

XV.—*The Temple and Atrium of Vesta and the Regia.* By JOHN HENRY  
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BEFORE describing the very interesting remains of these buildings recently brought to light, it may be well to give a short account of the worship of Vesta and the rules relating to her priestesses.

This cult was (according to tradition) brought to Rome from Alba Longa,<sup>a</sup> either in the reign of Romulus or of Numa.

The original number of Vestal Virgins thus transferred was four, but they were increased to six by Tarquinius Priscus,<sup>b</sup> or, according to Plutarch,<sup>c</sup> by Servius Tullius; and this number continued to be the limit till shortly before the extinction of Paganism as a State religion, when a seventh Vestal appears to have been added.

The conditions under which these highly honoured priestesses were selected were these:—

1. The future Vestal had to be more than six and less than ten years old.<sup>d</sup>
2. She had to be both *patrima* and *matrima*; having, that is, both parents alive, and of free birth.
3. Free from all physical or mental defects.
4. Not the sister of an existing Vestal, and not the daughter of an augur, flamen, or other important member of the priesthood.

She was chosen (*capta*) by the Pontifex Maximus, either by lot from a number

<sup>a</sup> Liv. i. 20.

<sup>b</sup> Dionys. i. 67.

<sup>c</sup> Numa, 10.

<sup>d</sup> Aul. Gell. i. 12, 1; and Suet. Aug. 31.

of candidates in accordance with the (to us) unknown provisions of the *Lex Papia*, or, in exceptional cases, accepted as a gift from her parents.<sup>a</sup> How highly the honours and privileges of a Vestal Virgin were valued may be guessed from the fact that Tiberius in 19 A.D. gave to the daughter of Fonteius Agrippa a sum equal to over 80,000*l.* to console her for her rejection by the Senate, when a candidate for this office.

The following were the principal privileges and advantages enjoyed by the Vestals:—

They possessed a large amount of endowed property;<sup>b</sup> and lived in a style of splendour and luxury.

The child-Vestal, immediately after her consecration (*inauguratio*), was free from the *patris potestas*, and gained the *jus testamenti faciundi*.<sup>c</sup> A duty, perhaps, rather than a privilege, was the power to give evidence *in foro et judicio*.<sup>d</sup>

They led by no means a cloistered or retired life; at the circus, theatre, and amphitheatre they enjoyed the post of honour by the side of the empress.<sup>e</sup>

They were allowed the use of wheeled carriages, even when this was a rare privilege; on State occasions they rode in *plostra*,<sup>f</sup> but usually used the *currus arcuatus*, as well as the more humble *sedan*.

If, while riding in the city, a Vestal met a criminal being led to death, she could set him free; but not unless the meeting was an accidental one.<sup>g</sup>

Their carriages and horses were free from tax; as is recorded on a bronze tablet, probably once fixed to a Vestal's carriage, with the inscription—

FLAVIAE · PVBLICIAE · V · V · MAXIMAE · IMMVNIS ·  
IN · IVGO : <sup>h</sup>

The Vestals played an important part in all religious and State ceremonies, and possessed a considerable amount of patronage and much influence even in mundane matters (see below, inscribed pedestals). They were the guardians of many important State documents, such as the emperor's will.<sup>i</sup>

<sup>a</sup> See Tac. *Ann.* ii. 86.

<sup>b</sup> Liv. i. 20 and Tac. *Ann.* iv. 16.

<sup>c</sup> Aul. Gell. i. 12, 9.

<sup>d</sup> Tac. *Ann.* xi. 34.

<sup>e</sup> Tac. *Ann.* iv. 16; Suet. *Aug.* 44.

<sup>f</sup> Cor. *In. Lat.* i. p. 121.

<sup>g</sup> Plut. *Numa*, 10.

<sup>h</sup> Cor. *In Lat.* vi. 2147. This is the same lady to whom six of the pedestals mentioned below are inscribed.

<sup>i</sup> See inscription of *Ancyra*, *Res gestae Augusti*, ed. Mommsen, Berlin, 1883.

An offence against the person of a Vestal was punished by death, and they possessed the rare privilege of intra-mural burial.

At the *inauguratio* the child was robed in white, and her hair cut off; though, as appears from the recently discovered statues, it was allowed to grow afterwards. For a time her name was changed to *Amata*,<sup>a</sup> "the loved one."

The title of the Vestals was *Virgines et Sacerdotes*:<sup>b</sup> on other inscriptions they are called *Castae Virginis perpetui nutrices et conservatrices ignis*.

The Vestal's vow was made for a period of thirty years, at the expiration of which she was free to resign her office, and even marry: this, however, was very rarely done. The thirty years were divided into three decades, during the first of which the novice learned her duties, during the second practised them, and during the third taught them to her younger sisters. The eldest Vestal was called *Virgo Vestalis Maxima*.

In return for the immense privileges of the office, the duties and penalties were not light. They had ceaselessly to watch the undying fire in the Temple, and, if through negligence the sacred flame went out, the erring Vestal was scourged, and the fire rekindled by the very primitive method of rubbing two sticks together.<sup>c</sup> Another method permitted (and a much easier one) was by the sun's heat, brought to a focus by a concave mirror.<sup>d</sup>

In the care of the Vestals were also some of the seven mysterious relics which formed the *fatale pignus Romani imperii*.<sup>e</sup> Dionysius<sup>f</sup> says, εἰσὶ δέ τινες οἱ φάσιν ἔξω τοῦ πυρὸς ἀπόρρητα τοῖς πολλοῖς ἱερὰ κείσθαι τινα ἐν τῷ τεμένει τῆς θεᾶς ὧν οἱ τε ἱεροφάνται τὴν γνώσιν ἔχουσι καὶ αἱ παρθένοι. The seven relics were the *Palladium*, the *sceptre of Priam*, the *veil of Ilione*, the *Ancilia of Mars*, the *Ashes of Orestes*, and the *terra-cotta Quadriga* made for the pediment of the Temple of Jupiter Capitolinus. The first three appear to have been guarded by the Vestals. The chief of them was believed to be the *Palladium*, the "signum de coelo delapsum" of Cicero,<sup>g</sup> brought by Aeneas from Troy.<sup>h</sup>

<sup>a</sup> Aul. Gell. i. 12, 14, and 19.

<sup>b</sup> Cor. In. Lat. vi. 2145.

<sup>c</sup> See Festus, ed. Müller, p. 106. Compare the myth of Prometheus, who first brought fire to mortals concealed in a stick.

<sup>d</sup> Pliny, *H. N.* xvi. 4.

<sup>e</sup> Liv. xxvi. 27.

<sup>f</sup> ii. 66.

<sup>g</sup> Phil. xi. 10, 24

<sup>h</sup> See also Dionys. i. 67; Plut. *Camil.* 20; and Ovid, *Trist.* iii. 1, 29,

Hic locus est vestae qui Pallada servat et ignem.

This sacred object appears to be shown on a first brass of the elder Faustina (see Fig. 1), on the reverse of which a Vestal stands pouring a libation on

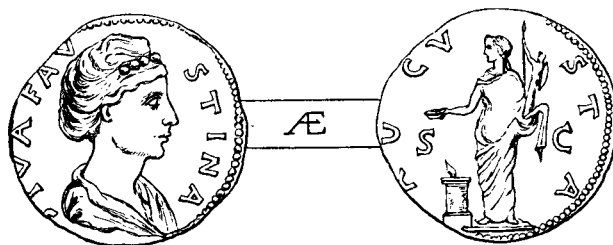


Fig. 1.

First Brass of Faustina the elder, struck after her death by Antoninus Pius.

*Obv.* Profile head: *DIVA FAVSTINA*.

*Rev.* A Vestal, holding the *Palladium*, pouring a libation on a fire-altar: *AVGVSTA S. C.*

the sacred fire; on her left arm she holds the *Palladium*. This figure must have been small, as when Rome was sacked by the Gauls in 390 B.C. the Vestals hid it in the Forum in a *dolium*, a sort of amphora.<sup>a</sup> This spot, afterwards regarded as sacred, was called *doliola*.<sup>b</sup> The *Palladium* was only once seen by profane eyes; this happened during the reign of Commodus, when the Vestals with difficulty saved it from the great fire which devastated part of the Forum Romanum and the whole Forum Pacis. On this occasion, Herodian<sup>c</sup> says, *γυμνωθὲν ὤφθη τὸ τῆς Παλλάδος ἄγαλμα*.

The offence of unchastity on the part of a Vestal brought a fearful penalty, that of being first scourged, and then buried alive at a place called the *Campus Sceleratus*, near the Porta Collina<sup>d</sup> of the Servian wall.<sup>e</sup> On more than one occasion of public disaster a Vestal appears to have been buried alive on very insufficient evidence, with the object of propitiating the offended deities by a human sacrifice, a custom probably derived from the Etruscans, like many of the religious ceremonies of the Romans.

A most pathetic and vivid description is given by Pliny the younger<sup>f</sup> of a Vestal being treated in this horrible way without trial or evidence by the command of Domitian. Her supposed lover was scourged to death on the Comitium.

On some occasions a Vestal appears to have been really guilty. No man was

<sup>a</sup> Liv. v. 40.

<sup>b</sup> Varro, *Lin. Lat.* v. 32.

<sup>c</sup> i. 14, 4.

<sup>d</sup> This gate has recently been discovered and destroyed together with a long piece of the Servian wall. Its site was under the new Ministero delle Finanze on the Esquiline.

<sup>e</sup> Liv. viii. 15.

<sup>f</sup> *Ep.* iv. 11.



admitted into the house of the Vestals, but the adjoining *Regia* or house of the Pontifex Maximus gave a possible loophole for sin in this respect.<sup>a</sup>

### THE TEMPLE OF VESTA (AEDES VESTAE).

The custom of keeping up a constantly burning sacred fire and the name Vesta are possibly derived from a very primitive custom, which once existed in the early Latin villages, and arose from the difficulty of kindling a fire at a time when the use of flint and steel was unknown.

Each village then kept up at the common cost a fire, which was never allowed to go out; this was sheltered by the walls of a simple circular hut, such as appears to have been the dwelling of the primitive inhabitants of central Italy.<sup>b</sup>

This fire, the central hearth or *ἑστία* of the village, became a symbol of home and family life, and thus grew into a religious cult.

In later times a wider symbolism was seen in the form of Vesta's Temple. Its circular plan was supposed to represent the round earth; its domed "tholus" the canopy of heaven.<sup>c</sup>

Though the most sacred of all the shrines of Rome, that of Vesta was not a *templum* in the Roman sense of the word; that is, it was not a building consecrated by the augurs in such a way that it could be used for meetings of the Senate.<sup>d</sup>

According to tradition the Aedes Vestae was originally built by Numa.<sup>e</sup> It was many times destroyed and rebuilt; first it was burnt by the Gauls in 390,<sup>f</sup> on which occasion the Vestals escaped with the Palladium to Caere; it was again burnt in 241 B.C.<sup>g</sup>; a third time in the great Neronian fire of 65 A.D.<sup>h</sup>; and lastly in the reign of Commodus, in 191 A.D.<sup>i</sup> After this it was rebuilt by Severus, and it is to this last reconstruction that the existing marble fragments of columns,

<sup>a</sup> In almost every known case the Vestal was convicted on the evidence of slaves, which, according to Roman law, could only be given under torture; thus an innocent Vestal may have been found guilty in many instances.

<sup>b</sup> This primitive hut is represented in that widely-found form of cinerary urn which is modelled to represent a clay and wattled house, and has a moveable door fixed with a peg; see Virchow, *Der italischen und deutschen Haus-urnen*, Berlin, 1884.

<sup>c</sup> Ov. *Fast.* vi. 261 and 284.

<sup>d</sup> The word *templum* was used in a wide sense, meaning any structure which had received the *inauguratio*: thus purely secular buildings, such as the *Rostra*, the *Comitium*, or even theatres, were *templa* in the strict sense of the word.

<sup>e</sup> Dionys. ii. 66; Plut. *Numa*, ii.; and cf. Servius *ad Aen.* vii. 153.

<sup>f</sup> Liv. v. 40.

<sup>g</sup> Dionys. ii. 66.

<sup>h</sup> Tac. *Ann.* xv. 41, and Suet. *Nero*, 38.

Herodian, i. 14.

entablature, coffered ceiling, and other details belong. Besides these fragments, the concrete core of the Podium still exists, and half buried in the concrete mass are some courses of blocks of tufa, probably a relic of the original structure. Happily several ancient representations of the Temple still exist, and these, with the help of the remaining fragments, enable a fairly accurate representation of the Temple to be made.<sup>a</sup> One of these is a marble relief in the Uffizi at Florence, showing the building with considerable minuteness, having bronze screens filling up the spaces from column to column, and a small door leading into a chamber in the Podium below the cella.

