

VIRTUAL RECONSTRUCTION OF THE CITY AND ITS SURROUNDINGS



TARRACO

ARCHAEOLOGICAL VISUAL GUIDE



TARRACO: ARCHAEOLOGICAL VISUAL GUIDE
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THE CITY OF TARRAGONA, IS WITHOUT DOUBT ONE OF THE IBERIAN PENINSULA'S MOST IMPORTANT LINKS WITH ROME. ITS ROLE AS THE CAPITAL OF THE PROVINCIA HISPANIA CITERIORIS AND THE LEGACY OF ITS CULTURAL HERITAGE MAKES OUR CITY INTO A UNIQUE REFERENCE POINT, BOTH NATIONALLY AND WITHIN THE WIDER CONTEXT OF EUROPE.

IT HAS ALSO BECOME A MODEL FOR EVERYTHING RELATING TO OUR ENDEAVOURS TO ENSURE THE PRESERVATION AND DIFFUSION OF INFORMATION ABOUT OUR PATRIMONY, WHICH HAS BEEN RECOGNISED BY THE INSCRIPTION OF OUR HISTORIC MONUMENTS IN THE UNESCO WORLD HERITAGE LIST.

WE ALSO WANT TO BE A POINT OF REFERENCE FOR OUR ABILITY TO DISSEMINATE INFORMATION ABOUT TARRAGONA, NOT ONLY IN INTERNATIONAL SCIENTIFIC FORA BUT ALSO AMONGST OUR OWN CITIZENS AND VISITORS TO OUR CITY. THE OBJECTIVE OF THIS ARCHAEOLOGICAL VISUAL GUIDE IS TO PLACE INFORMATION ABOUT THE CITY AND ITS HERITAGE INTO THE HANDS OF ALL THOSE WHO ARE INTERESTED. THREE WELL KNOWN SPECIALISTS IN TARRAGONA'S HERITAGE TOGETHER WITH A COMPANY, PIONEER IN THE WORLD OF VIRTUAL INFOGRAPHICS, HAVE JOINED FORCES TO PRODUCE THIS GUIDE IN THE HOPE THAT YOU WILL ENJOY READING IT.

JOAN MIQUEL NADAL I MALÉ
MAJOR OF TARRAGONA

FROM TIME IMMEMORIAL, TARRAGONA, TARRACO, HAS GIVEN A WARM WELCOME TO VISITORS. THE OLD HARBOUR WHICH WAS THE ROMAN GATE TO THE IBERIAN PENINSULA, THE VIA AUGUSTA WITH ITS BRANCHES LEADING INTO THE INTERIOR HAVE BEEN, AND STILL ARE THE ARTERIES WHICH LEAD US INTO THE CITY. WITH THE PASSING OF THE CENTURIES, INEXORABLE HISTORIC EVENTS HAVE MEANT THAT TODAY'S VISITOR ARRIVES ON MODERN TRAINS, AEROPLANES OR AUTOMOBILES. BUT THE MOOD OF TARRAGONA HAS NOT CHANGED DESPITE ITS LONGEVITY. SO PLEASE, FEEL WELCOME IN OUR CITY AND ENJOY THE RICH HERITAGE IT HAS TO OFFER YOU.

VIRGIL RECORDED THE PREDISPOSITION OF THE CITY TO WELCOME ITS VISITORS IN THE FOLLOWING LINES: "WELL I AM DELIGHTED EVEN IN ROMAN TIMES, THE DISTINGUISHED POET, PUBLIUS VIRGILIUS BY THEIR HOSPITALITY: IN FACT I BELIEVE THAT FOR ONE WHO HAS TRAVELLED FAR, IT IS THE MOST PLEASANT OF ALL SUCH RESTING PLACES".

FRANCESC RICOMÀ DE CASTELLARNAU
DEPUT MAJOR, CITY PROMOTION AND STRATEGIES

“WELL HERE, MY GUEST AND FRIEND, YOU FIND GOOD PEOPLE, FRUGAL PEOPLE WHO TAKE THEIR TIME IN ACCEPTING YOU, BUT ARE THOUGHTFUL AND HOSPITABLE. THE CLIMATE IS A MIXTURE, CONFUSING, UNIQUE, ALL THE SEASONS AND THE WHOLE YEAR APPEAR TO BE AN ETERNAL SPRING.”

IN THESE WORDS THE LATIN POET LUCIUS ANNAEUS FLORUS DEFINED OUR CITY IN THE SECOND CENTURY AD: A CITY WHICH WAS LADEN WITH HISTORY LONG BEFORE THE SCIPIOS ARRIVED, DURING THE SECOND PUNIC WAR.

THE IBERIAN SETTLEMENT OF TARRAKON, CAPITAL OF THE CEBETANS, THE TARRACO OF JULIUS CAESAR AND AUGUSTUS, THE TEMPLE RESTORED BY HADRIAN, THE ANCIENT CITY WALLS AND THE PROVINCIAL FORUM, THE CIRCUS, THE THEATRE, THE AMPHITHEATRE ARE ALL REMINDERS THAT FORM A PART OF THE DAILY LIFE OF THE PEOPLE OF TARRAGONA, BUT WHICH SURPRISE AND ATTRACT THE ATTENTION OF THE VISITOR, THE CURIOUS TRAVELLER EAGER TO DISCOVER THE VESTIGES OF OUR PAST HIDDEN BETWEEN THE WALLS OF THE MEDIAEVAL AND MODERN CITY. OLD WALLS AND BUILDINGS WHICH HAVE, SINCE THE YEAR 2000, BEEN ON THE UNESCO WORLD HERITAGE LIST OF HISTORIC MONUMENTS.

MARIA MERCÈ MARTORELL I COMAS
DEPUTY MAJOR, CULTURAL HERITAGE - ARTISTIC

□ INTRODUCTION

IN THE YEAR 2000 THE ROMAN MONUMENTS OF TARRACO WERE INCLUDED IN THE WORLD HERITAGE LIST OF UNESCO. THIS IS RECOGNITION OF THE RICH CULTURAL HERITAGE IN A CITY WHERE THE INFLUENCE OF ROME AND A DISTINGUISHED PAST ARE OUTSTANDING FEATURES, DESPITE THE PASSAGE OF TIME AND NUMEROUS HISTORICAL VICISSITUDES. A VISITOR TO THE CITY CAN NOT HELP BUT NOTICE ITS PAST SINCE THE TOWN PLANNING IS THE RESULT OF THE GREAT CONSTRUCTION PROJECTS OF A ROMAN CITY WHICH COVERED ABOUT 85 HECTARES AND INCLUDED ALL THE PRINCIPAL BUILDINGS OF CLASSIC MONUMENTAL ARCHITECTURE.

ON A STROLL THROUGH THE STREETS OF THE OLD QUARTER THE EVIDENCE OF THE RELATIONSHIP BETWEEN OLD AND NEW BECOMES OBVIOUS, AS DOES THE FACT THAT THE ROMAN CITY LAYOUT WAS THE BASIS ON WHICH THE CITY HAS BEEN DEVELOPED, BOTH IN MEDIAEVAL AND MODERN TIMES.

EVEN THE URBAN DEVELOPMENT OF THE MID NINETEENTH CENTURY IS INHERITED FROM THE ROMAN TOWN PLANNING BASED ON HYPODAMIC* CRITERIA, WHICH CONDITION THE HILL OF TARRAGONA FOR THE BUILDING OF A CITY. THIS SPECIAL COEXISTENCE OF PAST AND PRESENT MAKES OF TARRAGONA A UNIQUE EXAMPLE, IN WHICH DAILY LIFE IS IMPREGNATED BY THE MONUMENTAL EVIDENCE OF ITS HISTORIC PAST, EVER PRESENT WITHIN THE CITY.



The Rambla Vella is the continuation □
of the Via Augusta (JA)

THE AIM OF THIS GUIDE IS TO BE A TOOL FOR ANYONE WANTING TO GET TO KNOW THE PRINCIPAL CHARACTERISTICS OF ANCIENT TARRACO, THE CAPITAL OF THE PROVINCE HISPANIA TARRACONENSIS, WHICH WAS THE FIRST ROMAN ESTABLISHMENT IN THE IBERIAN PENINSULA AND THE LAST HISPANIC CAPITAL TO BE OCCUPIED BY THE VISIGOTHS*. IT IS A DOCUMENT THAT WILL HELP TO IDENTIFY AND UNDERSTAND THE CHARACTERISTICS AND SOCIAL FUNCTION OF THE BUILDINGS, WHICH IN AN OMNIPRESENT OR UNDERLYING WAY, HAVE BEEN MAINTAINED IN THE TOWN PLANNING AND IN THE PERSONALITY OF THE TARRAGONA OF TODAY.

TODAY DIGITAL TECHNOLOGY ALLOWS US TO RECREATE THE PAST IN THREE DIMENSIONS, INTEGRATING IT AND COMPARING IT WITH THE PRESENT. THE NEW COMPUTERISED SIMULATION TECHNIQUES AND THE SCIENTIFIC KNOWLEDGE SUPPLIED BY THE ARCHAEOLOGISTS AND HISTORIANS, FACILITATE THE ELABORATION OF A SERIES OF VIRTUAL RECONSTRUCTIONS THAT ARE EASILY UNDERSTOOD BY THE MAN IN THE STREET.



Restitution of the façade of the Roman Circus.

WE HAVE OPTED FOR THE COLLATION OF CONTEMPORARY PHOTOGRAPHS AND VIRTUAL IMAGES, WHICH COINCIDE IN THE COORDINATED TOPOGRAPHY, FROM THE OCULAR VIEWPOINT AND IN THE ENVIRONMENTAL CONDITIONS.

THIS TECHNIQUE HAS BECOME THE METHODOLOGICAL AND DIDACTIC BASIS OF THE GUIDE, SINCE IT IS A SYSTEM THAT FACILITATES EXPERIMENTS IN HISTORIC RECONSTRUCTION WHICH INCORPORATE, FOR A BETTER UNDERSTANDING AND EMPATHY, THE CURRENT URBAN LOCATIONS THAT ANYBODY WHO IS INTERESTED IN GETTING TO KNOW TARRACO CAN IDENTIFY DURING THEIR VISIT TO TARRAGONA.

□ TARRAGONA IN SPACE AND TIME

TARRAGONA IS LOCATED ON A HILL, ON THE SHORES OF THE MEDITERRANEAN AND BESIDE THE RIVER FRANCOLÍ (TULCIS AMNIS). THE MUNICIPALITY COVERS AN AREA OF 63 SQ. KM. AT AN AVERAGE HEIGHT ABOVE SEA LEVEL OF 70 METRES. IT HAS, AT THE PRESENT TIME, A POPULATION OF SOME 122,000. THE CITY, WITH ITS MILD CLIMATE, RISES AS A SPLENDID MIRADOR COMMANDING A WIDE VIEW OF THE SEA AND THE SURROUNDING COUNTRYSIDE OF THE "CAMP DE TARRAGONA".

RECORDS SHOW THAT THE AREA HAS BEEN POPULATED SINCE PREHISTORIC TIMES, BUT THE FIRST SIGNS OF URBAN DEVELOPMENT ARE FROM THE PRE-ROMAN ERA WHEN AN IBERIAN SETTLEMENT WAS SITUATED ON THE LOWER FLANKS OF THE HILL. IN THE THIRD CENTURY BC THE ROMANS OCCUPIED THE TERRITORY AND CONVERTED IT INTO A MILITARY BASE FROM WHICH TO FIGHT THE CARTHAGINIANS* DURING THE SECOND PUNIC WAR. IN THE FIRST CENTURY BC THE CITY WAS ELEVATED TO THE CATEGORY OF PROVINCIAL CAPITAL WHICH RESULTED IN AN INCREASE IN ITS SIZE AS WELL AS IN ITS PRESTIGE. THERE IS EVIDENCE OF A CHRISTIAN COMMUNITY HERE IN THE THIRD CENTURY AD AND, FROM THE LATE ROMAN EPOCH ONWARDS, THE CHURCH IN TARRAGONA ASSUMED AN IMPORTANT RELIGIOUS ROLE AS THE METROPOLITAN SEE. AT THE END OF THE FIFTH CENTURY, WITH THE FALL OF ROME, THE CITY WAS INTEGRATED INTO THE VISIGOTHIC KINGDOM OF TOLOSA LOSING ITS ROLE AS PROVINCIAL CAPITAL. AT THE BEGINNING OF THE EIGHTH CENTURY CAME THE ISLAMIC INVASION WHICH BROUGHT A PERIOD OF DECADENCE AND THE NEGLECT OF THE CITY AS AN URBAN CENTRE. FROM THE TWELFTH CENTURY ONWARDS THE RESTORATION OF THE METROPOLITAN SEE WAS CARRIED OUT VERY EFFECTIVELY. DURING THE THIRTEENTH AND FOURTEENTH CENTURIES THE CITY UNDERWENT A PERIOD OF DEMOGRAPHIC AND URBAN REVITALISATION AND THE MUNICIPAL GOVERNMENT WAS GREATLY STRENGTHENED.



Tarragona in 1641 □
(AGS)

THE FIFTEENTH CENTURY SAW A PERIOD OF DEEP RECESSION, BOTH IN THE ECONOMY AND IN THE SIZE OF THE POPULATION.

IN MORE MODERN TIMES THE CITY SUFFERED ATTACKS BY PIRATES, PLAGUES, THE WAR OF THE SEGADORS (1640-1652) AND THE WAR OF SUCCESSION (1701-1714). FROM THE SEVENTEENTH CENTURY TARRAGONA WAS AN IMPORTANT MILITARY EMPLACEMENT WITH SOLID FORTIFICATIONS WHICH CONDITIONED BOTH ITS PROFILE AND THE CITY PLANNING. IN 1811 IT WAS BESIEGED AND OCCUPIED BY NAPOLEON'S ARMY AND FELL UNDER FRENCH ADMINISTRATION UNTIL 1813. THIS PERIOD HAD A DEVASTATING EFFECT ON THE POPULATION AND ON LARGE SECTIONS OF ITS ARCHITECTURAL AND ARTISTIC HERITAGE. DURING THE REST OF THE NINETEENTH CENTURY THE DEMOGRAPHIC AND ECONOMIC RECUPERATION WAS SLOW BUT SURE. IN 1868 THE CITY CEASED TO BE A GARRISON TOWN AND MANY OF ITS DEFENCES WERE DISMANTLED.



□ Tarragona in ()

PARTLY DUE TO THE DYNAMISM OF THE PORT THE CITY EXPANDED TO SUCH AN EXTENT THAT THE NEW DEVELOPMENTS UNITED THE OLD QUARTER WITH THE HARBOUR AREA. DURING THE TWENTIETH CENTURY TARRAGONA, LIKE THE REST OF SPAIN, LIVED THROUGH VARIOUS POLITICAL CHANGES MARKED BY THE DICTATORSHIP OF PRIMO DE RIVERA, THE PROCLAMATION OF THE SECOND REPUBLIC AND THE TRAGIC EFFECTS OF THE CIVIL WAR AND THE DICTATORSHIP OF FRANCO. SINCE THE 1960s WITH THE APPLICATION OF MODERN DEVELOPMENT POLICIES THERE HAS BEEN A RAPID EXPANSION OF NEW INDUSTRIES AND TOURISM. NEW HOUSING ESTATES WERE BUILT TO ACCOMMODATE THE GROWING IMMIGRANT POPULATION WHICH WAS ONE OF THE CAUSES OF THE SPECTACULAR DEMOGRAPHIC GROWTH IN THE SECOND HALF OF THE TWENTIETH CENTURY.

□ TARRACO SCIPIONVM OPVS

DURING THE SECOND PUNIC WAR (218-201 BC) ROMAN LEGIONS, UNDER THE COMMAND OF GENERAL GNAEUS CORNELIUS SCIPIO, ARRIVED IN THE IBERIAN PENINSULA WITH THE AIM OF COUNTERING THE CARTHAGINIAN OFFENSIVE. TARRACO CAME INTO BEING AT THIS TIME AS A MILITARY BASE AND LOGISTICS CENTRE OF THE ROMAN MILITARY OPERATIONS IN HISPANIA. THE FUTURE VRBS* COVERED THREE DISTINCT AREAS: THE MILITARY ENCAMPMENT SITUATED ON THE UPPER REGION, THE HIGH PART, AN IBERIAN SETTLEMENT ON THE LOWER FLANK AND THE PORT AREA ON THE SEA SHORE.



ii ono i ania in i o Ag □

CAESAR GRANTED IT THE STATUS OF COLONY* AND IN 27 AD, IN HIS ADMINISTRATIVE AND POLITICAL REFORMS, THE EMPEROR AUGUSTUS, WHO HAD HIMSELF LIVED IN THE CITY FOR TWO YEARS, ELEVATED IT TO THE RANK OF IMPERIAL PROVINCIAL CAPITAL*. FROM THIS TIME ON TARRACO WAS UNITED DIRECTLY TO THE IMPERIAL POWER VIA A GOVERNOR, RESPONSIBLE FOR THE ADMINISTRATION AND POLITICS OF THE PROVINCIA HISPANIA CITERIOR OR TARRACONENSIS. THUS THE CITY BECAME THE HOME OF THE CONCILIVM PROVINCIAE*, MADE UP OF THE REPRESENTATIVES OF THE SEVEN CONVENTI* OR TERRITORIAL DISTRICTS. IN ACCORDANCE WITH ITS NEW CATEGORY, THE CITY BEGAN TO UNDERGO AN IMPRESSIVE CONSTRUCTION PROGRAMME TO BE ABLE TO MEET THE ADMINISTRATIVE, POLITICAL AND RELIGIOUS NEEDS DEMANDED OF ITS NEW STATUS.



- 1 MURALLES - PASSING ARQUEOLÒGIC
CITY WALLS - ARCHAEOLOGICAL WALK
- 2 CATEDRAL - MUSEU DIOCESÀ
CATHEDRAL - DIOCESAN MUSEUM
- 3 CASA CASTELLARNAU - HISTÒRIA MUSEUM
CASA CASTELLARNAU - HISTORY MUSEUM

- 4 MUSEU NACIONAL ARQUEOLÒGIC
NATIONAL ARCHAEOLOGICAL MUSEUM
- 5 CIRC - TORRE DEL PRETORI
CIRCUS - THE PREFETORIAN TOWER
- 6 AMFITEATRE
AMPHITHEATRE

- 7 FÒRUM
FORUM
- 8 TEATRE
THEATRE
- 9 NECRÒPOLIS PALEOCRISTIANA
PALEOCRISTIAN NECROPOLIS

- 10 BASÍLICA PALEOCRISTIANA - CENTRE COMERCIAL
PALEOCRISTIAN BASILICA - COMMERCIAL CENTRE
- 1 INFORMACIÓ TURÍSTICA
TOURIST INFORMATION



- 1 MURALLS - PASSIG ARQUEOLÒGIC
CITY WALLS - ARCHAEOLOGICAL WALK
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CIRCUS - THE PRETORIAN TOWER
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PALEOCRISTIAN NECROPOLIS

- 10 BASÍLICA PALEOCRISTIANA - CENTRE COMERCIAL
PALEOCRISTIAN BASILICA - COMMERCIAL CENTRE
- 7 INFORMACIÓ TURÍSTICA
TOURIST INFORMATION

IN THIS CONTEXT, TARRACO GAINED IN PROSPERITY FROM THE TIME OF THE JULIO-CLAUDIAN* DYNASTY AND ESPECIALLY SO IN THE FLAVIAN* ERA. THE SUBURBS* EXPANDED, THE FORUM AND THE PORT WERE EXTENDED, THE THEATRE WAS BUILT AND THE GREAT PROVINCIAL FORUM AND THE CIRCUS WERE BUILT IN THE HIGH PART OF THE CITY. IN THE SECOND CENTURY AD THE AMPHITHEATRE WAS BUILT AND THE CITY REACHED ITS ACME OF GROWTH AND URBAN DEVELOPMENT, COVERING AN AREA OF 80 – 85 HECTARES WITH A POPULATION ESTIMATED TO BE AROUND 25,000 – 30,000. TARRACO WAS A NUCLEUS HAVING GOOD SEA COMMUNICATIONS WITH OTHER MEDITERRANEAN PORTS AND LAND ROUTES TO OTHER NEARBY CITIES. THREE IMPORTANT ROUTES WERE OPENED: TO THE NORTH-EAST TOWARDS ROME AND THE NORTHERN PROVINCES; TO THE SOUTH-EAST TOWARDS CADIZ AND TO THE NORTH-EAST TOWARDS LERIDA AND THE INTERIOR OF THE PENINSULA. DURING THE SECOND CENTURY THE CITY RECEIVED VISITS FROM THE EMPERORS HADRIAN (123 – 124 AD) AND SEPTIMUS SEVERUS (178).

IN THE THIRD CENTURY THE EMPIRE SUFFERED A SEVERE SOCIAL AND ECONOMIC CRISIS TYPIFIED BY A PERIOD OF MILITARY ANARCHY*, THE PRESSURE OF THE BORDER TOWNS ON THE FRONTIERS AND NATURAL DISASTERS SUCH AS EARTHQUAKES AND PLAGUES. THE ECONOMY COLLAPSED AND CITIES SUCH AS TARRACO EXPERIENCED IMPORTANT URBAN AND DEMOGRAPHIC RECESSIONS. AFTER 260 THE FRANKS* PILLAGED PART OF THE CITY WHICH SERVED TO AGGRAVATE THE DECADENCE AND TRANSFORMATION. THE ADMINISTRATIVE REFORMS OF THE EMPEROR DIOCLETIANUS, WHICH INCREASED THE NUMBER OF

WITHIN THE FRAMEWORK OF THIS GENERAL CRISIS, PERSECUTIONS OF THE CHRISTIANS INTENSIFIED. IN TARRACO RECORDS DESCRIBE THE MARTYRDOM OF THE BISHOP, FRUCTUOSUS, AND HIS DEACONS AUGURIUS AND EULOGIUS WHO WERE BURNED ALIVE IN THE AMPHITHEATRE IN 259 DURING THE REIGN OF VALERIAN.

DURING THE THIRD AND FOURTH CENTURIES THE FORUM, THE THEATRE AND PART OF THE PORT FELL INTO DISUSE AND SOME RESIDENTIAL AREAS IN THE CITY WERE ABANDONED. ADDED TO THIS THE OFFICIAL RECOGNITION, AND IMPLANTATION OF CHRISTIANITY THAT TOOK PLACE TOWARDS THE END OF THE FOURTH CENTURY PROVOKED A FAR REACHING URBAN TRANSFORMATION WHICH INCLUDED THE DEMOLITION OF MANY OF THE ANCIENT CIVIL OR RELIGIOUS SITES OR TO THEIR BEING ASSIGNED A NEW USE. IN THE HIGH PART, THE ANCIENT PRECINCTS OF THE PROVINCIAL FORUM AND LATER THE CIRCUS WERE CONVERTED INTO ADMINISTRATIVE BUILDINGS, HOUSES AND NEW CHRISTIAN PLACES OF WORSHIP. CLOSE TO THE FRANCOLÍ LARGE CHRISTIAN CEMETERIES WERE CREATED AND THE CHURCHES WHICH ARE KNOWN NOWADAYS AS THE BASILICAS OF THE TABACALERA AND THE PARC CENTRAL WERE BUILT.



476 AD SAW THE FALL OF THE ROMAN EMPIRE IN THE WEST AND THE PROVINCE OF TARRACONENSIS AND THE CITY OF TARRACONA BECAME PART OF THE KINGDOM OF TOLOSA UNDER THE REIGN OF THE VISIGOTH KING EURIC.

