

Colosseum

Charles River Charles River Editors

The Colosseum Keith Hopkins, Mary Beard, 2012-06-01 Byron and Hitler were equally entranced by Rome's most famous monument, the Colosseum. Mid-Victorians admired the hundreds of varieties of flowers in its crannies and occasionally shuddered at its reputation for contagion, danger, and sexual temptation. Today it is the highlight of a tour of Italy for more than three million visitors a year, a concert arena for the likes of Paul McCartney, and a national symbol of opposition to the death penalty. Its ancient history is chock full of romantic but erroneous myths. There is no evidence that any gladiator ever said "Hail Caesar, those about to die..." and we know of not one single Christian martyr who met his finish here. Yet the reality is much stranger than the legend as the authors, two prominent classical historians, explain in this absorbing account. We learn the details of how the arena was built and at what cost; we are introduced to the emperors who sometimes fought in gladiatorial games staged at the Colosseum; and we take measure of the audience who reveled in, or opposed, these games. The authors also trace the strange afterlife of the monument—as fortress, shrine of martyrs, church, and glue factory. Why are we so fascinated with this arena of death?

The Colosseum Filippo Coarelli, 2001 This text explores the Colosseum's construction, architecture, uses and administration. Over 200 images, ranging from coins to paintings, sketches and contemporary photographs illustrate how the building has been seen throughout the ages.

The Colosseum Peter Quennell, 1978

The Roman Amphitheatre Katherine E. Welch, 2007-09-10 This is the first book to analyze the evolution of the Roman amphitheatre as an architectural form. Katherine Welch addresses the critical period in the history of this building type: its origins and dissemination under the Republic, from the third to first centuries BC; its monumentalization as an architectural form under Augustus; and its canonization as a building type with the Colosseum (AD 80). The study then shifts focus to the reception of the amphitheatre in the Greek East, a part of the Empire deeply fractured about the new realities of Roman rule.

Arena John Pearson, 2011-12-01 First published in 1973, *Arena* discusses the Year AD 80, when the Colosseum opened with quite the longest and most nauseating organized mass orgy in history. It was a mammoth celebration on the grandest scale, a fitting inauguration for an arena built to epitomize all the majesty and power of the Roman Empire, a building which also held the seeds of that Empire's decay and destruction. As well as his vivid account of the erection of the Colosseum, Mr Pearson discusses the origins of death spectacles and their evolution into highly organized games intended to enhance imperial prestige and provide the populace with an effective substitute for politics and war. 'Butchered to make a Roman holiday', the victims of this lust for slaughter were slaves and criminals, the human surplus of their day, coached for an almost certain death. One chapter highlights the perverted death-wish of many early would-be martyrs and decisively establishes that there is no evidence for the death of a single Christian martyr in the Colosseum. The book concludes with a brief survey of the building's subsequent history; looted and despoiled yet still the embodiment of Rome's spirit and greatness, it became a sublime romantic ruin, now exposed by slum-clearance as a gigantic traffic island. Mr Pearson is acutely aware of the violence that was endemic in Roman society, and in his shrewd analysis he draws disturbing parallels with the twentieth-century situation.

The Colosseum: A History Robert B. Abrams, 2017-05-11 More than 1,500 years have passed since the last blood – human or animal – was spilled in the Colosseum, but the massive building erected by the Flavian emperors has continued to play a role in history. This book tells the dramatic story of the Colosseum – from its bloody gladiatorial games and the sacrifice of early Christians to the dismantling of the arena and its final restoration. The book also recounts the story of Rome as viewed from the vantage point of the empire's most impressive ruins.

A Monument to Dynasty and Death Nathan T. Elkins, 2019-09-03 Go behind the scenes to discover why the Colosseum was the king of amphitheaters in the Roman world—a paragon of Roman engineering prowess. Early one morning in 80 CE, the Colosseum roared to life with the deafening cheers of tens of thousands of spectators as the emperor, Titus, inaugurated the new amphitheater with one hundred days of bloody spectacles. These games were much anticipated, for the new amphitheater had been under construction for a decade. Home to spectacles involving exotic beasts, elaborate executions of criminals, gladiatorial combats, and even—when flooded—small-scale naval battles, the building itself was also a marvel. Rising to a height of approximately 15 stories and occupying an area of 6 acres—more than four times the size of a modern football field—the Colosseum was the largest of all amphitheaters in the Roman Empire. In *A Monument to Dynasty and Death*, Nathan T. Elkins tells the story of the Colosseum's construction under Vespasian, its dedication under Titus, and further enhancements added under Domitian. The Colosseum, Elkins argues, was far more than a lavish entertainment venue: it was an ideologically charged monument to the new dynasty, its aspirations, and its achievements. *A Monument to Dynasty and Death* takes readers on a behind-the-scenes tour of the Colosseum from the subterranean tunnels, where elevators and cages transported gladiators and animals to the blood-soaked arena floor, to the imperial viewing box, to the amphitheater's decoration and amenities, such as fountains and an awning to shade spectators. Trained as an archaeologist, an art historian, and a historian of ancient Rome, Elkins deploys an interdisciplinary approach that draws on contemporary historical texts, inscriptions, archaeology, and visual evidence to convey the layered ideological messages communicated by the Colosseum. This engaging book is an excellent resource for classes on Roman art, architecture, history, civilization, and sport and spectacle.

