

Samuli Simelius

# **POMPEIAN PERISTYLE GARDENS**

as a means of socioeconomic representation

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## ABSTRACT

This thesis studies the Pompeian peristyle gardens as a means of socioeconomic representation. Gardens featuring at least one colonnade are the main criteria for consideration. The data for the study was collected during extensive field seasons at the site, and by reading the excavation reports and other written descriptions of the gardens. Pompeian studies have previously connected the peristyle garden strongly to the function of socioeconomic representation, meaning that they were used for displaying a person's wealth and social status. This interpretation, however, has been built on only a few select examples, and this study instead takes a whole-city wide perspective and examines all 251 peristyle gardens of Pompeii. The aim is to study how the peristyles were utilized for socioeconomic display and how the peristyles reflect their owners' social status and wealth. In addition, this work investigates the different means of socioeconomic display used in the peristyles, and how the garden architecture and decoration of the peristyles influenced the other peristyle gardens of the city.

The study takes a critical approach to the top-down model proposed by the previous scholarship on the Pompeian house. This model regards the lower classes as mere imitators of the elites. There are several similar features in the peristyle gardens and some ideas are likely transferred from the upper classes to the lower classes, but there are also significant differences between the peristyle gardens, and some peristyles suggest that the lower classes had developed innovative means to display their wealth and social status – not just passively mimicking the upper classes.

The research methods can be divided into two phases. The first phase is the reconstruction of all the peristyle gardens, which includes a critical interpretation of the sources to explore the state of the gardens during the last phase before the eruption of Vesuvius in 79 CE. The second phase compares the reconstructed peristyles. The statistical and comparative analysis allows the exploration of what was considered normal or average in the Pompeian peristyles, which in turn permits us to suggest what was special and used as a means to impress and display high socioeconomic status.

The result of this study is a classification of the peristyles into seven groups: opulent, large full, ornamental, large painting, imitation, minor decoration, and architectural peristyles. The four first mentioned types have relatively clear evidence that supports their interpretation as important means of socioeconomic display. The imitation peristyles attempt to create the image of the opulent peristyles, but their scarce decoration indicates that they were not planned for significant display purpose. The same conclusion can be arrived at for the minor decoration peristyles, except that for these peristyles there is not even an attempt to make the space very similar architecturally to the upper-class peristyles. The last group, the architectural peristyles, had hardly any decoration, which suggests that they were not planned to be used for display and that these peristyles were built specifically for their architectural functions: providing air and light for the house and guiding movement inside the house. The last group is clearly the largest; it has 101 peristyles while the other groups have 15–32. To sum up, more than half of the peristyles did not have any planned display function, whereas 97 peristyles – the opulent, large full, ornamental and large painting peristyles – did. Even though the peristyles

were commonly built for purposes other than display, all of them still reflect the economic standing of their owners. Generally, the owners of the opulent peristyles were the richest, and the level of wealth declines in the order of the peristyle groups as presented, meaning the owners of the architectural peristyles were most likely the poorest.



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## 1 INTRODUCTION

### 1.1 Objectives of the study

The aim of my thesis is to study peristyle gardens in the private houses of ancient Pompeii. In the Roman world, a peristyle was a colonnaded courtyard, which often featured a garden.<sup>1</sup> In particular, I address the question of the display use of the peristyle gardens and seek to examine how the peristyles reflect the socioeconomic status of their owners. This study contains the first examination of all 251 Pompeian peristyle gardens excavated so far; its objective is a comparative analysis of these peristyles. The selected approach permits an interpretation of the different levels of wealth and social status that were transmitted by these colonnaded spaces throughout the whole city.

To complete the task, several sub-questions need to be answered. Among these questions are: Why were peristyle gardens built in Pompeian houses? How were the peristyles used? Who used them, and how did the Pompeians perceive the peristyle spaces? Which features tell us about the socioeconomic display in the peristyles? What are the common and unusual features in the architecture and decoration of the peristyles? Do the archaeological remains only reflect wealth, or is it possible to discern out the social standing of the owners, and if so, which social groups can be detected from the archaeological material?

To answer the proposed questions, I first examine the different functions of the peristyle and argue that, besides its vital practical role, it was one of the most favorable areas of the house to express socioeconomic status. Second, I proceed to one of the most crucial questions, which is to define the most important means of display discovered in the Pompeian peristyles. In general, almost all archaeological material reflects something about an individual's socioeconomic status, but some features appear to be particularly designed or used for display purposes, making them particularly interesting for my research questions. The most significant means can be divided into two primary groups: architecture and decoration. I propose that the relevant architectural features can be limited to the size of the peristyle and the number of colonnades, while concerning decorative elements the sculpture, floor decoration, wall paintings, fountains, pools and decorative basins were the most common and essential. Third, I have arranged the peristyles into seven groups according to their display

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<sup>1</sup> For a more detailed discussion of the definition of the peristyle garden, see Chapter 1.3. In this study, both terms *peristyle* and *peristyle garden* are generally used for describing open spaces which had at least one colonnade on one side. The words are used as synonymously, which is a scholarly convention. In addition, I sometimes utilize the term *garden with one portico* to make a distinction between them, peristyles, and pseudoperistyles. Nevertheless, the gardens with one portico are also referred to as peristyles, particularly if they belong to a group which includes gardens which have more than one colonnade. In general, this study exploits the space and room names and numbers that are presented in the *Pompeii: pitture e mosaici*, except all the *vestibula* are called as *fauces*. Although Latin nomenclature is used, the names do not signify room functions (for the problems of Latin names, see Allison 2006, 405), but rather refer to the scholarly tradition.

features: opulent, large full, ornamental, large painting, imitation, minor decoration and architectural peristyles. Fourth, I explore how these groups represent their owner's wealth, how the groups have possibly influenced each other, and how the peristyles of these groups were used above and beyond the display purpose. Lastly, I attempt to connect the peristyles and the social status of their owners. This task of determining the social standing on the basis of the archaeological material has intrigued several scholars but completing it has proven complicated.

The current study focuses on the houses inside the city walls of Pompeii. The Pompeian houses and peristyles belong to a much larger phenomenon, the so-called Roman house, which extends around the Mediterranean and covers several centuries. In the case of the peristyle, the history can be continued even beyond the Roman era as similar colonnaded courtyards appear in many ancient cultures which had direct or indirect connections with the Romans. The house with a peristyle in different eras and areas other than Pompeii 79 CE is not entirely neglected in the study of the Roman house – for example, Margherita Carucci's *The Romano-African Domus: Studies in space, decoration, and function* (2007) examines several peristyle houses in Roman North-Africa – but they are not as extensively studied, and moreover not as extensively excavated as Pompeii. Consequently, the development and geographical variation of the peristyle is not the scope of this study. The results tell us primarily about Pompeii in 79 CE, and as such the study touches upon to the broader discussion of the Roman house, but what were the peculiarities of this Campanian city and what can be extended as more general rules about the whole Roman empire remain seen in further examinations of peristyles.

Regardless of the importance and distinctiveness of the peristyle in the Roman and Pompeian house, the peristyle remains curiously one of the insufficiently examined parts of the house, and extensive studies that concentrate on the peristyle gardens are limited to two recent unpublished dissertations, one made by Summer Trentin and other by Yukiko Kawamoto. Trentin investigates a wide range of Pompeian peristyles, and occasionally her material covers almost all the private peristyles of the city, but the main focus of her thesis “Pompeian peristyles: form, function and meaning” (University of Iowa 2014) is on the visual characteristics of four selected peristyles: in the *Casa degli amanti* (I,10,10/11), *Casa di Marcus Lucretius* (IX,3,5/24) and both peristyles of the *Casa dei Veterii* (VI,15,1).<sup>2</sup> Kawamoto instead focuses on the literary sources and examines the use of the word peristyle in ancient literature. Her dissertation “The Vitruvian Peristyle: A Textual and Archaeological Study” (King's College London 2015) relates strongly to the tradition of garden history, as Kawamoto

<sup>2</sup> Trentin (2014, 30–33, 208–211) excludes from her study some peristyle gardens which I have included in my study. E.g. this includes the peristyles belonging to the houses in the west and southwest edge of Pompeii, as well as some peristyles that she interprets as having been adapted for industrial, commercial, and religious purposes. Therefore, our statistics are sometimes different, for instance, she has 222 peristyles altogether when I have 251. The house names used (in Italian) in this study are adopted from *Pompei: pitture e mosaici*, except I,2,24, II,8,2/3, VII,10,5, VII,11,6-8, VII,11,11/14 and IX,1,12, which are simply referred to as houses (not *caupona*, *lavanderia* or *albergo*). Several houses have two names or additions (*e i suoi annessi*) in *Pompei: pitture e mosaici*, but here only the main part of the name is used: house VI,14,20 is simply *Casa di Vesonius Primus*, VI,14,43 *Casa degli scienziati*, VII,4,59 *Casa della Parete nera*, VII,6,3 *Casa di M. Spurius Saturninus*, VII,14,5 *Casa del Banchiere* and VIII,4,4/49 *Casa dei Postumii*. In *Pompei: pitture e mosaici* house I,6,9 is separated from house I,6,11 which is called as *Casa dei Quadretti teatrali*. As the houses are linked through a door between peristyles (nn. 20, 21, n. or nn. refers to number(s) of the peristyle in the Appendix) and there is no reason to expect that the houses were separate units, I deal with them as one house called *Casa dei Quadretti teatrali*. A similar situation is found with houses VII,7,2 and VII,7,5, therefore, they are also considered as the same house, called *Casa di Trittolemo*.

also examines the use of other garden-related Latin words and, in addition to her philological study, she reviews in detail the history of the garden archaeology of the Bay of Naples.<sup>3</sup> These dissertations provide plenty of new information and understanding of ancient peristyles, yet even with these works the field still lacks a systematic, comprehensive, and quantitative analysis of all the peristyles in Pompeii.

