

The Archaeological Journal.

DECEMBER, 1884.

THE DISCOVERIES AT LANUVIUM.¹

By R. P. PULLAN, F.R.I.B.A.

There were two cities of Latium with names so much alike, that the similarity in spelling gave rise to extraordinary mistakes. These were Lavinium and Lanuvium. In some ancient MSS. the latter is spelt Lanivium, so that we can easily believe they were frequently confounded with one another, to such an extent that their early history was by no means clear. Lavinium—now Pratica—lies in full Campagna only a few miles from the sea coast. I visited it some ten years ago in company with our late lamented colleague, Mr. J. H. Parker, and found it to be a miserable little village, with but few remains of antiquity. Inscriptions have, however, identified it as the traditional landing-place of Æneas, the progenitor of the Latin race—named after his wife Lavinia—and the chief city of the Latin Confederation. Lanuvium, on the contrary, is situated on a spur of the Alban hill, which juts out into the plain for a mile or more, some twelve miles inland. In the Middle Ages this was a much more considerable place than Pratica, so the inhabitants, presuming upon the aforesaid similarity of names, asserted that their town was the real landing-place of Æneas, gave it the name of Civita Lavinia, and actually inserted an iron ring in the outer wall of the fortifications—which they exhibited, and which their descendants still exhibit, as that to which the great Trojan attached his galley. Although, had this been true, the whole of the Campagna

¹ Read at the Meeting of the Institute at Newcastle-on-Tyne, August 11th, 1884.

would have been then under water, and the Alban, Volscian, and Sabine hills mere rocky islands, for Civita Lavinia is situated on a promontory some three hundred feet above the level of the sea, and fifteen miles from the coast.

Lanuvium, that is to say Civita Lavinia, though not the celebrated landing-place of Æneas, became in later times of great renown, for here was situated the Temple of Juno Sospita, venerated throughout the empire, to which the Consuls came to sacrifice, so that in later Republican and Imperial times it was more frequented than its more ancient low-lying sister city. It was the birthplace of Antoninus Pius; he, Marcus Aurelius, and Commodus resided in its vicinity, and it was also the birthplace of Roscius. It is now a walled town—formerly a fortress of the Colonna family, whose armorial bearings are to be seen on the walls—most picturesquely situated at the narrow western extremity of the spur or promontory. In the centre of the town there is a charming little piazza, on which there is a fountain falling into an ancient Roman sarcophagus. It is bounded by ruined palaces, and is open on one side, affording a beautiful view of the Campagna bounded by the Volscian hills, on the sides of which Norba, Cori, and other towns can be discerned. In the distance are the Circean promontory, the hills of Terracina, and the sea. I visited this spot some six years ago, with an eye to excavation, and found some most interesting remains of antiquity. Under the walls on the north are ruins of a theatre; one of the vomitories alone has been explored—this was in 1835. Subsequently the fine statue of Claudius, now in the Rotunda of the Vatican, was discovered on this spot. In the same museum stands also the statue of Juno Sospita, the tutelary deity of Lanuvium, previously discovered here, but of the exact spot where it was dug up I have hitherto found no record. Juno Sospita is represented in the attitude of a protectress, with a spear and shield. Her head is covered with a goatskin, and her feet have shoes with pointed toes like the fashionable shoes of the present day, but turned up at the points.

Part of the western wall of circumvallation is of a very early period, resembling the walls of Ardea, and may there-

fore be pronounced to be Etrusco-Latin. Outside the walls to the south-west there is the cella of a temple of small dimensions, now converted into a warehouse. It stands on the edge of the promontory, near a road leading down to the plain, and is bounded by a fine wall of enormous blocks of an earlier period even than the portion of the town wall already mentioned.

North-east of the town there is a gradual ascent to a sort of plateau much higher than the town itself. The plateau, which is covered with vineyards, extends about a quarter of a mile each way. It is bounded by terraces supported by walls of reticulated masonry.

Sir William Gell,—the best authority on the topography of the Campagna,—assumed that the cella of the temple (the position of which I have just described) was that of the celebrated Temple of Juno. But there are several objections to this opinion. In the first place, we know from ancient writers that the temple was surrounded by a grove. Now the ancient wall bounding the road to the plain—which has still its ancient pavement—is only about 20 feet from the side of the cella, hardly allowing room for a peribolus, much less for a grove. In the second place, drums of columns, which from their dimensions must have belonged to a much more stately edifice—probably to the Temple of Juno—have been found on the north-east side near the terraces.

