

## **ICONOGRAPHY OF THE VINTAGE**

**ICONOGRAPHY OF THE VINTAGE  
IN THE MOSAICS OF  
ROMAN SPAIN AND NORTH AFRICA**

By

**TRACEY ELIZABETH ECKERSLEY, B.A.**

A Thesis

Submitted to the School of Graduate Studies  
in Partial Fulfilment of the Requirement for the Degree  
Master of Arts

McMaster University

© Copyright by Tracey Elizabeth Eckersley, December 1995.

MASTER OF ARTS (1995)  
(Classical Studies)

McMaster University  
Hamilton, Ontario

TITLE: Iconography of the Vintage in the Mosaics of Roman Spain and  
North Africa.

AUTHOR: Tracey Elizabeth Eckersley, B.A. (Hons.)  
(Wilfrid Laurier University).

SUPERVISOR: Professor K.M.D. Dunbabin.

NUMBER OF PAGES: xvi, 192.

## ABSTRACT

The economy of Imperial Rome relied heavily on agricultural production. Much of the grain, oil, and wine needed was supplied by the Roman provinces located in what are now Spain and North Africa. The prosperity of the provinces was reflected in the agricultural themes in the artwork of both public and private buildings in these areas. These works included many mosaics, dating from the second to the fifth centuries A.D., which portrayed vintaging motifs. Various aspects of wine production were illustrated on these mosaics: the harvest, the crushing of the grapes, and the tending of the wines. While vintaging mosaics have been included in catalogues and individual pavements have been studied, no detailed analysis of the iconography of the entire group has been undertaken.

In this thesis the composition and context of these vintaging mosaics from Roman Spain and North Africa will be examined. Many of the vintaging mosaics were found in badly preserved structures. However, wherever possible, the function of both the building and room in which the mosaic was found will be examined. The majority seem to come from *triclinia*, and *oeci* within the living quarters and from *frigidaria* in both private and public baths.

The vintaging mosaics, whether illustrating a realistic portrait of a vineyard or an abstract display of vintaging Erotes working among vine rinceaux, include realistic elements of agricultural practice. The tools and farming implements used, the method of viticulture employed, and the various stages of wine production



need to be carefully observed. These visual images will be compared to literary and archaeological evidence to determine to what extent the iconography of the vintage is realistic or how standardised the images had become by this period.

Many of the pavements, in addition to the agricultural elements, contain scenes or figures connected to Roman mythology. Several of the mosaics contain Bacchic figures or scenes. The connection of the wine god to the vintaging motif is obvious, yet the choice of scenes needs to be examined. Questions arise as to whether or not these scenes reflect religious worship of Dionysus or whether the scenes have become standard images in the repertoire of the mosaicists of Spain and North Africa.

## **ACKNOWLEDGEMENTS**

I would like to thank Dr. Katherine Dunbabin for supervising this thesis. I would also like to thank the other members of my committee, Dr. Michelle George and Dr. Evan Haley, for their advice.

Many thanks to Dr. Joann Freed and Dr. Christopher Simpson for their suggestions, and to Dr. Sheila Campbell and Debra Foran for their insight concerning the Eastern vintaging mosaics.

I am indebted to my family and friends, especially Clinton Chamberlain, for their support while I was writing this thesis.

## TABLE OF CONTENTS

	<b>page</b>
ABSTRACT.....	iii
LIST OF ILLUSTRATIONS.....	viii
ABBREVIATIONS.....	xiv
INTRODUCTION.....	1
CHAPTER ONE:           COMPOSITION	17
I.   Composition of the entire Pavement	17
II.  Composition of the Vintaging Scene	27
CHAPTER TWO:           DATING OF THE VINTAGING SCENES	48
CHAPTER THREE:         AGRICULTURAL CONTEXT	54
I.   Vintners	56
II.  Tools Connected With the Vintage	61
III. Methods of Training the Vine	70
IV. Grapes and Wine in Spain and North Africa	73
V.  Seasonal Activities in Viticulture	75

CHAPTER FOUR:	ARCHITECTURAL CONTEXT	82
	I. Vintaging Mosaics In An Architectural Context	82
	II. Interior Decorations Containing Vintaging Motifs	87
CHAPTER FIVE:	MYTHOLOGICAL AND RELIGIOUS CONTEXT	90
	I. Mythological Figures	90
	II. The Seasons	103
	III. Vintaging Motifs in a Christian Context	106
CONCLUSIONS.....		109
CATALOGUE.....		113
ILLUSTRATIONS AND CHART.....		133
BIBLIOGRAPHY.....		187

## LIST OF ILLUSTRATIONS

- Map 1. Roman Spain and North Africa. Adkins, L. and R. Handbook to Life in Ancient Rome (New York 1994) fig. 3. 10.
- Fig. 1 a. Carthage. Vintaging Mosaic. Baratte, Cat. mosaïques, fig. 67. Cat. 1.
- Fig. 1 b. Carthage. Vintaging Mosaic. Detail of Dionysiac Scene. Inv.Tun. n. 744. Cat. 1.
- Fig. 1 c. Carthage. Vintaging Mosaic. Detail of Vintaging Eros. Baratte, Cat. mosaïques, fig. 68. Cat. 1.
- Fig. 2. Hadrumetum. “Maison de l’Arsenal” Mosaic. Inv.Sousse pl. XXIII. Cat. 2.
- Fig. 3. Hippo Regius. “Maison du Procureur” Mosaic. Marec, E. “Deux mosaïques à Hippone”, Libyca 1 (1953) fig. 4. Cat. 4.
- Fig. 4. Themetra. “Baths of Curaria Fortunata” Mosaic. Foucher, Thermes romains , pl. XVIII. Cat. 5.
- Fig. 5. Thuburbo Maius. “Maison des Protomés” Mosaic. CMosTun, 2.3. fig. II. Cat. 6.
- Fig. 6. Thugga. Vintaging Mosaic. Merlin, A. and L. Poinssot, “Amours vendageurs au gecko”, RAfr. 99-100 (1955-1956) fig. 1. Cat. 7.
- Fig. 7. Thysdrus. “Maison de la Chasse à Courre” Mosaic. Inv. Tun., n. 67. Cat. 8.
- Fig. 8. Thysdrus. “Maison de Silène” Mosaic. Foucher, Découvertes 1960 , pl. XI. Cat. 9.
- Fig. 9. Thysdrus. “Maison des Mois” Mosaic. Parrish, Season Mosaics, pl. 42. Cat. 10.
- Fig. 10. Uthina. “Maison d’Ikarios”. Vintaging Mosaic from Room 31. Gauckler, P. “Le domaine des Laberii à Uthina”, MonPiot 3 (1897) plan XX. Cat. 11.

- Fig. 11. Uthina. "Maison d'Ikarios". Vintaging Mosaic from Room 33. Inv. Tun. n. 376. Cat.12.
- Fig. 12. Banasa. "Small West Baths" Mosaic. Thouvenot, R. and A. Luquet, "Les thermes de Banasa", PSAM 9 (1951) fig. iii. Cat. 13.
- Fig. 13 a. Caesarea. "Labours of the Fields" Mosaic. Bérard, J. "Mosaïques inédites de Cherchel", MEFR 52 (1935) pl. 1. Cat. 14.
- Fig. 13 b. Caesarea. "Labours of the Fields" Mosaic. Detail of Vintaging Scene. Bérard, J. "Mosaïques inédites de Cherchel", MEFR 52 (1935), pl.4. Cat. 14.
- Fig. 14. Caesarea. Vintaging Mosaic from South of the East Baths. Albertini, E. "Découvertes à Cherchel en 1921", BAC 1921, pl. 1. Cat. 15.
- Fig. 15. Caesarea. "Tennis Club" Mosaic. Dunbabin, MRNA, pl. XLII. Cat. 16.
- Fig. 16 a. Caesarea. "Thetis and Peleus" Mosaic. Lassus, J. "Cherchel: La mosaïque de Thétis et Pélée", BAAIg. 1 (1962-1965) fig. 1. Cat. 17.
- Fig. 16 b-c. Caesarea. "Thetis and Peleus" Mosaic. Details of Vintaging Scene. "Cherchel: La mosaïque de Thétis et Pélée", BAAIg. 1 (1962-1965) pl. 14. Cat. 17.
- Fig. 17. Cuicul. "Maison de l'Ane" Mosaic. Blanchard-Lemée, Maisons à mosaïques, pl. XVI. Cat. 18.
- Fig. 18 a-b. Cuicul. "Maison d'Europe" Mosaic. Details of Vintaging Scene and Border. Blanchard-Lemée, Maisons à mosaïques, pl. XXXVII. Cat. 19.
- Fig. 19 a. Augusta Emerita. "Casa del Anfiteatro" Mosaic. García Sandoval, Informe, pl. xxxvi. Cat. 20.
- Fig. 19 b-c. Augusta Emerita. "Casa del Anfiteatro" Mosaic. Detail of Central Scenes. Blanco Freijeiro, CMosEsp 1, pl. 73. Cat. 20.
- Fig. 20 a.. Augusta Emerita. Black and White Mosaic. Alvarez Martínez, Nuevos hallazgos, pl. 8. Cat. 21.
- Fig. 20 b. Augusta Emerita. Black and White Mosaic. Detail of Vintaging Scene. Alvarez Martínez, Nuevos hallazgos, pl. 12. Cat. 21.

- Fig. 21. Calpe. “Baños de la Reina” Mosaic. Pellicer, M. “Excavaciones en el yacimiento romano de los Baños de la Reina, Calpe (Alicante)”, NAH 8-9 (1964-1965) pl. xxxi.i. Cat. 22.
- Fig. 22. Complutum. “Casa de Baco” Mosaic. Fernández Galiano, Complutum 1, pl. lxxxii. Cat. 23.
- Fig. 23. Hellín. Calendar Mosaic. Blázquez *et al*, CMosEsp 8, pl. 34. Cat. 24.
- Fig. 24. Saguntum. Vintaging Mosaic. Blázquez, J. “Mosaicos báquicos en la península Ibérica”, ArchEspArq. 57 (1984), fig. 1. Cat. 25.
- Fig. 25. Carthage. “Dominus Julius” Mosaic. Dunbabin, MRNA, pl. XLIII.
- Fig. 26. St. Romain-en-Gal. Calendar Mosaic. Detail of Grape Picking Scene. White, RFarm., pl.55.
- Fig. 27. St. Romain-en-Gal. Calendar Mosaic. Detail of Treading Scene. White, RFarm., pl.59.
- Fig. 28. Venice. Stone Relief Depicting Treading Scene. White, RFarm., pl.60.
- Fig. 29. *Falcula vineatica*. White, AgrImp, fig.75.
- Fig. 30. *Falcula vineatica*. White, AgrImp, fig.74.
- Fig. 31. *Falx vinitoria*. White, AgrImp, fig.70.
- Fig. 32. *Corbis*. White, FarmEquip, fig.18.
- Fig. 33. *Qualus*. White, FarmEquip, fig.19.
- Fig. 34. Agedincum, France. Detail of Funeral Monument Depicting Baskets. White, FarmEquip, fig.4 c.
- Fig. 35. Egypt. Roman Basket. White, FarmEquip, fig.4 a.
- Fig. 36 a. *Bidens*. White, AgrImp, pl.31.
- Fig. 36 b. Constantinople. Mosaic from the Great Palace. Detail of *Bidens*. White, RFarm, pl.26.
- Fig. 37. *Rastrum quadridens*. White, AgrImp., fig.32.

- Fig. 38. Paris. Sarcophagus with Vintaging Scene. Baratte F. and C. Metzger, Musée du Louvre: Catalogue des sarcophages en pierre d'époque romaine et paléochrétienne (Paris 1985) p.36.
- Fig. 39. Paris. Sarcophagus with Vintaging Scene. Baratte F. and C. Metzger, Musée du Louvre: Catalogue des sarcophages en pierre d'époque romaine et paléochrétienne (Paris 1985) p.197.
- Fig. 40. Rome. Frieze with Vintaging Scene. White, FarmEquip, pl.7.
- Fig. 41. Ostia. Oil Storage Jars. White, FarmEquip, pl.10 a.
- Fig. 42. Ince Blundell Hall, England. Marble Relief Depicting a Wine Transaction. White, FarmEquip, pl.10 b.
- Fig. 43. St. Romain-en-Gal. Calendar Mosaic. Detail of Olive Press. White, RFarm, pl.56.
- Fig. 44. *Prelum*. Perrin, A. La civilisation de la vigne (Paris 1938) pl.151.
- Fig. 45. *Cochlea*. White, FarmEquip, fig.61.
- Fig. 46. Press. White, FarmEquip, fig.65.
- Fig. 47 a-i. Vine Trellises. White, RFarm, fig.2.
- Fig. 48 a-b. Tabarka. “*Latifundia*” Mosaics. Précheur-Canonge, T. La vie rurale en Afrique d'après les mosaïques (Paris 1961) pls. 3-3 bis.
- Fig. 49. St. Romain-en-Gal. Calendar Mosaic. Detail of Pitching Wine Jars. Parrish, Season Mosaics, pl.67.
- Fig. 50. La Chebba. Tunisia. “Neptune and the Seasons” Mosaic. White, RFarm, pl.57.
- Fig. 51. Aïn Babouch, Algeria. Season Mosaic. Detail of Winter. Parrish, Season Mosaics, pl.7 a.
- Fig. 52. Augusta Emerita. Plan of the “Casa del Anfiteatro”. García Sandoval, E. Informe, fig.1. Cat. 20.
- Fig. 53. Hadrumetum. Plan of the “Maison de l’Arsenal”. Rebuffat, R. “Maisons à peristyle d’Afrique du Nord: Répertoire de plans publiés”, MEFR 81 (1969) Hadrumetum 2. Cat. 2.



- Fig. 54. Uthina. Plan of the “Maison d’Ikarios”. Gauckler, P. “Le domaine des Laberii à Uthina”, Mon Piot 3 (1896) fig.1. Cat. 11-12.
- Fig. 55. Cuicul. Plan of the “Maison d’Europe”. Blanchard-Lemée, M. Maisons à mosaïques, fig.49. Cat. 19.
- Fig. 56. Hippo Regius. Plan of the “Maison du Procureur”. Rebuffat, R. “Maisons à peristyle d’Afrique du Nord: Répertoire de plans publiés II”, MEFRA 86 (1974) Hippo Regius 6. Cat. 4.
- Fig. 57. Thuburbo Majus. Plan of the “Maison des Protomés”. CMosTun, 2.3, fig.1. Cat. 6.
- Fig. 58. Thysdrus. Plan of the “Maison des Mois”. Parrish, Season Mosaics, pl.44. Cat. 10.
- Fig. 59. Themetra. Plan of the “Baths of Curaria Fortunata”. Foucher, L., Thermes Romains, p.16. Cat. 5.
- Fig. 60. Banasa. Plan of the “Small West Baths”. Thouvenot, R. and A. Luquet, “Les thermes de Banasa”, PSAM 9 (1951) plan IV. Cat. 13.
- Fig. 61. Cuicul. Plan of the “Maison de l’Ane”. Blanchard-Lemée, Maisons à mosaïques, fig.4. Cat. 18.
- Fig. 62. Rome. Vine Design in Plaster Work. Tombs Under St. Sebastiano. Wadsworth, E. “Stucco Reliefs of the First and Second Centuries still extant in Rome” MAAR 4 (1924) pl.19.
- Fig. 63. Boscoreale. Plan of Villa of N. Popidius Florus. Della Corte, M. NSc (1921) fig.12.
- Fig. 64. Plan of Piazza Armerina, Sicily. Wilson, R. Piazza Armerina (Toronto 1983) pl.1.
- Fig. 65. Codex of 354. Illustration of September. Salzman, M. On Roman Time (Berkeley 1990) fig.20.
- Fig. 66. Sede Nahum, Israel. Vintaging Mosaic. Ovadiah, A. and R. Hellenistic, Roman, and Early Byzantine Mosaic Pavements in Israel (Rome 1987) pl. 138,1.
- Fig. 67. Beth Shean-el-Hammam, Israel. Vintaging Mosaic. Ovadiah, A. and R. Hellenistic, Roman, and Early Byzantine Mosaic Pavements in Israel (Rome 1987) pl. 26.

- Fig. 68. Beth Shean, Israel. Vintaging Mosaic from the Monastery of Lady Mary. Ovadiah, A. and R., Hellenistic, Roman, and Early Byzantine Mosaic Pavements in Israel (Rome 1987) pl. 24.
- Fig. 69. Qabr Hiram, Lebanon. Vintaging Mosaic from the Church of St. Christopher. Baratte, Cat. mosaïques, pl. 134.
- Fig. 70. Rome. Mausoleum of Constantina. Detail of Vintaging Scene. Bovini, G. Mosaici paleocristiani di Roma (secoli III-VI) (Bologna 1971) pl. 9.

## ABBREVIATIONS

The abbreviations used for modern works follow those set forth in the American Journal of Archaeology 90 (1986). The following abbreviations will also be used.

Alvarez Martínez, <u>Nuevos hallazgos</u>	Alvarez Martínez, J. <u>Mosaicos romanos de Mérida, nuevos hallazgos</u> (Mérida 1990)
Baratte, <u>Cat. mosaïques</u>	Baratte, F. <u>Catalogue des mosaïques romaines et paléochrétiennes du musée du Louvre</u> (Paris 1978)
Blanchard-Lemée, <u>Maisons à mosaïques</u>	Blanchard-Lemée, M. <u>Maisons à mosaïques du quartier central de Djemila (Cuicul)</u> (Paris s.d. [1975])
<u>CEFR</u>	<u>Collection de l'école française de Rome</u>
<u>CMosEsp</u>	<u>Corpus de mosaicos de España</u>
<u>CMosTun 2.3</u>	Alexander, M. <i>et al.</i> <u>Corpus des mosaïques de Tunisie 2,3: Thuburbo Majus, les mosaïques dans la région ouest</u> (Tunis 1987)
Dorsch, <u>Tepidariumsmosaik</u>	Dorsch, K. "Zu dem polychromen Tepidariumsmosaik in den Thermen von Themetra", <u>Boreas</u> 4 (1981) 117-132.
Dunbabin, <u>MRNA</u>	Dunbabin, K. <u>The Mosaics of Roman North Africa</u> (Oxford 1978)

- |                                       |  |
|---------------------------------------|--|
| Fernández-Galiano, <u>Complutum 1</u> | Fernández-Galiano, D. <u>Complutum 1 Excavaciones</u> (Madrid 1984)  |
| Fernández-Galiano, <u>Complutum 2</u> | Fernández-Galiano, D. <u>Complutum 2 Mosaicos</u> (Madrid 1984)  |
| Foucher, <u>Découvertes 1960</u>      | Foucher, L. <u>Découvertes archéologiques à Thysdrus en 1960</u> (N. et D., n.s.IV, s.d.)  |
| Foucher, <u>Thermes romains</u>       | Foucher, L. <u>Thermes romains des environs d'Hadrumète</u> (Tunis 1958)   |
| García Sandoval, <u>Informe</u>       | García Sandoval, E. <u>Informe sobre las casas romanas de Mérida y excavaciones en la "Casa del Anfiteatro"</u> (Madrid 1966)                    |
| <u>Inv. Alg.</u>                      | De Pachtère, F. <u>Inventaire des mosaïques de la Gaule et de l'Afrique 3: Afrique Proconsulaire, Numidie, Maurétanie (Algérie)</u> (Paris 1911) |
| <u>Inv. Gaule</u>                     | Blanchet, A. and M. Lafaye, <u>Inventaire des mosaïques de la Gaule I</u> (Paris 1901)   |
| <u>Inv. Sousse</u>                    | Foucher, L. <u>Inventaire des mosaïques: Sousse</u> (Tunis 1960)   |
| <u>Inv. Tun.</u>                      | Gauckler, P. <u>Inventaire des mosaïques de la Gaule et de l'Afrique 2: Afrique Proconsulaire (Tunisie)</u> (Paris 1910)                         |
| <u>Inv. Tun. suppl.</u>               | Merlin, A. <u>Ibid., supplément</u> (Paris 1915)   |

<u>Libyca</u>	<u>Libyca: Série Archéologie, Épigraphie</u>
<u>NAH</u>	<u>Noticiario Arqueológico Hispanico</u>
Parrish, <u>Season Mosaics</u>	Parrish, D. <u>Season Mosaics of Roman North Africa</u> (Rome 1984)
<u>PSAM</u>	<u>Publications du Service des Antiquités du Maroc</u>
White, <u>AgrImp</u>	White, K. <u>Agricultural Implements of the Roman World</u> (Cambridge 1967)
White, <u>FarmEquip</u>	White, K. <u>Farm Equipment of the Roman World</u> (New York 1975)
White, <u>RFarm</u>	White, K. <u>Roman Farming</u> (Ithaca 1970)

## INTRODUCTION

Viticulture was an important feature of Roman agriculture. Wine, like oil and grain, was an important commodity in the Roman empire. References to this important foodstuff are found in the artwork of the times. One of the clearest illustrations of activities connected with the vintage appears in mosaics. Of the nineteen examples of vintaging motifs from North African pavements that are used in this study, twelve are from Africa Proconsularis, five are located in Mauretania, and two are in Numidia. In Spain six examples were found, four in Tarraconensis and two in Lusitania. This greatly outnumbers the occurrences of vintaging motifs in other areas of the Roman world and reflects the general prosperity of fertile areas such as Roman Spain and North Africa. It is necessary to note that for the purpose of this thesis, only scenes including human, or human-like figures, participating in activities relating to viticulture are included; scenes displaying the trellised vine alone, such as in the Dominus Julius mosaic from Carthage (fig.25),<sup>1</sup> are not.

Vintaging motifs, in mosaics and in other media, are found in various areas of the Roman world and these scenes can be used to compare and contrast with those examined in this study. Examples have been chosen from many areas of the Roman world to indicate the occurrence of this theme in other regions of the Roman empire. These examples have been grouped by geographical origin and

---

<sup>1</sup> A. Merlin, "La mosaïque du Seigneur Julius à Carthage", BAC 1921, 95-114.

listed in chronological order within these groups and will be discussed in detail in the following paragraphs. They will be used throughout this study as comparanda for the vintaging mosaics from Spain and North Africa.

Five vintaging mosaics may be quoted from Italy. The first mosaic, a Severan pavement from the Schola del Traiano in Ostia,<sup>2</sup> is a black and white design. This style is also found in the mosaics from the “Baños de la Reina” in Calpe (cat.22, fig.21) and the black and white mosaic from Augusta Emerita (cat.21, fig.20). Although these mosaics are predominantly black and white, colour is also used in limited amounts, a practice which appears to be unique to the Spanish mosaics. The field of the Ostia pavement is covered with an ornamental vine design; six octagons are created by this pattern. Three hold animals while the others hold figures: an Eros carrying a hare, an Eros leaning over a basket of grapes, and a male figure holding a bunch of grapes and a *pedum*.

Two examples of vintaging pavements to be examined were found in Rome. They vary greatly from each other. The first, a black and white design, was found in a building near the Basilica of Junius Bassus.<sup>3</sup> The mosaic, which is partially destroyed, contains a depiction of Dionysus. He stands with one foot on a stool, under a vine trellis, and holds a *kantharos* and a *thyrsus*. Near him stands a satyr. Upside down in relation to the first scene is the vintaging scene. An Eros climbs a ladder to pick grapes from the trellis, while another Eros moves a basket closer to the first.

---

<sup>2</sup> J. Clarke, Roman Black and White Figural Mosaics (New York 1979) 42-43.

<sup>3</sup> M. Blake, “Mosaics of the Late Empire in Rome and Vicinity” MAAR 17 (1940) 95.

The second example from Rome was found in the Mausoleum of Constantina and is dated to the fourth century A.D. (fig.70).<sup>4</sup> It differs from the provincial mosaics not only for its Christian context but also for its placement on the ceiling of the structure. The ceiling is divided into twelve vaulted sections, two of which are decorated with nearly identical vintaging scenes. The main fields are filled with vines which issue forth awkwardly from the corners of the panels; in one corner there is no room for the acanthus leaves that serve as a base for the vine stalks. Among the vines are six vintners, all nude, carrying simple pruning knives. Five appear to be *putti*, the sixth is bearded. The vines curve in the central area to form a frame around the bust of a figure that may be Constantina in the first panel, and her husband in the second.<sup>5</sup> Along two sides of each mosaic are scenes of the vintage. Each side contains a depiction of a covered treading vat, in which three men, dressed in loincloths, tread the grapes. One group of men hold *peda* and possibly fillets, while the others hold only *peda*. On each side of the mosaics, moving towards the vats, is a two-wheeled cart full of grapes, pulled by oxen.

The final two examples from Italy were found at Piazza Armerina in Sicily.<sup>6</sup> Carandini dates these mosaics to the early fourth century.<sup>7</sup> The pavements were found in rooms that open onto the north side of the oval court of the trefoil dining room (fig.64). The first shows a landscape and what is possibly a villa, but which seems to serve as a pressroom, flanked by two doorways. Behind the structure grow various trees and plants but no vines. On either side of the

---

<sup>4</sup> H. Stern, "Les mosaïques de l'église de Sainte Constance à Rome", DOP 12 (1958) 159-218.

<sup>5</sup> Ibid., 198.

<sup>6</sup> A. Carandini *et al.* Filosofiana: the Villa of Piazza Armerina (Palermo 1982) 306-309.

<sup>7</sup> Ibid., 54-58.



building are *putti*, dressed in short tunics; one carries a pruning knife, while another carries a basket on his shoulder. In the central part of the building there are three nude *putti*, wearing only jewellery, treading grapes. They hold on to each other for support, while one holds on to a vine or rope. Beside them is what appears to be a large basket, possibly a press. Below this structure, in the foreground, are more vintners, including two figures leading donkey carts full of grapes.

The main field of the second pavement is covered with a schematised vine scroll which issues from acanthus leaves in each corner. Nine Erotes are preserved, placed above and within the scrolls at regular intervals. They are all nude except for the jewellery they wear. They climb ladders, pick grapes, and carry baskets full of fruit. In the centre is a bust of an elderly man with a beard and a crown of leaves, carrying a staff, who has been identified as Autumn.<sup>8</sup> Dunbabin points out several similarities between the Piazza Armerina mosaics and those from North Africa,<sup>9</sup> and the similarities of choice of figures and composition in the latter Sicilian mosaic seem to suggest a connection between the two locations, possibly even evidence of North African workmen practising their craft in Sicily.

Other vintaging mosaics are scattered throughout the Roman world. The mosaic from the *triclinium* in the House of Dionysus in Nea Paphos in Cyprus, dated to the late second or early third century A.D.,<sup>10</sup> is found near several Dionysiac pavements, similar to many of the vintaging scenes in Spain and North

---

<sup>8</sup> Carandini (supra n.6) 309.

<sup>9</sup> Dunbabin, *MRNA*, 198-199.

<sup>10</sup> W. Daszewski and D. Michaelides, *Mosaic Floors in Cyprus* (Ravenna 1988) 40-43.

Africa. From the corners and sides of the mosaics grow straight, free-growing vines, which fill the field. At the bases of these vines, a variety of figures stand: a male figure catching a hare, a winged figure about to spear an animal, a bearded figure carrying a stick, and a male figure reaching towards some vines.

Another pavement with a vintaging theme found outside Roman Spain and North Africa is a calendar mosaic found in St. Romain-en-Gal in Gaul, modern Vienne.<sup>11</sup> This type of mosaic was found in the “Maison des Mois” in Thysdrus (cat.10, fig.9) and in Hellín (cat.24, fig.23). The pavement is divided into twenty-seven squares, the centre four of which use animals to depict the Seasons. Along one side are four heads. The remaining nineteen panels contain a variety of seasonal activities, including scenes of agricultural labour and festivals placed in the composition so as to be easily visible to the viewer. Vintaging activities are included in the seasonal representations for Autumn. One panel shows two figures at a vine trellis, reaching up to pick grapes. Between them lies a basket. Another panel shows three men dressed in loincloths, treading grapes in a covered vat.

An example from Antioch in Syria varies greatly from the Eastern mosaics which are discussed below.<sup>12</sup> Located in Room 4 of the Constantinian Villa,<sup>13</sup> the fragmentary vintaging scene served as a border. Vines grow from the corners and fill the field. Three *putti* are involved in the vintage; one, in a short tunic, bends over a basket of grapes; another, wearing a cloak, carries a basket of grapes; the third carries another basket.

<sup>11</sup> H. Stern, “Les calendriers romains illustrés”, ANRW II.12.2. (1978) 445-449.

<sup>12</sup> *Infra*, pp.6-8.

<sup>13</sup> D. Levi, Antioch Mosaic Pavements (Princeton 1947) 508-509.

Jordan and Israel contain many examples of vintaging motifs which are similar to several of those found in the pavements of Spain and North Africa, such as figures picking and treading grapes among schematised vine scrolls. However, they differ from other vintaging pavements, with the exception of the Mausoleum of Constantina mosaics,<sup>14</sup> as they are found not in domestic structures but in religious buildings. Three such vintaging mosaics were discovered in Israel. The first is from a church in Sede Nahum (fig.66).<sup>15</sup> The mosaic is incomplete; however, the main field seems to have been decorated with rows of vine scroll medallions. In the centre of each medallion is an animal, bird, or in one case, a male figure picking a bunch of grapes. A more complicated version of this composition was found in the main hall of a tomb chamber at Beth Shean el-Hammam (fig.67).<sup>16</sup> 45 medallions survive, most of which contain depictions of animals or birds. A few contain hunting motifs, while five contain vintaging motifs. Two scenes show men picking grapes with knives. One medallion contains a donkey carrying a basket of grapes, while the adjacent one portrays a man leading the animal. He holds a whip and carries a basket of grapes. The central scene contains a picture of three men in loincloths treading grapes. Another pavement of this style is located in Room L of the Monastery of Lady Mary in Beth Shean (fig.68).<sup>17</sup> Vines grow from a large krater, found on one side of the pavement. Four of the mosaic's twelve medallions contain vintaging motifs. In one, a vintner carries a basket of grapes, while in two others, men are cutting grapes from the vine with pruning knives. The final motif is partially destroyed; however, one can see the lower legs of a man in the process of treading grapes in a vat.

---

<sup>14</sup> *Supra*, p. 3.

<sup>15</sup> R. and A. Ovadiah, Hellenistic, Roman, and Early Byzantine Mosaic Pavements of Israel (Rome 1987) cat.212, p.125.

<sup>16</sup> *Ibid.*, cat.27 a, pp.30-31.

<sup>17</sup> *Ibid.*, cat.26, p.29.

Three vintaging mosaics were found in Khirbet el-Mukhayyat, near Mount Nebo in Jordan. All have compositions remarkably similar to those found in the vintaging mosaics of Israel. Two were found in the Church of St. George.<sup>18</sup> The first, located in the north aisle, contains a tree that grows in the centre of the field. Around it is a vine that forms six medallions, containing the tree, two peacocks, and two figures. One of the figures is reaching out to pick a bunch of grapes. The second is located in the central nave of the building. It is more elaborate than the first pavement and, unlike the other Eastern mosaics examined so far, the medallions are formed by acanthus leaves and not grape vines. Most of the medallions are filled with hunting scenes; however, one contains a man carrying a basket of grapes, while another shows two men dressed in loincloths treading grapes in what might be a press.<sup>19</sup> A third mosaic was found in the Church of the Saints Lot and Procopios.<sup>20</sup> Grape vines fill the field with twenty medallions, while clumps of acanthus leaves grow from the corners. The scrolls are filled with animals, birds, and hunting and vintaging motifs. In two of the medallions male figures gather grapes. Another scroll contains two men in loincloths, who tread grapes in front of a structure that resembles a press, similar to the previous mosaic. In two scrolls located in the same row as this scene, are a man leading a donkey which carries a basket of grapes, a motif also found in the tomb mosaic of Beth Shean el-Hammam in Israel.<sup>21</sup>

A mosaic that is similar to the Beth Shean el-Hammam pavement has been

---

18 M. Piccirillo, I mosaici di Giordania (Rome 1986) 68-9.

19 *Infra*, n.22.

20 Piccirillo (*supra* n.18) 69-70.

21 *Supra* p.6.

found in Lebanon (fig.69).<sup>22</sup> The large central nave mosaic from the Church of St. Christopher in Qabr Hiram shows vines sprouting from large kraters in each corner of the mosaic. The vines form twenty-five medallions, which contain various animals and birds and some human figures. The central medallion portrays two *putti* treading grapes in a vat, as the juice pours into *dolia*. The figures stand on either side of a central cruciform post, which Donceel-Voûte identifies as a lever of a press.<sup>23</sup> One *putto* holds on to an oddly shaped object, while the other blows a horn.

The vintaging scenes from Israel, Jordan, and Lebanon contain motifs that are similar to those found in the vintaging mosaics of Roman Spain and North Africa. However, all are found in Christian churches, monasteries, or tombs and dated to the sixth century A.D., centuries later than most of the vintaging mosaics from Spain and North Africa. The Eastern mosaics represent a different type from those found in the rest of the Roman world: they are a standard form of decoration in Christian buildings, used to illustrate the figure of Christ.

Vintaging scenes also occur in other media. A few examples have been found in which vintaging motifs, similar to those found in the mosaics, appear in wall paintings, tapestries, stucco work, and other decorative arts.<sup>24</sup> There are two media in which vintaging motifs are quite common. The first, Attic black and red figure ware dated from the sixth to the fifth centuries B.C.,<sup>25</sup> has little relevance to the Roman mosaics from the second to the fifth centuries A.D. but it is

---

<sup>22</sup> P. Donceel-Voûte, Les pavements des églises Byzantines de Syrie et Liban (Louvain-la-Neuve 1988) 413.

<sup>23</sup> Ibid.

<sup>24</sup> See chapter 4 for a discussion on interior decoration involving vintaging motifs.

<sup>25</sup> B. Sparkes, "Treading the Grapes", BABesch 51 (1976) 47-56.

interesting to note that it is at this time that the vintaging motifs begin to appear in artwork. Nearly all the pieces depict an older Dionysus observing the grape harvest undertaken by satyrs and Maenads, which is quite different from the separate Dionysiac scenes found in the Roman vintaging scenes. However, there is another, more contemporary medium, that often contains vintaging scenes: sarcophagi. A large number of vintaging sarcophagi have been found throughout the Roman world, many containing scenes closely resembling those on the vintaging mosaics. However, the motifs used in funerary art carry with them a very different significance than those used to decorate private buildings.<sup>26</sup>

The mosaics with vintaging scenes from the provinces of Roman Spain and North Africa can be studied as a separate group from the previously mentioned pavements. Both areas were rich in arable land and had climates suitable for grape growing. A large concentration of vintaging pavements has been found in these areas and there are similarities in both the content and composition of these mosaics. Although the pavements range in date from the second to the fifth centuries A.D., there is limited variety in the manner in which the vines are depicted. Also limited are the activities depicted; only a small portion of the chores related to viticulture are shown, namely those connected with the grape harvest. Despite these limitations it is possible to compare the images presented in the mosaics to the written and archaeological evidence that remains. The vintaging mosaics can be used to illustrate some of the activities related to the vintage that are described by such Roman authors as Cato, Varro, Pliny, and Columella. The tools depicted in the vintaging scenes can be compared to descriptions in these texts and can be used to demonstrate the technology involved in Roman viticulture. However, the mosaics depict only a portion of

---

<sup>26</sup> See chapter 5 for a description of such sarcophagi.

the yearly activities involved, and those that are shown are simplified for the sake of art; the primary function of these pavements is for decoration. Comparison between the mosaics and the texts is further hindered by the date of the mosaics, as the earliest pavement in the group is dated to the second century A.D. and the above Roman authors wrote between the second century B.C. and the first century A.D. The authors focused their attention on the agricultural practices in Italy and not the provinces, further hindering the comparison to the vintaging mosaics. However, it can be assumed that the agricultural techniques for many activities would be similar.

It is also possible in some cases to determine in what type of building these pavements were located, and more specifically the function of the rooms in which they were found. The themes expressed in the mosaics can be correlated to the types of rooms that they decorate in order to determine if the choice of scene is dependent on the function of the room. Unfortunately, the function of the rooms in which many of the mosaics have been discovered has not been identified, severely limiting the analysis of this question.

Many of the vintaging pavements contain mythological motifs, especially scenes connected with Dionysus, god of wine and the vine. These scenes can be examined to see if they reflect religious practices in the Roman provinces in Spain and North Africa from the second to the fifth centuries A.D. or whether these images were merely used as stock symbols in combination with the vintaging motifs to create a unified composition. However, since all of the mosaics are found in private buildings and not in temples, and none includes a religious inscription, it is difficult to determine whether or not these pavements held a

religious importance for the person who commissioned them.

## **Roman Agricultural Mosaics**

The emergence of vintaging mosaics in the second century A.D. reflects an interest in agricultural themes in mosaics that appears in the late second and early third centuries A.D.<sup>27</sup> The vintaging mosaics can be placed in the group of mosaics with agricultural themes that illustrate the economic importance of various crops of the Roman provinces. Yet the vintaging mosaics differ greatly from the other agricultural pavements. Instead of realistic scenes of agrarian labour, the vintaging mosaics often show fanciful scenes connected with mythological characters, with the vintners represented by whimsical characters among schematised vines.

Several excellent representations of various agricultural activities on mosaics have been discovered, many of which are from North Africa. One of the earliest representations of agricultural processes appears on the Rural Scenes pavement from the “Maison d’Ikarios” at Uthina.<sup>28</sup> Dated to the late second or early third century A.D.,<sup>29</sup> the mosaic illustrates various rural chores, including ploughing fields with oxen. It is interesting to note that this mosaic was found in the same house that contains two of the vintaging pavements.<sup>30</sup> One of the most outstanding agricultural pavements was located in Zliten.<sup>31</sup> The mosaic is divided

---

27 Dunbabin, MRNA, 110.

28 Inv. Tun., n.362.

29 Dunbabin, MRNA, 240.

30 Cat. n.11-12.

31 S. Aurigemma, I mosaici di Zliten (Rome 1926) 84-97.



into a series of *emblemata*, each depicting agricultural activities that might have represented the seasonal tasks that were necessary for agricultural success.<sup>32</sup> Such agriculturally themed calendar mosaics appeared in many provinces. As seen above in the St.-Romain-en-Gal calendar mosaic (figs. 26-27)<sup>33</sup> a variety of seasonal agricultural and religious ceremonies were depicted, some of which are connected with viticulture.

A few of the mosaics that contain a variety of agricultural activities also include the vintage. The scenes in the ““Labours of the Fields”” mosaic from Caesarea (cat. 14, fig.20) are equally divided between the preparation of olive orchards and vineyards. The “Labours of the Fields” mosaic is different from most of the vintaging scenes, as it does not illustrate the grape harvest itself. It is also a more realistic portrait of the agricultural process than most of the vintaging scenes. Unlike the agricultural mosaics, many of the vintaging scenes contain unrealistic elements, such as Erotes as labourers or schematised vine scrolls growing from ornamental kraters. Many of the vintaging pavements contain Dionysiac elements and allude to the god of wine rather than the agricultural practices of the Romans. However, elements of these mosaics can still be used to understand their methods of viticulture and the tools with which they undertook such activities.

---

<sup>32</sup> Aurigemma (supra n. 31) 84.

<sup>33</sup> Stern (supra n.11) 445-449.

## Roman Viticulture in Spain and North Africa

The importance of viticulture to the Romans is recorded in written material, archaeological evidence, and artwork. The vintaging mosaics reflect the importance of the vintage to the Roman provinces in North Africa and some areas of Roman Spain, as other agricultural mosaics reflect the importance of other crops. However, the mosaics only hint at the prosperity of these areas; one must turn to written and archaeological evidence for the state of the wine industry in these areas from the second to the fifth centuries A.D. By examining such evidence, one is able to place the vintaging themes found in the mosaics in a cultural perspective.

Columella, writing in the first century A.D., specifically outlines the financial advantages of owning vineyards in Italy.<sup>34</sup> The large profits from vineyards suggested by this ancient author have been rejected by Kehoe and Duncan-Jones, as they appear to be exaggerated and certain costs had been omitted from Columella's calculations.<sup>35</sup> Also in question is the relevance of examples from Italy to the state of the economy in the provinces.<sup>36</sup> However, Kehoe also notes that the highest possible return on a small plot of land would come from a crop such as vines,<sup>37</sup> an observation that is true for the provinces as well as Italy.

---

<sup>34</sup> Columella, De Re Rustica, 3.3.8-9.

<sup>35</sup> R. Duncan-Jones, The Economy of the Roman Empire, second ed. (New York 1982) 40-59.

<sup>36</sup> D. Kehoe, The Economics of Agriculture on Roman Imperial Estates in North Africa (Göttingen 1988) 101-103.

<sup>37</sup> Ibid., 81.

Regardless of the ambitiousness of Columella's calculations, there is substantial proof of the continued success of the wine industry in Roman provinces in Spain and North Africa. Perrin notes that viticulture was present in both locations by the time of Roman contact with native cultures.<sup>38</sup> Once inhabited by the Romans, these areas were exploited for their agricultural potential. Evidence of the Spanish wine trade, in the form of wine amphoras and kiln sites, is abundant for the first century B.C. to the first century A.D.<sup>39</sup> However, Keay notes little evidence of production of trade amphoras after the second century A.D. and states that wine production was limited to local use in Tarraconensis, the province in which four of the six vintaging mosaics were found, from the late second to the early fourth centuries A.D. He observes further decline in the industry in the early fourth to mid-fifth centuries A.D. However, Miró suggests that flat bottomed jars might have replaced earlier amphora forms,<sup>40</sup> which would explain the apparent decline. Whether or not there was a decrease in the amount of Spanish wine being shipped for trade, production for local consumption would certainly have continued to some extent. In his catalogue of Roman villas in Spain, Gorges dates the occupation of one of three buildings with presses or other necessary tools of the vintage to a later date; the wine installation at Falces has been dated to the mid-fourth century A.D.<sup>41</sup>

More evidence exists for the success of the North African wine industry. There is nothing to suggest a decline in the wine trade, such as might have occurred in Spain. Laws were implemented in the early empire to aid those involved in viticulture and the production of other crops. The Henchir-Mettich

---

<sup>38</sup> A. Perrin, La civilisation de la vigne (Paris 1938) 63-64.

<sup>39</sup> S. Keay, Late Roman Amphorae in the Western Mediterranean 2, BAR 196 (1984) 432.

<sup>40</sup> J. Miró, La producción de ánforas romanas en Catalunya, BAR 473 (1988) 277.

<sup>41</sup> J. Gorges, Les villas hispano-romaines (Paris 1979) 322.

inscription, dated to A.D. 116-117,<sup>42</sup> includes an outline of incentives for the cultivation of capital intensive crops. Any person who planted vines in an abandoned vineyard was allowed to work the land for five years, rent free.<sup>43</sup> Later evidence also exists concerning wine production in North Africa. North African amphoras, some of which presumably contained wine, were produced in abundance. Lequément suggests that sherds found in Ostia, originally from Mauretania and dating to the first half of the third century A.D., belonged to a wine amphora.<sup>44</sup> Mosaics can also be used to document the production of wine in North Africa in the late empire. The Dominus Julius mosaic from Carthage (fig.25)<sup>45</sup> contains a depiction of a vine trellis as part of the representation of Autumn in a scene devoted to the yield of the owner's estate. It has been dated to the late fourth or early fifth century A.D.<sup>46</sup> Less elaborate scenes of villas, dated to the same period as the previous mosaic, are found in the Tabarka mosaics. Two of the three apsidal mosaics display trellised vines as a predominant feature of the estate (fig.48 a-b).<sup>47</sup>

The extent of wine production in this later period cannot be determined, yet enough evidence exists to conclude that viticulture was practised in parts of both Roman Spain and North Africa in at least a limited fashion from the second to the fifth centuries A.D. The importance of this crop is reflected in the numerous depictions of vintaging motifs found in mosaics from these areas. Vintaging scenes are often paired with Dionysiac imagery, which strengthens the

---

42 Kehoe (supra n.36) 28.

43 CIL VIII.25902.

44 R. Lequément, "Le vin africain à l'époque impériale", Ant.Afr. 16 (1980) 189-190.

45 Merlin (supra n.1)

46 Parrish, Season Mosaics, 111.

47 Inv. Tun. n.940.

theme of prosperity associated with wine and the vine. These scenes served an appropriate decorative function in the public rooms of the houses and baths in which most were found, while at the same time reflecting aspects of an important agricultural process, the vintage.

## CHAPTER I

### COMPOSITION

#### **I.Composition of the Entire Pavement**

Although the composition varies greatly among the twenty-five examples from Roman Spain and North Africa of pavements that contain vintaging motifs, it is possible to subdivide these pavements into three basic groups based on the primary focus of the work as a whole. Thus the vintaging motifs can be said to be the main or sole focus, the ancillary or subsidiary focus, or simply of incidental importance to the theme of the mosaic.