The existing fragments of columns have on each side a small projection, against which this screen was fixed. And a hollow formed in the otherwise solid mass of the concrete Podium exists on the side towards the Temple of Castor, showing the accuracy in these respects of the representation on the relief.

A unique silver medallion of Julia Domna, the wife of Severus, formerly in the Northwick Collection at Cheltenham,<sup>b</sup> records its last rebuilding.

In front the six vestals are seen grouped round the fire-altar, and in the background the circular temple with its screens is represented.<sup>c</sup>

Between the columns is a statue of Vesta, which may be an addition by the die-engraver, as, according to Ovid, the shrine contained no statue—

Esse diu stultus Vestae simulacra putavi:

Mox didici curvo nulla subesse tholo.

Ignis inextinctus templo celatur in illo,

Effigiem nullam Vesta nec ignis habet.<sup>d</sup>

The previous temple is shown on bronze coins of Domitian with the legend VESTA.  
S.C. In this also a statue is shown, but is probably only a conventional way of treating the subject, as is common to all representations of buildings on coins.<sup>e</sup>

The existing details and sculptured frieze are of inferior workmanship, as is the case with all buildings of the time of Severus. (See Figs. 2, 3, and 4 on opposite page.) The Temple was once probably more magnificent. Pliny men-

<sup>a</sup> Other very similar circular temples are that in the Forum Boarium by the Tiber, formerly thought to be the Temple of Vesta, the one at Tivoli, and the so-called "Tomb of St. Luke" at Ephesus, of which only fragments remain.

<sup>b</sup> Cohen, iii. p. 303.

<sup>c</sup> The same reverse occurs on a large bronze medallion of Lucilla; see Grueber, *Roman Medallions*, 1874, pl. xxvi. 3.

<sup>d</sup> *Fast.* vi. 297.

Three bronze medallions of Faustina, Sen. have reverses with scenes of Vesta and the Vestal Virgins. Froehner, *Les Médaillons de l'Empire Romain*, Paris, 1878, pp. 76-7.

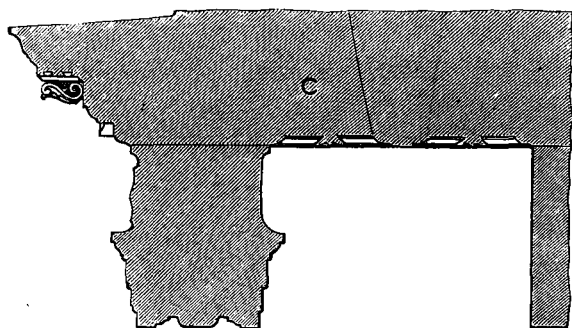


Fig. 2.

Section of entablature and ceiling of peristyle.

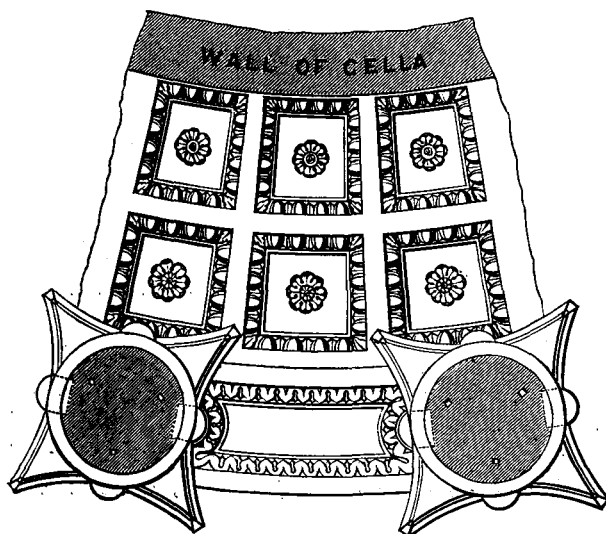
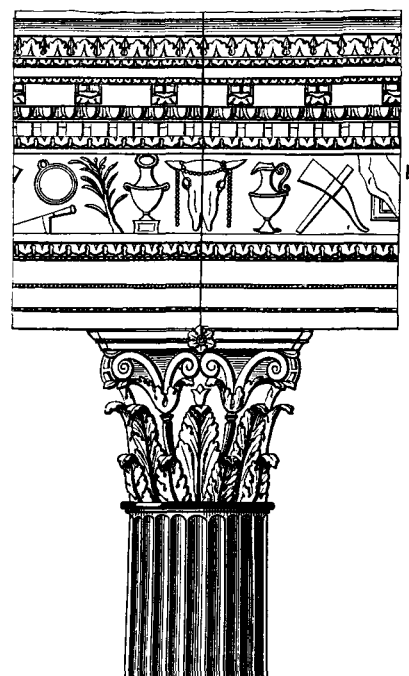


Fig. 4.

Plan of ceiling and architrave, looking up.

- A.A. Projections on the columns for fixing the bronze screens.  
 B. Frieze sculptured with sacrificial instruments—the *prefericulum* (vase), *securis* (axe), *culter* (knife), *patera*, ox-skull, and branch for sprinkling holy water.  
 C. Part of the coffered ceiling worked in the same block as the cornice.

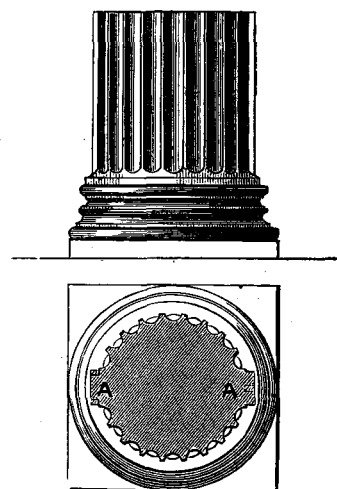


Fig. 3

Column and entablature.

Scale.



3 F 2

tions its bronze roof—*Vestae quoque aedem ipsam Syracusana superficie tegi placuisse (invenio).*<sup>a</sup>

The accompanying illustrations (Figs. 5 and 6) show the restoration of the Temple by Lanciani; the existing ruins of the Podium<sup>b</sup> are shown on Plate II. The position of the Temple on the verge of the Forum is shown on the plan of the latter.

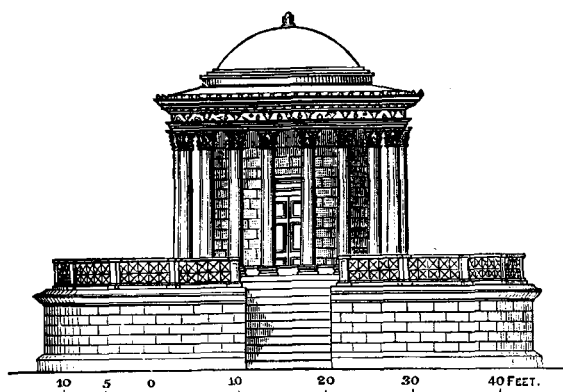


Fig. 5. The Temple of Vesta. Elevation restored.\*

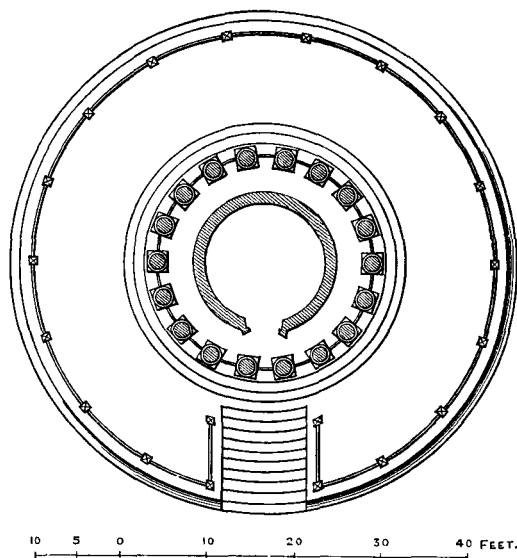


Fig. 6. The Temple of Vesta. Plan restored.

### THE REGIA.

The Pontifex Maximus, in his paternal character of guardian of the Vestals, lived in a house which adjoined theirs, and was close by the Temple. The original Regia was supposed to have been the house of king Numa, *πλησίον τοῦ τῆς Ἑστίας ἱεροῦ.*<sup>c</sup>

Its position by the Sacra Via is described by Ovid:—<sup>d</sup>

Haec est a sacris quae via nomen habet;  
Hic locus est Vestae qui Pallada servat et ignem;  
Hic fuit antiqui Regia parva Numae.

<sup>a</sup> *Hist. Nat.* xxxiv. 7.

<sup>b</sup> A valuable account of this Temple and its adjacent buildings is given by Lanciani, *Atrio di Vesta*, Rome, 1884.

<sup>c</sup> *Plut. Numa*, 14; see also *Dionys. liv.* 27; *Suet. Caes.* 46; and *Servius ad Aen.* viii. 363.

<sup>d</sup> *Trist.* iii. i. 28.

\* The Society is indebted to Messrs. A. and C. Black for the loan of this illustration.

In his quality of Chief Pontiff, Augustus succeeded to the possession of this ancient house, but, intending to build his palace on the Palatine, he presented it to the Vestals, because it adjoined their Atrium: *τὴν μέντοι τοῦ βασιλέως τῶν ἱερῶν (οἰκίαν) ταῖς ἀειπαρθένοις ἔδωκεν ἐπειδὴ ὁμότοιχος ταῖς οἰκήσεσιν αὐτῶν ἦν.*<sup>a</sup>

This sacred residence was not only the house of the Pontifex Maximus, but also contained a *Sacrarium*, in which were preserved the Ancilia of Mars, which fell from heaven,<sup>b</sup> and a shrine to the *Dea Opsconsiva*, only entered by the Vestals and the *sacerdos publicus*.<sup>c</sup>

When the Regia became the property of the Vestals, it appears to have been pulled down; and the house of the Vestals was extended over the greater part of its site, with floors at a slightly higher level, covering the old mosaic pavements of the Regia. The plan of the house of the Vestals shows what still exists; it is set at a quite different angle from the later buildings, and the direction of its axis probably shows the old line of the Sacra Via, which in later times was diverted considerably to the north, and did not pass near the Aedes Vestae, as we know that it did in the first century.

The existing remains of the Regia, though scanty, are of the greatest importance, owing to their early date: this being the oldest existing example of domestic architecture in Rome, and possessing specimens of mosaic, wall-paintings, and brick-facing amongst the earliest known examples of their kind in Rome.

The existing walls of this building are of three dates: first (No. 31 on the plan), a massive wall built of blocks of soft tufa, in courses two Roman feet thick. This is of very early date, probably of the Regal period; the masonry resembles that of the Servian wall.

Second, other walls, built of hard tufa (No. 35), dating probably from the rebuilding of c. 209 B.C.; the blocks are 18 to 22 inches deep, and vary in length from 3 feet 6 inches to 4 feet.

Lastly, walls of concrete faced with the usual triangular bricks: these belong to the last rebuilding by Domitius Calvinus, 35 B.C., and are of interest as being among the earliest examples in Rome of brick-facing.

The wall itself is of concrete of lime, *pozzolana*, and bits of brick; the bricks which face it are  $1\frac{1}{2}$  to  $1\frac{3}{4}$  thick, by 12 inches long.

The joints average nearly  $\frac{3}{4}$  inch in thickness.

According to the usual Roman custom, the face of the wall is studded with large iron nails driven into joints of the brick-facing, to form a key for the stucco,

<sup>a</sup> Dionys. lvi. 27.

<sup>b</sup> Aul. Gel. iv. 6.

<sup>c</sup> Varro, *Lin. Lat.* vi. 21.

which is 2 inches thick, applied in three coats: the lowest of pounded brick and lime, and the two upper coats of pounded travertine, marble and lime (*opus albarium*). The walls of the brick-faced apse are lined inside with flange-tiles, forming an air-cavity to keep out the damp; the stucco over these tiles is about 3 inches thick.

The stucco coating not only covers the brick facing, but also the ancient walls, and even the travertine columns which belong to the last rebuilding. The painted decorations are very simple, mostly plain lines dividing the wall into panels, in which are circles or simple floral ornaments (see plate).

The method employed in these paintings appears to be the same as that of the later examples of Pompeii and the Palatine: namely, some variety of *encaustic*, in which hot wax has been used as the fixing medium, and the brilliance of the crimson and orange grounds brought out by a mechanical polish.

Even the outer walls of the Regia were stuccoed and painted: the stone columns were a bright red, and the step and rain-water gutter (see plate) were painted bright blue with oxide of copper.