Despite the absence of a comprehensive quantitative study of all Pompeian peristyle gardens, the long and rich scholarly tradition of the Roman house and Pompeii includes several contributions which have discussed the peristyle.<sup>4</sup> Numerous studies investigate one or a few Pompeian peristyles, and several consider some of the peristyles, but all of these studies focus primarily on other aspects of Pompeian house or life, such as *lararia*, outdoor *triclinia*, decoration, graffiti, the small-scale industrial use of the private houses, or social interaction and movement in the houses.<sup>5</sup> Some instead seek to make more general conclusions about the peristyle as an architectural or a social feature in the Roman house.<sup>6</sup> However, they only discuss a selective sample of the peristyles, not all of them. The introduction and diffusion of the peristyle into Pompeian domestic architecture has also interested scholars; for example, Fabrizio Pesando has extensively explored the building history of the different types of Pompeian houses – among them the house with atrium and peristyle – in his study *Domus: Edilizia private e società pompeiana fra III e I secolo a.C* (1997).<sup>7</sup>

Notably, for obvious reasons garden historians and archaeologists both have an interest in the peristyles.<sup>8</sup> Pierre Grimal's trailblazing study of Roman gardens – *Les jardins romains* (1984, first published in 1969) – combined written and archaeological evidence. Grimal outlined the functions of the peristyle gardens, connecting them with a sacral character.<sup>9</sup> Another pioneer of Roman garden studies, Wilhelmina Jashemski has had an enormous influence on our knowledge of the Pompeian peristyle gardens. Her contributions developed a methodology for garden archaeology and her seminal study *Gardens of Pompeii, Herculaneum and the villas destroyed by Vesuvius* (1979) is still referred to by many Pompeian scholars. Despite the importance of the first part of Jashemski's study, the second part *Gardens of Pompeii, Herculaneum and the villas Destroyed by Vesuvius: Volume II: Appendices* (1993) is even more significant to the field, particularly as it provides the first catalogue of all hitherto excavated gardens. This is one of the earliest attempts to collect in one place all the data of one aspect of Pompeian life. Almost twenty years later, Annamaria Ciarallo gathered and published, with the help of Chiara Giordano, a new list of all the Pompeian gardens, in *Gli spazi verdi dell'antica Pompei* (2012). These two catalogues are exceptional achievements, as they seek to create a comprehensive

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<sup>3</sup> Kawamoto 2015, 23–24.

<sup>4</sup> See, e.g., Jashemski 1993, 15–19, Jones & Bon 1997, 3–5, Hodske 2007, 17–22, Poehler, Flohr & Cole 2011, 1–8, Zarmakoupi 2014, 8–13, Tuori 2015, 9–10, Nissin 2016, 14–16. Kawamoto (2015, 111–195) has a very thorough and good overview of the history and scholarship of garden archaeology – particularly at the Bay of Naples.

<sup>5</sup> E.g. Boyce 1937, Di Capua 1950, Mustilli 1950, Soprano 1950, Corlàita Scagliarini 1976, Dwyer 1982, Grahame 2010, Brandt 2010, Flohr 2011, Lohmann 2015.

<sup>6</sup> See, e.g., Richardson 1988, Zaccaria Ruggiu 1995, Meyer 1999.

<sup>7</sup> See also George 1998.

<sup>8</sup> See also Farrar 1998, Stackelberg 2009.

<sup>9</sup> See a detailed analysis and critique of Grimal's interpretation in Chapter 2.2.

picture of Pompeii's gardens. They provide an excellent starting point for the study of peristyle gardens, but unfortunately, they are unsystematic in their descriptions and their interest is in the gardens – neglecting the architectural context surrounding them or only very briefly describing it.<sup>10</sup> The catalogues are a great help, but an incomplete attempt to form a balanced picture of the Pompeian peristyle gardens on their own.

Studies that focus on the gardens aim to form a general overview of the green spaces in Pompeii, and consequently they discuss numerous different aspects related to gardens – among them the putative display function of the garden spaces. However, they do not fully analyze this specific matter. A house and a garden can be regarded as a reflection of its owner's social status and wealth, and the question of the peristyle gardens as a means of socioeconomic representation demands a thorough examination.

The social flux in the Roman world around the time of the eruption of Vesuvius increased both the need and the means to demonstrate status. Any rise in legal status was slow, particularly for groups such as former slaves, but luxury and consumption offered methods to display success in other areas of life.<sup>11</sup> One possibility was to construct luxurious dwellings, and the Roman house is known as a means to demonstrate its owner's identity, including wealth and status.<sup>12</sup> Certain areas of the house could be employed for display purposes, especially the peristyle.<sup>13</sup> Andrew Wallace-Hadrill's works have been very influential for this interpretation. He notices, on the basis of Vitruvius' writings, that the spacious areas, such as the peristyle and atrium, were planned for the reception of the public and that the peristyle provided social *dignitas* to the house.<sup>14</sup> The interpretation based on the famous passage of the ancient architect is common in Pompeian scholarship, as are references to Wallace-Hadrill's study *Houses and Society in Pompeii and Herculaneum* (1994).<sup>15</sup>

Another important scholar for understanding socioeconomic display in Pompeian houses – and in the peristyles – is Paul Zanker. He accepts Wallace-Hadrill's view of the social structure of Pompeian houses but in Zanker's own studies the focus is on influences between the different social groups and how these influences appear in the dwellings of the Bay of Naples. In *Pompeii: public and private life* (1998), Zanker analyses the signs of *villa* imitations in Pompeian houses and particularly regards the peristyles and the gardens as adaptations of *villae* and as house owners' efforts to manifest luxury and wealth.<sup>16</sup> Zanker's analysis and view has been extensively quoted and followed in the scholar-

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<sup>10</sup> See also Chapter 1.2.

<sup>11</sup> Wallace-Hadrill 2008, 439–440.

<sup>12</sup> Mazzoleni 1993, 7, 290, 293. Wallace-Hadrill 1994, 3–4, 147. Zanker 1998, 10–11. Hales 2003, 2–3.

<sup>13</sup> See Leach 1997, 52, Zanker 1998, 12–13, Farrar 1998, 19, Wallace-Hadrill 2008, 193.

<sup>14</sup> Vitr. 6.5.2. Wallace-Hadrill 1994, 83.

<sup>15</sup> See, e.g., Zanker 1994, 12, 210 n. 10, Leach 1997, 52, Farrar 1998, 19. Wallace-Hadrill (1994, xv–xvii) published some of his thesis presented in the *Houses and Society in Pompeii and Herculaneum* earlier in his articles: *The Social Structure of the Roman House* (1988), *The social spread of Roman luxury: Sampling Pompeii and Herculaneum* (1990), *Elites and trade in the Roman town* (1991), *Houses and Households: Sampling Pompeii and Herculaneum* (1991b).

<sup>16</sup> Zanker 1998, 12–14, 142, 145, 160, 168, 192–193. Zanker sees the space as being particularly reserved for friends (*amici*), contrary to the Vitruvian public role of the peristyle, yet he still remarks that the peristyle had an important display function (see Chapter 2.3 for a more detailed discussion on the role of the



ship.<sup>17</sup> Because of Wallace-Hadrill's and Zanker's remarkable, important, and influential studies, the Pompeian peristyles are regarded as display spaces and their architecture and decoration as the reflection of their owner's socioeconomic status.

Although Wallace-Hadrill's and Zanker's interpretations of the use of the space are widely accepted, there have been some critical voices. For example, Shelley Hales in her study *The Roman house and social identity* (2003) states that reading Pompeian houses too much through Vitruvius' texts is risky. In spite of this, on several occasions she connects the Pompeian peristyles to the concept of *public*, which hints at the display use of the space, and this interpretation also has its origins in Vitruvius' work.<sup>18</sup> Nonetheless, in addition to Hales, several other scholars remind us of the same notion that Vitruvius writes about Rome – not about Pompeii – and it is problematic to make a direct connection between the use of domestic space in a small municipal city and the capital of the great empire.<sup>19</sup> Therefore, the interpretation of the peristyles as a display space needs to be approached through the archaeological material of Pompeii, as is the intention of this study.

The archaeological evidence is not neglected in previous scholarship – both Wallace-Hadrill and Zanker apply it – but the historians have mainly used a relatively small selection of the houses.<sup>20</sup> Zanker, for instance, explains his approach as selecting “significant individual examples”, which are chosen for their relationship with the “context under investigation”.<sup>21</sup> Such an approach might work well for providing supporting evidence for the presented hypothesis, but its potential problems lie in the examples which are left out. What if they do not support the hypothesis?