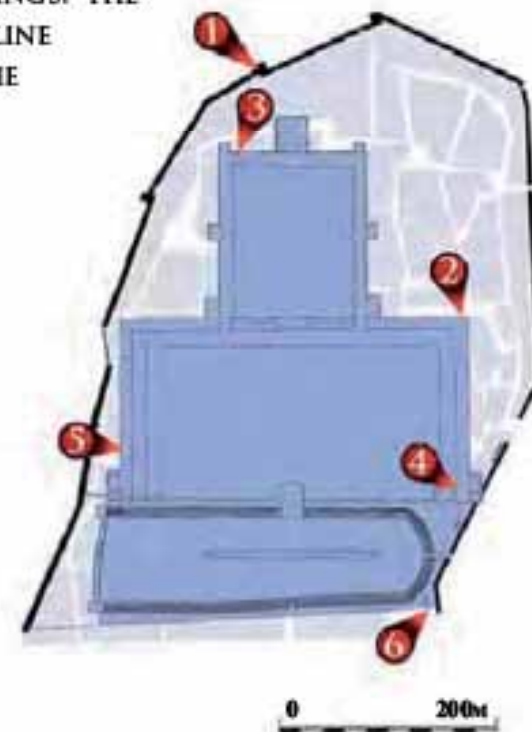
THE CITY MAINTAINED THE URBAN STRUCTURE THAT IT HAD INHERITED FROM THE ROMAN ERA AND WAS GOVERNED, UP UNTIL CONQUERED BY THE ARMIES OF ISLAM IN 713, BY THE VISIGOTHIC DUX* AND THE METROPOLITAN BISHOP.

□ THE HIGH PART OF TARRAGONA

THE PEOPLE OF TARRAGONA USE THE TERM HIGH PART (PART ALTA) TO REFER TO THE HISTORIC CENTRE OF THEIR CITY. IT IS AN URBAN AREA COVERING 18 HECTARES, PARTIALLY SURROUNDED BY THE ROMAN WALL AND IN WHICH THE GREATER PART OF THE HISTORIC HERITAGE AND THE MOST IMPORTANT MUSEUM INSTALLATIONS OF TARRAGONA ARE CONSERVED.

FROM THE TIME OF THE SCIPIOS TARRAGONA WAS OCCUPIED BY VARIOUS POLITICAL AND MILITARY POWER STRUCTURES, FROM THE FIRST CENTURY AD IT HOUSED THE MAIN PRECINCTS OF IMPERIAL ROMAN ARCHITECTURE, THE ADMINISTRATIVE AND RELIGIOUS BUILDINGS: THE CONCILIVM PROVINCIAE HISPANIAE CITERIORIS AND THE CIRCUS. WITH THE DECLINE OF THE ROMAN EMPIRE, THE PUBLIC BUILDINGS FELL INTO DISUSE AND BETWEEN THE FIFTH CENTURY AND THE BEGINNING OF THE EIGHTH CENTURY THE AREA FORMED PART OF THE VISIGOTH CITY WHERE THE EPISCOPAL COMPLEX PRESIDED OVER BY THE CATHEDRAL WAS FOUNDED.

THE HIGH PART WAS, IN THE MIDDLE AGES, THE URBAN AREA WHERE THE RESTORATION OF THE METROPOLITAN SEE WAS CARRIED OUT AND IT DEFINED THE LIMITS OF THE NEW CITY WHICH ROSE OVER THE REMAINS OF THE CLASSIC ERA. TARRAGONA ACTED AS A CENTRE FOR THE REVITALIZATION OF THE RESETTLEMENT OF THE CAMP OF TARRAGONA AND ALSO FOR THE POLITICAL AND ECCLESIASTICAL COORDINATION OF THE TERRITORY.





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3



4



5



6

1 **TORRE DEL CARISCOL, PARC DE ARQUEOLÒGIC ()**
CARISCOL TOWER, ARCHAEOLOGICAL WALK

2 **MURS DE LA GRAN PLACADE DEL CONCILIVM, PLAÇA DEL FORUM**
WALLS OF THE GREAT CONCILIVM'S SQUARE, FORUM'S SQUARE

3 **FINESTRAL DEL TEMENOS, MUSEU DIOCESÀ**
WINDOW OF THE TEMENOS, LIOCESAN MUSEUM

4 **PILASTRE TORRE DEL PRAETORI**
PILASTER, PRAETORIAN TOWER

5 **PORTA DEL CONCILIVM, PLAÇA DEL PALLOL**
GATEWAY TO THE CONCILIVM, PALLOL SQUARE

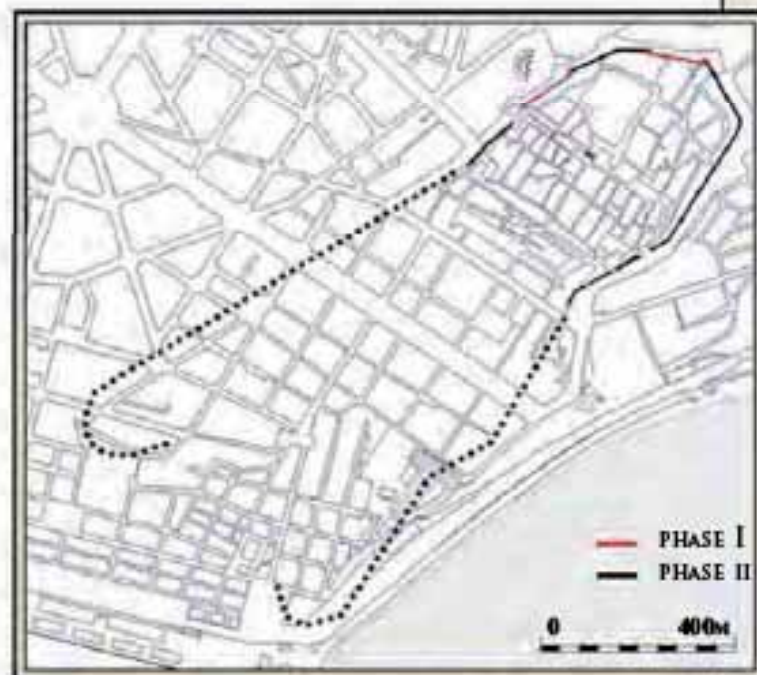
6 **FAÇANA DEL CIRC**
CIRCUS FACADE

□ THE CITY WALLS

THE CITY WALLS ARE THE PRINCIPAL ELEMENT THAT DEFINES TARRACO AS A CITY. THEY WERE THE ARCHITECTURAL AND URBAN CONSTRUCTION WHICH MARKED THE CITY PERIMETER (POMOERIVM*) AND SEPARATED THE URBAN AREA FROM THE SVBVRBIVM* OUTSIDE THE WALLS. THEY ALSO BECAME A BASIC REQUISITE FOR THE DEFENCE OF THE CITY AGAINST ATTACKS FROM POSSIBLE ENEMIES. THEY ARE THE EARLIEST KNOWN ROMAN CONSTRUCTION IN HISPANIA AND ONE OF THE MOST ANCIENT TO HAVE BEEN CONSERVED OUTSIDE THE ITALIAN PENINSULA.

THE ROMAN WALLS, WITH AN EXTENSION OF APPROXIMATELY FIVE KILOMETRES AND A PERIMETER OF 59 HECTARES, STRETCHED FROM THE HIGH PART OF THE CITY DOWN TO THE HARBOUR. AT THE PRESENT TIME 1,300 M REMAIN A GOOD PART OF WHICH CAN BE VISITED IN THE PRECINCT OF THE ARCHAEOLOGICAL WALK.

THE WALLS STILL STANDING TODAY WERE BUILT IN VARIOUS PHASES. THE FIRST PHASE, BUILT IN ABOUT 200 BC WERE THE DEFENCE FOR THE ROMAN MILITARY CAMP (CASTRVM*). LATER, BETWEEN 150 AND 100 BC, THEY WERE EXTENDED DOWN TO THE HARBOUR AND HAVE, OVER THE YEARS, BEEN SUBJECTED TO REPAIRS AND REFORMS. THEIR CONSERVATION WAS THE RESPONSIBILITY OF A PUBLIC OFFICIAL KNOWN AS THE PRAEFECTVS MVRORUM*.



T o r i a r i r o o n a o a □



- 1 PORTAL DEL ROSER (s.XII-XIV)
ROSER'S GATE (12TH-14TH CENTURY)
- 2 ACCÉS AL PASSEIG ARQUEOLÒGIC
ACCESS TO THE ARCHAEOLOGICAL WALK
- 3 FORTÍ NEGRE (s. XVI)
BLACK FORT (16TH CENTURY)

- 4 TORRE DE L'ARQUEBISBE (s. II aC i s. XII)
BISHOP'S TOWER (2ND CENTURY BC & 12TH CENTURY AD)
- 5 TORRE DEL CABISCOL
CABISCOL'S TOWER
- 6 TORRE DE MINERVA
MINERVA'S TOWER

- 7 PORTAL DEL SOCORS
SOCORS' GATE
- 8 TRAM DE L'ESCORRAIDOR
ABATTOIR SECTION
- 9 PORTAL DE SANT ANTONI (s. XVIII)
ST ANTHONY'S GATE (18TH CENTURY)



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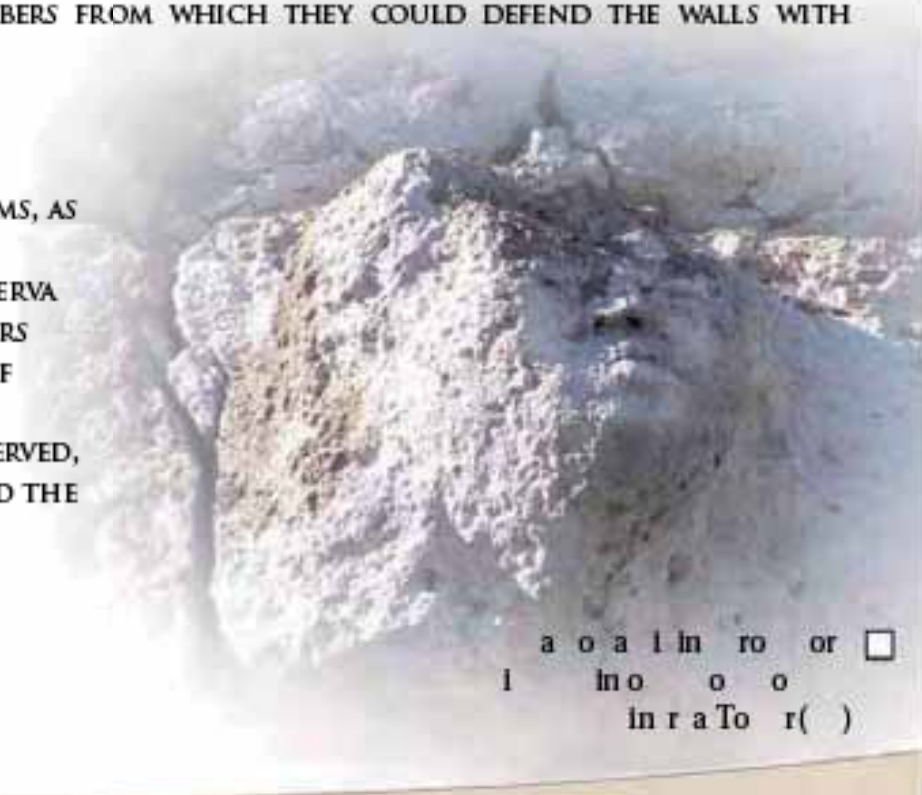
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SOCORS' GATE
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ABATTOIR SECTION
- 9 PORTAL DE SANT ANTONI (s. XVIII)
ST ANTONY'S GATE (18TH CENTURY)

THEORETICAL OUTLINE OF THE WALLS AND THE ROUTE OF THE ARCHAEOLOGICAL WALK (JA)

IT IS POSSIBLE THAT THE INITIAL FORTIFICATION OF THE ROMAN MILITARY SETTLEMENT IN TARRACO DURING THE SECOND PUNIC WAR WAS CONSTRUCTED IN WOOD, STONE AND PERHAPS EARTH, BUT NO TRACE REMAINS OF IT TODAY. AFTER THE WAR AGAINST THE CARTHAGINIANS THIS FIRST DEFENCE WALL WAS REPLACED, IN ABOUT 200 BC, BY WHAT WE KNOW AS THE FIRST PHASE OF THE WALL. THIS FIRST CONSTRUCTION, WITH A REDUCED PERIMETER OF APPROXIMATELY SIX HECTARES, ENCLOSED THE HIGHEST PART OF THE CITY.

IT IS A CONSTRUCTION OF SOME 6 METRES IN HEIGHT BY 4 WIDE, BUILT WITH A DOUBLE FACT OF MEGALITHS* (OPVS SILICEVM*) FILLED WITH STONES AND EARTH. IT WAS REINFORCED WITH A SERIES OF TOWERS OF WHICH THREE REMAIN TODAY: MINERVA, CABISCOL OR SEMINARI AND THE ARQUEBISBE, AND IT IS SUPPOSED THAT THERE WAS A FOURTH UNDERNEATH THE NEGRE (BLACK) FORT. LIKE THE STRETCHES OF WALL, THEY HAVE A MEGALITHIC BASE ON WHICH IS BUILT A SECOND LAYER MADE UP OF ASHLARS * WHICH FORMED SHOOTING CHAMBERS FROM WHICH THEY COULD DEFEND THE WALLS WITH SCORPIONS*.

THE PASSAGE OF TIME HAS NECESSITATED REPAIRS AND REFORMS, AS IN THE CASE OF THE BISHOP TOWER WITH ITS MEDIAEVAL UPPER SECTION. WORTHY OF A SPECIAL MENTION IS THE MINERVA OR SANT MAGÍ TOWER, WHICH DEFENDS ONE OF THE CORNERS OF THE FORTIFICATION AND WAS DECORATED WITH A RELIEF OF MINERVA OVER A SPACE RESERVED FOR AN INSCRIPTION*. IN THE MEGALITHIC BASE SEVERAL CHISELLED HEADS ARE PRESERVED, WHICH COULD BE CONSIDERED DIVINE PROTECTORS, AS COULD THE ABOVE MENTIONED RELIEF CARVING.



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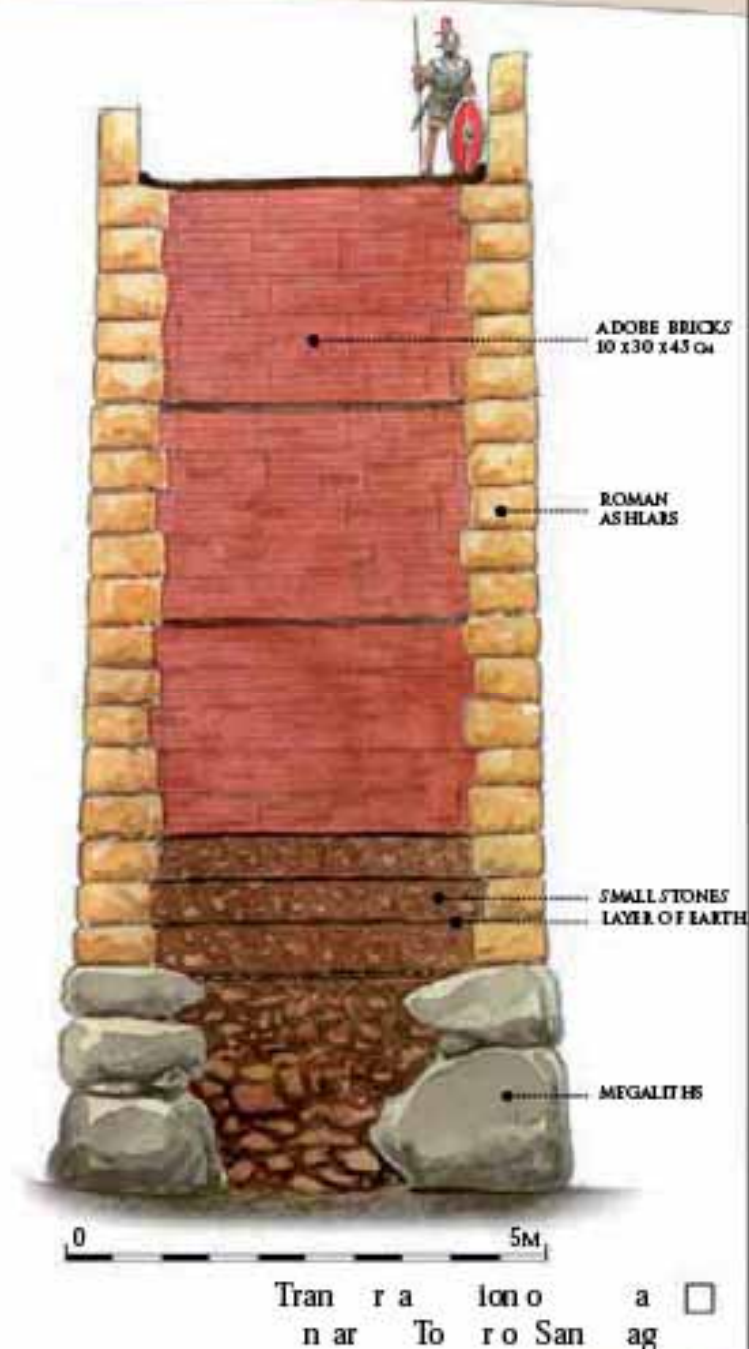


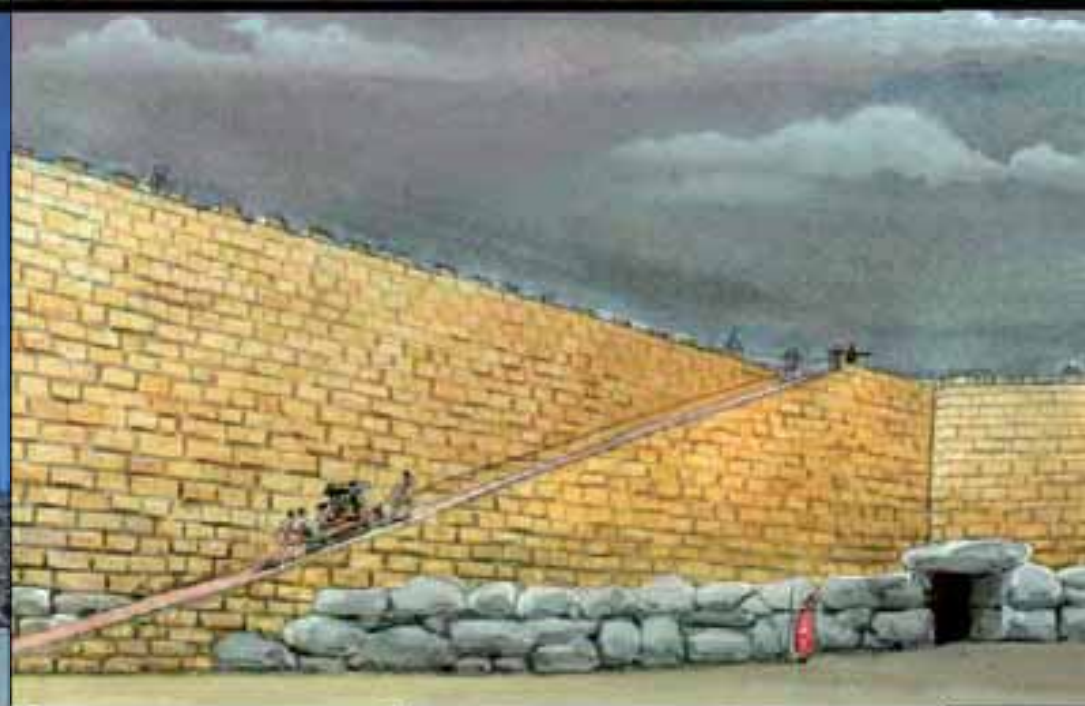
RESTITUTION OF THE TOWER AND THE RELIEF OF MINERVA (S)

IN TIME, WHEN TARRACO HAD ACHIEVED A SOLID GEOPOLITICAL POSITION IN THE IBERIAN PENINSULA, THE FIRST PHASE OF THE CITY WALLS WERE EXTENDED IN ORDER TO PROTECT THE THEN GROWING CITY DOWN AS FAR AS THE PORT. THIS NEW STRETCH OF WALL, KNOWN AS THE SECOND PHASE, WAS BUILT BETWEEN 150 AND 100 BC.

THE NEW CONSTRUCTION WAS HIGHER AND WIDER, MEASURING 12 BY 6 METRES, IT TOO WAS BUILT ON A MEGALITHIC BASE, THOUGH THIS HAD A MAXIMUM HEIGHT OF 2 METRES, ON WHICH WAS ERECTED A SECOND BODY OF ASHLARS BOLSTERS* MANY OF WHICH BEAR THE MASON'S* MARK. THE INTERIOR OF THE BASE WAS FILLED WITH LAYERS OF EARTH AND RUBBLE, AND THE REST WAS FILLED WITH LAYERS OF EVENLY SPACED ADOBE BRICKS*.

IN CONTRAST TO THE PREVIOUS PHASE, NO TOWERS HAVE BEEN CONSERVED, DESPITE THE FACT THAT A SERIES OF POSTERN GATES WERE BUILT (POSTERULAE*) BESIDE THOSE OF THE FIRST PHASE. HOWEVER A LARGE GATEWAY (PORTAL DEL SOCORS - SOCORS' GATE), WHICH PROVIDED ACCESS FOR WHEELED VEHICLES TO THE HIGH PART, HAS BEEN CONSERVED AS HAVE THE REMAINS OF FOUR RAMPS USED TO TAKE WAR MACHINES UP ON TO THE RAMPARTS.



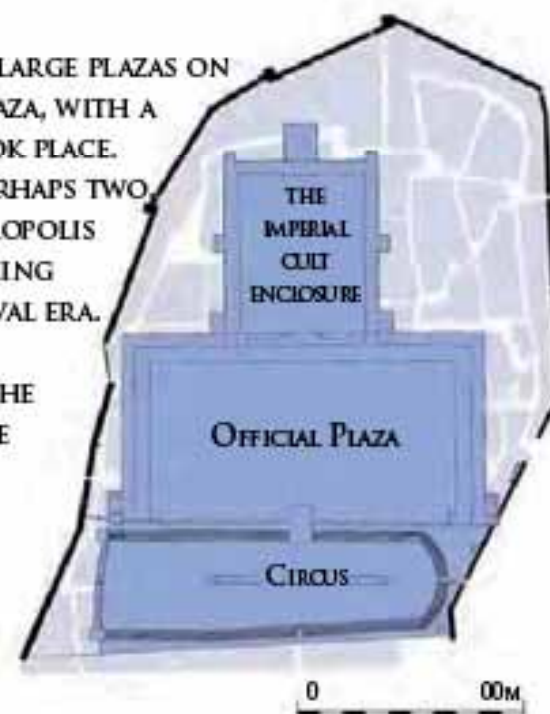


SOCORS' GATE AND SECTION OF THE SQUARE OF THE ESCORXADOR (S)

□ THE CONCILIVM PROVINCIAE

TARRACO, AS THE CAPITAL OF THE PROVINCIA HISPANIA CITERIOR OR TARRACONENSIS, WAS THE SEAT OF THE CONCILIVM PROVINCIAE HISPANIAE CITERIORIS, THE HIGHEST ADMINISTRATIVE AND RELIGIOUS ORGAN IN THE TERRITORY. BUILT, DURING THE LAST THIRD OF THE FIRST CENTURY AD, ON THE HIGHEST POINT OF THE HILL AT THE NORTHERN END OF THE WALLED CITY, IT WAS THE MOST SIGNIFICANT CONSTRUCTION IN TARRACO AND INVOLVED AN EXTENSIVE MODIFICATION OF THE ROMAN CITY THAT HAD BEEN BUILT IN PREVIOUS CENTURIES.

THE CONCILIVM COVERED AN AREA OF 18 HECTARES AND WAS DIVIDED INTO TWO LARGE PLAZAS ON DIFFERENT LEVELS. THE UPPER LEVEL WAS THE IMPERIAL CULT ENCLOSURE, A LARGE PLAZA, WITH A SPACIOUS PORTICO* ON THREE OF ITS FOUR SIDES, WHERE RELIGIOUS CEREMONIES TOOK PLACE. AT THE FAR END, AND POSSIBLY ALSO IN THE CENTRE OF THE PLAZA WERE, ONE OR PERHAPS TWO TEMPLES. THIS WAS THE MOST PRESTIGIOUS AREA OF THE CITY, A TRULY RELIGIOUS ACROPOLIS WHICH, WAS LATER TO BE THE SITE OF THE VISIGOTHIC CATHEDRAL, OF WHICH NOTHING REMAINS TODAY, AND THE PRESENT DAY METROPOLITAN SEE ERECTED IN THE MEDIAEVAL ERA. THIS WAS BUILT ON THE CENTRAL AXIS OF THE ROMAN PLAZA, AND THE PRESENT DAY PLA DE LA SEU (PLAZA OF THE CATHEDRAL) IS AN URBAN AND SCENIC REMINDER OF THE ANCIENT ROMAN PLAZA. VARIOUS DECORATIVE PIECES FROM THIS PRECINCT ARE TO BE SEEN IN THE CATHEDRAL CLOISTER AND IN THE ARCHAEOLOGICAL MUSEUM.



