

Art and Natural Science in the Hellenistic World



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Volume II: Tables and Figures

Tables

Table One: Catalogue of species depicted in the late Republican fish mosaics of Praeneste, Pompeii and Panisperna

Identifications of the species represented in the fish mosaic at Praeneste are based on Andrae 2002b, 33-46, unless otherwise indicated (*). Identifications of species represented in the fish mosaics from the House of the Faun (CdF) and House VIII 2, 16 in Pompeii are based on Capaldo and Moncharmont 1989, 56-67, unless otherwise indicated (*). Identifications of species represented in the surviving fragments of the fish mosaic from Panisperna (Pan) are based on Andrae 2002b, 42 and 2003, 144, unless otherwise indicated (*). Alternative identifications, where applicable, are listed in the endnotes. The specimens depicted in the mosaics at Praeneste and Panisperna that have not yet been associated with particular ichthyological species are, for the most part, omitted.

Key:

Y = One specimen depicted in the mosaic.

Y Y = Two specimens depicted in the mosaic.

Y Y Y = Three specimens depicted in the mosaic.

Y Y Y Y = Four specimens depicted in the mosaic.

Y* = My own identification, based on iconographic analogy with specimen(s) depicted in this corpus of Late Republican fish mosaics. Alternative identifications are listed in the endnotes.

Y? = Identification uncertain.

Y = Identification plausible, but the iconography differs from other examples of the same species depicted in the corpus of mosaics.

(Y) = Presence of species attested by excavation report.

Y or Y or Y = Iconography sufficiently similar to other specimens of the same Family **highlighted here in the same colour** to justify the view that they represented the same species in a near identical manner, even if scholars – viewing each composition in isolation – do not agree on which member of the Family was depicted.

Family	Scientific name	English name	Praeneste	CdF	VIII 2, 16	Pan
Cephalopods	<i>Loligo vulgaris</i>	Squid	Y		Y	Y Y
	<i>Octopus vulgaris</i>	Octopus	Y	Y	Y	(Y)
Crustacea	<i>Balanus sp.</i>	Barnacle			Y	
	<i>Homarus vulgaris</i>	Common lobster	Y			
	<i>Leander sp.</i>	Prawn	Y* Y ⁱ	Y		Y
	<i>Palinurus vulgaris</i>	Spiny lobster	Y	Y ⁱⁱ	Y ⁱⁱⁱ	Y (Y)
	<i>Penaeus kerathurus</i>	Triple-grooved shrimp			Y ^{iv}	
	<i>Penaeidae</i>	Shrimp		Y ^v		
Eels	<i>Muraena belena</i>	Moray eel	Y Y	Y	Y	(Y)
Family Acipenseridae	<i>Acipenser sturio</i>	Sturgeon	Y			
Family Mugilidae	<i>Liza aurata</i>	Golden grey mullet	Y* ^{vi}	Y ^{vii}	Y ^{viii}	
	<i>Mugil cephalus</i>	Flathead grey mullet	Y			Y
Family Mullidae	<i>Mullus barbatus</i>	Red mullet	Y?	Y		
	<i>Mullus surmuletus</i>	Striped red mullet			Y ^{ix}	Y*x
Family Perichthyidae	<i>Dicentrarchus labrax</i>	Sea bass	Y	Y	Y ^{xi}	
Family Scorpaenidae	<i>Scorpaena porcus</i>	Small scaled scorpion fish			Y ^{xii}	
	<i>Scorpaena scrofa</i>	Large scaled scorpion fish	Y	Y		Y*xiii
Family Serranidae	<i>Epinephelus guaza</i>	Grouper	Y?		Y ^{xiv}	Y? Y?
	<i>Serranus cabrilla</i>	Comber	Y Y Y* ^{xv} Y ^{xvi}	Y	Y ^{xvii}	
	<i>Serranus scriba</i>	Painted comber	Y		Y ^{xviii}	
Family Sparidae	<i>Boops boops</i>	Bogue	Y?			
	<i>Dentex dentex</i>	Four toothed sparus		Y		
	<i>Diplodus annularis</i>	Annular bream	Y	Y ^{xix}		
	<i>Diplodus vulgaris</i>	Two-banded bream		Y ^{xx}		
	<i>Diplodus sargus</i>	White bream		Y ^{xxi}	Y ^{xxii}	
	<i>Pagellus erythrinus</i>	Common pandora	Y			
	<i>Sparus aurata</i>	Gilt-head bream		Y	Y ^{xxiii}	Y
	<i>Sparus pagrus</i>	Common sea bream		Y ^{xxiv}		
Family Triglidae	<i>Trigla sp.</i>	Gurnard sp.	Y* ^{xxv}	Y ^{xxvi} Y ^{xxvii}	Y ^{xxviii} Y* ^{xxix}	
	<i>Aspitrigla cuculus</i>	Red gurnard	Y*		Y	
Birds, amphibians, and marine mammals	<i>Alcedo atthis</i>	Kingfisher			Y	
	<i>Delphinus delphis</i>	Dolphin	Y Y			
	<i>Merops apiaster</i>	Bee-eater		Y ^{xxx}		
	<i>Tartaruga marina</i>	Loggerhead sea turtle	Y			
Mediterranean Bivalves	<i>Pecten jacobaeus</i>	Scallop		Y		Y Y* ^{xxxi}
Mediterranean Gastropods	<i>Murex brandaris</i>	Purple shell murex		Y	Y	Y
	<i>Strombus sp.</i>	Stromb			Y?	
Sharks and Rays	<i>Scyliorhinus canicula</i>	Lesser spotted dogfish	Y		Y	
	<i>Scyliorhinus stellaris</i>	Large spotted dogfish		Y ^{xxxii}	Y ^{xxxiii}	
	<i>Torpedo torpedo</i>	Oscillated electric ray	Y	Y	Y	

ⁱ Neither specimen is treated by Andreae in his study of the Praeneste mosaic, although a photograph of them is included (2002b, 41 fig. 14). Both are very similar to a specimen in the House of the Faun mosaic identified as *Leander* sp. by Capaldo and Moncharmont (1989, 58 fig. 2:22, 67).

ⁱⁱ Palombi 1950, 430; and De Puma 1970, as lobster.

ⁱⁱⁱ Palombi 1950, 428-429; and De Puma 1970, as lobster.

- iv Klunzinger in Keller 1913, fig. 124; and Radcliffe 1921, facing 254, as *Palaemon*; Palombi 1950, 429, as *Leander* sp.; Thompson 1977, 294, as *Crangon vulgaris*; Meyboom 1977, 78, pl. 47, XXIV, as *Palaemon serratus*.
- v Palombi 1950, 430, as a medusa; Meyboom 1977, 51, 54, 80 n. 44, pl. 47, XXVII, as the bivalve *lithophaga*.
- vi The identification of this specimen as *Liza aurata* is founded on its similarity to two specimens depicted in the mosaics from House of the Faun and House VIII 2, 16 (Capaldo and Moncharmont 1989, 54 fig. 1:7, 58 fig. 2:1, 57-60). For an alternative identification as *Mugil cephalus* see Andreae 2002b, 34 fig. 2.
- vii Palombi 1950, 431, as *Mullus* cf. *surmuletus*; Meyboom 1977, 50, 80 no. 41, pl. 46, X, as *Mugil cephalus*.
- viii Klunzinger in Keller 1913, fig. 124; and Radcliffe 1921, facing 254, as *Mugil*; Palombi 1950, 428, as *Mugil* sp.; Meyboom 1977, pl. 47:X, as *M. cephalus*.
- ix Palombi 1950, 428, as *Mullus* sp.
- x This specimen is not treated by Andreae in his study of the Panisperna mosaic, although a photograph is included (2003, 145). It is similar to the specimen in the mosaic from House VIII 2, 16 identified as *Mullus surmuletus* by Capaldo and Moncharmont (1989, 54 fig.1:11, 60-61).
- xi Klunzinger in Keller 1913, fig. 124; and Radcliffe 1921, facing 254, as *Labrax lupus*; Palombi 1950, 428, as *D. labrax*.
- xii Klunzinger in Keller 1913, fig. 124; and Radcliffe 1921, facing 254, as *Scorpaena*; Palombi 1950, 429, as *S. scropha*; Thompson 1977, 294, as *S. porcus* or *S. scrofa*; Meyboom, pl. 47, VIII, as *S. scrofa*.
- xiii This specimen is not treated by Andreae in his study of the Panisperna mosaic, although a photograph is included (2003, 145). It is similar to the specimen in the Praeneste mosaic identified as *Scorpaena scrofa* by Andreae (2002, 45 fig. 24), and to a specimen in the House of the Faun mosaic identified as *Scorpaena scrofa* by Capaldo and Moncharmont (1989, 58 fig. 2:8, 64).
- xiv Klunzinger in Keller 1913, fig. 124; and Radcliffe 1921, facing 254, as *Labrus*; Palombi 1950, 428, as *E. guazza* or *D. labrax*; Thompson 1977, 294, as *D. labrax*; Meyboom 1977, pl. 47, XXII, as *Epinephulus guazza*?
- xv The identification of this specimen as *Serranus cabrilla* is founded on its similarity to two specimens depicted in the same mosaic (Andreae 2002b, 42 fig. 15, 43 fig. 19), and its similarity to a specimen depicted in the House of the Faun Mosaic (Capaldo and Moncharmont 1989, 58 fig. 2:2, 63-64). For an alternative identification as *Mugil cephalus*, see Andreae 2002b, 46 fig. 26.
- xvi Andreae 2002b, 38 fig. 12.
- xvii Klunzinger in Keller 1913, fig. 124; and Radcliffe 1921, facing 254, as *Serranus*.
- xviii Klunzinger in Keller 1913, fig. 124; Radcliffe 1921, facing 254; and Palombi 1950, 428, as *S. cabrilla*; Thompson 1977, 294, as *Lithognathus mormyrus*.
- xix Palombi 1950, 431, as *Sargus annularis*.
- xx Palombi 1950, 430, as *Sargus vulgaris*; Meyboom 1977, pl. 46, XI, as *Diplodus sargus*.
- xxi Meyboom 1977, 51, pl. 46, XXIII, as *Diplodus annularis*?
- xxii Klunzinger in Keller 1913, fig. 124; and Radcliffe 1921, facing 254, as *Chrysophrys* [now. *S. aurata*]; Palombi 1950, 428, as *Sargus vulgaris*.
- xxiii Klunzinger in Keller 1913, fig. 124; and Radcliffe 1921, facing 254; and Thompson 1977, 294, as *D. vulgaris*.
- xxiv Palombi 1950, 431; and Meyboom 1977, pl. 46, XVII, as *P. erythrinus*.
- xxv The identification of this specimen as *Trigla* sp. is founded on its similarity to two specimens depicted in the House of the Faun mosaic (Capaldo and Moncharmont 1989, 58 figs. 2:15 and 2:23, 61). For an alternative identification as *Coris julis*, see Andreae 2002b, 36, 37 fig. 9.
- xxvi Meyboom 1977, pl. 46, XVIII, as *Coris julis*.
- xxvii Meyboom 1977, pl. 46, XIX, as *Crenilabrus doderleini*?. Note also that Andreae (2002, 36, 37 fig. 12) identifies another fish in the Praeneste mosaic as *Crenilabrus doderlein*.
- xxviii Meyboom 1977, pl. 47, XVIII, as *Coris julis*.
- xxix The identification of this specimen as *Trigla* sp. is founded on its identical colouration to two specimens depicted in the House of the Faun mosaic (Capaldo and Moncharmont (1989, 58 figs. 2:15 and 2:23, 61). For alternative identifications, see: Klunzinger in Keller 1913, fig. 124 and Radcliffe 1921, facing 254, as the wrasse *Coris julis*; Palombi 1950, 428, as *Bax boops*; Meyboom 1977, pl. 47, XX, and Capaldo and Moncharmont 1989, 54 fig. 1:10, 60, as *Boops boops*.
- xxx Meyboom 1977, pl. 46, XXX, as *Alcedo hispidus*; Tammisto 1997, 41-42, as a kingfisher/bee-eater “hybrid”.
- xxxi This specimen is not treated by Andreae in his study of the Panisperna mosaic, although a photograph is included (2003, 144). It is similar to a specimen in the same mosaic identified as *Pecten jacobus* by Andreae (2003, 144, 149), and to a specimen in the House of the Faun mosaic identified as *Pecten jacobus* by Capaldo and Moncharmont (1989, 58 fig. 2:17, 66).
- xxxii Palombi 1950, 430; and Thompson 1977, 294, as *Mustelus mustelus*.
- xxxiii Klunzinger in Keller 1913, fig. 124; and Radcliffe 1921, facing 254, as *Scyllium catulus*.

Table Two: Actual dimensions of individual ichthyological specimens depicted in the Fish *Emblemata* from the House of the Faun (CdF) and House VIII 2, 16 in Pompeii.

Species	Definition of Fixed Points	Measurement (cm)	
		CdF	VIII 2, 16
Sea bass (<i>Dicentrarchus labrax</i>)	Length: upper lip to upper point of caudal fin Width: maximum body width	48.94 10.57	49.25 11.74
Large spotted dogfish (<i>Scyliorhinus stellaris</i>)	Length: snout to bottom point of caudal fin Length: point of right pectoral fin to bottom point of caudal fin	26.40 27.16	24.48 30.59
Golden grey mullet (<i>Liza aurata</i>)	Length: snout to lower point of caudal fin Width: maximum body width	32.92 6.70	30.12 6.92
Scorpion fish (<i>Scorpaena sp.</i>)	Length: upper lip to upper point of caudal fin Width: maximum body width	26.92 7.65	24.75 7.91
Purple dye murex (<i>Murex brandaris</i>)	Length: maximum shell length	9.89	10.12
Gilt head bream (top R) (<i>Sparus aurata</i>)	Length: snout to upper point of caudal fin Width: maximum body width	29.64 10.05	33.15 11.89
Sea bream (bottom L) (<i>Diplodus sp.</i>)	Length: snout to upper point of caudal fin Width: maximum body width	17.93 7.13	20.67 9.22
Octopus (<i>Octopus vulgaris</i>)	Head height: central point beneath eyes to apex Head width: maximum body width	8.75 7.66	10.53 8.83
Oscillated electric ray (<i>Torpedo torpedo</i>)	Length: snout to point of caudal fin Width: maximum body width	22.51 9.38	25.27 15.99

Figures

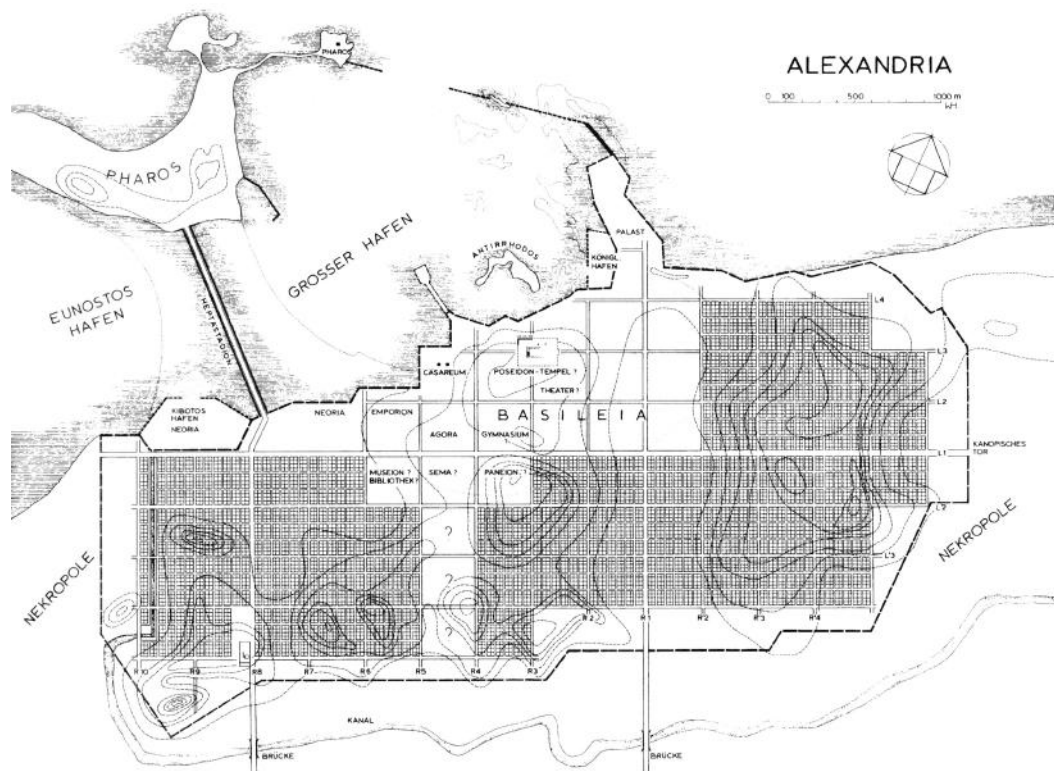


Figure 1: Plan of Ptolemaic Alexandria indicating the location of the palatial district, or “Basileia”.

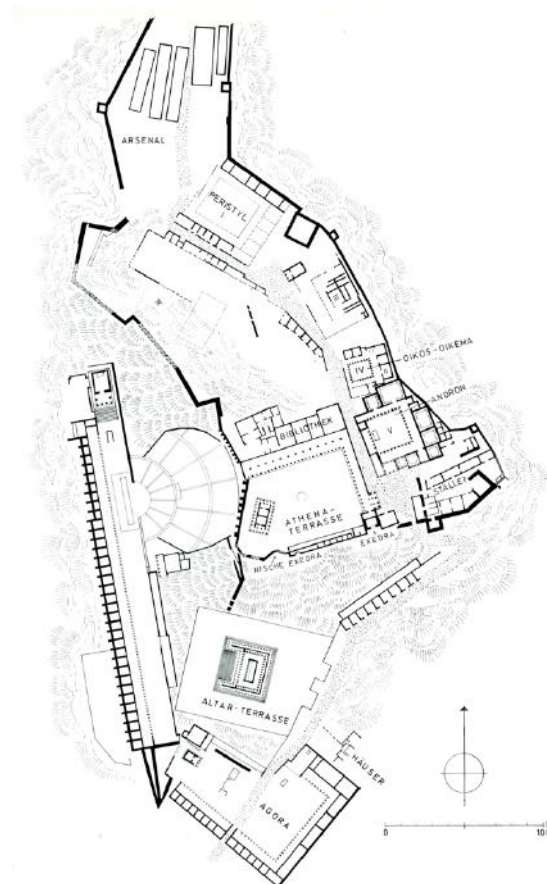


Figure 2: Plan of the royal district of Attalid Pergamon indicating the postulated position of the Attalid royal library within the sanctuary of Athena Nikephoros.



Figure 3: Satellite image showing the position of Marisa (Hebrew: *Maresha*) within the modern state of Israel. At the time of excavation, Marisa was located close to Beit Jibrîn, a town situated in Palestine. In the 1947 U.N. Partition Plan, Beit Jibrîn was designated as part of the Palestinian Arab state, but was captured by Israeli forces during the 1948 Arab-Israeli War. The Israeli kibbutz of Beit Guvrin was established on Beit Jibrîn's lands in 1949.

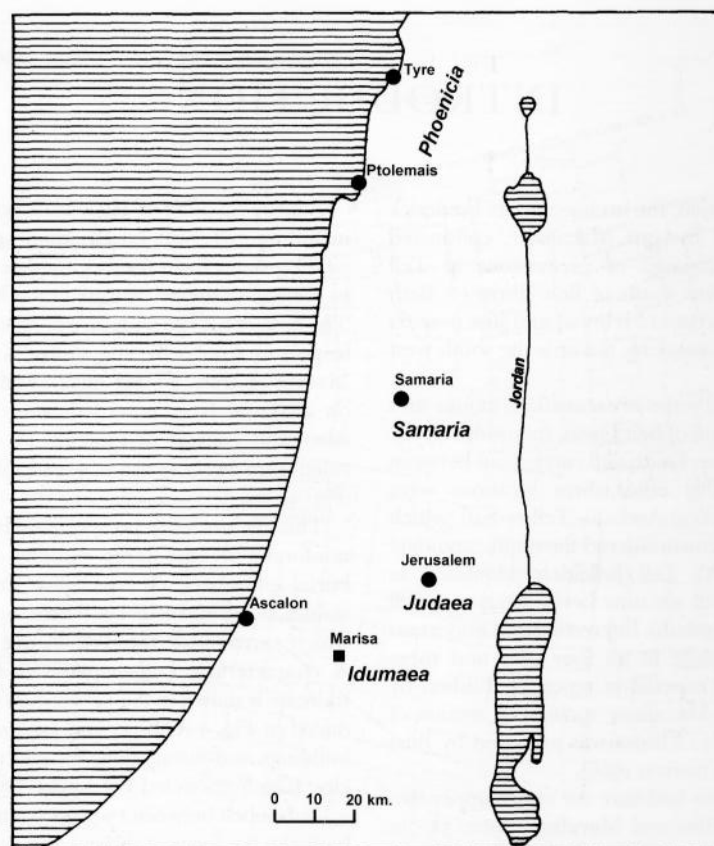


Figure 4: Map showing the location of Marisa in relation to other important towns in the Hellenistic period

ΑΠΟΛΛΟΦΑΝΗΣ ΕΣΜΑΙΟΥΑΡΞΑΣ ΤΩΝ ΕΝ ΜΑΡΙΣΗΙ
 ΠΑΝΤΩΝ ΤΩΝ ΚΑΘΥΤΟΝ ΧΡΗΣ ΤΟΤΑ ΤΟΣ ΚΑΙ ΦΙΛΟ
 ΕΒΔΟΜΗΚΟΝ ΤΑ ΚΑΙ ΤΕΣΣΑΡΑ Ε

Figure 5: Facsimile of the inscription honouring Apollophanes, the chief of the Sidonians at Marisa, found above the opening leading into the southern auxiliary chamber (XVI) from vestibule E.

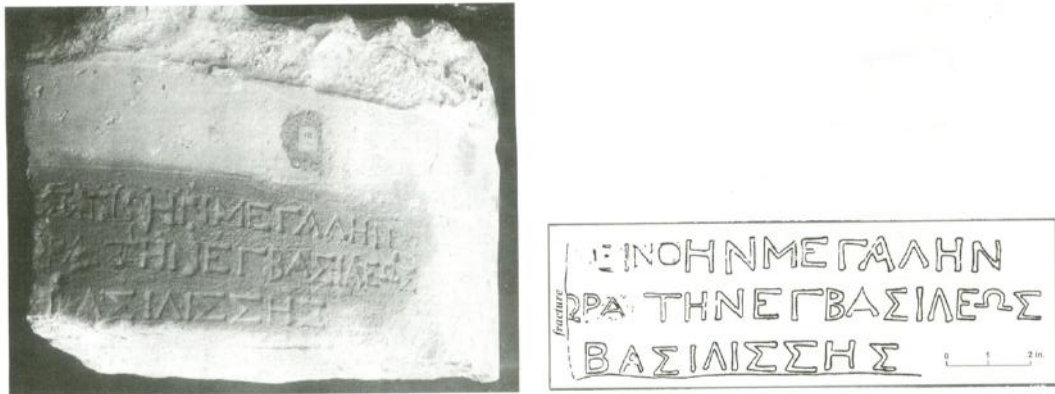


Figure 6 (*left*): Inscribed statue base excavated in the Upper City of Hellenistic Marisa, honouring Arsinoë III Philopator.

