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# **THE HOUSE KEY**

**HOUSE as KEY**

**to understanding**

**ACTS**

**(the micro-text)**

**within its**

**ROMAN IMPERIAL CONTEXT**

**(the macro-text)**

**2 Volumes**

**Volume 2 : Figures**

**Anne O’Keeffe**

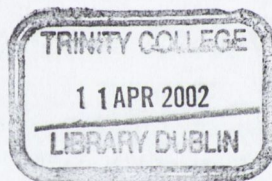
**A thesis submitted in fulfilment of the  
requirements for the degree of  
Doctor of Philosophy**

**School of Hebrew, Biblical and Theological Studies**

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**2001**



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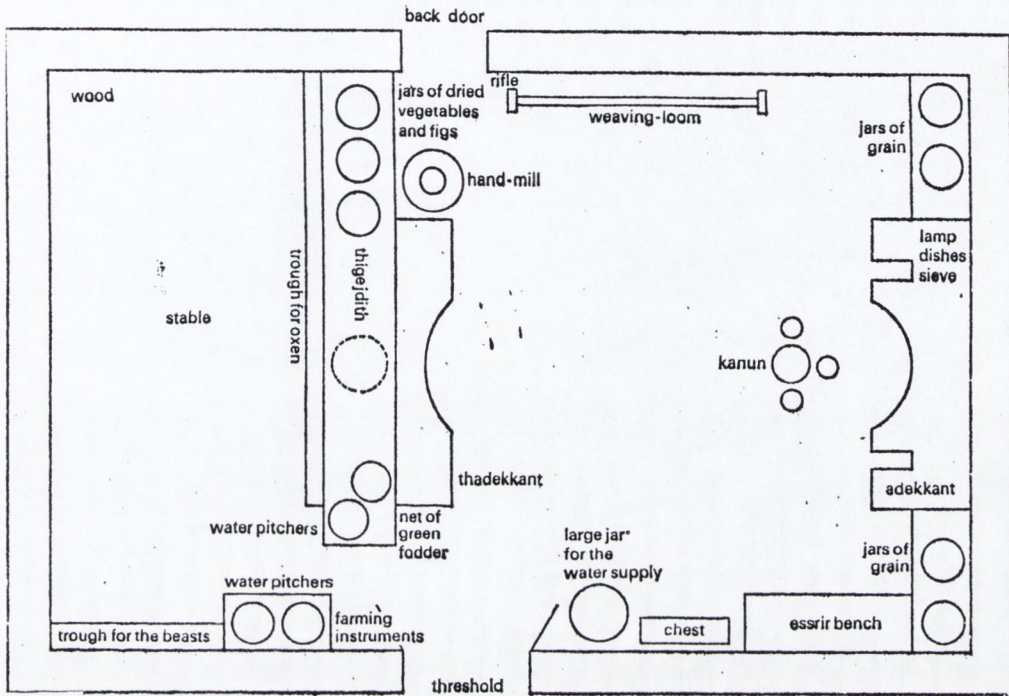
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# The Berber House



Plan of the house

Fig. 1.1

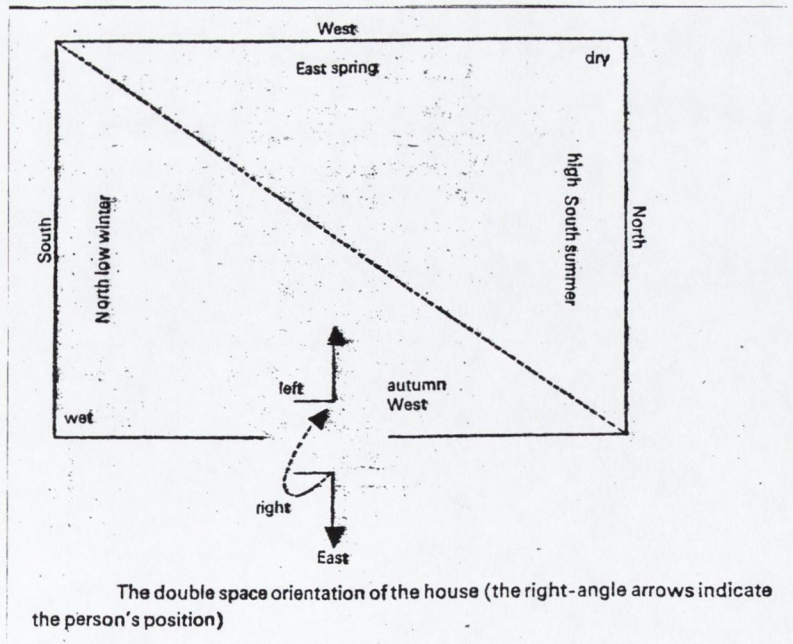


Fig. 1.2

The double space orientation of the house (the right-angle arrows indicate the person's position)

# The Berber House

42

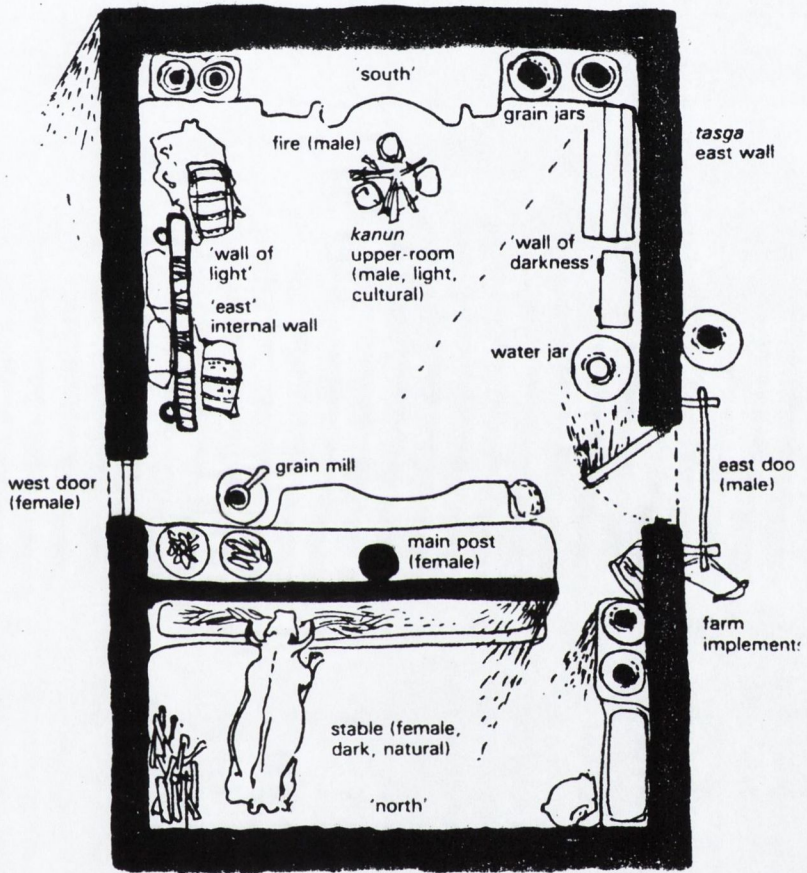
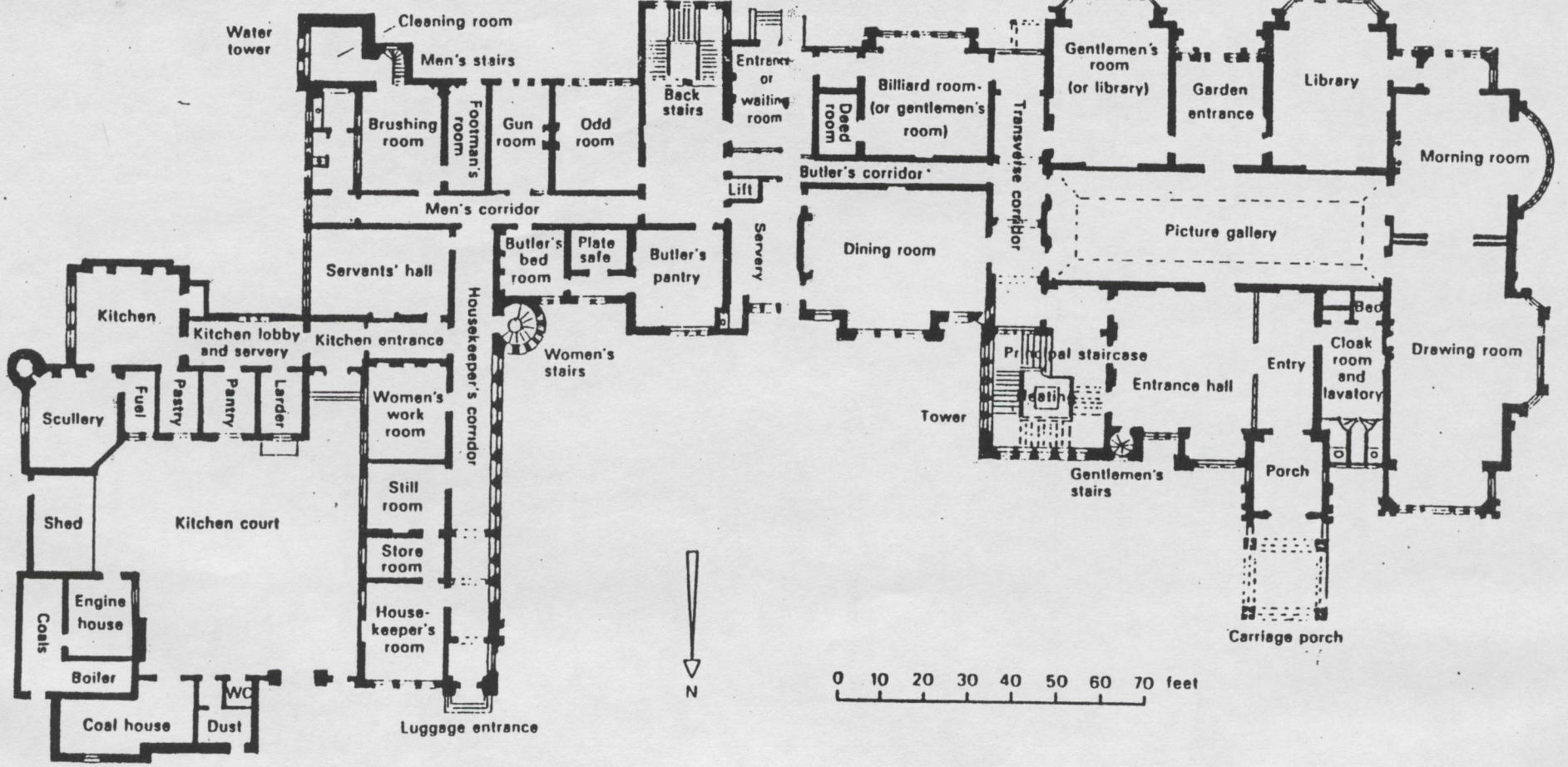


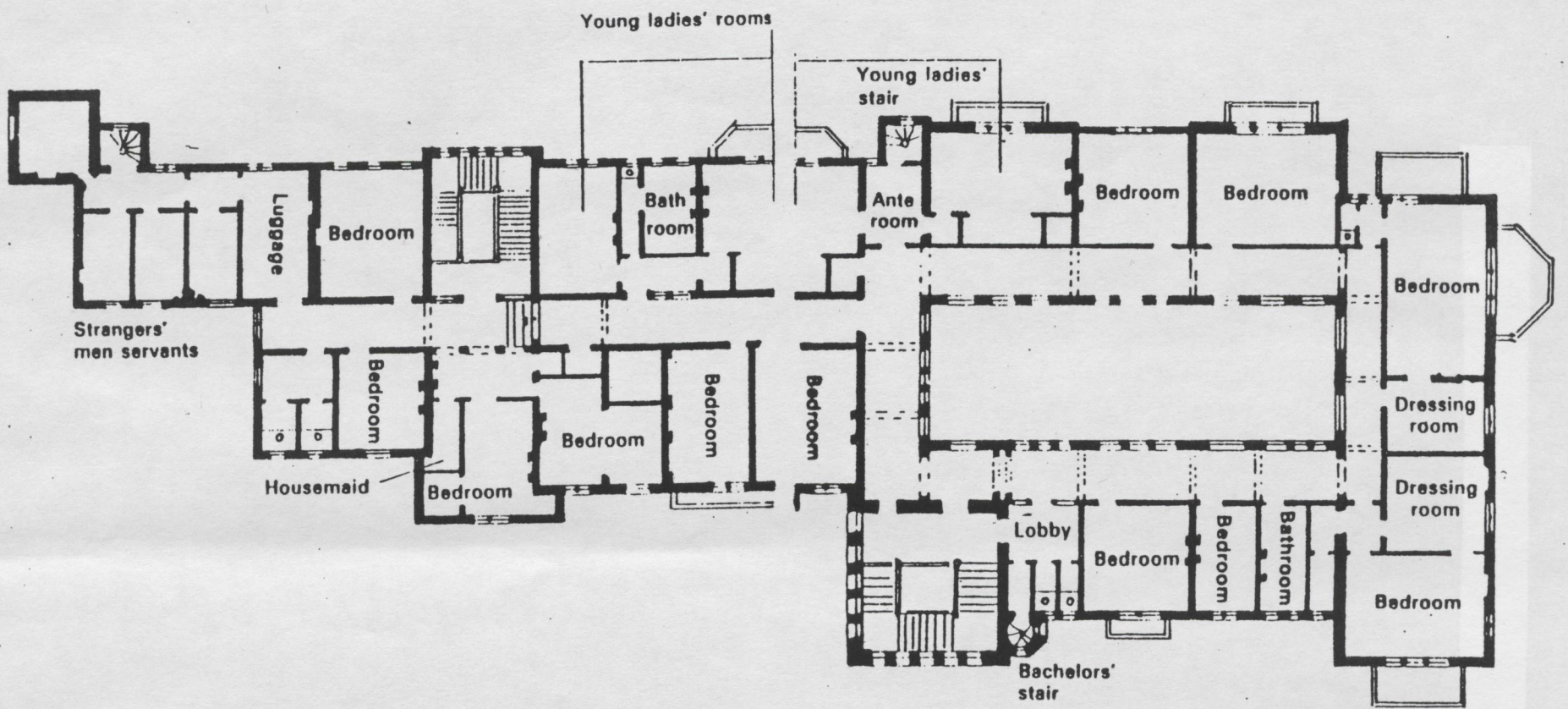
Fig. 1.3

In the Algerian Berber house, the female side is associated with the dark and nature, while the male side is associated with light and culture. Reproduced from P. Oliver (1987, 162) by permission of the University of Texas Press.

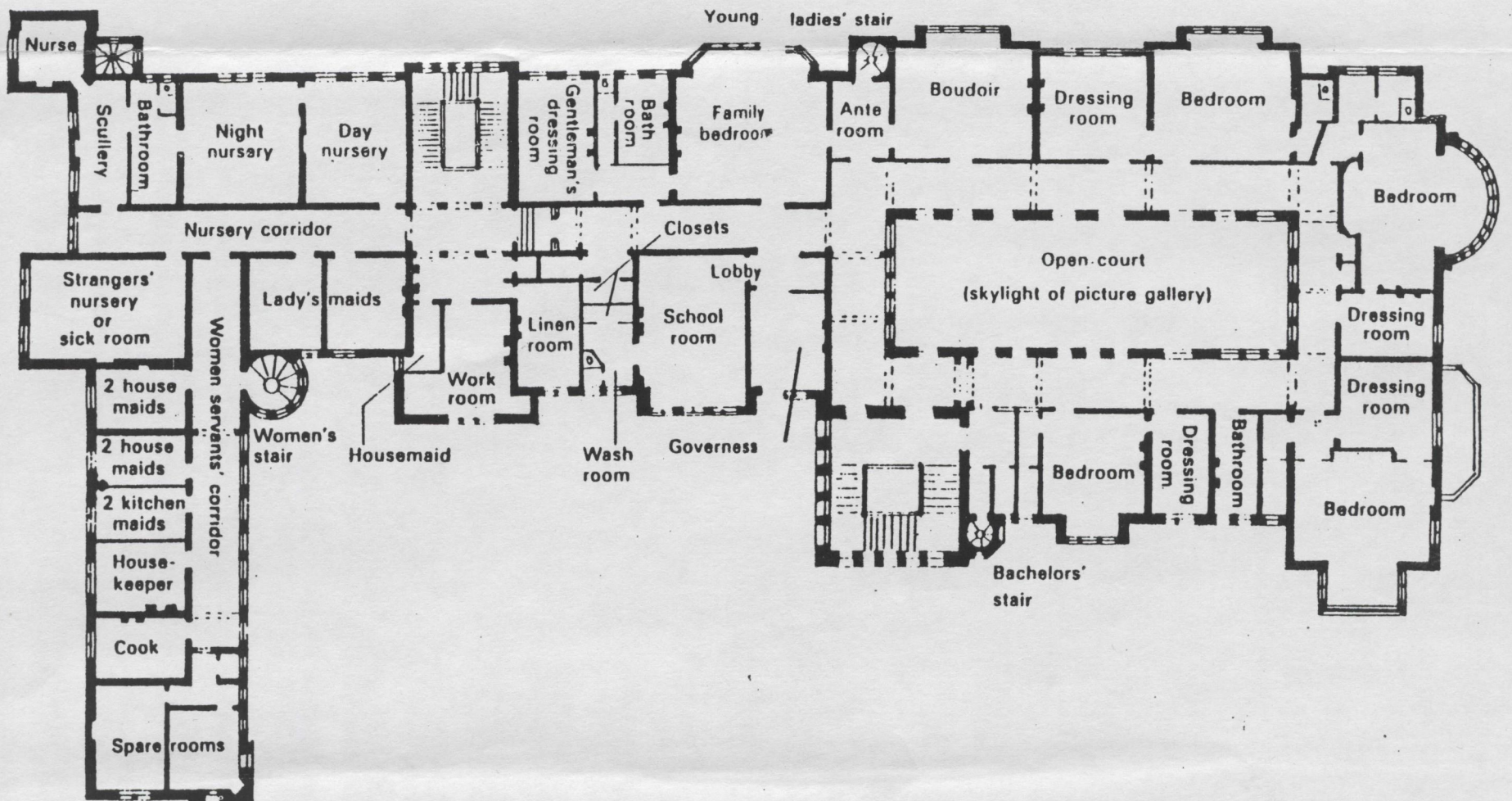


The ground floor of Bearwood has a "gentlemen's suite" of gun and deed rooms, odd room, billiard room, and libraries; the "men's corridor" and "butler's

corridor" connect these rooms. Reproduced from Franklin (1981, 143) by permission of Norman Franklin.



The second floor of bedrooms at Bearwood was accessible by a "young ladies' stair" and a "bachelors' stair." Reproduced from Franklin (1981, 145) by permission of Norman Franklin.



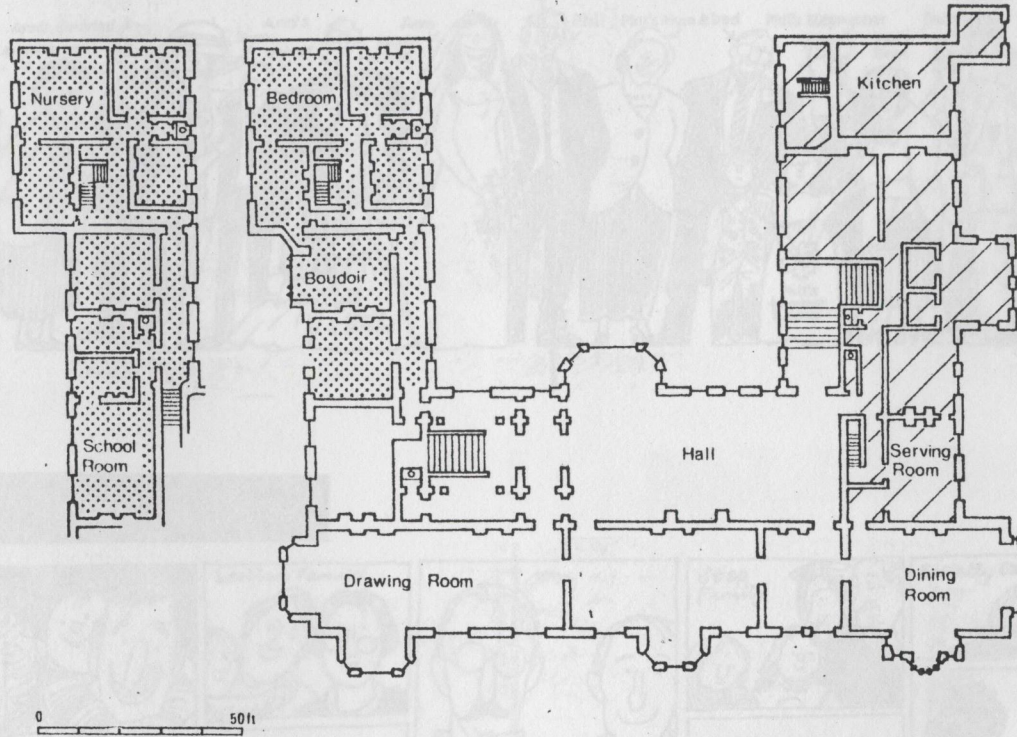
The first floor of Bearwood was a feminine space consisting of boudoir, nurseries, and maids' rooms; the ground and first floors were connected by separate

women's and men's staircases. Reproduced from Franklin (1981, 144) by permission of Norman Franklin.

Fig. 1.4

The Contemporary

# Thorsby Hall, Nottinghamshire



**Fig. 1.5**

Plan, Thorsby Hall, Nottinghamshire (1864-75) (after Girouard). The main body contains public reception rooms. Service quarters (shaded) are in one wing, family rooms (dotted) in the other. Children's rooms are on the upper floor of the family wing.

The Family

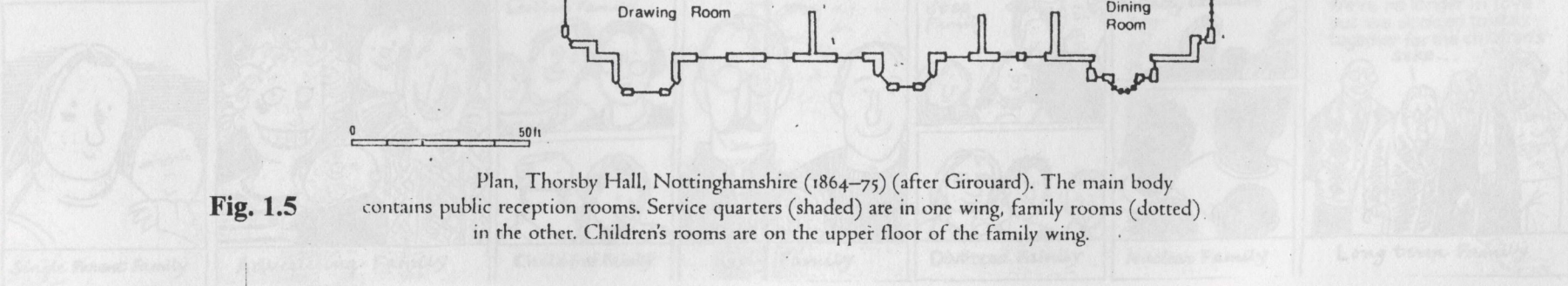


Fig. 1.6

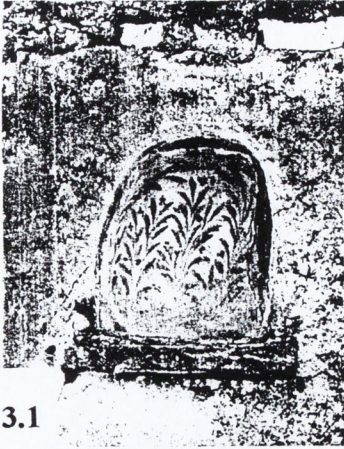
# The Contemporary Family



## The Family What you say

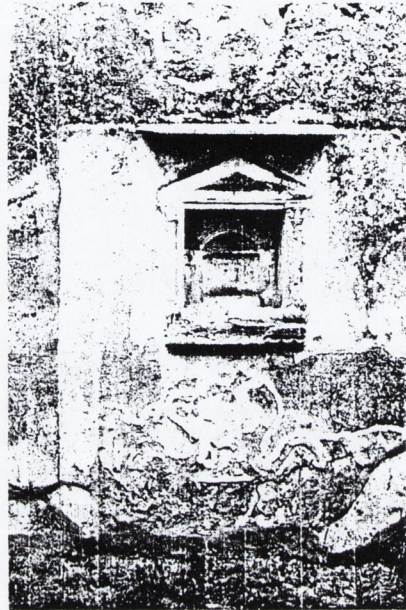


*LARARIA*



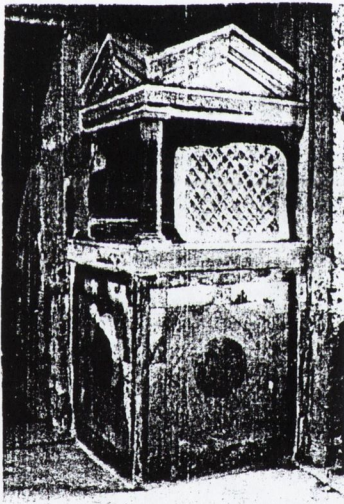
**Fig. 3.1**

Niche Type *lararium* (Pompeii IX. iii. 12)



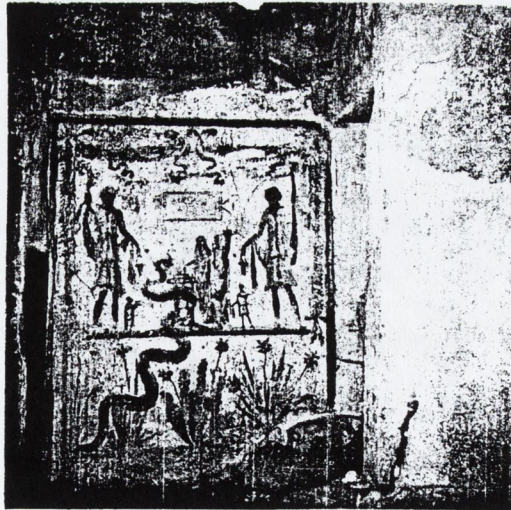
Pseudo-aedicula-lararium (Pompeii IX. ii. 21)

**Fig. 3.2**



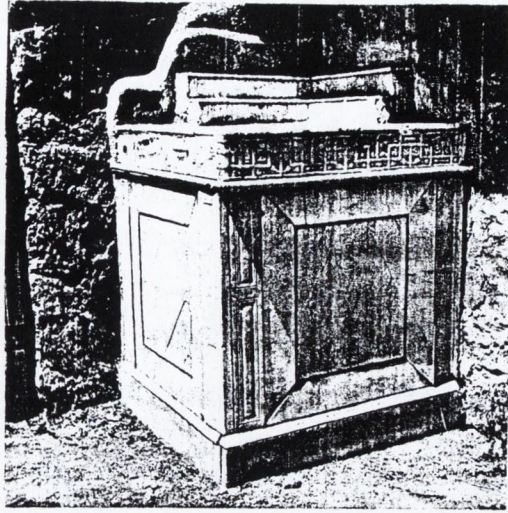
Aedicula-lararium (Pompeii I. x. 4)

**Fig. 3.3**



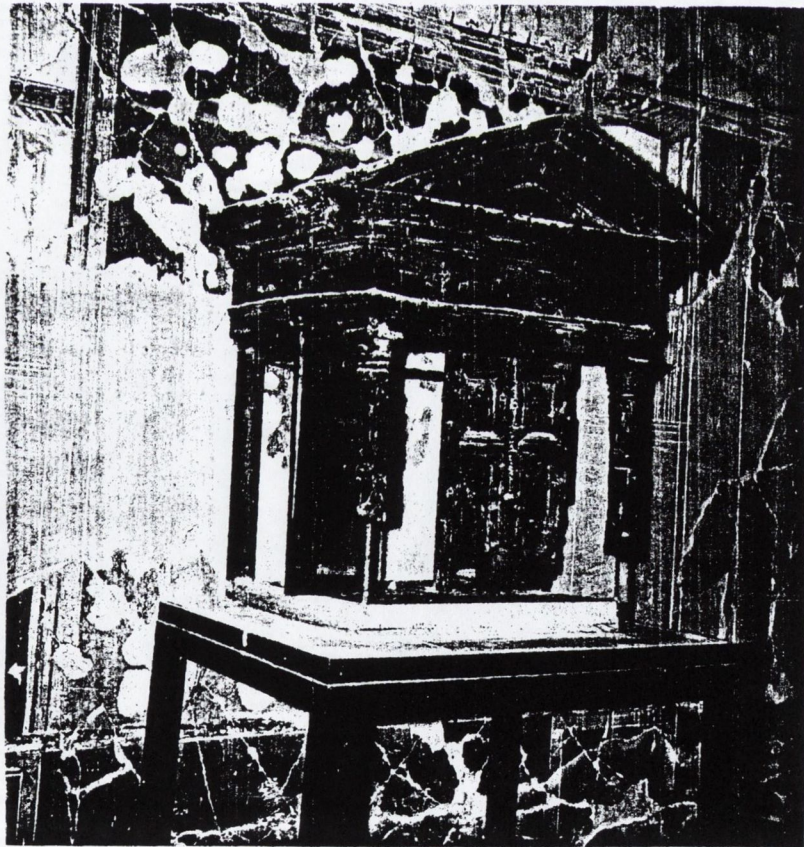
Wall Painting Type *lararium* (Pompeii IX. xiii. 3)

**Fig. 3.4**



**Fig. 3.5**

*Lararium* (Pompeii V. i. 10. 23/27)



**Fig. 3.6**

*Wooden lararium* (Herculaneum V. 17)



Representations of *Lares*  
and of the *Genius*  
in household shrines



Fig. 3.7

Standard *lararium* Painting Canon. Two Lares flanking Genius with serpent beneath  
(Pompeii VI. xv. 1)

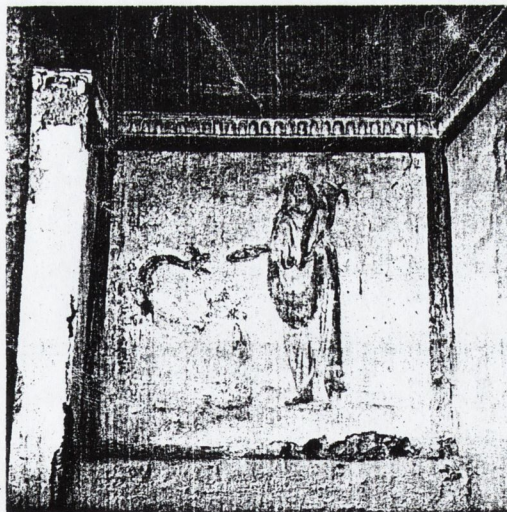


Fig. 3.8

Lar (l.) with Bacchus (r.) (Pompeii I. viii. 8/9)



**Fig. 3.9** Lar (r.) with Genius (l.) (Pompeii VI. xv. 1)



**Fig. 3.10** Genius (Pompeii I. xvi. 3)

*IANUS BIFRONS*



**Fig. 3.11** Head of Janus on a bronze  
libral as. 225-217 BC

ASPECTS  
of the  
IMPERIAL CULT



**Fig. 3.12**

Gemma Augustea. Augustus enthroned, like Jupiter, beside Roma. He holds the *lituus* as token of military high command, for the princes before him wage wars under his orders. Behind the throne, personifications of the peaceful and joyous earth. Below, Roman soldiers and personifications of auxiliaries with subjugated barbarians. Ca. A.D. 10.