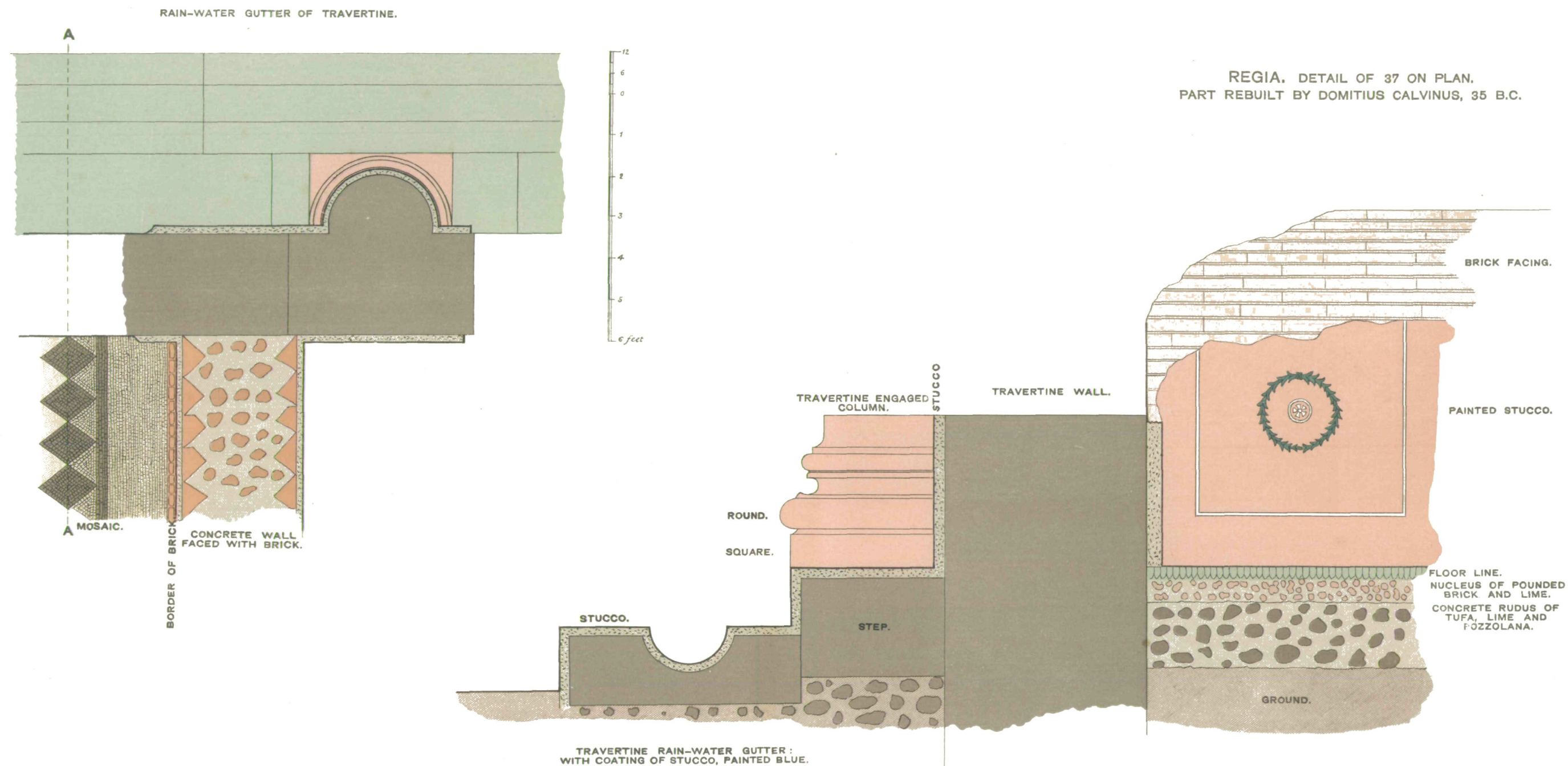
A large extent of mosaic paving has been preserved by the fact that the later floors of the Atrium Vestae were constructed over them at a rather higher level: in more than one room the *pilae* of a hypocaust have been built on the fine mosaic of the destroyed Regia, thus preserving them from destruction. This mosaic is, perhaps, the oldest example in Rome: it is of several kinds; with either simple geometrical patterns, or graceful flowing scrolls, in white and grey, marble and lava. Other rooms, and the court with the two columns, are paved with a sort of white concrete made of lime and broken bits of marble and travertine (*marmortum*); at regular intervals in this white ground are stuck pieces (1 to 2 inches long) of various coloured oriental marbles, such as were then beginning to be introduced into Rome. Another example of a white ground studded with brilliant scraps of oriental alabaster and marbles exists in the triclinium of the "House of Livia" on the Palatine.

The patterns in grey and white are formed with tesserae smaller and more neatly fitted than in the mosaics of the Empire; there are three tesserae to the inch.

One other example of mosaic, of possibly even earlier date, is that in the cella of the neighbouring temple of Castor, the level of which shows that it is earlier than the rebuilding of that temple by Tiberius and Drusus.

The materials, size of tesserae, and extreme neatness of execution are precisely similar in these two cases.

The mosaics of the Regia exist in many places where its walls have been



SECTION A A TO DOUBLE SCALE.

J. H. MIDDLETON.  
Mens. et del.

PLAN AND SECTION OF PART OF THE REGIA.



removed, *e.g.*, in rooms numbered 28, 28 and 29 of the Atrium (see plan). Owing to the *suspensurae* of these later floors having fallen in, the mosaics under are now exposed, but are rapidly being broken up and destroyed, and nothing will soon remain of the wall-paintings or of the coloured stucco over the travertine columns. For this reason, I am anxious that the Society of Antiquaries should preserve some record of this most historically interesting of houses.<sup>a</sup> It was the scene of Clodius's intrigues with Caesar's wife during the Bona Dea festival.<sup>b</sup>

It is impossible to make out the original plan or extent of the Regia, evidently very large, from the extensive area covered by the remains of its mosaic. No. 32 on the plan seems to have been a small court or atrium, with two travertine columns on one side. No. 33 is a small room the walls of which were of the early tufa construction. No. 34 is a well-opening, a slab of travertine pierced and rebated to hold a lid. At No. 37 there was a colonnade; one column, No. 36, the base of which exists, was free; the engaged one is shown in detail on the plate. An outlying bit of wall and mosaic exists at No. 38.

#### THE ATRIUM VESTAE OR HOUSE OF THE VESTALS.

It is evident that when Augustus presented the Regia to the Vestals it was pulled down and advantage taken of its site to enlarge the *Atrium Vestae*.

The existing building dates from the reign of Hadrian, as is shown by the stamps on the facing-bricks. What was the extent of the earlier dwelling of the Vestals cannot now be known. Like the temple itself this house was frequently destroyed and rebuilt, and in the reign of Hadrian appears to have been completely remodelled on a much larger scale than before; space was gained, not only by absorbing the site of the Regia, which had probably been done many years before, but also by extensive cutting away of the northern slope of the Palatine, against which the house is built in such a manner that its first upper floor almost ranges with the Nova Via, which is itself a sort of shelf cut out of the slope of the hill (see section).

The whole of this side of the Palatine has been much altered from its natural contour, and is cut into a series of four stages or gigantic steps; the lowest being the ground-floor of the *Atrium Vestae*, the second the *Nova Via*, the third the *Clivus Victoriae*, and the last the summit of the hill. The upper stages were cut

<sup>a</sup> For an account of Julius Cæsar's residence in it as chief Pontiff see Suet. *Cæs.* 46, and Plut. *Cæs.* 10.

<sup>b</sup> Cf. Cic. *ad Att.* x. 3



away to receive the enormous substructions of the great Palace of Caligula, which extends from the top of the hill, where the state apartments were, over the Clivus Victoriae, carried on arches to leave the road clear; and it reaches down to the Nova Via, along which it has a very extensive frontage.

It will thus be seen that nothing but the Nova Via separates this palace from the house of the Vestals (see 42 on plan).

In later times, probably under Severus, the palace and the Atrium were joined by a series of arches in two tiers, forming flying buttresses to strengthen the two buildings (see the plan and section).

When Caligula built the enormous palace, which so raised the indignation of the elder Pliny,<sup>a</sup> he not only built over the sites of many of the chief private houses of Roman citizens, but even committed the sacrilegious act of absorbing the *Lucus Vestae*, or sacred grove of the Vestals, which contained the *Sacellum Volupiae*, and other shrines of great sanctity. Their lost grove was never regained by the Vestals, though, as we have seen, they were able very much to extend the limits of their house. A curious structure in the peristyle (a circle within an octagon), 21 on the plan, appears to have been a low sort of curb or border to contain flowers and shrubs, and it has been suggested with much probability by Professor Jordan that this was a miniature garden made as a substitute for the sacred *lucus* destroyed by Caligula.

Throughout this large house, in many respects the most perfect specimen of Roman domestic architecture ever discovered, many restorations and clumsy patchings are visible of various dates in the second, third, and fourth centuries.

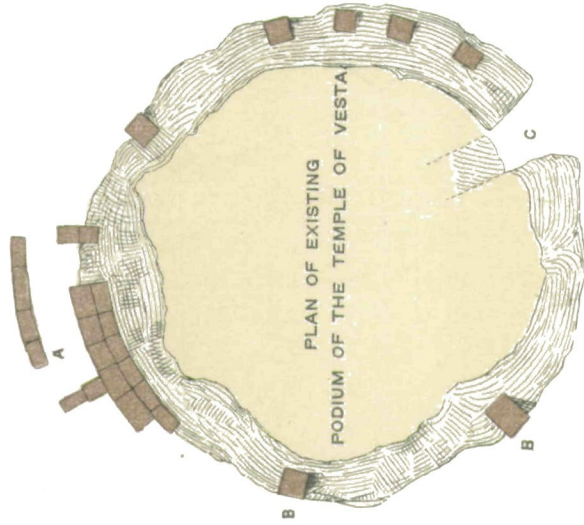
The building evidently suffered much in the great fire of Commodus's reign, 191 A.D., and many of the walls, and even whole rooms in the upper story, are work of the time of Severus and succeeding emperors.

Though a good deal of the marble linings are still *in situ* in many of the rooms, it is only by examining the numerous fragments found in excavating that any notion can be formed of the architectural splendour of this magnificent house.

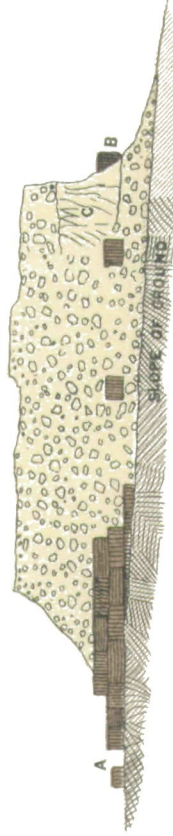
Floors and walls of all the rooms, except a few which were slaves' offices, were covered with polished slabs of marble in immense variety, including nearly all the rare oriental marbles, porphyries, and granite. Cornices, plinths, and other architectural features were mostly of the deeper-coloured hard marbles, such as the rich blood-red *rosso antico*; while some mouldings were even worked in the porphyries and basalts, in cutting which diamond dust or emery had to be used. In some places the walls and vaults were covered with brilliant glass mosaics in small gem-

<sup>a</sup> *Hist. Nat.* xxxvi. 24.

# TEMPLE OF VESTA.



- A. FOUNDATIONS OF STEPS OF TUFA BLOCKS, AND
- B. OTHER TUFA BLOCKS BELONGING TO THE OLDEST STRUCTURE,
- C. CHAMBER IN THE CONCRETE PODIUM.



ELEVATION OF THE EXISTING REMAINS OF THE PODIUM



## ATRIUM VESTAE SECTION A. A. ON PLAN.

- a. a. SHOWS SLOPE OF ROAD UP TO THE NOVA VIA.
- b. STAIRS TO ROOM OVER THE TABLINUM.

Mosaic Floor now fallen in.

Nº 15

Nº 16

Palace of  
Caligula.

Nº 4.2

Slope of  
Nova Via.

CLOACA

PALATINE HILL.