Figure 7 (*right*): Facsimile of the inscription on the statue base honouring Arsinoë III Philopator.

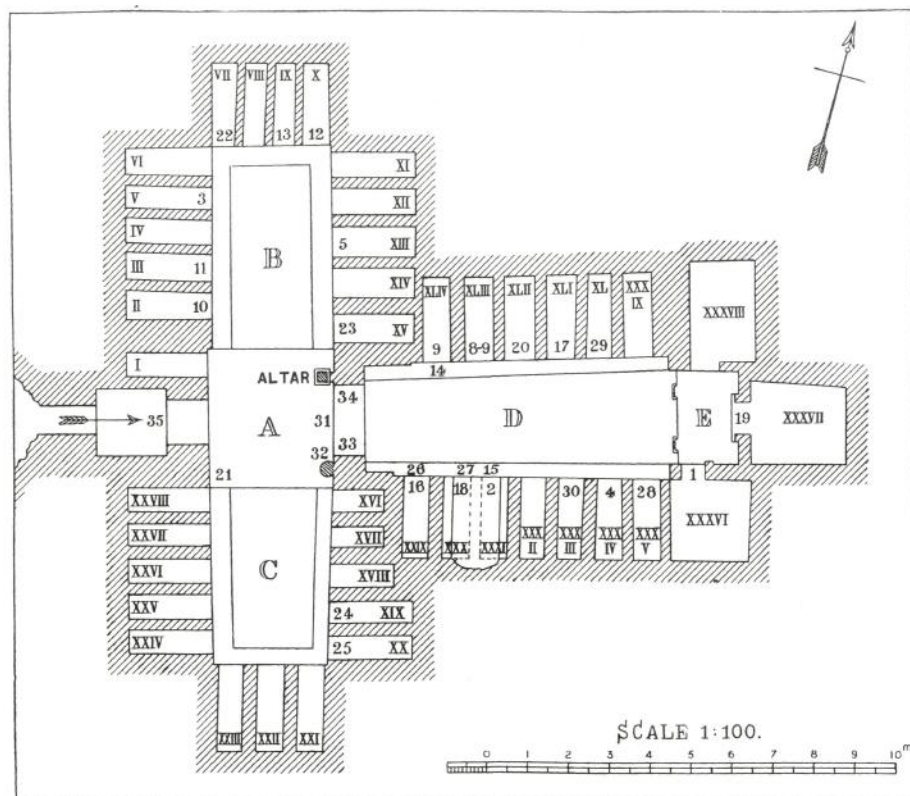


Figure 8: Ground plan of the Tomb of Apollophanes at Marisa.



Figure 9: Coloured lithograph of the Kerberos painted on the inner face of the right hand doorjamb leading from antechamber A into Chamber D of the Tomb of Apollophanes at Marisa.



Figure 9: Coloured lithograph showing the eastern end of Chamber D of the Tomb of Apollophanes at the time of its discovery, including the gabled niche known as vestibule E.

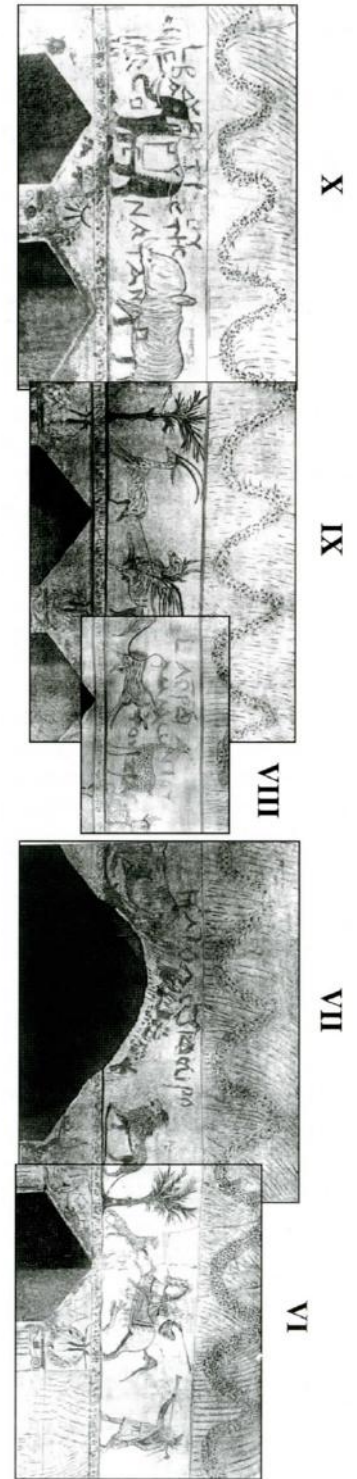
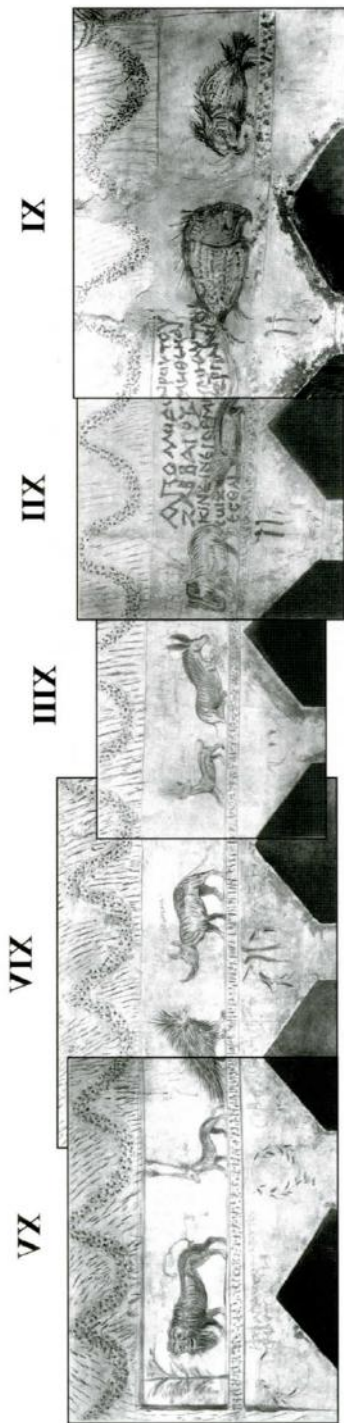


Figure 11 (*left*): Chalil Raad's photograph of the rear wall of the gabled niche (Room E) of the Tomb of Apollophanes at Marisa, showing the central *naiskos* flanked by two painted Panathenaic amphorae.



Figure 12 (*right*): Panathenaic amphora of the Hellenistic period.

Entrance to Vestibule E



Entrance from antechamber A

Figure 13: Composite of Chalil Raad's photographs documenting the painted animal frieze of the Tomb of Apollophanes at Marisa, with the two portions of the frieze arranged according to their true spatial relationship. The south frieze is positioned to the right, and the north frieze to the left, corresponding to how they would have appeared to viewers entering Chamber D from antechamber A.

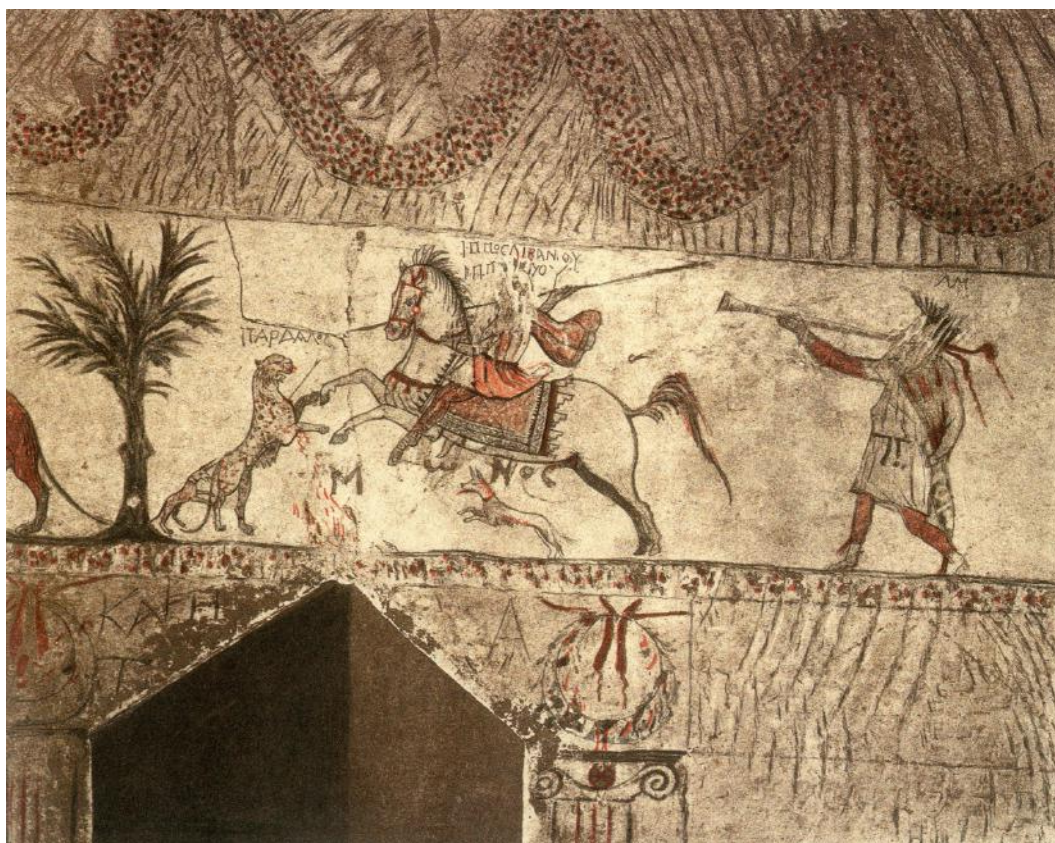


Figure 14: Coloured lithograph of the hunting scene at the western end of the southern part of the painted animal frieze of the Tomb of Apollophanes at Marisa.



Figure 15: Coloured lithograph of the lion (erroneously) labelled 'TIANΘHPOC' from the southern part of the painted animal frieze of the Tomb of Apollophanes at Marisa.



Figure 16: Coloured lithograph of the boar, the giraffe labelled 'ΚΑΜΕΛΟΠΑΡΔΑΛΟΣ', and a serpent attacking the bull labelled 'ΤΑΥΡΟΣ' from the southern part of the painted animal frieze of the Tomb of Apollophanes at Marisa.



Figure 17: Coloured lithograph of the oryx labelled 'ΟΡΥΞ' and the griffin labelled 'ΤΡΥΨ' from the southern part of the painted animal frieze of the Tomb of Apollophanes at Marisa.

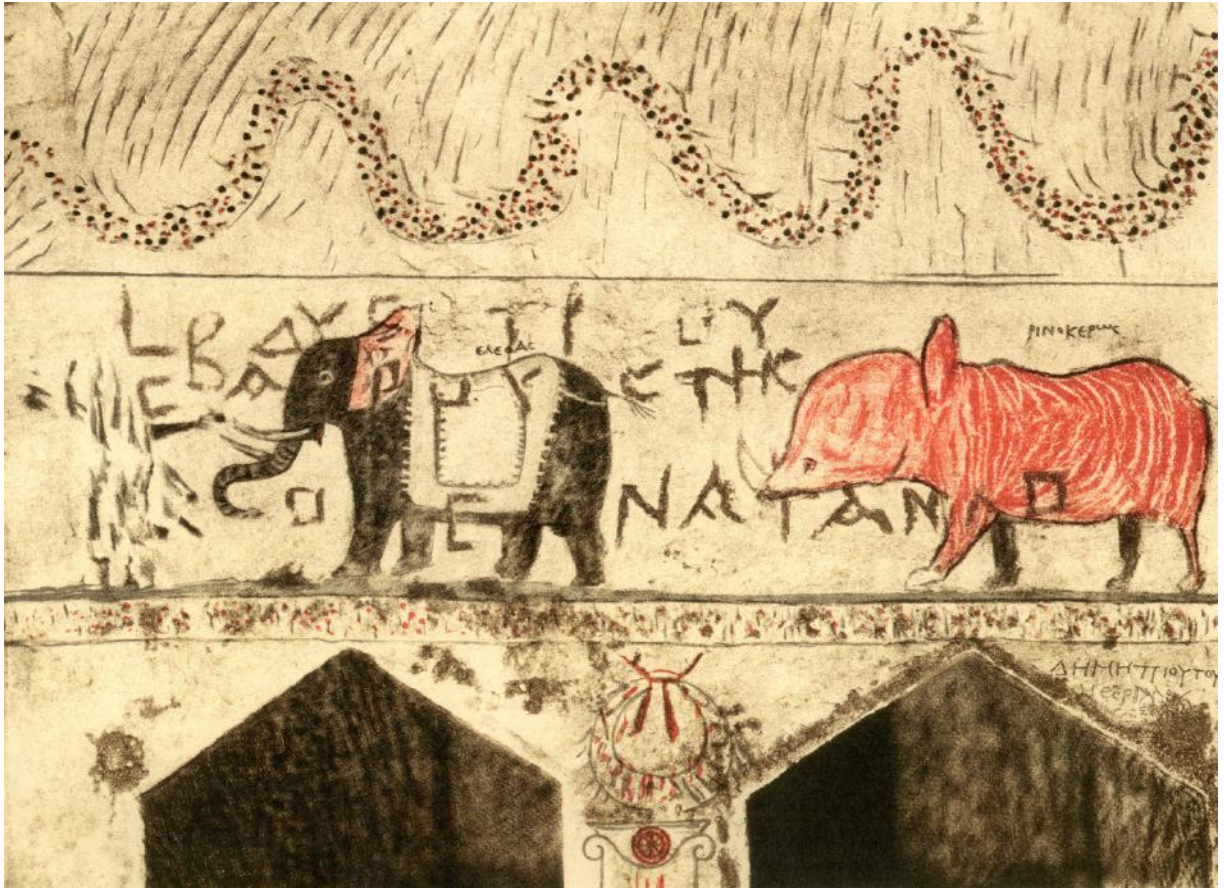


Figure 18: Coloured lithograph of the mahout, the elephant labelled 'ΕΛΕΦΑΣ', and the rhinoceros labelled 'ΡΙΝΟΚΕΡΩΣ' from the eastern end of the southern part of the painted animal frieze of the Tomb of Apollophanes at Marisa. The title above the mahout originally read 'ΑΙΘΙΟΠΙΑ', and can be made out in the corresponding photograph.



Figure 19: Chalil Raad's photograph of the two fantastical-looking fish at the eastern end of the northern part of the painted animal frieze of the Tomb of Apollophanes at Marisa. The specimen to the right has tusks and a trunk. The specimen to the left has a snout that appears to terminate in a spike.



Figure 20: Coloured lithograph of the hippopotamus and the crocodile labelled 'ΚΡΟΚΟΔΙΛΟΣ' with an ibis labelled 'ΙΒΙΣ' perching on its back from the northern part of the painted animal frieze of the Tomb of Apollophanes at Marisa.



Figure 21: Coloured lithograph of the unidentified mammal with the fragmentary label 'ΤΥΙ•Λ', the wild ass labelled 'ΟΝΑΓΡΙΟΣ' being attacked by a serpent, and the unlabelled hippopotamus from the northern part of the painted animal frieze of the Tomb of Apollophanes at Marisa.



Figure 22: Coloured lithograph of the porcupine labelled 'YCTPIE' and the rhinoceros with the fragmentary label 'ΛΟΦ' from the northern part of the painted animal frieze of the Tomb of Apollophanes at Marisa.



Figure 23: Coloured lithograph of the fantastical creature labelled 'H...C' and the lynx labelled 'ΛΥΝΞ' from the western end of the northern part of the painted animal frieze of the Tomb of Apollophanes at Marisa.

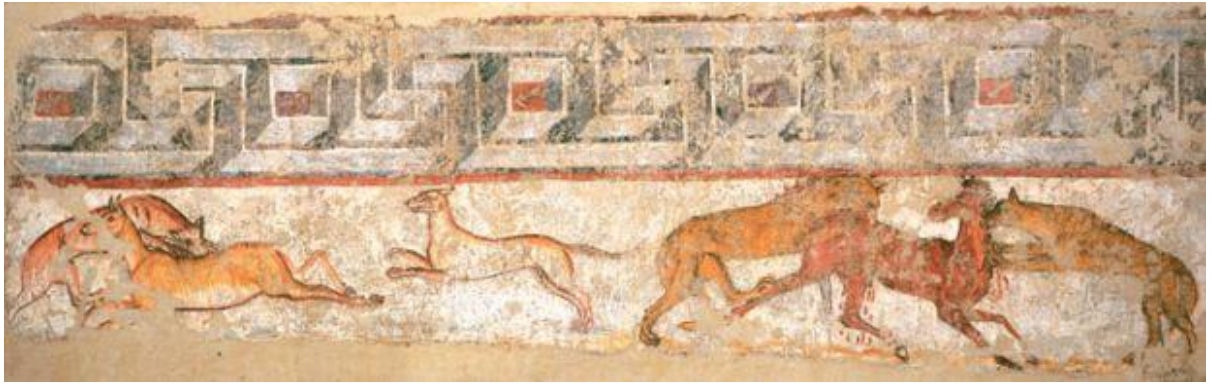


Figure 24: Part of the painted animal frieze from the Tomba François in Vulci in Italy. Second half of the fourth century B.C.

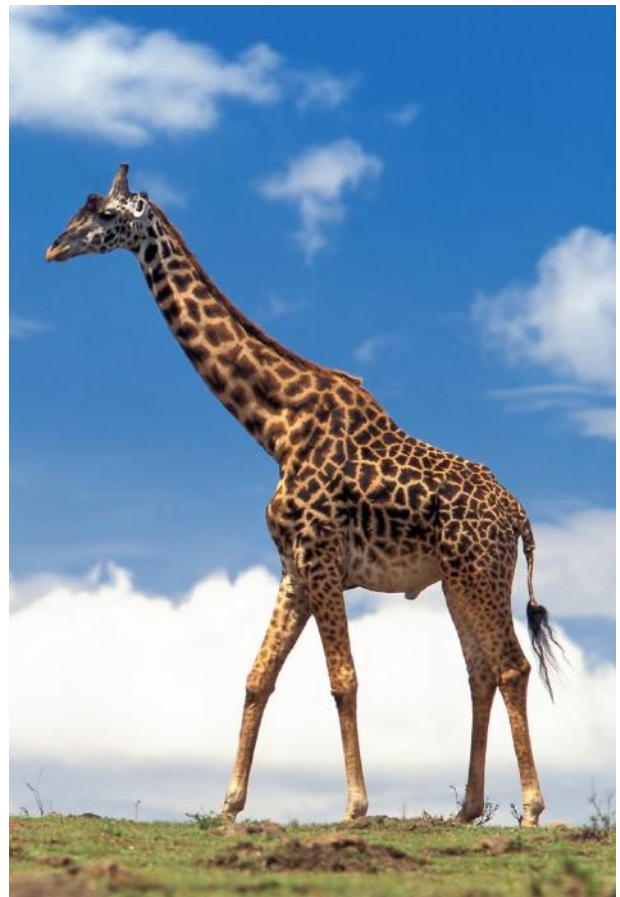
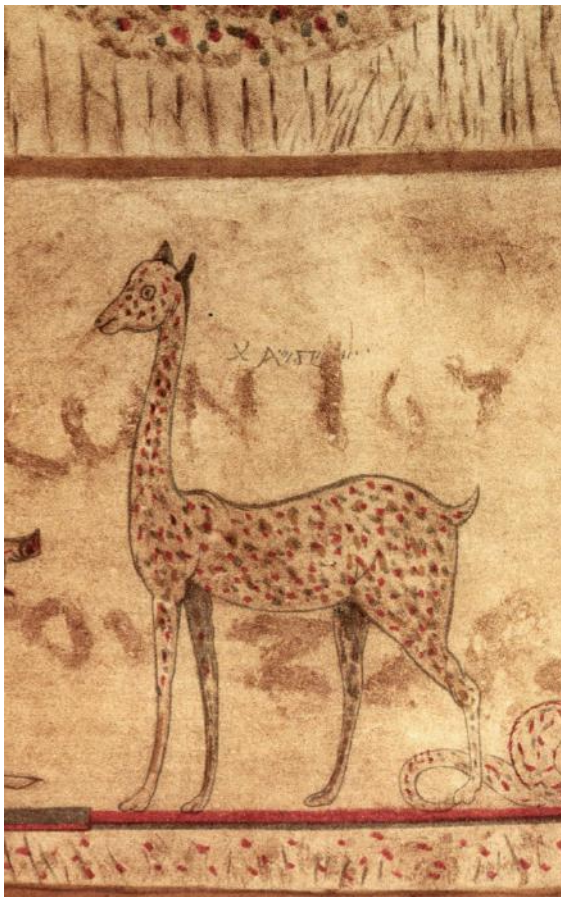


Figure 25: Comparison between the giraffe depicted in the southern part of the painted animal frieze of the Tomb of Apollophanes at Marisa and a real life specimen.



Figure 26: Comparison between the lynx depicted in the northern part of the painted animal frieze of the Tomb of Apollophanes at Marisa and a real life specimen.



Figure 27: Horseman from the painted hunting frieze decorating the rounded vault of the central chamber of a tomb in Alexandrovo in Thrace. Late-fourth or early-third century B.C.



Figure 28: Detail of the leopard hunt scene from the short hunting frieze of Alexander Sarcophagus from Sidon. Late-fourth century B.C.



Figure 29: One face of the inscribed stone *stèle* known as the Raphia decree, showing a spear-wielding Ptolemy IV Philopator riding a horse and wearing Greek-style armour and the traditional double crown of upper and lower Egypt. 217 B.C.



Figure 30: Mosaic from Shatby in Alexandria, with three Erotes hunting a stag in the central field and a border showing a procession of real and fantastical fauna.



Figure 31: Comparative drawing of part of the animal frieze of the hunt mosaic from Shatby in Alexandria and part of southern portion of the painted animal frieze of the Tomb of Apollophanes in Marisa.