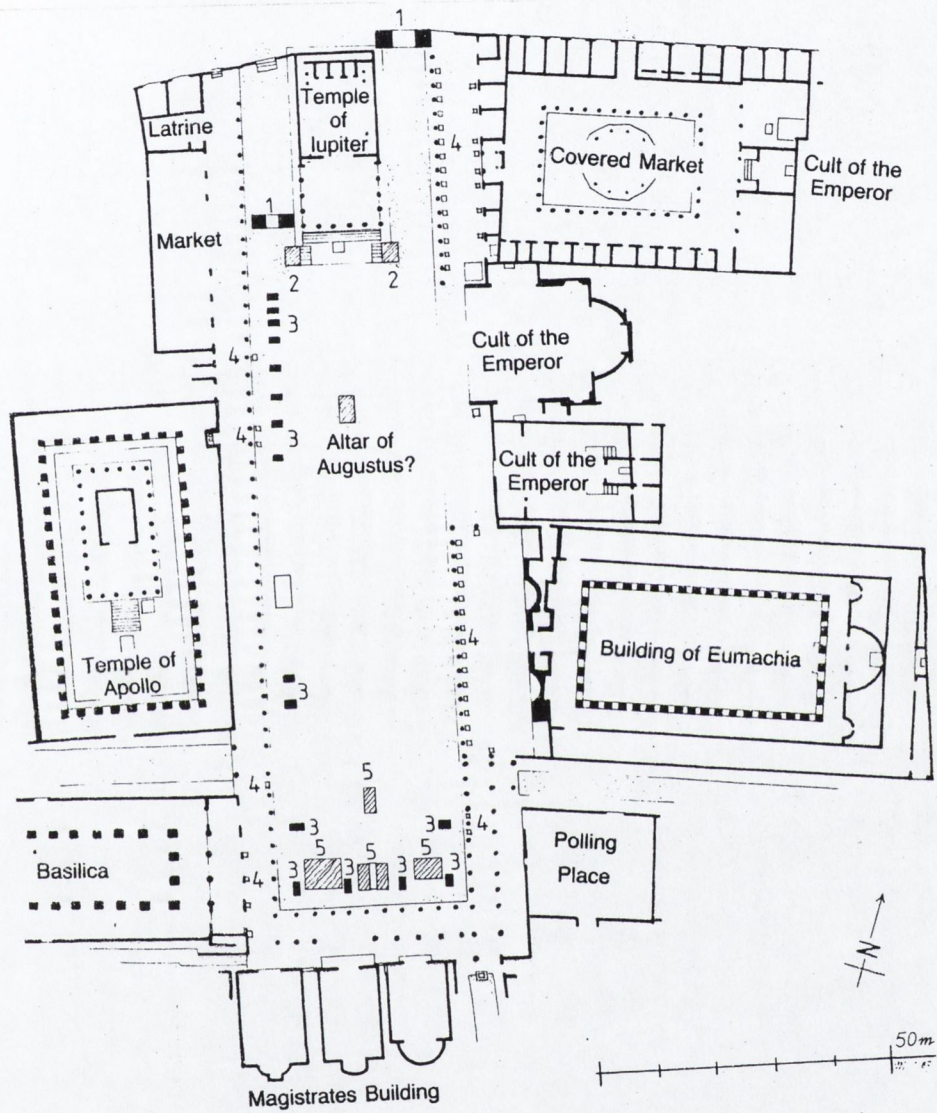
**Fig. 3.13** head of Diana/Julia with quiver and Augustan coiffure.



**Fig. 3.14** Sardonyx in modern setting, after A.D. 14. Livia enthroned, as both priestess and goddess. She holds the bust of the deified Augustus. Stalks of wheat, tympanon, and diadem with battlements liken her to the goddesses Ceres and Magna Mater.



**Fig. 3.15** Statue of an Augustan goddess with portrait features and hairstyle of Livia. Body and drapery after Classical models of the late fifth century B.C. Ca. A.D. 40.



**Fig. 3.16** Pompeii, Forum. Before A.D. 63. 1, Arch; 2, equestrian statue of the imperial prince (?); 3, equestrian statues of local magistrates; 4, simple honorific statues; 5, imperial monuments.



**Fig. 3.17** Statue of Augustus in *toga* with veiled head. The voluminous style of the imperial *toga* set the fashion (cf. figs. 129, 130).





**Fig. 3.18**

Excerpt from a large sacrificial procession. *Ministri* of a sanctuary of the Lares carry the statuettes of both Lares and of the *genius Augusti*. Early Imperial.

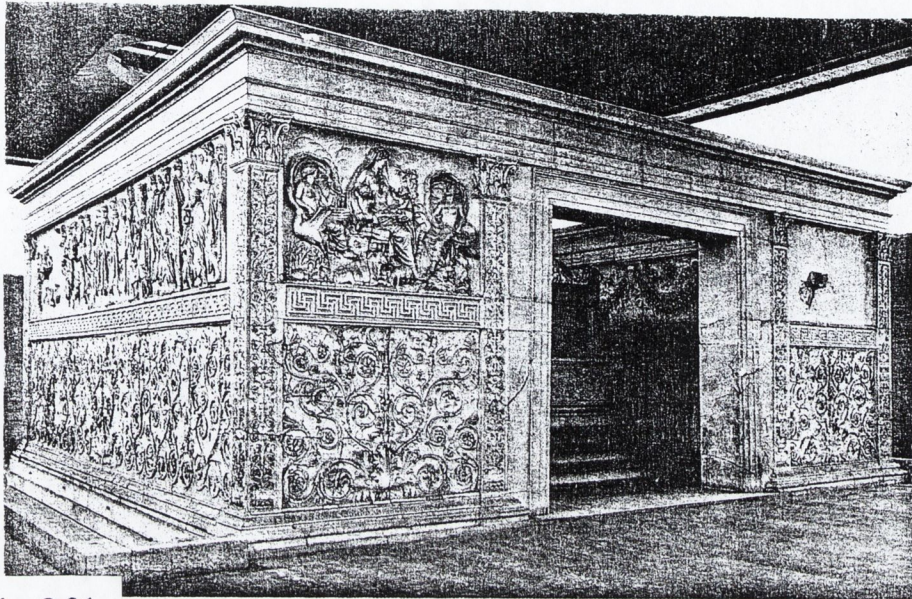
AUGUSTUS  
as  
PRIEST  
and  
CURATOR MORUM



**Figs. 3.19a-c** a) Denarius of C. Antistius Vetus, Rome, 16 B.C. The sacred utensils designate the four major priesthoods to which Augustus belonged. b-c) Denarius of C. Marsius, Rome, 13 B.C. Portrait of Augustus with *lituus*. Augustus with veiled head and *simpulum*.



**Fig. 3.20** Rome, Ara Pacis Augustae, south side. Agrippa with veiled head; behind him, members of the imperial house.



**Fig. 3.21**

Rome, Ara Pacis Augustae, 13–9 B.C. The actual altar is located in the interior of the marble enclosure.



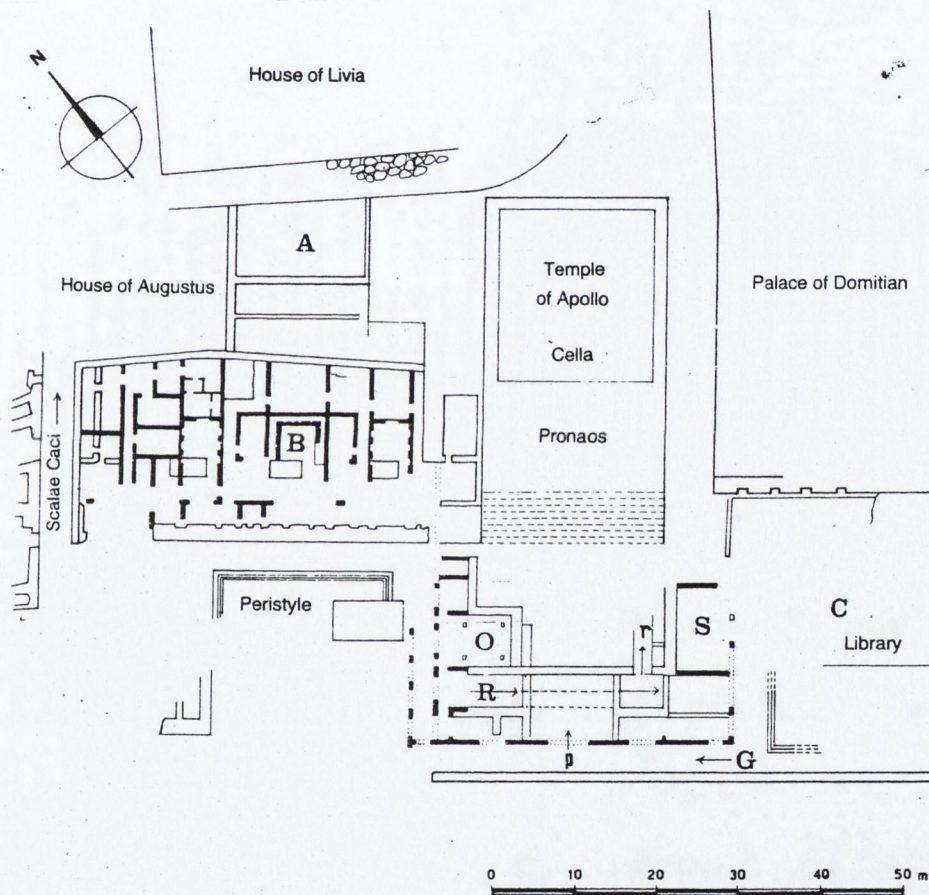
**Fig. 3.22**

Denarius of P. Petronius Turpilianus, Rome, 16 B.C. The unchaste Vestal Tarpeia is buried alive with shields. The image, in the context of Augustus's moral legislation, alludes to the *mores maiorum*.

# AUGUSTUS

and

# APOLLO



**Fig. 3.23**

Rome, Palatine. Temple of Apollo and House of Augustus. A ramp (R) connects the lower residential quarters and the peristyle directly with the temple terrace.



**Figs. 3.24a-c** Series of Cistophori, Pergamum, 27/26 B.C. *a*) Capricorn carrying a cornucopia and framed by Apollo's laurel wreath. *b*) The Sphinx proclaims a new age. *c*) Stalks of wheat promise peace and prosperity.



**Fig. 3.25**

Sphinx on a seal impression. Augustan.



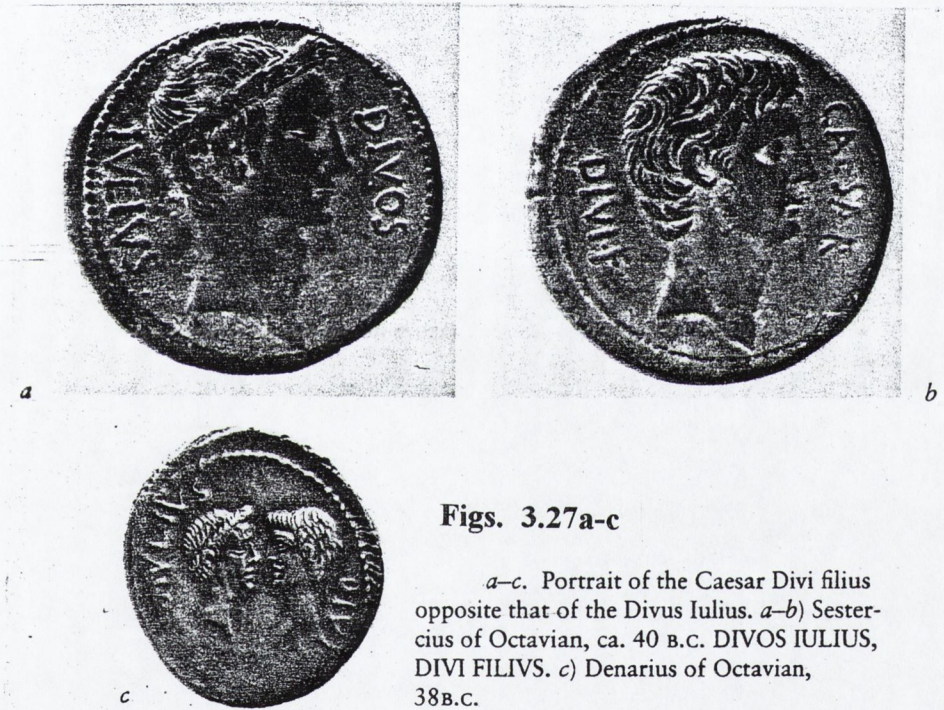
**Fig. 3.26**

Glass cameo. The Apollonian snake winds around the tripod, behind its head a nimbus of sunlight. Tripod, feeding chickens, augur's staff, and ladle (*simpvium*) allude to the three priesthoods to which Octavian then belonged, thus linking the snake of Apollo directly to him.

*DIVUS IULIUS*

and

*DIVI FILIUS*



**Figs. 3.27a-c**

*a-c.* Portrait of the Caesar Divi filius opposite that of the Divus Iulius. *a-b)* Sesterceus of Octavian, ca. 40 B.C. DIVOS IULIUS, DIVI FILIVS. *c)* Denarius of Octavian, 38B.C.



**Fig. 3.28**

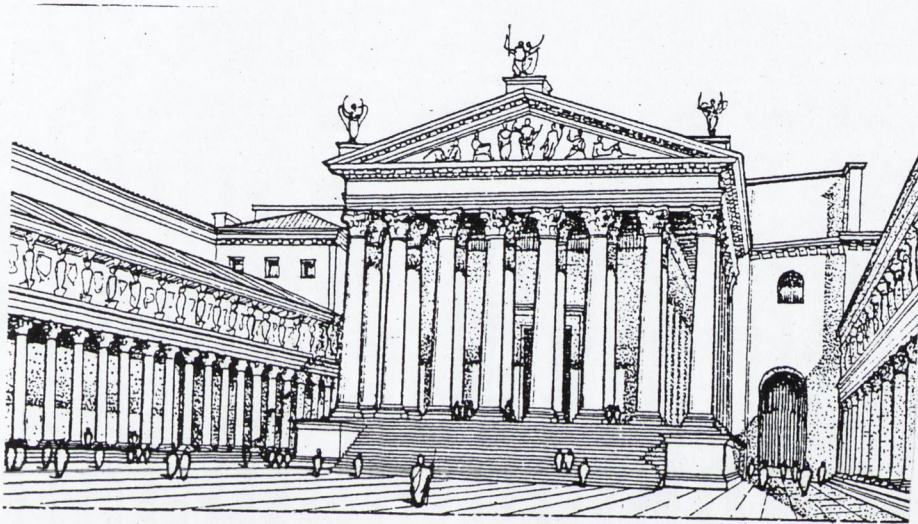
Denarius of L. Lentulus, Rome, 12 B.C. Augustus (with the *clipeus virtutis* of 27 B.C.) places the star on a statue of Julius Caesar: a reference to the appearance of the *sidus Iulium* in 44 B.C.



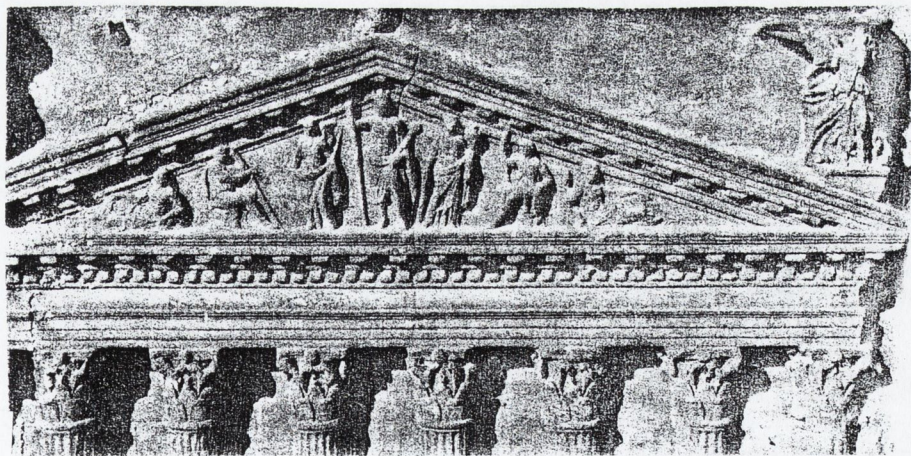
Denarius of M. Sanguinius, Rome, 17 B.C. Divus Iulius with *sidus Iulium*.

**Fig 3.29**

*DIVI FILIUS,*  
**MARS and VENUS**  
**ROMULUS and AENEAS**



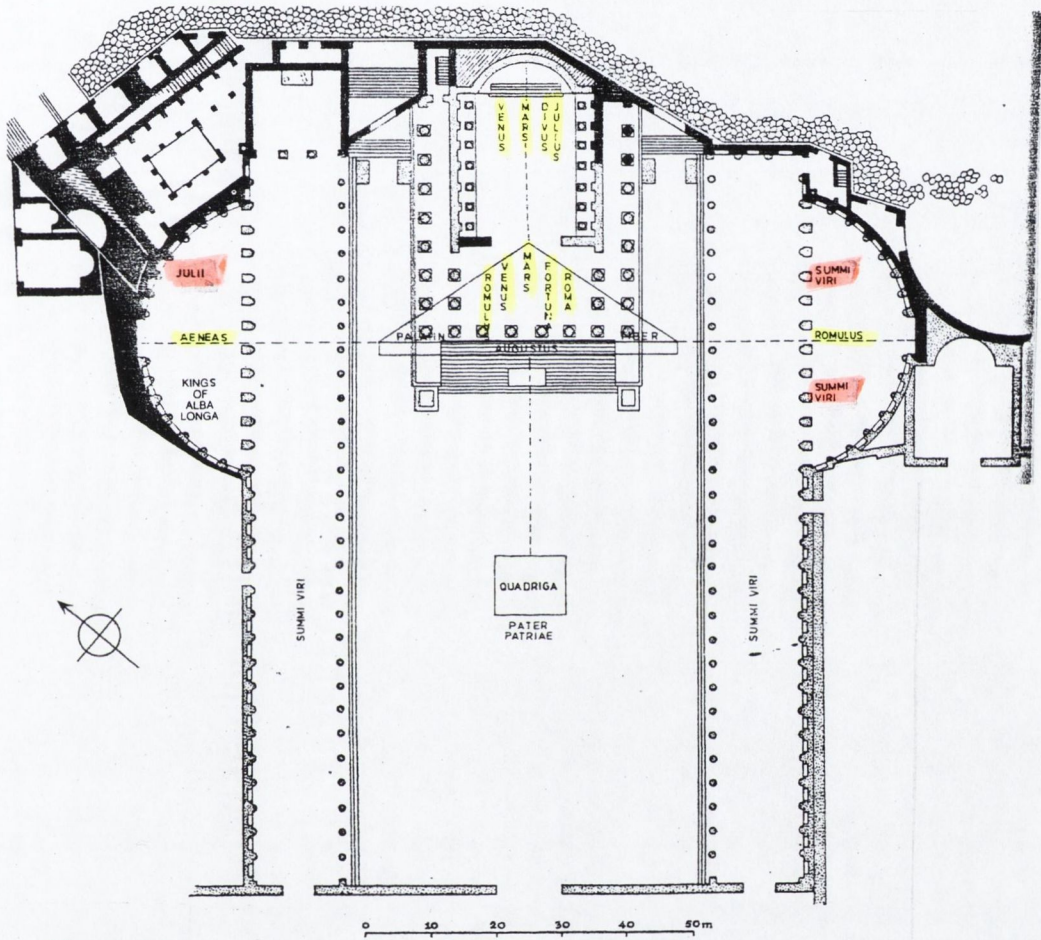
**Fig. 3.30** Rome, Forum of Augustus. Reconstruction drawing (cf. fig. 166).



**Fig. 3.31**

Pediment of the Temple of Mars Ultor. Detail of the relief, figure 86. The strict ordering of the figures mirrors the abstract character of their message. The figures relate to each other only in their common association with Augustus.





**Fig. 3.32**

Rome, Forum of Augustus. Ground plan, with reconstruction of the sculptural program. The southern part of the square is still unexcavated.



**Fig. 3.33** Aureus, Spain, 19/18 B.C.

Triumphal arch for Augustus as victor over the Parthians,

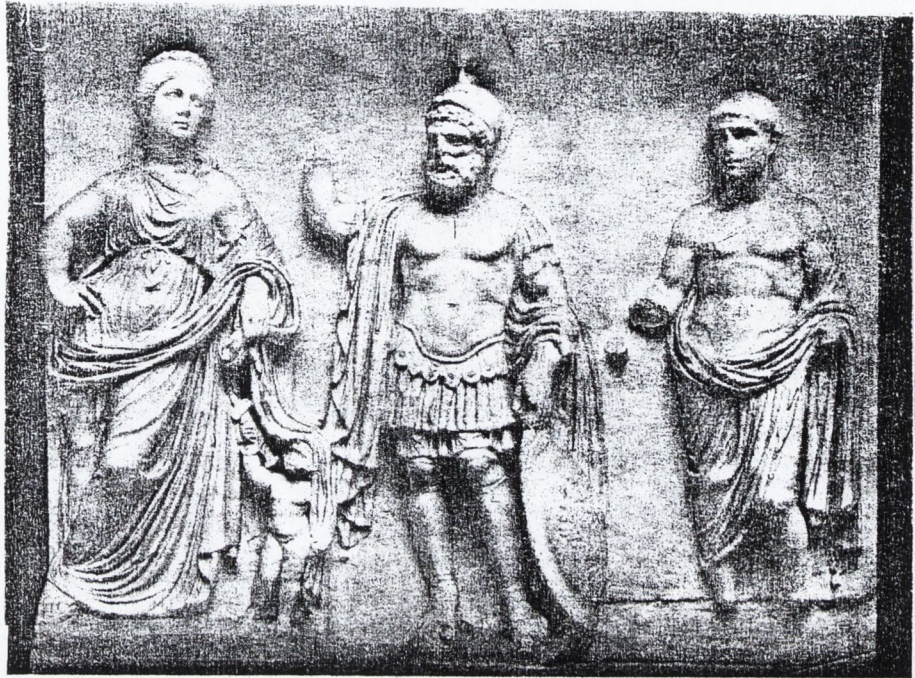


**Fig. 3.34**

Small round temple of Mars Ultor on the Capitol. Mars holds the *signa* returned by the Parthians.



**Figs. 3.35a-b** The return of the standards from the Parthians was commemorated in many coin types. *a*) Cistophorus, Pergamum, 19 B.C. Small round temple for Mars Ultor on the Capitol in Rome. *b*) Denarius, 17 B.C. Archaistic cult statue of Mars Ultor with the recovered *signa*.



**Fig. 3.36**

This relief gives an idea of the cult statue group in the Temple of Mars Ultor: Venus Genetrix, Mars Ultor, and an Augustan prince. In the Temple of Mars, in place of the latter probably stood the deified Caesar in the same pose.



**Fig. 3.37**

Denarius of Octavian, before 31 B.C.  
Venus Genetrix with the arms of Mars. Legend: CAESAR DIVI F(ilius).



**Fig. 3.38** Aeneas with his father  
Anchises and the little Ascanius.

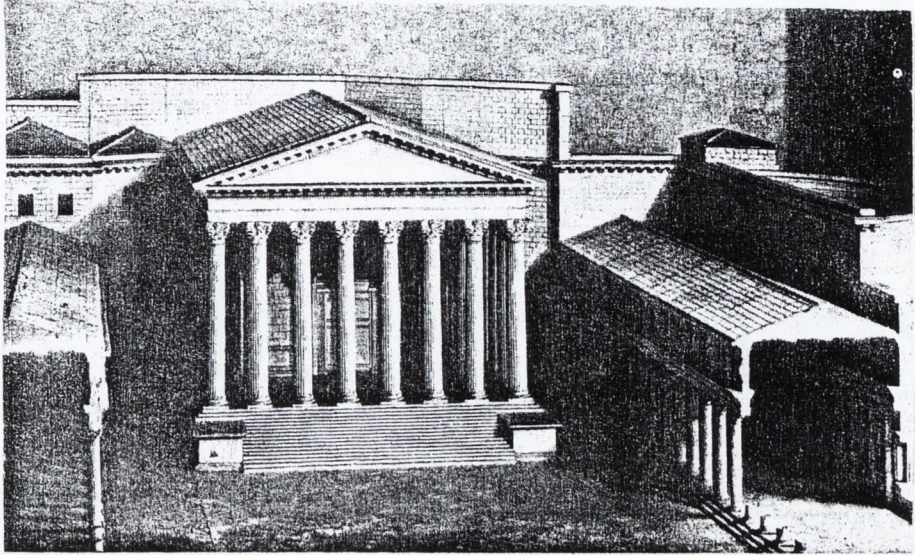


**Fig. 3.40**  
Romulus with the arms of the enemy  
chief de-feated in single combat

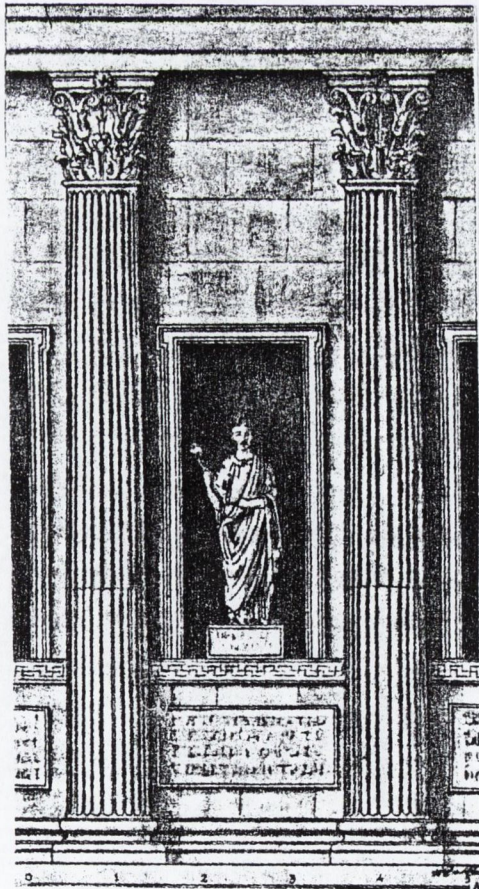


**Fig. 3.39** Caricature of the Aeneas group from the  
Forum of Augustus (cf. fig. 156a), as dog-headed  
apes. Wall painting from a villa near Stabiae.

## THE *GENS IULIA*



**Fig. 3.41** Forum of Augustus. Detail of model. The statue niches for the *summi viri* are visible on the rear side of the colonnades to the right of the Temple of Mars.



**Fig. 3.42**  
Rome, Forum of Augustus. Statue from the gallery of *summi viri*, with *titulus* and *elogium*. Reconstruction.

## THE SUCCESSION



Fig. 3.43

Coin depicting  
Augustus and Agrippa  
back to back



*a*



*b*

Figs. 3.44a-b

Two denarii of C. Sulpicius Platorinus. Rome, 13 B.C. *a*) Agrippa, as general and admiral, wears the "crown" with battlements and ships' beaks awarded him by Augustus. *b*) Agrippa next to Augustus on the chair of office (*bisellinum*). The podium is decorated with the ships' beaks, probably one of the two speakers' platforms in the Forum Romanum.

## Gaius and Lucius Caesar



**Fig. 3.45**

Denarii and Aurei, Lugdunum, 2 B.C. Gaius and Lucius Caesar in togas with honorific shield and spear. The legend calls them "sons of Augustus, consuls designate, and *principes iuventutis*."