Seven of the twenty-five pavements contain a vintaging motif as the sole focus of the composition. Three of these, from the “Maison du Procurateur” at Hippo Regius (cat. 4, fig. 3), Thugga (cat. 7, fig. 6), and the Tennis Club at Caesarea (cat. 16, fig. 15), consist solely of a vintaging scene that is surrounded by a geometric or vegetal border. Several of the mosaics are badly damaged and it is difficult to determine what was the original focus of the overall composition. Yet the partial remains of four mosaics have been found in which the main or sole focus seems to have been a vintaging scene, similar to the three previously mentioned complete mosaics. The most complete of these pavements is located in

Room 31 of the “Maison d’Ikarios” at Uthina (cat. 11, fig. 10). Little remains of the central panel which contains the vintaging scene. From the corners of the pavement grow curving vines that form almond shaped frames, the tips of which penetrate the main field. Around the central panel are a series of rinceaux and volutes that frame small rectangles, inside which are peacocks, fish, and theatre masks. At each of the narrow ends of the mosaic are four large rosettes.

Much less remains of the mosaic from the “Maison d’Europe” from Cuicul (cat. 19, figs. 18 a-b). It appears that the main field contained a scene of vintaging *putti*. A variety of borders remain, also in fragmentary form. One of these contains vintaging motifs (fig. 18 b).

The fragment found in the “Baños de la Reina” at Calpe (cat. 22, fig. 21) seems to be the only mosaic from Spain to contain a vintaging scene as its primary focus. No border or other elements of the pavement survive. Similarly, only a portion of the mosaic from Hippo Diarrhytus (cat. 3) was excavated and no pictures exist of the pavement, but from the description given by Gauckler<sup>48</sup> it appears that the main field contained a vintaging scene.

In the vintaging mosaic from the “Maison des Protomés” at Thuburbo Maius (cat. 6, fig. 5) the main focus of the composition is the vintage; however, other minor elements have been included. The central area of the peristyle is filled with a large vintaging mosaic. It is surrounded by four smaller panels, each containing a scene of animals hunting, that create a border-like effect around the vintaging scene.

---

<sup>48</sup> Inv Tun., n.931.

In four of the mosaics, vintaging motifs are the main focus of the composition, but they also contain central scenes, of varying sizes, which are often connected with Dionysus. The mosaic from the “Small West Baths” in Banasa (cat. 13, fig. 12) is surrounded by a large geometric design and contains at its centre a small rectangular panel, now destroyed, that contained a portrait, most likely of Dionysus.<sup>49</sup> The vintaging scene, which fills the main field, surrounds this central panel. Like the Banasa pavement, the mosaic from the Maison de Silène at Thysdrus (cat. 9, fig. 8) also contains minor Dionysiac elements. The majority of the mosaic is dedicated to the vintage; however, in the centre, within a hexagonal frame, lies Silenus, surrounded by three Erotes. Among the vines are a variety of figures and animals, many of which are associated with Dionysus.

Another mosaic that utilises Dionysiac motifs to complement a vintaging scene was found in Room 33 of the “Maison d’Ikarios” at Uthina (cat. 12, fig. 11). Much of the main field is filled with the vintaging scene; however, the central panel is larger than in the previous two mosaics. The large central square is framed by a single vine, adorned with a few leaves. At the centre is a scene of Ikarios receiving the gift of the vine from Dionysus.<sup>50</sup>

Although the pavement from Carthage (cat. 1, figs. 1 a-c) is not complete, the composition is similar to the previous four mosaics. The mosaic is divided into two fragments; the portion in the Musée du Bardo in Tunis contains the large central Dionysiac scene. The vine scrolls that hold the vintners fill much of the field and frame the central area of the pavement. Within a curvilinear square frame consisting of yellow and black fillets, stand three figures. Only their legs

<sup>49</sup> R.Thouvenot and A.Luquet, “Les thermes de Banasa”, *PSAM* 9 (1951) 45.

<sup>50</sup> P. Gauckler, “Le domaine des Laberii à Uthina”, *Mon Piot* 3 (1897) 209.



and torsos remain. In the centre is Dionysus, supported by two attendants.

Ten of the mosaics share the focus with one or more scenes which are either mythological or rural in nature. The majority of the pavements with mythological themes contain Dionysiac elements; however, in a few cases other deities are portrayed. In some cases, the vintaging motifs seem to share the focus of the composition; in others, the elements connected with the vintage are used to highlight the other scenes. Six of these ten mosaics contain Dionysiac imagery, while two more contain Dionysiac characters in addition to other deities. Two of the ten mosaics are similar to those found at the Small West baths at Banasa (cat.13, fig.12), the “Maison de Silène” at Thysdrus (cat.9, fig.8), Room 33 of the “Maison d’Ikarios” at Uthina (cat.12, fig.11) and the Carthage mosaic (cat.1, figs. 1 a-c).<sup>51</sup> However, the focus on Dionysiac motifs is decidedly more pronounced in these two mosaics, with a larger proportion of the composition dedicated to these figures, and they have therefore been included in this category. The first, from Saguntum (cat. 25, fig. 24) uses the vintaging motif to frame the large central panel. From the drawing provided by Blázquez,<sup>52</sup> one can see that a small portion of the main field is filled with the vintaging scene. In the centre of the mosaic, a youthful Dionysus sits on a tiger.

The mosaic from the “Baths of Curaria Fortunata” in Themetra (cat. 5, fig. 4) also uses a vine motif to fill the main field around a central Dionysiac scene. The scene is bordered by an elaborate frame and although it is damaged in the

---

<sup>51</sup> Supra, p. 19.

<sup>52</sup> J.Blázquez, “Mosaicos báquicos en la península Ibérica”, *ArchEspArq.* 57 (1984) 69-71.

middle, it has been determined to be a scene involving the drunken Hercules.<sup>53</sup> The hero stands in a drunken pose, surrounded by Dionysus and other figures.

The mosaic from the “Maison de l’Arsenal” in Hadrumetum (cat. 2, fig. 2) is similar to the previous two, though the focus is more on the Dionysiac scene which fills the main field. The vine scrolls and vintaging figures compose a border around a large central area. In the centre of the pavement is a depiction of the Triumph of Dionysus.

The vintaging motifs found in the mosaic in the “Casa de Baco” at Complutum (cat.23, fig. 22) also serve to complement a Dionysiac scene but in a different manner from the previous three mosaics. The main field itself is divided into five panels; the largest contains a scene with Dionysus and some of his entourage, framed by a panel on either side, each containing panthers. Below the large panel there is a vintaging scene. The four Seasons are found to the left of the vintaging scene.

Rather than serving as a border or frame for the Dionysiac scene, the vine motif in the mosaic from the “Maison de la Chasse à Courre” in Thyssdrus (cat. 8, fig. 7) envelops various mythological motifs. The field is filled with straight vines. Along one side of the field, under and between the two lower stalks is the Triumph of Dionysus. On each narrow side, a spotted panther approaches a gold krater. The other side of the pavement contains various Dionysiac figures, separated by the vines.

---

<sup>53</sup> Foucher originally identified this scene as the Rape of Auge (L.Foucher, “La mosaïque dionysiaque de Themetra”, *MEFR* 69 (1957) 154). Dorsch has since discounted this and suggests instead a scene of a drunken Hercules (Dorsch, *Tepidariumsmosaik*, 132).

In one mosaic, it is not Dionysus who is represented in connection with vintaging motifs, but rather members of his entourage. In the damaged pavement from Caesarea (cat. 15, fig. 14), the focus is shared between the two elements. The main field is divided into two registers; a scene of men treading grapes appears in the upper register, and in the lower register Silenus watches a sleeping Bacchante.

Other mosaics, in addition to containing vintaging motifs, highlight mythological figures other than those found in the Dionysiac assembly. A large mosaic was found in the “Casa del Anfiteatro” at Augusta Emerita (cat. 20, figs. 19 a-c) in which the focus is shared between a vintaging scene and a depiction of Venus. The pavement is divided into two sections, separated by a guilloche border. In the centre of the first half of the mosaic, surrounded by a triple guilloche, is a semi-nude Venus and a nude, winged Eros (fig. 19 b). The pair is surrounded by a schematised acanthus vine. At the centre of the second scene (fig. 19 c) are three men treading grapes. They are surrounded by grape vines and vintaging *putti*.

The Mosaic of Thetis and Peleus from Caesarea (cat. 17, fig. 16 a-c) also contains two panels; one focusing on the vintage and Dionysiac characters, the other on a mythological scene. The first of the two central scenes depicts the marriage of Thetis and Peleus. The west side of the panel displays the bride and groom, other gods, and mythological figures. On the east side of the mosaic there is a similar scene. In the centre are Thetis and Peleus, who sit on a wooden nuptial bed. They are surrounded by mythological figures. The second panel is divided from the first by only a simple black fillet. It contains a scene of vintaging *putti*

around a trellis. At the centre of the scene, badly damaged, sits Silenus, attended by Erotes. Above Silenus' head is the inscription:

---]S.TITIAN[---  
 TESSELLA [--]TCAECILIVS  
 CAEC[--- 54

The "Labours of the Fields" Mosaic from Caesarea (cat. 14, figs. 13 a-b) shares its focus with both rural and mythological scenes. The panel is divided into four registers; the upper two contain scenes of an olive grove, the lower two are of a vineyard, all on a white ground. The first register, on the left, shows a man in profile and facing right who is raising a stick above his head. Advancing toward the man from the right is another man who pushes a plough led by two oxen. Behind the men are three olive trees. In the second register, on the left, there is a man shown in profile who drives a plough led by two oxen. In front of the plough, another man walks to the right as he scatters seed from a basket hung around his neck. Behind the men are fruit-bearing olive trees. The third and fourth registers depict men working around the trellised vines in winter. Another fragment, probably from the lower portion of the pavement,<sup>55</sup> also contains vintaging motifs.

Also belonging to this pavement are two fragments of a scene of the

<sup>54</sup> J. Lassus, "Cherchel: La mosaïque de Thétis et Pélée", *BAAIq.* 1 (1962-1965) 92. Lassus suggests -- -] *S. TITIANUS, TESSELLA (VIT) CAECILIUS, CAEC(ILII) FILIUS*

<sup>55</sup> J. Bérard, "Mosaïques inédites de Caesarea", *MEFR* 52 (1935) 115.

Procession of Amphitrite. One contains a large green sea monster, missing its head, which carries Amphitrite on its shoulders.

Below her is the inscription:

HINC•EO/////TUS<sup>56</sup>

The second fragment shows a *putto* in the bow of a small boat. In both hands he carries a crown which he offers to the seated goddess.

The final mosaic with a vintaging scene as its ancillary or subsidiary focus was found at Augusta Emerita (cat. 21, figs. 20 a-b). It contains elements of both vintaging and Dionysiac iconography but it also includes several other motifs, and unlike all but one other Spanish mosaic,<sup>57</sup> it is primarily a black and white design. The main field is divided into a variety of panels, divided into two sections. In the middle of one half is a complex design with Orpheus and the animals. This scene is bordered on three sides by a variety of vintaging motifs. The fourth side depicts two men in the act of wrestling. In the middle of this panel are two more pairs of feet, perhaps belonging to more athletes.

Dividing the Orpheus myth and surrounding scenes from the second half of the main field is a scene of pygmies capturing a crane. The rest of the main field consists of squares that surround a rectangular panel. The squares are filled

<sup>56</sup> Bérard (supra n.55). Bérard suggests *Hinc Eo [lus or]tus*.

<sup>57</sup> The mosaic from Calpe (cat. n. 22) is also designed in black and white and also contains some objects that are depicted in colour.

with a variety of geometric patterns. The rectangular panel portrays Silenus riding a donkey.

The final three mosaics contain vintaging motifs that play only a minor part in the overall focus of the composition. The first two are calendar mosaics, which use scenes of grape harvesting to denote the months in which this activity occurs. The rest of the pavement is then occupied by scenes that illustrate the events of the other months and seasons. One was found in the west wing of the “Maison des Mois” at Thysdrus (cat. 10, fig. 9), so named for the pavement in question. The field consists of twenty-four square panels, each measuring 0.37 m<sup>2</sup>,<sup>58</sup> in an ornamental grid consisting of circles and hexagons with four concave sides. Pairs of spiral tendrils spring from the join of the circles and hexagons. The panels are arranged in four rows of six. The two panels furthest to the right in each row are filled with a large rosette. The first panel in each row contains a personification of the Seasons, male instead of the usual female figures, and the remaining three illustrate the months. Each of the squares with representations of the months is identified by the Latin name for the month. The month of September is represented by a vintaging scene. Other months are represented by seasonal activities and festivals.

Another calendar mosaic, found in a Roman house in Hellín (cat. 24, fig. 23 ), also uses vintaging motifs, but in this instance to illustrate the month of October. The pavement contains representations of the months and Seasons, as well as rustic and mythological scenes. The centre panel is made up of a grid formed by ellipses, circles and half circles, and curvilinear octagons. The ellipses

---

<sup>58</sup> Parrish, Season Mosaics, 156.

and half circles contain stylised vines and flowers. The circles hold rustic and mythological scenes, while the octagons hold representations of the Seasons and months. The four Seasons are in the central octagons, with the figures facing inward; the months are placed around the edge of the field and the figures face outward. The panels with the months and Seasons all include an abbreviated Latin inscription in black placed below the figures in order to identify the scene. Only three Seasons remain and many of the panels containing depictions of the months are badly damaged.

The pavement from *Frigidarium XIV* in the “Maison de l’Ane” at Cuicul (cat. 18, fig. 17) also contains minor vintaging motifs, but in a less thematically unified setting. Instead of panels that hold figures that give reference to specific events and activities, the Cuicul mosaic includes individual figures, leaves, animals, and birds. The field is covered with vine rinceaux which flow from kraters located at each short end of the mosaic, forming seventy-three medallions. In the centre are nine circles, while on either side of these are two columns of sixteen circles. The figures in the medallions face various directions. In the large central medallion at the base of the pavement there is a donkey with the words *ASINUS NICA* in red above it.

## II. Composition of the Vintaging Scene

Several patterns emerge when studying the composition of the vintaging scenes as a separate entity from the entire pavement. The composition of these scenes can be divided into four categories: pavements that are devoted to the vine, in which depictions of the vine cover the entire surface; a scene that is dominated by a vine trellis; the vintage as an isolated scene in a separate panel; and vines that act as a border to another scene. A few of the mosaics contain more than one vintaging motif, and will therefore appear in more than one category.

The majority of the vintaging scenes are located on pavements which are covered by an all-over vine design. These pavements can again be subdivided into those with a central panel and those without. An alternative method of analysis would be to divide the pavements into categories dependent on the treatment of the vines. The vines tend to be shown growing either from the corners or from the sides of the pavements. While some of the vines grow from a ground line, most issue forth either from kraters or from clumps of leaves. Some of the vines spread across the field in a naturalistic manner, while others form regular scrolls or patterns such as a figure-of-eight. The vine treatments for each mosaic will be described below.

Seven of the mosaics with an all-over vine design contain a central panel while nine do not. The pavements with the central scenes share other characteristics. All but one of these seven have vines growing from the four corners of the vintaging scene and most contain schematised vine patterns. The



first of these is from Room A of the “Small West Baths” in Banasa (cat. 13, fig. 12). Each of the four corners of the panel contains a tall decorated krater. From them grow black, brown, and yellow stylised vine stalks with greenish grey leaves at the tips and bunches of yellow and red grapes where the ends of the two stalks meet. These stalks cover the whole field, forming an oval frame over each krater. In the middle of each side, two birds face each other; one stands on either side of a bunch of grapes. There are pigeons on the north side, pheasants on the east, wood pigeons on the south, and partridges on the west. The birds are rendered in a variety of colours, including blue-grey, green, red, and blackish brown. Above each krater in the oval vine frame is a nude, winged Eros. Each stands in a slightly different pose but each holds a pruning knife in his right hand and a bunch of grapes in his left. The centre of the pavement once held a rectangular panel within the heptagon formed by the vines.

The mosaic from Saguntum (cat. 25, fig. 24), known only from a drawing, also contains a pattern of stylised vines which emerge from the corners of the pavement. The main field contains four low kraters, one in each corner. The vessels are slightly different, with each container matching the one diagonal to it. From each vessel spring four vines, two tall and two short, which fill the field with their scrolls, leaves, and grapes, and frame the central scene. In one corner, a nude winged Eros stands on the vine above the krater. To his right is another Eros who walks to the right and is holding on to a vine. Beside him, a third Eros stands in front of a vat and picks grapes with both arms stretched out. Above the vat an Eros is flying, grabbing at grapes while he moves to the left. In another corner, an Eros sits on the vines as he holds a bunch of grapes. On one side of the mosaic three Erotes are shown in the act of picking grapes. On the third side of the mosaic, there is another vat. In the central area of this side, an Eros cuts some

grapes from the vine with a pruning knife. Another Eros sits on the vines above the corner krater. Along the last side of the mosaic, two more Erotes are each holding a bunch of grapes.

The mosaic from Room 33 of the “Maison d’Ikarios” at Uthina (cat. 12, fig. 11) is similar to the previous two pavements but much more elaborate. In each corner of the pavement are bluish-green kraters decorated with elaborate figural scenes. From each vessel grow two vine branches that spread out and intertwine, forming a figure-of-eight and filling the field with greenish-yellow leaves and tendrils and red and green grapes. Among the vines are twenty-eight nude winged Erotes who pick grapes with the aid of pruning knives, placing them in various types of woven baskets and moving the full containers by carrying them on their shoulders. In the top portion of each of the four figures-of-eight an Eros pulls up a basket of grapes with the aid of a rope. Among the vines and along the ground line created by the black fillet are colourful birds, including pigeons, pheasants, cranes, ducks, and peacocks.

The vine pattern that fills the vintaging scene found at the “Casa del Anfiteatro” in Augusta Emerita (cat. 20, fig. 19 c) is made slightly more complex by the addition of reed stocks that grow from the corner kraters. In the centre of the scene, three men stand in a large rectangular basin filled with grapes. They hold hands for balance as they tread on the grapes and the juice flows into three large *dolia* through holes in the base of the vat. The two men standing at the outside edge of the vat lean on staffs. All three wear small white loincloths. The man in the centre is bearded, while the other two are not. Around the men grow vines, which spring from a clump of acanthus, located in each corner. A krater

rests on each clump and from each container grows a simple reed. Sitting on the rim of each vessel are two small birds, facing each other while they peck at the reed stalk. Vines, tendrils, leaves, and grapes fill the field. Above the men there is a ladder; below them a nude *putto* climbs another ladder and reaches for a bunch of grapes with his right hand. To the left of the men, at right angles to the vat, another nude *putto* carries a basket of grapes on his left shoulder. To the right of the men, again at right angles to the vat, another *putto* reaches towards a bunch of grapes above his head.

The mosaic from Carthage (cat. 1, figs. 1 a-c) contains a highly stylised vine motif, fashioned in a series of scrolls. The fragment has been badly damaged and study is further hindered by the fact that one portion is on display at the Musée du Bardo in Tunis, while the other is in the Musée du Louvre in Paris. However, an early picture (fig. 1 a)<sup>59</sup> aids in deciphering the original composition. It differs from the manner in which the fragments are presently displayed. The drawing shows a badly preserved mosaic with nine partially preserved vine scrolls, three of which contain figures. The drawing also shows a krater in the bottom right corner, from which grows a thick vine stock. From the rinceaux sprout leaves, tendrils, and grapes which fill the white ground. The portion in the Musée du Bardo (fig. 1 b) consists of the lower portion of the central panel and two scrolls, which each contain an Eros. To the left of the central scene is a dark yellow vine with yellowish grey grapes, vines, and tendrils. A winged Eros, naked but for a necklace and bracelets at his wrists and upper arms, sits on the vine. In his right hand he holds a basket full of grapes. To the right of the central panel (shown in the lower left in the drawing) is a similar vine and figure. This Eros has anklets in addition to the aforementioned jewellery and is standing with his left hand

<sup>59</sup> Baratte, Cat. mosaïques, 76.

outstretched and his right hand holding a pruning knife. The Paris fragment (fig. 1 c) contains another Eros, originally located directly below the right corner of the central panel. The vines and figures are similar to the others but the grapes are red. The Eros is shown in profile, his head in a 3/4 turn, bent over slightly. He carries a basket full of grapes.

The mosaic found at the “Baths of Curaria Fortunata” in Themetra (cat. 5, fig. 4) also contains vintaging Erotes within vine scrolls; however, the rectangular shape of the pavement necessitates the placement of only two kraters, one along each narrow end. In the middle of each narrow end of the mosaic stands a krater, from which grow two vines, that form scrolls on either side of the vessel and an inward volute above. The field is filled with vines, tendrils, leaves, and grapes and a square panel is located in the centre. On either side of the kraters are nude, winged Erotes. On one side of the mosaic, an Eros is standing on the vine, reaching up with his right hand holding a pruning knife, while another Eros bends down to pick a bunch of grapes. On the other side of the mosaic, an Eros reaches for a bunch of grapes with his right hand while holding on to a tendril with his left. The other Eros on this side seems to be in motion, holding a bunch of grapes in his left hand. Where the two vines meet and form a volute above the kraters, there are two more Erotes. One reaches forward for a bunch of grapes, while the other one lifts a basket of grapes with a rope. On either side of the last two Erotes are colourful birds, each one standing above one of the first four Erotes.

The final mosaic with an all-over vine design and a central panel was found in the “Maison de Silène” at Thysdrus (cat. 9, fig. 8). Unlike the rest in

this category, the vines are depicted in a simple manner, growing straight up. In each corner of the field is a krater, each fashioned slightly differently. From each grow five vine stalks, which fill the field with their vines, leaves, tendrils, and red and yellow grapes. Colourful birds are dispersed throughout the vines. Also located among the vines are seven naked *putti* and eight naked, winged Erotes. They are participating in various aspects of the vintage: picking grapes, cutting vines with small pruning knives, filling baskets with fruit, and climbing ladders to reach the vines. Some of the *putti* are fashioned in an odd manner and look more like dwarves than children. Among the vines are various animals and Dionysiac characters. In the centre of the mosaic is a depiction of Silenus.

The mosaics which contain an all-over vine pattern but lack a central panel have many similarities to the group that contain a central panel. The mosaic from the “Maison des Protomés” in Thuburbo Maius (cat. 6, fig. 5) has stylised vines which grow, not from kraters but from clumps of acanthus at the corners.<sup>60</sup> From each clump grow two maroon and grey vine stalks which curve upwards, forming oval frames and ending in volutes. At the base of each stalk there is a small branch, sometimes maroon and grey, other times deep pink and mauve, which grows along the length of the pavement and ends in two volutes. The volutes in turn end in bunches of red grapes. Along the stalks, branches, and volutes are green and brown leaves. In each of the oval frames and in the central curvilinear octagon formed by the vines stands a nude Eros with light coloured wings. Unfortunately, the figures are badly preserved. In the north corner, only a foot remains. In the east the figure is represented in a 3/4 pose, his legs straight and slightly apart and his arms outstretched, with a large bunch of grapes grasped in his right hand. His head and shoulders are missing. In the west corner, the figure

---

<sup>60</sup> Only one corner is complete.

faces forward with his body turned slightly to the left. His right arm stretches towards a vine leaf while his left arm is held straight out as he holds a pruning knife. He supports himself, right leg bent, left leg straight, on the vine branch. The central Eros is facing forward with his body turned slightly to the left. In his right hand he holds a large bunch of grapes, while in his left there are the remains of a woven basket, shown in brown, green, and grey.

Many of the pavements without a central scene that are covered with vines do not have the foliage issuing from the corners as in the previous category. Instead the vines grow from the sides of the panel. Both types of composition are combined in the mosaic from the "Maison du Procurateur" in Hippo Regius (cat. 4, fig.3). From the corners of the main field grow clumps of vine leaves. In the middle of each of the long sides there is a bluish bowl filled with grapes. In the middle of each of the narrow sides there is a yellow krater, also filled with grapes. From each of these vases grow two curving vine branches, collected at the centre of the pavement by a red band to form a cross shape. The field is covered with green leaves and tendrils and yellow grapes. Twelve nude Erotes with gold and grey wings are positioned throughout the pavement: one standing on top of each of the vessels, one standing on the vine leaves in each corner, and two on each long side, one on either side of the blue bowls, standing on the grass that forms the ground line. The figures grasp at the vines; the ones standing on the vessels do so for balance as they tread the grapes, the others carry pruning knives in order to cut the fruit that they hold. One Eros carries a basket on his shoulder. Small colourful birds are dispersed among the vines.

The rectangular mosaic found in the "Maison de l'Ane" at Cuicul (cat. 18,

fig. 17), contains a highly stylised series of vine scrolls that issue forth from two kraters, one at each narrow end of the pavement. Like the mosaic from Themetra,<sup>61</sup> the rectangular shape favours this placement of vessels. Fifteen of the seventy-three medallions formed by the vine contain vintaging motifs; the rest contain animals, birds, and human figures. In the outermost row, the bottom six circles hold four vine leaves each, in a cross pattern. Also in this column stands a nude, winged Eros with blond hair and blue and yellow wings. In his right hand he holds a bunch of golden grapes and in the left a vine tendril. Another nude Eros is located above the former; he holds a large bunch of green grapes in his right hand. In the second column there is an Eros who holds a vine tendril in his left hand. Under his right arm is a large vine leaf. Also in the second column is an Eros who holds a bunch of green grapes in both hands. On either side of the figure there are grape leaves. A nude *putto*, surrounded by vine tendrils, carries two wooden buckets in one of the central medallions. In the fourth column, a nude *putto* dances among vine leaves while holding some grapes. A nude, winged Eros standing among vine leaves, carrying a tendril, is also located in the fourth column. The final column contains a nude *putto* who holds a large bunch of grapes in his right hand and a nude Eros who holds a bunch of golden grapes in his left hand.

The mosaic from Thugga (cat. 7, fig. 6) also has a vine pattern, which is limited due to the shape of the panel. The small size of the pavement allows for only one krater, located at the bottom of the scene. At the base of the mosaic there is a rectangular panel in which are stylised depictions of a variety of leaves. At the bottom of the field is a large gold krater from which spring two yellowish-green vines. They grow in curving lines to fill the field and are covered with

---

<sup>61</sup> Supra, pp.30-31.

leaves, tendrils, and grapes. On one vine sits a nude winged Eros who holds a pruning knife in his left hand. To his left, a lizard sits on the same vine, facing the Eros. On the other vine stands another nude winged Eros. In his right hand he holds a large pruning knife and on his left shoulder he carries a basket full of grapes.

Although little remains of the pavement from the “Maison d’Europe” at Cuicul (cat. 19, fig. 18 a) it appears that the main field was covered with a vine scroll pattern. No evidence of any kraters remains. The vine is fashioned in brown, ochre, and blue-green and forms two connected circles. The first circle contains a nude blond *putto* who kneels on the vine. In his right hand he holds a simple pruning knife up towards a bunch of red grapes. In the second medallion, above the first, are the head, arms, and torso of another *putto*, upside down in relation to the first. There is also a border with vintaging motifs; it will be discussed in that category.

The pavement from the “Maison de la Chasse à Courre” in Thysdrus (cat. 8, fig. 7) has a simple vine pattern which issues from kraters in each corner of the panel, similar to that found on the pavement in the “Maison de Silène” in the same city.<sup>62</sup> The vines and vintaging figures completely surround the Triumph of Dionysus. The field is covered with four vine stalks that grow unusually straight, from four gold kraters, one in each corner. The stalks are covered in leaves, tendrils and grapes; small birds are found throughout the vines. There are a total of six nude, winged Erotes in the act of picking grapes. Along one side, at the base of a krater, a youthful figure bends down as he places grapes in a basket at his feet. Next to one krater, another Eros reaches out towards a golden container

---

<sup>62</sup> Supra, pp.31-32.



while turning slightly backwards to grab a tendril that grows from the base of the krater with his right hand. Along the other side, at the base of the krater another Eros carries a large basket filled with grapes on his left shoulder; in his right hand he carries a pruning knife, with which he reaches out toward the vine. Above him, among the vines, the fourth Eros is in the process of bending to examine some leaves. At the base of the fourth krater, an Eros stands with his legs crossed, holding on to bunches of grapes, still attached to the vine, with both hands. The grapes on his right are enormous, equal to half his height. The final Eros stands above him on the vine, reaching out with both hands towards another mammoth bunch of grapes.

It is difficult to determine if the mosaic from the “Baños de la Reina” in Calpe (cat. 22, fig. 21) had an all-over vine pattern since so little remains; however, nothing else remains to suggest otherwise. The majority of the mosaic is depicted in black and white. All that remains is a krater, depicted in blue glass tesserae, from which a tall black vine stalk grows. It is sparsely covered with grapes and leaves. Along one vine, perpendicular to the ground, walks an Eros. He is nude and carries a basket in his left hand while he reaches up with his right to grab a bunch of grapes. Another Eros walks above the first, parallel to the ground. Also nude, he is shown in mid-stride, carrying a basket in his left hand. Perched on a vine between the two Erotes is a small polychrome bird. Similarly, not enough remains of the pavements from Hippo Diarrhytus (cat.3) and Room 31 of the “Maison d’Ikarios” in Uthina (cat.11, pl.10) but it seems if they too contained an all-over vine pattern without a central scene.

Two of the vintaging mosaics contain trellises, fashioned in perspective,

which dominate the panel. The first is from the Tennis Club at Caesarea (cat. 16, fig. 15). The central area is filled with a trellis. It is constructed with five wooden bars running parallel to the long sides of the pavement and five remaining crossbars. At the extant short end of the mosaic there are two wooden support poles, one attached to each end of the first cross bar, while in the centre of each long side are two more supports. A vine grows from each of the two remaining corners, tied to the poles, and up the central supports. The bars of the trellis are covered with vines, green and blue leaves, and yellowish-green grapes, and small colourful birds peck at the hanging fruit. Under the trellis, facing outwards along all four sides of the mosaic, stand men in colourful and richly decorated tunics undertaking various tasks.

On the east side there is a large basket of green grapes on a cart which is being pulled by two oxen as a man leads them. To the left of the cart a man skins a sheep which hangs from a fig tree while his large dog chews on one end of the animal's entrails. He wears a green short tunic with blue accents and maroon boots. On the north side, two men pick green grapes from the trellis, putting them in a large, grey-coloured basket which is placed between them. Both wear short, belted tunics, one of which is decorated with *clavi* and *orbiculi*. On their feet, they sport black sandals. On the west side, a man, dressed in shades of red, carries a basket of green grapes on his shoulder. Another, in a white tunic with green accents, raises both arms to pick a bunch of grapes from the vine. A third man holds a small knife in his right hand and a hare in his left. He wears a white tunic decorated with yellow and maroon. Behind him is another basket of grapes. A fourth man stands and stirs a greenish-yellow liquid in a *dolium*. A large lizard climbs the trellis support. On the south side, the panel is framed by vine foliage. Little remains of this panel, but part of a vat is still visible. On the front of the vat

there is a lion's head, from which the juice pours into a *dolium*. On either side of the lion's head are the remains of an inscription, in blue-green letters.<sup>63</sup>

The second pavement, the "Mosaic of Thetis and Peleus", is also from Caesarea (cat.17, figs.16 a-c) and seems to parody the previous mosaic, although it is almost certainly earlier in date. The trellis structure is similar; however, the vintners have been replaced with more fanciful *putti*. The *putti* are dressed in ornate clothing like the men in the other pavement and work around a trellis that has been fashioned in perspective around the four sides of the pavement. To the north of this panel lies the mythological scene, with only a simple fillet separating the two. In the centre of the vintaging panel there is an inscription.<sup>64</sup> Around this central area is the vintaging scene, with figures measuring from 0.30 m to 1.60 m tall.<sup>65</sup> The figures are aligned with the edges of the mosaic, standing below a trellis that is fashioned in perspective. The trellis is constructed with three rows of reed stocks, connected to reeds running perpendicular to the former ones. The vines climb up the stakes which support the trellis at the corners; grapes and leaves adorn the structure. On the south side, on a diagonal in each of the corners, is a bust of a woman, probably the Seasons.<sup>66</sup> Each is in a circle of interlacing foliage. Little remains of the leftmost figure, who has been tentatively identified as Spring. Her hair is covered with a floral bonnet. The other, possibly Winter, wears earrings and her light hair is covered with a green veil. She wears a blue tunic. On the south side, five *putti* are participating in the vintage. Four are nude except for flowing cloaks fashioned in either blue, green, or red. The fifth is

<sup>63</sup> PVP (lion's head). J. Lassus, "L'archéologie Algérienne", *Libyca* 7 (1959) 261.

<sup>64</sup> Lassus (supra n. 54) 92.

<sup>65</sup> Lassus (supra n.54) 96.

<sup>66</sup> Lassus (supra n. 54) 98.

dressed in a short, belted yellow tunic with sleeves, black boots, and a maroon cape. He holds a pruning knife in his left hand as he walks towards a large basket filled with grapes. On each side of the scene a *putto* climbs a yellow ladder (fig.16 b). The left one holds a basket, while the one on the right balances one on his shoulder. Between these two figures, another *putto* cuts down a bunch of grapes. On the east side there is a *putto* dressed in red who has fallen to his knees. Above him a grape falls from its bunch. To his right, the remains of a basket and either a horse or a donkey. On the west side, at the left, more *putti* are celebrating the vintage by dancing (fig. 16 c). They wear tunics with coloured bands; red on a yellow tunic, red on green, and green on red. Another wears a tunic with red circles on a green tunic. In the centre of the panel is a scene of a drunken Silenus.

Six of the twenty-five mosaics display their vintaging motifs in isolated scenes; two are divided into registers, while the remaining four contain the vintaging scene within a separate panel. The "Labours of the Fields" mosaic (cat.14, fig.13 a), also from Caesarea, contains two vintaging scenes. One is divided into registers; the second is not. The main field is divided into registers, with the upper two being devoted to scenes of the olive harvest and the lower two to the vintage. The third register contains a vine trellis composed of three supports that hold up three horizontal bars. At each support stands a leafless vine stalk. While this mosaic portrays a trellis structure, as the previous two mosaics from Caesarea do, it is not fashioned in perspective, nor does it dominate the scene. The vines the trellis supports are not in leaf, another difference between this pavement and the other trellis scenes. It is unique and therefore not included in the previous category.

In front of the trellis are three men. The first two are facing left, one facing slightly forward. Both are bent over in the action of breaking the ground with a *bidens*. To their right, a third worker undertakes the same task; only his head, arms, and leg remain. The first two men are dressed in short white tunics and brown sandals that lace up the leg, while the third man wears a short reddish tunic. The fourth register also features the vine. In the centre of the scene is a thick, leafless vine wrapped around a spiral support. In front of the vine, a worker bends to the left, hoeing with a *bidens*. To his left, an overseer, stick in hand, watches him work. Both are dressed in short bluish-green tunics with grey accents; however, while the worker is clean-shaven, the overseer sports a moustache and a beard. On the right are the remains of another figure, facing right and possibly hoeing.

Another fragment, probably from the lower portion of the pavement,<sup>67</sup> also contains vintaging motifs (fig.13 b). The style is similar; however, the figure in this section is much larger. At the top of the scene there is a trellis similar to that in the third register, except that there are no supports seen in the remaining fragment. A large vine with large yellowish-green grapes and greenish-black leaves encircles the trellis. Against the trellis leans a ladder, upon which stands a man. He is dressed in a belted sleeveless grey-blue tunic, wearing neither shoes nor a hat. Behind him and to the left is an ochre, brown, and black basket. To his right, on the ground, lies another basket filled with golden-yellow grapes.

Another mosaic from Caesarea (cat.15, fig.14), located south of the East Baths, contains both a vintaging scene and a mythological scene, divided into registers by a simple black fillet. The upper register shows three men, naked

---

<sup>67</sup> Bérard (supra n.55)115.

except for spotted loincloths around their waists, clasping each other by the wrists for support while treading grapes in a large press. Below them the juice pours into two large *dolia*. To the left of the press, another man bends over, dumping a basket of grapes into the press. Above the man, a vine runs along horizontally, supported by a trellis. The colours used are yellow, violet, brown, grey, black, and shades of red and green.

Above the vintaging scene, at right angles to the press tableau, is a scene of a man picking grapes. He wears a short tunic, baring both his arms and legs. In his left hand he holds a bunch of grapes, while his right hand stretches toward the vine. Above that is another vine running in the opposite direction to the first, but it is almost completely destroyed.

The mosaic from the “Casa de Baco” in Complutum (cat. 23, fig.22) contains a vintaging scene that is separated from the other panels by a guilloche border. The vintaging scene contains three men who stand in a long, shallow vat that is filled with grapes. Juice pours from the vat into small containers, one in front of each worker. They all face forward, with their with legs bent, as if in motion. Their hair is tied back with ribbons. They each wear spotted loincloths and hold hands with each other for balance. The two outside men both hold a *pedum* in their outside hand. On either side of the vat there is a man dressed in a spotted skin draped over his left shoulder. Both men walk towards the vat, each carrying a woven basket on one shoulder and a *pedum* in one hand.

There are three vintaging panels in the black and white mosaic found at Augusta Emerita (cat.21, fig.20). They join to form a c-shape but are separated by

a thick black fillet. In a corner of the first panel, but not on the diagonal as on most pavements with a similar design, is a krater. From it grows a vine with two leafy branches. Standing on the vine is a large, nude, winged Eros who holds a basket out in front of himself with outstretched arms. In the second panel, a male figure holds a pruning knife as he advances towards a bunch of grapes that seem to hang from a vine in mid-air. To the left of this male is another figure, dressed in a white loincloth and carrying a basket in his right hand. The panel is damaged to the right of this figure, but continues after the break with a male figure sitting on a primitive cart on a checkerboard ground line. He raises his left arm in the action of whipping the two oxen that pull the wagon. In the panel to the right of the wagon, at right angles to the scene, is another vintaging scene. Along an arching vine grow large leaves and bunches of grapes. A nude winged Eros reaches up with his right hand to cut a bunch of grapes with a pruning knife. To the right of this figure, a similar Eros climbs on another vine. Tied to a rope, which itself is tied to the vine, is an empty basket. There is another nude male figure, possibly an Eros, though one cannot be certain since his back and head do not remain. He holds a basket in his outstretched arms as he stands among a vine with large leaves and grapes that springs from a small krater (fig. 20 b). The vessel is quite different from the one found on the other side of the mosaic, it is smaller and is dissimilar both in shape and design. In another section of the vintaging scene, an Eros climbs a ladder.

The final two mosaics that contain vintaging motifs in isolated scenes are the calendar mosaics. In each, the vintaging motifs are used to represent Autumn as well as the month devoted to the vintage. The first, from the “Maison des Mois” at Thysdrus (cat.10, fig. 9), has depictions of the months and Seasons in square frames. Autumn is shown as a young man with a crown of grapes and a

long-sleeved green tunic with red *clavi*. He holds a *pedum* and a *rhyton*. To the right of this panel is the depiction of September, represented by two men wearing loincloths. They hold onto ropes that hang from above while they crush grapes with their feet in a large container. The juice pours into a *dolium*.

The calendar mosaic from Hellín (cat. 24, fig.23) also has depictions of the grape harvest but on this pavement it is for the month of October. The figure representing Autumn is placed within a curvilinear octagonal frame. She stirs wine in a cup with a long stick. She is wearing a light coloured sleeveless tunic which has slipped from her right shoulder and exposed a breast. On her head is a crown of grapes and leaves. Behind her a nude, muscular, tanned male walks, carrying a basket of grapes. October is represented by a personification of Scorpio, the zodiac sign for this month, who is in the process of dumping a woven basket full of grapes. On his back is Mercury with an ornate headdress, a short staff, and a breast plate.<sup>68</sup>

Two of the mosaics utilise vintaging motifs as borders to frame another scene. In the mosaic from the “Maison d’Europe” in Cuicul (cat. 19, fig.18), the vintaging border is used to frame another vintaging scene.<sup>69</sup> The fragment measures 2.38 m x 0.38 m. A tall, thin yellow vine with bluish-green leaves, tendrils and grapes runs the length of the fragment. Towards the bottom, a nude *putto* stands on the vine, reaching with both hands towards a bunch of grapes.

The second vintaging border was found in the “Maison de l’Arsenal” in

---

<sup>68</sup> Stern (supra n.11) 442.

<sup>69</sup> Supra, pp.34-5.



Hadrumetum (cat. 2, fig. 2). Around the central panel is an inward-facing “border” of vines that issue forth from simple kraters from each corner of the pavement.<sup>70</sup> Two vine branches grow from each vessel, filling the field with curving light brown vines, light tan tendrils, and yellowish-green grapes. In the middle of the two remaining sides, the one above the main scene and the one to the right, stand nude, winged Erotes, whose arms and ankles are decorated with bracelets. They are flanked on either side by tall woven baskets that are filled with grapes. The remaining scrolls are filled with birds: ducks, a raven, and a colourful songbird.

Only one of the twenty-five mosaics does not seem to fit into any of the four categories. The panel from Room 31 of the “Maison d’Ikarios” at Uthina (cat. 11, fig. 10) has been badly damaged. All that remains of the central scene is the lower portion of a nude youthful figure, either an Eros or *putto*, who is in the process of leaning a ladder against a vine stalk. There are stylised vines that form almond shapes at the outside corners of the central panel, the tips of which penetrate the central scene.

The range of vine types in the mosaics of Roman Spain and North Africa are limited, as are the scenes associated with them. Of the twenty-one compositions that contain vines, twelve portray the plants in schematised designs. The vines are used to fill the field and are ornamental in nature. Another five mosaics, those from the “Maison de la Chasse à Courre” (cat.8, fig.7) and the “Maison de Silène” (cat.9, fig.8) in Thysdrus, the “Casa del Anfiteatro” (cat.20, fig.19) and the black and white mosaic (cat.21, fig.20) from Augusta Emerita, and the mosaic from the “Baños de la Reina” in Calpe (cat.22, fig.21), have slightly

---

<sup>70</sup> Only one remains.

more realistic vines. Instead of tight scrolls or ornamental patterns, the vines are straight and grow in a natural manner. However, in four of these compositions the vines grow out of kraters, hindering the realistic depiction of the plants. The fifth, from the “Casa del Anfiteatro” in Augusta Emerita (cat.20, fig.19), has the grape vines growing from clumps of acanthus leaves, a similarly unrealistic portrayal. It is interesting to note that all four vintaging mosaics from Caesarea portray the vines in a realistic manner. Each is supported by a type of trellis.<sup>71</sup> The vine trellis seems to have been a motif popular only with the Caesarea school. In other areas vines were used to represent the importance of wine and the vine, and as a decoration that enhanced the vintaging scenes without reflecting actual agricultural processes.

The figures associated with the vine compositions are as unrealistic as the vines that are connected with them. The vintners involved in scenes with schematised vines are, in all twelve cases, either Eroles or *putti*. The mosaic from the “Maison de l’Ane” in Cuicul (cat.19, fig.18) contains both *putti* and Eroles. The figures are as unrealistic as the vines they work among. The figures working among straight vines that grow from kraters are similarly fanciful: three show vintaging Eroles. The “Maison de Silène” mosaic from Thysdrus (cat.9, fig.8) has both Eroles and *putti*. Although the “Casa del Anfiteatro” mosaic from Augusta Emerita (cat.20, fig.19) shows men treading grapes in a vat in the centre of the panel, *putti* work among the vines. The realism of the free growing, natural looking vines is likewise hampered by the figures connected with them. The “Labours of the Fields” mosaic from Caesarea (cat.14, fig.13) is unique in its realistic rendering of vintners. The adult males wear work clothes as they toil in the vineyards. Although men are the labourers in the mosaics from the Tennis

---

<sup>71</sup> See chapter 3 for the types of vine trellises used.

Club (cat.16, fig.15) and from the building south of the East Baths (cat.15, fig.14), both in Caesarea, the men's clothing does not reflect the hard work involved. In the former, the vintners working around the trellis are dressed in brightly coloured tunics, more suited to a festive occasion than work in the fields. In the latter mosaic, the men treading grapes are wearing leopard skin loincloths, reminiscent of the Dionysiac scene located in the lower portion of the pavement.

Like the vintaging figures, the scenes associated with the various vine types reflect the lack of realism in the compositions. Six of the twelve mosaics with scroll type vines contain Dionysiac scenes.<sup>72</sup> Five contain nothing more than the fanciful vintners mentioned above. Only one of the mosaics from this category contains other images. The "Maison de l'Ane" mosaic from Cuicul (cat.19, fig.18) has animals, birds, and human figures among its medallions. This design is common in the sixth century A.D.<sup>73</sup> but is not found in the earlier examples of vintaging compositions from Roman Spain and North Africa. The compositions with straight vines in kraters also commonly contain Dionysiac motifs; three of the five example contain a Dionysiac scene. The "Casa del Anfiteatro" in Augusta Emerita (cat.20, fig.19) contains a depiction of Venus. The fragment from the "Baños de la Reina" (cat.22, fig.21) contains only Erotes as vintners. The realistic vines are connected with a wider range of scenes. The mosaic found south of the East Baths (cat.15,fig.14) has a Dionysiac scene. The Thetis and Peleus mosaic (cat.17, fig.16) also has a Dionysiac scene, as well as a depiction of the marriage of Thetis and Peleus. The mosaic from the Tennis Club (cat.16, fig.15) contains only the scene around the vine trellis, while the "Labours of the Fields" mosaic (cat.14, fig.13) shows work both in the vineyard and in the

---

<sup>72</sup> See chapter 5 for a detailed examination on the content of these scenes.