Some scholars utilize sample areas, as does Wallace-Hadrill, who seeks to understand the entire societies of Pompeii and Herculaneum through a selected sample. From Pompeii, he has chosen the *Insulae* I,6–12 and VI,9–16.<sup>22</sup> Although together these two fairly different areas seem to represent

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peristyle in the social life of Pompeians). Zanker has partly published the same examination and conclusions of Pompeian houses already in the article: *Die Villa als Vorbild des späten pompejanischen Wohngeschmacks* (1979). I use the English translation (*Pompeii: public and private life*, 1998) of Zanker's study, as it is the most recent version of the book, and although the main text is mostly similar to the previous editions, Zanker (1998, viii) states that the notes are updated.

<sup>17</sup> See, e.g., Wallace-Hadrill 1994, 14, 169, 173, Jones & Robinson 2005, 696, Dickmann 1999, 299–300, 355, Hales 2003, 7–8, 137–138 (also includes critique of Zanker's ideas), Hodske 2007, 22, Zarmakoupi 2015, 9, Tuori 2015, 10. The interpretations of villa imitation in the Pompeian house: Bragantini 1991, 34, Sampao 1993, 613, Frölich 1993, 641; 1996, 116, Inserra 2008, 23, Loccardi 2009, 69. Zanker (1998, 135) mentions that the idea of villa features in the *domus* is not original and that scholars before him mention the connection (see, e.g., Bechi 1835, 10).

<sup>18</sup> Hales 2003, 3–4, 27–28, 99, 123–124, 127, 131–133, 153. See also Nevett 2010, 93–95.

<sup>19</sup> On the difference between Rome and Pompeii, see Ciarallo & Mariotti Lippi 1993, 116, Pesando 1997, 6, 9, Allison 2001, 53; 2004, xv, 14, Viitanen & Ynnilä 2014, 142, Speksnijder 2015, 88.

<sup>20</sup> E.g. Zanker (1998, 247) has in his index 35 houses. Hales (2003, 7–8, 290–291) has in her index 32 houses, but she notes the limits of her study with the vast material and that she concentrates on the elite.

<sup>21</sup> Zanker 1998, 136.

<sup>22</sup> Wallace-Hadrill 1994, 65–72. Other studies applying sample areas: Grahame 2000, 38–39, Allison 2004, 6–7, 29–30, Lohmann 2015, 71–71. Allison's sample – 30 houses all around Pompeii – was dictated by the availability of sufficient documentation on finds, and she notes that all her houses had an atrium and tend to be large compared to other houses in Pompeii. Also, Lohmann justifies her sample – Regio I – stating

	House m <sup>2</sup>	Peristyle m <sup>2</sup>	Garden m <sup>2</sup>	Porticoes	Columns	Piers	Half	Rooms opening	Relative error
Pompeii	723,12	168	84	2,50	6,01	1,00	1,86	7,86	
Sample	693,31	172	83	2,42	6,88	0,6	2,5	7,66	13%

Table 1. The difference of the numerical values of the peristyles between all of Pompeii and Wallace-Hadrill's sample (Herculaneum is excluded). The middle row presents the average values of Pompeii and the last row the average values of the sample. The relative error value of each measured item is calculated: (whole Pompeii value – sample area value) / whole Pompeii value. The relative error value in the table is the average of all the error values of measured in the table.

Pompeii in its entirety relatively well, they are not entirely unproblematic. For example, the sample area has 65 spaces that are defined as peristyles in this study.<sup>23</sup> There are some peristyle features that can be easily transformed into numerical values, such as the number of columns. These values of the peristyles can be collected, and their average calculated. Then the average of the sample area can be compared with the overall average of Pompeii. This provides an error percentage of 13 (Table 1). An error percentage of 1 was achieved when combining the *Regiones* I, V, VI, VII and VIII. These *Regiones* have in total 214 peristyles – meaning that a large sample is needed to achieve maximum accuracy. In addition, the samples from Pompeii are samples of a sample as the entire city has not yet been excavated.

Methodologically, I take a different approach and examine all the peristyle gardens of Pompeii and their features of socioeconomic display. This is part of a new tendency in the scholarship where a wide range of evidence from all around Pompeii is adopted to examine certain domestic features. For example, Jens-Arne Dickmann studied the so-called living rooms in *Domus frequentata: Anspruchsvolles Wohnen im pompejanischen Stadthaus* (1999). He analyzes in detail several houses and building phases covering a large geographical area of Pompeii over a long time period.<sup>24</sup> Similarly, Anna Anguissola has collected and studied all the small rooms with an alcove in Pompeii in her work *Intimità a Pompei: Riservatezza, condivisione e prestigio negli ambienti ad alcova di Pompei* (2010).<sup>25</sup> Furthermore, these outstanding works occasionally discuss the peristyles – especially Dickmann's book – but studying the peristyles in particular is not their aim and, they do not statistically and comprehensively analyze all the peristyle gardens.

The aim of the present study is to provide a comprehensive picture of the peristyle gardens in Pompeii, which would enable us to examine different social levels of the peristyle owners. The source material favors the highest strata of society. It is relatively easy to locate the peristyles of the highest municipal elite – or at least the peristyles with the wealthiest owners. These are large and highly decorated. However, descending in the social ranking makes the interpretation more complex, as the differences between the lower classes are not necessarily so obvious. For example, the interpretations

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that the graffiti in the Regio are better documented than graffiti elsewhere. Therefore, the sources define the selection of these sample areas and their aim is not to reflect all of Pompeii.

<sup>23</sup> See Chapter 1.2.

<sup>24</sup> See the index of the houses studied by Dickmann (1999, 379–381).

<sup>25</sup> Anguissola 2010, 1, 513–573.

of the Pompeian houses proposes that very different types of dwellings belong to the middle class: from the famous *Casa dei Vettii* to the less well-known house I,11,14.<sup>26</sup> Indeed, both houses can be fit in the middle class, if it is defined broadly, but nobody would likely compare them together or suggest that they reflect similar owners.<sup>27</sup> The problem is solved by adding more subgroups into the division; for example, the upper middle class and lower middle class, but this requires definition of these groups and their limits. This can be best completed with a comparative analysis of all the material and comparing the features indicating wealth and status. In this approach, even the smallest and unadorned peristyles can be situated on the socioeconomic continuum.

Because of the risk of anachronism, the concept *middle class* is problematic in the ancient context, and it can be questioned whether it can be even used when studying Roman society. This point of view is demonstrated by the criticism of Emanuel Mayer's study *The Ancient Middle Classes: Urban Life and Aesthetics in the Roman Empire, 100 BCE–250 CE* (2012). In particular, his definition of the middle class and his assessment of the possibility to recognize and differentiate the middle class from the elite in the archaeological sources has been challenged.<sup>28</sup> Even if drawing a line between these two groups is difficult, it does not counter the fact that most of the Pompeian peristyle owners belonged somewhere between the top elite and the lowest strata of the Roman world. So far as we know, there were no members of the highest senatorial elite living in Pompeii, meaning that the top political class of Rome was absent from its social stratigraphy. However, the Pompeian upper class might have been a part of the Roman elite in some other areas, such as cultural taste or wealth.<sup>29</sup> On the other hand, owning a peristyle required certain wealth and social status that permitted property ownership, which excludes the lowest levels of the society from this study.

From the Pompeian perspective, the focus is on the economic middle class and upper class of the city, as the peristyles were likely located in the houses of these two economic groups. This study covers almost the entire economic elite of Pompeii, excluding a few of the largest houses, possibly those living outside the city walls, and perhaps a few elite houses that are not yet excavated. The major part of the houses examined in this study, however, can be classified to a group that could be called the Pompeian middle-class. At least their architecture and decoration indicate that their owners were neither the richest nor the poorest persons in Pompeii. This definition, however, only describes their wealth, and other – particularly modern – connotations of the middle class do not apply to the group of the peristyle owners below the upper class. This thesis provides a wide survey of the economic middle strata of Pompeii, which has often been neglected in favor of the highest strata of society, or if the lower classes has been studied, the examination has been limited to a few selected sources.<sup>30</sup> The ancient literature mainly clarifies the life of the highest levels of Roman society, but Pompeii provides

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<sup>26</sup> See Chapter 6.1.

<sup>27</sup> See nn. 42, 134, 135.

<sup>28</sup> See, e.g., Newby 2016, 20–24. There have been several critical reviews of Mayer's book as Newby mentions in note 97. Mayer (2012, 7–8) himself also admits that the middle classes and the elite might have overlapped in some areas of life.

<sup>29</sup> E.g., Wallace-Hadrill (2008, 438–439) in the context of absorbing Hellenistic fashions regards the Pompeian elite to be equal to the Roman political elite.

<sup>30</sup> E.g. Mayer's (2012, 293) source material for studying the Roman middle class extensively comes from Pompeii, but where he only focuses on 16 houses.

detailed information about other classes, and the peristyle gardens are one possible way to explore the diverse behavior of the Roman sub-elite groups.