Mosaic Floor

Mosaic line of Floor

Nº 7

Nº 9

Nº 5

Nº 3

Nº 1

Nº 1

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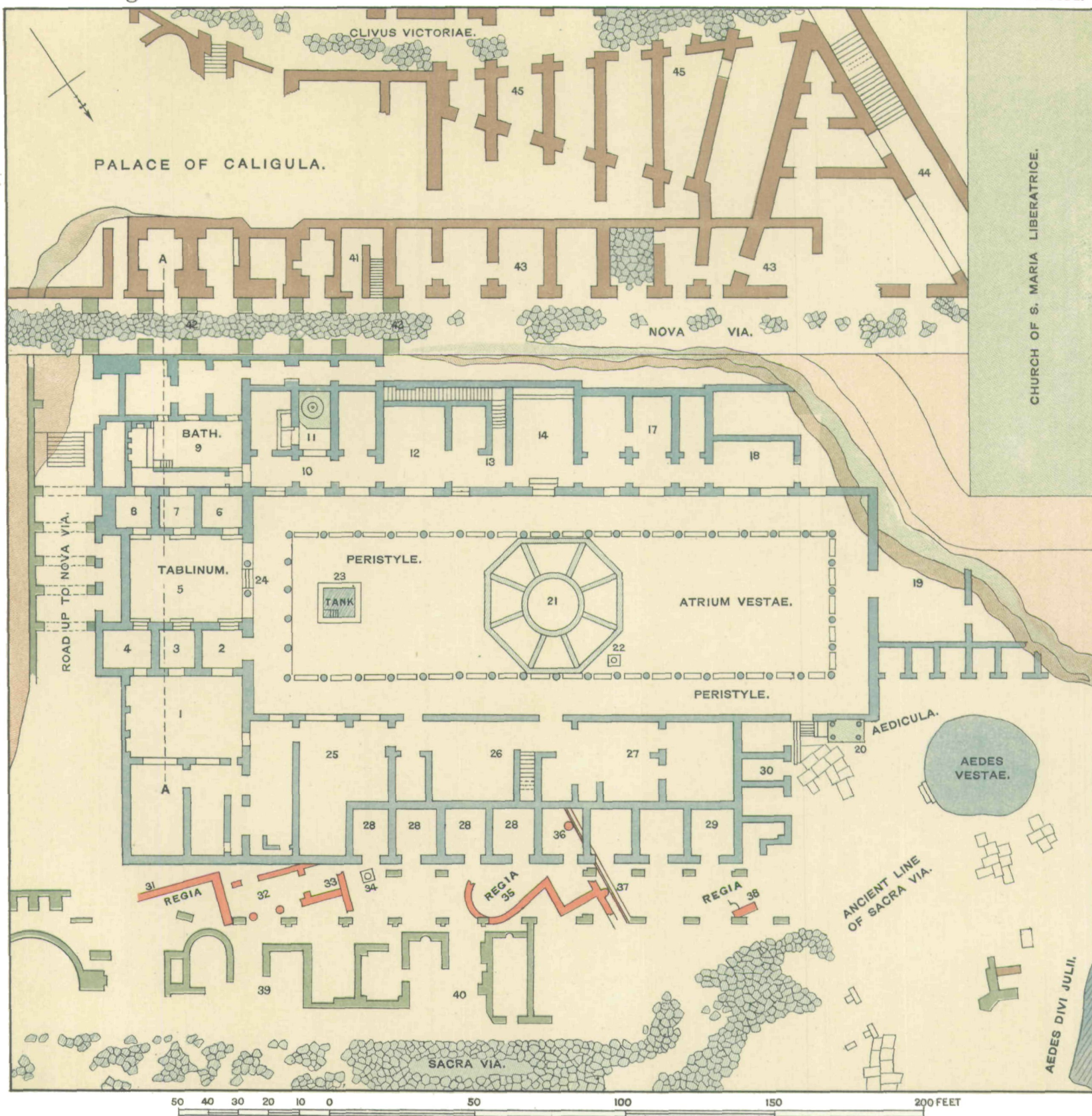
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ATRIVM VESTAE—GROUND PLAN. EXCAVATED 1883-4.

like tesserae. Fragments of paving have been found of that rare sort of *opus sectile*, in which porphyry and jasper are set in a matrix of white marble.

The following list of decorative materials used in this house includes nearly all the principal sorts used by the Romans.

The white marble (used especially for lining the baths) is from mount Pentelicus, near Athens, or the quarries at Luna, near Carrara.

The red and grey granites and the red porphyry are from Egypt. The green basalt from mount Taygetus, near Sparta. Other Greek marbles employed are the *rosso antico* and *verde antico*, the ancient names of which are not known. From Phrygia came the beautiful *pavonazetto*, white mottled with rich purple; stained, according to the fable, with the blood of Atys.<sup>a</sup>

The green striated *cipollino* was from Carystos, in Euboea, the *undosa Carystos* of Statius.<sup>b</sup>

Other oriental marbles, the quarries and ancient names of which are unknown, are the *Porta Santa* and *Africano*, both richly mottled with red and green.

One of the most magnificent of all the materials used is the translucent hard *oriental alabaster* from Egypt and Arabia; the *lapis alabastrites* of Pliny.<sup>c</sup>

Another of almost equal beauty is the golden-pink, *giallo antico*, from Numidia, the *marmor Numidicum* of Pliny.

A large number of small columns were found in the peristyle made of the rich mottled *breccia corallina*; these probably stood against the walls, with a statue between each pair.

All these marbles were securely fixed to the walls by clamps of iron or bronze (see plates of details), with a backing of hard stucco, 3 to 6 inches thick, between the back of the slabs and the brick facing.

In order to hold this stucco coating on to the smooth brick facing the usual Roman plan was adopted: that is, plugs of marble or large iron nails, often both together, were driven into the wall before its concrete core was hard.

The marble is generally in wedge-shaped plugs about  $1\frac{1}{2}$  to  $1\frac{3}{4}$  inch across, that is, the thickness of a brick and the adjacent joints. The object of using marble plugs and iron nails together appears to have been to give the iron something hard to bite upon, and that the two materials together might wedge each other tightly into place.

The walls and vaults are all of concrete made of lime, tufa, and pozzolana; except the foundations, in which broken pieces of the harder travertine or lava are used. As in all buildings in Rome the brick forms merely a thin facing (see Plate I. of details).

<sup>a</sup> Statius, *Sylv.* i. 5, 36.

<sup>b</sup> *Sylv.* i. 5, 34.

<sup>c</sup> *Hist. Nat.* xxxvi. 12.

Some of the stairs, cast in concrete, are surprising examples of the way in which the Romans used that material, having no constructional support, but only adhering by their edge to the wall.

Again, some of the upper floors are almost incredibly bold instances of the use of concrete. That over room No. 9 on plan (shown in the section) was simply a flat slab of concrete, about 14 inches thick, having a bearing of more than 20 feet, and supported only at its edges by a row of travertine corbels: it is used exactly as if it had been one gigantic slab of stone.

The Vestals' house (see plan) consists of a large peristyle, with columns of green Carystian marble (*cipollino*), with Corinthian bases and capitals of white Greek marble (see section on Plate I. of details).

Few fragments of these remain, but the position of all of them is shown by the travertine footing-blocks on which the columns stood.

The covered passage round is paved with simple and rather coarse mosaic in white marble and lava, as is also a border round the open court.

The paving at the end (24 on plan) is made of slabs of many rich oriental marbles—*rosso*, *verde*, and *giallo antico*, with *pavonazetto* and *cipollino*.

The whole walls were lined with marble; the lower part having a moulded plinth similar in section to that shown on Plate I. of details.

Between each pair of columns was a low screen-wall, about 2 feet high, of concrete and brick covered with slabs of white marble. At one end (No. 23) is a large marble-lined tank, filled every day with water from the Spring of Egeria, or some other sacred source. No. 22 shows a well-like shaft communicating with a large *cloaca* beneath.

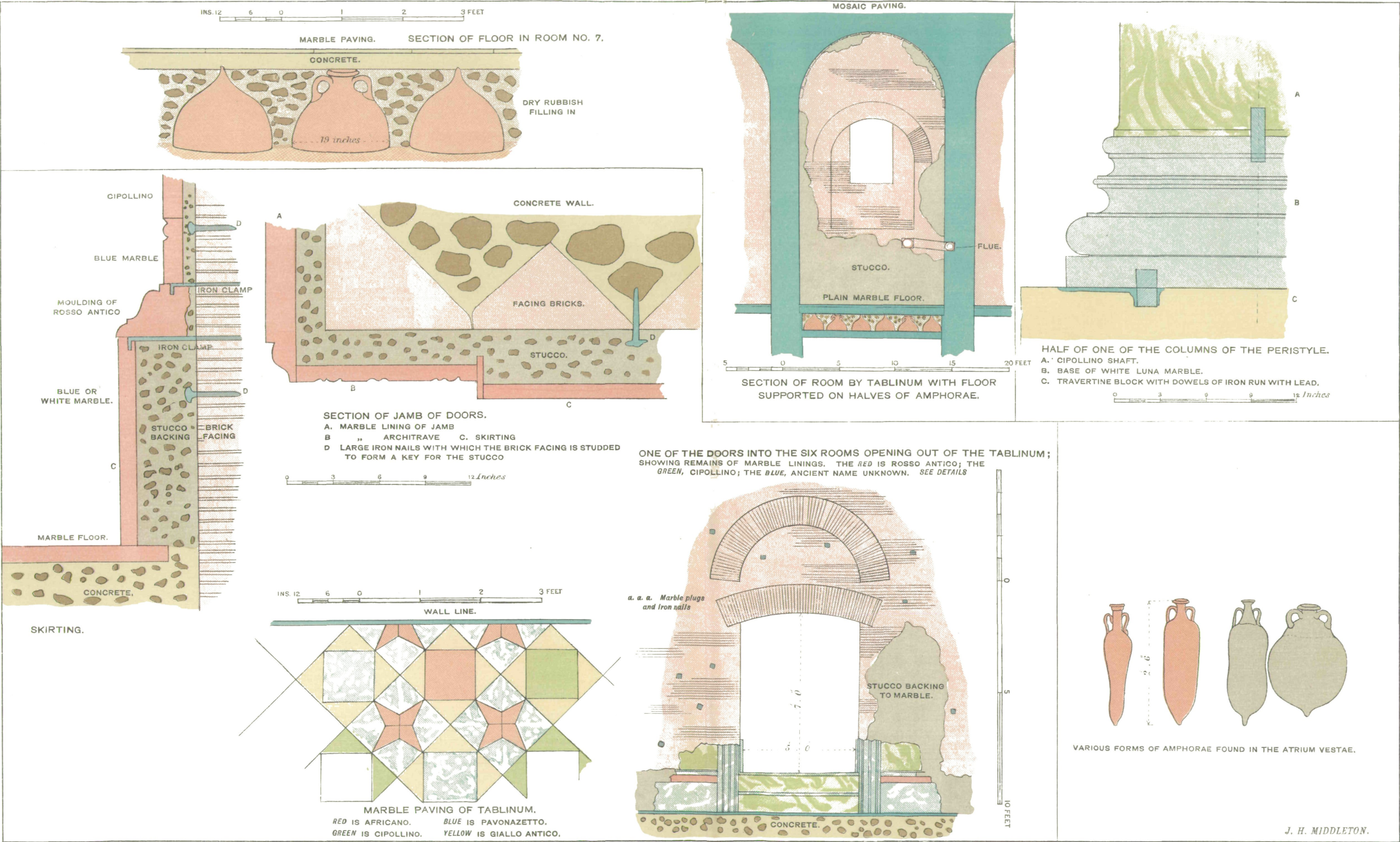
The statues (mentioned below) with their inscribed pedestals appear to have been ranged against the walls of the peristyle.

At one end is the *tablinum* (No. 5), with two columns on its open side, and raised four steps above the peristyle floor. The two side-spaces between the columns were filled in with a low marble screen or *cancellum*. The room had a barrel-vault of concrete, enriched with stucco reliefs and paintings, and its walls were lined with rich marbles (see Plate I. of details).

The paving is of three dates, first in the simple pattern of oriental marbles shown on Plate I. of details; second, elaborate *opus sectile* of porphyry and green basalt in a marble matrix, of which only one small bit remains *in situ*; and lastly, late restorations with large slabs of marble clumsily fitted together.

The moulded plinth and the architraves of the six doors are shown on the same plate.





ATRIUM VESTAE—DETAILS. PLATE I.



This end of the building, as well as the whole of the south side, is set in a sort of hole cut out of the slope of the hill; so that the road which slopes up from the Sacra Via to the Nova Via passes the end window in the *tablinum* level with its sill (see section; dotted line).

On each side of the *tablinum* are three small vaulted rooms (Nos. 2 to 8), the number of which, corresponding with that of the six vestals, suggests that each had one of these small chambers for her own use, though for what purpose it is impossible to say. The three rooms on the south side are very dark, having only borrowed light, and are damp owing to their floor being so much below the natural level of the ground.

In room No. 7 a very curious expedient has been resorted to to make the floor dry: a number of large amphorae were sawn in half, and arranged in rows over the whole area of the room; the spaces between were then filled in with potsherds and dry rubbish, and over this the concrete bed or *nucleus* for the marble paving was laid (see section and Plate I. of details).