<sup>73</sup> *Supra* pp.6-8.

olive orchard.

Only three of the mosaics do not contain some form of vine. The calendar mosaics from the “Maison des Mois” in Thysdrus (cat.10, fig.9) and Hellín (cat.24, fig.23) devote limited space to the vintaging scene, as the focus is not on the activities of the vintage. Instead, what is provided is a simple representation of the month denoted by the vintaging scene. The mosaic from the “Casa de Baco” in Complutum (cat.23, fig.22) also does not have vines. The male figures treading grapes in a vat are connected to the scene of a drunken Dionysus on the same pavement by the leopard skin loincloths they wear. Realism is not the intention of this scene; all the motifs used are connected with Dionysus.

While the vintaging pavements might seem very different upon brief inspection, there is little variety in the types of vines used, the figures involved and the scenes associated with the vintaging motifs. Although the mosaics span a large geographical area and a time period of over three centuries, they appear as a rather unified group. The elements of the vintaging mosaics became standardised to some extent throughout the provinces of Roman Spain and North Africa.

## CHAPTER II

### DATING OF THE VINTAGING SCENES

The pavements range in date from the mid-second to the late fifth centuries A.D., with the majority belonging to the third and fourth centuries. Most of the pavements are dated on a stylistic basis. However, three of the twenty-five mosaics have been dated by archaeological evidence. The Calendar mosaic from the “Maison des Mois” in Thysdrus (cat.10, fig.9) has a *terminus post quem* at the beginning of the third century A.D., based on pottery evidence.<sup>74</sup> Pottery was also used to date the “Maison des Protomés” at Thuburbo Maius (cat.6, fig.5); a *terminus post quem* of the second half of the fourth century A.D. was established.<sup>75</sup> Ceramics found in the “Casa de Baco” in Complutum (cat.23, fig.22) suggest a fourth century A.D. date for the structure.<sup>76</sup> No attempt has been made in this study to correct the dates given on the basis of stylistic evidence; the most recent interpretation available has been used. However, even these dates can be unreliable and have been used only as a general guide.

A certain evolution in vintaging scenes is detectable, though distinctions can also be made according to geographical location. Four pavements have been dated to the second century A.D.; however, so little remains of many of these

---

<sup>74</sup> Parrish, Season Mosaics, 159-160.

<sup>75</sup> CMosTun 2,3, 5-6.

<sup>76</sup> Fernández-Galiano, Complutum 1, 154-156.

mosaics that it is impossible to determine if the vine compositions were similar. The mosaic from Hippos Diarrhytus (cat.3) was assigned a questionable Antonine date by Gauckler,<sup>77</sup> and the description is too vague to categorise the pavement. The mosaic from Room 31 of the “Maison d’Ikarios” at Uthina (cat.11, fig.10), dated to the mid-second century,<sup>78</sup> is also too fragmentary to determine the elements of the vintaging scene. The remaining two mosaics from this century display several similar traits. The mosaic from Room 33 of the “Maison d’Ikarios” at Uthina (cat.12, fig.11), is dated to the same period as the previous mosaic from the same house.<sup>79</sup> It contains Erotes working among vines that are depicted in a regular pattern and which issue from corner kraters. In the centre is a Dionysiac scene. The vintaging scene from the “Small West Baths” at Banasa (cat.13, fig.12) also shows Erotes among a vine pattern which issues from corner kraters. In the centre of the mosaic is a bust of a figure, possibly Dionysus. The pavement has been dated to the end of the second or early third century.<sup>80</sup>

Nine of the mosaics have been dated to the third century. During this period, there is a continuation of scenes of vintaging Erotes among schematised vines; however, adult male vintners also appear, as well as different styles of vines and a wider variety of vintaging activities. The vine scroll border, with corner kraters and Erotes picking grapes around the Dionysiac Triumph, from the “Maison de l’Arsenal” in Hadrumetum (cat.2, fig.2) is similar to the Banasa pavement and is dated to the early third century.<sup>81</sup> Similar scenes continued to be produced throughout the third century. The mosaic from the “Baths of

---

77 Inv. Tun., n.931.

78 Dunbabin, MRNA, 240-241.

79 Ibid.

80 Thouvenot and Luquet (supra n.49) 49.

81 Inv. Sousse., n.57.099.

Curaria Fortunata” in Themetra (cat.5, fig.4), which is dated to the late third or early fourth century, contains Erotes picking grapes among schematised vines which grow from kraters found on two sides of the pavement, while the central area of the pavement contains a Dionysiac scene.

The “Maison de Silène” mosaic (cat.9, fig.8) and the “Maison de la Chasse à Courre” mosaic (cat.8, fig.7), both from Thysdrus and both containing Dionysiac characters and vintaging Erotes among vines that grow from corner kraters, have been dated to the mid to late third century. However, the vines are not shown in a schematised pattern, but instead grow straight. Although straight vines appear in the Spanish mosaics, they do not in the other African pavements. This perhaps suggests a characteristic of the Thysdrus workshop.

Vintaging Erotes, without Dionysiac figures, are also found among schematised vines that grow from containers located on the sides of the pavement in the third century mosaic from the “Maison du Procurateur” in Hippo Regius (cat.4, fig.3). In addition to picking the grapes, the Erotes are treading grapes in ornate bowls, a unique scene; other mosaics only depict Erotes picking grapes. On the mosaic from the “Maison d’Europe” in Cuicul (cat.19, fig.18), which has been tentatively dated to the third century,<sup>82</sup> *putti* pick grapes among schematised vine scrolls.

New types of vintaging scenes appear in the third century. One type, the calendar mosaic, utilises vintaging motifs to depict the months of the vintage. The example from the “Maison des Mois” from Thysdrus (cat.10, fig.9), with men

---

<sup>82</sup> Blanchard-Lemée, Maisons à mosaïques, 150.

treading grapes in a vat, has a *terminus post quem* of the early third century,<sup>83</sup> while the one from Hellín (cat.24, fig.23), with a man carrying grapes and a woman stirring wine, has been dated to the first half of the third century.<sup>84</sup> Realistic vintaging scenes, with workers tending the barren vines in the “Labours of the Fields” mosaic from Caesarea (cat.14, fig.13) and treading grapes in front of a trellised vine in another mosaic from Caesarea (cat.15, fig.14) also appear in the early third century. It is interesting to note that both mosaics from Caesarea contain trellises, as do the two fourth century vintaging scenes from Caesarea. This motif does not appear in any other African or Spanish vintaging pavement. The mosaic from the “Casa del Anfiteatro” in Augusta Emerita (cat.20, fig.19) also contains some of the innovative motifs found in the third century pavements. The field is filled with straight vines that grow from corner kraters. In the centre of one of the panels, men tread grapes in a vat, while *putti* pick grapes from the vines.

Eight of the pavements have been dated to the fourth century, many of which continue the pattern of vintaging Erotes among vines; however, in some mosaics from Spain the vines are not elaborate scrolls but rather more controlled straight vines growing from kraters like the third century Augusta Emerita pavement.<sup>85</sup> The North African mosaics from Carthage (cat.1, fig.1), Thugga (cat.7, fig.6), and Thuburbo Maius (cat.6, fig.5) all contain vine scrolls and vintaging Erotes; the pavement from Carthage also contains a Dionysiac scene.

The black and white Spanish mosaics, from Augusta Emerita (cat.21,

<sup>83</sup> Parrish, Season Mosaics, 156.

<sup>84</sup> H. Stern, “Mosaïque de Hellín”, Mon Piot 54 (1965) 45.

<sup>85</sup> Supra p.47.



fig.20) and from the “Baños de la Reina” in Calpe (cat.22, fig.21) both display Erotes gathering grapes from straight vines that grow in kraters. These straight vines appear in three of the four Spanish vintaging scenes that contain vines. The black and white style is only used in Spanish vintaging motifs, not in North Africa. However, two examples have been found in Italy, at the Schola del Traiano in Ostia, dated to the Severan period, and near the Basilica of Junius Bassus.<sup>86</sup>

A scene of men treading grapes, from the “Casa de Baco” at Complutum (cat.23, fig.22), is dated to the fourth or early fifth century; however, it lacks the surrounding vineyard images that appeared in the third century examples from Caesarea.<sup>87</sup> Vintaging scenes dominated by a central trellis structure first appear at Caesarea, c. 320-340 A.D, on “Thetis and Peleus” mosaic (cat.17, fig.16).<sup>88</sup> The scene, which depicts vintaging *putti* in colourful cloaks, seems to have influenced the creator of the Tennis Club mosaic, also from Caesarea (cat.16, fig.15). Dated to the late fourth century,<sup>89</sup> the trellis structure is nearly identical, and the human figures are dressed in brightly coloured tunics. However, the workers are involved in more a more detailed depiction of the vintage, with activities such as picking, treading, and transporting the grapes in carts.

The one mosaic that is dated to the fifth or possibly even sixth century A.D. is from the “Maison de l’Ane” at Cuicul (cat. 18, fig.17).<sup>90</sup> It is very different from the other vintaging scenes. The field is filled with vine rinceaux

---

<sup>86</sup> Supra p.2.

<sup>87</sup> Supra p.51.

<sup>88</sup> Dunbabin, *MRNA*, 114-115.

<sup>89</sup> *Ibid.*, 116.

<sup>90</sup> Blanchard-Lemée, *Maisons à mosaïques*, 88-93.

which create a series of medallions. In each medallion is an animal, bird, or figure. Vintaging figures, in the form of Erotes and *putti* gathering grapes, are of only minor importance to the composition. This type of composition is unique among the North African and Spanish vintaging mosaics; however, this style is common in mosaics found in churches and other Christian buildings in the Byzantine East.<sup>91</sup>

---

<sup>91</sup> Supra pp.6-8.

## CHAPTER III

### AGRICULTURAL CONTEXT

The vintaging mosaics, whether illustrating a realistic portrait of a vineyard or an abstract display of vintaging Erotes working among vine rinceaux, include realistic elements of agricultural practice. The tools and farm implements used, the method of viticulture employed, and the various stages of wine production need to be carefully observed. These visual images can be compared to literary and archaeological evidence to determine to what extent the iconography of the vintage is realistic or how standardised the images had become. Numerous ancient authors wrote on the methods of viticulture; their focus on this activity stresses the importance that this occupation held in the Roman world. The authors used in this study are Cato, Varro, Pliny, and Columella. Although the dates of composition for these works span more than a hundred years and are much earlier than the mosaics that contain vintaging scenes, it seems that the practice of viticulture was a static one and that the practices of the vintner changed little throughout the Roman Empire. The agricultural studies produced by these authors include detailed lists of the seasonal activities connected with viticulture, and the equipment and labour needed to undertake these tasks. However, the writings are primarily concerned with agricultural processes in Italy; the provinces receive only minor attention. The vintaging mosaics can be used, in a limited manner, to determine if the methods of viticulture were similar in Roman

Spain and North Africa. However, the repertoire of vintaging scenes is extremely limited. With the exception of the “Labours of the Fields” mosaic from Caesarea (cat.14, fig. 13 a), which depicts the tending of vines in the winter, the vintaging mosaics are limited to the actual picking and treading of grapes, an activity undertaken in the autumn. The tending of the vines in other seasons is ignored, as is the storage of the finished product. It is not surprising that the mosaics would be limited to the vintage itself; the picking and treading of grapes illustrate the practice of viticulture most clearly. Simple pruning knives and vats could be added easily to a composition to represent the activities undertaken by vintners. It is the vintage itself, and not the more mundane tasks, that conjures up images of the wine provided by this labour, and these scenes provided appropriately entertaining scenes that decorated rooms often reserved for the enjoyment of the product of this agricultural process.

Sixteen of the twenty-five vintaging scenes display the vintners among patterns of vines, an ornamental rather than realistic setting. The calendar mosaics from the “Maison des Mois” in Thysdrus (cat.10, fig.9) and from Hellín (cat.24, fig.23) display their vintaging scenes on a white ground; again landscape is omitted. It is only the Caesarea pavements that allude to the vineyard itself. One such vintaging scene (cat.15, fig.14) depicts men treading grapes in a vat which is situated in front of a simple vine trellis. Complete trellis structures dominate the pavements found in the “Thetis and Peleus” mosaic (cat.17, fig.16) and the mosaic from the Tennis Club (cat.15, fig.14). The “Labours of the Fields” mosaic, also from Caesarea (cat.14, fig.13), allows for the most realistic view of a vineyard. The trellis structure is seen from the side and not from above as in the previous two pavements, and natural-looking vines grow from the ground. However, even if the settings for the vintaging scenes are not realistic, the tools depicted in the

mosaics can be compared to those mentioned by Roman authors and those found in archaeological excavations.

## I. Vintners

Vintners are represented by three types of figures in the mosaics of Roman Spain and North Africa: Eroles, *putti*, and humans. The three types of vintners each seem to have been used in certain types of compositions. The Eroles are the most homogeneous type of figure in the vintaging mosaics. They are found in sixteen of the twenty-five pavements (chart 1). Depicted as youthful figures, they are similar to *putti* but with wings. They are always nude; the only variation that exists is in the colouring of their wings, hair, and skin. They are usually shown picking grapes among the vines with the aid of a simple pruning knife and baskets. Thirteen of the mosaics containing vintaging Eroles depict the winged figures picking grapes, often holding knives, as they stand on ladders or the vines themselves. Some carry grapes in baskets; in one mosaic, from the “Maison de l’Ane” at Cuicul (cat.18, fig.17), Eroles are shown holding baskets of grapes, or grapes alone. In only one pavement, from the “Maison du Procureur” at Hippo Regius (cat.4, fig.3) are Eroles pictured treading grapes, not in vats but in decorative bowls.

*Putti* are much less common in the vintaging mosaics; only five examples exist from Spain and North Africa (chart 1). Like the Eroles, they are usually

depicted nude, as seen in the examples from the “Maison d’Europe” (cat.19, fig. 18) and the “Maison de l’Ane” (cat.18, fig.17), both in Cuicul, and the “Casa del Anfiteatro” in Augusta Emerita (cat.20, fig. 19 c). Unlike the cherubic youths portrayed in the previous mosaics, the *putti* from the “Maison de Silène” mosaic (cat.9, fig.8) are oddly composed. They are bald and misshapen, resembling pygmies or dwarves instead of young boys. Perhaps the most interesting depiction of *putti* is found in the Thetis and Peleus mosaic from Caesarea (cat.17, fig.16 b-c). Their bodies are normal but they are clothed, an atypical feature. Most of the *putti* in this composition wear simple capes, in a variety of bright colours, which do nothing to cover their nakedness. One figure is dressed in a short tunic, much like the adult labourers in other vintaging scenes. Like the Erotes, their activities are limited to picking grapes with simple pruning knives, sometimes climbing ladders to reach the vines, and carrying the fruit in baskets.

The adult male vintners, certainly much less whimsical characters, are depicted in a much more realistic manner (chart 1). In only one case is the vintner shown naked. The calendar mosaic from Hellín (cat.24, fig.23) illustrates the month of October with a scene of a nude man dumping a basket full of grapes onto the ground. Realism is not intended in this representation; the young man has pincers at his brow, symbolising Scorpio, and carries Mercury on his back.<sup>92</sup> Other scenes contain more human-looking figures. The mosaic from the “Tennis Club” at Caesarea (cat.16, fig.15) depicts men picking grapes and involved in many other activities. However, their costumes are unrealistic for this type of labour. Rather than plain work clothes, the men wear brightly coloured and richly adorned outfits, unfit for the arduous task of work in the fields. The “Labours of the Fields” mosaic from Caesarea portrays a more realistic version of

---

<sup>92</sup> Stern (supra n.11) 442.

durable work clothes (cat.14, fig. 13 a). The men, who range from youths to older men, are dressed in short tunics and leggings, with sandals that tie up the leg. The colours of their clothes are drab and their outfits have no ornament, which is a more practical alternative to the previously described wardrobe. Four mosaics present the human vintners treading grapes (chart 1). The men in all four pavements wear loincloths. In the calendar mosaic from the “Maison des Mois” in Thysdrus (cat.10, fig. 9) and in the mosaic from the “Casa del Anfiteatro” in Augusta Emerita (cat.20, fig. 19) the material that fashions these loincloths is plain white. Two mosaics with scenes of grape treading also portray characters closely associated with Dionysus. These mosaics, from Caesarea (cat.15, fig. 14) and the “Casa de Baco” in Complutum (cat.23, fig. 22), depict the loincloths as spotted, as if they were made of leopard skins. The chosen material subtly enhances the mythological theme of these two pavements, while the style of clothing reflects the type of apparel that seems to have been worn for this kind of work. The Tennis Club mosaic from Caesarea (cat.16, fig.15) shows the men picking grapes from a trellis, and taking the produce away in a cart in addition to treading the grapes. Male figures are also seen carrying grapes in baskets and possibly on carts in the black and white mosaic from Augusta Emerita (cat.21, fig.20). The personification of Scorpio in the calendar mosaic from Hellín (cat.24, fig.23) simply carries a basket of the fruit. The most unusual vintaging scene, that of tending the vines in the winter, found on the “Labours of the Fields” mosaic from Caesarea (cat.14, fig.13 a) contains adult male vintners.

Just as there are patterns concerning which type of vintners are engaged in specific activities, so too are there patterns regarding which type of figure is used to portray a vintner in regard to the composition of the vintaging scene. Of the fifteen pavements that contain the all-over vine design, none portray adult

males as the vintners. Twelve of the fifteen mosaics portray the vintners as Eroles, usually working among schematised vine patterns (chart 1). However, the mosaic from the “Maison de la Chasse à Courre” in Thysdrus (cat.8, fig.7) and the black and white mosaic from Calpe (cat.22, fig.21) depict the winged figures working among simple vines. The rinceaux that cover the pavement of the “Maison de l’Ane” in Cuicul (cat.18, fig.17) contain both *putti* and Eroles carrying grapes. Similarly, the mosaic from the “Maison de Silène” at Thysdrus (cat.9, fig.6) contains both Eroles and *putti* working among natural looking vines. The final mosaic with an all-over vine design, from the “Maison d’Europe” in Cuicul (cat.19, fig.18) contains *putti* working alone among the vines.

Vintaging scenes that are used as a border to another scene are also devoid of adult male figures. The mosaic from the “Maison de l’Arsenal” in Hadrumetum (cat.2, fig.2) features Eroles, while the one from the “Maison d’Europe” in Cuicul (cat.19, fig.18 b) depicts the labourer as a *putto*.

The two mosaics featuring the trellis portray similar figures. The first, from the Tennis Club Caesarea (cat.16, fig.15), shows adult males working; the second, the “Thetis and Peleus” mosaic, also from Caesarea (cat.17, fig.19), shows *putti* dressed, some in the manner of men, performing comparable tasks. Isolated panels which contain vintaging scenes also focus on human vintners (chart 1). All seven of the mosaics contain human figures. The black and white mosaic from Augusta Emerita (cat.21, fig.20) also represents Eroles as vintners, while the “Casa del Anfiteatro” mosaic, also from Augusta Emerita (cat.20, fig.19) contains *putti* in addition to the adult vintners.



Little mention is made of the vintners in the ancient sources. Columella mentions the price of a *vinitor*, a specialised vine-dresser, in his calculations of the cost of establishing a vineyard.<sup>93</sup> However, no other labourers are mentioned. It can be assumed that slaves were used to do much of the work; Cato alludes to them as being the labour force on a farmstead.<sup>94</sup> Cato also mentions the type of clothing the workers would have worn, stating that slaves could mend their smocks and hoods on rainy days.<sup>95</sup> Columella elaborates, mentioning long-sleeved leather tunics and cloaks with hoods.<sup>96</sup> This would correspond to the clothing worn by the workers in the four registers of the “Labours of the Fields” mosaic (cat.14, fig.13 a), which features long-sleeved tunics. Many pavements portray similar outfits, such as the Dominus Julius mosaic from Carthage (fig.25).<sup>97</sup> Others, such as the calendar mosaic from St.-Romain-en-Gal (fig.26), depict the vintners in short, sleeveless tunics. No mention is made of the apparel of the grape-treaders in the ancient sources; however, both the calendar mosaic from St.-Romain-en-Gal (fig.27)<sup>98</sup> and a relief of men treading grapes from the Museo Archeologico in Venice (fig.28)<sup>99</sup> depict the workers in plain, brief loincloths, similar to those in the mosaics of the “Maison des Mois” at Thysdrus (cat.10, fig.9) and the “Casa del Anfiteatro” at Augusta Emerita (cat.20, fig.19 c). The clothing of such workers would have been plain, both in decoration and colour, suitable for the class of the worker and the type of work that was undertaken.

The number of workers needed would vary depending on the size of the

93 Columella, *De Re Rustica*, 3.3.8.

94 Cato, *De Re Rustica*, 2.3.

95 Cato, *De Re Rustica*, 2.3.

96 Columella, *De Re Rustica*, 1.8.9.

97 Merlin (supra n.1) 94-114.

98 J. Lancha, *Les mosaïques de Vienne* (Lyon 1990) 98-109.

99 White, *RFarm*, pl.60.

vineyard. The ancient authors do not agree about the number of slaves needed per *iugerum* of land. Regardless of the number of workers needed, it seems that the labour-intensive chores would be full time work for the vintners. Spurr, based on descriptions by ancient authors, estimates the total time required to be close to 35.5 days per *iugerum*, guaranteeing year-round work for those involved in the growing of vines.<sup>100</sup> Thus, the vintner's life would be devoted to the various tasks connected with the labour-intensive wine-production process.

## II. Tools Connected With the Vintage

Although the number of tasks related to the vintage are numerous, the number portrayed in vintaging mosaics are few. The vintaging motifs that are used are simple, in order to express easily the concept of the activity; the tasks and the tools with which they are undertaken are all remarkably similar, regardless of geographical location or date of construction of the pavement. The changes are minute and often appear in minor elements rather than the more important details. The tools that are used to convey the various tasks that need to be completed during the grape harvest are simple, both in form and in function (chart 1). A simple pruning knife, depicted by a slightly curving black line in the shape of a hook, is found in fourteen of the twenty-five vintaging mosaics. In only one case, the Tennis Club mosaic from Caesarea (cat.16, fig.15), is it handled by a human character. This simple implement is the ideal instrument to add to a scene of vintaging Eroses or *putti*; it is easy to construct and helps the viewer to

---

<sup>100</sup> M.Spurr, Arable Cultivation in Roman Italy (London 1986)136.

interpret immediately the actions of the figures among otherwise decorative vine rinceaux. Although the mosaics portray the knife as a tool to cut the fruit from the vine, in reality it served many functions. A simple version of this knife, named *falcula vineatica* by Cato<sup>101</sup> and simply *falcula* by Columella,<sup>102</sup> was in great demand in a vineyard. The blade, as shown by White, is curved in a sickle-shape and has either a long handle (fig.29) or a small area to clasp at one end of the blade (fig.30).<sup>103</sup> Cato suggests forty *falculae vineaticae* in his inventory of equipment needed for a vineyard of a hundred *iugera*.<sup>104</sup> These sharp instruments were then used to cut the fruit from the vine. Without it, a grape-picker might pull grapes from the vine when he grasped the stem, thus wasting the produce. A more complicated version of this knife was also described by Columella, the *falx vinitoria*. The elaborate blade (fig.31), is divided into six parts, each capable of a separate function.<sup>105</sup> However, this elaborate blade is not represented in the mosaics. With so many uses, the pruning knife was an essential tool for the entire year. Its importance and recognisability made it the perfect choice to represent the act of vintaging in such scenes.

Baskets are used more often as a vintaging motif; they appear in eighteen of the twenty-five pavements (chart 1). It would be easy to assume that a conventional style would be incorporated to express a generic container but this is not always the case. In the pavement from the *Oecus* of the “Maison d’Ikarios” at Uthina (cat.12, fig. 11) many types of baskets can be identified. The ones tied to ropes have a single arching handle, while others have low, round

---

101 Cato, *De Re Rustica*, 11.4.

102 Columella, *De Re Rustica*, 12.18.2.

103 White, *AgrImp*, 96-67.

104 Cato, *De Re Rustica*, 11.4.

105 Columella, *De Re Rustica*, 4.2.5.

handles at each side or no handles at all. Three different weaves can be found in this pavement alone. While many elements of the vintaging mosaics seem to conform to a certain style, small details such as the baskets could be used to enliven the scene. Many, like the large, rounded, and elaborately woven container in the mosaic from the Tennis Club in Caesarea (cat. 16, fig.15), seem to represent a *corbis* (fig.32). Cato states in his inventory that twenty such baskets are needed.<sup>106</sup> A plainer example of this curved container is found in the St.-Romain-en-Gal mosaic (fig.26).<sup>107</sup> A smaller type of basket is also mentioned in Cato's inventory, the *qualus* (fig.33).<sup>108</sup> This type is amply represented on the vintaging mosaics, such as those from Carthage (cat.1, fig.1) and the "Maison de l'Arsenal" in Hadrumetum (cat. 2, fig.2). Examples of woven grape-baskets, similar to those found in the mosaics, can be seen on a funeral monument from Agedincum in France (fig.34).<sup>109</sup> In the frieze, a variety of baskets are represented; empty baskets are stacked, while some baskets are filled with grapes. A reed basket from Roman Egypt (fig.35)<sup>110</sup> demonstrates the intricate weaving patterns that are shown in the mosaics. Wicker baskets could probably have been bought for the vineyards; however, Columella mentions basket-making with reeds or palm leaves as an appropriate task for farm-hands in the winter.<sup>111</sup> Such materials could be grown on the estate and used as needed. Workers could be trained in such work and Cato lists a willow-worker as a necessity for a vineyard.<sup>112</sup>

106 Cato, *De Re Rustica*, 11.5.

107 Lancha (supra n.98) 98-109.

108 Cato, *De Re Rustica*, 11.5.

109 White, *FarmEquip*, fig.4 c.

110 *Ibid.*, fig. 4 a.

111 Columella, *De Re Rustica*, 11.2.90.

112 Cato, *De Re Rustica*, 11.1.

Five pavements display ladders among vintaging scenes but only two, the “Labours of the Fields” mosaic (cat.14, fig.13), and that found south of the East Baths (cat.15, fig.14), both from Caesarea, hold an adult male. The ladders are used as a decorative element that illustrates the action of the vintners, whether they are being used or stand abandoned against a vine. No mention of ladders is made in Cato’s inventory for the vineyard, though one is listed as necessary equipment for the wine press room at the time of pressing.<sup>113</sup> It is understandable that for the most part ladders would not be used, since the majority of the vine-propping techniques kept the fruit close to the ground.

Ropes are used very rarely in vintaging scenes. In the calendar mosaic from the “Maison des Mois” in Thysdrus (cat.10, fig.9), they are used as supports for men as they tread grapes. Twice they are used in connection with Erotes, as they raise and lower baskets full of grapes among the vines, in the mosaics from the “Baths of Curaria Fortunata” in Themetra (cat.5, fig.4) and Room 33 of the “Maison d’Ikarios” at Uthina (cat.12, fig.11). When they are used in this manner, it is at regular intervals along the scene, playing a more decorative role than a functional one. Rope was not needed in the vineyard, though it was used in the press room.<sup>114</sup> Cato mentions leather ropes,<sup>115</sup> while Pliny describes a variety of fibres, including hemp, tree fibres and wild grasses that grow in North Africa and southern Spain.<sup>116</sup>

In only one instance is a hoe used. This example comes from the

---

113 Cato, *De Re Rustica*, 13.1.

114 Cato, *De Re Rustica*, 12.

115 Cato, *De Re Rustica*, 12.

116 Pliny, *Naturalis Historia*, 19.26-30.

“Labours of the Fields” mosaic in Caesarea (cat.14, fig.13). These instruments would have been vital to viticulture but were used to till the soil in the winter, and are therefore not represented in the mosaics that focus on the vintage. A variety of shovels, spades, and hoes are listed by the ancient authors in reference to farming, and a few match the illustration of the implements in the previously mentioned mosaic. The *bidens* is a two-pronged drag hoe, as represented by White (fig.36 a).<sup>117</sup> Columella states that it was used to break stony soil,<sup>118</sup> and this activity is represented in a detail of the mosaic from the Great Palace in Constantinople (fig.36 b).<sup>119</sup> It is especially useful in dislodging soil around vines without damaging the plant, as seen in the “Labours of the Fields” mosaic from Caesarea (cat.14, fig.13). A variation of this tool is the *rastrum quadridens* (fig.37), a four-pronged drag hoe; this instrument is included in the inventory of Cato.<sup>120</sup> This is a lighter model of the *bidens*, and was used for weeding.<sup>121</sup> However, this more mundane activity is overlooked in the vintaging iconography, while the activities directly linked to the grape harvest are highlighted.

Ox-carts are depicted in only two of the twenty-five vintaging mosaics (chart 1). Unfortunately, the black and white mosaic from Augusta Emerita (cat.21, fig.20) is damaged and the cargo cannot be identified. A clearer picture exists in the mosaic from the Tennis Club at Caesarea (cat.16, fig.15). A man leads two oxen which pull a two-wheeled cart carrying a large *corbis* of grapes. In this manner the heavy baskets could be transported from the field to the pressing room. A similar scene is found on a sarcophagus lid in the Musée du Louvre,

---

117 White, *AgrImp*, pl. 31.

118 Columella, *De Re Rustica*, 3.13.3.

119 White, *RFarm*, pl. 26.

120 Cato, *De Re Rustica*, 11.4.

121 White, *AgrImp*, 55.

dated to approximately A.D. 240 (fig.38).<sup>122</sup> On one side of the inscription panel, a man leads the ox-driven cart towards the treading vats. A partially nude man stands in the cart, holding on to one of the baskets. Cato includes two carts in his inventory, and lists both oxen and donkeys as necessary animals for work in a vineyard.<sup>123</sup> Although donkeys could have performed similar tasks in the field, it is oxen that seem to be depicted pulling carts laden with grapes in artwork.

Vats appear five times in the vintaging mosaics of Spain and North Africa (chart 1). In each case they seem to be made of a grey stone. They are long enough to accommodate two to three men but are shallow enough that the labourers can move in them with little support. In front of these troughs are *dolia* and other containers that catch the juice as it pours forth from the vats' spouts. This simple representation of the wine-making process is an obvious choice for a vintaging motif. It is instantly recognisable and much less complicated than depictions of other pressing methods. The vats were used in the initial pressing, during which the grapes and stalks were separated.<sup>124</sup> White describes two types of vats that were used, a small portable vat that could be used directly in the vineyards, as seen on a sarcophagus now in the Musée du Louvre in Paris (fig.39),<sup>125</sup> and a larger type, often found in a building, as seen in the St.-Romain-en-Gal mosaic (fig.27).<sup>126</sup> Ancient authors sometimes refer to a vat as a *linter*, which White believes to be the portable kind.<sup>127</sup> The scenes on the vintaging

---

<sup>122</sup> F. Baratte and C. Metzger, Musée du Louvre: Catalogue des sarcophages en pierre d'époque romaine et paléochrétienne (Paris 1985) n.7.

<sup>123</sup> Cato, De Re Rustica, 11.1-2.

<sup>124</sup> White, FarmEquip, 132.

<sup>125</sup> Baratte and Metzger (supra n.122) n.105.

<sup>126</sup> Lancha (supra n.98) 98-109.

<sup>127</sup> White, FarmEquip, 165.

sarcophagus in the Musée du Louvre (fig.38)<sup>128</sup> and a frieze found in Rome (fig.40) both depict *putti* bringing grapes in a cart to the treading area.<sup>129</sup> Both show spouts decorated with lions' heads, similar to the vat in the Tennis Club mosaic from Caesarea (cat.16, fig.15). In the vintaging mosaics, three to four figures are shown treading in one vat; however, in reality seven or more men could work in the larger containers.<sup>130</sup> The smaller number of workers illustrates the point without taking up a lot of space in the composition. The treading process is overlooked by most of the ancient authors but is included in the Geoponica.<sup>131</sup> Artistic representations of the process show the men balancing with sticks, as seen in the mosaics from the "Casa del Anfiteatro" in Augusta Emerita (cat.20, fig.19) and from Caesarea (cat.15, fig.14), as well as the vine treading relief from the Museo Archeologico in Venice (fig.28 ),<sup>132</sup> or grasping ropes that hang from above, as depicted in the calendar mosaic from the "Maison des Mois" in Thysdrus (cat.10, fig.9). The roof or support located above the vats in the vintaging sarcophagus from the Musée du Louvre (fig.38)<sup>133</sup> shows how such ropes could have been provided. The architectural element on the sarcophagus suggests that the vats were positioned close to the press room, which would have made the transfer of the crushed grapes to the press much easier.

The juice from the vats and presses was sometimes caught in containers, *dolia* or *seriae* (a smaller version of the former), which were positioned below the

---

128 Baratte and Metzger (supra n.122) n.7.

129 White, FarmEquip, pl.17.

130 White, FarmEquip, 113.

131 Geoponica, 6.2.

132 White, RFarm, pl.60.

133 Baratte and Metzger (supra n.122) n.7.



spouts, as seen in the mosaics from Caesarea (cat.15, fig.14) and the “Casa del Anfiteatro” in Augusta Emerita (cat.20, fig.19). These jars were made of iron or ceramic and could either be bought or, on a larger estate with pottery making facilities, made on site. Varro also describes a holding vat, a *lacus*, into which the juice could pour,<sup>134</sup> after which the *dolia* could be filled for storage. Wine was kept in these containers both during and after the fermentation process. In temperate climates such as the Mediterranean, the jars would be buried or partially buried to protect the wine from the elements; this practice is illustrated by the remains of an oil-storage area that was discovered in Ostia (fig.41).<sup>135</sup> Pliny lists specific precautions to avoid tainting the wine with other flavours, including notes on the spacing of jars and avoidance of other plants such as the fig tree.<sup>136</sup> Wine could be sold to customers straight from the containers or transferred into amphoras for shipping. Such a transaction is depicted in a marble relief now in Ince Blundell Hall in England; workers fill amphoras from the *dolia* which are buried in the ground, as the buyer and vintner shake hands on their deal (fig.42).<sup>137</sup>

No presses are depicted on the vintaging mosaics from Spain and North Africa; however, they are found on mosaics from other parts of the Roman Empire and are well-described in the sources. An early method of pressing is shown on the St. Romain-en-Gal pavement (fig.43).<sup>138</sup> Two men work at a *prelum*, a lever-press to extract the juice from olives, though a similar method was used for grapes. Cato describes such a mechanism (fig.44) and provides a list of materials

---

<sup>134</sup> Varro, *De Re Rustica*, 1.54.2.

<sup>135</sup> White, *FarmEquip*, fig.10 a.

<sup>136</sup> Pliny, *Naturalis Historia*, 14.133-134.

<sup>137</sup> White, *FarmEquip*, pl. 10 b.

<sup>138</sup> Lancha (supra n. 98) 98-109.

necessary for a press room with four vats, measuring 66 ft. by 52 ft.<sup>139</sup> This cumbersome device was replaced in the first century A.D. by a smaller and more efficient instrument: the screw press, or *cochlea*. According to Pliny, this device was implemented about twenty years before his account.<sup>140</sup> In this method, pressure was applied directly to the fruit (fig.45). Intermediate types of presses are also mentioned by Pliny, attributed to the Greeks about 100 years before the author.<sup>141</sup> These machines combine the lever and screw techniques (fig.46); a lever is used but it is manipulated by the force of the screw and not direct pressure. Press-rooms were often connected to the farm buildings;<sup>142</sup> the vintaging mosaic from Piazza Armerina depicts a press which seems to be connected to a larger building.<sup>143</sup> Presses are under-represented in the vintaging mosaics; however, this is understandable. The apparatuses are complicated to depict in an artistic fashion and would require technical knowledge to portray the devices in a realistic manner. The treading vats are a simpler item to depict and deliver the same message as the press, representing the time of the grape harvest and ensuing wine production.

The tools depicted in the vintaging mosaics of Roman Spain and North Africa comprise only a small portion of the items needed to grow and harvest grapes for wine-making. However, the artists chose items that were simple to copy and that would be quickly recognised by an observer. The tools focus on the most important stage of viticulture, the harvest, and help to convey the message of agricultural prosperity that is represented in the vintaging motifs.

---

139 Cato, De Re Rustica, 18-19.

140 Pliny, Naturalis Historia, 18.317.

141 Ibid., 18.317.

142 J. Rossiter, Roman Farm Buildings in Italy (Oxford 1978) 49-53.

143 Carandini (supra n.6) 308. See pp. 3-4 for a description of the mosaic.

### III. Methods of Training the Vine

The ancient authors describe a number of methods of supporting the vines which were in use in Italy at the time of their writing. Each method is identified by a specific term which alludes to the form of support for the vines. Individual provinces are not mentioned, so the only illustration of the methods used in these areas comes from artwork. No examples appear on mosaics from Spain; however, a variety of techniques are represented on the North African pavements. The most common type shown is the trellised vine. The Tennis Club mosaic (cat.16, fig.15), the mosaic of Thetis and Peleus (cat.17, fig.16 a) and the third register of the “Labours of the Fields” mosaic (cat.14, fig.13), all from Caesarea, display a trellis (fig.47 a). The vines would adhere to the cross bars of the structure. The excessive shade produced by this structure would be detrimental to wine grapes;<sup>144</sup> however, it seems to have been used in warmer climates, such as North Africa, to protect the grapes from excessive sun. A similar structure, the *compluvium* (fig.47 b), does not appear in the mosaics, but is recorded as a popular method in Italy.<sup>145</sup> Columella suggests this format for areas subject to storms,<sup>146</sup> so perhaps it was not necessary in the more temperate climates of Southern Spain and North Africa.

A simpler form of support is also represented on the mosaics, in the form of a supported vine. Vines could simply be trained up a stake which stood the height of a man, a method called *vitis pedata* (fig.47 c)<sup>147</sup>. A variation of this

---

<sup>144</sup> White, *FarmEquip*, 233.

<sup>145</sup> Varro, *De Re Rustica*, 1.8.2.

<sup>146</sup> Columella, *De Re Rustica*, 4.17.6.

<sup>147</sup> Pliny, *Naturalis Historia*, 17.165.

appears, *vitis iugata* or *canteriata*,<sup>148</sup> in artwork. A cross bar is attached to the tall stake, so that the vine grows in a “t” formation (fig.47 d). The benefits of this over the simple stake are outlined by Pliny: it allows the grapes more access to the sun and is easier to tend the vines.<sup>149</sup> A series of these stakes could be constructed in a row, to form a continuous yoked vine (fig.47 e). The upper register of a mosaic from Caesarea (cat.15, fig.14) shows a vine growing from a cross bar. The scene is fragmented, so that it cannot be determined if the stake stood alone or as part of a continuous row.

Vines could also be supported by a series of short stakes that surround the vine stalk. This palisaded vine, or *vitis characata* (fig.47 f)<sup>150</sup> is shown in the fourth register of the “Labours of the Fields” mosaic (cat.14, fig.13). The stakes have been removed; however, the spiralling of the vines indicates how this technique trains the vines to grow. Examples of mosaics showing the complete arrangement are common in North Africa and include the Villa mosaics from Tabarka,<sup>151</sup> which show the vineyard near the estate house (fig.48 a-b). Columella lists this technique as the third best used in the provinces, after free-standing vines and yoked vines.<sup>152</sup> It is interesting to note that the “Labours of the Fields” mosaic displays two type of vine props, possibly suggesting that one vineyard would employ a variety of techniques.

Another common method of training the vine was to use a tree as a living prop (fig.47 g). It is not shown on any of the vintaging mosaics but it does

<sup>148</sup> Pliny, Naturalis Historia, 17.165.

<sup>149</sup> Ibid.

<sup>150</sup> Columella, De Re Rustica, 5.4.1.

<sup>151</sup> Inv.Tun., n. 940.

<sup>152</sup> Columella, De Re Rustica, 5.4.1.

appear on the Dominus Julius mosaic (fig.25). This system, the *vitis arbustiva*, seems to have been used mostly in Italy<sup>153</sup> and this would explain its absence from the vintaging motifs.

Vines did not have to grow with the aid of a prop. Trailing vines, *vitis prostrata*, (fig.47 h) were common in the provinces<sup>154</sup> but were disliked by ancient authors, as the grapes produced are of poor quality<sup>155</sup> and prone to wild animals and mice.<sup>156</sup> Some vines were “headed” (*vitis capitata*). The branches of the vines were cut at a certain height and acted as supports for the vines themselves (fig.47 i). Columella praises this system as the best technique used in the provinces.<sup>157</sup> Neither of these techniques are shown on the vintaging mosaics, which would at first be unexpected given the popularity of these methods in the provinces. However, the techniques would be difficult to represent on a mosaic; the headed vines might be misinterpreted as trees or shrubs. Yet vines shown in the mosaic from the “Maison du Procurateur” in Hippo Regius (cat.4, fig.3) although growing from a bowl, display a similar appearance to the trailing vine. The more ornamental trellises are preferable as they can serve both a practical and aesthetic purpose.

Like the tools represented in vintaging scenes, the types of vine props do not comprise a complete list of the methods known in the ancient world. Rather, a selection of easily identifiable and artistically pleasing motifs have been chosen to represent this aspect of the vine-growing process.

<sup>153</sup> Varro, De Re Rustica, 1.8.3.

<sup>154</sup> Pliny, Naturalis Historia, 17.185.

<sup>155</sup> Columella, De Arboribus, 4.1.

<sup>156</sup> Varro, De Re Rustica, 1.8.5.

<sup>157</sup> Columella, De Re Rustica, 5.4.1.

#### IV. Grapes and Wine in Spain and North Africa

It is impossible to determine what varieties of grapes were grown in Roman Spain and North Africa from the representations on mosaics. Ancient texts are equally unhelpful, as much of the information provided pertains to Italy and specific references to the provinces are few. Depictions of the leaves are fairly standardised, showing either three or five points. Tendrils are also standardised, represented by a small scroll for the stalk and a series of lines for the shoot, as seen in the mosaic from Carthage (cat.1, fig.1). Both green and red varieties of the fruit are depicted on the mosaics; seven of the mosaics depict green grapes, four show red, and five display both kinds (chart 1). A great variety of grapes were grown in the ancient world. Cato lists only seven types of grapes as well as hybrids.<sup>158</sup> The number of grapes produced in the Roman world seems to have grown exponentially from the second century B.C. to the first century A.D. as Columella provides a much larger list, with over sixty varieties mentioned.<sup>159</sup> Pliny expands on this list and includes important geographical information. He has much praise for Spanish wines, stating:

In the Spanish provinces the vineyards of Laietanum are famous for the quantity of wine they produce, while for choice quality the vineyards of Tarraco and Lauro and those of the Balearics among the islands challenge comparison with the first vintages of Italy.<sup>160</sup>

Tchernia notes the exportation of wine from these areas to Italy. He also mentions wine production in Saguntum, where one of the vintaging mosaics was

---

<sup>158</sup> Cato, *De Re Rustica*, 6.4.

<sup>159</sup> Columella, *De Re Rustica*, 3.2.1-3.2.29.

<sup>160</sup> Pliny, *Naturalis Historia*, 14.71.

found (cat.25, fig.24).<sup>161</sup> However, this is the only area in which vintaging mosaics were found in Spain which produced significant quantities of wine; the other cities depended on olive oil or fish production.

Few African wines are mentioned by Pliny in a favourable manner. An Egyptian wine is listed in his second class of foreign wines<sup>162</sup> and the raisin wines of Africa are also praised.<sup>163</sup> Although the African wines receive little praise, they certainly would have had a place in both the local and foreign markets.

It must be remembered that Pliny was writing in the first century A.D., and that the African and Spanish wine markets could have changed remarkably in the late Roman empire. Lequément has collected numerous inscriptions and literary evidence that trace African wine production from the second to the fifth centuries A.D., alluding to the continued importance wine had on the agricultural success of North Africa in the late Roman empire.<sup>164</sup> In addition to the inscriptions that suggest a wine industry in Africa during this period, wine installations were found in Tipasa in Mauretania and have been dated to the end of the third century A.D.<sup>165</sup> These installations were near Caesarea, where the most realistic vintaging scenes were found. Little evidence exists for the exportation of African wine in the later centuries; however, Léquément suggests that sherds found in Monte Testaccio in Rome belonging to an amphora type from Mauretania Caesariensis

<sup>161</sup> A. Tchernia, Le vin de l'Italie romaine (Rome 1986) 174.

<sup>162</sup> Pliny, Naturalis Historia, 14.74.

<sup>163</sup> Pliny, Naturalis Historia, 14.81.

