

**MOSAIC PAVEMENTS IN
CLASSICAL AND HELLENISTIC
DINING-ROOMS**

MOSAIC PAVEMENTS IN
CLASSICAL AND HELLENISTIC
DINING-ROOMS

by

ZOGRAFIA WELCH

A Thesis

Submitted to the School of Graduate Studies

in Partial Fulfilment of the Requirements

for the Degree

Master of Arts

McMaster University

(c) Copyright by Zografia Welch, August 1992.

MASTER OF ARTS (1992)

McMASTER UNIVERSITY

(Classical Studies)

Hamilton, Ontario

TITLE: Mosaic Pavements in Classical and Hellenistic
Dining-Rooms.

AUTHOR: Zografia Welch, B.A (Hons.) (McMaster University).

SUPERVISOR: Professor K.M.D. Dunbabin.

NUMBER OF PAGES: xxii, 291

ABSTRACT

The place of dining was the most important and the most lavish room of the ancient Greek house. This lavishness is demonstrated by the decoration on the walls, of which very little survives, and by the decorative mosaics on the floors. This thesis collects information on all known mosaic pavements from the Classical and Hellenistic private dining-rooms and analyzes them in relation to their architectural setting.

The Classical *andron* is easily recognizable by its location within the house, its layout, elaborate decoration and individual architectural elements, of which the trottoir is by far the most revealing. The Hellenistic dining-room, however, is much more difficult to identify. For although some features of the *andron* continue to be used until the end of the Hellenistic period, the architecture of the dining-room undergoes a change, which results in a partial loss of its identity. The function of the room at this time is often revealed by the use of a plain edging band, which is placed between the walls and the mosaic of the central floor area and corresponds in size to the trottoir of the Classical *andron*.

With the exception of a few chip pavements, almost all of the Classical mosaics are made of natural pebbles. This technique is occasionally still implemented during the Hellenistic period, but it generally gives way to the production of mixed

and tessellated pavements.

The architectural changes of the room precipitate a change in the composition and decorative schemes of the mosaics. As the square or nearly square-shaped *andron* changes into a broad rectangular room, the earlier compositional and decorative schemes cannot always be adapted to the specifications of the Hellenistic room.

The identification of the dining-room would have been made easier, if the artists had chosen themes that were related to the ambience of the room. A study in the iconography of the mosaics, however, dismisses any suggestions of a clear relation between the theme and the function of the room.

ACKNOWLEDGEMENTS

It is a great pleasure to acknowledge my indebtedness to the Department of Classics of McMaster University. Above all, to my supervisor Dr. Katherine Dunbabin, not only for her sound advice and the guidance that she provided during the writing of this thesis, but also for imparting to me her own great appreciation of mosaics; my debt to her is enormous. To Dr. William Slater I would like to extend a very special thank-you for his unfailing assistance, encouragement and enthusiasm. I am also grateful to Dr. Evan Haley for his many helpful suggestions and to Mrs. Donna House for her generous assistance with the printing of the thesis. Finally to my family and friends I would like to say a heartfelt thank-you for their patience and moral support.

This thesis is dedicated to my husband Don in appreciation of the encouragement he has always given me in my academic endeavours.

Z.W.

TABLE OF CONTENTS

	Page
ABSTRACT.....	iii
LIST OF ILLUSTRATIONS.....	ix
ABBREVIATIONS.....	xviii
INTRODUCTION.....	1
CHAPTER ONE: THE ARCHITECTURAL SETTING OF THE CLASSICAL AND HELLENISTIC PRIVATE DINING-ROOM	8
CHAPTER TWO: THE ORIGIN AND TECHNIQUE OF THE CLASSICAL AND HELLENISTIC DINING-ROOM MOSAICS	35
I. Origin	35
II. Technique	37
III. Types of Pavements	41
A. Pebble Mosaics	41
B. Tessellated Mosaics	44
C. Irregular and Mixed Pavements	46
D. <i>Opus Signinum</i>	49
CHAPTER THREE: THE COMPOSITION AND ORIENTATION OF THE MOSAICS	53
I. Central Carpet	54
A. Composition of Classical and Early Hellenistic Pavements	54

Table of Contents (cont'd)

	Page
1. Square Fields	55
(i) Square fields that enclose a circle	55
(ii) Square fields with an overall floral motif	60
(iii) Square fields with pictorial scenes	61
2. Rectangular Fields	63
3. Exceptions	64
B. Composition of Later Hellenistic pavements	66
1. Plain Fields with Decorative Borders	71
2. Fields with Overall Geometric Motifs	71
3. Fields with Overall Figural Motifs	72
4. Fields with One or More Panels	73
5. Fields of <i>Opus Signinum</i>	77
C. Decorative Borders	78
1. Geometric Motifs	79
2. Floral Motifs	82
3. Animal and Figural Motifs	84
II. Entrance Pavements	85
III. Anteroom Pavements	88
IV. Orientation	90
CHAPTER FOUR: THEMES IN THE ICONOGRAPHY OF THE MOSAICS	100
I. Representations with Mythological Subjects	101
A. Mythological Creatures	101
1. Centaurs	101
2. Griffins	102

Table of Contents (cont'd)	Page
3. Nereids	103
4. Sphinx	104
5. Sea Monsters	105
6. Eros	106
7. Gorgon	107
B. Dionysiac Themes	107
C. Mythological Scenes with Narrative Content	110
1. Bellerophon and Chimaera	111
2. Amazonomachy	111
3. The Rape of Helen	112
4. The Rape of Ganymede	113
5. Athena and Hermes	114
II. Real-Life Scenes	114
A. Wild Animals, Birds and Fish	115
B. Objects	116
C. Hunting Scenes	117
III. The Relation of the Themes to the Function of the Room	118
CONCLUSIONS.....	127
CATALOGUE.....	131
ILLUSTRATIONS.....	187
BIBLIOGRAPHY.....	286

LIST OF ILLUSTRATIONS

- Map 1 Greece and Asia Minor. R.J.A. Talbert, Atlas of Classical History (London 1985) 30-31.
- Map 2 Sicily. R.J.A. Talbert, Atlas of Classical History (London 1985) 97.
- Fig. 1 Athens, South Stoa of Agora, Reconstruction of dining-room. J. Travlos, Pictorial Dictionary of Ancient Athens (London 1971) fig. 674.
- Fig. 2 Cup by the Brygos painter. J. Boardman, Athenian Red Figure Vases (London 1975) 253.2.
- Fig. 3 Olynthus, Plan of settlement on the north hill. Olynthus VIII, pl. 109.
- Fig. 4 Olynthus, House types. W. Hoepfner and E.-L. Schwandner, Haus und Stadt im klassischen Griechenland (Munich 1986) figs. 29, 55, 36: a, b, c, d; Olynthus VIII, fig. 3: e.
- Fig. 5 Pella, Plan of sector I. Petsas (1965) pl. A.
- Fig. 6 Pella, House of Dionysos. M. Andronikos, The Greek Museums: Pella Museum (Athens 1975) fig. 2.
- Fig. 7 Pella, House of Dionysos. Makaronas-Giouri, pl. 7.
- Fig. 8 Pella, Reconstruction of the House of Dionysos. Makaronas-Giouri, pl. 10.
- Fig. 9 Pella, Reconstruction of the House of the Rape of Helen. Makaronas-Giouri, pl. 5.
- Fig. 10 Pella, House of the Rape of Helen. Makaronas-Giouri, pl. 3.
- Fig. 11 Vergina, The Palace. M. Andronikos, Vergina (Athens 1988) fig. 18.
- Fig. 12 Eretria, House of the Mosaics. Ducrey-Metzger (1979)a, fig. 2.

- Fig. 13 Eretria, House on Apostole Street. A. Choremis AAA 5 (1972) fig. 1.
- Fig. 14 Athens, House on the Areopagus. L. Shear Jr. Hesperia 42 (1973) fig. 4.
- Fig. 15 Morgantina, House of Ganymede. Tsakirgis (1990) fig. 6.
- Fig. 16 Morgantina, House of the Arched Cistern. Tsakirgis (1990) fig. 7.
- Fig. 17 Morgantina, House of the Official. Tsakirgis (1990) fig. 9.
- Fig. 18 Morgantina, House of the Tuscan Capitals. Tsakirgis (1990) fig. 13.
- Fig. 19 Delos, House of the Comedians. Delos XXIX, fig. 83.
- Fig. 20 Delos, House of the Masks. Delos XXIX, fig. 176.
- Fig. 21 Delos, House of the Trident. Delos XXIX, fig. 212.
- Fig. 22 Delos, House of Hermes. Delos XXIX, fig. 121.
- Fig. 23 Delos, House of Dionysos, Wall section. Delos VIII.2, fig. 230.
- Fig. 24 Eretria, House of the Mosaics, Wall decoration. Ducrey-Metzger (1979)a, pl. 5,1.
- Fig. 25 Types of pavements. R. Ginouvès and R. Martin, Dictionnaire Méthodologique de l' Architecture Grecque et Romaine (Paris 1985) pl. 40,3; 40, 6:a and d. C. Balmelle and others, Le Décor Géométrique de la Mosaïque Romaine (Paris 1985) pls. 105,a; 103,e; 201,c; b,e and f. Delos XXIX, fig. 90: c.
- Fig. 26 Athens, House of the Greek Mosaics. Salzman, pl. 55,1.
- Fig. 27 Athens, House of the Greek Mosaics. Salzman, pl. 55,2.
- Fig. 28 Athens, House on the NE slope of the Areopagus. L. Shear, Jr., Hesperia 42 (1973) pl. 31,b.

- Fig. 29 Delos, House of the Comedians, Tritoness mosaic. Delos XXIX, fig. 88.
- Fig. 30 Delos, House of the Comedians, Tritoness mosaic. Delos XXIX, fig. 89.
- Fig. 31 Delos, House of the Comedians. Delos XXIX, fig. 72.
- Fig. 32 Delos, House of the Comedians. Delos XXIX, fig. 73.
- Fig. 33 Delos, House behind the French School. Delos XXIX , figs. 14-15.
- Fig. 34 Delos, House of the Trident. Delos XXIX, fig. 221.
- Fig. 35 Delos, Ilôt des Bronzes. Delos XXIX, figs. 48-49.
- Fig. 36 Delos, House of Hermes. Delos XXIX, fig. 122.
- Fig. 37 Delos, House VI M. Delos XXIX, fig. 260.
- Fig. 38 Delos, House VI M. Delos XXIX, fig. 261.
- Fig. 39 Delos, House VI M, details of entrance and central mosaic. Delos XXIX, figs. 262-63.
- Fig. 40 Delos, Ilôt des Bijoux. Delos XXIX, fig. 56.
- Fig. 41 Delos, Ilôt des Bijoux, Athena and Hermes panel. Delos XXIX, fig. 77.
- Fig. 42 Delos, Ilôt des Bijoux, details of Athena and Hermes. Delos XXIX, figs. 78-79.
- Fig. 43 Delos, Ilôt des Bijoux, details of border. Delos XXIX, figs. 67, 70, 75, 76.
- Fig. 44 Delos, House of the Masks, Mosaic of Dionysos and the Centaurs. Delos XXIX, fig. 177.
- Fig. 45 Delos, House of the Masks, Mosaic of Dionysos on the panther. Delos XXIX, fig. 182.

- Fig. 46 Delos, House of the Masks, Mosaic of Dionysos on the panther, detail. Delos XXIX, fig. 183.
- Fig. 47 Delos, House of the Masks, Centaur panel. Delos XXIX , fig. 180.
- Fig. 48 Delos, House of the Masks, Centaur panel. Delos XXIX, fig. 181.
- Fig. 49 Delos, House of the Masks, Mosaic of the masks. Delos XXIX, fig. 184.
- Fig. 50 Delos, House of the Masks, Mosaic of the masks, detail. Delos XXIX, fig. 185.
- Fig. 51 Delos, House of the Masks, Amphora mosaic. Delos XXIX, fig. 204.
- Fig. 52 Delos, House of the Masks, Amphora mosaic, detail of amphora. Delos XXIX, fig. 207.
- Fig. 53 Delos, House of the Masks, Amphora mosaic, detail of bird. Delos XXIX, fig. 208.
- Fig. 54 Delos, House of the Masks, Amphora mosaic, detail of medallion. Delos XXIX, fig. 209.
- Fig. 55 Delos, House of the Masks, Dolphin mosaic. Delos XXIX, fig. 205.
- Fig. 56 Eretria, House of the Mosaics. Ducrey-Metzger (1979)a, pl. 1,3.
- Fig. 57 Eretria, House of the Mosaics. Salzmann, pl. 27,3.
- Fig. 58 Eretria, House of the Mosaics. Ducrey-Metzger (1979)a, pl. 3,1.
- Fig. 59 Eretria, House of the Mosaics, Nereid mosaic. Ducrey-Metzger (1979)a, pl. 3,2.
- Fig. 60 Eretria, House on Apostole Street. Salzmann, pl. 49,2.
- Fig. 61 Eretria, The Anyphantos House, Skylla mosaic. Salzmann, pl. 49,3.

- Fig. 62 Eretria, The Anyphantos House, Skylla mosaic, detail. Themelis (1970) fig. 2.
- Fig. 63 Kallipolis. Themelis (1979) fig. 35
- Fig. 64 Klazomenai, Amphitrite mosaic. Salzmänn, pl. 93,2.
- Fig. 65 Klazomenai, Amphitrite mosaic, detail. Salzmänn, pl. 93,3.
- Fig. 66 Klazomenai, Eros and Psyche mosaic. Salzmänn, pl. 94,1.
- Fig. 67 Maroneia. Salzmänn, pl. 79,1.
- Fig. 68 Maroneia, detail. Salzmänn, pl. 79,2.
- Fig. 69 Megara, House on Dogani Street. Salzmänn, pl. 51,1.
- Fig. 70 Megara, House on Dogani Street, Dove mosaic. Salzmänn, pl. 51,2.
- Fig. 71 Morgantina, House of Ganymede, Room 1. Tsakirgis (1989) fig. 1.
- Fig. 72 Morgantina, House of Ganymede, Room 1, Entrance mosaic. Tsakirgis (1989) fig. 3.
- Fig. 73 Morgantina, House of Ganymede, Room 2. Tsakirgis (1989) fig. 5.
- Fig. 74 Morgantina, House of Ganymede, Room 2, details of entrance mosaic border. Tsakirgis (1989) figs. 7-8.
- Fig. 75 Morgantina, House of Ganymede, Room 14, Rape of Ganymede mosaic. Salzmänn, pl. 95,1.
- Fig. 76 Morgantina, House of Ganymede Room 14, Rape of Ganymede mosaic, detail. Tsakirgis (1989) fig. 11.
- Fig. 77 Morgantina, House of Ganymede, Room 14, Rape of Ganymede mosaic, detail. Tsakirgis (1989) figs. 12-13.
- Fig. 78 Morgantina, House of the Official, Room 14. Tsakirgis (1989) fig. 14.

- Fig. 79 Morgantina, House of the Arched Cistern, Room 1, detail. Tsakirgis (1989) fig. 16.
- Fig. 80 Morgantina, House of the Arched Cistern, Room 12, detail. Tsakirgis (1989) fig. 19.
- Fig. 81 Morgantina, Pappalardo House, detail of border. Tsakirgis (1989) fig. 27.
- Fig. 82 Morgantina, Pappalardo House, detail of border. Tsakirgis (1989) fig. 28.
- Fig. 83 Olynthus, House A 1. Salzmann, pl. 16,1.
- Fig. 84 Olynthus, House A vi 4. Salzmann, pl. 16,2.
- Fig. 85 Olynthus, House A 5. Olynthus II, pl. I.
- Fig. 86 Olynthus, House A vi 3. Salzmann, pl. 13.
- Fig. 87 Olynthus, House A vi 6. Salzmann, pl. 16,3.
- Fig. 88 Olynthus, House A vi 8. Salzmann, pl. 16, 6.
- Fig. 89 Olynthus, B v 1. Salzmann, pl. 12,3.
- Fig. 90 Olynthus, House of the Comedian. Salzmann, pl. 16,4.
- Fig. 91 Olynthus, Villa of Good Fortune. Olynthus VIII, pl. 16,2.
- Fig. 92 Olynthus, Villa of Good Fortune, Dionysos on the panther-chariot mosaic. Salzmann, pl. 14,2.
- Fig. 93 Olynthus, Villa of Good Fortune, Achilles and Thetis mosaic. Salzmann, pl. 14,1.
- Fig. 94 Olynthus, Villa of Good Fortune, Pan mosaic. Salzmann, pl. 15,1.
- Fig. 95 Pella, House of Dionysos, Dionysos mosaic. Salzmann, pl. 34,1.

- Fig. 96 Pella, House of Dionysos, Dionysos mosaic, detail.
Salzmann, pl. 34,3.
- Fig. 97 Pella, House of Dionysos, Dionysos mosaic, detail.
Salzmann, pl. 34,2.
- Fig. 98 Pella, House of Dionysos, Centaur mosaic. Salzmann, pl. 36,1.
- Fig. 99 Pella, House of Dionysos, Griffin and stag mosaic.
Salzmann, pl. 36,2.
- Fig. 100 Pella, House of Dionysos, Lion Hunt mosaic. Salzmann, pl. 30,2.
- Fig. 101 Pella, House of Dionysos, Lion Hunt mosaic detail. M. Andronikos,
The Greek Museums: Pella Museum (Athens 1975) fig. 9.
- Fig. 102 Pella, House of Dionysos, Lion Hunt mosaic, detail. M. Andronikos,
The Greek Museums: Pella Museum (Athens 1975) fig. 8.
- Fig. 103 Pella, House of Dionysos, Anteroom mosaic.
Makaronas-Giouri, fig. 139.
- Fig. 104 Pella, House of Dionysos, Anteroom mosaic.
Makaronas-Giouri, fig. 138.
- Fig. 105 Pella, House of the Rape of Helen.
Makaronas-Giouri, fig. 137.
- Fig. 106 Pella, House of the Rape of Helen, Rape of Helen mosaic.
Salzmann, pl. 35, 1.
- Fig. 107 Pella, House of the Rape of Helen, Rape of Helen mosaic, detail.
M. Andronikos, The Greek Museums: Pella Museum (Athens 1975)
fig. 10.
- Fig. 108 Pella, House of the Rape of Helen, Stag Hunt mosaic.
Salzmann, pl. 29.
- Fig. 109 Pella, House of the Rape of Helen, Stag Hunt mosaic, detail. M.
Andronikos, The Greek Museums: Pella Museum (Athens 1975)
fig. 3.

- Fig. 110 Pella, House of the Rape of Helen, Amazonomachy mosaic. Salzman, pl. 32,1.
- Fig. 111 Pella, House of the Rape of Helen, Amazonomachy mosaic, detail. M. Andronikos, The Greek Museums: Pella Museum (Athens 1975) fig. 6.
- Fig. 112 Pella, Kanali House. Lilibake-Akamate, fig. 1.
- Fig. 113 Pella, Kanali House. Lilibake-Akamate, pl. 93,1.
- Fig. 114 Pella, Kanali House, Centaur mosaic. Lilibake-Akamate, pl. 93,2.
- Fig. 115 Rhodos, House on the Skaros property. Salzman, pl. 46,2.
- Fig. 116 Samos, House on the Spiliani Hill. V. Giannouli and A.-M. Guimier-Sorbets, BCH 112 (1988) fig. 3.
- Fig. 117 Samos, House on the Spiliani Hill, detail. V. Giannouli and A.-M. Guimier-Sorbets, BCH 112 (1988) fig. 5.
- Fig. 118 Sikyon. Salzman, pl. 20.
- Fig. 119 Sikyon, Gorgon mosaic. Salzman, pl. 10,1.
- Fig. 120 Sikyon. Salzman, pl. 10,2.
- Fig. 121 Sikyon, Gorgon mosaic, Reconstruction of central medallion. K. Votsis, BCH 100 (1976) fig. 3.
- Fig. 122 Sikyon, Gorgon mosaic, details of animals. Salzman, pl. 11,1-4.
- Fig. 123 Vergina. Salzman, pl. 39,1.
- Fig. 124 Crater, Attic red figure ARV² 1453, 12. MonAnt 22 (1913) fig. 241.
- Fig. 125 Pelike, Attic red figure Louvre CA 2267. H. Metzger, Recherches sur l'Imagerie Athénienne (Paris 1965) pl. XXVII/4.
- Fig. 126 Oenochoe, Attic red figure, London BM E 546. LIMC, v. III.2 (Zurich 1986) fig. 458.

- Fig. 127 Pelike, Attic red figure, ARV² 1472, 3. LIMC, v.III.2 (Zurich 1986) fig. 461.
- Fig. 128 Arta, Kotsarida property. ArchDelt 35 (1980) Chron. pl. 152,b.
- Fig. 129 Eretria, House on Amarysias Ave. ArchDelt 35 (1980) Chron. pl. 100,c.
- Fig. 130 Larisa, House on Korae and Panagouli Str. ArchDelt 35 (1980) Chron. fig. 3, p. 280.
- Fig. 131 Larisa, House on Korae and Panagouli Str. ArchDelt 35 (1980) Chron. pl. 129,b.

ABBREVIATIONS

The abbreviations used for the ancient authors and their works are those listed in the Oxford Classical Dictionary. 2d ed. (Oxford 1970). For modern works, the abbreviations follow those set forth in the American Journal of Archaeology 95 (1991) 4-16.

- Bergquist B. Bergquist, "Symptotic Space: A Functional Aspect of Greek Dining-Rooms," in O. Murray ed., Sympotica (Oxford 1990) 37-65.
- Bruneau (1969) Ph. Bruneau, "Prolongements de la Technique des Mosaïques de Galets en Grèce," BCH 93 (1969) 308-332.
- Bruneau (1987) Ph. Bruneau, La Mosaïque Antique (Paris 1987).
- Bruneau-Siebert Ph. Bruneau and G. Siebert, "Une Nouvelle Mosaïque Délienne à Sujet Mythologique," BCH 93 (1969) 261-307.
- Delos VIII.1 J. Chamonard, Exploration Archéologique de Délos, v. VIII,1: Le Quartier du Théâtre (Paris 1922).
- Delos VIII.2 J. Chamonard, Exploration Archéologique de Délos, v. VIII,2: Le Quartier du Théâtre (Paris 1924).

- Delos XIV J. Chamonard, Exploration Archéologique de Délos, v. XIV: Les Mosaïques de la Maison des Masques (Paris 1933).
- Delos XXIX Ph. Bruneau, Exploration Archéologique de Délos, v. XXIX: Les Mosaïques (Paris 1972).
- Ducrey-Metzger (1979) P. Ducrey and I.R. Metzger, "The House of the Mosaics at Eretria," Archaeology 32 (1979) 34-42.
- Ducrey-Metzger (1979)a P. Ducrey and I.R. Metzger, "La Maison aux Mosaïques à Erétrie," AntK 22 (1979) 3-21.
- Dunbabin (1979) K.M.D. Dunbabin, "Technique and Materials of Hellenistic Mosaics," AJA 83 (1979) 265-77.
- Dunbabin (1978) K.M.D. Dunbabin, The Mosaics of Roman North Africa (Oxford 1978).
- Goldstein M.S. Goldstein, The Setting of the Ritual Meal in Greek Sanctuaries: 600-300 B.C. (Diss. Berkeley 1978)
- Lilibake-Akamate M. Lilibake-Akamate, "Ένα Νέο Ψηφιδωτό Δάπεδο της Πέλλας," ΑΜΗΤΟΣ: Τιμητικός Τόμος για τον Καθηγητή Μανώλη Άνδρώνικο (Thessaloniki 1987) 455-69.
- Makaronas (1960) Ch. Makaronas, "Ανασκαφαί Πέλλης 1957-60," ArchDelt 16 (1960) 72-83.

- Makaronas (1961-62) Ch. Makaronas, "Ανασκαφαί Πέλλης 1961," ArchDelt 17 (1961-62) Chron. 212-13.
- Makaronas-Giouri Ch. Makaronas and E. Giouri, Οι Οικίες Ἀρπαγῆς Ἐλένης καί Διονύσου τῆς Πέλλας (Athens 1989).
- Olynthus II D.M. Robinson, Excavations at Olynthus, Part II: Architecture and Sculpture (Baltimore 1930).
- Olynthus V D.M. Robinson, Excavations at Olynthus, Part V: Mosaics, Vases and Lamps of Olynthus (Baltimore 1933).
- Olynthus VIII D.M. Robinson and J.W. Graham, Excavations at Olynthus, Part VIII: The Hellenic House (Baltimore 1938).
- Olynthus XII D.M. Robinson, Excavations at Olynthus, Part XII: Domestic and Public Architecture (Baltimore 1946).
- Petsas (1958) Ph. Petsas, "New Discoveries at Pella," Archaeology 11 (1958) 246-54.
- Petsas (1964) Ph. Petsas, "Ten Years at Pella," Archaeology 17 (1964) 74-84.
- Petsas (1965) Ph. Petsas, "Mosaics from Pella," La Mosaïque Gréco-Romaine. Colloques Internationaux du Centre National de la Recherche Scientifique Paris 1963 (Paris 1965) 41-55.

- Robertson (1965) M. Robertson, "Greek Mosaics," JHS 85 (1965) 72-89.
- Robertson (1967) M. Robertson, "Greek Mosaics: A Postscript," JHS 87 (1967) 133-4.
- Robertson (1975) M. Robertson, A History of Greek Art (Cambridge 1975).
- Robertson (1982) M. Robertson, "Early Greek Mosaic," Studies in the History of Art 10 (1982) 241-49.
- Robinson (1932) D.M. Robinson, "Mosaics from Olynthus," AJA 36 (1932) 16-24.
- Robinson (1934) D.M. Robinson, "The Villa of Good Fortune at Olynthus," AJA 38 (1934) 501-10.
- Robinson (1952) D.M. Robinson, "Olynthus: The Greek Pompeii," Archaeology 5 (1952) 228-35.
- Salzmann D. Salzmann, Untersuchungen zu den antiken Kieselmosaiken (Berlin 1982).
- Themelis (1970) P. Themelis, "Μωσαικόν Δάπεδον ἐξ Ἐρετρίας," AAA 3 (1970) 35-7.
- Themelis (1970)a P.Themelis " Ἐρέτρια," ArchDelt 25 (1970) Chron. 250-4.

- Themelis (1979) P. Themelis "Kallipolis" AAA 12 (1979) 245-279.
- Tsakirgis (1984) B. Tsakirgis, The Domestic Architecture of Morgantina in the Hellenistic and Roman Periods (Diss. Princeton University 1984).
- Tsakirgis (1989) B. Tsakirgis, "The Decorated Pavements of Morgantina I: The Mosaics," AJA 93 (1989) 395-416.
- Tsakirgis (1990) B. Tsakirgis, "The Decorated Pavements of Morgantina II: The *Opus Signinum*," AJA 94 (1990) 425-443.

INTRODUCTION

The focus of this thesis is the architecture of the private dining-room and its elaborate mosaic pavements during the Classical and Hellenistic periods.

Through the years, a number of archaeologists have investigated the private dining-rooms of individual sites, such as Olynthus, Pella, Eretria, Morgantina and Delos, as well as several other isolated ones. In most cases, however, these rooms and their decoration were examined within the overall context of their specific site and the chronological period that they belong to. Often comparisons have been made between the better known sites, and comprehensive studies and collections of specific types of pavements have been successfully undertaken. But an attempt has never been made to catalogue, compare and analyze all the known private dining-rooms of the Classical and Hellenistic periods and their pavements. Such studies have taken place in connection with public dining-rooms,¹ but there has never been a comprehensive compilation of private dining-rooms and their mosaics. And so in an effort to bridge this gap, this thesis undertakes the task to collect the Classical and Hellenistic private dining-room mosaics and to study them in connection with their architectural setting.

This study is based on observations made on eighty five pavements that cover a wide geographical area: from Olynthus, Pella and Vergina in northern Greece to the island of Rhodos, at the most south-eastern part of Greece, to Morgantina in

central Sicily. Chronologically they spread over three centuries, from the early fourth century B.C. pavements of Olynthus to the early first century B.C. pavements of Delos.

During these three centuries the most significant development in the evolution of mosaics occurs. The pebble technique, found in the early mosaics of Olynthus, reaches its highest level of development at the end of the fourth century in the mosaics of Pella. These pavements display the earliest known attempt to create a polychromatic three-dimensional representation. The third century B.C. marks the beginning of the tessellation technique. This technique, whose earliest examples are found at Morgantina, reaches its highest level of sophistication in the *opus vermiculatum* pavements of Samos (1,i Figs. 116-17) and Delos (8.a,i Figs. 44-6).

For the most part, this study is based on existing archaeological records collected over the past sixty-five years. Robinson and Graham's publications on Olynthus,² those of Tsakirgis on Morgantina³ and Bruneau's catalogue of Delian pavements,⁴ provide a large part of the information included in this collection of pavements. In addition Salzman's catalogue of pebble mosaics,⁵ Dunbabin's study of techniques and materials of Hellenistic mosaics⁶ and Robertson's observations of Greek mosaics,⁷ provide valuable information for a comprehensive study of the mosaics.

In addition to archaeological evidence, a number of ancient literary sources are also consulted. Their descriptions provide us with important information about

the customs of the symposium and its architectural setting.⁸ Among these Athenaeus' fifteen volumes, the *Deipnosophistae*, can be easily called the "Thesaurus" of dining practices in antiquity.

The symposium became synonymous with a wide variety of practices and rituals which took place within the sympotic space of the private dining-room. Before it could begin, all traces of the meal that preceded had to be washed away; the floor was swept, the hands of the guests were washed and so were their drinking cups. Garlands and perfume were passed around, a sweet scent of frankincense filled the air, singers and dancers entered the room and the wine was mixed with fresh water in a crater. Propriety, however, required that before the drinking started, libations and prayers had to be offered to the gods: "χρῆ δὲ πρῶτον μὲν θεῶν ὑμνεῖν ἑύφρονας ἄνδρας... σπείσαντάς τε καὶ εὐξαμένους τὰ δίκαια δύνασθαι πρῆσσειν."⁹

Libation and prayer were the most important rituals of the symposium and their completion marked the beginning of the festivities. The cups were filled with wine and the banqueters were then free to engage in serious discussion or jesting, to listen to poetry recited to the sound of the lyre, to have verse contests, *skolia*¹⁰ and games of skill¹¹. Young girls entertained the all-male banqueters with their flutes, dances and songs, while young boys served the wine. Moderate drinking was not a sin, "... πίνειν δ' ὀπόσον κεν ἔχων ἀφίκοιο οἴκαδ' ἄνευ προπόδλου..."¹² but good cheer had to be maintained. Recounting battles, strife and events that brought tears

to one's eyes¹³ were not considered to be wise topics of sympotic discussion, whereas the combined gifts of the Muses and Aphrodite were advisable because they brought delight; "...δοστις Μουσέων τε καί ἀγλαὰ δῶρ' Ἀφροδίτης συμμίσγων ἐρατῆς μνήσκειται εὐφροσύνης"¹⁴.

Εὐφροσύνη, in fact, was the main purpose of the symposium. In Xenophon's *Symposium*, Socrates praises Callias not only for the excellent meal that he provided, but also for the superb entertainment that followed it, "a feast for the eyes and ears" he calls it. This after-dinner "feast", in fact, included an accomplished entertainer from Syracuse, a flute girl, a dancing girl of great talent and a good looking boy who played the flute and danced.¹⁵ And although Xenophon does not specify the type of entertainment that the man from Syracuse provided, it would be a safe assumption that he was reciting poems to the accompaniment of the lyre and the flute. For the precedent that Alcaeus, Pindar, Sappho, Anacreon and the other lyric or, as they are often referred to, sympotic poets,¹⁶ set in the sixth and fifth centuries B.C. had become a tradition. Poems in celebration of love, ecstasy, wine, banquets, bravery and victory, sung to the sound of music, became an important feature of the symposium and continued to be performed throughout the Classical and Hellenistic periods.

Although poetry as a sympotic entertainment was viewed favourably by most people, it also met with opposition. In Plato, poets and musicians were thought to be appropriate entertainment only for lower class and uneducated people who

could not entertain themselves, whereas worthy and cultured men were perfectly capable of engaging in serious discussion and of entertaining one another using their own resources.¹⁷ In Plato's feast the entertainers were sent away and the banqueters took their turn to speak and listen, while they reclined on their couches.

This type of discussion, however, could only take place among a small group of men who shared a modest size dining-room, such as we find in the Classical and some early Hellenistic houses. But as time progressed into the Hellenistic period we find that private dining-rooms became much larger, more impersonal and more elaborate. The dining-rooms of the luxurious houses at Pella and Delos are a good example of this change. Moreover, the symposia of the Macedonian kings became notorious for their extravagance and luxury. This opulence and extravagance may have been a result of the political power that Alexander and his successors enjoyed. Or it may reflect an effort, or even a desire, of the Hellenistic kings to assimilate to themselves the lavish traditions of the eastern monarchs. Whatever the reason may have been, it had a profound influence on Greek society and its social institutions.

And so, as the social trends and dining practices changed in Greek society, so did the physical environment of the formal symposium. The private dining-room of the Classical and Hellenistic period underwent considerable transformation as it was adapted to the sympotic requirements of the social group that it served.

NOTES

1. Goldstein; R. Tomlinson, "Ancient Macedonian Symposia", Ancient Macedonia (Thessaloniki 1970), 308-15.
2. Olynthus II; V; VIII; XII.
3. Tsakirgis (1984); (1989); (1990).
4. Delos XXIX.
5. Salzmänn.
6. Dunbabin (1979).
7. Robertson (1965); (1982).
8. Xen., Symp. 2,1; Plato Com., Lakones ap. Ath. XV, 665, b; Ath. I, 12, a-b; 5,193 c; Pl., Symp. 175 a - 177 d; Vitruv., DeArch. 6,7.5;7,1.3.
9. Xenophanes, as quoted by Ath., XI, 462, e-f.
10. The *skolia* were songs which went around at banquets, sung to the lyre by the guests. They were called so on account of the zigzag course that they followed around the room; each guest who sang was holding a myrtle-branch which he passed across the room to anyone he chose.
11. The most popular of the symposium games was the *kottabos*. But in addition to that several other games were played which involved either a wine skin or different types of vessels. For a discussion on sympotic games, see Francois Lissarrague, The Aesthetics of the Greek Banquet. Trans. by Andrew Szegedy-Maszak (Princeton 1987) 68-86.
12. Xenophanes, Fr.1 W.
13. Here, no doubt, Xenophanes refers to the banquet of the Phaeacians, where the bard sings about the hardships of Odysseus and the other Homeric heroes and causes Odysseus to weep. See Hom., Od. VIII.
14. op. cit. (above note 12).

15. Xen., Symp. II, 1-3.
16. O. Murray, "The Greek Symposion in History", in E. Gabba ed., Tria Corda: Scritti in onore di Arnaldo Momigliano (Como 1983) p. 264
17. Pl., Prt. 347, c.

CHAPTER I

THE ARCHITECTURAL SETTING OF THE CLASSICAL AND HELLENISTIC PRIVATE DINING-ROOM

In the Greek city, domestic architecture was always in great contrast to the elaborate and monumental character of the civic and religious buildings. For the most part, the early Greek houses were unpretentious and modest dwellings that did not conform to a specific architectural plan and often consisted of only one or two rooms. This basic type of dwelling continued to exist throughout time, but alongside of it, a larger, more elaborate and planned type of house emerged. This was frequently two stories high and contained several rooms, most of which opened onto a central courtyard. The most important and the most lavish of these rooms was called the *andron*.

Before the architectural elements and the specific characteristics of this room are examined, however, it is important to define the meaning and use of the name.

Andron (ἀνδρῶν), in its literal use, means the men's room, and it is called so because it was used exclusively by men. In the context of ancient Greek architecture it designates the largest room of the *andronitis* (ἀνδρωνίτις), or the men's quarters, which was used mainly as a banquet hall.

Vitruvius, explaining the different architectural elements of the Greek house,

describes the *andron* as follows:

Graeci enim andronas appellant oecus ubi convivium virilia solent esse,
quod eo mulieres non accedunt.

(Vitr. 6, 7.5)

Athenaeus, distinguishing between the Homeric banquet room and the banquet room of his times, writes:

Τῶν δὲ ἡρωικῶν οἰκῶν τοὺς μείζονας Ὅμηρος μέγαρα καλεῖ
καὶ δώματα καὶ κλισίας, οἱ δὲ νῦν ξενῶνας καὶ ἀνδρῶνας
ὀνομάζουσι.

(Ath. V,193c)

Finally in the tenth-century lexicon Suda, the word is

defined as follows:

...ἀνδρῶνα οἶκον ἐνθα οἱ ἄνδρες εἰώθασιν
ἀθροίζεσθαι.

The earliest known use of the term *andron* is traced to Aeschylus (Ag. 244) and to Herodotus (Hist. I, 34,4), in the middle of the fifth century B.C. The word was almost exclusively used in reference to the private dining-room¹ and it was extensively used until at least the end of the Hellenistic period. Alongside *andron*, however, the term *oikos* (οἶκος) was used as well. Robinson suggests that the word, which means "room", "was used...in classical times to designate the room in the house, which was often the men's dining-room".² Since, however, *oikos* was a generic term that applied to the house as a whole and often to temples as well, its use in relation to the dining-room was defined by the number of couches that the room could accommodate.

...οἶκος τρίκλινος, πεντάκλινος ἢ δεκάκλινος, καὶ ἀπλῶς πρὸς τὸ τοῦ μεγέθους μέτρον ὁ τῶν κλινῶν ἀριθμὸς.
(Poll., Onom. 1.79)

Modern scholars, in their descriptions of the private dining-room, differ in their use of terminology. The archaeologists who investigated and catalogued the pavements of Olynthus³, Pella⁴ and Eretria⁵, among many others, have consistently used the word *andron*, while those who catalogued the pavements of Delos⁶ and Morgantina have opted for *oecus* or *oecus maior*⁷. This change in terminology is due to the architectural evolution of the room, which caused scholars to suspect that in the Hellenistic period, although the room continued to be used for dining, it had other functions as well. Consequently, in reference to such rooms, most scholars use the general term of *oecus*, because while it indicates the importance of the room, it does not assign a specific use to it. This thesis, following the example of others, will use the word *andron* when sufficient evidence can clearly identify the room as a dining-room. Where, however, its specific use is questionable, *oecus* will be used instead. *Oecus maior* will be used selectively to designate the main reception room of the house.

The private dining-room of the Classical period displays some common architectural elements that are characteristic of the Classical *andrones*. These rooms are usually located in one corner of the house, they are almost always of a standard square shape and they are marked by an off-centre doorway. In addition, the more elaborate ones are furnished with anterooms, and they are decorated with richly

painted walls and mosaic pavements. The most distinctive feature of the Classical *andron*, however, is the trottoir. This slightly raised platform that runs along the interior perimeter of the room, sets it apart from every other room in the house and identifies it as a dining-room. Towards the end of the Classical and the beginning of the Hellenistic periods, however, the architects start to experiment with different shapes and sizes of rooms. During this period the *andron* retains most of its earlier characteristics, but occasionally, instead of the standard modest size square room, we find either a large rectangular room or a very large square one. Moreover the anterooms that precede some of these *andrones* are of a very different size from those found in the earlier Classical period.

Our earliest and most clear examples of the *andron* come from the late fifth century settlement of Olynthus, in Macedonia. When the population of Olynthus grew, in 432 B.C.,⁸ the city expanded from the South hill to the neighbouring North hill (Fig. 3).

The new development at Olynthus, in contrast to the older one on the South hill, was laid out according to an orthogonal plan. In each one of the well defined housing blocks of the North hill there are ten houses that share some common features. The most characteristic of these is the *pastas*, a long narrow room which is positioned directly behind the courtyard and extends across either the whole width of the house or only part of it. A series of rooms at the north end of the house opens on to the *pastas* and they are entered through a portico. Occasionally, however,

multiple porticoes are introduced creating a partial or a full peristyle.⁹ On account of its distinctiveness, the *pastas* has been permanently connected with the Olynthian house which became known as the "*Pastas* Type".¹⁰ Its popularity, however, was not restricted to Olynthus but spread to become the most widely used type of house in the ancient Greek world. Floor plans similar to the *Pastas*-type or the *Pastas*-Peristyle type house have been identified in a large number of houses of the Classical and Hellenistic period. And, as will be discussed later, even as late as the second century B.C. the houses of Delos maintain some features which relate to the Olynthian house.

In the Olynthian *pastas* and *pastas*-peristyle house, the *andron* is usually located in a corner of the house, usually to the right or left of the main entrance, and opens onto the courtyard. Occasionally, however, as in the Villa of Good Fortune, it is located in the half of the house opposite to the main entrance and opens onto the *pastas* or the peristyle. This floor arrangement has some major advantages. It separates the *andron* from the rest of the living quarters and utility rooms, so that the guests could be escorted into the banquet room without seeing the less elaborate and perhaps less orderly part of the house. At the same time it provides more privacy to the banqueters without intruding upon the daily life and activities of the women.

Outside Olynthus this separation between the private and entertainment rooms can be seen clearly in a number of wealthy houses of the late Classical and early Hellenistic period. At the House of the Mosaics at Eretria (Fig. 12) the two *andrones*, along with other important rooms of the house, open onto the peristyle,

whereas the private quarters are positioned on a separate wing that occupies the whole eastern half of the house. In the Palace of Vergina (Fig. 11) the most important rooms are located on the east and south sides of the Doric peristyle, and in the House of the Rape of Helen at Pella (Figs. 5, 9-10) the elaborately decorated *andrones* are on the north and east wings. In the House of Dionysos at Pella (Figs. 5, 6-8) this division is even more pronounced by the use of two peristyles. Here all the important rooms are arranged around the southern Doric peristyle, whereas the private quarters are firmly separated and open onto a smaller Ionic peristyle in the northern half of the house.

An additional and even more important advantage of this floor arrangement is that it enables natural light to penetrate into the *andron*. Graham and Robinson, in studying the position of the *andron* in relation to the rest of the house at Olynthus, noted that regardless of which part of the house the room was in, at least one side and where possible, two sides of the *andron*, were adjacent to streets.¹¹ Based on this observation they deduced that, wherever possible, the architects carefully positioned the *andron* with at least one wall adjacent to the street, so that light could be provided through a window to the outside.¹² The only notable exception is the *andron* in house A 5, which is lit through a wide doorway that opens to the south onto an open court.¹³ The same arrangement is found in the houses around Athens¹⁴, in the peristyle houses of Eretria (Fig. 11)¹⁵ and Pella (Fig. 5)¹⁶ and in the Palace of Vergina (Fig. 11).¹⁷ In all of the houses found at these sites, the

andron is positioned in such a way that at least one of its walls faces to the outside.

Additional privacy in the *andron* is provided by the use of an anteroom. Of the twenty-nine *andrones* that were identified at Olynthus, eleven are preceded by an anteroom whose main purpose "was clearly to promote privacy".¹⁸ The anteroom, in most cases, is as wide as the *andron* itself and sometimes it is decorated as lavishly as the room that it precedes.¹⁹ At Olynthus, with the exception of the anteroom in the Villa of Good Fortune which is paved with an elaborate mosaic (9,iii), all the other anterooms have a cement floor.²⁰ Anterooms decorated with mosaic pavements were also found in the House of the Mosaics in Athens (Fig. 26) and in the smaller of the two *andrones* (Room 9) in the House of the Mosaics at Eretria (Figs. 56-7).

In the wealthy houses of Pella and in the Palace of Vergina, however, the size and function of the anteroom changes dramatically. Behind the large entrance hallway at the House of Dionysos at Pella, lies the enormous anteroom (Fig. 7) to the largest of the two *andrones*, decorated with the lion hunt mosaic (1.b,i).²¹ Directly to the south of it, a second *andron*, decorated with the Dionysos mosaic (1.a,i), is also preceded by a large anteroom (Fig. 7)²² which may have also served as an anteroom to a second *andron*, in the south-west corner of the building.²³ This would have formed a three-room suite, similar to the one found in the House of the Rape of Helen where room I serves as an anteroom to the two *andrones* Θ and K (Figs. 5, 10). This same arrangement is also found in the Palace of Vergina where a similar, although more elaborate, suite of three rooms is located on the west side of the

peristyle (Fig. 11).²⁴ Considering the enormous size of these rooms we must assume that they had other functions as well. They may have accommodated additional couches, provided room for the servants to organize the serving of the meal, or they may have even provided a setting for the entertainment that followed the main meal. In this case the banqueters would have had to watch through large windows pierced into the wall that separated the two rooms. Unfortunately the walls of these rooms did not survive to a height that would allow us to verify or reject such a theory. In the House of the Mosaics at Eretria, however, windows were clearly identified in the wall separating the smaller of the two *andrones* and the anteroom.²⁵ These windows were small and they would not have provided a clear view of the activities in the anteroom, but it is quite possible that in the grand setting of the wealthy houses of Pella, the windows were considerably larger. It is also possible that, at least in some houses, the wall between the *andron* and the anteroom may have been replaced by a curtain, which could be drawn aside when the entertainment started. Hippolochus,²⁶ relating the banquet of Caranus, the Macedonian, says that, when it started to get dark, they threw open the room, which was closed off all around with white curtains, and let down the barriers by means of a hidden mechanism. A movable divider of this nature would have made both rooms more versatile and at the same time it would have let more light into the *andron*. Unfortunately, however, the existing literary evidence is scanty and there is no archaeological evidence available that could support these ideas. And until new evidence becomes available these theories will have to remain

conjectural.

The standard shape of the private *andron* in the Classical and early Hellenistic period is generally square or almost square. Twenty-one of the Olynthian *andrones* are approximately square and fifteen of these measure 4.5 to 5 m on each side.²⁷ This shape and size applies to the majority of the Classical *andrones* under investigation, but smaller or larger ones can be found as well. The excavators of Olynthus identified at least four smaller square or almost square *andrones*.²⁸ In the House of the Mosaics at Eretria (Fig. 12), on the other hand, Room 7 is a larger square measuring 6.70 m on each side. It is interesting to note that the room adjacent to it, Room 9, is also square and measures 4.68 m on the side. These two rooms could hold eleven and seven couches respectively and their sizes and shapes are representative of what is considered to be the standard type of the private *andron* in the Classical period.²⁹ Moreover, in houses that have more than one *andron*, it is commonplace to have dining-rooms of different sizes.³⁰

This is true of the wealthy houses of Pella and the palace of Vergina as well, all of which are furnished with several *andrones*. But, with the exception of the *andron* in the Kanali House, all the *andrones* at Pella and Vergina are considerably larger than any of the earlier Classical ones, ranging from 8.15 m to approximately 17 m on the side. Their unusually large size has been attributed to the Macedonian tradition of mass-feasting.³¹

But while square is by far the most common shape for both the Classical and

early Hellenistic *andron*, rectangular shaped rooms appear as well. At Olynthus five rectangular *andrones* were found whose floor areas range from 16.4 m² to 43 m².³² In great contrast to these is Room Γ in the House of the Rape of Helen at Pella whose floor area is 117.82 m² (Figs. 5, 10). This room, measuring 8.15 x 14.45 m, is the largest rectangular *andron* in domestic architecture.³³

One of the standard features of the Classical symposium was reclining. This custom, whose origins are usually traced to the east,³⁴ was adopted by the Greeks towards the end of the seventh century B.C.³⁵ and replaced the earlier tradition of sitting in a banquet.³⁶ The couches were placed against the wall and, starting with the space to the right of the door,³⁷ they were arranged anticlockwise around the room in such a way that "each wall received a whole number of couches and one couch end" (Fig. 1-2).³⁸ As a result, in describing the size of the ancient symposium room, it became customary, instead of actual measurements, to use the number of couches (κλίνας) that the room could hold; i.e. τρίκλινος, πεντάκλινος, ἑπτάκλινος etc.³⁹ So in effect the couch became a unit of measurement for an *andron*.⁴⁰

The size of the symposium couch has been a matter of great interest to art historians and archaeologists alike, not only on account of the information it provides us with about ancient furniture, but also because, as was already mentioned, its size helps us to determine the size of the *andron*. Vase painting is very useful to the modern scholarship, in that it provides us with valuable information about the

construction and use of the couch. From such representations we deduce that Greeks reclined facing inwards and supporting themselves on their left elbow. Each couch, fitted with a mattress, pillows and covers, could accommodate one and often two banqueters who shared a table that was placed in front of each couch. It is worth noting here, however, that vase iconography implies that the tables were left in place throughout the whole evening. This indeed was often the case in civic and ritual dining and it is supported by both archaeological⁴¹ and literary evidence.⁴² In domestic banquets, however, literary sources indicate that the tables were taken away at the end of the meal and the floor was washed before the drinking and the entertainment started.⁴³

In order to determine the actual size of the couch we must look at couch remains or attachments. In the absence of concrete evidence from the private domain, however, we have to look at the civic and ritual⁴⁴ dining-rooms where the best examples are to be found. Goldstein, in his exhaustive study about the setting of the banquet in Greek sanctuaries,⁴⁵ has catalogued and examined the preserved couch remains from all the Archaic and Classical Greek sanctuaries. Predictably, most of those which have withstood the test of time are the permanently built stone couches.⁴⁶ Couch fastenings and attached decorations as well as literary evidence and the absence of couch remains from many buildings indicate that movable couches existed as well that were primarily made out of wood.⁴⁷ Goldstein has concluded that the approximate average measurements for a full-size couch are 1.80 m long, 0.85 m

wide and 0.40 m high.⁴⁸ These measurements are compatible with those suggested by other scholars. Tomlinson⁴⁹ suggests 1.85 m, Ducrey⁵⁰ reports the frequent couch length in Eretria to be 1.85 m, and Bergquist,⁵¹ while she fails to provide specific measurements, estimates that a wall-length of 6.5 m corresponds to three couches and one couch-end. If we assume the width of a couch to be 0.80 m, then the couch length would be approximately 1.90 m. Robinson, however, suggests a couch length of 2.00 to 2.25 m in the Olynthian *andrones*, a length much greater than most.⁵² Long couches, such as those suggested by Robinson, are usually connected with the Macedonian symposia of the Hellenistic period.⁵³

As mentioned earlier, the movable couches were often made out of wood. Wood, however, being a destructible material, had to be protected from the frequent washing of the floor following the main meal. Banquet scenes depicted on vases sometimes show the legs of couches resting on bases or fitted with some sort of a protective shoe.⁵⁴ Both these practices would have helped to prevent the wood from rotting. But our existing evidence is so scanty and conjectural that it can hardly be conclusive. What is generally recognized by most scholars, however, is that the couches were raised off the floor on a slightly raised platform whose primary function was to protect the wooden feet of the couches.⁵⁵

This raised platform, or *trottoir*, is one of the most distinguishable features of the Classical *andron*, because it sets it apart from every other room in the house. It is usually 0.85 to 1.20 m wide, it is raised by 0.02 to 0.07 m above the central floor

area, and it extends all around the room. The only interruption is the doorway. It is made out of cement and although many times it is left plain, it is very often elaborately decorated. Sometimes it is painted yellow (Olynthus 5,i; 9,i; Athens 1,i) or red (Vergina 1.a,i).⁵⁶ At Maroneia (1,i), Eretria (1.a,i; 1.b,i), Kallipolis (1,i), Pella (1.a,i; 1.b,i; 2.a,i; 2.d,i; 3,i) and in some of the *andrones* at the Palace of Vergina (1.b,i), it is covered with natural pebbles of various colours laid in a random order.

Another distinguishable feature of the Classical *andron*, is the off-centre doorway. With one exception, all the *andrones* of this corpus that date up to the end of the fourth century B.C. and whose entrance is preserved and documented, have an off-centred doorway. This is true not only of the small seven and eleven-couched square *andrones*, but also of the much larger and oversized *andrones* of Pella and Vergina.⁵⁷ The only notable exception is House A v 5 at Olynthus, where the *andron* opens directly to an open court through a wide doorway.⁵⁸

In the Hellenistic period a number of changes take place in the architecture of the private dining-room which alter its character considerably. These changes, however, are gradual and so, for the most part, a square continues to be the most popular shape employed in the earlier Hellenistic dining-rooms. This is eventually replaced by a broad rectangular-shaped room, not unlike that of Room Γ in the House of the Rape of Helen at Pella. Moreover, the Hellenistic room is still very often found in its earlier position at the corner of the house, although it regularly opens into the courtyard as well. Here, however, the similarities with the Classical

andron end. For the most important characteristics of the Classical dining-room, the *trottoir*, the off-centred door and the anteroom, almost completely disappear from the later Hellenistic dining-room. The result of these changes is a partial loss of identity of the room, which makes the generic name of *oecus* more appropriate. Morgantina in eastern Sicily and the Aegean island of Delos in Greece, provide us with the largest number of *oeci* that best portray the architectural evolution of these rooms during the Hellenistic period.

The Hellenistic houses of Morgantina (Figs. 15-18) date from the middle of the third century B.C. to the middle of the first century B.C. Several of these were clearly wealthy houses with a large number of rooms which were arranged around a central courtyard or peristyle. The most elaborate of these rooms, the *oeci*,⁵⁹ are often positioned, like the Classical *andron*, with at least one wall adjacent to the outside. When, however, the general layout and size of the house does not allow it, they are placed in a different location around the central open courtyard, through which light can enter. Several such examples are found at Morgantina: rooms 2 and 14 in the House of Ganymede (Fig. 15), room 10 in the House of the Tuscan Capitals (Fig. 18), and room 12 in the House of the Arched Cistern (Fig. 16). All these rooms are placed in the interior of the house and do not have any exterior walls. In order to receive the maximum amount of light, often one wall of these rooms is completely eliminated, and the large opening is closed off either by a very large door or by a folding screen.⁶⁰ This arrangement is a common variation of a

door which is "centred on the axis of the room".⁶¹ For although an off-centred doorway is sometimes still employed at Morgantina,⁶² most of the time the door is placed in axis with the room.

Although rectangular-shaped rooms appear, the majority of the Morgantinian *oeci* are of a modest square or nearly square size. The smallest one is Room 2 in the House of Ganymede (Fig. 15) measuring 2.63 x 2.60 m. A room of this size could not hold any more than three couches which implies a more intimate atmosphere. The only known parallels of such small dining-rooms are found at Priene where the majority of the *oeci* are very small.⁶³

At Delos, the evolution in the architectural setting of the Hellenistic dining-room becomes even more pronounced. Here the changes that took place at Morgantina become commonplace, only they develop even further. The *oecus maior* of the wealthy Delian houses is easily distinguishable from the other rooms of the house on account of its size, location and lavish decoration (Figs. 19-22). Almost always, it is rectangular and much larger than the other rooms, "... elle occupe la superficie de deux ou trois des chambres ordinaires"⁶⁴, and opens onto the central peristyle. It is carefully positioned to catch the afternoon sun, "l' orientation en est donc toujours à l' Ouest ou au midi"⁶⁵ usually through three openings pierced into the wall facing the portico. These openings consist either of three doors or of one door and two windows.⁶⁶

An interesting development in the architecture of the Delian *oeci* and *oeci*

maiores is the appearance of one, two and sometimes three small rooms that are located either at the side or at the back of the main room. Most of these rooms can only be reached through the *oecus* itself and clearly they do not serve the same purpose that the anteroom serves to the Classical *andron*. Their use, however, is not clear. They may have served as storage or service rooms, or they may have provided additional space "soit pour mettre une table de plus, soit pour aménager une sorte de scène destinée aux divertissements que l'hôte pouvait offrir à ses invités".⁶⁷

But while all these changes in architectural elements help us to differentiate between the Classical and the later Hellenistic dining-room, the single most important factor of chronological division is the presence, or lack, of the *trottoir*. As mentioned earlier, the raised platform upon which the dining couches were placed, was a standard feature of the Classical *andron*. In the later Hellenistic period, however, the *trottoir* was almost completely eliminated and it was replaced by a plain edging band, similar in width and decoration to the *trottoir* and separated from the rest of the floor by a smaller border in a different colour or by the use of a contrasting technique.⁶⁸ This arrangement, which is evident in all the *oeci* of Morgantina⁶⁹ and most of the ones at Delos,⁷⁰ has led to the deduction that these rooms continued to serve as dining-rooms in the later Hellenistic period, but that they had a multiple function.⁷¹ Exceptions, however, do occur. The Hellenistic *andron* at Samos (1,i Fig. 116), dating to the mid second century B.C., is furnished with a *trottoir*, more elaborate in decoration, but otherwise identical to those found at Olynthus and

elsewhere in the Classical world. Moreover, four of the Delian *oeci* (1.c,i Fig. 32; 5,i Fig. 36; 6,i Fig. 37; 7,i Fig. 40), dating to the end of the second or early first century B.C., are also furnished with trottoirs. This is of great importance to the Hellenistic domestic architecture, because it indicates that the trottoir did not disappear completely during the Hellenistic period, but was in fact occasionally used, even at such a late date.⁷²

That the dining-room was the most important room in the Greek house, is also indicated by the rich decoration of its walls and floor. In virtually all of the Olynthian *andrones*, where wall sections have survived, the walls were covered with a fine layer of plaster which was usually painted over.⁷³ Since no walls have survived in their entire height, however, it is only possible to reconstruct the decoration of the lower part of the wall in some of the houses. One of the best preserved *andron* walls at Olynthus is in the Villa of Good Fortune (Fig. 4,d), where the north side of the wall survives to a height of 1.13 m.⁷⁴ The main part of the wall is red painted stucco, while the lower section consists of a baseboard (plinth) and a surbase (orthostats) whose combined height is 0.65 m. The surfaces of both these architectural elements are incised with vertical and horizontal lines to resemble masonry.⁷⁵ This incised technique has often been regarded as a forerunner of the Masonry Style. But as Bruno has pointed out, it "is more likely to be an imitation of the raised stucco characteristics of the Masonry Style, not one of its antecedents".⁷⁶

Numerous fragments of painted wall surface and traces of mouldings that were

found in the larger of the two *andrones* in the House of the Mosaics at Eretria (Fig. 12), indicate that the same wall decoration technique was used in that house as well.⁷⁷ In addition to the colourful red, yellow and white-grey stucco, however, the walls of the Eretrian *andron* were adorned with decorative clay attachments. Most of these survive only in fragments, but the head of a Gorgon, 28 x 31.5 cm, survives in its entirety and it provides us with a rare glimpse into the interior decoration of the Classical *andron* (Fig. 24).⁷⁸

The "pseudo" Masonry Style is believed to have been the most widely used style in the Morgantina houses as well.⁷⁹ The walls were largely destroyed, but preserved fragments of painted wall surfaces indicate that, although there is no real consistency in the style of decoration, often the wall appears to be divided into five zones and to be decorated in a wide variety of bright colours. Here, as at Olynthus, red is the most popular colour.⁸⁰

The culmination of interior wall decoration, however, can be seen at Delos, where almost complete wall surfaces survive (Fig. 23). The five-zone division is very prominent in most of the wealthy houses on the island, but the technique that was used to create these divisions varies a great deal. Unlike the large, plain surfaces that occupied the wall above the orthostats in the Olynthian houses, in the Delian houses the whole wall surface is divided into sections. Pictorial and architectural elements, incision, double incision, relief, colour frames and figural decoration, are successfully combined to create a very lavish decor.⁸¹ White surfaces are kept to a minimum,

while black and red are liberally used combined with some yellow, green, blue, grey and rose.⁸²

These highly ornate wall surfaces, combined with the elaborate mosaics that decorated the floor of the *andron*, created a very lavish room. And although it is true that this lavishness does not extend to every Classical and Hellenistic *andron*, it is generally agreed that the setting of the private banquet was reasonably luxurious.

The majority of the mosaics that were found in the Greek houses were in the *andron*, a fact which points, once again to the importance of the room. About sixty per cent of the Olynthian mosaics decorated *andrones*⁸³, while all of the Pella mosaics were found in the *andrones* and their vestibules. In Morgantina "three-fifths of the... mosaics occur in an *oecus maior*".⁸⁴ At Delos, most of the three hundred and fifty-four mosaics excavated to-date are found in the wealthy houses of the island.⁸⁵ How many of these, however, are located in dining-rooms is not clear. Bruneau⁸⁶ in his three hundred and fifty-four item catalogue of the mosaics of Delos, lists only three mosaics that are definitely in an *oecus maior* (Cat. nos. 12, 75, 236). Clearly though, there were numerous other mosaics located in rooms that served as dining-rooms. But in the absence of the architectural elements that indicate so clearly the function of the Classical *andron*, these rooms are much harder to identify in the houses of Delos and other later Hellenistic sites.

Olynthus, Pella, Morgantina and Delos are by no means the only sites where banquet rooms decorated with mosaic pavements were found. Several other isolated

examples exist throughout the ancient Greek world, which often display interesting innovations. But the mosaics of Olynthus, Pella, Morgantina and Delos, perhaps because of the large number of mosaics that each site contains, best display the development in technique and representation that took place during the Classical and Hellenistic period. The next chapters will examine a corpus of Classical and Hellenistic *andron* mosaics in relation to the architectural setting for which they were produced.