The Roman Colosseum Fiona Macdonald, Mark Bergin, 1996 An illustrated survey of the construction and history of the Colosseum, the enormous oval amphitheater that has stood in Rome for 1,900 years.

20 Fun Facts about the Colosseum Drew Nelson, 2013-12-30 Discusses twenty interesting facts about the history of the Colosseum.

The Roman Colosseum Elizabeth Mann, 2006 Describes the building of the Colosseum in ancient Rome, and tells how it was used.

Discovering the Colosseum, 2015 Describes the history of the Colosseum in Rome. Includes architecture, use for gladiatorial and other events, and later history.

Where Is the Colosseum? Jim O'Connor, Who HQ, 2017-01-24 A marvel of engineering that proclaimed the might of the Emperor of Ancient Rome. The Emperor Titus opened the enormous Colosseum in AD 80 to host 100 days of games, and it will astound readers to learn what the ancient Romans found entertaining. Over 50,000 screaming fans watched gladiators battling each other to the death, men fighting exotic wild beasts, and even mock sea battles with warships floating on an arena floor flooded with water. By AD 476 the Roman Empire had fallen, and yet the ruins of the Colosseum remain a world-famous landmark of an unforgettable time.

The Archaeology of Rome: The Flavian amphitheatre, commonly called the colosseum John Henry Parker, 1876

The Roman Colosseum Don Nardo, 1998 Describes the planning and construction of the Colosseum in ancient Rome and traces its history through subsequent centuries.

The Roman Gladiators and the Colosseum Charles River Editors, 2013-11 *Includes pictures. *Includes ancient accounts of gladiatorial games and other spectacles. *Explains how the Colosseum was designed and built, as well as how seating was arranged. *Describes the different classes of Roman gladiators and the armor and weaponry they used. *Includes footnotes and a bibliography for further reading. "He vows to endure to be burned, to be bound, to be beaten, and to be killed by the sword. - The gladiator's oath, according to Petronius in the *Satyricon*. When the

Colosseum was built in the late 1st century A.D., the Romans, a people known for their architectural acumen, managed to amaze themselves. Martial, a Roman poet writing during the inauguration of the Colosseum, clearly believed the Colosseum was so grand a monument that it was even greater than the other Wonders of the Ancient World, which had been written about and visited endlessly by the Romans and Greeks in antiquity. Indeed, although the Wonders were wondrous to behold, the Colosseum was a spectacular achievement in architecture, something new and innovative, and therefore an amazing “Wonder” in its own way. The Colosseum was designed to be both a symbol and show of strength by the famous Flavian emperors, most notably Vespasian and his sons Titus and Domitian. Vespasian had started the construction of the Colosseum shortly after becoming emperor in 69 A.D., but he died before he could present any spectacles in his giant amphitheatre. That honor went to his son Titus, who celebrated the inaugural opening in 80 A.D. with 100 days of games, despite the fact that the Colosseum was not completely finished. When his brother Domitian came to power in 81 A.D., he finished the amphitheatre, but not without making some changes to the overall design. By the time it was truly finished, the Colosseum stood about 150 feet tall, with the oval in the center stretching nearly two football fields long and over 500 feet across. The Colosseum is a large stadium even by today's standards, and its great size conveys the power of the empire as it dominates the landscape and towers over nearby buildings. Of course, the main events in the Colosseum were gladiator fights. Gladiators are somewhat synonymous with ancient Rome, and even thousands of years after they performed on the sands, when people are asked about Roman culture, many think about and refer to the bloody spectacles of men fighting to the death in the arena. Gladiatorial combat is often regarded as barbaric, and most find it very difficult to comprehend how people could have enjoyed watching something so violent, but nevertheless, the spectacle still intrigues and fascinates people today, whether in movies like *Gladiator* or television shows about *Spartacus*. Each match usually pitted one type of gladiator against a different type of gladiator, with each having their own kind of armor, weaponry and fighting style. For example, the *retiarius* was a gladiator that used a net, dagger and trident as his offensive weapons, while only wearing a protective guard over his left arm for protection. The *retiarius* would typically fight against the *secutor*, a gladiator armed with a sword, large shield, helmet and protective covering on his right arm and left leg. Therefore, a *retiarius* sacrificed armor for quickness in battle, while the *secutor* did the opposite. Although people often think of gladiators fighting to the death, the outcome of gladiatorial combats was not always fatal for one of the participants. If a gladiator fought well, the sponsor of the show could spare him, particularly if the crowd desired it. The fact that the outcome of matches was never the same and the crowd could help determine the result of the match certainly added to the Roman public's pleasure, making it a lot less surprising that such an abhorrent spectacle still fascinated the modern world.