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THE CONCILIVM PROVINCIAE AND THE AMPHITHEATRE (JA)



THE CONCILIVM PROVINCIAE AND THE AMPHITHEATRE (JA)

THE IMPERIAL CULT ENCLOSURE

THE CONCILIVM WAS PRESIDED OVER BY THE IMPERIAL CULT ENCLOSURE, IN THE HIGHEST PART OF THE CITY WHICH IS NOW OCCUPIED BY THE CATHEDRAL AND THE PLA DE LA SEU. IT WAS AN IMPRESSIVE PLAZA OF 153 M BY 136 M SURROUNDED BY A PERIMETER WALL, THE TEMENOS*, WHICH SUPPORTED THE ROOF OF A COLUMNED PORTICO WHICH WAS ABOUT 11 M WIDE.

THE TEMENOS WALL, SOME 9 M HIGH, CONTAINED LARGE ASHLARS; THE PORTICO FACE, IN WHICH LARGE WINDOWS WERE OPENED TO LET IN THE LIGHT, WAS ORIGINALLY DRESSED WITH MARBLE. THERE ARE IMPORTANT REMAINS OF THIS GREAT WALL TO BE SEEN, ESPECIALLY IN THE CATHEDRAL CLOISTER WHERE IT FORMS PART OF THE ENCLOSURE AND IN THE 'COLLEGI D'ARQUITECTES' IN THE SANT LLORENÇ'S STREET. THE PORTICO COLONNADE* WAS BUILT WITH COMPOSITE ORDER COLUMNS USING MARBLE FROM THE LUNI-CARRARA QUARRIES. OVER THESE WAS AN ENTABLATURE* CROWNED WITH AN ATTIC* FORMED BY LARGE SHIELDS (CLIQUEI*) DECORATED WITH IMAGES OF MEDUSA AND JUPITER AMMON SEPARATED BY MARBLE PLAQUES WITH CANDELABRA CARVED IN RELIEF. THE PORTICO ROOF CONSISTED OF WOODEN BEAMS SUPPORTING A SHINGLE ROOF.



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THE CATHEDRAL AND THE "PLA DE LA SEU" OCCUPY PART OF THE IMPERIAL CULT ENCLOSURE OF THE CONCILIVM (JA)



THE CATHEDRAL AND THE "PLA DE LA SEU" OCCUPY PART OF THE IMPERIAL CULT ENCLOSURE OF THE CONCILIVM (JA)

IN THE CORNERS OF THE PORTICO'S NORTHERN SIDE WERE ARCHES EACH WITH EXEDRAS* OR NICHES DESTINED TO HOUSE IMPERIAL CULT STATUES. ALSO ON THE TWO LONGEST SIDES WERE TWO ANNEXES ON EITHER SIDE OF THE TRANSVERSE AXIS OF THE PLAZA.

A LARGE HALL OPENS OUT ON THE NORTHERN SIDE OF THE PLAZA, JUST ON THE SYMMETRICAL AXIS OF THE CONCILIVM PROVINCIAE: IT IS 27.5 M WIDE WITH FLOORS AND WALLS LINED WITH LARGE PIECES OF MARBLE. IT IS BELIEVED THAT THIS ROOM WOULD HAVE BEEN THE CELLA OF THE TEMPLE DEDICATED TO THE IMPERIAL CULT.

IT MUST HAVE BEEN AN IMPRESSIVE MARBLE BUILDING, WITH COLUMNS OF SOME 13.5 M IN HEIGHT DECORATED WITH CORINTHIAN CAPITALS* OF WHICH A FEW FRAGMENTS STILL REMAIN TODAY. THE ENTABLATURE WOULD HAVE BEEN DECORATED WITH A FRIEZE* OF GARLANDS, BUCCRANIA* AND THE SYMBOLS OF THE PRIESTHOOD OF THE IMPERIAL CULT: APEX*, ASPERGILIVM, CVLTER, PATERA, ASSOCIATED WITH THE SACRIFICIAL RITUALS OF THE HUNDRED OXEN (HECTATOMBE*). IT IS BELIEVED THAT THERE WAS AN ALTAR (ARA*) IN FRONT OF THE TEMPLE DEDICATED TO THE CULT'S RITUAL SACRIFICES.



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THE CATHEDRAL AND THE "PLA DE LA SEU" NOW OCCUPY PART OF THE IMPERIAL CULT ENCLOSURE OF THE CONCILIVM

THE OFFICIAL PLAZA

AT THE FOOT OF AND BELOW THE IMPERIAL CULT ENCLOSURE WAS THE OFFICIAL PLAZA OF THE CONCILIVM. MEASURING 175 M WIDE BY 318 M LONG IT WAS ONE OF THE LARGEST PLAZAS IN THE ROMAN EMPIRE. A FLIGHT OF MONUMENTAL STEPS LED DOWN FROM THE IMPERIAL CULT ENCLOSURE, REMAINS OF WHICH CAN BE SEEN IN AN ESTABLISHMENT IN THE MAJOR'S STREET, ACCESS TODAY BEING VIA THE STAIRS IN THE SQUARE LES COLS.

THE OUTER BUILDINGS HOUSED THE PROVINCIAL ADMINISTRATION: THE ARCHIVES, TREASURY, MEETING ROOMS ETC. TODAY THE INTERIOR OF THE PLAZA IS INDEFINABLE FROM AN ARCHAEOLOGICAL STANDPOINT, BUT WE SHOULD IMAGINE A SPACIOUS ENCLOSURE DECORATED WITH GARDENS, FOUNTAINS HONORIFIC INSCRIPTIONS AND NUMEROUS STATUES OF THE PROVINCIAL ELITE. LIKE THE UPPER PLAZA, THIS LOWER ONE WAS THE SETTING FOR RELIGIOUS RITES AND CEREMONIES RELATED TO THE IMPERIAL CULT, WHICH WERE PERFORMED IN THE SACRED AREA.

FROM THE TIME OF THE MIDDLE AGES THE MAJOR'S STREET WAS THE MAIN LINE OF COMMUNICATION IN THE OLD TOWN AS IT UNITED THE CATHEDRAL WITH WHAT IS NOW THE PLAZA OF THE TOWN HALL. THIS LAYOUT IS INHERITED FROM THE ROMAN URBAN PLAN AS A FEW METRES BENEATH THIS STREET IS THE VIA* SACRA WHICH JOINED THE ACCESS STAIRWAY TO THE IMPERIAL CULT ENCLOSURE TO THE CIRCUS.

REMAINS OF THE NORTH-WESTERN CORNER OF THE CITY WALLS WHICH DEFINE THE ROMAN PLAZA ARE CONSERVED TODAY IN THE PLAZA OF THE FORUM. FROM HERE WE CAN IMAGINE THE MAGNITUDE OF THE PLAZA WHICH STRETCHED FROM THE PRAETORIAN TOWER AS FAR AS THE END OF THE DE CIVADERIA'S STREET.



THE OFFICIAL PLAZA IN THE MAJOR'S STREET AND IN THE FORUM'S SQUARE (A)

THREE OF THE FOUR SIDES OF THIS PLAZA WERE BORDERED BY AN ELEVATED PODIUM COVERED WITH A SPACIOUS PORTICOED AREA SUPPORTED BY A WALL DECORATED WITH PILASTERS* SIMILAR TO THOSE THAT CAN BE SEEN TODAY ON THE PRAETORIAN TOWER. BEHIND THE PORTICO WAS A LONG ROMAN VAULT, OF WHICH SEVERAL STRETCHES HAVE BEEN CONSERVED, SUCH AS THE PALLOL VAULT AND THE PRAETORIAN VAULT, BOTH OF WHICH SUPPORTED A GALLERY ON AN UPPER LEVEL. IN THE SOUTHERN CORNERS OF THIS PLAZA ARE THE ANTIGA AUDIÈNCIA TOWER AND THE PRAETORIAN TOWER BETWEEN WHICH IS THE ACCESS FROM THE LOWER LEVEL OF THE CIRCUS UP TO THE PLAZA OF THE CONCILIVM, THE PODIA AND THE ROOMS OF THE PROVINCIAL ADMINISTRATION.

THE ENCLOSURE RETAINED ITS ORIGINAL FUNCTION UNTIL THE FIRST HALF OF THE FIFTH CENTURY WHEN THE PLAZA AND THE VAULTS WERE USED AS PRIVATE DWELLINGS UNTIL THE END OF THE VISIGOTH PERIOD. BETWEEN THE TWELFTH AND FOURTEENTH CENTURIES THE INTERIOR OF THE PLAZA WAS URBANIZED AND THE STREET PLAN OF THAT TIME IS VIRTUALLY UNCHANGED TODAY. IN THIS AREA NOW IS THE NETWORK OF STREETS THAT MAKE UP A LARGE PART OF THE MEDIAEVAL DISTRICT, WITH A RETICLE OF BLOCKS OF ELONGATED HOUSES AND NARROW STREETS, A CLEAR EXAMPLE OF HOW THE CITY MUST HAVE BEEN FROM THE MEDIAEVAL EPOCH UP UNTIL THE END OF THE EIGHTEENTH CENTURY. TIME HAS CONVERTED THE HIGH PART OF TARRAGONA INTO A VERITABLE URBAN AND ARCHITECTURAL MELTING POT WHERE ROMAN ELEMENTS ARE MIXED WITH THOSE FROM ALL EPOCHS FROM THE MEDIAEVAL UP TO THE PRESENT DAY, MAKING OUR HISTORIC TOWN CENTRE QUITE UNIQUE.



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THE PRETORIAN TOWER FROM THE KING'S SQUARE (RL)



THE PRETORIAN TOWER FROM THE KING'S SQUARE (RL)

□ THE CIRCUS

THE ROMAN CIRCUS IN TARRACO WAS THE SETTING FOR THE CELEBRATION OF THE IVDI CIRCENSES, AND ESPECIALLY FOR THE CHARIOT RACES. THE CHARIOTS WERE CALLED BIGAE, TRIGAE OR QUADRIGAE DEPENDING ON THE NUMBER OF HORSES DRAWING THEM (2, 3 OR 4). THE CIRCUS WAS BUILT AT THE END OF THE FIRST CENTURY AD AND WAS THE CULMINATING POINT IN THE URBAN TRANSFORMATION THAT HAD BEEN BROUGHT ABOUT BY THE CONSTRUCTION OF THE CONCLIVM PROVINCIAE.

THE ORGANISATION OF THE GAMES WAS CARRIED OUT PRINCIPALLY BY THE PRIESTS IN CHARGE OF THE IMPERIAL CULT; ITS LOCATION FACILITATING THE CONCLUSION OF MANY OF THE IMPERIAL CEREMONIES, INITIATED IN THE CONCLIVM PROVINCIAE, WITH CHARIOT RACES IN THE CIRCUS.

THE CIRCUS BUILDING WAS APPROXIMATELY 325 M LONG BY 100 TO 115 M WIDE, WITH A SEATING CAPACITY FOR AN ESTIMATED 25,000 SPECTATORS. THE TRACK OR ARENA WAS 290 M LONG BY 66 TO 77 M WIDE. THE ARENA WAS DIVIDED BY A WIDE WALL (EVRIPIVS* OR SPINA), DECORATED WITH SCULPTURAL OR ARCHITECTURAL ELEMENTS, WHICH INCLUDED A COUNTER FOR THE SEVEN CIRCUITS THAT MADE UP A RACE AND WHICH WERE REPRESENTED BY SEVEN BRONZE EGGS OR DOLPHINS.

THE CIRCUS REMAINED IN USE UP UNTIL THE MIDDLE OF THE FIFTH CENTURY, WHEN THE ARENA AND THE PERIMETRIC VAULTS WERE CONVERTED INTO NEW RESIDENTIAL AREAS. FROM THE TWELFTH CENTURY THE CIRCUS WAS KNOWN AS THE FARMYARD, AS IT WAS THE PLACE WHERE THE CITY'S LIVESTOCK WAS KEPT AND WHERE THE COMMERCIAL FAIRS WERE HELD.



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THE EASTERN END OF THE CIRCUS AND THE PORTA TRIVMPHALIS (JA)



THE EASTERN END OF THE CIRCUS AND THE PORTA TRIVMPHALIS (JA)

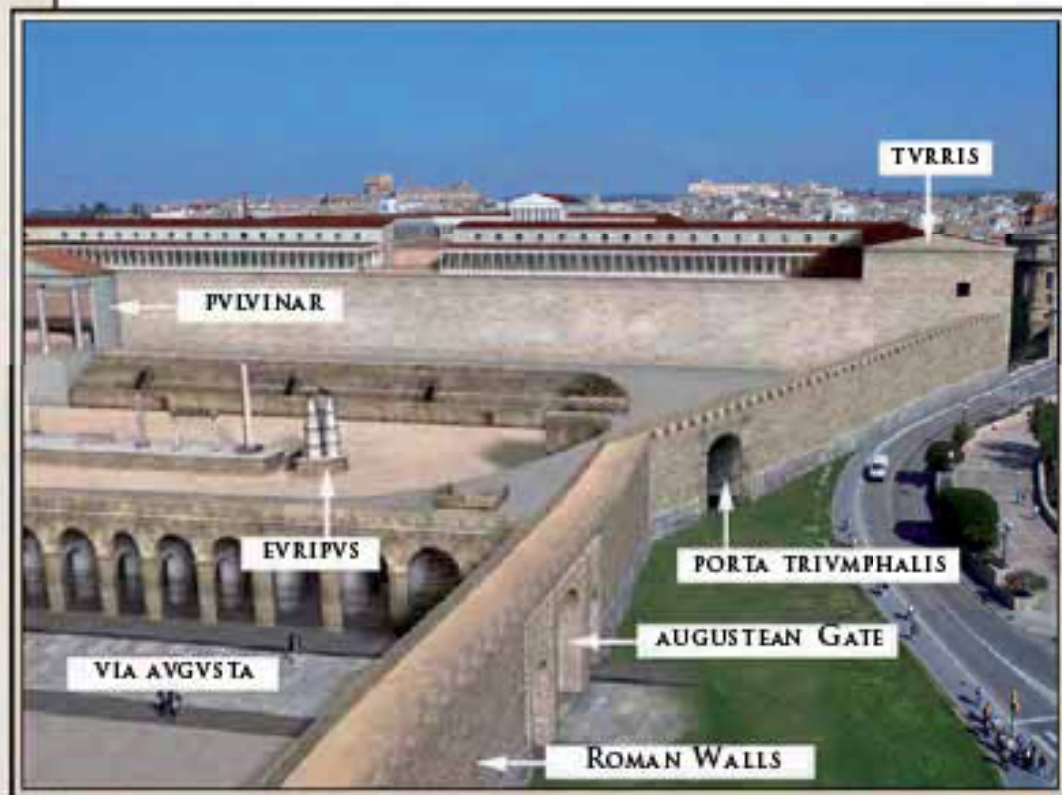
THE CONSTRUCTION OCCUPIED THE WHOLE WIDTH OF THE WALLED CITY THEREBY SEPARATING THE RESIDENTIAL AREA FROM THE CONCILIVM. THIS MEANT THAT THE MAIN ACCESS TO THE PLAZA OF THE CONCILIVM WAS VIA THE CIRCUS PASSING BETWEEN THE TWO TOWERS SITUATED AT ONE END WHICH ARE TODAY KNOWN AS THE PRAETORIAN TOWER AND THE ANTIGA AUDIÈNCIA TOWER. THE CIRCUS WAS PRESIDED OVER BY THE PVLVİNAR*, THE AUTHORITIES' DAIS, WHICH WAS SITUATED ON THE AXIS OF THE UPPER PLAZA OF THE CONCILIVM.

THE SOUTHERN FAÇADE OF THE CIRCUS CONSISTED OF A SERIES OF 57 HALF-POINT ARCADES OF SOME 7 M HIGH GIVING ON TO A PAVED WAY WHICH WAS A BRANCH OFF THE VIA AVGVSTA*, THE CONTINUATION OF WHICH IS TODAY'S RAMBLA VELLA WHICH THEN PASSED THROUGH THE CITY WALL IN THE DIRECTION OF BARCINO. ALSO AT THE EASTERN END OF THE CIRCUS WAS THE PORTA TRIVMPHALIS*, LEADING OUTSIDE THE CITY WALLS.



i o a m n o r (A) □

THE SO CALLED EASTERN END OF THE CIRCUS IS WHERE BEST PRESERVED REMAINS ARE TO BE FOUND; THIS WAS A SECTOR OCCUPIED BY MILITARY FORTIFICATIONS WHICH MADE GOOD USE OF THE ROMAN REMAINS WITHOUT DAMAGING THEM. TODAY IT IS, TOGETHER WITH THE PRETORIAN TOWER, THE MUSEOGRAPHIC AREA OF TARRAGONA'S ROMAN CIRCUS. IN THE TWELFTH CENTURY, THE PRETORIAN TOWER, ALSO KNOWN AS THE PILATES' TOWER OR KING'S CASTLE, WAS OCCUPIED BY THE FEUDAL LORDS OF THE CITY, LATER BEING USED, UNTIL THE FIFTEENTH CENTURY, AS THE RESIDENCE OF THE COUNTS OF BARCELONA.



AT THE END OF THE FOURTEENTH CENTURY THE FAÇADE OF THE CIRCUS WAS USED AS THE INTERIOR WALL OF A NEW CITY WALL (THE MURALLETA) AND THE NUNS' TOWER WAS BUILT IN THE CORNER. IN THE SIXTEENTH CENTURY THE BASTION* OF CARLES V WAS BUILT AND DURING THE EIGHTEENTH AND NINETEENTH CENTURIES STRETCHES OF THE ROMAN WALLS WERE RESTORED.

□ i l o n o a m n o i r a n A g a n G a



EASTERN END OF THE CIRCUS: 21ST 2ND AD AND 19TH (A G A G I)



THE CIRCUS IN THE TOWN HALL SQUARE AND SEDASSO'S SQUARE (A)

□ THE AMPHITHEATRE

THE AMPHITHEATRE IS AN ELLIPTICAL BUILDING DESIGNED PRIMARILY FOR THE STAGING OF GLADIATORIAL GAMES. IT WAS CONSTRUCTED IN THE FIRST HALF OF THE SECOND CENTURY AD IN AN AREA THAT HAD PREVIOUSLY BEEN USED AS A FUNERARY SITE.

IT WAS BUILT ON THE SEA SHORE WITH SOME OF THE GRANDSTANDS* CUT INTO THE HILLSIDE, TAKING ADVANTAGE OF THE NATURAL GRADIENT. IN ZONES WHERE THE TOPOGRAPHY DID NOT ALLOW FOR THIS, THE GRANDSTANDS WERE BUILT OVER VAULTS. TECHNICALLY SPEAKING THEY COMBINED THE USE OF OPVS CAEMENTICIVM* (LIME MORTAR MIXED WITH STONE) AND OPVS QUADRATVM* (ASHLARS LAID IN REGULAR COURSES). THERE WAS ROOM FOR 14,000 SPECTATORS WHO WERE SEATED FOLLOWING STRICT SOCIAL ORDER. THE MOST DISTINGUISHED CITIZENS WERE SEATED IN THE LOWER GRANDSTANDS (IMMA CAVEA*); WHILE THE HIGHER GRANDSTANDS, THE (MEDIA* AND SVMMA CAVEA*) WERE OCCUPIED IN STRICT SOCIAL ORDER BY THE REST OF THE POPULATION.

THE GAMES WERE PRESIDED OVER BY THE EDITOR WHO MIGHT BE A MAGISTRATE, THE PROVINCIAL GOVERNOR OR THE PRIEST IN CHARGE OF THE IMPERIAL CULT (FLAMEN*). HE WOULD BE SEATED ON THE TRIBUNA, A PLATFORM SURROUNDED BY THE GREAT VOLT IN THE CENTRE OF THE GRANDSTANDS FACING THE SEA.



ar o A l ar (A) □



THE AMPHITHEATRE AND THE BEACH OF THE MIRACLE (JA)



THE AMPHITHEATRE AND THE BEACH OF THE MIRACLE (JA)

THE SPECTACLE TOOK PLACE IN THE ARENA AND THE PUBLIC WERE PROTECTED BY A SURROUNDING WALL OR PODIVM* TOPPED BY A SECURITY NET. ACCESS INTO THE ARENA WAS THROUGH TWO LARGE GATEWAYS THE PORTA TRIVMPHALIS THROUGH WHICH THE GLADIATORS MADE THEIR SOLEMN ENTRANCE AND PORTA LIBITINARIA* THROUGH WHICH THE FALLEN WERE REMOVED FROM THE ARENA.

AS WELL AS THE GLADIATORIAL GAMES, THE SPECTATOR COULD WATCH SUCH EVENTS AS MOCK HUNTS, WILD ANIMAL COMBATS, ATHLETICS EXHIBITIONS AND TORTURES UNTO DEATH. ON CERTAIN OCCASIONS AN ENORMOUS AWNING (VELVM*) WAS OPENED OUT TO PROTECT THE SPECTATORS FROM THE SUN. IN SUBTERRANEAN TRENCHES (FOSSAE*), LIFTS WERE FOUND WHICH, BY MEANS OF A SYSTEM OF PULLEYS AND COUNTER-WEIGHTS WORKED BY WINCHES, RAISED THE CAGES CONTAINING THE WILD ANIMALS, THE GLADIATORS THEMSELVES OR PIECES OF SCENERY FOR THE GAMES UP TO THE LEVEL OF THE ARENA. THE TRENCHES ALSO CONTAINED REST AREAS AND AREAS DESIGNATED TO THE IMPERIAL CULT. AT THE NORTHERN END OF THE TRANSVERSAL TRENCH, AN ALFRESCO PAINTING WAS FOUND, (NOW CONSERVED IN THE TARRAGONA NATIONAL ARCHAEOLOGICAL MUSEUM) DEDICATED TO THE GODNESS NEMESIS*. THIS HAD DECORATED A SMALL CHAPEL (SACELLVM*) DEDICATED TO THE WORSHIP OF THE GODDESS TO WHOM THE GLADIATORS WERE WONT TO MAKE OFFERINGS.



r a l o n o a o r a n r a r n □



AMPHITHEATRE, ARENA ENTRANCE



AMPHITHEATRE, ARENA ENTRANCE

DURING THE REIGN OF ELAGABALUS, AT THE BEGINNING OF THE THIRD CENTURY AD, A SERIES OF REFORMS WERE CARRIED OUT IN THE AMPHITHEATRE; IN COMMEMORATION OF WHICH THE PODIUM WAS CROWNED WITH A GREAT MONUMENTAL INSCRIPTION, NUMEROUS FRAGMENTS OF WHICH ARE PRESERVED TODAY.

ON 21ST JANUARY 259 AD, IN THE MIDST OF THE PERSECUTION OF CHRISTIANS WHICH OCCURRED DURING THE REIGN OF THE EMPEROR VALERIAN, THE BISHOP OF THE CITY, FRUCTUOSUS AND HIS DEACONS, AUGURIUS AND EULOGIUS WERE BURNED ALIVE IN THE AMPHITHEATRE ARENA.

DURING THE FIFTH CENTURY, AS A CONSEQUENCE OF THE RELIGIOUS POLICY OF THE FIRST CHRISTIAN EMPERORS, THE AMPHITHEATRE BEGAN LOSING MANY OF ITS ORIGINAL FUNCTIONS. ONE CENTURY LATER, THE BUILDING MATERIALS OF THE AMPHITHEATRE, ESPECIALLY THE SEATING IN THE GRANDSTANDS, WERE USED IN THE CONSTRUCTION OF A CHRISTIAN BASILICA* WITH THREE NAVES* WHICH COMMEMORATED THE PLACE OF THE MARTYRDOM OF THE THREE SAINTS OF THE CHURCH IN TARRAGONA. A CEMETERY GREW UP AROUND THE TEMPLE WITH TOMBS DUG INTO THE ARENA AND MAUSOLIEA BUILT UP AGAINST THE CHURCH WALLS.