The comparison of all the peristyles permits an investigation of the different socioeconomic layers of the peristyle owners and deepens our understanding beyond the upper class of Pompeii. It allows us to better understand the wide diversity of Pompeian society which might remain obscure if the situation were to be observed through a group of selected examples. In any society the borders between social groups are rarely clear. For instance, an individual can belong to several groups – depending how the groups are defined – or persons can appear to be somewhere between two groups and it is almost impossible to define to which group they belong. This is particularly problematic for economic standing where the borders between the groups are constantly moving. This makes all divisions somewhat artificial. To avoid as much as possible setting arbitrary boundaries between the groups, I have classified the peristyles according to their common archaeological features, and therefore the groups are determined by archaeological remains, instead of a need to locate certain social groups in different houses of Pompeii. The peristyles are divided into seven groups: opulent, large full, ornamental, large painting, imitation, minor decoration, and architectural peristyles. After the groups are defined on the basis of architecture and decoration, they can be ranked economically according to the different economic layers of Pompeii: the first group reflects an image of great wealth, whereas the last group tells us about the owners' unwillingness to invest large amounts of money in the peristyle – at least compared to other peristyle owners in Pompeii. However, the grouping only reflects the image given by the peristyle, and it may be that other areas of the house might have expressed a different socioeconomic standing.

All architecture reflects something about the socioeconomic status their owners. This idea is discussed by several theorists from different fields. For instance, Amos Rapoport underlines the character of architecture as a means of communicating status, power, and roles. Rapoport also notes that architecture provides information about human behavior, and on the other hand it influences human behavior. He maintains that the architecture of a space is planned for the activity thought for it, and therefore the aim is to design the space as well fitted for the intended activity as possible.<sup>31</sup>

Furthermore, Pierre Bourdieu has introduced similar ideas as Rapoport, but Bourdieu, who studied post Second World War France in his *Distinction: A Social Critique of the Judgement of Taste* (1979), does not limit the theory only to architecture, but applies it to several areas of life. According to Bourdieu, cultural practices and preferences are related to a person's social origin and education. This leads to the conclusion that necessity selects the most economical alternative – which can also mean the most practical alternative – whereas a taste for liberty or luxury favors conventions and tends to deny the practicality. Practical solutions in domestic architecture are favored by the lower classes, particularly by people who work with their hands, as Bourdieu's study demonstrates.<sup>32</sup>

Rapoport's and especially Bourdieu's works have been frequently cited in the scholarship about domestic space in the Roman world.<sup>33</sup> Their ideas also form the theoretical core of this study: archi-

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<sup>31</sup> Rapoport 1990, 11.

<sup>32</sup> Bourdieu 1979, 1–2, 6, 248 fig. 10. See also Wallace-Hadrill 1994, 148; 2008, 326–327, Walsh 2014, 80–81.

<sup>33</sup> For Bourdieu, see Wallace-Hadrill 1994, 148, 218 n. 29, 30, n. 228 n. 16, Robinson 1997, 142–143, Zanker 1998, 10, Dickmann 1999, 45 n. 22, Grahame 2000, 2, Hales 2003, 123, Speksnijder 2015, 90. For Rapoport, see Grahame 2000, 15, Nissin 2016, 24. Wallace-Hadrill (1994, 218) does not directly

ture and other archaeological material mediate the socioeconomic status of the peristyle owners and they reflect activities or functions that were planned for the space – even though it might have changed from the original purpose.<sup>34</sup> This theoretical framework is already used and refined in the Pompeian context by Wallace-Hadrill and Zanker. I will build on their interpretations and augment the analysis concerning peristyle gardens. My aim is to study not just the use of the peristyle as a place of socioeconomic display but examine how the different types of the peristyles reflect the different levels of Pompeian society.

In addition to Bourdieu and Rapoport a third theorist, Thorstein Veblen, has had a significant role in the studies of Wallace-Hadrill, Zanker, and other scholars of Pompeii.<sup>35</sup> Veblen has similar ideas as the theorists introduced above: he, for instance, notes the subsidiary role of practicality to display. Veblen suggests in his book *The Theory of the Leisure Class* (first published 1899, third edition 1957) that humans display their social rank with their consumption and he introduces the term *conspicuous consumption* as a means to express a high social position.<sup>36</sup> Veblen's theory of the unproductive ruling leisure class has a connection to gardens, which are theoretically divided into utilitarian and pleasure gardens – the latter is an expression of leisure. The gardens of the Roman world have been interpreted according to the same division: a *hortus* – a practical kitchen garden – preceded the peristyle garden in the Roman house.<sup>37</sup> The peristyle instead has been regarded as an ornamental or pleasure garden.<sup>38</sup> Jashemski and Katherine von Stackelberg criticize this view because the distinction between practical and ornamental was not straightforward in Roman gardens.<sup>39</sup> Their point is accurate in the context of the peristyle gardens: a peristyle or a garden had a crucial role in the practical functions of the house, but they were also ornaments and symbols of leisure life – at least on a certain level.

The notion of conspicuous consumption has inspired several scholars to seek evidence of similar behavior in ancient Pompeii.<sup>40</sup> The term has naturally received criticism. For example, Colin Campbell points out several problems: Veblen's shaky evidence, the question of consciousness of conspicu-

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mention Rapoport, but he refers to the collection edited by Susan Kent in which Rapoport's paper is published. The idea that architecture functions as a means of communication between its owner and the outside world is, naturally, presented by not only Rapoport and Bourdieu but also several others. Anthropological theories have similar ideas and they are also used by Pompeian scholars. E.g. Hales (2003, 2–3) borrows the theoretical term *exoskeleton* from anthropology, and Mazzoleni (1993, 7, 290, 293) applies skeletal structures as a comparison and continues the human body analogy with tattoos. Her theoretical connection of architecture and the human body can be traced to the architect Ludwig Mies van der Rohe (1923, 70).

<sup>34</sup> On change of functions, see Allison 2004, 14.

<sup>35</sup> See, e.g., Wallace-Hadrill 1994, 5–6, Zanker 1998, 12, Dickmann 1999, 308, 374, Jones & Robinson 2005, 700.

<sup>36</sup> Veblen 1957, 68–101, 126–128.

<sup>37</sup> Farrar 1998, 12–13. Pappalardo 2004, 45. Zarmakoupi 2014, 111. However, for the several meanings of the word *hortus*, see Von Stackelberg 2009, 9–16.

<sup>38</sup> Pappalardo 2004, 45. Zarmakoupi 2014, 111–114.

<sup>39</sup> Jashemski 1979, 24, 54. Von Stackelberg 2009, 21–22.

<sup>40</sup> Wallace-Hadrill 1994, 5–6, Zanker 1998, 12. Dickmann 1999, 308, 374, Jones & Robinson 2005, 700, Von Stackelberg 2009, 22 (also criticism).

ous consumption, and the extent to which the action is driven by intention, instinct, or other motives. Furthermore, he notes the vague definition of the term, as it has been adopted into everyday language.<sup>41</sup> Campbell's criticism comes from the point of view of modern economics, but it can also be applied to the ancient context, and consequently potential application of the term conspicuous consumption as a working tool must be reconsidered.

It would be anachronistic to use Veblen's 19<sup>th</sup>-century examples in the context of ancient Pompeii, and therefore conspicuous consumption must be defined according to Roman sources. In this manner, Wallace-Hadrill writes about the "richness of the remains of Roman housing", which can be interpreted broadly as architecture as a means of conspicuous consumption. Zanker refers to the waste of space, and Rick Jones with Damian Robinson to the wastage of expensive piped water. Dickmann instead concentrates on possible occasions to practice conspicuous consumption – such as banquets – but architecture is also present in his view, as he sees the atrium as a possible place of conspicuous self-representation.<sup>42</sup>

The critique of consciousness of conspicuous consumption is valid for archaeological sources, as they rarely reveal motives behind the selection of the particular item: Why did a person want that specific type of item or structure? Justin Walsh connects conspicuous consumption with the terms *costly signaling* and *wasteful advertising*. He also uses the term *wasteful display*.<sup>43</sup> The two first mentioned terms have the same active intentionality as conspicuous consumption, but the last one does not, as theoretically something can be on display without consciousness – although the display usually is planned. In this study, I mostly use the term *socioeconomic display*, or just *economic display* – as the sources primarily suggest wealth or economic rank. Nevertheless, other terms such as conspicuous consumption are also utilized if they are found fitting.

According to Veblen's theory, the leisure class – the highest level of society – influences the lower classes, who attempt to achieve the standards of the upper classes.<sup>44</sup> Walsh compares the social elite to the fashionistas who set the trends because they have the wealth, knowledge and leisure lifestyle to do so.<sup>45</sup> Literary sources suggest that the Roman elite thought of itself as a role model – including in architecture – for the lower social groups, which led to competition where the elite tried to stay ahead of the lower classes and also competed against other members of the elite.<sup>46</sup> The premise of the upper class as a model for the lower classes has been widely accepted in the study of Pompeian houses. Zanker devotes a part of his work to *villa* elements in Pompeian domestic space, and he sees the *villa* as an example of several features in Pompeian houses. This is, according to him, a demonstration of the middle-class imitation of the Roman aristocracy. Among the forms of imitation are garden architecture, fountains, sculpture, and paintings – all of which can be connected to the peristyle gardens. Although Zanker focuses mainly on the rural *villae*, he also interprets large houses as "town

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<sup>41</sup> Campbell 1995, 37–40, 45–46.

<sup>42</sup> Wallace-Hadrill 1994, 5–6. Zanker 1998, 12. Dickmann 1999, 308, 374. Jones & Robinson 2005, 700.

<sup>43</sup> Walsh 2014, 84, 86.

<sup>44</sup> Veblen 1957, 103–105.

<sup>45</sup> Walsh 2014, 83.