<sup>164</sup> Lequément (supra n.44) 187-192.

<sup>165</sup> S. Gsell, "Tipasa, ville de la Maurétanie Césarienne", MEFR 14 (1894) 420-424.

and dating to 225 to 250 A.D., could have contained wine.<sup>166</sup> It would be impossible for a mosaicist to suggest a certain wine without labelling the mosaic. Instead, the vines are depicted with standardised leaves, tendrils, and grapes of both colours, representative of the plant in various degrees of realism.

## V. Seasonal Activities in Viticulture

The typical season that is illustrated in the vintage mosaics is autumn, during which time the grapes are harvested. However, as mentioned above,<sup>167</sup> viticulture demanded seasonal activities to produce a bountiful harvest. A detailed agricultural calendar is provided by Columella,<sup>168</sup> detailing at which time of the year certain activities were to be undertaken. He begins in the middle of January, at which time pruning left over from the fall should be completed. It is also a time to make vine props and stakes. February and March were the months to prop the rest of the vines and to prune both the vines and the trees which supported them. March was the time to plant vines in cold, wet climates. Such winter work would be difficult to represent in mosaics, and is omitted in vintaging motifs.

The vintner's springtime work is similarly difficult to portray in artwork. April was the month in which vines were pruned, grafted, and trimmed. From

---

<sup>166</sup> Lequément (supra n.44) 190.

<sup>167</sup> Supra, p.61.

<sup>168</sup> Columella, De Re Rustica, 11.2.1-11.2.99.



May to June, old, established vineyards were dug over, and the vines were trimmed. At the end of May, large vineyards were to be cultivated, an activity to be repeated before solstice. In seasonal representations, these mundane tasks are forsaken, while spring-time scenes with seasonal flowers are shown, as in the *Dominus Julius* mosaic from Carthage (fig.25).<sup>169</sup>

The summer held little work in the vineyards for much of the Roman world but was a busy time for Africa and parts of Spain. July, for other areas, was a time when new vineyards were dug and cultivated, an activity repeated every month until the autumn equinox. Much of the summer involved the wheat harvest, which was an essential commodity in the Roman world. However, Columella states that in August, the vintage was ending in coastal Baetica and Africa, a month or two ahead of other areas. The heat of these areas ripened the fruit earlier than in other places and the grapes needed to be shaded in order not to dry out. This was also the time to make raisins.<sup>170</sup> Yet it is interesting to note that the calendar mosaic from the “*Maison des Mois*” in Thysdrus does not show the grape harvest for the month of August but instead for the more traditional month of September (cat.10, fig.9).

Autumn is the traditional time of the grape harvest and this is represented both in depictions of the Seasons and in the calendar mosaics. Of the three personifications of Autumn, two are depicted as men. The two, from the “*Maison des Mois*” in Thysdrus (cat.10, fig.9) and from the “*Casa de Baco*” in Complutum (cat.23, fig.22) wear crowns of grapes and leaves. The third, on the calendar mosaic from Hellín (cat.24, fig.23) shows a woman who is pouring wine

<sup>169</sup> Merlin (supra n.1) 95-114.

<sup>170</sup> Columella, *De Re Rustica*, 11.2.62.

into a drinking cup, while behind her a man carries a basket of grapes. These representations are appropriate for the Season and are similar to many portrayals of this time of the year. Parrish notes that common representations of Autumn include figures with crown of grapes and leaves, vines, and baskets of grapes.<sup>171</sup> Sometimes these attributes are combined, as depicted in the mosaic of Neptune and the Seasons from La Chebba in Tunisia (fig.50).<sup>172</sup> Autumn is represented by a female Dionysiac figure, carrying a *kantharos* and a *thyrsus* and framed by vines, a man carrying two baskets of grapes, and a panther.

Columella states that the middle of September is the time for the vintage in areas that are near the sea and have a warm climate and many other areas are said to harvest grapes at the end of the month.<sup>173</sup> Stern notes six illustrated calendars that depict the vintage or images connected with wine in the month of September.<sup>174</sup> The pavement from the “Maison des Mois” in Thysdrus (cat.10, fig.9) depicts September as the month for the vintage, which seemingly contradicts the calendar of Columella; however, he is not specific in his description of Africa and it is not certain whether or not this practice of an early harvest was implemented throughout the province. Perhaps the mosaicist was working from a standard pattern that used the more common month of the grape harvest or perhaps the practice could have been implemented after the first century A.D.

Preparations for the vintage needed to be undertaken before the harvest.

171 Parrish, Season Mosaics,38.

172 Ibid., 201-202.

173 Columella, De Re Rustica, 11.2.64-67.

174 Stern (supra n.11) table 1.

Presses and vats needed to be cleaned and pitched, as did the *dolia*.<sup>175</sup> A panel from the calendar mosaic from St. Romain-en-Gal (fig.50)<sup>176</sup> depicts this task. Cato mentions this chore, though not in reference to a specific date. He lists it as a job for rainy days, when outdoor work is not possible.<sup>177</sup> It is not found in the vintaging mosaics from Spain or North Africa; they focus on the actual grape harvest and do not highlight the entire cycle of viticulture as do some of the panels on the St.-Romain-en-Gal pavement (figs.26-27,50). Columella lists October as the month of the vintage in cold regions.<sup>178</sup> Stern notes five illustrated calendars that represent October with vine or vintaging motifs.<sup>179</sup> Surprisingly this is the month depicted in the mosaic from Hellín (cat.24, fig.23). It is unrealistic, as this area would certainly not constitute a cold region; the mosaicist must have been following a standard calendar plan.

The vintaging scenes rarely give any indication of the variety of tasks that needed to be undertaken at the time of the vintage. Fourteen of the twenty-four mosaics that display vintaging motifs only show figures, mostly Erotes among schematised vines, picking or carrying grapes with the aid of baskets and knives. Two mosaics, the calendar mosaic from the “Maison des Mois” in Thysdrus (cat.10, fig.9) and the mosaic from the “Casa de Baco” in Complutum (cat.23, fig.22) show the act of treading alone on a white ground; no reference to the vineyard is included. Treading and picking are combined in other non-realistic scenes. In the pavement from the “Maison du Procurateur” in Hippo Regius (cat.4, fig.3), the Erotes are shown undertaking both activities. However, they are

<sup>175</sup> Columella, *De Re Rustica*, 11.2.70-71.

<sup>176</sup> Lancha (supra n.98) 98-109.

<sup>177</sup> Cato, *De Re Rustica*, 2.3.

<sup>178</sup> Columella, *De Re Rustica*, 11.2.74.

<sup>179</sup> Stern (supra n.11) table 1.

picking among schematised vines and treading in ornamental bowls, not vats. In the mosaic from Saguntum (cat.25, fig.24), vats are placed among the vine scrolls, and are not being used by the vintaging Erotes. The mosaic from the “Casa del Anfiteatro” in Augusta Emerita (cat.20, fig.19) depicts men treading grapes in a vat on a white ground, surrounded by a border of vines and vintaging *putti*.

Two of the mosaics depict more realistic but still limited scenes of the vintage. The damaged panel from Room 31 of the “Maison d’Ikarios” in Uthina (cat.11, fig.10) contains the lower portion of a figure that stands next to a ladder, which perhaps leaned against a trellis structure; too little remains to be certain. Although the *putti* in the “Thetis and Peleus” mosaic from Caesarea (cat.17, fig.16) are not realistic, the vintaging scene is. The figures pick grapes with knives and place them in baskets; some use ladders to reach the supported vines. The mosaic found south of the East Baths (cat.15, fig.14) also has a scene placed amongst realistic vines. Two figures carry baskets of grapes towards a treading vat, in which are three labourers. Behind the men is a trellised vine, as if they were working in the field.

Two mosaics depict a more complete scene of the grape harvest. The first, the black and white mosaic from Augusta Emerita (cat.21, fig.20) has figures picking grapes. Also represented is an ox cart, which was used to transport the fruit from the fields to the press. Unfortunately, the mosaic is damaged and the cargo cannot be determined. However, the placement of the cart in the vintaging scene would suggest that baskets of grapes would have been included in the depiction of the vehicle. The mosaic from the Tennis Club in Caesarea (cat.16, fig.15) contains the most complete scene of the grape harvest. The male figures

are shown picking grapes from a trellis and placing them in baskets. Along one side of the pavement is a cart, loaded with grapes. Also shown is a vat, in front of the trellis, in which grapes are being crushed while the juice is collected in a *dolium*. One man leans over a large container of the juice, stirring the contents. Items not directly involved in the grape harvest are also included. From a tree hangs a gutted sheep, which is perhaps part of a celebratory feast connected with the harvesting festivals. One man holds on to a hare. This motif is also found in the Schola del Traiano mosaic from Ostia.<sup>180</sup> Parrish identifies the hare as a representation of Autumn.<sup>181</sup> These items help to complete the scene of the grape harvest and to place it in a seasonal context.

At the end of October, it was time to propagate vines, weed the vineyards and cut back the vines.<sup>182</sup> These activities are depicted on the unique “Labours of the Fields” mosaic (cat.14, fig.13). Above the scenes of men working with hoes among the vines are two registers that illustrate the olive harvest, which was completed in the winter.

The winter months were spent fertilising the soil and digging trenches for the vines.<sup>183</sup> Although these actions are not shown on the vintaging mosaics, a Season mosaic from Aïn Babouch in Algeria (fig.51)<sup>184</sup> portrays Winter as a woman with a reed crown and a *bidens*. The vintage is important enough in Africa to be included in the representations of Autumn and Winter, the hoe representing the more mundane chores connected with viticulture. The reed is

---

180 Supra p.2.

181 See, Parrish, Season Mosaics, 156-160, for representations of Autumn.

182 Columella, De Re Rustica, 11.2.79.

183 Ibid., 11.2.87.

184 Parrish, Season Mosaics, 99-101.

also relevant to the winter months. Columella states that at this time of year, willow and reeds should be prepared for use as ties for vines.<sup>185</sup> Three of the personifications of winter, two from Africa, on the mosaic from the “Maison des Mois” in Thysdrus (cat.10, fig.9) and the “Thetis and Peleus” mosaic (cat.17, fig.16), and one on the mosaic from Hellín (cat.24, fig.23), are shown with reeds as attributes. These reeds were also used during the winter to make baskets<sup>186</sup> for the harvest.

Viticulture demanded year-round attention to the vines. Most of the vintaging motifs focus on the harvest itself and give little indication of the time of year that this was undertaken. However, aspects of some of the mosaics can be used, with other seasonal representations in mosaics, to illustrate the agricultural calendars of ancient authors such as Columella.

---

<sup>185</sup> Columella, De Re Rustica, 11.2.92.

<sup>186</sup> *Supra*, pp.62-63.

## CHAPTER IV

### ARCHITECTURAL CONTEXT

#### I. Vintaging Mosaics In An Architectural Context

Little remains from the structures that housed the vintaging mosaics from Roman Spain and North Africa. However, unlike the vintaging mosaics found in the East, which are located almost exclusively in a Christian setting, such as a church or monastery,<sup>187</sup> the mosaics from the Western provinces seem to have been housed in private homes and in bath buildings. Of the twenty-five mosaics, ten have been allocated to specific rooms of houses. Another ten mosaics have also been identified as belonging to domestic buildings; however, the function of the rooms in which they were found has not been identified. The remaining five mosaics have been identified as decorations of various rooms of baths.

Of the ten mosaics that have been identified as belonging to specific rooms of private homes, all but one belong to public rooms. The vintaging mosaics are detailed figural scenes and it is understandable that these pavements would be displayed in areas of the house which could be viewed by guests. Two mosaics are found in *triclinia*, dining rooms designed for three couches. The example from Spain, the “Casa de Baco” at Complutum (cat.23, fig.22), can be identified

---

<sup>187</sup> Infra pp.106-108.

as a *triclinium* mosaic by the design of a central figural panel which is bordered on three sides by a geometric design, on top of which would have been set the three couches. The second *triclinium* mosaic is the “Thetis and Peleus” mosaic from Caesarea (cat.17, fig.16). Like the previous mosaic, this pavement has a depiction of deities in a separate panel. However, unlike the Dionysiac group at Complutum, the “Thetis and Peleus” mosaic contains a complicated scene of the marriage between the two mythological figures, the celebration of which would make an appropriate scene for a dining room. A connection with Dionysiac characters is also made in the “Thetis and Peleus” mosaic; the group of Silenus and the Bacchantes is next to the fillet that separates the marriage and vintaging scene and the Bacchante’s *thyrsus* overlaps the division. The central panel containing Silenus on the vintaging panel further links these two scenes. The Dionysiac imagery found in both mosaics would be appropriate for a dining room. A third mosaic, from the “Casa del Anfiteatro” in Augusta Emerita (cat.20, figs.19,52) has been possibly identified as a *triclinium*.; however, the geometric pattern of the mosaic does not support this. Instead of a geometric pattern surrounding the central panel on three sides, demarcating the areas for the dining couches, the central panel is surrounded on all four sides by the geometric design. However, the location within the house would suggest a public area such as a dining room. The mosaic from the “Maison de l’Arsenal” in Hadrumetum (cat.2, figs.2,53) was identified as coming from a room opening onto an *oecus*. However, the latter room is more likely a *triclinium*, given the three-sided mosaic pattern on the floor. In the side room pavement, the vintaging figures play a minor role; the Erotes vintage among vine scrolls that form a border around the Triumph of Dionysus. As Dunbabin suggests, this mosaic could represent “the triumphant power of the god of wine”,<sup>188</sup> a message reinforced by the vintaging

---

<sup>188</sup> Dunbabin, *MRNA*, 182.



figures and which would be appropriate for a dining room.

Two of the mosaics were found in connection with *oeci*, the grand rooms designated for entertaining. Both show fanciful figures picking grapes amongst schematised vine scrolls. The *oecus* in Room 33 of the “Maison d’Ikarios” at Uthina (cat.12, figs.11, 54) is dominated by a scene of curving vines and Erotes; the small central panel depicts Dionysus giving Ikarios the gift of grapes. This scene, which evokes the idea of the gifts of the wine god, is well-chosen for a room designated for entertaining. The mosaic from Room 18 of the “Maison d’Europe” at Cuicul (cat.19, figs.18,55) contains vintaging motifs in both the border and main field of the *oecus*. Both show *putti* among vine stalks. Not enough of the pavement exists to determine whether or not other figures were included in this composition; however, the fanciful vintaging *putti* alone would create an appropriate scene in a room designated for entertainment.

The remaining types of rooms in which vintaging mosaics were found do not serve as locations of entertaining, yet most would have been open to the public. A vintaging scene was found in Room 31 of the “Maison d’Ikarios” at Uthina (cat.11, figs.10, 54), which serves as a connecting room to the *oecus* in Room 33, which also contains vintaging motifs.<sup>189</sup> It is interesting to note the similar theme of the vintage in the connecting rooms.<sup>190</sup> The mosaic from the “Maison du Procurateur” at Hippo Regius (cat.4, figs.3, 56) is also located in a room that serves as a connection between two public rooms. This room serves as a corridor to the reception area, and the detailed mosaic depicting Erotes gathering and treading grapes would surely be admired by guests to the home

---

189     Supra, p.84.

190     Infra, p.89.

and perhaps suggested the type of refreshment that would be offered by the host. The peristyle in the “Maison des Protomés” at Thuburbo Maius (cat.6, figs.5, 57) also contained an elaborate scene of vintaging Erotes amongst vine scrolls.

The only mosaic that has been ascribed to a private room is the Calendar mosaic from the “Maison des Mois” at Thysdrus (cat.10, figs.9,58). Although the plan suggests a non-public room in the house, the identification of this room as a *cubiculum* has been questioned by Parrish. The pavement contains two rows of ornamental panels along one side, possibly outlining the placement of furniture, possibly a *lectus*.<sup>191</sup> Whether or not this room served as sleeping quarters, it seems obvious that the access to this room was limited. The calendar design is quite different from the rooms in which other vintaging motifs appear; the vintaging figures of this pavement are of minor importance to the composition and serve to identify a month, unlike the vintaging motifs in public rooms which highlight the vintage.

Ten of the mosaics have been tentatively identified as decorations of Roman houses, yet have been assigned to no specific room within the structures.<sup>192</sup> However, the immense size of some of these mosaics, such as the Calendar mosaic from Hellín (cat.24, fig.23), which measures 7 x 7 m,<sup>193</sup> or the black and white mosaic from Augusta Emerita (cat.21, fig.21), of which the

<sup>191</sup> Parrish, *Season Mosaics*, 156.

<sup>192</sup> From Hippo Diarrhytus (cat.3), Thugga (cat.7, fig.6), “Maison de la Chasse à Courre” at Thysdrus (cat.8, fig.7), Room 10 of the “Maison de Silène” at Thysdrus (cat.9, fig.8), the “Labours of the Fields” mosaic from Caesarea (cat.14, fig.13), the mosaic found south of the East Baths at Caesarea (cat.15, fig.14), the “Tennis Club” mosaic from Caesarea (cat.16, fig.15), the black and white mosaic from Augusta Emerita (cat.21, fig.20) the calendar mosaic from Hellín (cat.24, fig.23) and the mosaic from Saguntum (cat.25, fig.24).

<sup>193</sup> J. Blázquez, *et al. CMosEsp* 8, 49.

maximum dimensions are 10.60 m x 4.20 m,<sup>194</sup> seems to suggest a large public room such as an *oecus*.

Five of the mosaics have been identified as belonging to bath houses or possibly belonging to baths. The pavement from the *tepidarium* in the “Baths of Curaria Fortunata” from Themetra (cat.5, figs.4, 59) contains a scene of vintaging Erotes among vine scrolls that frames a small panel depicting a scene of the drunken Hercules. The *kantharoi* from which the vines spring are located at the narrow ends of the mosaic, and there are two vines instead of the more common four. These characteristics, as well as the odd shape of the mosaic, reflect the shape of the room. The mosaic from the Small South West Baths at Banasa (cat.13, figs.12, 60), found in the large room that led to the swimming pool, contains the more conventional pattern of four corner *kantharoi* with schematised vines, which frame a small central panel. Private bath houses also contained vintaging scenes. *Frigidarium* XIV from the “Maison de l’Ane” at Cuicul (cat.18, figs.17, 61),<sup>195</sup> was decorated with a pavement that contains vintaging figures as well as animals and birds in its vine scroll motif. The unusual vintaging scene fashioned in black and white *tesserae* was found in an unidentified room of the “Baños de la Reina” in Calpe, which were connected to a private house (cat. 22, fig. 9). Vintaging scenes in bath houses, either public or private, are not unexpected. The baths held a social function as well as a practical one; these were areas in which to meet with friends and associates, and the fanciful depictions of Erotes vintaging, which appear in all four mosaics, would be pleasant images for the relaxing patrons.

<sup>194</sup> Alvarez Martínez, *Nuevos hallazgos*, 38.

<sup>195</sup> This room is misidentified as Room XV by Blanchard-Lemée in *Maisons à mosaïques*, 85-96. The *frigidarium* is located in room XIV on the plan.

## II. Interior Decorations Containing Vintaging Motifs

All twenty-five of the vintaging mosaics decorated the floors of the buildings in which they were located. Nothing remains of the wall or ceiling treatment. Walls and ceilings could be decorated with vines or vintaging scenes. It has been suggested that the placement of vintaging scenes in these areas would closely resemble real vine-arbours. Such is the case of the two vintaging scenes found on vaults on the ceiling of the Mausoleum of Constantina in Rome (fig. 70). The vines rise from each corner of the mosaics, duplicating a rising vine, though the scene lacks some form of trellis that would be needed to support real vines. Floor mosaics have been suggested to reflect ceiling decorations, and there are numerous similarities in the vines, figures, and activities found in the mosaics from the Mausoleum of Constantina and the vintaging mosaics from Spain and North Africa. Many of the mosaics with all-over vine patterns found on floors attempt to reproduce real vines, as seen from overhead.<sup>196</sup> Walls and ceilings were often decorated with stucco relief. A stucco fragment displaying Bacchic vintners was found in Thysdrus. Foucher describes the fragment as depicting a scene in which a male figure carries a basket filled with grapes. Above him is the leg of another figure. A vine climbing a pillar completes the vintaging scene.<sup>197</sup> Many of the vintaging mosaics, several of which also come from Thysdrus, contain Dionysiac elements, and it would be understandable if similar reliefs had adorned the walls or ceilings of such rooms. Another example of a vine motif in stucco work was found in a tomb under the church of San Sebastiano in Rome.<sup>198</sup> The vaulted ceiling of the tomb is decorated with vines, leaves, and

<sup>196</sup> Dunbabin, *MRNA*, 117.

<sup>197</sup> L. Foucher, *La maison de la procession dionysiaque à El Jem* (Paris 1963) 165.

<sup>198</sup> E. Wadsworth, "Stucco Reliefs of the First and Second Centuries Still Extant in Rome", *MAAR* 4 (1924) 67.

grapes, which grow from stalks which issue forth from small kraters. The ledges used for burial are decorated with vine scrolls (fig.62). The similarity in style of these vines to those found in the vintaging mosaics is striking, especially considering the inclusion of kraters.

Walls were also decorated with paintings and frescoes with vintaging scenes. White lists two villas from Italy which had rooms decorated with vintaging murals.<sup>199</sup> One example comes from the villa of N. Popidius Florus, near Boscoreale.<sup>200</sup> Erotes are shown in a variety of activities, including carrying baskets of grapes and grasping large bunches of the red fruit. The figures and activities in this mural closely resemble the vintaging Erotes in the mosaics from Spain and North Africa. Wall paintings such as the one from Boscoreale provide appropriate decorations for buildings in which wine production was undertaken. The villa of N. Popidius Florus (fig.63) was equipped with a *cella vinaria* in which *dolia* were found.<sup>201</sup> Unfortunately, none of the buildings containing vintaging scenes in Spain and North Africa can be connected with activities concerning the vintage as often little remains of these structures.

In cases in which many of the pavements from one structure have been preserved, it is possible to observe patterns in decoration. Only the “Maison d’Ikarios” at Uthina (fig.53) contains more than one vintaging pavement. Rather than being spread throughout the building, the mosaics are located in adjoining rooms: in the *oecus* (cat.12, fig.11) and in Room 31 (cat.11, fig.10). A similar situation is found in Piazza Armerina in Sicily. Two mosaics have been found in a

---

<sup>199</sup> White, *RFarm*, 442-445.

<sup>200</sup> M. Della Corte, *NSc* (1921) 460.

<sup>201</sup> White, *RFarm*, 444.

series of rooms that flank the north side of the oval court of the trefoil dining room (fig.64). Although only two mosaics remain, Carandini suggests that originally all three were decorated with scenes of wine production, and that the rooms were used as cloakrooms or restrooms for the guests, or possibly even as a dining room for guests' attendants.<sup>202</sup>

---

<sup>202</sup> Carandini (supra n.6) 306.

## CHAPTER V

### MYTHOLOGICAL AND RELIGIOUS CONTEXT

#### I. Mythological Figures

Vintaging motifs are often associated with mythological scenes. Of the twenty-five mosaics from Spain and North Africa, sixteen contain mythological characters. The most common representation is of Dionysus, followed by figures that are connected with the god of the vine. This connection is very logical, given the nature of this deity. Vintaging scenes with Dionysiac characters were introduced into art by the Greek vase painters in the early sixth century B.C. In his article, "Treading the Grapes",<sup>203</sup> Sparkes documents several examples of this popular theme, which was represented on both black and red-figure vessels. Like the later representations on Roman mosaics, the scenes are selective and focus on the picking and treading of the grapes. The majority of the scenes contain Dionysus, as an older, bearded figure, who watches over the vintaging activities. On most of the vases, the vintners are satyrs, which are sometimes accompanied by dancing Maenads. Rarely are the vintaging activities undertaken by human figures. Twelve of the Roman vintaging pavements portray Dionysiac scenes,

---

<sup>203</sup> Sparkes (supra n.25) 47-56.

though in all cases the god is depicted as a younger, beardless figure. The vintaging satyrs from Greek art are replaced by Erotes, a late addition to the Dionysiac entourage. Dionysus does not supervise the activities on the Roman mosaics, but instead may be included in a separate scene. It is difficult to determine to what extent the vintaging mosaics, some dating as late as the sixth century A.D., reflect actual religious practice and not standard representations of mythological figures.

The Triumph of Dionysus is portrayed in two of the mosaics, both of which are from North Africa. The scenes are quite similar both in the types of figures presented and in the manner in which they are portrayed. The first is from the "Maison de l'Arsenal" in Hadrumetum (cat.2, fig.2). The Triumph is the central scene and is framed by a border of Erotes picking grapes among vine scrolls. Dionysus stands, dressed in a long tunic with a rich pattern in green, red and yellow, in a chariot drawn by four tigresses. He carries his attribute, the *thyrsus*. At his side stands a Victory, while the rest of the procession consists of a Bacchante playing a tambourine, and two nude male figures who wear leopard skin capes. One carries both a krater and a *pedum*. At the bottom of the scene there is a panther drinking from a golden bowl. There is also a representation of a Bacchos, wearing a sash across his chest and a diadem with leaves and carrying a small cup and a *pedum*, who rides a lion. A similar scene of the Triumph is found at the "Maison de la Chasse à Courre" in Thyssdrus (cat.8, fig.7). However, the latter scene is overshadowed by the vines; the various Dionysiac figures are quite small and are dispersed throughout the field among the vines. Dionysus stands, dressed in a long red tunic with yellow sleeves and carrying his *thyrsus*, in a chariot led by two tigresses. He is flanked by Victory and Silenus. Beside the chariot is a Bacchante, who also carries a *thyrsus*. The tigresses are being led



by Pan who carries a *pedum*. On the other sides of the mosaic are panthers drinking from kraters, a nude male figure carrying a garland, and Silenus riding a donkey.

Dunbabin notes the similarities in the depictions of the Triumph in the nine mosaics from North Africa upon which the scene appears.<sup>204</sup> The two mosaics with vintaging scenes contain these similarities, for example, the long and elegantly decorated robes that the god wears in each mosaic. This apparel is not usually found in other vintaging mosaics with Dionysiac scenes, in which the god is usually nude or partially nude. This similarity is strengthened by the addition of the vintaging motifs; only these two vintaging mosaics possess a depiction of the Triumph, though the placement of the scenes among the vines varies greatly. The pavement from the “Maison de l’Arsenal” highlights the Triumph, while the vines predominate in the “Maison de la Chasse à Courre” mosaic.

A Bacchos, carrying a *kantharos* and a *pedum* as he rides on a lion, appears on the “Maison de l’Arsenal” pavement from Hadrumetum (cat.2, fig.2) as an element of the Dionysiac Triumph. A similar motif is Dionysus himself, shown as a child, riding a leopard, lion, or tiger. Dunbabin refers to several scenes in which the child Dionysus is used to illustrate one aspect of Dionysiac ritual.<sup>205</sup> This motif is commonly shown by itself as the focus of a mosaic. The same image, though with a youthful adult Dionysus, is also used in mosaics; however, the pavement from Saguntum (cat.25, fig.24) seems to be unique in its representation of an adult Dionysus riding a tiger in combination with vintaging motifs. The drawing of the mosaic, which does not survive, shows Dionysus seated on a tiger,

<sup>204</sup> Dunbabin, “The Triumph of Dionysus on Mosaics in North Africa”, *PBSR* 39 (1971) 52-65.

<sup>205</sup> Dunbabin, *MRNA*, 175-177.

carrying a *thyrsus* in one hand and a large vine branch in the other. The combination of this figure and vintaging Erotes is especially appropriate; the figures are used to frame the central panel and enhance the idea of Dionysus as god of the vine.

Dionysus was possibly shown alone in the mosaic from the “Small West Baths” in Banasa (cat.13, fig.12). Little remains of the small central panel; however, Thouvenot and Luquet identify the figure as Dionysus.<sup>206</sup> The top of the figure’s head, with brown curls adorned with a crown of leaves, remains. Other busts of Dionysus are used as central images<sup>207</sup> but none in the context of vintaging motifs.

Dionysus is often shown in the presence of others, in less specific scenes than his Triumph, with either attendants or other mythological characters that allude to various myths concerning the god. Dionysus flanked by attendants is a common motif and there are two examples of this in vintaging mosaics, portraying similar scenes; in both Dionysus is shown in an inebriated state and is supported by members of his entourage. In the first, from the “Casa de Baco” at Complutum (cat.23, fig.22), he is supported by a half-nude young man carrying a *pedum*, and Silenus. Behind this group dances a Bacchante. This panel is flanked by two others, each containing two leopards and a golden krater, an image which appears often in the vintaging mosaics with Dionysiac motifs.<sup>208</sup> The vintaging scene found below the Dionysiac scene seems at first to be more realistic than most; the figures are adult men in the act of treading grapes. However, the three

<sup>206</sup> Thouvenot and Luquet (supra n. 49) 45.

<sup>207</sup> See, for example, J. Blázquez, “Mosaicos báquicos en la península Ibérica”, *ArchEspArq.* 57 (1984) figs. 10-14.

<sup>208</sup> See cat. n.1,2,8.

men treading grapes wear spotted loincloths and the men carrying grapes seem to be wearing leopard skins. All the figures, with the exception of the central grape treader, carry *peda*. Both the leopard skin and the shepherd's crook are associated with Dionysus, and it seems that the vintaging scene was used to highlight the role of Dionysus as the wine god. The personification of Autumn, in a leopard skin and a crown of grapes, also reflects the Dionysiac elements of the pavement; the occurrence of the Seasons in vintaging pavements is discussed later in this chapter.<sup>209</sup> The theme of inebriation, and therefore enjoyment of wine, is certainly appropriate for the *triclinium* in which it was found.<sup>210</sup>

The vintaging mosaic from Carthage (cat.1, figs. 1 a-c) seems to contain a similar scene of a drunken Dionysus. Unfortunately, the upper half of the figures has not survived. Dionysus stands unsteadily in the centre, carrying a *thyrsus*. He is supported by a Bacchante and a male attendant. A panther sits in front of the god, catching wine that spills from Dionysus' *kantharos*.

Dionysus is also shown in two vintaging scenes with other mythological characters. The first, from the "Baths of Curaria Fortunata" at Themetra (cat.5, fig.4), portrays a scene similar to the drunken Dionysus, but with Hercules substituted for the inebriated wine god. Foucher originally identified this scene as the Rape of Auge;<sup>211</sup> however, Dorsch believes that the mosaic portrays the drunken Hercules, attended by Dionysus and female figures.<sup>212</sup> Dionysus is not the central figure in this scene; instead he stands behind the drunken hero,

---

209     *Infra* pp.103-106.

210     See chapter 4 for the architectural context of the vintaging mosaics.

211     Foucher (*supra* n.53) 154.

212     Dorsch (*supra* n.53) 127.

dressed in a long tunic as seen in the mosaics depicting his Triumph.<sup>213</sup> A female, naked but for a scarf, possibly a Bacchante, and another figure carrying a fillet, similar to the male attendant in the “Maison de la Chasse à Courre” pavement from Thysdrus (cat. 8, fig.7), complete the scene. The scene does not seem to portray any specific event, merely an affair of Hercules. Hercules is often a member of the Dionysiac cortege and linked to the god of the vine by the myth of his drinking contest.

The second Dionysiac myth also seems to highlight the theme of wine and the vintage. The pavement from Room 33 of the “Maison d’Ikarios” (cat.12, fig.11) contains a central scene, framed by vines, that shows Dionysus presenting Ikarios with the gift of the vine. Ikarios welcomed Dionysus to Attica, and in exchange was taught the techniques of vine cultivation by the god. This scene is found in another mosaic, from the House of Dionysus in Nea Paphos on Cyprus.<sup>214</sup> The mosaic, dated to the second or third century A.D., contains a more detailed scene, with Akme sitting with Dionysus as Ikarios leads a cart full of wine skins. In one corner, the First Wine Drinkers suffer the effects of intoxication. This scene was found in the portico of the peristyle, located opposite the entrance of the *triclinium*, which was decorated with a scene of the wine god’s Triumph and a panel containing a vintaging scene.

The final five Dionysiac mosaics do not involve the god himself; instead a member of his entourage, Silenus, is shown. Silenus is an appropriate choice for vintaging scenes, for not only was he the tutor of Dionysus, but he was also knowledgeable in the methods of the vintage and was often portrayed in a state

---

<sup>213</sup> Supra pp. 91-92.

<sup>214</sup> W. Daszewski and D. Michaelides (supra n.10) 20-25.

of drunkenness. In two of the mosaics he is found in the centre of the scene, reclining in a drunken state as he is bound by Erotes and a Bacchante. The first, from the “Maison de Silène” at Thysdrus (cat.9, fig.8), combines this scene with a variety of motifs that are scattered around the main field, similar to the manner in which the Dionysiac figures are represented in the pavement from the “Maison de la Chasse à Courre” at Thysdrus (cat. 8, fig.7). Some of the figures included in the “Maison de Silène” mosaic are connected with the Triumph of Dionysus, such as the figure leading an elephant. Other figures among the vines are found in many Dionysiac scenes: Pan, Silenus, a Bacchante playing a tambourine, and a panther. Other figures are more loosely connected with Dionysus. Two nude figures rest by a tree, holding *peda* and playing musical instruments. In one corner, a nude Bacchante holds a snake as she stands before a tall cylindrical altar; behind her a nude male leans over a shallow basket. The majority of these figures are connected with the Dionysiac myths or are elements of the Dionysiac procession and ritual, but as Dunbabin points out, they form no logical scene and are used as filling motifs.<sup>215</sup> The combination of Silenus, the Dionysiac figures, and the vines with vintaging Erotes and *putti*, alludes to the influence of Dionysus and the power of wine, rather than specific ceremonies involving the wine god.

A similar image of Silenus, reclining drunkenly as he is bound by Erotes, is found at the centre of the trellis in the vintaging portion of the Thetis and Peleus mosaic from Caesarea (cat.17, fig.16). Around this is the trellis from which elegantly dressed *putti* gather grapes. The second half of this mosaic also portrays a scene that is connected with drinking, the wedding banquet of Thetis and Peleus. The figure of Silenus is also found on this portion of the mosaic: he

---

<sup>215</sup> Dunbabin, MRNA, 180-181.

sits dipping a *kantharos* into a container of wine, while three Bacchantes stand behind him. One of the Bacchantes carries a *thyrsus*, the top of which overlaps slightly into the trellis scene and physically connects the two sections of the pavement with Dionysiac motifs.

Silenus is also found in a fragment from another building in Caesarea (cat.15, fig.14). The importance of the scene is hard to determine as little remains. Silenus stands and watches a Bacchante sleep in the pose of Ariadne.<sup>216</sup> This scene is not surrounded by vines but rather divided from the vintaging scene; however, the vintaging figures also express a Dionysiac influence. The loincloths they sport as they tread grapes are spotted like the leopard skins worn by the treaders in the “Casa de Baco” mosaic at Complutum (cat.23, fig.22).<sup>217</sup>

Silenus is shown riding on a donkey as a minor part of the Dionysiac entourage in the Triumph at the “Maison de la Chasse à Courre” at Thysdrus (cat. 8, fig.7). In the black and white mosaic from Augusta Emerita (cat.21, fig.20), Silenus on the donkey is the focus of one of the panels. There are three panels containing vintaging scenes; however, they are not physically connected to the scene of Silenus. Also shown in a separate panel is Orpheus among the animals. Connections could be made between the two characters: the musical qualities of both figures: the death of Orpheus at the hands of women mad from the Dionysiac rituals; the connection of both Orpheus and Dionysus with the Underworld. However, such connections are not necessarily intended by the creator of this pavement. A variety of popular scenes are included, including hunting scenes, the vintage, and sport. A selection of stock motifs seems to have

<sup>216</sup> E. Albertini, “Découvertes à Caesarea en 1921”, *BAC* (1921) lxxxi.

<sup>217</sup> *Supra* pp.93-94.

been put together to form a composition with little regard to the ideas behind the image.

Both Dionysus and figures associated with him are depicted on the vintaging mosaics of Roman Spain and North Africa; however, the religious symbolism portrayed by these images is limited. Few of the mosaics serve to illustrate the rituals and myths connected with the Bacchic mystery cult that flourished in the Roman world. Instead, it is the aspect of Dionysus that is connected with wine and the vine that is emphasised in the vintaging mosaics, stressing the fruitfulness of the vine in the provinces in which these mosaics are found, as well as fulfilling a decorative function suitable for rooms often connected with dining and drinking.

The worship of Dionysus in the Roman world was strong and Bruhl suggests that it was in Africa that the worship of Liber Pater, a Roman adaptation of the god, received some of its strongest support.<sup>218</sup> According to Ward-Perkins, this deity had been assimilated in Africa to an earlier Punic god, Shadrap, associated with vegetation and fertility.<sup>219</sup> However, Hanoune, in examining the archaeological, literary and epigraphical evidence from the Roman provinces in Africa, finds little evidence for the cult of Dionysus. He disagrees with the proposed connection between Liber Pater and Shadrap,<sup>220</sup> and suggests that, although inscriptions have been found referring to Liber Pater, the god played a

---

<sup>218</sup> A. Bruhl, Liber Pater: Origine et expansion du culte dionysiaque à Rome et dans le monde romain (Paris 1953) 223.

<sup>219</sup> J. Ward-Perkins, Roman Imperial Architecture (Toronto 1981) 372.

<sup>220</sup> R. Hanoune, "Les associations dionysiaques dans l'Afrique Romaine", in L'association dionysiaque dans les sociétés anciennes (CEFR 89, Rome 1986) 161.

lesser role in the African pantheon.<sup>221</sup> The question remains whether or not the representations of Dionysus in the vintaging mosaics reflect actual worship or merely a popular motif.

Representations of Dionysus in areas in which viticulture was of vital importance, such as North Africa and parts of Spain, would be expected. Such scenes would reflect the owner's wishes for a good crop in relation to Dionysus' control over the vine, or fertility in general. On a more secular level, the connection of Dionysus with vintaging motifs denotes a general enjoyment of the wine, an appropriate scene for rooms in which the owner would entertain.<sup>222</sup> The frequent appearance in art of mythological figures such as Dionysus cannot be used to suggest actual worship. As Dunbabin suggests, even in areas where abundant representations of the wine god have been found, such as Thysdrus, their appearance can only suggest a popular fashion without necessary religious connotations.<sup>223</sup> Thus the vintaging elements were used to complement or enhance Dionysiac motifs, creating a unified composition, rather than to demonstrate any particular religious beliefs of the owner. That is not to say that some of the pavements do not consist of motifs that suggest religious practice. Dunbabin suggests that the focus on the Triumph in the case of the "Maison de l'Arsenal" mosaic in Hadrumetum (cat.2, fig.2) may suggest religious intention.<sup>224</sup> The number of figures involved and the large size of the scene in relation to the vintaging scene, which is used as a border, would support this; in other Dionysiac mosaics with vintaging motifs, the Dionysiac elements play a much smaller role. The Hadrumetum mosaic is dated to the early third century A.D., one

<sup>221</sup> Hanoune (supra n. 220) 150.

<sup>222</sup> See chapter 4. A large number of these pavements were located in *triclinia* and *oeci*.

<sup>223</sup> Dunbabin, *MRNA*, 173.

<sup>224</sup> Dunbabin, *MNRA*, 182.



of the earlier vintaging scenes with a Dionysiac scene. The Triumph scene from the “Maison de la Chasse à Courre” (cat. 8, fig.7) is dated to the late third century, and the procession of Dionysiac figures is overshadowed by the vines. A similar vine composition is found in the late third century “Maison de Silène” mosaic from Thysdrus (cat.9, fig.8). Although the Dionysiac figures seem to depict elements of ritual, they are scattered among the vines as filling motifs.

The fourth century Dionysiac vintaging mosaics seem to focus on the effects of wine, rather than on religion. The Carthage mosaic (cat.1, fig.1) is dated to the early fourth century A.D. and concentrates on a scene of the inebriated god. A similar scene from the “Casa de Baco” in Complutum (cat.23, fig.22) is dated to the late fourth century. Any element of ritual that is present in the earlier mosaic has disappeared by the beginning of the fourth century; instead, the focus is on the wine and Dionysus’ connection with it.

However, even the vintaging mosaics without Dionysus would have been associated with the wine god. Scenes of vintaging Erotes, such as the one found in the “Maison des Protomés” at Thuburbo Maius (cat.6, fig.5), would remind the viewer of Dionysus’ role in the vintage. Eros was connected with the Dionysiac group, and these fanciful figures cannot be linked with entirely realistic scenes of the vintage. The vines in these pavements could be used to symbolise Dionysus in his role of the wine god in the context of these vintaging scenes.

There are numerous similarities among the vintaging scenes with Dionysiac elements, such as the Triumphal mosaics from the “Maison de l’Arsenal” in Hadrumetum (cat.2, fig.2) and the “Maison de la Chasse à Courre” in Thysdrus

(cat.8, fig.7). Dunbabin attributes such similarities to patterns that were available in the ancient world, similar to those used for Dionysiac sarcophagi.<sup>225</sup> In addition to his role in fertility and the vintage, Dionysus was connected with the Underworld in Italy,<sup>226</sup> making this an appropriate choice for funerary art. Such sarcophagi sometimes illustrated the vintage, for example a fragment of a sarcophagus cover in the Musée du Louvre depicts an Eros treading grapes while leaning on a *pedum*.<sup>227</sup> Dionysiac sarcophagi may have represented the belief of the deceased in the Bacchic cult.<sup>228</sup> Dionysiac sarcophagi with vintaging scenes first appeared in the second century A.D. and continued to be produced through to the fourth century A.D. In addition to simple vintaging scenes, more elaborate motifs were often used. Drunken Erotes carrying grapes and standing near altars and other religious paraphernalia are found on some sarcophagi.<sup>229</sup> Scenes representing the *Vindemia*, celebrations held before the vintage, are also used in funerary art.<sup>230</sup> The sarcophagi themselves were similar in shape to the vats in which the beverage of immortality, wine, was created.<sup>231</sup> However, even the simple scenes of Erotes picking grapes would invoke images of the wine god. The youthful winged creatures are reminiscent of the child Dionysus, and replace Bacchantes picking grapes, one of the first acts of the *thiasos*, in vintaging scenes.<sup>232</sup>

---

225 Dunbabin, *MRNA*, 181-2.

226 See Nilsson, *The Dionysiac Mysteries of the Hellenistic and Roman Age* (New York 1975) chapter 8, pp.116-132, for the connection between the Bacchic Mysteries and the Underworld.

227 Baratte and Metzger (supra n.122) n.105.

228 K. Lehmann-Hartleben and E. Olsen, *Dionysiac Sarcophagi in Baltimore* (Baltimore 1942) 25.

229 R. Turcan, *Les sarcophages romains à représentations dionysiaques* (Paris 1966) 418.

230 *Ibid.* See p.116 for a description of the *Vindemia*.

231 *Ibid.* 533.

232 *Ibid.* 559.

Although the vintaging scenes found on the mosaics and sarcophagi are similar, the connection with death is unlikely in mosaics used to adorn rooms meant for entertainment. Even mosaics that could be interpreted as having religious significance were located in such rooms.<sup>233</sup> Dunbabin suggests that the mosaics represent the “triumphant power of the god of wine”,<sup>234</sup> a theme which is especially appropriate for the mosaics in which a combination of Dionysiac and vintaging motifs were used.

Only two mosaics<sup>235</sup> focus on mythological figures not connected with Dionysus. The first, from the “Casa del Anfiteatro” in Augusta Emerita (cat.20, fig.19), contains a scene of a semi-nude Venus standing with an Eros amongst a schematised acanthus vine, which is separated from the vintaging scene, each framed by its own border. The apple in her hand would suggest this to be a depiction of Venus’ success after the Judgment of Paris.<sup>236</sup> This myth has no connection with the vintage, with the possible exception of the presence of Eros. The second mythological scene that is not connected with the Dionysiac repertoire concerns Amphitrite. Not enough of the fragment from the “Labours of the Fields” mosaic in Caesarea (cat.14, fig.20) survives to determine what the connection with the vintaging scene was. These rare examples of non-Dionysiac mythological motifs connected with the vintage only serve to stress the frequency of the connection between the god of the vine and vintaging scenes in mosaics.

---

<sup>233</sup> While the room in which the “Maison de la Chasse à Courre” mosaic in Thysdrus (cat.8, fig.7) has not been identified, the “Maison de l’Arsenal” mosaic in Hadrumetum (cat.2, fig.2) was found in the left wing of the *oecus*.

<sup>234</sup> Dunbabin, *MRNA*, 182.

<sup>235</sup> With the exception of the Calendar mosaics from Thysdrus (cat.10, fig.9) and Hellin (cat.24, fig.23).

<sup>236</sup> A.Blanco Freijero, *CMosEsp 1: Mosaicos romanos de Mérida* (Madrid 1978) 44.