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THE ISLAMIC INVASION WAS CHARACTERISED AS BEING THE TIME OF THE NEGLECT OF THE AREA. IT WAS NOT UNTIL THE TWELFTH CENTURY THAT A NEW CHURCH, WITH SANTA MARIA DEL MIRACLE AS ITS PATRON SAINT, WAS BUILT OVER THE FOUNDATIONS OF THE VISIGOTH BASILICA. ROMANESQUE IN STYLE WITH A LATIN-CROSS FLOOR, ONE PRINCIPAL NAVE AND A QUADRANGULAR APSE*, THE CHURCH IS MENTIONED BY POPE ANASTASIO IV IN A PAPAL BULL DATED 1154. BETWEEN 1516 AND 1780 THE TRINITARIAN FRIARS OCCUPIED THE AMPHITHEATRE AND BUILT A MONASTERY BESIDE THE CHURCH. WITH THE POLITICAL AND ECONOMIC PROCESS WHICH, SINCE THE END OF THE EIGHTEENTH CENTURY HAS DRIVEN THE SPANISH STATE TO DISENTAIL ECCLESIASTICAL PROPERTIES, THE BUILDINGS HAVE PASSED INTO PUBLIC OWNERSHIP. UNDER THESE CIRCUMSTANCES, IN THE PERIOD BETWEEN 1796 AND 1908 THE AMPHITHEATRE HOUSED A PRISON WHERE THE PRISONERS,

ASSIGNED TO THE CONSTRUCTION WORK OF THE PORT, WERE INTERNED.



THE CHURCH WAS DEMOLISHED IN 1915. THE PRINCIPAL ARCHAEOLOGICAL AND RESTORATION WORK ON THE HISTORIC MONUMENTS WAS DONE AT THE END OF THE 1950s UNDER THE PATRONAGE OF THE W. J. BRYANT FOUNDATION. THIS WORK WAS COMPLEMENTED DURING THE 1980s AND 90s AND AT THE BEGINNING OF THE 21s CENTURY BY LOCAL GOVERNMENT INITIATIVES.

Ir a r on r lon o o an r

□ THE RESIDENTIAL AREA

TARRACO REACHED THE PEAK OF ITS SPLENDOUR IN THE FIRST HALF OF THE SECOND CENTURY AD, WHEN IT COVERED AN AREA OF APPROXIMATELY 80 – 85 HECTARES. IT WAS AN AREA DIVIDED INTO; THE PART WITHIN THE CITY WALLS (ABOUT 60 HECTARES), THE SUBURBIA OR THE PART OUTSIDE THE CITY WALLS (10 – 15 HECTARES) AND FINALLY AN EXTENSIVE PORT AREA (7 – 10 HECTARES) MADE UP OF STOREHOUSES AND MARKETS WHICH OCCUPIED THE NATURAL BAY AND EXTENDED AS FAR AS THE MOUTH OF THE RIVER FRANCOLÍ. IT IS POSSIBLE THAT THE POPULATION REACHED 25,000 OR 30,000 AT THIS TIME.

THE AREA INSIDE THE CITY WALLS WAS DEVELOPED BETWEEN THE SECOND CENTURY BC AND THE BEGINNING OF THE FIRST CENTURY AD, DESCRIBING AN ORTHOGONAL RETICLE ADAPTED TO THE GRADIENT OF THE HILL. STREETS WITH PAVEMENTS (VIAE), SOME 6 OR 7 M WIDE, WERE LAID OUT AND CITY BLOCKS (INSULAE*) OF TWO OR MORE FLOORS, MADE UP OF SEVERAL DWELLINGS OF MODEST PROPORTIONS. MANY OF THESE BLOCKS WERE 25 M WIDE BY 70 M LONG. BESIDE THE COLONIAL FORUM* PART OF AN INSULA HAS BEEN CONSERVED WITH SOME OF THE COMMERCIAL PREMISES ON THE GROUND FLOOR, AND WHAT WAS, PRESUMABLY, THE DWELLING ON THE UPPER FLOOR. ALSO TO BE FOUND IS A SECTION OF STREET WITH A SEWER WHICH FLOWED DOWN THE MIDDLE COLLECTING THE RESIDUAL WATER.

OUTSIDE THE WALLS THERE IS EVIDENCE OF HABITATION FROM THE SECOND CENTURY BC ONWARDS; HOWEVER, THE MAJORITY OF THIS AREA WAS DEVELOPED DURING THE FIRST CENTURY AD AND THE FIRST HALF OF THE SECOND CENTURY. IT WAS A MORE IRREGULAR DEVELOPMENT, WHICH WAS CONDITIONED BY THE ROADS LEADING INTO THE INTERIOR, WITH MORE LARGE DETACHED RESIDENCES (DOMVS) RATHER THAN BLOCKS OF APARTMENTS.



n a an la ln ar a o or () □



IDEALIZATION OF PART OF AN INSVLA AND A STREET OF THE CITY

□ THE COLONIAL FORUM

EVERY ROMAN CITY HAD A FORVM, A LARGE PORTICOED SQUARE WHICH WAS THE CENTRE OF CITY LIFE AND AROUND WHICH WERE THE PRINCIPAL RELIGIOUS, POLITICAL AND ADMINISTRATIVE BUILDINGS SUCH AS: ONE OR MORE TEMPLES, THE CURIA* (THE MEETING HALL FOR THE CITY'S DIGNITARIES), ARCHIVES, MARKETS AND THE JUDICIAL BASILICA, AND A BUILDING FOR MEETINGS AND COMMERCIAL ACTIVITIES.

TARRACO'S FORUM WAS GREATLY AFFECTED BY THE URBAN DEVELOPMENT OF THE NINETEENTH CENTURY, AND IT WAS NOT UNTIL THE EXCAVATIONS, CARRIED OUT BY SERRA VILARÓ BETWEEN 1926 AND 1930, THAT IT WAS IDENTIFIED AS SUCH AND GIVEN PROTECTION. IN 1968 THE AREA WAS RESTORED AND THE MONUMENT WAS DEFINED IN THE FORM IN WHICH IT CAN BE SEEN TODAY.

IT IS POSSIBLE THAT THE FORUM WAS BUILT IN ABOUT 100 BC, BUT THERE ARE VERY FEW REMAINS OF THIS EARLY CONSTRUCTION, THE GREATER PART OF THE ARCHAEOLOGICAL REMAINS CORRESPONDING TO THE EXTENSION AND REFORMS OF THE FIRST CENTURY AD. THE PLAZA WAS ABANDONED DURING THE FOURTH CENTURY. THE JUDICIAL BASILICA IS THE PRINCIPAL BUILDING THAT HAS BEEN CONSERVED; AT THE EASTERN END IS TO BE FOUND PART OF A TEMPLE PODIUM AND, IN WHAT IS NOW, THE GASOMETRE'S STREET REMAINS OF THE SOUTHERN WALL HAVE BEEN FOUND. THE JUDICIAL BASILICA WAS A LARGE BUILDING WITH THREE NAVES; IN THE NORTHERN SIDE, WHAT WERE PROBABLY TWELVE SMALL COMMERCIAL PREMISES REMAIN. THE CENTRAL NAVE WAS ON A HIGHER LEVEL THAN THE LATERAL AISLES, FAVOURING THE ILLUMINATION OF THE INTERIOR, AND IT WAS SUPPORTED BY A PORTICO 14 COLUMNS LONG AND 4 WIDE. AMONG THE COMMERCIAL PREMISES WAS A LARGE HALL, THE AEDES AVGVSTI*, WHERE THE JUDICIAL COURT WAS HELD, PRESIDED OVER BY A LARGE STATUE OF THE EMPEROR.



Tr in ro alla □
o onra ()



THE BASILICA OF THE COLONIAL FORUM (JMM)



THE BASILICA OF THE COLONIAL FORUM (JMM)

□ THE THEATRE

THE THEATRE WAS A BUILDING WITH A SEATING CAPACITY OF 4,000 TO 5,000 SPECTATORS AND A SEMICIRCULAR STAGE FOR THEATRICAL PERFORMANCES. AN AWNING (VELLARIVM) WOULD HAVE COVERED THE TERRACES WHICH WERE SUPPORTED BY THE NATURAL ROCK OR ON VAULTS. THE MUSICIANS WERE SEATED IN THE ORCHAESTRA* AND THE PLAYS WERE ENACTED ON THE SCAENA. THE FRONS SCAENAE*, AN ELEVATED CONSTRUCTION WHICH CLOSED OFF THE SCAENA, WAS DECORATED WITH IMPERIAL STATUES. IT WAS BUILT OVER ANCIENT PORT BUILDINGS AT THE TIME OF THE EMPEROR TIBERIUS, WHEN THE AREA SURROUNDING THE FORUM MAY HAVE BEEN REFORMED. IN THE SECOND CENTURY IT WAS DECORATED WITH PLAQUES AND MARBLE SCULPTURES. TODAY THE FIRST FIVE TERRACES ARE CONSERVED, THE ORCHAESTRA PART OF THE PROSCAENIVM*, THE FOUNDATIONS OF THE FRONS SCAENAE, ELEMENTS OF THE SUMMA CAVEA AND A CRYPTOPORTICVS* IN THE CAPUTXINS' STREET. AT THE TIME OF SEPTIMUS SEVERUS (END OF THE SECOND CENTURY) IT WAS SHOWING THE FIRST SIGNS OF FALLING INTO DISUSE AND WAS TOTALLY ABANDONED IN THE THIRD CENTURY.

PARTIALLY DISCOVERED IN 1884, EXCAVATIONS WERE CARRIED OUT IN THE 1920S AND 30S; HOWEVER, THESE FREQUENTLY TERMINATED WITH THE DESTRUCTION OF THE FINDS. IN 1978 THE BUILDINGS WERE SAVED "IN EXTREMIS" LARGELY THANKS TO THE ACTIONS OF THE GENERAL PUBLIC



A r t i o a r (A T) □



IDEALIZATION OF A THEATRICAL PERFORMANCE

□ THE PALAEOCHRISTIAN CEMETERY

THE PALAEOCHRISTIAN NECROPOLIS* OF FRANCOLÍ WAS A VAST CEMETERIAL AREA, WHICH WAS EXCAVATED BETWEEN 1923 AND 1933. THE CEMETERY ORIGINATED TOWARDS THE MIDDLE OF THE THIRD CENTURY, ON WHAT HAD BEEN AN INHABITED AGRICULTURAL AREA WITH SOME GRAVES, AND IT REMAINED IN USE UNTIL THE URBAN DEVELOPMENT OF THE VISIGOTH ERA. STILL VISIBLE ARE THE REMAINS OF DWELLINGS WITH SMALL BATHS* AND WATER TANKS. ALSO CONSERVED TODAY IS A SEGMENT OF THE SECONDARY ROAD WHICH SERVED THESE RESIDENCES AND UNITED THEM WITH THE REST OF THE CITY THEREBY CONNECTING THE HARBOUR AREA WITH THE VIA AUGUSTA.

THE ARCHAEOLOGICAL EXCAVATIONS, BROUGHT TO LIGHT REMAINS OF A PALAEOCHRISTIAN BASILICA DATING FROM THE BEGINNING OF THE FIFTH CENTURY. OUTSTANDING AMONG THEIR FINDS IS A FRAGMENT OF AN INSCRIPTION RELATING TO THE CULT OF THE MARTYRS FRUCTUOSUS, AUGURIUS AND EULOGIUS, BURNED ALIVE IN THE AMPHITHEATRE OF TARRACO IN 259. THIS FIND SHOWS THAT THEY WERE BURIED AND VENERATED BY THE LOCAL CHURCH.



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THE CEMETERY OFFERS A WIDE SEPULCHRAL TYPOLOGY WITH IMPORTANT EXAMPLES OF ANCIENT CHRISTIAN FUNERAL ART. THERE ARE SOME OUTSTANDING EXAMPLES SUCH AS THE MOSAIC FUNERARY STELE* OF OPTIMUS AND AMPELIUS, SARCOPHAGI* SUCH AS THOSE OF THE PEDAGOGUE, THE LIONS, OF LEOCADIUS OR THAT OF THE APOSTLES, THE LAST TWO BEING OF UNMISTAKABLE CHRISTIAN ICONOGRAPHY*. ALSO OF NOTE ARE THE FRONTISPIECE OF LOS ORANTES (THE PEOPLE AT PRAYER) AND A MAGNIFICENT COLLECTION OF PAGAN AND CHRISTIAN EPIGRAPHY*, AS WELL AS NUMEROUS FUNERARY OBJECTS* OUTSTANDING AMONG WHICH IS AN ARTICULATED IVORY DOLL.



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□ n rar S o A i i n r (AT)

A SHORT DISTANCE AWAY, IN THE GROUNDS OF THE PRESENT CENTRAL PARK, ANOTHER CHRISTIAN BASILICA WAS DISCOVERED, ALSO DATING FROM THE BEGINNING OF THE FIFTH CENTURY WHICH IS EVIDENCE OF THE IMPORTANCE OF THIS AREA WITHIN THE CHURCH OF TARRACO.

□ THE BASILICA BUILDINGS IN THE PARC CENTRAL

A CHRISTIAN BASILICA COMPLEX WAS DISCOVERED NEXT TO THE PALAEOCHRISTIAN NECROPOLIS OF FRANCOLÍ IN 1994. LIKE THE NEIGHBOURING NECROPOLIS, THIS AREA HAD ORIGINALLY BEEN AGRICULTURAL BUT HAD UNDERGONE DEVELOPMENT AT THE END OF THE ROMAN ERA; SO IT WAS CROSSED BY THE SAME ROAD WHICH PASSED THROUGH THE PALAEOCHRISTIAN NECROPOLIS. TO THE EAST OF THE ROAD, A RESIDENTIAL VILLA* HAD BEEN SET UP IN THE FIRST HALF OF THE FOURTH CENTURY, WHICH WAS PEACEFULLY AMORTISED IN THE FIFTH CENTURY. PART OF THE BUILDINGS CAN STILL BE SEEN TODAY. DURING THE FIRST HALF OF THE FIFTH CENTURY, THE GROUND WAS CONSECRATED AND A CHRISTIAN BASILICA COMPLEX BUILT. FACING THE EAST IT IS DEFINED BY A QUADRANGULAR APSE WITH TWO VESTRIES, A NAVE WITH LATERAL AISLES, A TRANSEPT* AND COUNTER-APSE*; IT MEASURES 24 M X 16 M. THE PRINCIPAL BUILDING IS PRECEDED BY AN ATRIUM* WITH VARIOUS OUTBUILDINGS. THE BODY OF THIS MEASURES 21 M X 17 M AND CONSISTS OF AN AMBULATORY, GIVING ACCESS TO THE ROOMS ON EITHER SIDE OF THE ATRIUM IN THE CENTRE OF WHICH THERE WAS POSSIBLY A FOUNTAIN. THE ROOMS ALMOST CERTAINLY PROVIDED ACCOMMODATION FOR A PRESBYTERIAL OR RELIGIOUS COMMUNITY IN CHARGE OF THE BUILDINGS. THE UNUSUAL LAYOUT OF THE BUILDINGS CONVERTS THE BASILICA INTO A UNIQUE EXAMPLE AMONG HISPANIC CHRISTIAN BASILICAS.

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CONNECTED TO THE BASILICA, THE REMAINS OF TWO BUILDINGS WITH AGRICULTURAL OUTBUILDINGS HAVE BEEN DISCOVERED. THESE, TOGETHER WITH THE BASILICA, FORM A "U" TO THE EAST OF THE ROMAN WAY WHICH UNITED THIS TEMPLE WITH THE PALAEOCHRISTIAN NECROPOLIS BASILICA SOME 200 METRES AWAY.

AT THE FOOT OF THE BASILICA, CUTTING THROUGH THE ATRIUM, A QUADRANGULAR COUNTER-APSE OF SOME 4 M SQ. OPENS OUT. INSIDE OF WHICH A TOTALLY EMPTY PRE-EMINENT TOMB WAS FOUND AS WELL AS ANOTHER TOMB IN A SECONDARY POSITION WHICH CONTAINED A BODY WITHOUT FUNERARY OBJECTS*. THE PAVEMENT OF THE BASILICA AND THE GALLERY OF THE ATRIUM WERE MADE FROM OPVS SIGNIVM*, AND UNDER THIS, 160 TOMBS LAID IN LINE, HAVE BEEN DOCUMENTED FROM THE TOTAL OF 200 TOMBS THAT THE BUILDINGS MAY HAVE CONTAINED. THESE TOMBS CONTAIN VIRTUALLY NO FUNERARY OBJECTS. HOWEVER, FORTUNATELY A COIN ISSUED IN BARCINO (BARCELONA) AT THE BEGINNING OF THE FIFTH CENTURY WAS FOUND IN ONE OF THEM AND A BRONZE BUCKLE IN ANOTHER. THE ONLY

FUNERARY EPIGRAPHIC PLAQUE FOUND WAS THAT OF A BEATA*, A NUN CALLED THECLA OF EGYPTIAN ORIGIN, WHO DIED AT THE AGE OF 77. THE PALAEOCHRISTIAN BUILDINGS* OF THE PARC CENTRAL WERE DISCOVERED DURING ARCHAEOLOGICAL EXCAVATIONS PRIOR TO THE CONSTRUCTION OF THE COMMERCIAL CENTRE. UNDER THE CIRCUMSTANCES, THE REMAINS WERE DISMOUNTED AND TRANSFERRED TO THE UNDERGROUND CAR PARK WHERE THEY ARE ON



□ A r l a i o a r l a n a l l a (A)

□ THE TERRITORIVM - THE VILLAS

TARRACO WAS, LIKE ANY OTHER ROMAN CITY, THE ECONOMIC EPICENTRE OF A DEPENDENT TERRITORY - AGER* OR TERRITORIVM* - WHICH FREQUENTLY COINCIDED WITH THE NATURAL REGION. THE AGER TARRACONENSIS* WAS COVERED BY NUMEROUS FARMS AND WAS ORGANISED IN ACCORDANCE WITH THE CADASTRAL* CUSTOMS OF THE TIME. MANY OF THESE FARMS WERE CONVERTED INTO COUNTRY RESIDENCES FOR THE URBAN ELITE; SO THE VIA AUGUSTA AND THE TARRACO-ILERDA ROAD BECAME THE BACKBONE OF A NETWORK OF ROADS COMMUNICATING THE CITY WITH THE REST OF THE TERRITORY.

IN ABOUT THE SECOND CENTURY, NUMEROUS FARMS GREW UP AROUND TARRACO IN ACCORDANCE WITH THE IMPORTANCE AND THE DEMOGRAPHIC WEIGHT OF THE CITY. THE FARM PRODUCTS FROM THIS AREA WERE MORE THAN SUFFICIENT TO FEED THE INHABITANTS OF THE CITY, THE SURPLUS BEING EXPORTED VIA THE PORT, TO OTHER POINTS OF THE EMPIRE. AS OF THE FIRST CENTURY AD THE VILLAE PROLIFERATED, THESE WERE RURAL NUCLEI THAT WERE BOTH RESIDENTIAL AND PRODUCTIVE, WHICH DEVELOPED ALONG ARCHITECTURAL LINES SIMILAR TO THOSE OF THE ITALIAN VILLAS.

THE VILLAS EXPLOITED THE AGRICULTURAL OR MARITIME RECOURSES OF THE TERRITORY HAVING STABLES, CISTERNS, OVENS, CELLARS, PRESSES ETC. HOWEVER, THEY WERE AT THE SAME TIME PLACES FOR RELAXATION AND RECREATION FOR THE UPPER CLASSES, WHO SOUGHT THE REFUGE OF THEIR COUNTRY VILLAS TO ESCAPE FROM THE BUSTLE OF THE CITY. THE RESIDENTIAL PART OF THESE VILLAS REFLECTED THE SOCIAL STANDING OF THE PROPRIETOR AND THE ARCHITECTURE DEVELOPED WITHOUT THE RESTRICTIONS OF URBAN PLOTS, CHARACTERISTIC OF THE CITY. THERE WERE BEDROOMS, MEETING ROOMS, SUMMER AND WINTER DINING ROOMS AND ABOVE ALL, PROFUSELY DECORATED PRIVATE BATHS.



MEDITERRANEAN SEA
MARE NOSTRUM

- | | | | | |
|---|---|--|--|--|
| 1 TARRACO
TARRACO | 4 VILLA DE CENTCELLES
"CENTCELLES" VILLA | 7 PONT DEL DIABLE
D'IVIL'S BRIDGE | 10 ARC DE BERA
THE ARCH OF BERA | 13 MAUSOLEU DE VILALONGA
VILALONGA'S MAUSOLEUM |
| 2 VIL·LA DELS MUNTJES
"DELS MUNTJES" VILLA | 5 VILLA DE CAL·LIPOLIS
"CAL·LIPOLIS" VILLA | 8 EL MEDOL
THE MEDOL | 11 COLUMBARI DE VILARRODONA
VILARRODONA COLUMBARIUM | 14 MAUSOLEU DE PERAFORT
PERAFORT MAUSOLEUM |
| 3 VILLA DE LA LIOSA
"LA LIOSA'S" VILLA | 6 VILLA DEL MORO
"MORO'S" VILLA | 9 TORRE DELS ESCIPIONS
THE TOWER OF THE ESCIPIONS | 12 MAUSOLEU D'ALCOVER
ALCOVER'S MAUSOLEUM | 15 VILLA DE PARET DELGADA
"PARET DELGADA'S" VILLA |

ELS MUNTS

LOCATED IN THE VILLAGE OF ALTAFULLA, THE ROMAN VILLA OF ELS MUNTS IS THE BEST EXAMPLE OF A COUNTRY RESIDENCE IN THE AREA SURROUNDING TARRACO. IT IS SITUATED ON THE UPPER SLOPES OF A HILL, FACING THE SEA, USING THE MARITIME FACE OF THE HILL FOR THE CONSTRUCTION OF THE RESIDENTIAL AND RECREATIONAL BUILDINGS, WHILE THE AGRICULTURAL AREA IS ON THE HILL'S INLAND FACE.

THE VILLA WAS BUILT IN THE FIRST CENTURY AD AND IN THE MIDDLE OF THE SECOND CENTURY IT BECAME THE RESIDENCE OF CAIVS VALERIVS AVITVS, DVVMVIR* OF THE CITY OF TARRACO AND HIS WIFE FAUSTINA. DVVMVIR WAS THE HIGHEST POSITION IN MUNICIPAL POLITICS AND THE PRESENCE OF CAIVS VALERIVS COINCIDES WITH A SERIES OF REFORMS TO THE RESIDENTIAL AREA OF THE VILLA. THE BATHS WERE ENLARGED, NEW ONES WERE ADDED AS WELL AS SOME LATRINES AND POSSIBLY, NEW STATUES. THE HOUSE WAS REDECORATED WITH NEW PAINTINGS AND A NEW MOSAIC WAS INSTALLED IN THE LOWER CORRIDOR.

THE VILLA REMAINED IN USE UNTIL THE MIDDLE OF THE THIRD CENTURY, WHEN, IN ABOUT 260 AD, IT WAS DESTROYED BY FIRE. IT APPEARS TO HAVE REMAINED UNOCCUPIED FOR NEARLY A CENTURY; HOWEVER THERE ARE ARCHAEOLOGICAL SIGNS OF THE PRESENCE OF AN AGRICULTURAL SETTLEMENT, ALBEIT LESS SUMPTUOUS THAN THAT OF THE PREVIOUS ERA, TOWARDS THE MIDDLE OF THE FOURTH CENTURY. ALSO ASSOCIATED WITH THIS TIME, AN EXTENSIVE NECROPOLIS MADE UP OF MORE THAN 180 TOMBS HAS BEEN IDENTIFIED.



AERIAL VIEW OF THE BATHS

THE VILLA OF LA LLOSA

THE ROMAN VILLA OF LA LLOSA IS SITUATED ON THE SEA-FRONT OF THE VILLAGE OF CAMBRILS. IT IS AN EXCELLENT EXAMPLE OF A RESIDENTIAL AND PRODUCTIVE VILLA SET ON THE SEA SHORE AND NEAR A WATERCOURSE. ARCHAEOLOGICAL WORKS DATE THE FIRST HUMAN OCCUPATION TOWARDS THE FIRST CENTURY BC; THIS WAS A MODEST FARM ORIGINATED FROM THE CREATION OF TARRACO. HOWEVER, BETWEEN 25 AND 50 AD A GREAT ROMAN VILLA WAS BUILT, FACING THE SEA, AROUND A CENTRAL PATIO. TO DATE A DISTRIBUTION CORRIDOR AND A SERIES OF BEDROOMS (CVBICVLA*) HAVE BEEN IDENTIFIED.