NOTES

1. The *Andrones* at Labraunda are one notable exception where the word is used in the context of public-dining room: P. Hellström and T. Thieme, "The *Androns* at Labraunda", Medelhavsmuseet, Bulletin 16 (1981) 58-74; P. Hellström, "Formal Banqueting at Labraunda", Boreas 17 (Uppsala 1989) 99-104. For a list of names used in reference to the public dining-rooms, see Goldstein, 294-6.
2. Olynthus VIII, 172.
3. D.M. Robinson, Olynthus II; V; VIII; XII. J.W. Graham, Olynthus VII.
4. Ch. Makaronas (1960); (1961-62). Ph. Petsas (1958); (1964); (1965).
5. P. Ducrey and I.R. Metzger (1979)a.
6. J. Chamonard, Delos VIII.1; VIII.2; XIV. Ph. Bruneau, Delos XXIX.
7. B. Tsakirgis (1984).
8. Thuc. (Hist. I.58) says that when the dispute over Potidaea broke out between Athens and the Peloponnese in 432 B.C., the Potidaeans revolted from Athens and joined the Chalcidians and the Bottiaeans. Perdikkas, the King of the Macedonians, persuaded them to abandon their cities and settle at Olynthus, making that into one big city. At that time Olynthus became the capital of the newly formed Chalcidian Confederacy and, since a lot of people moved into the city from the neighbouring territories, the city had to expand. Olynthus was destroyed in 348 B.C. by King Philip II of Macedon and was never rebuilt.
9. Olynthus VIII, 160. The House of the Comedian and the Villa of Good Fortune are the two best examples of a full peristyle at Olynthus (Fig. 4, d-e).
10. Olynthus VIII, 163.
11. Olynthus VIII, 177. Of the *andrones* that are decorated with floor mosaics, only that of house A vi 3 is located on the north side. The ones in houses A vi 4, A vi 6 and A vi 8 are on the south side, while those in house B v 1 and the Villa of Good Fortune are on a corner. The *andron* of house A 5 is an exception, because although it is on the northern section of the house it opens to the south by a wide doorway onto an open court.

12. Ibid., 178.

13. Ibid.

14. In the House of the Greek Mosaics the *andron* is on the north-west corner of the house: H. Thompson, Hesperia 35 (1966) 52.

15. The *andron* of the house on Apostole street (Fig. 13), as well as the two *andrones* in the House of the Mosaics (Fig. 12), are located in the northern section of the house and have one wall facing to the outside: A. Choremis, AAA 5, (1972) 224; Ducrey-Metzger (1979)a, 4-6, fig. 2.

16. The two *andrones* in the House of Dionysos (Figs. 5, 7) are located on the west side of the southern peristyle. In the House of the Rape of Helen (Figs. 5, 10) the most lavish andrones are on the northern side of the peristyle, while some smaller ones are found on the east side: Makaronas-Giouri (1989). The *andron* in the house by the *Kanali* is also located on the north part of the house: M. Lilibake-Akamate, p.455.

17. M. Andronikos, Vergina, (Athens 1988) 42-6.

18. Olynthus VIII, 177.

19. The anteroom in house A vi 6 is 0.70 m. narrower than the *andron*, while the one in house A vi 4 is 1.60 m. narrower. The anteroom in the Villa of Good Fortune, however, is about 0.45 m. wider.

20. Olynthus VIII, table of *andrones*, pp.184-5.

21. The anteroom is a large rectangle measuring 15.45 x 10.45 m, while the *andron* is also rectangular measuring 12.01 x 10.48 m.

22. The *andron* is 8.70 m square and the anteroom is a large rectangular room measuring approximately 9.65 x 8.70 m.

23. Makaronas & Giouri, p.152. This room was found destroyed, but is suggested that it may have been another *andron*. For a list of other three-room suites found in Macedonia, see V. Heermann, Studien zur Makedonischen Palastarchitektur (Nürnberg 1980) 353ff and cat. pp.526-7.

24. M. Andronikos, "Vergina, The Prehistoric Necropolis and the Hellenistic Palace" Studies in Mediterranean Archaeology, v. XIII. (Lund, 1964) 7. Vera Heermann, op. cit. (above n. 23), is of the opinion that the three large *andrones* (M1-

M3 Fig. 11) on the west side of the peristyle also form a three-room suite: see cat. K 2, p. 526, plan X.

25. K. Reber, "Zur architektonischen Gestaltung der *Andrones* in den Häusern von Eretria," AntK 32 (1989) 6.
26. Hippolochus, ap. Ath. IV 130a.
27. Olynthus VIII, 173.
28. Olynthus VIII, Record of Olynthian *Androns* (nos 6, 13, 20 & 27.) p. 184-185.
29. Bergquist, 44-5. These two types of *andrones* are not exclusive to the private *andron* but apply to the civic and ritual dining-rooms as well. But whereas in domestic architecture our earliest known examples date to the end of the 5th century B.C., in public architecture the seven and eleven-couch rooms were used as far back as the archaic period. Bergquist, in her study, is using the average wall length of the standard type eleven-couch room, 6.50 m., as a point of departure to answer the peculiarities that the irregular size rooms present us with: ibid., 37-64.
30. Presumably they were used to accommodate different numbers of people, on different occasions.
31. Bergquist, 53. The Macedonian kings became notorious for their extravagance and luxury. Alexander the Great is said to have staged a symposium, on two different occasions, in a pavilion large enough to hold one hundred couches (D.S. XVII 16.4; Ath. XII, 538 b-c). Later on, Ptolemy Philopator constructed a floating pavilion which contained a number of very elaborate dining rooms: (Ath. V, 205 b).
32. As mentioned above, most of the Olynthian *andrones* are square. The five rectangular rooms are in house A vi 1,c, in house A vi 5,a, which has the largest *andron* at Olynthus, in house B i 5,e, in E.S.H. 1,b and in the Villa of Good Fortune: Olynthus VIII, Table, p. 184.
33. Bergquist, 45, claims that broad-rooms appear more often in later periods, whereas in earlier times long-rooms are the common type.
34. J.-M. Dentzer, Le Motif du Banquet Couché dans le Proche-Orient et le Monde Grec du VII au IV Siècle Avant J.-C. (Rome 1982) 429.
35. The earliest use of the word appears in Alcman, before the end of the seventh century (fr. 19 Page). Moreover, reclining scenes appear on vases as early as the end of the seventh century B.C. For a detailed discussion see J. Boardman, "Symposion

Furniture," in O. Murray ed., Sympotica, (Oxford 1990) 122-31.

36. There is no reference in the Homeric epics to the heroes reclining on couches during a banquet: Il. IX, 199ff, 221; XXIV 126, 515. Od. III, 32, 336; VII 169.

37. Plut. (Mor., Table Talk I, 619, 3) tells us that, among the Greeks, the uppermost place is the place of honour. In Plato's Symposium, Phaedrus has the topmost place in the room (177 d), whereas Agathon the host, is reclining in the lowest place (175 c).

38. Goldstein, 303.

39. The earliest use of the words appear in Xenophon (Symp. ii, 18; Oec. viii, 12-13). Also Athenaeus (II, 47 e-f), quotes Phrynichus, an Athenian Old Comedy poet whose first play was performed in 434 or in 429 B.C., referring to a seven-couched and a nine-couched *oikos*.

40. For a discussion on this see E.S. McCartney, "The Couch as a Unit of Measurement," Classical Philology 29 (1934) 30-5. Also R.A. Tomlinson, "Ancient Macedonian Symposia," Ancient Macedonia (Thessaloniki 1970) 309.

41. See Goldstein, 305-6.

42. Eur. (Ion 1169-1170).

43. See Xen. (Symp. 2.1); Plato Com., (Lakones, ap. Ath. 15.665b). Athenaeus' (I.12, a-b) comment that leaving the tables in the room throughout the banquet was a common practice, even in his days, among foreign people, clearly implies that this was not so among the Greeks.

44. In the use of this terminology, I follow Bergquist, 37, to designate the dining rooms connected to sanctuaries.

45. Goldstein.

46. Ibid., 299-305.

47. G.M.A Richter, The Furniture of the Greeks Etruscans and Romans (London 1966) 53. She states that the frame and legs of couches were often made out of bronze or iron, but wood was the most common material used.

48. Goldstein, 300.

49. Tomlinson, op. cit. (above n. 40) 309.

50. Ducrey-Metzger (1979)a, 6.
51. Bergquist, 39.
52. Olynthus VIII, 173
53. See above n. 31.
54. E.g. a red-figure kylix by the Brygos painter: British Museum e. 68. ARV 371, 24. For a bronze couch-shoe that was found at Delos, see W. Déonna, Exploration Archéologique de Délos, v. XVIII: Le Mobilier Délien (Paris 1938) 3.
55. Goldstein, 302.
56. Olynthus VIII, 174; H.A. Thompson, Hesperia 35 (1966) 52; Andronikos, op. cit. (above n. 17) 42
57. This deduction is based on the reconstruction provide by Andronikos, op. cit. (above n. 17 and n. 24). In Heermann's reconstruction, the doorway of the large *andrones* (M1 and M3) on the west side of the courtyard, is centred on the wall which opens on to their common anteroom (M2): op. cit. (above n. 23).
58. Olynthus VIII, 178.
59. Tsakirgis consistently uses the term *oecus maior* to describe the Morgantina *oeci* regardless of their size: Tsakirgis (1989); (1990); (1984) 387-89 & n. 66.
60. Ibid. In Morgantina, this is observed in Room 12 of the House of the Arched Cistern (Fig. 16). It is also observed in one occasion at Olynthus, House A v 5 (see above n.11).
61. Tsakirgis (1984) 388.
62. Room 4 of the House of the Official (Fig. 17) has a wide off-centred doorway on the basis of which the room was identified as a dining room. There is no evidence, however, of any floor decoration: Tsakirgis (1984), 215.
63. W. Hoepfner and E.-L. Schwandner, Haus und Stadt im klassischen Griechenland (Munich 1986) 178-9. The Priene *andrones* are known to be smallest of all and they barely measure 9m². It is also suggested that since the room could only hold three couches, they were of different lengths in order to make the best use of all the available space: Ibid., fig. 180.
64. Delos VIII.1, 171.

65. Delos VIII.1, 172.
66. Delos VIII.1, 172. The *oeci maiores* in the House of Dionysos and the House of the Dolphins have three doors, while the ones in the House of the Trident, the House of Inopos and the House on the Hill have one door and two windows. In addition to these openings, the *oecus* in the House on the Hill has a large window in its eastern wall, opposite the portico.
67. Delos VIII.1, 173.
68. See below, p.46 and 66.
69. Tsakirgis (1984) 389.
70. Delos VIII.1, 171.
71. K.M.D. Dunbabin, "Triclinium and Stibadium," in W.J. Slater ed., Dining in a Classical Context (Ann Arbor 1991) 122; Delos I, 174.
72. See below, p.68-70.
73. Olynthus VIII, 176.
74. Ibid., 57.
75. Olynthus VIII, 57-8; 176; 296-7. Although the upper part of the wall is not preserved, Robinson considered it likely that the whole wall resembles that of a contemporary tomb that was found near by, on the West Ridge. The wall decoration of the tomb is divided in five zones. The lower two zones resemble closely those of the Villa of Good Fortune. But the third zone, a narrow band 0.14 m, which separated the orthostats from the main wall panel, is absent from all the Olynthian houses: Olynthus VIII, 297. Also V. Bruno, "Antecedents of the Pompeian First Style," AJA 73 (1969) 312-13.
76. Bruno, op. cit. (above n. 75) 317.
77. Ducrey-Metzger (1979)a, 6.
78. Ducrey-Metzger (1979)a, 6, 14-15, pl. 5.1.
79. Tsakirgis (1984) 322ff.
80. Ibid., 323-25.

81. Delos VIII.2, 357-386, figs. 233, 234. The figural decorations consisted of small scale paintings that decorated the string course.
82. Ibid.,386-7.
83. Olynthus VIII, 290.
84. Tsakirgis (1984) 388.
85. Delos XXIX, 3.
86. Delos XXIX, 121-322.

CHAPTER II

THE ORIGIN AND TECHNIQUE OF THE CLASSICAL AND HELLENISTIC DINING-ROOM MOSAICS

I. ORIGIN

The practice of decorating a floor surface by setting pebbles in clay is a custom that can be traced to Bronze Age Greece and the Mycenaean settlement of Tiryns. A late Helladic (LH III A) fragment found within the citadel of Tiryns, is the earliest known example where a conscious attempt was made to produce a very simple, yet decorative pattern.¹ This fragment, however, is unique and since there are no other known contemporary or post-Mycenaean examples, either in Greece or elsewhere in the ancient world, we cannot be sure if this method of floor covering was popular or commonplace in the ensuing centuries. For the next known decorative pebble floors are traced to the end of the eighth century B.C. in the city of Gordion in Asia Minor.²

The best known of the Gordion mosaics decorates the floor of a large house, and is adorned with several small individual motifs: swastikas, lozenges, triangles and key patterns are scattered throughout the mosaic without conforming to an overall pattern. This design is clearly an early stage in the development of mosaic decoration, where the mosaicist, following the examples of other artists in other art mediums, is attempting to introduce small geometric motifs into the

pavements.³ This tradition continues in Gordion through the next two centuries to the end of the fifth century.

Chronologically this coincides with the earliest known decorated pavements found on the Greek mainland, at the city of Corinth,⁴ in southern Greece, and at the northern Greek city of Olynthus. These pavements, however, compared to the ones at Gordion, display a great degree of sophistication. By the first quarter of the fourth century B.C. they have already acquired the form of a unified composition, consisting of geometric, vegetal, animal and human figures. But judging from the technical and compositional skill that they display, we can be fairly certain that earlier examples existed. The question, however, remains whether these were a purely Greek development, or whether they were the product of a long evolution of the mosaics of Asia Minor. Scholars' opinions are divided. Robertson⁵ thinks it possible that this method of decoration was either passed on to northern Greece from Asia Minor or that it co-existed in both areas. Dunbabin⁶ and Bruneau⁷ on the other hand believe that the Olynthus pavements were the product of a purely Greek development and should not be related to the mosaics of Phrygia. Salzmänn, who has collected all the known fragments of early pebble floors, claims that, although the early examples are lacking any ornamental elements, they, nevertheless, point to a continuation of the technical form of pebble mosaic in Greece from the Geometric period to the Classical period.⁸

Unfortunately existing literary sources do not shed any light on the question

either, since the oldest clear reference to a mosaic is made in the Zenon Papyrus which dates to the second third of the third century B.C.⁹ Therefore, for the time being, all attempts that have been made in an effort to answer the question of the provenance of the decorated mosaic pavements, will have to remain conjectural.

II. TECHNIQUE

Greek mosaics are generally divided into two large distinct groups: pebble mosaics and tessellated mosaics. Of these, the first group is made of natural pebbles which are not cut or shaped in any way (Fig. 25,a). The second group is made of stone, marble, terracotta and occasionally glass pieces that are cut and shaped into roughly square cubes of varying size that are commonly referred to as tesserae (Fig. 25, b).¹⁰

Within these two large groups, however, several other sub-groups have been identified.¹¹ These are often found in the Hellenistic period and they are composed either of stone or marble chips, or of partly cut natural pebbles, or of a mixture of natural pebbles, tesserae and chips.

Regardless of the type of material used or how it was used, mosaicists followed basically the same construction method in laying mosaic pavements: a substructure consisting of several layers of packed earth mixed with rocks helped to stabilize the area under the pavement and to prevent it from cracking. This in turn

supported two layers of mortar, usually varying in thickness from 2-4 cm. The final top layer, into which the pebbles were set, was about 1 cm thick.

Vitruvius (De Arch. 7,1.3) claims that a well made floor should be made as follows: a layer of stones (*statumen*), not less than a hand-fist in size, should be followed by a mixture of rubble and lime (*rudus*), packed down to a thickness of not less than nine inches, followed by six inches of finer lime mixed with pottery (*nucleus*). On top of this the mosaic was to be laid in a way so that it was level.

This technique was not an invention of Vitruvius' time but it can be traced, in various degrees, to much earlier times, to the houses of Olynthus,¹² to the late fourth century mosaics of Pella¹³ and to a late Hellenistic mosaic at Delos.¹⁴

The small pebbles or *tesserae* that were used for the mosaics were set close together into the top fine mortar layer to form a pre-determined pattern. Robertson compares the procedure of creating a decorated pavement to that of fresco painting, where the artist made first an outline on the coarse stucco layer and then laid only small sections at a time of the finer top layer.¹⁵ It is not known, however, how many men were involved in the production of a pavement.

The practice of employing two different men for the design and production of the same artistic creation is well attested in the production of decorated pottery, where often the artist and the potter signed their names. It is therefore highly probable that the same practice may have applied to decorative pavements as well. Unfortunately there are no known signed mosaics from the Classical period. If such

pavements existed at this time, they have not survived. The mosaicists of the Hellenistic period, however, appear to have been more eager to reveal their identity, as several signed pavements from this period reveal.¹⁶ In this corpus of mosaics, the only example is the "Stag Hunt" mosaic from Pella (1.b,i Fig. 108) where the artist's signature "ΓΝΩΣΙΣ ΕΠΟΗΣΕΝ", is clearly displayed at the top right-hand corner of the pavement.

But regardless of the number of men that it took to create a decorated pavement, the result of this method of construction was that it not only allowed the creation of a floor surface pleasing to look at, but it also created a surface that was highly serviceable. The dining-room floor had to be swept and, where possible, washed frequently. Before the symposium¹⁷ could begin, all traces of the main meal (τὸ δεῖπνον) that preceded it had to be removed, just as the unpleasant results of excessive drinking had to be washed away at the end of the symposium. An earth packed floor would have made this almost impossible. But a mosaic pavement, when properly laid, sealed off the floor surface and allowed the frequent use of water.

From the point of view of decoration, the dining-room mosaics resemble richly decorated carpets. Both Robinson¹⁸ and Bruneau¹⁹ are of the opinion that mosaics ultimately substituted for carpets that initially decorated the floors of these luxurious rooms, and that their ornamental patterns echo carpet designs. Bruneau's belief in the close connection between the two is also demonstrated by the fact that throughout his catalogue, when referring to the central panel, he has adopted the

term of "tapis central".²⁰ Salzmann, on the other hand, in his catalogue of the pebble mosaics,²¹ states that there are no grounds for the belief that the development of the pebble mosaics was in any way influenced by tapestries or carpets. Instead, he points to their clear relationship with large scale painting.

Clearly then, scholars' opinions are divided on this issue, but it is indeed probable that both suggestions may be true to some extent. Those who support the theory that the mosaics were influenced by carpets compare them to the surviving fragments of Greek textiles from southern Russia, several of which date to the fifth century B.C.²² Moreover, even compared with modern oriental rugs, these mosaics continue to present a very strong similarity in ornamental designs. It would therefore be unreasonable to preclude any theory that supports this connection. Salzmann's suggestion on the other hand, is also highly probable, for although no large-scale panel paintings from the Classical and Hellenistic periods have survived, several wall paintings decorating Macedonian tombs did survive and they provide us with conclusive evidence of their existence.²³ Moreover their existence is attested by ancient writers. Pausanias (1.20.3) lists a number of pictures with Dionysiac scenes decorating the temple of Dionysos at Athens, while Pliny (HN XXI 4; XXXV 125) describes the innovative and intricate floral designs of Pausias of Sikyon that may have been adopted by the mosaicists of Sikyon and spread to Macedonia and other parts of the Greek world. Zeuxis and Apelles of Colophon, the court painters of Archelaos of Macedon and Alexander the Great respectively, are credited with the

decoration of the Macedonian palaces with wall paintings. Lucian (Zeuxis 3) and Pliny (HN XXXV 62) describe Zeuxis' stay at the court of King Archelaos and his famous painting of a centaur family.

It is reasonable therefore to assume that the decoration of the mosaics was influenced both by textiles and by large scale painting. And indeed it stands to reason that all mediums of art that aimed at the creation of a pictorial scene of some sort, such as textiles, pottery and painting, would have influenced one another at different periods.

III. TYPES OF PAVEMENTS

A. Pebble Mosaics

Pebble mosaics are made of smooth natural pebbles of different sizes that were found lying along the river beds or along the seashore (Fig. 25,a).

The majority of the pavements are decorated with geometric, vegetal or figural motifs that are fashioned out of white or off-white pebbles and are set against a black background. This basic way of rendering form is strictly two dimensional and, although it becomes more refined through time, its basic applications remain the same until the last quarter of the fourth century B.C.

At that point the mosaicists become more innovative and introduce new

elements into their mosaic productions, which otherwise had maintained the same basic technique. They start to use a wider range of coloured pebbles and, occasionally, strips of terracotta and lead to emphasize and accentuate the human form. The result of this is the creation of an almost polychromatic and almost three-dimensional decorated pavement.

Some mosaics from Corinth and those from the north hill of Olynthus, are the earliest examples of decorated pavements in Greece. The Corinthian pavements decorate rooms other than dining-rooms and therefore they are not relevant to the present discussion. Most of the Olynthus mosaics, however, are located in the *andrones*²⁴ and are made of smooth natural pebbles that have an average length of about 0.06 m. Of the ten mosaics that are connected to the *andron* only three, the one in House A vi 3 (3,i Fig. 86) and those in the *andron* and anteroom of the Villa of Good Fortune (9,i Fig. 92; 9,iii Fig. 93), have human figures as part of their decoration. The rest of these pavements and the other Olynthian *andron* mosaics consist mainly of vegetal and geometric motifs and, occasionally, of animal figures as well.

In almost all these pavements both the human and animal forms, as well as the vegetal and geometric motifs, are rendered two-dimensionally in white pebbles that are set against a black background.²⁵ Occasionally the artist uses green, yellow and dark red pebbles to accent a specific element, for instance in the harness of the panthers that pull the chariot of Dionysos in the Villa of Good Fortune (9,i Fig.

92). This, however, is a rare occurrence.

The white on black rendering of the Olynthus mosaics remained popular for a long time and was widely adopted by the mosaicists of Eretria, Sikyon, Vergina and Rhodos. All the pavements that decorate the *andrones* in these sites display the same light-on-dark effect, but only two, the mosaic of the small *andron* in the House of the Mosaics at Eretria (1.b,i Fig. 58) and one of the Sikyon mosaics (2,i), are decorated with two-dimensional motifs that closely resemble those of the Olynthian pavements. The rest of the pavements are far more elaborate, and display the same innovations that are observed in the pottery of this period. The floral motifs become more complex and realistic, while the human and animal forms acquire more volume and start to move away from the strict two-dimensionality of the earlier pavements.

In order to achieve this, the artists began to experiment with colour and other types of materials, which led to the creation of highly sophisticated pavements by the end of the fourth century. The early Hellenistic mosaics of Pella are the best surviving examples of this sophistication. The creators of these elaborate pavements maintained the light-on-dark principle that dominated the earlier mosaics, but at the same time they used a large variety of coloured natural pebbles that were carefully graded according to colour and size. Small pebbles packed close together were used not only to render details but also to produce a *chiaroscuro* effect, which in turn gave an impression of volume and depth. In addition, strips of baked clay and lead were often used to render detail and to outline important parts of the figures. This

technique is most prominent in the "Lion Hunt" mosaic (1.b,i Fig. 100) and in the mosaic depicting Dionysos riding on a panther (1.a,i Fig. 95). Outside Pella, strips of lead were also employed in the mosaic that decorates the *andron* at Rhodes (1,i Fig. 115). This pavement dates to the first third of the third century B.C. and, although it is difficult to determine precisely the number of years that separate the pavements from the two cities, it appears that the Pella mosaics predate the Rhodes pavement by at least twenty-five years. Therefore, this chronological separation, in addition to the their geographical one, points to a wide practice of this type of pebble technique within the Greek world. The production of pebble mosaics in fact continued until the late Hellenistic period and co-existed with other known techniques.²⁶

B. Tessellated Mosaics

The technical innovations and sophistication of the Pella mosaics provide us with a clear indication that by the end of the fourth century, the mosaic artists had reached a great level of expertise and they were both capable and eager to produce with bits of stone the type of representations that the contemporary fresco artists were producing with paint. Their efforts to do so, however, were hindered by the fact that natural pebbles, on account of their shape, could not be joined together in such a way as to produce a perfectly smooth surface.²⁷ This may have precipitated the

practice of cutting natural stones, marble, baked clay and occasionally even glass, and shaping them into roughly square cubes of different sizes. These cubes are referred to as tesserae and, depending on their size, the type of pavement they form is referred to as *opus tessellatum* or "*opus vermiculatum*" (Fig. 25,b).²⁸

The transition from pebble to tessellated mosaics was gradual and it may have happened independently in the various centres of the Hellenistic world.²⁹ This is supported by the wide geographical distribution of the early regular tessellated mosaics that decorate banquet rooms; the earliest known examples come from the post-third century houses of Morgantina, Delos and Samos. These pavements, dating from the mid second or early first century B.C., are more or less contemporary and are constructed in a very similar way. For the most part they are made of *opus tessellatum* using various sizes of regular tesserae. In the Samos and Delos panels, however, the mosaicists created a contrast within the same pavement by using *opus vermiculatum*. Likewise, lead strips were used in the Samos pavement (1,i Figs. 116-17), in the mosaic that decorates the *oecus maior* of the Pappalardo House at Morgantina (4,i), and in most Delos pavements of this corpus.³⁰ The lead strips used in these mosaics, however, unlike those found in the Pella and Rhodos pavements where their purpose was to outline specific important elements of the figural and animal motifs, are simply used as guides for the geometric patterns and the monochromatic bands.³¹

The tessellation technique advanced a great deal and became very refined

as time went on. But the Morgantina, Delos and Samos pavements are very important because they signify the early beginnings of tessellated pavements.

C. Irregular and Mixed Pavements

Several of the pavements decorating Hellenistic banquet rooms cannot be properly referred to as tessellated mosaics on account of the irregularities and mixture of techniques that they display. As a result it is important that these pavements and their individual techniques be addressed separately.

The best known irregular pavements are made out of marble or, occasionally, terracotta chips of different lengths that are set into a layer of cement (Fig. 25,d). The earliest examples of these chip mosaics are traced to the north hill of Olynthus, where Robinson has identified several such pavements found in different degrees of preservation. The two best preserved chip pavements decorate the central floor area of *andrones*: the *andron* of House A 5 (2,i Fig. 85) and the *andron* of the House of Many Colours (10,i).³² Floors of similar type are found in the early Hellenistic period decorating three large *andrones* (M₁, M₂ and M₃) of the palace of Vergina (1.b,i). In both the Olynthian and the Vergina *andrones* the chip pavements decorate the entire central floor area, and contrast with the surface of the trottoir that surrounds them: at Olynthus the trottoir is plain cement, whereas at Vergina it is decorated with a plain pebble mosaic.

The chip technique was still in use at the end of the Hellenistic period, as the banquet room mosaics of the luxurious houses of Delos indicate. In most of the Delian pavements, however, the use of marble chips is restricted to the paving of the edging bands. The only notable exception is the Tritoness mosaic in the House of the Comedian (1.a,i) where most of the surface of the pavement is made of white marble chips. This white expanse is then interrupted by a number of bands and two central panels that are made of regular and irregular tesserae as well as terracotta chips.³³ The different type and size of chips used from one band to the other succeed in creating a great contrast among the different decorative elements (Fig. 25,c).

The chip technique was a cheap and practical alternative to both pebble and tessellated pavements and for this reason it co-existed with both techniques.³⁴ It is frequently found within the same house as more elaborate pavements, decorating the floor surfaces of less important rooms. Moreover, its irregular appearance was exploited by the mosaicists of the late Hellenistic period who often used it to create a contrast or to accent the fine tessellated segments of a pavement.

Beyond the chip technique, Hellenistic mosaicists experimented with other different methods of creating attractive floor surfaces. In the House of the Greek Mosaics at Athens (1,i Fig. 27), the natural pebbles are cut and set into the mortar with their cut surface exposed. At Morgantina, the experimentation with different shapes of materials is most obvious in the third century B.C. pavements that decorate the *oeci* in the House of Ganymede (1.a,i Fig. 71; 1.b,i Fig. 73; 1.c,i Fig. 75). The

mosaics of the three banquet rooms in this house display an interesting mixture of white chips, regular and irregular shaped tesserae³⁵ as well as some specially shaped pieces.³⁶ Some of these were used to render anatomical details and to emphasize a specific element. Sometimes, however, specially shaped long thin strips, made of white stone or baked clay and varying in length from 15-69 mm, are used to form the sides of geometric patterns, such as a meander, or to create division lines between decorative bands. These long strips, often referred to as laminations,³⁷ are also found in one of the dining-rooms (Room 14 Fig. 78) in the House of the Official, which dates to the same period as the House of Ganymede.

All these irregular and mixed pavements are generally thought to present an intermediate stage of development between the pebble and tessellated mosaics. The general deduction made by most scholars is that the pebble mosaics are undisputed ancestors of the tessellated mosaics and that the irregular pavements represent a stage of experimentation and evolution between the two. Dunbabin, however, has convincingly argued that "the irregular and mixed mosaics do not form a homogeneous group and cannot be fitted neatly into a schematic account of the evolution of Greek mosaics".³⁸ Moreover, in view of the early origins of the chip pavements, she is presenting the hypothesis that we may in fact view the chip pavements and not the pebble mosaics as the ancestors of the tessellated mosaics. Unfortunately, however, as attractive as this hypothesis may be, at the present time it cannot be supported by evidence and must remain conjectural.³⁹

D. *Opus Signinum* Pavements

In addition to *opus tessellatum* another less refined and coarser looking technique was employed in some regions to pave the floor surface of Hellenistic dining-rooms. This is commonly known as *opus signinum*, and consists of crushed terracotta that is mixed into the mortar. Often tesserae are also inserted into the pavement either in random order or forming a pattern (Fig. 25,e-f).⁴⁰

This technique is characteristically western and was very popular in Italy and Sicily, where it is thought to have been imported from North Africa.⁴¹ It was particularly popular at Morgantina, in central Sicily, where Tsakirgis has identified eighty-one *signinum* pavements in the Hellenistic houses of this city.⁴² In two of these pavements (2.a,i; 6,i) the field is paved in *opus signinum* and is decorated with a lattice of white tesserae. In a third pavement (5,i) undecorated *opus signinum* covers only the edging band, which is placed between two tessellated decorative borders.

NOTES

1. Multi-coloured pebbles, laid in parallel rows are intersected by rows of pebbles at right angles. Salzmänn notes a few earlier examples in the Mediterranean area where pebbles were used to reinforce floors and walk-ways. These, however, were simple pebble strewn floors with no decorative function: Salzmänn, 5.
2. Salzmänn, however, suggests that pebble mosaics that were found in Syria (Cat. 15 and 127) were somewhat earlier than those of Gordion and they clearly prove that the art of mosaic had spread through Asia Minor during the eighth century B.C.: Salzmänn, 6-7.
3. Our best examples come from the pottery of the Geometric period. At that time the artists started to experiment with new patterns that are very much like those found in the Gordion mosaic. Unlike the mosaic, however, the pottery artists arranged their designs in an orderly and repetitive way.
4. Salzmänn, cat. 63, 64, 65.
5. Robertson (1965) 83-4.
6. Dunbabin (1978) 1.
7. Bruneau (1987) 36-9.
8. Salzmänn, 7.
9. C.C. Edgar, Zenon Papyri IV (1931) 103f.
10. Occasionally terracotta tiles are also used to pave dining-room floors. This type of pavement, however, is strictly utilitarian, since its sole purpose is to create a surface that can be easily washed. For an example of this type of pavement see AR (1990-91) p. 25.
11. Dunbabin (1979).
12. Olynthus II, 80.

13. Touratsoglou, ArchDelt 30 (1975) 165-184.
14. Bruneau-Siebert, 267, 272, fig. 9.
15. Robertson (1965) 72.
16. Robertson (1965) 88.
17. In modern scholarship the word symposium is often used generically to describe the banquet. In its strict sense, however, the word symposium denotes the time after the main meal when men drink together.
18. Olynthus XII, 337-8.
19. Delos XXIX, 37ff.
20. In this Bruneau had adopted the terminology established by R. Ginouvès and his team at l' Université de Paris-X (Nanterre): Delos XXIX, 7. Also R. Ginouvès, "La Mosaique a Délos," RA (1977) 100-2.
21. Salzman, 55-58.
22. Olynthus XIX, 337-8.
23. Robertson (1975) 565-71. Also see S.G. Miller, "Macedonian Tombs: Their Architecture and Architectural Decoration," Studies in the History of Art 10 (1982) 153-171.
24. See table in Olynthus VIII, 290.
25. The only notable exception is the mosaic in the *andron* of the House of the Comedian where the colour scheme is reversed. The same colour scheme is used in the decorated pavements of Room e and f in the Villa of Good Fortune. These rooms, however, are not *andrones*; Salzman, cat. 89, 90.
26. Dunbabin (1979) 276.
27. Bruneau (1987) 64-5.
28. The use of this terminology dates to the early years of this century and despite the fact that there is no literary evidence for the term *opus vermiculatum* the term is widely used by all scholars to denote mosaics whose tesserae are maximum 4mm square; Delos XXIX, 32. For a list of the different categories of mosaic techniques see Delos XXIX, 13-4 and Dunbabin (1979) 267.

29. Dunbabin (1978) 2.
30. Delos (4,i); (8.a, i); (8.b,i); (8.c,i); (3,i); (6,i).
31. V. Giannouli and A.-M. Guimier-Sorbets, BCH 112 (1988) 566-7; Tsakirgis (1989) 405-6.
32. Olynthus II, 56-7, pl. I, figs, 159-61; 102, fig. 239; Olynthus XII, 193, pls. 158-65; Olynthus V, 1, n. 4.
33. Delos XXIX, cat.75, 174-8. For a detailed discussion on the materials and technique used, see Dunbabin (1979) 274.
34. Dunbabin (1979) 268-9.
35. Regular tesserae are roughly square, whereas the irregular ones are predominantly rectangular: Dunbabin (1979) 270.
36. Several specially shaped pieces can be seen in the Ganymede mosaic which decorates the central floor area of Room 14. For a list of these see K. Phillips, ArtB 42 (1960) 245, n. 5, and Dunbabin (1979) 273.
37. In the use of this term, I follow Tsakirgis (1984) and (1989).
38. Dunbabin (1979) 276.
39. Dunbabin (1979) 277.
40. R. Ginouvès and R. Martin, Dictionnaire Méthodologique de l' Architecture Grecque et Romaine (Paris 1985) 150.
41. Tsakirgis (1990) 425.
42. Tsakirgis (1990) 425-43.

CHAPTER III

THE COMPOSITION AND ORIENTATION OF THE MOSAICS

The overall composition of Classical and Hellenistic dining-room mosaics revolves around the central area of the pavement, which almost always corresponds to the centre of the room. This central area is decorated with a mosaic, which may be referred to as "the carpet". The decorative scheme of the central carpet consists of two, and occasionally three, separate components: decorative borders, a central field and individual panels.¹

In most pavements, a series of borders of various widths and decorative motifs surrounds a central field: this is sometimes left plain, but most of the time it is elaborately decorated. Occasionally, however, the carpet forms a monochromatic field decorated with small individual panels, which are framed with separate borders. For the decoration of the different components, a wide range of geometric, floral and figural motifs is used. Of these the geometric patterns are by far the most common, but often floral motifs and animal or human figures are incorporated into pavements, creating a more complex decorative pattern.

In addition to the mosaic pavement decorating the central floor area, two other decorated pavements can often be identified in connection with dining-rooms: the entrance mosaic, which is located between the door and the central floor area,

and the mosaic pavement of the anteroom. All three of these pavements, although they often share the same decorative motifs, are always individual compositions consisting of different elements.

I. CENTRAL CARPET

A. Composition of Classical and Early Hellenistic Pavements

The Classical and early Hellenistic *andron* is easily identified by its location within the house and by its distinct architectural features: the trottoir, the off-centred doorway, and the anteroom that often precedes it. Of these, the trottoir is not only its most distinguishable feature, but it is also the most important one because it serves several purposes: it sets the room apart from the other rooms in the house, it protects the couches from the frequent washing of the floor, and it clearly defines the central floor area whose surface is usually decorated with a mosaic pavement.

All the decorative mosaic pavements of the Classical and early Hellenistic private dining-rooms are centred within the large architectural setting of the room that they decorate. Their decorative scheme and composition, however, vary considerably from one pavement to the other. Within the present corpus of mosaics several types of composition have been identified. Of these the most common type found in the dining-rooms of this period, is the square or near square field. However,

these pavements can be further divided into:

- (i) square fields that enclose a circle.
- (ii) square fields decorated with an overall floral motif.
- (iii) square fields with pictorial scenes.

In addition to the square mosaic pavements, rectangular mosaics are occasionally found as well. Compared with the square ones, however, their occurrence is rare during this period.

1. *Square Fields*

(i) *Square fields that enclose a circle*

The circle within a square pattern was greatly favoured by the mosaicists who decorated the Classical and early Hellenistic dining-rooms. The modest square shape of the early *andrones* was especially suitable to this type of composition, which as a result became the most common scheme in the decoration of their central mosaic. Seven out of the nine Olynthian *andrones* have a circle within a square, and the same applies to pavements found at Vergina (1.a,i Fig. 123), Sikyon (2,i Fig. 119), Eretria (1.b,i Fig. 58; 2,i Fig. 60; 3,i Fig. 61), Maroneia (1,i Fig. 67), Megara (1,i Fig. 69) and Klazomenai (1,i Figs. 64-5). With the exception of the last five, all the other mosaics date to the Classical period. The last five pavements, however, are a

little later: the Maroneia and the Megara mosaics date to the mid third century, while the Klazomenai and two of the Eretria mosaics (2,i; 3,i) date to the end of the third-beginning of the second century B.C. These five pavements are the only known mosaics with this type of composition found in dining-rooms of the third century B.C.² Moreover, the Klazomenai and the two Eretria pavements chronologically belong with the later Hellenistic mosaics, but from the composition point of view, they belong with the Classical and early Hellenistic mosaics. They are all square and they decorate dining-rooms whose function is made clear by the presence of a trottoir. The circle within the square type of composition can be further subdivided into smaller groups of pavements that share additional characteristics in their composition.

Several pavements consist of a central carpet which is framed by one, two or more decorative bands, the outermost of which borders onto the trottoir. These bands are square or near square and enclose a circle, which often is also framed by one or more circular bands. The arrangement of the different decorative components of these pavements is such that the less important and more commonplace motifs are usually placed at the outer borders, and as the decor moves toward the centre, they become more elaborate. This method of composition clearly draws attention to the centre of the carpet, which usually is the most elaborate section of the pavement, and consequently to the centre of the room as well.

Four pavements with this type of composition have been identified in the

andrones of this period: three at Olynthus (3,i Fig. 86; 4,i Fig. 84; 5,i Fig. 87) and one at Vergina (1.a,i Fig. 123). Two of the Olynthian mosaics (4,i; 5,i) are fairly simple and similar in size and composition.³ In both pavements a double meander surrounds the square, which encloses a circle framed by a border of wave pattern. The centre of the circle in one pavement (4,i) is decorated with a sun-like pattern with sixteen rays, while in the other (5,i) it is decorated with a four spoked wheel. Both motifs, compared with the other two mosaics with the same type of composition (Olynthus 3,i and Vergina 1.a,i), are rather simple. But despite their simplicity, they succeed in creating a central focal point in the pavement.

This type of composition, however, is best exemplified in the Bellerophon mosaic from Olynthus (3,i) and in the mosaic decorating Room E at the Palace of Vergina (1.a,i). At Olynthus a central medallion, adorned with a representation of Bellerophon killing Chimaera, is framed with a circular border decorated with a scroll motif. The entire circle is then surrounded by a double meander followed by a wave border, while the four corners between the circle and the square are decorated with palmettes. In the Vergina pavement the emphasis in the decorative borders is shifted from the perimeter of the square to the perimeter of the circle within, which is framed by a meander and a wave band. In the centre of the circle there is a large rosette from which sprout elaborate and delicate floral motifs at regular intervals, while the corners between the circle and the square are decorated with female figures whose lower body changes into a scroll.

The decorative patterns of both pavements were clearly carefully chosen and are well suited to the decoration of the circular space. For they are successfully combined to create an overall aesthetically pleasing composition, while at the same time they establish a focal point around the geometric centre of the pavement.

Some variations, however, do occur in this compositional schema. One of these can be observed in a pavement from Olynthus (7,i Fig. 89) and in the pavement decorating the small *andron* of the House of the Mosaics at Eretria (1.b,i Fig. 58). These two pavements, like the ones discussed previously, are decorated with a series of ornate borders that surround the square. In the Olynthus pavement the edge of the carpet is defined by a double meander which frames a border decorated with palmettes alternating with double-bodied sphinxes. The same type of double meander frames a border in the Eretria pavement that is decorated with lions attacking horses and with mythological scenes of Arimaspians fighting with griffins. The decoration of these borders is far more elaborate than any other component of the carpet, including the central motif.⁴ This subordination of the entire decorative scheme of the carpet to the border, and the fact that, in the Eretria pavement, the mosaicist used a narrative theme which clearly aimed at telling a story, demonstrates that in these pavements the emphasis is shifted from the centre of the field to the ornamental decorative border.

The Eretria pavement (1.b,i), however, presents yet one more variation to the original schema, for the circle within the square in this mosaic consists of not

one but two concentric circles. Each circle is framed by a fillet of two rows of white pebbles and is decorated with different motifs: the outer circle is adorned with alternating palmettes and lotus flowers, while the decoration of the inner one consists of a rosette with two rows of eight petals.

A similar arrangement is found in two more pavements: one at Sikyon (2,i Fig. 119) and one at Maroneia (1,i Fig. 67). The field of the Sikyon mosaic consists of a square that encloses three concentric circles separated from one another by a plain fillet. The head of the Gorgon occupies the central circle⁵, which is surrounded by another circle decorated with a repetitive pattern of snakes. The decoration of these two circles is thematically connected, since the snake is a well known attribute of the Gorgon Medusa. Finally the outer circle is decorated with alternating palmettes and lotus flowers.

The Maroneia pavement, in addition to the two concentric circles that are contained within the square, presents a few more innovations, which may be attributed to its later date.⁶ Here the mosaicist created a very attractive black and white composition by alternating the colour of the various components and by setting them against a contrasting background. So the wave pattern in the outer border, the three dimensional bead-and-reel border, the corner palmettes, the surface of the outer circle and the decorative motif of the inner circle, are rendered primarily with white polygonal tesserae, mixed in the bead-and-reel band with red and green, and set against a black background. In contrast, the vine scroll that decorates the outer

circle, and the background surface of the inner circle, are black (Fig. 68).

In addition to the contrasting colours, there is also an interesting play of square and circular shapes throughout the pavement: the outer square contains two concentric circles, of which the inner one is decorated with a square that contains a floral motif formed by simple curved lines.

A further variation to the circle within a square composition is noted in three pavements of the Classical and early Hellenistic period: Olynthus (1,i Fig. 83; 8,i Fig. 90) and Eretria (3,i Fig. 61). In these pavements the square carpet is framed by a wave border made of black pebbles that are set against a white background. The field in these pavements is plain and contains a central medallion which is decorated with floral (Olynthus 1,i), geometric (Olynthus 8,i) and figural (Eretria 3,i) motifs. An interchange of black and white coloured motifs, similar to but far simpler than the one seen in the Maroneia pavement, allows these medallions to stand out from the surrounding monochromatic field and attract the undivided attention of the viewer.

(ii) *Square fields with an overall floral motif*

When the square does not enclose a circle, its surface is often decorated with intricate floral motifs or with representations combining animal and human forms. The number of pavements with each of these types of representations that have survived is very small, yet it adequately demonstrates the trend in compositional

patterns during the Classical and early Hellenistic period.

The floral motifs of the mosaics found at Sikyon (1,i Fig. 118) and at the Kanali House at Pella (3,i Figs. 112-13) are remarkably similar, despite the fact that chronologically they are separated by approximately half a century. The geometric centre of each pavement is decorated with an eight-leaved rosette out of which sprout stalks filled with a variety of flowers and leaves. The decorative motif of both pavements stretches over the entire surface of the pavement and is framed by a single white fillet. At first glance these floral compositions give the impression of a rather loosely arranged design that breaks away from the strict formality of the geometric patterns. Upon close observation, however, it is easy to see that there is a great unity of design, and the sprawling motifs are governed by a strict symmetry.

(iii) *Square fields with pictorial scenes*

Of the three surviving square pavements with pictorial scenes from this period, Dionysos on the panther from the House of Dionysos at Pella (1.a,i Fig. 95), the Centaur with the hare from Rhodos (1,i Fig. 115), and the Stag Hunt from the House of the Rape of Helen at Pella (2.b,i Fig. 108), the first two are decorated with mythological scenes whose iconography will be examined in the following chapter. From the point of view of composition, however, it is interesting to see that both panels consist of large human and animal figures that are isolated from the rest

of the pavement and seem to float in the middle of the mosaic. The overall position of each pavement within the space of the room that it decorates, however, is entirely different. For whereas the Centaur pavement borders onto the trottoir and covers the entire central floor area, the Dionysos mosaic occupies only a small section of the central area. In this *andron* the mosaic is placed in the centre of the room within a large field of undecorated pavement creating the impression of an *emblema*.⁷ Moreover an identical compositional schema is found in the Lion Hunt mosaic (1.c,i Fig. 100) that decorates the second *andron* of the same house. This arrangement may be attributed to the large size of these two rooms⁸ whose overall floor decoration would have been very costly.

The isolation of the figures in these mosaics and their lack of a ground surface and depth is in contrast to the third square pavement with a pictorial scene from Pella. This beautiful composition is a real-life scene depicting a stag hunt framed by an elaborate scroll-border (2.b,i). It consists of two animal and two over life-size human figures standing on some sort of a rocky ground whose ruggedness is indicated by the use of coarse pebbles. In the representations of the two previous pavements the positioning of the figures in the centre of the carpet automatically draws one's attention to it. In this multiple figured scene, however, the artist's task to create a central focal point was much more difficult. He achieved this by making the stag the focal point and having the other figures move towards it.

2. *Rectangular Fields*

Rectangular pavements are predominantly found in Hellenistic dining-rooms, but are very seldom encountered in the Classical *andrones*. Their decoration does not present the same variety of motifs as that found in the square pavements. In this corpus of mosaics floral motifs are completely absent from rectangular pavements and circular motifs almost completely disappear.

The three known rectangular pavements from this period are decorated with pictorial scenes taken either from the mythological realm or from real life activities. The earliest of these, and the only one known from the Classical period, decorates the *andron* of the Villa of Good Fortune at Olynthus (9,i Figs. 91-2). It depicts Dionysos riding on his panther-chariot, which is led by a Pan and is accompanied by an Eros. It is a lively composition in which the powerful animals and the large human figures of the central scene stand out from the subordinate human figures of the surrounding border. A thin band of ivy separates the two figural scenes, while a more elaborate palmette-border and a wave band frame the entire carpet.

The largest of the Pella *andrones* is also decorated with a myth scene depicting the Rape of Helen by Theseus (2.a,i Figs. 106-7). The mosaic is largely damaged and it is therefore difficult to get a clear understanding of the overall composition. But given the very large size of the pavement, which measures 8.40 x 2.80 m, it seems most unlikely that the artist would have tried to create a single focal

point. On the basis of the surviving section we can see that the chariot group, which occupies a prominent position in the middle of the composition, moves towards the left, but the figures of Theseus, Helen and Deianeira on the right seem to move away from the centre. This successfully conveys the sense of movement and urgency that is appropriate for an abduction scene, but at the same time it divides the centre of attention and retains the depiction of the most important part of the story on the right-hand side of the room.

The second mosaic from Pella (1.c,i Fig. 100) is an idealized depiction of a lion hunt whose composition is very similar to that of the stag hunt (2.b,i Fig. 108): two nude hunters stand on either side of a powerful looking lion, which they are about to kill. This central scene was initially surrounded by a scroll-border, similar to the one of the stag hunt, which is now destroyed. Here, however, the rectangular shape of the panel allows the figures to be placed further apart and the scene is less crowded. But as in the stag hunt, where all the action of the scene centres around the stag, here all the action centres around the powerful image of the lion in the centre.⁹

3. *Exceptions*

Most of the Classical and early Hellenistic mosaics of this corpus, regardless of the variations that their composition presents, can be fitted within the two large categories of square and rectangular pavements. There are, however, three

pavements, whose composition and unusual technique makes them exceptional: Kallipolis (1,i Fig. 63), Olynthus (6,i Fig. 88) and Athens (1,i Figs. 26-7). The Kallipolis and Olynthus pavements have no borders and their only decorative element is a medallion adorned with a floral motif. This is placed in the middle of the central floor area, which at Olynthus is covered with cement and at Kallipolis with mixed black and white pebbles. The composition of the Athens pavement, however, is very different and is unique in this corpus of mosaics. It is a rectangular pavement whose whole field contains three concentric circles that are cut by diagonals. The entire field is then framed by a plain border. What makes this mosaic so interesting is the fact that it is basically a monochromatic mosaic whose pattern is produced strictly by changing the direction in which the pebbles are laid in the mortar. The only change of colour observed is in the small inner circle which is made of yellow pebbles. Moreover the technique used is different from that of most other pavements of this period, for the white natural pebbles that form most of the mosaic are cut in half lengthwise.¹⁰ The yellow pebbles that form the inner circle, however, are cut along their short axis. This technique of cutting the natural pebbles in half belongs to the transition period from the pebble to the tessellated technique which fully coincides with the date of the mosaic.¹¹

B. Composition of Later Hellenistic Pavements

The lack of architectural elements from the Hellenistic dining-rooms¹² forces archaeologists to look for other elements that may reveal the function of the room. So, in addition to the room's size and position, they often turn to the lavish decoration of the room, and in particular to the mosaic pavements, for help.

The later Hellenistic private dining-room pavements, like those of the Classical and early Hellenistic period, are centralized compositions that resemble a carpet consisting of the same basic components, but often of different decorative schemes. In lieu of a trottoir, which is absent from almost all the later Hellenistic dining-rooms, a plain mosaic band is placed around the perimeter of the room, whose surface is level with the surface of the central carpet. Its width, however, is comparable to that of the trottoir and therefore wide enough to accommodate the different sizes of couches.¹³ Moreover, in an effort to assimilate this band even further to the trottoir of the *andrones*, the mosaicist often uses contrasting techniques to create an optical division at the point where the surface of the edging band and the surface of the carpet meet. This can be seen clearly in the third century pavements of Morgantina found in the House of Ganymede (1.a,i Fig. 71; 1.b,i Fig. 73; 1.c,i Fig. 75) and in the House of the Official (2.a,i; 2.b,i Fig. 78), as well as in the second century House of the Tuscan Capitals (5,i).¹⁴ In these pavements the edging band is made of white chips of irregular size and material, or, as in the House

of the Tuscan Capitals, of *opus signinum*. This is in contrast to the texture of the carpet, despite the fact that the three pavements from the House of Ganymede also contain some irregular chips and pieces of terracotta in their central carpet.¹⁵

The same practice is found in most of the Delos pavements included in this corpus: Room AE of the House of the Comedians (1.a,i Figs. 29-30), Room EE at the Ilôt des Bronzes (4,i Fig. 35), Room G of the House of Hermes (5,i Fig. 36), and Rooms E, G, and I of the House of the Masks (8.a,i Fig. 44; 8.b,i Fig. 49; 8.c,i Fig. 51). All these pavements have an edging band made of white marble chips. In the remaining Delos pavements, the edging band in Room D of House VI M (6,i Fig. 37) is made of small white pebbles, in Rooms Q and R of the House of the Comedian (1.b,i Fig. 31; 1.c,i Fig. 32) of irregular tesserae, and in Room AL of the Ilôt des Bijoux (7,i Fig. 40) it is made of regular tesserae.

All the irregular textured edging bands surround a carpet made of *opus tessellatum* or, as in Rooms Q and R of the House of the Comedian (1.b,i; 1.c,i), of more regular tesserae. This practice of interchanging techniques creates a great contrast between the edging band and the finer multi-coloured carpet surface. Given the frequency with which this occurs and the fact that clearly the mosaicist was capable of producing a tessellated pavement, I would agree with Dunbabin's theory that this was a deliberate attempt on the part of the mosaicist to create a contrasting surface by exploiting the various techniques.¹⁶ I would therefore be inclined to conjecture that this deliberate exploitation had two main purposes: a) to reduce the

cost of the production of the pavement by using a less refined technique, and b) to create the illusion of a trottoir and to indicate clearly the area where the couches were to be positioned. As a result when the edging band is wide enough to be equivalent to a trottoir, its existence within a room may be regarded as an indication that the room was used for dining. However, as pointed out earlier,¹⁷ it is very unlikely that this was its only function.

While the majority of the later Hellenistic dining-rooms lack a trottoir, exceptions do occur. There are five known dining-rooms with a raised platform that date to this period: one at Samos (1,i Fig. 116) and four at Delos (1.c,i Fig. 32; 5,i Fig.36; 6,i Fig. 37; 7,i Fig. 40).¹⁸ With one exception, Delos (5,i), the other four rooms present an interesting innovation in the decoration of the trottoir, which is not encountered in any of the Classical and early Hellenistic *andrones*: the use of marble plaques to frame the edge of the trottoir. The smooth surface of this marble frame is in total contrast to the tessellated surface of the trottoir and the central floor area, and therefore it creates a more obvious division point between the two.

In the Samos dining-room the marble frame appears to be part of the original construction of the pavement. For two of the Delian rooms (7,i; 1.c,i), however, Bruneau suggests that the marble frame may have been a later addition.¹⁹ His deduction is based on evidence of an earlier existing pavement in the *oecus* of the Îlot des Bijoux (7,i) and on the repair of the pavement directly above the drain in the *oecus* of the House of the Comedians (1.c,1). If Bruneau's theories are

correct, then it would appear that, although the use of marble frames was primarily decorative, in the case of the pavements of Delos it also served to conceal the possible damage that the pavements suffered when they were renovated, and perhaps to separate the old from the new mosaic technique in the hope that the alterations will not be noticeable.

The pavement of the third Delian dining-room (6,i) is rather controversial, mainly because its poor state of preservation makes it difficult to form a comprehensive picture of its composition. It appears, however, that an edging band of small white pebbles encloses a central carpet and an entrance mosaic. Chamonard is quoted by Bruneau as saying that the pebble band covered an earlier mosaic.²⁰ Bruneau, however, suggests that, in the absence of concrete evidence of the existence of two superimposed pavements, the difference in elevation noted between the two surfaces on the north and south sides of the room, is perhaps due to the sloping ground surface, and tentatively suggests that a marble frame may have separated the two surfaces.²¹ Ginouvès²² shares the opinion of Robinson and Graham who observed "a poorly preserved cement platform measuring 0.90 to 0.95 m broad and raised about seven centimetres higher than the centre of the floor".²³

The presence of the trottoir in these rooms is most interesting because it indicates that its use was not completely forgotten even in the late Hellenistic period. Moreover, its presence in these rooms clearly identifies them as dining-rooms, and, at the same time, supports the theory of the multiple function of those rooms that

do not contain them.

Within these edging bands the majority of the mosaics that decorate the Hellenistic dining-rooms are centralized compositions whose shape and decorative motifs, like those that decorate the Classical and early Hellenistic *andrones*, vary from one pavement to the other. At this time, square carpets are still produced, but they are greatly outnumbered by rectangular ones. Occasionally a square carpet and an entrance mosaic of the same width are joined together and form a rectangular pavement that extends all the way to the door. This arrangement is popular at Delos where four *oeci* are found with this type of pavement.²⁴

The field of the carpet in the later Hellenistic pavements is usually framed with multiple borders and is decorated with a wide variety of motifs. Sometimes, however, elaborate borders surround a plain field of tesserae. Accordingly, the later Hellenistic pavements of this corpus can be divided into five groups:

- Pavements whose field is plain and is framed with decorative borders.
- Tessellated pavements whose field is decorated with overall geometric motifs.
- Tessellated pavements whose field is decorated with overall figural motifs.
- Tessellated pavements whose field is decorated with one or more panels.
- Pavements made of *opus signinum*.

1. *Plain Fields Framed with Decorative Borders*

In this corpus of mosaics there are only three pavements that have a plain field: Morgantina (3.a,i; 5,i) and Samos (1,i). In all three of these pavements the field is paved with white tesserae that are laid in rows, and it is framed with a decorative border. In the House of the Arched Cistern (Morgantina 3.a,i) a white swastika meander, rendered in perspective and set against a black background, frames the field and separates it from an equally plain edging band. In the House of the Tuscan Capitals (Morgantina 5,i) this division is partly created by a narrow band, decorated in a wave pattern, that surrounds the white field.²⁵

In the Samos pavement the contrast between the plain surface of the field and the borders is even more pronounced by the use of multiple frames. Here the mosaicist used several fillets in different colours, a three-dimensional swastika meander and an elaborate border decorated with lion-head griffins, to frame the plain white field.

2. *Fields with Overall Geometric Motifs*

In contrast to the stark surface of the plain field mosaics come the pavements whose fields are decorated with over-all geometric motifs: Morgantina (1.b,i Fig. 73; 2.b,i Fig. 78) and Delos (2,i Fig. 33; 8.b,i Fig. 49). The two

Morgantinian pavements date to the mid third century B.C. and are decorated with a repetitive white meander pattern that is rendered in perspective and set against a black background. Moreover, they both lack ornamental borders and are framed only by a plain strip of red laminations. Of the two Delian pavements, the one (8.b,i Fig. 49) decorates the *oecus maior* of the House of the Masks and dates to the late second - early first century B.C. The entire field of this mosaic is covered with a polychromatic pattern of lozenges rendered in perspective. The three dimensional geometric pattern creates a very attractive surface, but despite this the emphasis is undoubtedly placed on the two short sides of the mosaic where a band decorated with theatre masks and floral motifs is placed. The other Delian pavement (2,i Fig. 33) dates to the late second - early first century B.C. and is framed only by a simple strip of large terracotta chips. The field is decorated in a simple black and white chequer board pattern.

3. *Fields with Overall Figural Motifs*

The only overall figural motif known from this period, is found at Morgantina (1.c,i Fig. 75-7), in central Sicily. The field of this mosaic is decorated with a mythological scene depicting the Rape of Ganymede. Despite the extensive damage to the pavement, enough of its surface is preserved to reveal the theme of the motif and its compositional style, which closely resembles the Dionysos on the

panther mosaic from Pella (1.a,i Fig. 95) and the Centaur mosaic from Rhodos (1,i Fig. 115). Here the figures of Ganymede and the eagle occupy most of the surface of the field, but the absence of a defined ground surface, isolates them from the rest of the pavement. This is the only surviving figural motif from Morgantina, although other such pavements may have existed in this city, all of which are now destroyed.²⁶ One of those is believed to have decorated the *oecus* of the Pappalardo House (4,i). Tsakirgis quotes Pappalardo who recorded seeing the depiction of a hand holding an arrow in the midst of a plain white field, when the house was excavated in 1884.²⁷ This, however, is no longer visible on the surface of the pavement.

4. *Fields with One or More Panels*

A compositional schema that became very popular in the decoration of mosaic pavements during the later Hellenistic period, consists of one or more panels that are placed in the middle of a plain field. These panels are richly decorated and framed by separate borders, thereby resembling *emblemata*. Of the existing panels at Delos, only one, the panel depicting Dionysos riding on the panther from the House of the Masks (8.a,i Fig. 44-6), is a true *emblema*. It is possible, however, that the panels that decorated the two *oeci* of the House of the Comedians (1.b,i Fig. 31; 1.c,i Fig. 32) and the *oecus* of the House of Hermes (5,i Fig. 36) may have also been true *emblemata*.²⁸ None of these panels have survived, and Bruneau believes

been true *emblemata*.²⁸ None of these panels have survived, and Bruneau believes that they were actually cut away and removed from the rest of the pavement in antiquity.²⁹

A simple form of this type of composition was encountered earlier in the Classical pavements of Olynthus (1,i Fig. 83; 8,i Fig. 90) where a single medallion is placed in the centre of a plain field.³⁰ This early form was developed further during the Hellenistic period and became more complex and more elaborate. All the known Hellenistic dining-room pavements with this type of composition decorate the wealthy houses of Delos: Room AE of the House of the Comedians (1.a,i Fig. 29-30), Room K of the House of the Trident (3,i Fig. 34), Room AL of the Ilôt des Bijoux (7,i Fig. 40-1) and Rooms E and I of the House of the Masks (8.a,i Fig. 44-8; 8.c,i Figs. 51, 54).

The field of the carpet decorating the *oecus maior* of the House of the Comedians (1.a,i) consists of a plain white field within which two separate panels are placed. One is now destroyed, but the other is decorated with a tritoness and an Eros flying over her. These panels resemble *emblemata* and are placed to the east and west of the centre of the field. This division of the pictorial decoration of the pavement creates two focal points and shifts the emphasis to the sides. There is a well-known parallel for this mosaic decorating the pronaos of the Temple of Zeus at Olympia. The two pavements, although chronologically separated by over a century, are very similar in composition and decorative motifs.³¹ It is therefore tempting to

hypothesize that the mosaicist responsible for the creation of the Delos pavement was familiar with the panel decorating the famous temple at Olympia and wished to imitate it.

Another figural motif decorates the panel in the *oecus* of the Îlot des Bijoux (7,i). This panel is placed in the middle of a white field and is framed with three simple fillets and a band in a bead-and reel pattern. It is decorated with a mythological scene, whose theme, however, is difficult to interpret on account of the damage that the pavement has suffered. It consists of three figures, two of which are clearly recognizable as the goddess Athena and Hermes.³² The central figure, however, is more problematic for, although it is certainly a representation of a woman, the damage in this part of the pavement makes her identification impossible. It seems that she, like Hermes, may be looking sideways towards Athena, who is shown frontally.³³ If this is the case, then Athena becomes the focal point of the composition, which shifts the emphasis to the left. The interpretation of this scene presents many difficulties that scholars have not as yet managed to overcome.³⁴

The panel that decorates the field of the mosaic in the *oecus maior* of the House of the Trident (3,i) is unfortunately badly damaged. The small section that survives reveals a three dimensional polychromatic meander made of *opus vermiculatum*, which may have served as a border to a central motif.³⁵

The other two pavements decorate the two small *oeci* of the House of the Masks (8.a,i; 8.c,i). The dining-room on the west side of the courtyard (8.c,i) is

decorated with a rectangular carpet whose field is adorned with four different elements: an amphora, a bird and two medallions. The amphora, framed on one side by a palm branch, is placed in the centre of the field and directly underneath it there is a bird who appears to be pecking at two round fruit-like motifs. Arranged symmetrically around the amphora, are two medallions which are decorated with floral motifs and little birds perched on the stems of the flowers. Because of irregularities and inconsistencies in the technique of the pavement, Bruneau suggests that originally the two medallions were the only decorative motif of the field and the amphora and the bird are later additions.³⁶ It is not known when and why this addition took place, but Chamonard's suggestion that the motifs may have been added after the owner's victory in a dramatic competition, seems indeed very probable.³⁷

The second dining-room on the east side of the courtyard (8.a,i Fig. 44) is decorated with one of the most famous Hellenistic mosaics. The field of the pavement is decorated with a central *emblema* and two diamond-shape panels that are placed symmetrically on each side of the *emblema*. In addition to the three panels there are two laurel wreaths on the bottom corners of the mosaic, two ivy wreaths on each side of the *emblema* and four floral motifs around the side panels.