**Figs. 3.46a-b** Two denarii of C. Marius. Rome, 13 B.C. *a-b*) *Augustus Divi F(ilius)*, Julia with her sons Gaius and Lucius Caesar.



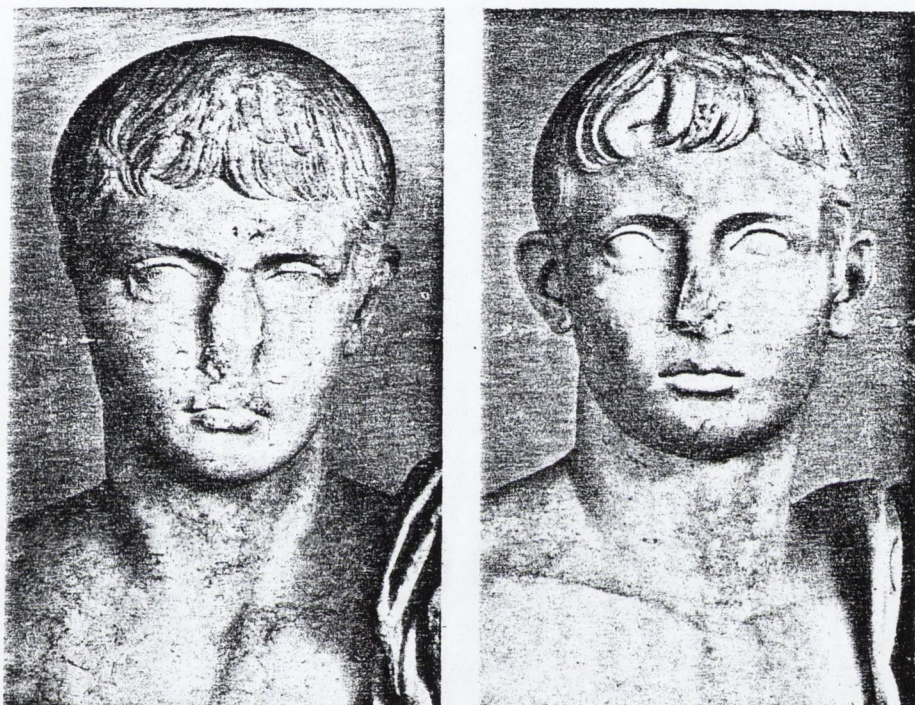
Detail from the procession on the south enclosure wall: Lucius Caesar with family members, precisely opposite his brother. The two boys are perhaps depicted as little Trojans by their dress and neck-ring (*torques*).

**Figs. 3.47a-b**



Rome, Ara Pacis Augustae. Detail of the procession on the south enclosure wall. The little Gaius Caesar clings to the toga of his father Agrippa





**Figs. 3.48a-b**

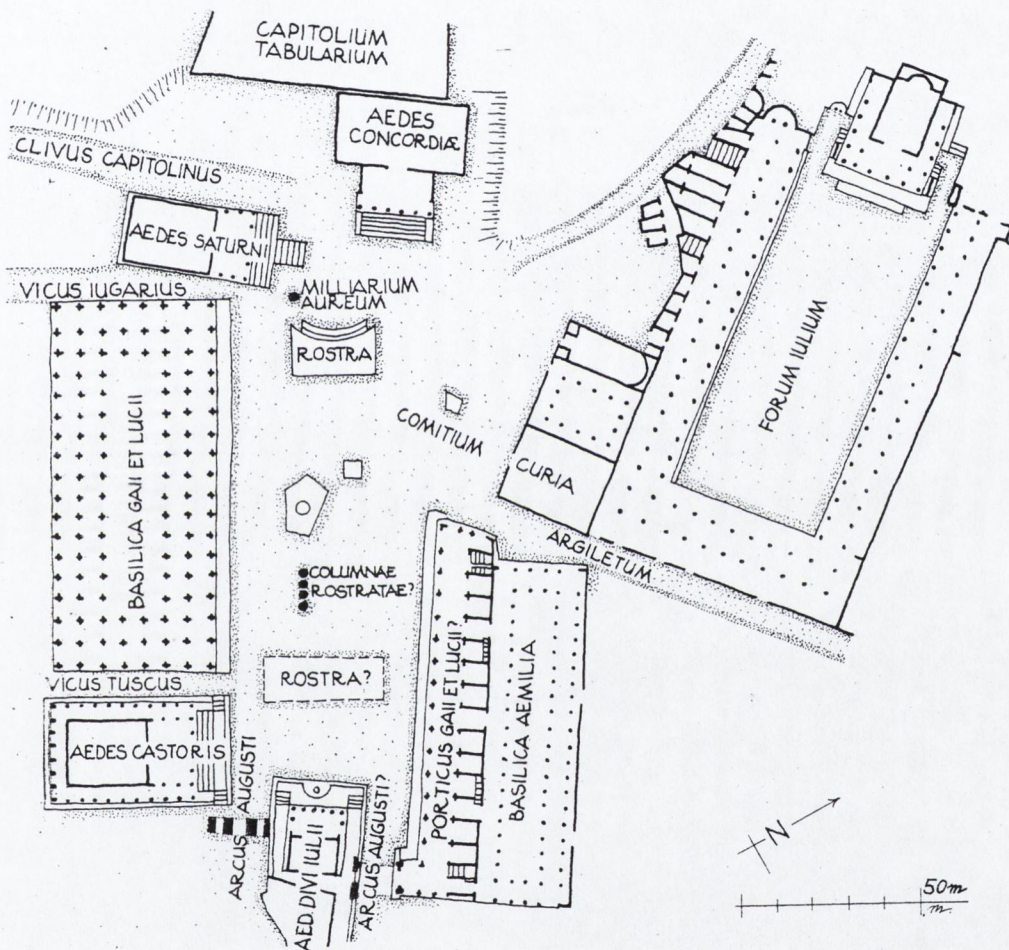
Portraits of Gaius or Lucius Caesar, most likely posthumous. The facial features and their hairstyles imitate portraits of Augustus. The heads belong to nude "hero"-statues in Classical style.

**Fig. 3.49**

Bust of Agrippa Postumus. In contrast to the portraits of his brothers, who were admitted to the *gens Iulia*, his physiognomy is not idealized in classicizing style, but is likened to the portrait of Agrippa.



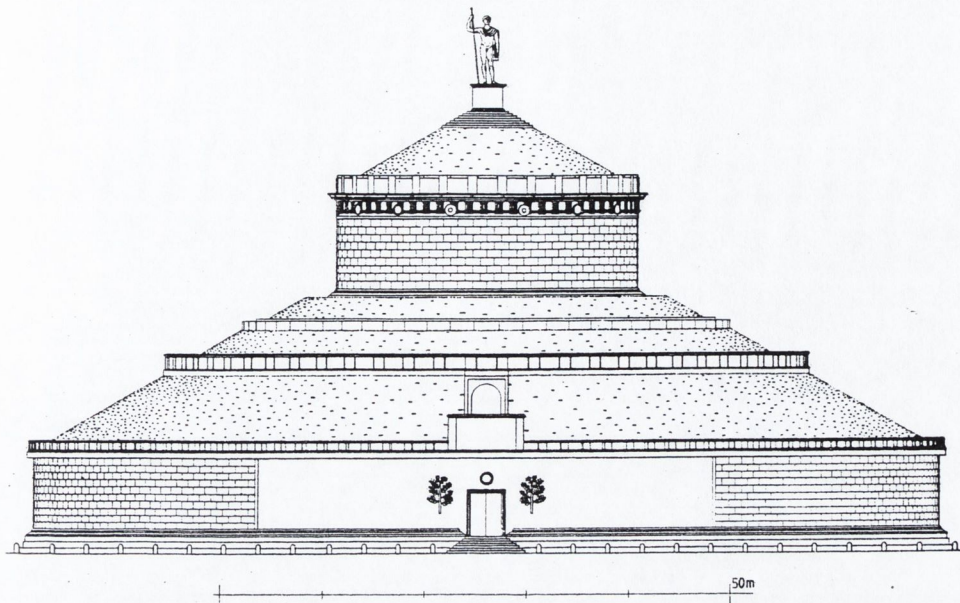
# HOUSE-BUILDING MONUMENTS



**Fig. 3.50** Forum Romanum, ca. 10 B.C. Schematic drawing.



**Fig 3.51** Denarii of Octavian. *a)* Curia Iulia.

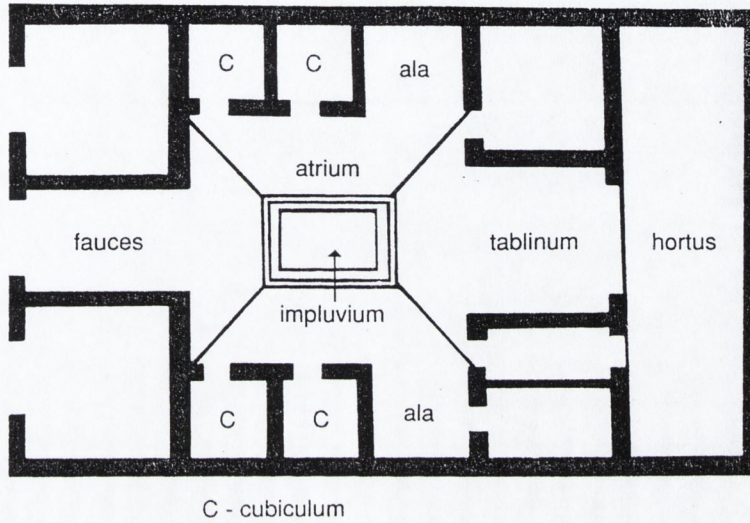


**Fig. 3.52** Rome, Mausoleum of Augustus. Reconstruction by H. von Hesberg.



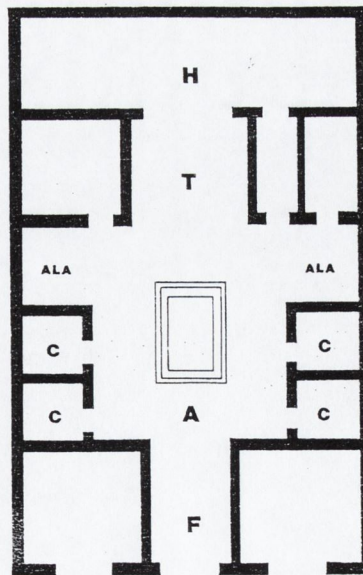
**Fig. 3.53** Rome, Mausoleum of Augustus. The ruins in their present state, framed by Fascist buildings in the background.

## TYPICAL GROUND PLANS



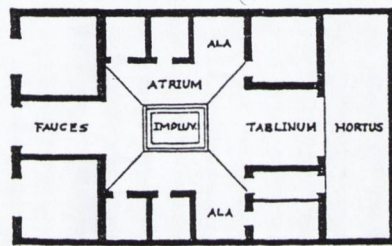
The patrician domus of the third century B.C. reconstructed in plan and axonometric view.

**Figs. 4.1a-b**



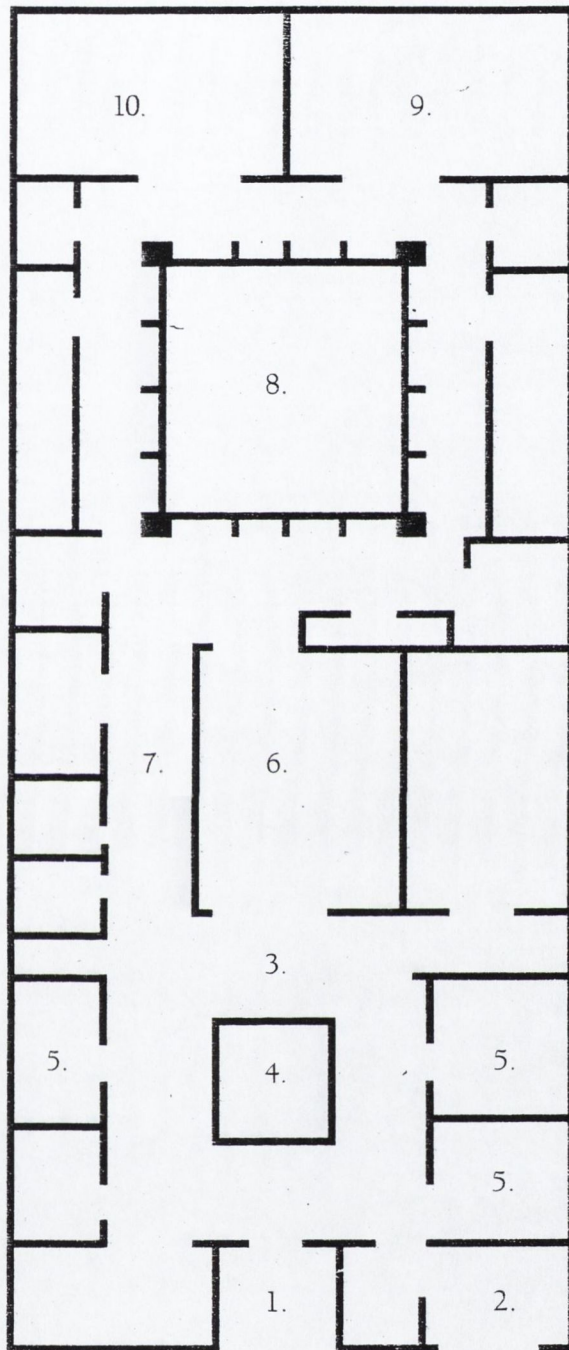
Plan of the ideal  
Pompeian house  
A = atrium  
C = cubiculum  
F = fauces  
H = hortus  
T = tablinum

**Fig. 4.2**



*Domus Italica, plan  
bach)*

*Domus Italica, reconstruction*

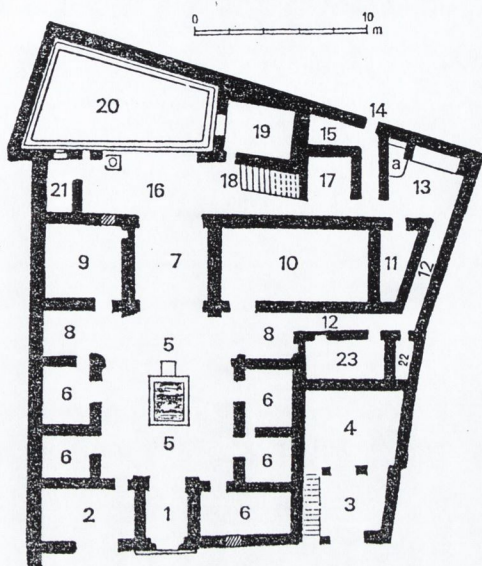


**Fig. 4.3**

A typical *domus*. Key: 1. fauces; 2. shop; 3. atrium; 4. impluvium; 5. cubiculum; 6. tablinum; 7. andron; 8. peristyle; 9. triclinium; 10. oecus.

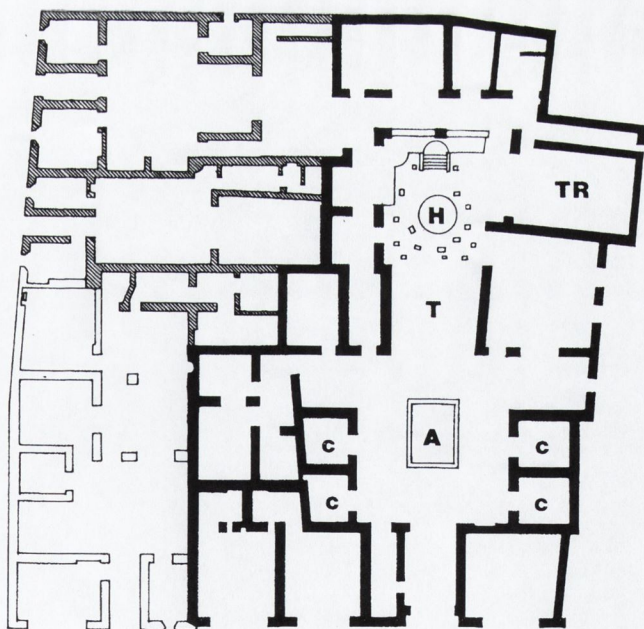


## ACTUAL GROUND PLANS



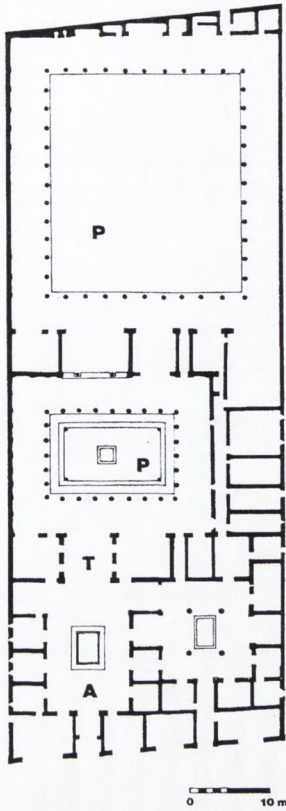
**Fig. 4.4**

*Pompeii. House of the Surgeon, plan.*  
 showing: 1 fauces; 5 atrium; 7 tablinum; 8 alae; 9, 10 dining-rooms; 13 kitchen, with hearth (a); 14 postern; 16 colonnade; 18 stairway to rooms over the rear of the house; 19 room with window opening on the garden; 20 garden

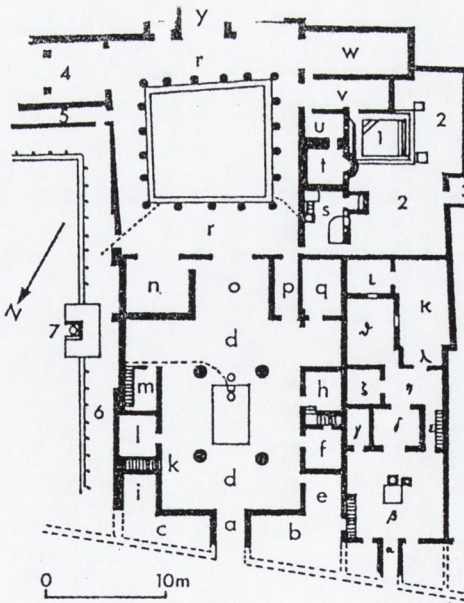


**Fig. 4.5** Plan of the House of Marcus Lucretius, Pompeii

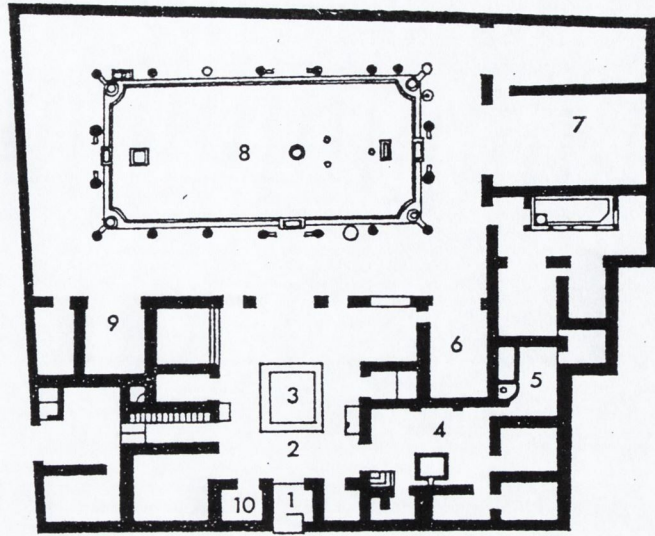
A = atrium  
 C = cubiculum  
 H = hortus  
 T = tablinum  
 TR = triclinium



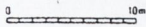
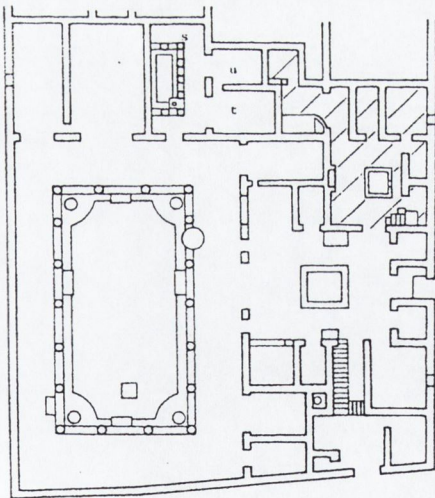
**Fig. 4.6**  
Plan of the House of  
the Faun, Pompeii  
A = atrium  
P = peristyle  
T = *tablinum*



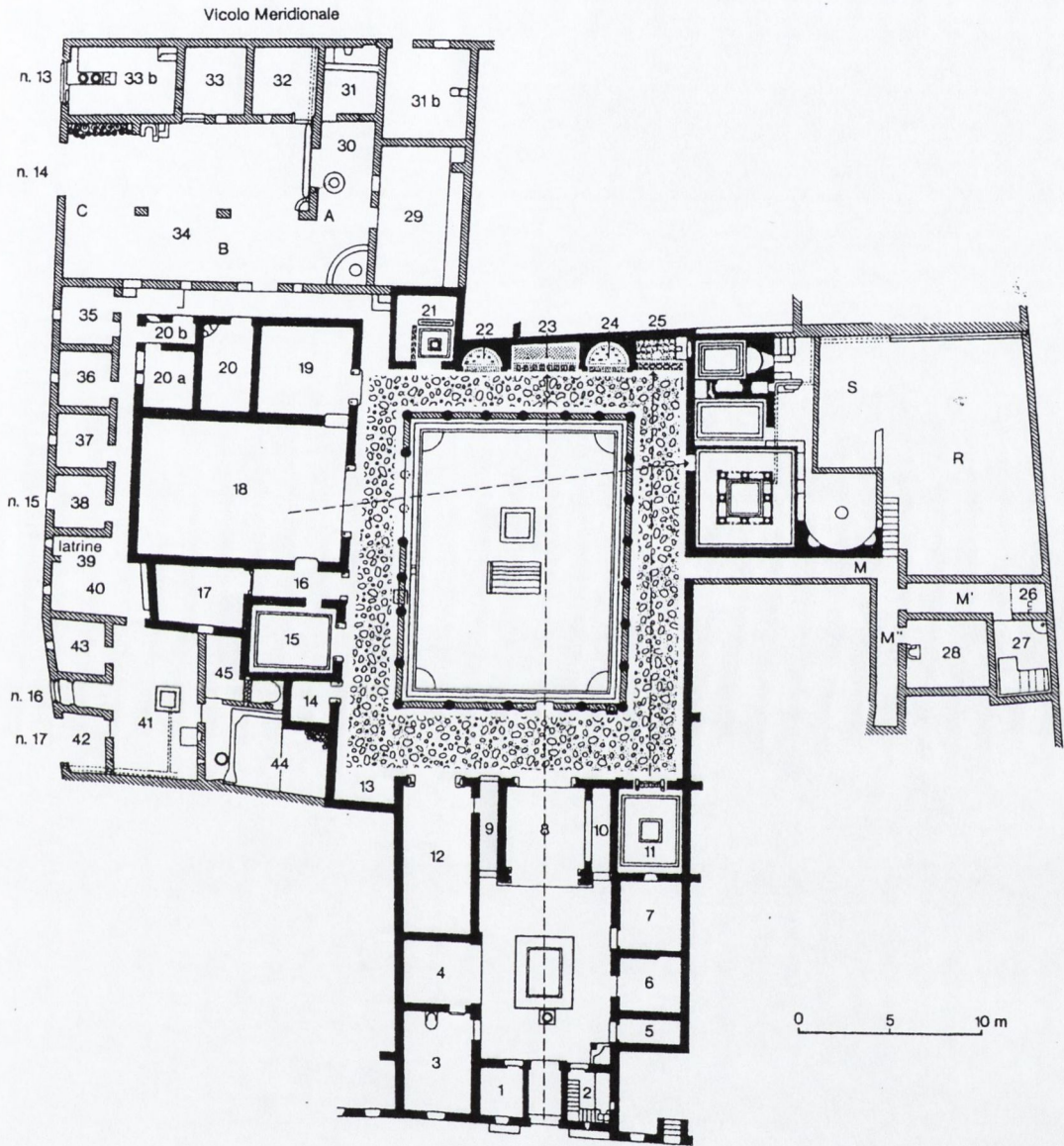
**Fig. 4.7**  
*Pompeii. House of the Silver  
Wedding, atrium house, floor plan  
showing:*  
a fauces; d tetrastyle atrium;  
n dining-room; c tablinum; p andron;  
r peristyle; s kitchen; t-v bath  
(t caldarium; u tepidarium;  
v apodyterium); w summer dining-  
room; x, z sleeping rooms; y excedra. 1  
open-air swimming tank, in a small  
garden (2); 3 corridor leading to another  
house and to a side street; 4 occus; 5  
corridor; 6 garden, partially excavated;  
7 open-air triclinium: a-i fauces,  
atrium, and other rooms of separate  
dwelling connected with the larger house



**Fig. 4.8** *Pompeii. House of the Vettii, plan.*  
 1 fauces; 2 atrium; 3 impluvium; 4 atriolum; 5 culina; 6 red room: *Daedalus, Ixion, Dionysus and Ariadne*; 7 triclinium; 8 peristyle; 9 yellow room with paintings of the Theban legend; 10 Janitor's room

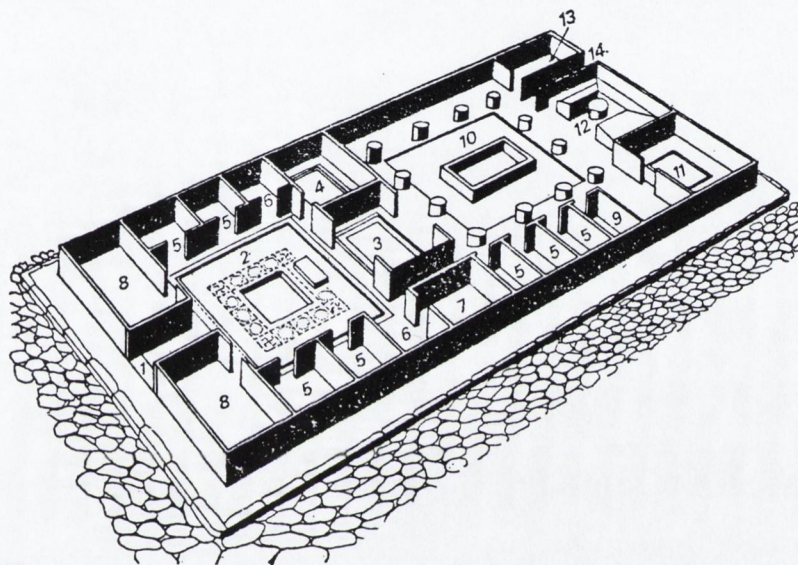


**Fig. 4.9**  
 Plan, Casa dei Vettii, Pompeii. The service area (shaded) has its own atrium. Note also the separate suite s/t/u



**Fig. 4.10**

Plan of the House of the Menander.