THE VILLA UNDERWENT AN IMPORTANT REFORMATION DURING THE SECOND CENTURY WHEN A SMALL BATH COMPLEX WAS ADDED. IT IS ALSO POSSIBLE, THAT A SPLendid COLLECTION OF ORNAMENTAL BRONZES AND ORNAMENTS: A STATUE LAMPADARIUS*, CANDELABRA, SKYLIGHT, SAUCER AND OTHER OBJECTS, BELONG TO THIS PERIOD.

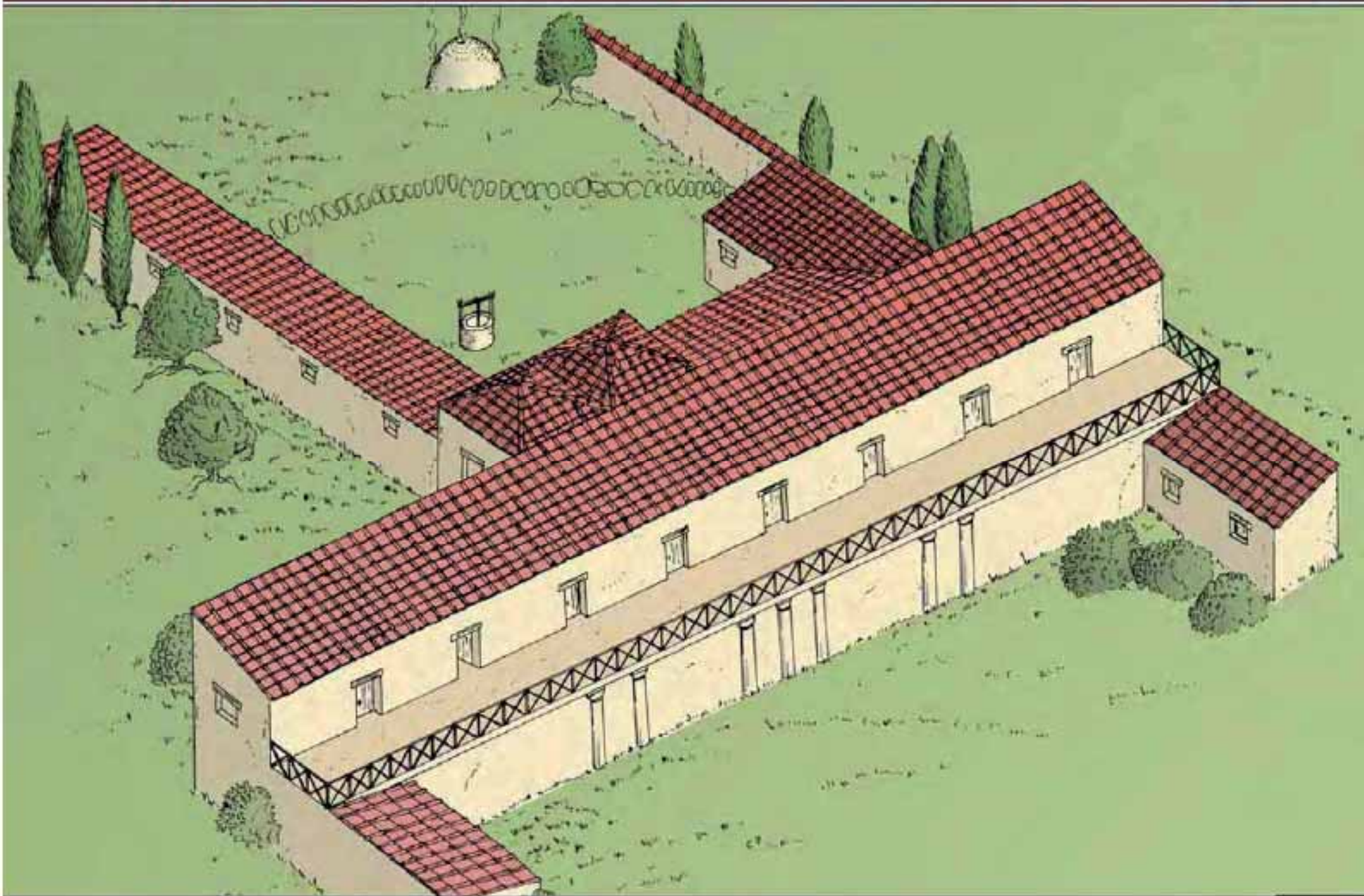
ALL OF THESE COULD HAVE BEEN PART OF THE DECORATION OF A DINING ROOM (TRICLINIVM*) FROM WHICH HAS BEEN RECOVERED NUMEROUS PAINTINGS AS WELL AS PLAQUES FROM A MARBLE PAVEMENT.

FROM THE THIRD CENTURY THE VILLA WENT INTO DECLINE, DEMONSTRATED BY THE NEGLECT OF THE BATHS, THE REDUCTION OF THE BUILDINGS AND THE NEGLECT AND REJECTION OF PRESTIGIOUS SYMBOLIC ELEMENTS SUCH AS THE DECORATION OF THE TRICLINIVM. DESPITE THIS, THE FARM ITSELF WAS WORKED UNTIL THE SIXTH CENTURY AD.

COMPLIMENTARY TO A VISIT TO THIS SITE WOULD BE A VISIT TO THE MUSEUM "MOLÍ DE LES TRES ERES".



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RESTITUTION OF THE VILLA (A)

CENTCELLES

THE MONUMENTAL BUILDINGS OF CENTCELLES ARE SITUATED SOME 7 KM FROM TARRAGONA FOLLOWING THE RIGHT BANK OF THE RIVER FRANCOLÍ, IN THE MUNICIPALITY OF CONSTANTÍ. PARTS OF THE STRUCTURES OF A ROMAN COUNTRY VILLA HAVE BEEN CONSERVED, DATING FROM THE SECOND CENTURY BC TO THE LATE ROMAN AGE. THIS LATIFUNDIUM* REACHED THE HEIGHT OF ITS SPLENDOUR IN THE SECOND HALF OF THE FOURTH CENTURY WHEN IT UNDERWENT A GREAT TRANSFORMATION WITH THE CONSTRUCTION OF A 90 METRE LONG BUILDING, WITH A PORTICOED ATRIUM AND A SOUTH FACING FAÇADE

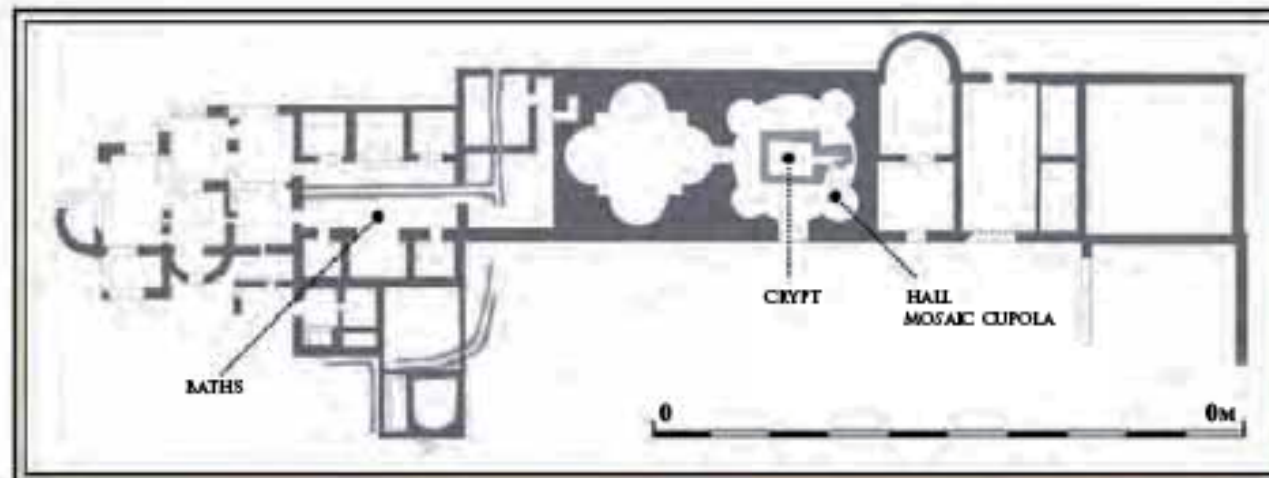
THE REMAINS THAT ARE OPEN TO THE PUBLIC ARE: A GROUP OF 21 ROOMS BOTH RESIDENTIAL AND BATHS SET ON EITHER SIDE OF A SQUARE CENTRAL BODY MADE UP OF TWO LARGE INTERCONNECTING HALLS. THE FIRST OF THESE HAS A CIRCULAR FLOOR WITH FOUR EXEDRAS AND IS COVERED BY A BRICK CUPOLA*. THROUGH A LARGE DOOR, WHICH IS STILL VISIBLE, IT CONNECTED THE OUTSIDE OF THE BUILDING TO THE SECOND HALL WITH ITS QUADRILOBE FLOOR; THE STYLE OF ROOF OF THIS HALL, OR EVEN IF IT WAS EVER FINISHED, IS UNKNOWN



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IN THE COURSE OF THE CONSTRUCTION OF THE BUILDING SOME SIGNIFICANT CHANGES WERE MADE TO THE ORIGINAL PROJECT. IN THE SOUTH-EASTERN ANGLE OF THE GALLERY NEW BATHS WERE BUILT ON TANGENTIALY TO THE EXISTING ONES; WHILE THESE HAD TO SERVE THE LIVING QUARTERS, THE ROOMS CLOSEST TO THE CENTRAL BUILDING WERE CONVERTED INTO A MOSAIC* WORKSHOP. A CRYPT* WAS CONSTRUCTED IN THE HALL WITH THE CUPOLA WHICH MAY HAVE BEEN INTENDED FOR USE AS A FUNERAL CHAMBER.

THE HALL WITH THE CUPOLA HAS BEEN PRESERVED OVER THE YEARS, AND WAS POSSIBLY USED AS A CHURCH DURING THE MIDDLE AGES. FROM THE FOURTEENTH CENTURY ONWARDS, RECORDS SHOW A CHURCH DEDICATED TO SAINT BARTHOLOMEW IN CENTCELLES. TOWARDS THE END OF THE NINETEENTH CENTURY THE HALL WITH THE CUPOLA WAS CONVERTED INTO LIVING QUARTERS. FROM 1956 THE GERMAN ARCHAEOLOGICAL INSTITUTE HAD CHARGE OF THE STUDY, RESTORATION AND REHABILITATION WORKS OF THE MONUMENT. AT THE PRESENT TIME THE BUILDINGS ARE UNDER THE CONTROL OF THE GENERALITAT OF CATALONIA.

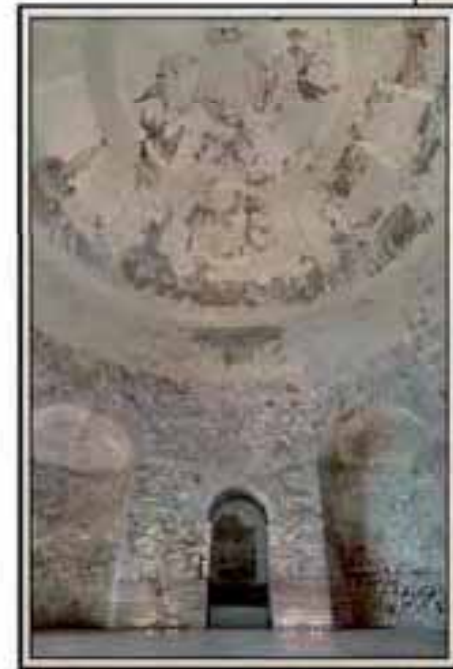


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THE MOSAICS OF THE CUPOLA OF CENTCELLES

THE MOSAICS OF THE CUPOLA OF CENTCELLES HAVE BECOME ONE OF THE MOST IMPRESSIVE ARTISTIC TESTIMONIES IN ALL THE HISPANIC PALAEOCHRISTIAN ART. THE ICONOGRAPHIC PROGRAMME IS DISTRIBUTED IN FOUR CONCENTRIC ZONES. REPRESENTED IN THE LOWER ZONE IS A CYCLE IN WHICH A GROUP OF HUNTERS ON HORSEBACK WITH THEIR AIDS CATCH A GROUP OF DEER WITH TRAPS AND LURES. PRESIDING OVER THESE SCENES IS A GROUP OF HUNTERS SURROUNDING A DOMINVS* (ABOVE THE WINDOW), WHO PROBABLY REPRESENTS THE OWNER OF THE VILLA. THIS CYNEGETIC SCENE MIGHT HAVE HAD A FOLKLORIC SIGNIFICANCE, BUT ANOTHER RELIGIOUS OR FUNERARY MEANING HAS BEEN ATTRIBUTED TO IT, AS CERTAIN ASPECTS OF A HUNT MIGHT BE COMPARABLE TO MOMENTS IN THE LIFE OF A BELIEVER.

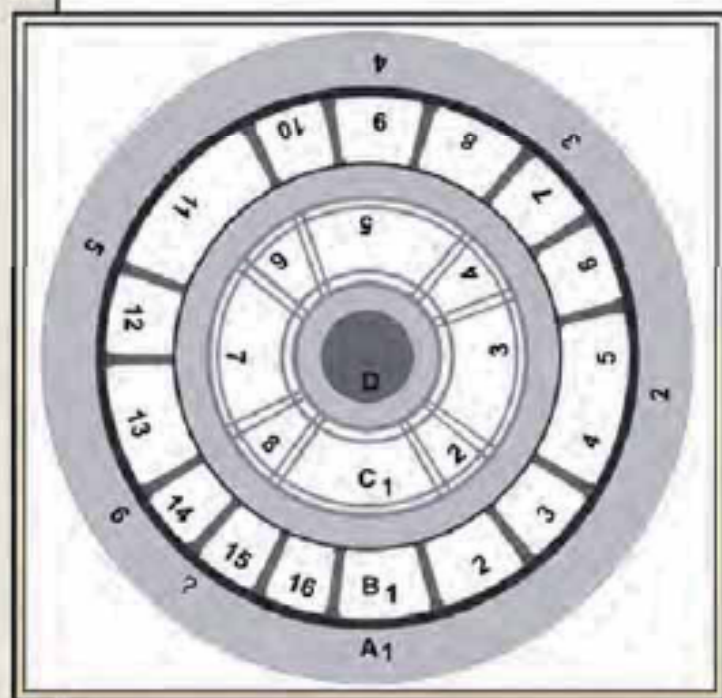
A GROUP OF SCENES APPEAR IN THE SECOND ZONE INSPIRED BY BIBLICAL SALVIFIC THEMES MARKED BY A PROFOUND ESCHATOLOGICAL* SENSE AND AN ICONOGRAPHIC STUDY WHICH APPEARS TO FOLLOW THE OUTLINE OF THE COMMENDATIONES ANIMAE* (LITURGICAL PRAYERS FOR SALVATION OF THE SPIRITS OF THE DEAD). THE SCENES ARE AS FOLLOWS: 1. NOT PRESERVED; 2. POSSIBLY REPRESENTING ADAM AND EVE; 3. DANIEL IN THE LIONS DEN. 4. POSSIBLY THE SACRIFICE OF ISAAC. 5. PETITION FOR THE HAND OF REBECCA FOR ISAAC OR TOBIAS AND RAPHAEL (DOUBTFUL IDENTIFICATIONS). 6. JONAH BENEATH THE PLANT. 7. JONAH IN THE WHALE'S STOMACH (DOUBTFUL IDENTIFICATION). 8. JONAH THROWN INTO THE SEA. 9. REPRESENTATION OF THE GOOD SHEPHERD. 10. NOAH'S ARK. 11. THE THREE YOUNG MEN REFUSING TO WORSHIP THE STATUE OF NABUCHODONOSOR; 12. THE RESURRECTION OF LAZARUS; 13. THE THREE YOUNG MEN IN THE FURNACE OF BABYLON. 14. 15. AND 16. NOT PRESERVED.



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PRESERVED IN THE THIRD BAND ARE FOUR SCENES OF ENTHRONED FIGURES (IN VERY POOR CONDITION) AND BETWEEN EACH IS THE FIGURATIVE REPRESENTATION OF THE FOUR SEASONS, OF WHICH ONLY TWO REMAIN. THESE ARE IMAGES OF TWO NUDE BOYS (PVTII*) WITH THE SYMBOLS OF AUTUMN (GRAPES) AND SPRING (FLOWERS).

VARIOUS INVESTIGATORS HAVE STUDIED WITH INTEREST THE THEME OF THE ENTHRONED FIGURES, CONVINCED THAT IN THEIR INTERPRETATION LIES THE KEY TO THE ENTITLEMENT OF THE GROUP. ONE THEORY POINTS TO THE FACT THAT THESE FOUR ENTHRONED FIGURES REPRESENT THE IMPERIAL TETRACHY* AND THAT THE BUILDING SERVED AS A MAUSOLEUM TO GIVE FITTING SEPULCHRE TO CONSTANTINE, SON OF THE EMPEROR CONSTANTINUS THE GREAT.



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A SECOND THEORY CONSIDERS THAT THIS BUILDING WAS CONSTRUCTED BY A BISHOP AND THE SCENES REPRESENT THE PHASES AND APPOINTMENTS OF HIS ECCLESIASTICAL CAREER AS LECTOR, PRIEST AND BISHOP.

FINALLY, ONE LAST HYPOTHESIS PUTS THE SCENES IN A SECULAR RATHER THAN FUNERARY AMBIT, IN AN ASSEMBLY HALL OF A RICH VILLA IN WHICH A MARRIED COUPLE, ADORNED IN THEIR BEST FINERY, ARE SEATED ON THEIR CATHEDRAS PRESIDING OVER CEREMONIES OF THE PRESENTATION OF OFFERINGS AND GIFTS

THE CLIPEVS* OF THE ZENITHAL MEDALLION ONLY CONSERVES THE REMAINS OF TWO HUMAN HEADS LOOKING IN THE SAME DIRECTION. IT SEEMS THAT THEY MIGHT HAVE FORMED PART OF A GROUP OF FIVE OR SEVEN PEOPLE OF WHOM ONE TOOK THE CENTRAL PLACE.

□ THE WATER SUPPLY AND THE FERRERES AQUEDUCT

A CITY LIKE TARRACO NEEDED INFRASTRUCTURES SUCH AS COMMUNICATIONS, A SEWERAGE SYSTEM AND ABOVE ALL A WATER SUPPLY IN ORDER TO SURVIVE. THE ROMANS MADE USE OF THE CITY'S AQUIFERS AND THE RAINWATER, WHICH WAS COLLECTED IN CISTERNS. HOWEVER, THE PRINCIPAL WATER SOURCES WERE THE AQUEDUCTS*, WHICH BROUGHT WATER TO THE CITY FROM THE RIVERS GAIÀ AND FRANCOLÍ. THE FIRST BROUGHT THE WATER FROM THE PONT D'ARMENTERA THROUGH A SPECVS* OF SOME 35 KM IN LENGTH TO THE HILL OF OLIVA FROM WHENCE IT WAS DISTRIBUTED, POSSIBLY VIA A LARGE WATER TANK (CASTELLUM AQVAE*) TO VARIOUS POINTS OF THE HIGH CITY. THE OTHER COLLECTED THE WATER NEAR TO PUIGDELFI AND BROUGHT IT TO THE MIDDLE AND LOWER PARTS OF THE CITY, OVER A ROUTE OF SOME 11 KM. THE BEST KNOWN PART OF THIS AQUEDUCT IS THE "PONT DE LES FERRERES" OR DEVIL'S BRIDGE, WHICH WAS BUILT TO SPAN THE RAVINE OF "ELS ARCS" SITUATED 5 KM FROM TARRAGONA.

BUILT ON TWO LEVELS, THE LOWER, COMPRISED OF 11 ARCHES, AND THE UPPER OF 26 ARCHES OVER WHICH THE SPECUS MADE FROM LIME MORTAR AND STONE (OPVS CAEMENTICIVM) PASSES. IT IS 260 M LONG WITH A MAXIMUM HEIGHT OF 26 M. IT WAS BUILT USING LARGE BOLSTERED ASHLARS, IN DRY CONSTRUCTION WITHOUT MORTAR, WHICH CAME FROM A SERIES OF SMALL QUARRIES CLOSE TO THE MONUMENT. IT IS THOUGHT TO HAVE BEEN BUILT BETWEEN THE END OF THE FIRST CENTURY BC AND THE BEGINNING OF THE FIRST CENTURY AD.



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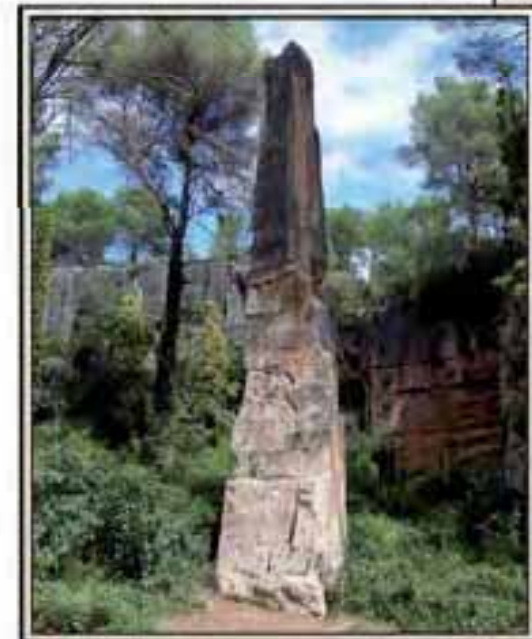
RESTITUTION OF THE FERRERES AQUEDUCT (S)

□ THE MEDOL QUARRY

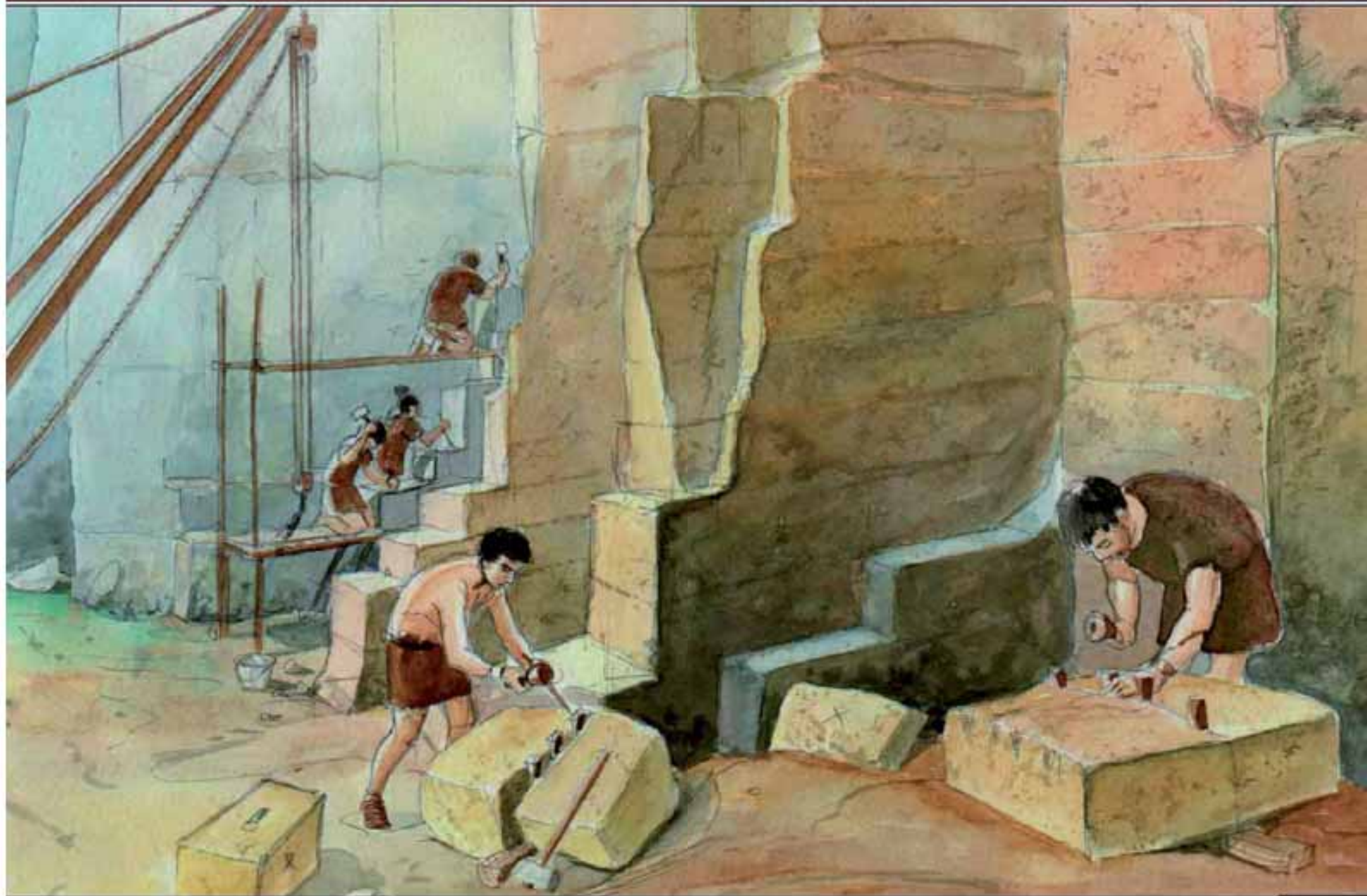
WITHOUT DOUBT ONE OF THE MOST ENCHANTING PLACES THAT WE HAVE INHERITED FROM ANCIENT TARRACO IS THE MEDOL QUARRY. HERE THERE IS A BEAUTIFUL SYMBIOSIS BETWEEN A GREAT ROMAN QUARRY AND THE MEDITERRANEAN FOREST, WITH SPECIAL ENVIRONMENTAL CONDITIONS WHICH MAKE IT A UNIQUE, ALTHOUGH STILL RELATIVELY UNKNOWN, LOCATION. THE CONSTRUCTION OF THE LARGE PUBLIC AND PRIVATE BUILDINGS OF ROMAN TARRAGONA REQUIRED AN ABUNDANT SUPPLY OF MATERIAL. WHILE THE MAJORITY OF THE STONE FOR THE DECORATIVE STONE-WORK CAME FROM VARIOUS PLACES ON THE MEDITERRANEAN, MANIFEST IN THE MARBLE FROM GREECE, AFRICA, THE ORIENT AND ESPECIALLY FROM LUNI CARRARA, THE GREATER PART OF THE MATERIAL FOR THE BUILDINGS CAME FROM THE QUARRIES AROUND TARRACO, THE BEST KNOWN OF WHICH IS THE MEDOL QUARRY. IT IS A LARGE OPEN AIR QUARRY WITH A CENTRAL SPACE, THE "CLOT", IN THE CENTRE OF WHICH IS THE WELL KNOWN NEEDLE WHICH, AT MORE THAN 16 M IN HEIGHT, IS EVIDENCE OF THE IMMENSE QUANTITY, SOME 50,000 CU M, OF STONE THAT WAS QUARRIED HERE.