## II. The Seasons

The Seasons are represented in four of the vintaging mosaics from Spain and North Africa. The depiction of the Seasons, either as personifications or as representations of plants or animals, was a common motif in the mosaics of the Roman Empire.<sup>237</sup> These images symbolised good fortune and prosperity. Autumn is usually represented by grapes or vines or by a Dionysiac figure, which reinforces the importance of the vintage in the Roman world. The Seasons are found in a panel that is separate from but connected to the Dionysiac scenes found at the “Casa de Baco” in Complutum (cat.23, fig.22), adding to the idea of the prosperity brought by the vine. Another mosaic portraying the Seasons is the Thetis and Peleus mosaic from Caesarea (cat.17, fig.16). Although only two remain, it seems that the Seasons were located in the corners. This placement was common in mosaics; the figures were used as a filling motif, while at the same time serving as symbols of prosperity, which echo the message of productivity expressed by the vintaging *putti* in the main field. The other two depictions of the Seasons are part of the calendar mosaics. The first is from the “Maison des Mois” in Thysdrus (cat.10, fig.9). The attributes of the Seasons are the standard representations; the only variation lies in the Seasons themselves, which are male instead of the more common female personifications. Some of the months also portray a variety of religious scenes that depict seasonal rituals.<sup>238</sup> The calendar from Hellín (cat.24, fig.23) contains an even more specialised depiction of the months and Seasons. While the attributes of the Seasons seem to be similar to the common representations,<sup>239</sup> the Seasons themselves are represented by Dionysiac

<sup>237</sup> See Parrish, Season Mosaics , pp.156-160, for representations of Autumn.

<sup>238</sup> Ibid., 156-160.

<sup>239</sup> Only three remain, with one being quite fragmentary.

figures.<sup>240</sup> The months are depicted by zodiac figures, and with them deities, including a few Dionysiac characters.<sup>241</sup>

It is understandable that in agriculturally important areas like North Africa and Spain agricultural gods would be honoured throughout the year. Numerous festivals were held in Republican Rome to celebrate the vintage and the fortune that it brought. The *Liberalia* were celebrated on March 17, during which time rites were held to protect the fields.<sup>242</sup> This festival continued in Rome and is mentioned in the Codex of 354 A.D., by which time the *ludi Liberalici* had been included in the festivities, reflecting the popularity of this festival in fourth century Rome.<sup>243</sup> Other festivals that were connected with the vintage were celebrated in Rome. The first, the *Vinalia Priora*, was held on the twenty-third of April. On this date wine from the previous year would be tasted and libations were made, not to agricultural deities, but to Jupiter and Venus.<sup>244</sup> The second of these festivals, the *Vinalia Rustica*, was held on August 19, and was a ceremony to ensure the protection of the vines from the elements.<sup>245</sup> These festivals do not appear to have survived in the later Roman Empire; they do not appear in the Codex of 354. The final festival concerning the vintage in Republican Rome was held on the eleventh of October. The *Meditrinalia* was the occasion at which both new and old wine was drunk to ensure good health, and it seems that Jupiter was the honoured deity, as in the *Vinalia Priora*.<sup>246</sup> This festival is also

---

240 Stern (supra n.84) 46-49.

241 Stern (supra n.84) 52-59.

242 H. Scullard, *Festivals and Ceremonies of the Roman Republic* (London 1981) 91.

243 M. Salzman, *On Roman Time* (Berkeley 1990) 126.

244 Scullard (supra n.242) 106.

245 *Ibid.*

246 *Ibid.*, 192.

omitted in the Codex of 354. These ceremonies are not represented in the mosaics featuring the vintage, with the exception of the calendar mosaic from Hellín (cat.24, fig.23). The season of Autumn is portrayed in this mosaic by a woman stirring wine in a drinking cup with a long stick, a possible reference to the *Meditrinalia*.

New seasonal celebrations appear in the second half of the first century A.D.; one such festival was the *Vindemia*, connected with the fall grape harvest.<sup>247</sup> A fixed date for this festival of September 5 was established in the Codex of 354, a date which had been previously flexible.<sup>248</sup> The festival was dedicated to Liber and is illustrated in the Codex of 354 by a nude young man with a cloak draped over his shoulders. He carries a basket with unidentifiable sticks with one hand, and a holds a lizard on a leash with the other. Behind him are a basket of figs, a bunch of grapes, and wine jars sunk into the ground (fig.65). The lizard, which seems to have been included in Dionysiac rituals concerning the vintage,<sup>249</sup> is also found in the contemporary vintaging mosaic from Thugga (cat.7, fig.6) and the fifth or sixth century A.D. mosaic from the “Maison de l’Ane” in Cuicul (cat.18, fig.17). In the latter mosaic, the lizard is led on a leash by an Eros.

Like the seasonal activities connected with the vintage, many of the seasonal festivals are omitted from the images of the vintaging mosaics; the focus is on the Autumn, the time of the vintage, just as the focus of the vintaging scenes is on the most important part of this activity: the picking and the treading of the

---

<sup>247</sup> Salzman (supra n.242) 129.

<sup>248</sup> *Ibid.*, 183.

<sup>249</sup> *Ibid.*, 104-5.

grapes.

### III. Vintaging Motifs in a Christian Context

None of the vintaging mosaics from Roman Spain and North Africa can be placed in a Christian context. All were located in private homes or in bath houses and none have any inscriptions or symbols that would identify the pavement as belonging to a Christian. However, elsewhere in the ancient world, vintaging motifs were adopted into Christian iconography. In many cases, the composition of these Christian mosaics closely resembles those that have no obvious connection with religion. The schematised vine scroll that fills the field of the “Maison de l’Ane” mosaic at Cuicul (cat.18, fig.17) is seen in many examples from eastern churches and synagogues. Ruth and Asher Ovadiah include nineteen such mosaics in their catalogue, Hellenistic, Roman and Early Byzantine Mosaic Pavements of Israel.<sup>250</sup> However, of these mosaics, only three contain vintaging motifs. One example, a nave mosaic from Sede Nahum <sup>251</sup> (fig.66) is quite similar to the Cuicul mosaic; each of the vine scrolls is filled with an animal, bird or a figure picking grapes. The vintaging motif is expanded upon in the mosaic that decorates the main hall of a tomb chamber at Beth Shean el-Hammam <sup>252</sup> (fig.67); of the 56 medallions that originally filled the main field, 45 remain, and five of these contain vintaging scenes. A similar pavement is located in

<sup>250</sup> Ovadiah (supra n.15)210.

<sup>251</sup> Ibid., cat.212, p.125.

<sup>252</sup> Ibid., cat.27 a, pp.30-31.

Room L of the Monastery of Lady Mary in Beth Shean (fig.68).<sup>253</sup> Four of the mosaic's twelve medallions contain vintaging motifs. The large central panel from the Church of St. Christopher in Qabr Hiram in Lebanon (fig.69)<sup>254</sup> shows vines sprouting from large kraters in each corner of the mosaic. The vines form five rows of five medallions each, which hold various rural scenes. The central scene shows two *putti* treading grapes in a press.<sup>255</sup>

Mosaics found in a Christian context also portray the all-over vine motif that was popular in Roman Spain and North Africa. One example that combines many vintaging motifs is located on the ceiling of the Mausoleum of Constantina in Rome (fig.70).<sup>256</sup> The main fields of two almost identical panels are filled with vines which issue forth awkwardly from the corners of the mosaics; in one corner there is no room for the acanthus leaves that serve as a base for the vine stalks. Among the vines are vintners carrying simple pruning knives. The vines curve in the central area to form a frame around the busts of two figures, one on each panel, that may be Constantina and her husband.<sup>257</sup> Along two sides of the mosaics are scenes of the vintage.

The Christian mosaics which use vintaging motifs are quite similar in composition to those which do not have an obvious religious context, having adapted the motifs from earlier works. It is only the location in religious buildings, and religious inscriptions, that identify these pavements as having a Christian

<sup>253</sup> Ovadiah (supra n.15) cat.26, p.29.

<sup>254</sup> Donceel-Voûte (supra n.22) 413.

<sup>255</sup> *Ibid.*, 413.

<sup>256</sup> Stern (supra n.4)198.

<sup>257</sup> See G. Bovini, *Mosaici paleocristiani di Roma (secoli III-IV)* (Bologna 1971), p.47, for a discussion of the identification of this figure.



context. Vintaging is an especially appropriate motif in Christian mosaics; vines were used to symbolise Christ as an extension of the comparison of wine to Christ's blood. Vines could be used to symbolise Christ just as they were used to symbolise Dionysus. However, it is not possible to say if any of the vintaging mosaics of Roman Spain and North Africa were located in a Christian context, as no concrete evidence exists. One mosaic does contain images that could be interpreted as Christian symbols. The "Maison de l'Ane" mosaic in Cuicul (cat.18, fig.17), in addition to floral and faunal motifs, displays figures in its medallions. Many of the motifs were used in pagan mosaics and were adapted into Christian iconography: the ivy and vines, the kraters, the peacock; however, there is no evidence in this mosaic that these items are meant to represent Christian beliefs. The mosaic is dated to the late fifth or early sixth centuries A.D., and by this date it might be assumed that the owner was probably a Christian. However, the Eros leading a lizard on a leash is a decidedly Dionysiac one, connected to pagan vintaging rituals.<sup>258</sup> The human figures are not depicted in any manner that might suggest a Christian context. The figures in the central medallions have been identified as: a slave, a figure carrying a perfume case, the owner, and a long-haired servant.<sup>259</sup> Blanchard-Lemée concludes that various motifs are combined to illustrate the secular pleasures available to the wealthy individual who commissioned the pavement.<sup>260</sup>

---

258     Supra p.105.

259     Blanchard-Lemée, Maisons à mosaïques, 94-95.

260     Ibid.,96.

## CONCLUSIONS

The vintaging motifs found in the mosaics of Roman Spain and North Africa were used to decorate the public rooms of both houses and baths. Many of the rooms in which they were found were used for entertaining, and such depictions of the vintage would no doubt reflect the refreshments that visitors and owners alike would enjoy in such areas.

However, the vintaging mosaics found in these two regions convey a more important message than that of simple refreshment. With the exception of the pavements found in the Byzantine East, all of which are found in Christian buildings and which allude to Christ's association with the vine, a much smaller concentration of vintaging scenes was found in the Roman world outside North Africa and parts of Spain. The large number of vintaging mosaics found in these areas reflects the continuing importance of agricultural productivity in the Roman provinces in the second century A.D. Africa and Spain were major producers of such products as oil, grain, and wine. Although a lack of archaeological evidence has led some to believe that there was a decline in wine production in these areas after the second century A.D., the production of wine and other foodstuffs was not discontinued and the mosaics reflect the prosperity available to the Roman provinces.

The continued agricultural importance of North Africa was expressed by a

new theme in mosaics that appeared in the second century A.D. A variety of scenes of country life were depicted in African mosaics, including realistic scenes of labour in the fields and orchards. Some of the vintaging mosaics, namely those from Caesarea,<sup>261</sup> show realistic elements of the grape harvest and other seasonal work connected with the vine. However, the majority of the vintaging pavements are fanciful depictions of Erotes or *putti* working among schematised vine scrolls. For this reason, the vintaging mosaics must be distinguished from scenes of rural life. The focus of these pavements is not the labour itself but rather the bounty provided by such labour.

This is not to say that the vintaging mosaics do not reflect certain aspects of the vintage. Although in most cases the scenes are limited to the grape harvest itself, even the depictions of whimsical characters among ornamental vines illustrate realistic tools and activities connected with the vintage. The actual harvest is the focus of these scenes as it is easily recognisable and because it is the most important event in the cycle of viticulture. The activities are limited to the picking and treading of grapes, and less often, the transportation of the wine from the field to the press. These activities are chosen for identification purposes; even a person with limited knowledge of the vintage would be able to understand these scenes. Simplified versions of tools and equipment were used to represent these activities, in order to aid both the viewer trying to comprehend the scene and the artist working on the pavement.

Although the activities are limited and the tools depicted in the scenes are artistic renditions of real implements, the visual information can be compared to what is known about Roman viticulture from writers such as Cato, Varro, Pliny,

---

<sup>261</sup> Cat. n.14-17.

and Columella. The comparison is limited by the fact that the literature was written from the second century B.C. to the first century A.D., while the vintaging mosaics do not appear before the second century A.D. and continue to the fifth century A.D. However, there are many similarities between the depiction of the tools and vine props in the mosaics and the descriptions in the literary works, which would suggest a continuation of some of the methods of viticulture from the first to the fifth centuries A.D. The vintaging mosaics can be used, in a limited manner, to illustrate the technological resources in viticulture available to the Romans from the second to the fifth centuries A.D.

As mentioned above, the vintaging pavements do not necessarily portray realistic rural scenes as found in other mosaics depicting country life. The use of vine scrolls and mythological figures serves another purpose. These motifs are connected with the Dionysiac repertoire, and twelve of the twenty-five vintaging mosaics from Spain and North Africa contain images of Dionysus or members of his *thiasos*. Many of the remaining mosaics have Erotes as vintners, figures that were connected with Dionysus' entourage. This is not to say that the mosaics reflect actual worship of the god; of the buildings that could be identified in which vintaging pavements were found, all were secular, and neither inscriptions nor archaeological evidence link the mosaics with the cult of Dionysus. However, the combination of Dionysiac images and vintaging motifs was used to strengthen the message of the importance of the vine, and the product that was made from it.

The vintaging mosaics from Roman Spain and North Africa served as suitable decoration of rooms reserved for dining and entertaining, being both

pleasing to the eye and thematically appropriate. More importantly, the scenes of fruitful vines at the height of the grape harvest served as intricate symbols. Like the representations of the Seasons as figures, animals, or plants denoting the benefits of various stages of the year, the whimsical depictions of the vintage could be seen as images of prosperity. This concept was enhanced by the addition of Dionysiac figures. The god of wine and fertility, or members of his *thiasos*, strengthened this portrayal of abundance. Such representations would be especially appropriate in agriculturally based provinces such as those found in Spain and North Africa, areas in which vintaging mosaics enjoyed great popularity.

## CATALOGUE

This catalogue contains all the vintaging mosaics from Roman Spain and North Africa discussed in the text. For its preparation, an attempt has been made to compile a list of all known vintaging mosaics from these areas. The vintaging mosaics from other countries that have been used as comparanda are not included in the catalogue but are instead described in the introduction of this thesis. A few of the pavements have not been published in detail; however, they have been included in this catalogue to illustrate the number of mosaics found in Roman Spain and North Africa that contain vintaging motifs.

The references given are to publications containing the most important discussions of the mosaics. The dates given are usually those suggested by the excavators. However, in cases in which the date of a particular pavement has been disputed, the mosaic has been given a date based on the most recent information available.

The mosaics are listed alphabetically by site, under the headings of the modern countries and sub-headings of the Roman provinces in which they were found.

## NORTH AFRICA

### AFRICA PROCONSULARIS

1. Carthago (Carthage), fig.1 (a-c).

Subject: Drunken Dionysus.

Provenance: Unidentified room in a Roman house, near Sidi Bou Saïd, along TGM trench.

Excavated: 1907, by A. Lasneret and C. Winsslow.

Date: First half of fourth century A.D. (Baratte)

Location: Musée du Bardo, Tunis and Louvre, Paris.

Size: Incomplete. Approx. 3.45 m x 1.38 m. Modern restorations.

Description: Original drawing by Lasneret differs from remains at the two museums.

Schematised vine scrolls on a white ground, some filled with vintaging Erotes, grow from corner kraters (only one remains). In the centre of the mosaic, within a curvilinear square frame consisting of three fillets, stand three figures (legs and torsos only). In the centre stands Dionysus, nude to the waist, supported by two attendants: a female on the left and a male on the right. To the right of the male attendant sits a small leopard, wearing a collar of flowers, which turns to catch the wine spilt from Dionysus' overturned cup.

Border: (from drawing) An inward facing dentil, and a double serrated fillet framed by two fillets, all on a white ground.

Sources: Baratte, Cat. mosaïques, 74-76.

Inv. Tun. suppl., n. 744.

Pictures: Baratte, Cat. mosaïques, pls. 67-68.

Inv. Tun. suppl. n.744.

2. Hadrumetum (Sousse), fig. 2.

Subject: Triumph of Dionysus.

Provenance: Room opening onto the *triclinium*, Maison de l' Arsenal.

Excavated: 1896, by Dupont.

Date: Early third century A.D. (Foucher).

Location: Musée Archéologique, Sousse.

Size: Damaged, 4.50 m x 4.0 m.

Description: Around the central panel, there is a "border", 0.90 m wide, of schematised vines that issue forth from corner kraters (only one remains) on a white ground. Within the scrolls are vintaging Erotes, woven baskets, ducks and other birds. In the centre of

the pavement, a depiction of the Triumph of Dionysus. In an elaborate two-wheeled chariot, led by four tigresses, stands Dionysus in 3/4 view. With him on the cart stands a winged Victory. Behind the chariot stands a youthful, muscular, nude male, who wears a leopard skin tied around his neck and a crown of leaves at his brow. On his left shoulder he supports a large krater. He is slightly larger than the figures in the chariot. In front of the chariot but behind the tigresses stands a Bacchante who plays the tambourine. She is much larger than the other figures in the scene. In front of the tigresses stands another nude, muscular male who has a leopard skin tied around his neck. His head and left side do not remain. In front of the chariot, in the foreground, from left to right: a spotted panther drinking from a golden cup and a *bacchos*, riding a lion. In his right hand he holds a small cup, in his left, a *pedum*.

Border: Does not survive.

Sources: Foucher, L. Hadrumentum (Paris 1964) 217.

Inv. Sousse, n. 57.099.

Pictures: Inv. Sousse, pl. XXIII.

### 3. Hippo Diarrhytus (Bizerta)

Subject: Vintaging Eroles.

Provenance: Unidentified room in a Roman house, north east of the ancient village.

Excavated: Partially excavated in 1904, by Captain Molins.

Date: Antonine (?) (Gauckler).

Location: Covered/destroyed.

Size: Partially uncovered, 2.50 m x 2.0 m.

Description: Central panel with vine rinceaux on a white ground. Among the vines, Eroles gather grapes.

Border: Three strand guilloche.

Sources: Inv. Tun., n. 931.

Pictures: No pictures.

### 4. Hippo Regius (Annaba, Bône), fig.3.

Subject: Vintaging Eroles.

Provenance: Unidentified room, "Maison du Procurateur".

Excavated: n/a.

Date: Third century A.D. (Marec).

Location: *In situ*.

Size: 4.55 m x 3.0 m.

Description: In the main field, on a white ground, schematised vine stalks that form a cross shape grow from clumps of vine leaves in the corners, and from bowls and kraters along the sides. Twelve nude, vintaging Eroles are positioned throughout the pavement: one treading grapes in each of the vessels and four on each long side, two on either side of the bowls, standing on



the black fillet. Several small, colourful birds are placed throughout the scene.

Border: 0.46 m wide, consisting of fillets, a double guilloche on a black ground, and a garland with stylised leaves and flowers on a white ground.

Sources: Marec, E. "Deux mosaïques à Hippone", Libyca 1 (1953) 102-105.

Pictures: Marec, E. "Deux mosaïques à Hippone", Libyca 1 (1953) fig. 4.

5. Themetra (Chott Maria), fig.4.

Subject: Drunken Hercules.

Provenance: Room N, "Baths of Curaria Fortunata".

Excavated: 1953.

Date: Early third century A.D., repairs in antiquity (Foucher), fourth century A.D. (Dorsch).

Location: *In situ*.

Size: 6.40 m x 2.95 m.

Description: The field, a white ground, is filled with schematised vine scrolls which grow from kraters located in the middle of each narrow end of the mosaic. On either side and on top of the kraters are nude, winged, vintaging Erotes. Among the vines are colourful birds. The central scene is bordered by a pair of opposed and staggered filets with dentils of serrated right-angled triangles, forming a stretched irregular polychrome meander, creating the effect of a polychrome band of semi-serrated right-angled-Z patterns (Le décor géométrique n. 32 j). The scene, damaged in the middle shows a drunken Hercules. Hercules stands in the centre, taller than the rest and nude except for a skin. His face reflects his drunkenness and at his feet there is an empty cup. A semi-nude figure stands to his left, with her back to the viewer. Dionysus stands behind the pair, dressed in a long tunic. Behind Hercules, on the left, stands another figure, with a wreath of aquatic plants in his hair and holding a garland.

Border: A triple guilloche framed by a black band and a white band.

Sources: Dorsch, Tepidariumsmosaik, 117-132.

Foucher, L. "La mosaïque dionysiaque de Themetra", MEFR 69 (1957) 151-160.

Foucher, Thermes romains, 28-30.

Pictures: Dorsch, Tepidariumsmosaik, pls. 12-14, A-C.

Foucher, L. "La mosaïque dionysiaque de Themetra", MEFR 69 (1957) pls. 1,2,4.

Foucher, Thermes romains, pls. XIII b and c, XVII-XVIII.

6. Thuburbo Maius, fig.5.

Subject: Vintaging Erotes.

Provenance: Peristyle, "Maison des Protomés".

Excavated: n/a.

Date: Second half of the fourth century A.D. (Alexander)

Location: Musée du Bardo, Tunis.

Size: 2.50-2.70 m x 2.60 m.

Description: Pavement is in the centre of the peristyle, surrounded on all sides by panels with scenes of animals hunting. The main field contains a clump of acanthus leaves in each of the four corners (only one survives). From each clump grow schematised vines, within which stand five nude, vintaging Erotes. They are badly preserved.

Border: A pattern of stylised half circles and trefoil petals and a double fillet.

Sources: CMosTun 2.3, 8-10, n. 259 A.

Pictures: CMosTun 2.3, plan 3, figs. 2-3.

7. Thugga (Dougga), fig.6.

Subject: Vintaging Erotes with Lizard.

Provenance: Unidentified room in a Roman house.

Excavated: 1923.

Date: Second half of the fourth century A.D. (Merlin and Poinssot)

Location: Musée du Bardo, Tunis.

Size: 1.90 m x 1.39 m.

Description: At the base of the mosaic there is a rectangular panel, 0.46 m x 1.39 m, separated from the main panel by an olive green fillet. At the bottom, another green line, representing the ground. Growing from the ground line, from left to right: a millet stalk, a palm leaf, another millet stalk, then another palm. Between each of these plants, an ivy leaf on the white background, not growing from the earth like the other plants.

The main panel is framed by two fillets. At the bottom there is a large gold krater, from which spring two vines that form schematised vine scrolls. On each of these vines is a nude Eros in the act of picking grapes. On one vine there is a lizard.

Sources: Merlin, A. and L. Poinssot, RAfr., 100 (1956), 285-300.

Pictures: Merlin, A. and L. Poinssot, RAfr., 100 (1956), fig. 1.

8. Thysdrus (El Djem), fig.7.

Subject: Triumph of Dionysus.

Provenance: Unidentified room, "Maison de la Chasse à Courre".

Excavated: 1905, by Sardoux and Pradère.

Date: c. 250-260 A.D. (Dunbabin).

Location: Musée du Bardo, Tunis.

Size: 3.38 m x 2.05 m.

Description: The field is covered with four straight vine stalks that grow from four corner gold kraters. Small birds are found throughout the vines. Along one side of the field, under and between the two lower stalks is a depiction of the Triumph of Dionysus. Dionysus stands in a chariot, holding the reins of two harnessed tigresses. He is elaborately dressed and carries a *thyrsus*. To his left stands a

half-nude Silenus and to his right a winged Victory, holding a palm branch. Behind the chariot a Bacchante dances, her scarf billowing out behind her. In her right hand she holds a *thyrsus*. Behind her, a small Eros bends over a basket of grapes. Pan leads the harnessed tigresses. In his left hand he holds a long, curving staff. In front of Pan stands a large bird (a crane?).

On the other long side of the pavement there are various Dionysiac figures, including vintaging Erotes and Silenus riding a donkey, which seems to be struggling under the weight. Silenus is half nude and holds a krater in his left hand and a staff in his right. In front of him stands a young, nude Satyr who holds a garland. Behind him is a lion and standing by the lion is a goose. On each narrow side, a spotted panther approaches a gold krater. On one side an Eros reaches for the vessel.

Border: A two strand, tricoloured guilloche on a black ground framed by black dentils on a white ground.

Sources: Dunbabin, K. "The Triumph of Dionysus on Mosaics in North Africa", *PBSR* 39 (1971) 52-65.

Inv. Tun., n. 67.

Pictures: Inv. Tun., n. 67.

9. Thysdrus (El Djem), fig.8.

Subject: Drunken Silenus.

Provenance: Room 10, "Maison de Silène".

Excavated: 1960, by Foucher.

Date: c. 260-280 A.D.

Location: El Djem Museum.

Size: approx. 3.22 m x 4.60 m.

Description: The main field is framed by a black fillet. Straight vines grow from corner kraters, each fashioned slightly differently. Colourful birds are dispersed throughout the vines. Also located among the vines are seven naked *putti* and eight Erotes. They are participating in various aspects of the vintage. Some of the *putti* are fashioned in an odd manner and look more like dwarves than children.

The black fillet serves as a ground line for a variety of animals and figures. Along the north side, from the left : a nude Bacchante stands, holding a snake, while behind her a Satyr kneels over a low-sided, broad basket. In front of the Bacchante is a large cylindrical altar. On the right side, a nude male reaches out towards the trunk of a small grey elephant as he stands behind it.

On the east side, from left to right: a lion approaches a bearded Silenus. Behind Silenus is a goose or a duck. In the centre of the panel, a nude *putto* runs towards a lizard which is sitting on the vine. On the right side, Pan holds a *pedum* in his right hand and drives a goat in front of him. In front of the goat, a

lioness sits on her haunches.

On the south side, in the left corner, a Satyr holds a *pedum* in his right hand. In the left corner a Bacchante stands, holding a snake that wraps around her arms.

On the west side from the left: a very large, odd-looking *putto* leads a camel. To his right stands a nude *putto*. Then there are a mouse and a lion sitting beside each other. In the centre two shepherds sit on either side of a tree. One holds a *pedum* while the other prepares to play a *syrinx* and rests his *pedum* in the crook of his arm. To the right there is a black panther with a ribbon tied around its midsection, and finally, a Bacchante playing a tambourine.

In the centre of the panel there is a hexagon formed by two fillets filled with red, green, yellow, and white. Inside the hexagon, a nude Silenus reclines on a couch of vine leaves, with his head to the right. He is surrounded by three Erotes. One stands at his feet and holds a stick with a long red ribbon attached. One stands behind him, tying a ribbon to his elbow. The last figure stands below the left elbow of Silenus and ties a ribbon to his left arm. Behind Silenus' head stands a nude Bacchante.

Border: Complex. In the centre of each side grows a large, spread out clump of acanthus leaves. The rest of the border contains a vegetal scroll with rosettes, flowers, and tendrils. Among the rinceaux, a snail, a rat, a frog, a grasshopper, and lizards.

Sources: Foucher, Découvertes 1960, 27-29.

Pictures: Foucher, Découvertes 1960, pls. XI-XII.

#### 10. Thysdrus (El Djem), fig. 9.

Subject: Calendar Mosaic.

Provenance: Room 6 (*cubiculum* ?), west wing of the "Maison des Mois".

Excavated: 1961.

Date: *Terminus post quem* early third century A.D. (Foucher).

Location: Musée Archéologique, Sousse.

Size: 5.05 m x 4.0 m preserved.

Description: The field consists of 24 square panels, each measuring 0.37 m<sup>2</sup>, in an ornamental grid made of rows of circles and hexagons with four concave sides. Each circle surrounds a ring of outward-facing dentils and a cruciform rosette. Each hexagon is framed by an outward-facing dentil and encloses a lanceolate rosette. Pairs of spiral tendrils spring from the join of the circles and hexagons. The panels are arranged six across and four down in the field. The final two panels in the each row are filled with a rosette. Each of the squares with representations of the months is identified by the Latin name for the month. In the first row are from left to right: Spring, a young man, walks to the right while carrying a goat on his shoulders. The next panel represents

March, with three young men who are beating an animal skin with sticks. Next is April, with two men dancing in front of a niche that contains a statue of Venus. The last month in this row is May. A man offers a ram at the base of a statue of Mercury.

The second row begins with the representation of Summer as a young man carrying a bundle of wheat on his shoulder and a sickle in his hand. The first month in the second row is June, represented by two vendors at a refreshment stand serving a customer. The next month is July, represented by a young man who carries a basket of dead branches on his shoulder. August has a statue of Diana. She is holding a bow and is reaching for an arrow from a quiver. A deer and a hound stand to either side of her.

The third row begins with a representation of Autumn, a young man with a crown of grapes. He holds a *pedum* and a *rhyton*. To the right of this, September. Two men wearing loincloths crush grapes with their feet in a large container. October has a star with eight points in the centre. On either side, facing each other, are two men who greet each other and point to the star. November is represented by three figures, two wearing white tunics and hawk feathers, the third wearing a mask of Anubis. The latter carries a *sistrum*.

The final row begins with a representation of Winter, who is an older man. He is carrying a hare and a reed from which two ducks are hanging. December is represented by three men wearing loincloths and crowns of leaves, crowding around a torch held by the central figure. January shows two men hugging each other. To the left is a table with greenery, cakes, fruit, and gifts. Under the table is a Lar. The final month, February, is represented by a woman who is being held by two young men as a third whips her.

Border: A bead and reel pattern, the upper half of which is yellow on a black ground, while the lower portion is white on a red ground. Moving inwards, a white band and a laurel garland around which are tied ribbons. The garland is framed with fillets and inward-facing dentils

Sources: Parrish, Season Mosaics, 156-160.

Pictures: Parrish, Season Mosaics, pls. 42-45.

11. Uthina (Oudna), fig.10.

Subject: Vintaging.

Provenance: Room 31, "Maison d'Ikarios".

Excavated: 1893-1895, by Gauckler.

Date: Mid-second century A.D. (Gauckler).

Location: Musée du Bardo, Tunis.

Size: Damaged.

Description: From the corners grow curving vines in almond shaped frames,

the tips of which penetrate the central panel. Around the central panel, a series of rinceaux and volutes that frame small rectangles, three on each side of the pavement. Inside the rectangles are peacocks, fish, and theatre masks. At each of the narrow ends are four large rosettes.

The central panel has been badly damaged. All that remains is one nude figure, who is in the process of leaning a ladder against a vine stalk.

Border: A rich garland with flowers, foliage, fruit, and ribbons running throughout.

Sources: Inv. Tun. n. 373.

Gauckler, P. "Le domaine des Laberii à Uthina", Mon Piot 3 (1897) 206.

Pictures: Gauckler, P. "Le domaine des Laberii à Uthina", Mon Piot 3 (1897) fig. 1, plan XX.

## 12. Uthina (Oudna), fig.11.

Subject: Dionysus and Ikarios.

Provenance: *Oecus*, Room 33, "Maison d' Ikarios".

Excavated: 1893-1895, by Gauckler.

Date: Late second century A.D. (Dunbabin)

Location: Musée du Bardo, Tunis.

Size: 5.60 m x 4.35 m.

Description: In each corner of the pavement are bluish-green kraters, decorated with elaborate scenes. From each vessel grows two schematised vine branches. Among the vines are 28 Erotes, who are undertaking various tasks related to the vintage. Also among the vines and along the ground line created by a black fillet are colourful birds, including pigeons, pheasants, storks, ducks, and peacocks.

The central square is framed by a single vine, adorned with a few leaves. At the centre, Dionysus stands holding his *thyrsus* in the crook of his left arm. He wears a cloak over his left shoulder, covering his waist and legs. To his right sits a bearded figure who faces the god (Ikarios). He carries a long stick. His right hand is outstretched to receive the gift of grapes presented to him by a male figure who stands behind Dionysus.

Border: A rich garland with flowers, foliage, and fruit, then a series of bands and fillets. At the four corners of the garland are masks (one missing).

Sources: Dunbabin, K. MRNA, Appendix III, pp.240-241.

Gauckler, P. "Le domaine des Laberii à Uthina", Mon Piot 3 (1897) 208-210.

Inv. Tun., n. 376.

Pictures: Gauckler, P. "Le domaine des Laberii à Uthina", Mon Piot 3 (1897) pls. XX-XXI.

Inv. Tun., n.376.

## MAURETANIA

## 13. Banasa, fig.12.

Subject: Vintaging Erotes.

Provenance: Room A, Small West baths.

Excavated: n/a.

Date: Second to third century A.D. (Thouvenot and Luquet)

Location: *In situ*.

Size: 5.75 m x 4.50 m.

Description: The pavement is decorated with a pattern of squares on the diagonal. In the centre of each of these squares is a rosette with a cross in the middle.

The central panel is framed by five fillets. From the four corner kraters grow schematised vines. In the middle of each side, two birds face each other, on either side of a bunch of grapes. On the north side there are pigeons, pheasants on the east, wood pigeons on the south, and partridges on the west. Above each krater in the oval vine frame, stands a vintaging Eros. The centre of the pavement once held a rectangular panel measuring 0.60 m x 0.40 m. The only remains of this picture are the top of a person's head (Dionysus?). His brown curls are held back with a crown of leaves, tied back by a red and black band.

Border: A white meander on a red ground.

Sources: Thouvenot, R. and A. Luquet, "Les thermes de Banasa", PSAM 9 (1951) 43-45.

Pictures: Thouvenot, R. and A. Luquet, "Les thermes de Banasa", PSAM 9 (1951) plan 4, fig. iii.

## 14. Caesarea (Cherchel), fig.13 (a-b).

Subject: Labours of the Fields.

Provenance: Unidentified room in a Roman house (?), south-west of la Porte de Ténès.

Excavated: 1921.

Date: c.200-210 A.D. (Dunbabin).

Location: Cherchel Museum.

Size: Badly preserved. Originally 3.60 m x 5.50 m.

Description: Panel divided into registers 1.05 m to 1.35 m high. The upper two registers contain scenes in olive groves, the two below, in vineyards, all on a white ground. The first register, from the left, shows a man, in profile facing right, raising a stick above his head. He is bareheaded and clean-shaven and is dressed in a short tunic and trousers and sandals laced up the leg. Advancing

toward the man from the right, another man, similarly dressed, pushes a plough led by two oxen along the brown earth. Behind the men are three olive trees bearing purple fruit. In the second register, on the left, a man shown in profile drives a plough led by two oxen. In his right hand he raises a whip. He is bareheaded and clean-shaven and dressed in a short tunic. In front of the plough, another man walks to the right, scattering seed from a basket hung around his neck. He is similar in appearance and in dress to his companion. Behind the men are fruit-bearing olive trees.

The third register contains a vine trellis, in front of which are three men, breaking the soil with hoes.

The fourth register also features the vine. In the centre of the scene is a trellised vine. A worker tills the soil with a hoe, while an overseer looks on. Fragments of a third man, also hoeing, remain.

Another fragment, probably from the lower portion of the pavement, measuring 2.07 m x 1.22 m, also contains vintaging motifs, a man picking grapes. Another fragment contains a marine scene, with Amphitrite sitting on the shoulders of a sea monster and an Eros in a boat, offering the goddess a necklace.

Border: 0.58 m wide, an acanthus scroll with large flowers framed by two fillets on a grey ground.

Sources: Ballu, A. "Rapport sur les travaux de fouilles et de consolidations effectués en 1925 aux monument historiques d'Algérie", BAC 1927, 39-41.

Bérard, J. "Mosaïques inédites de Cherchel", MEFR 52 (1935), 115-142.

Dunbabin, MRNA, 114-115.

Pictures: Bérard, J. "Mosaïques inédites de Cherchel", MEFR 52, (1935), pls. 1-4.

Dunbabin, MRNA, pl. 105

#### 15. Caesarea (Cherchel), fig.14.

Subject: Vintaging Scene, Silenus.

Provenance: Unidentified room, south of the East Baths.

Excavated: 1921.

Date: c.200-220 A.D. (Dunbabin)

Location: Cherchel Museum.

Size: Originally 3 m x 3.10 m.

Description: Fragments of two registers. The upper register shows three men treading grapes while another carries grapes. Above this scene, at right angles to the former scene, a scene of a man picking grapes, 0.60 m x 0.70 m.

The lower register contains a scene of Silenus watching a Bacchante sleeping against a low wall. The Bacchante rests in a pose associated with Ariadne. Her head is wreathed with either



vine or ivy and surrounded by multicoloured scarves. A *thyrsus*, decorated with a bow, leans against the wall. Behind and to the left of the wall are the remains of two Doric columns, covered with ivy. To the right, a muscular, white haired and bearded Silenus watches the Bacchante. He is bare-chested but a cloak hangs from his shoulder.

Border: A meander and a triple guilloche on a white ground.

Sources: Albertini, E. "Découvertes à Cherchel en 1921", BAC, 1921, 80-82.  
Dunbabin, MRNA, 115.

Pictures: Albertini, E. "Découvertes à Cherchel en 1921", BAC, 1921, pl. I.

16. Caesarea (Cherchel), fig.15.

Subject: Vintaging Scene.

Provenance: Unidentified room, Tennis Club.

Excavated: n/a.

Date: Late fourth, early fifth century A.D. (Dunbabin).

Location: Cherchel Museum.

Size: 4.40 m x 3.70 m.

Description: The central panel contains a trellis, along which are placed colourful birds. Under the trellis, facing outwards along all four sides of the mosaic, stand men in brightly coloured tunics decorated with *clavi* and *orbiculi*. The men undertake a variety of tasks related to the vintage.

Border: A triple guilloche on dark ground framed by two white and two black fillets.

Sources: Lassus, J. "L'archéologie Algérienne", Libyca 7 (1959) 257-69.  
Dunbabin, MRNA, 116.

Pictures: Lassus, J. "L'archéologie Algérienne", Libyca 7 (1959) figs. 28-36.  
Dunbabin, MRNA, pl. XLII.

17. Caesarea (Cherchel), fig.16.

Subject: Thetis and Peleus, Drunken Silenus.

Provenance: *Triclinium*, Roman house.

Excavated: By Gazagne.

Date: c.320-340 A.D.

Location: Cherchel Museum.

Size: North section partially destroyed, approx. 4.25 m x 9.50 m.

Description: There are two central scenes, the first portraying the marriage of Thetis and Peleus. On the west side, Peleus stands with a male attendant. He carries a sceptre. Behind Peleus stands Mercury, carrying a large *caduceus*. To the left of this group is Thetis and two young women who carry boxes. Beside them is a horse. To the left of this group sits a Triton, with pincers at his forehead. To the left of the goddess is a space where the mosaic has been destroyed; the next figure visible is a nude young woman, crouched down with her back facing the viewer. To her left is the centaur Chiron. Above this group are two Nereids; the first stands to the left of the horse, the second behind the nude young

woman. Both sit facing forward, naked to the waist, with scarves held above their heads. To the left of the second Nereid flies a little Eros, holding the Nereid's scarf.

On the east side of the mosaic, a similar scene. In the centre, badly preserved, are Thetis and Peleus, sitting on a wooden nuptial bed which is on a podium. They are surrounded by figures: at the left corner stands a muscular, half-nude male. His left arm supports a long torch. Two women stand to his right. They have been tentatively identified as Muses. To the right of the bridal couple sits Silenus with three Bacchantes standing behind him. The one on the left carries a large bowl with both hands, the one in the centre plays castanets and the rightmost Bacchante holds a long beribboned *thyrsus* topped with a pine cone which overlaps the fillet that separates this scene from the vintaging scene. Silenus crouches behind a large copper krater, dipping a pitcher into the wine.

To the north of this panel lies another, without a separating border. Around the central panel is a large frame containing a vintaging scene with figures measuring from 0.30 m to 1.60 m tall. The figures are aligned with the edges of the mosaic with a trellis standing above them, fashioned in perspective.

On a diagonal in the corners, are the busts of two women, almost certainly the Seasons. Each is in a circle of interlacing foliage. Little remains of the leftmost figure. Her hair is covered with a floral bonnet (Spring). The other wears earrings and her light hair is covered with a green veil (Winter). On the south side, five *putti* are participating in the vintage. Four are nude except for flowing cloaks in either blue, green, or red. The fifth is dressed in a short, belted tunic. On each side of the scene are more vintaging *putti*. On the west side, at the left, more *putti*, in colourful tunics, are celebrating the vintage by dancing.

In the centre of the panel, a drunken Silenus sleeps. He is leaning on cushions. He is half nude, covered only by folds of fabric. His curly beard spreads to his large stomach. Below and to the right, an Eros stands among the cushions; another stands above and to the left of Silenus. Both are nude. The latter is raising his right arm and holding a ribbon in his left hand. At the top of the panel, an inscription:

---] S. TITIAN[---  
 TESSELLA [--] TCAECILIVS  
 CAEC[---

Border: 0.13 m wide, consisting of a convoluted wave pattern on a white ground. In the 2.13 m space between the border and the wall, a lush acanthus scroll on a black ground framed by a double fillet on each side. Between the scroll and the wall there is a row of curvilinear

squares within circles of denticuled leaves.

Sources: Lassus, J. "Cherchel: La mosaïque de Thétis et Pélée", BAAIlg. 1 (1962-1965) 75-105.

Pictures: Lassus, J. "Cherchel: La mosaïque de Thétis et Pélée", BAAIlg. 1 (1962-1965) pls. 1-16.

## NUMIDIA

### 18. Cuicul (Djemila), fig.17.

Subject: Decorative panel with figures, animals, and plants.

Provenance: *Frigidarium* XIV, "Maison de l'Ane".

Excavated: 1909, excavated by Service of Historical Monuments.

Date: Problems, fifth to sixth centuries A.D. (Blanchard-Lémeé).

Location: Djemila Museum.

Size: 10.10 m x 4.0 m.

Description: The field is covered with a vine rinceau, springing from kraters at each narrow end of the pavement. The rinceau forms 73 medallions. In the centre, between the kraters, are nine circles, each with a diameter of 0.85 m. On either side of these are two columns of sixteen circles, 0.58 m in diameter each. The figures in the medallions face various directions.

In the leftmost column, from the bottom: the first six circles hold four vine leaves in a cross pattern. Next, a boar, a pigeon, a stag, an elephant, and an Eros with blond hair and blue and yellow wings. In his right hand he holds a bunch of golden grapes and in the left a vine tendril. The next circle holds a stag, running from the dog in the one above. Then another Eros. He holds a large bunch of green grapes in his right hand. Above him an ostrich and finally, another stag.

In the second column, from the bottom: a stork, a bull, a duck, a peacock, a raven, a rooster, and an ostrich. Then another Eros, who holds a tendril in his left hand. Under his right arm is a large vine leaf. In the next medallion, a gryphon, then a horse, then another stork, a bird, then a large vine leaf, and finally, another Eros. He holds a bunch of green grapes in both hands. On either side of the figure, there are grape leaves.

In the large medallions in the centre, from the bottom: a donkey with the words ASINUS NICA in red above it. In the next circle, a nude *putto* carries two wooden buckets. He is surrounded by vine tendrils. Above him stands another figure, dressed in a short white tunic and sandals. He carries a lantern and a loaf of bread (?). Next, a man dressed in a long, dark red tunic with black and white *orbiculi*. Around his neck, hanging down the tunic, a white scarf. He stands with his arms folded into his

chest. The centre medallion holds a peacock, similar to those in the smaller circles. Above it, another man with long blond hair, dressed in a long white tunic decorated with black *clavi* and *orbiculi*, and sandals. In his right hand he holds a white scarf. Above him, a bull, then a nude winged Eros leads a lizard on a leash. The final medallion holds another peacock, surrounded by roses.

In the fourth column, from the bottom: an antelope, a chicken, a gazelle, a pigeon, a goose or swan, then a dog. The next medallion holds a nude *putto* who dances among vine leaves while holding some grapes. Above him, an elephant, then a horse with harness, a bird, a hare, a goose catching a lizard, then a large vine leaf surrounded by tendrils. The final medallion holds an Eros standing among vine leaves, carrying a tendril.

In the last column, from the bottom: a peacock, a hare, a partridge, a horse, a heron, a gazelle or antelope. Then a nude *putto* holding a large bunch of grapes in his right hand. Above him, a gryphon, a dog who chases the hare in the corresponding row in the fourth column. Then another Eros holds a bunch of golden grapes in his left hand. Above him, an ostrich and finally, a gazelle.

Border: 0.33 m wide. A schematised acanthus rinceau with large flowers. The pattern is on a black ground and framed with by fillets.

Sources: Ballu, A. "Rapport sur les fouilles exécutées en 1909 par le service des monuments historiques d'Algérie", *BAC* 1910, 106-7.

Blanchard-Lemée, *Maisons à mosaïques*, 85-96.

*Inv. Alg.*, n. 291.

Pictures: Blanchard-Lemée, *Maisons à mosaïques*, pls. XVI-XX.

19. Cuicul (Djemila), fig.18.

Subject: Vintaging *putti*.

Provenance: *Oecus* XVIII, "Maison d'Europe".

Excavated: 1916 (?)

Date: Problems, third century (?), later restorations (Blanchard-Lémée).

Location: Djemila Museum.

Size: 0.80 m x 1.10 m.

Description: Badly damaged. The central panel, bordered by a black fillet, is fragmentary, displaying two vintaging *putti* among a vine rinceau on a white ground.