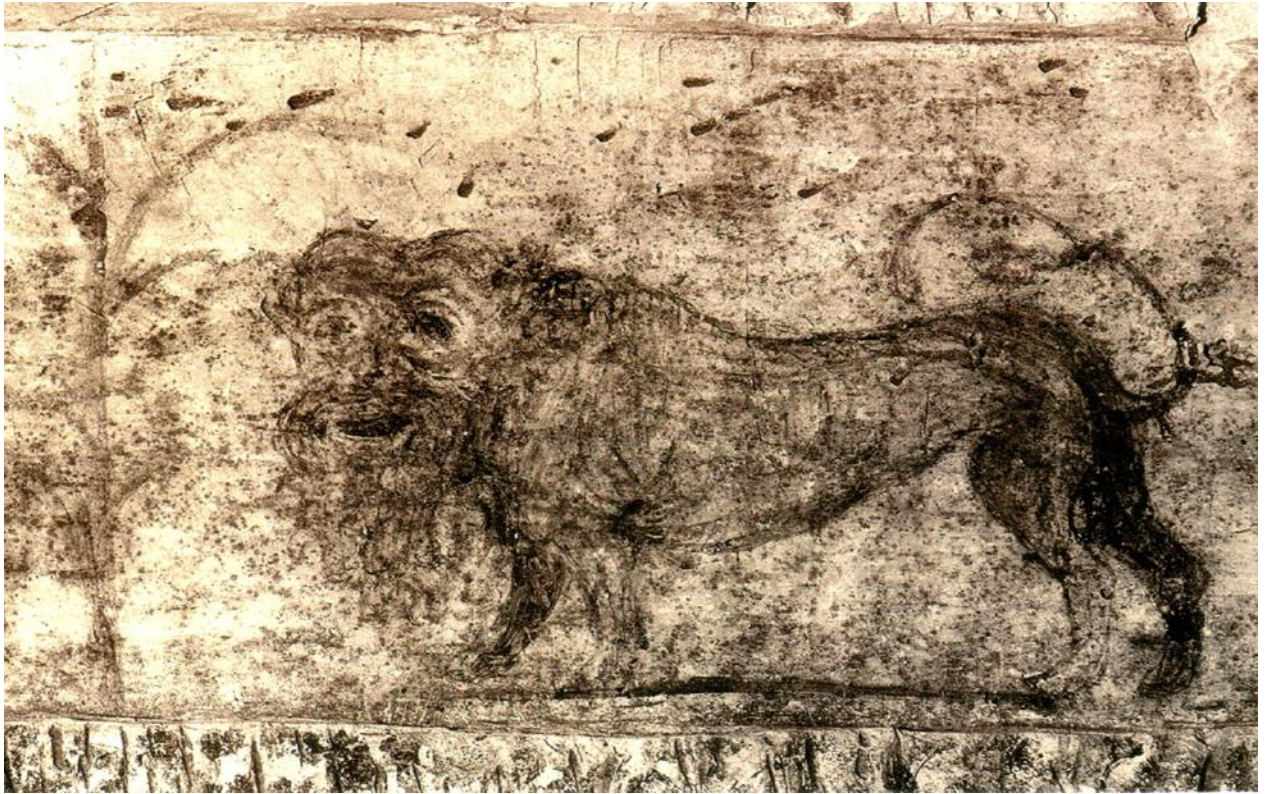


Figure 32: Chalil Raad's photograph of the fantastical creature labelled 'H...C' from the western end of the northern part of the painted animal frieze of the Tomb of Apollophanes at Marisa. The creature may represent the *mantichore* or the *honokentauros*.



Figure 33: The Nile Mosaic at Praeneste as it appears today in the Museo Archeologico Nazionale Prenestino.

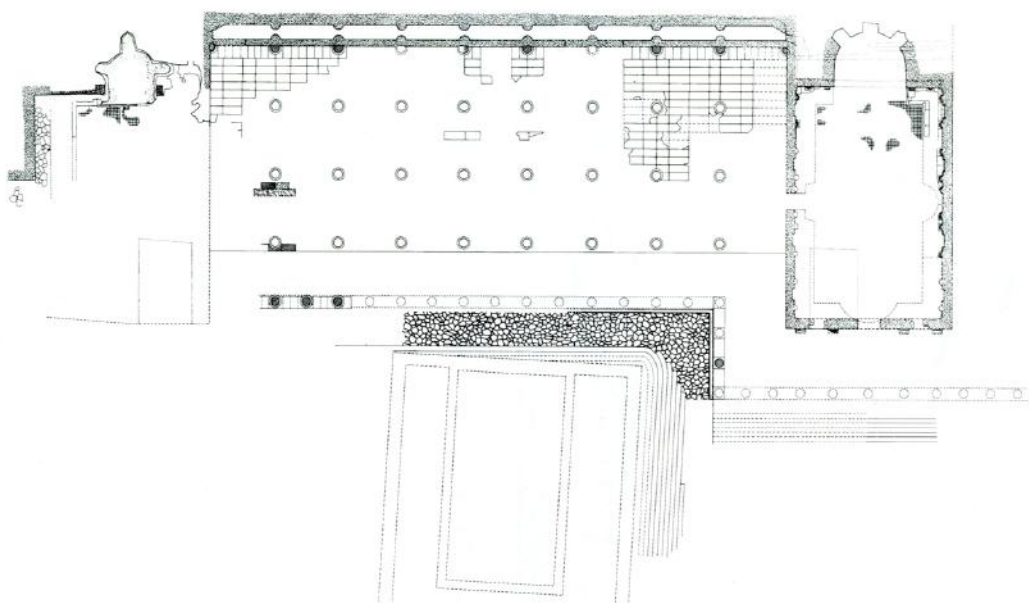


Figure 34: Plan of the Lower Complex at Praeneste.

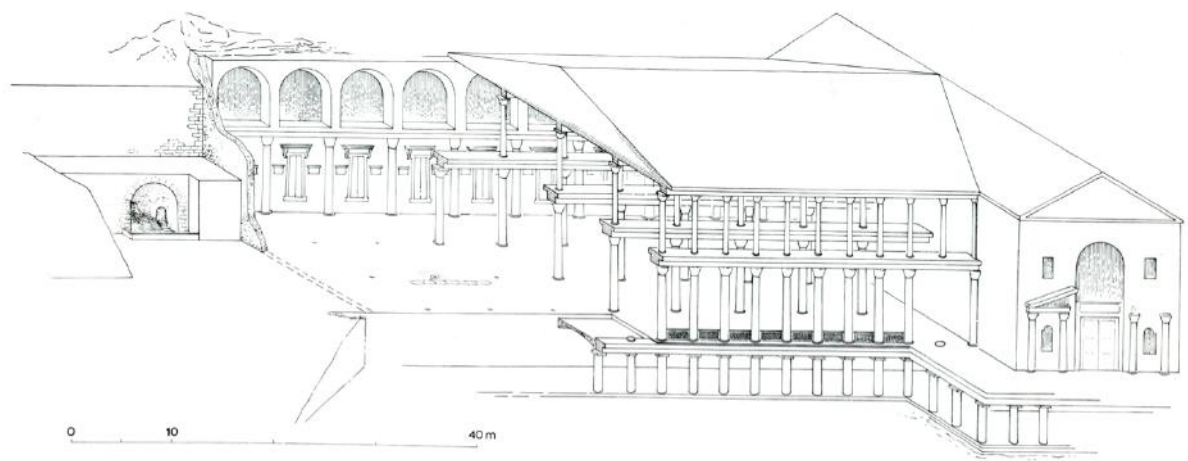


Figure 35: Axonometric re-construction the Lower Complex at Praeneste.

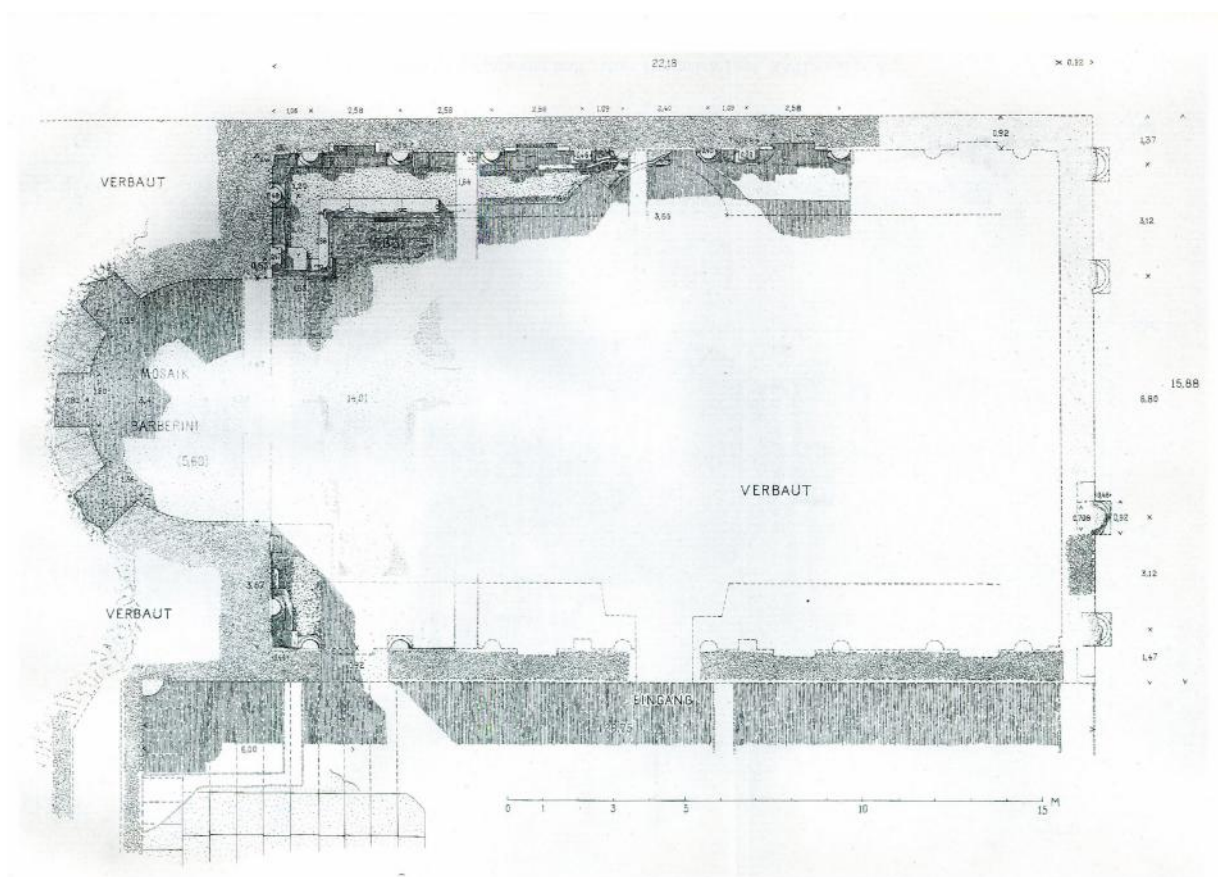


Figure 36: Plan of the apsidal hall of the Lower Complex at Praeneste, including the cave-like grotto-nymphaeum in which the Nile Mosaic was laid.

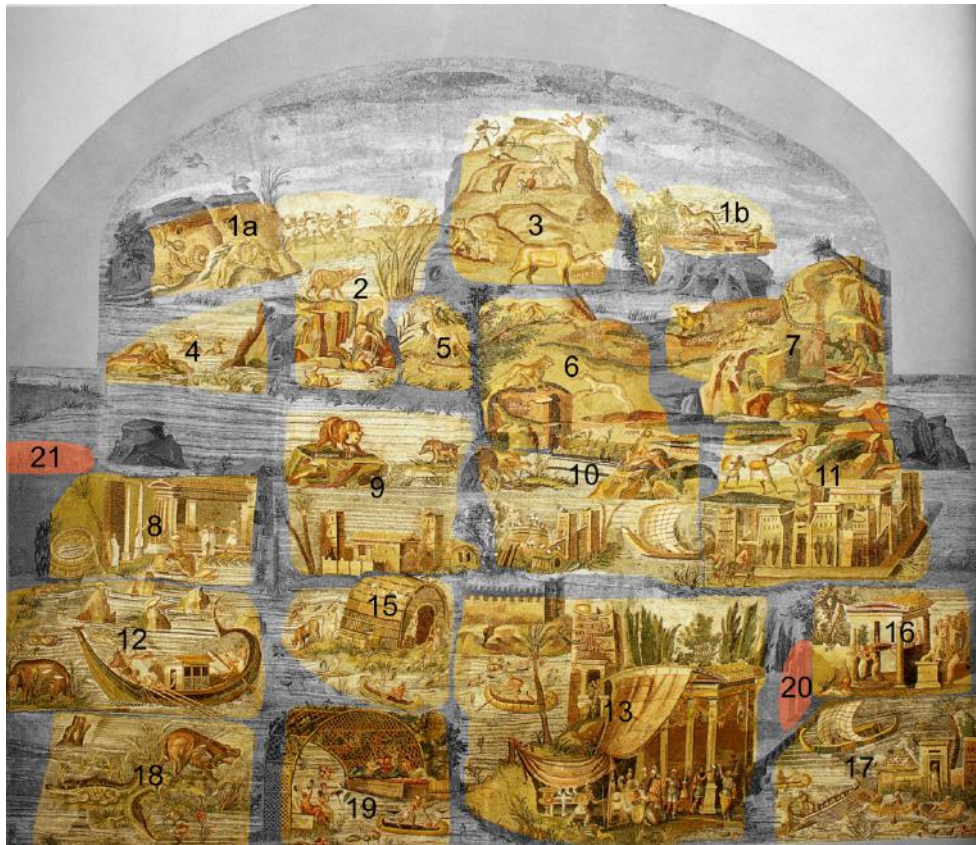


Figure 37: Graphic mapping the inventory numbers of the Dal Pozzo watercolour copies onto the Nile Mosaic at Praeneste as it appears today in the Museo Archeologico Nazionale Prenestino.

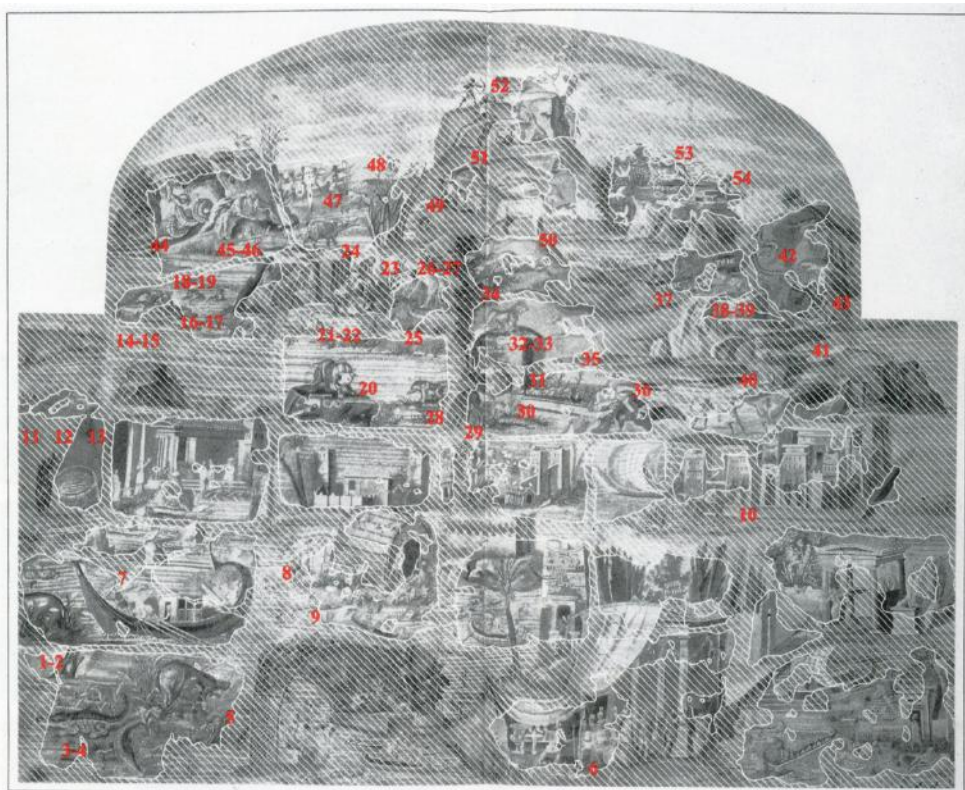


Figure 38: The Nile Mosaic at Praeneste as it appears today in the Museo Archeologico Nazionale Prenestino, but with the restored sections indicated by cross-hatching.



Figure 39: Detail from section 12 of the Nile Mosaic at Praeneste, showing a hippopotamus hunt.



Figure 40: Section 19 of the Nile Mosaic at Praeneste, showing a group of revellers relaxing beneath a waterside pergola. The original section is now in the Pergamon Museum in Berlin, having been presented by Cardinal Magalotti to Ferdinand de' Medici, the Grand duke of Tuscany, in 1628, and separated from the other sections. The pergola scene in the Palestrina mosaic is therefore a replica.

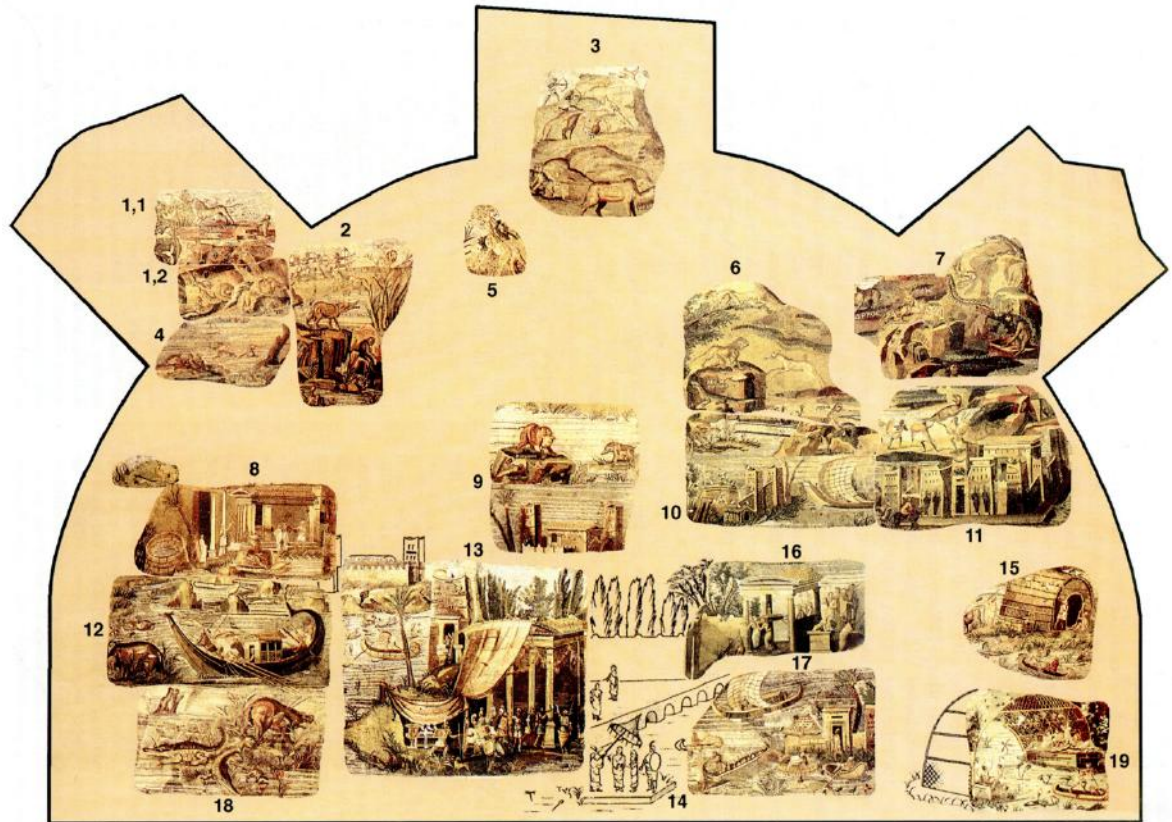


Figure 41: A recent re-construction of the Nile Mosaic at Praeneste.



Figure 42: Section 13 of the Nile Mosaic at Praeneste, showing a band of Ptolemaic soldiers and a priestess performing a libation ritual in front of a tetraprostyle pavilion-shrine with a segmental pediment.



Figure 43: Dal Pozzo watercolour copy of section 13 of the Nile Mosaic at Praeneste



Figure 44: Detail from section 13 of the Nile Mosaic at Praeneste, showing a band of Ptolemaic soldiers and a priestess performing a libation ritual.



Figure 45: Dal Pozzo watercolour copy of section 14 of the Nile Mosaic at Praeneste, showing a waterside scene with a red parasol. The figure holding a palm branch to the left is the priestess of section 13.



Figure 46: Section 17 of the Nile Mosaic at Praeneste, showing a quayside scene featuring a series of boats and a rustic farmhouse.



Figure 47: Dal Pozzo watercolour copy of section 17 of the Nile Mosaic at Praeneste. The *prorates* standing at the front of the bireme wears the Macedonian *kausia*. The bireme itself is characterised as a Hellenistic vessel thanks to its oaring system consisting of two rows of oars arranged *en echelon*, projecting through an outrigger oarbox; the adornment of its stern-post consisting of an *aphlaston* crossed by a *stylis*; its inboard turned stern-post with a small volute end; its *oculi* either side of the stern; its two- or three-pronged submerged ram; and its crew comprising *prorates*, *keleutes*, as well as auxiliaries such as *epibatai* or *hoplites*.



Figure 48: Dal Pozzo watercolour copy of section 16 of the Nile Mosaic at Praeneste, showing a procession of priests carrying the ritual sarcophagus of Osiris (?) through a propylon.



Figure 49: Detail from the painted symposium frieze that decorated that façade of a Macedonian tomb excavated at Aghios Athenasios, showing a group of six soldiers travelling to a drinking party. Late-fourth or early-third century B.C.



Figure 50: The Odyssey frieze from the Esquiline. Panel 2, showing Odysseus arriving in the land of the Laistrygonians. 1st Century B.C.



Figure 51: Section 7 of the Nile Mosaic at Praeneste, showing a bear labelled 'ΔΡΚΟΣ' (a misspelling for 'ΑΡΚΟΣ'), two cheetahs (erroneously) labelled 'ΤΙΓΡΙΣ', a large snake coiled around a rocky outcrop, a baboon originally labelled 'ΚΑΤΤΥΟΣ' and a fantastical creature with a crocodile-like body and dog-like head labelled 'ΚΡΟΚΟΔΙΛΟΣΧΕΡΑΙΟΣ'.



Figure 52: Dal Pozzo watercolour copy of section 7 of the Nile Mosaic at Praeneste.



Figure 53: Section 3 of the Nile Mosaic at Praeneste, showing two African hunters armed with bows, a hound pouncing on a heron, a peacock, two more birds, a striped hyena labelled KPOKKOTAC, and a camel labelled VABOYC.



Figure 54: Dal Pozzo watercolour copy of section 3 of the Nile Mosaic at Praeneste. To the right hand side, the artist has sketched the outlines of a now-lost elephant.



Figure 55: Section 2 of the Nile Mosaic at Praeneste, showing a group of African hunters armed with bows, a sphinx-monkey climbing in a tree labelled $\Phi\text{Ι}\text{Ν}\text{Γ}\text{ΙΑ}$, a *xiphias* creature labelled $\text{Ε}\text{Ι}\text{Ο}\text{Ι}\text{Γ}$, a monkey seated on a rock, and two large crabs.



Figure 56: Dal Pozzo watercolour copy of section 2 of the Nile Mosaic at Praeneste.



Figure 57 (*left*): The upper part of section 1 of the Nile Mosaic at Praeneste, showing a series of falling birds, a female ass-centaur labelled 'HONOKENTAYPA', and a seated monkey.