<sup>46</sup> Wallace-Hadrill 1994, 4–5, 143, 146–147.

*villae*”, and therefore within his context some large houses in Pompeii can be considered as models for imitation.<sup>47</sup>

This top-down model has been lately criticized in the Roman context. Hales notes that the efforts of the lower classes to make an impression on the other members of society are frequently underestimated as imitative in the scholarship of the Roman house, and she calls for more research on the lower social strata – although she herself concentrates on the Roman elite.<sup>48</sup> Wallace-Hadrill does not believe that the model proposed by Veblen is a very probable explanation for behavior in Roman society, and posits that the motivation behind adopting new fashions was likely an urge to create distance from those who were inferior in the social hierarchy, more than merely mimicking their superiors.<sup>49</sup> Mayer, instead, views that the Roman art was so standardized that it explains the similarity of the paintings and statues of the elite and the lower classes. In addition, he concludes that the middle-class house owners may have wanted similar decoration as their patrons, but they were also not afraid to alter it according to their own taste.<sup>50</sup> Von Stackelberg criticizes Zanker’s top-down model in the context of gardens, and proposes that the peristyle was possibly evolved from the *hortus* – and therefore, the *domus* architecture did not necessary need a *villa* as a model of the peristyle garden.<sup>51</sup> There are plenty of similarities between the architecture and decoration of the *villae* and the large and small Pompeian houses, but the perspective that the lower classes just duplicated the upper strata of society is too simple. It does not take into account the ground up movement of ideas or lateral movement, and it sees the lower classes as passive copiers without the capability to make their own innovations.

The scope of this study is the Pompeian *domus* with a peristyle, meaning that the *villae* are only occasionally included in the examination. However, the comparison of the houses – including those which are ranked by Zanker as “town *villae*” – allows a large-scale examination to determine which elements are present in the peristyles of different economic classes, from the wealthiest peristyle owners to the poorest. This clarifies which features were actually copied from the upper classes and which were instead typical of the lower classes but not commonly found in the peristyles of wealthy, and therefore were possibly innovations of the lower strata of society meant to demonstrate their economic success.

To answer the main research question – how did peristyle gardens reflect their owners’ status in society? – the present study builds on a comprehensive comparison and statistical analysis of all the peristyle gardens. In the scholarship, this task that has been left incomplete thus far. On a theoretical level, I follow the idea that architecture represents its owner’s socioeconomic position, but I seek to avoid the assumption of there being only top-down influences between the social strata – although I am not ruling out that possibility. Combining these methodological and theoretical principles, this study creates a novel view of the means of display in Pompeian society, and how they were used by different social layers of the city.

This study is divided into five main chapters (2–6). Each chapter has its specific question or problem to answer. In general, the chapters are arranged so that the study begins from more general

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<sup>47</sup> Zanker 1998, 16, 19, 20, 192–193, 199–202.

<sup>48</sup> Hales 2003, 8, 250 n. 27. For criticism, see Mayer 2012, 166–167.

<sup>49</sup> Wallace-Hadrill 2008, 436.

<sup>50</sup> Mayer 2012, 166–212, 216, 218

<sup>51</sup> Von Stackelberg 2009, 21–22.



themes and examinations (Chapters 2 and 3). Their results and conclusions can be applied to almost all the peristyles. The study gradually moves to investigate smaller groups of the peristyles and even individual peristyles and houses (Chapters 4, 5 and 6) providing a complete picture of the diversity of this architectural feature. The chapters all aim to answer how the peristyles were designed, how the space was used, or/and how they reflect the socioeconomic status of the owner.

After the introduction of the sources and methodology the examination proceeds to the matter of the definition of a peristyle garden, which has proven to be complicated, as the sources and scholars do not provide a unified definition. Chapter 1.3 seeks a practical definition of the peristyle garden which can be adapted to the Pompeian source material – mainly written excavation reports and descriptions. In addition, the aim to explore different social groups from the material favors a broad and loose definition that allows for the investigation of a broad spectrum of houses and owners.

Chapter 2 studies the functions and uses of the peristyle gardens. It is the first account of functions and activities related to the peristyle gardens made on the basis of all the peristyles of Pompeii. The chapter starts with the crucial role of the peristyle to provide air and light into the house, and to guide the movement inside the house. These can be seen as the primary architectural motivations for introducing a peristyle into a house. The examination then moves to the human activities that occurred in peristyle gardens. Particularly, the interest is in water supply of the household, religious activities, and business or small-scale industrial use. These are often connected to the peristyles but none of them seems dominant, if all the peristyle gardens are investigated, and the use of the peristyle appears rather to be multifunctional. Finally, Chapter 2 discusses the peristyle as a space of social interactions, and the question of who visited and observed the peristyles. This chapter seeks to build the basis of the display function of the peristyle and to create a general view of the use and users of peristyle gardens.

Chapter 3 concludes that the peristyle was one of the most favorable areas for display in Pompeian houses, which leads to the next chapter, where the essential and common features of display in these colonnaded gardens are defined. The means of display are often discussed by scholars but never with evidence on this scale and the relationship between different display features is rarely studied. Chapter 3 deepens the methodological approach of the present study. It uses the plantings as an example to demonstrate that some potential features for display cannot be compared against the whole city, as the scale of the analysis must account for poor sources – the plantings are only documented in a few cases. Also, some of the features that permit a broad comparison – such as building materials and techniques – do not necessarily provide much information about the differences between the house owners. The chapter concludes that the main indicators of economic status are the size of the peristyle, the number of colonnades, the presence of pools and decorative basins, the number of fountains and sculpture, and wall paintings and floor decoration. There is a correlation between these decorative and architectural elements and, in addition, both correlate with other signs of wealth of the household, such as size and luxury architecture (see Table 12 on the luxury architecture).

Chapter 4 uses the defined display features to categorize the peristyles according to these features, creating a novel classification of the peristyles. The first group is the opulent peristyles, which were the most remarkable display peristyles of Pompeii and were planned for socioeconomic representation. The large full peristyles do not fulfill the requirements of the top group, despite having many similarities with the opulent peristyles. The so-called ornamental peristyles were all harnessed for display use, but the architecture of the space was limited, and the center of attention was the large number of sculptures or fountains or conspicuous fountain structures. Similarly, the large painting



peristyles lacked some architectural features of display, but the wealth of the owner was manifested in the large wall paintings depicting gardens, animals, or landscapes. The imitation peristyles sought to retain the architectural form of the opulent peristyles, or at least to create the illusion of it, but their size or number of porticoes was moderate compared to the opulent and large full peristyles. The minor decoration peristyles had only a few decorative elements, and it is uncertain how much display purpose or value the owner had planned for these spaces. The last group is the so-called architectural peristyles, which lacked any significant decorative elements. Their source situation proposes that these peristyles were likely built for their architectural functions rather than being considered as important spaces for socioeconomic display.

Chapter 5 begins with a comparison of the house architecture to create a rough ranking of how the peristyle groups are located in the economic continuum of Pompeii. The chapter then continues to analyze the display purposes of the suggested peristyle groups and to define the relationships and influences between the groups, but also to take a look beyond the display function of the peristyles. It examines the groups in the context of their importance for the architectural functions of the house. Moreover, Chapter 5 investigates how other activities occurred in the different peristyle groups. The interest is in the potential use of the peristyle for industrial, commercial, kitchen, toilet, production, dining, cult, and water supply activities, as these can be possibly seen as contradictory to the display function.

Chapter 6 addresses the complex matter of the relationship between architectural and archaeological sources and social status. The remaining material tells us primarily about wealth, and social standing is rarely evident in the archaeological record of Pompeii. Chapter 6 examines the social status of possibly known peristyle owners and what type of peristyles their houses featured. Also, it investigates the houses with a peristyle that can be connected to a business activity, in order to explore the possibility of identifying the peristyles of Pompeians who were closely connected with trade and thus perhaps represented the “commercial class”.

## 1.2 Sources and methodology

This examination of the Pompeian peristyle gardens can be divided into two parts: the reconstruction of the peristyles and the interpretation made on the basis of the reconstructions. The result of the reconstruction is in the appendix of the research, where every peristyle is examined one by one and described as they were before the 79 CE eruption occurred. The appendix is not an attempt to document the current condition of the peristyles, but rather an interpretation of the 79 CE state of the peristyles based on the available sources. The catalogue entries record the excavation years of the peristyles, their architectural features such as number of colonnades, their ground area, the relationship of the peristyles to the other spaces of the house, and to the house ground area. In addition, the fixed structures are listed in the catalogue entries, including columns, piers, *plutei*, fences, *aediculae*, altars, *podia*, outdoor *triclinia*, pergolas and several other items. The catalogue lists the following water installations: gutters, cisterns, cistern heads, puteals, pools, basins, and fountains. There are descriptions of the floors and walls with their decoration, material, building techniques, plaster, niches, beam holes, half columns<sup>52</sup> and pilasters, and the graffiti found in the peristyles are also mentioned.