**Fig. 4.11**

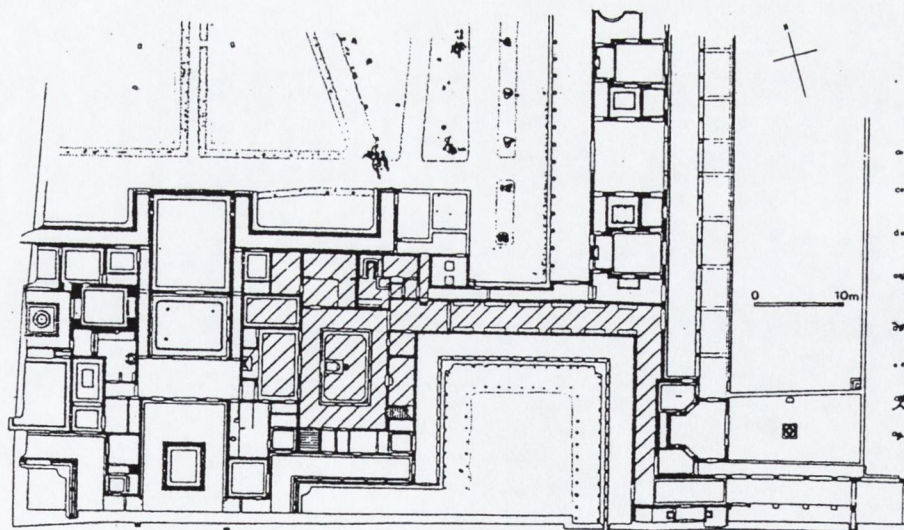
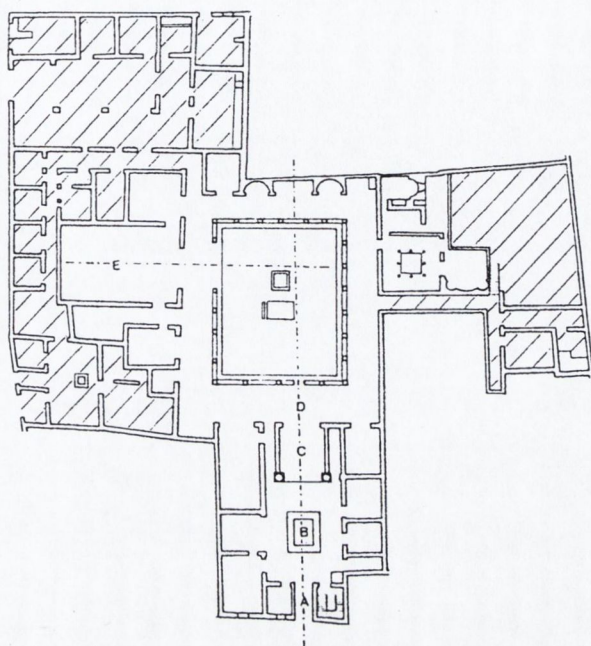
*Herculaneum. Samnite House, schematic plan.*

*showing:*

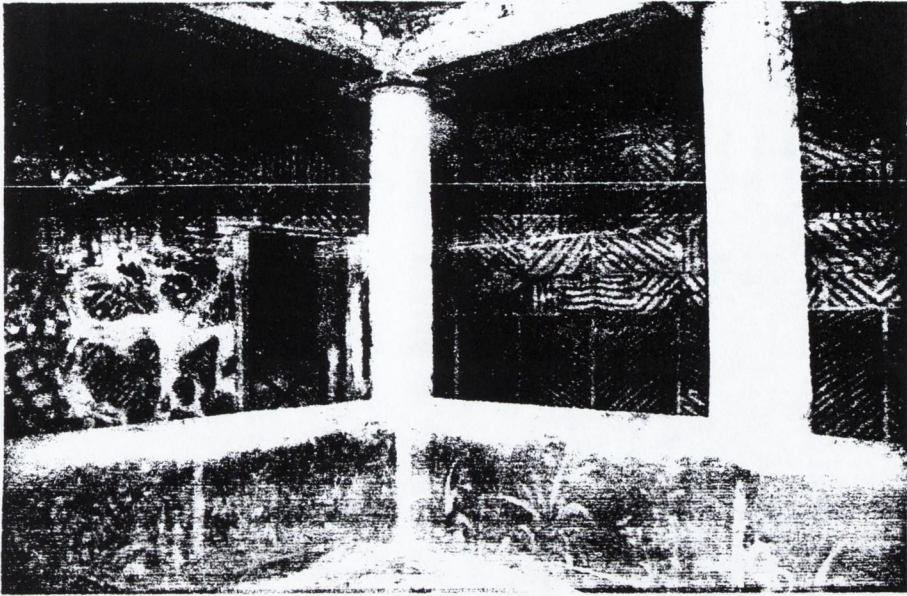
1 entrance; 2 atrium; 3 tablinum; 4 triclinium; 5 cubicula; 6 alae; 7 storage room;  
 8 work rooms; 9 kitchen; 10 peristyle, garden and pool; 11 exedra; 12 summer triclinium  
 (oecus); 13 bedroom or stable; 14 service entrance

## MARGINALISING of SERVILE QUARTERS

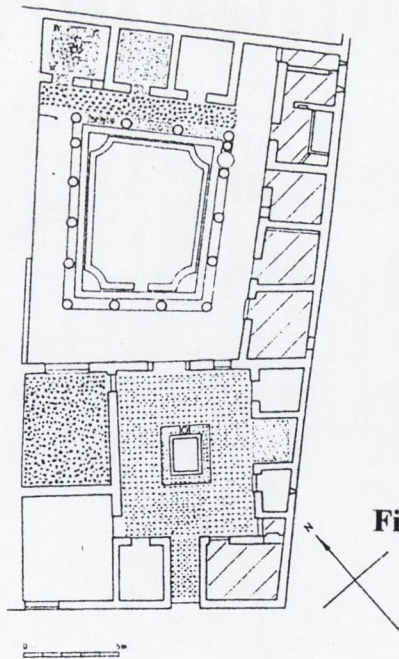
**Fig. 4.12** Plan, Casa del Menandro, Pompeii. A highly organized sightline runs from the entrance through tablinum and peristyle to the center of a symmetrical system of exedrae. A secondary sightline runs from the largest reception room through the fountain basin, placed off-center in the peristyle. Service areas (shaded) are only accessible down long corridors.



**Fig. 4.13** Plan, Oplontis villa. The shaded area is presumably a service area, though it also seems to be used by visitors to the palaestra and swimming pool.



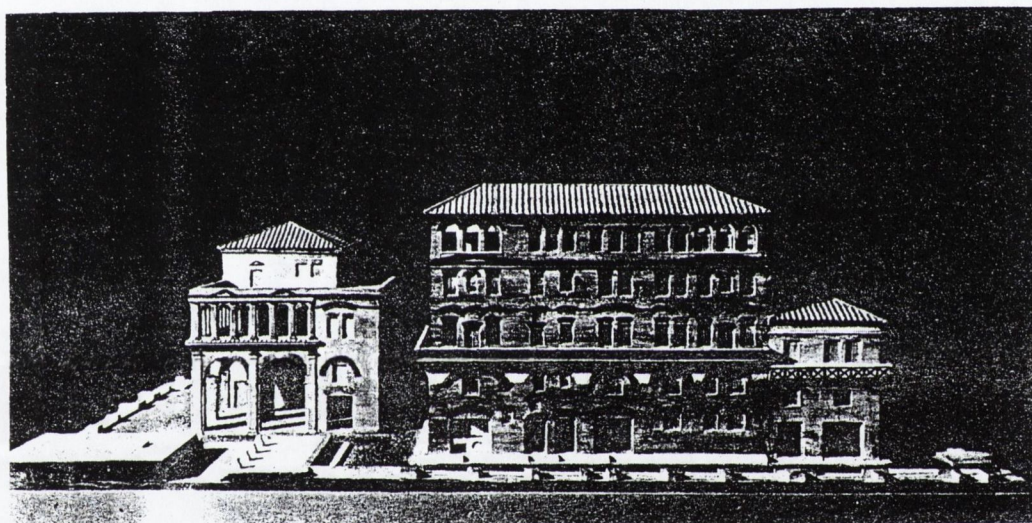
**Fig. 4.14** Oplontis villa, service-area peristyle. The crude zebra stripes extend through most of the shaded area on the plan and form a harsh contrast with the rich decoration elsewhere.



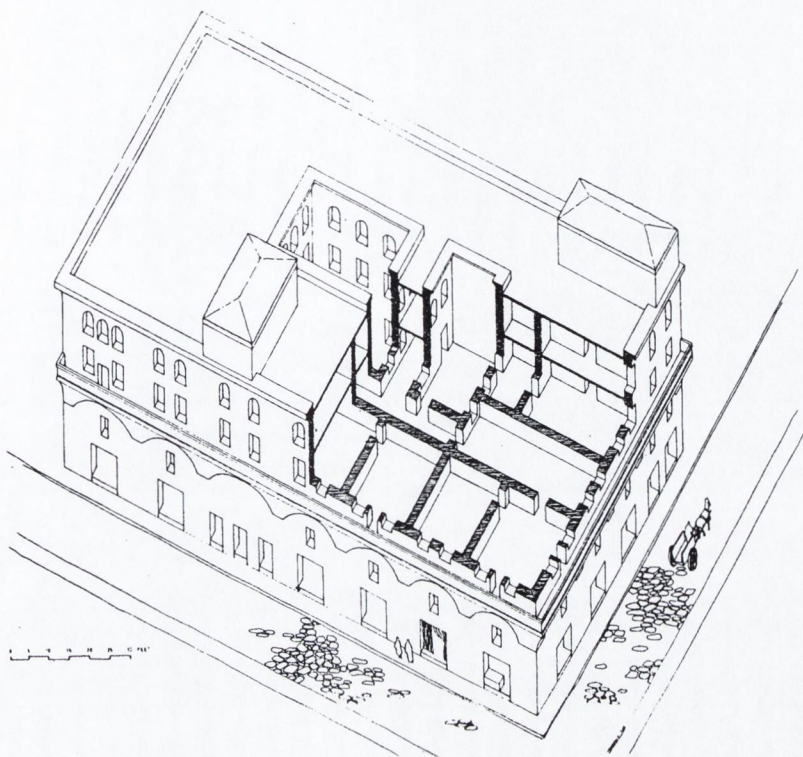
**Fig. 4.15** Plan, Casa degli Amanti, Pompeii  
 Service areas (shaded) are to the right of the entrance, and the right-hand (north-facing) wing of the peristyle. Note that floor patterns mark the more elegant reception areas.

## OSTIAN *INSULAE* and *CENACULA*

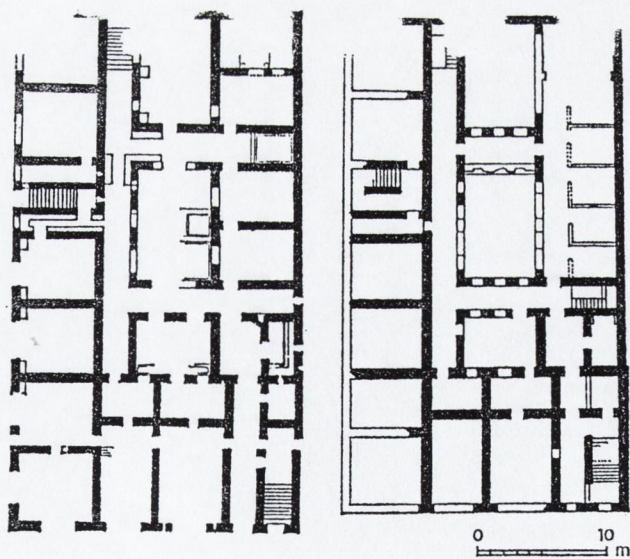
**Fig. 4.16** Ostia. *Insulae*, reconstruction model





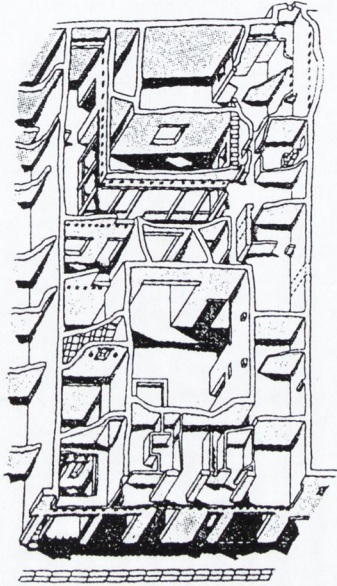


**Fig. 4.17** Ostia. Casggiato di Diana, axonometric plan



**Figs. 4.18a-b** left Ostia. Casggiato di Diana, ground floor, plan.  
 right The same, piano nobile

## THE (UPSTAIRS) APARTMENT

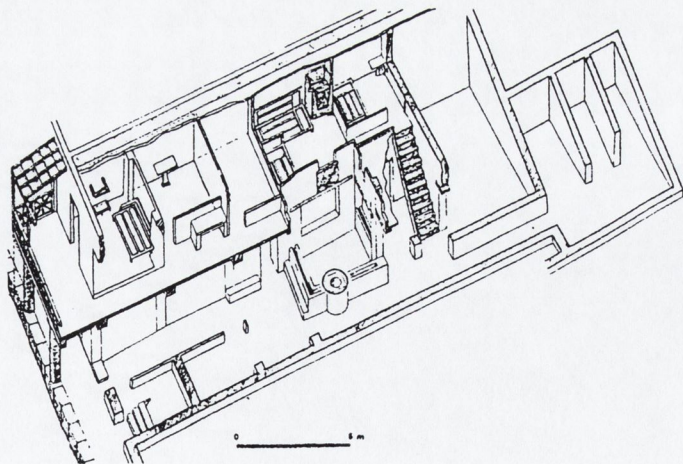


**Fig. 4.19**

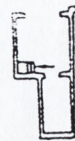
Reconstruction of Casa del Bicentenario with upper floor, Herculaneum  
The division of the apartments above the front is indistinct, but note that three separate stairs give access.

**Fig. 4.20**

Isometric drawing of Casa a Graticcio, Herculaneum  
Note two separate apartments, the front one accessible from the street, the rear one accessible from the courtyard. Wooden fittings (beds, cupboards) are drawn in as found.

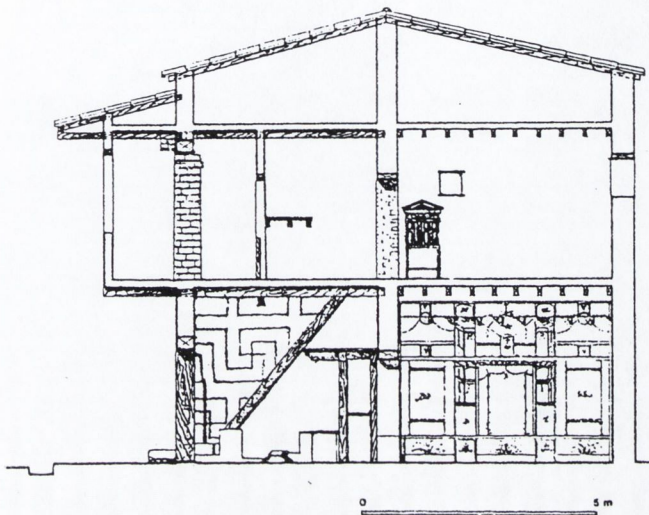


# THE (WORK-)SHOP with LIVING QUARTERS



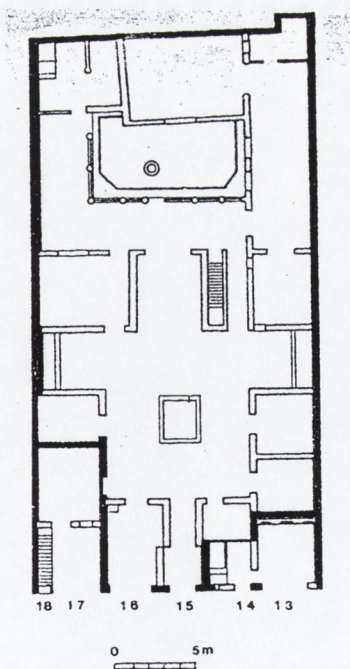
**Fig. 4.21**

Type 1: shop and back room (1, 6, 10)



**Fig. 4.22**

Section of shop/house V.17, Herculaneum  
 Note that the upper apartment is accessible from the street (entrance no. 18) and presumably separate from the shop.

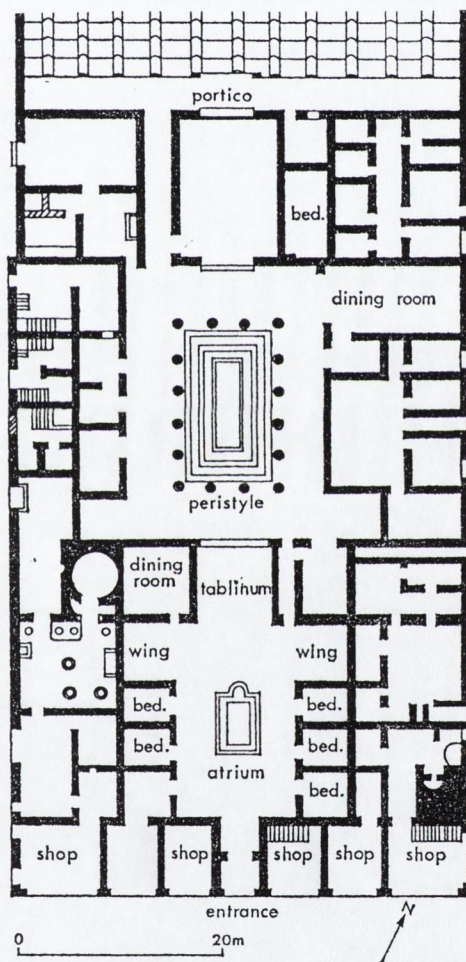


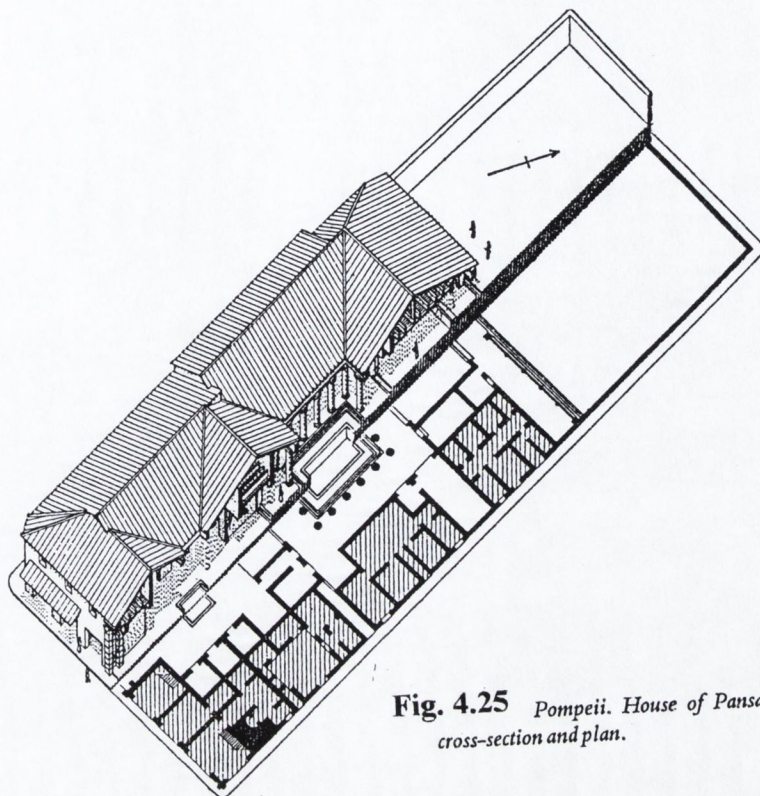
**Fig. 4.23** Plan, Casa del Bicentenario, Herculaneum  
 Note that the exceptional length of the fauces presupposes use of the frontage for shops.

# HOUSE of PANSA - INSULA ARRIANA POLLIANA

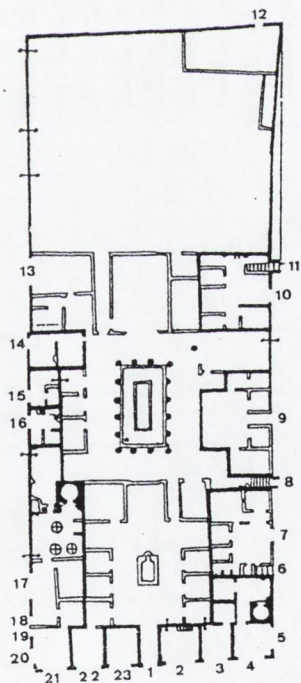
**Fig. 4.24**

*Pompeii. House of Pansa, atrium house, plan.*



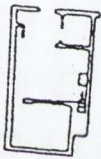


**Fig. 4.25** Pompeii. House of Pansa, cross-section and plan.



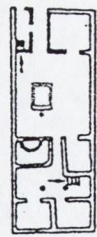
**Fig. 4.26** Plan, Insula Arriana Polliana (Casa di Pansa). The block comprises a single property, let as separate units. Boundaries between separate units are filled in.

## SMALL UNITS



Type 2 (a):  
front/middle/back  
(1, 7, 5)

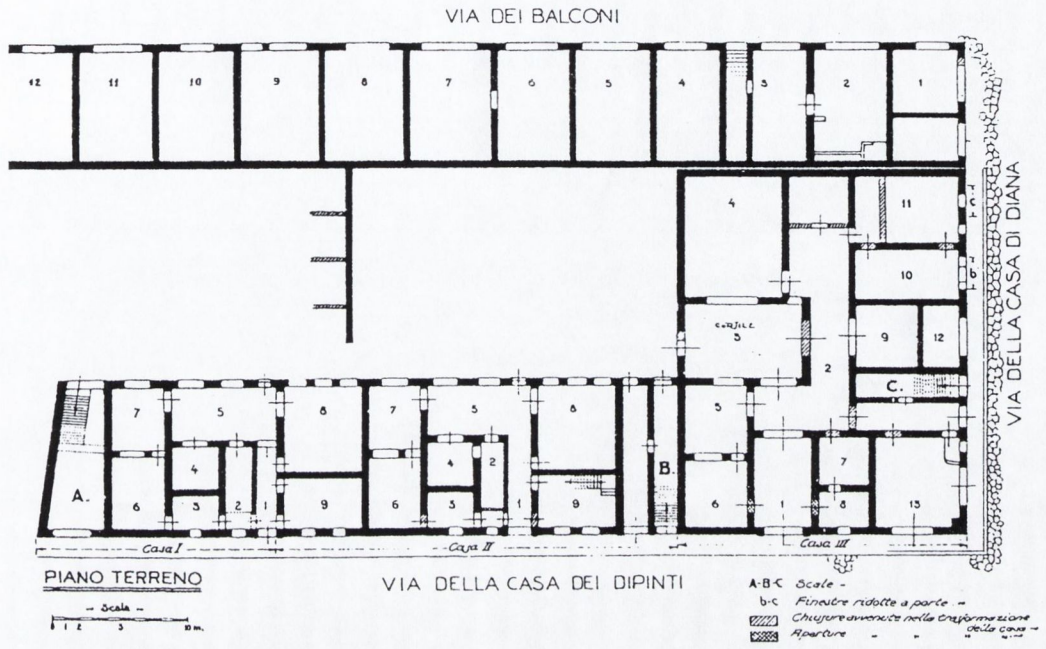
**Fig. 4.27**



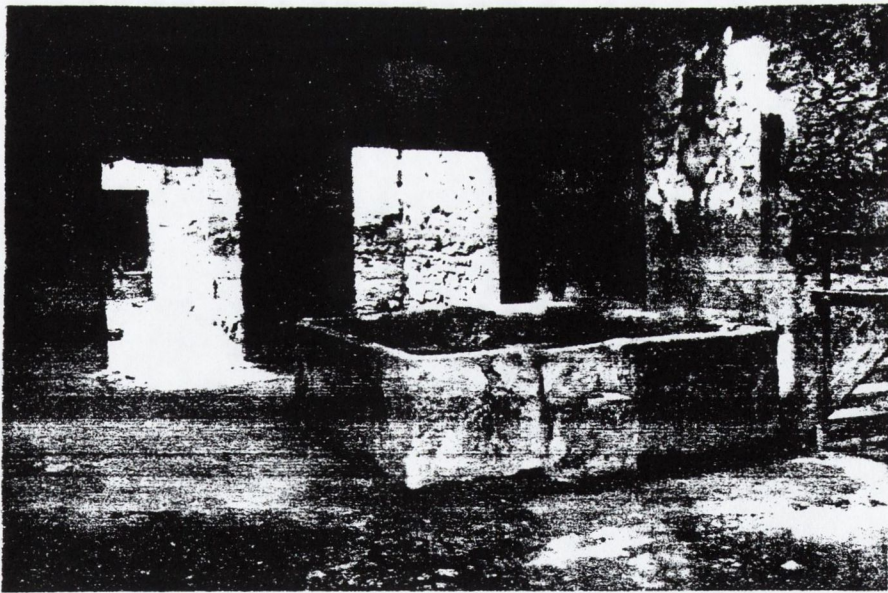
Type 2 (b):  
front/atrium/back  
(1, 7, 2/3)

**Fig. 4.28**

HOUSING USED FOR PURPOSES OTHER THAN HABITATION

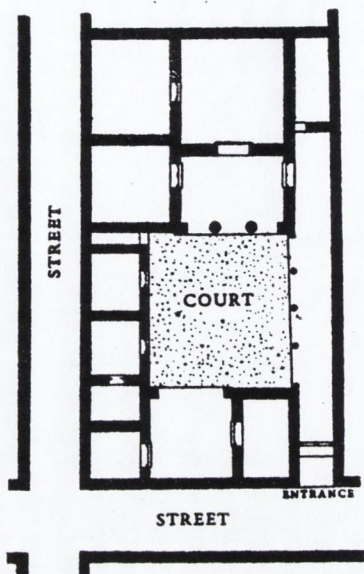


**Fig. 4.29** The Insula dei Dipinti with the House of Jupiter and Ganymede, Ostia Antica (I iv 2)



**Fig. 4.30** Fullonica Stephani, Pompeii. A large basin for fulling occupies the previous space for the impluvium of the atrium.

# ON-GOING CONTACT and CROSS-FERTILIZATION



GREEK PERISTYLE HOUSE

Fig. 5.1 Plan of house

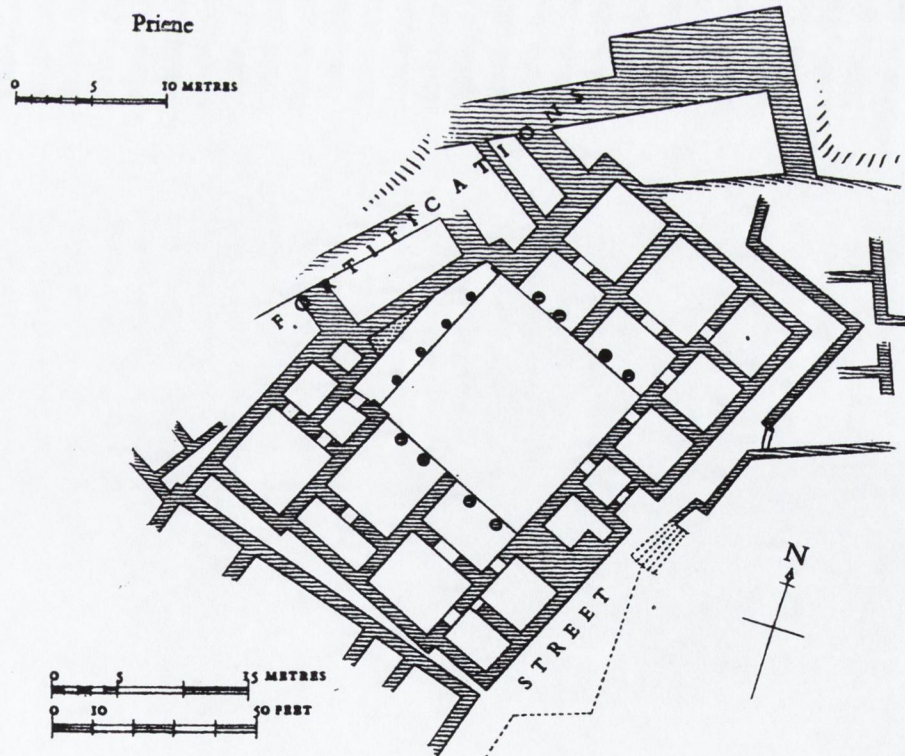
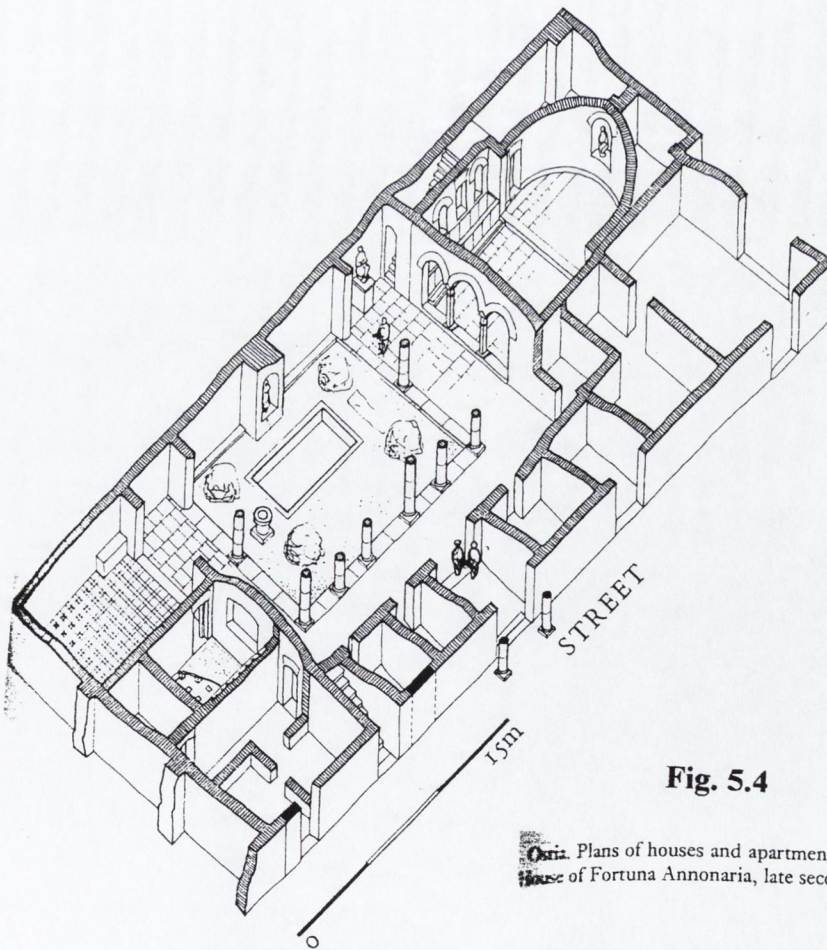
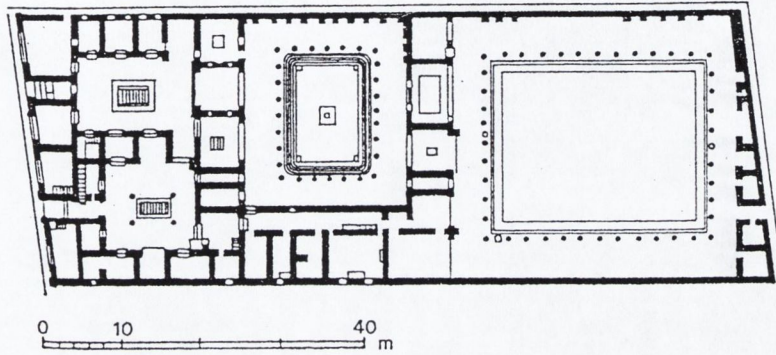