Figure 58 (*right*): The lower part of section 1 of the Nile Mosaic at Praeneste, showing a large snake catching a falling bird in its mouth, and two spotted hyenas labelled ΘΩΑΝΤΕC.



Figure 59: Dal Pozzo watercolour copy of section 1 of the Nile Mosaic at Praeneste.



Figure 60: Section 11 of the Nile Mosaic at Praeneste, showing a crocodile-panther labelled 'ΚΡΟΚΟΔΙΛΟΠΑΡΔΑΛΙΣ', a group of African hunters, and an Egyptian temple complex. The temple seems to be Ptolemaic as opposed to Dynastic, since its pylon is equipped with statues as opposed to the flagpoles typical of the Old Kingdom: see Traunecker 2000, 149-160.



Figure 61: Dal Pozzo watercolour copy of section 11 of the Nile Mosaic at Praeneste.



Figure 62: Section 9 of the Nile Mosaic at Praeneste, showing a rhinoceros labelled 'PINOKEYGOC', a hog monkey (?) labelled 'ΧΟΙΡΟΠΙΘΗΚΗ', and a temple enclosure.



Figure 63: Dal Pozzo watercolour copy of section 9 of the Nile Mosaic at Praeneste.



Figure 64: Comparison between the rhinoceros labelled 'ΡΙΝΟΚΕΡΩΣ' in the Nile Mosaic at Praeneste and a real life specimen.



Figure 65: Section 5 of the Nile Mosaic at Praeneste, showing two giraffes labelled 'ΚΑΜΕΛΟΠΑΡΔΑΛΙΣ' (originally perhaps 'ΚΑΜΕΛΟΠΑΡΔΑΛΙΣ'), and a curious looking upside down creature.



Figure 66: Dal Pozzo watercolour copy of section 5 of the Nile Mosaic at Praeneste.



Figure 67: Comparison between the giraffes labelled 'Κ.ΜΕΛΟΠΑΡΑΛΛΙ' in the Nile Mosaic at Praeneste and a real life specimen.



Figure 68: Section 6 of the Nile Mosaic at Praeneste, showing a *kepos* monkey climbing in a tree labelled 'KHIYIEN', a flamingo-like bird, a lioness sucking her young labelled 'ΛΕΑΙΝΑ', an rushing onager, a lizard labelled 'CAY.OC TCHXICNIE', and a lynx labelled 'ΛΥΝΞ'.



Figure 69: Dal Pozzo watercolour copy of section 6 of the Nile Mosaic at Praeneste. In the top right hand corner, the artist has sketched the outlines of a now-lost elephant.



Figure 70: Section 10 of the Nile Mosaic at Praeneste, showing a pair of warthogs, an African hunter armed with a bow, an ibis farm and a sailing boat.



Figure 71: Dal Pozzo watercolour copy of section 10 of the Nile Mosaic at Praeneste.



Figure 72: The mass of *papier mâché* known as the Konvolut, from which the fifty or so fragments of the Artemidoros papyrus were extracted.



Figure 73: Map on the *recto* of the Artemidoros Papyrus.



Figure 74: Two bearded heads drawn on the *recto* of Section A of the Artemidoros Papyrus.

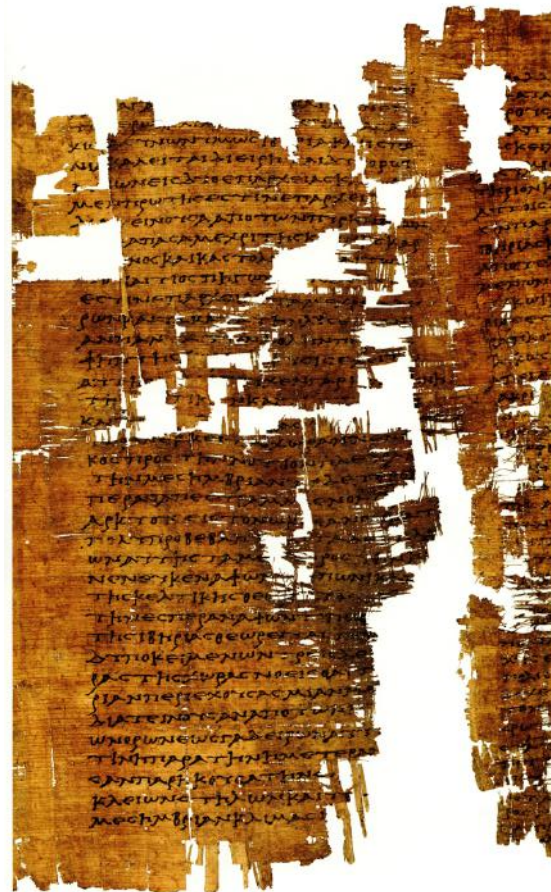


Figure 75: Column IV on the *recto* of Section C of the Artemidoros Papyrus, containing an extract from Book II of Artemidoros of Ephesos' *Geographoumena*.

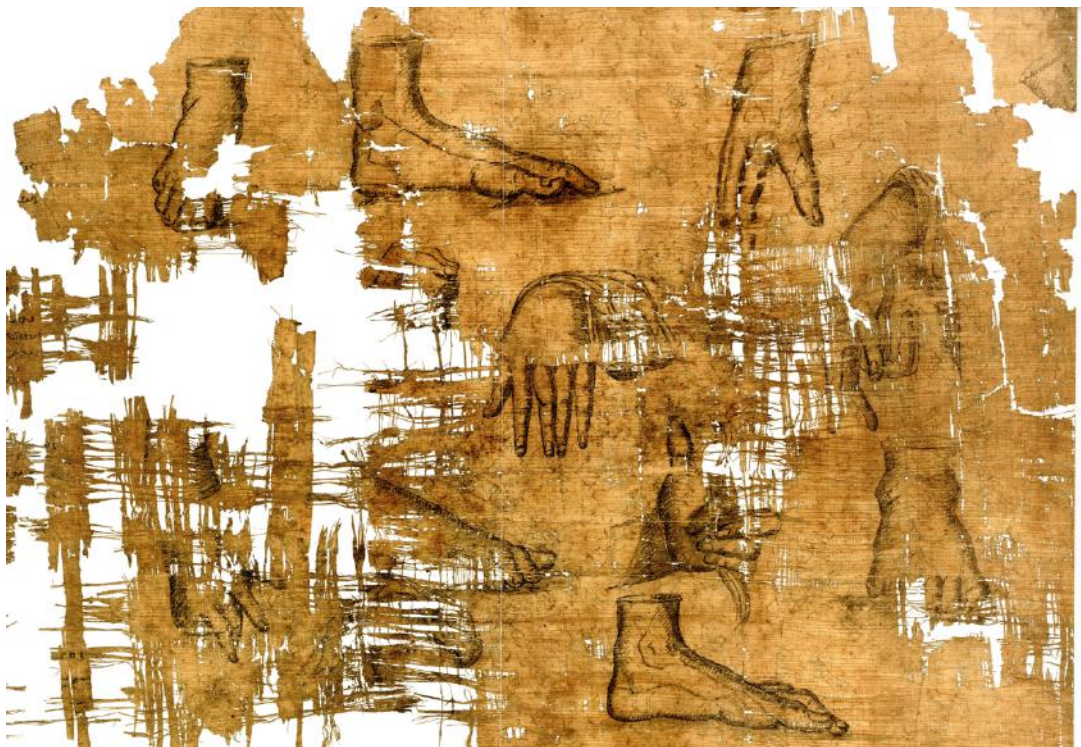


Figure 76: Hands and feet drawn on the *recto* of Section C of the Artemidoros Papyrus.



Figure 77: The giraffe labelled ‘καμελοπόρδαλις’ on the *verso* of the Artemidoros papyrus (V21).

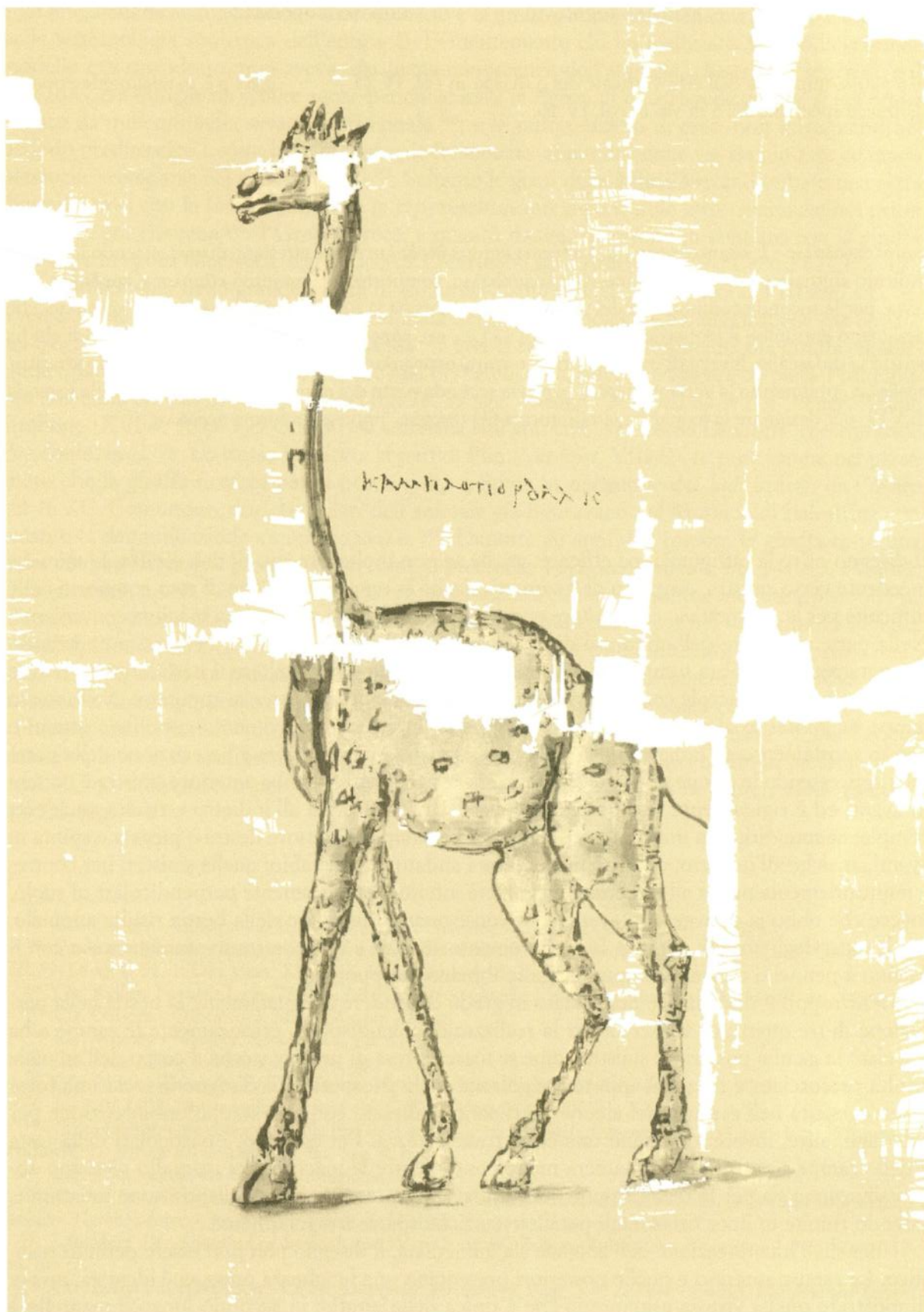


Figure 78: Facsimile of the giraffe labelled 'καμελοπορδαλις' from the *verso* of the Artemidoros papyrus (V21).



Figure 79: The vignette depicting a griffin labelled 'γρύψ' abducting a leopard cub from its mother labelled 'πόρ[δαλις]' on the *verso* of the Artemidoros papyrus (V19).



Figure 80: Facsimile of the vignette depicting a griffin labelled 'γρύψ' abducting a leopard cub from its mother labelled πόρ[δαλις] from the *verso* of the Artemidoros papyrus (V19).



Figure 81: The hyena on the *verso* of the Artemidoros papyrus (V2).



Figure 82: Facsimile of the hyena from the *verso* of the Artemidoros papyrus (V2).



Figure 83: The vignette depicting a leopard labelled 'πά[νθηρ]' fighting a snake labelled 'δράκων' on the *verso* of the Artemidoros papyrus (V25).



Figure 84: Facsimile of the vignette depicting a leopard labelled 'πά[νθηρ]' fighting a snake labelled 'δράκων' from the *verso* of the Artemidoros papyrus (V25).



Figure 85: The vignette depicting a *myrmex* lion labelled 'μύ[ρ]μηξ' fighting a snake on the *verso* of the Artemidoros papyrus (V22).



Figure 86: Facsimile of the vignette depicting a *myrmex* lion labelled 'μύ[ρ]μηξ' fighting a snake from the *verso* of the Artemidoros papyrus (V22).



Figure 87: The vignette depicting an elephant labelled ‘*ῥτειρος ἐλ[έ]φας*’ fighting a snake labelled ‘*χ[έρ]κυδ[ρος] ὄφις (?)*’ on the *verso* of the Artemidoros papyrus (V16).



Figure 88: Facsimile of the vignette depicting an elephant labelled ‘*ῥτειρος ἐλ[έ]φας*’ fighting a snake labelled ‘*χ[έρ]κυδ[ρος] ὄφις (?)*’ from the *verso* of the Artemidoros papyrus (V16). (After Gallazzi, Kramer and Settis 2008, 372).



Figure 89: The vignette depicting a *xiphias* creature labelled ‘ξιφίας’ fighting a “saw-tuna” labelled ‘θυνν[ό-] πριτ[ις]’ on the *verso* of the Artemidoros papyrus (V9).



Figure 90: Facsimile of the vignette depicting a *xiphias* creature labelled ‘ξιφίας’ fighting a “saw-tuna” labelled ‘θυνν[ό-] πριτ[ις]’ from the *verso* of the Artemidoros papyrus (V9).

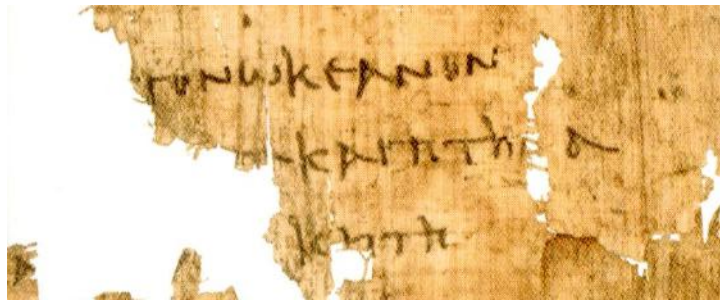


Figure 91: The general title of the animal sketches on the *verso* of the Artemidoros Papyrus.



Figure 92: A portion of the *verso* of Section C of the Artemidoros Papyrus, showing the distribution of different types of creature across the height of the roll.



Figure 93: Two panther-crocodiles labelled 'χέρκυδροι πανθηροκορκόδειλο[ι]' on the *verso* of the Artemidoros papyrus (V3).



Figure 94: Facsimile of two panther-crocodiles labelled 'χέρκυδροι πανθηροκορκόδειλο[ι]' from the *verso* of the Artemidoros papyrus (V3).



Figure 95: The wild ram labelled 'κρίάγων' on the *verso* of the Artemidoros papyrus (V4).



Figure 96: Facsimile of the wild ram labelled 'κρίάγων' from the *verso* of the Artemidoros papyrus (V4).



Figure 97: The Egyptian goose labelled ‘χίναλώπηξ’ on the *verso* of the Artemidoros papyrus (V8).

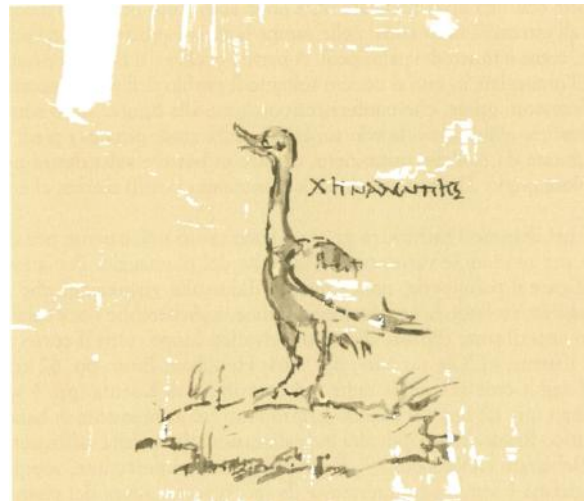


Figure 98: Facsimile of the Egyptian goose labelled ‘χίναλώπηξ’ from the *verso* of the Artemidoros papyrus (V8).



Figure 99 (*left*): The bull on the *verso* of the Artemidoros papyrus (V35).

Figure 100 (*right*): Facsimile of the bull from the *verso* of the Artemidoros papyrus (V35).



Figure 101: The vignette depicting a lynx labelled 'λύγξ' fighting a goat labelled 'αἴγαγρο[c]' on the *verso* of the Artemidoros papyrus (V38).



Figure 102: Facsimile of the vignette depicting a lynx labelled 'λύγξ' fighting a goat labelled 'αἴγαγρο[c]' from the *verso* of the Artemidoros papyrus (V38).



Figure 103: Detail from the Nilotic Mosaic laid in *exedra* 36 of the House of the Faun in Pompeii.

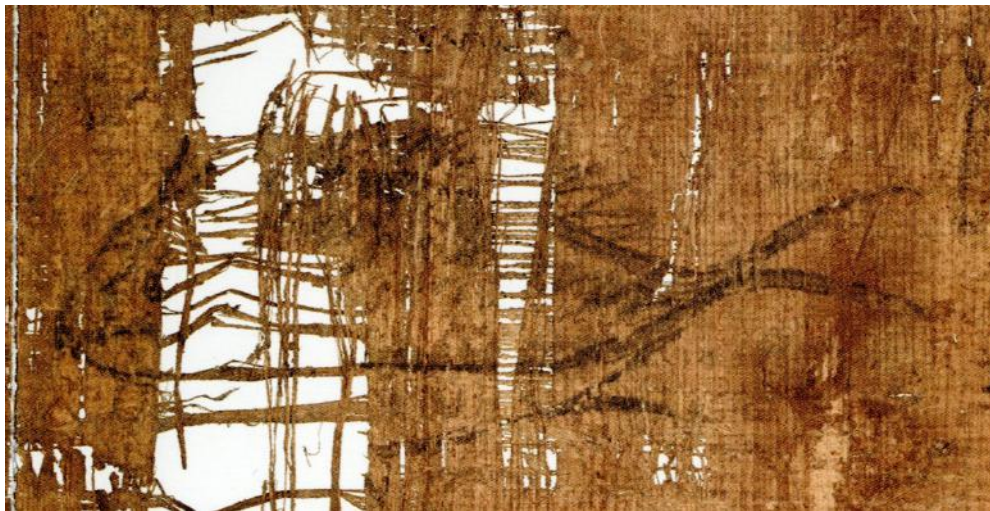


Figure 104: The “hare-fish” labelled ‘λαγωός’ on the *verso* of the Artemidoros papyrus (V5).



Figure 105: Facsimile of the “hare-fish” labelled ‘λαγωός’ from the *verso* of the Artemidoros papyrus (V5).



Figure 106: The “falcon-fish” labelled ‘ἰέραξ’ on the *verso* of the Artemidoros papyrus (V11).

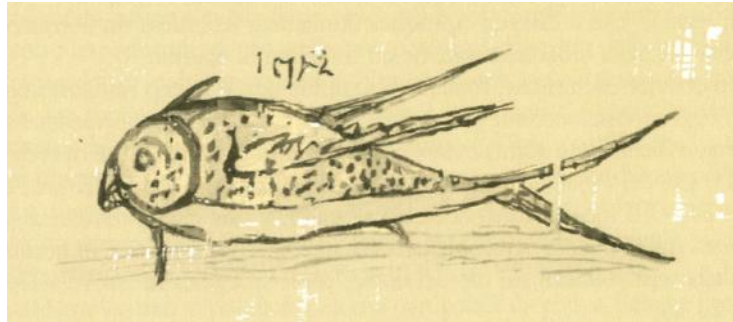


Figure 107: Facsimile of the “falcon-fish” labelled ‘ἰέραξ’ from the *verso* of the Artemidoros papyrus (V11).



Figure 108: The “bull-fish” labelled ‘ταῦρος’ on the *verso* of the Artemidoros papyrus (V17).



Figure 109: Facsimile of the “bull-fish” labelled ‘ταῦρος’ from the *verso* of the Artemidoros papyrus (V17).



Figure 110: The hammerhead labelled 'ζύγαινα' on the *verso* of the Artemidoros papyrus (V18).



Figure 111: Facsimile of the hammerhead labelled 'ζύγαινα' from the *verso* of the Artemidoros papyrus (V18).



Figure 112: The big cat labelled 'κάκτωρ' on the *verso* of the Artemidoros papyrus (V6).



Figure 113: Facsimile of the big cat labelled 'κάτωρ' from the *verso* of the Artemidoros papyrus (V6).



Figure 114: The cloven footed creature labelled 'ὄτος χέρυδρος' on the *verso* of the Artemidoros papyrus (V24).



Figure 115: Facsimile of the cloven footed mammal labelled 'ὄτος χέρυδρος' from the *verso* of the Artemidoros papyrus (V24).



Figure 116: Section of the *recto* of the Eudoxus papyrus from the archive of the Great Serapeion at Memphis, containing an astrological text accompanied by diagrams. c. 160 – 150 B.C.



Figure 117: A Fayyum schoolteacher's papyrus, with syllabic exercises and number sequences separated by drawings of slender, pavilion-style architecture.

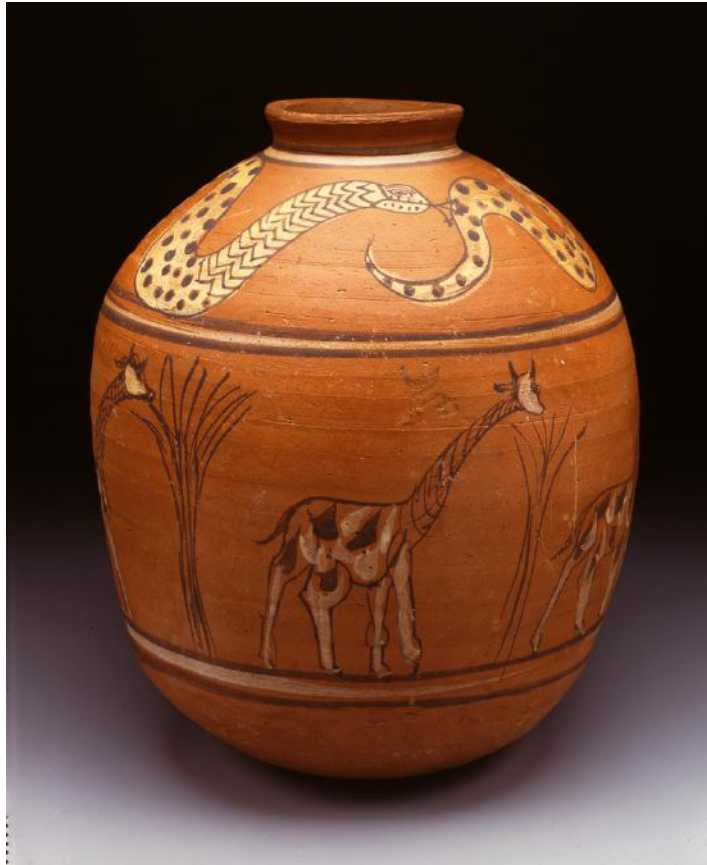


Figure 118: Red-slipped Meroitic pot, showing five giraffes interspersed among a series of trees. First century B.C.