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<sup>52</sup> I use the term *half column* also for the columns that are integrated later into the wall, as they appear as half

The information about plantings is included if it is available. The listing of movables in the catalogue is limited to tables, sundials, and *dolia*.<sup>53</sup>

These peristyle gardens have been unearthed during the over 250-year long history of the excavations, making the written excavation reports an important core of the sources for the reconstructions.<sup>54</sup> The appointment of Giuseppe Fiorelli as the director of the excavations at Pompeii during the 1860s has been seen as a major turning point in the excavation, as with his directorship the methods became more systematic – this was also seen in the level of documentation.<sup>55</sup> Consequently, the areas excavated before Fiorelli's term are problematic for reconstructions, but thanks to him the day-by-day reports of the era between 1748 and 1861 – called *Giornali degli scavi* – are published in the *Pompeianarum Antiquitatum Historia* (1860–1864). In addition, the time before Fiorelli is partly covered by the excavation reports published in *Real Museo Borbonico* 1824–1857 and in the *Bulletino archeologico napoletano* 1842–1848, which Jashemski classifies as semi-official reports. The last mentioned was followed by the *Nuova Serie* (1852–1863) of the same publication, but Jashemski consider it as sketchy in quality.<sup>56</sup>

Fiorelli started to publish the day-by-day reports of the excavations executed under his directorship in the *Giornale degli scavi di Pompei* (1861–1865, *Nuova Serie* 1868–1879).<sup>57</sup> After Fiorelli's term – from 1875 – the publication of the reports was continued in the *Notizie degli scavi di antichità*, where the excavations of the private houses were published until 1934.<sup>58</sup> After that, the excavation reports are not published. Simultaneously, however, the excavation activity also diminished due to the Second World War and after the 1950s new excavations have been kept to a minimum. However, throughout a short period between the war and 1960s, Amedeo Maiuri conducted large excavations which were poorly documented.<sup>59</sup>

Because the excavation reports do not cover the whole excavation period, and are incomplete and contain many errors,<sup>60</sup> other sources must be used to produce the reconstructions. The period before Fiorelli is – again – challenging, but the situation is not desperate. There are a few contemporary descriptions of the houses excavated in this period, such as William Gell's *Pompeiana: The Topography, Edifices and Ornaments of Pompeii* (1817–1819) and François Mazois' *Les ruines de Pompéi dessinées et mesurées pendant les années 1809–1810–1811* (1824), as well as two series: both called *Real Museo*

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columns to the peristyle if they extend out of the flat wall surface. Also, the columns that are between a peristyle and another room are treated as half columns because half of them can be thought to be in the peristyle.

<sup>53</sup> For further information on the information contained in the catalogue, see Appendix.

<sup>54</sup> For the relationship between the published excavation reports and the handwritten reports, see Allison 2004, 30–31. For the handwritten *Giornali degli Scavi*, see Berry 1997, 185–187.

<sup>55</sup> Jashemski 1993, 16. Pappalardo 2001, 15. Allison 2004, 29, 31. Hodske 2007, 17–19. Foss 2007, 28–34. Laidlaw 2007, 621.

<sup>56</sup> Jashemski 1993, 16. Hodske 2007, 19. Foss 2007, 34. Laidlaw 2007, 622–623.

<sup>57</sup> Jashemski 1993, 16. Hodske 2007, 19. Foss 2007, 34. Laidlaw 2007, 629.

<sup>58</sup> Jashemski 1993, 16. Allison 2004, 30–31. Hodske 2007, 19. Laidlaw 2007, 629.

<sup>59</sup> Allison 2004, 33. Foss 2007, 36.

<sup>60</sup> Jashemski 1993, 19. Allison 2004, 30–31.

*Borbonico* (1824–57 and 1838–1845).<sup>61</sup> A critical reading of these sources is needed, as they are guide-like descriptions far away from the modern scientific and systematic reporting of excavations. After the middle 19<sup>th</sup> century, there were a few publications where all – or nearly all – the houses excavated by then were described; for example, Fiorelli's *Descrizione di Pompei* (1875) – defined as a sort of scientific guide of Pompeii – and Fausto and Felice Niccolini's *Le Case ed i monumenti di Pompei disegnati e descritti* (1854–1896).<sup>62</sup> These accounts ease the acquisition of information on the early excavated houses, but the time between the excavation of many described houses and the writing of these volumes is relatively long, influencing their potential accuracy and reliability.

After Fiorelli started working in Pompeii, the quantity of the publications of the excavated houses increases compared to the preceding period. An example of the new publications is the particularly praised descriptions of the excavations made by August Mau in the *Bulletino dell'Istituto di Correspondenza Archeologica* and *Mitteilungen des Deutschen Archäologischen Instituts: Römische Abteilung*.<sup>63</sup> The trend of a rising number of publications on Pompeii continues to grow exponentially after the turn of century.<sup>64</sup> The vast majority of the new publications are not connected to the simultaneously occurring new excavations, and consequently the descriptions of the peristyles in these publications are often made long after their excavation, which makes it questionable whether they offer any valuable information for the reconstruction. Therefore, I have used the works published after the 1860s sporadically, limiting references to the cases where I have found some additional data for my reconstruction. Nonetheless, some of the modern scholarship has had a more vital role in the reconstruction, and these works are systematically cited. These are the already mentioned catalogues of Pompeian gardens – collected by Jashemski and Ciarallo and Giordano. Ciarallo and Giordano mostly follow Jashemski's work and only occasionally provide additional information to Jashemski's seminal catalogue.<sup>65</sup> Jashemski's list – including references to the excavation reports and the research literature – has been an indispensable help for my reconstructions. In addition, the descriptions of the peristyles by Jashemski and Ciarallo and Giordano, which lack the published excavation reports, are immensely valuable for my catalogue. However, their garden descriptions are somewhat problematic. For instance, Jashemski occasionally introduces information that cannot be confirmed from any other source – nor it is visible at the site anymore. In these cases, the existence of some features are unsure. It is unlikely that they were visible during her visit,<sup>66</sup> because compared to the current condition of the gardens, it does not seem to have been any better at the time when Jashemski was documenting them – it often looks even worse – at least according to Stanley Jashemski's photographs. The exceptions are the gardens which were excavated by Jashemski, or which were excavated by someone else soon before her visit.<sup>67</sup>

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<sup>61</sup> Jashemski 1993, 17. Foss 2007, 32–33. Laidlaw 2007, 624–625, 628.

<sup>62</sup> Jashemski 1993, 17. Pappalardo 2001, 9, 15. Hodske 2007, 19.

<sup>63</sup> Jashemski 1993, 17. Allison 2004, 32. Foss 2007, 34–35. Laidlaw 2007, 625–628.

<sup>64</sup> For a general overview of the scholarly history of Pompeii after 1860, see Jashemski 1993, 17–19. Hodske 2007, 19–22.

<sup>65</sup> Jashemski's influence is mentioned by Ciarallo and Giordano (2012, 361).

<sup>66</sup> See note 151.

<sup>67</sup> For the poor condition of the gardens, see also Jashemski 1993, 1.

The ten-volume series, *Pompeii: pitture e mosaici* (1990–2003) is comprehensively cited in the catalogue. It systematically discusses almost all the houses examined in this study. It also describes in detail the wall paintings of the peristyles – a task which is not done so thoroughly in any other work. The graffiti and inscriptions are collected from the *Corpus Inscriptionum Latinarum* (CIL), volumes IV (1871, 1898, 1909, 1970, 2011) and X (1883). In addition, several internet resources are utilized in the making of the reconstruction. The *Pompeii in pictures*<sup>68</sup> webpage offers a huge photographic collection on Pompeii. Penelope Allison's On-line Companion of *Pompeian Households: An Analysis of the Material Culture*<sup>69</sup> hosts the find information of the peristyles discussed in her study published in 2004. *The Swedish Pompeii Project*<sup>70</sup> has published on-line a large amount of data on the *Insula* V,1 and the projects 3D-model is a useful tool for measuring and examining the houses of the *insula*. Probably the most beneficial web resource for my study was the map of the *Pompeii Bibliography and Mapping Project*<sup>71</sup> (PBMP) which allows one to easily measure any desired ground area in Pompeii.

Besides the work done with the excavation reports and the other publications, I have conducted extensive systematic fieldwork over three seasons in all accessible houses with at least one peristyle. I carried out two large fieldwork projects in Pompeii in 2010–2012, and also worked in the *Museo archeologico nazionale di Napoli* (MANN) with the materials transported there from Pompeii. In addition, I completed several smaller fieldwork projects in Pompeii during the years 2013–2015. In the site and in the museum, I photographed (more than 17 000 pictures), measured, and took notes of the peristyles and their features. I explored 208 peristyle gardens in Pompeii, and in addition visited several houses without a peristyle or with a space that was not eventually identified as a peristyle garden in this study.<sup>72</sup>

Over the years 2012–2013 I explored the archives of the two grand scholars of Pompeian garden studies: Wilhelmina Jashemski and Tatiana Warscher.<sup>73</sup> In this case, the use of the archival material generates a problem, as the same material was the basis of the publications made by the scholars – Jashemski in particular has extensively published her materials – and therefore, if the archives con-

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<sup>68</sup> <http://pompeiiinpictures.com/pompeiiinpictures/index.htm>

<sup>69</sup> <http://www.stoa.org/projects/ph/home>

<sup>70</sup> <http://www.pompeijiprojektet.se/>

<sup>71</sup> <http://digitalhumanities.umass.edu/pbmp/>

<sup>72</sup> I have been able to extensively visit most of the houses with a space that is identified as peristyle in this study. However, some peristyles have been outside of my permits because their houses had been classified as too dangerous even for researchers to visit. The spaces that are considered as peristyles but were not visited during this study period are: nn. 4, 8, 20, 29, 30, 44, 48, 49, 50, 53, 61, 63, 65, 75, 79, 81, 89, 90, 91, 98, 116, 118, 126, 127, 131, 140, 155, 156, 158, 159, 160, 164, 186, 187, 199, 200, 209, 212, 215, 219, 222, 240, 249. A few peristyles (nn. 62, 133, 134) were under restoration at the time of research, which limited the possibilities of measuring and photographing. Additionally, two peristyles (nn. 159, 167) are located under modern buildings and, therefore, not much of them could be examined. When referring to peristyles in the footnotes, I use my catalog numbers; however, if I am referring to the whole house, I use the house name and number.