Border: Fragments as follows: one 1.50 m x 0.48 m, framed by fillets, a stylised rinceau that forms four loops. The centre two are tied together. In the loops, from left to right: a horse, a lion, a bull, and a small panther. The second border fragment measures 2.38 m x 0.38 m. A long, thin, vine runs the length of the fragment. Towards the bottom, a nude *putto* stands on the vine, reaching towards a bunch of grapes. A third fragment contains a rinceau with a lion, an antelope, and a bull and Ocean heads in the corners.

Sources: Blanchard-Lemée, Maisons à mosaïques, 147-151.  
 Pictures: Blanchard-Lemée, Maisons à mosaïques, pl. xxxvii.

## SPAIN

### LUSITANIA

#### 20. Augusta Emerita (Mérida), fig. 19.

Subject: Vintaging Scene.

Provenance: *Triclinium* (?), "Casa del Anfiteatro".

Excavated: 1962.

Date: Third century A.D. (Blanco Freijeiro).

Location: Mérida.

Size: Many restorations in antiquity, 9.15 m x 5.80 m.

Description: There are two panels at the centre of the mosaic. Towards the centre of the room, in a panel surrounded by a triple guilloche, is a semi-nude Venus, who stands with a cloak covering her shoulders. She holds a pomegranate in her right hand. In her left arm, a large sceptre. She holds her left hand out to a nude, winged Eros. The group is surrounded by a schematised acanthus vine, with colourful birds in the curvilinear squares formed by the vines.

The second panel is framed by a series of superposed triangles. In the centre of the scene, three men tread grapes. Around the men grow vines, which spring forth along with a type of reed from four corner kraters. Sitting on the rim of each vessel are two birds, facing each other and eating the reed stalk. Among the vines are vintaging *putti*.

Border: Wide border of a band of red and black squares, each containing three tangent squares in a stepped arrangement, forming L-shapes. Moving inwards, there is a row of tangent circles, each containing a concave square inside. In the centre of each square, a crosslet. Between this and the edge of the room there is a simple meander.

Sources: Blanco Freijeiro, CMosEsp 1, n. 39.

García Sandoval, Informe, 23-24.

Pictures: Blanco Freijeiro, CMosEsp 1, pls. 72-74.

García Sandoval, Informe, pls. xxxiv-xxxvii.

## 21. Augusta Emerita (Mérida), fig.20.

Subject: Variety of figural scenes and geometric patterns.

Provenance: N. 3, Travesía de Pedro María Plano.

Excavated: n/a.

Date: Fourth century A.D. (Alvarez Martínez)

Location: Mérida.

Size: Much destroyed, 10.60 m x 4.20 m max.

Description: A series of scenes framed with various borders. Black figures on a white ground. Three panels contain vintaging scenes. One panel contains a scene of Orpheus sitting on a bench, which is within a circle of a checkerboard band. Around this circle there is a circular band, within which walk animals such as lions, elephants, and birds. Orpheus' garments are depicted with red, ochre, and blue tesserae.

Yet another panel displays two men wrestling. A final panel contains a nude Silenus, wearing a crown of leaves and grapes, riding a donkey while a goat walks in front of him, and a Satyr blowing a horn walks behind. Surrounding the Silenus panel are several panels containing geometric patterns, separated by a double guilloche.

Border: Along the length of the pavement, a scene of men (pygmies?) in loincloths hunting and capturing storks, which they lead on leashes. Along one of the short sides, a dog chasing deer. In the corner, between the two, a large checkerboard pattern. The other short side has a grid pattern and a pattern of ashlar blocks.

Sources: Alvarez Martínez, Nuevos hallazgos, 38-49.

Pictures: Alvarez Martínez, Nuevos hallazgos, pls. 8-20.

## TARRACONENSIS

## 22. Calpe, fig.21.

Subject: Vintaging Scene.

Provenance: Unidentified room, "Baños de la Reina".

Excavated: 1964.

Date: Fourth century A.D. (Pellicer).

Location: Museo Arqueológico Provincial de Alicante.

Size: Badly damaged, 1.32 m x 2.50 m.

Description: Black figures on a white ground with the exception of a krater, which is rendered in blue glass tesserae, and a small bird, which is polychrome. All that remains is a vessel with a tall vine stalk

growing from it, upon which figures pick grapes.

Sources: Pellicer, M. "Excavaciones en el yacimiento romano de los Baños de la Reina, Calpe (Alicante)", NAH 8-9 (1964-1965) 172-176.

Pictures: Pellicer, M. "Excavaciones en el yacimiento romano de los Baños de la Reina, Calpe, (Alicante)", NAH 8-9 (1964-1965) fig. 3, pls. xxx-xxxiii.

23. Complutum (Alcalá de Henares), fig.22.

Subject: Dionysiac scene.

Provenance: *Triclinium*, Casa de Baco.

Excavated: n/a.

Date: Late fourth, early fifth century A.D. (Fernández Galiano).

Location: Museo Arqueológico Nacional, Madrid.

Size: 7.98 m x 6.26 m.

Description: Pavement is divided into panels. In the central panel is Dionysus, larger than the other figures, nude except for a cloak that hangs over his left shoulder. He faces forwards but his body is angled backwards, giving the impression of drunkenness. His long hair is held back with a wreath of yellow grapes and green leaves. In his left arm he supports his beribboned thyrsus, while his right hand loosely grips a small, empty cup. He is supported on his right by a smaller, tanned figure. The young male is nude to the waist and wears a spotted loincloth and another skin is draped over his right arm. A wreath of leaves covers his hair. In his right hand he holds a *pedum*. Also supporting Dionysus, on his left side, is Silenus. The old man is facing forwards. His right hand supports Dionysus, while in his left he holds a beribboned *thyrsus*. Behind the group and to the left, a Bacchante dances as she holds a torch.

To the left and right of this panel are identical scenes. At right angles to the central scene two panthers face each other as they jump up with their forepaws onto a golden krater.

Below the central scene is a panel containing a vintaging scene. Three men tread grapes, while two others carry baskets of grapes.

The panel containing the Seasons is directly to the left of the vintaging scene. The panel is divided into four sections by two beaded lines that bisect the square. Spring is a young woman with a wreath of flowers in her hair. Summer has wheat sheaves in her hair and behind her left shoulder is a scythe. Autumn wears a leopard skin draped over his left shoulder and a wreath of red grapes and leaves in his hair. Winter has a reed growing behind her left shoulder.

Border: The panels are surrounded by a geometric pattern that forms a grid, which is itself bordered by a pattern of square white lozenges filled alternately with blue and red on a yellow ground. Along one side of

the panels is a vine rinceau. The apse is decorated with a checkerboard pattern and bordered by a series of superposed triangles.

A four strand guilloche on a black ground surrounds the exterior of the four main panels and divides the Dionysiac scene from the vintaging scene and the vintaging scene from the depiction of the Seasons. Between the Dionysiac scene and the panthers there is a single guilloche, as there is around the three unconnected sides of the Season panel. A red wave pattern on a white ground surrounds the scene of Dionysus.

Sources: Blázquez *et al.* CMosEsp 9, n. 2.

Fernández Galiano, Complutum, 148-186.

Pictures: Blázquez *et al.* CMosEsp 9, pls. 8-11, 33-37.

Fernández Galiano, Complutum, pls. lxxxii-ci, fig. 10.

#### 24. Hellín, fig.23.

Subject: Calendar Mosaic

Provenance: Unidentified room in a Roman villa.

Excavated: 1940.

Date: First half of third century A.D. (Blázquez)

Location: Museo Arqueológico Nacional, Madrid.

Size: Approx. 2/3 preserved, 7 m x 7 m.

Description: The centre panel is made up of a grid formed by a double guilloche on a black ground surrounded by a white band that forms circles, almond shapes, and curvilinear octagons. The circles hold rustic and mythological scenes, while the octagons hold representations of the Seasons and months. The rustic scenes include a man in a short tunic leaning on a staff as he watches his goats, a nude youth holding a *pedum* as his flock eats around him, and a large bull. Mythological scenes include Pan and Eros fighting. The almond shapes hold stylised vines and flowers.

The months and Seasons all include an abbreviated inscription in black below the figures to identify the scene. Only three Seasons remain. Winter is shown as a woman in a long hooded tunic, carrying reeds. She is accompanied by a Satyr, who plays the pan pipes. Spring is almost completely destroyed. Summer is a dancing woman, naked except for a light yellow scarf that falls about her feet and a crown of wheat. She too is accompanied by a Satyr who carries a small basket. Autumn is a woman who stirs wine in a cup with a large stick. Behind her a nude, muscular, tanned male walks, carrying a basket of grapes. The months contain scenes connected with the zodiac. April shows a half-nude woman riding a centaur. May is represented by a nude winged man who carries another man on his back and two small figures on his right arm. August has Diana riding a centaur while



holding a spear in her left hand. September shows an older man riding on the back of a winged youth who carries scales in his right hand as he walks along. October shows a nude young man dumping a woven basket full of grapes. On his back is a figure with ornate headdress, short staff, and breast plate. November is badly damaged but one can see the remains of a centaur with a bow and arrow. December is also badly damaged. One can still see a centaur with the spear-wielding figure on its back.

**Border:** Pattern of black and white triangles and squares with smaller black and white squares inside. Moving inwards, a series of bands and fillets. A double guilloche on a black ground framed by fillets. The guilloche forms arches along the main panel, and inside the arches are vines on a white ground. Then a fillet framed by two bands, a double guilloche on a black ground and another band.

**Sources:** Blázquez et al. CMosEsp 8, 49-54.

Stern, H. "Mosaïque de Hellín", Mon Piot 54 (1965) 39-59.

**Pictures:** Blázquez et al. CMosEsp 8, pls. 18-19, 34-39.

## 25. Saguntum (Sagunto), fig. 24.

**Subject:** Dionysiac Scene.

**Provenance:** Sagunto.

**Excavated:** 1745.

**Date:** n/a.

**Location:** Destroyed.

**Size:** n/a.

**Description:** (From drawing). The main field contains four kraters, one in each corner. From each vessel spring four vines, two tall and two short. Among the vines, 11 vintaging Erotes undertake a variety of tasks. The centre panel is framed by several fillets, then a bead similar to that of the pavement border. In the centre, Dionysus sits on a tiger. Dionysus holds a *thyrsus* in his right hand and a large branch in his left. He is nude except for a vine wreath on his head.

**Border:** Superposed isosceles triangles. Moving inwards, there are two fillets, then a series of beads.

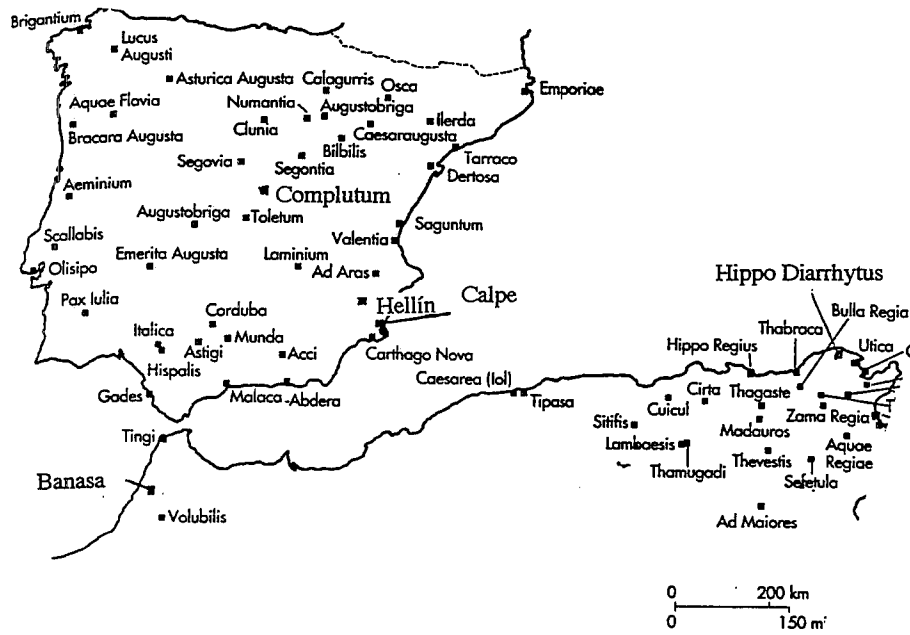
**Sources:** Blázquez, J. "Mosaicos báquicos en la península Ibérica", ArchEspArq. 57 (1984) 69-71.

**Pictures:** Blázquez, J. "Mosaicos báquicos en la península Ibérica", ArchEspArq. 57 (1984) fig. 1.

## **ILLUSTRATIONS AND CHART**

CAT.#	FOCUS OF COMPOSITION	FOCUS OF VINTAGING SCENE	VINE STYLE	VINE CONTAINER	VINTNER	TOOLS	ACTIVITY	GRAPES
1	subsidiary/ancillary-Dionysus	all over w/central	schematised	krater, corner	Erotos	knife, basket	picking	both
2	subsidiary/ancillary-Dionysus	border	schematised	krater, corner	Erotos	basket	picking	green
3	main/sole	all over w/out central	n/a	none	Erotos	?	vintaging (?)	n/a
4	main/sole	all over w/out central	schematised	bowl, krater, side	Erotos	knife, basket	picking, treading	green
5	subsidiary/ancillary-Heracles w/Dionysus	all over w/central	schematised	krater, side	Erotos	knife, basket, rope	picking, treading	red
6	main/sole	all over w/out central	schematised	acanthus, corner	Erotos	knife, basket	picking	red
7	main/sole	all over w/out central	schematised	krater, side	Erotos	knife, basket	picking	red
8	subsidiary/ancillary-Dionysus	all over w/out central	schematised	krater, corner	Erotos	knife, basket	picking	?
9	main/sole-Silenus	all over w/central	simple	krater, corner	Erotos, putti	knife, basket, ladder	picking	both
10	incidental	isolated	simple	none	men	vat, rope	treading	?
11	main/sole	?	none	vine, corner	Erotos	ladder	picking	n/a
12	subsidiary/ancillary-Dionysus	all over w/central	n/a	krater, corner	Erotos	knife, basket, rope	picking	both
13	main/sole-Dionysus	all over w/central	schematised	krater, corner	Erotos	knife	picking	both
14	subsidiary/ancillary-Rural, Amphitrite	isolated	schematised	none	men	hoe, ladder, trellis	tending vines	green
15	subsidiary/ancillary-Silenus	isolated	none	none	men	vat, dolium, basket, trellis	treading	both
16	main/sole	trellis	none	none	men	knife, basket, vat, dolium, cart, trellis	picking, wine making	green
17	subsidiary/ancillary-Silenus	trellis	none	none	putti	knife, basket, ladder, trellis	picking	?
18	incidental	all over w/out central	schematised	krater, side	Erotos, putti	basket	carrying grapes	green
19	main/sole	all over w/out central, border	schematised	none	putti	knife	picking	red
20	subsidiary/ancillary-Venus	isolated	schematised	krater, corner	men, putti	vat, dolium, ladder, basket	picking, treading	green
21	subsidiary/ancillary-Orpheus, Silenus	isolated	none	krater, side	Erotos, men	knife, basket, rope, cart	picking	n/a
22	main/sole	all over w/out central	simple	krater, side	Erotos	basket	picking	n/a
23	subsidiary/ancillary-Dionysus	isolated	none	none	men	basket, vat, dolium	treading	green
24	incidental	isolated	none	none	men	basket	carrying grapes	?
25	subsidiary/ancillary-Dionysus	all over w/central	schematised	krater, corner	Erotos	knife, vat	picking	n/a

Chart 1: Content of the Vintaging Mosaics



Map 1. Roman Spain and North Africa

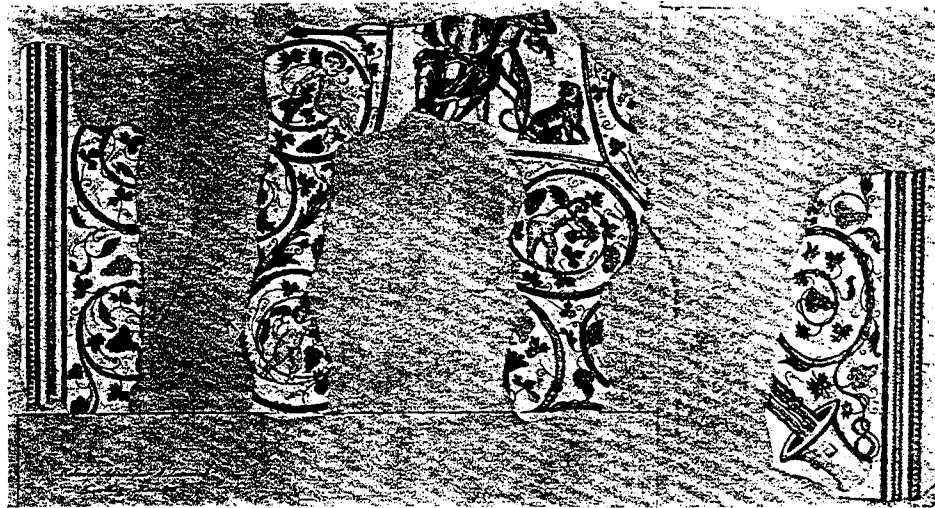


Fig. 1 a. Carthage. Vintaging Mosaic. (Cat.1)

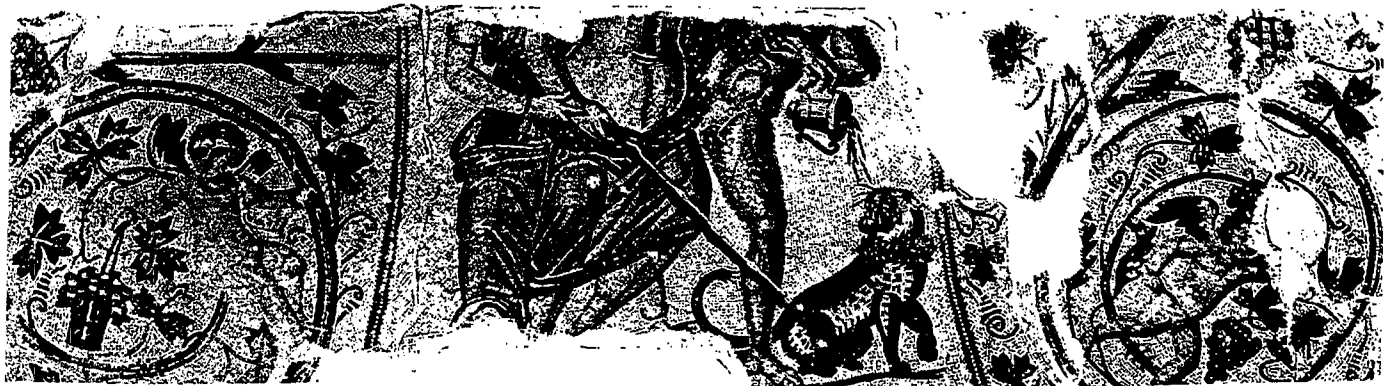


Fig. 1 b. Carthage. Detail of Dionysiac Scene.



Fig. 1 c. Carthage. Detail of Vintaging Eros.



Fig. 2. Hadrumetum. "Maison de l'Arsenal" Mosaic. (Cat.2)

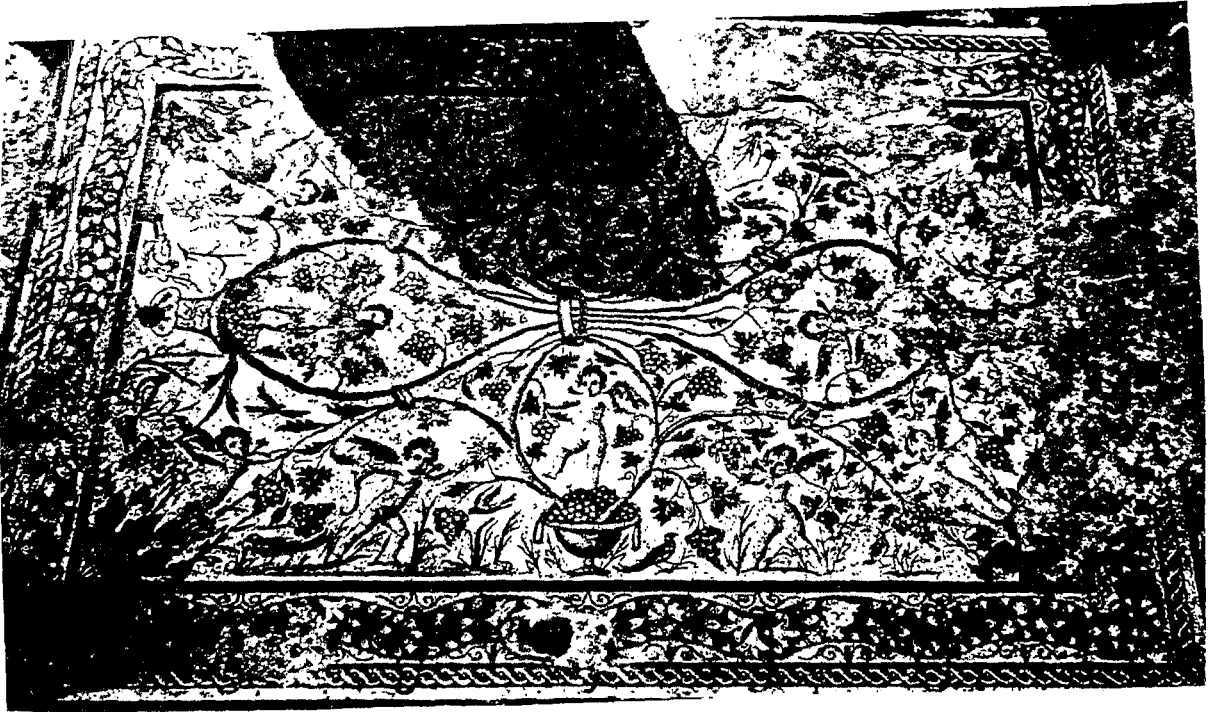


Fig. 3. Hippo Regius. "Maison du Procureur" Mosaic. (Cat.4)

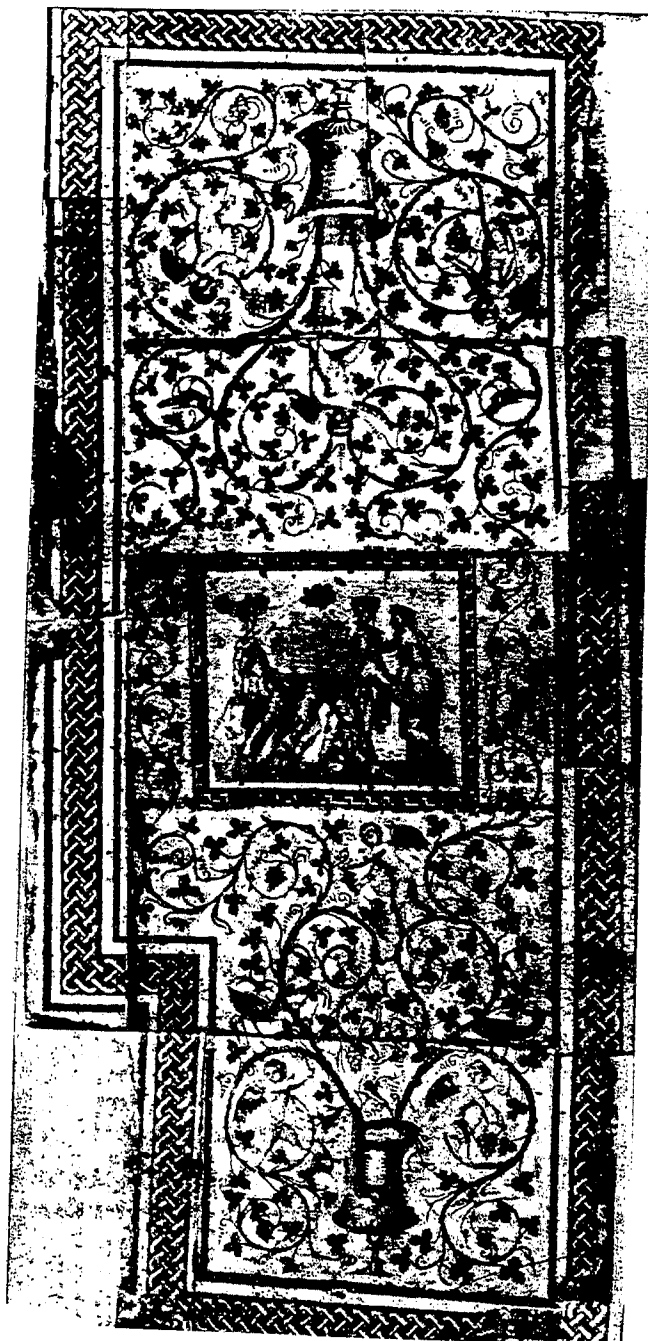


Fig.4. Themetra. "Baths of Curaria Fortunata" Mosaic. (Cat. 5)



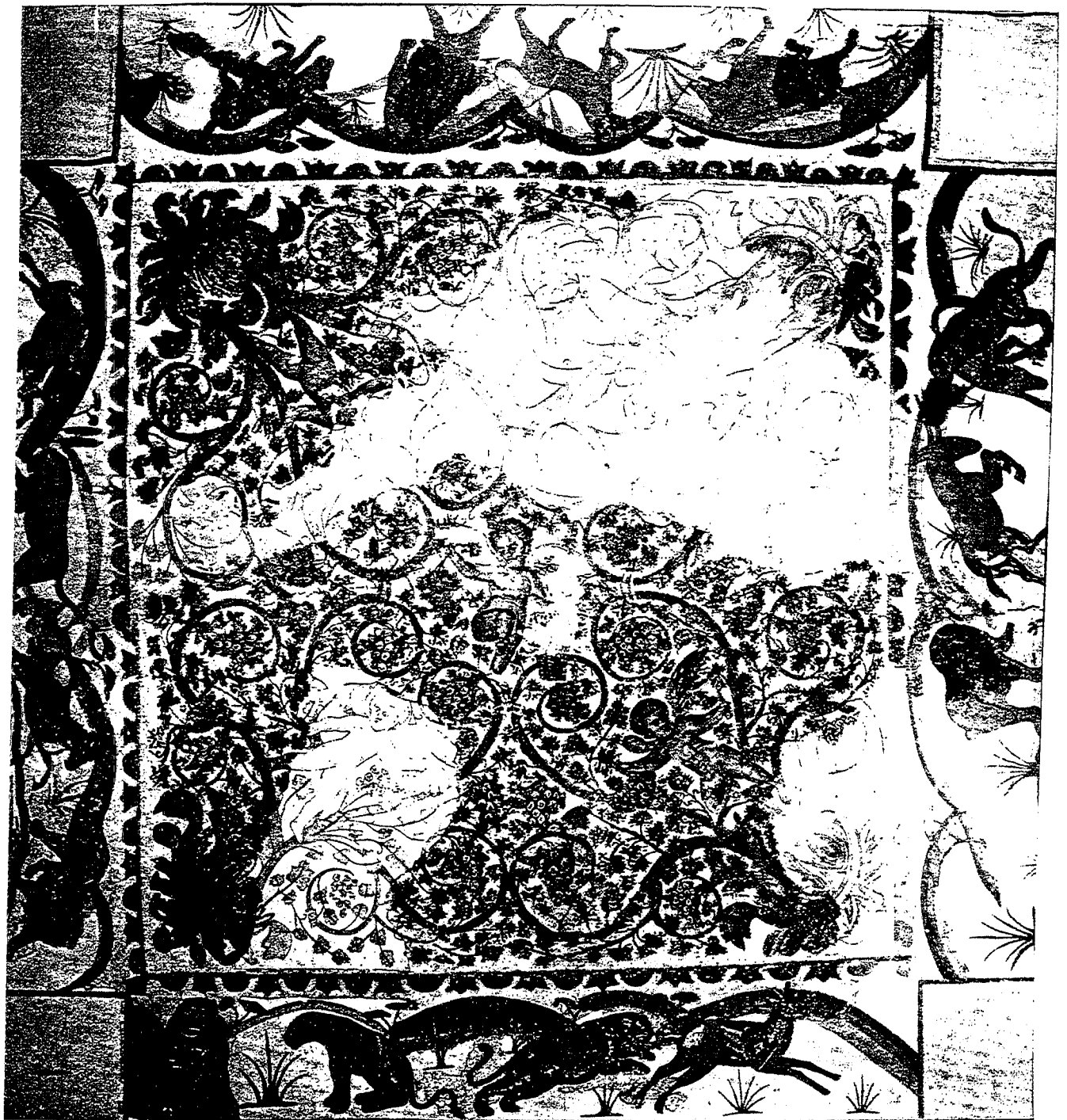


Fig. 5. Thuburbo Maius. "Maison des Protomés" Mosaic. (Cat.6)



Fig.6. Thugga. Vintaging Mosaic. (Cat.7)

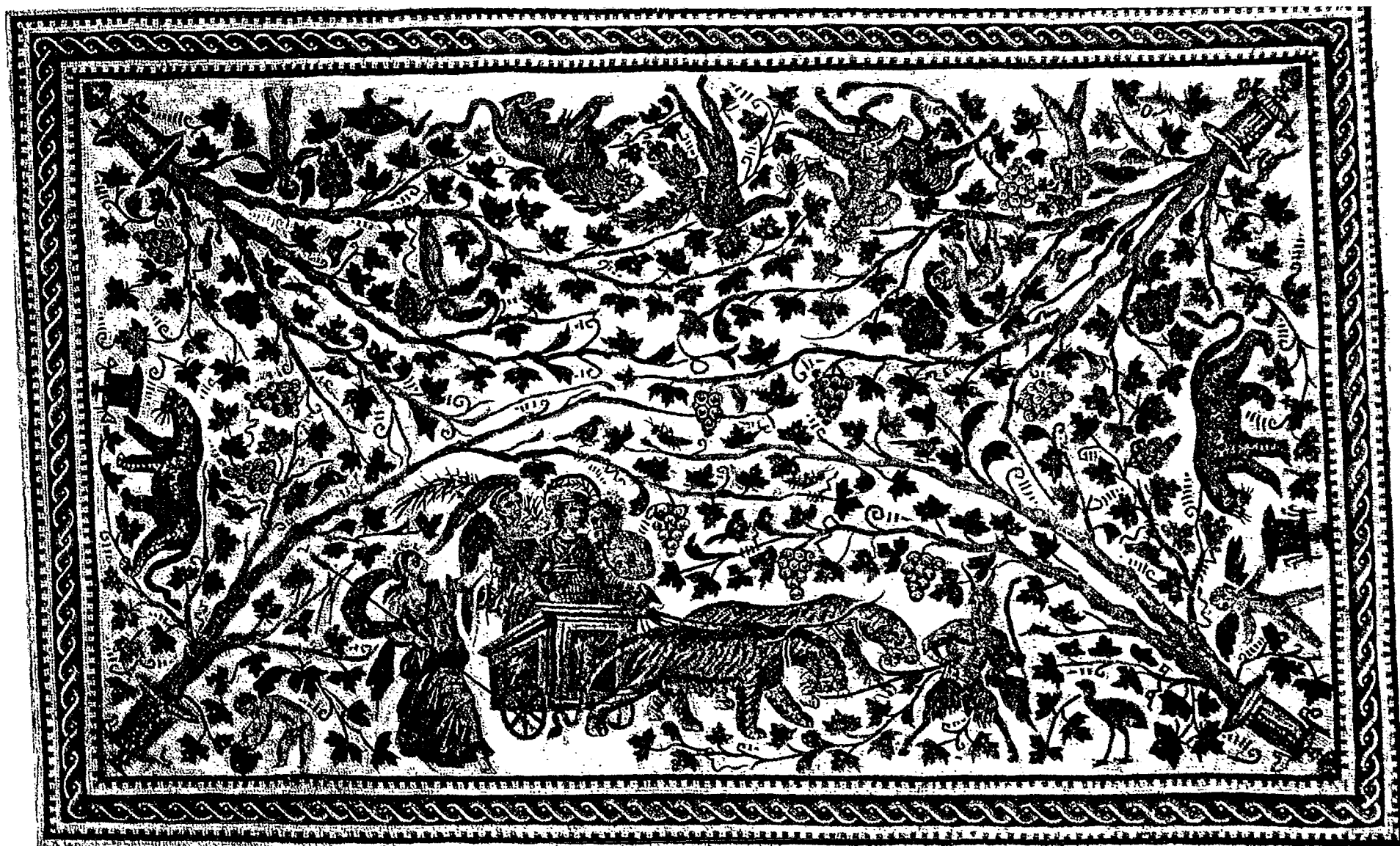


Fig. 7. Thysdrus. "Maison de la Chasse à Courre" Mosaic. (Cat. 8)

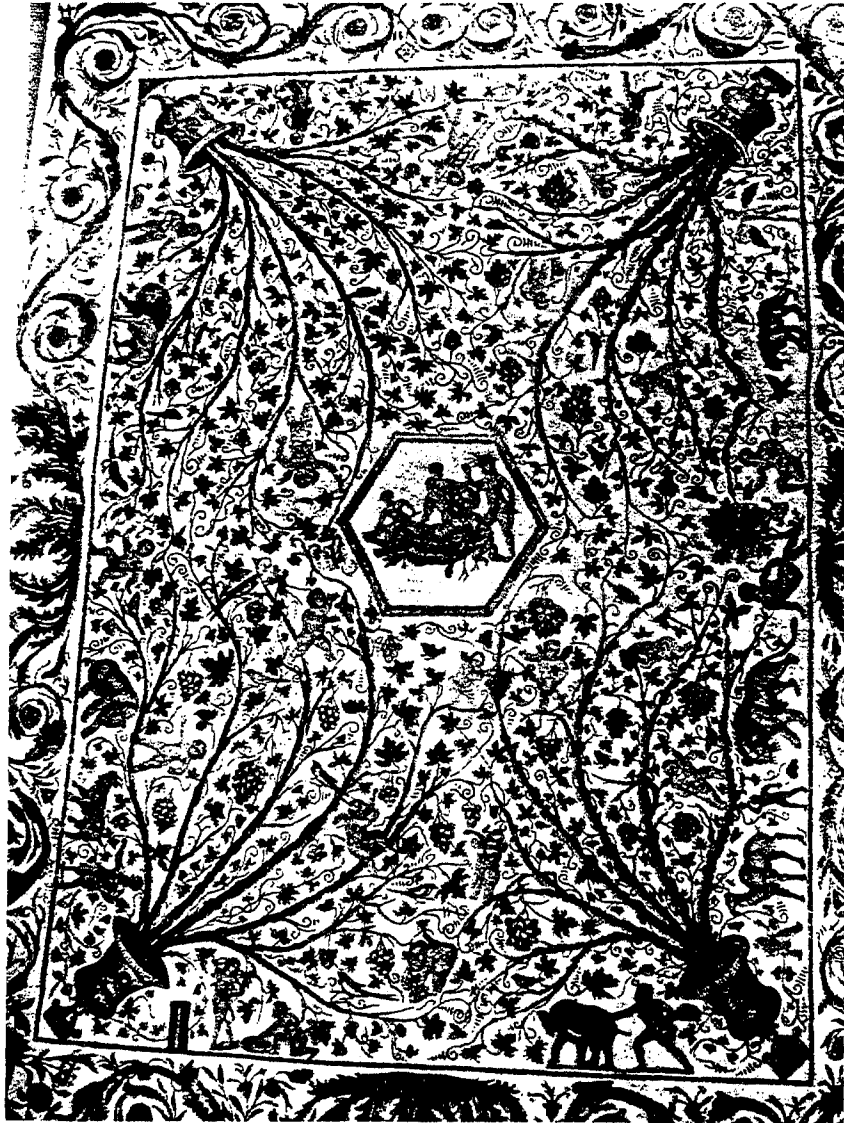


Fig. 8. Thysdrus. "Maison de Silène" Mosaic. (Cat.9)

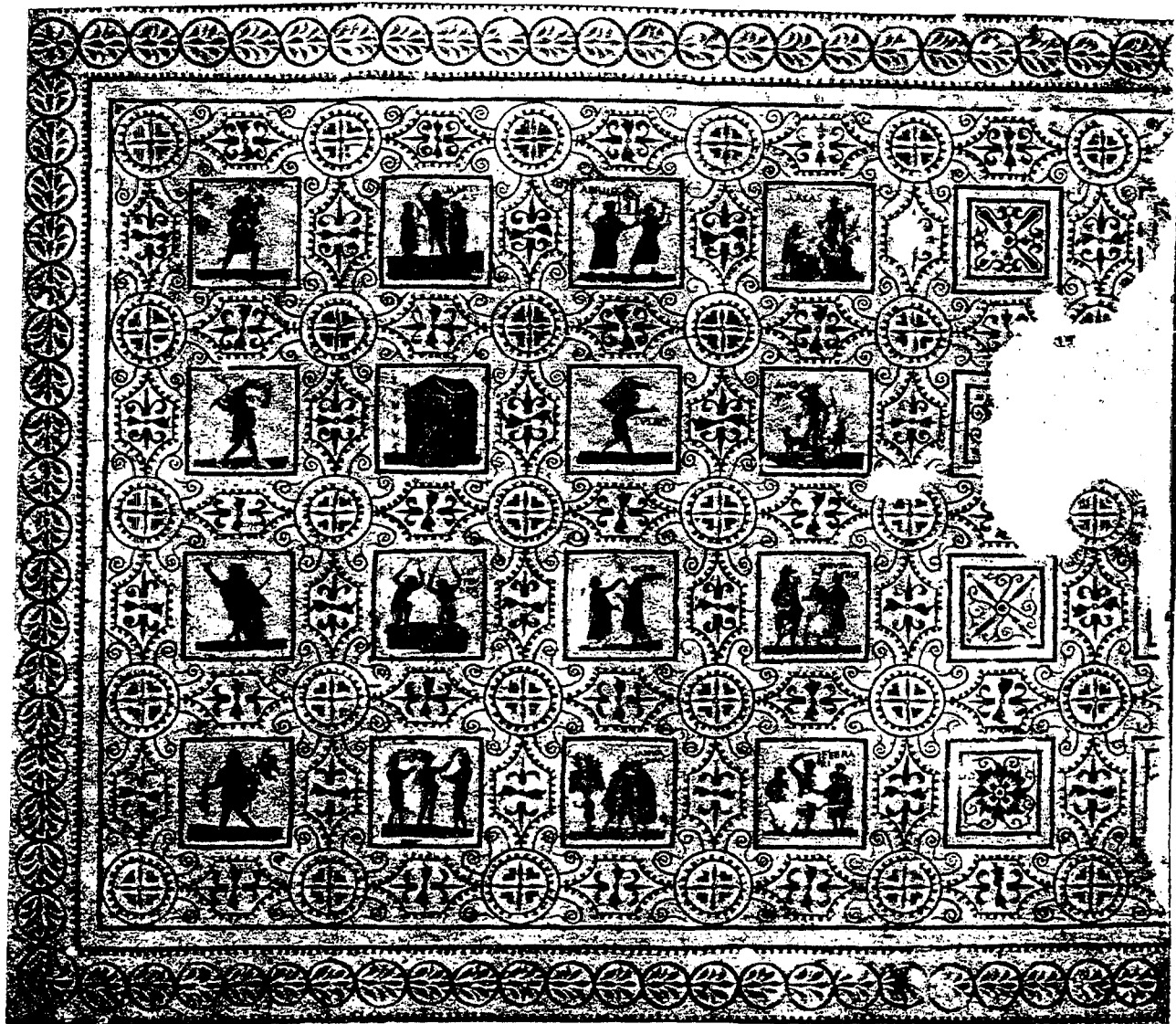


Fig. 9. Thysdrus. "Maison des Mois" Mosaic. (Cat.10)



Fig. 10. Uthina. "Maison d'Ikarios" Mosaic, Room 31 (Cat.11)



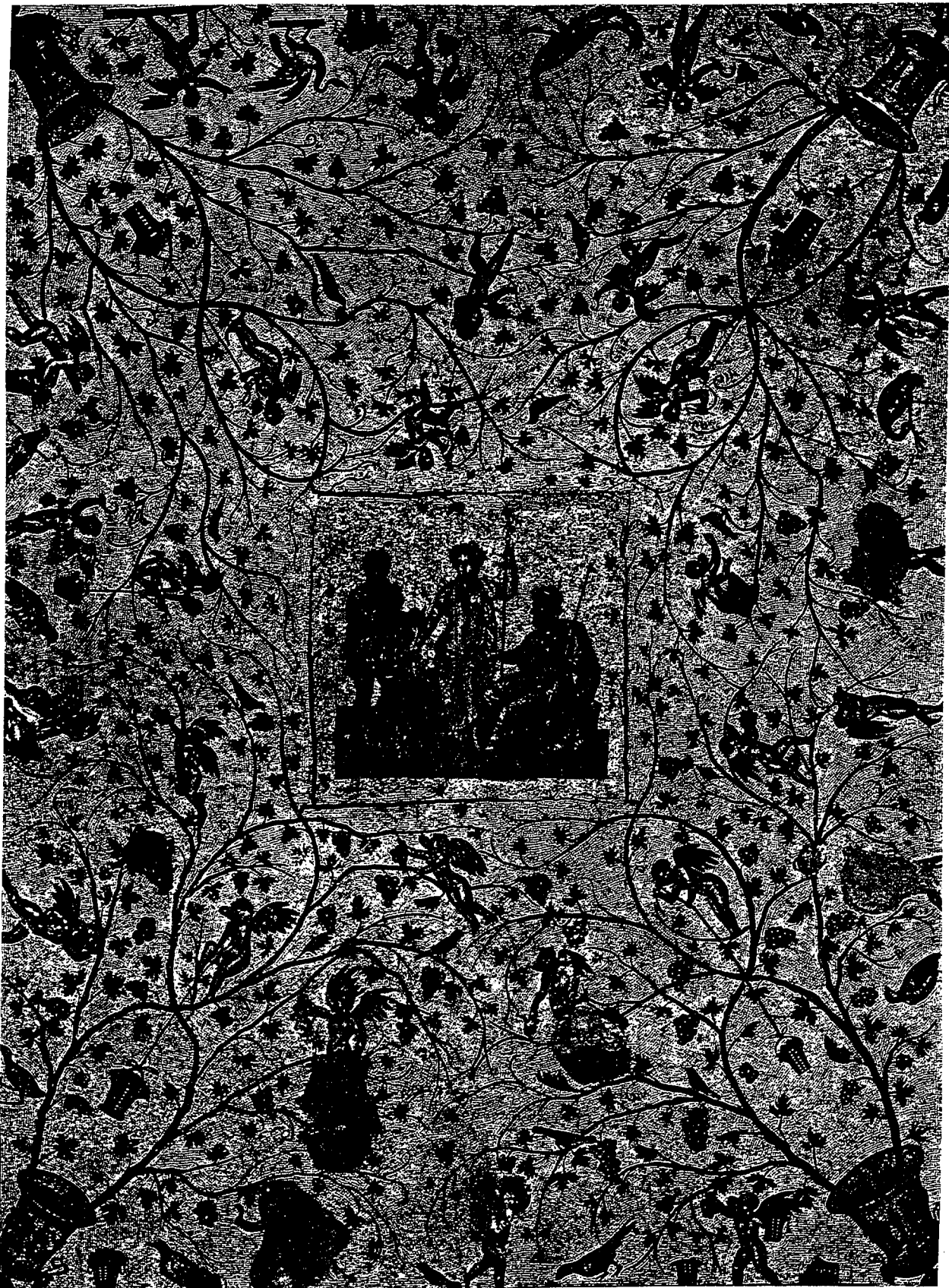


Fig. 11. Uthina. "Maison d'Ikarios" Mosaic, Room 33. (Cat.12)



Fig. 12. Banasa. "Small West Baths" Mosaic (Cat.13)





Fig. 13 a. Caesarea. "Labours of the Fields"  
Mosaic. (Cat. 14)



Fig. 13 b. Detail of  
Vintaging Scene.



Fig. 14. Caesarea. Vintaging Mosaic from South of the East Baths. (Cat.15)



Fig.15. Caesarea. "Tennis Club" Mosaic. (Cat.16)



Fig.16 a. Caesarea. "Thetis and Peleus" Mosaic. (Cat.17)



Figs. 16 b-c. Caesarea. Detail of Vintaging Scene.



Fig. 17. Cuicul. "Maison de l'Âne" Mosaic. (Cat.18)



Fig. 18 a. Cuicul. "Maison d'Europe"  
Mosaic. (Cat. 19)



Fig. 18 b. Detail of Border.