Thirdly, it is related that in the grove there was the cave of a serpent or dragon guardian, which was waited upon and fed by a bevy of young ladies, who were devoured by the monster if they were not quite immaculate. Now six years ago, on the site of one of the terraces, I found the entrance to a cave, partly filled up with stones. Strange to say, this entrance is no longer visible, as the inhabitants have quite covered it over with soil for the purpose of growing their vines, and have converted the precipitous side of the hill into a gentle slope, so that the cave no longer exists, though I certainly saw it, and moreover, had a little digging done in front of it, not for the purpose of discovering the bones of the young ladies, but in hopes of finding some ex-votos or terra-cottas.

Again the temple appears to have been in ruins in Pliny's time. "At Lanuvium too it is the same, where we

see an Atalanta and a Helena without drapery, close together, and painted by the same artist. They are both of the greatest beauty, the former being evidently the figure of a virgin, and they still remain uninjured, *though the temple is in ruins*. The emperor Caius (Caligula) inflamed with lustfulness, attempted to have them removed, but the nature of the plaster would not admit of it." (Pliny Nat. Hist., B. 35, C.6.)

When in Rome this year, it occurred to me that Civita Lavinia would be the most interesting site within a moderate distance of the city (it is distant 18 or 20 miles) upon which to make excavations. On mentioning my intention to do so to Sir John Savile Lumley, the English ambassador, he most generously offered me his support with both money and influence. After I left Rome in May, Sir John continued the excavations, and it is to his artistic skill that I am indebted for most of the sketches that illustrate this paper,¹ and to his spirit of archæological research for the notes which enable me to describe the most recent finds.

My first object in setting to work was to discover the site of the temple, and with that object I commenced digging on the north-east edge of the plateau, when I soon came upon a wall of large tufa blocks, measuring about 4 feet by 3 feet by 2 feet. This wall, of which three courses in height remained, extended about 40 feet in length, and then returned for some 10 or 12 feet at either angle. Beyond these points the blocks seemed to have been removed by the cultivators of the vineyard. Unfortunately, on account of the obstacles thrown in my way by the proprietor, I could not proceed towards the centre of the vineyard. This wall I supposed to be a portion of the temenos wall. Some of my archæological friends consider it to be part of the arx, but as we found inside the wall several small terra-cotta figures and vessels, ex-votos, which are generally found within the precincts of a temple, I think that fact helps to confirm my theory.

A few hundred yards from the edge of the plateau, towards the town, there were some piers of reticulated work, covered by enormous masses of wall, and as this appeared to be a promising spot we commenced here,

¹ The paper was illustrated by several drawings made by Sir J. S. Lumley.



INK-PHOTO. SPRAGUE & CO LONDON.

HORSES' HEADS



FROM LANUVIUM.