The side panels are decorated with figures of centaurs that are shown galloping towards the centre of the pavement. The centaur of the right hand-side panel (Fig. 48) is carrying an object which Chamonard described as a large torch,³⁸

while the centaur on the opposite panel is carrying a large crater (Fig. 47). The central *emblema*³⁹ is decorated with a well known scene depicting Dionysos riding side saddle on a panther. He is fully dressed, wears an ivy crown and carries a *thyrsos* and a *tympanon*. The composition of this panel is reminiscent of the Dionysos on the panther pavement from Pella (1.a,i Fig. 95). In the Delos pavement, however, the mosaicist placed the figures on a ground surface, indicated at the bottom of the panel by the use of smaller and lighter coloured tesserae than those found in the rest of the mosaic. Dionysos is frontal and conspicuously larger than all the other figures who look and move towards him, thus emphasizing his importance. Moreover the importance of the central panel is emphasized by the use of *opus vermiculatum*, which is in contrast to the less fine surface of the rest of the pavement.

Stylistically the *emblema* is different from the rest of the pavement and this has led Brown to suggest that the *emblema* was a later addition.⁴⁰ Brown's suggestion is strongly rejected by Bruneau, who attributes the stylistic difference to the expertise of the mosaicist and not to a chronological separation.⁴¹

5. *Fields of Opus Signinum*

In the Hellenistic houses of Morgantina, in addition to *opus tessellatum*, *opus signinum* was often employed to pave floor surfaces.⁴² Because this technique lacked the refinement and lavishness of the tessellated pavements, however, it was

not used extensively in dining-rooms. Of the eighty-one known *signinum* pavements, only two decorate dining-room floors: one in the House of the Official (2.a,i) and one in the Southwest House (6,i). The central floor area of both rooms, which are similar in size,⁴³ is decorated with a carpet, framed by a three dimensional swastika meander and with a field of *opus signinum* where tesserae were inserted to form a lattice pattern. Regardless of their simplicity, these pavements are centralized compositions and are in contrast to the majority of the *signinum* floors at Morgantina that generally lack centrality.⁴⁴

C. Decorative Borders

The central field is usually surrounded by one or, more often, several decorative bands. Their number, width and pattern varies a great deal from one pavement to the other and is largely determined by the space to be decorated and the ensuing cost. Where only one band is used to frame the central field, the border can vary from two to four rows of plain pebbles, as in the Dionysos mosaic at Pella (1.a,i Fig. 95), to a simple band with a wave pattern, as in the Centaur mosaic at Rhodos (1,i Fig. 115). But where multiple bands are used, multiple motifs are used as well. Geometric patterns alternate with floral, animal and occasionally figural bands that are found alone or combined with one another in bands of unequal width.

Whatever their number, however, these bands play an important role in the

overall decoration of the central floor area in both Classical and Hellenistic pavements and should be examined separately.

1. *Geometric Motifs*

The geometric patterns are by far the most common motifs found on the decorative bands. A large variety of these can be identified in the pavements of the Classical and Hellenistic private dining-rooms: fillets, waves, guilloche, dentils, meanders, lozenges, bead-and-reel, spirals, saw-tooth, chequer-board motifs and swastikas, to name a few. Of these the fillet, the wave and the meander are by far the most commonly used patterns.

The simplest of the three, the fillet, is extensively used throughout the Classical and Hellenistic periods to outline and separate the different elements of the mosaic. In the pebble mosaics it usually consists of two to four rows of black and white pebbles. In the tessellated Hellenistic pavements, however, the pebbles are replaced by regular or irregular tesserae of different colours. At Delos white appears to be the most popular colour, but black, red, yellow and green are also noted.⁴⁵ The same applies to the post-third century mosaic from the Pappalardo House at Morgantina (4,i) and the mosaic from Samos (1,i Figs. 116-17) where different coloured fillets consisting of one to four rows of tesserae are used. In the third century pavements of Morgantina, however, that decorate the *oeci* of the House of

Ganymede and the House of the Official, this plain stripe consists of a single row of red laminations. These laminations, whose length varies from one mosaic to another, are unique to these pavements and do not appear elsewhere.

The wave pattern is commonly found in the pavements of the Classical and Hellenistic private dining-rooms, where it usually decorates the outermost band of the central floor composition. The motif is rendered in two different colours, usually black and white,⁴⁶ and, as Bruneau has pointed out, it looks as if the colour of the one wave is interwoven with the colour of the other.⁴⁷ In most of the bands the dark coloured wave is placed towards the interior of the mosaic, while the white side is placed on the outside. With only a few exceptions,⁴⁸ this disposition is true for most of the mosaics of this corpus.

The meander is the most extensively used geometric pattern in the Classical and Hellenistic mosaics. A number of variations of this pattern have been observed on the pavements of these periods, all of which are thought to have evolved from the swastika.⁴⁹ In the pebble mosaics the pattern consists of a double meander, rendered in two dimensions and alternating with boxes, which may or may not be decorated. The colour scheme used is without exception white on a black background. The same pattern variations are observed in the tessellated mosaics as well, but here the Hellenistic mosaicists broke away from the strict two-dimensionality of the Classical period and rendered the same motif in three dimensions and in polychromy.⁵⁰ This is true of the mosaic of Samos (1,i Figs. 116-17) and the mosaics of Morgantina

as Tsakirgis has suggested, may in fact be the earliest known to be used in tessellated mosaics.⁵²

The meander was popular at Delos as well, where several examples have been identified by Bruneau.⁵³ Among the Delian pavements of this corpus, however, the only known example of a meander frames the central panel of the mosaic that decorates the *oecus maior* of the House of the Trident (Delos 3,i Fig. 34). The majority of the meanders at Delos, like the Morgantinian ones, are rendered in perspective against a multi-coloured background. A few exceptions are noted, however, where a two-dimensional meander was used instead, a fact which indicates that even in the late Hellenistic period the earlier technique was still in use.

2. *Floral Motifs*

Floral motifs were commonly used in the decoration of buildings and pottery from early times, and it seems probable that these may have inspired the mosaicists who later adopted them and used them in their own creations.

In the pebble mosaics of the Classical and early Hellenistic period these motifs are used either individually, i.e. placed in between animal figures or to decorate a corner, or they are strung together to form a continuous floral band. The earliest known examples have again been traced to the *andrones* of Olynthus. Simple borders of ivy frame the entrance panel and separate the central chariot scene from

the figural border in the *andron* of the Villa of Good Fortune (9,i Fig. 92), while a border with a simple scroll motif frames the mythological scene of Bellerophon killing the Chimaera (3,i Fig. 86) and the central scene of the anteroom in the Villa of Good Fortune (9,ii Figs. 91, 93). The most elaborate of the floral bands found at Olynthus surrounds the figural band in the *andron* of the Villa of Good Fortune and consists of very stylized double palmettes that are slanted and joined by tendrils. The ends of the palmette petals are turned downwards, a stylistic point which Robinson ascribes to the fifth century B.C.⁵⁴ He argues that in the fourth century the ends of the palmettes turn upwards, and on this basis he dates the mosaic to the end of the fifth century B.C. This argument, however, is not conclusive because, although palmettes do turn up in the fourth century, mosaicists continue to use the earlier style for at least two more centuries. This can be seen clearly in the late fourth century Amazonomachy mosaic from Pella (2.d,iii Figs. 110-11), where both styles are used, and in the mid third century mosaic from Maroneia (1,i Figs. 67-8).⁵⁵

Floral motifs reached the highest point of elaborateness at the end of the Classical period with the development of the simple scroll into a rich and intricate pattern. This motif is not common either in mosaics or in other arts and, as a border decoration, it is only found at Pella where it frames the two hunt mosaics: the Stag Hunt in the House of the Rape of Helen (2.b,i Fig. 108), and the Lion Hunt in the House of Dionysos (1.b,i Fig. 100).⁵⁶ In these mosaics plants growing out of two opposite corners of the border sprawl around its surface, bearing coiled tendrils,

acanthus leaves and a variety of flowers that harmoniously blend together. This floral scroll is sometimes connected to the flower motifs painted by Pausias of Sikyon and is referred to as a "Pausian Scroll".⁵⁷ Taking the strong artistic connection between Sikyon and Macedonia into consideration, this beautiful motif, as Robertson suggests,⁵⁸ may have been influenced by Pausias' art.

In the later Hellenistic period floral motifs are very scarce. At Morgantina only one floral band with an ivy pattern has been identified. It decorates the entrance panel of Room 2 in the House of Ganymede (1.b.ii Figs. 73-4). At Delos five such examples have been found. One of these, decorating Room G in the House of the Masks (8.b,i Figs. 49-50), is combined with theatrical masks and another, decorating the *oecus* in the Îlot des Bijoux (7,i Figs. 40, 43), is combined with theatrical masks and bulls' heads.⁵⁹ Both of these, however, are not simple bands, but elaborate garlands that are tied with masks and bulls' heads.

3. Animal and Figural Motifs

Animal and human figures are not frequently found in the decorative borders of the Classical and Hellenistic pavements. This can be attributed with high probability to the extra cost that a border of this nature could add to the production of an already expensive pavement. Consequently, it is not surprising to find them decorating the banquet rooms of the most wealthy houses. The yield, however, is very

small: two at Olynthus (7,i Fig. 89; 9,i Fig. 92), one at Eretria (1.b,i Fig. 58), one at Pella (2.d,iii Fig. 110), one at Klazomenai (1,i Figs. 64-5) and one at Samos (1,i Figs. 116-17). The Samos border consists of a series of griffin heads that are joined together and form a scroll. The Pella, the Klazomenai and one of the Olynthus bands (7,i) are similar in composition and motifs, for they all combine animal figures alternating with palmettes.

The Eretria border, however, is a more complex and skilful composition. Here there are two sets of motifs, each set placed on opposite sides of the pavement. On the right and left sides lions are attacking fleeing horses. On the front and back Arimaspians are fighting with griffins. The two motifs are not thematically connected, and although the theme of animals attacking one another is common in mosaics and other arts, the story of the Arimaspians fighting the griffins is very rare. Therefore it will be safe to deduce that the mosaicist's intention was not only to produce an elaborate and aesthetically pleasing border for the central panel, but also to relate a story.

The same applies to the most elaborate and only known band to be decorated exclusively with human figures: that in the *andron* of the Villa of Good Fortune at Olynthus (9,i Fig. 92). This highly decorative border, which is thematically connected with the central panel, is decorated with a group of dancing maenads accompanied by a Satyr and a Pan. The iconography and meaning of this representation will be discussed in the next chapter. Here it is sufficient to say that

the artist's main interest was to put a message across to the viewer.

In addition to borders, animal figures occasionally decorate the corners between the circle and the square. At Eretria (1.b,i Fig. 58) the corners are filled with birds and bulls' heads, at Megara (1,i Fig. 69) with fish, and at Sikyon (2,i Figs. 119, 122) a hare, a dog, a lion and a boar occupy each of the four corners of the pavement.

II. ENTRANCE PAVEMENTS

The area between the threshold and the central pavement is almost always⁶⁰ decorated with a smaller mosaic pavement which resembles a doormat. This is usually rectangular, it is always aligned with the door of the room, and it is decorated with a pattern different from that of the central pavement.

While rectangular is by far the most common shape throughout the Classical and Hellenistic period, square entrance pavements exist as well. A square pavement framed with a floral border of ivy leaves and tendrils decorates the entrance of Room 2 of the House of Ganymede at Morgantina (1.b,ii Figs. 73-4), and a square with a ten-leaf rosette is positioned at the entrance of the *oecus* in House VI M at Delos (6,i Figs. 37-9).

This last mosaic, however, is exceptional, for in the Hellenistic houses of Delos the appearance of the entrance pavement undergoes many changes.⁶¹ These

may be connected to the changes that took place in the architectural setting of the room, namely the disappearance of the trottoir and the shift from the off-centre to a central door. For the entrance pavement of a room that is furnished with a trottoir by necessity has to be as deep as the width of the trottoir, and the off-centre door makes the alignment of the central and the entrance pavements impossible.

While the rectangular mosaic adjacent to the central pavement continues to exist, various other combinations appear. In the two most common types the entrance mosaic is either separated from the central pavement and stands by itself, or it is joined with it in such a way that the two pavements, both of the same width, seem to form a single composition consisting of one rectangular and one square panel. This is best displayed in the *oeci* of the House of the Comedians (1.b,i Fig. 31; 1.c,i Fig. 32), in the *oecus* of the Îlot des Bronzes (4,i Fig. 35) and in the *oecus* of the House of Hermes (5,i Fig. 36) at Delos. One last innovation is observed in the *oecus* of the Îlot des Bijoux where the entrance mosaic has been replaced by two semi-circular medallions framed by strips of marble. This room in fact contains two apparent entrance mosaics, one on the north side decorated with a lozenge motif, and one on the south side consisting of two circular medallions. Bruneau suggests that the original entrance to the room was on the north side and it was moved when the room was renovated.⁶² This would explain the presence of two entrance mosaics on opposite sides of the room.

Most of these mosaics, regardless of their shape, are decorated with

patterns similar to those found in the decoration of the central carpet and its borders. The popularity of the geometric and floral motifs can be seen here as well, but they are outweighed by the animal and figural representations. Centaurs, male and female (Figs. 98, 114), and a griffin attacking a stag (Figs. 86, 99), are the most popular themes. But in addition to these, a Nereid riding on a hippocamp (Fig. 59), a centauromachy (Fig. 60), two Pans around a krater (Fig. 94), a lion attacking a stag (Fig. 89), a lone dove (Fig. 70) and a lone griffin (Fig. 118) appear as well. The only surprise among the entrance pavement decorative themes comes from Sikyon (2,ii), where a table is depicted upon which stand five vessels.⁶³ All of these vessels were used during the *symposium*. This realistic depiction of an everyday activity is unique to the Sikyon mosaic.

III. ANTEROOM PAVEMENTS

Of the six Classical and early Hellenistic anterooms of this corpus, three are decorated with geometric motifs: Athens (1,iii Fig. 26), Pella (1.a,iii Fig. 104) and Pella (1.b,iii Fig. 103). The other three have elaborate figural and animal representations: Pella (2.d,iii Figs. 110-11), Olynthus (9,iii Fig. 93) and Eretria (1.b,iii Figs. 56-7). The Athens anteroom is the most simply decorated of all the anterooms. The other five are far more elaborate, displaying central motifs and a series of decorated bands like those seen in the dining-rooms, which similarly succeed

in drawing attention to the centre of these compositions. The only difference is that the decorated pavements of the anterooms occupy the entire floor space and extend all the way to the walls of the room.

The anteroom in the House of the Mosaics at Athens (1,iii) is decorated with a four-spoked wheel pattern, while black and white triangle and lozenge patterns decorate the two huge anterooms in the House of Dionysos at Pella (1.a,iii; 1.b, iii). In contrast to the decoration of the *andrones* that these anterooms precede, where the only decorative motif is the figured panel in the centre of the room, the pattern of these pavements is busy and stretches over the entire floor. Moreover, in the anteroom that precedes the *andron* with the Dionysos mosaic (1.a,iii), the points of the triangles are placed on the central axis of the room, which coincides with the central axis of the *andron* and with the geometric centre of the mosaic.

The three figural decorations are quite elaborate and well suited to the space. The Amazonomachy in the House of the Rape of Helen at Pella (2.d,iii), resembles in composition the stag hunt mosaic found on the other side of the courtyard. The central floor panel consists of three figures, a Greek and an Amazon fighting over and across a second Amazon lying on the ground. The movement, as in the stag hunt, is towards the centre of the panel drawing attention to the fallen Amazon. The panel is framed with a guilloche, followed by a palmette and acanthus band and an outer frame of palmettes alternating with panthers.

Another mythological scene decorates the anteroom in the Villa of Good

Fortune at Olynthus: Thetis and her Nereids bring to Achilles his armour (9,iii). The scene is long and narrow and it is framed by a series of floral and geometric borders which enhance the beauty of the composition and promote the carpet-like look. What is surprising, however, is to find this panel facing towards the *andron* door and not away from it, like the other figural anteroom panels. Seen from that perspective the whole composition moves to the right, to where Achilles is seated. Clearly he is the most important person in the story that the artist is trying to relate here, but artistically the Nereids riding on their hippocamps are much more impressive and they occupy two thirds of the panel.

The composition of the third figural pavement from Eretria (1.b,iii) is different again from the previous two. This is also long and narrow, it is framed with a floral border of alternating palmettes and lotus flowers, but, unlike the one at Olynthus, it faces away from the *andron* door. The decoration of the central pavement is purely decorative and very symmetrically arranged around the central axis of the anteroom. Each half of the pavement is adorned with a sphinx and a panther that are facing one another in a playful manner. The large figures are well adapted to the space, but the strict symmetry of the composition, as Ducrey has pointed out, is unsuitable to the room because the door to the *andron*, and consequently the door to the anteroom as well, is off-centred.⁶⁴ Therefore the central axis of the panel does not correspond with the centre of the doors. As a result the strict symmetry of design that the mosaicist built into the pavement is lost to those

who enter the room.

IV. ORIENTATION

The orientation of the mosaics within the room that they decorate is important, because as they are placed horizontally on the floor they can be viewed from many different sides. This presents no problem when their decoration consists of all-over repetitive motifs that all the guests could read equally well from all sides of the room. When the pavement, however, is decorated with animal or human forms, it can only be viewed satisfactorily from certain angles.

The orientation of the majority of the motifs decorating the borders does not present much difficulty, since most of them are well legible from all angles. Some of these motifs, however, require special mention. As mentioned earlier,⁶⁶ in the borders decorated with a wave pattern, the dark coloured wave is usually placed towards the inside of the mosaic and the light coloured one on the outside. The opposite, however, also occurs. From the orientation point of view, it is not important which colour is placed where, because regardless of the colour the motif is the same and, as Bruneau has pointed out,⁶⁶ it is legible from both sides. What is important is that the exterior wave is always moving, or indeed it seems to be flowing, in the same direction around the pavement.⁶⁷ In most of the mosaics the direction that it follows is from left to right, but the opposite also occurs, thus making it difficult to

draw any conclusions and assign a particular significance to it.

Borders with floral, animal and human motifs always face towards the outside of the pavement on each side of the room, so that they would not be viewed upside down by the banqueters that reclined around the room.

The orientation of some of the central designs, however, presents some difficulties. Those pavements that are decorated with floral and geometric patterns present a homogeneity of design that is equally legible from all sides of the room. This, however, is not true of the figural pavements whose orientation often makes their legibility very difficult. In the present corpus of dining-room and anteroom mosaics, all but five figured pavements face towards the entrance of the room. This orientation makes these mosaics immediately legible upon entering the room, and their positioning was therefore carefully chosen to create a good impression on the guests as they entered. Moreover they were clearly legible from every point across the entrance wall. This is also important because we know that the space to the right of the door was reserved for the guest of honour,⁶⁸ so we may assume that the orientation of the central scene aimed to provide him with the best possible view. The guests and the host who reclined on the side couches had a slightly distorted side-view of the scene, yet they should have been able to see and appreciate the composition of the mosaic. Those, however, who reclined along the back wall, would have had a very distorted upside down view.

There are five pavements, however, that do not follow this orientation: Pella

(1.b,i Fig. 100), Olynthus (9,iii Fig. 93) and Delos (7,i Figs. 40-1; 1.a,i Figs. 29-30; 8.c,i Fig. 51). One of these, the Lion Hunt mosaic from the House of Dionysos at Pella faced to one of the long sides of the room,⁶⁹ thus shifting the emphasis from the front to the side. It is difficult to understand what changes this orientation may have imposed, if any, to the couch arrangement around the room. It is quite possible that the arrangement discussed earlier may have applied here as well. Bergquist, however, in view of the large size of the room, suggests that conversation among the banqueters as a group would have been impossible. Therefore she proposes that the participants to the *symposium* may in fact have been divided into "four small sympotic subgroups".⁷⁰ If this was the case, then the emphasis in the couches of honour may have shifted around the room. Since, however, the evidence to support this is missing, it will have to remain conjectural.

The orientation of the anteroom pavement in the Villa of Good Fortune at Olynthus (9, iii), contrary to expectation, is facing towards the *andron* itself. The reason for this is that the entrance from the courtyard into the anteroom is located on the short side of the room and therefore the traffic pattern from the anteroom door to the *andron* door would follow along the north-east side of the anteroom. Seen from this angle the existing orientation of the mosaic is the only one possible that affords the visitor a good view of the scene.

The last three mosaics to be discussed, whose orientation is different from those seen so far, come from the island of Delos. The panel decorating the central

floor area of the *oecus* in the Ilôt des Bijoux (7,i), is facing towards the back wall.⁷¹ From the arrangement of the room we can be fairly certain that at least one of the functions of the room was to serve as a dining-room.⁷² This would indicate that, on account of the doors, there were probably no couches along the entrance wall, but instead they were all placed along the other three walls. From there the banqueters had the best view point of the mosaic.

The other Delian mosaic from the *oecus* of the House of the Comedian (1.a,i), is decorated with two *emblema*-type panels one of which is now destroyed. The existing panel, however, faces to the short west side of the room and it is therefore probable, as Bruneau suggests,⁷³ that the missing panel faced to the short east side of the room.

The third Delian pavement that decorates the *oecus* of the House of the Masks (8.c,i), is also facing towards the back wall. In this case, however, the original decoration of the pavement perhaps consisted only of the two medallions that could be viewed equally well from all sides of the room. It is therefore the direction of the amphora and the bird, which may have been added at a later date, that establish the direction of the pavement.

Lastly the orientation of the entrance mosaics, with one exception, is always towards the banquet room door. The pavement in House B v 1 at Olynthus (7,i Fig. 89), however, whose decorative motif portrays a stag being attacked by a lion, faces to the right side of the room, so that, as mentioned earlier, it can be admired by the

most important guests.

NOTES

1. In the use of this terminology I follow Bruneau: Delos XXIX, 6-7, 39.
2. Salzmänn, however, lists several other contemporary mosaics of this type that decorated different types of private or public rooms: Salzmänn, cat. nos. 2, 28, 39, 40, 73, 124, 151, 166, 170.
3. Olynthus 4,i measures 2.90 x 2.84 m; Olynthus 5,i measures 2.95 m square.
4. The central motif of the Olynthus pavement is completely destroyed.
5. The head of the Gorgon and the snake pattern in the surrounding circle are badly damaged and cannot be distinguished in the existing photographs. In this I follow Salzmänn, cat. 119, p. 112, pl. 10,1.
6. The Maroneia pavement dates to the mid third century B.C. and it postdates the Eretria and Sikyon pavements by over a century.
7. Sometimes these panels are described as being *emblemata*. But this is wrong because there is no evidence showing that they were produced separately in a workshop and then inserted into the pavement. Moreover, there is no evidence for use of *emblemata* at this time.
8. *Andron* (1.a,i) is 8.70 m square while *andron* (1.c,i) measures 12.01 x 10.48 m.
9. See above, p. 62.
10. Bruneau (1969) 322.
11. The pavement dates to c. 300 B.C. For techniques of irregular and mixed Hellenistic pavements see Dunbabin (1979) 265-277.
12. See above, p. 20f.
13. See above, p. 23.
14. The date of this house is debated, but it is generally dated from the mid second to the mid first century B.C. Moreover this room is identified as an *oecus*

maior mainly on the basis of its size and location within the house. The decoration of the floor does not conform to the basic decorative pattern of the other Hellenistic pavements. In this room the carpet is surrounded by two edging bands. The inner one, 1.20-1.30 m wide, is equivalent in width to the trottoir and, as Tsakirgis has pointed out, it is wide enough to be almost equivalent to a field containing a central panel: Tsakirgis (1984) 189-90.

15. Dunbabin (1979) 272-3.
16. Dunbabin (1979) 274. Bruneau on the contrary regards this as an attempt to imitate pebble mosaics: Delos XXIX, 82.
17. See above, p. 23.
18. Bruneau suggests that there may have been another such pavement at Delos, but there is no concrete evidence: Delos XXIX, 41.
19. Delos XXIX, 40-1.
20. Delos XXIX, 300.
21. *ibid.*
22. R. Ginouvès, "La Mosaïque à Délos," RA (1977) 106.
23. Olynthus VIII, 181.
24. See below, p.85-86.
25. In addition to the wave border, the *opus signinum* technique used to pave the edging band, acts as a division point as well. See above, p. 49, 66-67.
26. Tsakirgis (1989) 408.
27. Tsakirgis (1989) 406 and n.33.
28. Delos XXIX, 100-1; 32.
29. Delos XXIX, 100-1.
30. See above, p. 60.

31. Salzman, cat. no. 138, pl. 71, 5.6; 72, 1.2. In addition to the composition and decoration, certain similarities exist in the technique as well. For a discussion of the techniques used see Dunbabin (1979) 83-4.
32. Delos XXIX, cat. 68, 167-9.
33. Delos XXIX, 80.
34. Delos XXIX, 80-1.
35. Delos XXIX, cat. 236, p.268.
36. Delos XXIX, cat. 217, p. 260.
37. Delos XIV, 36-7.
38. Delos XIV, 24.
39. This is the only known *emblema* in the corpus of Delian pavements: Delos XXIX, 100-1.
40. B. R. Brown, Ptolemaic Paintings and Mosaics and the Alexandrian Style (Cambridge 1957) 75-77.
41. Delos XXIX, cat. 214, p. 245. Bruneau's suggestion is indeed quite probable, since the *emblema* was produced separately in a workshop by a more skilled artist.
42. R. Ginouvès and R. Martin, Dictionnaire Méthodologique de l' Architecture Grecque et Romaine, v. 1. (Rome 1985) 150.
43. Room 5 in the House of the Official measures 4.95 x 5.10 m. Room 1 in the Southwest House measures 5.14 x 5.15 m.
44. Tsakirgis (1990) 442.
45. Delos XXIX, 47.
46. Other combinations of colours used include: red and white, at Morgantina, House of the Ganymede, Room 1; red and black as well as yellow and black, at Delos: Delos XXIX, cat. 72, 216.
47. Delos XXIX, 47.

48. Olynthus (8,i), Rhodos (1,i), Vergina (1.a,i) and Delos (3,i).
49. A. Ovadiah, Geometric and Floral Patterns in Ancient Mosaics (Rome 1980) 100, n.3. The use of the swastika pattern in Greece can be traced in other mediums of art as far back as the eighth century B.C. Its use in mosaics is traced to the late eighth century mosaics of Gordion; Salzmann, cat. 48, pl. 2, 2.
50. This three-dimensional meander is also referred to as "plastic" or "isometric" meander: Ovadiah, op. cit. (above n. 48).
51. In the entrance mosaic of Room 1, in the House of Ganymede (1.a,ii Fig. 72), the meander is rendered in two dimensions: Tsakirgis (1989) 409.
52. Tsakirgis (1989) 410.
53. Delos XXIX, 54-5.
54. Olynthus XII, 338, 360.
55. Additional examples can be seen in Salzmann, cat. nos. 22, 72, 125, 137, 138, 154 and 167; also Delos XXIX, cat. no. 214.
56. The border of the Lion Hunt mosaic is almost completely destroyed, but the one of the Stag Hunt is in excellent condition. The same motif decorates the central panel in Room E at the palace of Vergina and another contemporary mosaic from Dyrachium; Salzmann, cat. no. 33. Outside mosaics, the motif has parallels in the contemporary Apulian vases, c. 340-300 B.C.: Robertson (1965) 82, and Salzmann, pl. 96-97. Parallels are also found in the decoration of Macedonian tombs: K. Rhomiopoulou, "A New Monumental Tomb with Paintings of the Hellenistic Period Near Lefkadia," AAA 6 (1973) 91.
57. See Sikyon (1,i Fig. 118). Also discussion, above p. 61.
58. Robertson (1965) 83.
59. For the other three examples found at Delos see Delos XXIX 56-7, cat. nos. 61, 210, 216.
60. The post-third century *oeci* of Morgantina lack entrance panels.
61. Delos XXIX, 42-44.
62. Delos XXIX, cat. 68, p.169.

63. See below, p. 116.
64. Ducrey (1979)a, 11-12.
65. See above, p. 84.
66. Delos XXIX, 47.
67. The only exception in this corpus is the Skylla pavement from Eretria (3,i), where the direction of the wave changes on each side.
68. See above, p.17.
69. I presume that the mosaic faced to the right side of the room. This, however, is conjectural, since this information is not available in any of the existing publications.
70. Bergquist, 54.
71. As discussed earlier (above p.86) Bruneau believes that the door may have been originally on the opposite side of the room where a small mosaic decorated in a lozenge pattern is located: Delos XXIX, cat. 68, p. 169.
72. Delos XXIX, 45, cat. no. 68; also Ginouvès, *op. cit.* (above n. 22) 106.
73. Delos XXIX, 45.

CHAPTER IV

THEMES IN THE ICONOGRAPHY OF THE MOSAICS

The themes of the figured Classical and Hellenistic dining-room mosaics can be divided into two principal groups: 1) representations with mythological subjects and 2) representations with real-life subjects. These in turn can be subdivided into several smaller groups:

- I. Representations with mythological subjects.
 - A. Mythological creatures.
 - B. Dionysiac themes.
 - C. Mythological themes with a narrative content.

- II. Representations with real-life subjects.
 - A. Wild animals, birds and marine life.
 - B. Objects.
 - C. Hunting scenes.

Most of these subjects are stock themes that have earlier parallels in other mediums of art.

I. REPRESENTATIONS WITH MYTHOLOGICAL SUBJECTS.

A. Mythological Creatures

This group refers to representations of sea monsters, centaurs, griffins, sea nymphs, Erotes and sphinxes. In this collection of pavements depictions of these fantastic creatures are generally used in the decoration of borders and entrance or anteroom pavements, most of which have no narrative content.

1. *Centaurs*

The earliest known representation of this creature dates to the late tenth century B.C.¹ Ever since that time the odd physique and various aspects of the centaurs' nature became a popular theme in all media, including figured mosaics. It is therefore surprising to find that the only known representations in mosaics of the Classical period decorate rooms other than private dining-rooms.² However, several examples are found in Hellenistic dining-rooms. At Rhodos (1,i Fig. 115) a centaur is proudly displaying a hare; at Eretria (2,ii Fig. 60) he is fighting with a Lapith; and at Delos (8.a,i Figs. 47-8) two centaurs flank Dionysos, one carrying a crater, the other what appears to be a torch and a cup.³ In the two entrance pavements from Pella (1.b,ii Fig. 98; 3,ii Fig. 114), however, the artist has added a new dimension

to the wild nature of centaurs by portraying female centaurs alongside the male ones.⁴ This humanized depiction of centaurs is believed to have been fashioned after a famous Classical painting of Zeuxis that decorated the palace of King Archelaos of Macedon at Pella.⁵

2. *Griffins*

The origin of the griffins is traced to the art of the Near Eastern civilizations from where they were adopted by Greek artists of all media. These exotic creatures, in their early form, are depicted with an eagle's head and a winged lion's body. Representations of eagle-headed griffins, as seen in the Palace of Knossos⁶ and in seventh-century Corinthian pottery,⁷ remain popular in Greek art at least until the end of the third century B.C. It is in this form that they are depicted in the entrance pavement at Olynthus (3,ii Fig. 86), where two griffins attack a stag;⁸ at Pella (1.a,ii Fig. 99), where a stag is attacked by one griffin; at Klazomenai (1,i Figs. 65-5), where antithetical griffins decorate each of the four sides of the figural border; and at Eretria (1.b,i Fig. 58), where two episodes of the fight between the griffins and the legendary one-eyed Arimaspians decorate a figured border in the *andron* of the House of the Mosaics. The story of the fight between these legendary characters, which is first told by Aeschylus (PV 803-6) and then Herodotus (Hist. 3,116), is the best known legend involving griffins.

From the mid fourth century B.C. onwards, however, alongside the eagle-headed griffins, representations of lion-headed creatures are found as well. The best example of this type of griffin decorates the entrance pavement of the Sikyon *andron* (1,ii Fig. 118). Moreover griffin *protomes* joined together in a garland, provide the only figured decoration to the Hellenistic *andron* at Samos (1,i Figs. 116-17).⁹

3. *Nereids*

Some of the earliest known representations of nereids are found in Athenian black figure vases, where the story of Thetis presenting Achilles with his armour appears on at least four different occasions.¹⁰ In these early representations the Nereids have no special attributes and they can not be easily identified.¹¹ From the late fifth century B.C. onwards, however, Nereids are usually depicted riding on hippocamps, a fact which makes their identification easier.

In this collection of mosaics Nereids appear three times: Olynthus (9,iii Fig. 93), Eretria (1.b,ii Fig. 59) and Klazomenai (1,i Figs. 64-5). At Olynthus Thetis, identified by an inscription, is followed by two other nereids riding on hippocamps and carrying armour.¹² This representation is an adaptation of the story of Achilles and Thetis told by Homer in the Iliad (Il. XVIII, 609-13; XIX, 12-13), where Thetis alone brought Achilles his armour. And this, I believe, is the episode that the Eretria mosaicist tried to portray on the entrance mosaic in the House of the Mosaics (1.b,ii),

where a single Nereid is depicted riding on a hippocamp and carrying a shield and a spear. Here, however, the artist, constrained by limited space, was forced to limit the representation to one figure only, and therefore the figure of Achilles, whose presence would have made the interpretation of the scene easier, had to be eliminated.

In the Klazomenai pavement (1,i) the Nereid that decorates the field of the mosaic is identified by her rich garments and sceptre as Amphitrite, the queen of the sea.

4. *Sphinx*

The origin of this creature is also traced to the art of Egypt, which had a great influence on Greek art produced during the Orientalizing period. Sphinxes are one of the most popular motifs on Corinthian pottery, where these creatures are usually depicted with the body of a winged lion and a female head.¹³ Occasionally, however, double bodied sphinxes appear as well.¹⁴ The creatures that decorate the border in House B V 1 at Olynthus (7,i Fig. 89) are shown frontally with one head, but their body splits up in two, each half shown in profile. The two sphinxes that decorate the anteroom of the small *andron* in the House of the Mosaics at Eretria (1.b,iii Fig. 57), on the other hand, are shown entirely in profile. Here each creature is facing a panther, in what appears to be a playful exchange. This type of depiction

has numerous parallels in Corinthian pottery, where the two animals are often portrayed together.¹⁵

5. *Sea Monsters*

Representations of sea monsters are particularly popular in maritime communities. In addition to hippocamps, which are usually depicted transporting marine deities, depictions of the monster Skylla and of Triton are also found in the figured dining-room pavements. The *andron* of the Anyphantes House at Eretria (3,i Figs. 61-2) is decorated with a medallion depicting Skylla, who is shown holding a paddle in one hand and a stone in the other. Depictions of this ferocious creature are rare in all media, and its presence in this room can only be explained by its proximity to the sea.

Another sea creature, more humanized and less ferocious than Skylla, is the Triton. The name, in its strict sense, applies to a sea deity, but it is often used generically to describe a number of these creatures that form Poseidon's marine thiasos. In its best known form, the lower part of this creature's body is shaped like a fish and the upper part like a man. However, female counterparts are occasionally found. The *oecus maior* of the House of the Comedians at Delos (1.a,i Figs. 29-30) was originally decorated with two panels, one of which is now lost. In the existing panel a tritoness is portrayed holding a rudder and escorted by a small Eros. We do

not know what was the theme of the lost panel, but it is quite probable, as Bruneau suggests,¹⁶ that it depicted a male triton.

6. *Eros*

Eros is one of the most popular figures in the representations of all media in Greek art, where he is usually depicted as an adolescent with wings on his back.¹⁷ This adolescent image of Eros persists through the Classical period and into the Hellenistic, at which time a gradual change starts to take place in the iconography of the figure. The adolescent Eros is slowly replaced by a child image, which eventually leads to the chubby little boy seen in Roman art.

Of the three representations found in Classical and Hellenistic dining-room mosaics, the Eros flying over the chariot of Dionysos in the Villa of Good Fortune at Olynthus (9,i Fig. 92), and the Eros that is playfully poking at Psyche at the entrance mosaic at Klazomenai (1,ii Fig. 66), are both depicted as young adolescents. In the third pavement, however, in the House of the Comedians at Delos (1.a,i Figs. 29-30), which dates to the end of the second or early first century B.C., the Eros flying over the tritoness has the features of a young child, but his body retains the leanness of the adolescent figure.

7. *Gorgon*

The head of the Gorgon with its grotesque features and snaky hair was the object of fear to mortals and immortals as well. Its mere sight would cause all individuals to flee. This apotropaic quality of the Gorgon's head made it a popular motif in the decoration of buildings and individual rooms, where it was used in the belief that it would avert evil.

In the inner circle of the pavement decorating one of the *andrones* at Sikyon (2,i Figs. 119, 121) there is a depiction of the Gorgon which is surrounded by a border filled with snakes. This imagery of the Gorgon is well attested in Greek art, since from early times it decorated the *aegis* and the shield of Athena.¹⁸

B. Dionysiac Themes

Dionysos occupies a very special place in the decoration of the Classical and Hellenistic dining-rooms. His multi-faceted nature and numerous legends connected with him were popular themes in the repertory of mosaicists who often employed images of Dionysos himself, his thiasos, his attributes and objects associated with him, such as masks, to decorate their pavements. Dionysiac imagery appears six times in this corpus of mosaics: Olynthus (9,i Fig. 92; 9,ii Fig. 94), Pella (1.a,i Fig. 95) and Delos (7,i Figs. 40, 43; 8.a,i Figs. 44-48; 8.b,i Figs. 49-50).

In the Villa of Good Fortune at Olynthus (9,i Fig. 92) Dionysos is portrayed riding on a panther-drawn chariot that is led by a Pan and accompanied by an Eros. The scene is framed by an ivy band and is surrounded by a border decorated with members of the thiasos: maenads, a Pan and a satyr. Most of the imagery of the pavement was known from earlier times and can be traced in various forms in archaic and early classical pottery.¹⁹ What is new, however, in the Dionysiac imagery of this period is the panther, which appears for the first time in Athenian red figure vases pulling the god's chariot. The depiction of the Olynthus mosaic is the earliest known in this medium and is approximately contemporary to the Athenian red figure vases. The earliest example on pottery decorates an Attic pelike that dates to the end of the fifth century B.C. (Fig. 125).²⁰ All other known early examples found on Attic red figure vases, date to the early fourth (Figs. 124, 127)²¹ or mid fourth (Fig. 126)²² century B.C.

Dionysos' panther-chariot is led by Pan. This half-man, half-goat creature became the god's constant companion and is often depicted alongside Dionysos. He is always portrayed with two horns on his forehead, carrying a shepherd's crook. But sometimes he is shown as a bearded demon with goat legs and thick shaggy lower body, and at other times as a young man with only a small tail and horns to distinguish him from ordinary beings. In the two figured pavements that decorate this *andron* (Olynthus 9,i Fig. 92; 9,ii Fig. 94) a youthful Pan leads Dionysos' chariot in the main scene of the carpet, while the older goat-like shaggy creature is one of the

revellers in the decorative border. The entrance pavement is decorated with two older looking Pans, which stand on either side of a large crater.

Another popular representation where the panther is closely connected with Dionysos is that seen at Pella (1.a,i Fig. 95) and at Delos (8.a,i Figs. 44-46). In these pavements the god is depicted alone riding side-saddle on the back of a panther. The form of composition is the only common element between the two mosaics, which otherwise differ considerably in chronology,²³ technique²⁴ and artistic rendering. Like the panther-chariot representations, Dionysos on the panther appears on Attic vases as early as the beginning of the fourth century B.C.²⁵ and, as the Delos pavements demonstrate, it remains popular throughout the Hellenistic period.²⁶

The connection between Dionysos and the theatre is well attested both in literature and in art, where it is often demonstrated by representations of masks that the actors wore in the dramatic performances celebrated in honour of the god. Therefore outside their functional role, theatre masks served a decorative role as well. This is demonstrated in two Delian mosaics: Delos (8.b,i Figs. 49-50) and (7,i Fig. 40, 43). The two short sides of the pavement that decorates Room G of the House of the Masks (8.b,i Fig. 49-50) are framed with a border consisting of an ivy garland and five masks on each side, placed at regular intervals. All ten masks share some common characteristics²⁷ but each one is distinguished by individual elements which set them apart.²⁸ Chamonard²⁹ believes that they represent masks that were

used in New Comedy, and has assigned to each one epithets that correspond to those used by Pollux.³⁰

The border that decorates the pavement in the *oecus* of the Ilôt des Bijoux is also decorated with a garland that is intersected at regular intervals by bull's heads and theatrical masks (Fig. 43). There are ten masks in total, three each on the long sides and two on the short sides of the room.³¹ Of these only seven are well preserved, which are male representations and are also believed to be New Comedy masks.³²

C. Mythological Scenes with Narrative Content

The repertory of this group of mosaics is limited and consists of episodes from well known stories involving gods, demi-gods and great heroes: Bellerophon killing the Chimaera (Olynthus 3,i Fig. 86); Achilles and Thetis (Olynthus 9,iii Fig. 93); the Amazonomachy (Pella 2.d,iii Figs. 110-11); the Rape of Helen (Pella 2.a,i Figs. 106-7); Athena and Hermes (Delos 7,i Figs. 40-2); and the Rape of Ganymede (Morgantina 1.c,i Figs. 75-7). All these themes were popular in Greek art and most of them had appeared earlier in other artistic media. But as far as we know, there are no earlier parallels in figured pavements.

1. *Bellerophon and Chimaera*

The story of Bellerophon who killed the monster Chimaera, was first told by Homer in the Iliad (*Il.* 6, 181f) and was later adopted by Corinthian artists for the decoration of pottery and coins and by Attic artists in the decoration of red figure vases. The theme's popularity continued and spread throughout antiquity to all media, and moreover was adopted by christian artists to represent St. George and the dragon.

The basic iconography of the theme remained fairly consistent throughout time: Bellerophon riding on Pegasos is about to kill Chimaera who runs alongside the horse. The Olynthus pavement (3,i Fig. 86)is the earliest known depiction of the theme on mosaics, and is well suited to the circular space that it decorates. Robinson, who ascribes the choice of subject for the decoration of this pavement to the influence of Corinthian refugees, suggests that in setting the theme within a circular space the mosaicist was imitating similar representations appearing on Corinthian coins.³³

2. *Amazonomachy*

The conflict between the Amazons and the Greeks is one of the most popular representations in Greek art and it can be traced as far back as the end of

the seventh century B.C.

Depictions of the theme are often complex compositions, involving numerous figures engaged in battle, with the Amazons sometimes shown on horseback. Frequently, however, the scene is confined to three figures: a Greek fighting with an Amazon over the wounded body of one of her companions. This condensed version of the theme was more suitable for the decoration of small spaces, and was chosen by the Pella mosaicist to decorate the anteroom to *andrones* Θ and K in the House of the Rape of Helen (2.d,iii Figs. 110-11).³⁴

3. The Rape of Helen

The alleged beauty of Helen was the cause of two abductions, first by Theseus, while she was still a young girl, and then by Paris, which brought about the Trojan war. Her first abduction is the least known of the two, both in literature and in art. The depiction of this theme, as preserved at Pella (2.a,i Figs. 106-7), where Helen is whisked away by Theseus and placed into a chariot driven by Phorbas, has parallels in black and red figure vases of the late sixth and the fifth century B.C.³⁵ Moreover, in two occasions, in the Pella mosaic (2.a,i) and in an Attic red figure stamnos,³⁶ the names are inscribed beside each figure, securing their identification even further.

The depiction of the theme here resembles another well known abduction

theme, that of Persephone by Pluto. A depiction of this story decorates the north wall of the Persephone tomb at Vergina, which chronologically is only slightly earlier than the creation of the *andron* mosaic.³⁷

4. *The Rape of Ganymede*

The story of Ganymede and the eagle was a popular theme in the decoration of Roman mosaics and in other art media, but it has no known parallels in Classical art. The origin of the theme, as portrayed at Morgantina (1.c,i Figs. 75-7), where the figure of young Ganymede is framed by a large eagle, is unknown. Phillips, however, who has closely examined the technique and the iconography of the pavement, believes that the Morgantina mosaic "represents the painting prototype from which is derived a series of later material".³⁸

The story of Ganymede, who was carried to Olympus by Zeus, was known from early times and is mentioned by both Homer (Il. 5 , 265) and by Pindar (Ol. 1, 45). The manner of the carrying off, however, is not mentioned by either author. The earliest known literary reference to the eagle appears in Virgil's *Aeneid* (Aen. 5, 255), which postdates the Morgantina pavement by over two centuries. Clearly then the theme, as we see it at the *oecus* of the House of Ganymede, was known long before Virgil's time and it is quite probable that it may have been a creation of the Hellenistic artists' imagination, who appropriately used the bird of Zeus to transport

Ganymede to Olympus.³⁹

5. Athena and Hermes

The panel that decorates the pavement of the Îlot des Bijoux at Delos (7,i Figs. 40-2) is adorned with a mythological scene that involves three figures. The central figure is badly damaged, which makes its identification, and consequently the interpretation of the entire scene, impossible. From the small fragments that survive, however, we can recognize a female figure seated between Athena on the left and Hermes on the right. Athena is clearly recognizable by her armour and Hermes by his chlamys and his winged boots. Both Hermes and the central figure appear to be looking towards Athena who seems to be the most important figure of the scene. The theme is clearly mythological, but its bad state of preservation does not allow identification.⁴⁰

II. REAL-LIFE SCENES.

The themes of the decorative Classical and Hellenistic dining-room mosaics are drawn, for the most part, from the realm of the mythological world. Alongside these, however, the mosaicists start to experiment with themes taken out of real life. From the world of nature, wild animals, birds and fish, are the most popular motifs

used in figured mosaics. In addition to these, depictions of vessels used in the symposium or as a victory prize for an athletic competition, make their first timid appearance. The most impressive of the real scenes, however, are episodes from the hunt.

A. Wild Animals, Birds and Fish

Depictions of individual animals are fairly common in the decoration of Classical and Hellenistic dining-room pavements, but the repertory is very limited: lions, boars, hare, dogs and horses. All the figures are stereotype motifs that are used either to decorate a frieze (Eretria 1.b,ii Fig. 57; Olynthus 7,ii Fig. 89) or as a filling ornament of the corners of those pavements whose composition consists of a circle inscribed within a square field (Sikyon 2,ii Figs. 119, 122; Eretria 1.b,i Fig. 58).

Depictions of birds are even more limited. A lone dove decorates the entrance panel of the *andron* at Megara (1,i Figs. 69-70), while at Eretria (1.b,i Fig. 58) the corners are filled with eagles alternating with bulls' heads, and at Klazomenai (1,i Figs. 64-5) with ducks. At Delos eleven little birds are perched amid the flowers in the circular panels at the room of the Amphora at the House of the Masks (8.c,i Figs. 51, 54), while a much larger bird, 0.25 m, is positioned directly under the amphora (Figs. 51, 53).

Marine subjects are absent from the Classical pavements, but they become popular in the Hellenistic period, mostly in maritime communities.

In addition to sea-nymphs and sea monsters, dolphins are the most popular type of marine life depicted in mosaics. The dolphin's docility, friendliness and notorious love of music inspired poets from early times and gave rise to numerous myths, many of which became popular in the iconography of Roman art. In the Hellenistic dining-room mosaics, however, dolphins do not appear within a narrative context. At Megara (1,i Fig. 69) they fill in the corners between the circle and the square; at Athens (2,i) a dolphin is part of the field decoration, swimming amid other sea creatures; and at Delos two heraldic dolphins welcome the guests as they step over the entrance mosaic of the Amphora room at the House of the Masks (8.c,ii Fig. 55).

B. Objects

In the present collection of mosaics, objects appear five times: Sikyon (2,ii Fig. 120), Olynthus (9,ii Fig. 94), Morgantina (1.b,ii Fig. 73) and Delos (8.a.i Fig. 44; 8.c,i Figs. 51-2). The Sikyon pavement decorates the entrance of the *andron*, and consists of a table upon which stand five vessels: a crater, two prochoes, a perrirhanterion and a hydria. All of these vessels were used during the symposium and are therefore appropriate for the decoration of a banquet room. Similarly a large

crater is placed between two Pans in the entrance pavement of the *andron* of the Villa of Good Fortune at Olynthus. Yet a third vessel, a large amphora accompanied by a palm branch, decorates one of the Delian *oeci* (8.c,i). In this pavement, however, the amphora is not connected to the symposium, and it is probably symbolic of a victory that the owner of the house won in the local athletic competitions. The localized nature of the competition, according to Chamonard,⁴¹ is indicated by the palm branch, which from early days was given to victorious competitors on the island. Moreover, similar scenes appear in two other Delian pavements, where the vessels are also accompanied by a palm branch.⁴²

In addition to vessels, wreaths are also used in the dining-room pavements. At Morgantina a plain fillet decorates the entrance mosaic of Room 2 in the House of Ganymede (1.b,ii), while four wreaths, two ivy and two laurel, are placed around the panels of Dionysos and the centaurs in Room E of the House of the Masks at Delos (8.a,i). It is certainly tempting to suggest that these wreaths were meant to symbolize specific victories. However, it seems more probable that they were part of a stock Dionysiac theme and they were used to fill in and embellish further the surface of the pavement.

C. Hunting Scenes

Scenes depicting the hunting of wild animals make their first appearance

in the early Hellenistic mosaics of Pella (1.b,i Fig. 100; 2.b,i Fig. 108). The composition of the two pavements is very similar, in that they both portray two young men who are about to kill a stag on the one mosaic (2.b,i), and a lion on the other (1.b,i). The nudity of the hunters and the powerful figure of the lion classify these hunting scenes as depictions of a heroic hunt.

The hunting of wild animals for sport was closely connected in antiquity with royalty and aristocracy. Alexander himself was said to have participated in several such hunts. This captured the imagination of ancient sculptors and painters, who often portrayed Alexander pursuing a wild beast. Plutarch (*Alex. M.* 40) describes a bronze sculptural group that was set up at Delphi, which depicted Alexander fighting with a lion and Crateros coming to his aid. It has been suggested that the Lion Hunt mosaic at Pella (2.b,i), may in fact depict the same event portrayed by the sculptural group at Delphi.⁴³ These suggestions, however, are very tenuous. It is more likely that, in view of the importance of hunting in Macedonia, hunting scenes were especially appropriate for the symposium rooms in that region.⁴⁴

III. THE RELATION OF THE THEMES TO THE FUNCTION OF THE ROOM

The question whether the theme of the decorative pavements was chosen according to the function of the room that they decorate, has often been raised among scholars.

In an effort to determine if a relation between decorative themes and architectural setting existed, we first have to consider the specific function of the room. The earlier detailed discussion of architectural characteristics⁴⁵ has demonstrated that the Classical *andron* was conceived and constructed as a dining-room, and therefore on the basis of the exclusive use assigned to the room we can postulate that the appropriation of subject matter to room type is probable for these rooms. It is impossible, however, to make the same deduction for the Hellenistic dining-rooms, for which a multiple function is generally assumed. In these rooms we would naturally expect to find a theme of a more general nature that does not have a specific iconographic significance. This, however, is a modern way of thinking, which may not necessarily reflect ancient ideas and conceptions. It is therefore important to look at the decorative themes of the dining-room pavements in order to determine whether their function is purely decorative or whether they relate to the function of the room.

In this entire corpus of private dining-room mosaics, there is only one pavement whose theme is clearly related to the function of the room: the entrance pavement to one of the Sikyon *andrones* (2,ii Fig. 120). In this pavement the five vessels, which are depicted standing upon a table, were all used in the symposium, and I believe that their depiction was deliberate and symbolic of the activities that took place in the room. A close connection between the theme and the room is dismissed by Votsis,⁴⁶ but it is supported by Salzmann, who considers it as one of the

only two pavements included in his catalogue that have a clear link to the function of the room.⁴⁷

In addition to the Sikyon pavement, a number of themes drawn from a vast Dionysiac repertory are generally accepted as appropriate themes for the decoration of symposium rooms, for they often exemplify some of the activities of the symposium: wine, music and love.

In the large and luxurious houses, where there is often more than one decorated pavement, Dionysiac scenes are occasionally grouped together. The *andron* in the Villa of Good Fortune at Olynthus is decorated with two such pavements (9,i Fig. 92; 9,ii Fig. 94) whose subject matter is thematically connected and closely related to the symposium. This is particularly true of the large crater depicted on the entrance mosaic, which can be paralleled to the Sikyon mosaic. Moreover, compared to the rest of the pavements found in the Villa, whose decorative motifs bear no resemblance to those of the *andron*, we can conclude that the theme was carefully chosen to suit the ambience of the room.

Another example of Dionysiac subjects combined together within the same house, can be seen in the House of the Masks at Delos. Chamonard hypothesizes that the house served as a seat to the guild of dramatic artists who used the *oeci* of the house to rehearse their performances. Consequently, he claims that the artist who decorated the rooms (8.a,i Fig. 44; 8.b,i Fig. 49; 8.c,i Fig. 51) chose his subjects carefully to suit the function of each room.⁴⁸ This hypothesis is strongly opposed by

Bruneau, who claims that the lack of thematic unity in these pavements destroys the validity of Chamonard's postulation.⁴⁹ Keeping the multiple function of these rooms in mind, however, it is possible that in addition to dining, these rooms may have been used, as Chamonard suggests, for performances as well, in which case the Dionysiac motifs would be appropriate themes for both activities.

In addition to direct representations of Dionysos, the recurrence of a few other themes within the decorative repertory of dining-rooms, raises questions of a possible relation between the theme and the room function. The most often recurring themes are griffins and centaurs⁵⁰ which decorate borders,⁵¹ entrance pavements,⁵² or the central field.⁵³ Both these creatures are connected with Dionysos, and, as such, they may be viewed as an appropriate theme for the decoration of a dining-room pavement. Given the popularity of these motifs, however, and their frequent appearance in non-Dionysiac scenes as well, it is difficult to establish a clear connection with the function of the room.

Besides scenes from the Dionysiac repertory, the rest of the themes of the figural dining-room pavements consist of real and mythological creatures and of scenes glorifying the feats of mortals and legendary heroes. Some of these themes, such as the Rape of Ganymede or the story of Bellerophon, have some relevance to the dining-room setting. Most of the themes, however, are generic and therefore irrelevant to the ambience of the room.

Having investigated the overall subject matter of the Classical and

Hellenistic private dining-rooms, we can conclude with certainty that only on very rare occasions is there a clear relation between the function of the room and the decorative theme of its mosaic. Most of the time the subject matter is unrelated to the setting of the room, and it appears likely that the patron selected the theme from the general repertory displayed in the artists' copy book. Moreover, the choice of motif may have been dictated by a) the size and shape of the space to be decorated b) the ability of the craftsman c) the personal taste of the patron and d) the amount of money that he was willing to spend.

NOTES

1. This is in the form of a small terracotta figurine found at Lefkandi, in Euboia: W. Biers, The Archaeology of Greece (Ithaca 1986) 102, fig. 4.6.
2. See Salzmann, cat. nos. 20, 63 and 117.
3. These objects were identified as such by Chamonard (Delos XIV, 24) and by Bruneau (Delos XXIX, 242). Both of them, however, admit that the identification of the objects is ambiguous.
4. In the entrance mosaic from the Kanali House (3,ii) only the figure of a centauress has survived on the right hand side of the pavement. It is very probable, however, that she was accompanied by a male centaur whose image is now lost.
5. Robertson (1965) 77-8; D. Strong "A Lady Centaur," BMQ 30 (1965) 37-8; Lilimbake-Akamate, 463, n.29.
6. R. Higgins, Minoan and Mycenaean Art (London 1989) fig. 86.
7. The most common type of griffin depicted on Corinthian pottery is the eagle-headed creature with the body of a lion. Occasionally, however, at this time, griffins are depicted with the body of a bird: C. Delplace, Le Griffon de l' Archaïsme à l' Époque Impériale (Bruxelles 1980) 31-8, figs. 25-40.
8. A marble slab decorated with an almost identical scene was discovered at a nearby house at Olynthus: Olynthus II, 62, fig. 165. Another almost identical scene decorates a marble throne found in a tomb at Vergina which dates to the beginning of the third century B.C.: M. Andronikos, "Ancient Greek Painting and Mosaics in Macedonia," Balkan Studies 5 (1964) 298-9, pl. IX,11.
9. For more information on griffins see: A. Dierichs, Das Bild des Greifen in der frühgriechischen Flächenkunst (Münster 1981); C. Delplace, *op. cit.* (above n.7); A.-M. Bisi, Il Griffone: Storia di un Motivo Iconografico nell' Antico Oriente Mediterraneo (Rome 1965).
10. ABV 24,1; 84,3; 151,21; 152,27.
11. In vase ARV 84,3 each figure is identified by an inscription, which makes their identification easier.

12. A similar scene depicting nereids riding on hippocamps decorates the *pastas* of House A VI 1 at Olynthus: Salzmann, cat. 77, figs. 18,1.2.
13. Like the griffins, these creatures are occasionally shown with the body of a bird in Corinthian pottery: D.A. Amyx, Corinthian Vase-Painting of the Archaic Period (Berkeley 1988) v. 1, 2, 3.
14. For references and other examples of this see Olynthus V, 10, n.34.
15. See D. Amyx, op. cit. (above n. 13).
16. Delos XXIX, 82.
17. In representations of the sixth century B.C. Eros does not have wings and his identification is difficult. But by the end of the sixth century he acquires his main attribute: the wings. For more see A. Hermary, H. Cassimatis and R. Vollkommer, "Eros," LIMC, v. III.1 (Zurich 1986) 850f.
18. For more on this imagery depicted on the *aegis* and the shield of Athena, see P. Demargne and H. Cassimatis, "Athena," LIMC, v. II.1 (Zurich 1984) 955f.
19. See T.H. Carpenter, Dionysian Imagery in Archaic Greek Art (Oxford 1990) 76-97; M. Edwards, "Representations of Maenads on Archaic Red Figure Vases," JHS 80 (1960) 78-87.
20. Louvre CA 2267. Also see H. Metzger, Recherches sur l'Imagerie Athénienne (Paris 1965) 65, pl. XXVII/4.
21. A pelike by the Pasithea painter: Louvre MNB 1036; ARV² 1472, 3; CVA 8, pl. 48 (528) 6.8; LIMC, v. III.1, p.463, no. 461. Also a crater by the Filottrano painter: ARV² 1453, 12; MonAnt 22 (1913) 694, fig 214; LIMC, v. III.1, p.463, no.457.
22. An oenochoe: London BM E 546; LIMC, v. III.1, p.463, no. 458.
23. The Pella mosaic dates to the end of the fourth century B.C. and the Delos mosaic dates to the end of the second or early first century B.C.
24. The Pella mosaic is made of pebbles while the one at Delos is made of tesserae.
25. H. Metzger, Les Représentations dans la Céramique Attique du IV^e Siècle (Paris 1951) 136-7, nos. 50-6; id., Recherches sur l'Imagerie Athénienne (Paris 1965) 59, no. 15.

26. In addition to the panel in the House of the Masks, a similar representation decorates the impluvium of the House of Dionysos: Delos XXIX, cat. 293. Moreover similar fragments of pavements that were recovered at the site led Bruneau to suggest that two other such representations may have existed at Delos: Delos XXIX, 78-79, cat. 169, 344.
27. Delos XXIX, 246, cat. 215.
28. Bruneau identifies only one of the ten masks as a woman: Delos XXIX, 246-51, cat. 215. Chamonard, however, claims that three of the masks are female representations: Delos XIV, 28-31.
29. Delos XIV, 27f.
30. Poll., Onom. IV, 43f.
31. Delos XXIX, 160, cat. 68.
32. Bruneau also uses epithets to identify these masks: Delos XXIX, 160-5, cat. 68. In this he follows T.B.L. Webster, "Monuments Illustrating New Comedy," BISC Suppl. xi (1961).
33. Olynthus V, 5. For more on Bellerophon and Chimaera see E. Mally, Bellerophon: Neue Wege zu kompositorischer und farblicher Analyse von Kunstwerken am Beispiel des römischen Mosaiks (Wien 1974).
34. For more on Amazons see D. von Bothmer, Amazons in Greek Art (Oxford 1957); also P. Devambez and A. Kauffmann-Samaras, "Amazones," LIMC, v. I.1 (Zurich 1981) 586f.
35. Black figure hydria, c. 520-510 B.C.: London, BM B 310; Beazley, Dev² 75, pl. 84.2; CVA 6 pl. 78.3 and 80.2; LIMC, v. III.1, p.508, no.30. Black figure hydria, c. 520-510 B.C.: Paris, Cab.Méd. 256; ABV 363 no.44; LIMC, v. III.1, p.508, no.31. Red figure hydria, c. 500 B.C: Berlin-West, Staatl.Mus. F 2175; ARV² 245,II; LIMC, v.III.1, p.508, no.32. Red figure volute crater, c. 500-480 B.C.: ARV² 248, I; LIMC, v.III.1, p.508, no.33. Red figure hydria, c. 470-460 B.C.: CVA pl.35 (162) 1-2; LIMC, v.III.1, p.508, no.34.
36. Red figure stamnos, c. 430-420 B.C.: Athens Nat.Mus. 18063; ARV² 1028,13; LIMC, v. III.1, p.509, no.35.
37. This tomb has been dated to the mid fourth century B.C. or immediately after: M. Andronikos, Vergina (Athens 1984) 224.