Colosseum Simon Rose, 2018-08-01 The Colosseum stands tall in the heart of Rome, Italy. As an amphitheater, it was built to stage events for the public. These events included gladiator fights and animal hunts. Find out more in *Colosseum*, a title in the *Structural Wonders of the World* series. These books identify some of the world's best-known structures, exploring their history, the people responsible for their creation, and the science behind their construction. Each title features informative text, colorful photographs and maps, and a timeline detailing the steps toward construction.

Arena John Pearson, 2013-05-23 In the Year AD 80 the Colosseum opened with quite the longest and most nauseating organized mass orgy in history. It was a mammoth celebration on the grandest scale, a fitting inauguration for an arena built to epitomize all the majesty and power of the Roman Empire, a building which also held the seeds of that Empire's decay and destruction. As well as his vivid account of the erection of the Colosseum, Mr Pearson discusses the origins of death spectacles and their evolution into highly organized games intended to enhance imperial prestige and provide the populace with an effective substitute for politics and war. 'Butchered to make a Roman holiday', the victims of this lust for slaughter were slaves and criminals, the human surplus of their day, coached for an almost certain death. One chapter highlights the perverted death-wish of many early would-be martyrs and decisively establishes that there is no evidence for the death of a single Christian martyr in the Colosseum. The book concludes with a brief survey of the building's subsequent history; looted and despoiled yet still the embodiment of Rome's spirit and greatness, it became a sublime romantic ruin, now exposed by slum-clearance as a gigantic traffic island. Mr Pearson is acutely aware of the violence that was endemic in Roman society, and in his shrewd analysis he draws disturbing parallels with the twentieth-century situation.

The Roman Colosseum Charles River Charles River Editors, 2018-02-21 *Includes pictures. *Explains how the Romans designed and built the Colosseum. *Includes ancient accounts of games held in the Colosseum. *Includes a bibliography for further reading. Let barbarous Memphis speak no more of the wonder of its pyramids, nor Assyrian toil boast of Babylon; nor let the soft Ionians be extolled for Trivia's temple; let the altar of many horns say nothing of Delos; nor let the Carians exalt to the skies with extravagant praises the Mausoleum poised on empty air. All labors yield to Caesar's Amphitheatre. Fame shall tell of one work instead of all. - Martial When the Colosseum was built in the late 1st century A.D., the Romans, a people known for their architectural acumen, managed to amaze themselves. Martial, a Roman poet writing during the inauguration of the Colosseum, clearly believed the Colosseum was so grand a monument that it was even greater than the other Wonders of the Ancient World, which had been written about and visited endlessly by the Romans and Greeks in antiquity. Indeed, although the Wonders were wondrous to behold, the Colosseum was a spectacular achievement in architecture, something new and innovative, and therefore an amazing Wonder in its own way. The Colosseum was designed to be both a symbol and show of strength by the famous Flavian emperors, most notably Vespasian and his sons Titus and Domitian. Vespasian had started the construction of the Colosseum shortly after becoming emperor in 69 A.D., but he died before he could present any spectacles in his giant amphitheatre. That honor went to his son Titus, who celebrated the inaugural opening in 80 A.D. with 100 days of games, despite the fact that the Colosseum was not completely finished. When his brother Domitian came to power in 81 A.D., he finished the amphitheatre, but not without making some changes to the overall design. By the time it was truly finished, the Colosseum stood about 150 feet tall, with the oval in the center stretching nearly two football fields long and over 500 feet across. The Colosseum is a large stadium even by today's standards, and its great size conveys the power of the empire as it dominates the landscape and towers over nearby buildings. Nearly 2,000 years later, the Colosseum still amazes millions of people who come to visit it, and when asked to visualize a monument that represents the Roman Empire, many conjure up an image of the large amphitheater. As Keith Hopkins and Mary Beard put it, the Colosseum is the most famous, and instantly recognizable, monument to have survived from the classical world. At the same time, the Colosseum also represents the Roman games and spectacles, particularly the gladiatorial combats that so many people today find both abhorrent yet fascinating. Given its massive size and the architectural ingenuity involved, the Colosseum played host to all sorts of games, including massive hunts of exotic animals and even sea battles. The *Roman Colosseum: The History of the World's Most Famous Arena* comprehensively covers the history and construction of Rome's largest amphitheater. Along with a bibliography and pictures, you will learn about the Colosseum like you never have before, in no time at all.

The Colosseum Lesley A. DuTemple, 2003-01-01 Describes the history of the construction, in Rome, Italy, of the Colosseum, considered by many to be the most famous building in the world.

The Colosseum Roberto Luciani, 1990

Colosseum Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the energy of words has be more evident than ever. They have the capability to inspire, provoke, and ignite change. Such could be the essence of the book **Colosseum**, a literary masterpiece that delves deep to the significance of words and their impact on our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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