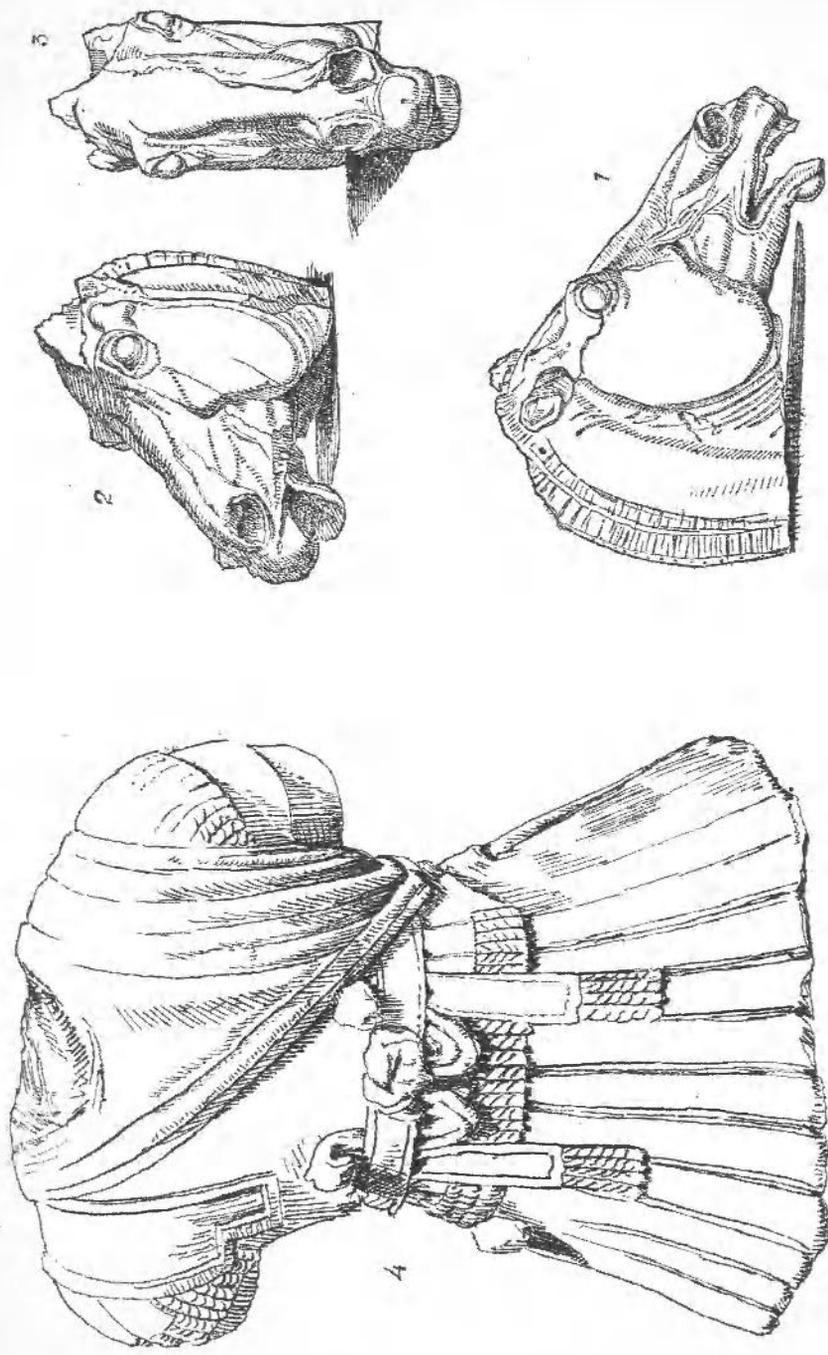
after abandoning the peribolus wall. After some weeks of excavation we came upon a series of piers with attached columns of reticulated masonry,—which is a mark of first century work. These piers, which measured, roughly speaking, 4 feet each way, were 12 feet apart, placed at regular intervals, and connected by low walls. The plan of the building was that of an open colonade or arcade, oblong in plan, with central chambers. The whole measured about 113 feet by 41 feet. There was no sign of voussoirs or of architraves, so that the superstructure cannot be restored satisfactorily. But several blocks of moulded tufa were found which seemed to have formed the pedestal of a group of sculpture. Near the principal opening there was an enclosed watercourse. From this fact, and from the evidence of a figure of a naiad, surrounded by waves, found in the vicinity, I came to the conclusion that the edifice had been a nymphæum attached to a villa. Above the mass of ruins there was a corridor of reticulated work. This was above ground. After we had been at work a few days and had got down about six feet, to the original level (which, strange to say, had no signs of pavement), we came upon a horse's head, life-size, of decidedly Greek character. The nose was broken off, but there were holes for a bronze bit. From my recollections of the horses' heads of the quadriga which we found at Halicarnassos, where two similar heads were found, I concluded that we were on the track of a quadriga. If so, the discovery would be most important, as the quadriga we found at the Mausoleum (which I was enabled to restore from the fragments,) was the only one hitherto discovered. The style of the sculpture is, however, more archaic than that of the horses of the Mausoleum, and resembles, in many respects, that of the horses of Helios and Selene in the pediment of the Parthenon. Two other horses' heads were also found close to the ruins. It will be seen from a comparison of the Lanuvium heads in Plate I with those from the chariot of Selene¹ that although the former are inferior to the latter in style, there is a certain similarity in the treatment and in the manner in which the anatomy is indicated.

¹ Taken from an engraving in the Elgin Marbles, Vol. 2. Library of Entertaining Knowledge,

This is particularly observable in the main lines of the head, in the nostrils, the veins, the top-knot, the creases of the neck, and indication of the hog's back mane. Subsequently—after I left—the spoke of a chariot wheel turned up. This was a conclusive proof that the quadriga theory was the correct one. An ear which does not fit any one of the three heads—thus showing that there was a fourth horse,—and several fragments of legs, tails, and hoofs were also recently dug up. Hitherto the sculpture found has been fragmentary, but this is almost always the case. I have, at various times, witnessed the disinterment of many pieces of sculpture at Hali-carnassos, Cnidos, Priene, and at the House of the Vestals at Rome, but have never seen a statue dug up entire. The statue of Mausolos now in the British Museum was in more than ninety-five pieces, and an arm of Minerva, which I found at Priene, in almost as many fragments, and it was only by the extraordinary skill of the workmen at the British Museum that these were put together in such a satisfactory manner. One of the very few statues found complete is that of Claudius, in the Vatican, which was discovered in the theatre of Lanuvium in a recumbent position, with even its nose intact. This is most unusual, as the nose of a statue is generally broken off in its fall, and you may observe in any museum that, as a rule, the noses of statues are restorations.