Fig. 5.2 Restored plan of house, Olynthus



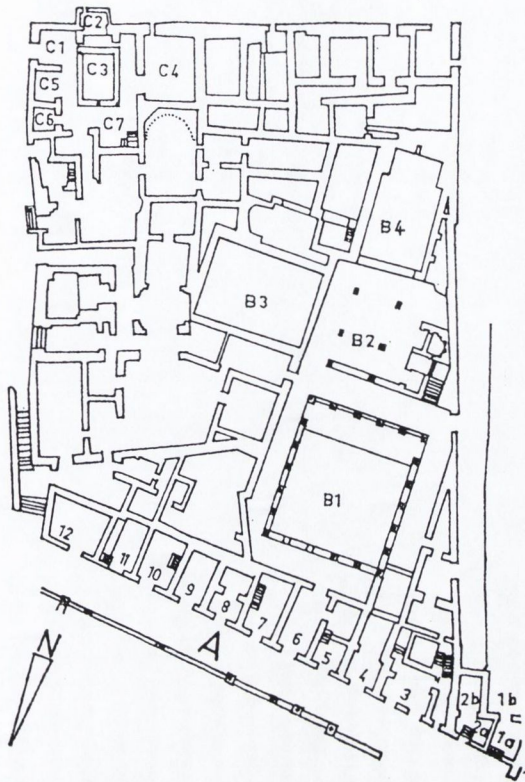
## ROMAN (ATRIUM-)PERISTYLE HOUSE

**Fig. 5.3** *Pompeii. House of the Faun, plan.*



**Fig. 5.4**

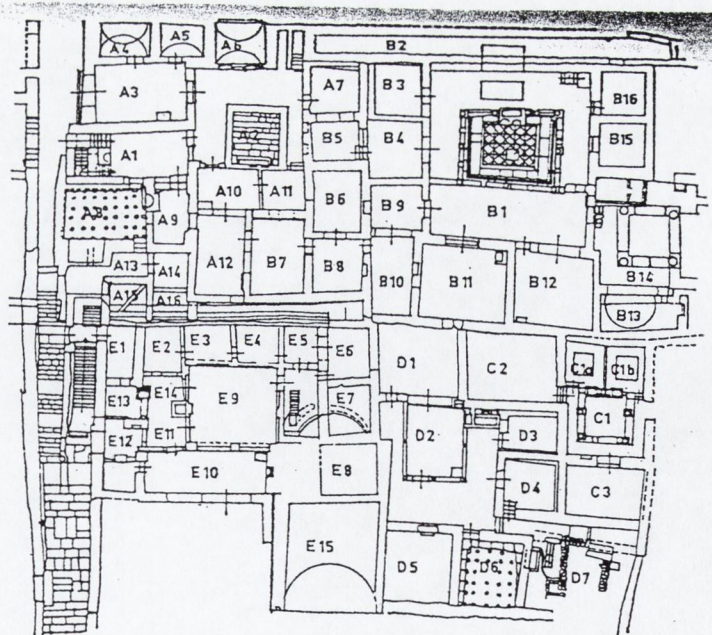
**Ostia.** Plans of houses and apartment-houses.  
**House of Fortuna Annonaria, late second century,**



**EPHESUS**

**INSULAE - EAST and WEST**

**Fig. 5.5** *Ephesus, slopes of Bülbüldäg, eastern insula, plan.*

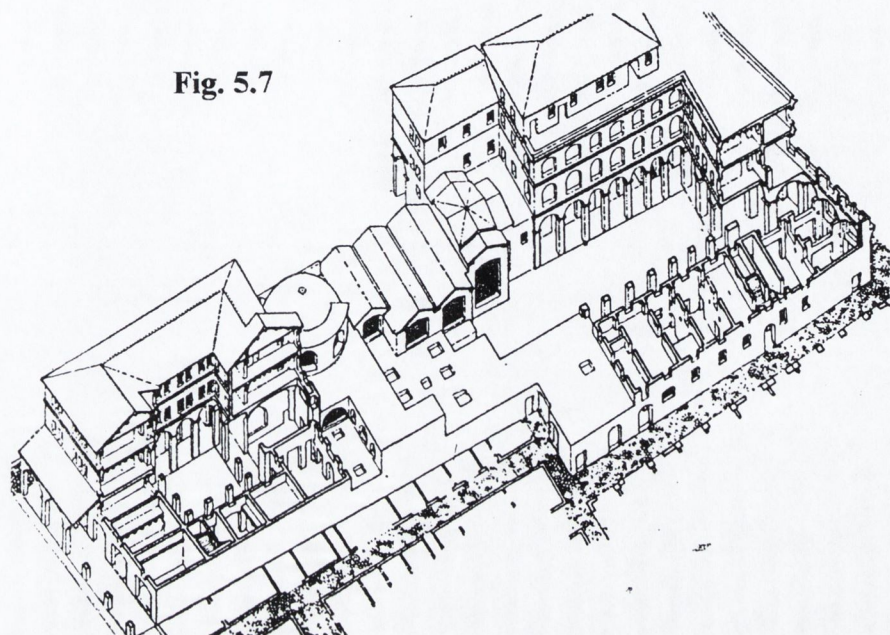


**Fig. 5.6** *Ephesus, slopes of Bülbüldäg, western insula, plan.*

# OSTIA

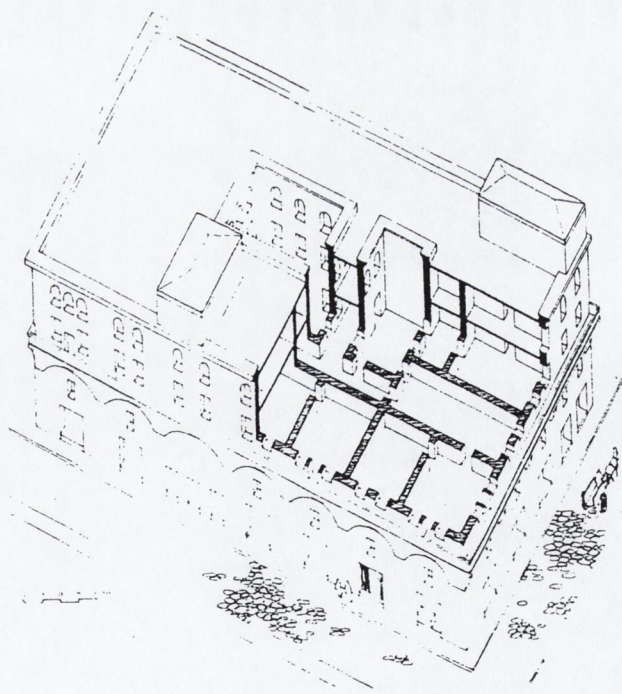
*Ostia. Insulae, cross-section and reconstruction.*

**Fig. 5.7**

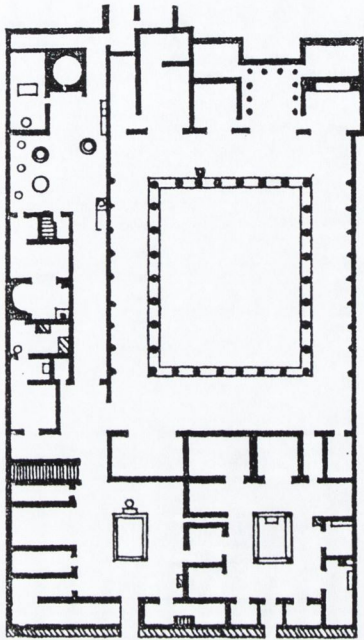


**Fig. 5.8**

Via di Diana >

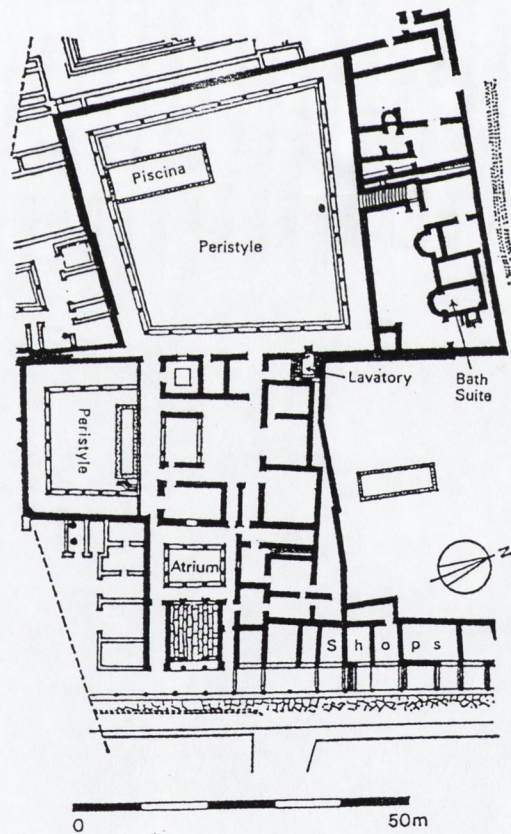


# ROMAN WORLD .... ROMAN HOUSING



**Fig. 5.9**  
*Pompeii. House of the Labyrinth, atrium house, Corinthian oculus, plan*

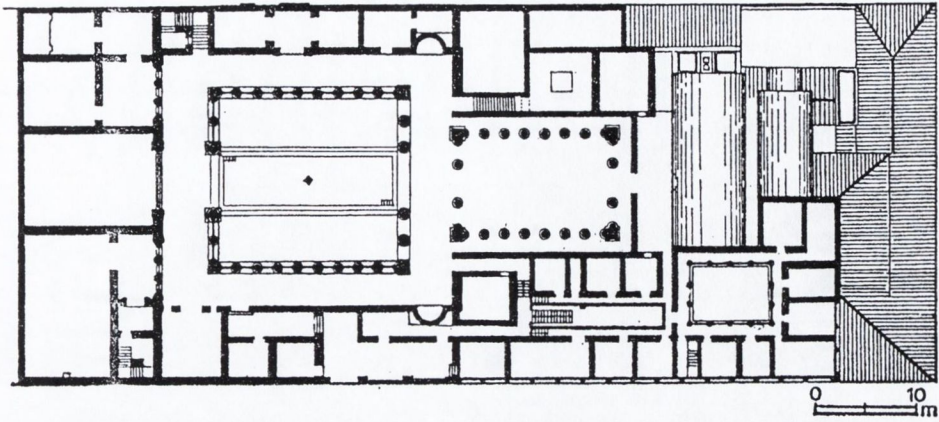
## POMPEII



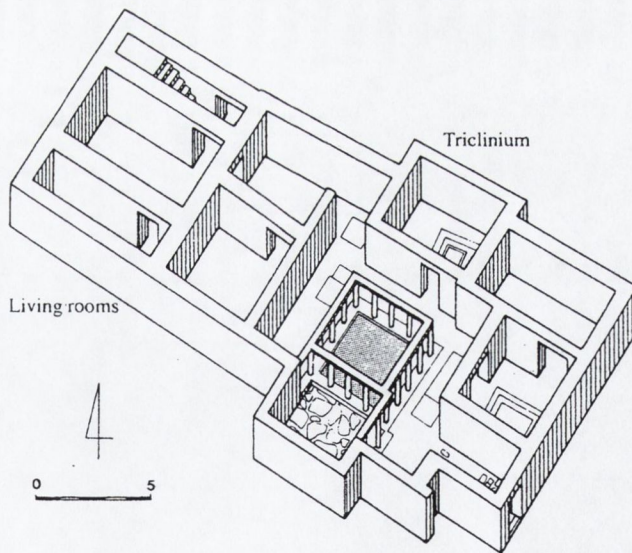
## VASIO

**Fig. 5.10**  
*Vaison-la-Romaine (Vasio), House of the Silver Bust, plan.*

**Fig. 5.11** Ptolemais (Libya). Palazzo delle Colonne, plan.



## PTOLEMAIS



**Fig. 5.12** Reconstruction of the peristyle house at Aphek (Antipatris), second-third centuries C.E.

# IMPOSITION, IMPORTATION, ADOPTION, ADAPTATION

## CORINTH

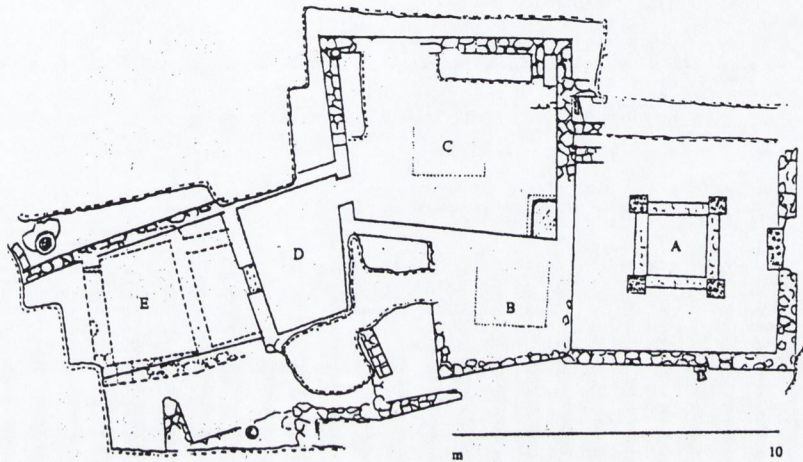


Fig. 5.13 Floor Plan of the Roman Villa (Sicyonian Gate)

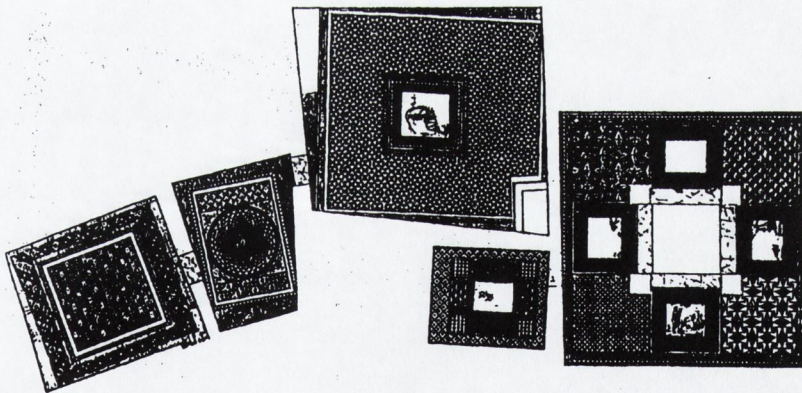


Fig. 5.14 Mosaics in the Roman Villa (Sicyonian Gate)  
Based on Shear, *Corinth*, Vol. V: *The Roman Villa*, pl. 1.

VILLA of ANAPLOGA

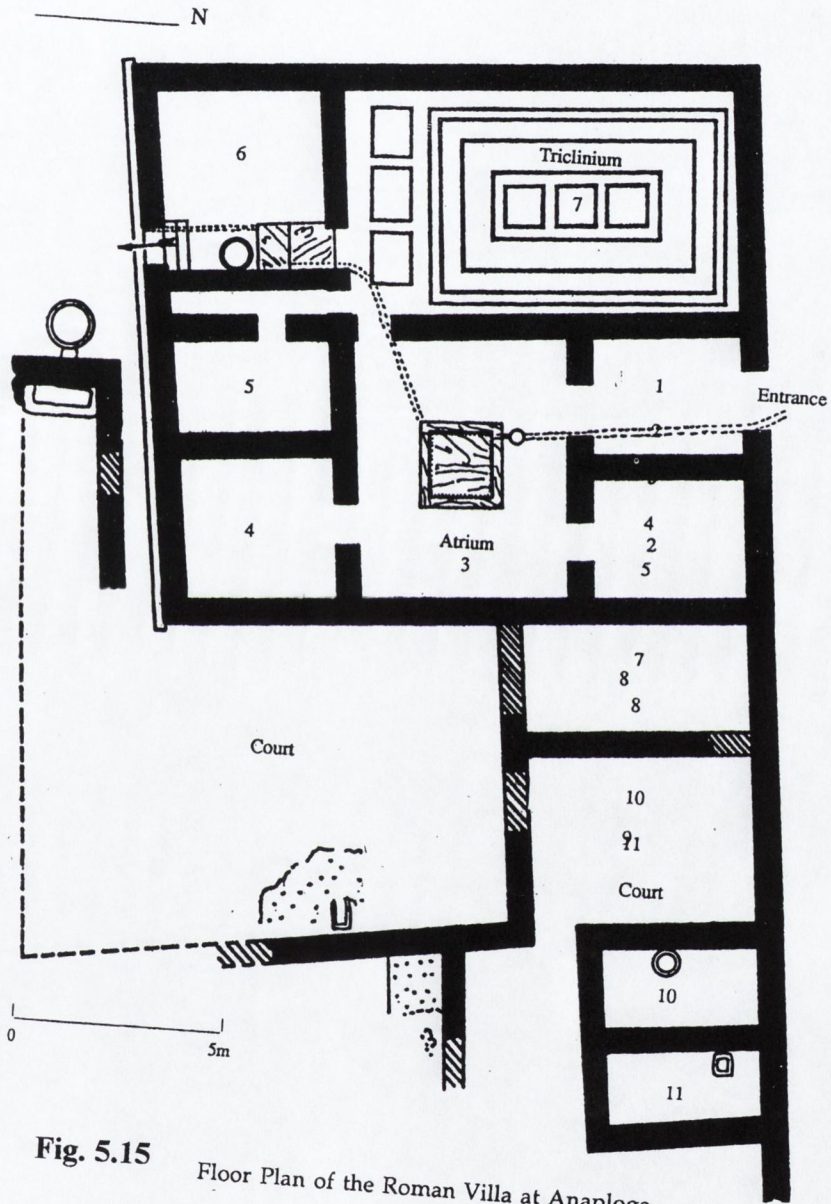
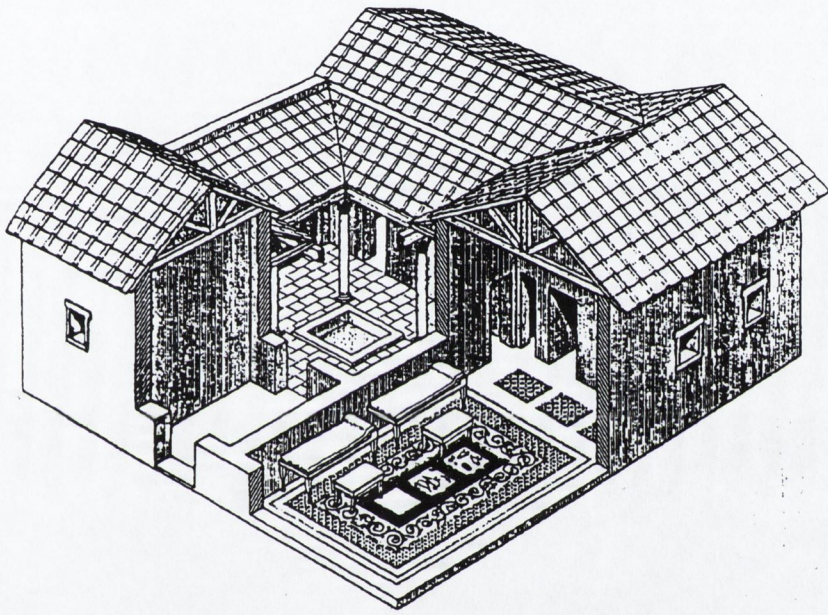


Fig. 5.15 Floor Plan of the Roman Villa at Anaploga



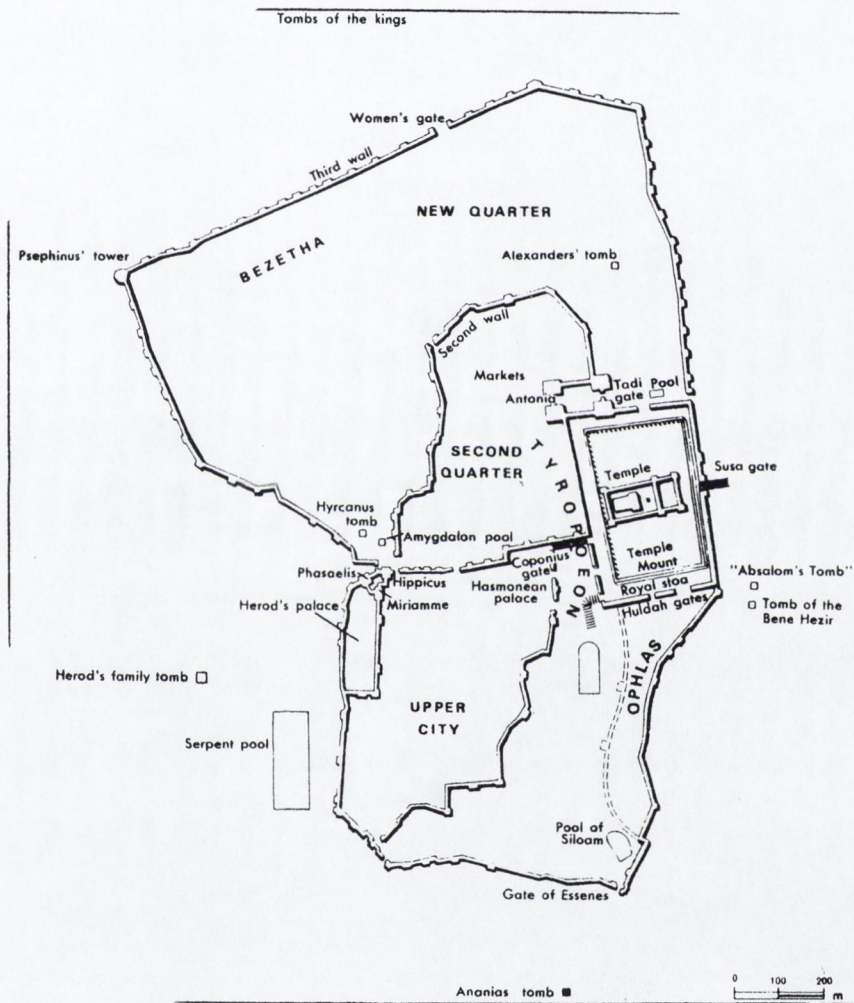
**Fig. 5.16**

Reconstruction of the Roman Villa at Anaploga



# LOCATING THE EVIDENCE

## JERUSALEM



**Fig. 5.17**

Jerusalem at the End of the Second Temple Period

# Plan of the Old City

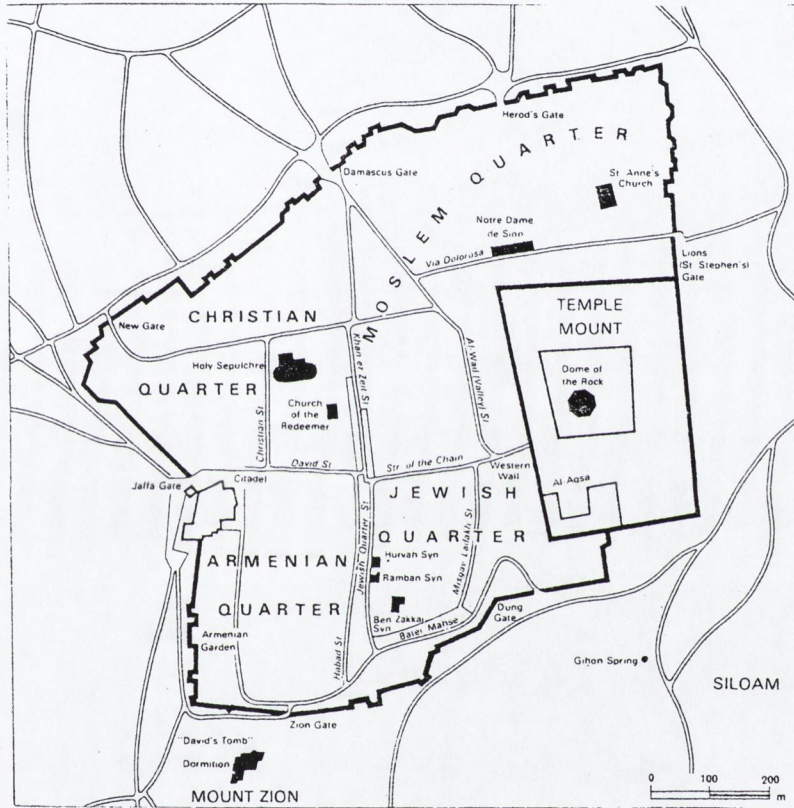


Fig. 5.18

# Map of the excavation areas in the Jewish Quarter



**Fig. 5.19**

THE JEWISH QUARTER  
EXCAVATIONS 1969-1983

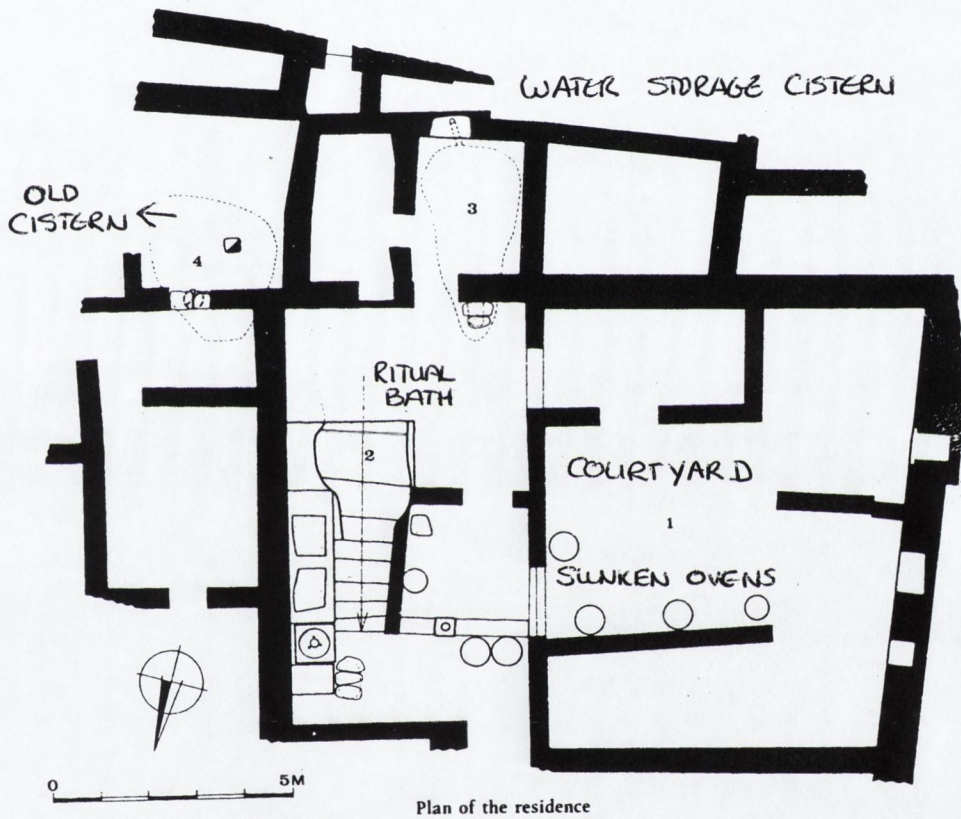
EXCAVATED AREAS



0 50 M

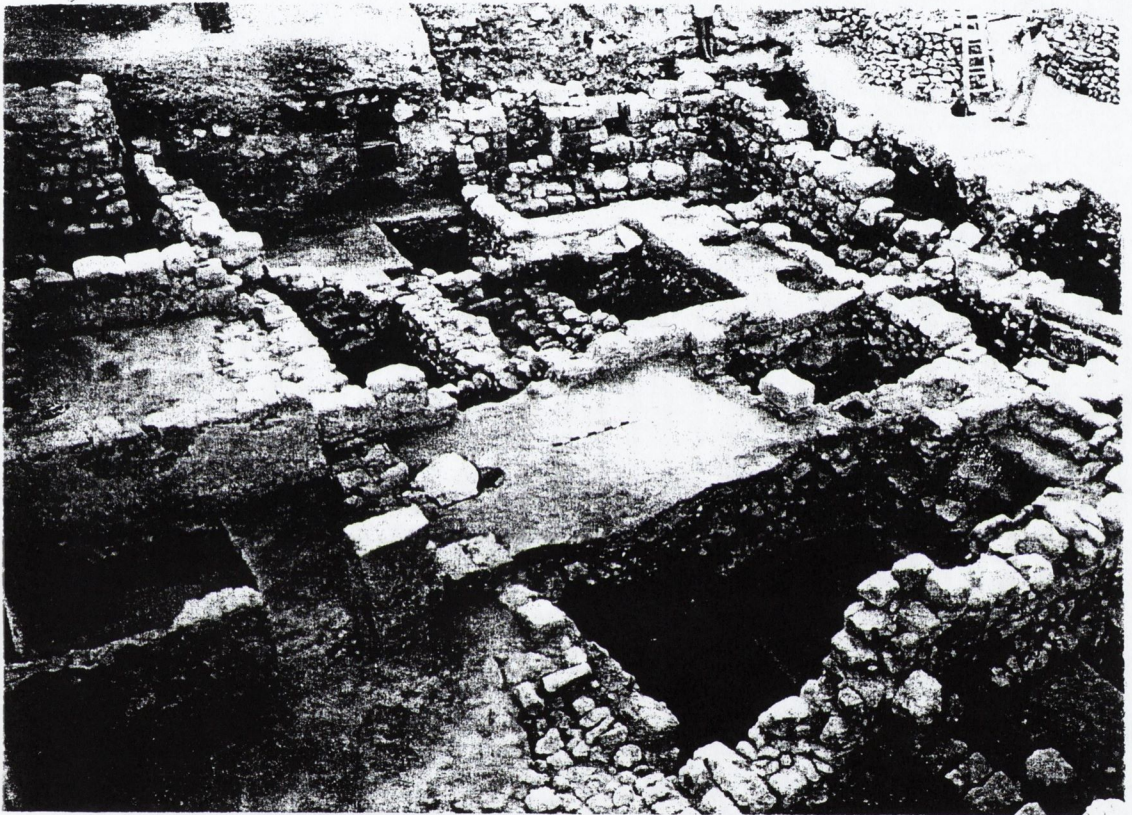
# HOUSE PLANS

## "THE HERODIAN HOUSE"



Plan of the residence

Fig. 5.20



The Herodian residence, looking northwest (Area E)