The rooms (1, 25, and 27) along the north side of the peristyle have been handsome, well-lighted rooms, two or more stories high, with mosaic pavements and marble wall-linings. At 26 is the staircase; and outside 28, 29, and 30 are a number of small shops which did not communicate with the Atrium.

The floor of No. 1 is on a hypocaust, as are many of the other rooms all round the peristyle. No. 9 on the south side of the *tablinum* is a very curious room: it is shown to a large scale on Plate II. of details. At one end is a large bath, marble-lined, with five small niches for statues.

Along one side runs a tunnel-like passage, in which a fire was certainly lighted, as there is a flue formed of the usual socket-jointed clay pipes, which passes upwards and branches in more than one direction, apparently so as to warm the upper rooms.

The top of this long tunnel or furnace is paved with herring-bone brickwork: stairs lead up to it from the floor of the room, and then pass on a bridge, over the bath, to three rooms (see section) at a higher level on the slope of the Palatine. These, and room No. 9, must have been almost devoid of light; and it is very difficult to say what their possible use can have been.

No doubt when the Regia was pulled down the shrine of the *Dea Opsconsiva*, and that which contained the sacred shields of Mars, must have been transferred to some part of the new Atrium; and in the house, rather than in the temple, probably were concealed the palladium and other sacred objects on which the welfare and even the existence of Rome were supposed to depend.

It is possible, therefore, that some of those dark rooms, which, nevertheless, were richly lined with marbles, may have been used to contain these mysterious objects, which were always carefully hidden from profane eyes.

Along the south (or Palatine) side of the Atrium are, first, some servants' offices, with a room containing a corn-mill and baker's oven (see plan and section of No. 11 on Plate II. of details).

The floors of these rooms are of coarse mosaic in white marble and grey lava.

Next comes a staircase, still well preserved, which leads to the upper floors (No. 13).

Beyond that are several handsome rooms, well lighted by large windows into the peristyle.

These have travertine or marble sills, with pivot-holes, and are rebated for casements.

Fragments of window-glass, and slabs of talc about a quarter of an inch thick, have been found in many parts of the house.

No. 14 has three marble-lined steps leading up to the window-sill. This room is specially well preserved, and has a great part of its marble paving and wall-lining still *in situ*.

The passage leading from No. 14 to No. 18 has mosaic floor, marble skirting, and above that painted stucco. No. 18 had its walls lined with large slabs of oriental marbles, and its vault painted on stucco with delicate floral patterns.

No. 19 (only partly excavated) was a large marble-lined room with a hypocaust.

*Upper Floor.*—It is the existence of the upper story at the southern part of the Vestals' house that makes this on the whole the best existing specimen of Roman domestic architecture.

One room (see Plate II. of details, and No. 16 on the section) is of special interest, as its hypocaust is well preserved, resting on the barrel-vault of the room below: almost the only existing example of an up-stairs hypocaust.

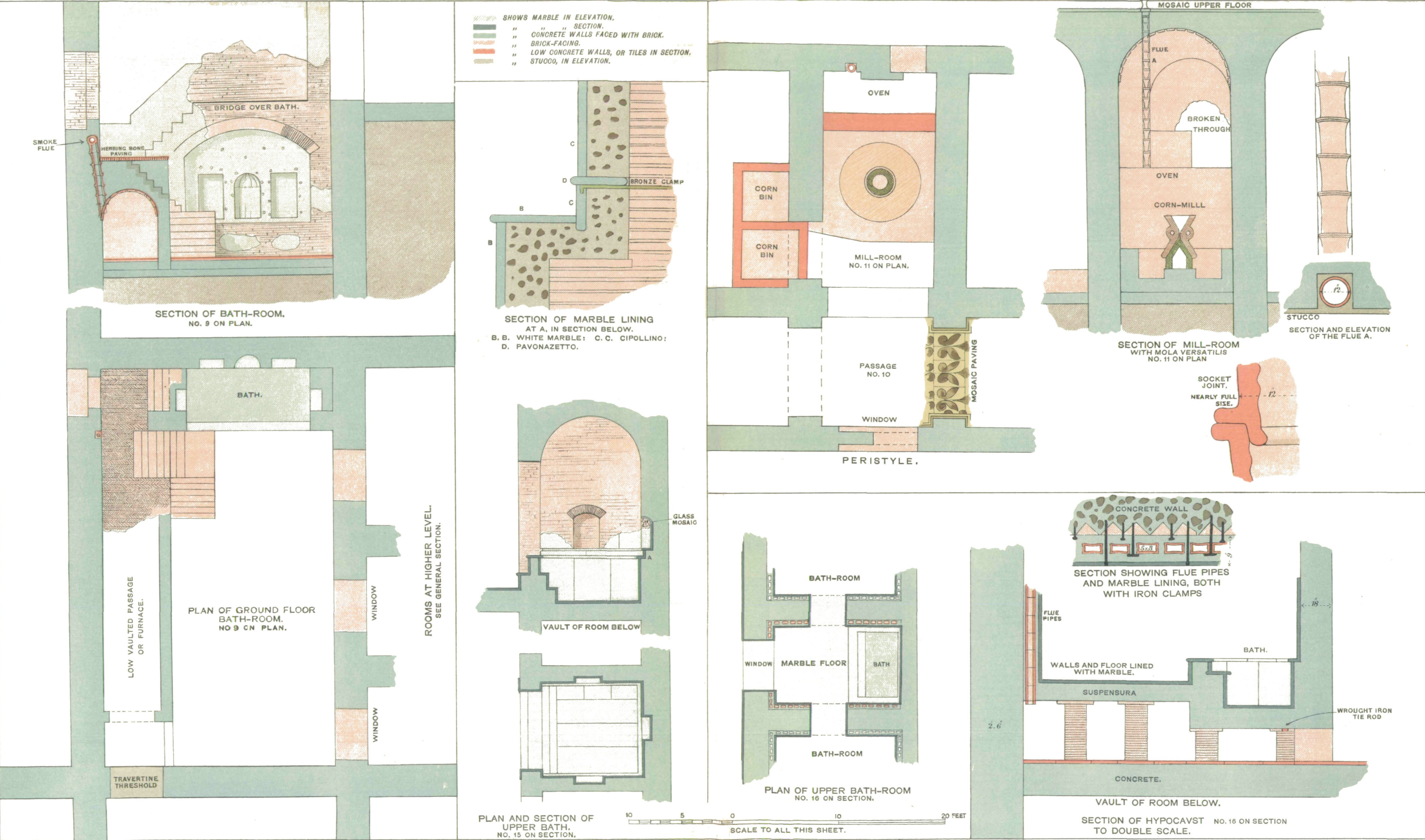
The whole of this room and the adjoining three rooms, which also contain baths, are lined with flue-tiles (see detail). They are over the three rooms on the south of No. 9.

A large and well-preserved bath also exists over No. 9 (No. 15 on section). Details of this are given on Plate II. of details.

It was wholly lined with marble, except the head of the little niche, which still is covered with glass mosaics.

A flight of stairs (shown on the section) still exists, which led to a higher level still, namely, the floor over the vault of the *tablinum*, which has now fallen in.





ATRIUM VESTAE.—DETAILS. PLATE II.



Many other small rooms of this upper story still exist; these possibly were bed-rooms.

The whole arrangements of this part of the house appear to have been remodelled under Severus, probably after the fire of Commodus's reign. Other alterations appear to be as late as the sixth or seventh centuries, especially some rude mosaic floors made of old tesserae re-used, but set on their sides instead of end-ways.

Other pavings of the decadence are formed of rudely-set squares of coloured marble, about two inches across, but irregular both in shape and size. This house, in fact, appears to have been preserved and lived in long after the death of the last vestal mentioned by Zosimus<sup>a</sup>; and in the northern angle (No. 19 on the Plan) an earthenware pot was found containing a hoard of silver pennies, mostly English, of which the following is a list:—

	No. of Coins.
Alfred the Great, AELFRED . REX. (870—900) . . . . .	3
Edward I. EADWEARD . REX. (900—924) . . . . .	217
Athelstan ÆDELSTAN . REX. (924—940) . . . . .	393
Edmund I. EADMVND . REX. (940—946) . . . . .	195
Sihtric of Northumbria, SITRICE . CNVNCV (914—926) . . . . .	1
Anlaf of Northumbria, I. or II. ANLAF . CVNVNC . N . & ANLAF . REX. (927—944 or 944—7) . . . . .	6
Plegmund, Archbishop of Canterbury PLECMVND . ARCHIEP. (889—923) . . . . .	4
Blundered coins with the reverse repeated on both sides . . . . .	2
Uncertain . . . . .	9
Total . . . . .	830

In the same hoard were also two silver pennies of Pavia: Emp. Berengarius, (915—924); one of Limoges, King Odo (888—898); and one of Ratisbon, of about the same date.

The date of the later coins of this hoard show that it was probably hidden during the pontificate of Marinus II. 942—946, and this is also shown by a bronze fibula inlaid with silver, which was found in the same pot. It is inscribed in silver letters + DOMINO MA (on the other side) + RINO PAPA.—See list given by De Rossi as supplement to Lanciani, *D'Atrio di Vesta*.

<sup>a</sup> Zosimus (v. 38) speaks of the last surviving Vestal being an old woman in 394 A.D.

*Aedicula.*

By the side of the entrance to the Atrium Vestae from the Forum (see Plan) are remains of a small shrine or *aedicula* for a statue, which stood on a cubical podium, on which rested four columns supporting an entablature, with a well-cut inscription of the time of Hadrian.

Fig. 7 shows the frieze and architrave of the front of this, with its ends cut into a sort of mitre-form to receive the side-blocks.

Each side of this little shrine had its architrave and frieze in one block of Greek marble.

It appears probable that this *aedicula* contained a statue of Vesta, there being none within the temple.

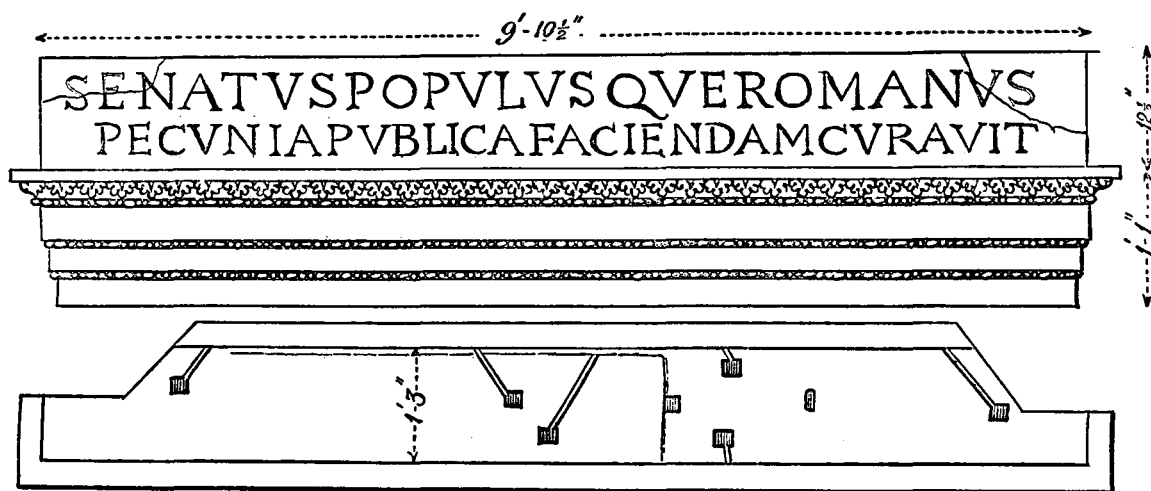


Fig. 7. Frieze and architrave of *aedicula* <sup>a</sup>

The most important discovery within this interesting building has been that of a number of statues of Vestals, and pedestals inscribed with names and dedications. Unfortunately the statues and their pedestals were found so scattered about that it is impossible to know which figure belonged to each pedestal.

The statues (of which a list is given below) are of the second and third century A.D. They are all portraits, varying much in size, attitude, and arrangement of the drapery. Some of them are of great interest, as throwing fresh light on certain points of Roman hieratic costume. With one exception, the invention and motive

<sup>a</sup> The lower part of the figure shows the upper surface of the frieze, with its holes for iron dowels and channels for running in melted lead to fix them. The "mitre-joint" at each end of the block received the side-blocks of the entablature of this little shrine, the junction coming over the column at each angle.

of these statues are superior to their execution. They are all well designed, with drapery in most graceful folds, executed with great spirit, but (as regards the faces at least) without much high finish.