Sir John Lumley took Professor Lanciani to Civita Lavinia. He was much interested in all he saw there; he considered that we were quite right in supposing the Temple of Juno Sospita to be on the summit on the plateau. He was quite astonished at what we had discovered in the vineyard, which, he said, was more remarkable than anything he had found during the seventeen years he has been engaged in excavations, such an *ensemble* belonging to an entire group of statuary decoration being almost unique. So also with regard to the horses, which,—did they turn out to belong to a quadriga,—would be quite unique. He thought they had an archaic character, and that they might have been copied from an ancient Greek model, and they struck him, as they did us, as resembling those of the Parthenon.

An equally extraordinary find was that of six torsos of



HORSE'S HEAD FROM THE PARTHENON, AND WARRIOR FROM LANUVIUM.

Synge & Co. Photo-litho. London.

Roman warriors clothed in the lorica, sagum, and zona. Four of them were found before I left; the other two,—which are still more complete,—afterwards. Plate II, fig. 4, gives the best preserved of these figures copied from a photograph. They are evidently of late Roman times, and it is difficult to imagine their connection with the chariot group. I may add that the head of a female divinity, Greek in style, has been found by Sir John Lumley. This apparently was that of the divinity in the chariot.¹ The most likely theory is that the horses and the divinity were either the work of Greek sculptors brought from some other place, or imitations of Greek work by Roman sculptors, and that if the warriors had any connection with the chariot group, they were added at a later period. But as the horses are in Parian marble, they were probably brought from Greece, or Asia Minor.

I may add that, the chests of two horses with bands like those on the horses of the Mausoleum, and also the belly of a horse with trappings something like those on the equestrian statue of Marcus Aurelius on the Capitol, were also found.

It is not quite certain that the figures of warriors were equestrian. I think they were not, as the bend of the *lambrequins* near the hip joint is not sufficiently sharp; (see Plate II, fig. 4) but that they did not ride the horses of which we found portions is almost certain, since the spoke of the wheel proves the existence of a chariot. If the remaining parts of the horses and the rest of the quadriga are eventually brought to light, I venture to say this will be one of the most remarkable discoveries of sculpture in modern times.

The excavations are at present stopped on account of the hot weather and the approaching vintage; but they are shortly to be resumed by Sir John Savile Lumley, and I am anxiously waiting for further interesting results.

I may add that we have also in hand an excavation on the site of a villa of the first century near Civita Lavinia,

¹ In the representation of the Apotheosis of Mausolos shown in my restoration of the Mausoleum (see Newton's Discoveries at Halicarnassos, Plates 18 and 19) a female figure, once supposed

to be that of Artemisia, is seen in the act of driving the chariot. The statue itself may be seen in the new Mausoleum Room in the British Museum.

which has hitherto yielded certain fragments of sculpture, This fact shows that we are on good ground. We have found two or three chambers paved with variegated marbles and mosaic, and pieces of sculpture of a high style of art.

On beginning we came upon the hypocaust of a bath in complete preservation; but, finding that the superstructure had been disturbed, I moved the men to the edge of a terrace where there were some fragments of porphyry columns, and within the line of the terrace came upon a series of chambers richly paved, within which were fragments of fine sculpture. Hitherto no inscriptions have been brought to light, either at Civita Lavinia or at this villa, that could throw any light upon the date of the buildings. The villa is commonly known by the name of that of Caligula.¹

¹ In the last century Gavin Hamilton seems to have excavated on this spot for in one of his letters to Lord Shelburne, published in the Academy, (Augt. 17, 24, 31, 1878) he says "I have just purchased a spot of ground under Genzano of the Capitolo of St. Peter. It is a wood that has never been touched, full of ruins, and partly broken columns of porphyry."

This answers in many respects the description of the villa we are excavating.

Mr. Hamilton obtained for Colonel Towneley several fine statues from the neighbourhood of Lanuvium, but these came from Monte Cagnuolo, which is situated between Civita Lavinia and Velletri.