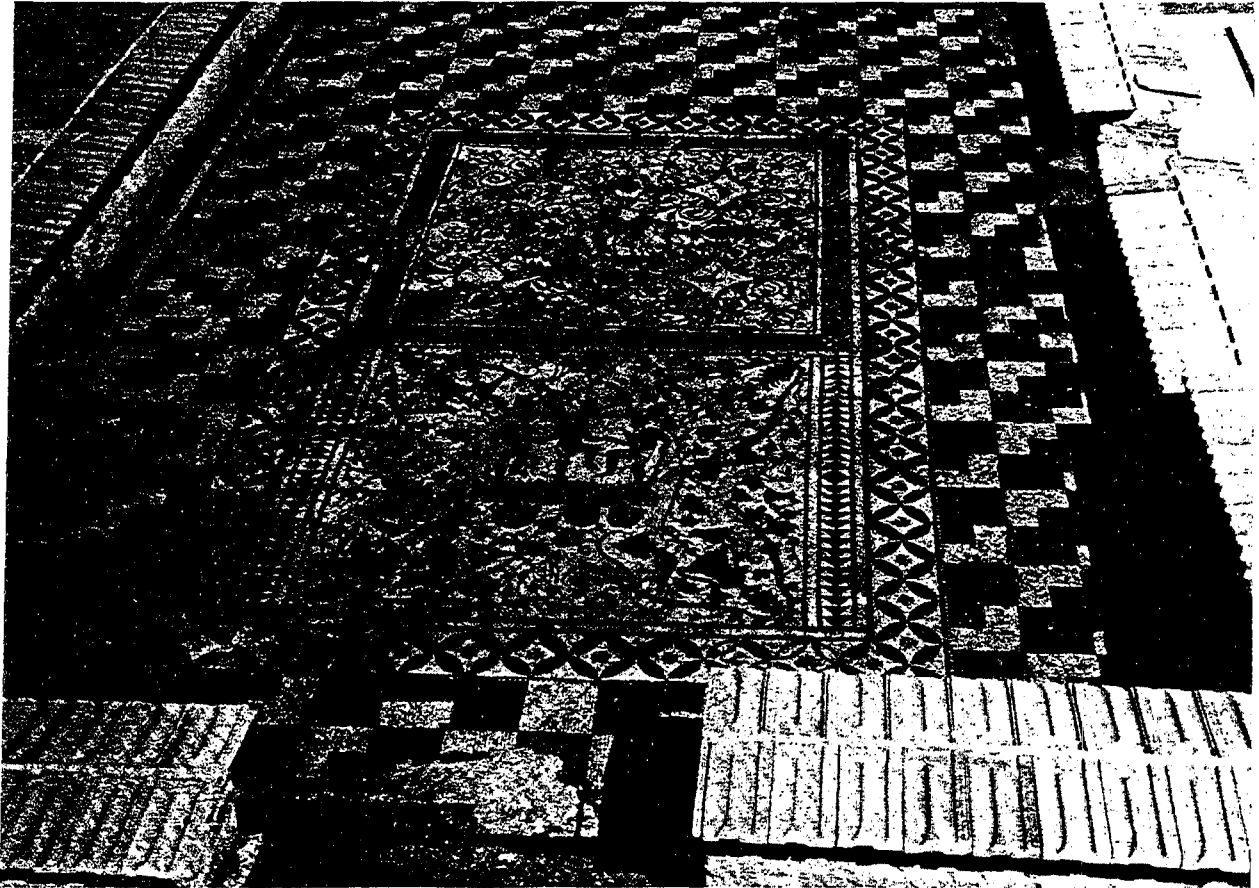


Fig. 19 a. Augusta Emerita. "Casa del Anfiteatro" Mosaic. (Cat.20)

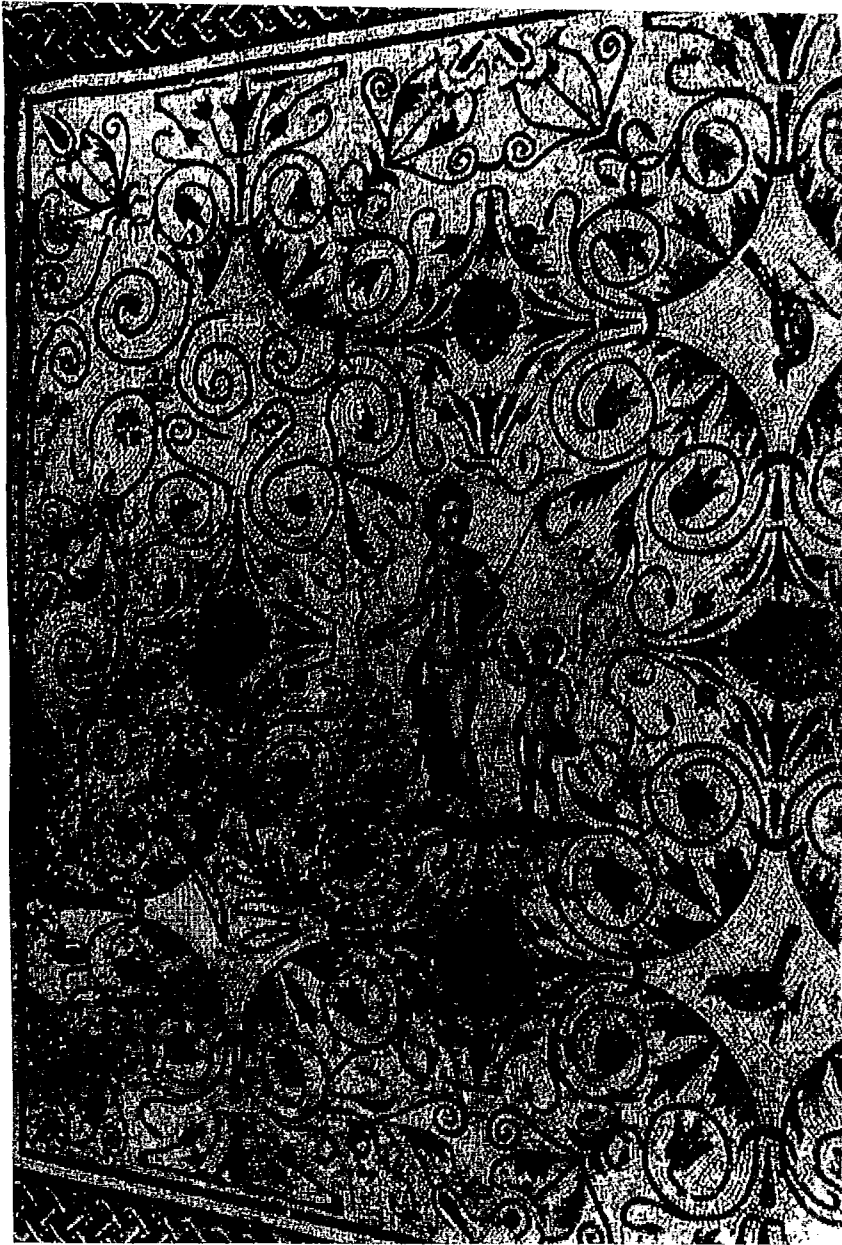
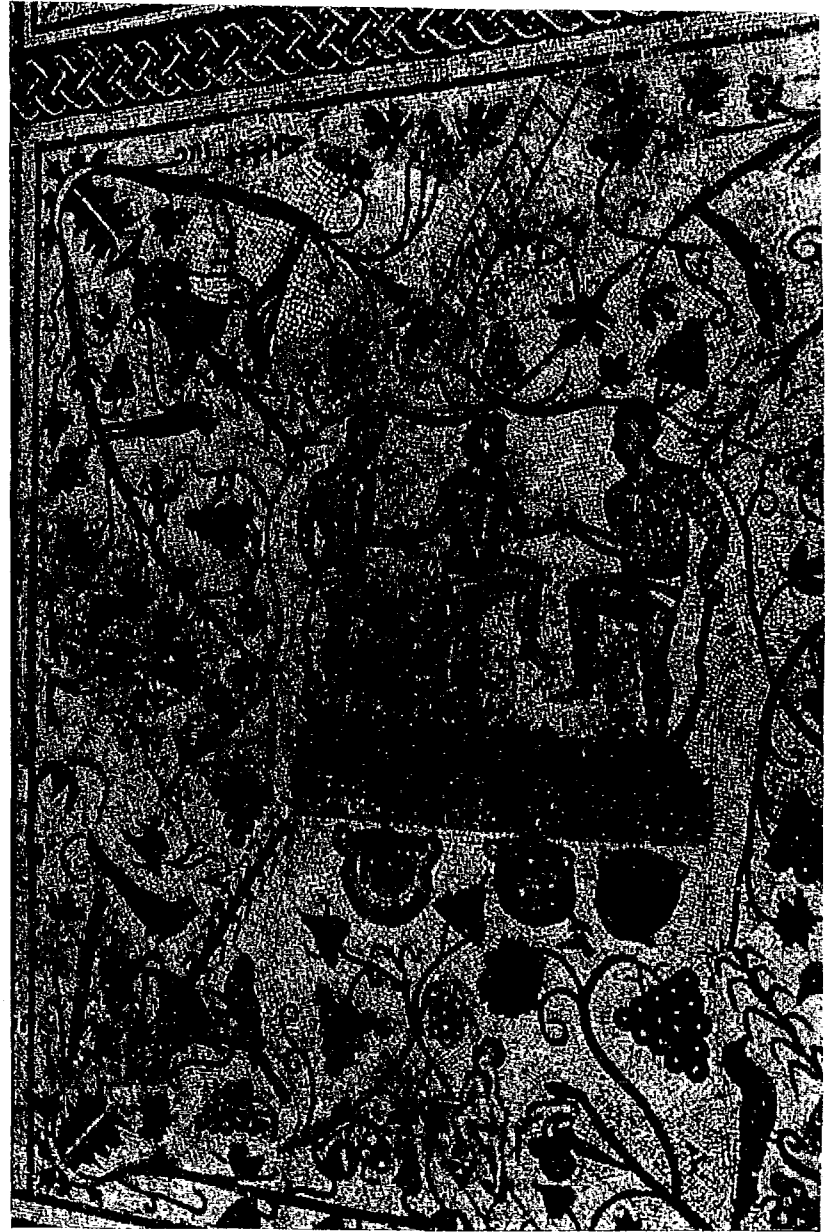


Fig. 19 b. Augusta Emerita. Detail of Venus.



19 c. Augusta Emerita. Detail of Vintaging Scene.

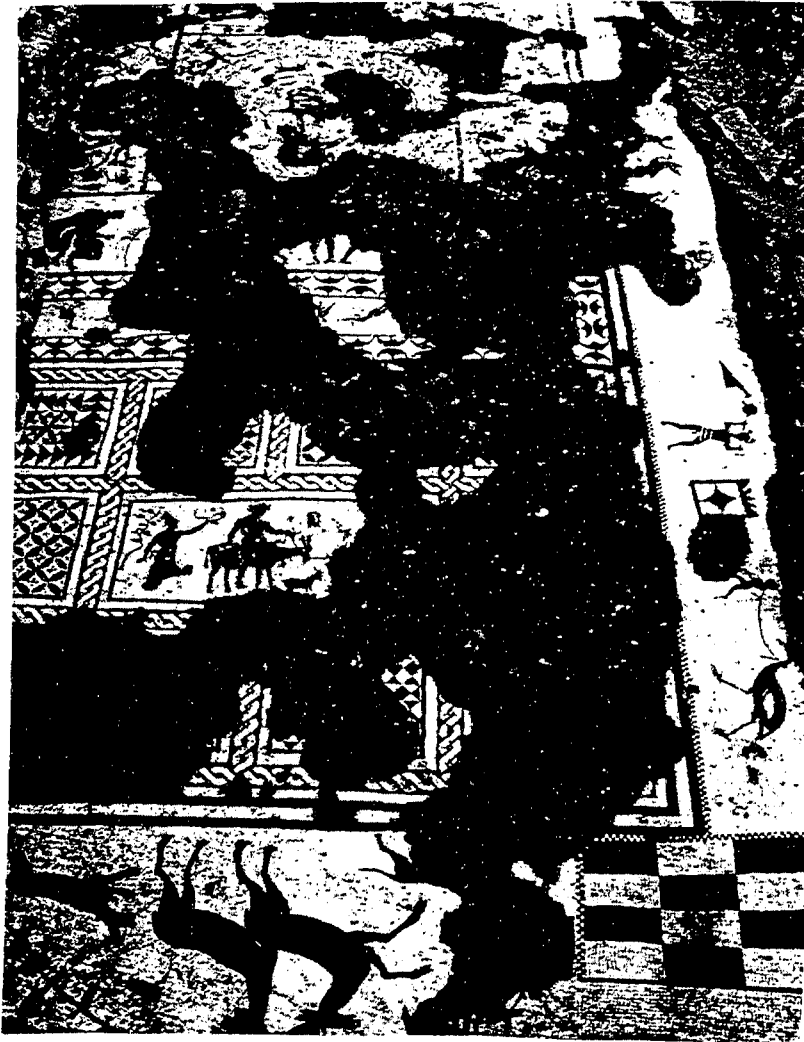


Fig. 20 a. Augusta Emerita. Black and White Mosaic. (Cat. 21)



Fig. 20 b. Augusta Emerita. Detail of Vintaging Scene.





Fig. 21. Calpe. "Baños de la Reina" Mosaic. (Cat.22)

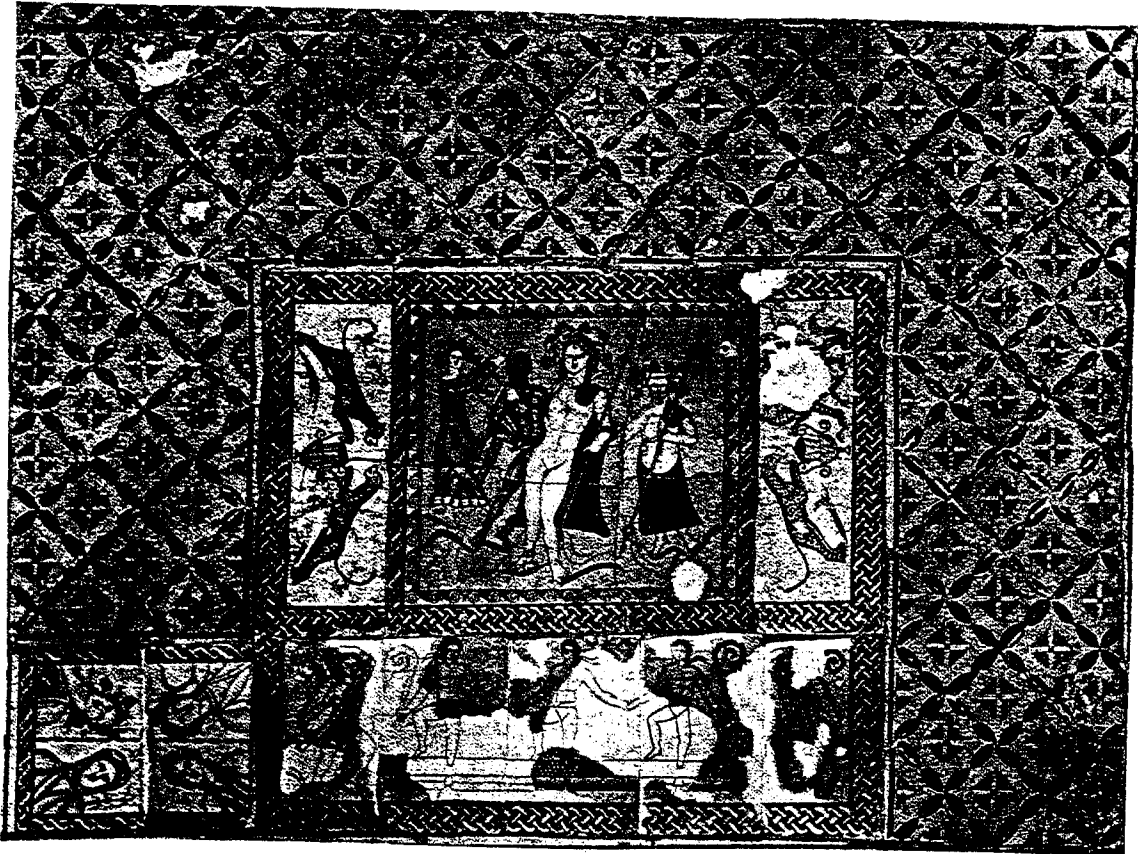


Fig. 22. Complutum. "Casa de Baco" Mosaic. (Cat.23)

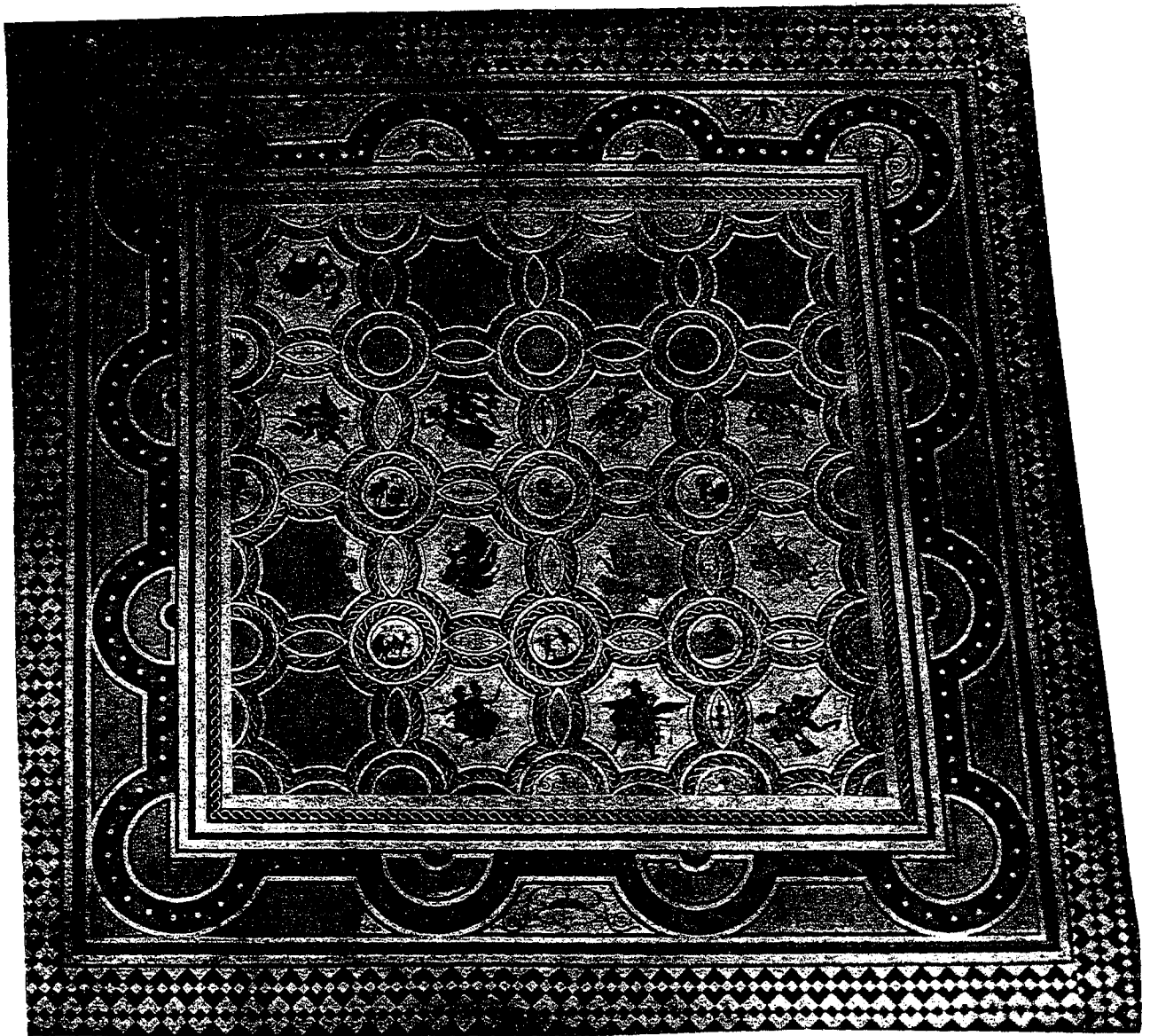


Fig. 23. Hellín. Calendar Mosaic. (Cat.24)

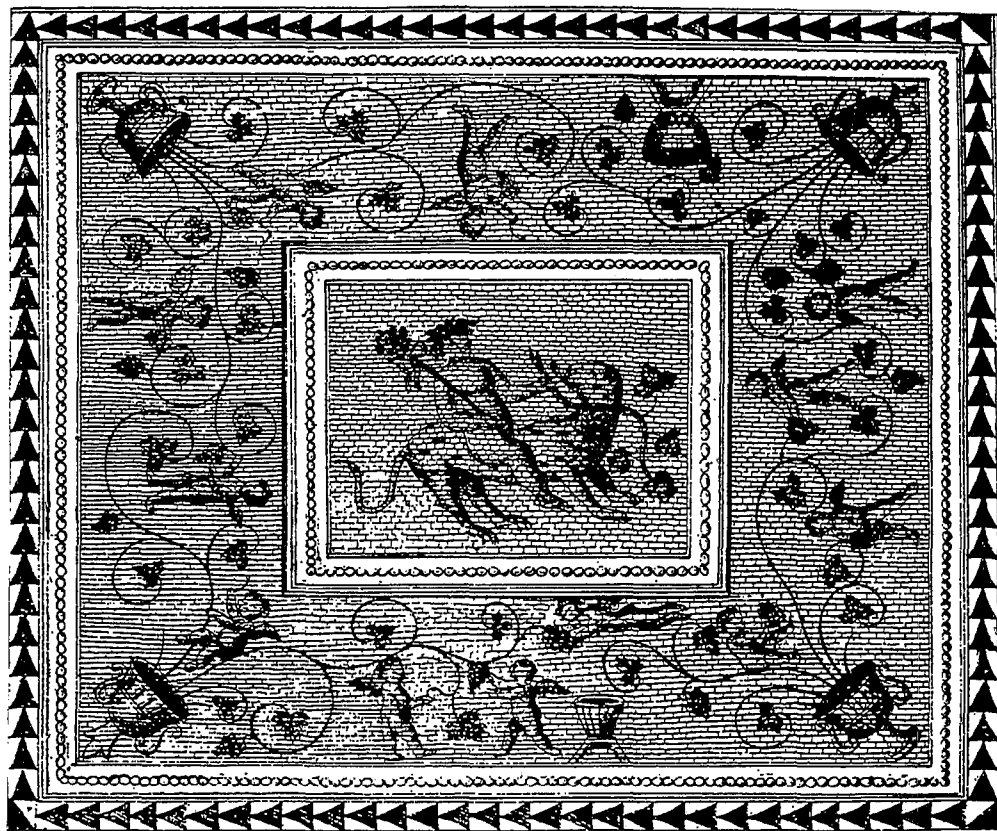


Fig. 24. Saguntum. Vintaging Mosaic. (Cat.25)



Fig. 25. Carthage. "Dominus Julius" Mosaic.



Fig. 26. St. Romain-en-Gal.  
Calendar Mosaic.  
Detail of Grape Picking.



Fig.27. St. Romain-en-Gal.  
Calendar Mosaic.  
Detail of Treading.



Fig. 28. Venice. Stone Relief Depicting Treading.



Fig. 29. *Falcula vineatica.*



Fig. 30. *Falcula vineatica*



Fig. 31. *Falx vititoria.*

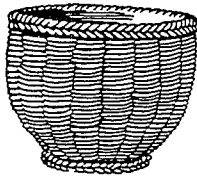


Fig. 32. *Corbis.*



Fig. 33. *Qualus.*

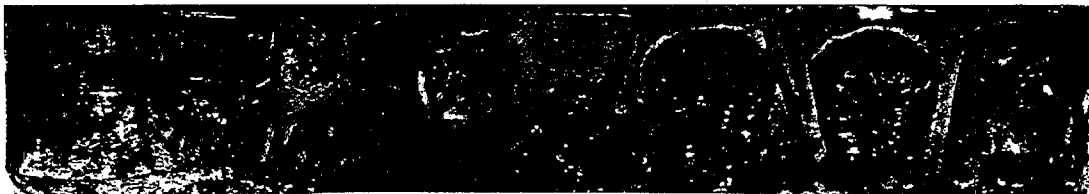


Fig. 34. Agedincum, France. Funeral Monument Depicting Baskets.



Fig. 35. Egypt. Roman Basket.



Fig. 36 a. *Bidens*

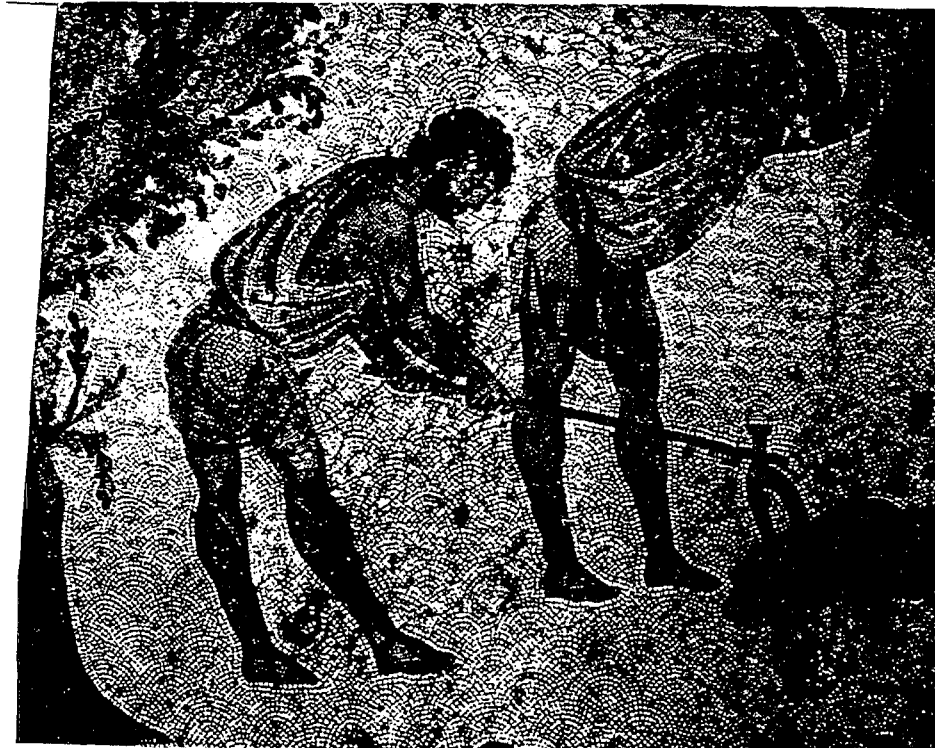


Fig. 36 b. Constantinople. Mosaic from the Great Palace. Detail of a *Bidens*.



Fig. 37. *Rastrum quadridens*.



Fig. 41. Ostia. Oil Storage Jars.



Fig. 42. Ince Blundell Hall, England. Marble Relief Depicting a Wine Transaction.



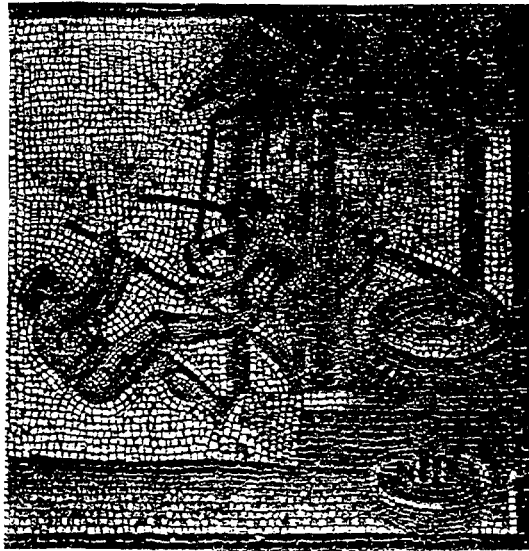


Fig. 43. St. Romain-en-Gal. Calendar Mosaic. Detail of Olive Press.

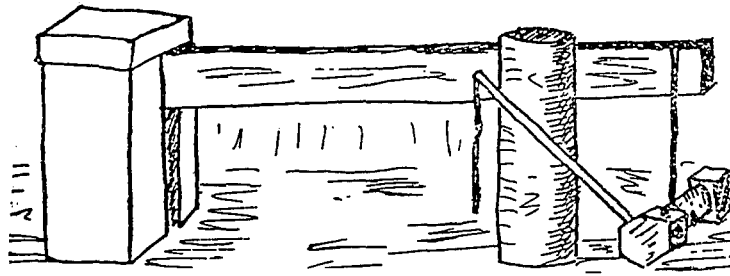


Fig. 44. *Prelum*.

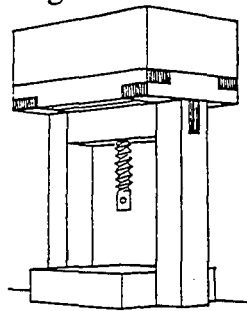


Fig. 45. *Cochlea*.

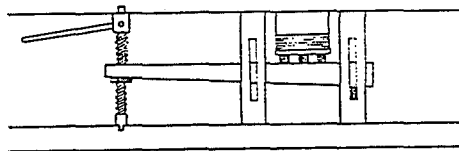


Fig. 46. *Press*.

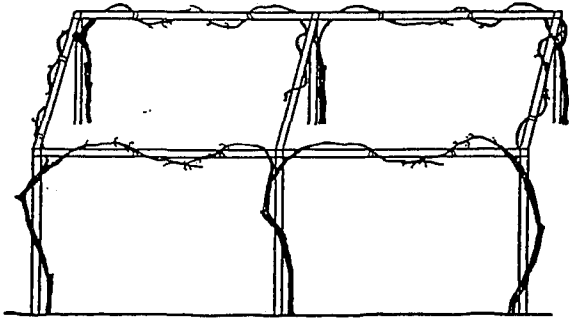


Fig. 47 a.

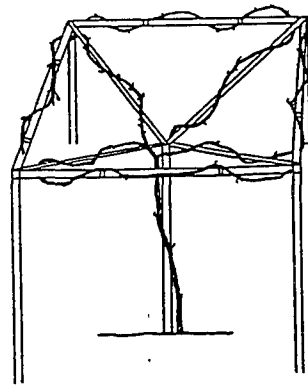


Fig. 47 b.



Fig. 47 c.

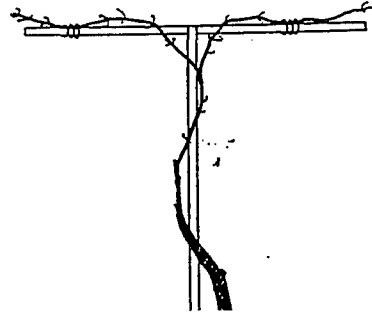


Fig. 47 d.

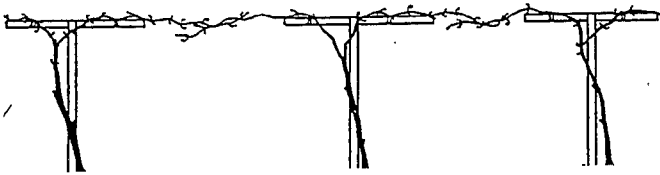


Fig. 47 e.

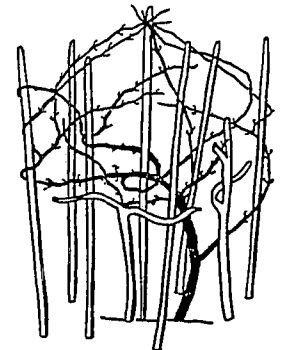


Fig. 47 f.

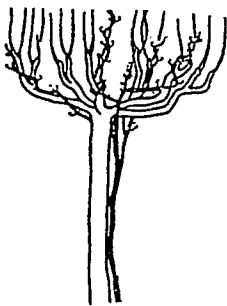


Fig. 47 g.



Fig. 47 h.

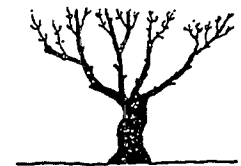
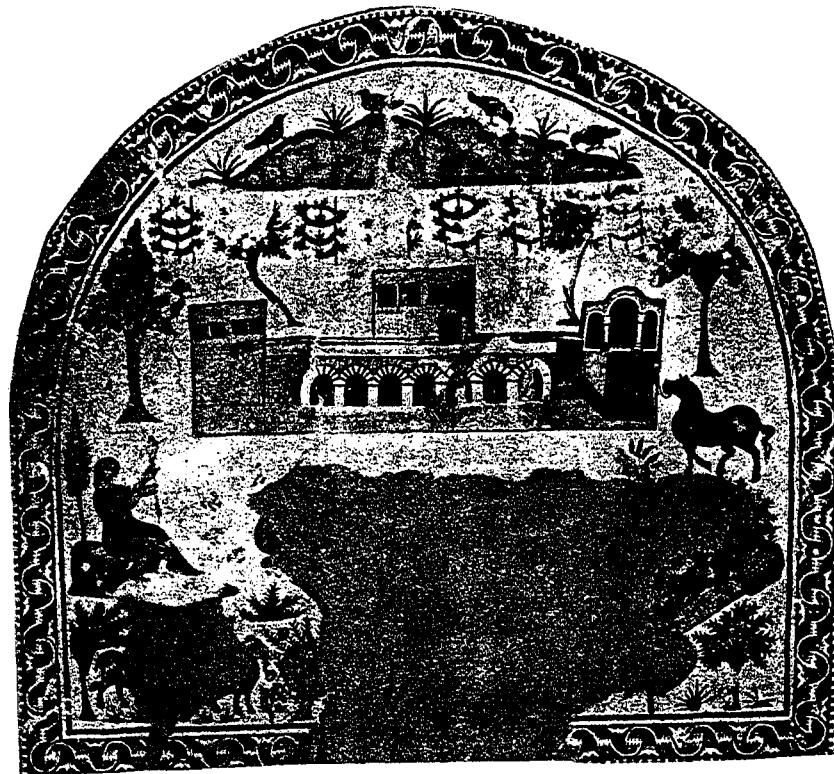
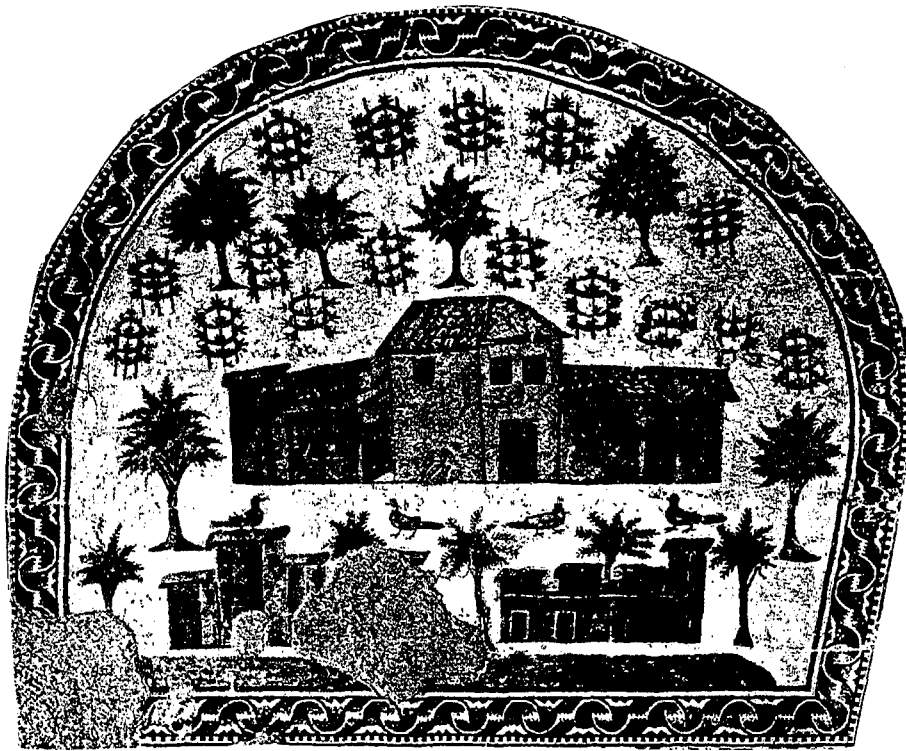


Fig. 47 i.

Figs. 47 a-i. a. Trellised vine. b. *Compluvium*. c. *Vitis pedata*. d. *Vitis iugata*.  
 e. Continuous yoked vine. f. *Vitis characata*. g. *Vitis arbustiva*.  
 h. *Vitis prostrata*. i. *Vitis capitata*.



Figs. 48 a-b. Tabarka. "*Latifundia*" Mosaics.



Fig. 49. St. Romain-en-Gal. Calendar Mosaic.  
Detail of Pitching Wine Jars.



Fig. 50. La Chebba. "Neptune and the Seasons" Mosaic.



Fig. 51. Aïn Babouch, Algeria. Season Mosaic. Detail of Winter.

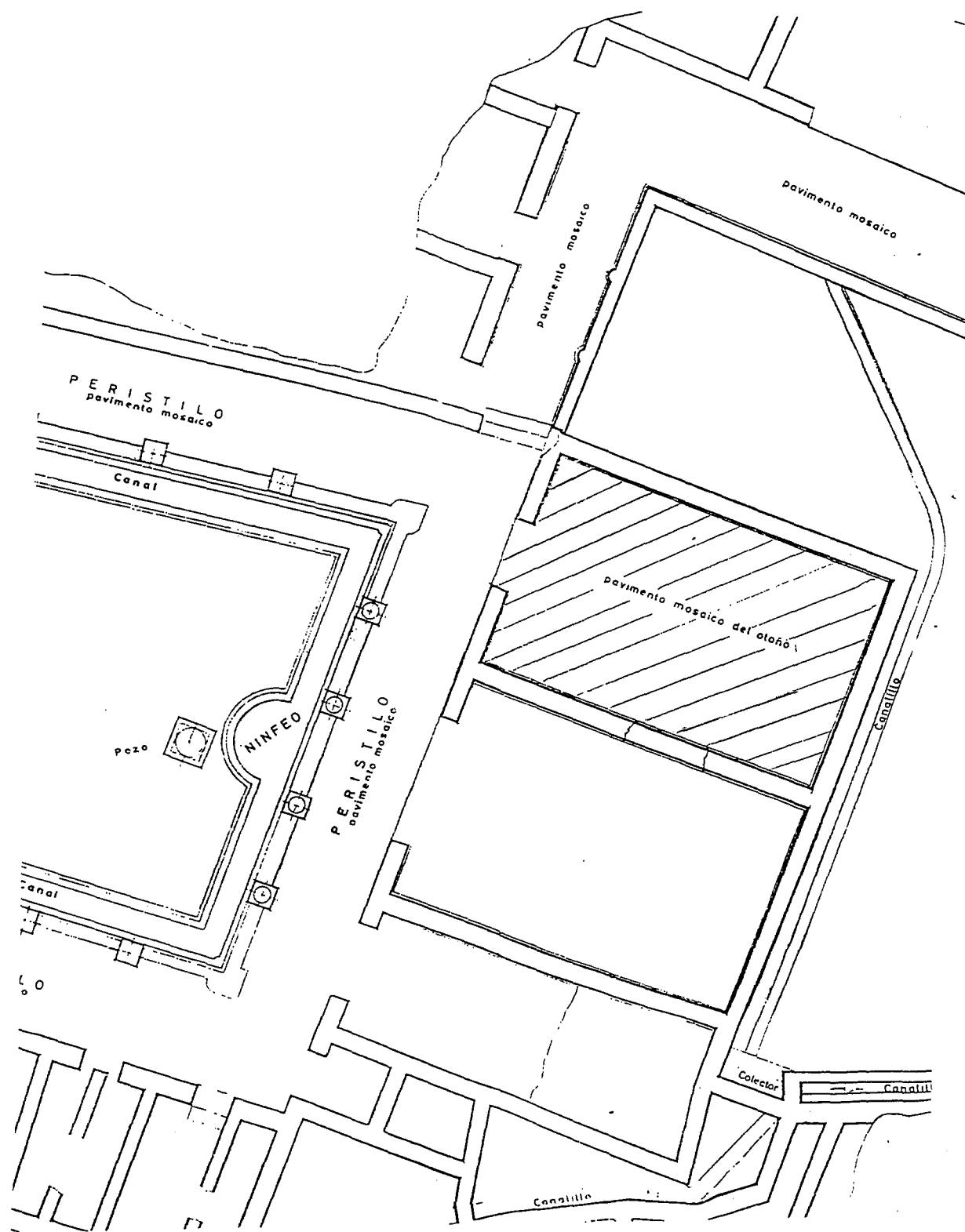


Fig. 52. Augusta Emerita. Plan of the "Casa del Anfiteatro". (Cat.20)

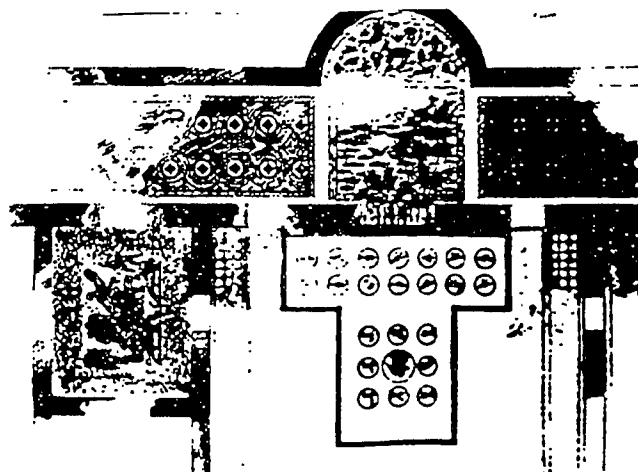


Fig. 53. Hadrumetum. Plan of the "Maison de l'Arsenal". (Cat.2)

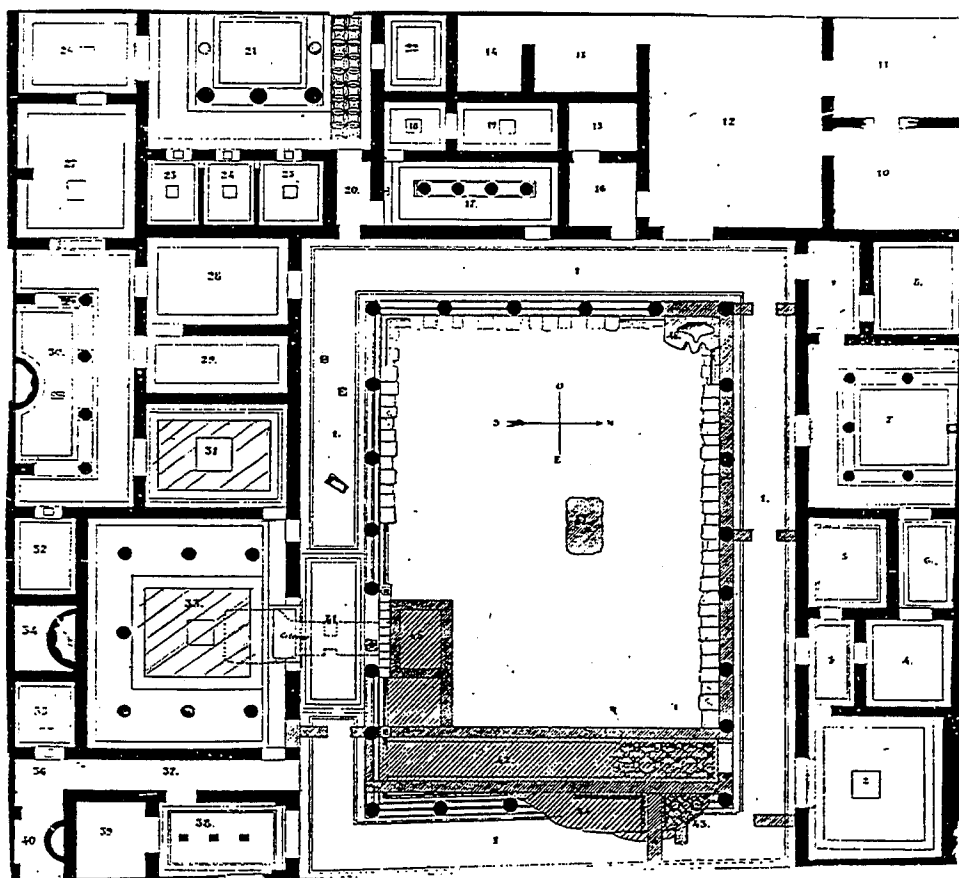


Fig. 54. Uthina. Plan of the "Maison d'Ikarios". (Cat. 11-12)