Some are of Italian marble, others of the more beautiful and slightly transparent marble of Paros and Hymettus: they are of heroic size, averaging about six feet in height. In many cases the block of marble has not been large enough for the whole figure: extended arms, projecting folds of drapery, and especially the heads, in several cases are worked out of separate pieces, and carefully fitted on with bronze or iron dowels, run with lead. The junction of the head with the body is cleverly concealed: the joint comes where the top of the *stola* reaches the neck: the edge of the drapery is under-cut, and the head and neck dropped down into it as into a socket, thus completely concealing the union. The folds of the *pallium* are much under-cut in many places, and occasionally worked to a very thin substance, giving great spirit and lightness of effect to the drapery, in a manner more suited, perhaps, to bronze than marble. The portraits appear to be excellent: they are but little idealized, and a vivid, life-like expression is given to most of them, rather at the expense of heroic dignity, by the fact that the sculptor has modelled the eyebrows in relief, and has indicated both the iris and pupil of the eyes. In costume (with one or two exceptions) these figures are much alike: they have a long sleeveless *stola*, girdled by the *zona* immediately below the breast. One statue (No. 1) has an additional garment, the *diploidion*, worn over the *stola*, but only reaching to the waist (see fig. 1 of plate). This garment and the mode of fastening it over the shoulder are well shown in the two celebrated bronze statues in the Naples Museum, of which illustrations are given in most works on classical costume. The rest of the figures have a very ample *pallium* as the only visible upper garment: it is often brought over the head to form a hood, and is wrapped round the body in a great variety of directions; no two of the statues have it arranged in the same way. In some it is so large as to form a double covering for the greater part of the body, and is wrapped round the arms, which would otherwise be bare. All have high boots tied in front, with thick soles and apparently very thin upper leather; in several cases the large toe is divided from the others.

One statue (No. 4 in the list) differs from the rest, first in having a hood separate from the *pallium*, and secondly in having a peculiar vestment, the *suffibulum*, a piece of rectangular cloth of white wool, bordered with purple, and fastened round the neck with a circular clasp (see fig. 2 of plate).

This statue affords, I believe, the first instance of the representation of this vest-

ment, which was peculiar to the Vestals, and worn only while performing sacrifice.<sup>a</sup>

All the heads which remain show the *vittae* appearing under the pallium-hood, and twisted tightly round the head, only allowing a little hair to show immediately over the forehead. In some of the statues the looped ends of the *vittae* hang down in front on to the shoulder; in others they are not shown, in accordance with the more usual custom of allowing the ends to hang behind.

The inscriptions on the pedestals contain many points of interest, such as the fact that the position of *Virgo Vestalis Maxima*, or chief of the Vestals, was reached through many grades (see inscriptions Nos. 6 and 8).

Also that it was in the power of the *Vestalis Maxima* to confer important benefits on Roman citizens.

The inscriptions, with one exception, are all to *Vestales Maximae*, but some of the statues appear to be of girls, too youthful to have attained that dignity, and their pedestals have not come to light. One only is blank; the whole inscription having been carefully erased.

The pedestals vary from 2 feet 6 inches to 4 feet in height; they have coarsely-moulded cornices and bases, and some have the inscription on a sunk panel, bordered with a "cyma recta" moulding. The mouldings of base and cornice do not return along the back, showing as they were set against the walls of the peristyle (see figs. on pp. 416, 417, and 418).

In addition to the statues mentioned in the following list, a large number of smaller fragments have been found, together with a quantity of clay lamps, glass bottles, and numerous articles of domestic use in bronze and bone, with a few unimportant coins.

The following are the chief among the miscellaneous pieces of sculpture found in the Atrium Vestae, many of them very fine works of art :—

Two busts of Diana.

Statuette of Aesculapius.

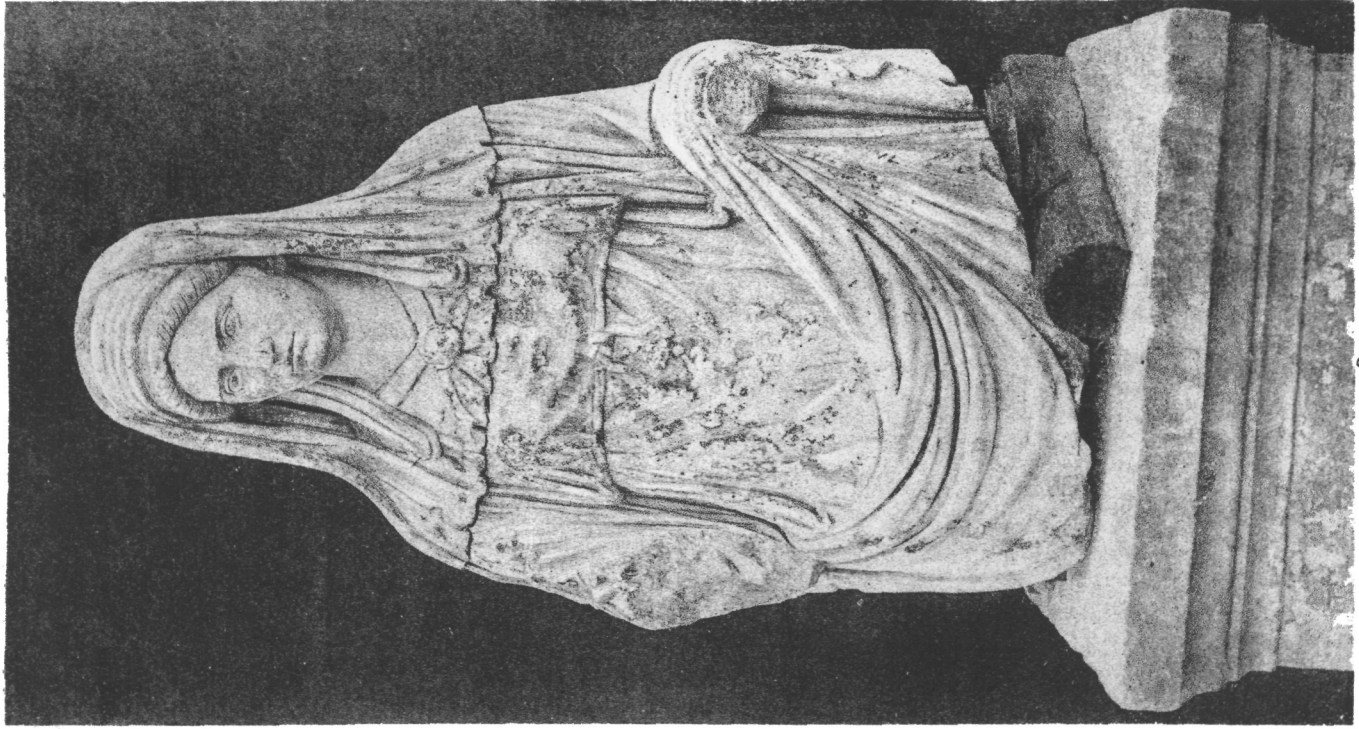
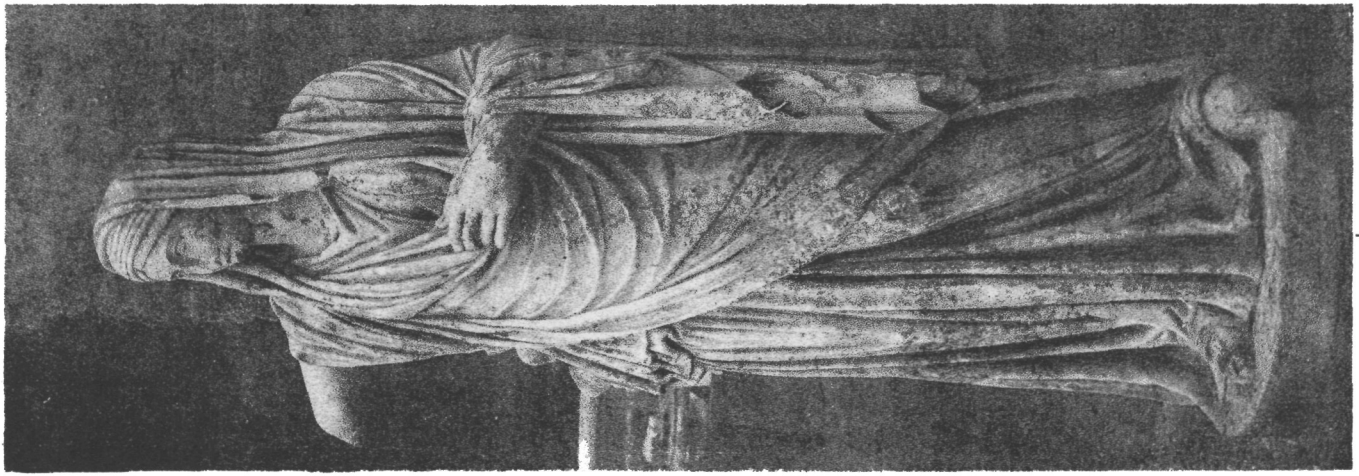
Seated statuette of Cybele on a throne, with lions at the sides.

Statuette of Venus, and heads of Bacchus, Cupid, and other deities.

Several portrait busts, namely—Augustus, Tiberius, Marcus Aurelius, Caracalla, Julia Domna, and other late empresses.

Two heads and many small fragments of statues of Vestals.

<sup>a</sup> "Suffibulum est vestimentum album oblongum quod in capite Virgines Vestales cum sacrificant semper habere solent, idque fibulâ comprehendebatur." Festus, Ed. Müller, p. 348. According



1844 PHOTO SPRAGUE & CO. LONDON

THREE STATUES OF VESTAL VIRGINS.  
THE CENTRAL ONE IS REPRESENTED WITH THE SUFFIBULUM.

The large number of statues of the Virgo Vestalis Maxima which have been found are of special interest, being probably the only authentic representations extant of these priestesses, though many statues to which that name is given exist in the various museums in Europe.

One of the heads of a Vestal mentioned above is unlike all the others in having no covering, except the *vittae*, which are wound round, so as to form a sort of diadem.

List of STATUES of VESTAL VIRGINS discovered in the Atrium Vestae during  
December 1883 and January 1884.

Except one all are standing figures.

No. 1 (fig. 1 of plate). In sleeveless *stola*, reaching to the feet, and *pallium* wrapped diagonally across the body and over the head, which is bound with the *vittae*.

The folds of the *pallium* are very graceful in form, and are much undercut. The right arm, which is bare, is extended: the left hand rests in a fold of the *pallium*. Feet in tight-fitting boots, with separate division for the big toe.

The eyes, treated in a very realistic way, are turned strongly to the right, giving a very life-like expression to the figure. The hand is well-modelled; and the face, a portrait of a young woman, is full of expression, though rather coarsely executed.

In one respect the dress of this figure differs from all the others—namely, in having the short *diploidion* over the *stola*, reaching just below the waist. It is all cut out of one block.

*Part missing*, the right fore-arm.

No. 2. Portrait of a middle-aged lady, wearing two under-garments—the *stola* reaching to the feet, and over it another similar garment, but shorter, reaching to the middle of the shins; no other of the statues has this vestment, which is probably the upper garment of linen mentioned by Pliny, *Epis.* iv. 11, and Diony. ii. 68, as being worn by the Vestals.

The *pallium* is wrapped round the middle of the body and over the head. The *vittae* are shown twisted round the head, and the looped ends are brought to the front, and fall to the shoulders: two loops are shown on each side.

A number of iron pins remain, by which was fixed a metal necklace, falling over the breast. The boots are undivided. The face is life-like and realistic, apparently a careful portrait.

*Parts missing*: Most of both fore-arms.

to Varro, *Lin. Lat.* iv. 21, it was also worn by the Rex Sacrificulus when he entered the Shrine of the Dea Opsconsiva.

No. 3 (fig. 3 of plate). Clad in the *stola*, girdled with the *zona* close under the breast. An ample *pallium* is wrapped round the body and brought over the head.

The *vittae* only show where coiled round the head. This is the portrait of a young lady, the pose of the head very graceful, inclined to the right. The pupils and eyebrows are only slightly indicated; the face is very beautiful.

*Parts missing* : Both fore-arms, nose, and part of feet.

No. 4. This figure is remarkable in many ways (see fig. 2 of plate).

It is more highly finished than the others, and has a highly polished surface; it is the earliest in date, probably of the time of Trajan.

This figure alone wears a *stola* with sleeves, which are slit up, and fastened in a series of loops with small studs. The *zona* is tied in front, and comes immediately under the breast. The *pallium* is wrapped round the lower part of the body, and is not brought over the head, which is covered by a separate hood falling on to the shoulders.

Round the neck, like a collar, is the *suffibulum*, which is fastened in front by a circular *fibula*.

The *vittae* are twisted round the head, and their looped ends fall in front on to the breast.