Fig. 5.21

"THE PALATIAL MANSION"

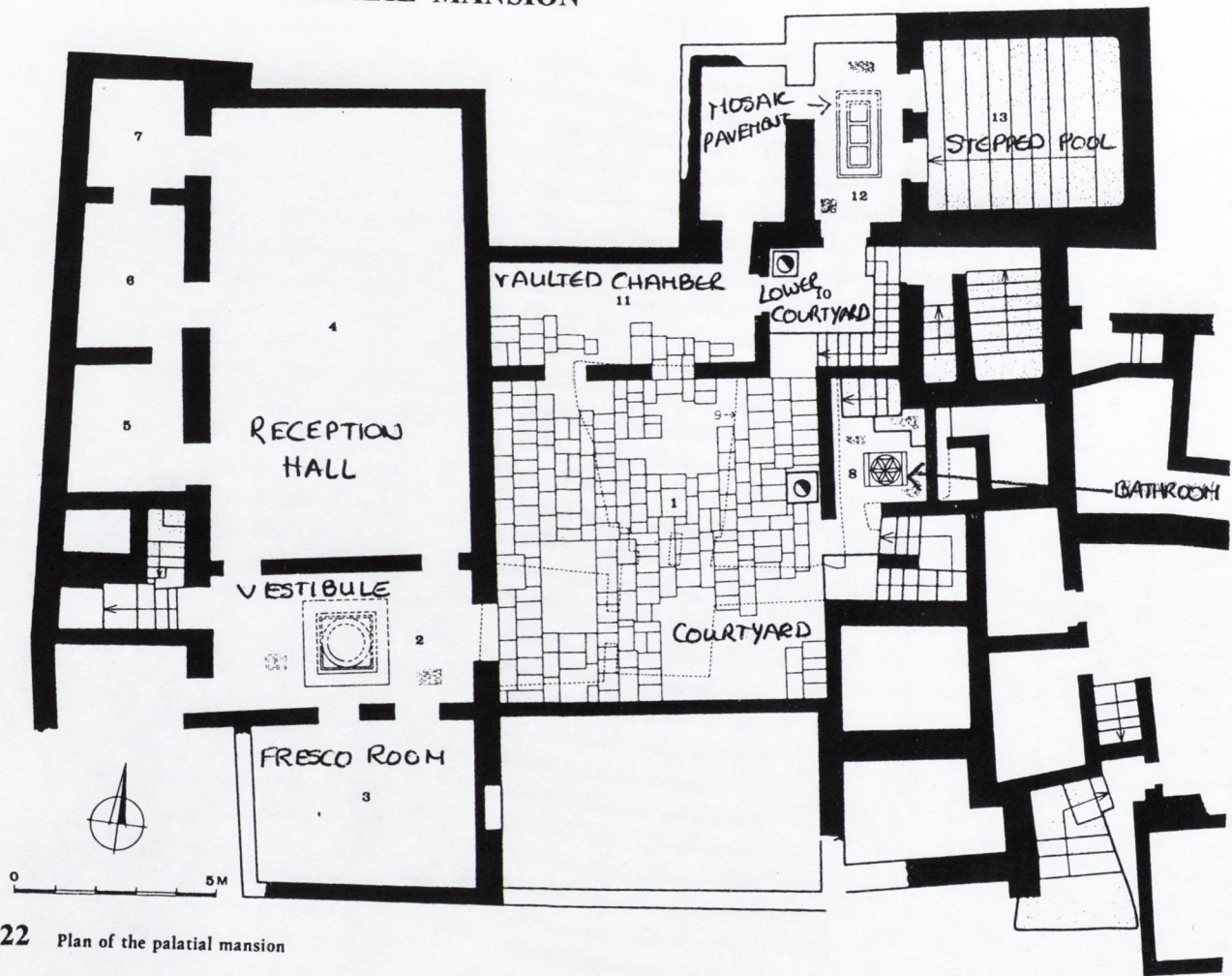
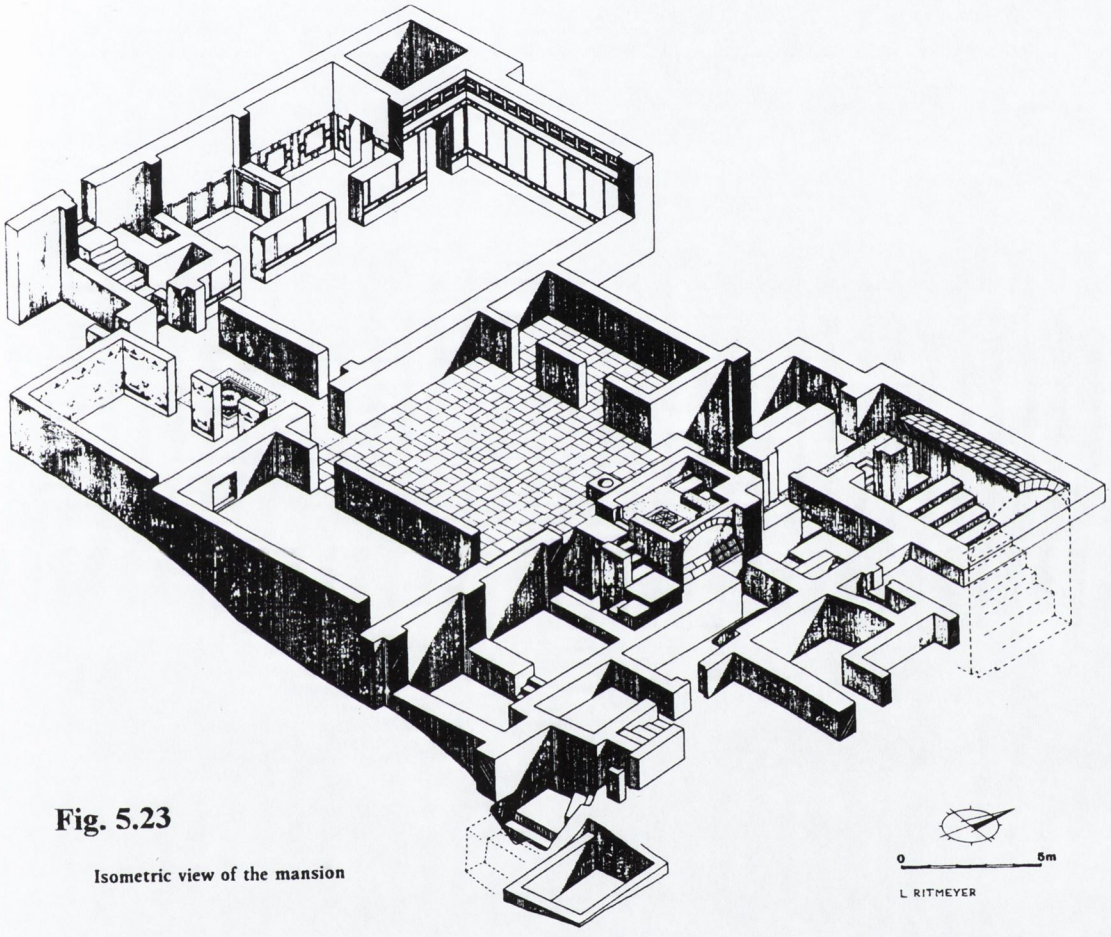


Fig. 5.22 Plan of the palatial mansion



**Fig. 5.23**

Isometric view of the mansion



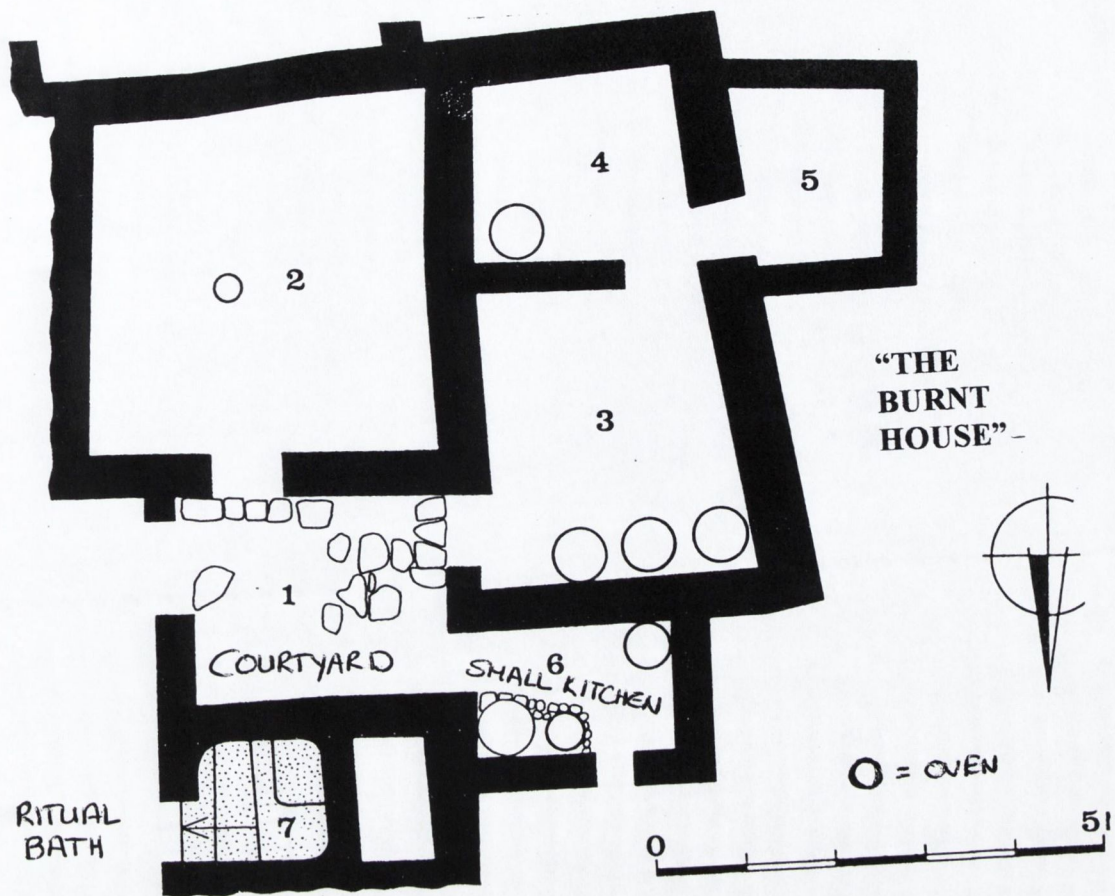


Fig. 5.24 Plan of the Burnt House

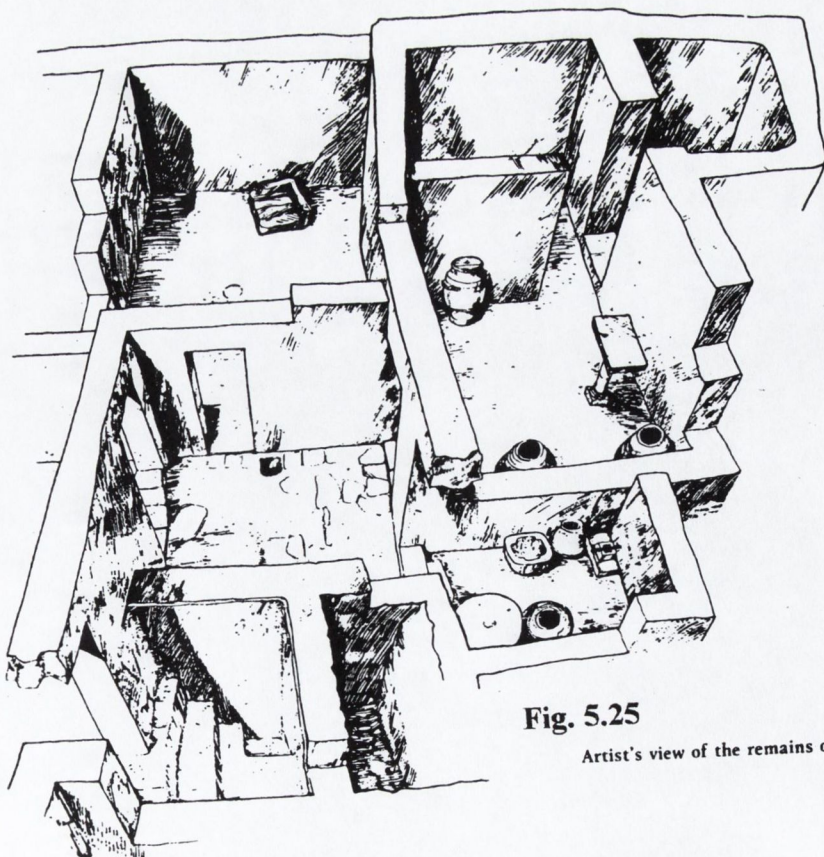


Fig. 5.25  
Artist's view of the remains of the house (partly restored)

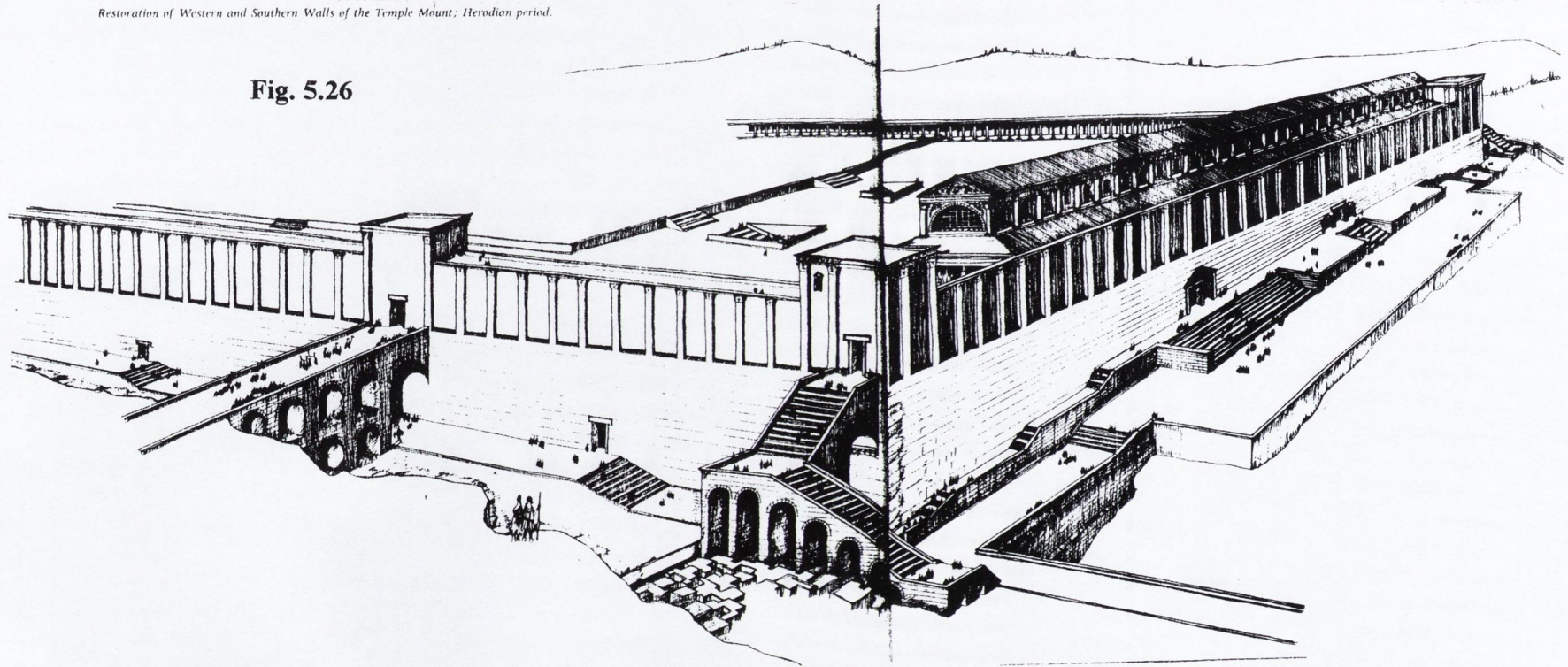


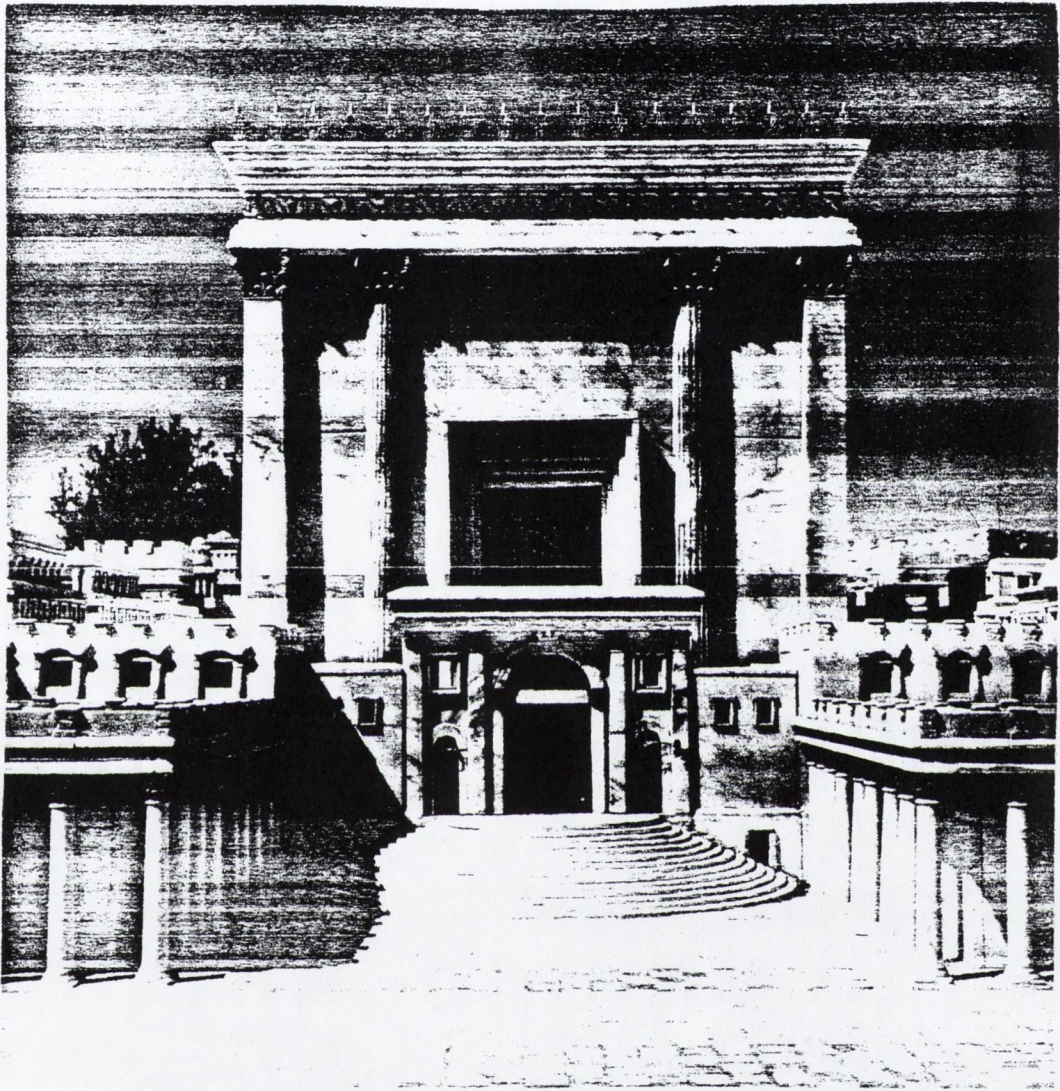
# THE TEMPLE MOUNT

## Restoration of Western and Southern Walls of the Temple Mount. Herodian Period

*Restoration of Western and Southern Walls of the Temple Mount; Herodian period.*

**Fig. 5.26**



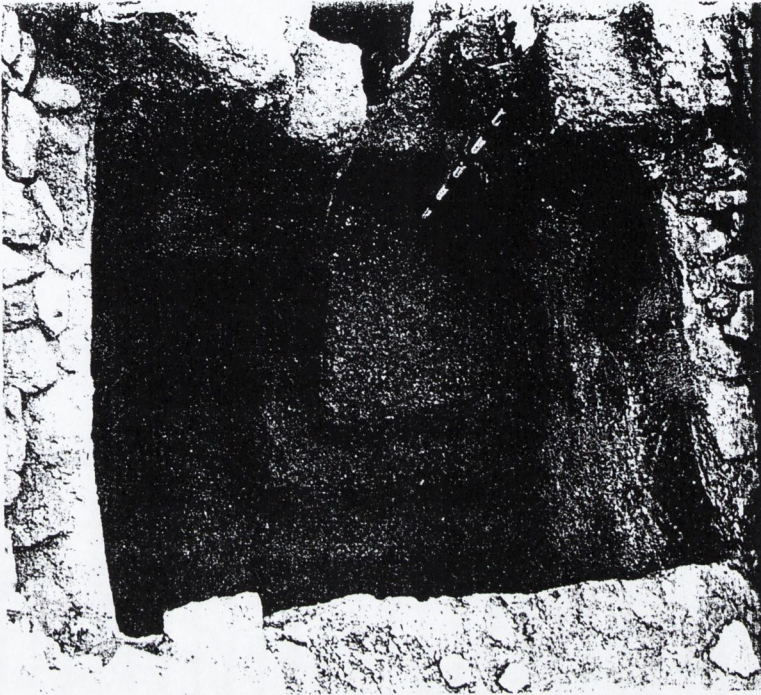


**Fig. 5.27** The Court of Women, with gate leading into the Court of Israel; the sanctuary rises behind. Reconstruction by Michael Avi-Yonah.

## POOLS, BATHS, CISTERNS



**Fig. 5.28**



**Figs. 5.29a-b**



143-144. Ritual baths in Area J (p. 32)



Fig. 5.30 Area F - 3



**Fig. 5.31**

Ritual bath complex in Area T-4 (p. 32): ritual bath, "store pool" and bathtub

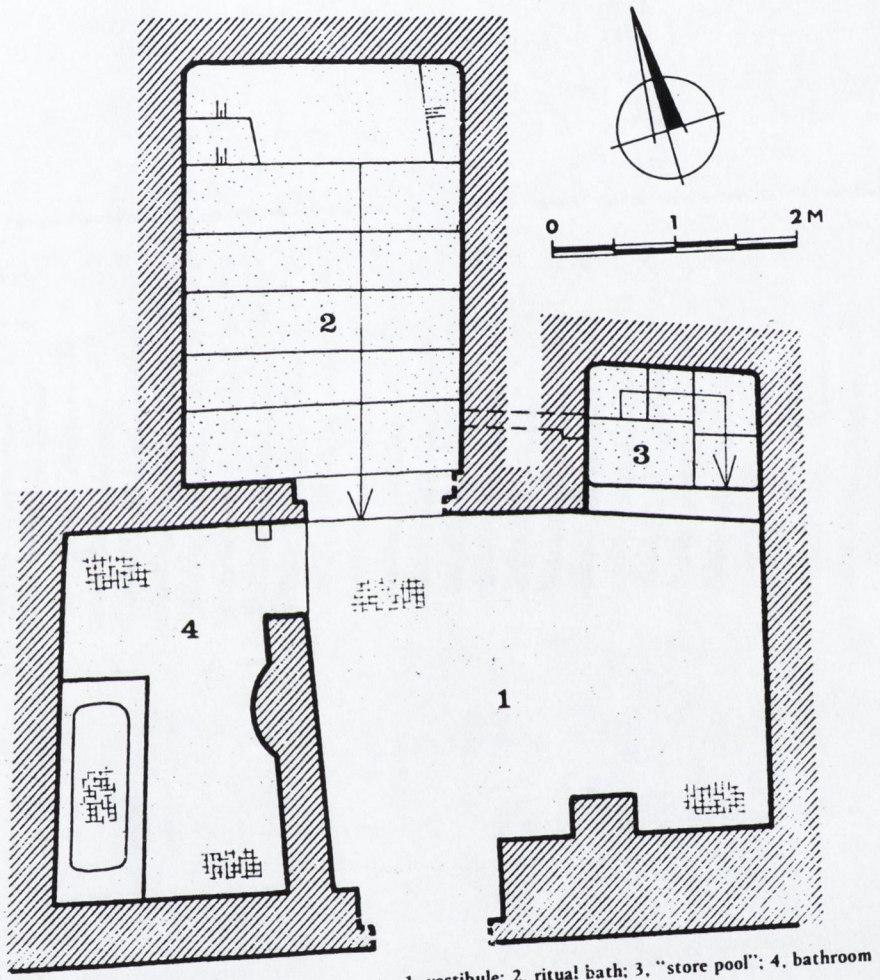
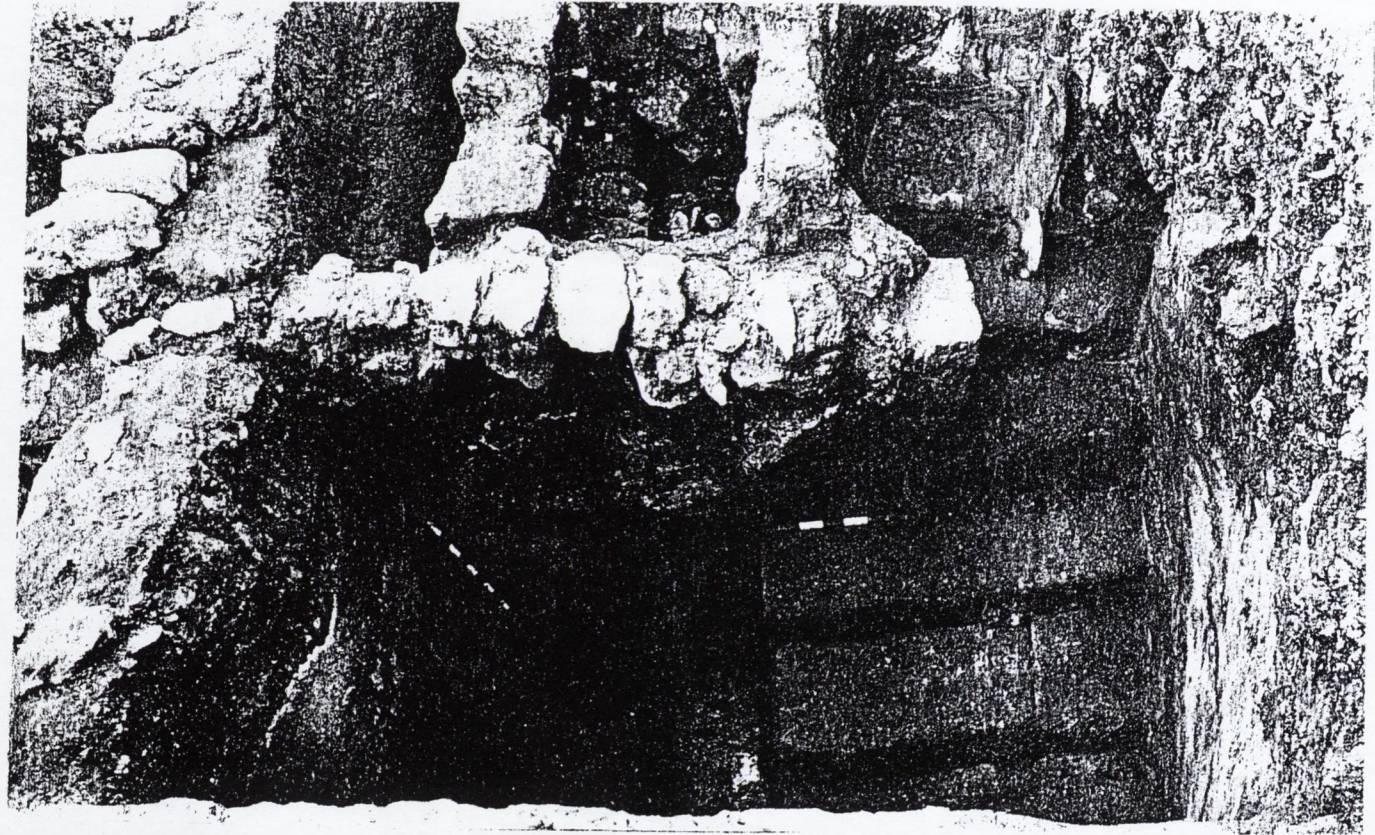


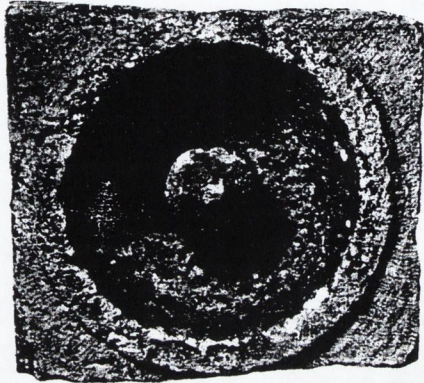
Fig. 5.32 Plan of ritual bath in Area T-4

1, vestibule; 2, ritual bath; 3, "store pool"; 4, bathroom

**Fig. 5.33** Ritual bath, showing traces of the "partition" running down the steps. The refuse from a glass workshop was discovered here (beneath the pavement of the street in Area J, p. 32)