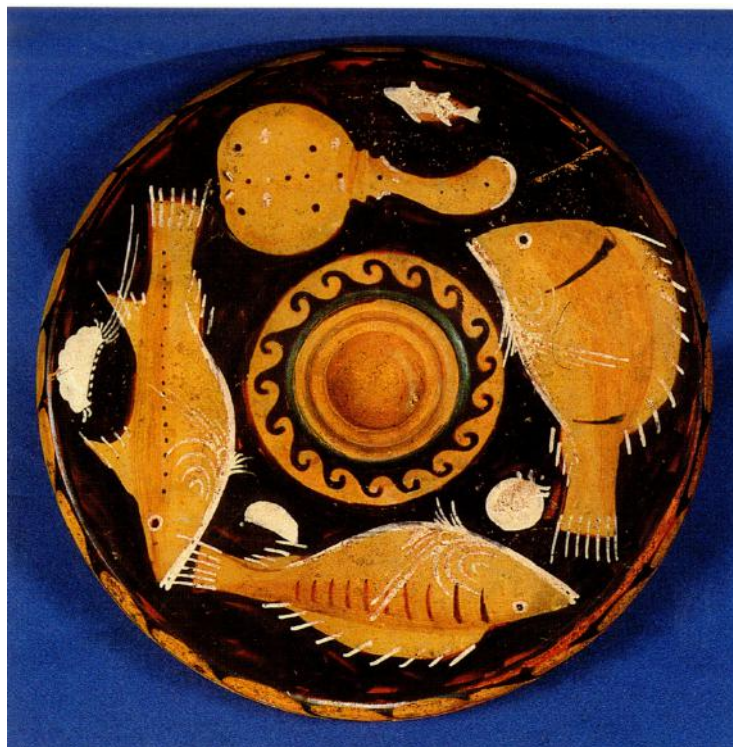


Figure 119: Campanian red-figure fish-plate by the Torpedo Painter, showing a striped perch, a two-banded bream, an oscillated electric ray, a bass, and four small white sea creatures in the background. *c.* 340 – 320 B.C.

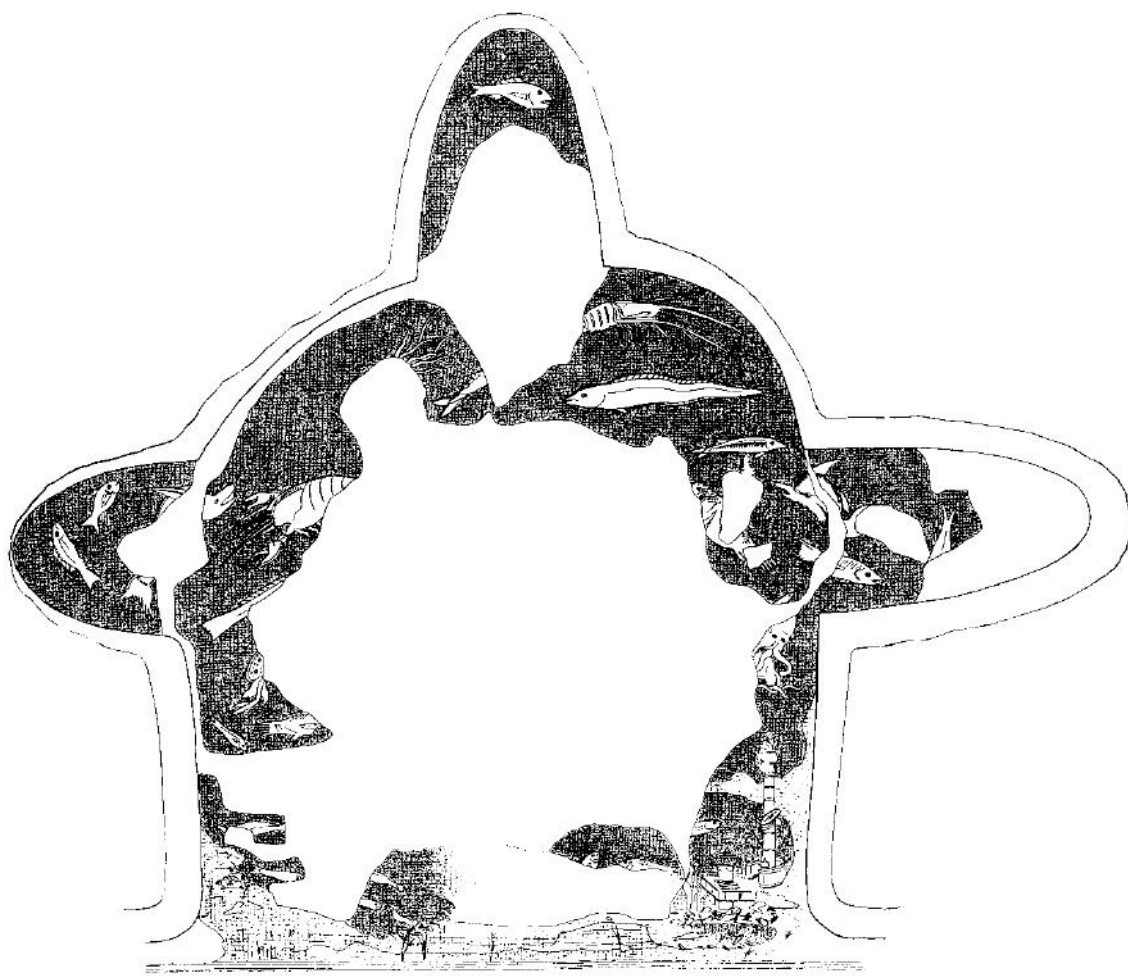


Figure 120: Drawing of the fish mosaic from the 'Cave of the Fates' of the Lower Complex at Praeneste.



Figure 121: The right hand promontory of the fish mosaic at Praeneste, showing a fisherman carrying a net, and a terrace of pseudo-isodomic masonry supporting an altar and a column-shrine set inside an *exedra*. On the projecting spit of land above the shrine we may observe a *lagobolon* resting against a rock and the heel of an otherwise destroyed human figure, presumably a fisherman.



Figure 122: Detail from the left hand promontory of the fish mosaic at Praeneste, showing a turtle ambling along the sandy coast.



Figure 123: Detail from the fish mosaic at Praeneste showing a fisherman standing on the shore.

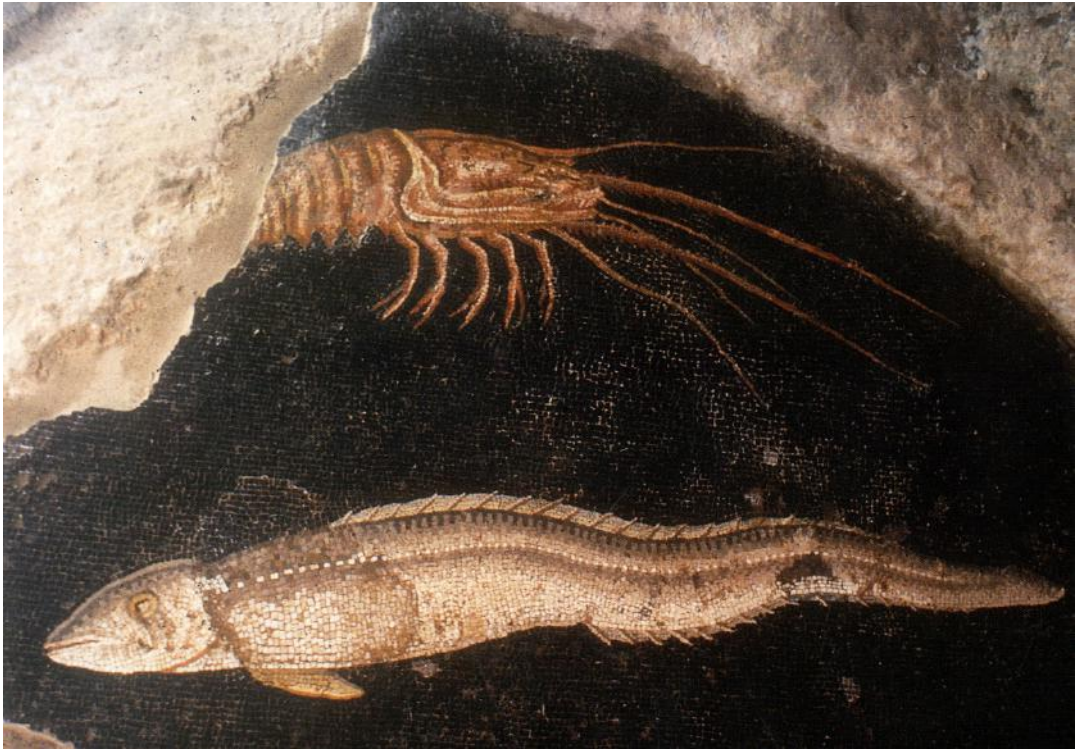


Figure 124: Eel (*Palinurus vulgaris*) and lobster (*Muraena helena*) depicted close to the upper right hand edge of the fish mosaic at Praeneste.



Figure 125: Comparison between the scorpion fish (*Scorpaena scrofa*) depicted in the fish mosaic at Praeneste and a real life specimen.



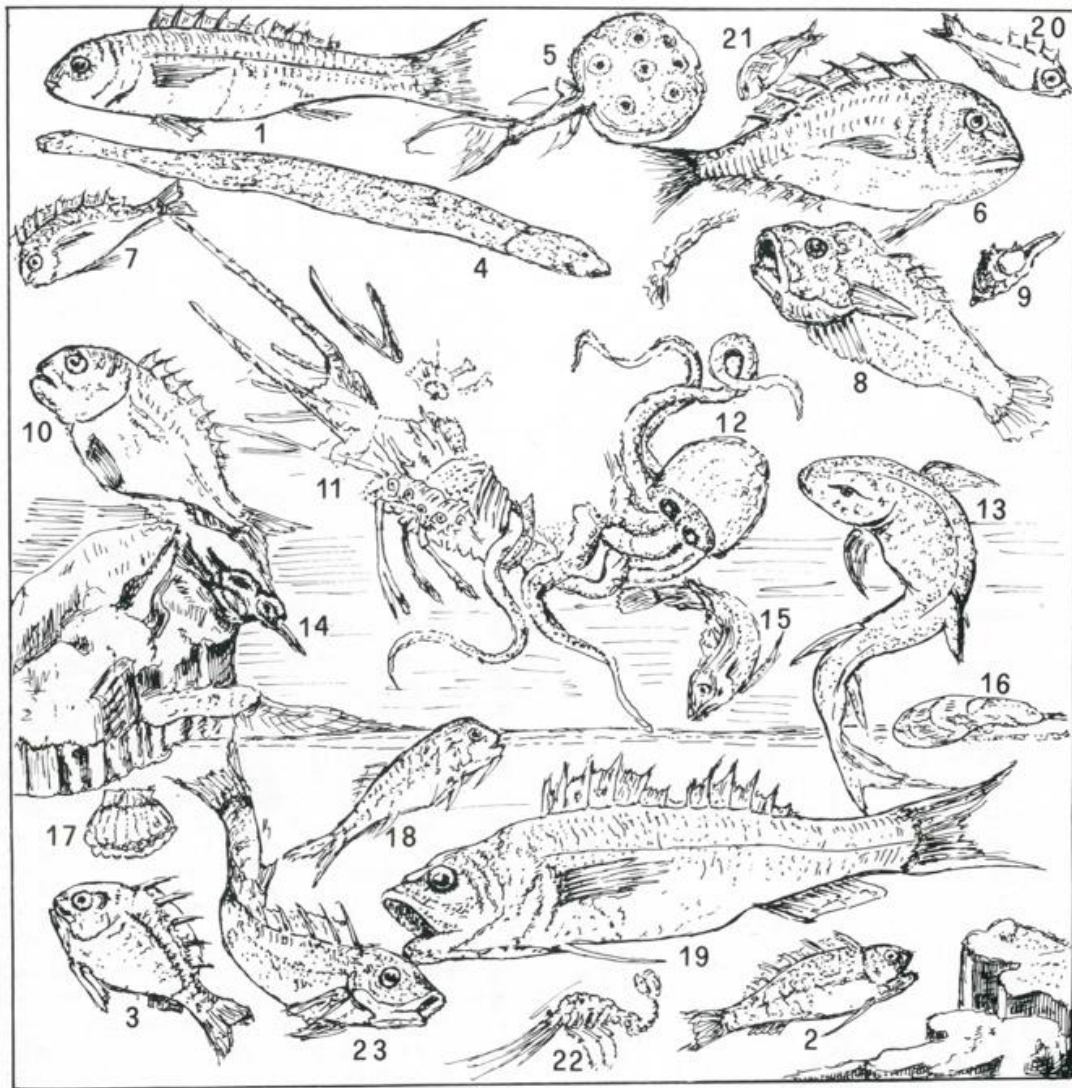
Figure 126: Comparison between the European sea sturgeon (*Acipenser sturio*) depicted in the fish mosaic at Praeneste and a real life specimen.



Figure 127: Comparison between the dolphin (*Delphinus delphis*) depicted in the fish mosaic at Praeneste and a real life specimen.



Figure 128: Fish *emblema* from the House of the Faun at Pompeii.



2 a. Emblema a mosaico con pesci (B). Restituzione grafica. 1) *Liza aurata*; 2) *Serranus cabrilla*; 3) *Diplodus vulgaris*; 4) *Muraena helena*; 5) *Torpedo torpedo*; 6) *Sparus aurata*; 7) *Sparus pagrus*; 8) *Scorpaena scrofa*; 9) *Murex brandaris*; 10) *Dentex dentex*; 11) *Palinurus vulgaris*; 12) *Octopus vulgaris*; 13) *Scyllorhinus stellaris*; 14) *Merops apiaster*; 15) *Trigla* sp.; 16) *Penaeidae*; 17) *Pecten jacobaeus*; 18) *Mullus barbatus*; 19) *Dicentrarchus labrax*; 20) *Diplodus sargus*; 21) *Diplodus annularis*; 22) *Leander* sp.; 23) *Trigla* sp. (T. *Lucerna* ?).

Figure 129: Line drawing of the fish *emblema* from the House of the Faun at Pompeii, with Capaldo and Moncharmont's taxonomic identifications of the individual fish.



Figure 130: Comparison between the European sea bass (*Dicentrarchus labrax*) depicted in the fish *emblema* from the House of the Faun at Pompeii and a real life specimen.

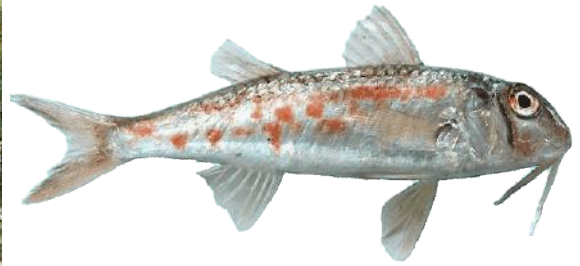


Figure 131: Comparison of the striped mullet (*Mullus barbatus*) depicted in the fish *emblem* from the House of the Faun at Pompeii and a real life specimen.



Figure 132: Fish *emblem* from House VIII 2, 16 at Pompeii.



1 a. Emblema a mosaico con pesci (A). Restituzione grafica. 1) *Octopus vulgaris*; 2) *Palinurus vulgaris*; 3) *Torpedo torpedo*; 4) *Scyliorhinus canicula*; 5) *Scyliorhinus stellaris*; 6) *Muraena helena*; 7) *Liza aurata* ?; 8) *Sparus aurata*; 9) *Diplodus sargus*; 10) *Boops boops*; 11) *Mullus surmuletus*; 12) *Dicentrarchus labrax*; 13) *Epinephelus guaza*; 14) *Serranus scriba*; 15) *Trigla* sp.; 16) *Scorpaena porcus*; 17) *Aspitrigla cuculus*; 18) *Loligo vulgaris*; 19) *Murex brandaris*; 20) *Strombus* sp. ?; 21) *Penaeus kerathurus*; 22) *Alcedo atthis*; 23) *Serranus cabrilla*; 24) *Balanus* sp.

Figure 133: Line drawing of the fish *emblema* from House VIII 2, 16 at Pompeii, with Capaldo and Moncharmont's taxonomic identifications of the individual fish.



Figure 134: Comparison between the small spotted catfish (*Scyliorhinus canicula*) depicted in the fish *emblema* from House VIII 2, 16 at Pompeii and a real life specimen.



Figure 135: The surviving fragment of the acanthus scroll border of the fish mosaic from San Lorenzo in Panisperna in Rome. From left to right, the birds inhabiting the acanthus scroll can be identified as a dove (*Columbidae* family), a passerine that may be a wheatear or a warbler, a drake mallard (*Anas platyrhynchos*), an Alexandrine parakeet (*Psittacula eupatria*), a passerine that may be a bunting or a finch, and a roller (*Coraciidae* family).

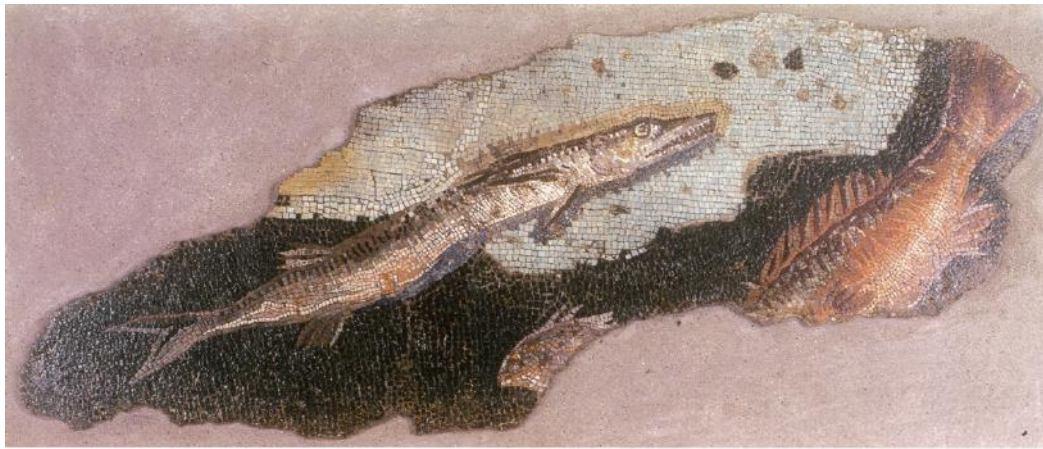


Figure 136: Fragment of the fish mosaic from San Lorenzo in Panisperna in Rome, showing a barracuda (family: *Sphyraenidae*) and part of a large scaled scorpion fish (*Scorpaena scrofa*).



Figure 137: The largest surviving fragment of the fish mosaic from San Lorenzo in Panisperna in Rome, showing a European squid (*Loligo vulgaris*), the antennae of a lobster (*Palinurus vulgaris*), a prawn (*Leander* sp.), a fish that has been identified as a grouper (*Epinephelus guaza*), and a purple dye murex shell (*Murex brandaris*).



Figure 138: Detail from the fish mosaic at Praeneste, showing an octopus (*Octopus vulgaris*) wresting a moray eel (*Muraena helena*).



Figure 139: Comparison between (*left*) the European sea bass (*Dicentrarchus labrax*) depicted in the fish mosaic at Praeneste and (*right*) the specimen depicted in the fish *emblem* from the House of the Faun at Pompeii.

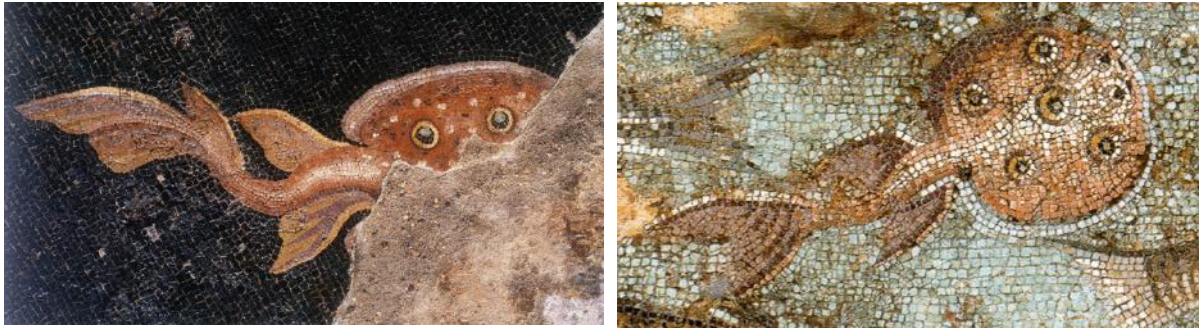


Figure 140: Comparison between (*left*) the oscillated electric ray (*Torpedo torpedo*) depicted in the fish mosaic at Praeneste and (*right*) the specimen depicted in the fish *emblem* from the House of the Faun at Pompeii.



Figure 141: Comparison between (*left*) the striped red mullet (*Mullus surmuletus*) depicted in the fish mosaic from San Lorenzo in Panisperna in Rome and (*right*) the specimen in the fish *emblem* from House VIII 2, 16 in Pompeii.



Figure 142: Comparison between (*left*) the gilt-head bream (*Sparus aurata*) depicted in the fish mosaic from San Lorenzo in Panisperna in Rome and (*right*) the specimen depicted in the fish *emblem* from the House of the Faun at Pompeii.



Figure 143: Sketch portrait of a woman on wood with instructions for the artist in Greek. This wooden panel was excavated in Cemetery VII or VIII at Tebtunis in 1899-1900, and may provide an indication of the nature of the artistic prototypes utilised by the designers of the Late Hellenistic fish mosaics of Praeneste, Pompeii and Panisperna. The panel was used as a preparatory model a surviving encaustic mummy portrait, Phoebe Hearst Museum 6-21375.



Figure 144: Two fragments of the fish mosaic from Room A of Palace IV in Pergamon, showing a fish that has been identified as a sea bass (*Dicentrarchus labrax*).