A STROLL THROUGH THE QUARRY OFFERS THE OPPORTUNITY TO CONTEMPLATE THE QUARRY FACE AND THE VESTIGES OF THE WORKINGS THAT HAVE LEFT THEIR MARKS ON THE ROCK. ALSO OF GREAT INTEREST IS A LARGE DEPOSIT OF SMOOTHED DOWN ASHLARS, RECENTLY DISCOVERED NEAR TO THE BARCELONA ROAD, WHICH WERE POSSIBLY READY TO BE TRANSPORTED TO THE WORKS IN THE ROMAN CITY.

LARGE QUANTITIES OF THE REDDISH YELLOW MIOCENE LUMAQUELA, WHICH WAS PRINCIPALLY, THOUGH NOT EXCLUSIVELY, USED FOR THE CITY'S MONUMENTS SUCH AS THE CITY WALLS, THE CONCILIVM PROVINCIAE, ETC, WERE QUARRIED HERE



T o n (S) □



IDEALIZATION OF THE QUARRYING OF ASHLARS

□ THE TOWER OF THE SCIPIOS

JUST OVER 6 KM FROM TARRACO, IN THE DIRECTION OF BARCELONA, AT THE EDGE OF THE ANCIENT ROUTE OF THE VIA AUGUSTA, IS THE TOWER OF THE SCIPIOS. THIS IS A FUNERARY MONUMENT, CONSTRUCTED IN THE FIRST CENTURY AD AND NOT, AS TRADITION HAS IT, THE TOMB OF THESE FAMOUS GENERALS.

IT IS A TOWER OF ASHLARS OF LOCALLY QUARRIED STONE, COMPRISED OF THREE BODIES, SEPARATED BY MOULDINGS, WHICH WERE ORIGINALLY TOPPED WITH A PYRAMIDAL ROOF. JUST OVER 9 M OF THE TOWER HAS BEEN CONSERVED. THERE ARE TWO FIGURES, CARVED IN RELIEF ON THE CENTRAL SECTION OF THE PRINCIPAL FACE, HAD BEEN INTERPRETED AS BEING IMAGES OF ATIS*, A PHRYGIAN FUNERARY GODDESS, HOWEVER THEY ARE NOW THOUGHT TO BE IMAGES OF TWO BARBARIANS.

ABOVE THEM IS AN ENGRAVED TABVLA ANSATA* BEARING THE INSCRIPTION, "ORANTE EA QUAE [LINQVT OPERA], SE VIT[AE] SVAE R[E]BVS POSITIS NEG[LIGENS], VNVM STATVIT E[NIM SVI]S SEP[VLC]HRVM VBI PERPETVO REMAN[EAN]T" (EXTOL THE WORKS HE LEFT ON HIS DEATH; FORGETTING ABOUT HIMSELF, HE BUILT FOR HIS FAMILY ONE SINGLE SEPULCHRE WHERE TO REMAIN IN PERPETUITY). ON THE THIRD SECTION, ABOVE THE INSCRIPTION, ARE TWO FIGURES CARVED IN RELIEF INSIDE AN ARCH WHICH MAY DEPICT THE PEOPLE BURIED HERE.



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(ro o ag i or A an r a or l 6)

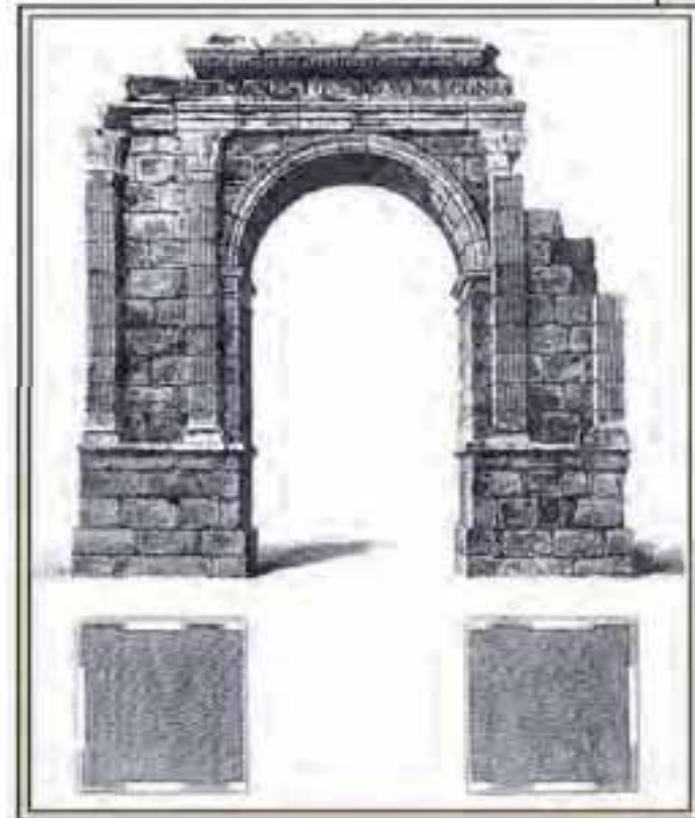


RESTITUTION OF THE TOWER OF THE SCIPIOS

□ THE ARCH OF BERA

THE ARCH OF BERA IS A COMMEMORATIVE MONUMENT BUILT BETWEEN 15 AND 5 BC, UNDER THE WILL AND TESTAMENT OF THE PATRICIAN LUCIUS LICINIUS SURA, A FACT WHICH IS KNOWN THANKS TO THE ENGRAVINGS ON THE MONUMENT'S PRINCIPAL FACE. (EX TESTAMENTO L[VCI] F[ILII] SERG[IA] SVRAE CONSA [...]): SITUATED 20 KM FROM TARRACO IN THE MUNICIPALITY OF RODA DE BERÀ, IT WAS PROBABLY BUILT, EITHER IN HONOUR OF THE NVMEN*, THE GENIVS* (THE PERSONIFICATIONS OF SURA'S VIRTUES), OR IN HONOUR OF THE EMPEROR AUGUSTUS WHO WAS RESPONSIBLE FOR THE REFORM OF THE ROADS, AND AFTER WHOM THE VIA AUGUSTA IS NAMED.

THE MONUMENT CONSISTS OF ONE SINGLE ARCH CONSTRUCTED OVER HIGH DOUBLE PODIA AND IS DECORATED WITH PILASTERS WITH CORINTHIAN CAPITALS FRAMING THE IMPOSTS* AND THE VOUSOIRS* OF THE ARCH. ABOVE THIS IS A CLASSICAL ENTABLATURE FORMED BY ARCHITRAVES*, FRIEZE AND CORNICE*, IN WHICH WAS ENGRAVED, ON BOTH SIDES, THE COMMEMORATIVE INSCRIPTION TO LUCIUS LICINIUS SURA. THE CONSTRUCTION WAS TOPPED WITH AN ATTIC OF WHICH NOTHING REMAINS TODAY. THE STONE USED IN THE CONSTRUCTION COMES FROM A NEARBY QUARRY; IT CONSISTS OF WELL CUT ASHLARS DRY MOUNTED WITH OLIVE-WOOD CRAMPS.



T Ar o ra In lg n n r □
(a a Sagra a r 16)



RESTITUTION OF THE ARCH OF BERA (S)

□ THE MAUSOLEA OF VILA-RODONA, ALCOVER, VILALLONGA AND PERAFORT

THERE ARE, IN THE VICINITY OF SOME OF THE RURAL ESTABLISHMENTS OR "VILLAS" OF THE TERRITORIUM OF TARRACO, AN INTERESTING GROUP OF FUNERARY MONUMENTS FROM THE ROMAN ERA.

BY FAR THE MOST WELL KNOWN, IS THE COLUMBARIUM* OF VILA-RODONA (ALT CAMP). THIS IS A BUILDING, CONSTRUCTED IN THE SECOND CENTURY ON THE LEFT BANK OF THE RIVER GAIÀ, NEAR TO A ROMAN VILLA. IT WAS CONSTRUCTED WITH ON A RECTANGULAR BASE OF SOME 5.80 BY 8.60 M, USING THE TECHNIQUE OF OPVS CAEMENTICIVM FINISHED WITH OPVS VITATVM*. MOST PROBABLY THE BUILDING PLAN WAS SIMILAR TO THAT OF A TEMPLE, HAVING A PRINCIPAL FAÇADE WITH COLUMNS, A PITCHED ROOF AND WALLS DECORATED WITH PILASTERS OVER PODIA WITH BLIND ARCADES*. THE INTERIOR IS A HALL IN THE WALLS OF WHICH ARE A SERIES OF NICHES (LOCVLI*) WHERE THE CINERARY URNS WERE PLACED.

IN THE RAVINE OF BRUGUET, BETWEEN THE MUNICIPALITIES OF ALCOVER AND VILALLONGA, TWO FUNERARY BUILDINGS, CONNECTED WITH THE "COGOLL VILLA", WERE IDENTIFIED IN THE NINETEENTH CENTURY. THE FIRST, IN THE DISTRICT OF VILALLONGA, IS BUILT ON A RECTANGULAR PLAN, 3.80 M BY 5.20 M AND IS AN IMPOSING CONSTRUCTION OF OPVS CAEMENTICIVM OVER A BASE OR SOCLE. A CROWN MOLDING HAS BEEN CONSERVED AND IT IS DEFINED AS A SEPULCHRE OVER A PODIUM. THE MAUSOLEUM OF ALCOVER IS SMALLER, BUILT ON A SQUARE PLAN AND IS IN VERY POOR CONDITION.

FINALLY IN PERAFORT, AT THE ROMAN VILLA OF THE "BARQUERA" TWO SPECTACULAR FUNERARY MONUMENTS IN THE SHAPE OF CVPPA* WERE DISCOVERED IN EXCAVATIONS BETWEEN 1991 AND 1992. THEY ARE 3.35 M LONG BY 2.10 M WIDE AND 1.55 M HIGH AND DATE FROM THE FIFTH CENTURY. AT THE PRESENT TIME THEY ARE CONSERVED IN THE CENTRE OF THE VILLAGE.



1



2



3



4

1 COLIMBARI DE VILA-RODONA ()

COLIMBARIUM IN VILA-RODONA

2 MONUMENT SEPULCRAL DE VILALLONGA DEL CAMP ()

SEPULCRAL MONUMENT IN VILALLONGA DEL CAMP

3 MONUMENT SEPULCRAL D'ALCOVER ()

SEPULCRAL MONUMENT IN ALCOVER

4 CIPPUS FUNERÀRIES DE PERAFORT (S)

CIPPUS FUNERARY STRUCTURES IN PERAFORT

AGE	ARCHAEOLOGICAL DATA	HISTORICAL DATA	GENERAL CONTEXT
PALAEOLITHIC	<p>2.000.000 BP-5.500</p> <p>REMAINS OF FAUNA AND LITHIC INDUSTRY IN THE "CAMP" OF TARRAGONA IN THE INFERIOR PALAEOLITHIC AGE.</p> <p>INFERIOR PALAEOLITHIC AGE: SITES OF "BUËLLA" AND "VINYETS".</p> <p>MEDIUM PALAEOLITHIC: SITES OF "BÒVILA SUGRANYES", THE "CANSALADETA", "MAS BLANC", "VINYETS GRANS".</p> <p>SUPERIOR PALAEOLITHIC - EPIPALAEOLITHIC: SITES OF "PONT DE GIU", "EL CAMODRONS", "LA CATIVERA", "CAMPING SALOU".</p>	<p>FIRST HUNTERS AND GATHERERS.</p> <p>DISCOVERY OF FIRE.</p> <p>FIRST FUNERARY PRACTICES AND RITUALS.</p> <p>ROCK ART.</p>	<p>THE EVOLUTION OF MAN IN AFRICA</p> <p>800.000 BP: HOMO ANTECESSOR AND SETTLEMENT OF THE "GRAN DOLINA" (ATAPUERCA)</p> <p>400.000: HUMAN REMAINS OF THE HOMO HEIDELBERGERNSIS AT "SIMA DE LOS HUESOS" (ATAPUERCA).</p> <p>JAWBONE OF BANYOLES.</p> <p>HOMO NEANDERTHALENSIS.</p> <p>HOMO SAPIENS SAPIENS.</p> <p>ALDAMBA, PALAEOLITHIC LASCAUX AND VENUS.</p>
NEOLITHIC	<p>5500-2200 BC</p> <p>SITE OF: CAP DE SALOU, RAVINE OF "BARENYS: LAS QUATRE CARRETERES", "MAS DELS QUARTS", "EL CAVET" Y "VILAGRASSA", "MAS RIMBAU".</p> <p>ROCK ART OF "MONTBLANC" AND "EL PERELLÓ" Y THE "COVA DEL APOTECARI", TARRAGONA.</p>	<p>DEVELOPMENT OF AGRICULTURE AND STOCKBREEDING.</p> <p>ROCK ART IN THE MEDITERRANEAN AREA.</p>	<p>CONSTRUCTION OF EGYPTIAN'S PYRAMIDS.</p> <p>CITIES OF JERICHO, ÇATAL HUYUC, HASSUNA.</p>
BRONZE AGE	<p>BRONZE AGE (1800-650 BC)</p> <p>SITE OF THE "ERA DEL CASTELL" (EL CATILAR, TARRAGONÈS) WHICH DOCUMENTS THE CHANGE OF HABITAT, FROM HILLS AT THE END OF THE BRONZE AGE TO STONE DWELLINGS AT THE BEGINNING OF THE IRON AGE.</p> <p>SETTLEMENT OF "LA MUSSARA".</p>		<p>1700 BC: THE CODE OF HAMMURABI IN BABYLONIA.</p> <p>1100 - 800 BC: GREEK DARK AGES.</p> <p>814 BC: FOUNDATION OF CARTHAGE.</p> <p>753 BC: TRADITIONAL DATE FOR THE FOUNDATION OF ROME.</p>
IBERIAN	<p>5TH - 3RD CENTURY BC IBERIAN OCCUPATION OF TARRAGONA IN THE LOWER PART OF THE PRESENT CITY.</p> <p>ARCHAEOLOGICAL FINDS: IN STREETS OF PERE MARTEL, JAUME I AND CAPUTXINS.</p>	<p>COMMERCIAL AND CULTURAL CONTACT WITH GREEKS AND PHOENICIANS.</p> <p>575-550 BC THE GREEKS LANDED IN EMPURIES.</p>	<p>ATHENS UNDER PERICLES</p> <p>451 BC: ROMAN LAWS OF THE XII TABLES.</p> <p>ALEXANDER THE GREAT</p> <p>264 - 241 BC: FIRST PUNIC WAR.</p>

AGE	ARCHAEOLOGICAL DATA	HISTORICAL DATA	GENERAL CONTEXT
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">ROMAN REPUBLIC</p>	<p>218-180 BC: THE SO CALLED FIRST PHASE OF TARRACO'S WALLS WAS BUILT, POSSIBLY RELATED TO THE CATO CAMPAIGNS AND THE CONSOLIDATION OF TARRACO'S POLITICAL ROLE. FIRST DWELLINGS BUILT USING ROMAN CONSTRUCTION TECHNIQUE.</p>	<p>218 BC: DURING THE SECOND PUNIC WAR, GNAEUS CORNELIUS SCIPIO DISEMBARKED IN EMPORION, GREEK POLS ALLE, AND ESTABLISHED A MILITARY GARRISON IN TARRAKON.</p> <p>218 BC: BATTLE OF CISTIS, CLOSE TO TARRAKON. ROMAN VICTORY OVER THE PHOENICIANS.</p> <p>217 BC: LELBAIES FROM 120 IBERIAN TOWNS ARRIVED IN TARRACO AND SURRENDERED HOSTAGES TO ROME. A ROMAN ARMY DISEMBARKED IN TARRACO TO REINFORCE THE ROMAN TROOPS. TARRACO BECAME THE WINTER CAMP FOR THE ROMAN LEGIONS.</p> <p>211 BC: THE SCIPIO BROTHERS DIED IN COMBAT. IMMEDIATELY AFTERWARDS AN ARMY FROM CAMPANIA DISEMBARKED IN TARRACO.</p> <p>210 BC: A NEW ROMAN ARMY ARRIVES, UNDER THE COMMAND OF GENERAL P. CORNELIUS SCIPIO, WHO CONVOKED AN ASSEMBLY OF THE ALLIES IN TARRACO TO PREPARE THE ATTACK ON CARTAGO NOVA. IN THE SAME YEAR, DURING THE SIEGE OF CARTAGO, FISHERMEN FROM TARRACO ACTED AS SCOUTS TO AID SCIPIO.</p> <p>206 BC: THE ROMAN ARMIES DEFEATED THE PHOENICIANS AFTER CONQUERING GADIZ (CADIZ). SCIPIO EMBARKED IN TARRACO AND RETURNED TO ROME.</p>	<p>218-201 BC: SECOND PUNIC WAR.</p> <p>217 BC: HANNIBAL CROSSED THE APENNINES.</p> <p>209 BC: THE ROMANS CONQUERED CARTAGO NOVA.</p> <p>204 BC: SCIPIO DISEMBARKED IN AFRICA.</p> <p>201 BC: ROMAN OCCUPATION OF CARTAGO.</p>
	<p>AT SOME POINT DURING THE 2ND OR 1ST CENTURY BC: TARRACO'S FIRST AQUEDUCT WAS BUILT; AN UNDERGROUND PIPE, EXCAVATED FROM THE ROCK USING THE CYNICUS TECHNIQUE.</p>	<p>197 BC: TARRACO MAY HAVE ALREADY BEEN THE CAPITAL OF HISPANIA CITERIOR.</p> <p>195 BC: REBELLION AGAINST THE PROVINCIAL TRIBUTE BY THE NATIVE POPULATION. THE CONSUL CATO ARRIVED IN HISPANIA TO PUT DOWN THE REVOLT AND TARRACO BECAME A KEY POSITION FROM THE MILITARY POINT OF VIEW.</p>	<p>198-197 BC: A SENATORIAL COMMISSION DIVIDED HISPANIA INTO TWO PROVINCES, THE CITERIOR AND THE ULTERIOR.</p> <p>196 BC: THE ROMANS INVADED THE PELOPENNESE.</p> <p>192 BC: LUSTANIAN UPRISING AGAINST ROME.</p> <p>183 BC: DEATH OF HANNIBAL AND SCIPIO AFRICANUS.</p>

EPOCH ARCHAEOLOGICAL DATA HISTORICAL DATA GENERAL CONTEXT

ROMAN REPUBLIC

3RD CENTURY BC: ISSUE OF BRONZE COINS BEARING THE INSCRIPTION KES/KESSE

195-180 BC: TARRACO WAS AN IMPORTANT SUPPLY BASE FOR THE ROMAN ARMIES DURING THEIR CONQUEST OF HISPANIA.

160 BC: GALIA CISALPINA AND LIGURIA WERE SUBDUED BY ROME.

150-100 BC: EXTENSION OF THE CITY OF TARRACO WITH THE CONSTRUCTION OF THE SECOND PHASE OF THE WALLS.

125-75 BC: ORGANISATION OF THE URBAN DEVELOPMENT INSIDE THE CITY WALLS. LAY OUT OF STREETS AND SEWERS. CREATION OF THE REPUBLICAN FORUM WITH THE CAPITOL TEMPLE. LAY OUT OF THE GREAT SEWER IN THE STREET D'ARODACA.

154-133 BC: CANTIBERI WARS.
149 BC: THIRD PUNIC WAR BEGAN.
146 BC: CARTAGO DESTROYED AND THE END OF THE THIRD PUNIC WAR. ROME CONFIRMED ITS AUTHORITY OVER GREECE.
135-121 BC: REFORM MOVEMENT OF THE GRACCHI.
133 BC: ATALLUS OF PERGAMON BEQUEATHED ASIA TO ROME.

100-1 BC: EVIDENCE OF GRAVES OF FREEDMEN OF HIGH ECONOMIC STANDING IN THE VICINITY OF THE "CAMÍ DE LA FONTEIA".

108 BC: THE EX-CONSUL C. PORCILIUS CATO WAS EXILED AND SOUGHT REFUGE IN TARRACO; THIS LEADS TO THE BELIEF THAT THE CITY DID NOT ENJOY ROMAN CITIZENSHIP STATUS AT THAT TIME, BUT WAS A FREE OR FEDERATED CITY.

102-101 BC: MARIUS VANQUISHES THE CIMBRIANS AND THE TEUTONS.
88-87 BC: CIVIL WAR BETWEEN MARIUS AND SULLA.

71 BC: STELE* ENGRAVED IN HONOUR OF POMPEY WHICH, YEARS LATER WAS REUSED IN HONOUR OF L. MUNICIUS SCAEVOIA, DEPUTY TO JULIUS CAESAR, WHO HAD VANQUISHED POMPEY DURING THE CIVIL WAR. THE INSCRIPTION WAS DISCOVERED IN THE CITY'S FORUM.

80-73 BC: SERTORIAN WARS. ONE OF THE LAST BATTLES OF THESE WARS TOOK PLACE NEAR TO TARRACO.