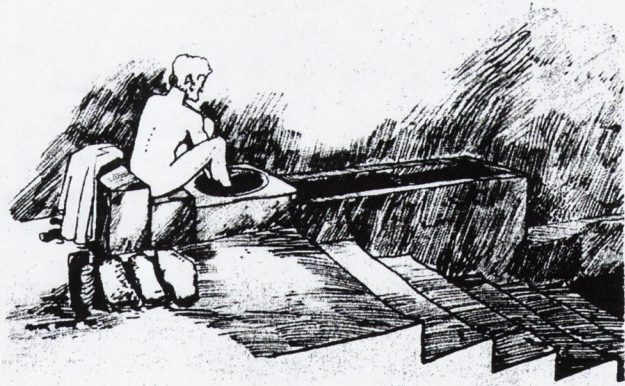






The "footbath"

Figs 5.34a-b



Artist's view of the ritual bath

# DÉCOR

## Stucco

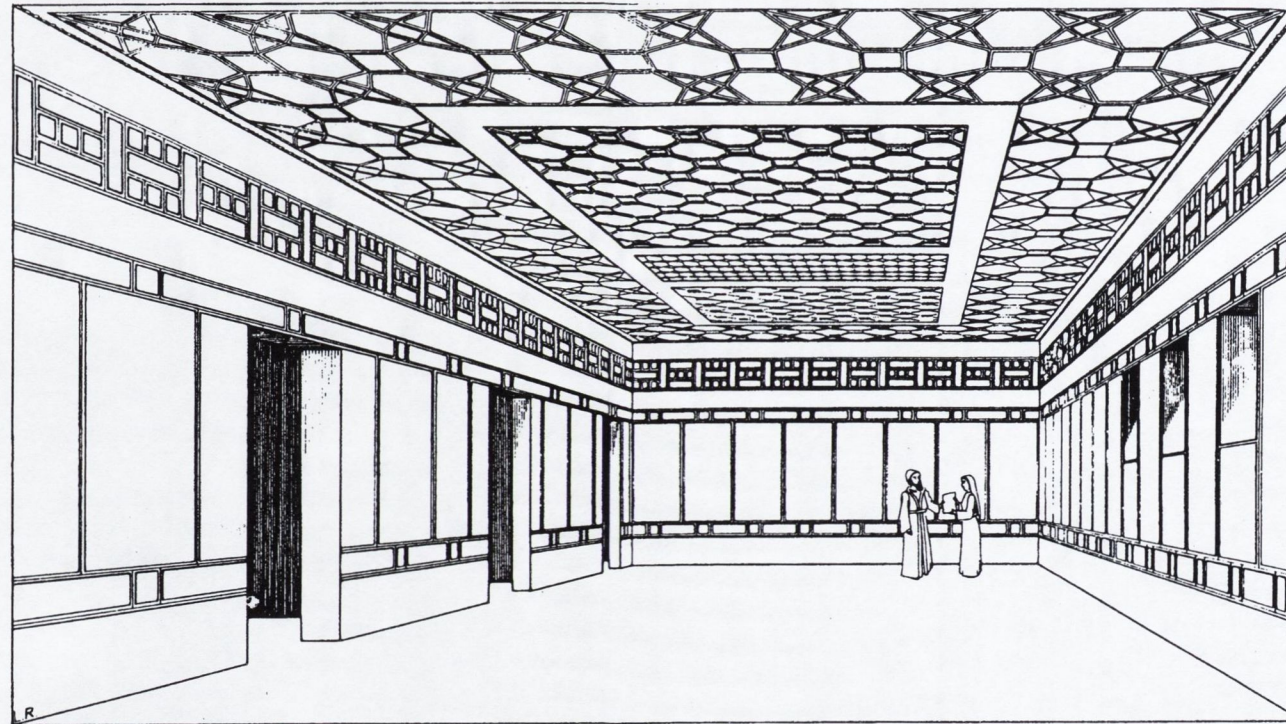
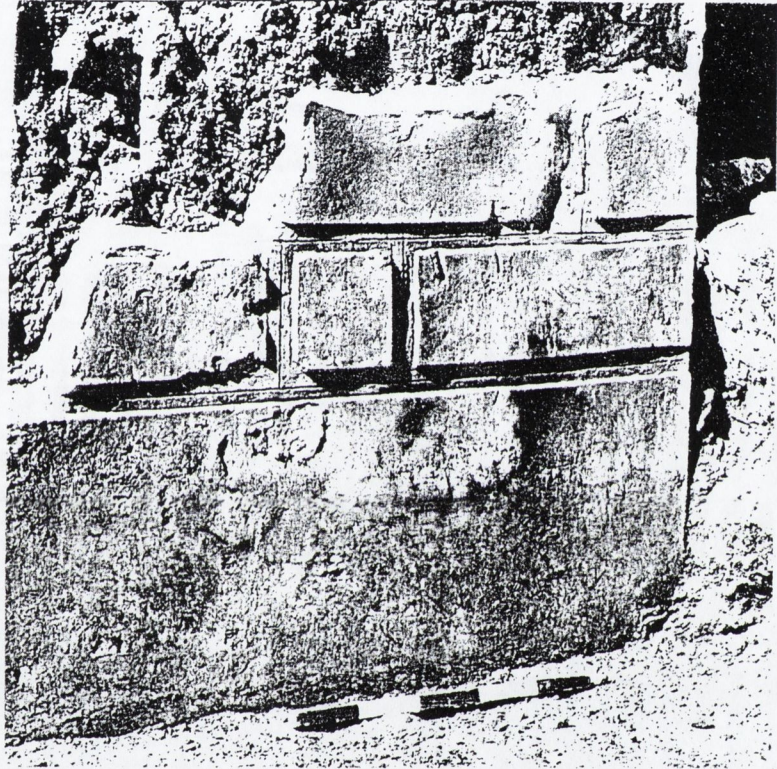


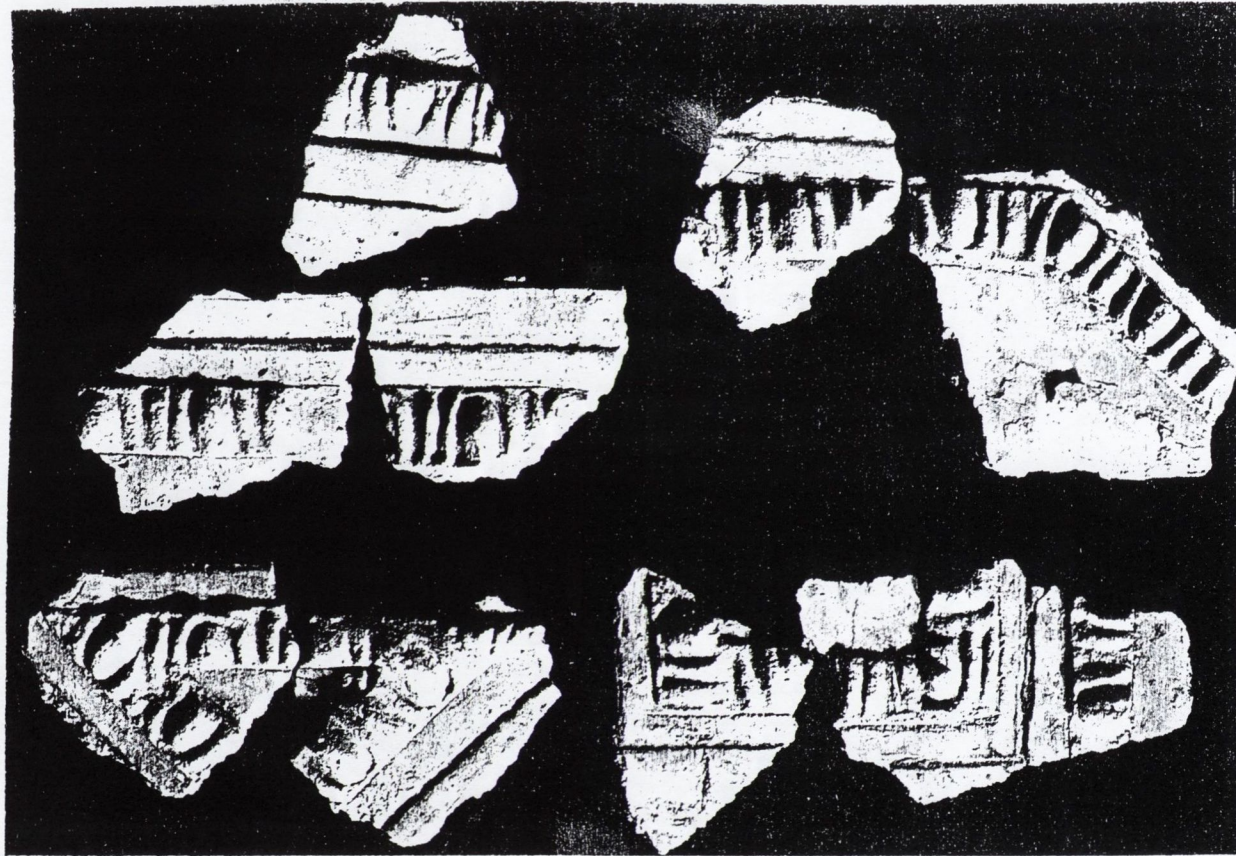
Fig. 5.35

Artist's reconstruction of the reception hall

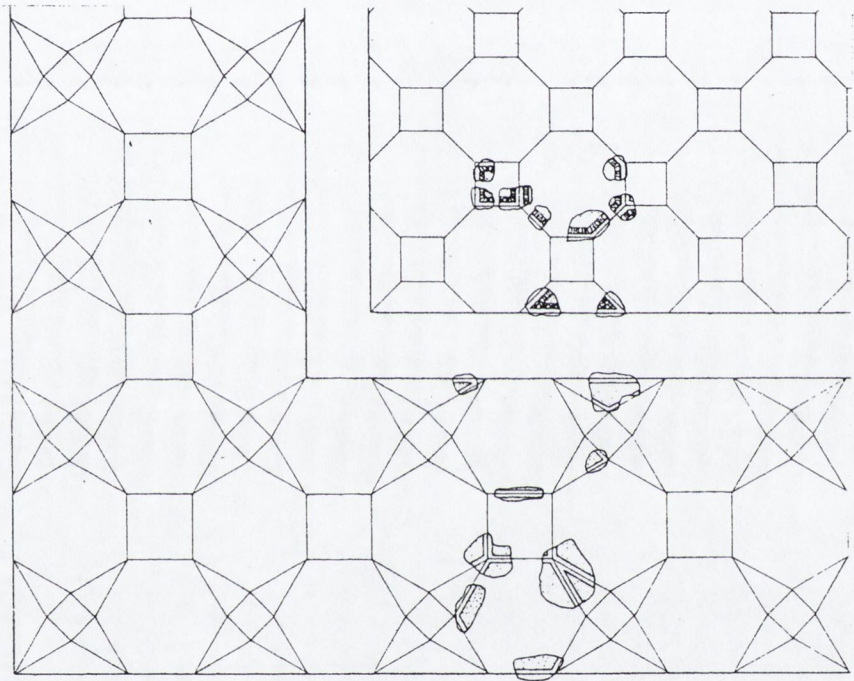
the walls and ceiling of which are ornamented in stucco



**Fig. 5.36** Imitation ashlar masonry in stucco



**Fig. 5.37** Molded, stucco fragments from the ceiling of the hall



**Fig. 5.38** Reconstruction of the stucco patterns on the ceiling

0 100 cm

Frescoes

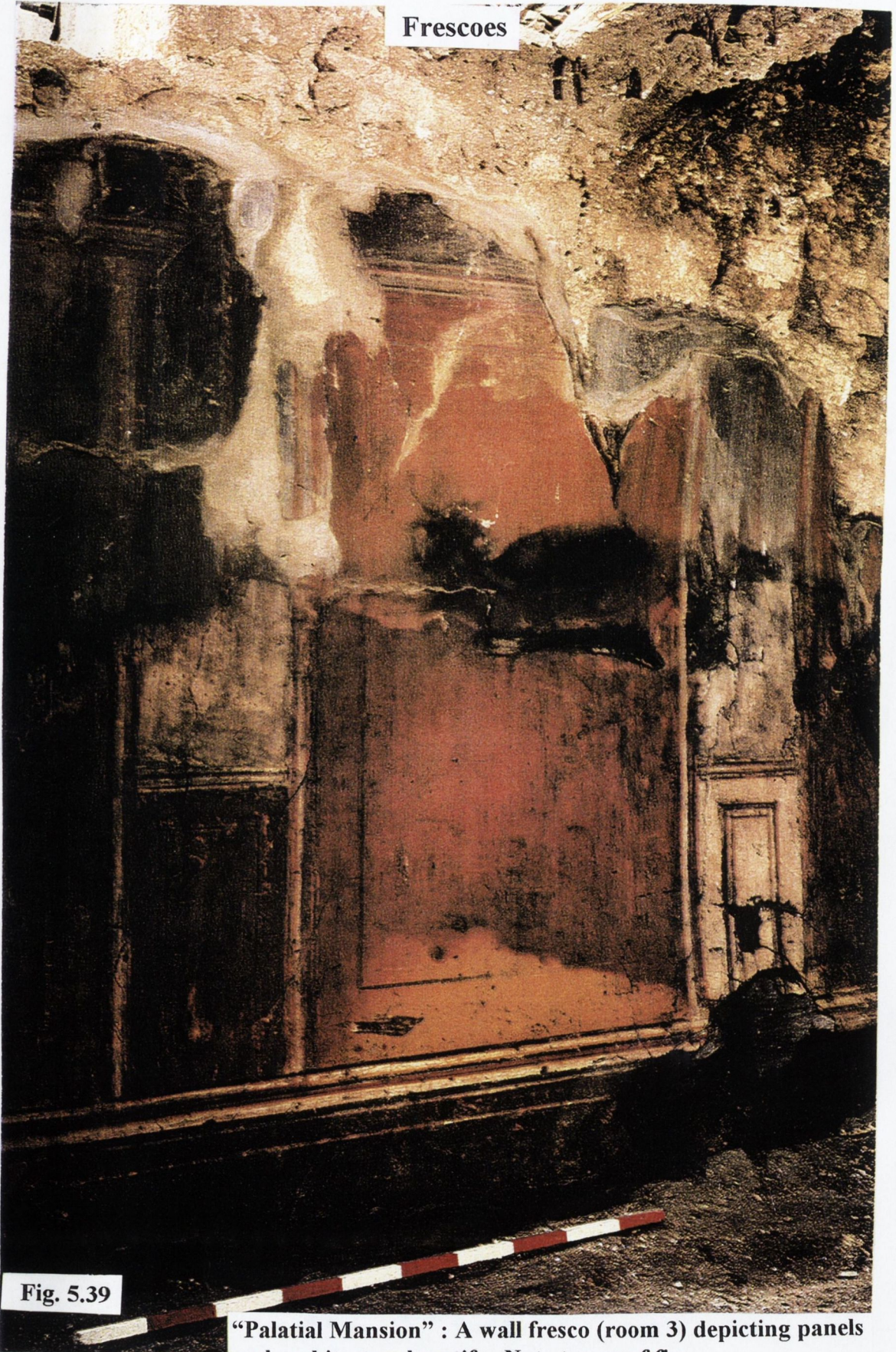


Fig. 5.39

“Palatial Mansion” : A wall fresco (room 3) depicting panels and architectural motifs. Note traces of fire



**Figs 5.40a-b**



**Detail of the fresco depicting  
a column and entablature**

**Frescoes found beneath the plain plaster in the corner of room 5**

## Fresco Fragments

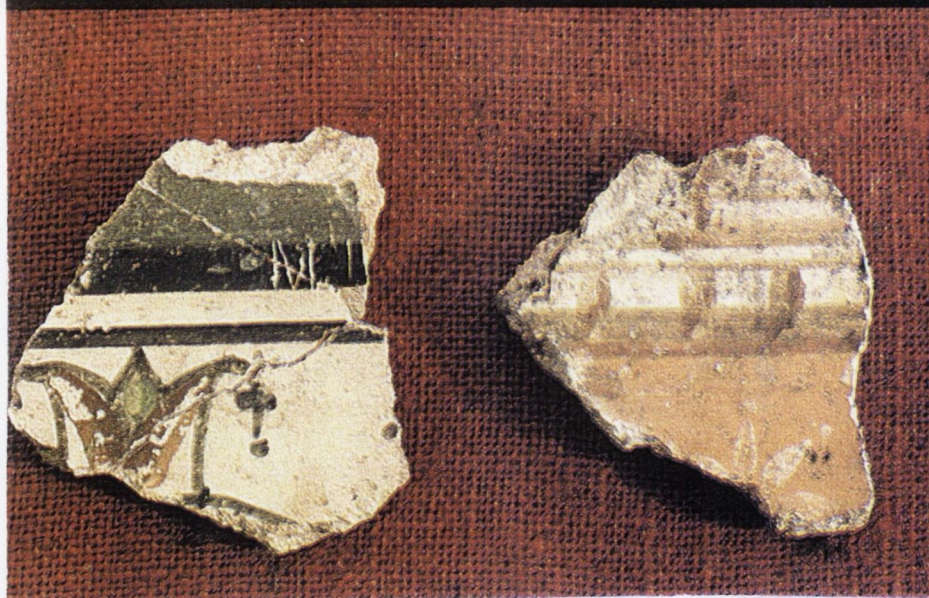


Fig. 5.41 a



Figs 5.41b-c

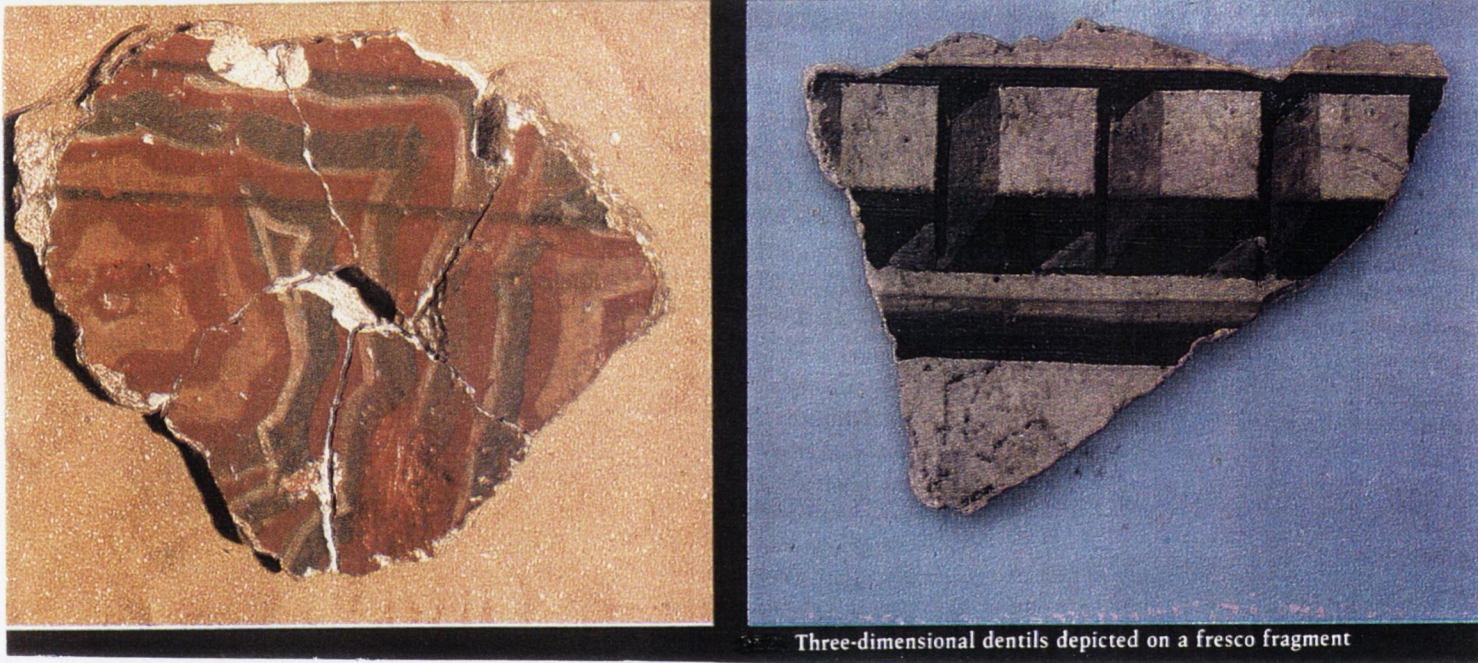
Fresco fragments: lotus blossom and dentils



Fresco fragment: "running wave" pattern



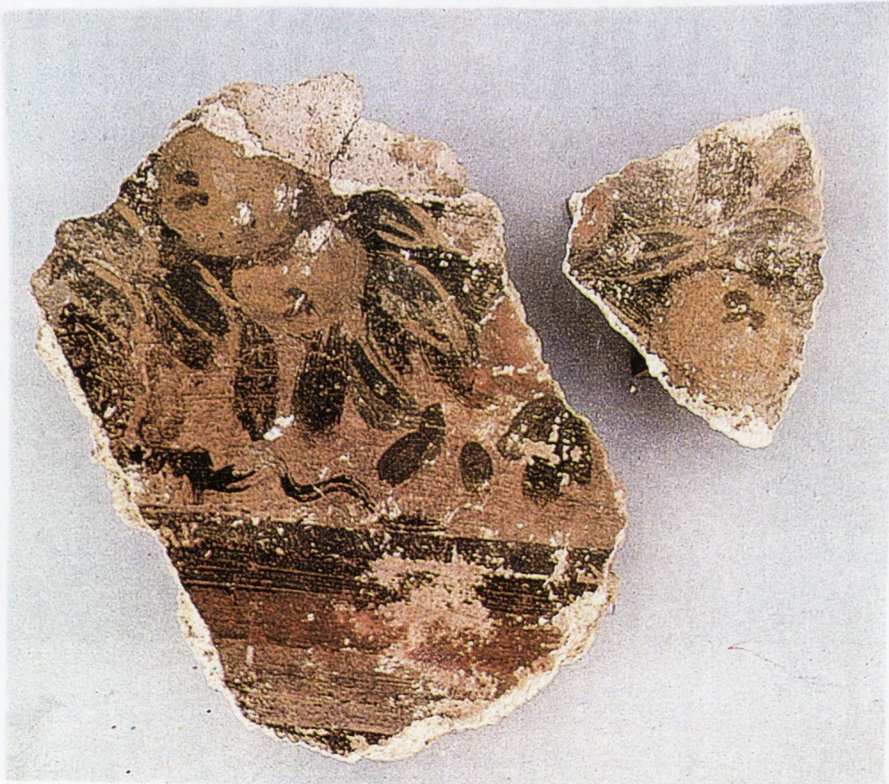
**Figs 5.41d-e**



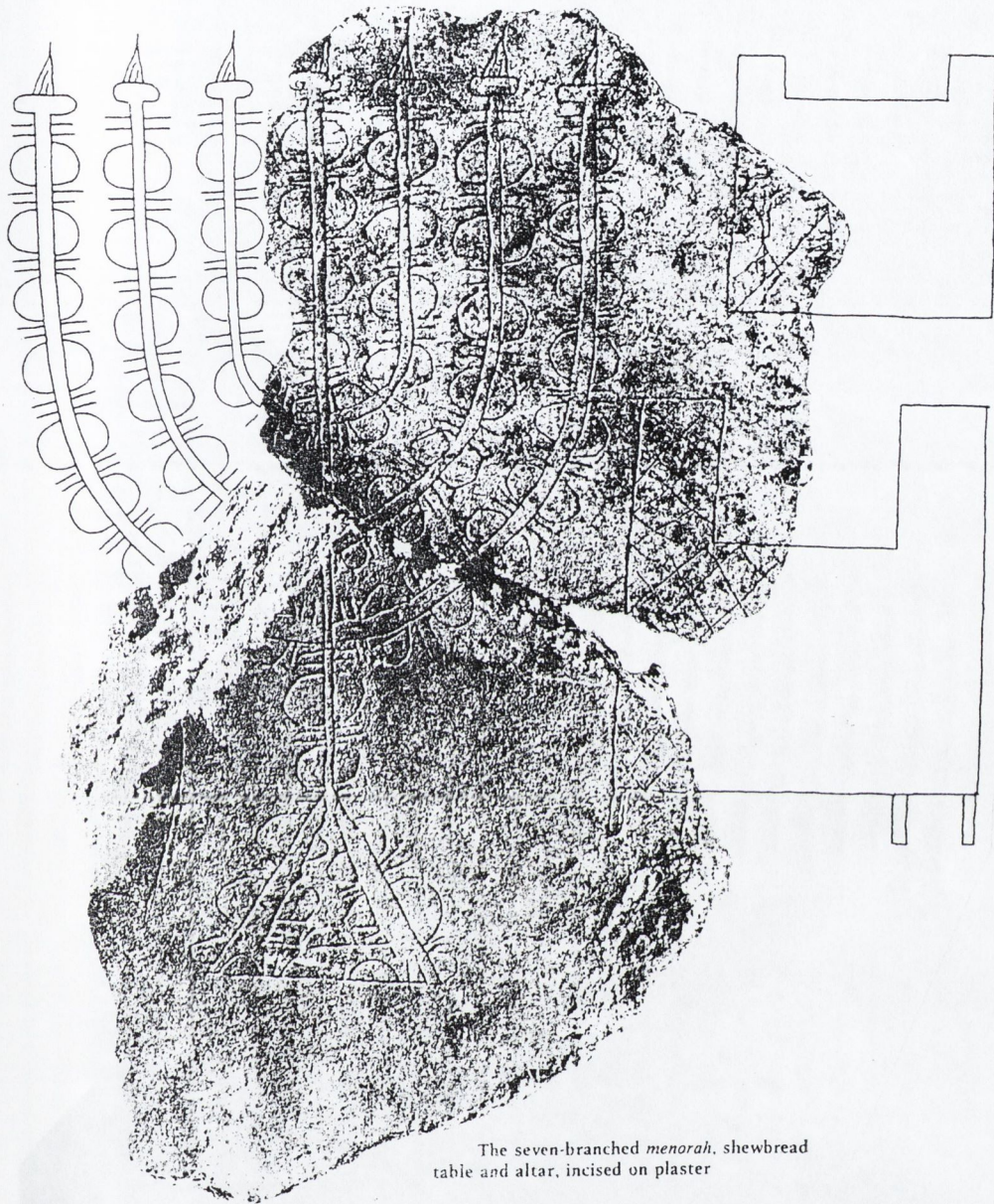
Three-dimensional dentils depicted on a fresco fragment



**Fig. 5.42** Fresco fragments depicting pomegranates and foliage



**Fig. 5.43** Fresco fragments with apples and foliage



The seven-branched *menorah*, shewbread table and altar, incised on plaster

**Fig. 5.44**

Mosaics

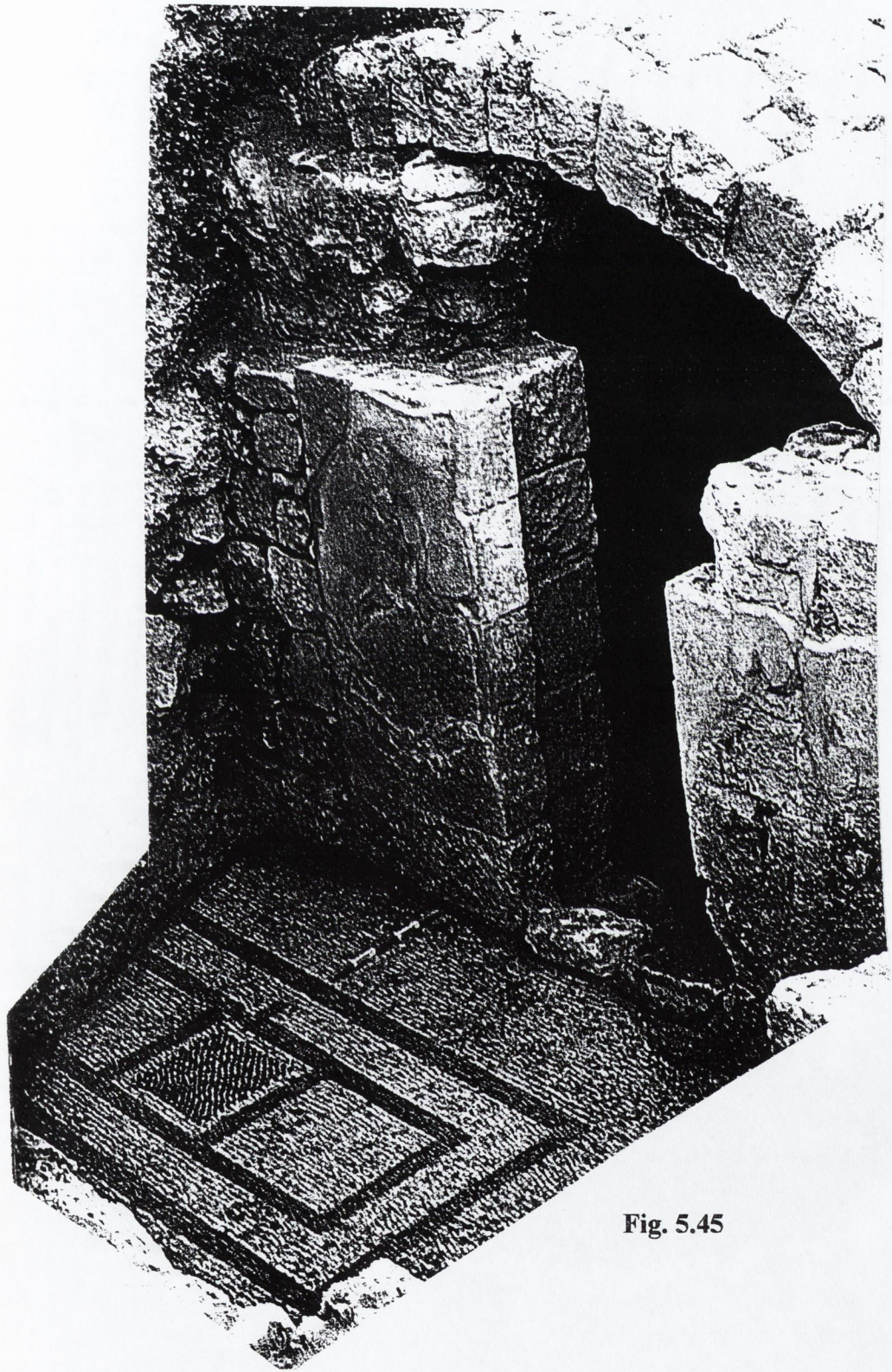
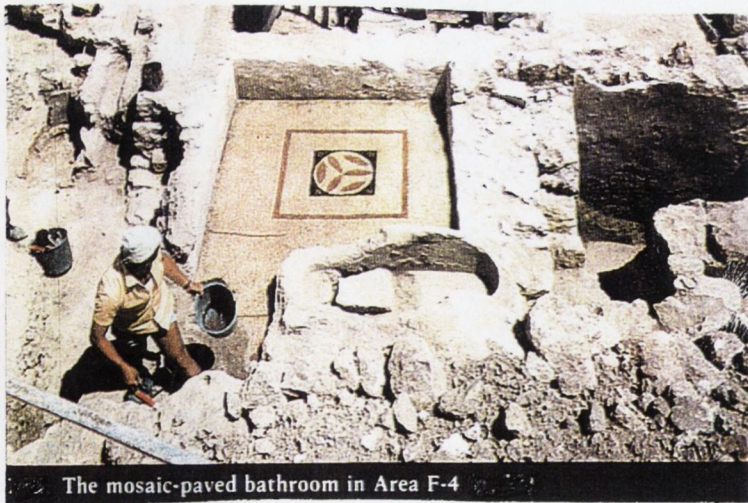