The hair shows under the coils of the *vittae* in a puffed-out roll. The face, apparently that of a lady of about forty, much resembles the portraits of the Empress Plotina: it is noble and stately in character. This figure was probably in the act of sacrificing. The left arm was extended. Originally about 6 feet 8 inches high.

*Parts missing* : Right fore-arm, left hand, and lower part of figure from the knees downwards.

No. 5. A very slight figure of quite a young girl, in *stola* and *pallium*, the latter wrapped closely round the body with very slight folds.

Both arms are enveloped in the *pallium*, and the right hand lies in a fold, across the breast.

*Parts missing* : The head and neck, and a projecting fold of the *pallium*: both these parts had been cut in separate pieces of marble and fixed with bronze pins and lead.

No. 6. Figure rather larger in scale: probably when complete about 6 feet 6 inches high. Wears the *stola*, *zona*, and *pallium*, as the others: the latter wrapped round the middle of the body and over the head. Boots with big toe divided.

Drapery very beautiful in its folds.

*Parts missing* : Head, right arm, and left hand.



No. 7. A tall slender figure in *stola*, *zona*, and *pallium*.

*Parts missing*: Head, neck, and arms.

No. 8. A fine fragment from the waist to the chin, shows parts of *stola*, *zona*, *pallium*, and ends of *vittae* in front, falling on to the chest.

No. 9. In *stola* and very large *pallium*, which covers most of the body: the left hand, which hangs down by the side, holds ears of bearded wheat and two seed-bulbs of the poppy. The hands are well modelled, the right holds the end of the *pallium* across the breast. Possibly this is not a Vestal, but a statue of Ceres.

*Parts missing*: Head and toes.

No. 10. In *stola* and *pallium*; the right hand hangs by the side holding fold of *pallium* looped up. The boots are undivided; one of them shows the string which fastened it, tied in front half-way up the shin.

*Parts missing*: Head and left hand.

No. 11. In *stola* and very large *pallium*, which is wrapped all round, and brought again to the front, covering the body with double folds. Boots undivided. Arrangement of drapery is very skilful and graceful.

*Parts missing*: Head and hands.

No. 12. Lower half only of a figure, seated in a chair with straight moulded edge and rails.

This is the only seated figure; it is smaller in scale than the rest.

No. 13. Fragment—feet to knees—*stola* and *pallium*.

No. 14. The same as No. 13. This fragment was found in the sanctuary, not in the peristyle where the others were discovered.

No. 15. In *stola*, *zona*, and *pallium*, which is wrapped diagonally across the body. The neck with the ends of the *vittae*, though worked in a separate piece of marble, have been found and fitted into their socket.

*Parts missing*: Head and left hand; the latter had been worked separately, and fixed with bronze dowels.

Nos. 16 and 17. Apparently fragments of the same figure. One is from the feet to the knee, lower part of *stola*, and the torso: the head has been worked separately. The left hand is twisted in the folds of the *pallium*.

In many of these statues the *pallium* has weighted tassels at its corner, apparently to improve the disposition of the folds. The use of these weights is alluded to by Horace:<sup>a</sup>

Mercemur servum qui dictet nomina, laevum  
Qui fodiat latus, et cogat *trans pondera* dextram  
Porrigere.

<sup>a</sup> *Ep.* i. vi. 50.

The happy interpretation of this passage is due to Count Gozzadini of Bologna, the well-known writer on Etruscan antiquities.

*Inscriptions on the Pedestals.*

No. 1.

PRAETEXTATAE · CRASSI · FIL  
 V · V · MAXIMAE  
 C · IVLIVS · CRETICVS.  
 A SACRIS.

This is of the end of the first century A.D. The Vestalis Maxima here mentioned is probably the daughter of Sulpicia Praetextata, the wife of Crassus mentioned by Tacitus.<sup>a</sup>

No. 2.

NVMISIAE · L · F  
 MAXIMILLAE  
 V · V · MAX.  
 C · HELVIDIVS · MYSTICVS  
 DEVOTVS · BENEFICIIS · EIVS.

Of the year 201 A.D.<sup>b</sup>

No. 3.

TERENTIAE · FLAVOLAE  
 SORORI · SANCTISSIMAE  
 V · V · MAXIMAE  
 Q · LOLLIANVS · Q · F (Sic)  
 POLL · PLAVTIVS · AVITVS  
 COS · AVGVR · PR · CAND.  
 TVTEL · LEG · LEG · VII  
 GEMIN · PIAE · FELICIS  
 IVRIDIC · ASTVRICAE · ET.  
 GALLAECIAE · LEG · AVGG · PROV.  
 ASIAE · QVAEST · CANDIDAT TRIB ·  
 LATICLAV · LEGION · XIII · GEMIN ·  
 TRIVMVIR · MONETALIS ·<sup>c</sup>A · A · A ·  
 F · F · CVM ·  
 CLAVDIA · SESTIA · COCCEIA · SEVLRIANA (Sic)  
 CONIVGE · ET · LOLLIANA · PLAVTIA · SESTIA SERVIL  
 LA · FILIA.

<sup>a</sup> *Hist.* iv. 42.

<sup>b</sup> Cf. *Cor. In. Lat.* vi. 2129.

<sup>c</sup> *Auro, argento, aere, flando feriundo.*

This statue was set up by the Vestal's brother, Quintus Lollianus, consul in or about 211 A.D. Other dignities held by him, recorded in this interesting inscription, were that of *Augur, Praetor candidatus tutelaris, Legatus of the VIIth Legion, Governor of Asturia and Gallicia, Imperial Legatus of the Province of Asia, Quaestor candidatus, Laticlave Tribune of the XIIIth Legion, Triumvir of the Mint.* The wife and daughter of this distinguished official joined with him in the dedication.

No. 4.

TERENTIAE  
FLAVOLAE  
 $\overline{V} \cdot \overline{V}$   
MAXIMAE  
CN · STATILIVS  
MENANDER  
FICTOR  
 $\overline{V} \cdot \overline{V}$   
CN · STATILI  
CERDONIS  
FICTORIS  
 $\overline{V} \cdot \overline{V}$   
ALVMNVS.

Dedicated to the same Vestal as No. 3, by Cnaeus Statilius Menander, sculptor to the Vestal Virgins, and pupil of Cnaeus Statilius Cerdo, also sculptor to the Vestals.

The next six pedestals are all dedicated to the same lady, and are most enthusiastic in her praises : they are of various dates in the third century.

No. 5.

FL · PVBLICIAE  
SANCTISSIMAE  
AC · PISSIMAE  
 $\overline{V} \cdot \overline{V} \cdot \text{MAX.}$   
T FL · APRONIVS  
FICTOR ·  $\overline{V} \cdot \overline{V}$   
LOCI · SECVNDI  
DIGNISSIMAE  
AC PRAESTANTISSI  
MAE · PATRONAE  
CVM SVIS.

Dedicated by another *fictor* or sculptor to the Vestals; the qualification *loci secundi* probably refers to the position of his shop among a row of others.

## No. 6.

FLAVIAE · L · FIL  
 PVBLICIAE ·  $\bar{V}$  ·  $\bar{V}$  · MAX ·  
 SANCTISSIMAE · PISSIMAE $\bar{Q}$ .  
 CVIVS · SANCTISSIMAM · ET  
 RELIGIOSAM · CVRAM · SACRO $\bar{R}$ .  
 QVAM · PER · OMNES GRADVS ·  
 SACERDOTII · LAVDABILI · ADMI  
 NISTRATIONE · OPERATVR · NVMEN  
 SANCTISSIMAE · VESTAE · MATRIS ·  
 COMPROBAVIT.  
 AEMILIA ROGATILLA C · F · SORORIS · FIL.  
 CVM · MINVCIO · HONORATO · MARCELLO  
 AEMILIANO C · P. FILIO SVO ·  
 OB · EXIMIAM EIVS ERGA SE  
 PIETATEM.

On the side of the last pedestal (No. 9) is cut—

COL · V · ID · IVL.  
 DDNNI (Name erased) AVG. II. ET  
 (Name erased) CAES · COS.

The meaning of the inscription is clear. Though the names of the Consuls are erased, the indication that one was Augustus for the second time, and the other a *Caesar* (a title similar to Prince of Wales), shows that the consuls referred to are the two Philips, father and son, 247 A.D.

The whole inscription would read—Duobus Dominis Nostris Imp. Caes. M. Julio Philippo Pio Fel. Aug. II, et M. Julio Severo Philippo Caesare Consulibus.

The Senate, after the death of the Philips, condemned their memory to be accursed, and hence the erasure of their names.

No. 7.

FLAVIAE · L · F · PVBLICIAE · ϕ  
 RELIGIOSAE ϕ  
 SANCTITATIS  $\bar{V}$  ·  $\bar{V}$  · MAX  
 CVIVS · EGREGIAM · MORVM  
 DISCIPLINAM ϕ ET  
 IN · SACRIS · PERITISSIMA<sup>M</sup>  
 OPERATIONEM · MERITO  
 RESPVBLICA · IN · DIES  
 FELICITER · SENTIT.  
 VLPIVS · VERVS · ET AVREL ·  
 TITVS · DEPVTATI  
 OB · EXIMIAM · EIVS · ERGA · SE  
 BENIVOLENTIAM. ϕ

Dedicated to the same lady by two *centuriones deputati*,<sup>a</sup> Ulpus Verus and Aurelius Titus, with a somewhat similar eulogy of her virtues and religious zeal.

No. 8.

FL · PVBLICIAE ·  $\bar{V}$  ·  $\bar{V}$  · MAX  
 SANCTISSIMAE · AC · RELIGIOSIS  
 SIMAE · QVAE · PER · OMNES · GRADVS  
 SACERDOTII · APVT · DIVINA · ALTARIA (Sic)  
 OMNIVM · DEORVM · ET · AD · AETERNOS · IGNES  
 DIEBVS · NOCTIBVSQVE · PIA · MENTE · RITE  
 DESERVIENS · MERITO · AD HVNC  
 LOCVM · CVM · AETATE · PERVENIT  
 BAREIVS · ZOTICVS · CVM · FLAVIA  
 VERECVND · SVA · OB · EXIMIAM · EIVS  
 ERGA · SE · BENIBOLENTIAM · PRAESTANTIAMQ (Sic)

Dedicated to the same Flavia by Bareius Zoticus and his wife Flavia Verecunda.

<sup>a</sup> See Orelli and Henzen, *Inscrip. Lat. Coll.* 3100, 6785, and *Cor. In. Lat.* vi. 3557, 3558.

On the side of the pedestal is scratched rudely—

DEDICATA PR · KAL · OCT ·  
DDNN · VALERIANO AVG · IIII · ET  
GALLIENO · AVG · AVG · III · COSS. (Sept. 30, 257.)

Interesting for its description of a Vestal's duties. The date September 30 is given, and the year 257 A.D. is indicated by the names of the Consul-Emperors.

No. 9.

FLAVIAE · PVBLICIAE  
V̄ · V̄ · MAX.  
SANCTISSIMAE  
AC · RELIGIOSISSIMAE  
M · AVRELIVS · HERMES  
OB · EXIMIAM · EIVS  
ERGA · SE · BENIVOLENTIAM (Sic)  
PRAESTANTIAMOVE.

No. 10. A hexagonal pedestal found in room 14 on plan.

FL · PVBLICIAE · V̄ · V̄ · MAX.  
SANCTISSIMAE · ET · PIISSI  
MAE · AC · SVPER · OMNES  
RETRO · RELIGIOSISSIMAE  
PVRISIMAE · CASTISSIMAEQVE  
CVIVS · RELIGIOSAM  
CVRAM · SACRORVM · ET ·  
MORVM · PRAEDICABLEM ·  
DISCIPLINAM · NVMEN · QVOQVE  
VESTAE · CONPROVABIT ·  
QVETVRIVS · MEMPHIVS · V · F ·  
FICTOR · V̄ · V̄ · DIGNATIONES  
ERGA · SE · HONORISQVE · CAVSA  
PLVRIMIS · IN · SE · CONLATIS  
BENEFICIIS.

This is dedicated by another of the *Fictores* to the Vestals.

No. 11. In very rude and barbarously-formed letters of late date, c. 286 A.D.

COELIAE · CLAVDIANAE  $\bar{V}$  ·  $\bar{V}$  ·  
MAX · SANCTISSIMAE RELIGI  
OSISSIMAE · AC · SVPER · OM  
NES PISSIMAE · CVIVS · OPE  
RA · SACRORVM · GVBERNAN  
TE · VESTA · MATRE · MAXI  
MATVS · SVI · XX · COMPLEBIT  
AVRELIVS FRVCTOSVS CLI  
ENS · ET · CANDIDATVS · BENIG  
(Sic) NITATAE · EIVS PROBATVS  
SIC · XX · SIC · XXX · FELICITER.