38. K. Phillips, "Subject and Technique in Hellenistic-Roman Mosaics: A Ganymede Mosaic from Sicily," ArtB 42 (1960) 261.
39. For more on the Rape of Ganymede see, G. Kempter, Ganymede Studien zur Typologie, Ikonographie und Ikonologie (Wien 1980).
40. For more on this scene see Delos XXIX, cat. 68, 167-9.
41. Delos XIV, 37.
42. Delos XXIX, cat. nos. 25 and 234. These two pavements are also accompanied by a crown, an element that is missing from the pavement in the House of the Masks.
43. Petsas (1965) 47. Also M. Andronikos, op. cit. (above n. 8) 295-6.
44. Another well known approximately contemporary representation of a wild beast hunt is depicted on a frieze that decorates the facade of the so called "Philip's Tomb" at Vergina. The two main participants of this hunt are believed to be Alexander and his father Philip of Macedon: Andronikos, op. cit.(above n.8) 106-119, figs 57-71. For more on the mosaics, see Robertson (1965) 80-1.
45. See above, p. 10f.
46. K. Votsis "Nouvelle Mosaïque de Sicyone," BCH 100 (1976) 581 and n. 24.
47. Salzman, 49.
48. Delos XIV, 40.
49. Delos XXIX, 106-9.
50. See above p. 100-102.
51. Eretria (1.b,i Fig. 58); Klazomenai (1,i Fig. 64); Samos (1,i Fig. 116).
52. Olynthus (3,ii Fig. 86); Pella (1.a,ii Fig. 99; 1.b,ii Fig. 98; 3,ii Fig. 114); Sikyon (1,ii Fig. 118); Eretria (2,ii Fig. 60).
53. Rhodos (1,i Fig. 115); Delos (8.a,i Fig. 44).

CONCLUSIONS

A survey of all the known mosaic pavements from Classical and Hellenistic private dining-rooms has led to a number of observations, which allow us a clearer understanding of the mosaics in connection to their architectural setting.

The dining-room mosaics were closely connected to the architecture of the room and had two essential functions: a) to create a serviceable surface that allowed the frequent use of water, and b) to decorate the floor and create a surface pleasing to look at. The purely utilitarian function is best observed in the undecorated simple floors of Olynthus (2,i Fig. 85), Vergina (1.b,i), Pella (2.d,i) and Eretria (1.a,i). These, however, are outnumbered by the decorative pavements.

The earliest known decorated dining-room pavements come from the northern Greek city of Olynthus and date to the early fourth century B.C. These early pavements were made of natural black and white pebbles, a technique which applies to all Classical and early Hellenistic mosaics and, occasionally, to later Hellenistic pavements as well. While the old technique was preserved, a gradual change started to take place in the early Hellenistic period. At that time the artists broke away from the strict two dimensionality of the early black and white motifs and started to move toward the creation of three dimensional polychromatic compositions. The finest examples of this development are the mosaics from the wealthy residences at Pella.

In the third century B.C., artists started to experiment with new materials

and techniques. Natural stones, bits of marble, terracotta and occasionally even glass, were cut and shaped in various sizes and degrees of regularity, which eventually led to the creation of the fine tessellated pavements seen on the island of Delos. This experimentation and development seems to have taken place independently in Greece and in Sicily, where a large number of irregular and mixed pavements have been discovered at Morgantina. The earliest Morgantinian mosaics known date to the mid third century B.C.

From the point of view of composition, the dining- room mosaics resemble richly decorated carpets whose composition appears to be greatly influenced by the architecture, size and shape of the room. The generally modest sized square or nearly square *andron* of the Classical period, clearly defined by the presence of a trottoir, was more suitable to centralized square and circular compositions. The motifs of these ranged from geometric and vegetal patterns to mythological creatures and legendary heroes.

In the Hellenistic period, however, the dining-room underwent a change. While square rooms were still present, and some dining-rooms were still furnished with a trottoir, broad rectangular-shaped rooms became very popular. This type of room was introduced at the end of the fourth century B.C. in the luxury houses of Pella, but it became very popular at the end of the second or early first century B.C. in the houses of Delos. At this late date, the trottoir was replaced in most rooms by an edging band of an equal width, which suggests that the room had other functions

as well. The multiple function of the rooms is also suggested by the presence of the small rooms, located at the back or at the sides of the *oecus*. For although their exact use is uncertain, they were clearly used in connection with the various activities that took place in the room.

The rectangular shape of the Hellenistic dining-rooms encouraged the use of a greater number of borders which framed a field decorated in a variety of polychromatic motifs. Most of these, like those of the Classical dining-rooms, were drawn from the traditional mythological repertory. But at this time there was a definite move to depict subjects taken from the human environment as well: objects, wild animals, birds, fish and hunting scenes.

All these motifs, real or fantastic, have earlier parallels in other media, but in most cases, this is the earliest known attempt to adapt these themes to mosaic pavements. With the exception of a few isolated cases, the choice of subject matter was not chosen with the function of the room in mind. It appears highly probable that the mosaicists may have chosen their themes from the same well known repertory that the artists of the other media did.

We therefore conclude that the theme of the pavement alone does not reveal the function of the room. When its identity is uncertain, it is usually elements of technique and composition of the pavements, combined with their lavishness and the layout of the room, that may help us to define its function. It is therefore essential, when possible, to examine the mosaics within the architectural setting for

which they were produced. And only then we can have a clear appreciation of the beauty and importance of these magnificent artistic creations.

CATALOGUE

This catalogue contains all the mosaics discussed in the text. For its preparation, an attempt has been made to compile a list of all known private dining room mosaics from the Classical and Hellenistic period. The primary intention is to catalogue the figured pavements found in these rooms. However, in order to demonstrate the different practices and techniques used, a few plain mosaics are included as well. Some of the mosaics have not yet been published in detail, and therefore the available information is very limited. Regardless of this limitation, some of these pavements have been included in the catalogue, where it is felt that their inclusion will further the understanding of the topic.

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, when the date of a particular pavement is disputed, on the basis of new information available, the mosaic has been given the most accepted chronology.

The mosaics are listed according to their site and the sites are listed in alphabetical order. When more than one room is found in the same house, the headings (a), (b), (c), are used. When there is more than one mosaic connected with each dining room, the headings (i), (ii), (iii), are used to indicate a central floor mosaic, an entrance mosaic or an anteroom mosaic respectively.

ATHENS

1. House of the Greek Mosaics

- (i) *Andron*: (Figs. 26-27) The room is furnished with a trottoir surfaced with yellow plaster. The doorway is off-centered to the right. The central carpet is paved with a pebble mosaic, 4.30 x 2.55 m. A band of pebbles arranged in straight lines, 0.40 m wide on the long side and 0.50 m wide on the short side, surrounds the field which is decorated with three concentric circles cut by diagonals.

Yellow and white natural cut pebbles for the inner circle. White cut pebbles only for the rest of the mosaic.

c. 300 B.C.

H.A. Thompson, *Hesperia* 35 (1966) 52, pl. 17,b.; Salzmänn, cat. 25, p. 88, pl. 55, 1-2; Bruneau (1969) 322.

- (ii) *Entrance*: (Fig. 26-27) Pebble mosaic, 1.55 x 0.75 m. It is decorated with a row of eight lozenges made with yellow pebbles and set against a white background. White and yellow natural cut pebbles.

c. 300 B.C.

H.A. Thompson, *Hesperia* 35 (1966) 52, pl. 17,b; Salzmänn, cat. 25, p. 88, pl. 55, 1-2; Bruneau (1969) 322.

- (iii) *Anteroom*: (Fig. 26) Pebble mosaic, 6 x 2.90 m. In the middle of the mosaic there is a four-spoked wheel, diam. 1 m, made of cut yellow

pebbles. The spaces between the spokes are covered with cut grey and white natural pebbles. The rest of the mosaic is paved with white pebbles. Yellow, white and grey natural cut pebbles in various sizes.

c. 300 B.C.

H.A. Thompson, Hesperia 35 (1966) 52; Salzmänn, cat. 26, p. 88, pl. 55, 1.

2. House on the NE slope of the Aeropagus

- (i) *Andron*: (Fig. 28) The room is 4.40 m square, with a trottoir, 0.92 m wide, made of cement. It can accommodate seven couches. The doorway is off-centered to the left. The central carpet area is paved with a pebble mosaic, 2.56 m square, depicting dolphins and other marine life. The figures are made of different colours of pebbles, 0.02-0.03 m, and are set against a dark grey background made of smaller pebbles, 0.005-0.010 m. White, dark grey, red and yellow natural pebbles of various sizes.

Second third of 3rd century B.C.

T.L. Shear, Jr., Hesperia 42 (1973) 152-3, fig. 4, pl. 31 b.; Salzmänn, cat. 24, p.87.

DELOS

1. House of the Comedians

(a) Room AE.

- (i) *Oecus Maior*: (Figs. 29-30) The room is rectangular, 9.36 x 7.16 m and does not have a trottoir. An edging band, 1 m wide, runs around the perimeter of the room, made of white marble chips. The central carpet is framed by a series of borders. A fillet of red terracotta chips, a band, 0.51 m, of white marble chips, a black fillet, a band, 0.16 m, in a black and white wave pattern, another band of white marble chips, a fillet of red terracotta chips, a band of black and white dentils rendered in perspective and a narrow black fillet. The field, 4.80 x 2.60 m, is paved with chips of white marble and is decorated with two rectangular panels, each one measuring 1.60 x 1.51 m. The east panel is destroyed. The west panel depicts a tritoness and an Eros flying over her. The figures are set against a black background.

White marble chips; black, white, grey, red and yellow tesserae in various sizes and degrees of regularity.

End of 2nd-beginning of 1st century B.C.

Delos XXIX, cat. 75, p. 174, 178, figs. 88-91.

(b) Room Q.

- (i) *Oecus*: (Fig. 31) The room is approximately 3 m square and does not have a trottoir. Four bands of different width and colour, run around the perimeter of the room. The central carpet consists of a square field, 1.04 m square, framed with a black fillet, a band in a red and black wave pattern and a white fillet. The central panel, 0.53 m square, is missing.

Black, white and red irregular tesserae of various sizes.

End of 2nd-beginning of 1st century B.C.

Delos XXIX, cat. 72, p. 172-3, figs. 84- 85.

- (ii) *Entrance*: A rectangular field, 1.04 x 0.45 m, framed by a black fillet, merges with the main field.

Black and red tesserae.

End of 2nd-beginning of 1st century B.C.

Ibid.

(c) Room R.

- (i) *Oecus*: (Fig. 32) The room is approximately 3 m square. A black band, 0.20 m, runs around the three sides of the room, followed by a white band about 0.75 m. The carpet consists of a square field, 1.22 x 1.18 m, framed with a marble band 0.11 m, and placed at a lower level than the rest of the pavement. It is framed with a band

in a black and white wave pattern, 0.095 m, followed by three fillets and a central panel, 0.54 x 0.46 m, which is now missing. The square field may not belong to the original decoration of the pavement.

Black, white and red tesserae of various sizes and degrees of irregularity.

End of 2nd-beginning of 1st century B.C.

Delos XXIX, cat. 73, p. 174, figs. 85-87.

- (ii) *Entrance*: A rectangular field, 1.19 x 0.90 m, decorated with with black, white and red lozenges, merges with the main field.

Black, white and red tesserae.

End of 2nd-beginning 1st century B.C.

Ibid.

2. House behind the French School.

Room 12.

- (i) *Oecus Maior*: (Fig. 33) The room is rectangular and does not have a trottoir. A wide edging band of white tesserae runs around the perimeter of the room. The central carpet, 2.71 x 4.11 m, is decorated in a black and white chequer-board pattern and is framed by a thin band of large terracotta chips.

End of 2nd-beginning of 1st century B.C.

Black and white tesserae and terracotta chips.

Delos XXIX, cat. 12, p. 127, figs. 14-15.

3. House of the Trident

Room K.

- (i) *Oecus Maior*: (Fig. 34) The room is rectangular, 8.60 x 5.65 m, and does not have a trottoir. An edging band, 1.37 m wide on the north and south sides and 0.78 m wide on the east and west sides, runs around the room. The central carpet is paved with a tessellated mosaic which is framed by a series of bands. Red, white and black fillets, a white band, 0.39 m wide, decorated with black and red round disks and a wide band with a black and white wave pattern, 0.41 m wide. The field, 3.64 x 1.86-1.89 m, is decorated with a square panel, most of which is destroyed. Only a small section of the meander border survives, which is made of *opus vermiculatum*.

Black, white, red, violet and yellow tesserae of various sizes; blue and green glass tesserae for the meander; strips of lead.

End of 2nd-beginning of 1st century B.C.

Delos VIII.1, 171; XXIX, cat. 236, p. 268, figs. 220-221.

4. Ilôt des Bronzes.

Room EE.

- (i) *Oecus*: (Fig. 35) The room is square and does not have a trottoir. A wide edging band made of white marble chips runs around the perimeter of the room. The central carpet is framed with a black fillet and consists of two fields: a) a rectangular field, 1.88 x 0.88 m and b) a square field, 1.88 m square. This is framed with a white band, 0.27 m, followed by a red fillet, a band in a black and white wave pattern, a black fillet, and a white field. White marble chips; black, white and red tesserae; strips of lead for the wave pattern.

End of 2nd-beginning of 1st century B.C.

Delos XXIX, cat.54, p. 151-2, figs. 48-49.

5. House of Hermes.

Room G.

- (i) *Oecus*: (Fig. 36) The room is almost square and has a trottoir on the three sides of the room, raised 0.04 m above the central carpet and paved with white cut pebbles. The central carpet consists of two fields: a) a rectangular field, 1 x 0.90 m, paved with white cut pebbles and decorated with a four-spoked wheel, 0.22 m in diameter and b) the surface of this section of the pavement is totally destroyed.

White cut pebbles.

End of 2nd-beginning of 1st century B.C.

Delos XXIX, cat. 152, p. 205-6, figs. 122-123.

6. House VI M

Room D.

- (i) *Oecus*: (Figs. 37-39) The room is rectangular and does not have a trottoir. The pavement is badly damaged and only fragments survive. Sections of a band, made of small white pebbles survive along the South and West walls. Surviving sections of the central carpet reveal that a series of borders surrounded the field. A black, a white and a red fillet enclose a border in a wave pattern, which is followed by a yellow fillet and a black field.

White pebbles; black, yellow and red regular and irregular tesserae; strips of lead.

End of 2nd-beginning of 1st century B.C.

Delos XXIX, cat. 306, p. 295, 300, figs. 260-1, 263.

- (ii) *Entrance*: (Figs. 37-39) The pavement is damaged and only the central motif survives. It consists of a large rosette made of five white and five black leaves. The circular motif is inscribed within a square paved with white tesserae. The pavement appears to have been surrounded by a

number of borders.

Black, white, yellow and red tesserae.

End of 2nd-beginning of 1st century B.C.

Delos XXIX, cat. 306, p. 295, 300, figs. 260-2.

7. Ilôt des Bijoux

Room AL.

- (i) *Oecus*: (Figs. 40-43) The room is rectangular and is paved with a tessellated mosaic. An edging band, 0.82-0.92 m, runs around the perimeter of the room and is followed by a violet fillet, a band in a wave pattern, a black fillet, and a marble frame made of sections measuring 0.25-0.26 x 0.50-1.02 m. These bands correspond to a trottoir and are raised 0.03 m above the central carpet. The carpet is framed by a series of bands. A white and a black fillet, frame a wider border, 0.35 m, decorated with garlands, theater masks and bulls' heads, rendered in *opus vermiculatum*. A black, a white, a violet, and a yellow fillet, frame the field which is paved with irregular white tesserae. In the centre of the field there is a panel, framed with four fillets, and decorated with a mythological scene consisting of three figures: Athena, Hermes and a female figure in the centre, which is badly damaged and does not allow identification.

Black, white, green, yellow, violet and red regular and irregular tesserae; plaques of marble; strips of lead.

End of 2nd-beginning of 1st century B.C.

Delos XXIX, cat. 68, p. 156-169, figs. 55-79.

- (ii) *Entrance*: (Fig. 40) The pavement consists of two semi-circular medallions paved with tesserae. Most of the decoration is destroyed, but a fragment on the left semi-circle depicts part of a dolphin twisted around an anchor. On the opposite wall, a rectangular panel, 2.04 x 78.5 m, decorated with black, white, green and violet lozenges, may have been the original entrance mosaic, before the room was renovated.

Black, white, green and violet tesserae.

End of second-beginning of 1st century B.C.

Delos XXIX, cat. 68, p. 156, figs. 55-57.

8. House of the Masks

(a) Room E.

- (i) *Oecus*: (Figs. 44-48) The room is rectangular, 7.20 x 5.10 m, and does not have a trottoir. An edging band, approx. 2.50 m, paved with white marble chips, runs around the perimeter of the room. The central carpet, 4.62 x 2.57 m, is paved with a tessellated mosaic and is framed with a series of bands. Red and white fillets, a band

in a wave pattern, and a band alternating with black and white triangles. The field is paved with white tesserae and is decorated with a central *emblema*, made of *opus vermiculatum* and depicting Dionysos riding on a panther. Two diamond-shape panels depicting centaurs, are placed on either side of the central panel. In addition, floral motifs, two laurel wreaths and two ivy wreaths, decorate the spaces between the panels.

White marble chips; white, black, red, violet and yellow tesserae in various sizes.

End of 2nd-beginning of 1st century B.C.

Delos XIV, pp. 11-26, figs 3-6; Delos XXIX, cat. 214, p. 240-5, figs. 176-183.

- (ii) *Entrance*: (Fig. 44) Tessellated rectangular mosaic, framed with a white and a red fillet. The field is paved with white tesserae and decorated with a six-leaved polychromatic rosette.

Black, white, red, blue, yellow, violet and green tesserae.

End of 2nd-beginning of 1st century B.C.

Delos XXIX, cat. 214, p. 240, fig. 178.

(b) Room G.

- (i) *Oecus Maior*: (Figs. 49-50) The room is rectangular, 9.30 x 7.20 m, and does not have a trottoir. An edging band paved with white

marble chips and varying in width from 0.54 m on the door side to 1.20 m, runs around the perimeter of the room. The carpet is paved with a tessellated mosaic and is framed with a red fillet. On each of the short sides, there is a band decorated with vegetal motifs and theatrical masks. The field is framed with black, white and yellow fillets, and a band in a wave pattern. The field is decorated with black, white and red lozenges rendered in perspective.

White marble chips; white, black, red, yellow, green and violet tesserae in various shades and sizes.

End of 2nd-beginning of 1st century B.C.

Delos XIV, pp. 28-32, fig. 7; Delos XXIX, cat. 215, pp. 245-251, figs. 184-195.

(c) Room I.

- (i) *Oecus*: (Figs. 51-54) The room is rectangular, 7.18 x 5.80 m, and does not have a trottoir. An edging band, 1 m wide, paved with white marble chips, runs around the perimeter of the room. The central carpet, 3 x 1.30 m, is framed with a series of bands. Red, white and black fillets, a band, 0.24-0.28 m wide, decorated in a geometric motif, a band in a wave pattern, and a band decorated in a bead-and-reel motif. The field is paved with white tesserae

and is decorated with two medallions containing floral motifs. An amphora with a palm branch, and a bird pecking at nuts, are positioned between the medallions.

White marble chips; black, white, red, green and yellow tesserae in various shades and sizes.

End of 2nd-beginning of 1st century B.C.

Delos XIV, p.36-41, figs. 10-11; Delos XXIX, cat. 217, pp. 256-260, figs. 204-210.

- (ii) *Entrance*: (Figs. 51,55) A rectangular tessellated mosaic, 1.82 m long. It is decorated with two antithetical dolphins.

Black, white and red tesserae.

End of 2nd-beginning of 1st century B.C.

Delos XIV, p. 38, fig. 12; Delos XXIX, cat. 217, p. 256, figs. 204-5.

ERETRIA

1. House of the Mosaics

(a) Room 7.

- (i) *Andron*: (Fig. 12) The room is 6.70 m square, with a trottoir 1.10 m wide. It can accommodate eleven couches. The entire floor area, including the trottoir, is paved with a plain black and white pebble

mosaic.

First third of 4th century B.C.

Ducrey-Metzger (1979)a, 6.

(b) Room 9.

- (i) *Andron*: (Figs. 56, 58) The room is 4.68 m square, with a trottoir, 0.95 m wide, raised 0.03 m above the central floor area. It is paved with small pebbles that do not conform to any pattern and can accommodate seven couches. The doorway is off-centered to the left. The central carpet is paved with a pebble mosaic, 2.70 m square, decorated with geometric, figural and floral motifs. A meander, 0.33 m, encompasses a frieze, 0.43 m, depicting griffins fighting with Arimaspians and lions attacking horses. This, in turn, surrounds a field, 1.12 m square, which encloses two concentric circles. The outer circle is decorated with alternating palmettes and lotus flowers, while the inner one consists of a rosette with two rows of eight petals around a central bud. The corners of the square are decorated with bucrania and eagles.

Black, white, red and yellow natural pebbles, 0.005-0.02 m.

First third of 4th century B.C.

Ducrey-Metzger (1979)a, 6, 8-9, pl. 1,3; 3,1; 4,1-6; Salzman, cat.

37, p. 90, pl. 26, 1-4.

- (ii) *Entrance*: (Figs. 56,59) Pebble mosaic, 1.57 x 0.96 m. A band in a wave pattern frames a figural representation of a Nereid riding on a hippocamp. Black, white, red, pink and yellow natural pebbles, 0.005-0.015 m.

First third of 4th century B.C.

Ducrey-Metzger (1979)a, 9, pl. 3,2; Salzmann, cat. 37, p. 90, pl. 27,1.

- (iii) *Anteroom*: (Figs. 56-57) (Room 8) The entire room, 4.68 x 1.65 m, was paved with a pebble mosaic. Its preserved size is 4.17 x 1,65 m. The main scene consists of two symmetrical groups, each representing a sphinx facing a panther. It is surrounded by a border of palmettes and lotus flowers, 0.32 m wide.

Black, white, red and yellow natural pebbles,

0.01-0.02 m.

First third of 4th century B.C.

Ducrey-Metzger (1979)a, 6, 8, pl. 1,3; 2, 5-6; Salzmann, cat. 38, p. 91, pl. 27, 3-4.

2. House on Apostole Street.

- (i) *Andron*: (Fig. 60) The room is rectangular, 6 x 4.6 m, with a trottoir

raised approx. 0.05 m above the central floor area. The doorway is off-centered to the right. The central floor area is paved with a pebble mosaic decorated with a circle inscribed within a square. The circle is decorated with a sixteen-leaved rosette.

White natural pebbles on black background.

End of 3rd - beginning of 2nd century B.C.

A. Choremis, AAA 5 (1972), 224-27, fig. 1; Salzmänn, cat. 41, p. 92, pl. 49, 2.

- (ii) *Entrance*: (Fig. 60) Pebble mosaic, 1.25 x 0.90 m, depicting a Centauromachy.

White, black and red natural pebbles.

End of 3rd - beginning of 2nd century B.C.

A. Choremis, AAA 5 (1972), 226-27, figs. 1-2; Salzmänn, cat. 41, p. 92, pl. 49, 2; 50, 1.

3. The Anyphantes House.

- (i) *Andron*: (Figs. 61-62) The room is 4.50 m square, with a trottoir approx. 1 m wide and raised 0.03 m above the central floor area. The doorway is off-centered to the left. The central carpet is paved with a pebble mosaic, 2.65 m square, which is framed by a border in a wave pattern. The field is paved with white pebbles and contains a medallion, diam. 1.02 m,

decorated with a depiction of Skylla.

Black, white, yellow and pale red natural pebbles.

End of 3rd - beginning of 2nd century B.C.

Themelis (1970)a, 252-3, pl. 217 b & c; V. Petrakos, *ArchDelt* 17 (1961/2), Chron. 152, pl. 166, a-b; Salzmänn, cat. 42, p. 92, pl. 49, 3; 50, 2.

- (ii) *Entrance*: (Fig. 61) Pebble mosaic, approx. 1 x 1,50 m. It is decorated with alternating black and white lozenges.

Black and white natural pebbles.

End of 3rd - beginning of 2nd century B.C.

Themelis (1970)a, 252-3, pl. 217 c; Salzmänn, cat. 42, p. 92, pl. 49, 3.

KALLIPOLIS

- (i) *Andron*: (Fig. 63) The room is furnished with a trottoir, that can accommodate five couches. The doorway is off-centered to the right. The trottoir is paved with a plain pebble mosaic like that of the central floor area. The only decoration of the central floor area is a central medallion decorated with a twelve-leaved rosette made of white pebbles and set against a black background.

Black and white natural pebbles.

Late Classical.

Themelis AAA 12 (1979) 269-70, fig. 35.

KLAZOMENAI

1. House

- (i) *Andron*: (Figs. 64-65) The room appears to be square and is surrounded with a trottoir paved with tesserae laid in random order. The central carpet is square and is paved with a tessellated mosaic. It is framed with a black and white band in a wave pattern, followed by a band decorated with antithetical griffins and floral motifs. The field encloses a circle, which is framed with a band in a guilloche pattern, and is decorated with a representation of Amphitrite riding on a hippocamp. The corners between the circle and the square are decorated with ducks.

Black, white and red tesserae.

End of 3rd-beginning of 2nd century B.C.

Salzmann, p. 76-7, pl. 93, 2-3; BCH 45 (1921) 561.

- (ii) *Entrance*: (Figs. 64,66) Tessellated rectangular mosaic, off-centered to the left. It is decorated with a representation of Eros and Psyche.

End of 3rd-beginning of 2nd century B.C.

Salzmann, p. 76, pl. 93, 2; 94, 1; BCH 45 (1921) 561.

MARONEIA

- (i) *Andron*: (Figs. 67-68) The room is furnished with a trottoir, 0.94-0.99 m wide, raised about 0.035-0.005 m above the central floor area and paved with black and white pebbles. The central carpet is paved with a mosaic, 3.40 x 3.70 m, made of polygonal tesserae. It is framed with a band in a wave pattern, followed by a narrow band in a bead-and-reel pattern. This near square field encloses a circle decorated with a vine scroll, grapes and flowers. A smaller circle in the centre of the mosaic contains a square pattern decorated with a floral motif. The corners between the circle and the square are decorated with palmettes.

Black and white natural pebbles; black, white, green and red polygonal tesserae.

Mid - second half of 3rd century B.C.

E. Pentazos, Prakt. (1973) 83-4, figs. 107 b; 108 a-b; Salzmann, cat. 164, p. 123, pl. 79, 1-2.

- (ii) *Entrance*: (Fig. 67) Mosaic pavement, 1.55 m wide, made of polygonal tesserae. It is decorated with two antithetical white palmettes, set against a black background.

Black and white polygonal tesserae.

Mid - second half of 3rd century B.C.

E. Pentazos, Prakt. (1973) 83-4, figs. 107 b; 108 a-b; Salzmann, cat.164, p.

123, pl. 79, 1.

MEGARA

1. House on Dogani Street

- (i) *Andron*: (Fig. 69) The central floor area is paved with a pebble mosaic, 2.75 x 2.40 m. There is evidence of borders. The carpet is decorated with a large four-spoked wheel. The spaces between the spokes are decorated with a pair of antithetical palmettes and a pair of antithetical lotus flowers. The corners are decorated with dolphins.

Black, white, red and brown natural pebbles.

Second third of 3rd century B.C.

K. Votsis, BCH 100 (1976) 587, fig. 15; Salzmänn, cat. 70, p. 96, pl. 51, 1.

- (ii) *Entrance*: (Figs. 69-70) Pebble mosaic decorated with a dove. Black, white, red and brown natural pebbles.

Second third of 3rd century B.C.

K. Votsis, BCH 100 (1976) 587, fig. 15; Salzmänn, cat. 70, p. 96, pl. 51, 1-2.

MORGANTINA

1. House of Ganymede

(a) Room 1.

- (i) *Oecus Maior*: (Fig. 71) The room is 4.70 m square and does not have a trottoir. An edging band, 0.80-0.90 m wide, runs around the perimeter of the room, made of white marble chips. The central carpet is paved with a tessellated mosaic, 3 x 2.85 m. It is framed with a strip of red laminations, followed by a red and white band in a wave pattern, 0.135 m wide, and a white swastika meander, 0.295 m. wide, alternating with boxes and rendered in perspective. The field, 2.35 x 2.15 m, was decorated with a mosaic, but is now missing.

Red, white, black, green and grey tesserae, varying in size from 1.5 to 5 mm. Most are square, but some irregular shapes and triangular tesserae are present as well. Red laminations 8 x 15-55 mm.

Mid. 3rd century B.C.

Tsakirgis (1984) 75-6; (1989) 397, figs. 1 & 2.

- (ii) *Entrance*: (Figs. 71-72) Tessellated mosaic, 1.05 x 1 m. A white swastika meander on a red background, 0.176 m wide, frames a field whose surface is now missing. When the mosaic was found,

the head and one claw of a griffin was still visible. A strip of red laminations separates the entrance pavement from the central carpet.

Red, black and white regular and irregular tesserae, varying in size from 1.5 to 40 mm; red laminations 5 x 15-20 mm.

Mid. 3rd century B.C.

Tsakirgis (1984) 76; (1989) 397, figs. 3 & 4.

(b) Room 2.

- (i) *Oecus*: (Fig. 73) The room is almost square, 2.63 x 2.60 m and does not have a trottoir. An edging band, 0.80-0.85 m wide, runs around the perimeter of the room, made of white marble chips. The central carpet is paved with a tessellated mosaic, 0.98 x 0.97 m, framed with a strip of red laminations. It is decorated with a white swastika meander alternating with boxes and placed against a black background. The design is rendered in perspective for which green, gray and red tesserae are used.

White marble chips; white, green and gray, square and rectangular tesserae, 10-15 mm. Red laminations 5 x 15 mm.

Mid 3rd century B.C.

Tsakirgis (1989) 398, figs. 5 & 6.

- (ii) *Entrance*: (Figs. 73-74) Tessellated mosaic, 0.90 m square. It is

framed with a band, 0.20 m wide, decorated with white ivy leaves and tendrils placed against a black background. At the entrance side there is a white lotus flower with yellow and red stamen and green calyx. The field is paved with white irregular tesserae and is decorated with a fillet of twined yellow and green strands.

Black, white, yellow and green, regular and irregular tesserae, 10-20 mm.

Mid 3rd century B.C.

Tsakirgis (1984) 76-7;(1989) 398, figs. 5, 7-9.

(c) Room 14.

- (i) *Oecus*: (Figs. 75-77) The room is 2.95 m square and does not have a trottoir. An edging band of white marble chips, 0.95 m wide, runs around the perimeter of the room. The central carpet is decorated with a tessellated mosaic, 1.05 x 1.30 m, framed with three rows of red tesserae and a wider band decorated with a white swastika meander alternating with boxes. The meander is rendered in perspective against a black background. The field has a figural decoration portraying Ganymede nude, holding a flute, or a staff, in his left hand. An eagle with outstretched wings frames the boy's figure.

White, black, red, orange and green regular and irregular tesserae, 7-10 mm; white strips in the meander 8 x 20-69 mm.

Mid 3rd century B.C.

K.M. Phillips, Jr., "Subject and Technique in Hellenistic-Roman Mosaics: A Ganymede Mosaic from Sicily," *ArtB* 42 (1960) 243-62; Tsakirgis (1989) 399-400, figs. 11-13.

- (ii) *Entrance*: Tessellated mosaic made of tesserae laid in rows.

White tesserae of different sizes.

2. House of the Official

(a) Room 5.

- (i) *Oecus Maior*: The room is almost square, 4.95 x 5.10 m, and does not have a trottoir. An edging band, 0.96-1.04 m wide, runs around the perimeter of the room, made of semis of white tesserae that are spaced 0.7 m apart. The central carpet is framed with a border, 0.365 m wide, decorated with a white swastika meander alternating with boxes. The field is paved in *opus signinum* and is decorated with a lattice of white tesserae.

Tesserae 1-1.5 cm.

Mid 3rd century B.C.

Tsakirgis (1990) 431.

(b) Room 14.

- (i) *Oecus*: (Fig. 78) The room is 2.90 m square and does not have a trottoir. An edging band, 0.88-0.93 m wide, runs around the perimeter of the room, made of white chips of stone set in mortar. The central carpet is paved with a tessellated mosaic, 1.14 m square, framed with a strip of red laminations. The field is decorated with a swastika meander alternating with boxes and rendered in perspective. The meander is made of white laminations and is set against a black background. In each box there is a pink and red leaf.

White, black, green and red, mostly square, tesserae, 10-15 mm; red laminations 8 x 15-25 mm; white laminations 15 x 30-70 mm.

Mid 3rd century B.C.

Tsakirgis (1989) 400-1, figs. 14 & 15.

- (ii) *Entrance*: Tessellated mosaic, 1.20 x 1.08 m, made of tesserae that are laid diagonally.

White tesserae.

3. House of the Arched Cistern.

(a) Room 1.

- (i) *Oecus Maior*: (Fig. 79) The room is almost square, 7.10 x 7.15 m, and does not have a trottoir. The doorway is centered on the axis of the room. An edging band, 1.24 m wide, runs around the perimeter of the room, made of white tesserae that are laid in rows. The central carpet is paved with a tessellated mosaic, 4.10 x 4.05 m. It is framed with a border, 0.387 m wide, decorated with a white swastika meander alternating with boxes. It is rendered in perspective and set against a black background. The field is covered with white tesserae laid in rows.

White, black and red tesserae, 10 mm square.

The house is dated to the 3rd century B.C., but the date of the mosaic is uncertain.

Tsakirgis (1989) 401-2, fig. 16.

(b) Room 12.

- (i) *Oecus*: (Fig. 80) The room is almost square, 5.25 x 5.20 m and does not have a trottoir. The doorway consists of a large opening that closes off by a door or a folding screen. An edging band, 0.98-1.01 m wide, runs around the perimeter of the room made of white tesserae laid in rows. The central carpet is paved with a tessellated

mosaic, framed with a border, 0.265 m wide. It consists of two bands in a checker-board pattern, that enclose a band in a wave pattern. The field, 2.55 m square, near the edges is decorated with white tesserae laid in rows. The central section of the carpet is missing.

Black and white mostly square tesserae, 10-15mm.

Late 2nd-early 1st century B.C.

Tsakirgis (1984) 134; (1989) 403, fig. 19.

4. Pappalardo House

Room 1.

- (i) *Oecus Maior*: (Figs. 81,82) The room is rectangular, 6.45 x 7.45 m and does not have a trottoir. An edging band, 0.85-1.12 m, runs around the perimeter of the room, made of white tesserae laid in rows. The central carpet is paved with a tessellated mosaic, framed by a series of borders. A thin band of three rows of tesserae is followed by a swastika meander, 0.47 m wide, alternating with boxes and rendered in perspective against a brown background. This is followed by simple bands of blue and white tesserae and a polychrome, four strand, double guilloche, 0.16 m wide. The field, most of which is now destroyed, was decorated with a figural representation that was set against a white background.

White, black, yellow, brown, gray and red square tesserae, 4-15 mm; lead strips were used as guides in the meander and the guilloche.

After 150 B.C.

Tsakirgis (1984) 181; (1989) 405-6, figs. 27 & 28.

5. House of the Tuscan Capitals

Room 10.

- (i) *Oecus Maior*: The room is rectangular, 4.75 x 6.50 m. and does not have a trottoir. A white swastika meander alternating with squares, 0.31 m wide, runs around the perimeter of the room. It is followed by a band, 1.20-1.30 m wide, made of *opus signinum* and decorated with tesserae forming a lozenge pattern. The central carpet is framed with a band, 0.16 m wide, decorated in a wave pattern. The field is paved with white tesserae laid in rows.

opus signinum; black and white tesserae 10 mm square.

After 150 B.C.

Tsakirgis (1989) 403-4, figs. 22-23.

6. Southwest House.

Room 1.

- (i) *Oecus Maior*: The room is square, 5.14 x 5.15 m and does not have a

trottoir. An edging band with scattered white tesserae, 1.08-1.13 m wide, runs around the three sides of the room (no border on the east side). The central floor area is paved with *opus signinum*, and is framed with a border, 0.39 m wide, decorated with a white swastika meander alternating with squares. The field is decorated with a lattice of white tesserae. Square tesserae, 10-20 mm.

The house was constructed in the 3rd century B.C. and it was occupied until the mid. 1st century A.D. The date of the mosaic is uncertain.

Tsakirgis (1990) 432.

OLYNTHUS

1. House A 1

- (i) *Andron*: (Fig. 83) The room is almost square, 4.75 x 4.85 m, with a trottoir, 0.97 m wide, made of grey cement and raised 2 cm above the central floor area. The central carpet, 2.80 x 2.70 m, is paved with a pebble mosaic and is framed with a band in a wave pattern. The field is decorated with a circle, diam. 0.80 m, decorated with a sixteen-leaved rosette, made of white pebbles and set against a black background. The rest of the field is paved with white pebbles. At the entrance to the room there is a large stone threshold, 1.28 x 0.47 m, raised 0.08 m above the central floor area.

Black and white natural pebbles, 0.004-0.01 m.

First half of 4th century B.C.

Olynthus II, p. 42, figs. 120-123; Salzmänn, cat.76, p. 98, pl. 16, 1.

- (ii) *Entrance*: (Fig. 83) Pebble mosaic, 0.92 m long, off-centered to the left.

The pavement is plain, covered completely with black and white natural pebbles.

Olynthus II, p. 42, figs. 120-123; Salzmänn, cat. 76, p. 98, pl. 16, 1.

2. House A 5

- (i) *Andron*: (Fig. 85) The room is almost square, 6.10 x 6.00 m, with a trottoir, 0.90 m. wide, made of cement and raised 0.05 m above the central floor area. The pavement in the centre of the room is made of polished smooth blue and white pieces of marble of various sizes, set in a reddish cement. The entrance to the room is 1.40 m wide and is off-centered towards the right.

Blue and white marble chips.

Early 4th century B.C.

Olynthus II, pp. 56-7, pl. I, figs. 159-61.

3. House A vi 3

- (i) *Andron*: (Fig. 86) The room is 4.80 m square with a trottoir, 0.90 m wide,

made of cement. The doorway is off-centered to the left. The central carpet is paved with a pebble mosaic, 3 m square, decorated with geometric, figural and floral designs. The field is framed with a border in a wave pattern, followed by a second border in a double meander which encloses a circle, diam. 1.30 m. The circle is framed with a band in a tendril motif and is decorated with the mythological scene of Bellerophon killing Chimaera. The corner spaces between the circle and the meander border, are decorated with palmettes.

Mainly black and white, with a few yellow and green natural pebbles.

First half of 4th century B.C.

Olynthus V, pp. 4-6, pls. I, 12, 13 a; Salzmänn, cat. 78, p. 99, pl. 13.

- (ii) *Entrance*: (Fig. 86) Pebble mosaic, 2.03 x 1.02 m, depicting two winged griffins tearing apart a horned stag. The pavement is framed with two rows of white pebbles and on two sides, top and right, by an alternating black and white diamond pattern.

Black and white natural pebbles.

First half of 4th century B.C.

Olynthus V, p. 6, pls. III, 12; Salzmänn, cat. 78, p. 99, pl. 13.

4. House A vi 4

- (i) *Andron*: (Fig. 84) The room is 4.90 m square with a trottoir, 0.95 m wide,

made of cement. The doorway is off-centered to the left. The central carpet is paved with a pebble mosaic, 2.90 x 2.85 m, framed with a band in a meander pattern. It encloses a circle, framed with a border in a wave pattern and decorated with a sun-like pattern with sixteen rays. The corners between the circle and the meander border are decorated with palmettes.

Black, white, red and green natural pebbles, 0.015-0.025 m.

First half of 4th century B.C.

Olynthus V, pp. 7-9, pls. V, 14 a; Robinson (1932) 19-20, fig. 2; Salzmänn, cat. 80, p. 100, pl. 16, 2.

- (ii) *Entrance*: (Fig. 84) Pebble mosaic, 1 x 1.70 m, off-centered towards the left. Only a fragment survives showing the hind quarters and wing of some animal, perhaps a griffin. The pavement is framed on the left side by a border, 0.15 m wide, made of dark red pebbles and intersected on the upper half by a band of green pebbles.

Black, white, red and green natural pebbles.

First half of 4th century B.C.

Olynthus V, pp. 8-9, pl. 14 a, fig. 1; Robinson (1932) 20, fig. 2; Salzmänn, cat. 80, p. 100, pl. 16, 2.

5. House A vi 6

- (i) *Andron*: (Fig. 87) The room is 5 m square with a trottoir, 0.98 m wide, made of yellow cement. The doorway is off-centered to the left. The central carpet is paved with a pebble mosaic, 2.95 m square. A double meander border frames the field which contains a circle, diam. 1.78 m. The circle is framed with a band in a wave pattern and is decorated with a four-spoked wheel.

Black and white natural pebbles, 0.015-0.025 m.

First half of 4th century B.C.

Olynthus V, p. 9, pl. 14 b; Salzmänn, cat. 81, p. 100, pl. 16, 3.

- (ii) *Entrance*: (Fig. 87) Pebble mosaic, 1 x 2 m, is off-centered towards the left. It is decorated with alternating black and white lozenges.

Black and white natural pebbles, 0.015-0.025 m.

First half of 4th century B.C.

Olynthus V, p. 9, pl. 14 b; Salzmänn, cat. 81, p. 100, pl. 16, 3.

6. House A vi 8

- (i) *Andron*: (Fig. 88) The room is almost square, 4.70 x 4.80 m, with a trottoir, 0.90 m wide. In the middle of the carpet there is a circular pebble mosaic, diam. 0.98 m, decorated with four palmettes. The circumference of the mosaic is outlined by a single line of white pebbles.

The rest of the central floor area is covered with cement.

Black and white natural pebbles.

First half of 4th century B.C.

Olynthus V, pp. 9-10, pl. 16 a; Salzmann, cat. 82, p. 100, pl. 16, 6.

7. House B v 1

- (i) *Andron*: (Fig. 89) The room is almost square, 5 x 4.95 m, with a trottoir, 1 m wide, made of cement. The doorway is slightly off-centered to the left. The central carpet is paved with a pebble mosaic, 3.17 x 3.07 m. It is framed with a meander, followed by a frieze of double-bodied sphinxes and palmettes, a band in a wave pattern and a fillet of three rows of white pebbles. The field, 1.10 m square, contains a circle, diam. 0.90 m, which is framed with a band decorated in a laurel leaf pattern. The mosaic in the centre of the circle is destroyed.

Black, white, red and green natural pebbles, 0.015-0.025 m.

End of 5th-beginning of 4th century B.C.

Olynthus V, pp. 10-11, pl. VI a; 15; Robinson (1932) 20-22, pl. III; Salzmann, cat. 84, p. 101, pl. 12, 3.

- (ii) *Entrance*: (Fig. 89) Pebble mosaic, 1.40 x 0.48 m, off-centered by approx. 0.14 m to the left of the central point. The mosaic is framed by the same meander that frames the central carpet and is decorated with a scene

portraying a stag attacked by a lion.

Black, white, red and green natural pebbles, 0.015-0.025 m.

End of 5th-beginning of 4th century B.C.

Olynthus V, pp. 10-11, pl. VI b; 15; Robinson (1932) 21-22, pl. III;

Salzmann, cat. 84, p. 101, pl. 12,3.

8. House of the Comedian

- (i) *Andron*: (Fig. 90) The room is rectangular, 3.65 x 3.35 m, with a trottoir, 0.85-0.90 m wide, made of cement. The doorway is off-centered to the left. The central carpet is paved with a pebble mosaic, 1.85 x 1.60 m, and is framed with a band in a wave pattern. In the centre of the field there is a circle, diam. 0.80 m, decorated with a four-spoked wheel. The rest of the field is paved with white pebbles.

Black and white natural pebbles.

First half of 4th century B.C.

Olynthus V, pp. 11-12, pls. VII; 16 b; Robinson (1932) 22-3, fig. 5;

Salzmann, cat. 85, p. 101, pl. 16, 4.

- (ii) *Entrance*: (Fig. 90) Rectangular pebble mosaic, 1 x 0.95 m. It is decorated with a butterfly design of two facing triangles.

Black and white natural pebbles.

First half of 4th century B.C.

Olynthus V, p. 12, pls. VII; 16 b; Robinson (1932)

23, fig. 5; Salzmänn, cat. 85, p. 101, pl. 16, 4.

9. Villa of Good Fortune

- (i) *Andron*: (Figs. 91-92) The room is rectangular, 5.67-5.80 x 4.95 m, with a trottoir, 0.90 m wide, made of yellow painted cement. The doorway is off-centered to the right. The central carpet is paved with a pebble mosaic, 3.90 x 3.20 m, which is composed of more than forty thousand pebbles. It is framed with a band in a wave pattern, followed by a band of double palmettes and a figural frieze depicting dancing maenads, a satyr and a Pan. A border of ivy separates this frieze from the central scene depicting Dionysos on a chariot drawn by two panthers and led by a satyr; a winged Eros is flying overhead.

Black, white, yellow and red natural pebbles.

First half of 4th century B.C.

Olynthus XII, pp. 341-357, pl. I; Robinson (1934) 506-7, fig. 1; Salzmänn, cat. 87, p. 102, pl. 14, 2.

- (ii) *Entrance*: (Figs. 91,94) Pebble mosaic, 6.25 x 3 m, made of about eight thousand pebbles. It is framed with a border in an ivy pattern, followed by a border in a wave pattern. The field is decorated with two Pans standing on either side of a large crater.

Black, white, yellow and red natural pebbles.

First half of 4th century B.C.

Olynthus XII, pp. 357-9, pl. II ; Robinson (1934) 507-8, fig. 3; Salzmänn, cat. 87, p. 102, pl. 15, 1.

- (iii) *Anteroom*: (Figs. 91,93) Rectangular pebble mosaic, 6.25 x 3 m, facing the *Andron*. The mosaic is framed with a band in a wave pattern, followed by a band in a meander pattern and a band with a scroll-like pattern. The central scene is decorated with a representation of Thetis and her nereids bringing Achilles his armour. On each of the short sides there is a wide band of three palmettes.

Black, white, yellow, red and green natural pebbles.

First half of 4th century B.C.

Olynthus XII, pp. 359-368, pl. III; Robinson (1934) 508; Salzmänn, cat. 88, p. 102, pl. 14, 1.

10. House of the Many Colours

- (i) *Andron*: The room is 4.71 m square, with a trottoir, 0.90 m wide, made of cement. The central carpet, 2.72 m square, is paved with white marble chips. Between the trottoir and the central carpet there is a gutter, 0.80 m wide, which is separated from the carpet by a fillet of black pebbles, 0.05 m wide.

White marble chips, black natural pebbles.

First half of the 4th century B.C.

Olynthus XII, p. 193, pl. 167.

- (ii) *Anteroom*: A rectangular room, 3 x 4.70 m. The room is poorly preserved and there is no evidence of a pavement.

Olynthus XII, p. 194.

PELLA

1. House of Dionysos (House no. 1)

(a) Room B.

- (i) *Andron*: (Figs. 95-97) The room is 8.70 m square, with a trottoir made of small pebbles, 0.005-0.01 m, that are mixed with plaster. It can accommodate eleven to fifteen couches. The doorway is slightly off-centered to the right. The central floor area is paved with a plain black and white pebble mosaic. In the middle of this large field there is a figural pebble mosaic, 2.70 x 2.65 m, portraying Dionysos nude, riding side-saddle on the back of a panther. It is framed with four rows of white pebbles. Strips of lead and baked clay are used to outline some of the details. The background is made of grey-black pebbles.

Black, white, yellow, grey and red natural pebbles, 0.005-0.01 m;

strips of terracotta and lead.

Last third of 4th century B.C.

Makaronas (1960) 73-75, pls. 37, 40-47; Petsas (1965) 45-6, fig. 2; Petsas (1958) 251, figs. p. 252; Petsas (1964) 79, fig. 7; Makaronas-Giouri, pp. 133-6, pl. 24, plan nos. 1 & 7; Salzmänn, cat. 96, p. 104-5, pl. 34, 1-3.

- (ii) *Entrance*: (Fig. 99) Pebble mosaic depicting a griffin attacking a stag. The panel's preserved size is 1.885 x 0.96 m.

Black, white, yellow, red, brown and grey natural pebbles.

Last third of 4th century B.C.

Petsas (1965) 48; Petsas (1958) 251, fig. p. 251; Petsas (1965) 79, fig. 5; Makaronas-Giouri, pp. 136-7, pl. 25; Salzmänn, cat. 95, p. 104, pl. 36, 2.

- (iii) *Anteroom*: (Fig. 104) (Room A). The room is rectangular, approx. 9.65 x 8.70 m, and serves as an anteroom to room B. The entire floor area is paved with a pebble mosaic, decorated in a geometric pattern consisting of four white rectangles and three black diamonds inscribed within one another. The stones are larger in the outer triangles and smaller in the inner ones.

Black and white natural pebbles, 0.02 - 0.06 m.

Last third of 4th century B.C.

Petsas (1965) 50-1; Makaronas-Giouri, p. 22, fig. 138; Salzmann, cat. 94, p. 104, pl. 37, 1.

(b) Room C

- (i) *Andron*: (Figs. 100-102) The room is rectangular, 12.01 x 10.48 m, with a trottoir. It can accommodate fifteen to nineteen couches. The doorway is slightly off-centered to the left. The central floor area is paved with a plain black and white pebble mosaic. In the middle of this large field there is a pebble mosaic, 4.90 x 3.20 m, depicting two hunters attacking a lion with swords. The outline of the figures and other details are rendered with baked clay. Same size stones, about 0.01 m, are used for the background and the figures. In contrast, the ground is rendered by much larger stones. The central scene is framed by four rows of white pebbles, followed by a floral band, 0.56 m wide, most of which is destroyed. Black, white, grey, red and yellow natural pebbles.

Last third of 4th century B.C.

Petsas (1965) 46-8, figs. 3 & 4; Petsas (1958) 251, fig. p. 253; Makaronas-Giouri, pp. 137-9, pl. 25, fig. 140, plan nos. 1 & 7; Salzmann, cat. 98, p. 105-6, pls. 30, 1-2; 31, 1-4.

- (ii) *Entrance*: (Fig. 98) Pebble mosaic depicting a male and a female centaur. The mosaics's preserved size is 2.84 x 0.70 m. The

hair and facial contours of the centaurs are outlined with strips of baked clay.

Black, white, red and yellow natural pebbles.

Last third of 4th century B.C.

Petsas (1965) 48, fig. 5; Petsas (1958) 251; Petsas (1964) 79, fig. 6; Makaronas-Giouri, p. 140. pl. 25, plan nos. 1 & 7; Salzmann, cat. 97, p. 105, pl. 36, 1.

- (iii) *Anteroom*: (Fig. 103) (Room D). This is the largest of all the rooms in this house, 15.45 x 10.45 m, and serves as an anteroom to room C. The floor is paved with a pebble mosaic. The field, approx. 13.35 x 8.57 m, is decorated in a black and white diamond pattern. Each diamond is about 0.40 m² and contains about 150 pebbles. The field is surrounded by a band in a wave pattern and an outer zone, 0.94-0.97 m wide, made of plaster mixed with small pebbles.

Black and white natural pebbles.

Last third of 4th century B.C.

Petsas (1965) 50; Makaronas-Giouri, p. 22, fig. 139; Salzmann, cat. 99, p. 106, pl. 37, 2.

2. House of the Rape of Helen (house no. 5)

(a) Room Γ

- (i) *Andron*: (Figs. 106-107) The room is rectangular, 8.15 x 14.45 m, with a trottoir, 1-1.10 m wide. It can accommodate nineteen to twenty three couches. It is paved with a plain mosaic made with pebbles of various colours on a yellow background. The doorway is slightly off-centered to the left. The central carpet is paved with an unusually large pebble mosaic, framed with a band, 1.35-1.44 m wide, decorated with a geometric pattern of alternating black and white spearheads. This is followed by a meander band, 0.31 m wide, which surrounds a field, 8.40 x 2.80 m, with a representation of the Rape of Helen by Theseus. The zones are defined by simple frames made with three rows of white pebbles. The figures of the main scene are identified by inscriptions and they are outlined by a line of black pebbles.

Black, white, red, yellow and brown natural pebbles, 0.002-0.0035 m for the figures, larger for the ground on which the figures stand. Last third of 4th century B.C.

Makaronas (1961-62) 212-13, pls. 241-3a; Petsas (1964) 83-4, fig. 8; Petsas (1965) 48-9, fig. 6; Makaronas-Giouri, pp. 124-7, pls. 14-17, plan nos. 1, 2 & 3; Salzmänn, cat. 101, p. 106-7, pl. 35, 1-2.

- (ii) *Threshold*: Pebble mosaic of which only a fragment survives, 2.16 x 0.87 m. It is decorated with a floral, scroll-like motif.

Black, white, yellow and red natural pebbles.

Last third of 4th century B.C.

Salzmann, cat. 102, p. 107, pl. 37, 4.

(b) Room Δ

- (i) *Andron*: (Figs. 108-109) The room is 8.15 m square, with a trottoir, 1-1.10 m wide, paved with a plain pebble mosaic. It can accommodate eleven to fifteen couches. The doorway is off-centered to the left. The central carpet is framed with a band, 0.330 m wide, in a wave pattern, followed by a white fillet, an elaborate floral band, 1.04-1.07 m wide, and another white fillet. The field is decorated with a pebble mosaic, 3.24 x 3.17 m, depicting a stag hunt. The artist signed his name, ΓΝΩΣΙΣ ΕΠΙΟΗΣΕΝ, on the top left corner of the panel.

Black, white, red, brown grey and yellow natural pebbles, in various shades and sizes.

Last third of 4th century B.C.

Makaronas (1961-62) 212-13, pls. 244-47; Petsas (1964) 83-4, fig. 9; Petsas (1965) 48-50, figs. 7-10a; Makaronas-Giouri, pp. 127-9, pls. 18-22, plan nos. 1, 2 & 3; Salzmann, cat. 103, p. 107-8, pls. 29;

101, 3-4; 102, 1-2.

- (ii) *Entrance*: (Fig. 108) Pebble mosaic, off-centered to the left, decorated in a black and white diamond pattern.

Black and white natural pebbles.

Last third of 4th century B.C.

Makaronas-Giouri, plan no. 3; Salzmann, cat. 103, p. 108, pl. 29.

(c) Room B

- (i) *Andron*: (Fig. 105) The room is 8.15 m square, with a trottoir. It can accommodate eleven to fifteen couches. The central floor area was decorated with a pebble mosaic, most of which is now destroyed. A small section that has survived in the NE corner of the floor, indicate that the pavement was decorated with a border in a wave pattern, 0.30 m wide, followed by a floral frieze, 0.64 m wide. This frieze contained a circle which, at least in part, was decorated with a floral pattern. The corners between the circle and the square were decorated with flowers.

Black, white and red stones.

Last third of 4th century B.C.

Makaronas (1961-62) 212, pl. 239a; Makaronas-Giouri, p. 132, fig. 137; Salzmann, cat. 100, p. 106, pl. 37, 3.

(d) Rooms Θ & K.

- (i) *Andrones*: (Fig. 5) The two rooms are positioned to the north and south of room I, which serves as an anteroom. Both rooms have a trottoir, approx. 1 m wide, which is separated from the central floor area by a lesbian cymmatium. The trottoir and the floor of both rooms are decorated with plain mosaics. The doorways of both rooms are off-centered to the right.

Last third of fourth century B.C.

Makaronas-Giouri, p. 19, plan nos. 1, 2 & 3.

- (iii) *Anteroom*: (Room I). (Figs. 110-111) The room serves as an anteroom to *Andrones* Θ & K. The central carpet is paved with a pebble mosaic and is framed with a white fillet, followed by a frieze, 0.67-0.69 m wide, with floral and animal representations, a band, 0.48-0.50 m wide, decorated with palmettes and acanthus leaves and a band, 0.08 m, in a guilloche pattern. The field, 2.36 x 2.12 m, is decorated with a scene depicting an Amazon fighting a Greek, with a second Amazon lying on the ground between them.

Black, white, red, brown and yellow natural pebbles.

Last third of 4th century B.C.

Petsas (1965) 50; Makaronas-Giouri, pp. 130-1, pl. 23, plan nos. 1, 2 & 3; Salzman, cat. 104, p. 108, pls. 32, 1-2; 33, 1-4.

3. The *Kanali* House

- (i) *Andron*: (Figs. 112-113) The room is almost square, 5.73-5.90 x 5.55-5.60 m, with a trottoir, 0.95-0.97 m wide, and raised 0.065-0.07 m above the central floor level. It is paved with a plain mosaic made of small white, black, gray and terracotta-colour natural pebbles. The doorway is off-centered to the right. The central carpet is paved with a pebble mosaic, 3.66 x 3.80-3.90 m. The mosaic is damaged, but it is preserved for the most part. A fillet, 0.042 m wide, frames the field, which is decorated with a floral pattern. In the centre there is a double rosette, containing two rows of eight petals, made mainly of white pebbles. The outline of the petals and the nerves are rendered with black pebbles while the stamens are a reddish colour. Out of the central rosette sprout stalks filled with palmettes, lilies, acanthus leaves and other flowers.

Black, white, grey, red, orange and yellow natural pebbles.

Beginning of the first quarter of the 3rd century B.C.

M. Lilibake-Akamate, pp. 455-73, fig.1, pls. 93, 1; 94; AR (1984-85) 44; AR (1985-86) figs. 85-6.

- (ii) *Entrance*: (Figs. 112-114) Pebble mosaic, 1.52 x 0.90 m, off-centered to the right. It is decorated with a representation of a female centaur, holding a dog-headed *rhyton* and a *phiale*, shown in a rocky landscape with trees and caves. The artist has used black and gray natural pebbles, 0.01-0.015 m, for the background and smaller pebbles, 0.004-0.009 m, for the centaur's body. The outline of the centaur's face and left ear is rendered by a fine strip of lead. The eyes are missing.

Black, white, gray, yellow and red natural pebbles.

Beginning of the first quarter of the 3rd century B.C.

Lilibake-Akamate, p. 459-466, fig. 1, pl. 93, 2; AR (1984-85) 44.

RHODOS

1. House on the Skaros property

Room A

- (i) *Andron*: (Fig. 115) The room is 5 m square, with a trottoir, raised approx. 0.02 m above the central floor area. The central carpet is paved with a pebble mosaic, 3 x 2.96 m, and is framed with a band in a wave pattern. It is decorated with a representation of a centaur holding a hare. The figure is made of white pebbles and

is set within a plain field of black and white pebbles. The anatomical details are rendered with lines of black pebbles. Strips of lead outline the contours of the wave pattern, the ivy leaves on the centaur's wreath and the eye and hair of the centaur. The eye of the centaur and of the hare are made of cut round stones.

First third of 3rd century B.C.

G. Konstantinopoulos, *ArchDelt* 22 (1967), Chron. 526, pl.384, fig. 4. Bruneau (1969) 330, n.2; Dunbabin (1979) 275; Salzman, cat. 113, p. 110, pl. 46, 2.

SAMOS

1. House on the Spiliani Hill

- (i) *Andron*: (Room 2) (Figs. 116-117). A rectangular room, 9.5 x 7 m, with a trottoir, 1.08 m wide, raised 2 cm above the central floor area. It consists of a band, 0.80 m wide, paved with white tesserae, and a border of blue-grey marble plaques, 0.28 m wide and irregular length. The central carpet is paved with a tessellated mosaic, 7.26 x 5.20 m. It is framed with white, red and black fillets, plain white bands, a band, 0.42 m wide, decorated with a repeated pattern of lion-head griffins rendered in *opus vermiculatum*, and a swastika meander alternating with boxes and rendered in perspective, 0.17 m wide. The field, 3.86 x 1.74 m, is paved

with white tesserae laid in rows. Strips of lead are used along the major lines of the composition.

Black, white, red, violet, yellow and green tesserae used in different shades and sizes, 0.001-0.01 m; strips of lead.

Middle of 2nd century B.C.

V. Giannouli and A.-M. Guimier-Sorbets, BCH 112 (1988) 545, 548-568, pls. I & II, figs. 1,3,5- 8; V. Giannouli, ArchDelt 38 (1983) 346-7.

- (ii) *Entrance*: (Fig. 116) Tessellated mosaic, 3.89 x 1.08 m. It is separated from the central floor mosaic by two violet and a white fillet. The field is decorated with a black, white and red diamond pattern rendered in perspective. Each diamond is surrounded by strips of lead.

Black, white, violet and red tesserae, 0.005 m square; strips of lead.

Middle of 2nd century B.C.

V. Giannouli and A.-M. Guimier-Sorbets, BCH 112 (1988) 558-9.

SIKYON

1. (i) *Andron*: (Fig. 118) Pebble mosaic, 2.80 m square, framed with three rows of white pebbles. In the centre of the carpet there is a eight-leaved rosette out of which sprout branches decorated with intricate leaf and flower patterns.

Black, white, yellow and red natural pebbles.

Second third of 4th century B.C. (360/50).