72 BC: SPARTAN REBELLION.
71 BC: POMPEY DEFEATED THE SERTORIAN IN HISPANIA.

49 BC: CAESAR CONVOKED AN ASSEMBLY OF THE PROVINCE IN TARRACO. THE CITY WAS GRANTED ROMAN COLONY STATUS UNDER THE NAME OF COLONIA IVLLA VRBS TRIVMPHALIS TARRACO.

49-45 BC: CIVIL WAR BETWEEN POMPEY AND JULIUS CAESAR.

NUMEROUS DISCHARGED SOLDIERS AND ITALIAN IMMIGRANTS ESTABLISHED THEMSELVES IN THE CITY AND THE TERRITORY.

44 BC: ASSASSINATION OF CAESAR.

AGE	ARCHAEOLOGICAL DATA	HISTORICAL DATA	GENERAL CONTEXT
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">HIGH ROMAN EMPIRE</p>	<p>27 BC - 14 AD: AUGUSTAN AGE. IMPORTANT URBAN TRANSFORMATION: IN THE AREA OF THE COLONIAL FORUM AND ITS SURROUNDINGS. THE CITY DEDICATED AN ALTAR TO AUGUSTUS AND URBAN DEVELOPMENT INCREASED IN THE SUBURBS OUTSIDE THE WALLS.</p> <p>15-5 BC: CONSTRUCTION OF THE ARCH OF PIRA.</p> <p>8-7 BC: REFORMS TO THE VIA AUGUSTA. A MILESTONE WAS PLACED NEAR TO THE PLAZA DE TOROS AND THE EXTENSION OF THE ROAD NETWORK IN THE OUTSKIRTS OF THE CITY. THROUGHOUT THE CHANGE OF EPOCH, DOCUMENTATION OF FUNERARY AREAS ALONG THE VIA AUGUSTA AT THE ENTRANCE AND EXIT TO THE CITY.</p>	<p>26-25 BC: OCTAVIUS AUGUSTUS MOVED TO TARRACO FOR TWO YEARS TO DIRECT, FROM CLOSE QUARTERS, THE WAR AGAINST THE CANTABRIANS AND THE ASTURIANS; THEREBY CONVERTING TARRACO INTO THE EMPIRE'S CAPITAL FOR TWO YEARS. IN 25 BC AN EMBASSY FROM THE INDIAN KINGS ARRIVED WITH GIFTS FOR THE EMPEROR.</p> <p>FROM THIS TIME ON, TARRACO BECAME THE CAPITAL OF THE JURIDICAL CONVENTUS AND OF THE NEW IMPERIAL PROVINCE CALLED HISPANIA TARRACONENSIS. INITIATION OF INTENSIVE EXPORTATION OF TARRACONAN WINE.</p> <p>AN ALTAR WAS ERECTED TO PAY HOMAGE TO THE EMPEROR.</p> <p>2 BC-4 AD: COINS ISSUED, INSCRIBED IN LATIN EXPRESSING THE TITLE OF THE COLONY.</p>	<p>31 BC; AUGUSTUS DEFEATED MARK ANTHONY AND CLEOPATRA AT ACTIUM. LATER ROME WAS TO ANNEX THE EGYPTIAN KINGDOM.</p> <p>27 BC: OCTAVIUS RECEIVED THE TITLE OF AVGVSTVS.</p> <p>12-9 BC: TIBERIUS CONQUERED PANNONIA.</p> <p>9 BC: CONSTRUCTION OF THE ARA PACIS IN ROME.</p> <p>2 AD: CONSECRATION OF THE TEMPLE OF MARS VITOR.</p> <p>14 AD: DEATH OF AUGUSTUS IN NOLA (CAMPANIA). TIBERIUS, THE NEW EMPEROR.</p>
	<p>FIRST HALF OF THE FIRST CENTURY AD: CONSTRUCTION OF THE LOWER OF THE SRIPTUS, THE THEATRE AND ITS ANNEXES, THE PUBLIC BATHS IN THE STREET APODACA, THE FRANCOLI AQUEDUCT AND THE DEVIL'S BRIDGE.</p> <p>FIRST CONSTRUCTION PROJECT AT THE SACRED AREA OF THE CITY'S ACROPOLIS. CONSTRUCTION OF THE HORRUM AT PILATE'S TOWER, EXTENSION OF THE CITY HARBOUR, (EMPORIO).</p> <p>49 AD MARCVS RABCVS TAVRVS, FIRST TARRACO'S SENATOR IN ROME.</p>	<p>15 AD: AFTER THE DEATH OF AUGUSTUS, A HISPANIC EMBASSY FROM THE CITY OF TARRACO WAS THE FIRST FROM THE PROVINCE TO SEEK PERMISSION FROM TIBERIUS TO BUILD A TEMPLE IN HONOUR OF THE DECEASED EMPEROR.</p> <p>DURING THE REIGN OF IBERIVS THE TARRACO MINT STRUCK THE LAST ISSUES OF COINS.</p> <p>TARRACO WAS THE ECONOMIC, POLITICAL, RELIGIOUS AND FISCAL SEAT OF THE PROVINCE.</p>	<p>37 AD: DEATH OF TIBERIUS. CALIGULA THE NEW EMPEROR.</p> <p>41 AD: ASSASSINATION OF CALIGULA. CLAUDIUS THE NEW EMPEROR.</p> <p>43 AD: CLAUDIUS INITIATED THE CONQUEST OF BRITAIN.</p> <p>54-68 AD: NERO THE EMPEROR.</p> <p>64 AD: THE BURNING OF ROME. BEGINNING OF THE CHRISTIAN PERSECUTIONS.</p>

AGE ARCHAEOLOGICAL DATA HISTORICAL DATA GENERAL CONTEXT

HIGH ROMAN EMPIRE

<p>69-96 AD: THE FLAVIAN DYNASTY SAW THE BEGINNING OF THE CONSTRUCTION OF THE PROVINCIAL COMPLEX IN THE HIGH PART OF THE CITY, CONSISTING OF THE TERRACES OF THE IMPERIAL CURT ENCLOSURE, THE PROVINCIAL FORUM AND THE CIRCLE. DEVELOPMENT OF THE HARBOUR AREA, CONSTRUCTION OF NEW WAREHOUSE AND ROADS. POSSIBLE CONSTRUCTION OF THE CAIA AQUEDUCT.</p>	<p>60-68 AD: THE FUTURE EMPEROR GALBA, GOVERNOR OF THE PROVINCE OF TARRACONENSIS.</p> <p>85-86 AD: THE POET MARCIAL EXTOLLED THE VIRTUES OF THE TARRACONENSIS WINE.</p>	<p>70 AD: TITUS CONQUERS AND DESTROYS JERUSALEM.</p> <p>79 AD: ERUPTION OF VESUVIUS AND DESTRUCTION OF POMPEII AND HERCULANEUM.</p> <p>80 AD: CONSTRUCTION OF THE COLOSSEUM IN ROME AND THE ARCH OF TITUS.</p> <p>96 AD: TRAJAN, EMPEROR.</p>
<p>BEGINNING OF THE SECOND CENTURY THE CONSTRUCTION OF THE AMPHITHEATRE, POSSIBLY UNDER THE PATRONAGE OF THE PROVINCIAL PRIEST.</p>	<p>BEGINNING OF THE SECOND CENTURY AD: TARRACO WAS DESCRIBED BY THE POET AND RHETORICIAN L. ANNAEUS FLORUS.</p> <p>117 AD: NOMES FROM TARRACO FORM PART OF A DELEGATION OF 25 HISPANIC SENATORS AT ENDING HAURIAN'S SENATE.</p>	<p>106 AD: TRAJAN ANNEXES DACIA TO ROME.</p> <p>113 AD: TRAJAN'S COLUMN INAUGURATED.</p>
<p>MIDDLE OF THE SECOND CENTURY AD: CONSTRUCTION OF THE COLUMBARIUM AT VELATRODUNA.</p>	<p>121-122 AD: THE EMPEROR HAURIAN ESTABLISHED HIMSELF IN TARRACO DURING THE WINTER; RESTORED THE TEMPLE OF AUGUSTUS AND PRESIDED OVER A PROVINCIAL ASSEMBLY.</p>	<p>120 AD: DEATH OF IACCIUS.</p> <p>124-125 AD: RESTORATION OF THE PANTHEON.</p>
	<p>178 AD: SEPTIMUS SEVERUS, BEFORE TO BECOME EMPEROR, ESTABLISHED HIMSELF IN TARRACO AS THE GOVERNOR'S ADJUTANT. WHILE THERE HE HAD A PREMONITORY DREAM IN WHICH HE SAW HOW TO RESTORE THE TEMPLE OF AUGUSTUS, THE SYMBOL OF HIS ASCENT TO EMPEROR.</p>	<p>161-180 AD: MARCUS AURELIUS, EMPEROR.</p>
<p>END OF THE SECOND CENTURY AD: URBAN CRISIS. THE THEATRE WAS NO LONGER USED FOR THE STAGING OF SPECTACLES. PARTS OF THE HARBOUR AREA AND THE SUBURBS WERE ABANDONED.</p>	<p>197 AD: IN THE SETTING OF THE INTERCINE RUGHS OF THE TIME, SEPTIMUS SEVERUS DEBATED AELIUS NEAR TO LYDUNVM AND INITIATED A VAST CAMPAIGN OF REPRISALS ENTAILING THE EXECUTION OF THE GOVERNOR OF HISPANIA, LUCIUS NOVIUS RUFUS. THE MEETINGS OF THE PROVINCIAL ASSEMBLY WERE INTERRUPTED.</p>	<p>193-211 AD: SEPTIMUS SEVERUS, EMPEROR.</p> <p>206-216 AD: CONSTRUCTION OF THE THERMAL OF CARACALLA.</p>
<p>FIRST HALF OF THE THIRD CENTURY AD: CONSTRUCTION OF THE PUBLIC BATHS IN THE STREET SANT MIQUEL. IN 221 AD THE EMPEROR ELAGABALUS FINANCED THE REFORM OF THE AMPHITHEATRE, WHICH WAS COMMEMORATED BY A LARGE INSCRIPTION CROWNING THE PODIUM OF THE MONUMENT.</p>		<p>226 AD: ARRIVAL OF ROMAN EMISSARIES IN CHINA.</p>

AGE	ARCHAEOLOGICAL DATA	HISTORICAL DATA	GENERAL CONTEXT
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">LOW ROMAN EMPIRE</p>	<p>ARCHAEOLOGICAL REMAINS IDENTIFIED TO BE FROM ABOUT 260 AD INDICATE THAT THERE MAY HAVE BEEN A GREAT FIRE IN THE LOWER PART OF THE CITY.</p> <p>286-293 AD: THE GOVERNORS JULIUS VALENZ AND MARCUS AURELIUS RECONSTRUCT PART OF THE COLONIAL FORUM WHERE THEY CONSTRUCT A NEW BUILDING AND THE CITY BATHS IN NAME OF THE EMPERORS DIOCLETIAN AND MAXIMIANUS.</p>	<p>259 AD: PERSECUTION OF THE CHRISTIANS BY ORDER OF THE EMPEROR VALERIAN. BISHOP FRUCTUOSUS AND THE DEACONS AUGURUS AND EULGIUS WERE MARTYRED IN THE AMPHITHEATRE. NOT LONG AFTERWARDS THE ACTS OF MARTYRDOM WERE WRITTEN DESCRIBING THE DEED.</p> <p>AROUND 260 AD: THE FRANKS ASSAULTED AND RANSACKED SEVERAL VILLAS IN THE TERRITORIUM AND VARIOUS PARTS OF THE CITY OF TARRACO. SHIPS EMBARKED FROM THE HARBOUR FOR AFRICA.</p> <p>284-305 AD: THE EMPEROR DIOCLETIAN REFORMS THE TERRITORIAL DIVISION OF THE PROVINCE, WITH AN IMPORTANT REDUCTION IN THE SIZE OF THAT OF TARRACONENSIS. THE DIOCESE OF HISPANIA WAS CREATED HEADED BY A VICARIVS WHO WAS TO RESIDE IN TARRACO.</p>	<p>252 AD: A NEW EPIDEMIC OF THE PLAGUE SPREAD THROUGH THE ROMAN EMPIRE.</p> <p>260 AD: VALERIAN WAS TAKEN PRISONER BY THE PERSIANS.</p>
	<p>300-350 AD: RECONSTRUCTION OF THE PUBLIC BATHS IN THE STREET OF SANT MIQUEL.</p> <p>DEVELOPMENT OF THE CITY'S LARGE CEMETERIES.</p> <p>POSSIBLE NEGLECT OF THE CITY'S FORUM. BEGINNING OF THE PROCESS OF NEGLECT TO THE SEWERAGE SYSTEM WITHIN THE CITY WALLS.</p> <p>350-400 AD: CONSTRUCTION OF THE LARGE CENTRAL HALLS AND OUT-BUILDINGS AT THE VILLA OF CENTCELLES.</p> <p>AROUND 400 AD: PALAEOCHRISTIAN SARCOPHAGUS OF BETHEDA; NOW SET IN THE FAÇADE OF THE CATHEDRAL OF TARRAGONA.</p>	<p>314 AD: THE PRIEST FRONTALIS AND THE DEACON CASTORIUS WERE DELEGATES OF THE BISHOP OF TARRACO AT THE COUNCIL OF ARLÉS.</p> <p>350 AD: CONSTANS, THE SON OF CONSTANTINE, DIED IN HELINA. SOME AUTHORS BELIEVE THAT HE IS BURIED IN CENTCELLES. A JEWISH COMMUNITY WAS DOCUMENTED IN TARRACO WITH AN ARCHISYNAGOGOS FROM ASIA MINOR.</p> <p>384 AD: THE METROPOLITAN BISHOP HIMERIUS CONSULTED POPE DAMASUS OVER VARIOUS DISCIPLINARY MATTERS.</p> <p>385 AD: APOSTOLIC DECREE FROM POPE NIKICIUS TO THE METROPOLITAN HIMERIUS IN REPLY TO THE CONSULTATIONS SENT TO HIS PREDECESSOR DAMASUS WHO HAD DIED PRIOR TO THEIR ARRIVAL.</p>	<p>303-304 AD: THE LAST GENERAL ANTICHRISTIAN PERSECUTION.</p> <p>313 AD: EDICT OF MILAN, PEACE FOR THE CHURCH.</p> <p>350 AD: CONSTANTINOPLE ORIENTAL CAPITAL OF THE EMPIRE.</p> <p>380 AD: IN THE EDICT OF THESSALONICA, THEODOSIUS MADE CHRISTIANITY THE OFFICIAL RELIGION OF THE EMPIRE.</p> <p>391 AD: REPRESSIVE EDICTS AGAINST PAGANISM.</p> <p>395 AD: DEATH OF THEODOSIUS AND THE DIVISION OF THE EMPIRE INTO TWO, THE WEST IN THE HANDS OF HONORIUS AND THE EAST UNDER ARCADIVS.</p>

AGE	ARCHAEOLOGICAL DATA	HISTORICAL DATA	GENERAL CONTEXT
<p>THE FALL OF THE ROMAN EMPIRE</p>	<p>400-450 AD: CONSTRUCTION OF THE EPISCOPACY OF TARRACO AND THE TWO CHRISTIAN BASILICAS: THAT OF SAINT FRUCTUOSUS, IN THE AREA OF THE PALAEOCHRISTIAN NECROPOLIS OF FRANCOEL, AND THE ONE IN THE PART CENTRAL.</p> <p>TRANSFORMATION OF THE IMPERIAL CULI ENCLOSURE AND THE PROVINCIAL FORUM INTO RESIDENTIAL AREAS.</p>	<p>409 AD: INVASION OF SUEVI, VANDALS, AND ALANI. THE USURPER MAXIMUS IS NAMED AVGVSTVS DIOCESES HISPANORVM OF THE SEE OF TARRACO.</p> <p>419 AD: THE COMES ASTERIUS CONFRONTED THE BARBARIANS IN TARRACO. FIRST DOCUMENTED COUNCIL IN TARRACO AND THE FIRST KNOWN METROPOLITAN BISHOP, TITIAN. PRISCILLIANIST MOVEMENT IN THE CITY. IT IS KNOWN THAT THERE WAS ONE MONASTERY.</p>	<p>410-411 AD: ALARIC RANSACKED ROME.</p> <p>455 AD: THE VANDALS RANSACKED ROME.</p>
	<p>450-500 AD: ABANDONMENT OF THE AMPHITHEATRE. THE CIRCUS AND THE BATHS IN THE STREET OF SAINT MIQUEL WERE CONVERTED INTO RESIDENTIAL AREAS. REFORMS MADE TO THE LOWER OF THE ANTEUA ADIURENLA.</p> <p>468-472 AD: LAST INSCRIPTION DEDICATED TO THE EMPERORS ANTHEMILUS AND LEO.</p>	<p>476 AD: THE VISIGOTH EURIL INVADED THE PROVINCE OF TARRACONENSIS, WHICH THEN BECAME PART OF THE KINGDOM OF TOLESA. TARRACO CEASED TO FORM PART OF THE EMPIRE AND LOST ITS ROLE AS CAPITAL.</p>	<p>476 AD: THE END OF THE WESTERN ROMAN EMPIRE. ROMULUS AUGUSTULUS, THE LAST EMPEROR WAS DEPOSED.</p> <p>493 AD: FORMATION OF THE OSTROGOTH KINGDOM IN THE ITALIAN PENINSULA.</p>
<p>VISIGOTHIC ERA</p>	<p>BEGINNING OF THE SIXTH CENTURY AD: PROBABLE TRANSFORMATION OF THE OLD IMPERIAL CULI ENCLOSURE IN THE HIGH PART OF THE CITY INTO AN EPISCOPAL AREA.</p> <p>LARGE OFFICIAL BUILDING IN THE SEAT OF THE ARCHITECT'S COLLEGE. THE WALLS OF THE IMPERIAL CULI ENCLOSURE AND THE PLAZA OF THE OLD CONCLAVUM PROVINCE PARTIALLY DISMAN IREU.</p> <p>CONSTRUCTION OF BATHS AND PRIVATE RESIDENCES IN THE HARBOUR AREA.</p>	<p>516 AD: PROVINCIAL COUNCIL PRESIDED OVER BY THE METROPOLITAN JOHN.</p> <p>520-555 AD: TERM OF OFFICE OF BISHOP SERGIO, WHO PRESIDED OVER THE COUNCILS OF BARCELONA (540) AND LEIDA (546). HIS EPITAPH MENTIONS THE RESTORATION OF A TEMPLE ROOF AND THE CONSTRUCTION OF A LENOXE.</p>	<p>BARCELONA AND NOT TARRAGONA WAS THE TEMPORAL SEAT OF THE VISIGOTH KINGS.</p> <p>526 AD: DEATH OF THEODORIC, KING OF THE OSTROGOTHS, IN ITALY.</p> <p>527 AD: JUSTINIAN I, EMPEROR OF THE BYZANTINE EMPIRE.</p> <p>548 CONSECRATION OF THE BASILICA OF SAINT VITALE OF RAVENNA.</p>
	<p>368-386 AD: FIRST ISSUE OF VISIGOTH COIN IN THE CITY. SECOND HALF OF THE FOURTH CENTURY: THE VISIGOTH BASILICA OF THE AMPHITHEATRE WAS BUILT AND A SMALL FUNERARY AREA CREATED NEARBY.</p>	<p>368-386 AD: DURING THE REIGN OF LEUVIGILD, TOLEDO IS CONFIRMED AS THE VISIGOTH CAPITAL OF HISPANIA.</p> <p>385 AD: HERMENEGLD, THE SON OF KING LEUVIGILD WAS EXECUTED IN TARRACO ON THE ORDERS OF HIS FATHER.</p>	<p>590 AD: ST. GREGORY THE GREAT WAS PROCLAIMED POPE.</p>

ÈPOCA	ARCHAEOLOGICAL DATA	HISTORICAL DATA	GENERAL CONTEXT
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">VISIGOTHIC ERA</p>	<p>612-621 AD: COINS ISSUED DURING THE REIGN OF SISEBUT.</p> <p>THE CONCEALMENT OF THE TREASURE OF LA GRASSA (CONSTANTINE), WITH MORE THAN 800 COINS; IT WAS RECOVERED IN THE NINETEENTH CENTURY.</p>	<p>612-621 AD: THE METROPOLITAN BISHOP EUSEBI WAS REPRIMANDED FOR HIS PENCHANT FOR THE THEATRE AND GAMES WITH ANIMALS.</p> <p>621-665 AD: FROILA REVEALS HIMSELF TO THE TARRACONENSIS TO BE AGAINST CINDASVINT AND RECESVINT.</p> <p>672-680 AD: DURING THE REIGN OF WAMBA, PAUL OF SEPTIMANIA REBELLED, IN TARRACONENSIS, AGAINST THE POWER OF TOLEDO. NEW ISSUES OF COINS.</p>	<p>622 AD: THE HIGRA. THE FLIGHT OF MOHAMMED FROM MECCA TO MEDINA.</p>
	<p>LAST ISSUE OF VINGOTH COINS.</p> <p>TO DATE, NO ARCHAEOLOGICAL EVIDENCE OF VIOLENT MOORISH OCCUPATION NOR REMAINS OF ARABIAN CULTURE HAVE BEEN DISCOVERED IN THE CITY OF TARRAGONA.</p>	<p>700-710 AD: THE LIBER ORATIONVM DE FESTIVITATIBVS (VERONA ORATIONALE) WAS WRITTEN IN TOLEDO, IT MENTIONS THE EXISTENCE IN TARRAGONA OF THREE CHURCHES: THE CATHEDRAL OF ST JERUSALEM (AROUND THE PRESENT MEDIAEVAL SEE), ST FRUCTUOSUS (IN THE AMPHITHEATRE) AND ST PETER (IN THE VICINITY OF THE PLAZA ROVELLAT).</p> <p>710-713 AD: AKHILA REBELLED AGAINST RODRIGU AND CONTROLLED THE PROVINCE OF TARRACONENSIS UNTIL THE ARRIVAL OF THE MOORS.</p> <p>713-714 AD: MOORISH CONQUEST OF TARRAGONA, ALMOST CERTAINLY THE RESULT OF A PACIFIC CAPITULATION.</p>	<p>711 AD: THE ARABS INVADED THE IBERIAN PENINSULAR.</p> <p>718 AD: CHRISTIAN UPRISING IN ASTURIAS LED BY PELAYU.</p>
		<p>720 AD: IN THE CERDANIA AND ALL UPON THE MUNDOZ REBELLION WAS FIRMLY SUPPRESSED. AS A RESULT OF THIS AND TO AVOID POLITICAL REPRISALS, THE METROPOLITAN BISHOP PROSPER AND HIS DEACONS FLED TARRAGONA WITH THE RELICS OF FRUCTUOSUS, AUGURUS AND EULOGIUS, AND THE SACRED BOOKS, AMONG WHICH WAS THE FAMOUS VERONA ORATIONALE.</p>	<p>732 AD: BATTLE OF POITIERS. CHARLES MARTEL STOPPED THE MOORISH ADVANCE THROUGH FRANCE.</p>

□ VOCABULARY

ADOBE: BRICK OF SUN DRIED CLAY AND STRAW, WHICH IS USED IN VARIOUS WAYS IN CONSTRUCTIONS. ADOBES WERE USED AS FILLING MATERIAL IN THE SECOND PHASE OF TARRACO'S CITY WALLS.

AEDS AUGUSTI: HALL IN A ROMAN BASILICA, WHERE THE JUDICIAL TRIBUNAL, PRESIDED OVER BY A STATUE OF THE EMPEROR, SAT.

AGER: RURAL TERRITORY ADMINISTRATIVELY DEPENDENT ON A CITY.

AGER TARRACONENSIS: RURAL TERRITORY LINKED DIRECTLY TO TARRACO.

APEX, ASPERGILIVM, CVLTER, BATERA, CASSIS: PAGAN CULT INSTRUMENTS USED IN RITUAL SACRIFICES.

APSE: SEMICIRCULAR OR POLYGONAL PROJECTION, A SECTION OF THE SANCTUARY AT THE EAST END, BEYOND THE ALTAR OF A RELIGIOUS OR CIVIL CONSTRUCTION.

AQUEDUCT: CONSTRUCTION DESIGNED FOR THE TRANSPORTATION OF WATER TO SUPPLY LARGE WATER TANKS, FOUNTAINS, LARGE THERMAL BATH COMPLEXES ETC.