On the side is rudely scratched PERGAMIORVM · XXX.

Another inscription with the name of this Vestal is dated 286 A.D.

Dedicated by the client Aurelius Fructosus, on the occasion of this Virgo Maxima attaining the twentieth year of her office as Chief Vestal.

It concludes with the wish that as she has enjoyed twenty years of this dignity, so she may happily enjoy thirty.

The consular date has been incised on one side of the pedestal, but is erased.

I can offer no explanation of the words PERGAMIORVM XXX scratched on the other side.

No. 12. A pedestal inscribed to the same Vestal exists in the Palatine Stadium; this gives her the title of Virgo Vestalis Maxima; it was erected by her sister.

COELIAE · CLAVDIA  
NAE · V · V · MAXIMAE ·  
SANCTISSIMAE · AC  
BENIGNISSIMAE ·  
COELIA · CLAVDIANA ·  
SOROR CV · · · · ·  
NICOMEDE · · · ·

## No. 13.

OB · MERITVM · CASTITATIS  
 PVDICITIAE · ADQ · IN · SACRIS  
 RELIGIONIBVSQVE  
 DOCTRINAE · MIRABILIS  
 C[name cut out]E V̄ · V̄ · C · C ·  
 PONTIFICES · V · V · C · C  
 PROMAG · MACRINIO  
 SOSSIANO V · C · P̄ · M̄ ·

On the side is cut—

DEDICATA V IDVS IVNIAS  
 DIVO IOVIANO ET VARRONIANO  
 CONSS. (364 A.D.)

The *memoriae damnatio* of this Vestal may very probably, judging from the date, have been decreed on account of her conversion to Christianity. That some

Vestals did become Christians about this date, 364 A.D., is recorded by Prudentius.<sup>a</sup> The statue was dedicated by the *Pontifices viri clarissimi*; the *Promagister* of their college being Macrinus Sossianus. The P. M. is probably for *pro meritis*, not *Pontifex Maximus*.

This is the only pedestal that is not inscribed to a *Vestalis Maxima*.

Three of these pedestals had been used in building the wall of an eighth or ninth century house in the northern angle, where the English coins were found. Unhappily the remains of this house have been wholly destroyed on the ground that it was a disfigurement of the classical Atrium.

The pedestals are all very similar in design, but have different details, as shown in the accompanying cuts.

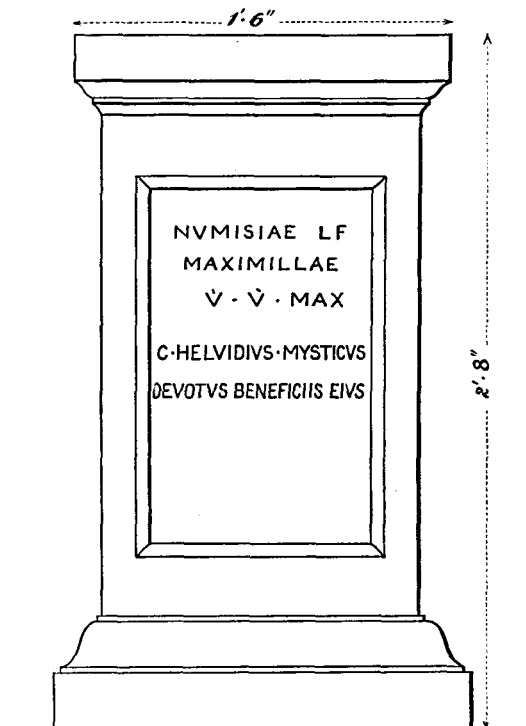


Fig. 8. Example of one of the Pedestals; No. 2.

<sup>a</sup> *Peristeph. Hymn.* 2.



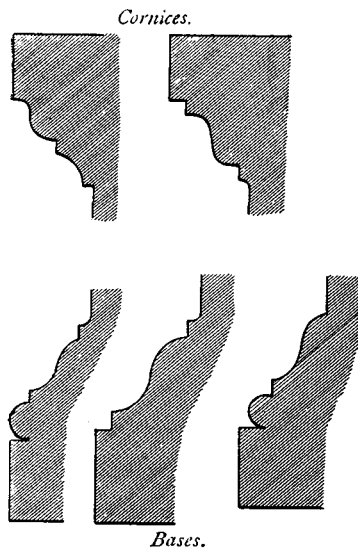


Fig. 9. Sections of the mouldings on the pedestals, about a quarter full size; the panel moulding is about half full size.

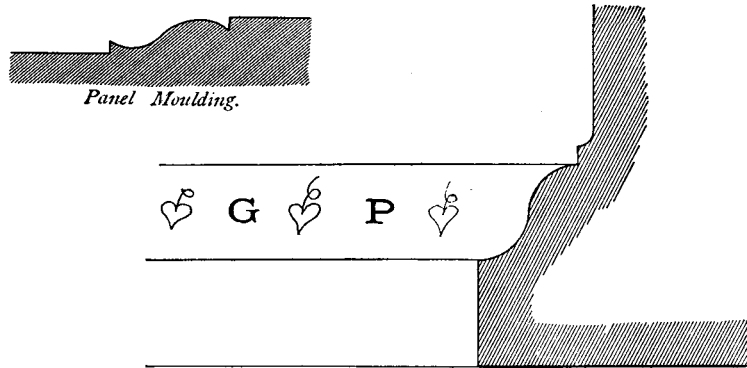


Fig. 10. Base of one of the Vestals' pedestals, with G. P. (Grati posuerunt) cut on it.

No 14. Pedestal of a statue of *Caracalla*.

MAGNO · ET · INVICTO  
 AC · SVPER · OMNES · PRIN  
 CIPES · FORTISSIMO  
 FELICISSIMO QVE  
 IMP · CAES · M · AVRELLIO (Sic)  
 ANTONINO · PIO · FEL · AVG  
 PARTH · MAX · BRIT · MAX  
 GERMAN · MAX · PONT · MAX  
 TRIB · POTEST · XVII · IMP · III  
 COS · IIII · P · P ·  
 MANCIPES · ET IVNCTORES  
 IVMENTARII · VIARVM  
 APPIAE · TRAIANAE · ITEM  
 ANNIAE · CVM · RAMVLIS · DIVINA  
 PROVIDENTIA EIVS REFOTI · AGENTES  
 SVB CYRA · CL · SEVERIANI · MAMILI · SVPERSTITIS  
 MODI · TERVENTINI · PRAEFF · VEHICVLORVM.

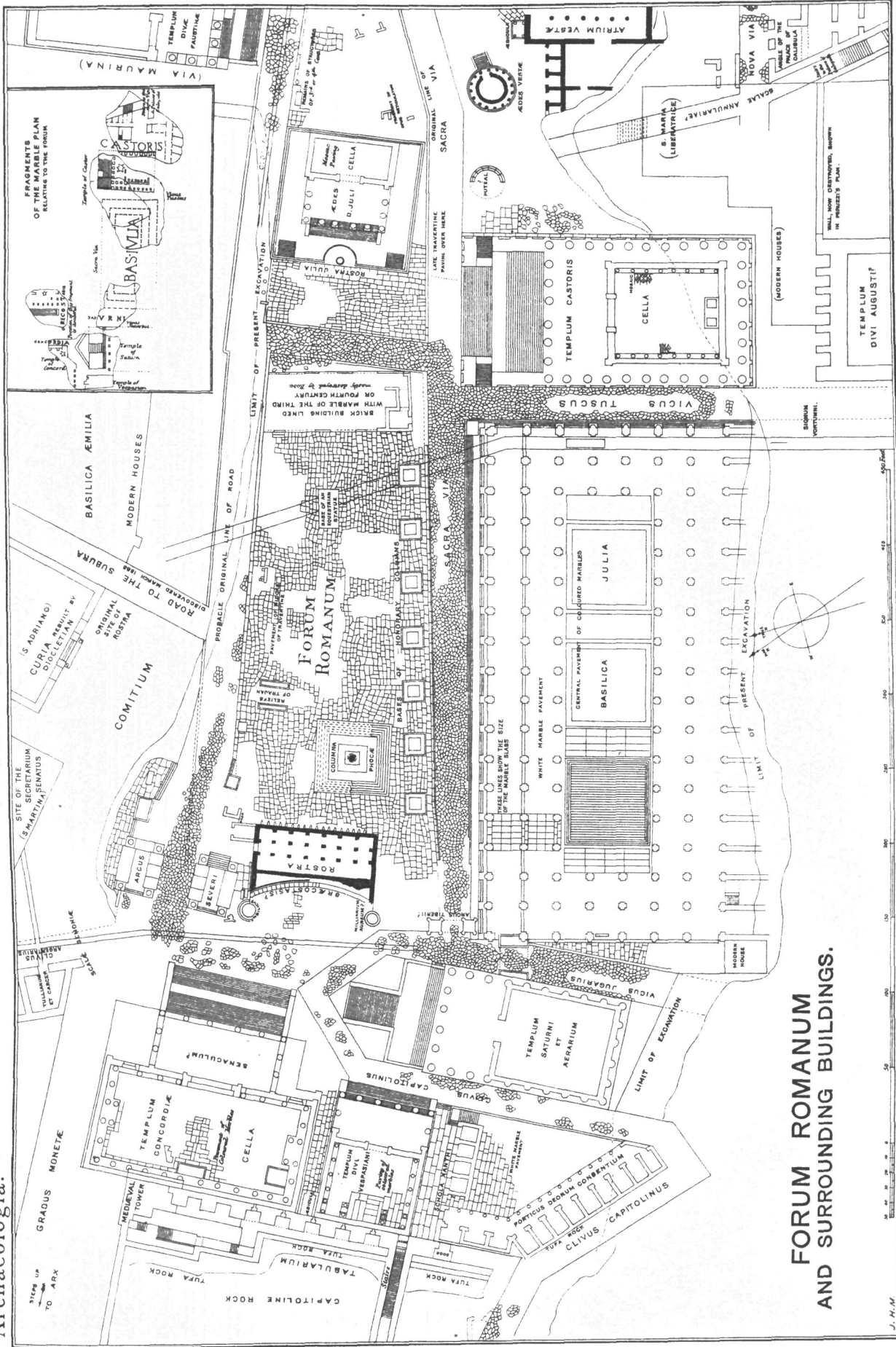
On the side of the pedestal is rudely scratched—

LOC · ADSIGN · AB · CAECILIO · ARIS  
 C · V · CVR · OPER · PVBL · ET · MAX  
 PAVLINO · C · V · CVR · AED · SACI  
 DEDIC · V · NON · IVL.  
 L · VALERIO · MESSALLA C · SVET  
 SABINO · COS. (A.D. 214)

This interesting inscription was found in the peristyle of the Vestals' house.

It is dedicated to Caracalla by the *Contractors* and *Post-Masters* of the *Via Appia*, *Trajana*, and *Annia*, with their branch-roads, who had received certain benefits from the Emperor, under the patronage of three officials, who were *Praefecti vehiculorum*, praefects of the posting carriages.

The inscription on the side records the place assigned to this pedestal by the *Curator of Public Works* and *Curator of Sacred Buildings*. The consular year is 214 A.D.



FORUM ROMANUM  
AND SURROUNDING BUILDINGS.

PLAN SHOWING THE POSITIONS OF THE ROSTRA, AND THE TEMPLE  
AND ATRIUM OF VESTA.

# REFERENCES TO PLAN AND SECTION OF ATRIUM VESTAE.

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1. Large room with niches for statues.
- 2—8. Six rooms by Tablinum.
5. Tablinum.
9. Bath-room.
10. Passage.
11. Bake-house and *mola versatilis*.
- 12 and 13. Rooms by staircase.
14. Room with steps up to window-sill.
- 15 and 16 (on section). Baths on upper floor.
- 17 and 18. Rooms with painted vaults.
19. Large room on hypocaust.
20. Shrine with inscribed architrave (see fig. 7).
21. Curb of flower-beds ?
22. Shaft down to drain.
23. Large marble tank with steps down to it.
24. Paving of oriental marbles.
- 25—27. Large rooms and stairs, all marble lined.
- 28—30. Shops.
- 31—38. Regia.
- 39—40. Building of fourth century.
- 41—43. Small rooms of Caligula's palace, facing on the Nova Via.
42. Row of arches in two tiers, across the Nova Via.
44. Stairs from the Nova Via up to the Porta Romanula, and the Clivus Victoriae: probably the *Scalae Anulariae* of Suet. Aug. 72.
45. Drain under the whole of the Nova Via.

The dotted line A A A on the section gives the line of the road and the ground level behind the Atrium, showing how much of the slope of the Palatine has been cut away to form a level site for this house.