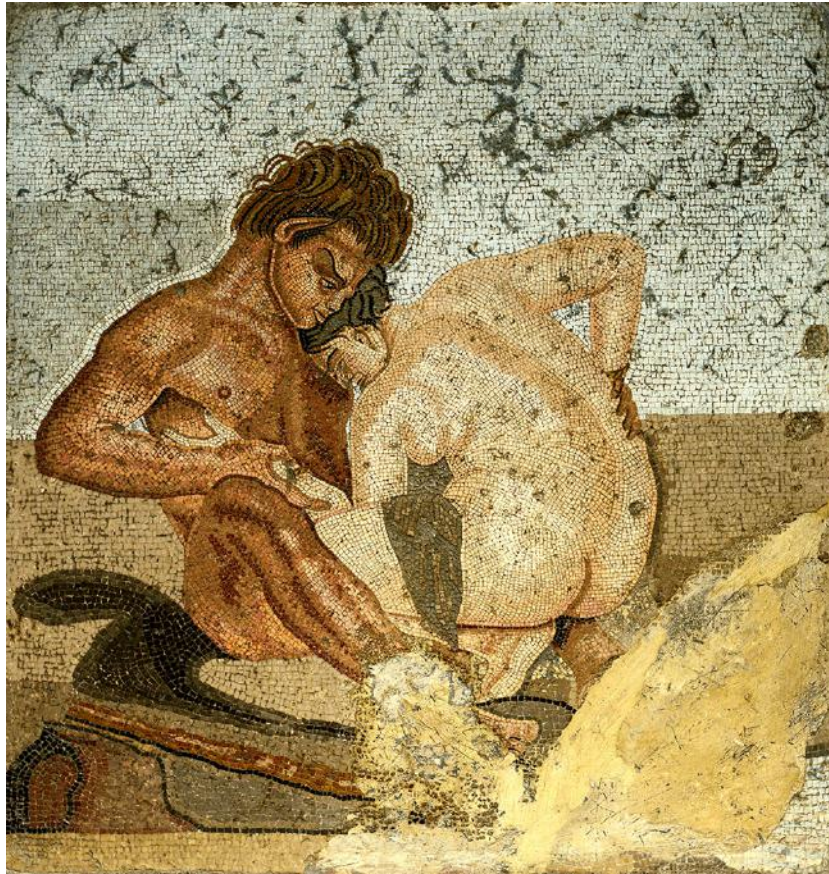


Figure 145: Symplegma mosaic from cubiculum 28 of the House of the Faun at Pompeii, showing an erotic counter between a satyr and a nymph.

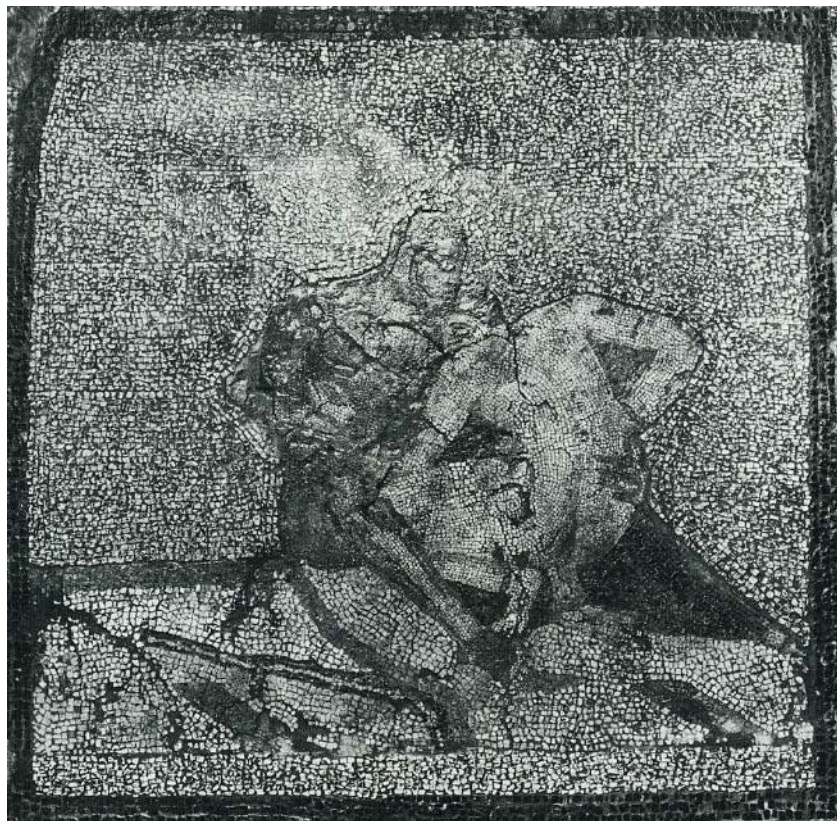


Figure 146: Symplegma mosaic from Thmuis in the Nile Delta.



Figure 147: Painting of a deliberately unfinished boss-column from the south wall of *triclinium* H from the Villa of P. Fannius Synistor at Boscoreale.



Figure 148 (*left*): Detail from the Dal Pozzo watercolour copy of section 13 of the Nile Mosaic at Praeneste, showing an oval shield carrying an emblem consisting of four S-shapes arranged symmetrically around a central transverse line.



Figure 149 (*right*): Reverse of bronze diobol minted in Alexandria during the reign of Ptolemy II Philadelphos, showing an open-winged eagle standing on a thunderbolt and an oblong 'Galatian shield'.

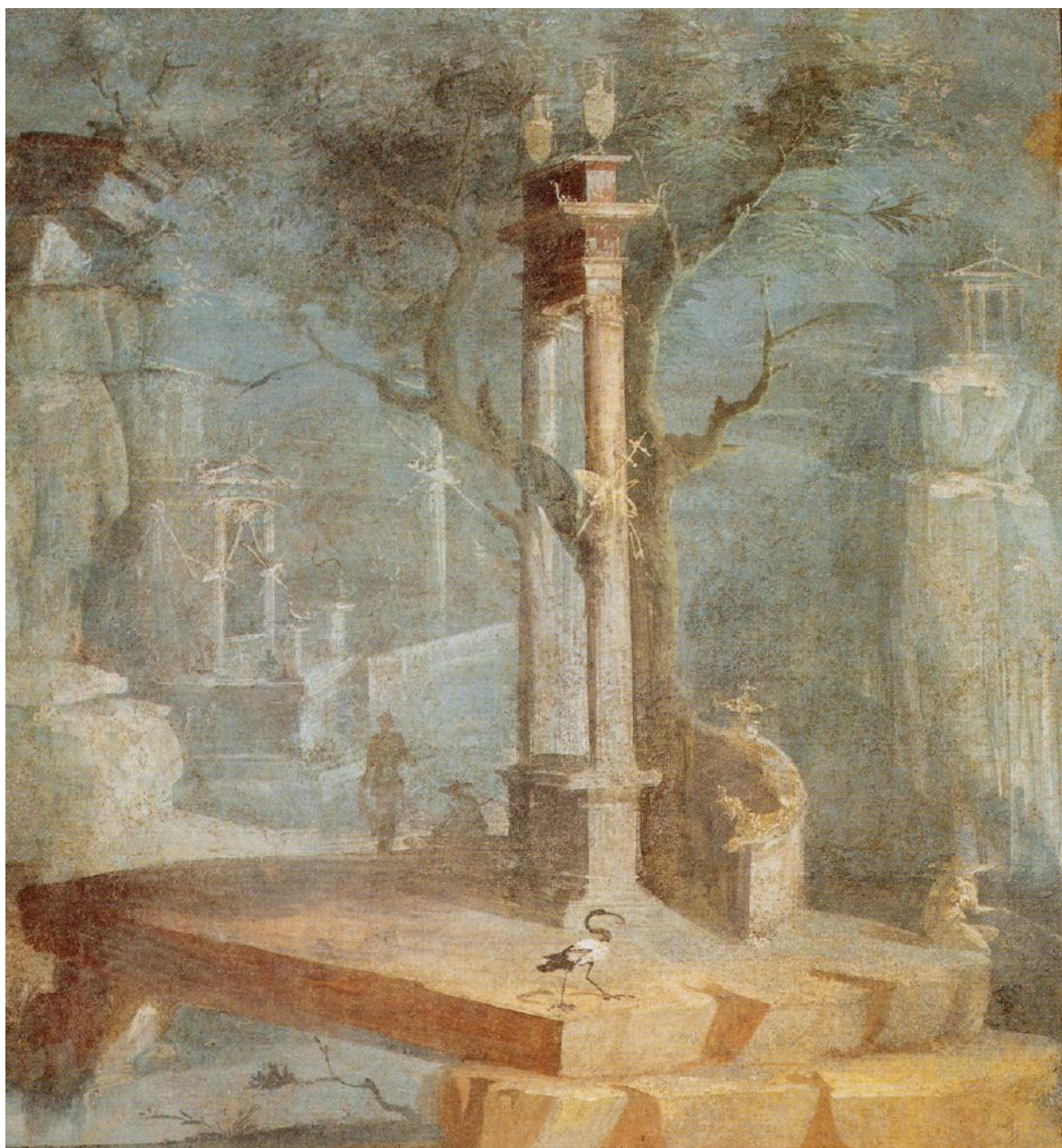


Figure 150: Fourth style wall painting from the left *ala* of the northern wall of the Ekklesiasterion of the Temple of Isis in Pompeii, showing a distyle column shrine in a rustic Egyptian (?) landscape. 1st century A.D.

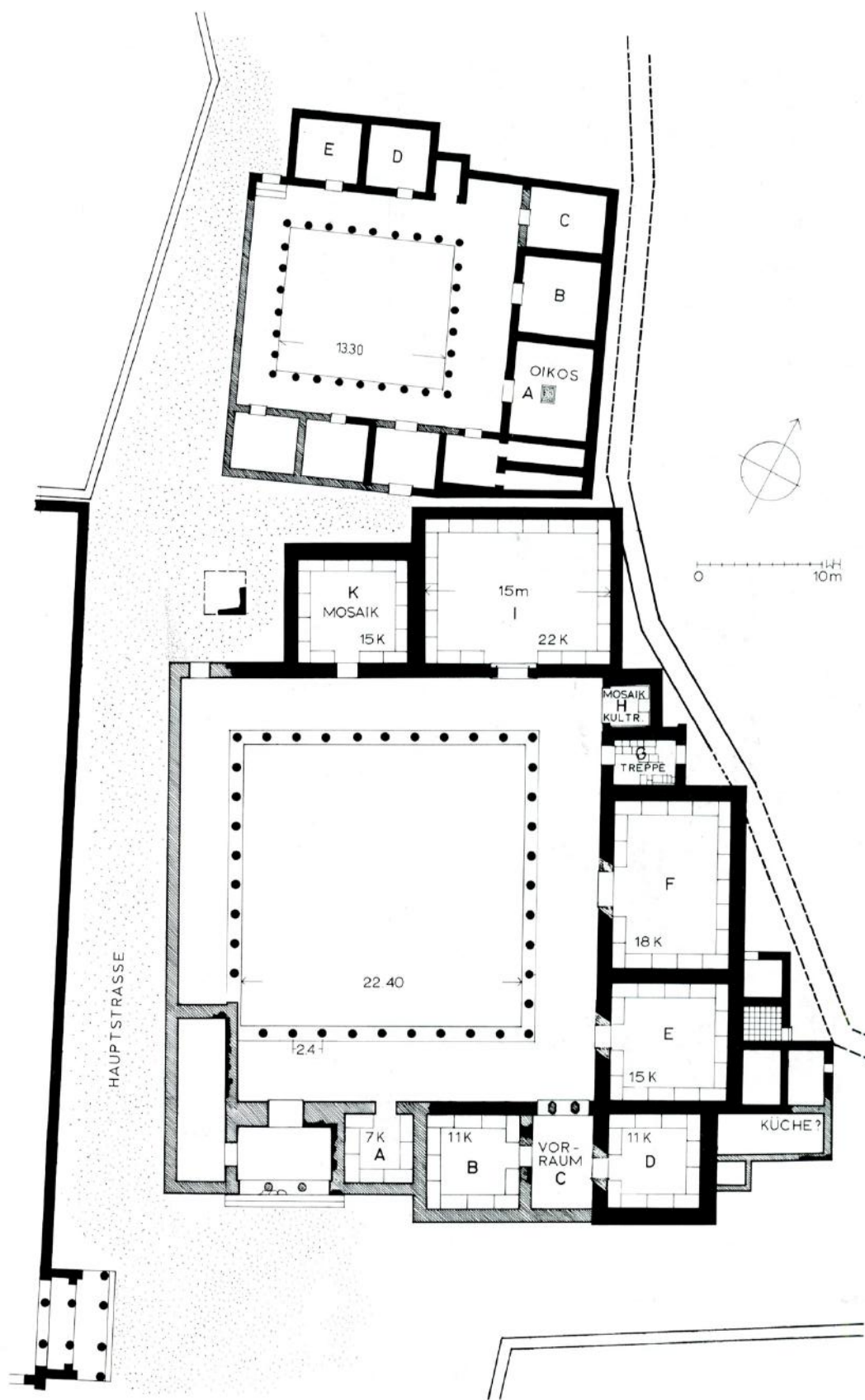


Figure 151: Wolfram Hoepfner's reconstruction of Palaces IV and V in Pergamon.

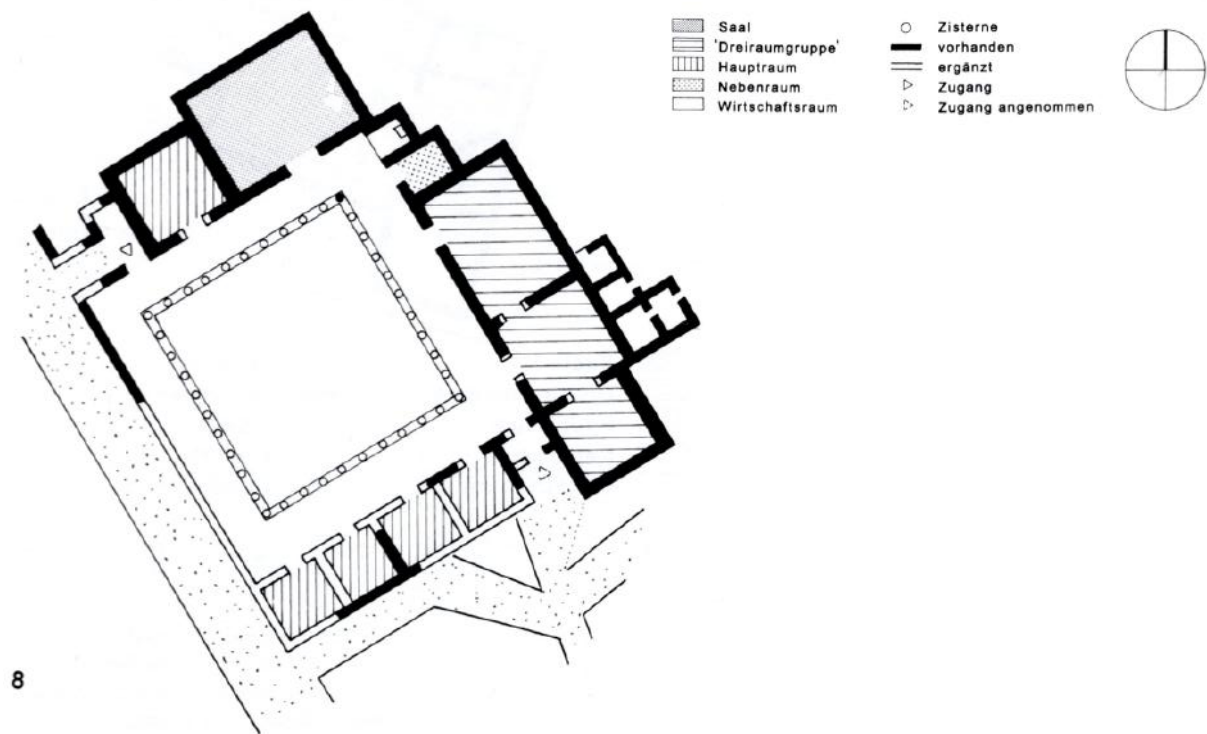


Figure 152: Ulrike Wulf's reconstruction of Palace V in Pergamon.



Figure 153: The Altar Chamber (Room H) of Palace V in Pergamon at the time of its discovery in 1886.

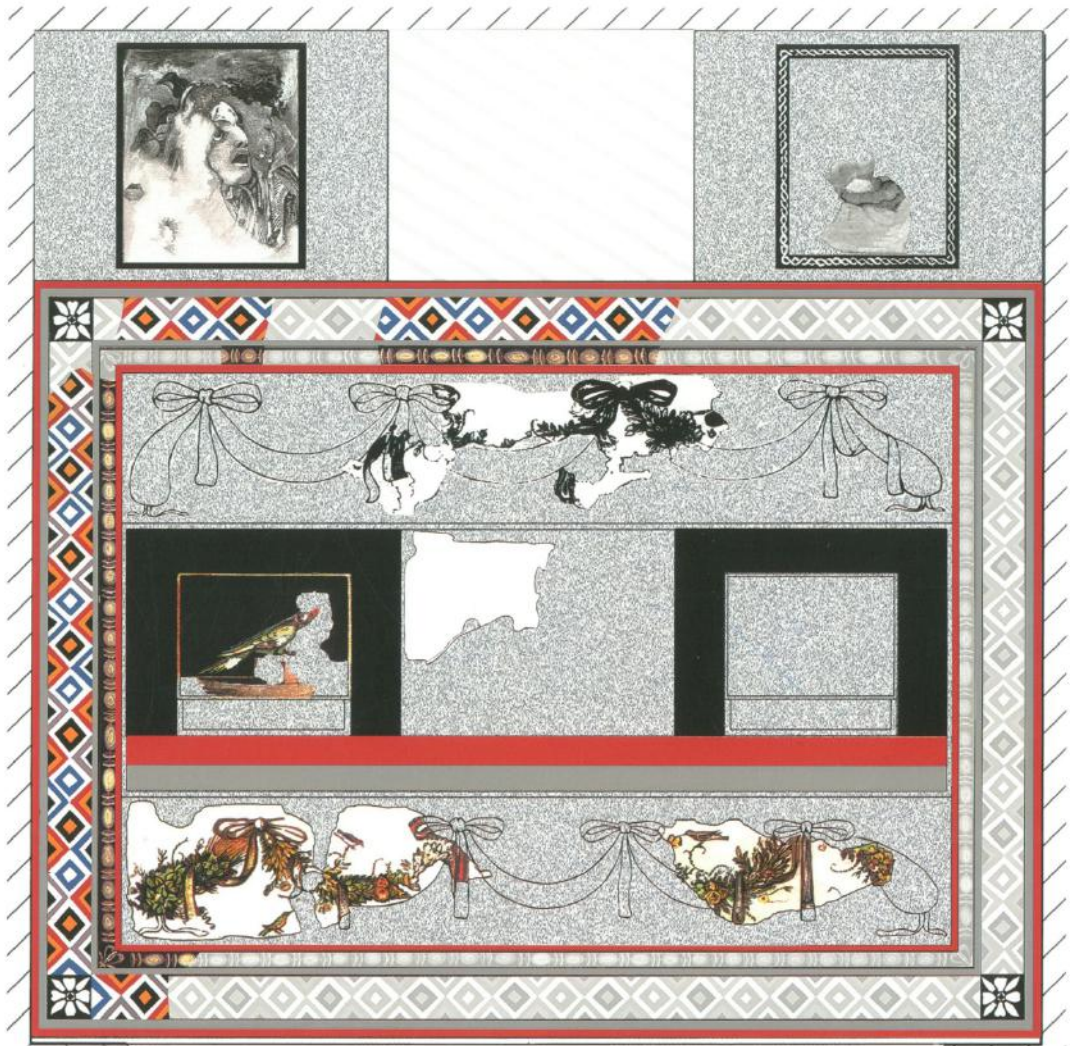


Figure 154: Reconstruction of the mosaic floor of the Altar Chamber (Room H) of Palace V in Pergamon.

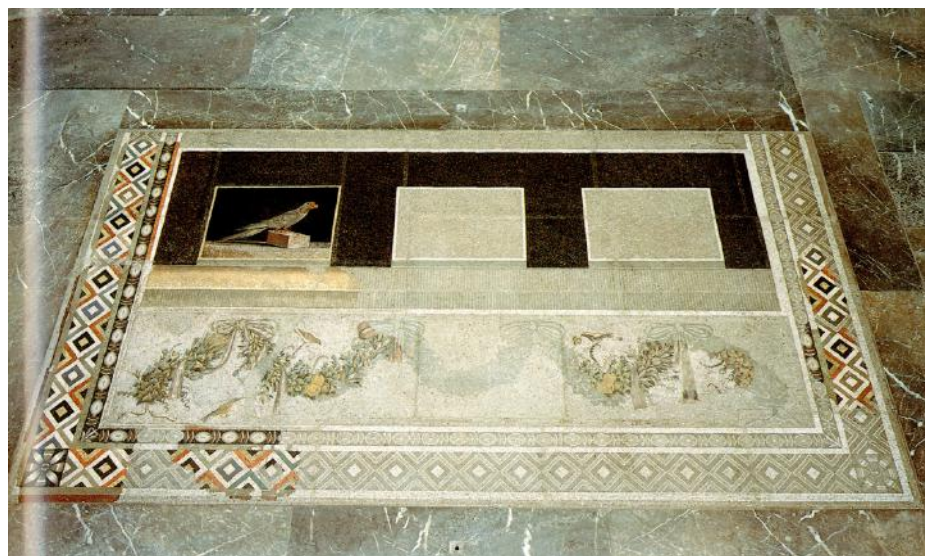


Figure 155: Partial reconstruction of the mosaic floor of the Altar Chamber of Palace V in Pergamon displayed in the Telephossaal of the Pergamon Museum in Berlin, incorporating the original fragments of the lower garland mosaic.



Figure 156: The parrot *emblem* from the Altar Chamber (Room H) of Palace V in Pergamon at the time of its discovery in 1886.



Figure 157: Watercolour copy of the parrot *emblem* from the Altar Chamber (Room H) of Palace V in Pergamon, with the original fragments clearly differentiated from the restored portions through the depiction of individual *tesserae*.



Figure 158: The parrot *emblem* from the Altar Chamber (Room H) of Palace V in Pergamon, in its present condition.



Figure 159: Watercolour copy of part of the lower garland mosaic from the Altar Chamber (Room H) of Palace V in Pergamon, showing a common nightingale (*Luscinia megarhynchos*) perching on a garland, and a green woodpecker (*Picus viridis*) standing beneath.



Figure 161: Watercolour copy of part of the lower garland mosaic from the Altar Chamber (Room H) of Palace V in Pergamon, showing a wheat ear (*genus: Oenanthe*) perching on a garland.

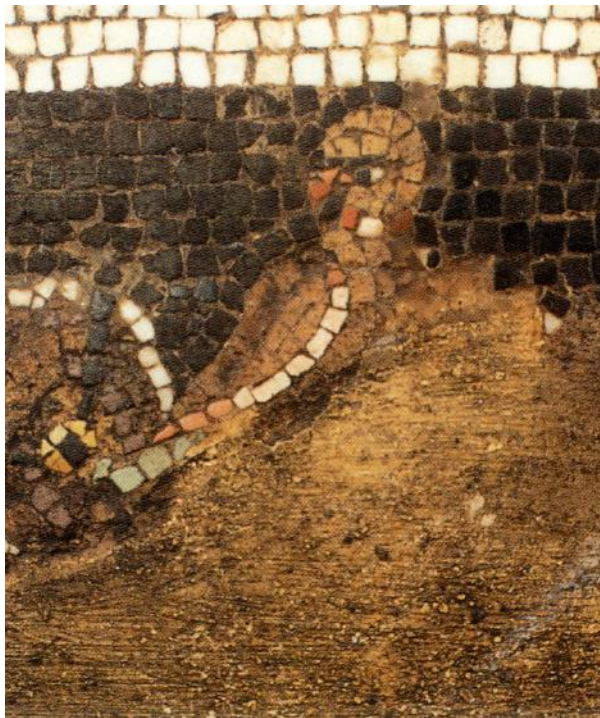


Figure 161 (left): The Alexandrine parakeet (*Psittacula eupatria*) depicted in the acanthus scroll border of the fish *emblem* from the House of the Faun in Pompeii.