A. Orlandos, *Prakt.* (1941) 59, fig. 3. K. Votsis, *BCH* 100 (1976) 583-4, figs. 11-12; Salzmann, cat. 118, p. 112, pls. 20; 21, 1-6.

- (ii) *Entrance*: Pebble mosaic, 1.13 x 0.84 m, framed with three rows of white pebbles and decorated with the figure of a griffin.

Black, white, yellow and red natural pebbles.

Second third of 4th century B.C. (360/50).

K. Votsis, *BCH* 100 (1976) 584, fig. 12; Salzmann, cat. 118, p. 112, pls. 20; 101, 1.

2. (i) *Andron*: (Figs. 119,121-122) Pebble mosaic, 2.57 x 2.70 m. On two sides of the mosaic there is a band in a Σ shape pattern. The square carpet is decorated with three concentric circles. The inner circle, diam. 0.55 m, is decorated with the head of a Gorgon. This is followed by another circle, 0.32 m wide, decorated with a repetitive pattern of snakes, whose bodies join together and form a sort of a garland. The outer circle, 0.65 m wide, is decorated with palmettes and lotus flowers. The corners between the circle and the square are decorated with animal representations: a hare, a dog, a lion and a boar.

Black, white and red natural pebbles.

First quarter of 4th century B.C.

K. Votsis, BCH 100 (1976) 577-81, figs. 1, 3-7; Salzmann, cat. 119, p. 112, pl. 10, 1; 11, 1-4.

- (ii) *Entrance*: (Figs. 119-120) Pebble mosaic, 1.58 x 0.89 m, depicting a table upon which stand five vessels; (from left to right) a crater, a prochous, a base of what appears to be a perrihanterion, a prochous and a hydria. The lower section of the mosaic is decorated with black and white lozenges, which probably designate the floor space upon which the table stands.

Black and white natural pebbles.

First quarter of 4th century B.C.

K. Votsis, BCH 100 (1976) 577, 581, fig. 2; Salzmann, cat. 119, p. 112, pl. 10, 1-2.

VERGINA

1. Palace

(a) Room E

- (i) *Andron*: (Fig. 123) The room is 9.1 m square with a trottoir, 1.20 m wide, which rises slightly above the central floor area. It is covered with red plaster and can accommodate 15-19 couches. The doorway is off-centered to the left. The central carpet, 6.70 m square, is paved with a pebble mosaic and is framed with four rows

of white pebbles. Within the square there is a circle framed with a border in a meander pattern, followed by a band in a wave pattern and a white fillet. In the centre there is a large eight-petaled rosette from which sprout stalks filled with leaves, spirals and flowers. The corners between the circle and the square are decorated with female figures whose lower body changes into a scroll.

Black, white, grey, red and yellow natural pebbles of many shades.

End of fourth century B.C.

M. Andronikos, Vergina (Athens 1988), pp. 42-4, figs. 18-20; Balkan Studies 5 (1964) 292-3, pl. IV; Salzmann, cat. 130, p. 114, pl. 39, 1-3; 40, 1-6.

(ii) *Threshold*: It is paved with white marble chips.

Dunbabin I, p. 269.

(b) Rooms M1, M2 & M3

(i) *Andrones*: (Fig. 11) Unusually large rooms at the west wing of the palace, almost square, 16.74 x 17.66 m. All three of them have a trottoir paved with plain pebble mosaic. The central floor area is paved with marble chips. The doorway in Rooms M1 and M2 is slightly off-centered to the right, while in Room M3 it is off-centered to the left.

White marble chips; black and white natural pebbles.

End of 4th century B.C.

M. Andronikos, Vergina (Athens 1988) 44;

Dunbabin (1979) 269.

ADDENDA

ARTA

1. Kotsarida property

- (i) *Andron*: (Fig. 128) The room is rectangular, 5.70 x 3.20 m, with a trottoir, 1 m wide on the north and west sides and 0.70-0.75 m wide on the south and east sides. The central floor area is paved with white chips.

White stone chips.

3rd-2nd century B.C.

P. Karajenne-Hajeyianne, ArchDelt 34 (1979) chron. 244-5; P. Chrysostomou, ArchDelt 35 (1980) chron. 307-8, pl. 152.

ERETRIA

1. House on Amarysias Ave.

- (i) *Andron*: (Fig. 129) The room is almost square, 4.33 x 4.45 m, and appears to have a trottoir. The central floor area is paved with a tessellated mosaic, decorated with ivy leaves and floral motifs.

White and blue tesserae.

3rd-2nd century B.C.

E. Touloupa, ArchDelt 35 (1980) chron. 227, fig. 3, pl. 100 c.

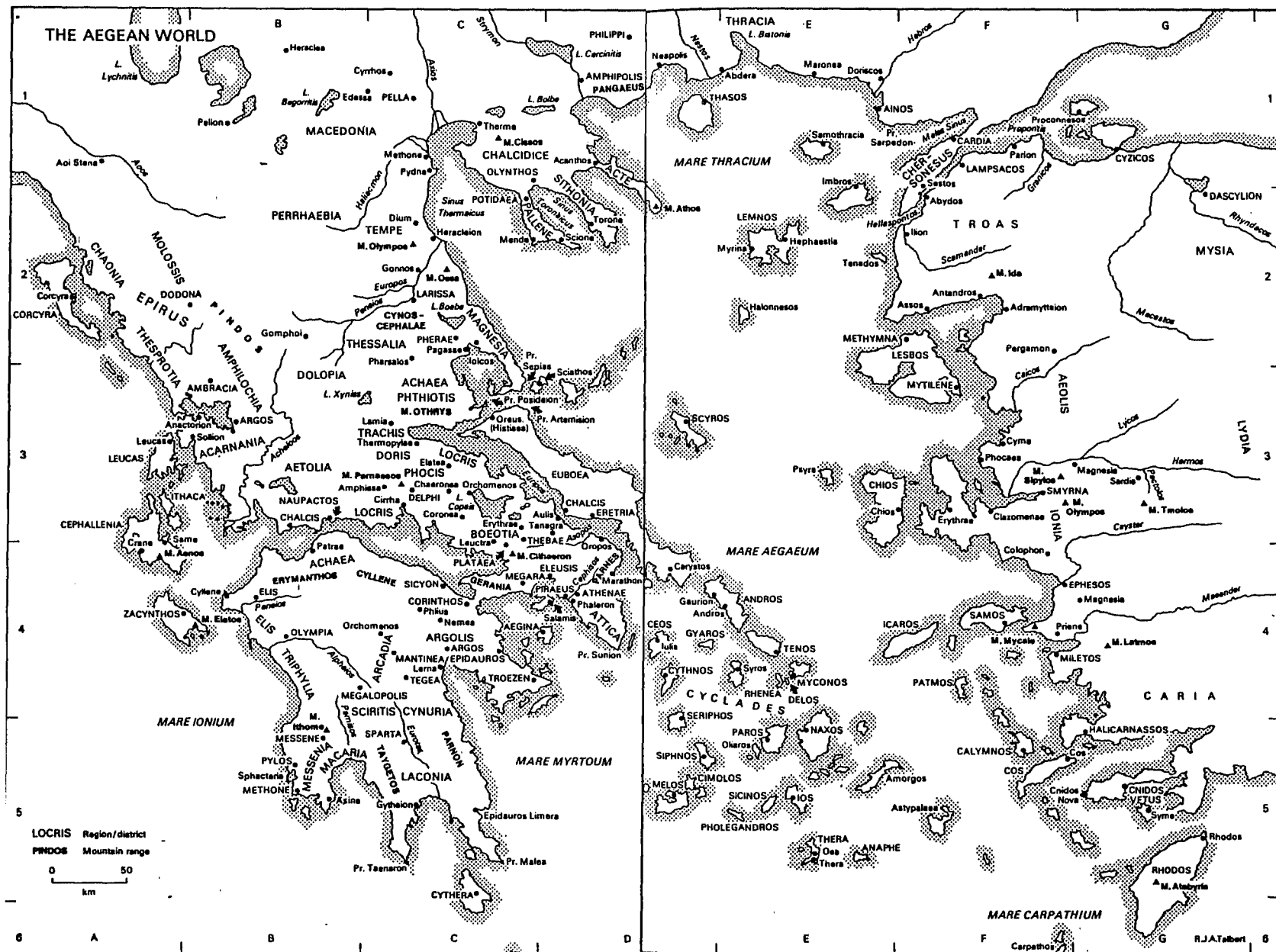
LARISA

1. House on Korae and Panagouli Str.

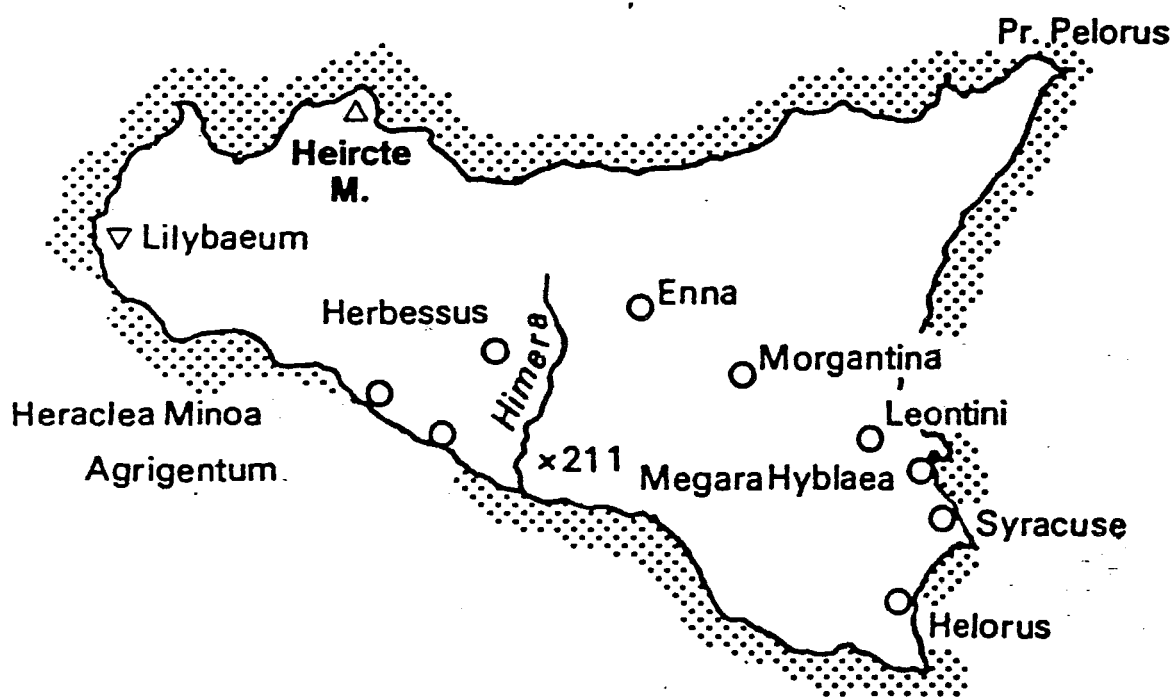
- (i) *Andron*: (Figs. 130-131) The room has a trottoir, 0.73 m wide, raise 0.07 m above the central floor area. The central carpet is paved with a pebble mosaic, whose preserved size measures 3.80 x 5.50 m. It consists of two concentric circles. The outer circle is framed with a black fillet and has no decoration. The inner circle is framed with a band in a meander pattern and is decorated with an eight leaved-rosette made of black pebbles. Between the leaves the mosaicist placed small circles, diam. 0.11 m, made of black pebbles and decorated with bronze attachments. Black pebbles set against a fine layer of white plaster. Probably end of 3rd century B.C.

A. Tjiafalias, ArchDelt 35 (1980) 280-1, fig. 3, pl. 129 b.

ILLUSTRATIONS



MAP 1. Greece and Asia Minor



MAP 2. Sicily

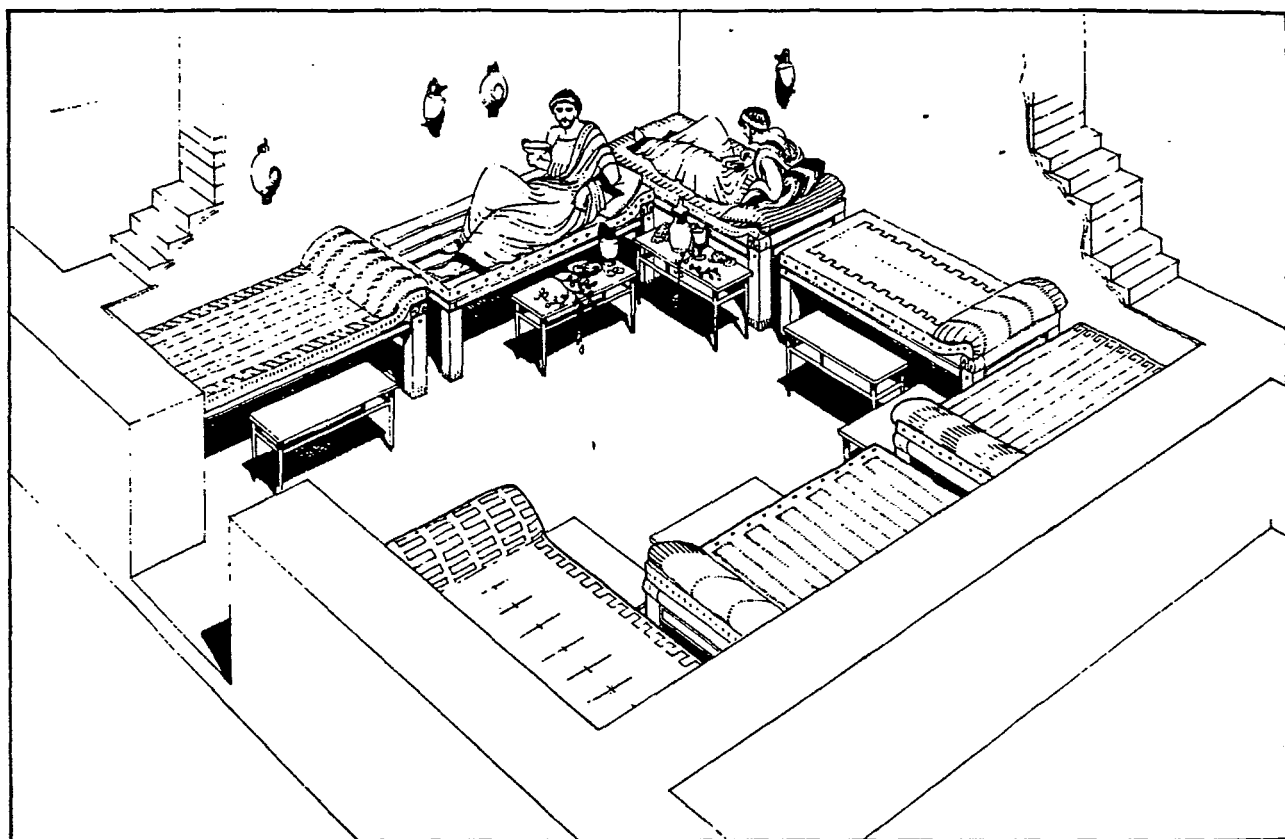


Fig. 1. Athens, South Stoa of Agora, Reconstruction drawing of dining-room

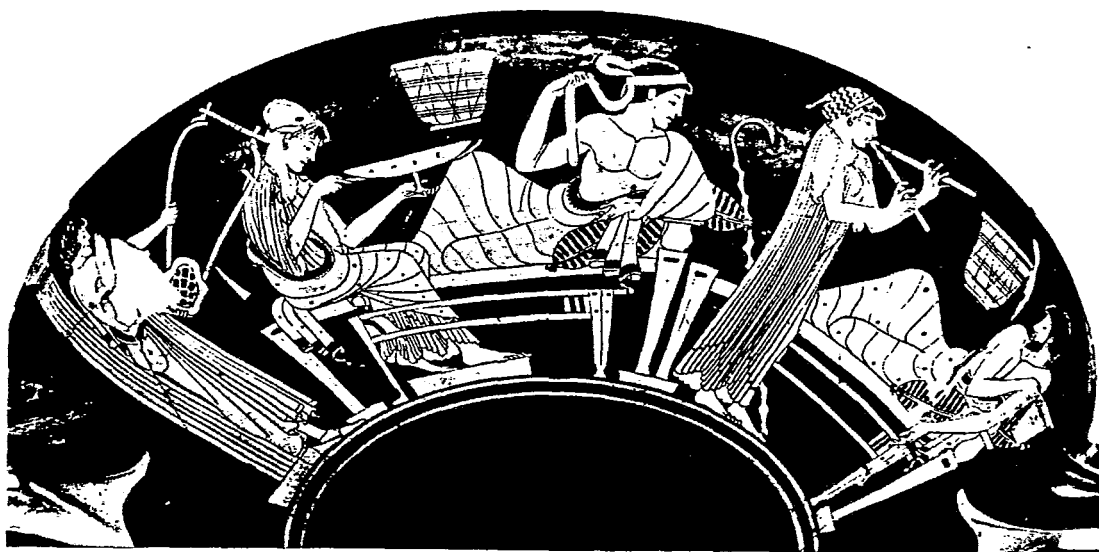


Fig. 2. Cup by the Brygos painter, ARV 371, 24

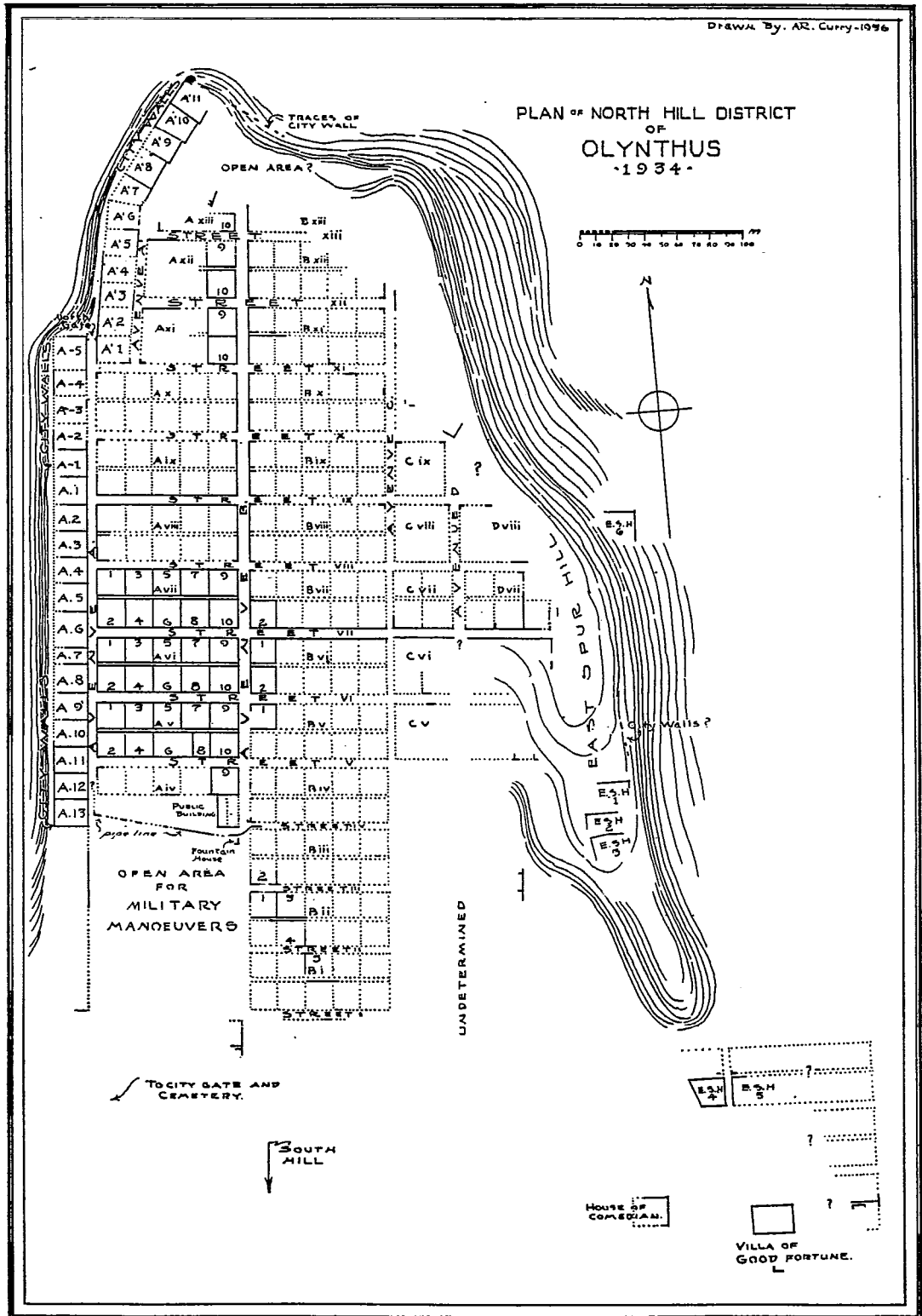
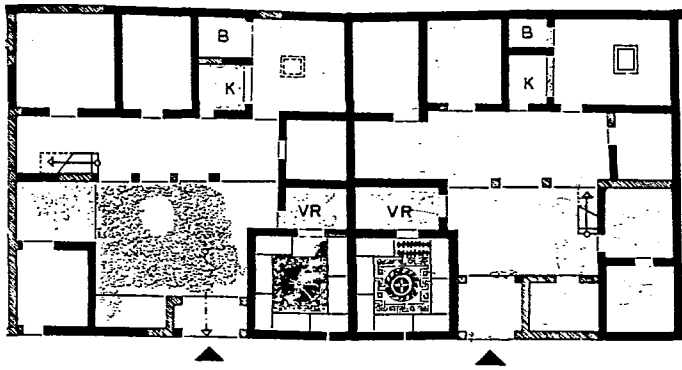
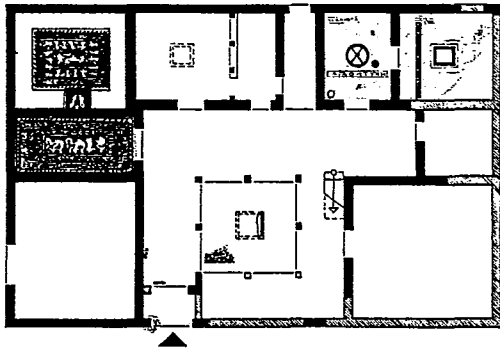


Fig. 3. Olynthus, Plan of settlement on the north hill

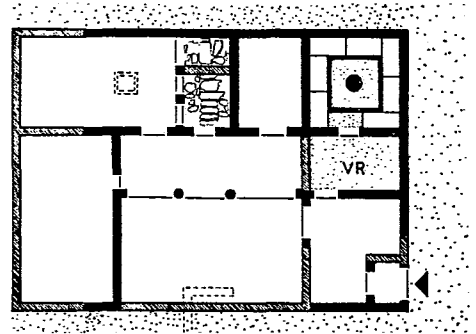


a. House A vi 4

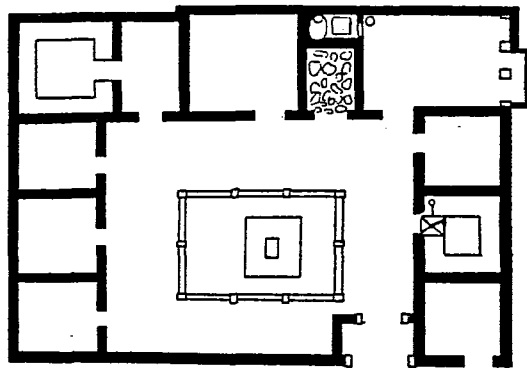
b. House A vi 6



d. Villa of Good Fortune

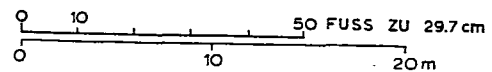


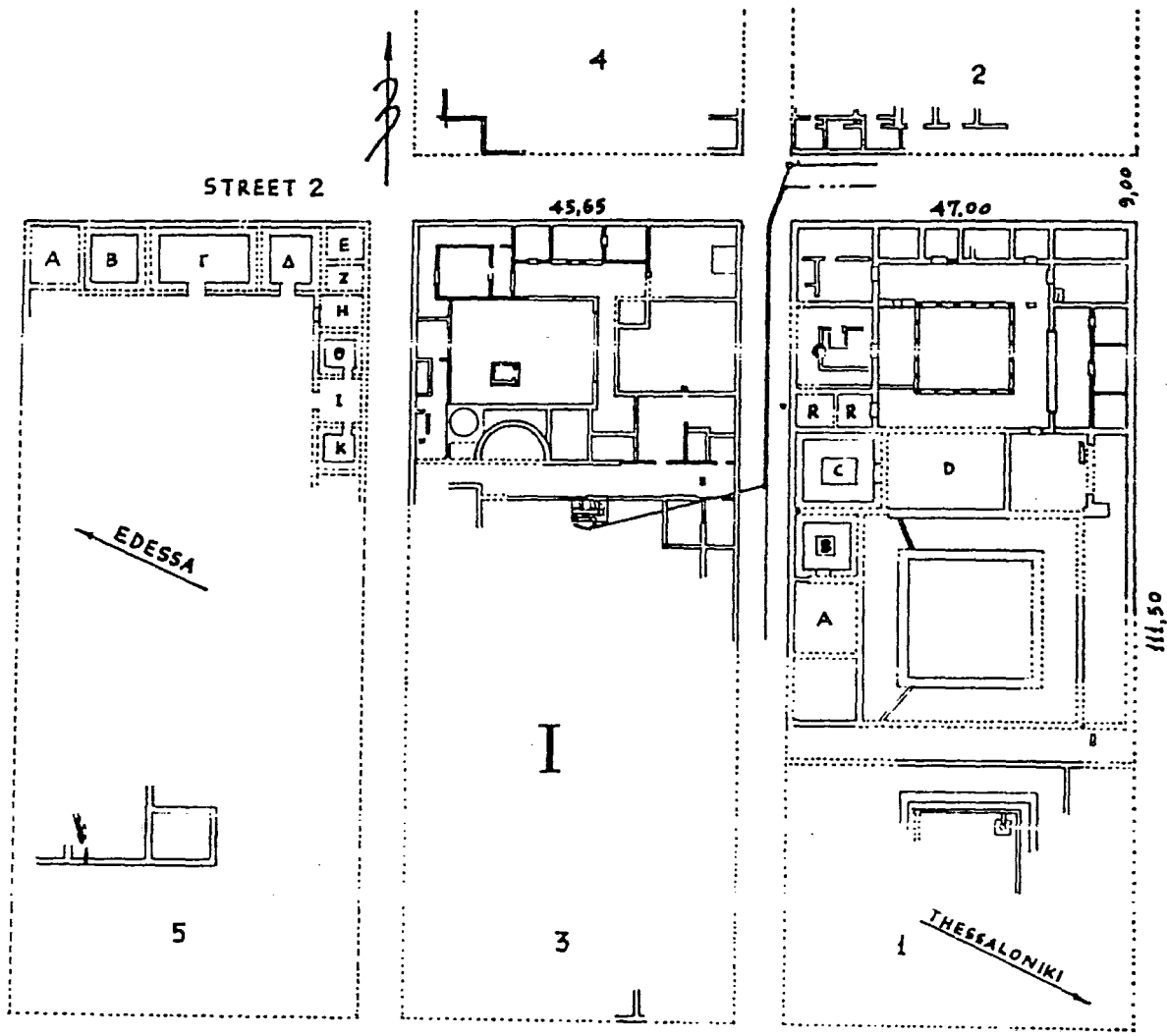
c. House A 1



e. House of the Comedian

Fig. 4. Olynthus, House types





House of the Rape of Helen

House of Dionysos

Fig. 5. Pella, Plan of sector I

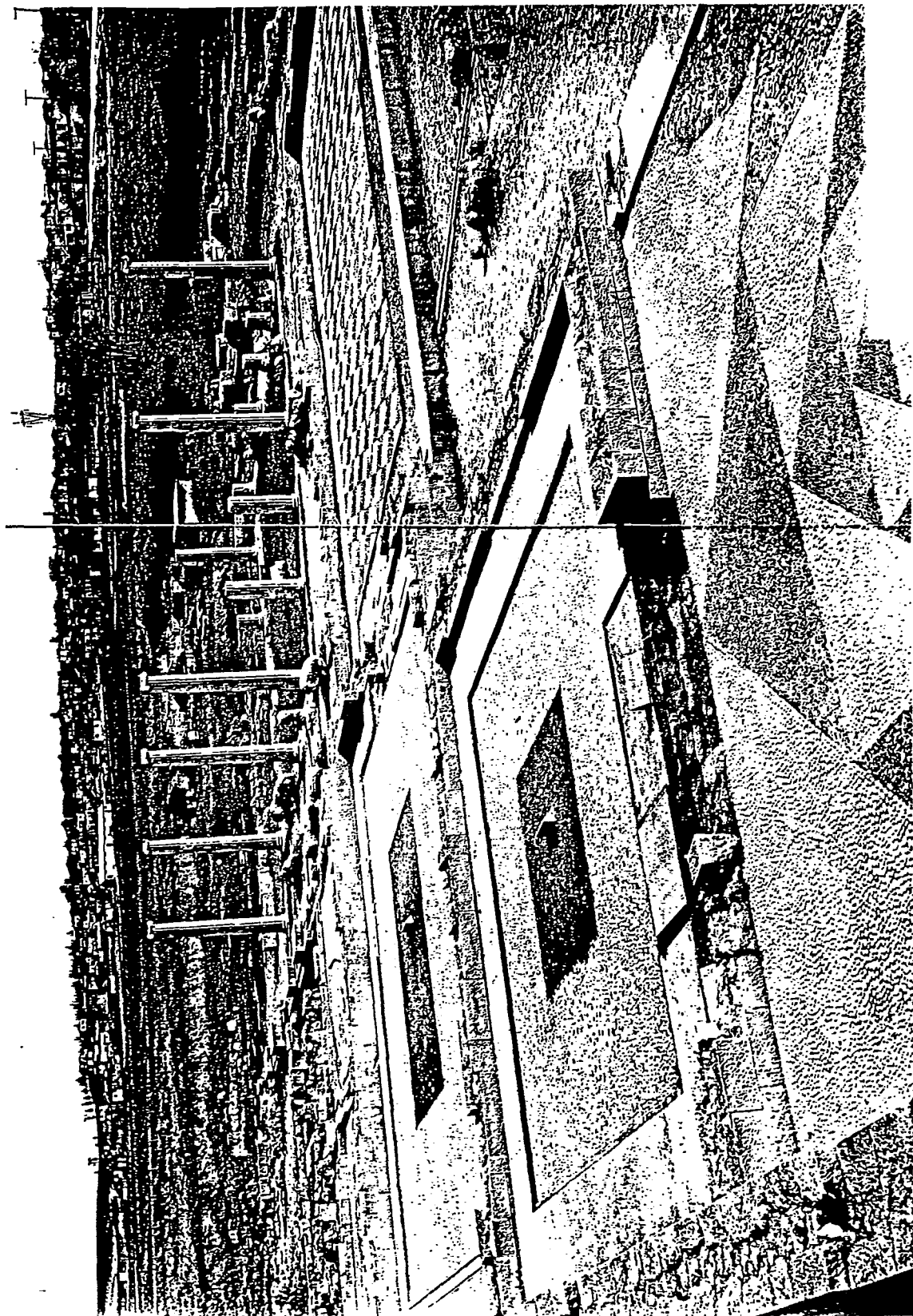


Fig. 6. Pella, House of Dionysos

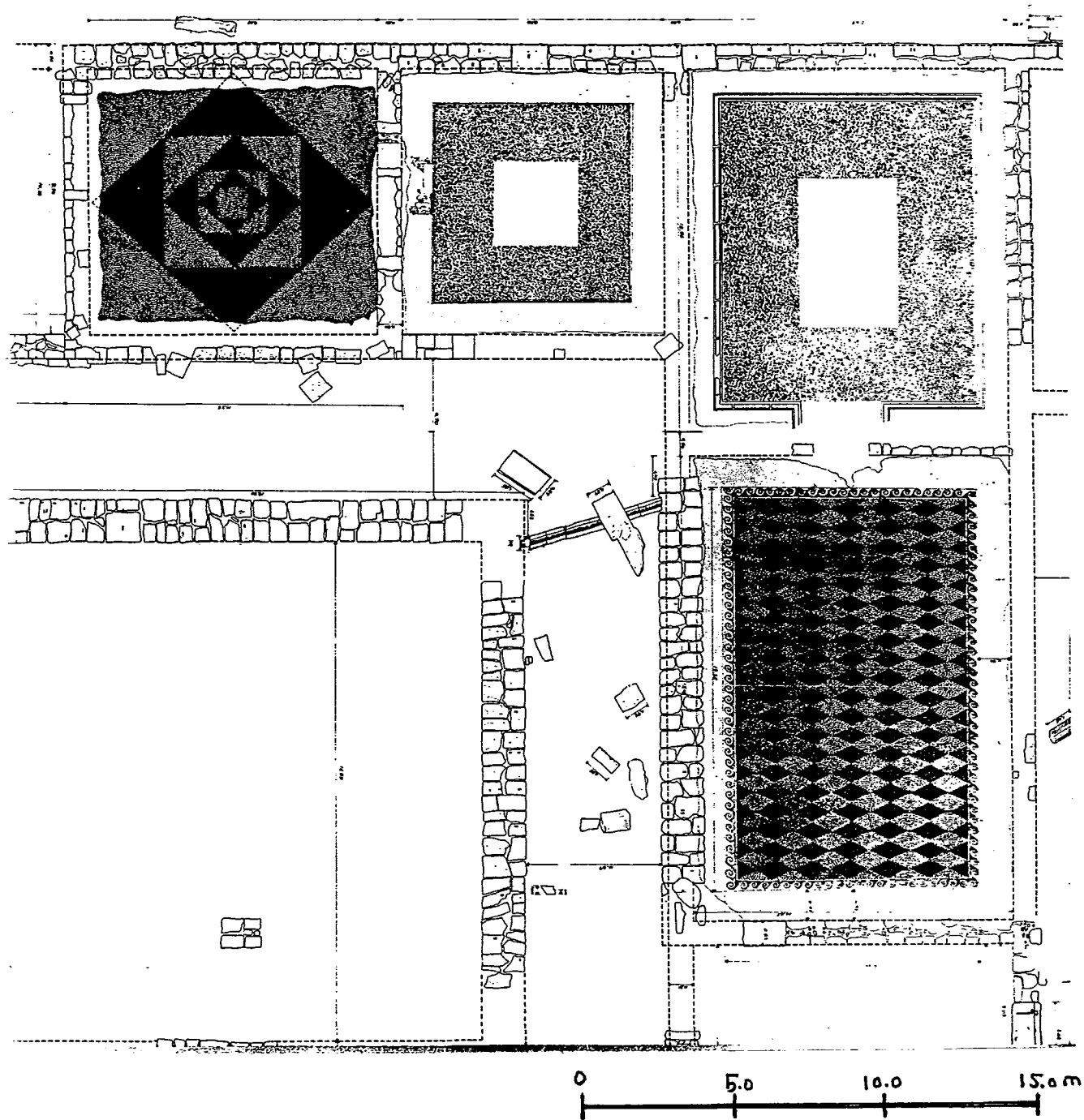


Fig. 7. Pella, House of Dionysos

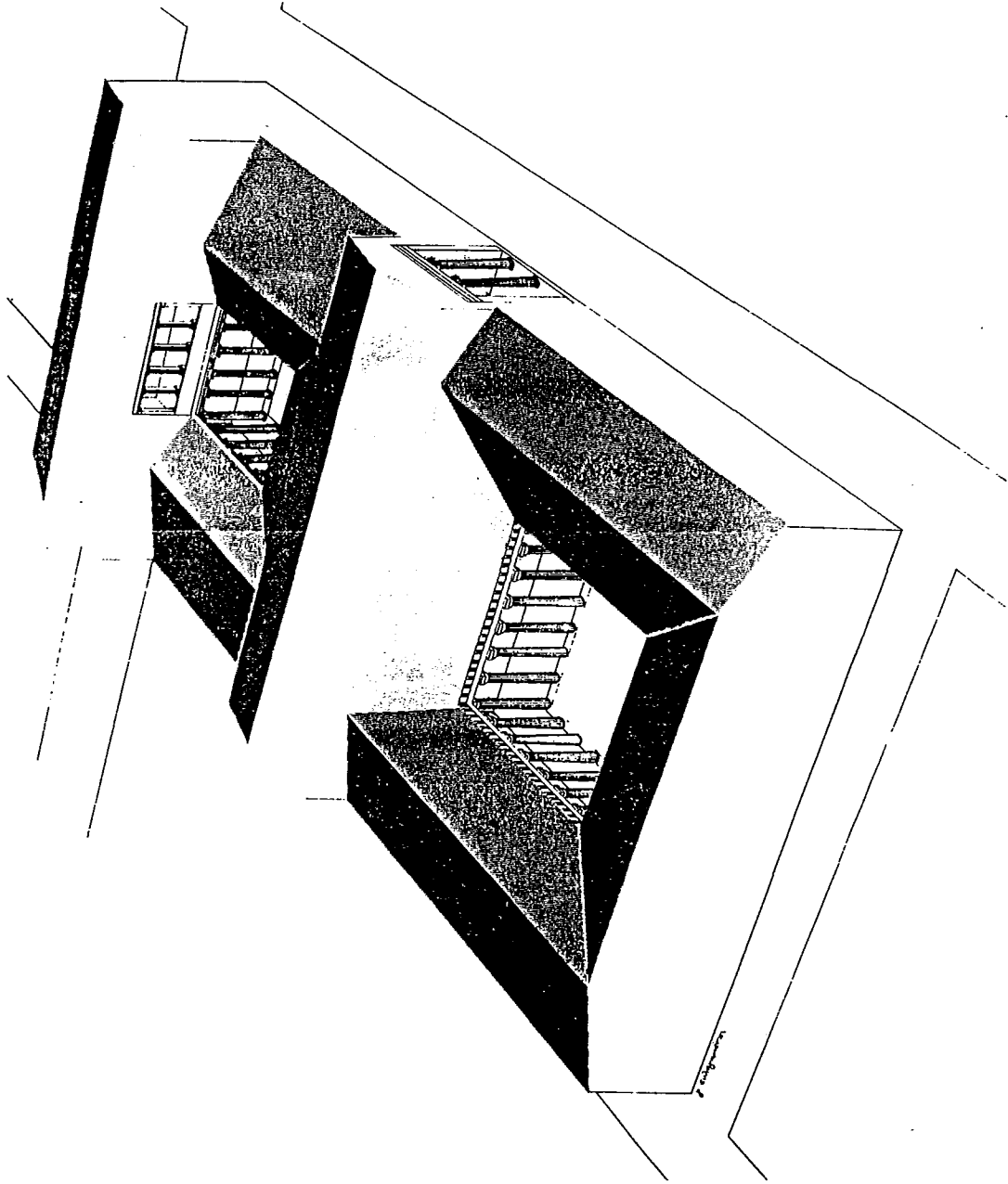


Fig. 8. Pella, Reconstruction of the House of Dionysos

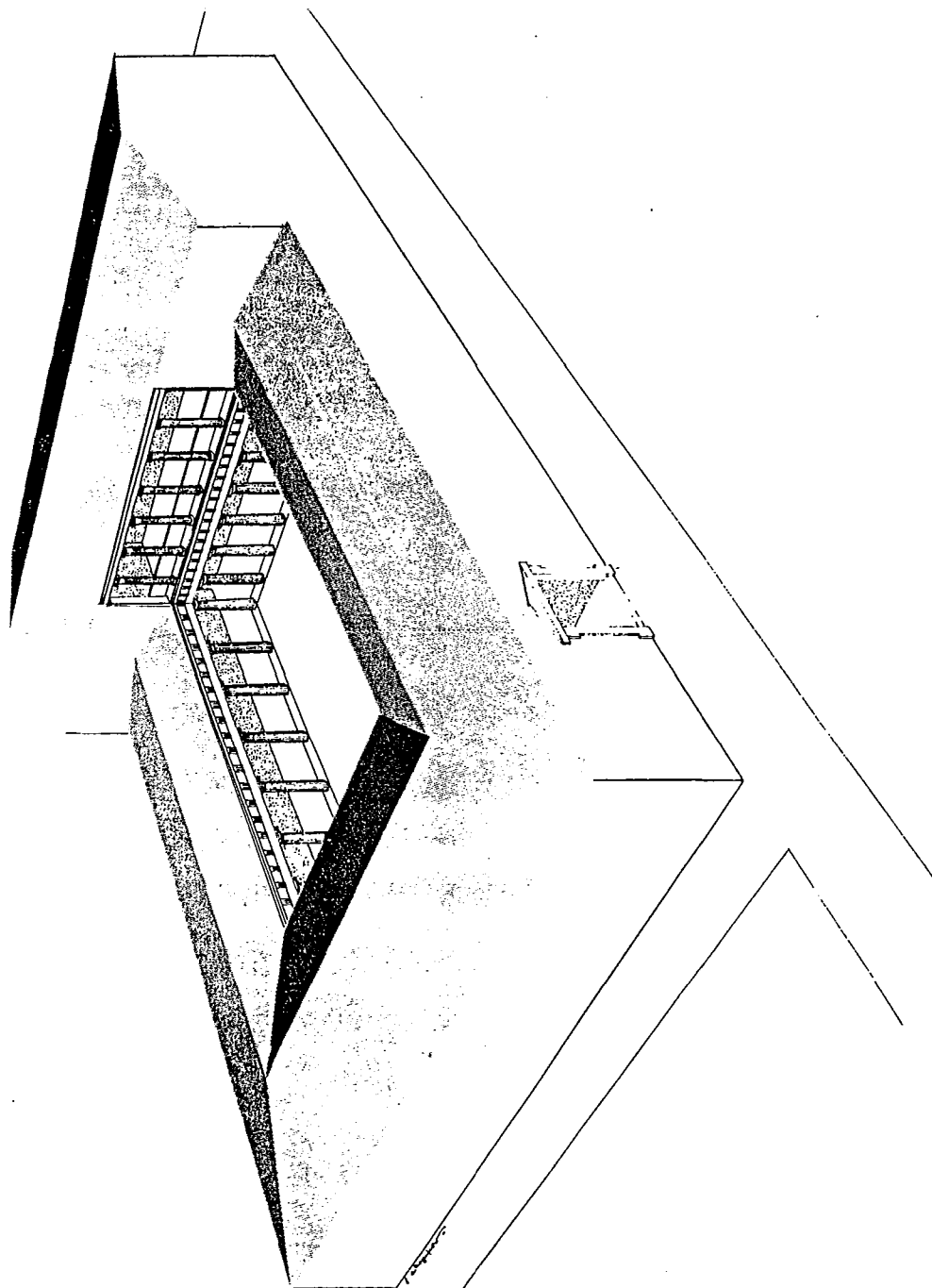


Fig. 9. Pella, Reconstruction of the House of the Rape of Helen

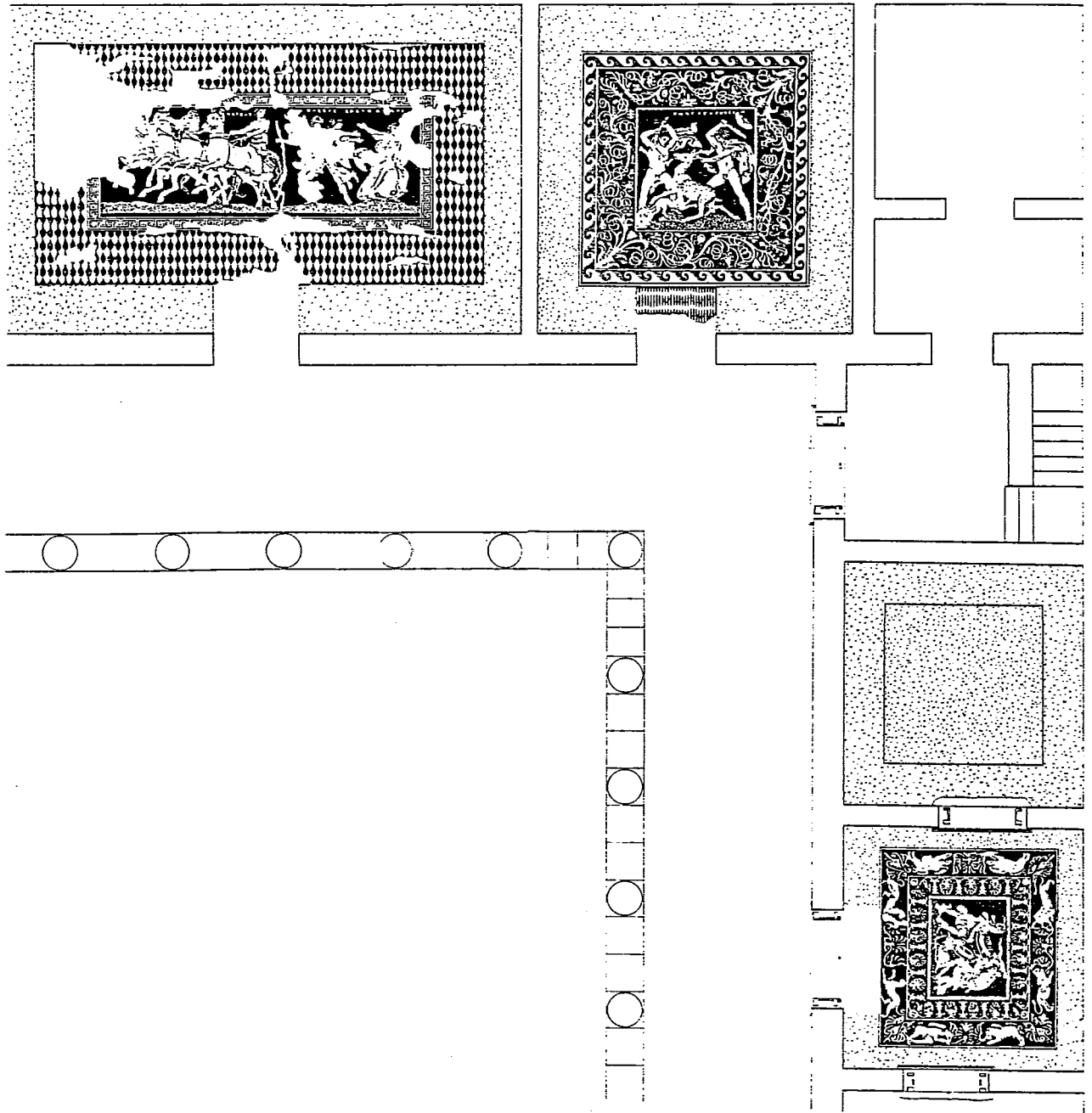


Fig. 10. House of the Rape of Helen

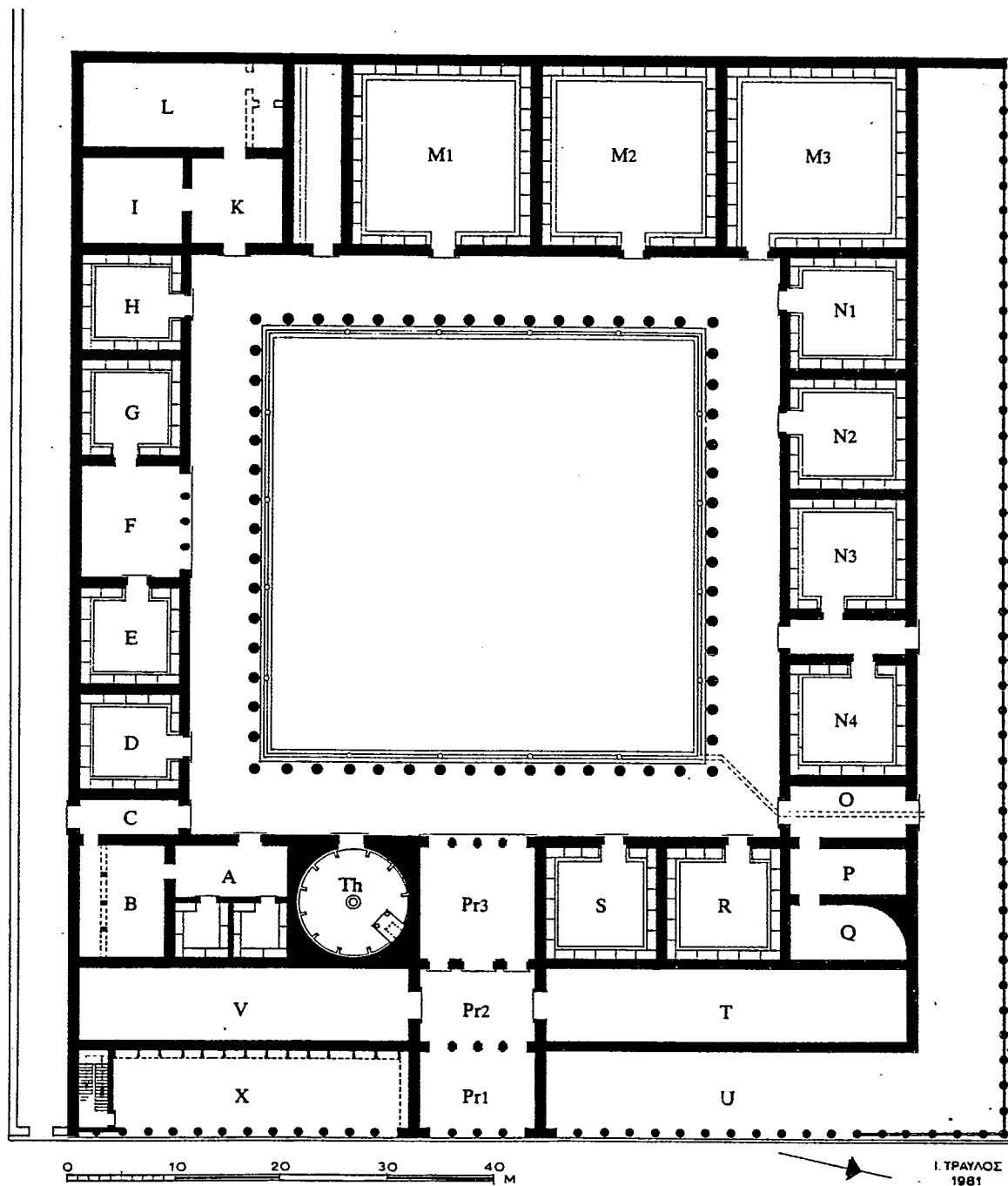


Fig. 11. Vergina, The Palace

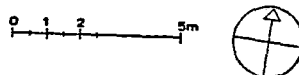
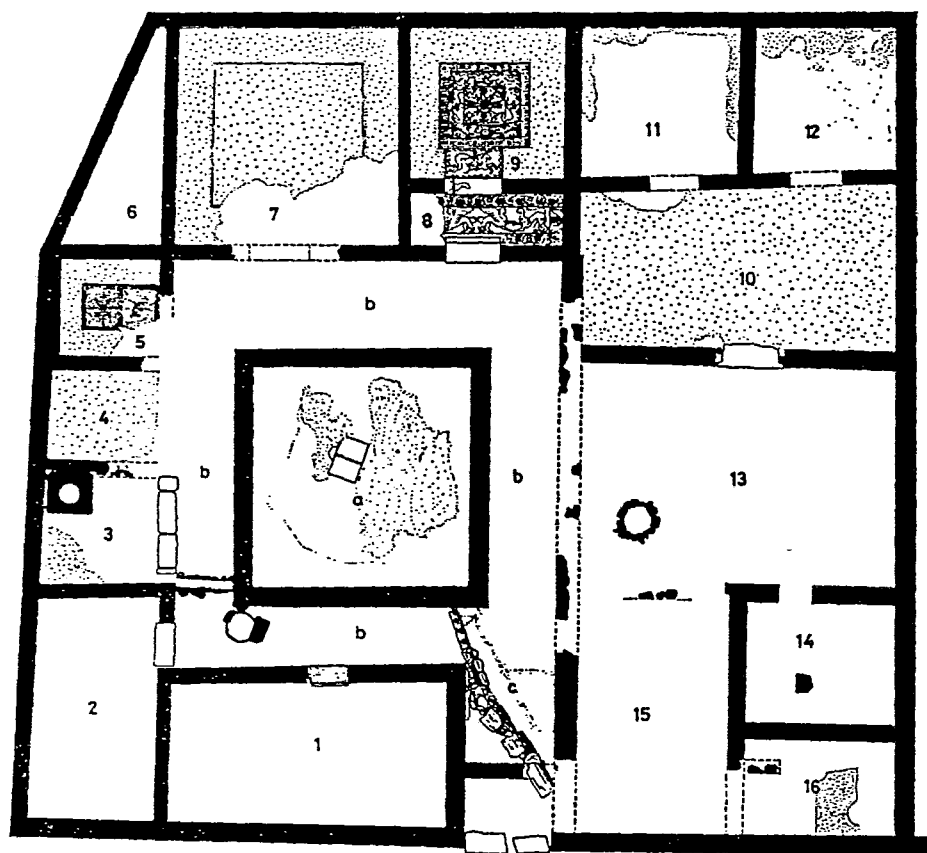