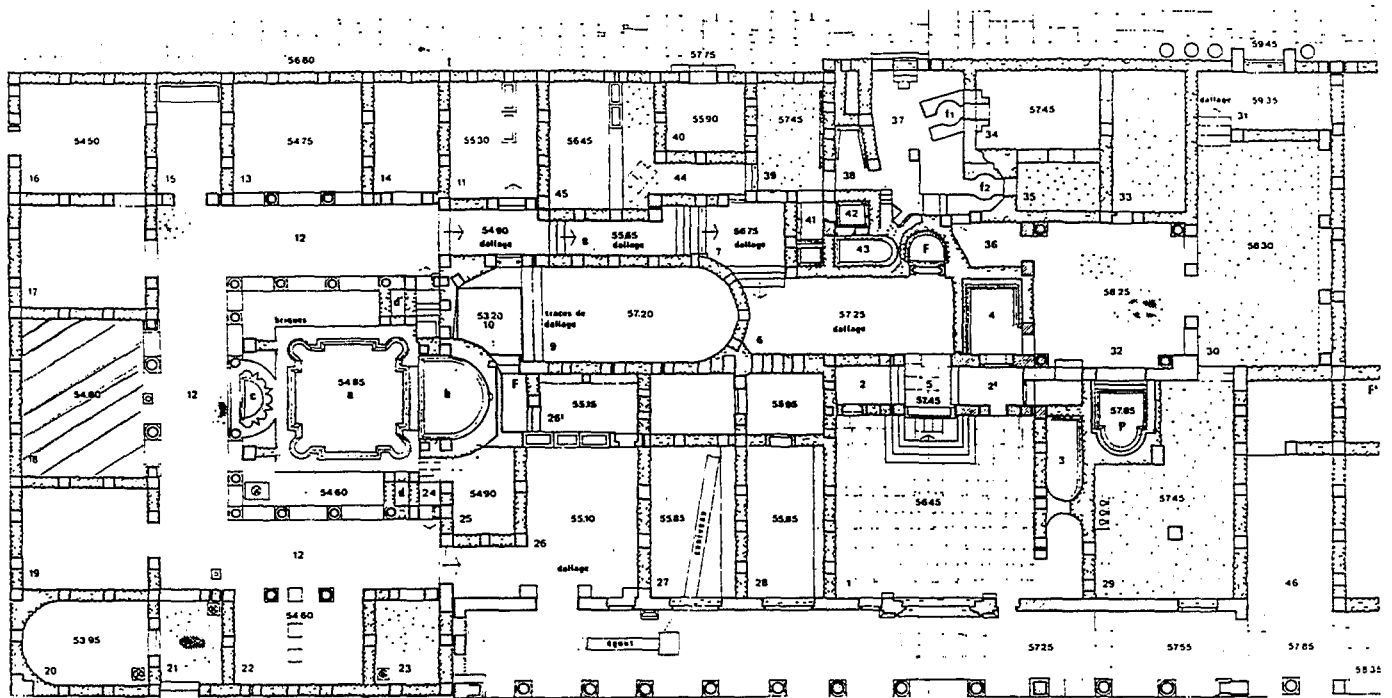


Fig. 55. Cuicul. Plan of the "Maison d'Europe". (Cat.19)

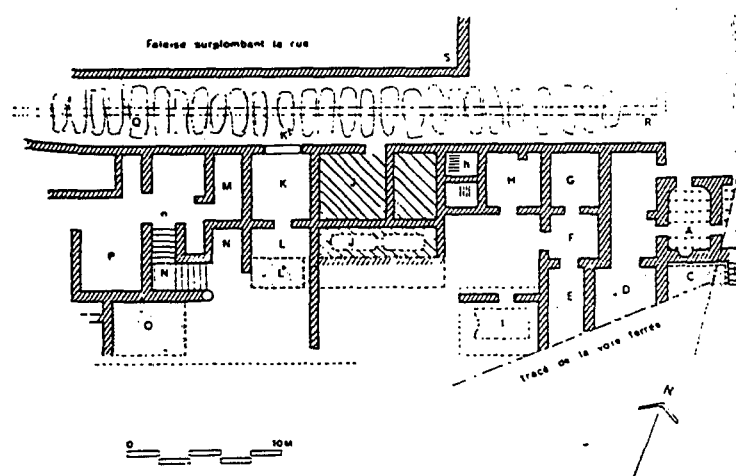


Fig. 56. Hippo Regius. Plan of the "Maison du Procurateur". (Cat.4)



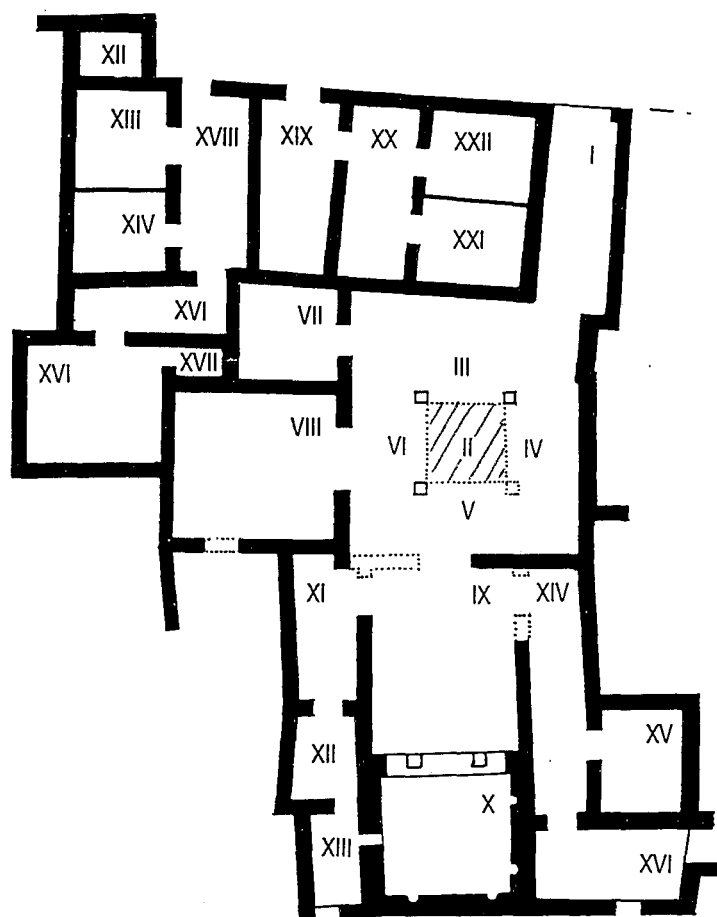


Fig. 57. Thuburbo Maius. Plan of the "Maison des Protomés". (Cat. 6)

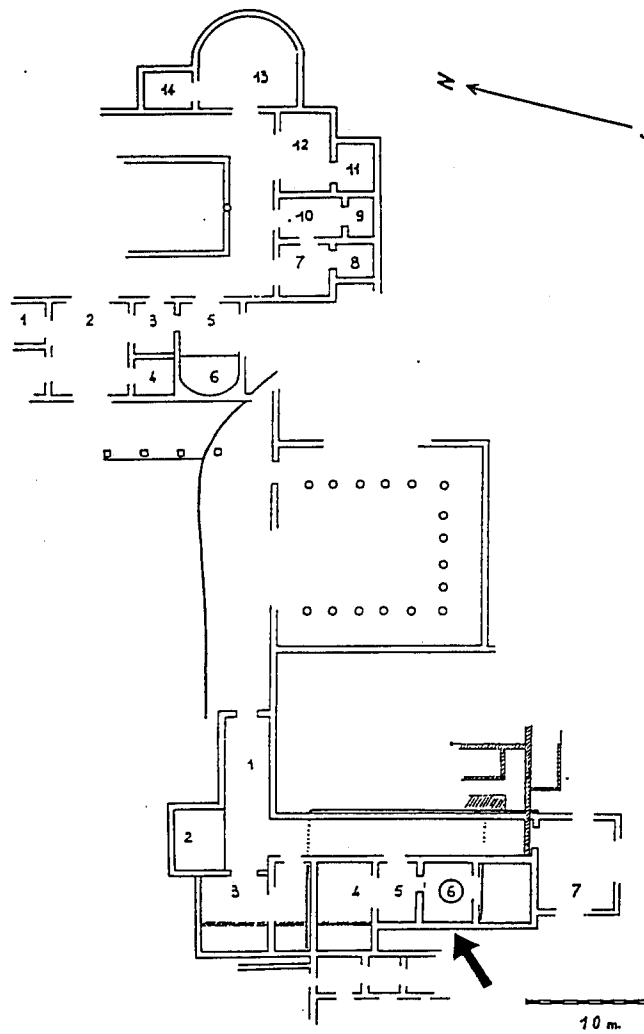


Fig. 58. Thyssrus. Plan of the "Maison des Mois". (Cat. 10)

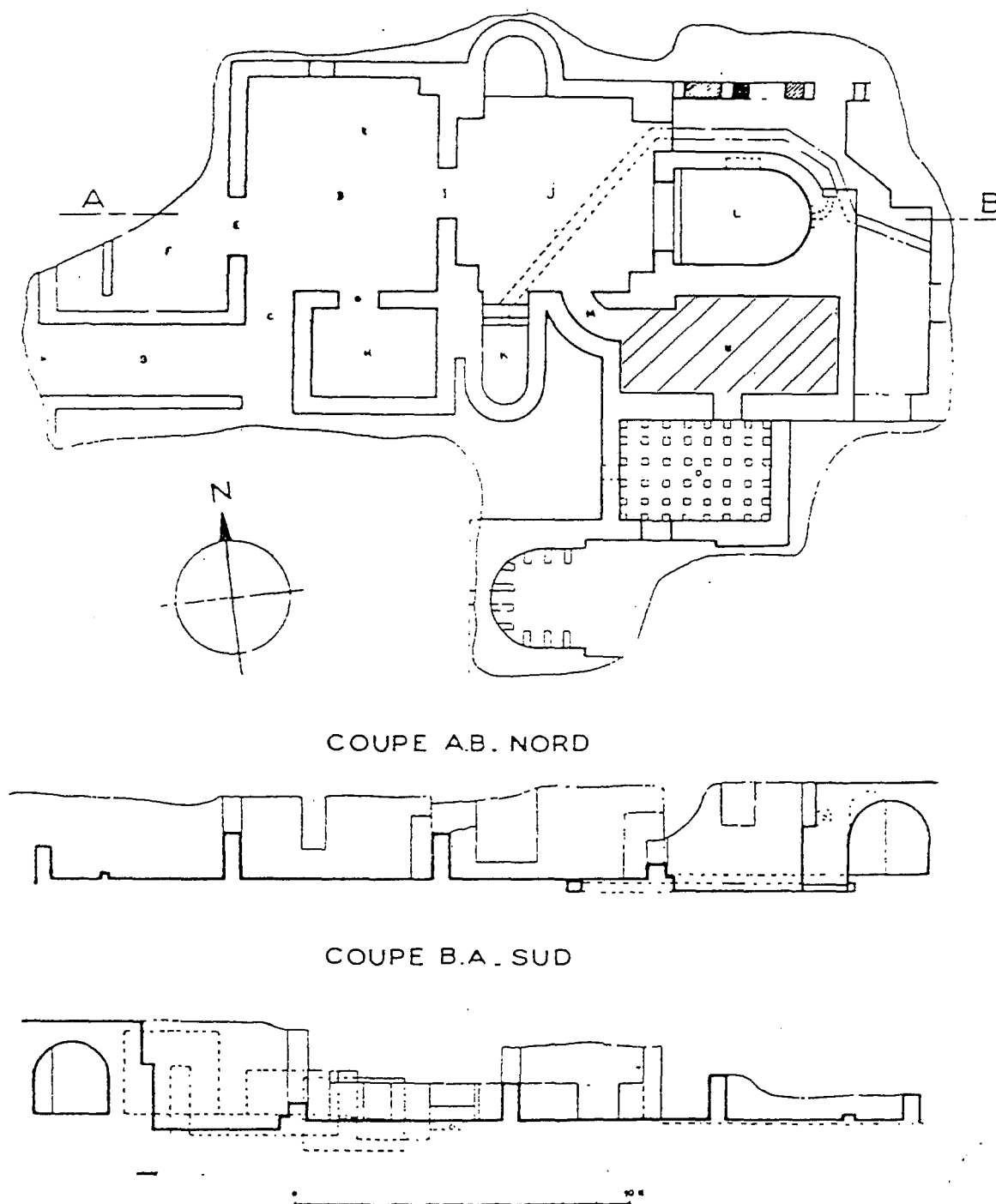


Fig. 59. Themetra. Plan of the "Baths of Curaria Fortunata". (Cat.5)

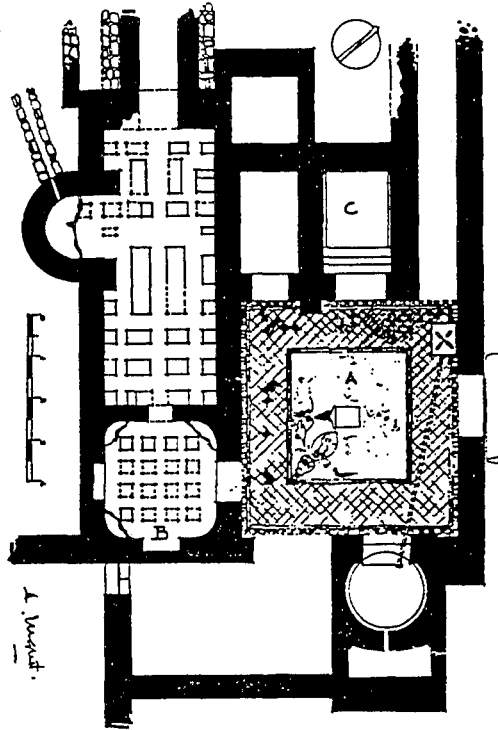


Fig. 60. Banasa. Plan of the "Small West Baths". (Cat. 13)

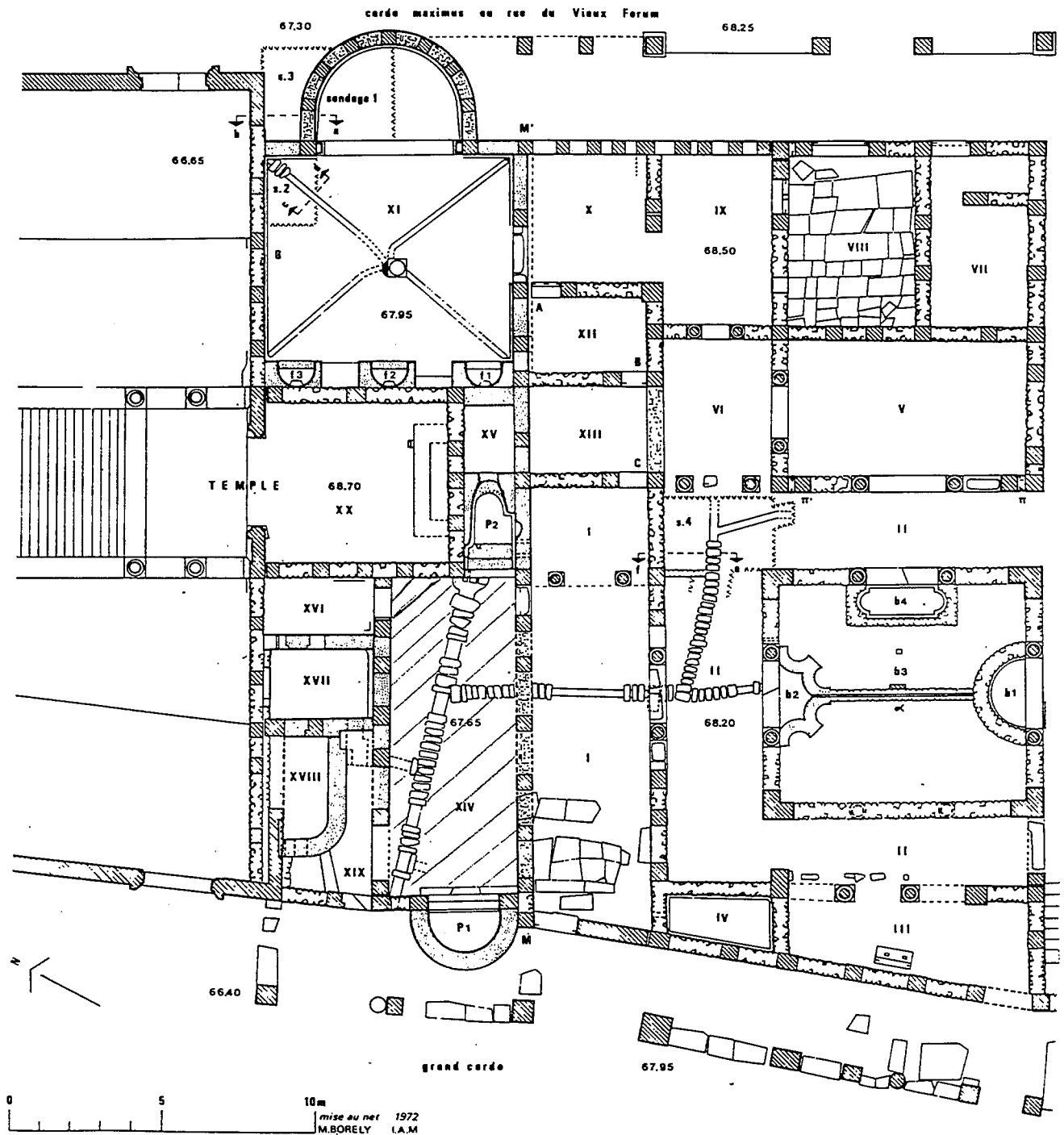


Fig. 61. Cuicul. Plan of the "Maison de l'Ane". (Cat. 18)



Fig. 62. Rome. Vine Design in Plaster Work.

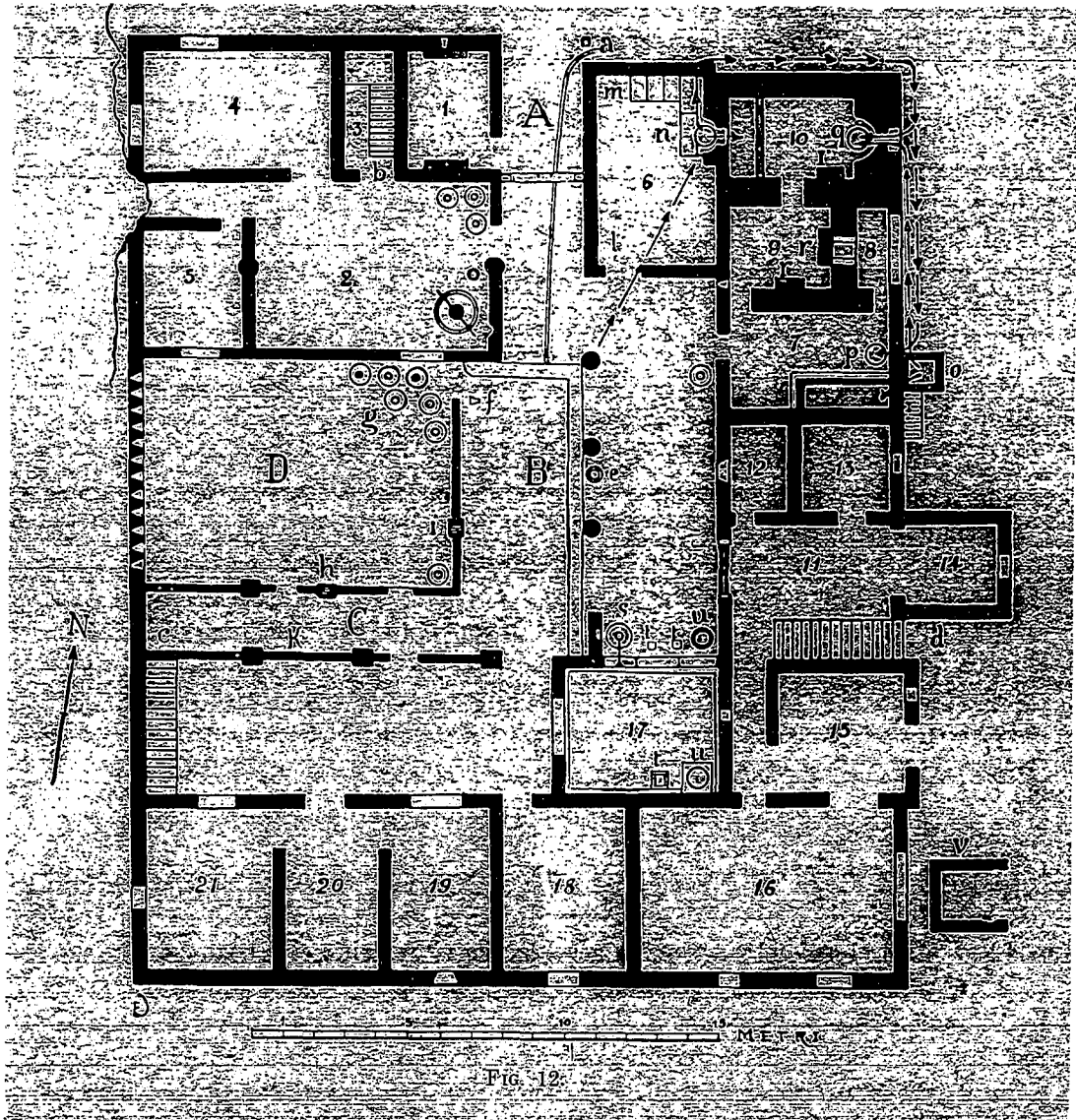


Fig. 63. Boscoreale. Plan of Villa of N. Popidius Florus.

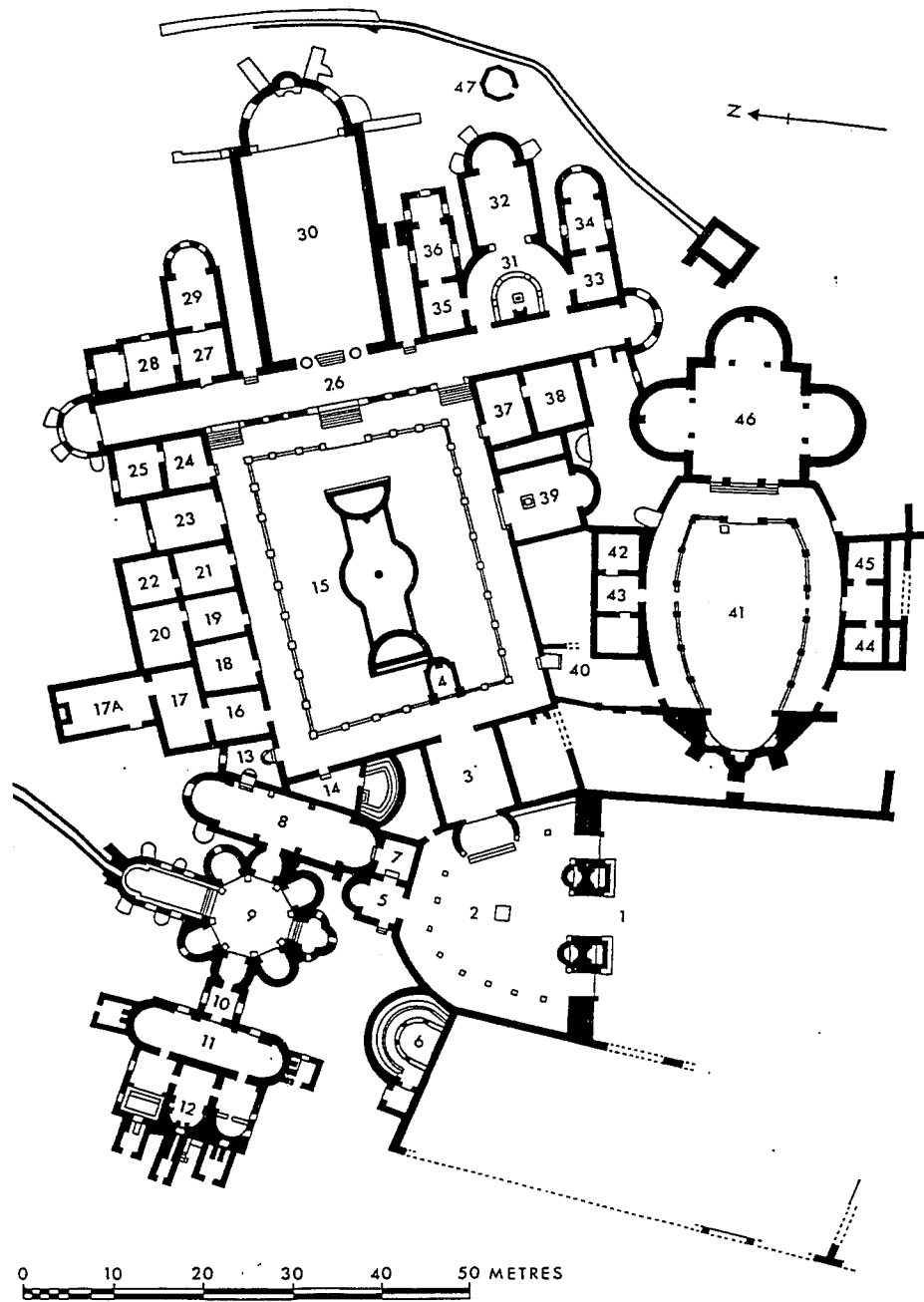


Fig. 64. Plan of Piazza Armerina.



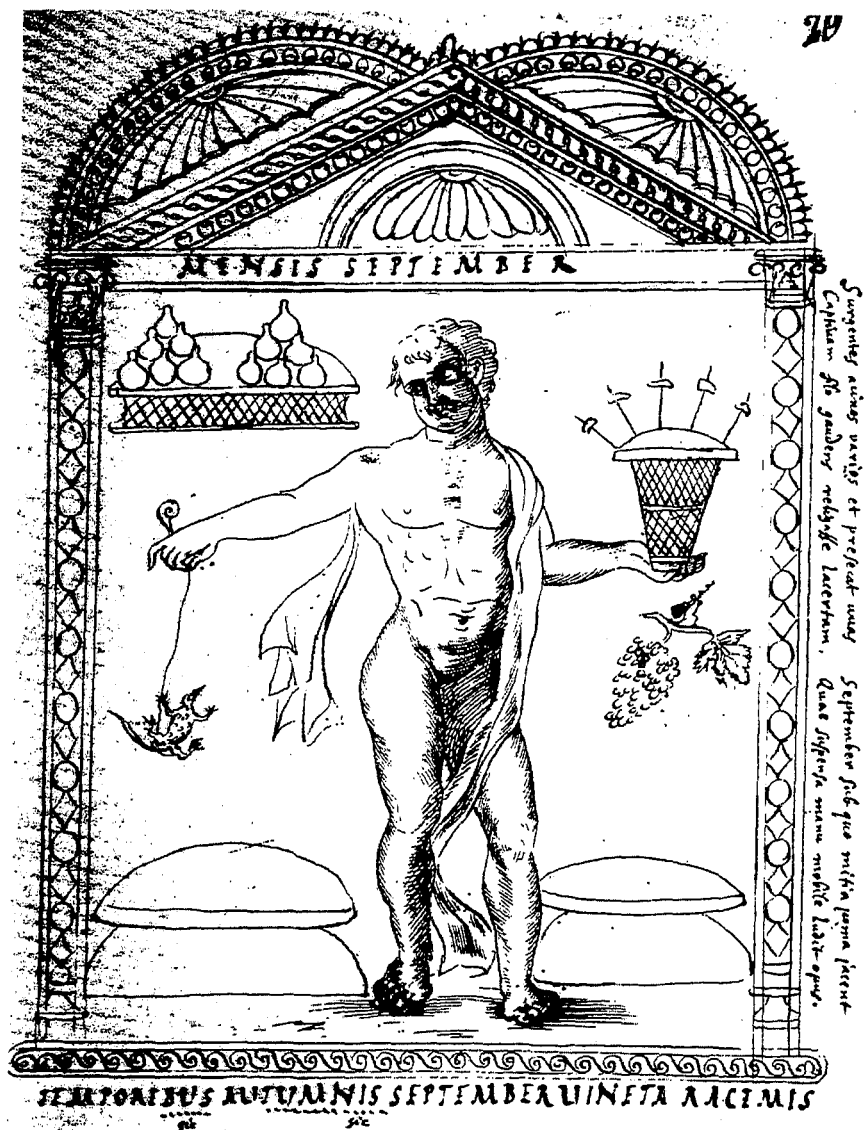


Fig. 65. Codex of 354. Illustration of September.

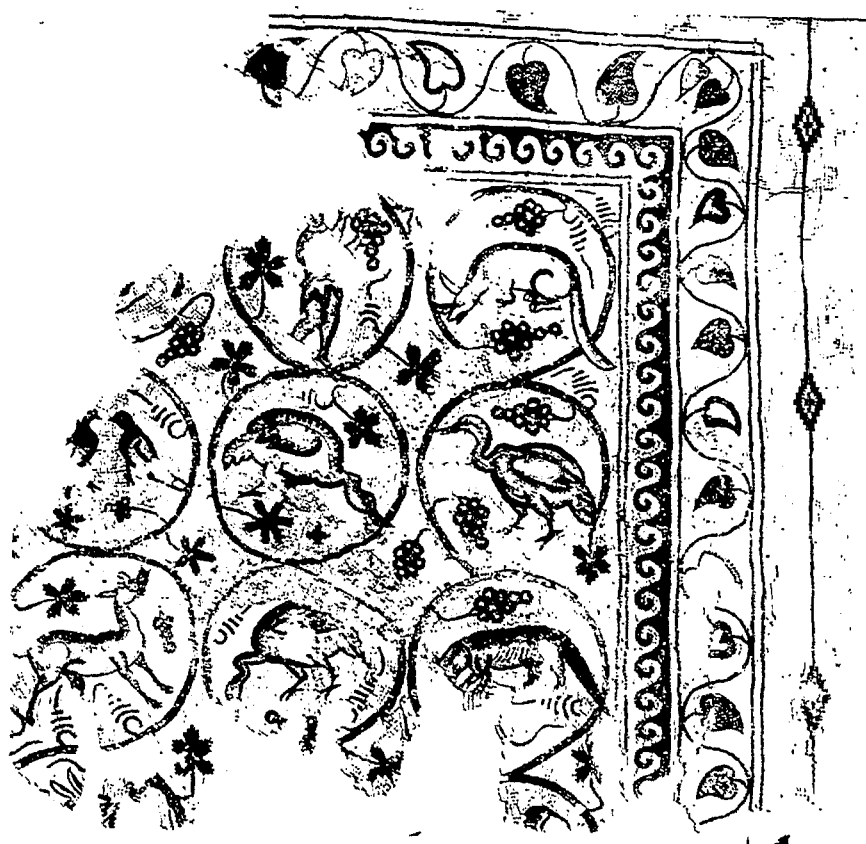


Fig. 66. Sede Nahum. Israel. Vintaging Mosaic.



Fig. 67. Beth Shean-el-Hammam. Israel. Vintaging Mosaic.

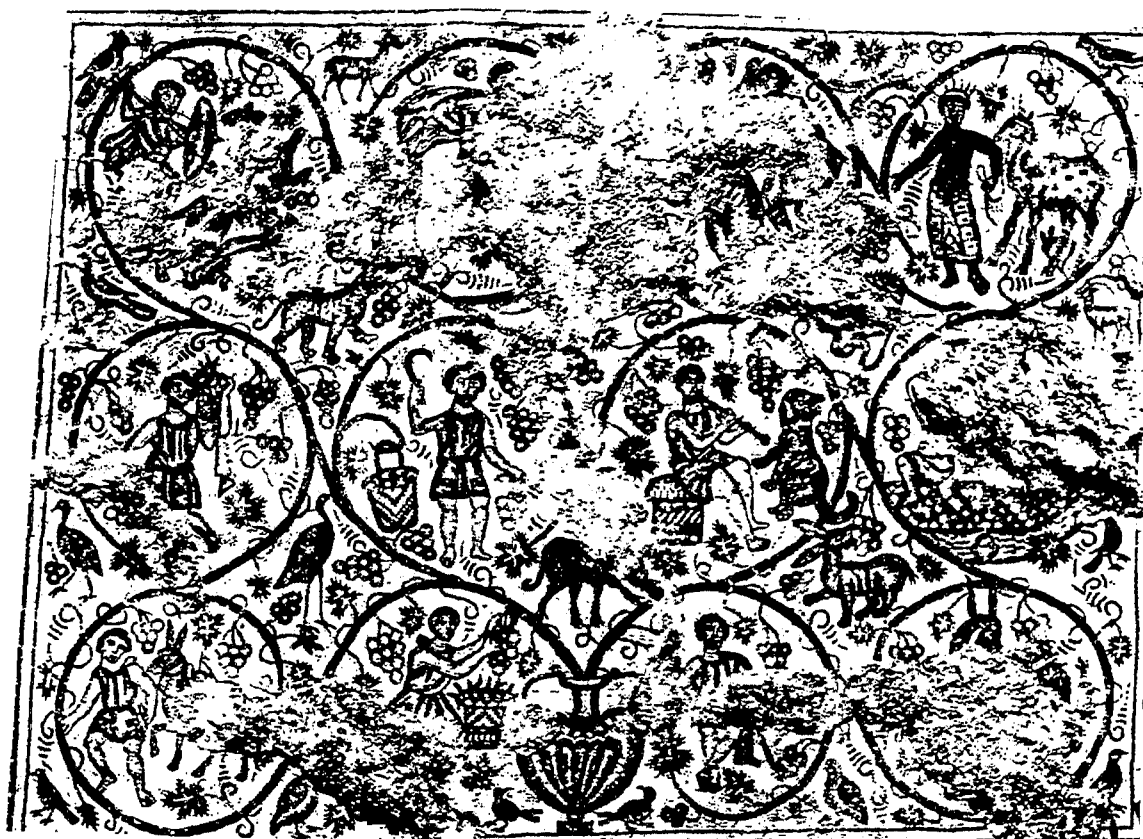


Fig. 68. Beth Shean. Israel. Vintaging Mosaic.  
Monastery of Lady Mary.

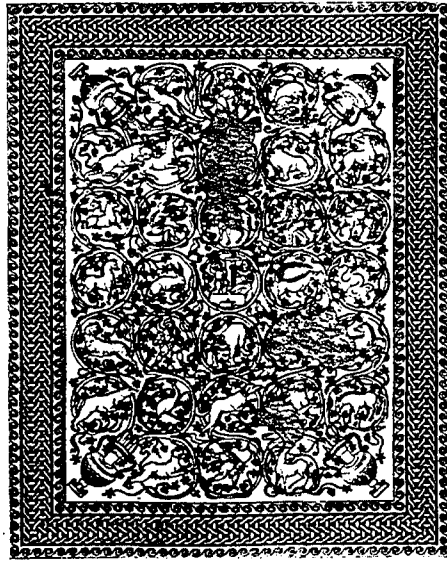


Fig. 69. Qabr Hiram. Lebanon. Vintaging Mosaic. Church of St. Christopher.



Fig 70. Rome. Mausoleum of Constantina.  
Detail of Vintaging Mosaic.

## BIBLIOGRAPHY

- Adkins, L. and R. Handbook to Life in Ancient Rome (New York 1994)
- Albertini, E. "Découvertes à Cherchel en 1921", BAC (1921), lxxviii-lxxxvi
- Alexander, M. *et al.* Corpus des mosaïques de Tunisie 2,3: Thuburbo Majus, les mosaïques dans la region ouest (Tunis 1987)
- Alvarez Martínez, J. Mosaicos romanos de Mérida, nuevos hallazgos (Mérida 1990)
- Aurigemma, S. I mosaici de Zliten (Rome 1926)
- Ballu, A. "Rapport sur les travaux de fouilles et de consolidations effectués en 1925 aux monuments historiques d'Algérie", BAC (1927) 39-43
- "Rapport sur les fouilles exécutées en 1909 par le service des monuments historiques d'Algérie", BAC (1910) 106-107
- Balmelle, C. *et al.* Le décor géométrique de la mosaïque romaine (Paris 1985)
- Baratte, F. Catalogue des mosaïques romaines et paléochrétiennes du musée du Louvre (Paris 1978)
- and C. Metzger, Musée du Louvre: Catalogue des sarcophages en pierre d'époque romaine et paléochrétienne (Paris 1985)
- Bérard, J. "Mosaïques inédites de Cherchel", MEFR 52 (1935) 113-142
- Blake, M. "Mosaics of the Late Empire in Rome and Vicinity", MAAR 17 (1940) 81-130.
- Blanchard, M. "La notion de programme iconographique d'après les mosaïques de la maison de l'Ane à Djemila", in Mosaïque romaine tardive, Y. Duval, ed. (Paris 1981) 67-71
- Blanchard-Lemée, M. Maisons à mosaïques du quartier central de Djemila (Cuicul) (Paris s.d. [1975])

- Blanchet, A. and M. Lafaye, Inventaire des mosaïques de la Gaule I (Paris 1909)
- Blanco Freijeiro, A. CMosEsp I : Mosaicos romanos de Mérida (Madrid 1978)
- Blázquez, J. “Mosaicos báquicos en la península Ibérica”, ArchEspArq 57 (1984) 69-96
- *et al.* CMosEsp 7: Mosaicos romanos de Lérida y Albacete (Madrid 1989)
- *et al.* CMosEsp 9: Mosaicos romanos del museo arqueológico nacional (Madrid 1989)
- Carandini, A. *et al.* Filosofiana: the Villa of Piazza Armerina (Palermo 1982)
- Clarke, J. Roman Black and White Figural Mosaics (New York 1979)
- Corpus Inscriptionum Latinarum VIII, supp.3 (Berlin 1904)
- Daszewski, W. and D. Michaelides, Mosaic Floors in Cyprus (Ravenna 1988)
- De Pachtère, F. Inventaire des mosaïques de la Gaule et de l'Afrique 3: Afrique Proconsulaire, Numidie, Maurétanie (Algérie) (Paris 1911)
- Della Corte, M., NSc (1921) pp.442-460.
- Donceel-Voûte, P. Les pavements des églises byzantines de Syrie et Liban (Louvain-la-Neuve 1988)
- Dorsch, K. “Zu dem polychromen Tepidariumsmosaik in den Thermen von Themetra”, BOREAS 4 (1981) 117-132
- Dunbabin, K. The Mosaics of Roman North Africa (Oxford 1978)
- “The Triumph of Dionysus on Mosaics in North Africa”, PBSR 39 (1971) pp.52-65.
- Duncan-Jones, R. The Economy of the Roman Empire second ed. (New York 1982)
- Durán, M. Iconografía de los mosaicos romanos en la Hispania alto-imperial (Barcelona 1993)
- Ennaifer, M. La civilisation tunisienne à travers la mosaïque (Tunis 1973)
- Fernández-Galiano, D. Complutum 1, Excavaciones (Madrid 1984)
- Complutum 2, Mosaicos (Madrid 1984)

- Foucher, L. Découvertes archéologiques à Thysdrus en 1960 (N. et D., n.s.IV, s.d.)
- Hadrumetum (Paris 1964)
- Inventaire des mosaïques: Sousse (Tunis 1960)
- La maison de la procession dionysiaque à El Jem (Paris 1963)
- “La mosaïque dionysiaque de Themetra”, MEFR 69 (1957) 151-161
- Thermes romains des environs d’Hadrumète (Tunis 1958)
- García Sandoval, E. Informe sobre las casas romanas de Mérida y excavaciones en la “Casa del Anfiteatro (Madrid 1966)
- Gaukler, P. Inventaire des mosaïques de la Gaule et de l’Afrique 2: Afrique Proconsulaire (Tunisie) (Paris 1910)
- “Le domaine des Laberii à Uthina”, MonPiot 3 (1896) 176-229
- and M. de la Blanchère, Catalogue du Musée Alaoui (Paris 1897)
- *et al.* Catalogue du Musée Alaoui, supp. 2 (Paris 1907)
- Guardia Pons, M. Los mosaicos de la antigüedad tardía en Hispania (Barcelona 1992)
- Gorges, J. Les villas hispano-romaines (Paris 1979)
- Gsell, S. “Tipasa, ville de la Maurétanie Césarienne”, MEFR 14 (1894) 420-424.
- Hanoune, R. “Les associations dionysiaques dans l’Afrique Romaine”, in Association dionysiaque dans les sociétés anciennes (CEFR 89, Rome 1986) 149-163.
- Keay, S. Late Roman Amphorae in the Western Mediterranean v.2, BAR 196 (1984)
- Kehoe, D. The Economics of Agriculture on Roman Imperial Estates in North Africa (Göttingen 1988)
- Lassus, J. “L’archéologie Algérienne”, Libyca 7 (1959) 257-269
- “Cherchel: La mosaïque de Thétis et Pélée”, BAAlg. 1 (1962-1965) 75-105
- Lancha, J. Les mosaïques de Vienne (Lyon 1990)



- Lehmann-Hartleben, K. and E. Olsen, Dionysiac Sarcophagi in Baltimore (Baltimore 1942)
- Lequément, R. “Le vin africain à l’époque impériale”, Ant Afr. 16 (1980) 185-193.
- Leveau, P. Caesarea de Maurétanie (CEFR 70, Rome 1984)
- Levi, D. Antioch Mosaic Pavements I (Princeton 1947)
- Lewit, T. Agricultural Production in the Roman Economy A.D.200-400 BAR 568 (1991)
- Marec, E. “Deux mosaïques d’Hippone”, Libyca 1 (1953) 95-108
- Merlin, A. Inventaire des mosaïques de la Gaule et de l’Afrique, 2, Afrique Proconsulaire (Tunisie), supp. (Paris 1915)
- “La mosaïque du Seigneur Julius à Carthage”, BAC 1921, 95-114.
- and L. Poinssot, “Amours vendageurs au gecko”, RAfr. 99-100 (1955-1956) 285-300
- Miró, J. La producción de ánforas romanas en Catalunya, BAR 473 (1988)
- Nilsson, M. The Dionysiac Mysteries of the Hellenistic and Roman Age (New York 1975)
- Ovadia, A. and R. Hellenistic, Roman and Early Byzantine Mosaic Pavements in Israel (Rome 1987)
- Parrish, D. Season Mosaics of Roman North Africa (Rome 1984)
- Pellicer, M. “Excavaciones en el yacimiento romano de los Baños de la Reina, Calpe (Alicante)”, NAH 8-9 (1964-1965) 172-176
- Perrin, A. La civilisation de la vigne (Paris 1938)
- Piccirillo, M. I mosaici di Giordania (Rome 1986)
- Précheur-Canonge, T. La vie rurale en Afrique romaine d’après les mosaïques (Paris 1961)
- Rebuffat, R. “Maisons à peristyle d’Afrique du Nord: Répertoire de plans publiés”, MEFRA 81 (1969) 659-724

- “Maisons à peristyle d’Afrique du Nord: Répertoire de plans publiés 2”, MEFRA 86 (1974) 445-499.
- Rossiter, J. Roman Farm Buildings in Italy (Oxford 1978)
- Salzman, M. On Roman Time (Berkeley 1990)
- Scullard, H. Festivals and Ceremonies of the Roman Republic (London 1981)
- Seltman, C. Wine in the Ancient World (London 1957)
- Sirks, B. Food for Rome (Amsterdam 1991)
- Stern, H. “Les calendriers romains illustrés”, ANRW II.12.2 (1978) 431-475.
- ”Les mosaïques de l’église de Sainte Constance à Rome”, DOP 12 (1958) 159-218.
- “Mosaïque de Hellin (Albacete)”, Mon Piot 54 (1965) 39-59.
- Sparkes, B. “Treading the Grapes”, BABesch 51 (1976) 47-56.
- Spurr, M. Arable Cultivation in Roman Italy (London 1986)
- Tchernia, A. Le vin de l’Italie romaine (Rome 1986)
- Thouvenot, R. and A. Luquet, “Les thermes de Banasa,” PSAM 9 (1951) 9-62
- Turcan, R. Les sarcophages romains à représentations dionysiaques (Paris 1966)
- Unwin, T. Wine and the Vine (New York 1991)
- Wadsworth, E. “Stucco Reliefs of the First and Second Centuries still extant in Rome”, MAAR 4 (1924) 9-103.
- Ward-Perkins, J. Roman Imperial Architecture (Toronto 1981)
- White, K. A Bibliography of Roman Agriculture (Reading 1970)
- Agricultural Implements of the Roman World (Cambridge 1967)
- Farm Equipment of the Roman World (New York 1975)
- Roman Farming (Ithaca 1970)
- Wilson, R. Piazza Armerina (Toronto 1983)
- Wiseman, D. Roman Spain (London 1956)

## ANCIENT SOURCES

- Cato, De Re Rustica. Loeb ed. Translation W. Hooper (Cambridge 1960)
- Columella, De Arboribus. Loeb ed. v. III. Translation E. Forster and E. Heffner  
(London 1955)
- De Re Rustica. Loeb ed. v. I. Translation H. Ash (London 1941)
- De Re Rustica. Loeb ed. v. II. Translation E. Forster and E. Heffner  
(London 1954)
- De Re Rustica. Loeb ed. v. III. Translation E. Forster and E. Heffner  
(London 1955)
- Geoponica. Translation Rev. T. Owen (London 1805)
- Pliny the Elder, Naturalis Historia. Loeb ed. v.IV. Translation H. Rackham  
(London 1960)
- Naturalis Historia. Loeb ed. v.V. Translation H. Rackham (London 1961)
- Naturalis Historia Loeb ed. v.VII. Translation W. Jones (London 1966)
- Varro, De Re Rustica. Loeb ed. Translation W. Hooper (London 1960)