Figure 162 (right): The rose-ringed parakeet (*Psittacula krameri*) depicted in the acanthus scroll border of the fish *emblem* from the House of the Faun in Pompeii.

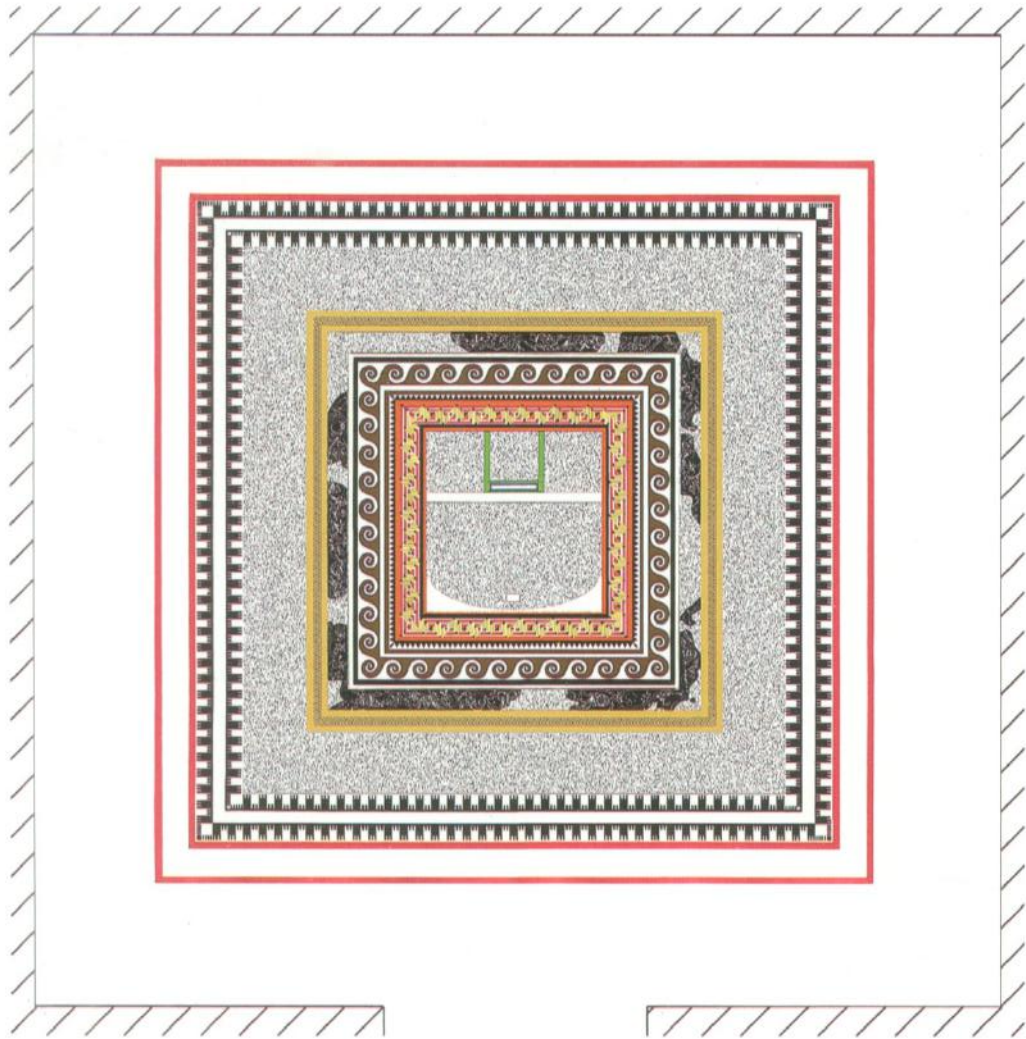


Figure 163: Reconstruction of the Hephaestion mosaic laid in Room K of Palace V in Pergamon.



Figure 164: Detail from the acanthus scroll border of the Hephaestion mosaic laid in Room K of Palace V in Pergamon, showing a grasshopper perching on a tendril.



Figure 165 (*left*): The owl depicted in the acanthus scroll border of the fish *emblem* from the House of the Faun in Pompeii.



Figure 166 (*right*): Fragment of sculpted frieze from the sanctuary of Athena Nikephoros in Pergamon, showing an acanthus scroll frieze incorporating a representation of an owl. Second half of second century B.C.



Figure 167 (*left*): The Alexandrine parakeet (*Psittacula eupatria*) depicted in the acanthus scroll border of the fish mosaic from San Lorenzo in Panisperna in Rome.



Figure 168 (*right*): The dove (*Columbidae* family) depicted in the acanthus scroll border of the fish mosaic from San Lorenzo in Panisperna in Rome.

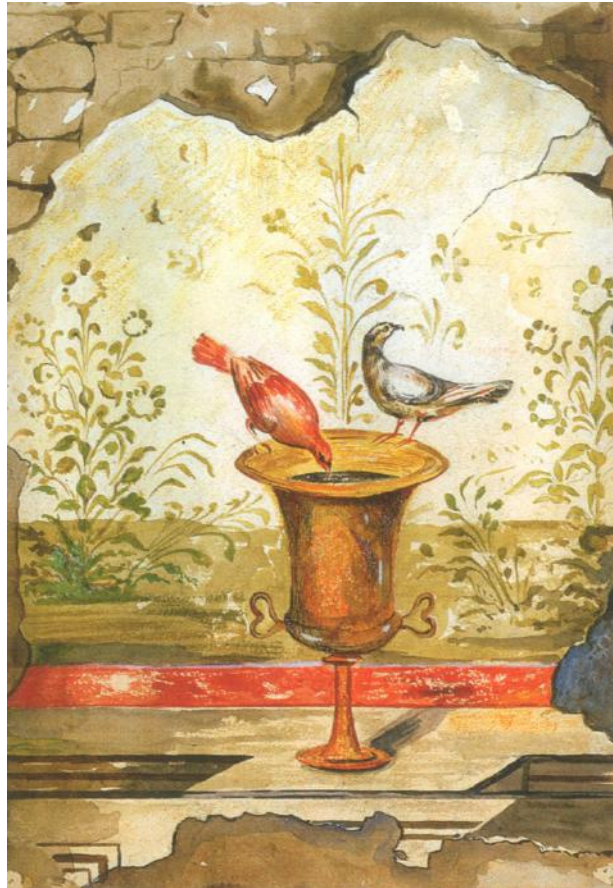


Figure 169: Watercolour re-production of a wall painting from *oecus* 36 of the House of the Consul Attalos in Pergamon, showing two doves drinking from a precious metal vessel.



Figure 170: Dove mosaic from the garden of Domenico Majello in Capua, showing two parakeets and a dove perching on a vessel standing on pedestal.



Figure 171: Dove mosaic from the Domus sotto le taberne finestrata in Ostia, showing three doves standing around a vessel, above a parrot, a black-eared wheatear, and a third bird identified as either a wryneck or a chukar-type partridge.



Figure 172: Dove mosaic from the Villa of Hadrian at Tivoli, showing four doves perching on the rim of an elaborate bronze bowl.



Figure 173: Bronze vessel from Kurdzhips-Kurgan with male figures in relief beneath the handles. Fourth or third century B.C



Figure 174: Bronze and silver *lebes* with a satyr in relief and spool feet. Second half of first century B.C.



Figure 175: Dove mosaic from House B of the Quartier de l'Inopus on Delos, showing three doves on the rim of an elaborate bronze bowl.

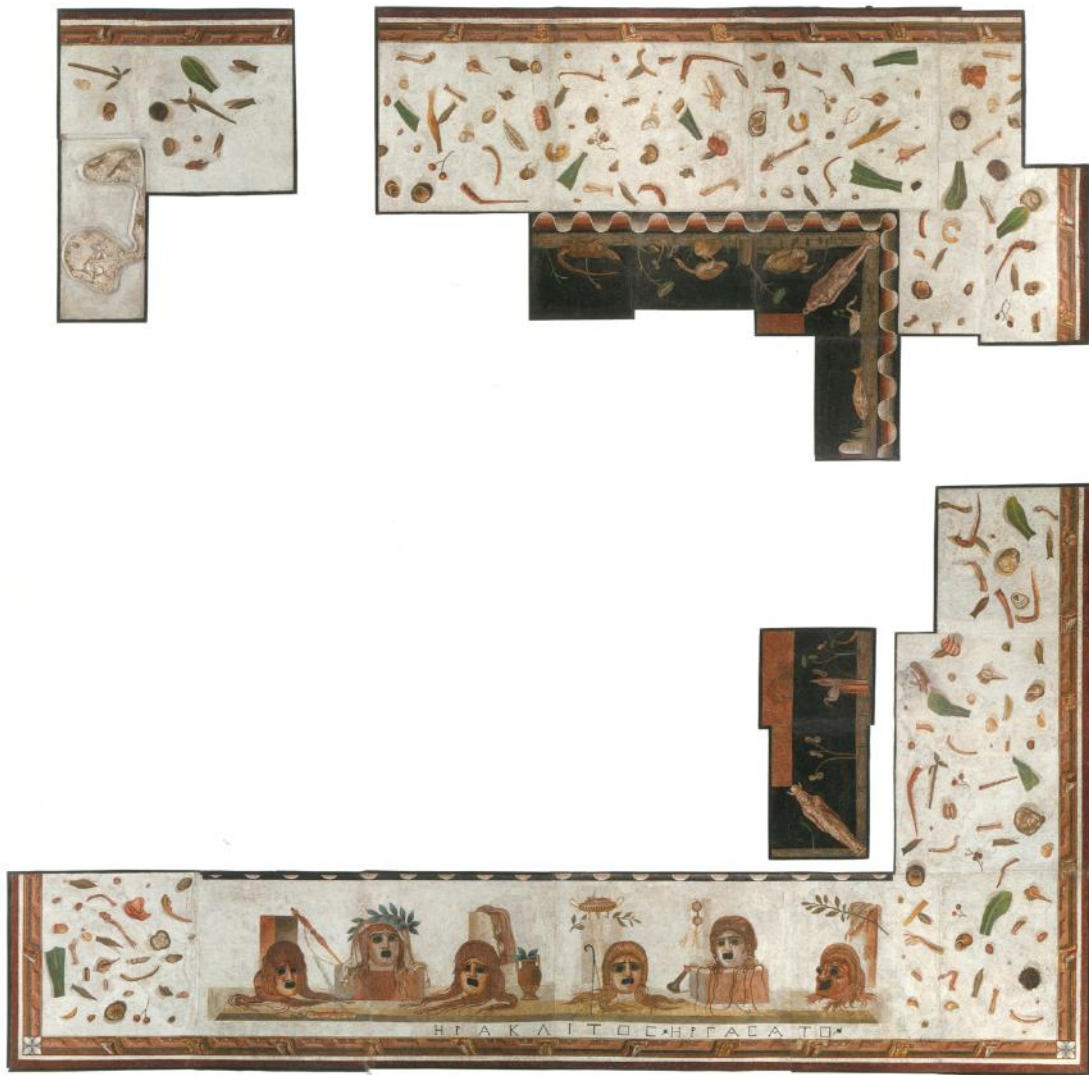


Figure 176: Un-swept floor mosaic signed by Herakleitos from the Aventine, today housed in the Museo Gregoriano Profano of the Vatican Museums

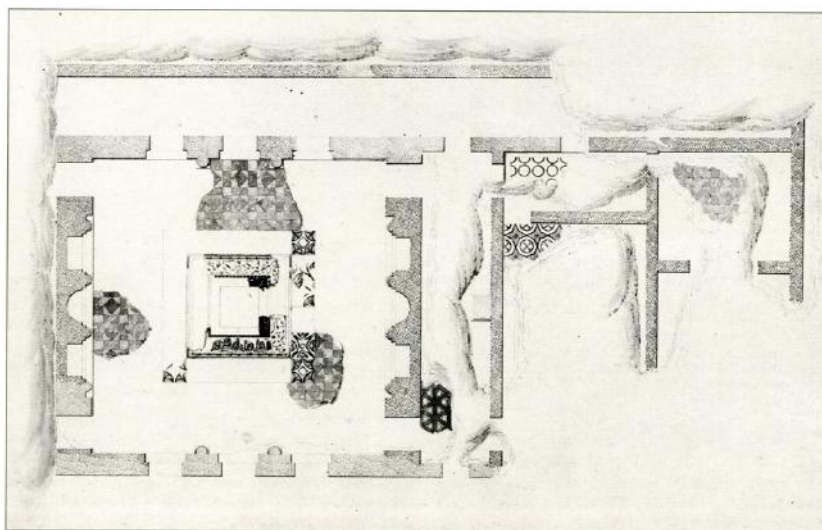


Figure 177: Watercolour by Virginio Vespignani showing the architectural context of the Aventine un-swept floor mosaic and the surrounding floors in *opus sectile*. The watercolour was painted the year after the discovery of the mosaic.



Figure 178: Detail from the un-swept floor mosaic from the Aventine.

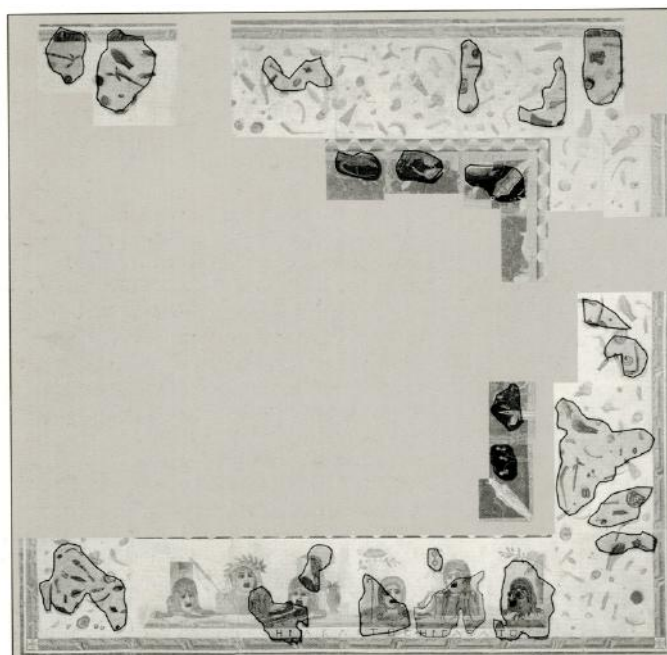


Figure 179: Graphic showing the original parts of the Aventine un-swept floor mosaic, indicated in the darker shade of grey.

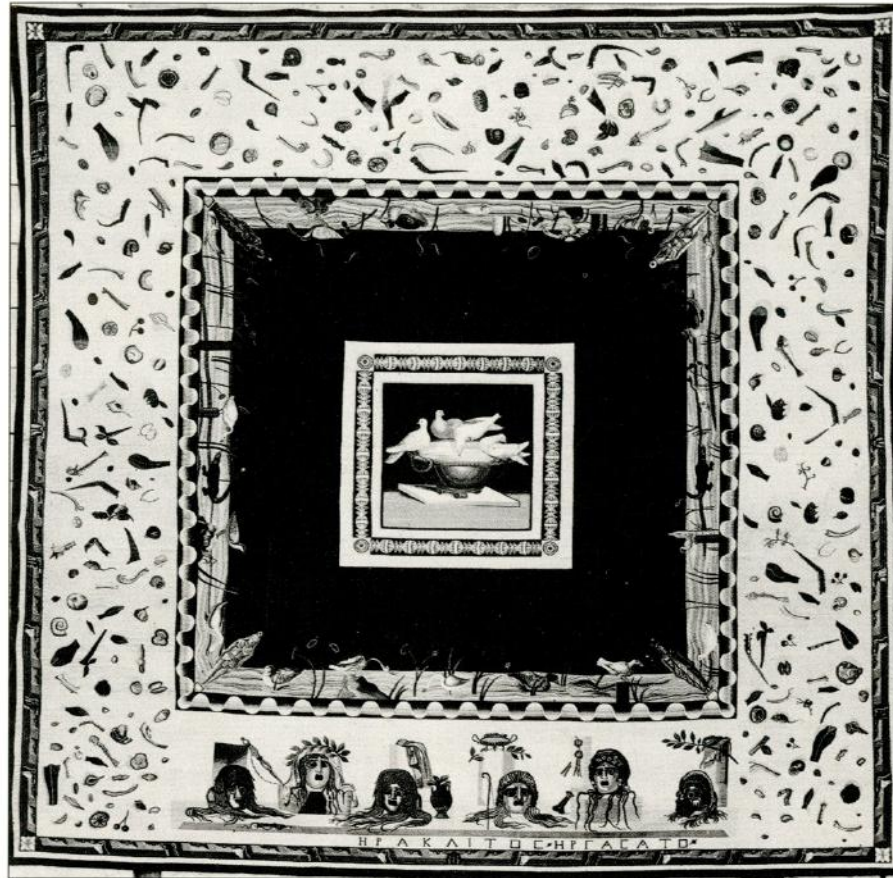


Figure 180: Woven silk tapestry of the Aventine un-swept floor mosaic, produced by Heraclitus Gentilini for the Ospizio Apostolico di San Michele between 1846 and 1856. The tapestry is based on drawings of the mosaic made by Gaetano Ruspi at the time of its discovery.

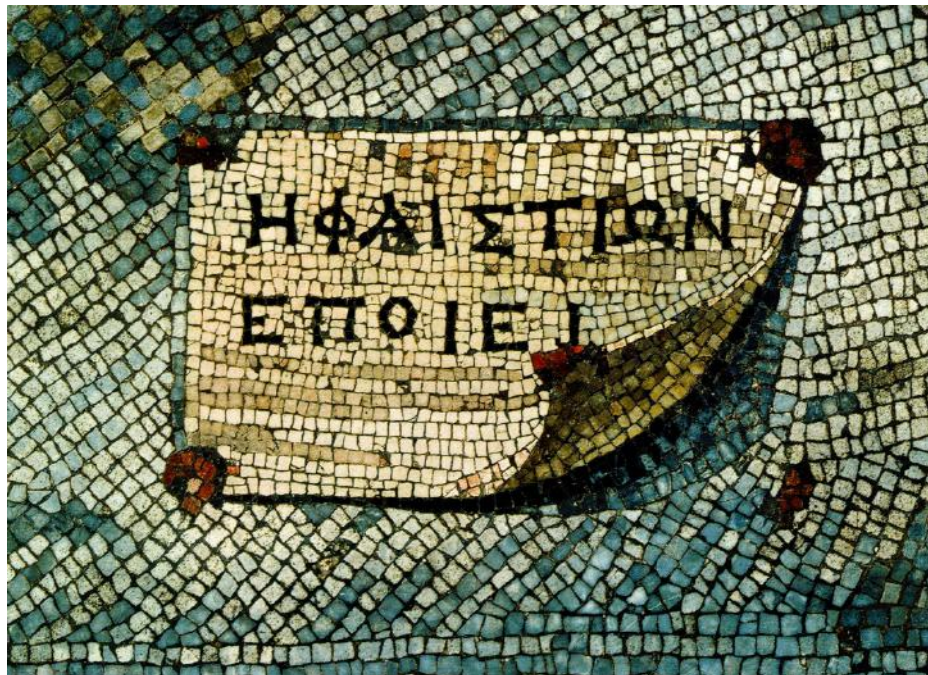


Figure 181: Detail from the central field of the Hephaestion mosaic laid in Room K of Palace V in Pergamon, showing the mosaicist's signature, "ΗΦΑΙΣΤΙΩΝ ΕΠΟΙΕΙ" ("Hephaestion made [it]"), written on a small piece of parchment held down at its corners by sealing wax.



Figure 182: Comparison between (*left*) the partially eaten striped mullet (*Mullus barbatus*) depicted in the Aventine un-swept floor mosaic and (*right*) a living specimen depicted in the fish *emblem* from the House of the Faun in Pompeii



Figure 183: Comparison between (*left*) a purple dye murex (*Murex brandaris*) depicted in the Aventine un-swept floor mosaic and (*right*) a living specimen depicted in the fish mosaic from San Lorenzo in Panisperna in Rome.



Figure 184: (*left*): Biramous antenna of a spiny lobster (*Palinurus vulgaris*) from the Aventine un-swept floor mosaic.

Figure 185: Walking leg of a spiny lobster (*Palinurus vulgaris*) from the Aventine un-swept floor mosaic.



Figure 186: Un-swept floor mosaic from Aquileia. First century B.C.

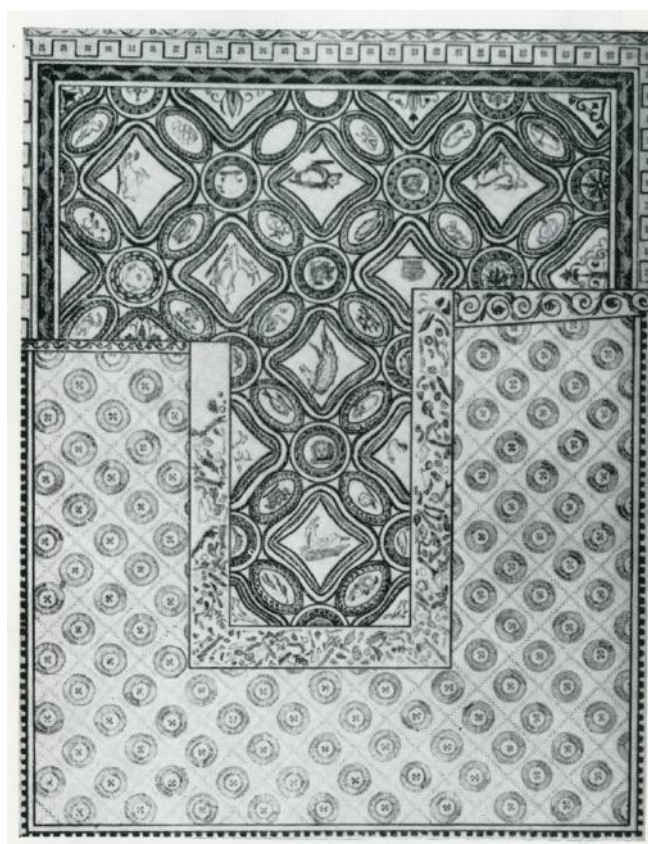


Figure 187: Un-swept floor mosaic from the Maison de Bacchus ou des Mois in El Djem in Tunisia (ancient Thysdrus).