Fig. 5.45



**Fig. 5.46**

The mosaic pavement in the bathroom of the palatial mansion



**Fig. 5.47**

The mosaic-paved bathroom in Area F-4

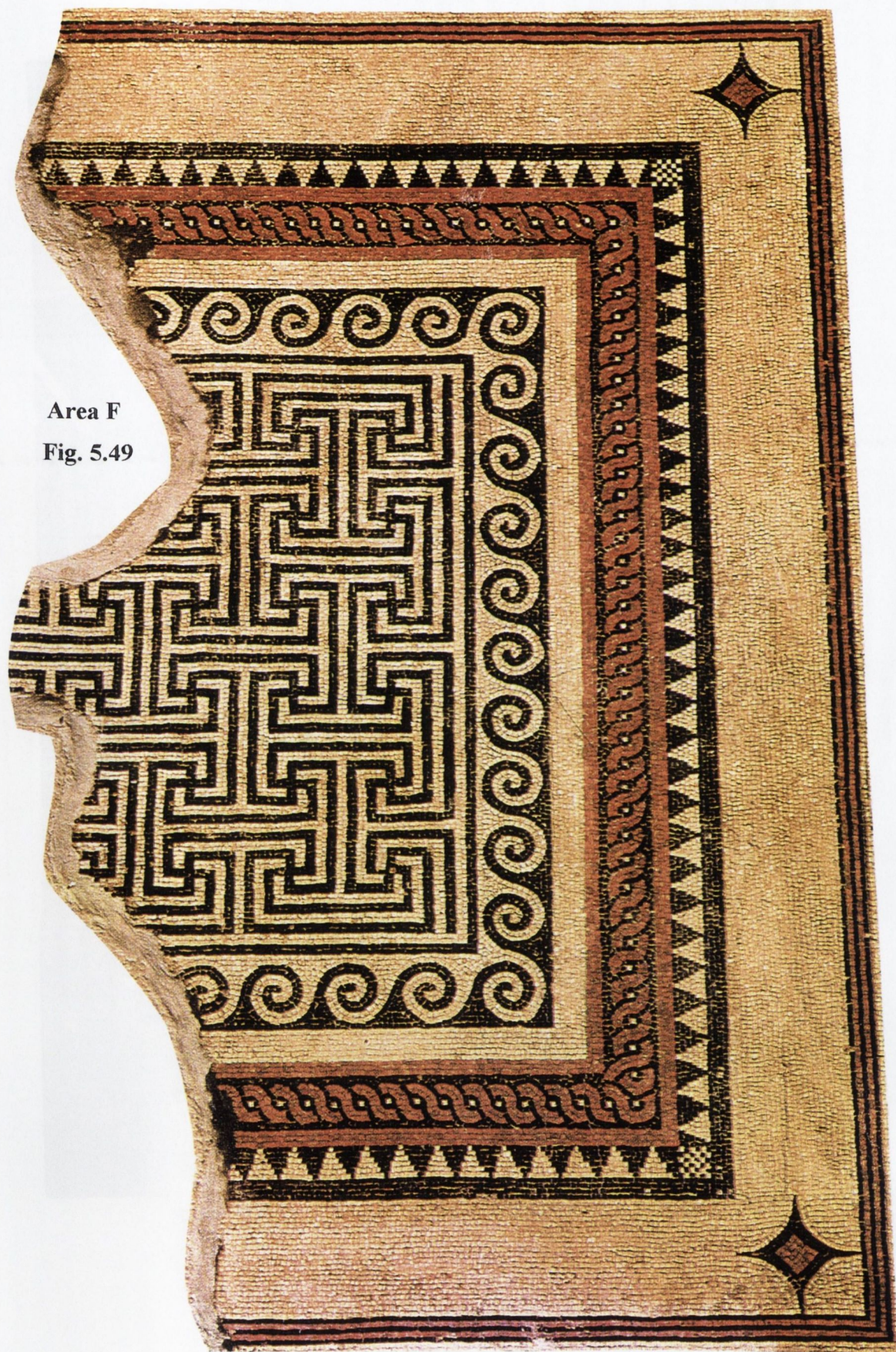


**Figs 5.48a-b**

**Bath complex in Area F-3**

**Mosaic pavement in the vestibule**

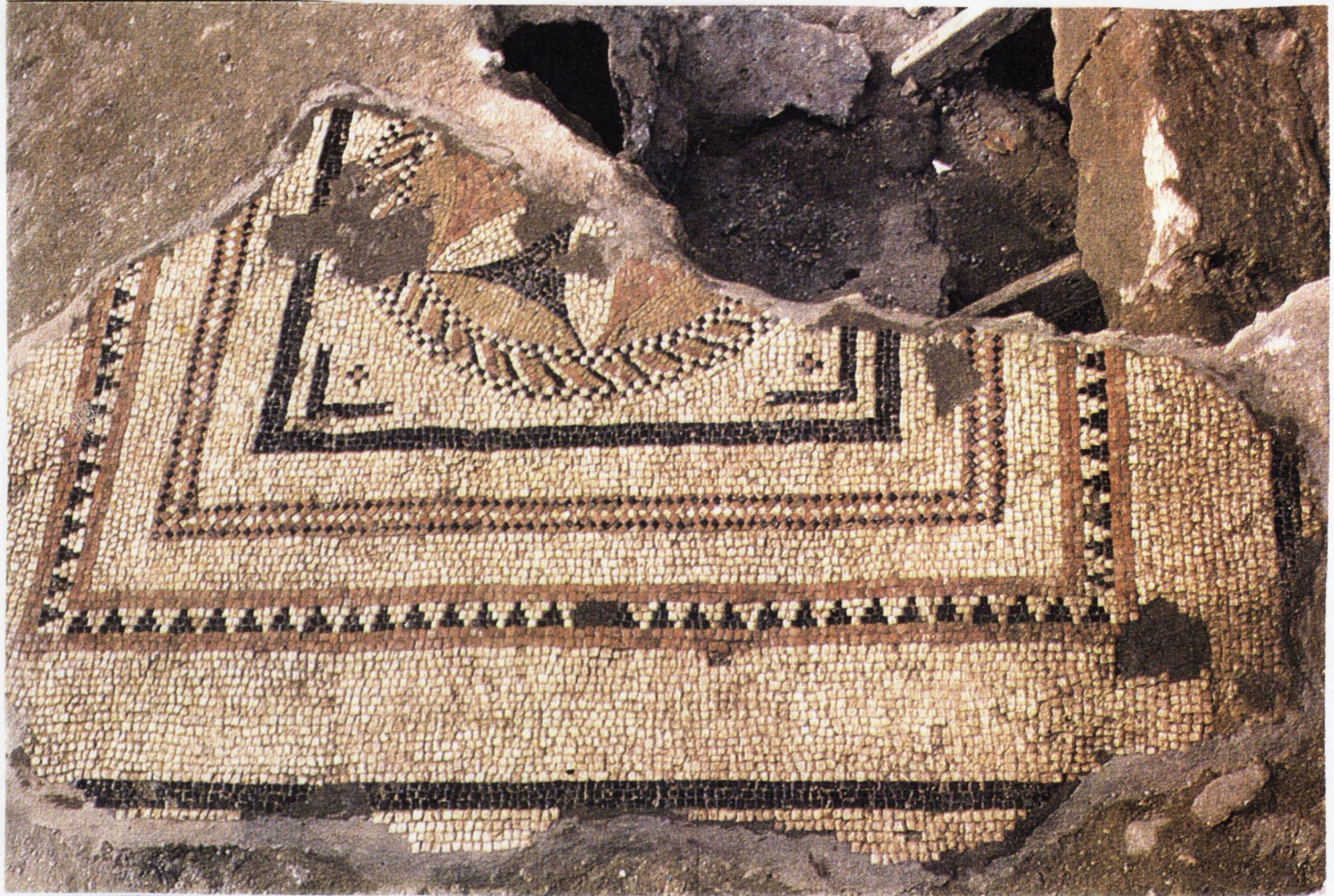




Area F  
Fig. 5.49

Mosaic pavement with meander fret pattern in Area F

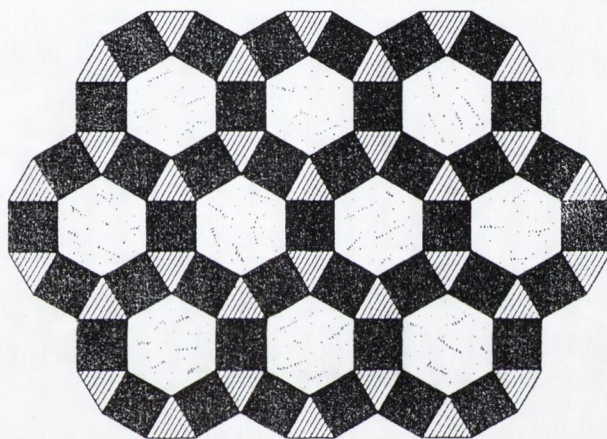




**Fig. 5.50**

**Mosaic pavement in Area O-2**

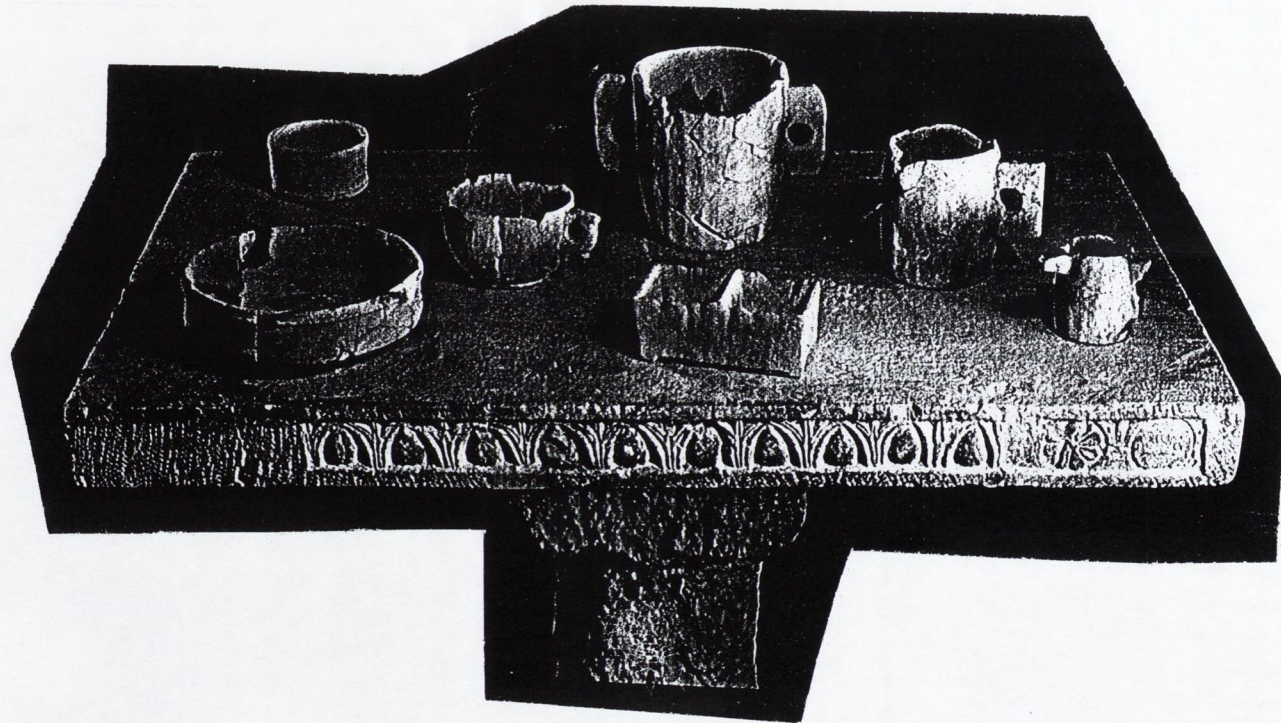
## Tiled floors



**Fig. 5.51** Colored stone tiles, reconstruction of pattern

**OBJECTS**

**Stoneware**

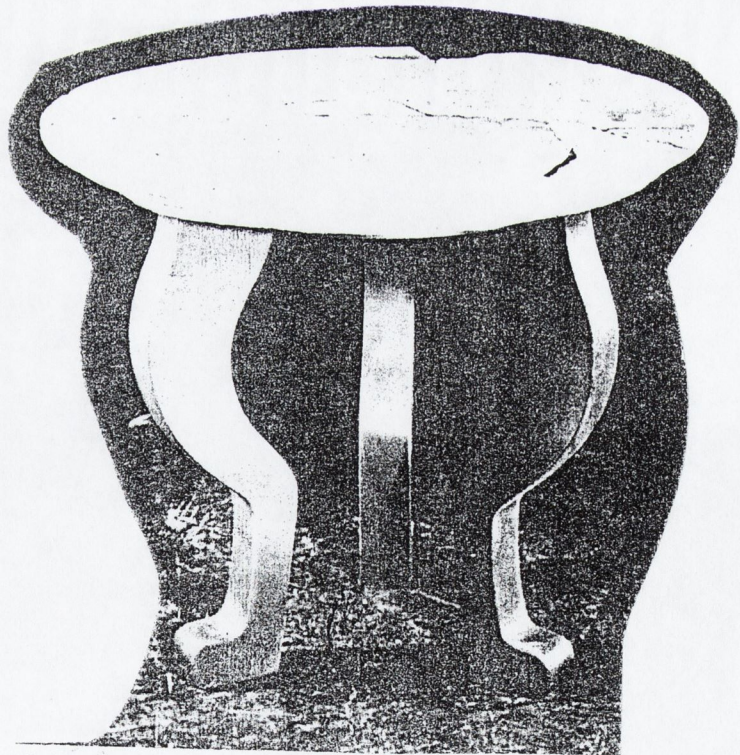


**Fig. 5.52** A stone table with stone vessels from the Burnt House



**Fig. 5.53**

Stone table. The tabletop  
and the leg were found  
at different spots



**Fig. 5.54**

Round tabletop (wooden legs restored)

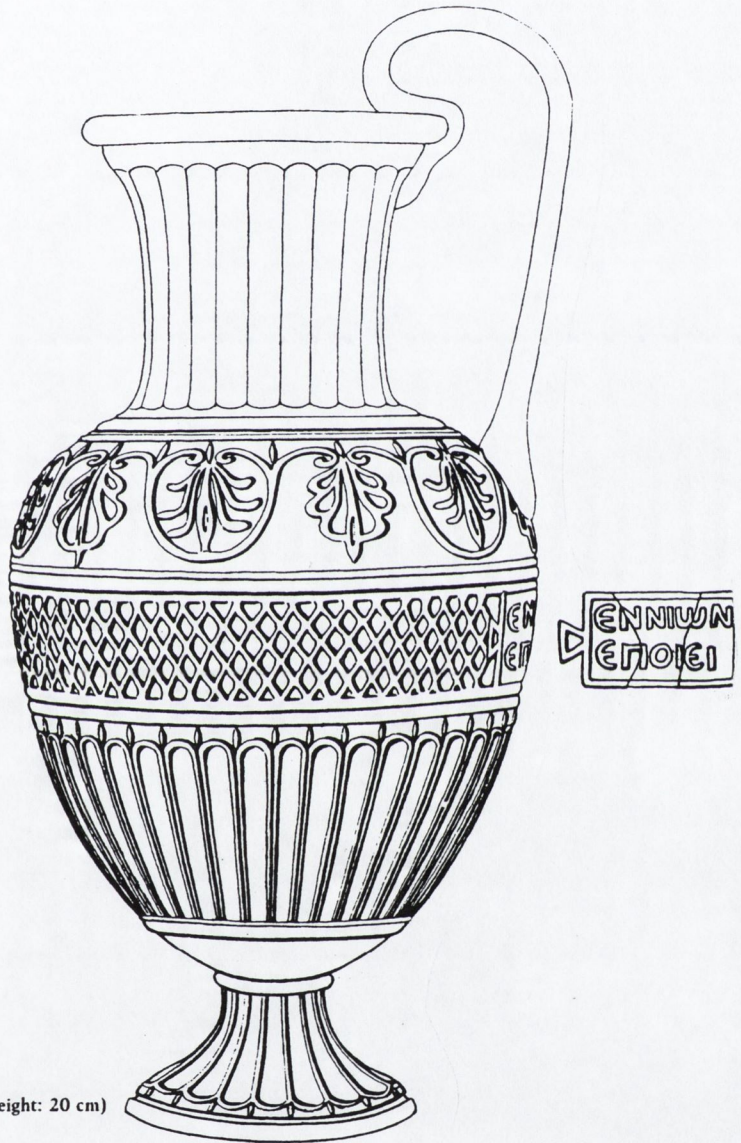


## Glassware



**Fig. 5.56a**

Glass pitcher made by Ennion. The glass was distorted out of shape by the heat of the fire. The neck and handle are missing



**Fig. 5.56b**

Restored drawing of the pitcher (height: 20 cm)

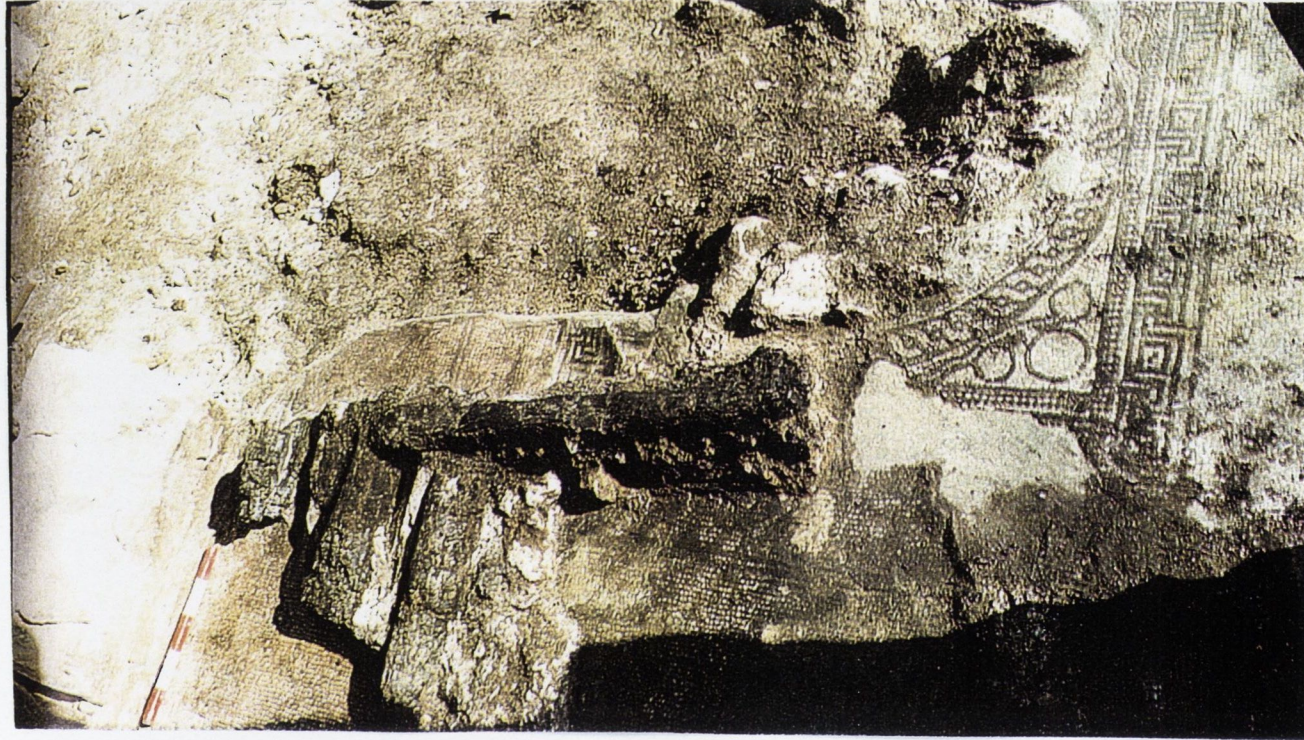


**Fig. 5.57**

**Carbonized wooden beams lying on the mosaic pavement**



**FIRE and DESTRUCTION**



**Fig. 5.58** A burnt mosaic pavement  
in room 2



**Fig. 5.59**

**A burnt room with heaps of broken objects**



**Fig. 5.60**

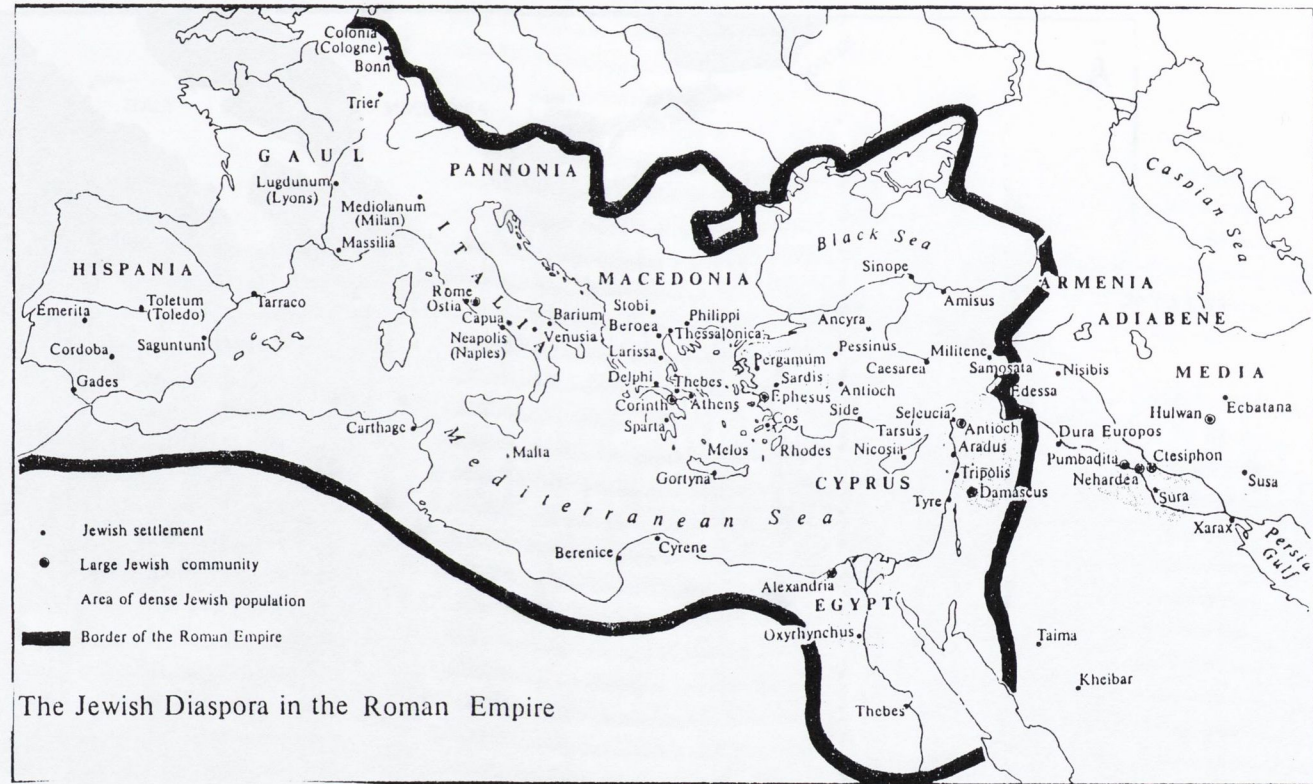
**The skeletal remains of a human arm in the burnt kitchen**



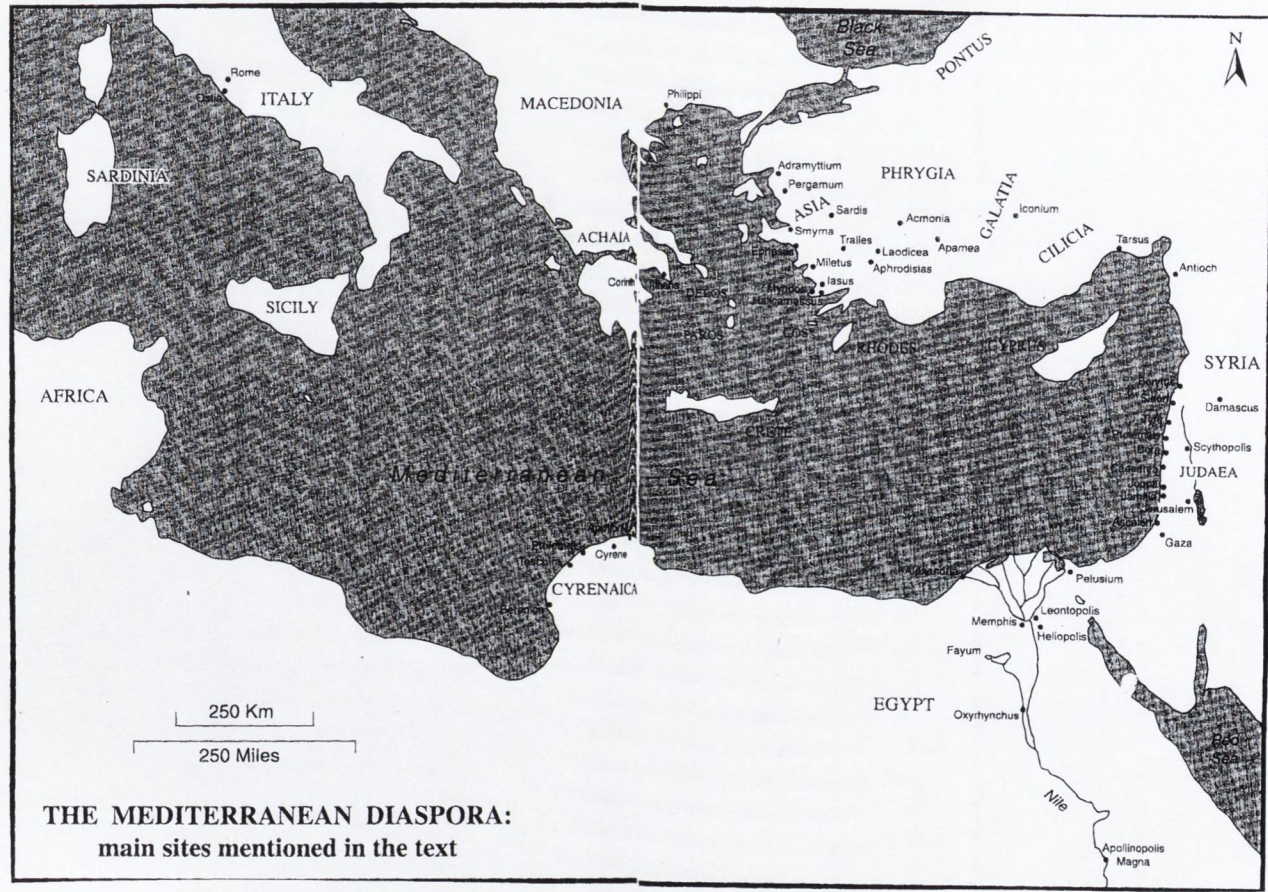


Fig. 6.2





**Fig. 6.4** The Jewish Diaspora in the Roman Empire



**Fig. 6.5**  
**THE MEDITERRANEAN DIASPORA:**  
**main sites mentioned in the text**