<sup>73</sup> At the time, I worked with the Jashemski archive that was mostly in the University of Maryland's libraries: the Wilhelmina F. Jashemski Papers, Special Collections (which was also partially housed at Cornell University). The Getty Institute has the Halsted B. Vander Poel Campanian collection, which contains Warscher's papers.

tradict the information in the publication, which one is correct? It is not always possible to verify the situation from other sources.

Everybody who has ever worked in an excavation or made notes during fieldwork knows that errors can occur frequently, and if they are noticed, they are corrected in the publication. According to this reasoning the published material should be more accurate, but sometimes scholars tend to favor sources that can be dated closest to the excavation period. This is demonstrated by Allison's selection of the words "the most original resource" and "more accurate" which she uses for describing the handwritten excavation reports which were made while excavating the houses or shortly afterwards. Despite this, Allison does not always assume that the handwritten reports are the most accurate source, but rather highlights the "comprehensive awareness of the selective process" of the excavation and deposition of the site.<sup>74</sup> For my reconstruction of the peristyles, the basic rule is that the information reported closer to the excavation of the peristyle is considered more accurate, but the overall assessment is made on the basis of a careful combination of all possible sources. For example, in the cases concerning immobile elements such as architecture, masonry structures, and wall paintings, the current situation in the site might offer more accurate data than the reports. Yet, even the perceptible archaeological objects cannot be accepted as completely accurate remains of the past, as each of the houses has undergone many changes after their excavation – some destructive and some restorative. For example, several houses and peristyles suffered bombing damage during the Second World War or were damaged by the earthquake of 1980.<sup>75</sup>

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<sup>74</sup> Allison 2004, 31, 34.

<sup>75</sup> Bon 1997, 8–9. Coarelli & Pesando 2006, 18. Foss 2007, 34. Dobbins 2007, 116. The following houses with a peristyle are reported to have been bombed during the Second World War: *Casa del Criptoportico* (I,6,2, Spinazzola 1953, XXVIII), *Fullonica di Stephanus* (I,6,7, Spinazzola 1953, XXVIII) *Casa del Pomarius Felix* (I,8,2, Jashemski 1993, 42 n. 45), *Casa di D. Octavius Quartio* (II,2,2, Spinazzola 1953, XXVIII) *Casa della Venere in conchiglie* (II,3,3, Pappalardo 2004, 301), *Casa detta di Trebius Valens* (III,2,1, Spinazzola 1953, XXIII), *Casa di Pinarius Cerialis* (III,4,4 Spinazzola 1953, XXVII), house V,1,15 (Boman & Nilsson 2014: <http://www.pompejiprojektet.se/house.php?hid=2&hidnummer=8359643&hrubrik=V%20I,14-16%20Bakery>, [http://www.pompejiprojektet.se/room.php?hid=2&hidnummer=8359643&hrubrik=V%20I,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle-viridarium\)](http://www.pompejiprojektet.se/room.php?hid=2&hidnummer=8359643&hrubrik=V%20I,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle-viridarium))), last visited 25.7.2014) *Casa di Sallustio* (VI,2,4, Laidlaw & Collins-Clinton 2014, 83, 94), *Casa del Centauro* (VI,9,3/5, Ciarallo & Giordano 2012, 525–526 n. 260), *Casa dei cinque scheletri* (VI,10,2, Rossi 2006, 29, 47), *Casa del Fauno* (VI,12,2, Jashemski 1993, 145 n. 276, Hoffmann 1994, 82), *Casa del Gruppo dei vasi di vetro* (VI,13,2, Jashemski 1993, 147 n. 278, Ciarallo & Giordano 2012, 540 n. 282), *Casa del Forno di ferro* (VI,13,6, Jashemski 1993, 147 n. 279, Sampaolo 1994, 159. Lipizer & Loccardi 2009, 108, 119, Ciarallo & Giordano 2012, 540–541 n. 283), house VI,14,38 (Bragantini 1994, 376, Ciarallo & Giordano 2012, 545–546 n. 293), house VI,14,39 (Bragantini 1994, 384, Ciarallo & Giordano 2012, 546 n. 294), house VI,14,39 (Bragantini 1994, 390), *Casa della Parete nera* (VII,4,59, Staub Gierow 1997, 93; 2000, 16), *Casa delle Forme di Creta* (VII,4,62, Staub Gierow 1997, 140; 2000, 85), *Casa di M. Spurius Saturninus* (VII,6,3, Jashemski 1993, 184 n. 358, Ciarallo & Giordano 2012, 589–590 n. 363), house VII,6,7 (Jashemski 1993, 362 n. 359), house VII,6,28 (Jashemski 1993, 185 n. 360, 362–363 n. 77, Sampaolo 1997, 182, Ciarallo & Giordano 2012, 590–591 n. 365), house VII,6,30 (Sampaolo 1997, 197), *Casa di A. Umbricius Scaurus* (VII,16,12–15, Curtis 1984, 558, Bragantini 1997, 845), *Casa di M. Epidius Rufus* (IX,1,20, Sampaolo 1998, 917), house IX,6,4–7 (Sampaolo 1999, 747), house IX,6,f–g (Sampaolo 1999, 747), *Casa di Polibio* (IX,13,1–3, De Franciscis 2001, 215, Pappalardo 2004, 62). Additionally, the peristyle of the *Casa del Naviglio* (VI,10,11) was damaged by the 1980 earthquake (Sampaolo 1993, 1073). The *Casa degli Epigrammi* (V,1,18) was damaged by the bombings and the earthquake (Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&hidnumme>

Even though Pompeii is often imagined as an ideal archaeological subject, the source situation is complex and occasionally problematic. Lately it has been repeatedly noted that Pompeii is not a sealed context surviving untouched from 79 CE to the day when the excavations were started. There are several references to the diggings made by ancient Romans and Pompeians already after the eruption. Also, there have been diggings and disturbances of the context between the Roman period and the beginning of the excavations in the middle of the 18<sup>th</sup> Century. It is very possible that information was lost during these explorations, and for example valuable materials and art works were taken away from the site without any documentation of these actions.<sup>76</sup> Regardless of whether some items were lost before the official excavations started in 1748, there is plenty of material available in Pompeii – compared to other archaeological sites – but the accuracy and quality of information varies between the peristyles gardens. Consequently, all the peristyles cannot be reconstructed in equal detail, but based on the sources an interpretation of every peristyle can be made, which contains several aspects and features which then can be compared with all the other peristyles of Pompeii. This enables a city-wide comparison between all the peristyles gardens of Pompeii.

Despite its problems, Pompeii still is the best site to study Roman domestic peristyles gardens. Pompeii provides a unique opportunity to incorporate decorative elements – such as wall paintings and sculpture – into the analyses. This is not possible in other parts of the Roman empire, although there are sites where the remains of houses are relatively well-preserved, such as the ancient cities in North Africa. The examination of these sites, however, would be limited to the architecture, as most of the decoration is lost.<sup>77</sup> Compared to most other archaeological sites, the use of space in Pompeii can be examined more thoroughly, and we can investigate something closer to the actual lived space rather than ruins, where the connection with the inhabitants has slowly faded. Also, Pompeii has a large number of houses excavated, and the sheer number of peristyle gardens is already significantly larger than in most other sites. For example, in the excavated area of Herculaneum the number of peristyles gardens is well under 20, which creates a problem in the representativeness of the material.

Including the decorative elements in the study material restricts the time period for the reconstruction of the peristyle gardens to the year 79 CE, when Vesuvius erupted and buried Pompeii.<sup>78</sup> The peristyles can be best reconstructed to the state where they were right before the eruption. The reconstruction includes their decoration with reasonable reliability, which is not possible with the earlier periods. For example, some sculptures can be dated to the periods long before 79 CE, but there is no information on when the sculpture was placed in the peristyle garden. We only know for relatively certain what was in the peristyles during the eruption, however this creates an exceptional circumstance where we can be certain of the state of all the peristyles at the exact same time, making the comparison more reliable. This is rarely possible in other sites where the destruction process is slower, making the comparison problematic as some parts of the sites may have been in use relatively longer than other parts.

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r=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greco, last visited 26.7.2016).

<sup>76</sup> Jashemski 1993, 16. Allison 2004, 21–25. Nevett 2010, 96. A more detailed discussion of the problem of preservation, documentation, and reliability of the materials and sources used in this study is presented in Chapter 3.

<sup>77</sup> See, e.g., Carucci 2007, 25–30. Carucci lists columns, basins, vegetation, and floor mosaics as the decorative elements in the *domus* of North Africa – without mentioning sculptures or wall paintings. Her analysis of the decoration of the peristyles concentrates mainly on floor mosaics.