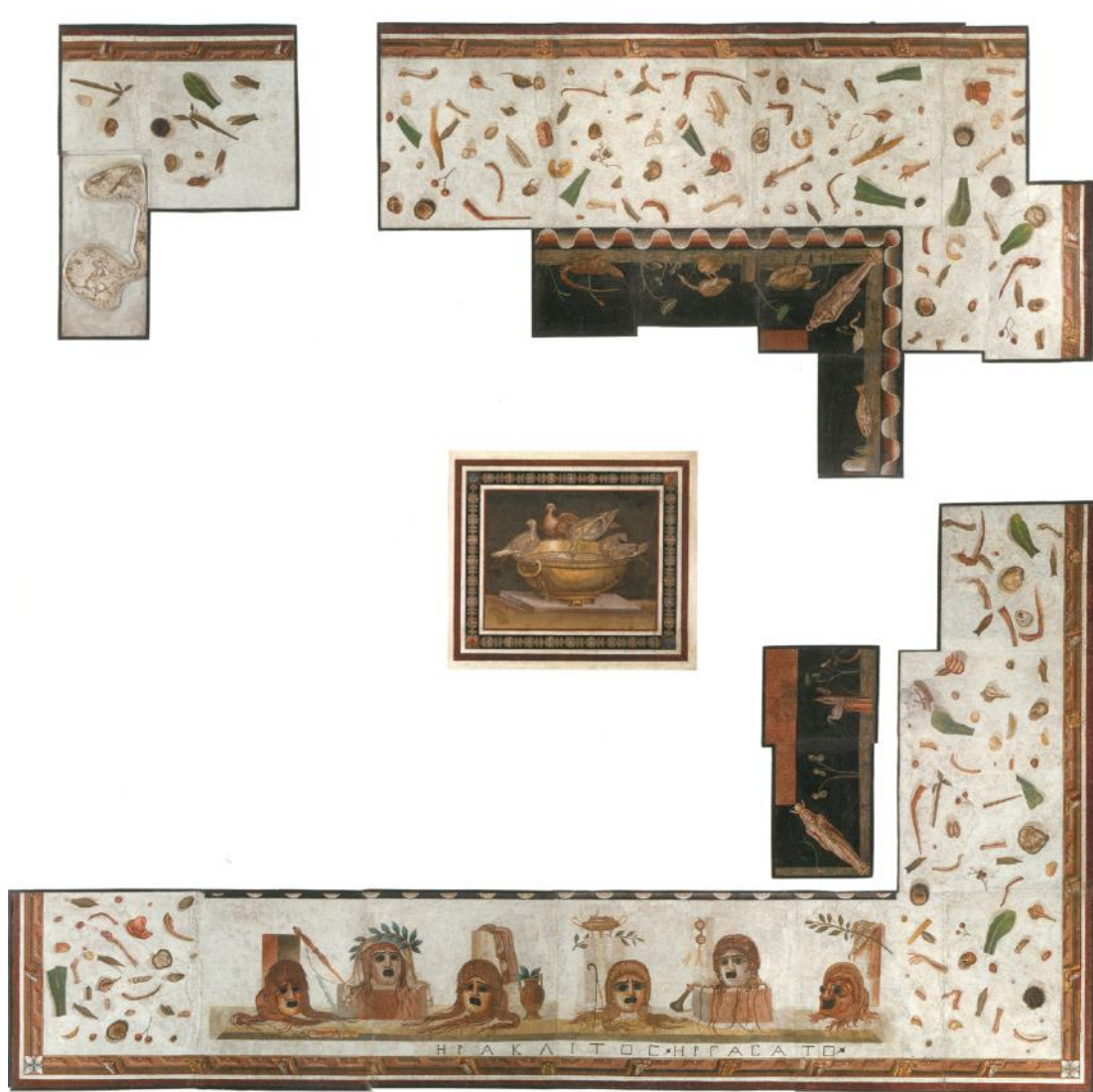


Figure 188: Composite photograph showing the drinking doves mosaic from the Villa of Hadrian at Tivoli surrounded by the Aventine un-swept floor mosaic in the Vatican.

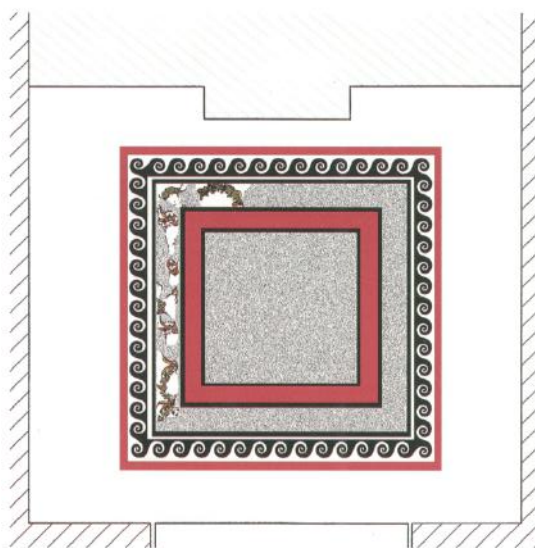


Figure 189: Reconstruction of the mosaic floor of the *cella* of the Temple of Hera at Pergamon.



Figure 190: Mouse nibbling an empty walnut shell in the Aventine un-swept floor mosaic in the Vatican.



Figure 191: Dog Mosaic from the area of the royal palace in Alexandria.



Figure 192: Installation of the garden painting from the subterranean “garden room” of the Villa of Livia *ad gallinas albas* in the Palazzo Massimo alle Terme of the National Roman Museum.



Figure 193: Garden painting decorating the western extremity of the southern wall of the garden peristyle in the House of Venus Marina in Pompeii.



Figure 193: Garden painting decorating courtyard 68 in the Villa of Poppaea at Oplontis.



Figure 194: The subterranean “garden room” of the Villa of Livia *ad gallinas albas* at Prima Porta, photographed prior to the removal of its famous garden painting.



Figure 196: Detail from the northern wall of the subterranean “garden room” of the Villa of Livia *ad gallinas albas* at Prima Porta.

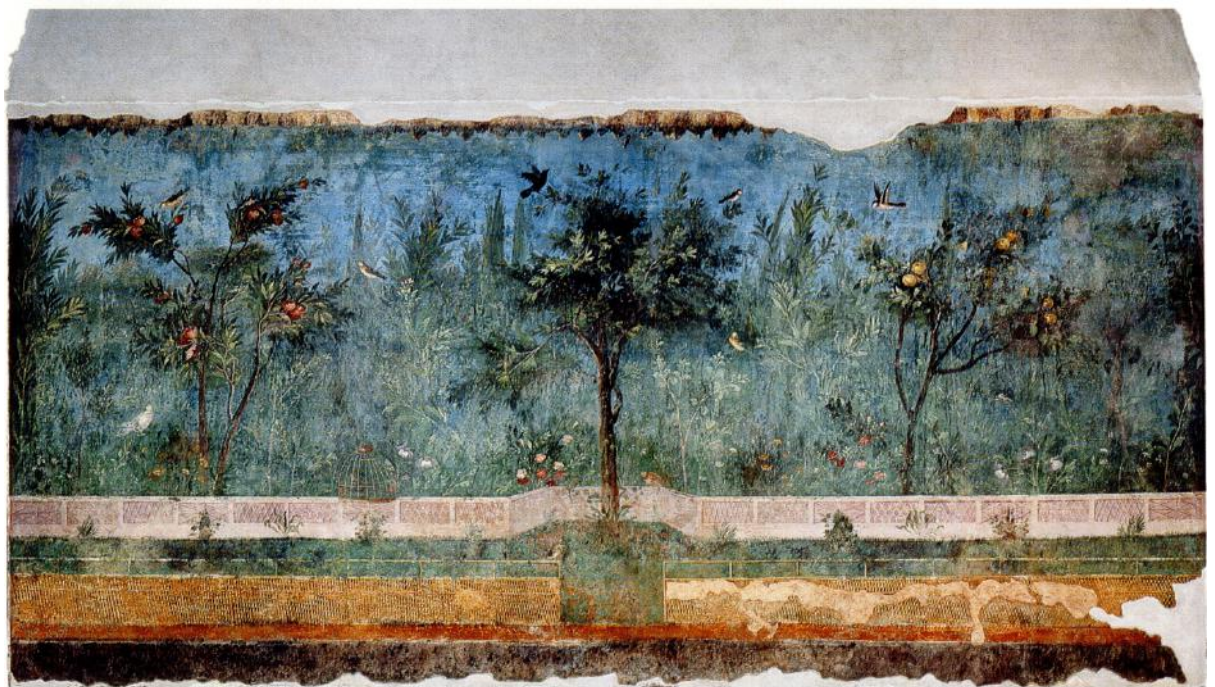


Figure 197: The south wall of the subterranean “garden room” of the Villa of Livia *ad gallinas albas* at Prima Porta



Figure 198: Comparison between the black bird (*Turdus merula*) depicted on the southern wall of the “garden room” of the Villa of Livia *ad gallinas albas* at Prima Porta and a real life specimen.



Figure 199: Comparison between the dove (family: *Columbidae*) depicted on the southern wall of the “garden room” of the Villa of Livia *ad gallinas albas* at Prima Porta and a real life specimen.



Figure 200: Comparison between the bird erroneously identified as a song thrush (*Turdus philomelos*) on the southern wall of the “garden room” of the Villa of Livia *ad gallinas albas* at Prima Porta and a real life specimen.



Figure 201: Comparison between the bird erroneously identified as an Eurasian golden oriole (*Oriolus oriolus*) on the southern wall of the “garden room” of the Villa of Livia *ad gallinas albas* at Prima Porta and a real life specimen.



Figure 202: Comparison between the bird erroneously identified as a rustic bunting (*Emberiza rustica*) or an ortolan bunting (*Emberiza hortulana*) on the southern wall of the “garden room” of the Villa of Livia *ad gallinas albas* at Prima Porta and a real life specimen.



Figure 203: Comparison between the purple swamphen (*genus: Porphyrio*) depicted on the eastern wall of the “garden room” of the Villa of Livia *ad gallinas albas* at Prima Porta and a real life specimen.



Figure 204: Comparison between the Eurasian magpie (*Pica pica*) depicted on the western wall of the “garden room” of the Villa of Livia *ad gallinas albas* at Prima Porta and a real life specimen.



Figure 205: Comparison between the partridge (Sub-family: *Perdicinae*) depicted on the northern wall of the “garden room” of the Villa of Livia *ad gallinas albas* at Prima Porta and a real life specimen.

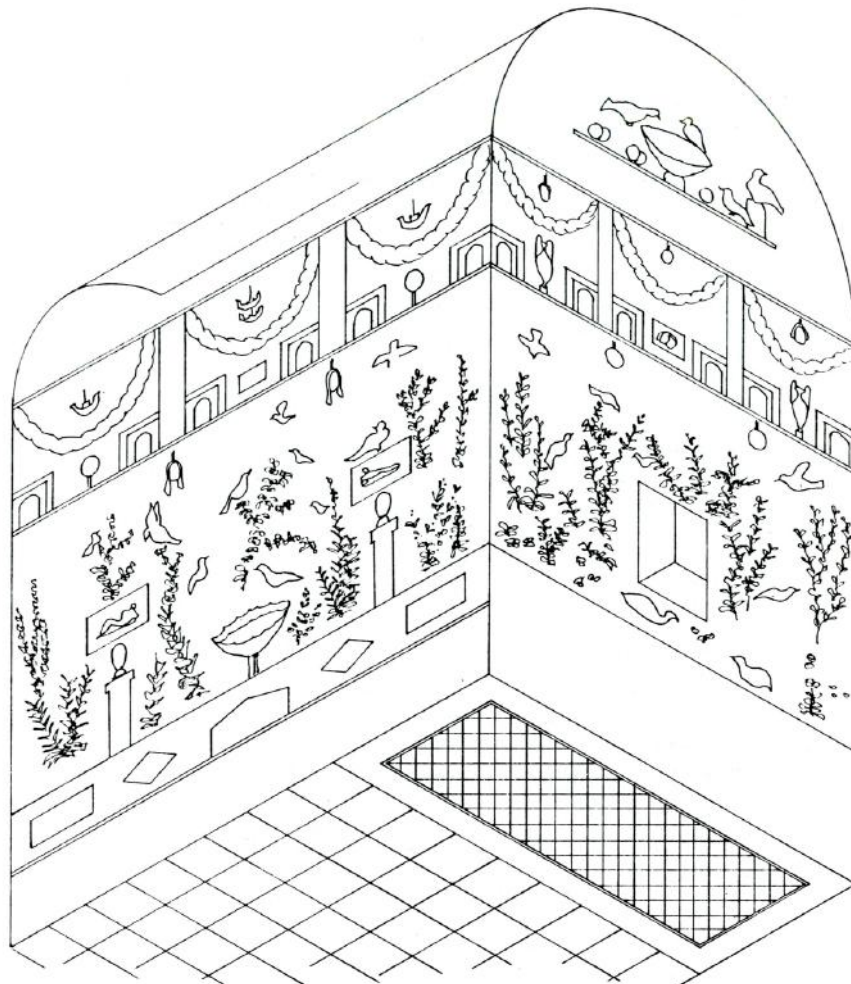


Figure 206: Axonometric drawing of Room 32 of House of the Golden Bracelet at Pompeii, showing the northern and eastern walls.

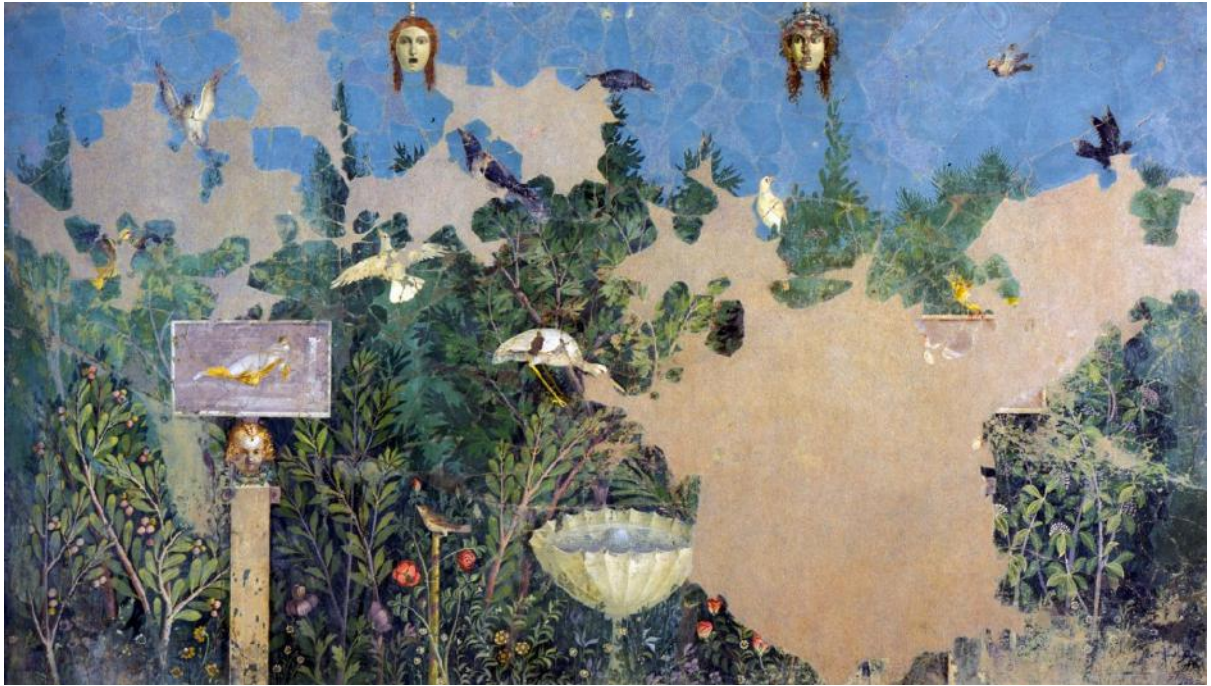


Figure 207: The garden painting decorating the south wall of Room 32 of the House of the Golden Bracelet at Pompeii.



Figure 208: The garden painting decorating the south wall of Room 32 of the House of the Golden Bracelet at Pompeii.



Figure 209: Comparison between the dove (family: *Columbidae*) alighting on a viburnum on the north wall of Room 32 of the House of the Golden Bracelet in Pompeii and a real life specimen.



Figure 210: Comparison between the wood pigeon (*Columba palumbus*) perching in a plane tree on the north wall of Room 32 of the House of the Golden Bracelet at Pompeii and a real life specimen.



Figure 211: Comparison between the golden oriole (*Oriolus oriolus*) peeking its head out from a viburnum on the north wall of Room 32 of the House of the Golden Bracelet at Pompeii and a real life specimen.



Figure 212: Comparison between (*left*) a pigeon (family: *Columbidae*) with a black head on the east wall of Room 32 of the House of the Golden Bracelet at Pompeii and (*right*) a near identical specimen on the south wall of Room 31 of the House of the Golden Bracelet at Pompeii.



Figure 213: Comparison between (*left*) the Eurasian magpie (*Pica pica*) and Italian sparrow (*Passer italiae*) perching on the transverse wooden lintel on the east wall of Room 5 of the House of the Fruit Orchard in Pompeii and (*right*) two near identical specimens perching on the plane tree on the north wall of Room 32 of the House of the Golden Bracelet.



Figure 214: Comparison between (*left*) a dove (family: *Columbidae*) with inverted head, depicted in the central section of the south wall of Room 31 of the House of the Golden Bracelet at Pompeii and (*right*) a similar specimen depicted on the south wall of Room 5 of the House of the Fruit Orchard at Pompeii.



Figure 215: Comparison between (*left*) a barn swallow (*Hirundo rustica*) perching on a laurel on the north wall of Room 32 of the House of the Golden Bracelet at Pompeii and (*right*) a near identical specimen perching on a *pinax* on the north wall of Room 5 of the House of the Fruit Orchard at Pompeii.



Figure 216: Comparison between (*left*) a dove (family: *Columbidae*) perching in a plane tree on the north wall of Room 32 of the House of the Golden Bracelet and (*right*) a near identical specimen perching on the transverse wooden lintel on the north wall of Room 5 of the House of the Fruit Orchard in Pompeii.

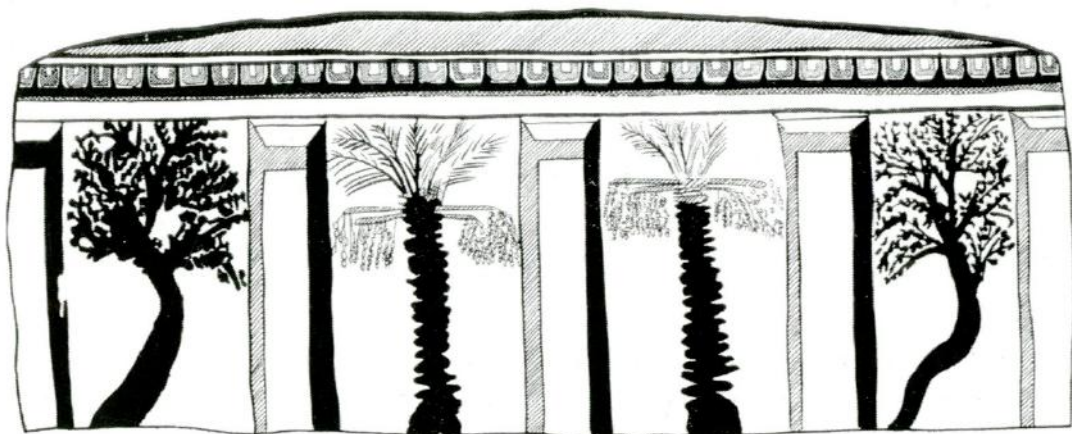


Figure 217: Drawing of the tree-and-pier decoration of Room 2 of Tomb V in the Alexandrian necropolis at Anfushi.



Figure 218: The painted interior of the large loculus accessed from room 5 of Tomb V at Anfushi, showing date palms, deciduous trees, shrubs and aquatic plants against a white background.



Figure 219 (*left*): Egyptian-style statue on the south wall of Room 5 of the House of the Fruit Orchard in Pompeii.



Figure 220 (*right*): Detail from the western section of the garden painting on the south wall of Room 31 of the House of the Golden Bracelet at Pompeii, showing two sphinxes standing on either side of a *pinax* depicting the Apis bull.



Figure 221: Comparison between (*left*) the common nightingale (*Luscinia megarhynchos*) depicted in the lower garland mosaic from the Altar Chamber of Palace V in Pergamon, and another specimen on (*right*) the southern wall of Room 32 of the House of the Golden Bracelet in Pompeii.



Figure 222: Comparison between (*left*) the leftmost dove (family: *Columbidae*) depicted in the dove mosaic from the Villa of Hadrian at Tivoli, and (*right*) a wood pigeon shown perching on a *pinax* on the north wall of room 32 of the House of the Golden Bracelet at Pompeii.



Figure 223: Comparison between (*left*) the leftmost dove (family: *Columbidae*) depicted in the Hellenistic dove mosaic from Delos and (*right*) a specimen depicted in the eastern section of the garden painting on the south wall of Room 31 of the House of the Golden Bracelet at Pompeii.



Figure 224: Dove (family: *Columbidae*) from the west wall of the Villa of Livia at Prima Porta.



Figure 225: Eastern lunette of Room 32 of the House of the Golden Bracelet in Pompeii, showing a version of Sosos' drinking doves.



Figure 226: Comparison between (*left*) the dove (family: *Columbidae*) drinking from the precious metal basin in the dove mosaic from the Villa of Hadrian at Tivoli, and (*right*) a specimen perching on a branch on the south wall of Room 31 of the House of the Golden Bracelet.



Figure 227: Dove mosaic from Room N of the House of the Doves at Pompeii, showing six white doves on and around a bronze vessel.



Figure 228: Comparison between (*left*) the rightmost dove (family: *Columbidae*) depicted in the dove mosaic from the House of the Doves at Pompeii and (*right*) a specimen perching on the transverse wooden lintel on the north wall of Room 5 of the House of the Fruit Orchard in Pompeii.



Figure 229: Comparison between (*left*) a dove (family: *Columbidae*) alighting in the dove mosaic from the House of the Doves at Pompeii and (*right*) a specimen from the narrow west wall of Room 5 of the House of the Fruit Orchard in Pompeii.



Figure 230: Purple swamphen (*genus: Porphyrio*) depicted on the eastern wall of Room 32 of the House of the Golden Bracelet in Pompeii.



Figure 231: Comparison between (*left*) the purple swamphen (*genus: Porphyrio*) depicted in the foreground of the sāqiya painting from the Sāqiya Tomb in El Wardian in Alexandria and (*right*) a specimen from the eastern wall of the “garden room” of the Villa of Livia at Prima Porta.



Figure 232: Herm depicted in the Sāqiya Tomb at El Wardian in Alexandria.



Figure 233: Conserved fragments of the mask-and-garland border mosaic from Tel Dor (ancient Dora) in Israel.



Figure 234: Watercolour of the *kline* chamber of the Sidi Gabr tomb from Alexandria. Here the upper part of the wall is painted blue to create the impression of the sky 'beyond'.



Figure 235: The Jennings Dog. Marble statue of a seated Molossian dog with a docked tail. Probably a Roman version of a lost Hellenistic original.



Figure 236: The Uffizi Boar. Plaster cast of a marble statue of a seated wild boar in the Ashmolean Museum, Oxford. The statue in Florence is probably a version of a lost Hellenistic original.