Fig. 12. Eretria, House of the Mosaics

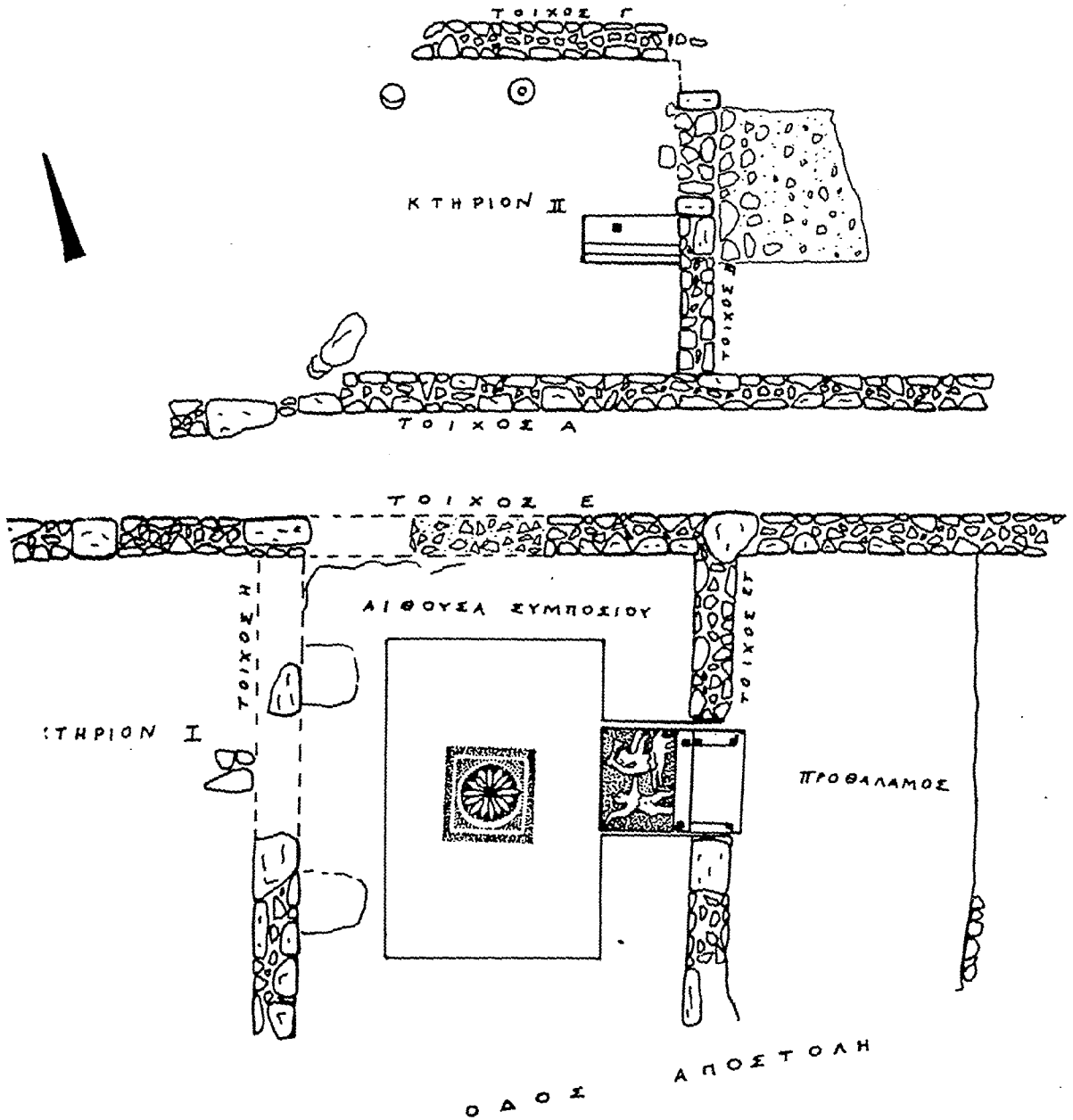


Fig. 13. Eretria, House on Apostle Street

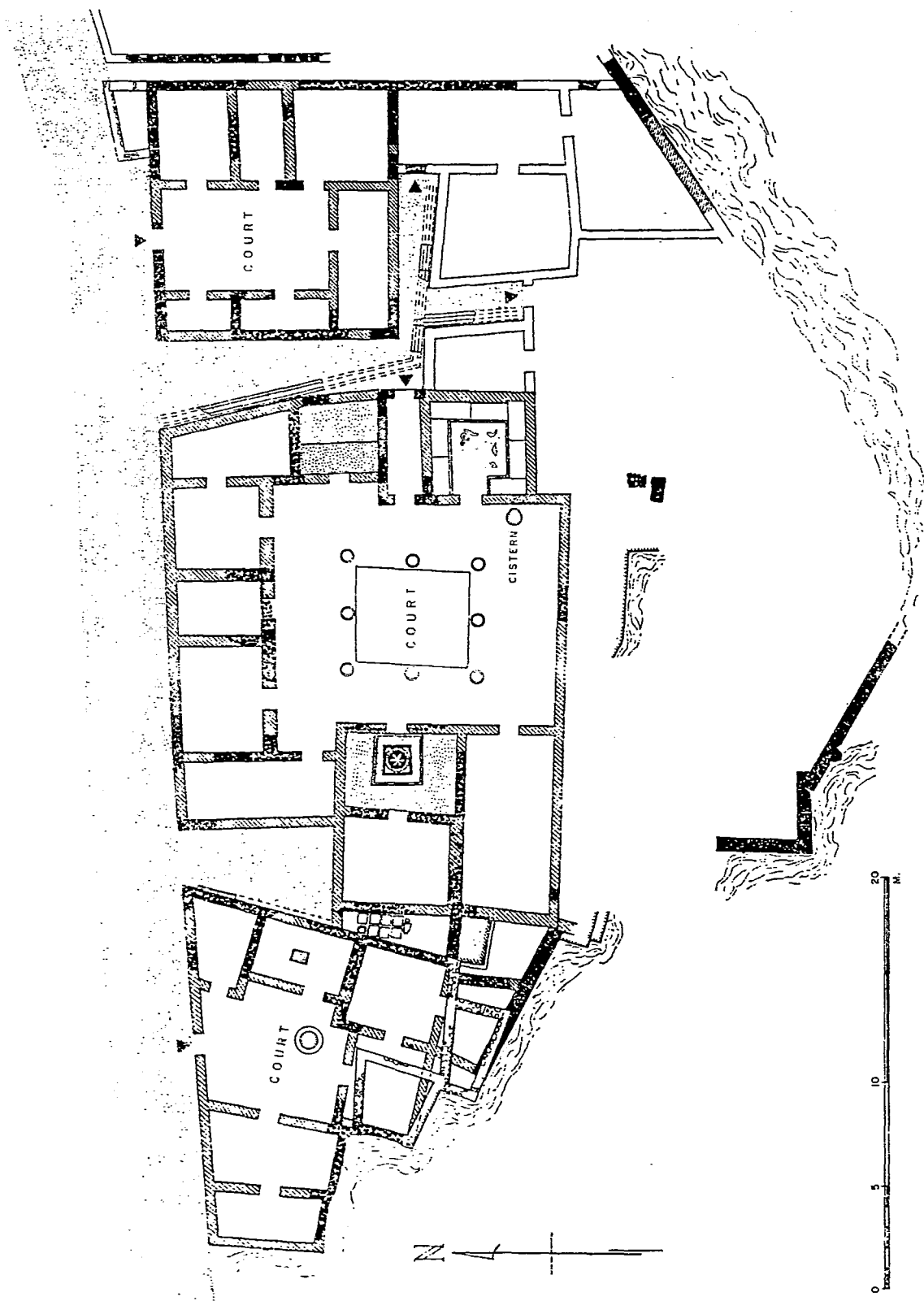


Fig. 14. Athens, House on the Areopagus

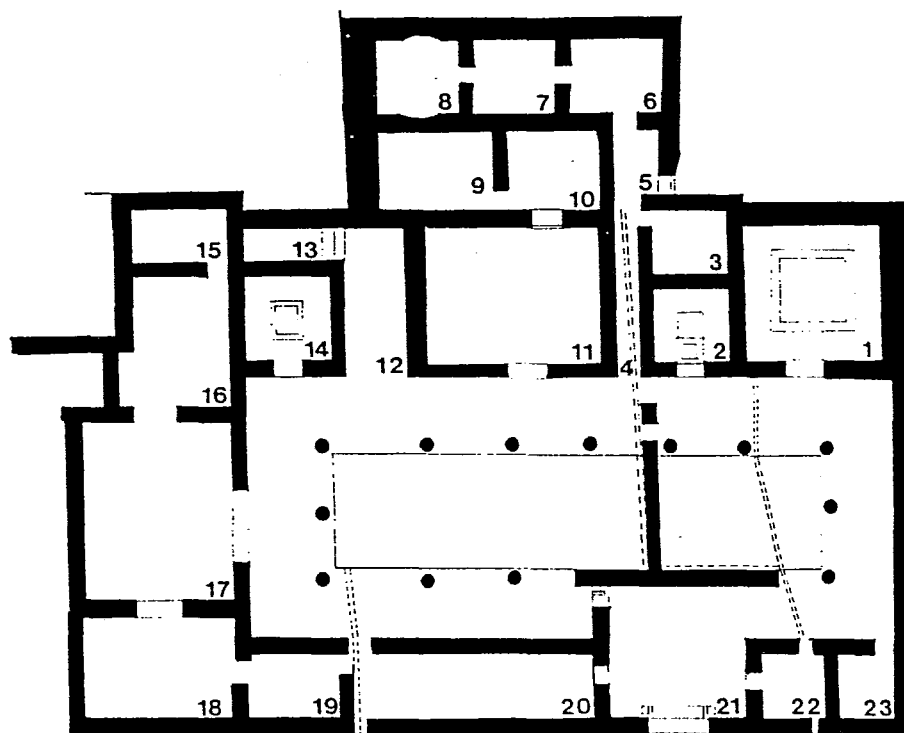


Fig. 15. Morgantina, House of Ganymede

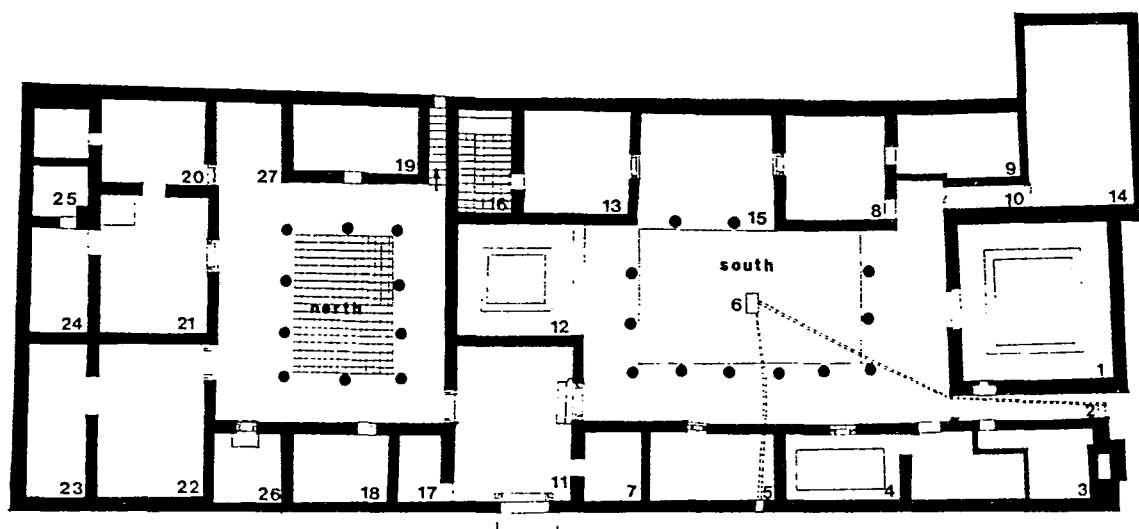


Fig. 16. Morgantina, House of the Arched Cistern

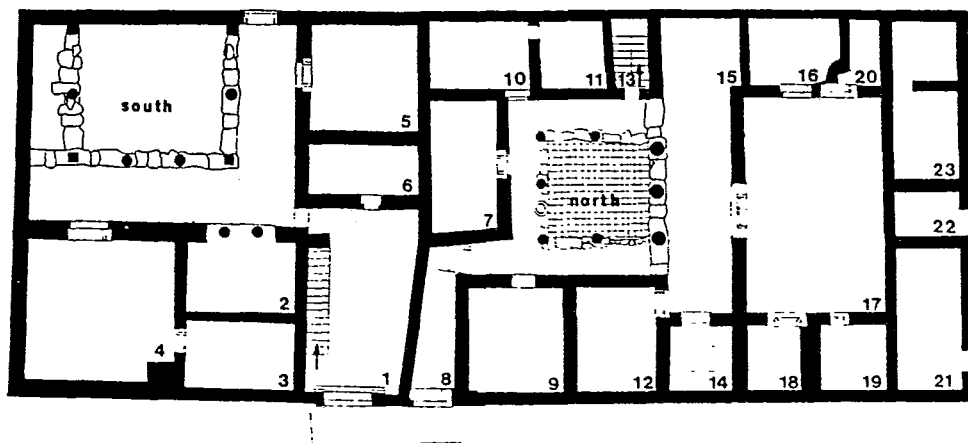


Fig. 17. Morgantina, House of the Official

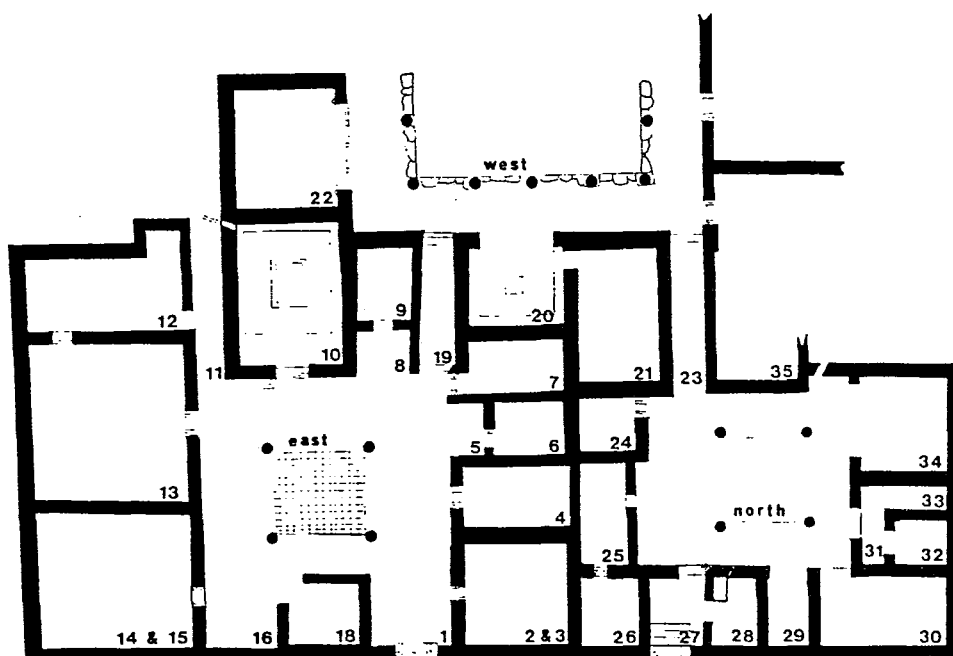


Fig. 18. Morgantina, House of the Tuscan Capitals

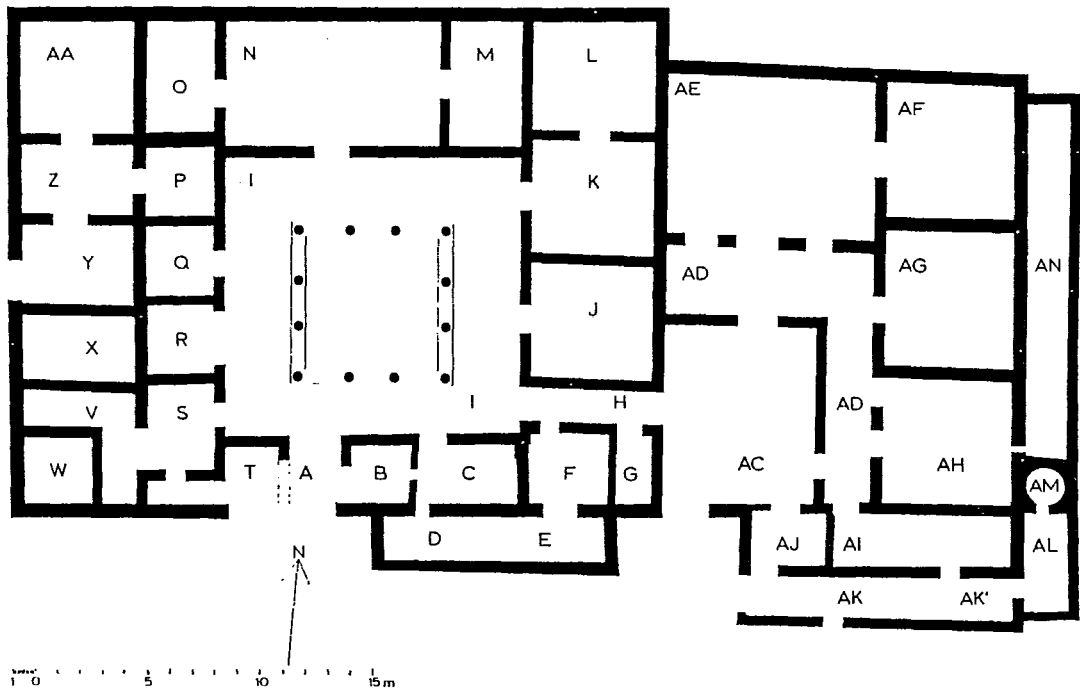


Fig. 19. Delos, House of the Comedians

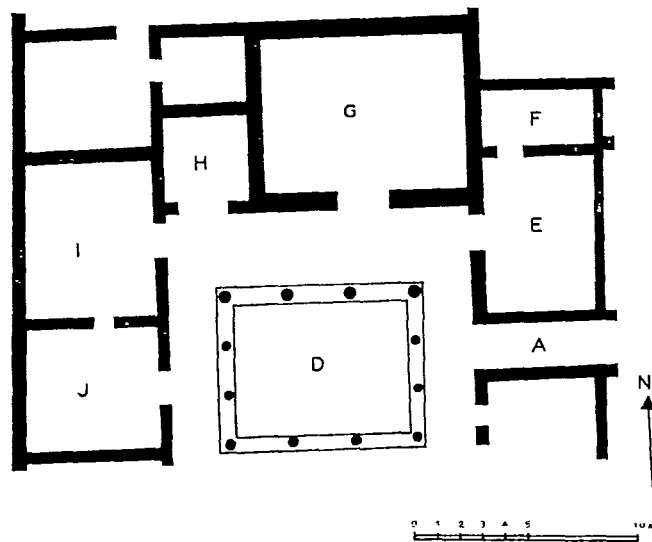


Fig. 20. Delos, House of the Masks

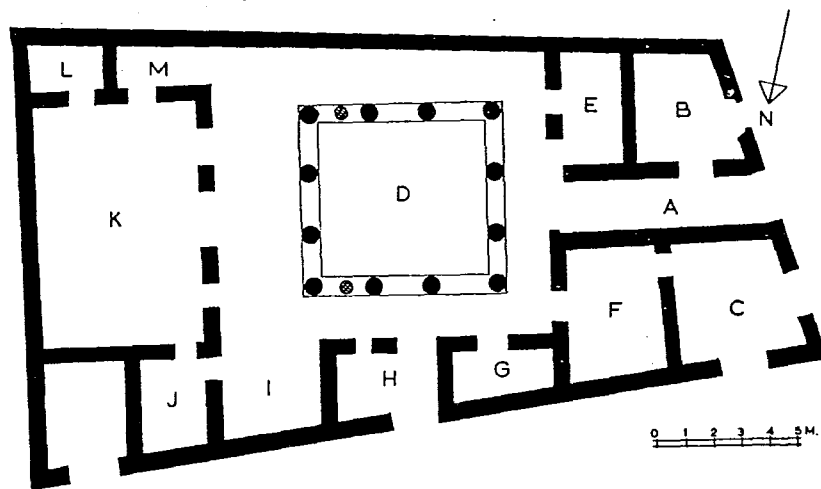


Fig. 21. Delos, House of the Trident

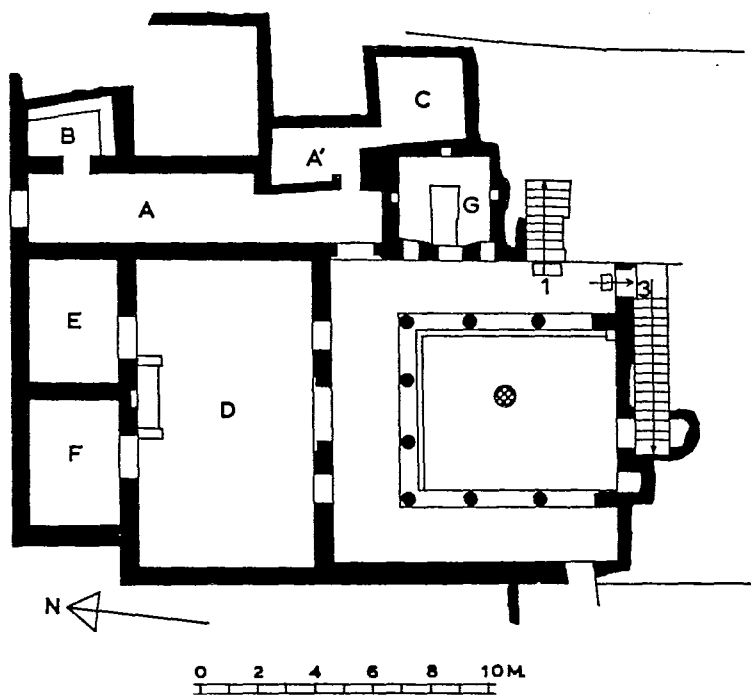


Fig. 22. Delos, House of Hermes

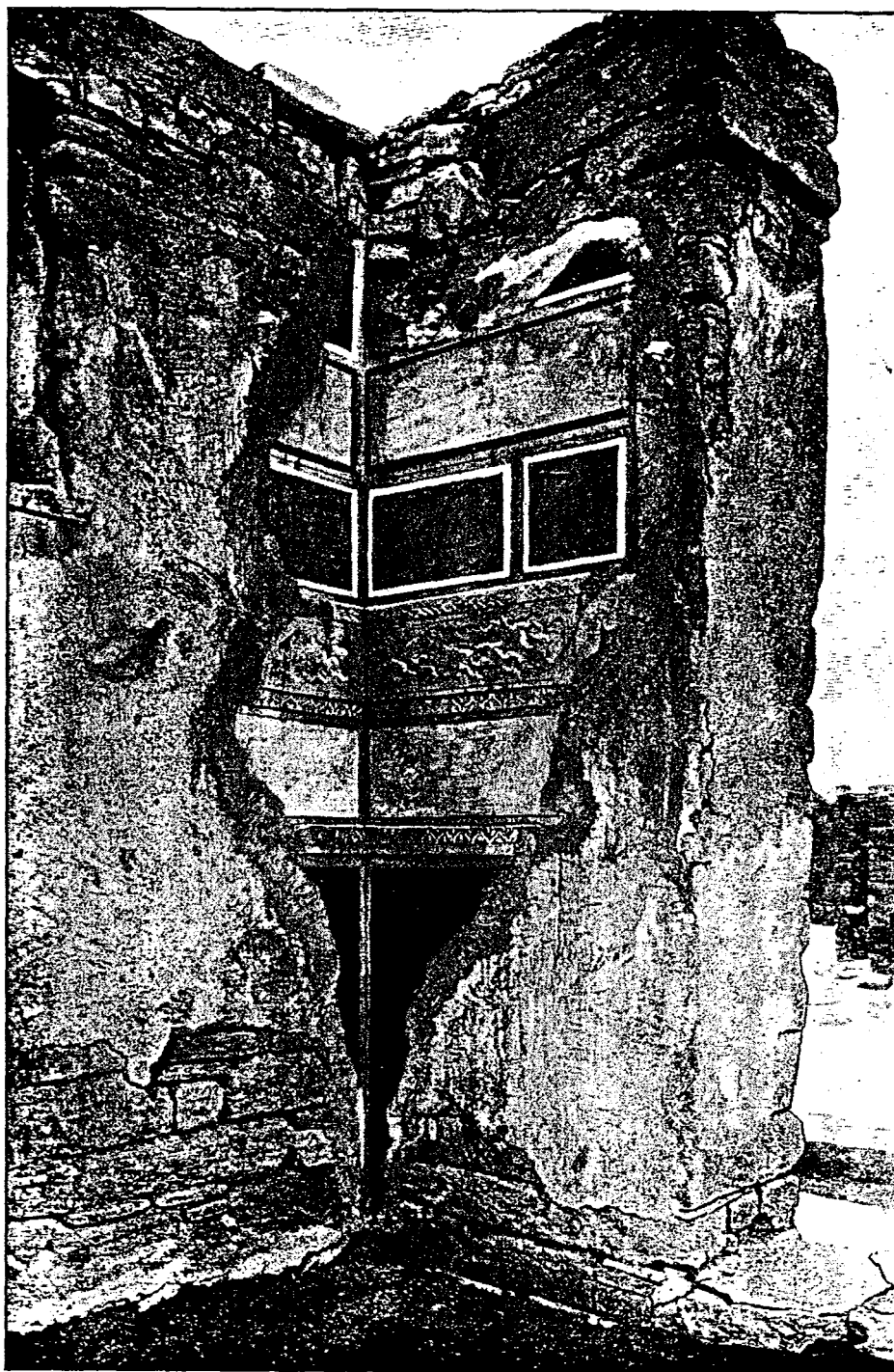
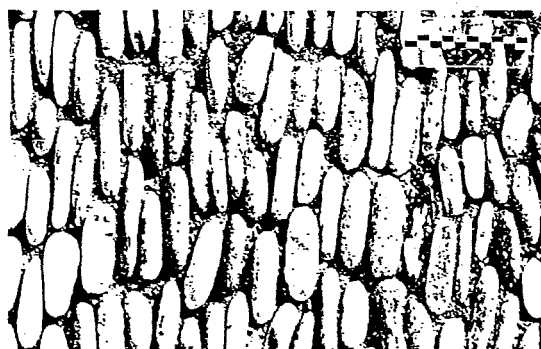


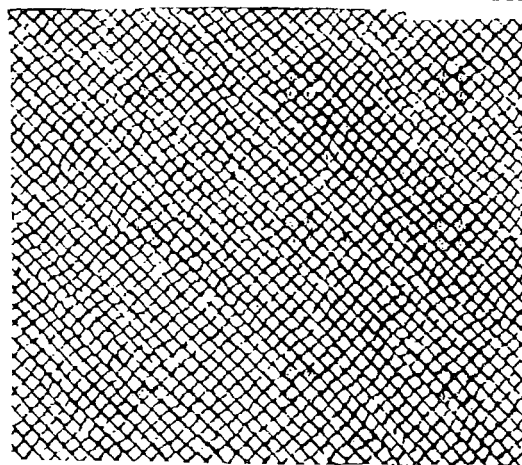
Fig. 23. Delos, House of Dionysos, Wall section from room i



Fig. 24. Eretria, House of the Mosaics, Wall decoration



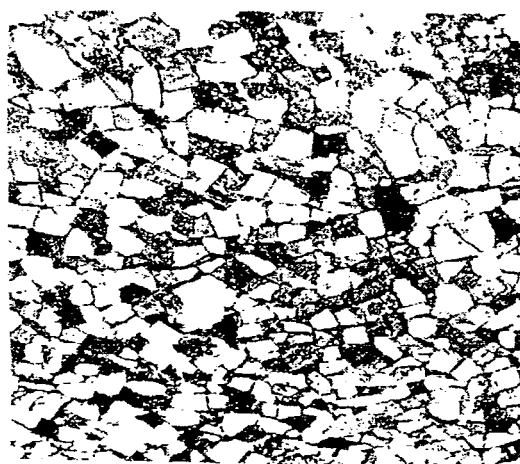
a. Pebble mosaic



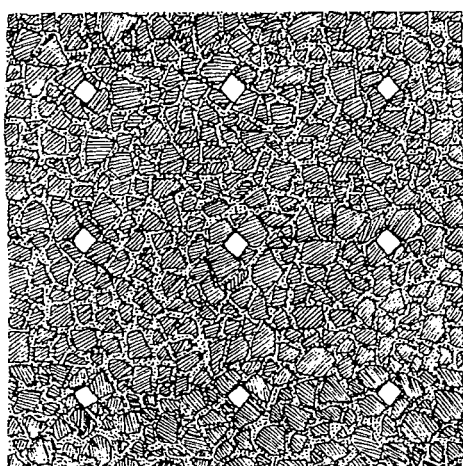
b. Tessellated mosaic



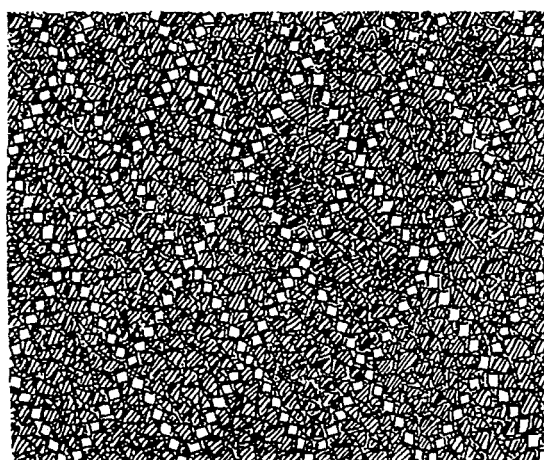
c. Mixed pavement



d. Chip pavement



e. *Opus signinum*



f. *Opus signinum*

Fig. 25. Types of pavements



Fig. 26. Athens, House of the Greek Mosaics
(Athens 1,i; 1,ii; 1,iii)

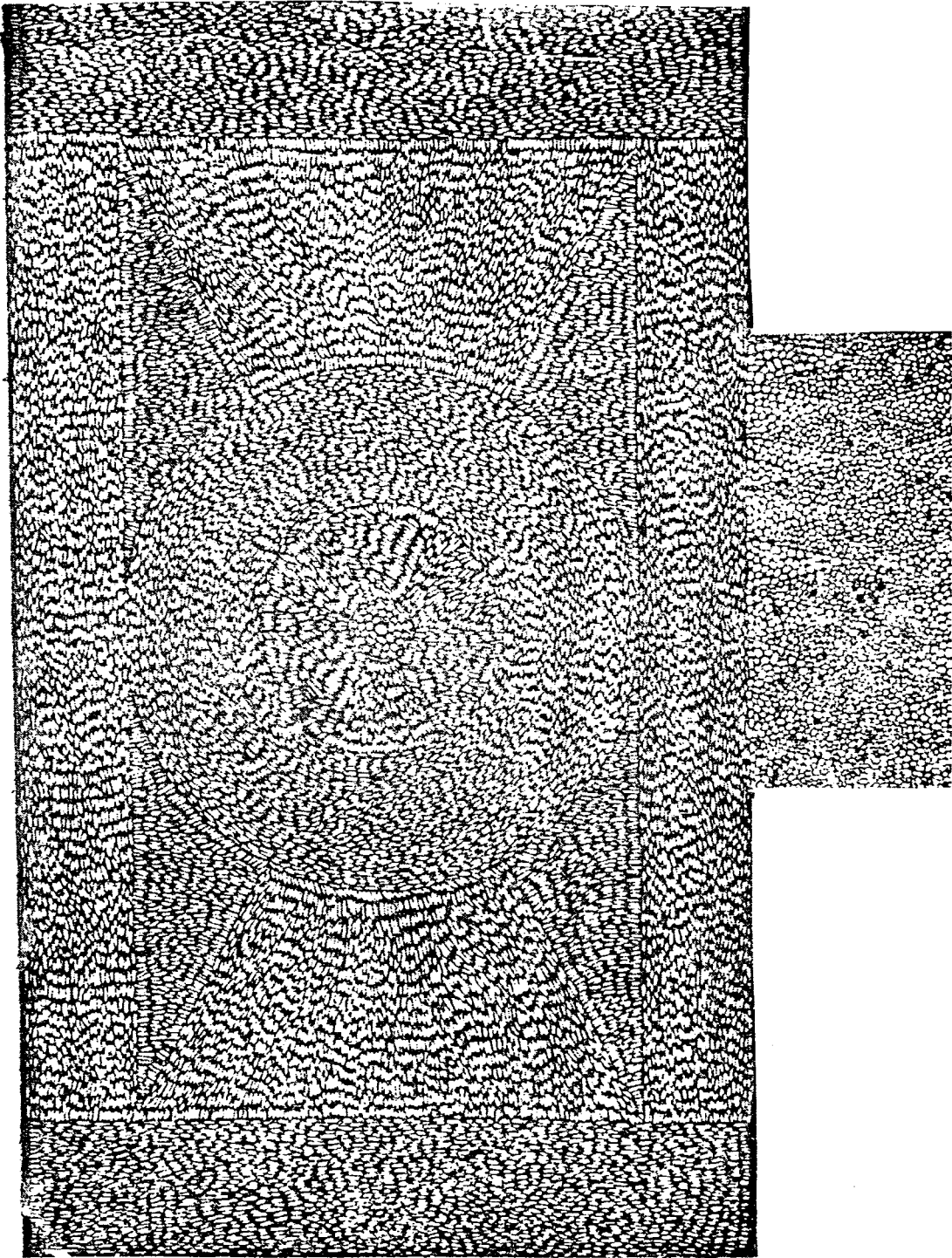


Fig. 27. Athens, House of the Greek Mosaics (Athens 1,i; 1,ii)



Fig. 28. Athens, House on the NE slope of the Areopagus (Athens 2,i)

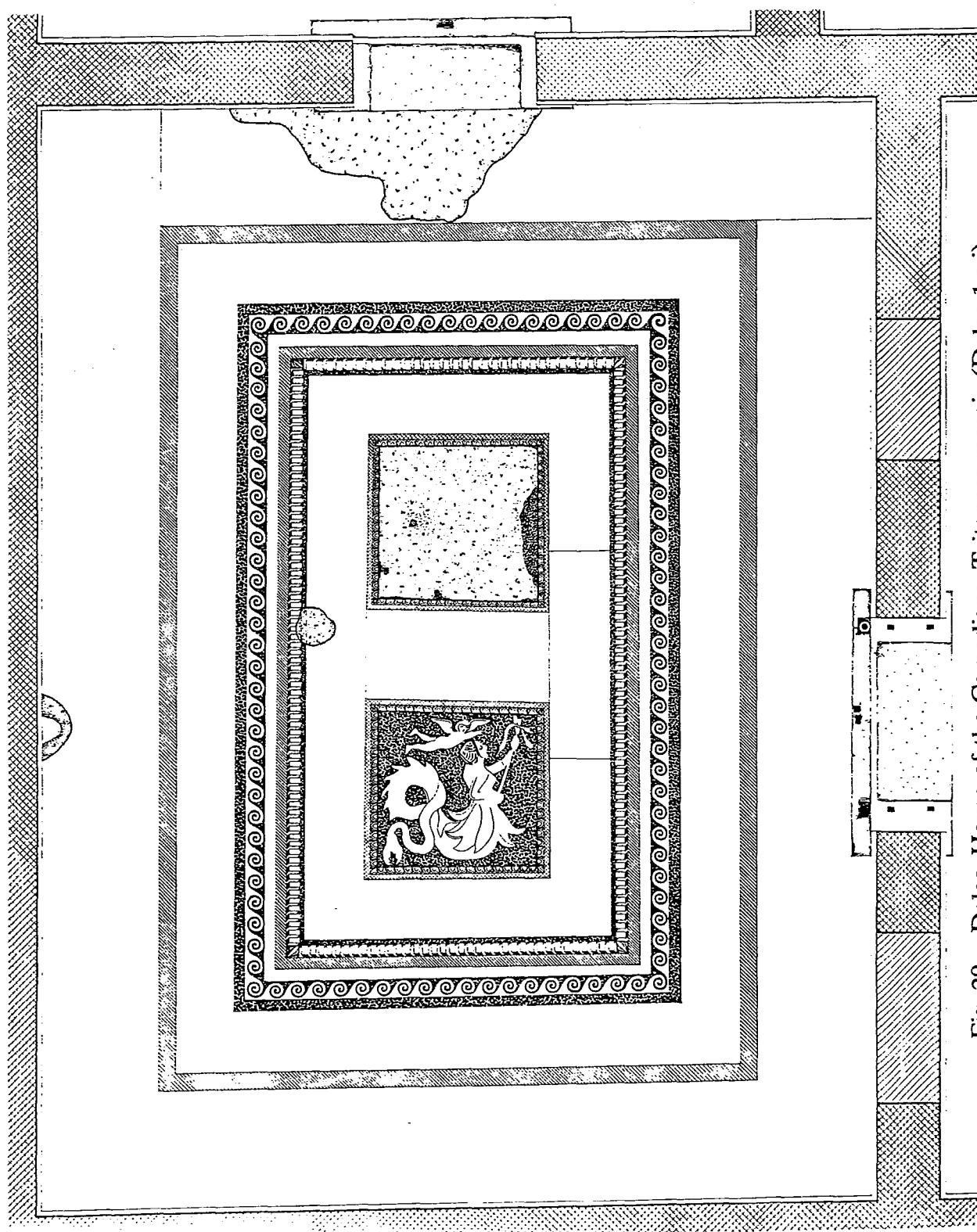


Fig. 29. Delos, House of the Comedians, Tritoness mosaic (Delos 1.a.i)

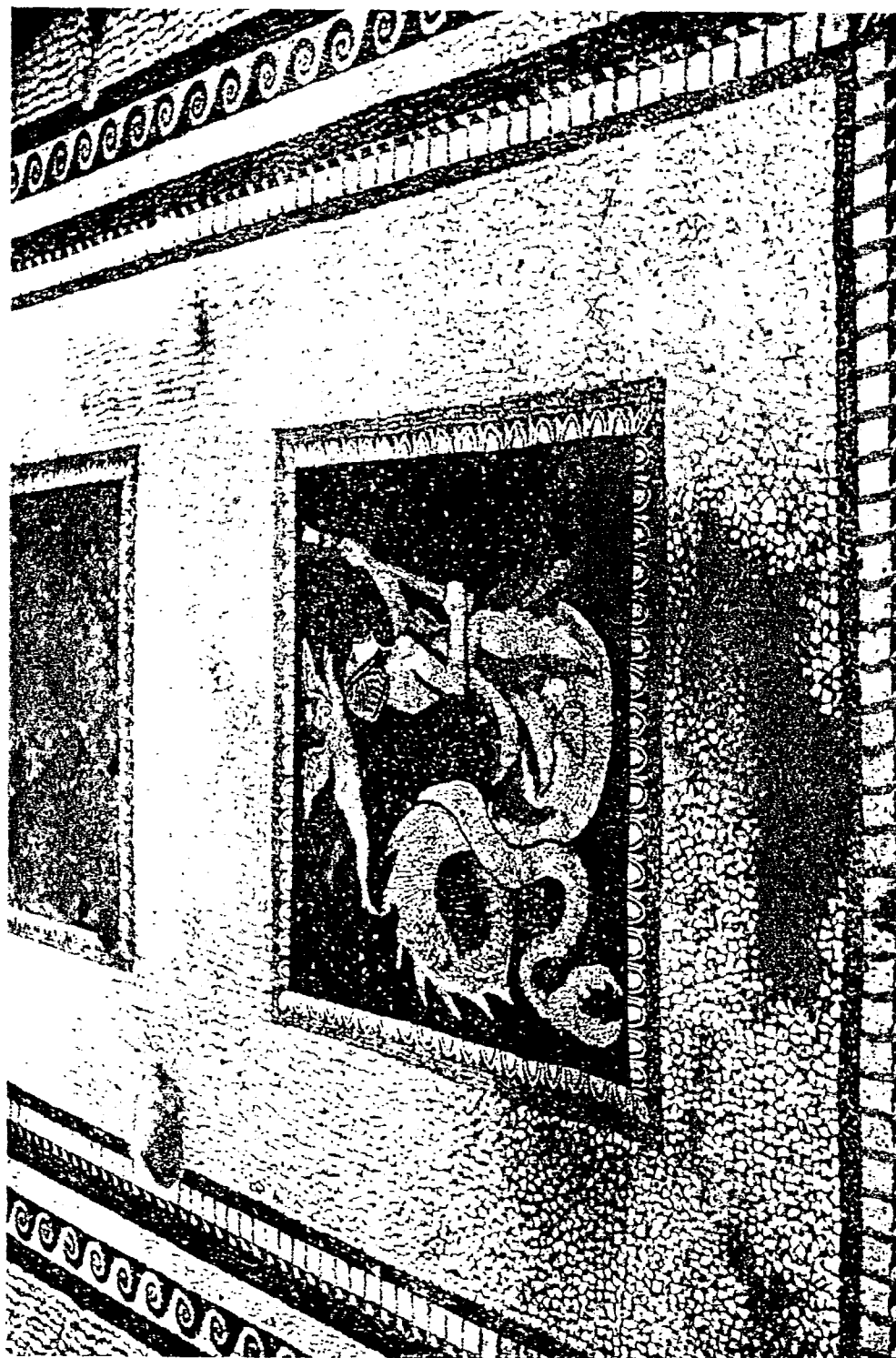


Fig. 30. Delos, House of the Comedians, Tritoness mosaic (Delos 1.a.i)

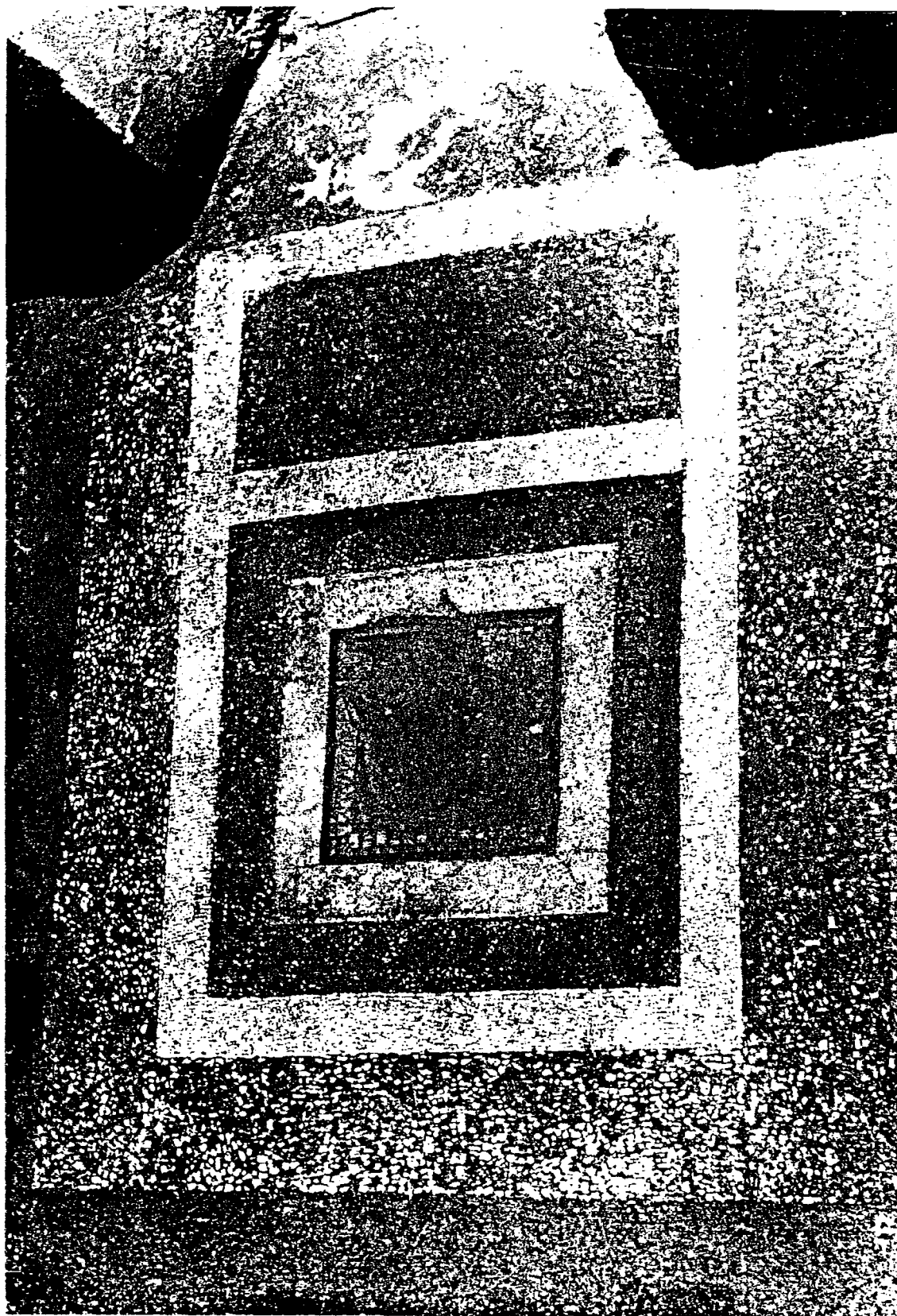


Fig. 31. Delos, House of the Comedians (Delos 1.b.i)

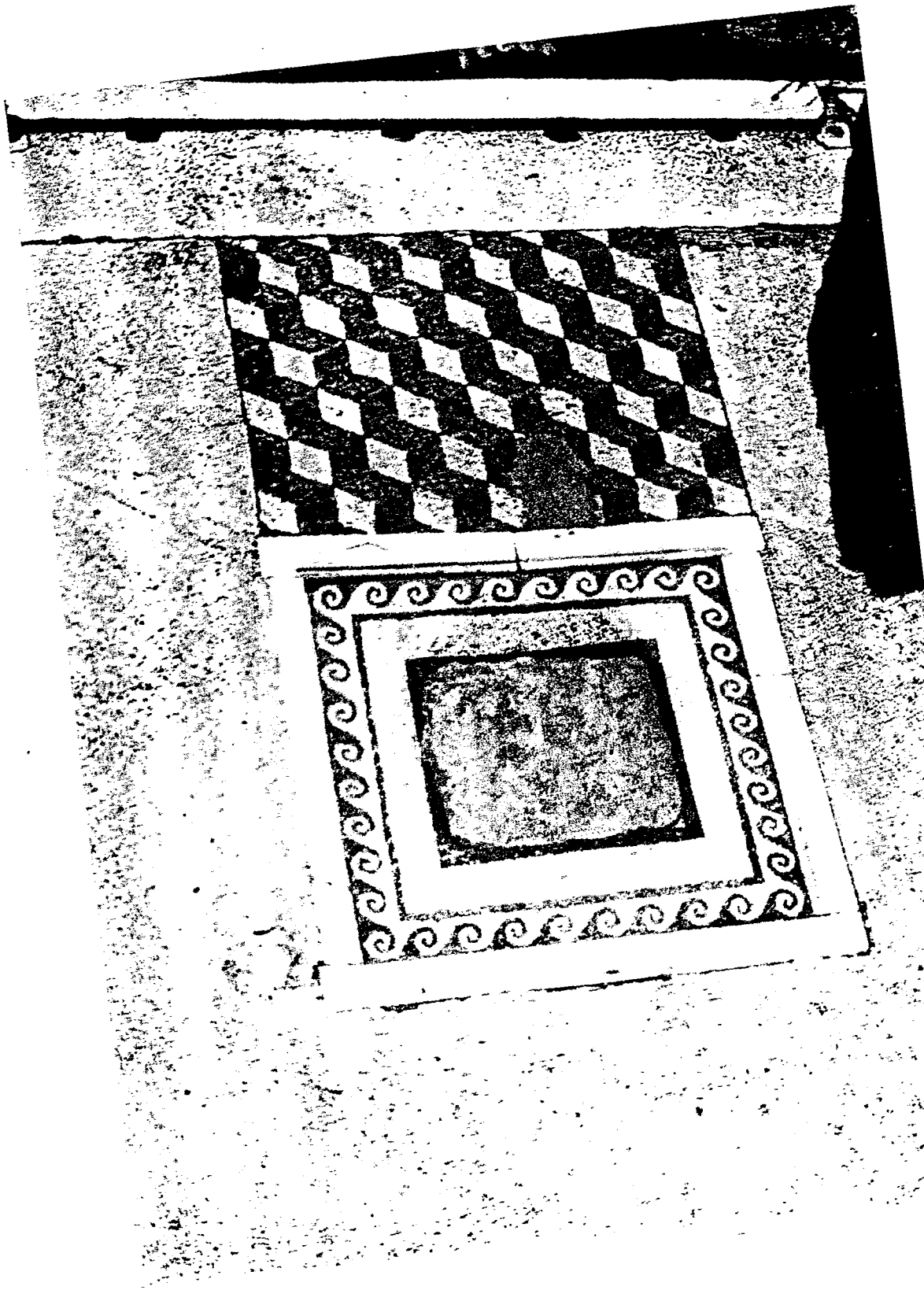


Fig. 32. Delos, House of the Comedians (Delos 1.c.i)

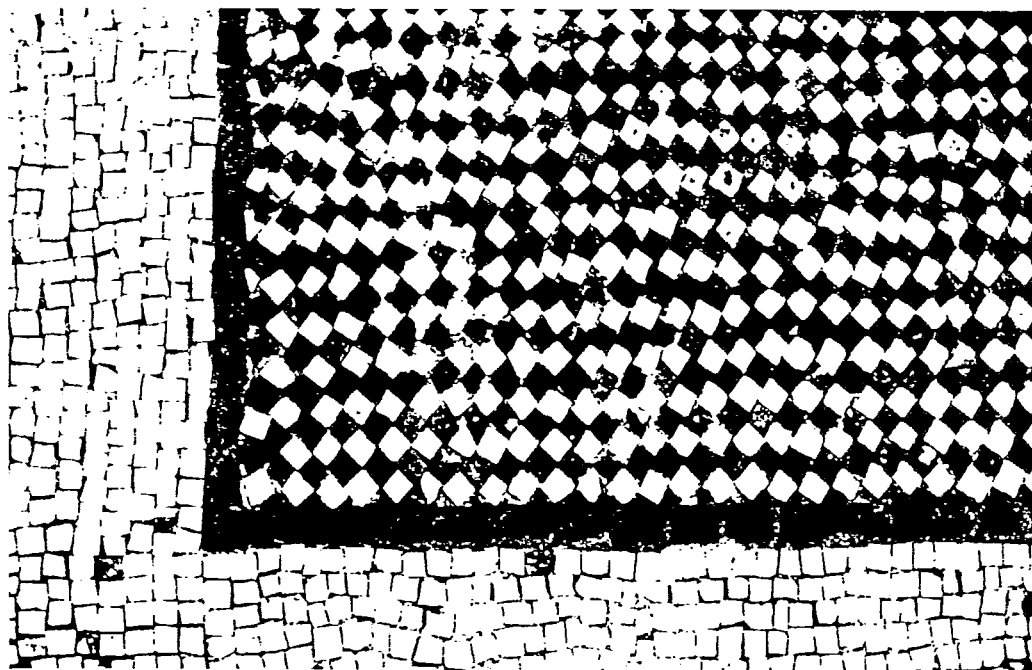
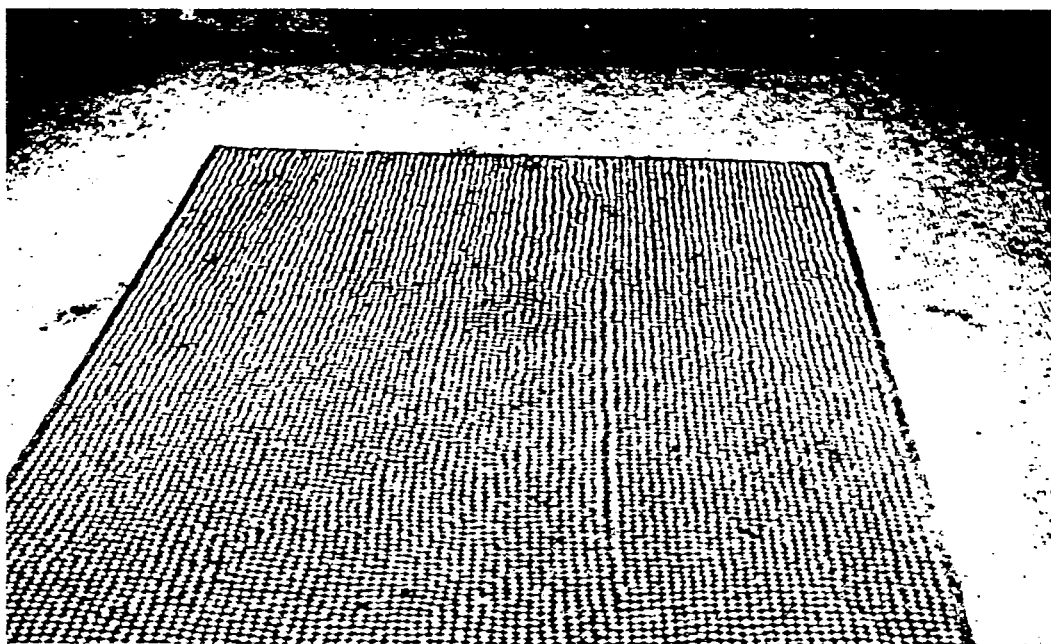


Fig. 33. Delos, House behind the French School (Delos 2,i)

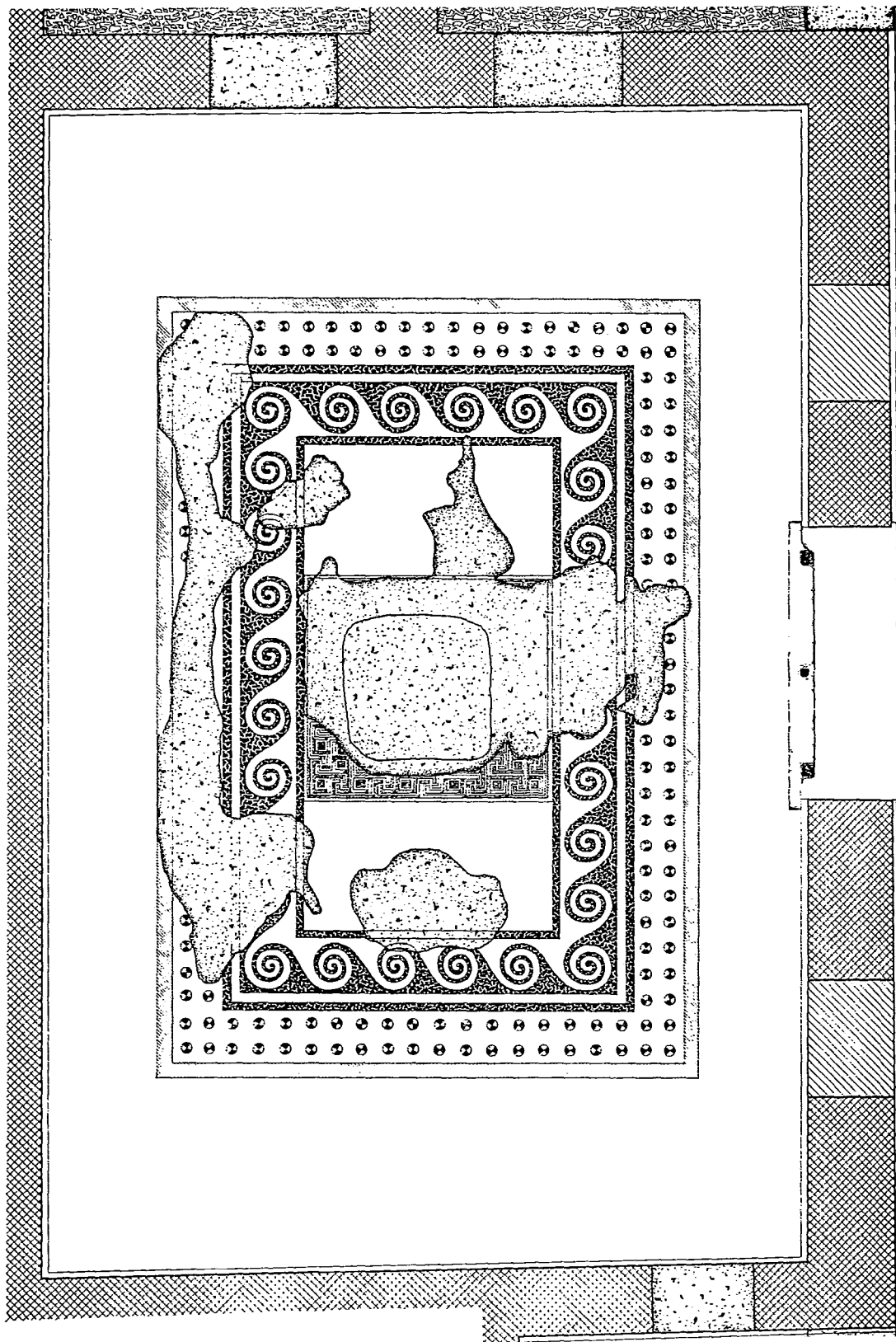


Fig. 34. Delos, House of the Trident (Delos 3,i)

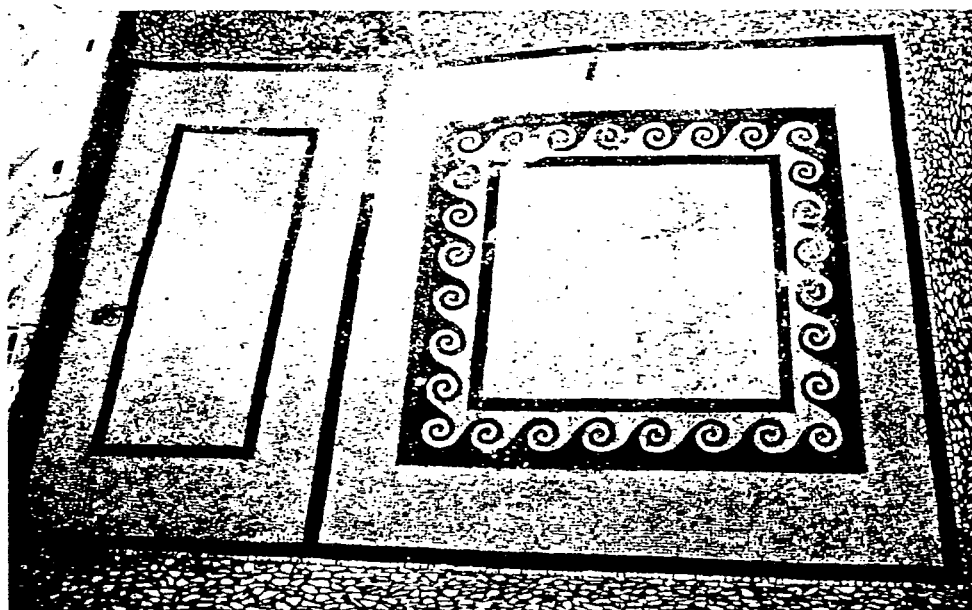
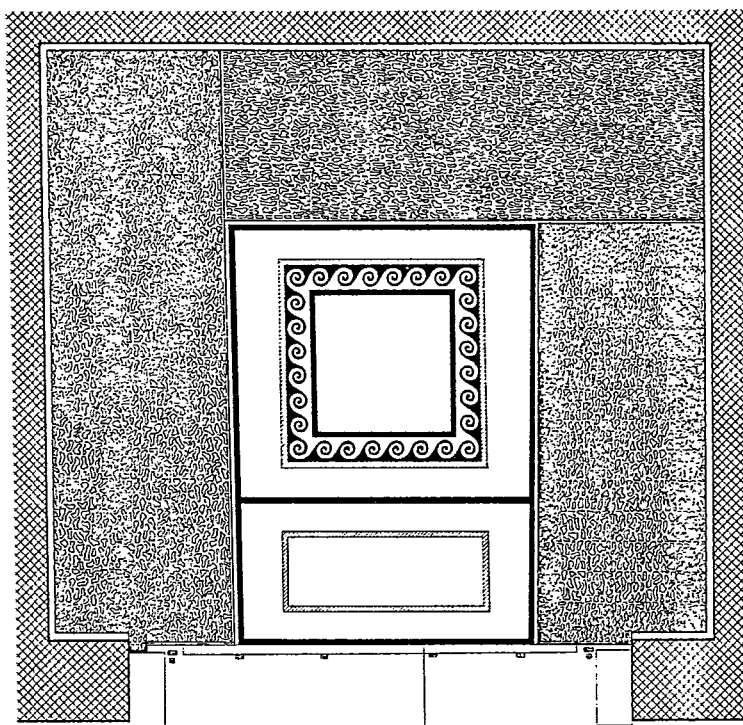


Fig. 35. Delos, Îlot des Bronzes (Delos 4,i)

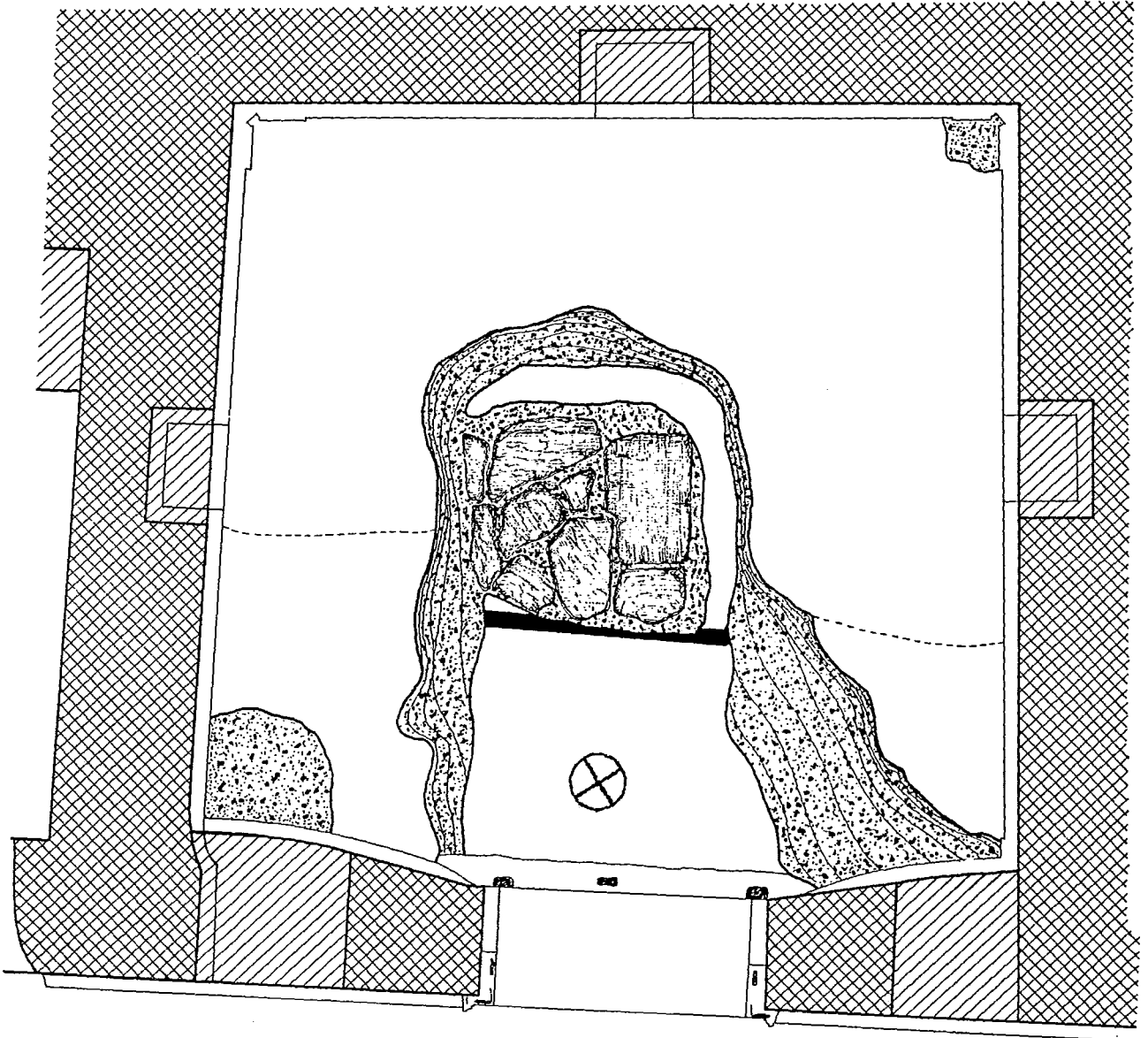


Fig. 36. Delos, House of Hermes (Delos 5,i)

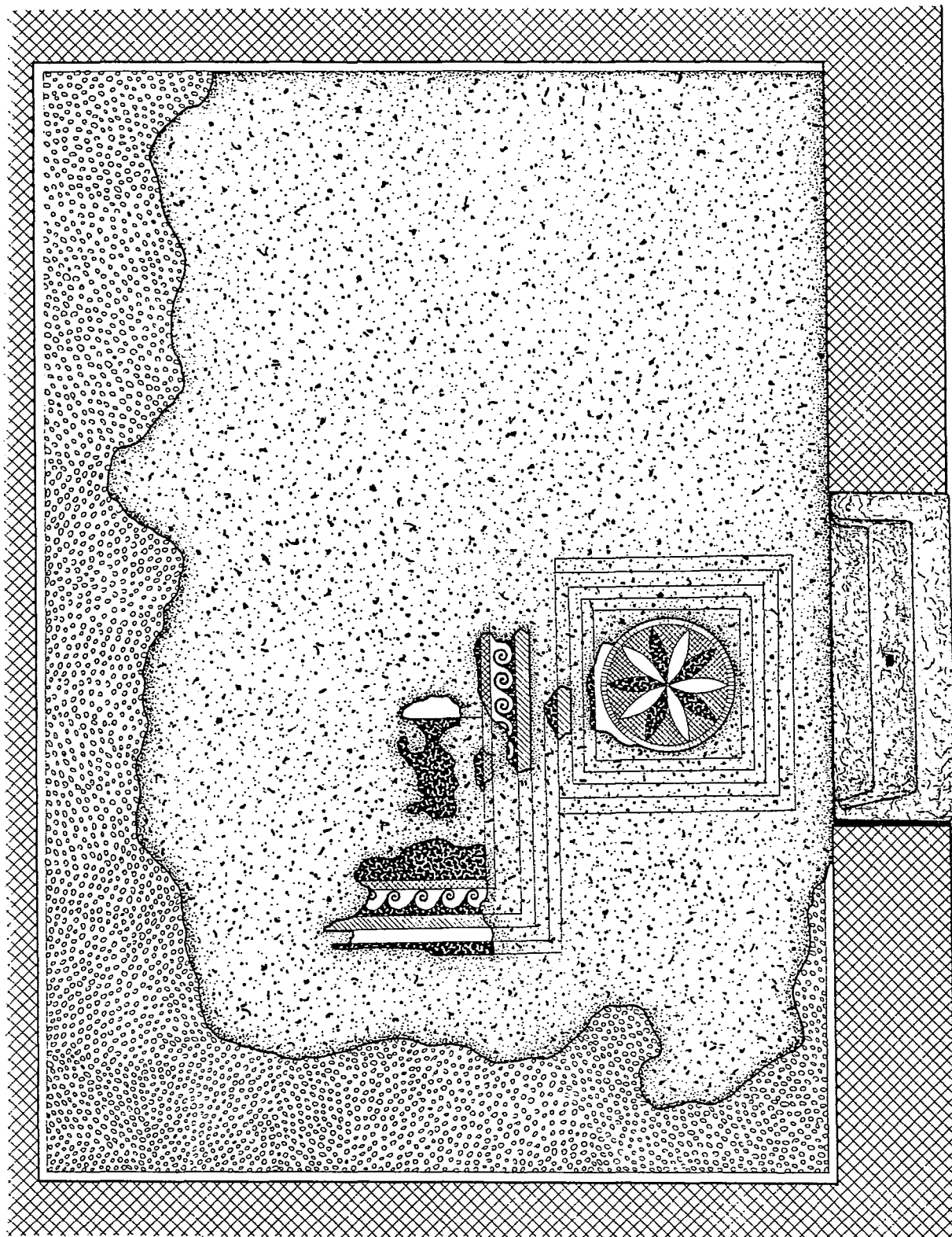


Fig. 37. Delos, House VI M (Delos 6,i; 6,ii)

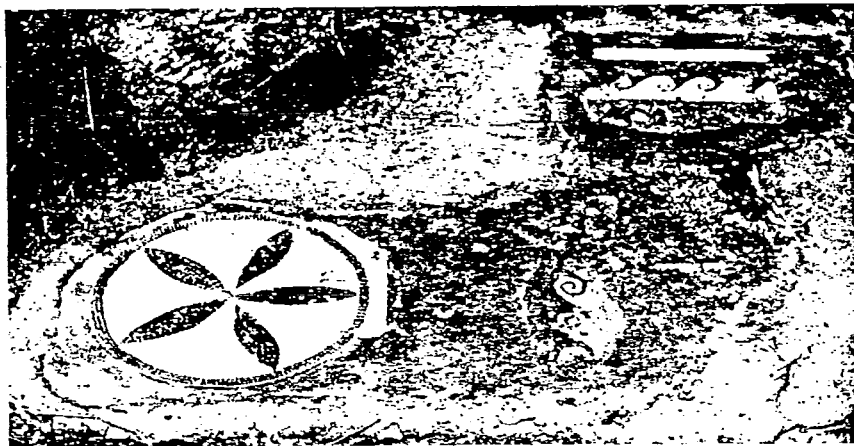


Fig. 38. Delos, House VI M (Delos 6,i; 6,ii)