ARA: ALTAR: MAY BE USED IN A LITURGICAL OR FUNERARY SENSE.

ARCADE: ARCHED OR CURVED PASSAGE OR A SERIES OF SMALL DECORATIVE ARCHES.

ARCHITRAVE: LOWER PART OF THE ENTABLATURE THAT SITS DIRECTLY OVER THE CAPITAL OF THE COLUMN.

ASHLAR: LARGE PARALLELOPEDAL STONE BLOCKS.

ATIS: SHEPHERD AND HUSBAND OF THE ANATOLIAN GODDESS CIBELES, WHOSE CULT IS ASSOCIATED WITH THE BELIEF IN RESURRECTION.

ATRIUM: ENCLOSED COURT OR PATIO, USUALLY PORTICOED, LEADING INTO A BASILICA OR DWELLING.

ATTIC: CONSTRUCTION OVER THE CORNICE TOPPING THE EDGES OF THE WALLS.

BASTION: FORTIFIED CONSTRUCTIONS TO STRENGTHEN THE WALLED AREAS OF THE CITIES.

BEATA: PERSON, WHO FOR THEIR CHRISTIAN VIRTUES, CONSTITUTES A REFERENCE POINT AMONGST THE MEMBERS OF THE ECCLESIASTICAL COMMUNITY.

BLIND ARCADES: ROWS OF DECORATIVE ARCHES APPLIED TO A WALL.

BOISTERED: WORK ON THE VISIBLE FACE OR FACES OF AN ASHLAR WHICH CONSISTS IN CARVING OUT THE STONE TO LEAVE A CENTRAL BOISTER SHAPED PROTRUSION.

BUCRANIUM: SCULPTURED DECORATION IN THE FORM OF AN OX HEAD WHICH WAS USED IN THE ROMAN ERA ON CERTAIN ARCHITECTURAL ELEMENTS IN PAGAN CULT ENCLOSURES.

BULL: PONTIFICAL DOCUMENT ISSUED BY THE PAPAL CHANCELLERY TO MAKE KNOWN REGULATIONS OF DOGMATIC OR DISCIPLINARY CHARACTER OR TO EXPEDITE FAVOURS AND PRIVILEGES.

CADASTRE: THE ROMAN STATE LEVIED TWO TYPES OF INDIRECT TAXES: THE *TRIBVTVM SOLI* (ACCORDING TO THE PROPERTIES OWNED BY THE FAMILY) AND THE *TRIBVTVM CAPITIS* (ACCORDING TO THE QUANTITY OF PERSONAL GOODS OWNED). THESE TAXES WERE COLLECTED BY AN EFFECTIVE CADASTRAL DEPARTMENT. AN UP TO DATE CENSUS OF THE POPULATION (THE CADASTRE) WAS, OF COURSE, A NECESSITY.

CAPITAL: THIS IS THE ELEMENT WHICH CROWNS A COLUMN, FILASTER OR PILLAR. IN ROMAN ARCHITECTURE THE TUSCAN, IONIC OR JONIC, CORINTHIAN AND COMPOSITE CAPITALS ARE FREQUENTLY FOUND. THE SIMPLEST OF ALL IS THE TUSCAN WHICH, INSPIRED BY THE GREEK DORIC ORDER, IS ESSENTIALLY FORMED BY A PROJECTING MOLDING (EQUINE) AND A BLOCK IN THE FORM OF A TABLET (ABACUS) THAT CROWNS THE CAPITAL. THE IONIC IS NOTABLE FOR BEING DECORATED WITH LARGE VOLUTES. THE CORINTHIAN IS FORMED BY ACANTHUS LEAVES WITH THEIR CAULICOLES AND THE COMPOSITE BY ACANTHUS LEAVES AND IONIC VOLUTES.

CARTHAGINIANS: PEOPLE OF PHOENICIAN ORIGIN WHO ESTABLISHED THEMSELVES IN TUNIS AND WHOSE CAPITAL WAS THE CITY OF CARTAGO, FOUNDED IN ABOUT 814 BC. THEY WERE A COMMERCIAL AND NAVAL POWER FOUNDING COLONIES IN THE IBERIAN PENINSULA AND SICILY. THEIR RIVALRY WITH ROME FOR THE HEGMONY OF THE WESTERN MEDITERRANEAN LED TO CONFRONTATION IN THE PUNIC WARS.

CASTELLUM AQUAE: CATCH BASIN FED BY AN AQUEDUCT THAT DECANTS THE WATER AND DISTRIBUTES IT TO DIFFERENT POINTS OF A CITY THROUGH RADIAL CANALIZATION.

CASTRUM: ENCAMPMENT OR FORTRESS.

CHRISTIAN BASILICA: TEMPLE OF THE CHRISTIAN CULT.

CLIPVS O CLIPID: DECORATIVE MEDALLION IN THE SHAPE OF A SHIELD USED TO ADORN PRESTIGIOUS BUILDINGS.

COLONIAL FORUM: SPACE ORGANISED AROUND A LARGE PORTICOED PLAZA IN WHICH WERE SITUATED PRESTIGIOUS RELIGIOUS BUILDINGS, (TEMPLE DEDICATED TO THE CAPITOLINE TRIAD), ADMINISTRATIVE (JUDICIAL BASILICA) AND POLITICAL (CURIA), AMONG OTHERS, TO DYNAMISE THE COLONY'S LIFE.

COLONNADE: SERIES OF COLUMNS WHICH SUPPORT OR ADORN A BUILDING.

COLONY: RANK CONFERRED ON A CITY BY SENATORIAL OR IMPERIAL ORDER. DIVIDED INTO SEVERAL CLASSES: THAT OF THE ROMAN CITIZENS (ITALY), THE LATIN COLONIES (WITH THE SAME RIGHTS THAT THE OLD LATIN TOWNS ENJOYED) THE AGRARIAN COLONIES AND THE MILITARY COLONIES.

COLUMBARIUM: FUNERARY MONUMENT WITH NICHEs IN WHICH TO DEPOSIT THE CINERARY URNS OF THE DECEASED.

COMMENDATIO ANIMAE: CHRISTIAN LITANY, FOR THE BENEFIT OF THE SOUL OF THE DECEASED, REMEMBERING THE REDEMPTORY ACTS OF GOD THROUGH THE STORY OF THE SALVATION.

CONCILIUM PROVINCIAE HISPANIAE CITERIORIS: ASSEMBLY OF REPRESENTATIVES OF THE SEVEN CONVENTI WHICH MAKE UP THE PROVINCIA TARRACONENSIS (TARRACONENSIS, CAESARAVGVSTANVS, CARTHAGINENSIS, CLVNIENTIS, ASTVRVM, BRACARAVGVSTANVS, Y LVNCENSIS). ONE OF THE RESPONSIBILITIES OF THE CONCILIUM WAS TO APPOINT THE FLAMEN.

CONVENTVS: DISTRICT OF A ROMAN PROVINCE.

CORNICE: PROJECTING MOULDING WHICH CROWNS A BUILDING OR ENTABLATURE.

COUNTER-APSE: SECOND APSE AT THE WEST END IN A DOUBLE-ENDED CHURCH.

CRYPT: CHAPEL, SANCTUARY OR UNDERGROUND TOMB.

CRYPTOPORTICVS: UNDERGROUND PORTICO, PASSAGE OR GALLERY.

CVBICVIVM: BED ROOM OF A ROMAN HOUSE.

CUPOLA: ROUNDED VAULT OR DOME.

CYPPA: TUMULUS OR BURIAL MOUND IN THE FORM OF A HALF POINTED VAULT.

CURIA: PUBLIC BUILDING IN WHICH THE MAGISTRATES' ASSEMBLIES WERE HELD.

DOMINVS: AMONG OTHER MEANINGS: THE OWNER OF A LATIFUNDIUM.

DVMVIR: THE HIGHEST BOARD OF MAGISTRATES AT THE HEAD OF THE ADMINISTRATION OF THE COLONY.

DUX: GENERAL.

ENTABLATURE: THE TOP OF A CLASSICAL ARCHITECTURAL ORDER, IT CONSISTS OF THE ARCHITRAVE, THE FRIEZE AND THE CORNICE.

EPIGRAPHY: SCIENCE WHICH STUDIES INSCRIPTIONS FROM AN HISTORIC VIEWPOINT.

ESCHATOLOGICAL: RELATIVE TO THE THEOLOGICAL POSTULATES WHOSE OBJECTIVES ARE TO UNDERSTAND THE END OF TIME AND THE ULTIMATE FATE OF MANKIND FROM THE PERSPECTIVE OF THE FAITH. FOR THE CHRISTIAN DEATH IS A "PASSOVER" INTO THE ETERNAL FULFILLMENT OF A SPIRITUAL LIFE IN GOD. THIS STEP IS MARKED BY THE SEQUENCE OF THE EXPERIENCE OF DEATH, THE RESURRECTION AND THE FINAL JUDGEMENT

EVRIPIVS OR SPINA: WALL WHICH DIVIDES THE ARENA OF A CIRCUS INTO TWO HALVES, CREATING A CIRCUIT FOR THE CHARIOT RACES. THE SPINA WAS MONUMENTALIZED WITH OBELISKS, STATUES, ALTARS, THE DOLPHINS SITUATED NEAR TO THE FINISHING LINE AND THE OVARIA WHICH WERE USED TO COUNT THE CHARIOTS LAPS OF THE CIRCUIT.

EXEDRA: OPEN SPACE, COVERED OR NOT, OPENING INTO ANOTHER LARGER HALL, HALL WITH SEATS FOR CONVERSING OR LARGE NICHE.

FLAMEN: THE HIGHEST PRIESTLY OFFICE IN THE PROVINCIA. HE HAD TO ATTEND TO THE CULT OF A ROMAN GOD, THE DEIFIED EMPERORS AND THE REIGNING EMPERORS.

FLAVIAN EPOCH: LAST THIRD OF THE FIRST CENTURY AD (69 AD - 96 AD) WHICH CORRESPONDS TO THE TIME OF THE FLAVIAN DYNASTY CONSISTING OF THE EMPERORS VESPASIAN, TITUS AND DOMITIAN.

FOSSAE: PASSAGES BENEATH THE ARENA OF THE AMPHITHEATRE WHERE THE SPACES, ROOMS AND NECESSARY INFRASTRUCTURES NEEDED TO STAGE THE GAMES, WERE LOCATED.

FRANKS: GROUP OF TRIBES, MENTIONED FOR THE FIRST TIME IN THE THIRD CENTURY AD, ESTABLISHED IN THE LOWER RHINE VALLEY.

FRIEZE: DECORATIVE HORIZONTAL BORDER WHICH RUNS BETWEEN THE ARCHITRAVE AND THE CORNICE OF A BUILDING.

FRONS SCAENAE: ARCHITECTURAL MONUMENTAL STRUCTURE WHICH SERVES AS A BACKDROP FOR A STAGE. DECORATED WITH SMALL BUILDINGS, NICHES, FOUNTAINS AND NUMEROUS STATUES AND COLUMNS.

FVNDVS: FARM, RURAL PROPERTY.

FUNERARY OBJECTS: COLLECTION OF THE DECEASED'S BELONGINGS WHICH ARE DEPOSITED IN THE TOMB AS A MEMORIAL AND FOR ESCHATOLOGICAL REASONS.

GENIVS: THE ROMANS NAMED BACCHUS AND CERES AS GENII BUT THE WORD WAS LATER USED TO DEFINE THE OMNIPRESENT DIVINE SPIRIT AND LATER THE FAMILY'S PROTECTIVE GOD, THE LOCALITY (GENIVS LOCI), THE COLLECTIVES AND THE CITY OF ROME ITSELF AND THE EMPIRE.

HECATOMBE: RITUAL SACRIFICE OF ONE HUNDRED BULLS OR OTHER VICTIMS.

HYPODAMIC: RELATING TO THE RETICULAR OR ORTHOGONAL LAYOUT OF THE STREETS IN THE ORGANIZATION OF AN URBAN AREA. THIS TYPE OF LAYOUT WAS ALSO APPLIED IN ROMAN TIMES, TO PLAN THE CENTURATIONS OF THE LANDS IN THE AGER OF THE CITIES. THIS ADJECTIVAL USE COMES FROM THE GREEK ARCHITECT HIPPODAMUS OF MILETO (FIFTH CENTURY BC) WHO IS CONSIDERED AS THE FATHER OF URBAN PLANNING.

ICDNOGRAPHY/ICDNOLOGY: IN A WIDE SENSE THESE COMPLIMENTARY SCIENCES ARE DEDICATED TO THE STUDY OF THE MEANING OF THE THEMES AND SYMBOLS WHICH APPEAR IN A WORK OF ART.

IMMA CAVEA: LOWER PART OF THE TERRACES IN A THEATRE OR AMPHITHEATRE, WHERE THE UPPER SOCIAL CLASSES SAT TO WATCH THE SPECTACLE FROM A PRIVILEGED SITUATION.

IMPERIAL PROVINCE: A PROVINCE UNDER THE DIRECT JURISDICTION OF THE EMPEROR IN CONTRAST TO THE SENATORIAL PROVINCES WHICH REMAINED TIED TO THE JURISDICTION OF THE SENATE. THE PROVINCIA HISPANIA CITERIOR OR TARRACONENSIS WAS AN IMPERIAL PROVINCE WITH A GOVERNOR APPOINTED BY THE EMPEROR HIMSELF WHO, AS OF 27 BC, HELD THE TITLE OF LEGATVS AVGVSTI PRO PRAETORE PROVINCIAE HISPANIAE CITERIORIS.

IMPERIAL TETRARCHY: POLITICAL SYSTEM APPLIED BY THE EMPEROR DIOCLETIAN AT THE END OF THE THIRD CENTURY AD TO GOVERN THE ROMAN EMPIRE MORE EFFICIENTLY. THE TERRITORY WAS DIVIDED INTO TWO PARTS: THE EAST AND THE WEST. EACH PART WAS GOVERNED BY AN AVGVSTVS ASSISTED BY A CAESAR WHO WOULD BE EDUCATED IN THE AFFAIRS OF STATE READY TO SUCCEED THE AVGVSTVS ON HIS DEATH AND THEN TO NAME ANOTHER CAESAR.

IMPOST: COURSE OF SLIGHTLY PROJECTING STONE WORK WITH OR WITHOUT MouldING, FROM WHICH SPRINGS AND ARCH OR VAULT.

INSCRIPTION: WRITING ENGRAVED OR SCULPTED INTO THE STONE OR ON A METAL AS A MEMORIAL.

INSVLA: BLOCKS OF RESIDENTIAL BUILDINGS IN AN URBAN PLAN.

JUDICIAL BASILICA: ADMINISTRATIVE BUILDING FOR THE CELEBRATION OF TRIALS AND COMMERCIAL TRANSACTIONS.

JULIO-CLAUDIAN DYNASTY: THE FIRST DYNASTY OF THE ROMAN EMPERORS WHO GOVERNED FROM 27 BC TO 68 AD, WHICH INCLUDED THE EMPERORS AUGUSTUS, TIBERIUS, CALIGULA, CLAUDIUS AND NERO.

LAMPADARIVS: SUPPORT FOR LIGHTING ELEMENTS SUCH AS TORCHES, LAMPS ETC.

LOCVS: NICHE IN A COLUMBARIUM, MAUSOLEUM OR CATACOMB.

MASON'S MARK: PERSONAL MARK WHICH THE STONEMASON ENGRAVES ON EACH PIECE OF WORK TO IDENTIFY THE STONES HE HAS WORKED.

MEDIA CAEVA: THE MIDDLE SECTION OF THE TERRACES IN A THEATRE OR AMPHITHEATRE.

MEGALITH: VERY LARGE UNWORKED STONE.

MILITARY ANARCHY: PERIOD IN THE HISTORY OF ROME BETWEEN THE DEATH OF ALEXANDER SEVERUS IN 235 AD AND THE ACCESSION OF DIOCLETIANUS IN 284 AD. DURING THIS TIME THE SO CALLED MILITARY EMPERORS REIGNED, THESE WERE GENERALS OF PROVINCIAL ORIGIN WHO WERE ACCLAIMED BY THEIR ARMIES IN MOMENTS OF GREAT POLITICAL, SOCIAL AND ECONOMIC INSTABILITY.

MOSAIC FUNERARY STELE: MOSAIC COVERING OF A TOMB WHICH MAY HAVE INCLUDE A PORTRAIT OF THE DECEASED, SCENES RELATED TO HIS LIFE OR BELIEFS AND A FUNERARY EPIGRAPH.

MOSAIC WORKSHOP: WORKSHOP IN WHICH MOSAICS ARE PRODUCED. THE WORKFORCE MIGHT HAVE INCLUDED, AMONGST OTHERS, A PICTOR IMAGINARIUS OR ARTIST, THE PICTOR BARIETALIS WHO ADAPTED THE COMPOSITION OF THE WORK AND THE MIVTVARIUS WHO PRODUCED THE FINISHED MOSAIC.

NAVE: CENTRAL SPACE OF A CHURCH OR BASILICA, OFTEN FLANKED BY AISLES WHICH ARE SEPARATED FROM THE NAVE BY COLUMNS.

NECROPOLIS: CEMETERY

NEMESIS: GREEK GODDESS, DAUGHTER OF NIGHT (NIX). SHE PERSONIFIES DIVINE VENGEANCE. THE GLADIATORS COMMENDED THEIR SOULS TO HER BEFORE GOING OUT TO FIGHT IN THE ARENA.

NYMEN: LIKE THE GENIUS, THIS IS THE DIVINE PERSONIFICATION OF THE VIRTUES OF MAN WHICH ARE WORSHIPED.

OPVS CAEMENTICIVM: SIMILAR TO THE CONCRETE OF TODAY, IT IS A MIXTURE OF LIME MORTAR, WATER AND SAND OR GRAVEL. USED BOTH IN THE CONSTRUCTION OF WALLS AND FOR PAVEMENTS OR VAULTS.

OPVS QUADRATVM: BOND ACHIEVED BY USING WELL LAID ASHLARS.

OPVS SIGNINVM: DISTINCTIVE PINK ROMAN CONCRETE MADE OF LIME MORTAR AND CRUSHED BRICKS USED FOR WATERPROOFING PAVEMENTS, WALLS ETC.

OPVS SILICEVM: BOND ACHIEVED WITH IRREGULAR SHAPED STONES WHICH HAVE HAD THE SIDES DRESSED SO THEY FIT TOGETHER WELL.

OPVS VITIATVM: ROMAN ERA ISODOME AND PSEUDO-ISODOME BOND WITH SMALL ASHLARS.

ORCHAESTRA: SEMICIRCULAR AREA IN THE CENTRE OF A ROMAN THEATRE.

PILASTER: PILLAR WHICH ONLY PROJECTS SLIGHTLY FROM A WALL AND HAS A BASE AND A CAPITAL.

PODIUM: MASONRY UNDER THE STYLOBATE OF A ROMAN TEMPLE. ALSO USED TO REFER TO THE BARRIER WHICH PROTECTED THE SPECTATORS IN THE AMPHITHEATRES AND CIRCUSES.

POMOERIUM: OPEN SPACE AT THE FOOT OF THE INSIDE OF THE CITY WALLS WHICH WAS DEDICATED TO THE GODS AND IN WHICH, BUILDING WAS FORBIDDEN.

PORTA LIMTINARIA: THE GATE IN THE AMPHITHEATRES SITUATED OPPOSITE THE PORTA TRIUMPHALIS AND THROUGH WHICH THE FALLEN WERE REMOVED FROM THE ARENA.

PORTA TRIUMPHALIS: PRINCIPAL ENTRANCE INTO A CIRCUS OR AMPHITHEATRE.

PORTICO: COVERED COLONNADE

POSTERULA: POSTERN GATE OR DOOR, SMALL DOOR INTO A FORTRESS PERMITTING THE PASSAGE OF PEOPLE BUT NOT THAT OF WHEELED VEHICLES.

PRÆFECTVS MVROIVM: ADMINISTRATIVE OFFICE IN CHARGE OF THE SUPERVISION AND MAINTENANCE OF THE CITY WALLS.

PROSCAENIVM: PART OF THE STAGE OF A THEATRE WHERE THERE WAS A RECTILINEAR OPENING TO TAKE THE AWNING OR VELARIVM.

PROVINCIAL FORUM: LARGE ARCHITECTURAL COMPLEX, CONSISTING OF A SACRED AREA AND A LARGE SPACE FOR POLITICAL, ADMINISTRATIVE AND CEREMONIAL REPRESENTATION TO DYNAMISE THE LIFE OF THE PROVINCIA.

PVLVINAR: PRINCIPAL Dais OF THE CAEVA SITUATED AT THE CENTRE OF THE PODIUM CLOSE TO THE ALTAR.

PVTTI: FIGURE OF A NUDE CHILD WITH WINGS WHICH WAS USED IN VARIOUS ICONOGRAPHIES IN ROMAN ART.

SACELIVM: OPEN PRECINCT OR CHAPEL FOR THE WORSHIP OF A GOD IN THE ROMAN ERA.

SARCOPHAGUS: STONE TOMB, FREQUENTLY DECORATED IN RELIEF WITH RELIGIOUS SCENES.

SCORPION: SMALL CATAPULT FOR THROWING STONES AND SMALL LANCE SHAPED PROJECTILES AT A TARGET UP TO 200 METRES DISTANT.

SILO: EXCAVATED DEPOSIT FOR AGRICULTURAL PRODUCTS.

SECVS: THE CANAL OF AN AQUEDUCT THROUGH WHICH THE WATER FLOWS.

STELE: SLAB OF FLAT STONE CARVED OR INSCRIBED AND USED FOR COMMEMORATIVE PURPOSES.

SVBVRIVM: OUTSKIRTS OR SUBURBS. DISTRICT OUTSIDE THE WALLS.

SVVMA CAEVA: HIGHEST PART OF THE TERRACES IN THEATRES OR AMPHITHEATRES.

TABVLA ANSATA: FRAMING OF AN EPIGRAPH IN THE SHAPE OF A RECTANGLE WITH HANDLES.

TEMENOS: SACRED PRECINCT AROUND A GREEK OR ROMAN TEMPLE DEFINED BY PORTICOES.

TERRACE: SERIES OF STEPS IN A PUBLIC PLACE WHERE THE SPECTATORS SAT.

TERRITORIUM: AGER POLITICALLY AND ECONOMICALLY DEPENDENT ON A TOWN.

THERMAL BATHS: BATH-HOUSES SOMETIMES USED FOR GYMNAS TIC EXERCISES.

TRANSEPT: TRANSVERSAL PART OF A CRUCIFORM CHURCH.

TRICLINIUM: DINING ROOM.

VELARIVM O VEIVM: AWNING COVERING THEATRES AND AMPHITHEATRES TO PROVIDE SHADE FOR THE SPECTATORS. THE WORD VELARIVM MAY ALSO BE USED FOR THE CURTAIN IN THEATRES.

VIA: ROMAN ROAD OR CITY STREET.

VIA AVGVSTA: THE AUGUSTAN WAY, ROMAN ROAD THROUGH THE IBERIAN PENINSULA WHICH UNITED ROME WITH CADIZ.

VILLA: ROMAN FARM AROUND A RURAL MANSION.

VISIGOTHS: VISIGOTHS AND OSTROGOTHS WERE TWO BRANCHES OF ONE TRIBE, THE GOTHS. THEY ARRIVED AT THE IMPERIAL ROMAN FRONTIER WHEN FLEEING FROM THE HUNS. THE VISIGOTHS OCCUPIED HISPANIA IN 476, THEIR REIGN ENDING AT THE BEGINNING OF THE EIGHTH CENTURY WITH THE MOORISH INVASION OF THE IBERIAN PENINSULA.

VOUSOIRS: WEDGE SHAPED PIECES OF STONE FORMING AN ARCH OR VAULT.

VRBS: CITY.

□ WAYS TO DISCOVER TARRACO

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ORGANISES VARIOUS WORKSHOPS AND PUBLISHES DIDACTIC MATERIAL ESPECIALLY PREPARED FOR EDUCATIONAL CENTRES AS TEACHING AIDS IN THE FIELD OF ROMAN CULTURE AND ROMAN MONUMENTS.

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TARRACO GUIDE BUREAU
RAMBLA NOVA, 21. TEL. 977 248 866.

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