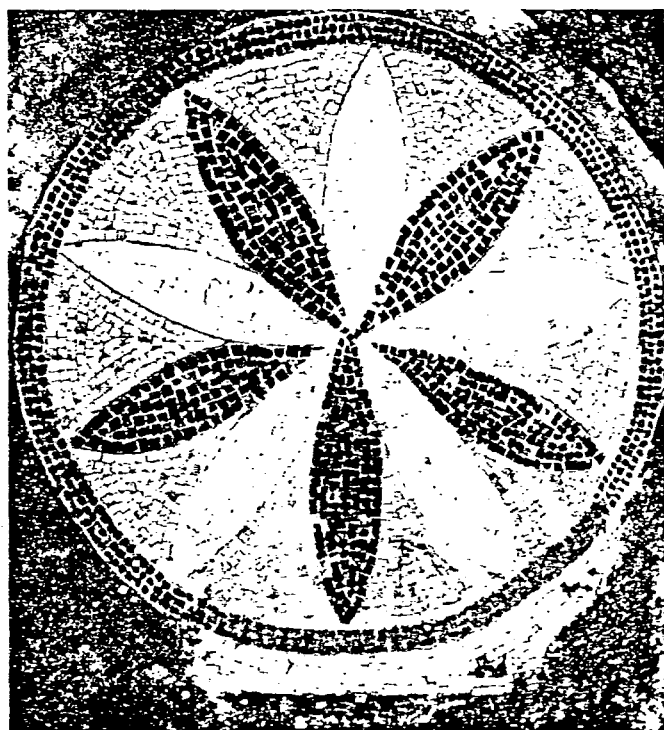


Fig. 39. Delos, House VI M, details of entrance and central mosaic (Delos 6,ii; 6,i)



Fig. 40. Delos, Îlot des Bijoux (Delos 7,i; 7,ii)



Fig. 41. Delos, Îlot des Bijoux, Athena and Hermes panel (Delos 7,i)



Fig. 42. Delos, Îlot des Bijoux, details of Athena and Hermes (Delos 7,i)



Fig. 43. Delos, Ilôt des Bijoux, details of border (Delos 7,i)

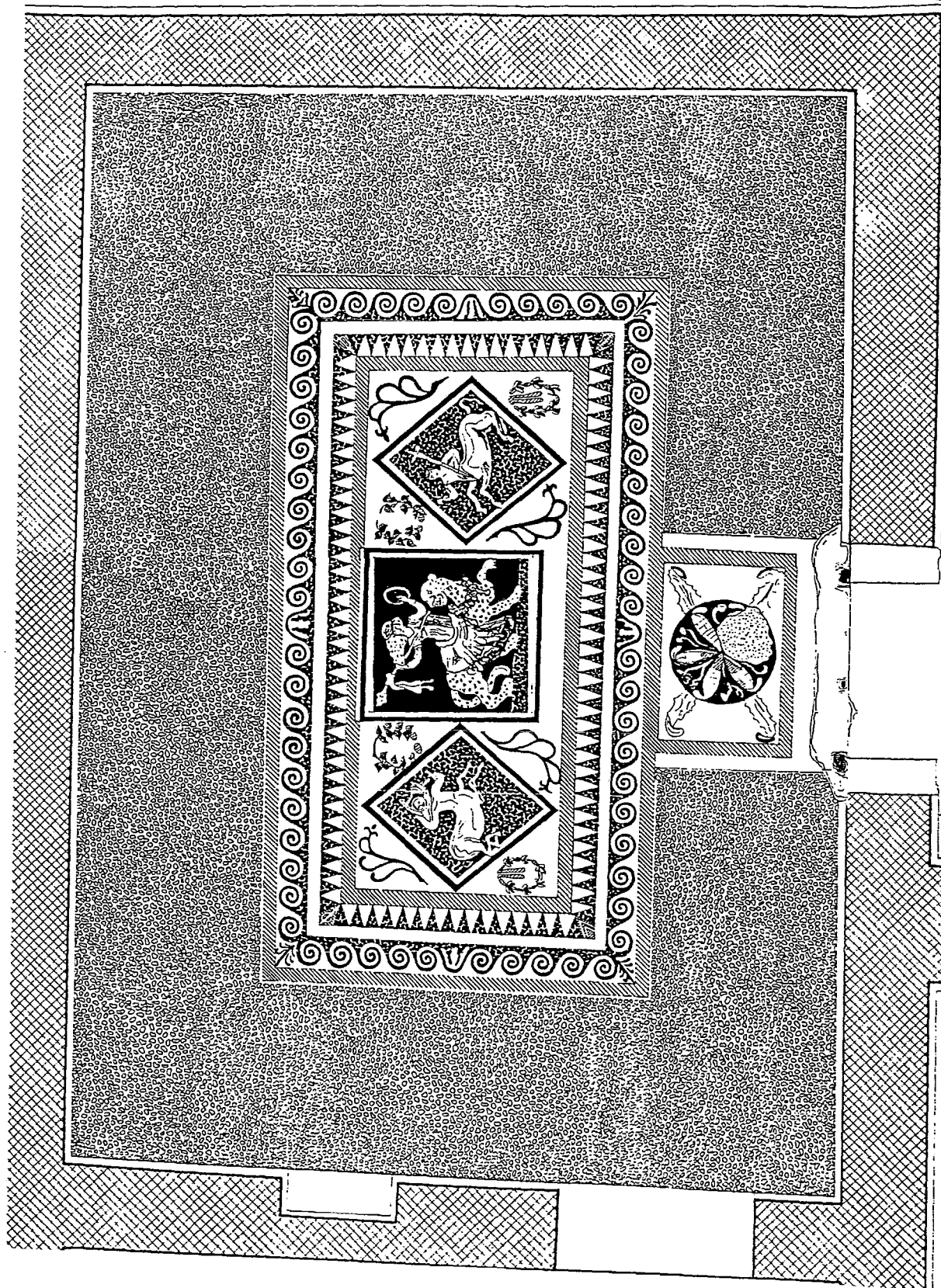


Fig. 44. Delos, House of the Masks, Mosaic of Dionysos and the Centaurs (Delos 8.a.i)



Fig. 45. Delos, House of the Masks, mosaic of Dionysos on the panther (Delos 8.a,i)



Fig. 46. Delos, House of the Masks, mosaic of Dionysos on the panther, detail (Delos 8.a,i)

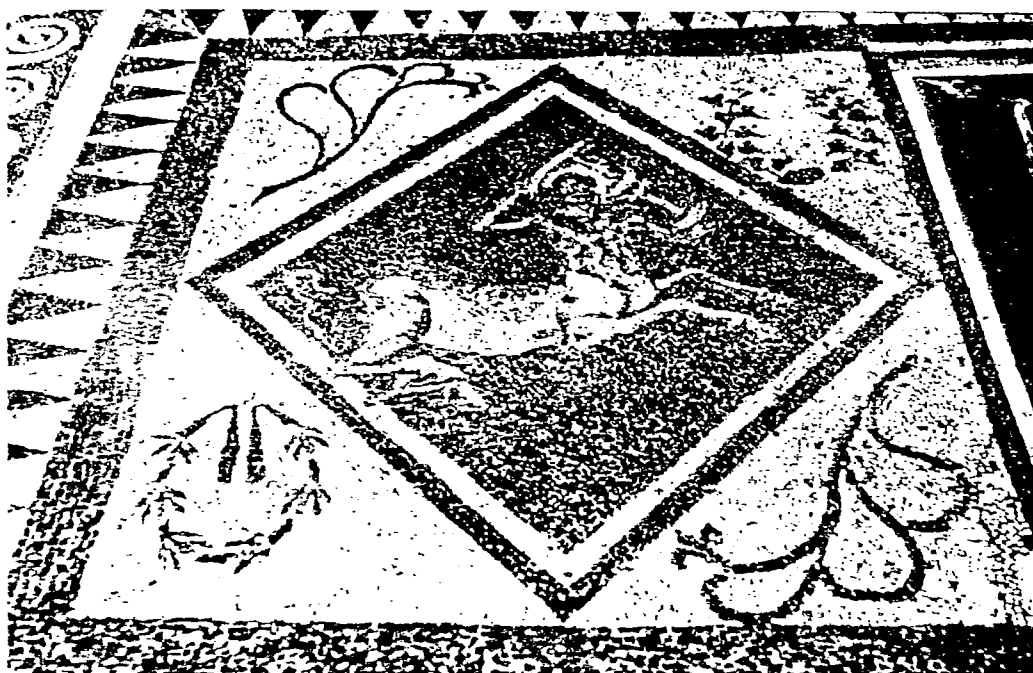


Fig. 47. Delos, House of the Masks, Centaur panel (Delos 8.a,i)

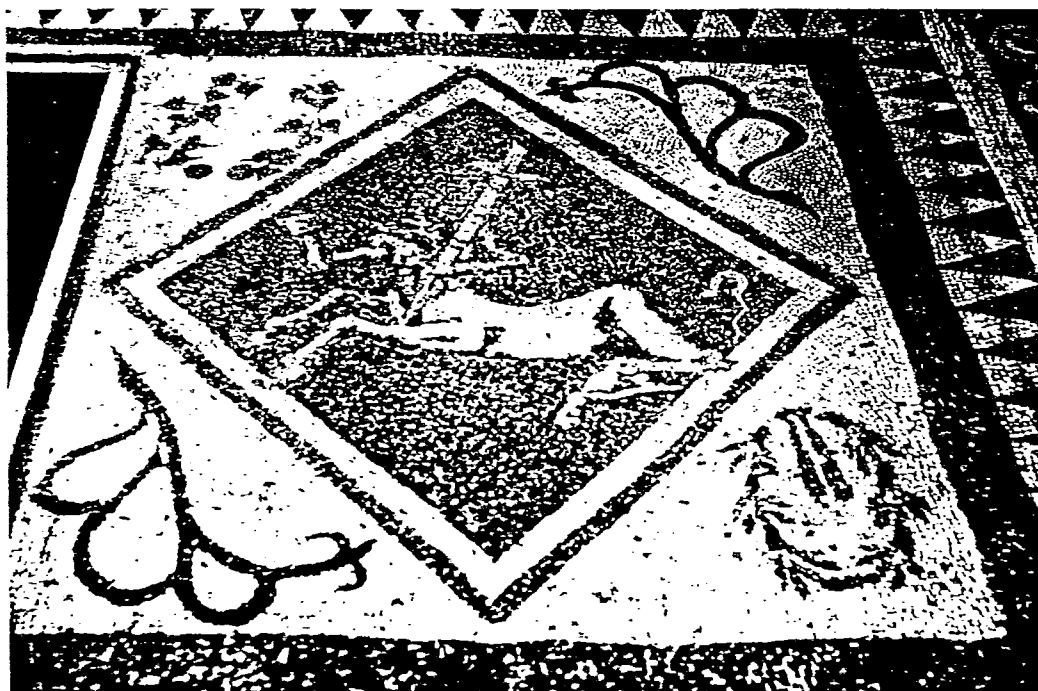


Fig. 48. Delos, House of the Masks, Centaur panel (Delos 8.a,i)

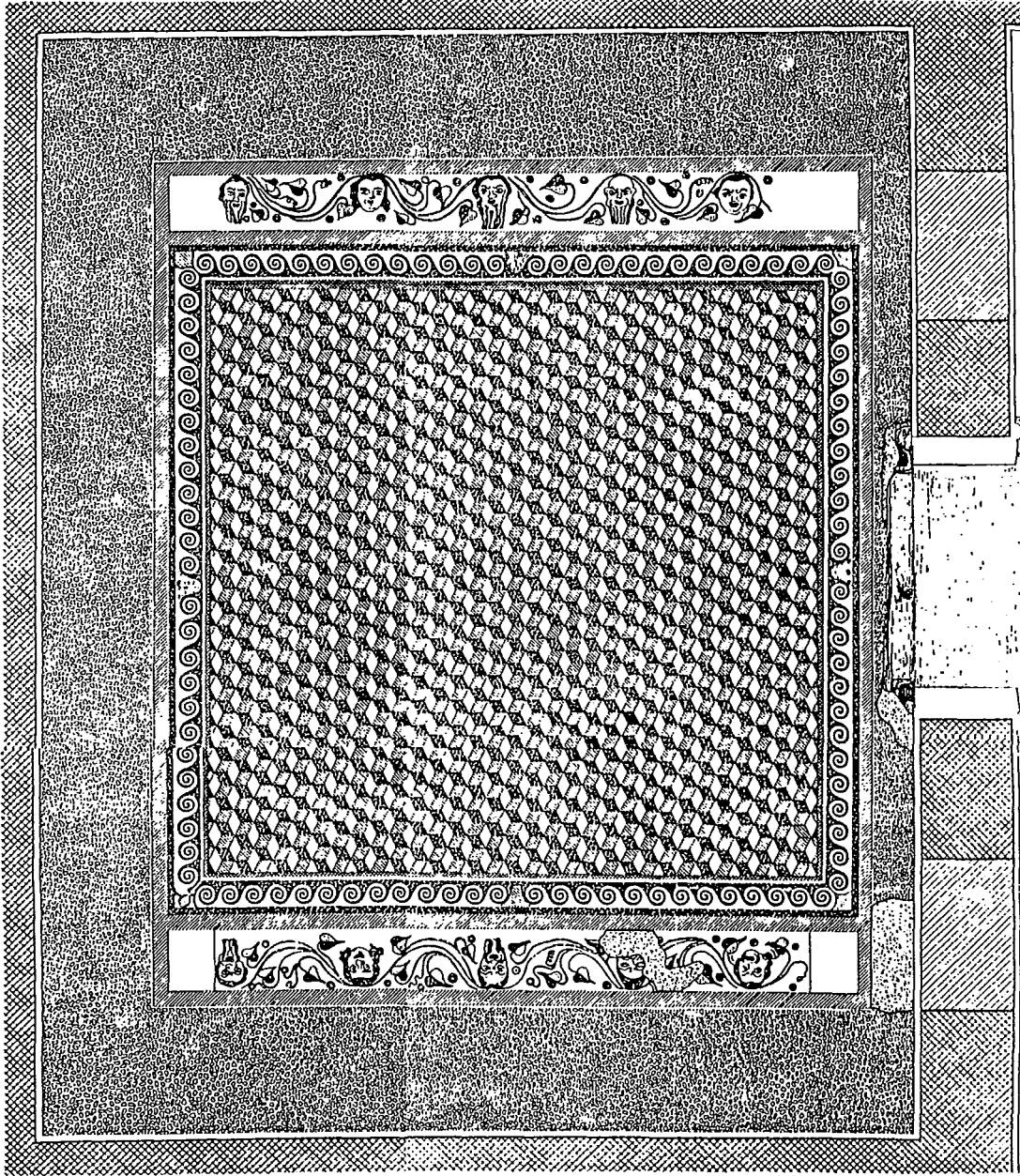


Fig. 49. Delos, House of the Masks, Mosaic of the masks
(Delos 8.b,i)



Fig. 50. Delos, House of the Masks, Mosaic of the masks, detail
(Delos 8.b,i)

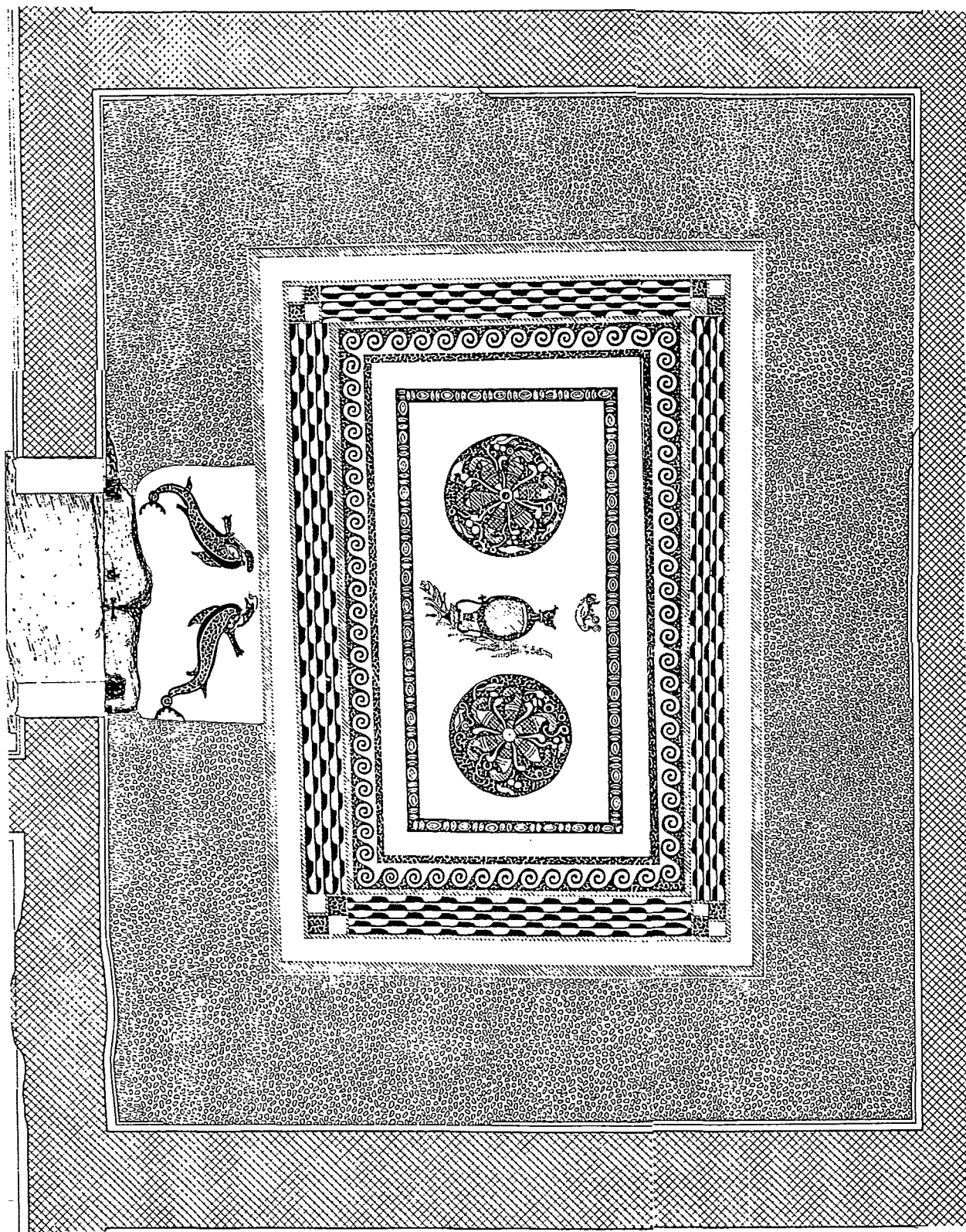


Fig. 51. Delos, House of the Masks, Amphora mosaic (Delos 8.c.i; 8.c.ii)



Fig. 52. Delos, House of the Masks, Amphora mosaic, detail of amphora (Delos 8.c,i)



Fig. 53. Delos, House of the Masks, Amphora mosaic, detail of bird (Delos 8.c,i)

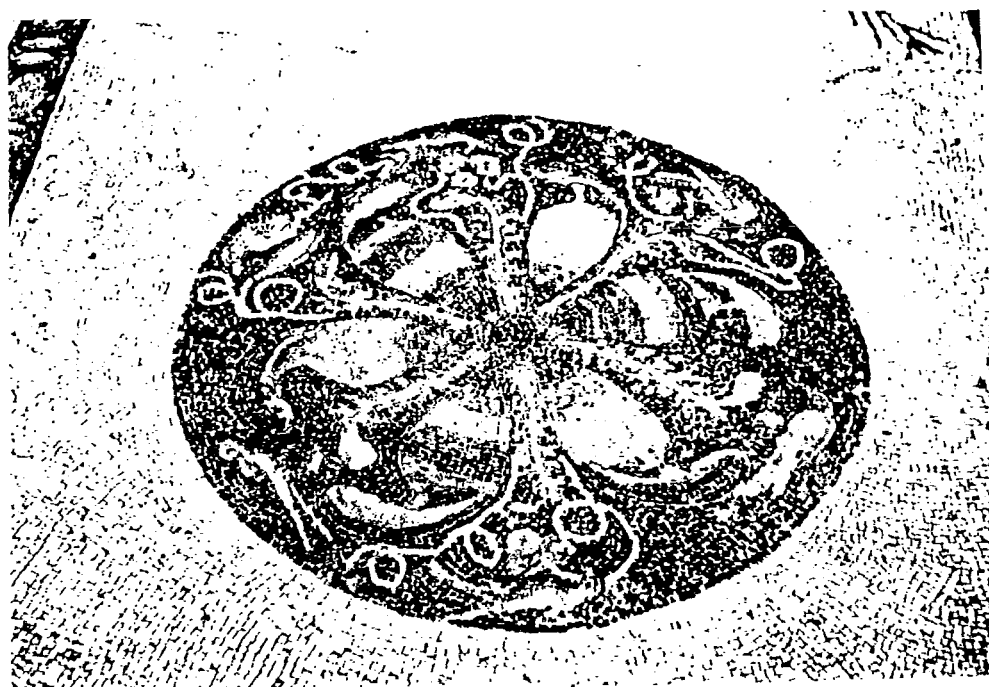


Fig. 54. Delos, House of the Masks, Amphora mosaic, detail of medallion (Delos 8.c,i)

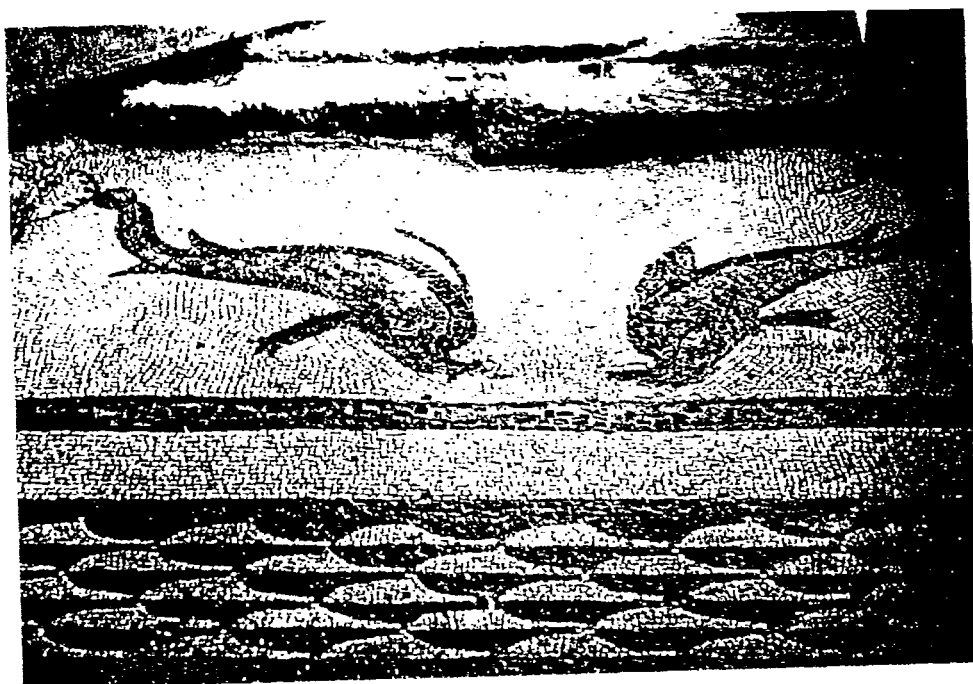


Fig. 55. Delos, House of the Masks, Dolphin mosaic (Delos 8.c,ii)

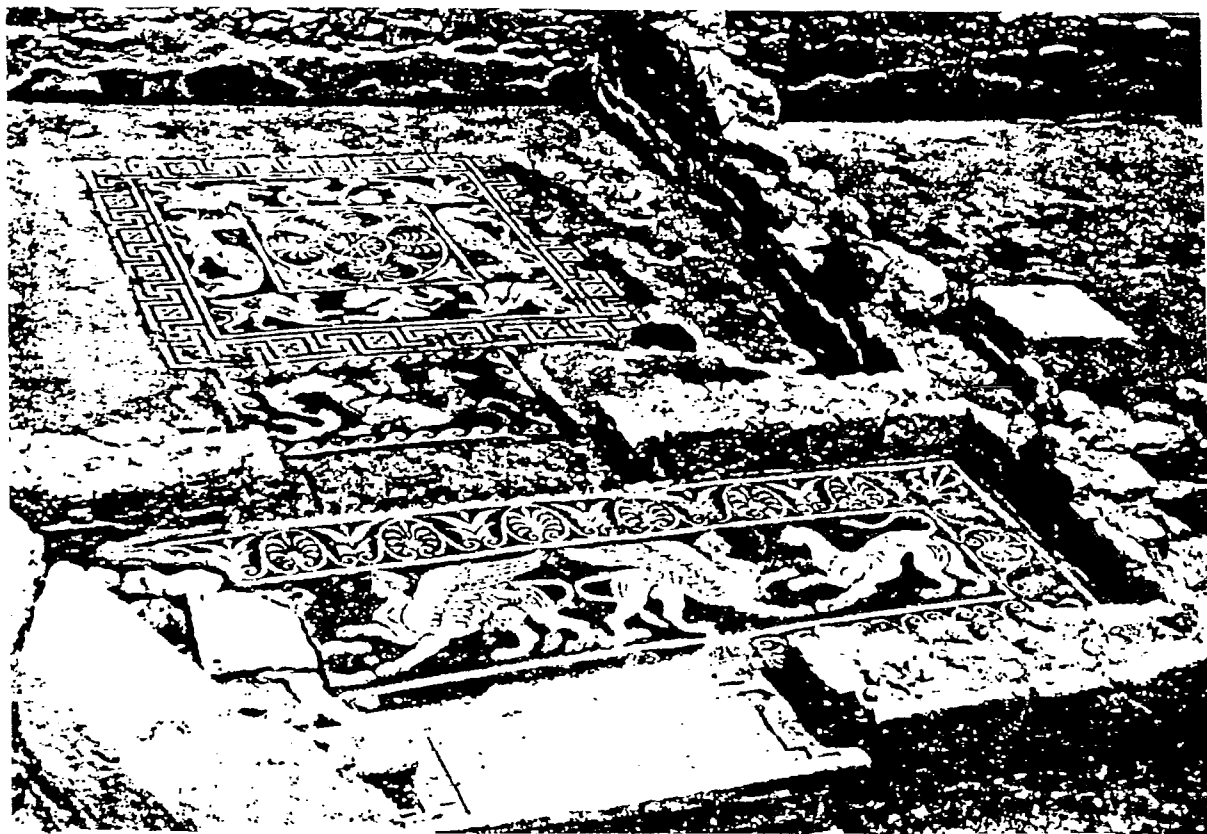


Fig. 56. Eretria, House of the Mosaics (Eretria 1.b,i; 1.b,ii; 1.b,iii)



Fig. 57. Eretria, House of the Mosaics (Eretria 1.b,iii)



Fig. 58. Eretria, House of the Mosaics (Eretria 1.b,i)



Fig. 59. Eretria, House of the Mosaics, Nereid mosaic (Eretria 1.b,ii)



Fig. 60. Eretria, House on Apostole Street (Eretria 2,i; 2,ii)



Fig. 61. Eretria, The Anyphantes House, Skylla mosaic
(Eretria 3,i; 3,ii)

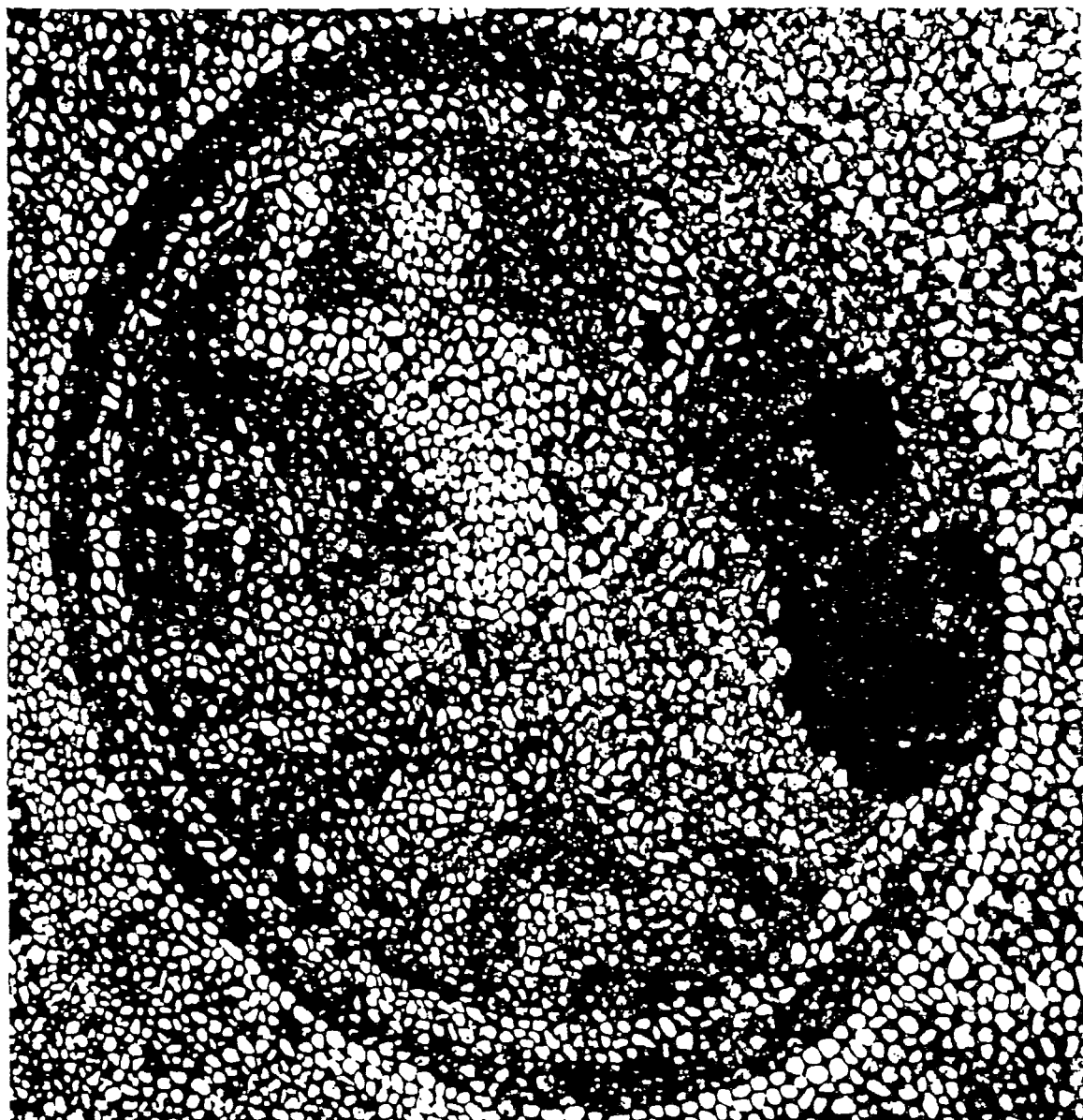


Fig. 62. Eretria, The Anyphantes House, Skylla mosaic detail (Eretria 3,i)



Fig. 63. Kallipolis (Kallipolis 1,i)



Fig. 64. Klazomenai, Amphitrite mosaic (Klazomenai 1,i; 1,ii)



Fig. 65. Klazomenai, Amphitrite mosaic, detail (Klazomenai 1,i)

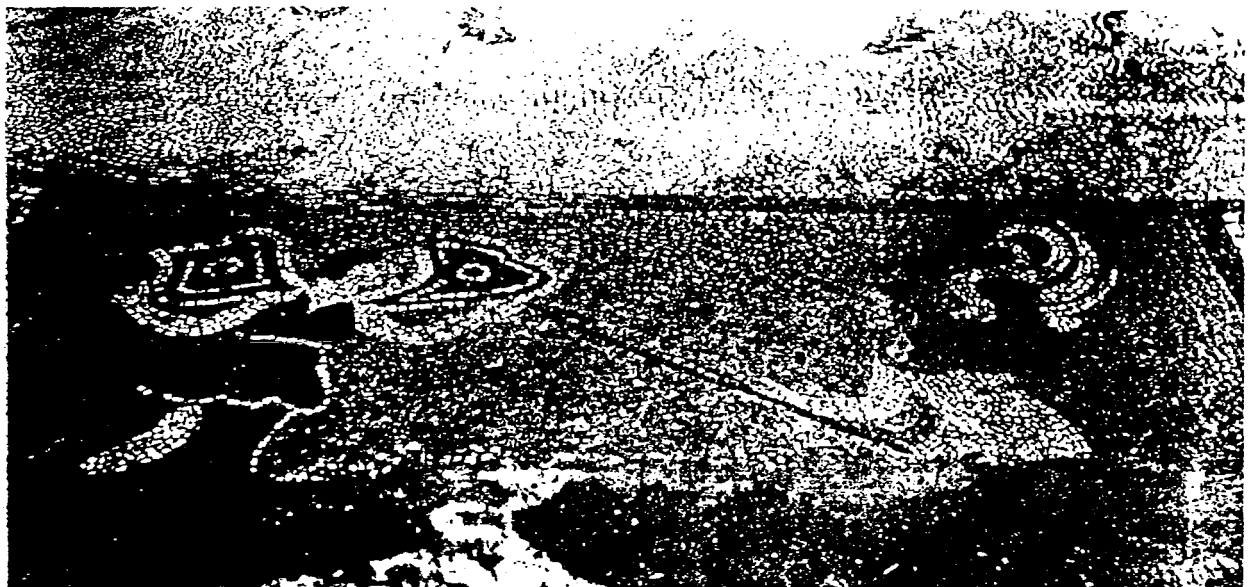


Fig. 66. Klazomenai, Eros and Psyche mosaic (Klazomenai 1,ii)



Fig. 67. Maroneia (Maroneia 1,i; 1,ii)



Fig. 68. Maroneia, detail (Maroneia 1,i)



Fig. 69. Megara, House on Dogani Street (Megara 1,i; 1,ii)

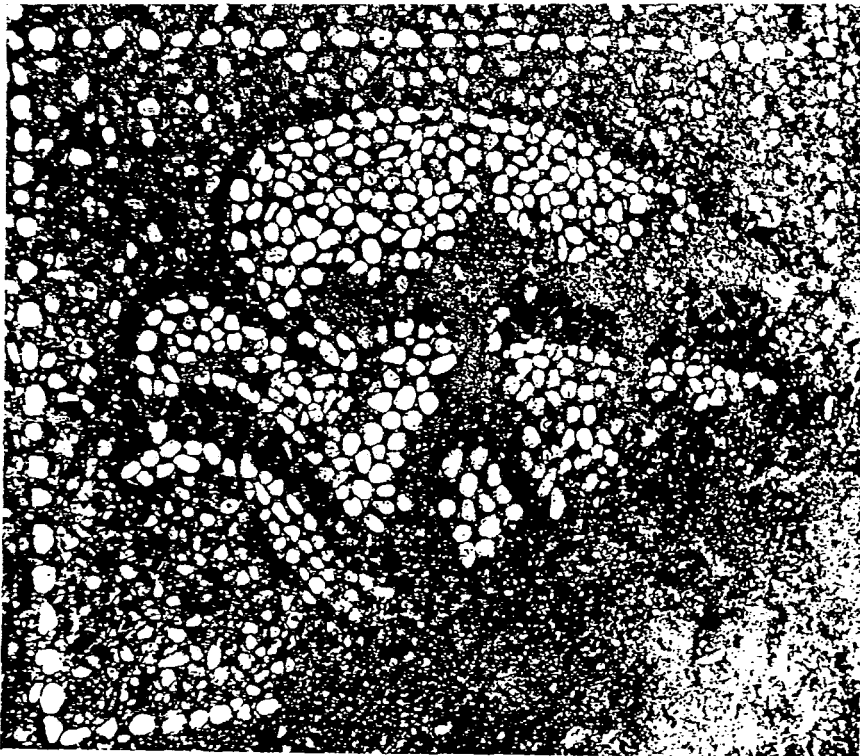


Fig. 70. Megara, House on Dogani Street, Dove mosaic (Megara 1,ii)



Fig. 71. Morgantina, House of Ganymede, Room 1
(Morgantina 1.a,i; 1.a,ii)



Fig. 72. Morgantina, House of Ganymede, Room 1
Entrance mosaic (Morgantina 1.a,ii)



Fig. 73. Morgantina, House of Ganymede, Room 2
(Morgantina 1.b,i; 1.b,ii)



Fig. 74. Morgantina, House of Ganymede, Room 2, details of
entrance mosaic border (Morgantina 1.b,ii)



Fig. 75. Morgantina, House of Ganymede
Room 14, Rape of Ganymede mosaic
(Morgantina 1.c,i)



Fig. 76. Morgantina, House of Ganymede
Room 14, Rape of Ganymede mosaic
detail (Morgantina 1.c,i)



Fig. 77. Morgantina, House of Ganymede, Room 14, Rape
of Ganymede mosaic, detail (Morgantina 1.c,i)



Fig. 78. Morgantina, House of the Official, Room 14
(Morgantina 2.b,i)

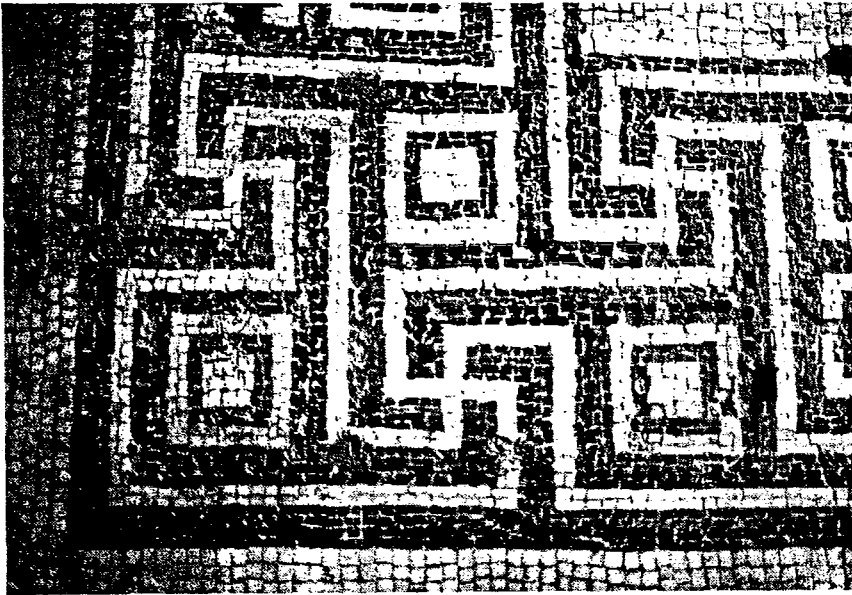


Fig. 79. Morgantina, House of the Arched Cistern, Room 1 detail (Morgantina 3.a.i)

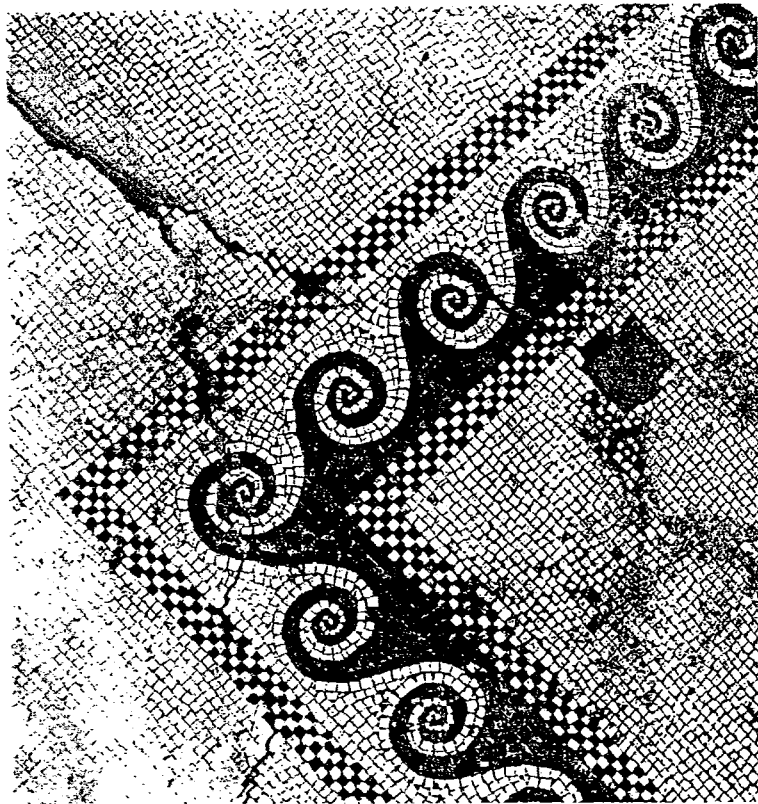


Fig. 80. Morgantina, House of the Arched Cistern, Room 12 detail (Morgantina 3.b.i)

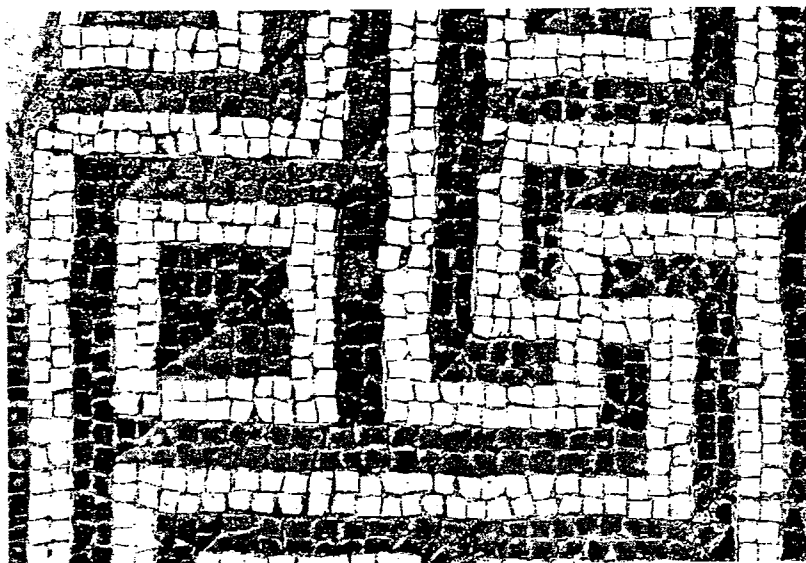


Fig. 81. Morgantina, Pappalardo House, detail of border (Morgantina 4,i)

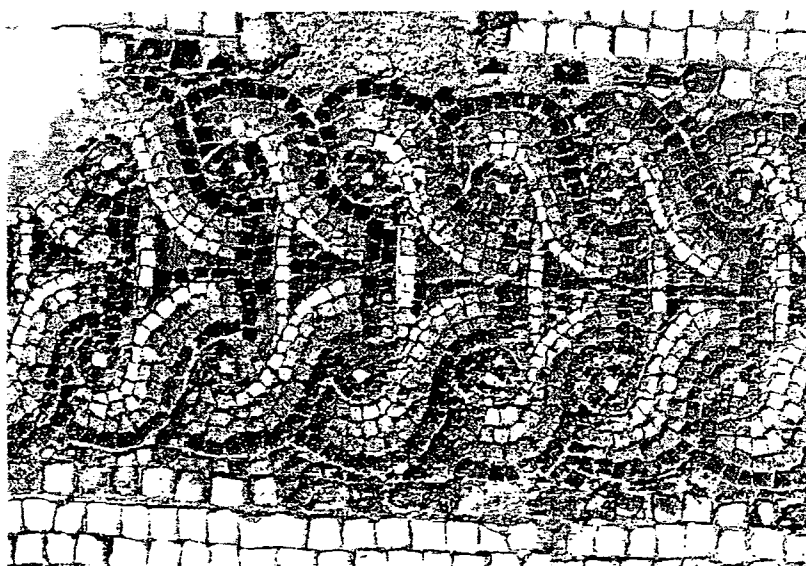


Fig. 82. Morgantina, Pappalardo House, detail of border (Morgantina 4,i)

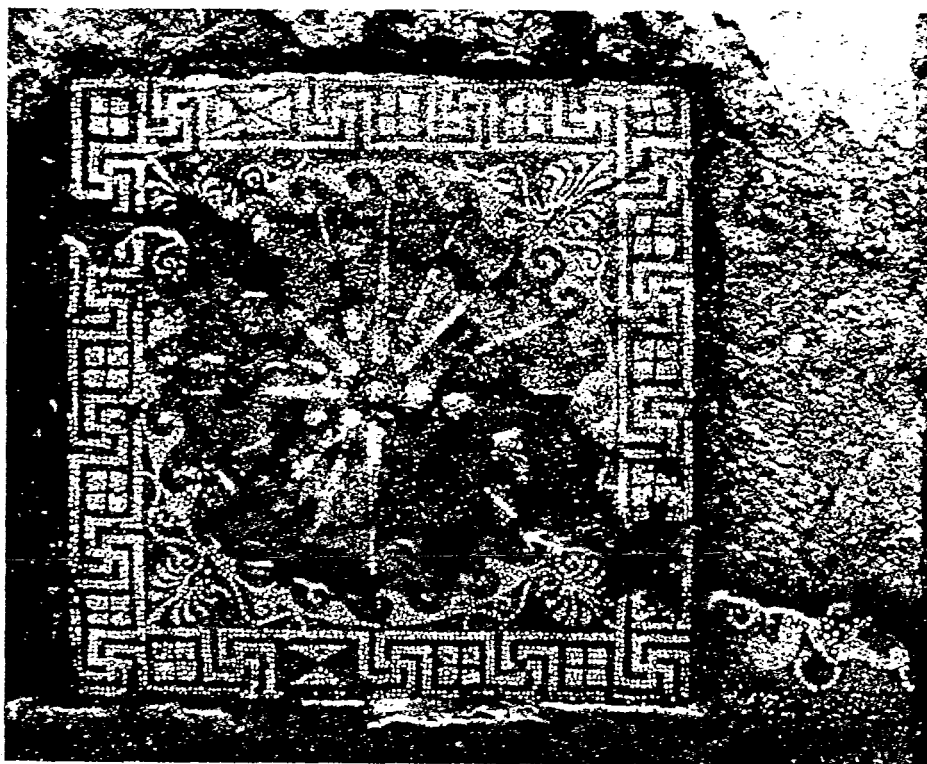


Fig. 84. Olynthus, House A vi 4 (Olynthus 4,i; 4,ii)

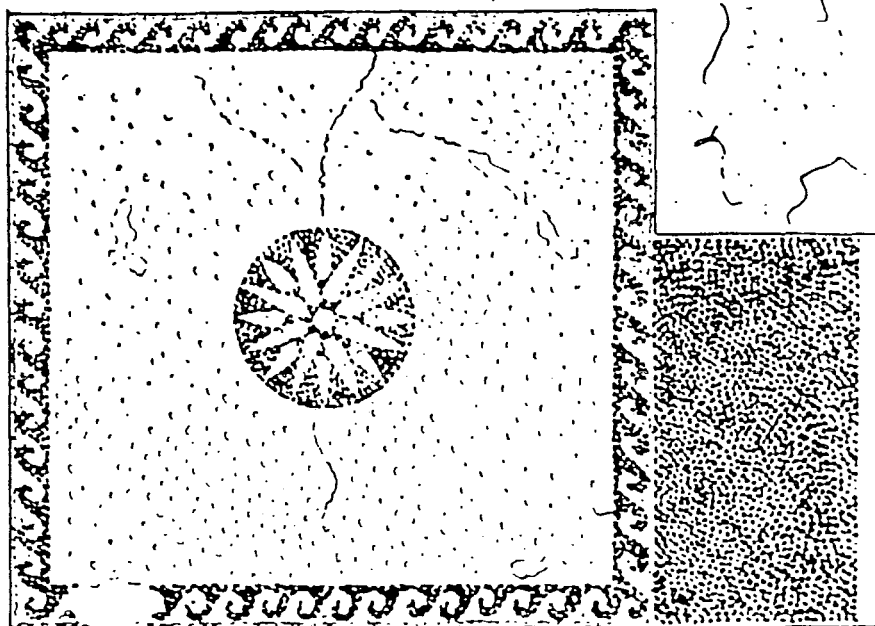


Fig. 83. Olynthus, House A 1 (Olynthus 1,i; 1,ii)

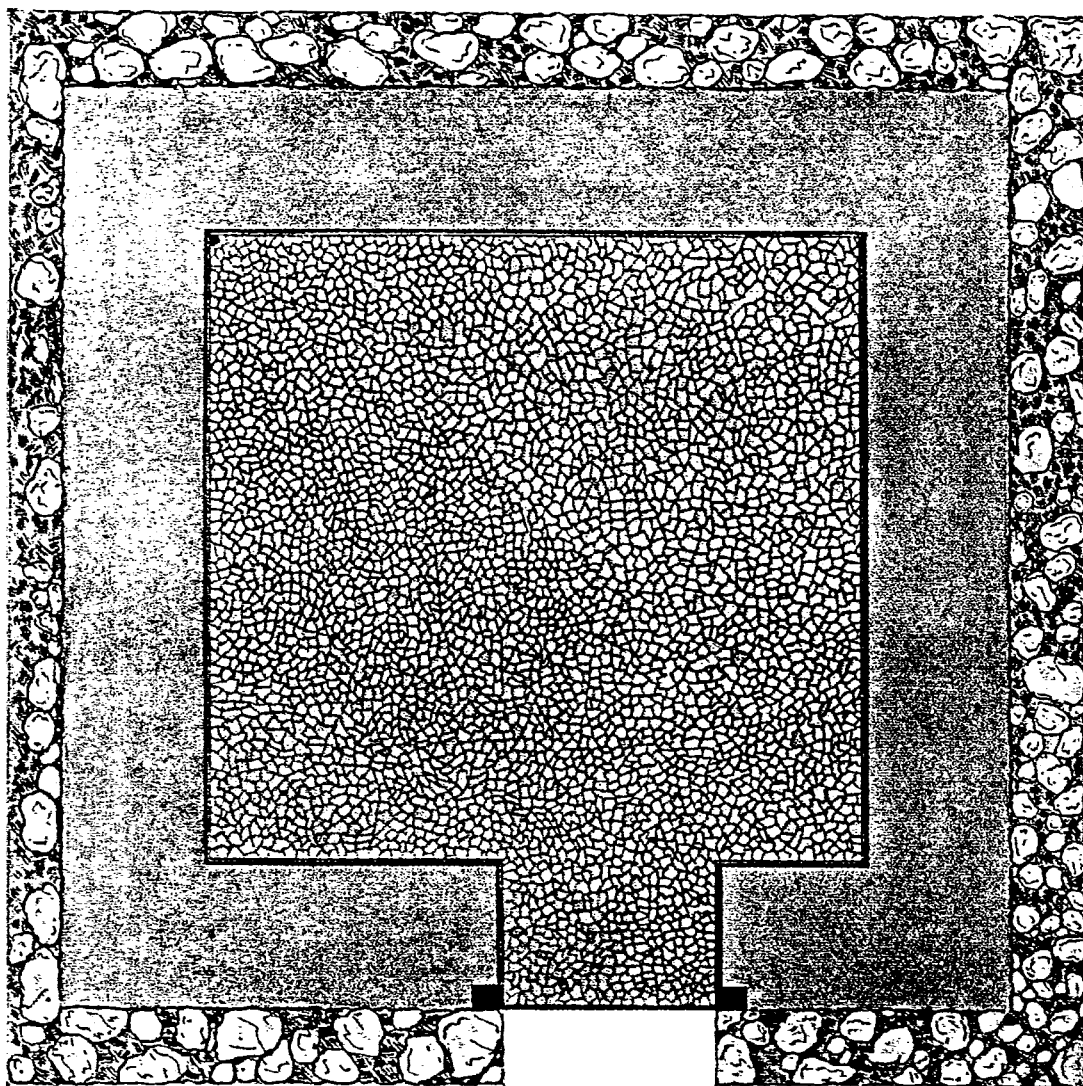


Fig. 85. Olynthus, House A 5 (Olynthus 2,i)



Fig. 86. Olynthus, House A vi 3 (Olynthus 3,i; 3,ii)



Fig. 87. Olynthus, House A vi 6 (Olynthus 5,i; 5,ii)

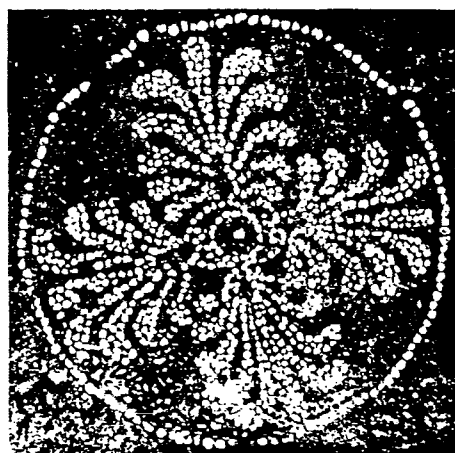


Fig. 88. Olynthus, House A vi 8 (Olynthus 6,i)



Fig. 89. Olynthus, House B v 1 (Olynthus 7,i; 7,ii)

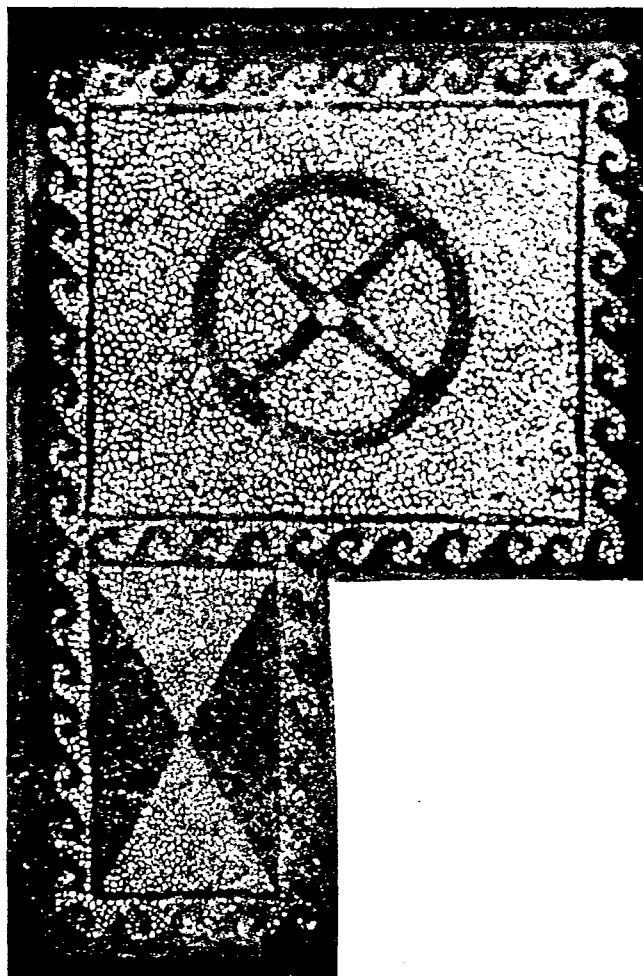


Fig. 90. Olynthus, House of the Comedian (Olynthus 8,i; 8,ii)



Fig. 91. Olynthus, Villa of Good Fortune (Olynthus 9,i; 9,ii; 9,iii)



Fig. 92. Olynthus, Villa of Good Fortune, Dionysos on the panther-chariot mosaic (Olynthus 9,i)



Fig. 93. Olynthus, Villa of Good Fortune, Achilles and Thetis mosaic (Olynthus 9,iii)



Fig. 94. Olynthus, Villa of Good Fortune Pan mosaic (Olynthus 9,ii)



Fig. 95. Pella, House of Dionysos, Dionysos mosaic (Pella 1.a,i)

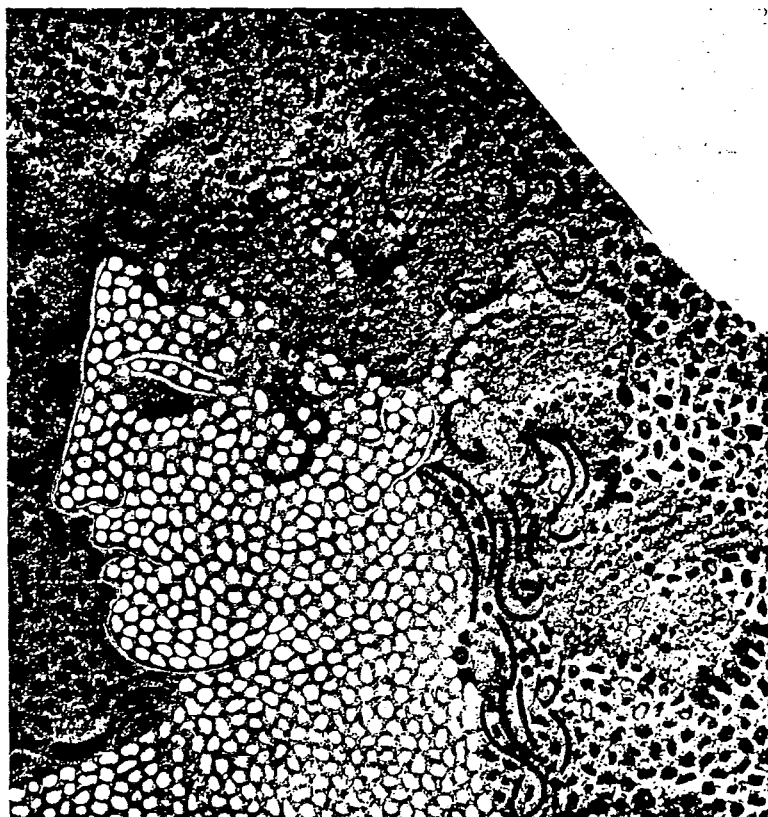


Fig. 96. Pella, House of Dionysos
Dionysos mosaic, detail
(Pella 1.a,i)

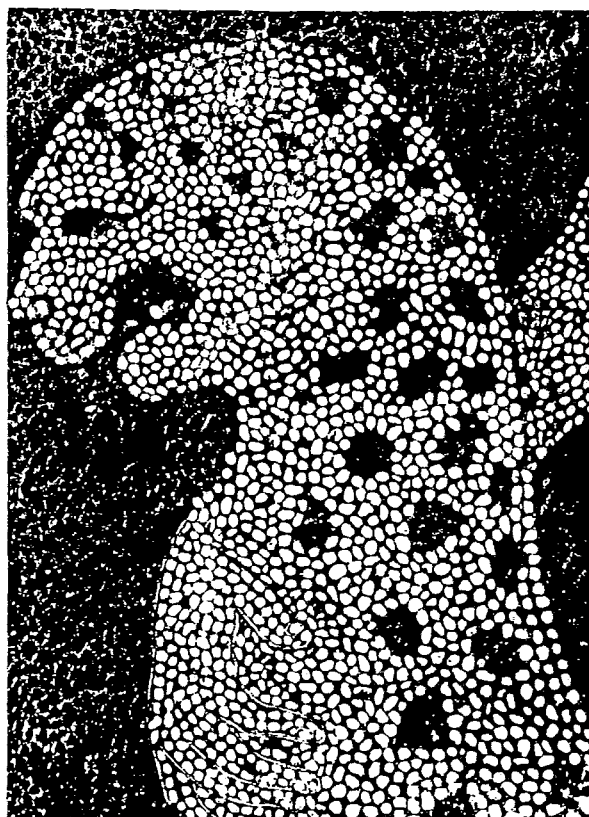


Fig. 97. Pella, House of Dionysos
Dionysos mosaic, detail
(Pella 1.a,i)



Fig. 98. Pella, House of Dionysos, Centaur mosaic (Pella 1.b,ii)



Fig. 99. Pella, House of Dionysos, Griffin and stag mosaic (Pella 1.a,ii)



Fig. 100. Pella, House of Dionysos, Lion Hunt mosaic (Pella 1.b,i)



Fig. 101. Pella, House of Dionysos, Lion Hunt mosaic detail (Pella 1.b,i)

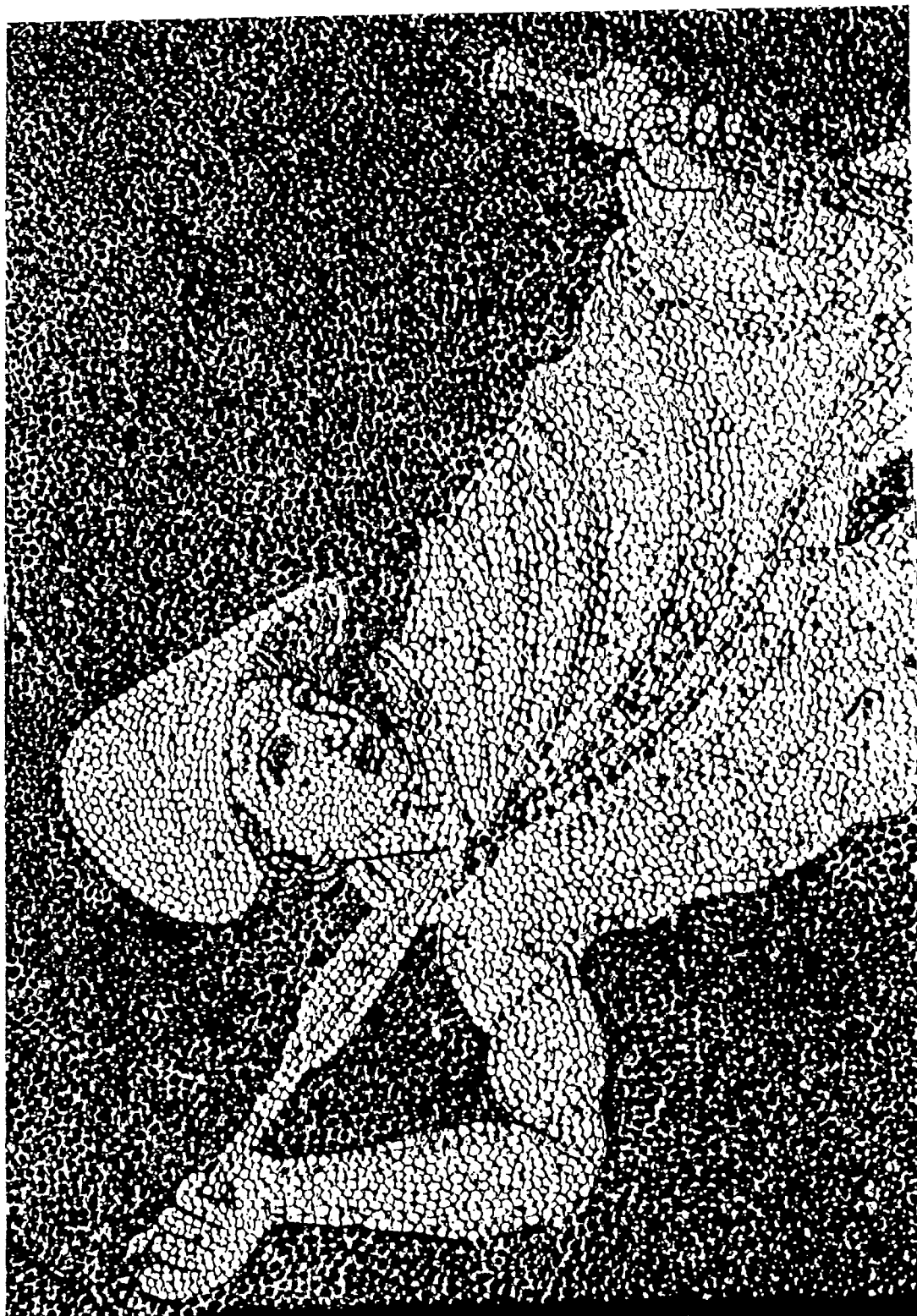


Fig. 102. Pella, House of Dionysos, Lion Hunt mosaic
detail(Pella 1.b,i)

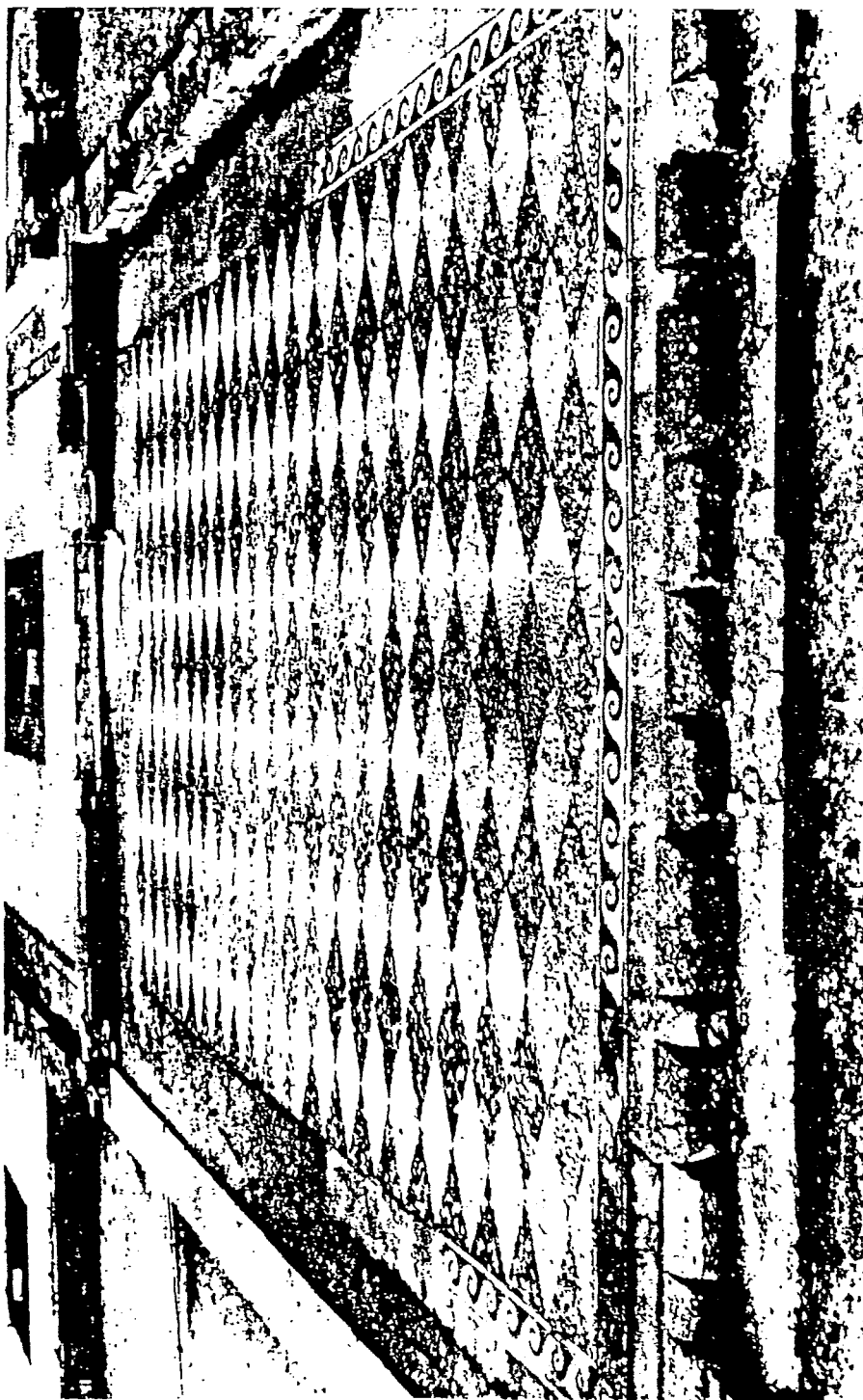


Fig. 103. Pella, House of Dionysos, Anteroom mosaic
(Pella 1.b,iii)

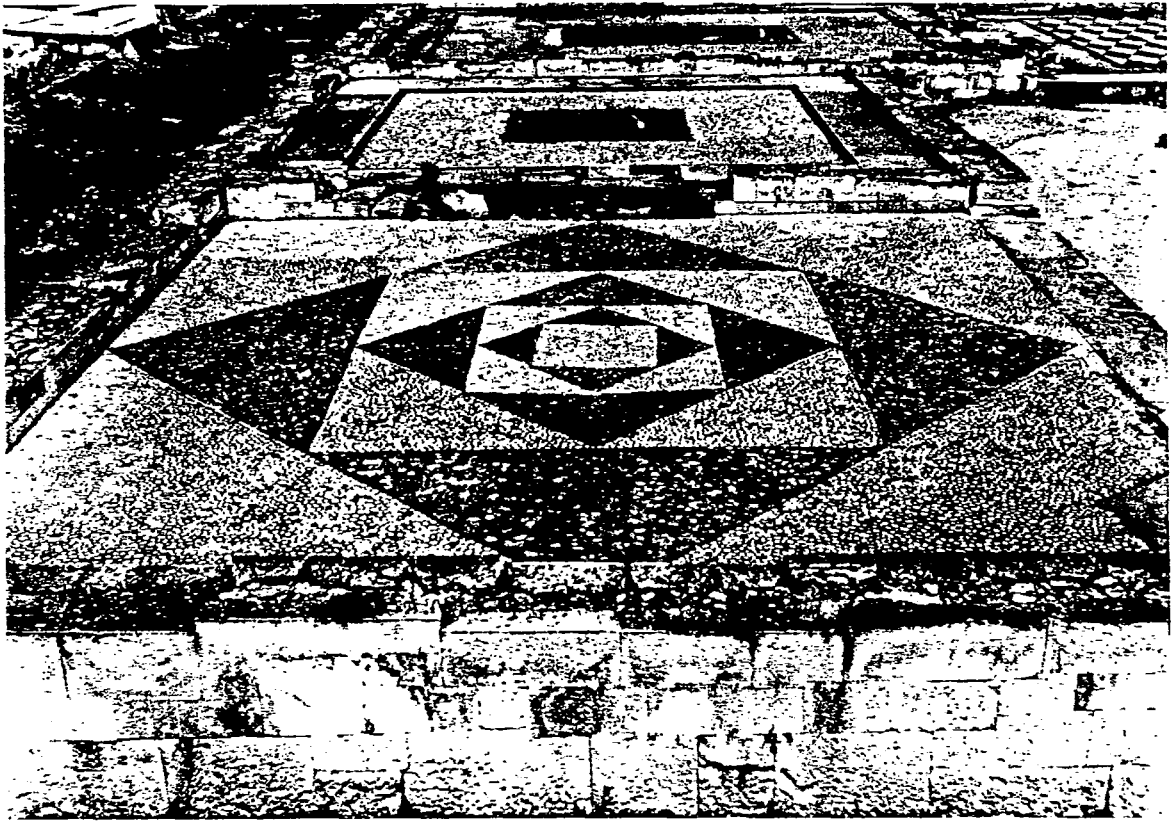


Fig. 104. Pella, House of Dionysos, Anterroom mosaic (Pella 1.a,iii)



Fig. 105. Pella, House of the Rape of Helen (Pella 2.c,i)



Fig. 106. Pella, House of the Rape of Helen, Rape of Helen mosaic (Pella 2.a.i; 2.a.ii)

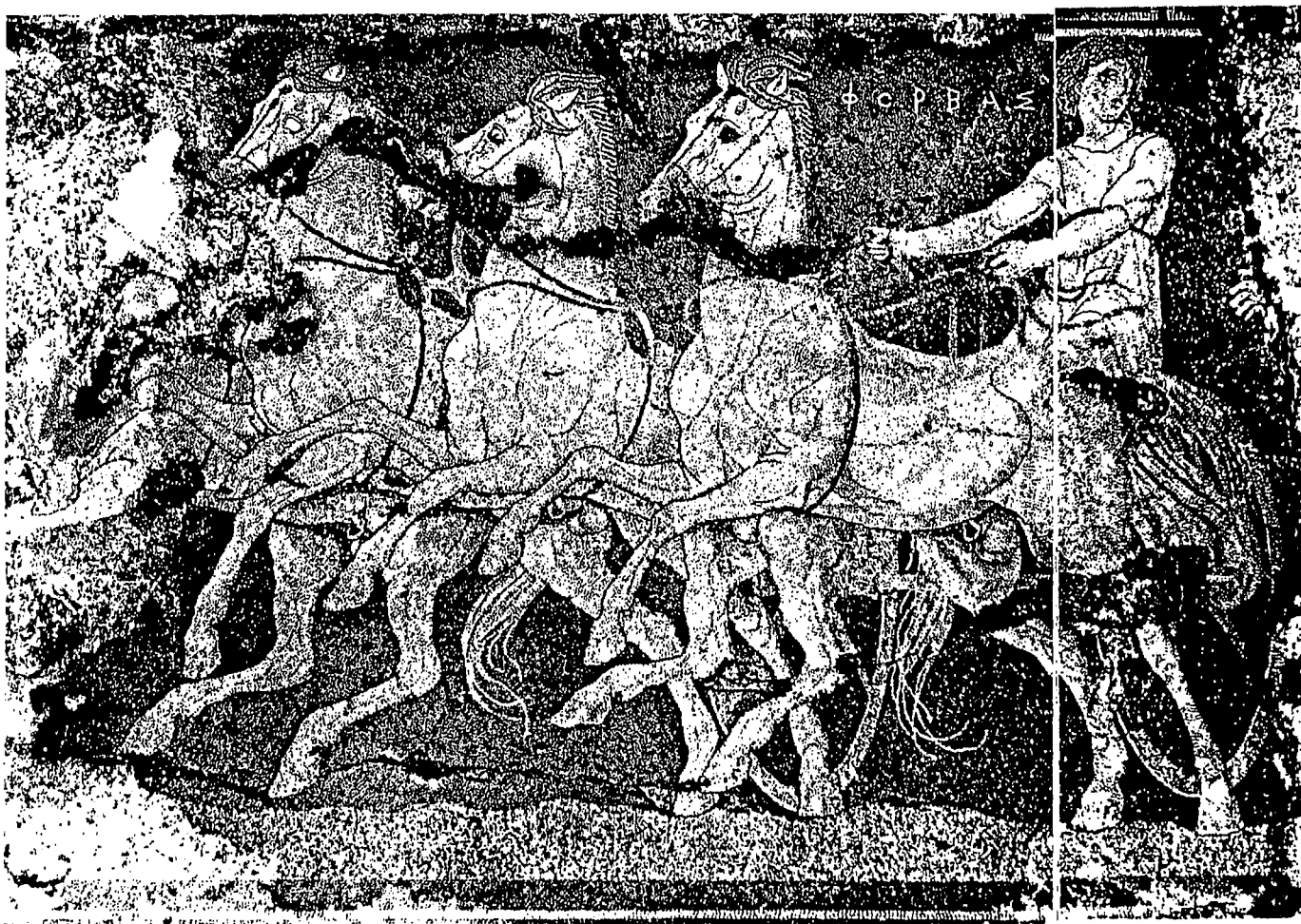


Fig. 107. Pella, House of the Rape of Helen, Rape of Helen mosaic, detail (Pella 2.a,i)

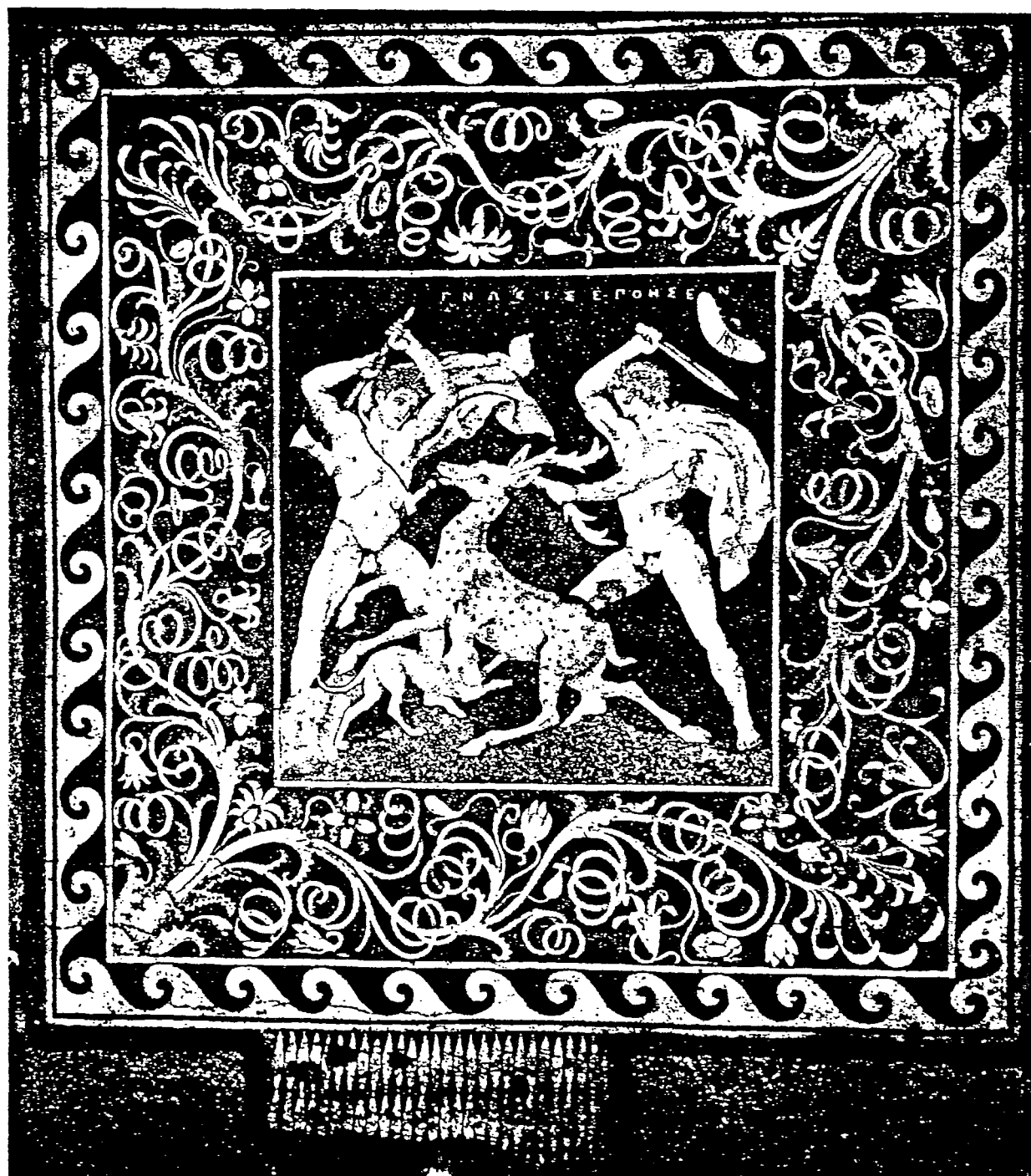


Fig. 108. Pella, House of the Rape of Helen, Stag Hunt mosaic (Pella 2.b,i; 2.b,ii)



Fig. 109. Pella, House of the Rape of Helen, Stag Hunt mosaic detail (Pella 2.b,i)



Fig. 110. Pella, House of the Rape of Helen, Amazonomachy mosaic (Pella 2.d,iii)



Fig. 111. Pella, House of the Rape of Helen, Amazonomachy mosaic, detail (Pella 2.d,iii)

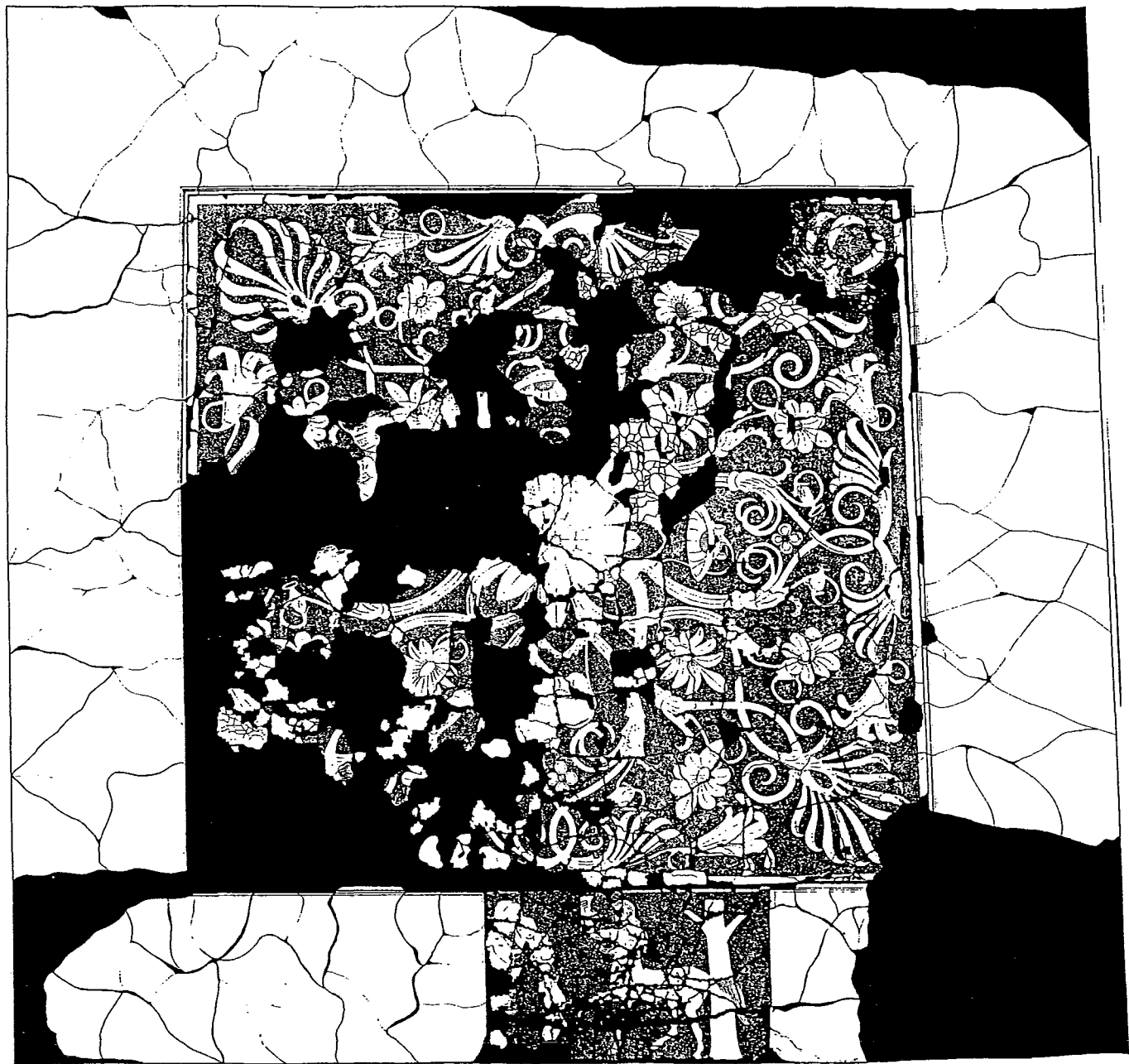


Fig. 112. Pella, Kanali House (Pella 3,i; 3,ii)



Fig. 113. Pella, Kanali House (Pella 3,i; 3,ii)

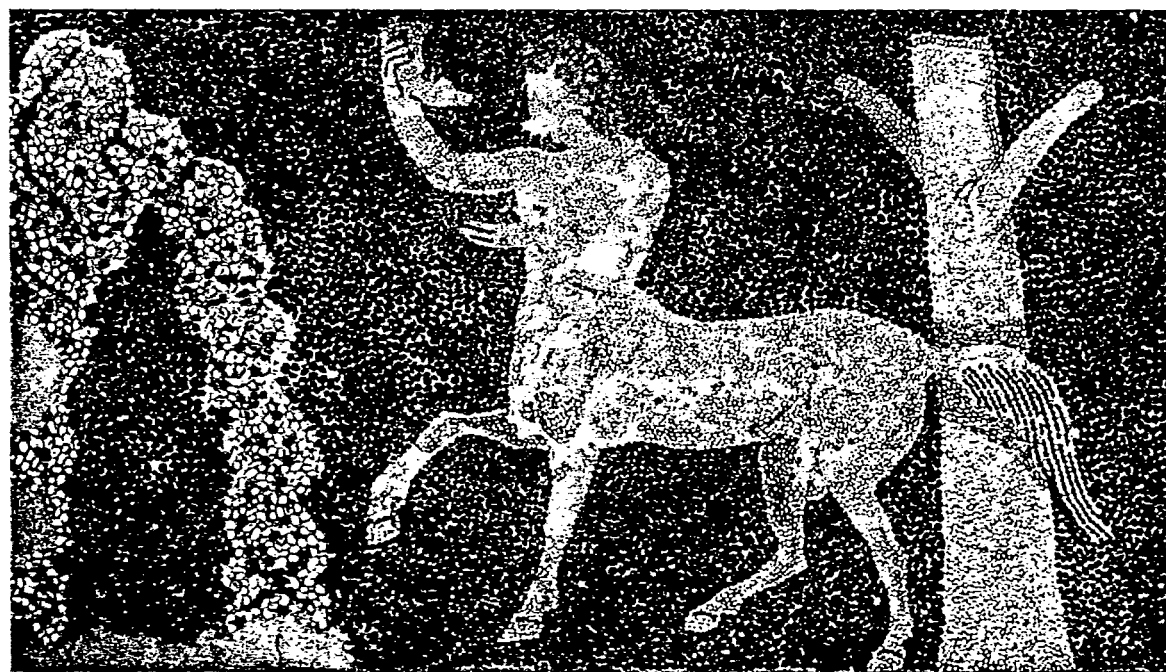


Fig. 114. Pella, Kanali House, Centaur mosaic (Pella 3,ii)

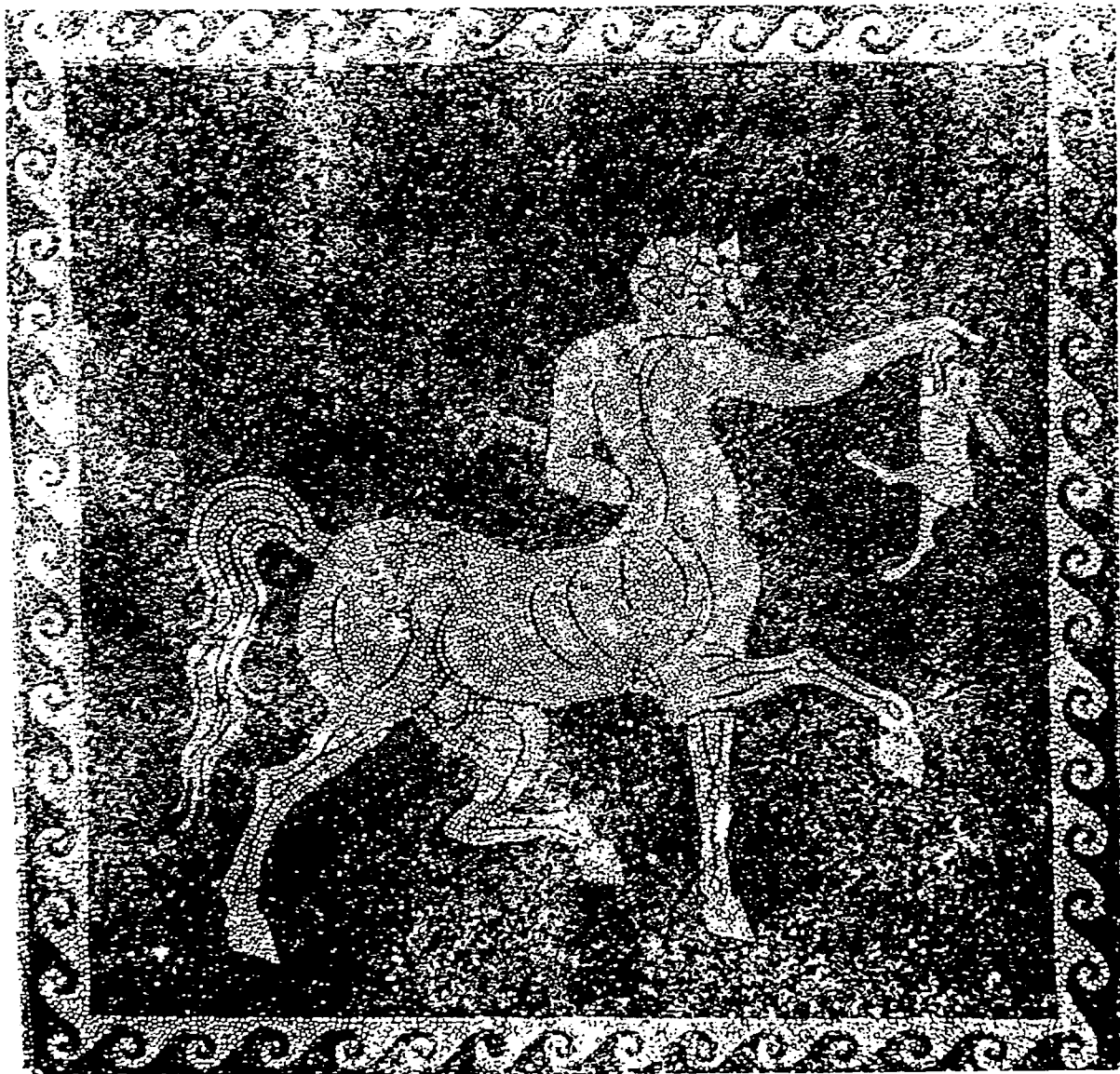


Fig. 115. Rhodos, House on the Skaros property (Rhodos 1,i)



Fig. 116. Samos, House on the Spiliani Hill (Samos 1,i; 1,ii)

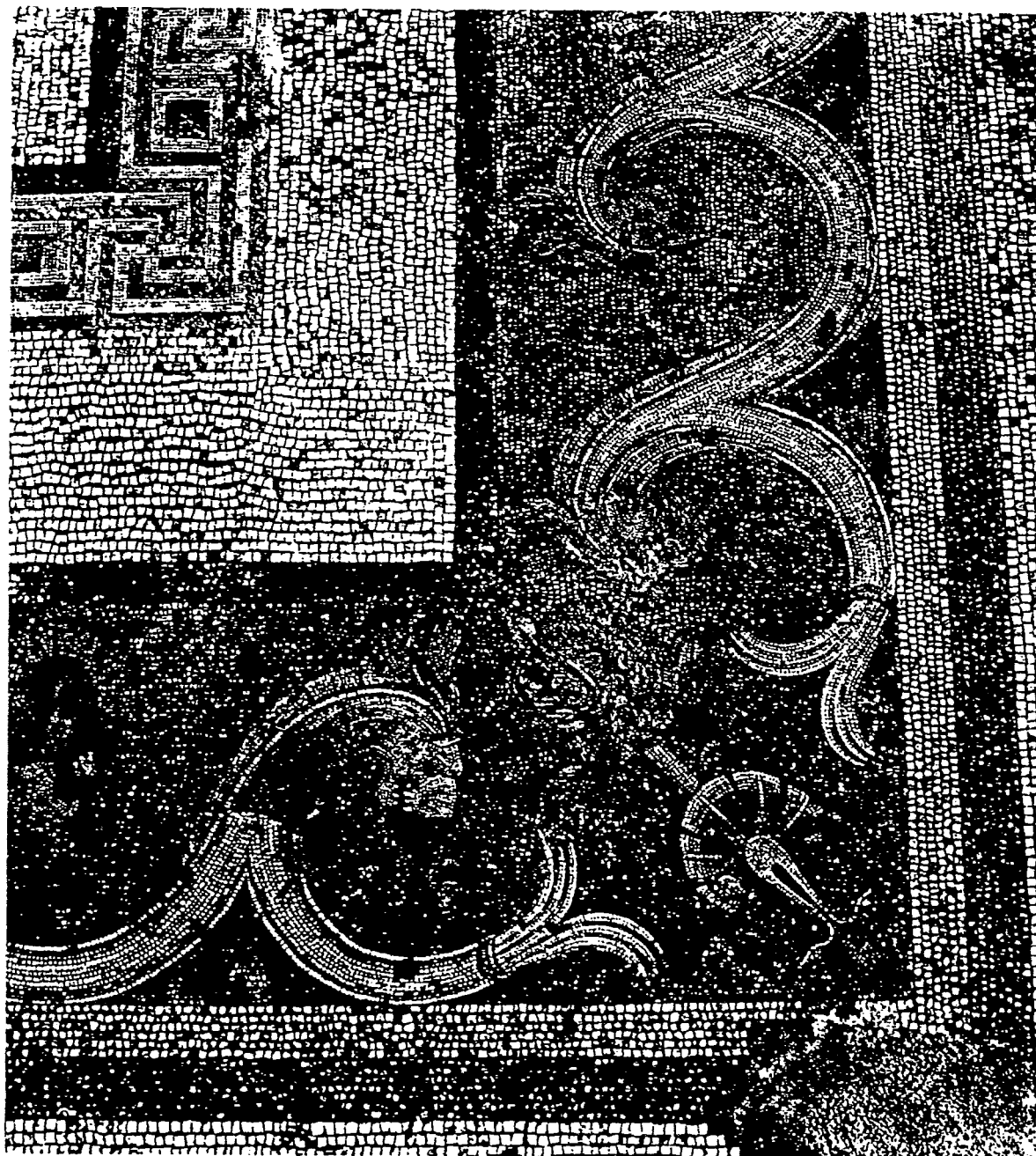


Fig. 117. Samos, House on the Spiliani Hill, detail (Samos 1,i)

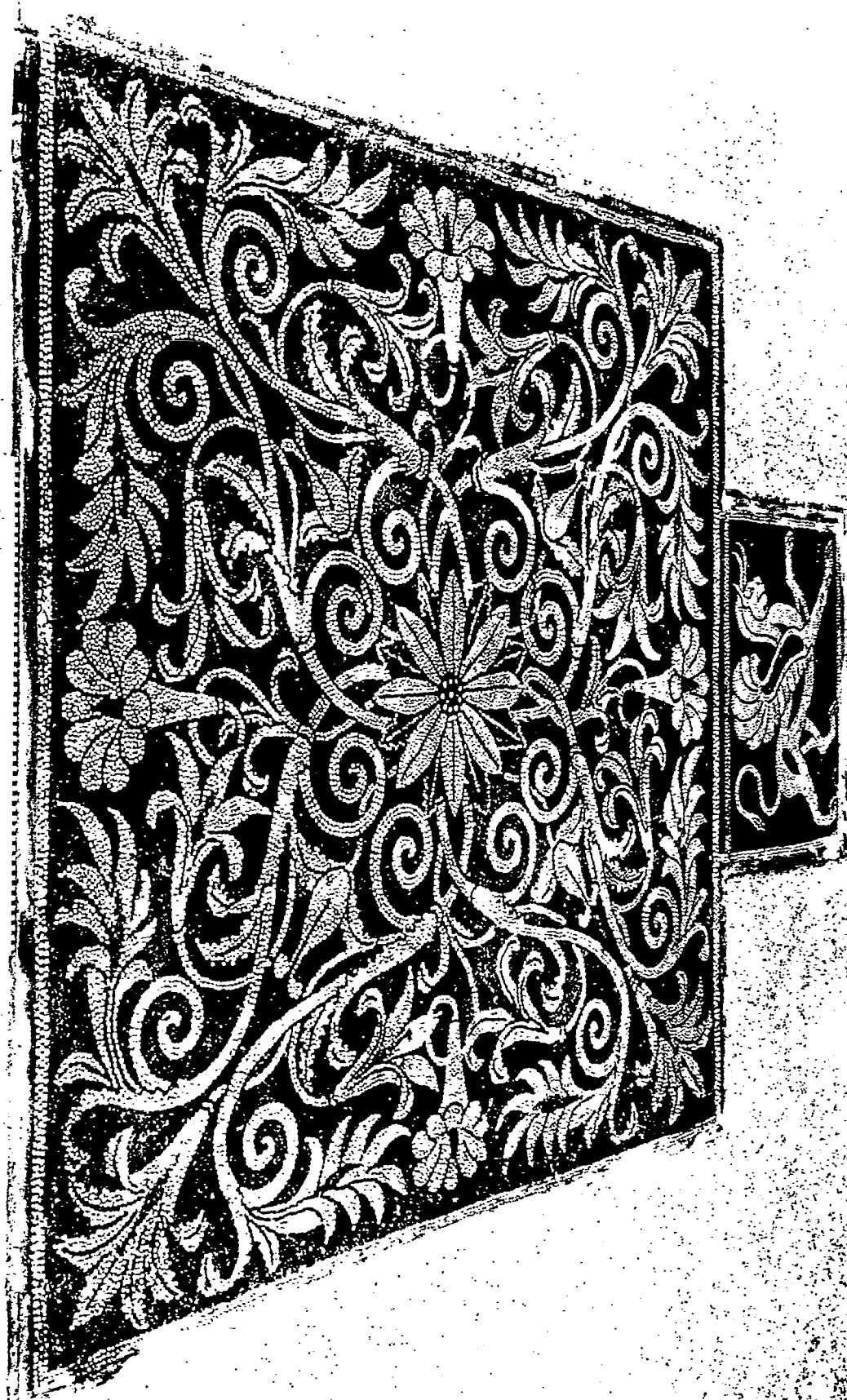


Fig. 118. Sikyon (Sikyon 1,i; 1,ii)



Fig. 119. Sikyon, Gorgon mosaic (Sikyon 2,i; 2,ii)



Fig. 120. Sikyon (Sikyon 2,ii)

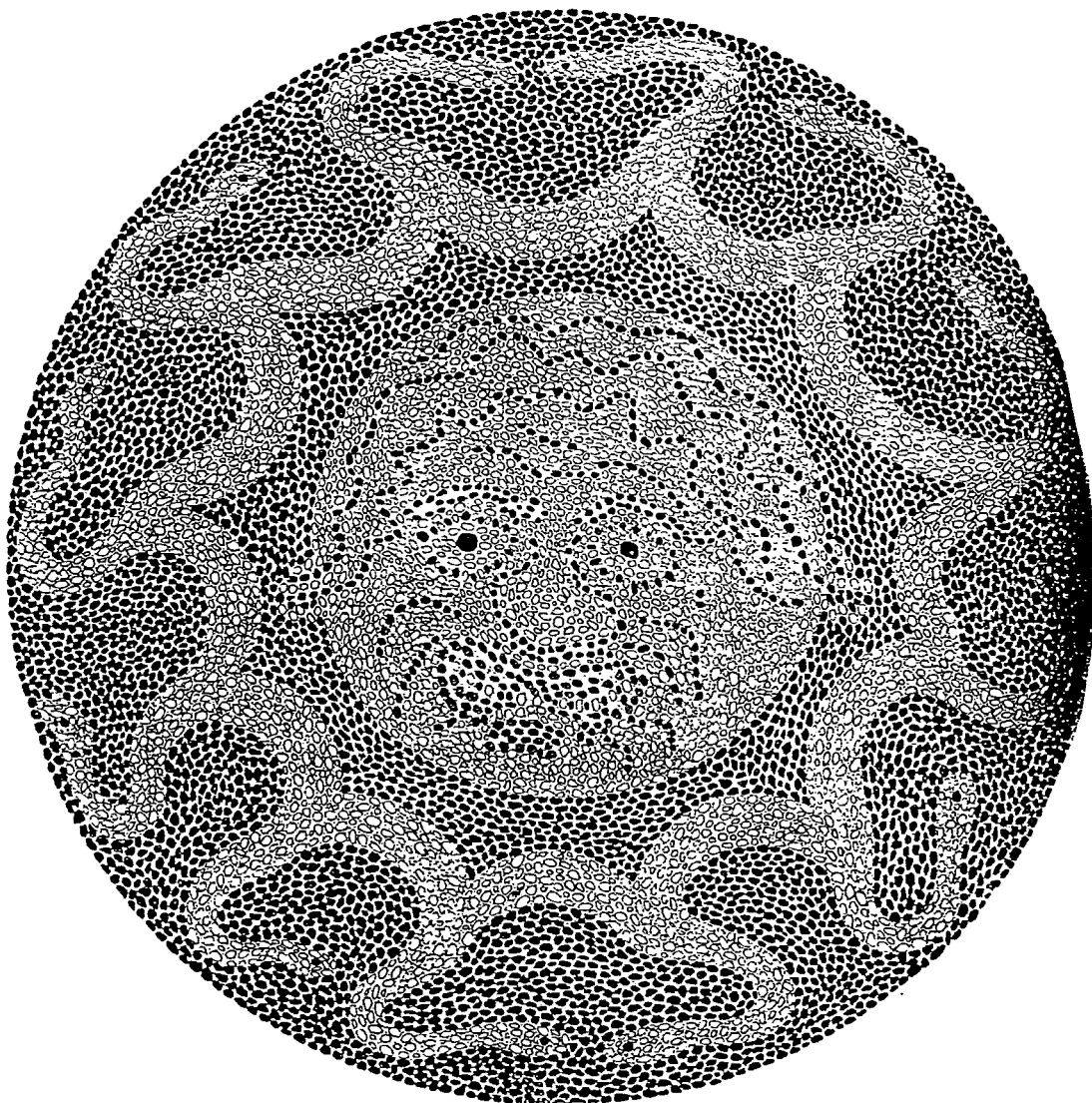
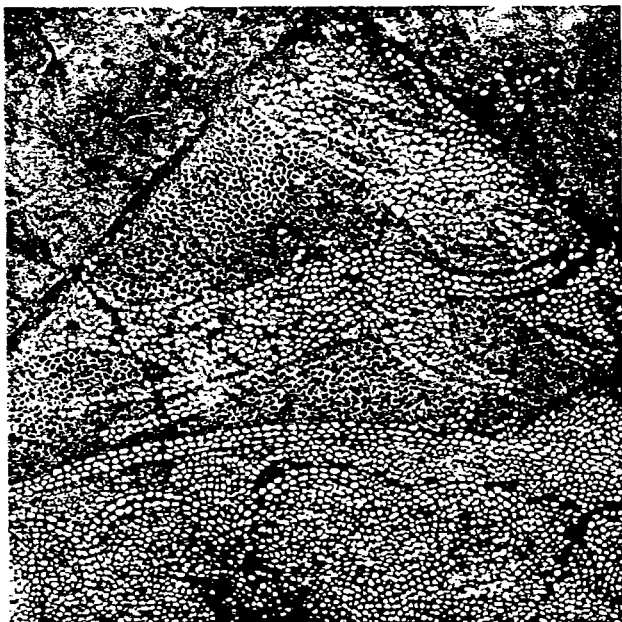


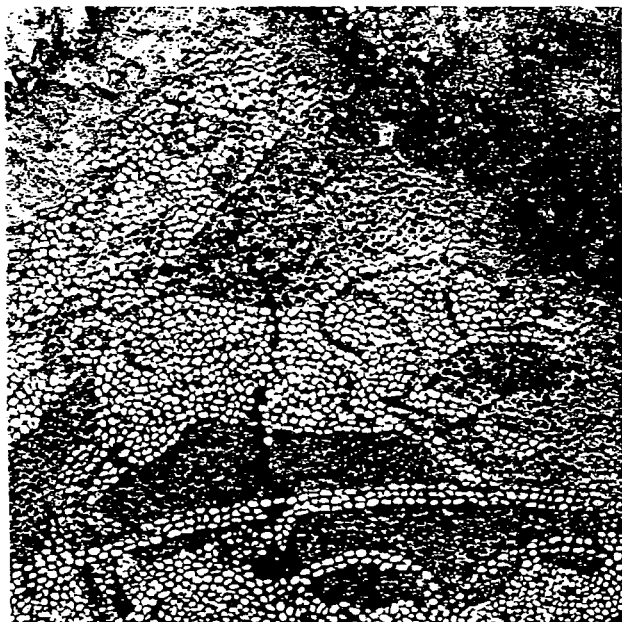
Fig. 121. Sikyon, Gorgon mosaic, Reconstruction of central medallion (Sikyon 2,i)



a. Dog



b. Lion



c. Boar



d. Hare

Fig. 122. Sikyon, Gorgon mosaic, details of animals (Sikyon 2,i)

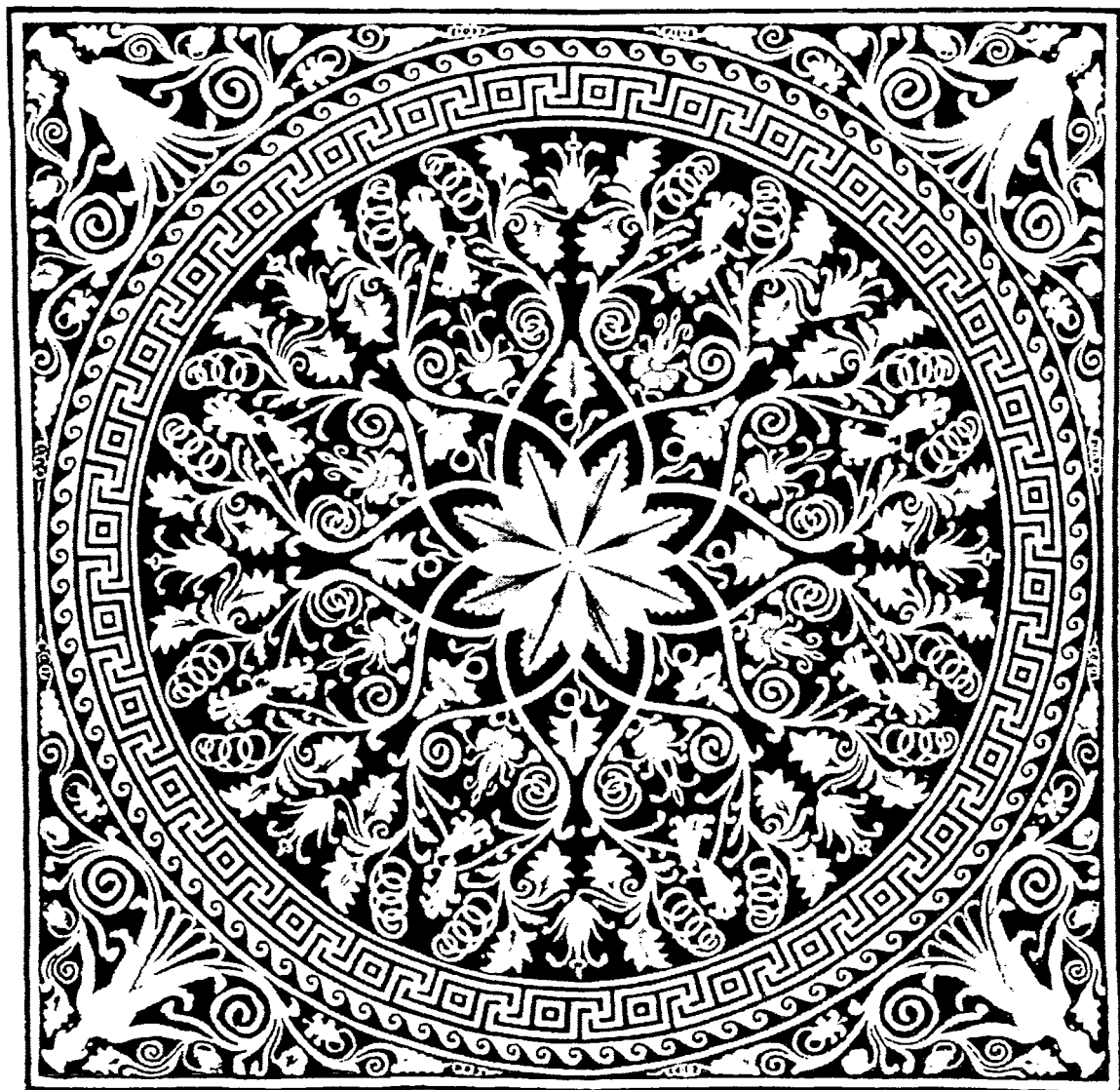


Fig. 123. Vergina (Vergina 1.a,i)



Fig. 124. Crater, Attic red figure
ARV² 1453, 12



Fig. 125. Pelike, Attic red figure
Louvre CA 2267



Fig. 126. Oenochos, Attic red figure, London BM E 546



Fig. 127. Pelike, Attic red figure, ARV² 1472, 3



Fig. 128. Arta, Kotsarida property (Arta 1,i)

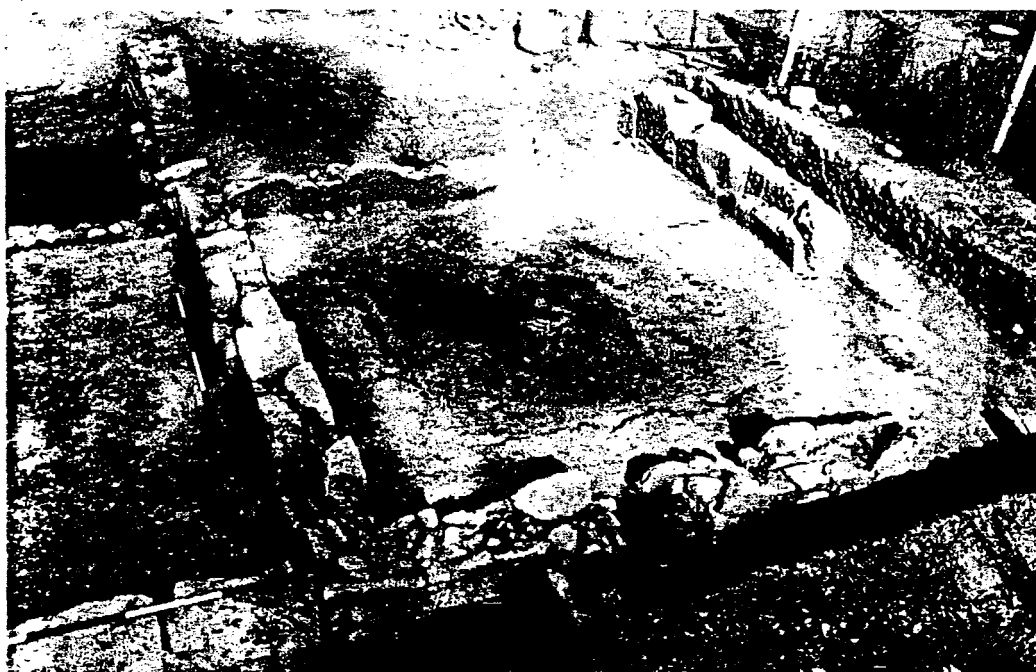


Fig. 129. Eretria, House on Amarysias Ave. (Eretria 1,i)

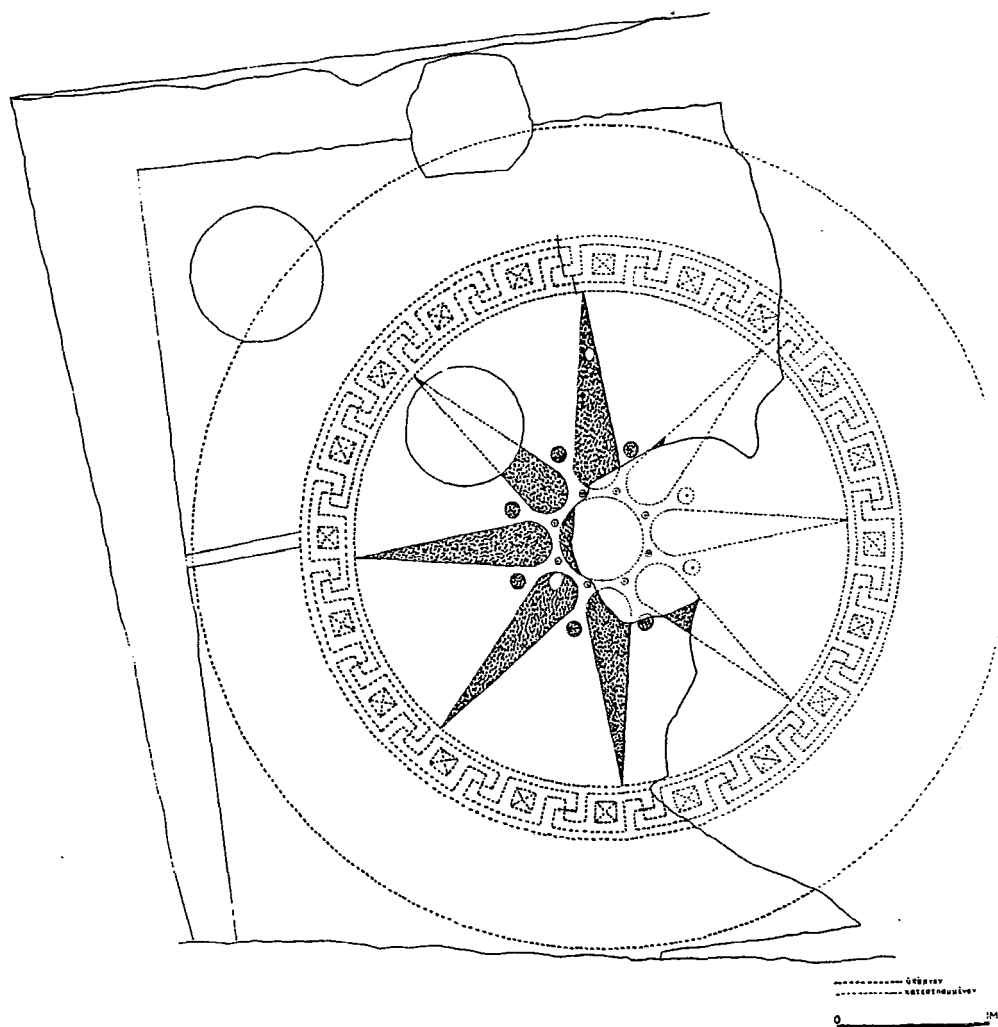


Fig. 130. Larisa, House on Korae and Panagouli Str. (Larisa 1,i)



Fig. 131. Larisa, House on Korae and Panagouli Str. (Larisa 1,i)

BIBLIOGRAPHY

- Andronikos, M. "Ancient Greek Painting and Mosaics in Macedonia," Balkan Studies 5 (1964) 287-302.
- . Vergina (Athens 1988).
- . "Vergina, the Prehistoric Necropolis and the Hellenistic Palace," Studies in Mediterranean Archaeology v. XIII (Lund 1964) 3-11.
- Balmelle, C., M. Blanchard-Lemée, J. Christophe, et al., Le Décor Géométrique de la Mosaïque Romaine (Paris 1985).
- Bergquist, B. "Symptotic Space: A Functional Aspect of Greek Dining-Rooms," in O. Murray ed., Sympotica (Oxford 1990) 37-65.
- Boardman, J. "Symposion Furniture," in O. Murray ed., Sympotica (Oxford 1990) 122-31.
- Brown, B.R. Ptolemaic Paintings and Mosaics and the Alexandrian Style (Cambridge 1957).
- Bruneau, Ph. and G. Siebert. "Une Nouvelle Mosaïque Délienne a Sujet Mythologique," BCH 93 (1969) 261-307.
- Bruneau, Ph. "Prolongements de la Technique des Mosaïques de Galets en Grèce," BCH 93 (1969) 308-32.
- . La Mosaïque Antique (Paris 1987).
- . Exploration Archéologique de Délos, v. XXIX: Les Mosaïques (Paris 1972).
- Bruno, V. "Antecedents of the Pompeian First Style," AJA 73 (1969) 305-317.
- Carpenter, T.H. Dionysian Imagery in Archaic Greek Art (Oxford 1990).

- Chamonard, J. Exploration Archéologique de Délos, v. VIII,1: Le Quartier du Théâtre (Paris 1924).
- . Exploration Archéologique de Délos, v. VIII,2: Le Quartier du Théâtre (Paris 1924).
- . Exploration Archéologique de Délos, v. XIV: Les Mosaïques de la Maison des Masques (Paris 1933).
- Choremis, A. "Μωσαϊκόν Δάπεδον ἐξ Ἐρετρίας," AAA 5 (1972) 224-27.
- Delplace, C. Le Griffon de l' Archaïsme à l' Époque Impériale (Bruxelles 1980).
- Dentzer, J.-M. Le Motif du Banquet Couché dans le Proche-Orient et dans le Monde Grec de VII^e au IV^e Siècle Avant J.-C. (Paris 1982).
- Déonna, W. Exploration Archéologique de Délos, v. XVIII: Le Mobilier Délien (Paris 1938).
- Ducrey, P. and I.R. Metzger. "La Maison aux Mosaïques à Éréttrie," AntK 22 (1979) 3-21.
- . "The House of the Mosaics at Eretria," Archaeology 32 (1979) 34-42.
- Dunbabin, K.M.D. "Triclinium and Stibadium," in W.J. Slater ed., Dining in a Classical Context (Ann Arbor 1991) 121-148.
- . The Mosaics of Roman North Africa (Oxford 1978).
- . "Technique and Materials of Hellenistic Mosaics," AJA 83 (1979) 265-77.
- Edwards, M. "Representations of Maenads on Archaic Red Figure Vases," JHS 80 (1960) 78-87.
- Giannouli, V. ArchDelt 38 (1983) Chron. 346-7.
- Giannouli, V. and A.-M. Guimier-Sorbets. "Deux Mosaïques Hellénistiques à Samos," BCH 112 (1988) 545-68.
- Ginouvès, R. "La Mosaïque à Délos," RA (1977) 99-107.

- Ginouvés, R. and R. Martin. Dictionnaire Méthodologique de l' Architecture Grecque et Romaine (Paris 1985).
- Goldstein, M.S. The Setting of the Ritual Meal in Greek Sanctuaries: 600-300 B.C. Diss. University of California, Berkeley, 1978.
- Graham, J.W. "Houses of Classical Athens," Phoenix 28 (1974) 45-55.
- Guimier-Soberts, A.-M. "Une banque de données sur la mosaïque dans le monde grec, des origines à la fin de l' époque hellénistique," III Colloquio Internazionale sul Mosaico Antico, v. 2, (Ravenna 1980) 515-24.
- Heermann, V. Studien zur Makedonischen Palastarchitektur (Nürnberg 1980).
- Hellström, P. and T. Thieme. "The Androns at Labraunda," Medelhavsmuseet, Bulletin 16 (1981) 58-74.
- Hellström P. "Formal Banqueting at Labraunda," Boreas 17 (1989) 99-104.
- Hoepfner, W. and E.-L. Schwandner. Haus und Stadt im klassischen Griechenland (Munich 1986).
- Konstantinopoulos, G. ArchDelt 22 (1967) Chron. 523-9.
- Lilibaki-Akamati, M. "Κανάλι," ArchDelt 38 (1983) Chron. 253-4.
- . "Ένα Νέο Ψηφιδωτό τῆς Πέλλας," ΑΜΗΤΟΣ - Τιμητικός Τόμος για τόν Καθηγητή Μανώλη Ἀνδρόνικο (Thessaloniki 1987) 455-469.
- Lissarrague, F. "Around the Krater," in O. Murray ed., Symptica (Oxford 1990) 196-209.
- . The Aesthetics of the Greek Banquet. Translated by Andrew Szegedy-Maszak (Princeton 1990).
- Makaronas, Ch. and E. Giouri. Οι Οικίες Ἀρπαγῆς Ἐλένης καί Διονύσου τῆς Πέλλας (Athens 1989).
- Makaronas, Ch. "'Ανασκαφαί Πέλλης" ArchDelt 16 (1960) 72-83.
- . ArchDelt 17 (1961-62) Chron. 212-13.

- McCartney, E.S. "The couch as a unit of measurement," Classical Philology 29 (1934) 30-5.
- Metzger, H. Recherches sur l'Imagerie Athénienne (Paris 1965).
- . Les Représentations dans la Céramique Attique du IV^e Siècle (Paris 1951).
- Miller, S.G. "Macedonian Tombs: Their Architecture and Architectural Decoration," Studies in the History of Art 10 (1982) 153-171.
- Murray, O. "The Greek Symposion in History," in E. Gabba ed., Tria Corda: Scritti in onore di Arnaldo Momigliano (Como 1983) 257-72.
- Murray, O. Early Greece (Sussex 1980).
- . "Symptotic History," in O. Murray ed., Symptotica (Oxford 1990) 1-13.
- Nikopoulou, I. ArchDelt 25 (1970) Chron. 107-9.
- Orlandos, A. "'Ανασκαφαί Σικυῶνος," Prakt. (1938) 120-3.
- . "'Ανασκαφαί Σικυῶνος," Prakt. (1941) 56-60.
- Ovadia, A. Geometric and Floral Patterns in Ancient Mosaics (Rome 1980).
- Pentazos, E. Prakt. (1973) 83-6.
- Petsas, Ph. "Mosaics from Pella," La Mosaïque Gréco-Romaine Colloques Internationaux du Centre National de la Recherche Scientifique, Paris 1963 (Paris 1965) 41-55.
- . "New Discoveries at Pella," Archaeology 11 (1958) 246-54.
- . "Ten Years at Pella," Archaeology 17 (1964) 74-84.
- Phillips, K.M. Jr. "Subject and Technique in Hellenistic-Roman Mosaics: A Ganymede Mosaic from Sicily" ArtB 42 (1960) 243-262.
- Reber, K. "Zur architektonischen Gestaltung der Andrones in der Häusern von Eretria," AntK 32 (1989) 6.

- Richter, G.M.A. The Furniture of the Greeks, Etruscans and Romans (London 1966).
- Robertson, M. "Greek Mosaics," JHS 85 (1965) 72-89.
- . "Greek Mosaics: A Postscript," JHS 87 (1967) 133-4.
- . "Early Greek Mosaic," Studies in the History of Art 10 (1982) 241-49.
- Robinson, D.M. and J.W. Graham. Excavations at Olynthus, Part VIII: The Hellenic House (Baltimore 1938).
- Robinson, D.M. Excavations at Olynthus, Part II: Architecture and Sculpture (Baltimore 1930).
- . Excavations at Olynthus, Part XII: Domestic and Public Architecture (Baltimore 1946).
- Robinson, D.M. Excavations at Olynthus, Part V: Mosaics, Vases and Lamps of Olynthus (Baltimore 1933).
- . "Mosaics from Olynthus," AJA 36 (1932) 16-24.
- . "The Villa of Good Fortune at Olynthus," AJA 38 (1934) 501-10.
- . "Olynthus: The Greek Pompeii," Archaeology 5 (1952) 228-235.
- Salzmann, D. Untersuchungen zu den Antiken Kieselmosaiken (Berlin 1982).
- Shear, L. Jr. Hesperia 42 (1973) 121-179.
- Slater, W.J. "Symptotic Ethics in the Odyssey," in O. Murray ed., Symptotica (Oxford 1990) 213-20.
- . "Peace, the Symposium and the Poet," Illinois Classical Studies 6.2 (1981) 205-14.
- Strong, D. "A Lady Centaur" BMQ 30 (1965) 36-39.
- Themelis, P. "Μωσαικόν Δάπεδον ἐξ Ἑρετρίας," AAA 3 (1970) 35-7.

- . ArchDelt 25 (1970) Chron. 250-4.
- . " Kallipolis (Ost-Aetolien) 1977-78," AAA 12 (1979) 245-279.
- Thompson, H. "Activity in the Athenian Agora: Study of Private Houses," Hesperia 35 (1966) 37-54.
- Tomlinson, R.A. "Ancient Macedonian Symposia," Ancient Macedonia (Thessaloniki 1970) 308-15.
- Touratsoglou, I. "Μεταλεξάνδρια Πέλλα," ArchDelt 30 (1975) 165-84.
- Tsakirgis, B. The Domestic Architecture of Morgantina in the Hellenistic and Roman Periods Diss. Princeton University, 1984.
- . "The Decorated Pavements of Morgantina I: The Mosaics," AJA 93 (1989) 395-416.
- Tsakirgis, B. "The Decorated Pavements of Morgantina II: The *Opus Signinum*," AJA 94 (1990) 425-43.
- Votsis, K. "Nouvelle Mosaïque de Sicyone," BCH 100 (1976) 575-88.