<sup>78</sup> On the discussion of the exact date of the eruption, see Lazer 1997, 108–109.



Occasionally a broader time-span is employed. Pompeian studies often utilize the term *last phase* when referring to the period before the eruption. It is frequently regarded to begin from the earthquake of 62 CE, but Allison has demonstrated that building and restoration occurred on several occasions after the earthquake, and thus the last phase in every context is not necessarily the static 62–79 CE.<sup>79</sup> Seventeen years passed between the earthquake and the eruption, and although life in Pompeii might not have been as hectic as in the modern world, it is hard to believe that a house owner would have gladly allowed repair work to last so long.<sup>80</sup> There were also many houses under restoration and it is unlikely that they were all undergoing a 17-year-old rebuilding process. The houses, however, are quite large compared to modern houses. In such a large house, it would be normal if a part of house was under restoration almost continuously. This could partly explain why many houses are reported to be under some kind of restoration.<sup>81</sup> In addition, the peristyle – due to its opening in the roof – was more vulnerable to the elements than the other spaces of the house and may have required restoration more often.<sup>82</sup> Consequently, the phase between the last restoration of house and

<sup>79</sup> Allison 2004, 8, 17–19, 25; 2006, 14, 404. See also Bragantini 1998, 611, Descoeudres 2007, 18.

<sup>80</sup> Cfr. Descoeudres 2007, 18.

<sup>81</sup> The houses with a peristyle that are reported with signs of restoration are: *Casa del Citarista* (I,4,5/25, Inserra 2008, 34), *Casa del Criptoportico* (I,6,2, Spinazzola 1953, 446–447), *Casa del Menandro* (I,10,4/14–17, Nevett 2010, 100), *Casa degli amanti* (I,10,10/11, Ling & Ling 2005, 119–120), *Casa di Cerere* (I,9,13–14, De Vos 1976, 37), *Casa della Venere in conchiglie* (II,3,3, Pappalardo 2004, 301), *Casa detta di Trebius Valens* (III,2,1, Spinazzola 1953, 283), *Casa di M. Lucretius Fronto* (V,4,a, Moormann 1993b, 403, 409), *Casa dei Gladiatori* (V,5,3, Sogliano 1899, 351, Mau 1901, 292), *Casa di Sallustio* (VI,2,4, Laidlaw & Burge 2014, 264), *Casa del Labirinto* (VI,11,8–10, Schulz 1838, 151), house VI,13,13 (Viola 1879, 20), *Casa di Sextus Pompeius Axiochus* (VI,13,19, Zanier 2009, 300–301), *Casa degli Amorini dorati* (VI,16,7, Seiler 1994, 715), house VI,16,26 (Sampaolo 1994, 890), *Casa di C. Vibius Italus* (VII,2,18, Sampaolo 1996, 586), house VII,6,30 (Sampaolo 1997, 197), house VII,14,9 (Sampaolo 1997, 686, 696), *Casa di A. Umbricius Scaurus* (VII,16,12–15, Curtis 1984, 558), house VIII,5,15–16 (Sampaolo 1998, 572), *Casa di M. Epidius Rufus* (IX,1,20, Gallo 2013, 61, 130), house IX,5,14–16 (Bragantini 1999, 601), *Casa di Giasone* (IX,5,18, Sampaolo 1999, 670), *Casa di Polibio* (IX,13,1–3, De Franciscis 2001, 224, Bragantini 2003, 184, Pappalardo 2004, 62), *Casa di Obellius Firmus* (IX,14,4, Spinazzola 1953, 337, Sampaolo 2003, 361). Building materials were found in the *Casa di M. Spurius Saturninus* (VII,6,3) which was damaged in an earthquake (Spano 1910, 442, Sampaolo 1997, 174), indicating that the house was under restoration. The *Casa del Banchiere* (VII,14,5) is reported to have a *dolium* filled with lime (Fiorelli 1875, 301), which might indicate a restoration process in the house. House I,2,17, *Casa di Trittolemo* (VII,7,5), house VIII,2,14–16, the *Casa del Cinghiale I* (VIII,3,8–9), and house IX,6,4–7 are reported to be restored during the last phase (Sogliano 1899, 143, Bragantini 1997, 232, Sampaolo 1999, 747, Inserra 2008, 22). House VI,16,26 contained a pile of roof tiles, which might indicate a rebuilding process (Nevett 2010, 100).

<sup>82</sup> Trentin 2014, 9–10. The peristyles reported with signs of restoration: n. 11 (Jashemski 1993, 28, Sampaolo 1990, 86), n. 20 (Jashemski 1993, 35 n. 34), n. 21 (Jashemski 1993, 36 n. 35), n. 123 (Loccardi 2009, 31, 85 cfr. Mau 1875, 183), n. 115 (Richardson 1955, 77), n. 121 (Jashemski 1993, 145 n. 276, Ciarallo & Giordano 2012, 537 n. 280), n. 122 (Niccolini & Niccolini 1854, *Casa detta del Fauno*, 8, Fiorelli 1862, 253; 1875, 157), n. 136 (Mau 1898, 14, Sampaolo 1994, 581, Ciarallo & Giordano 2012, 552–553 n. 301), n. 137 (Strocka 1994, 656), n. 154 (Sampaolo 1996, 615, 648–651, 645–646, Serpe 2008, 115), n. 177 (Minervini 1859, 66), n. 213 (Sogliano 1881, 320, Mau 1883, 172, Jashemski 1993, 216 n. 436, Sampaolo 1998, 547, Ciarallo & Giordano 2012, 625 n. 437), n. 217 (Sogliano 1882, 324, Mau 1883, 230–231, Bragantini 1998, 611). The peristyles nn. 51, 108, 164, 216, 224, 247, and 249 are reported to contain storage for lime or building materials, which indicates a restoration process (Bonucci 1829, 195,

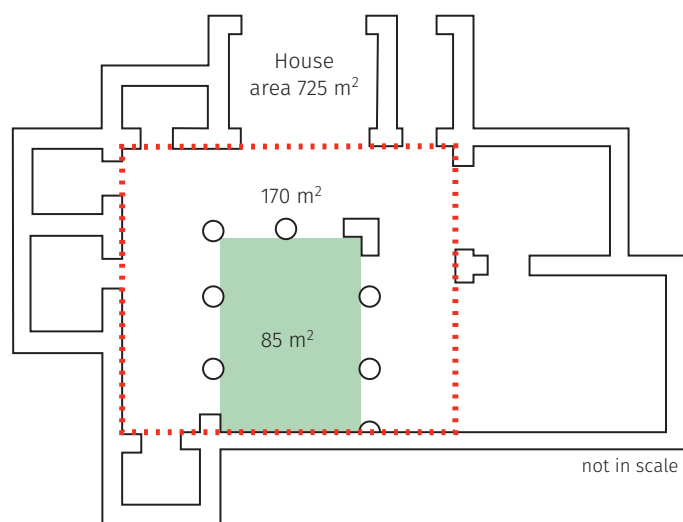


Figure 1. Average Pompeian peristyle. The number of columns, piers, half columns or pilasters and rooms opening onto the peristyle correspond to the actual average. The pilasters and half columns are considered to be the same feature – meaning that the average peristyle might have two half columns, two pilasters or one of both as illustrated. The rest of the reconstructed elements (such the room sizes) are artistic expression.

the eruption is not undoubtedly 62–79 CE, and the last phase of a peristyle can be shorter – or even longer – than the traditionally defined last period.<sup>83</sup>

Pompeii is the largest example of preserved domestic space in Greco-Roman culture, and it provides material in a geographically and temporally limited context which is suitable for comparative analysis. The city is the only known example where the comparison of the peristyle gardens can be made with such a large and versatile body of evidence. From this material one can derive a list of the features which were normal in Pompeian peristyles. When the normal or average is known, it is possible to deduce what was unusual and special, because an impression is best made by something special – in this case by an extraordinary peristyle garden.<sup>84</sup> The quantifiable features can be compared simply by calculating their averages. For example, Figure 1 demonstrates the ground plan of the average peristyle of Pompeii. The average offers a reference point to the wealth of Pompeians: above the average means that the owner had invested more in the peristyle than a normal Pompeian peristyle owner, and below means vice-versa. Figure 2 depicts the median peristyle of Pompeii. The median can be expected to be closer to the daily life perception of most Pompeians. It represents what they imagined a typical peristyle to be in their city. Although Pompeians did not know these numbers, their experience of the peristyles guided them to understand what was normal in their peristyles and

Bechi 1831, *Relazione degli Scavi di Pompei*, 10, Avellino 1843, 376, Fiorelli 1862, 131–132; 1875, 131, Breton 1870, 486, Mau 1883, 228, Sogliano 1888, 515, Mau 1889, 7, De Simone 1990, 963, Jashemski 1993, 138 n. 254, 217 n. 442, Staub Gierow 1993a, 42, 1997, 53, Varone 2007, 140, Ciarallo & Giordano 2012, 524 n. 258), but it is possible that they were meant to be used in some other space in the house.

<sup>83</sup> E.g. Sear (2002, 60) proposes 71–79 CE for the last period of the *Casa della Caccia antica* (VII,4,48).

<sup>84</sup> For a similar approach to discover luxury elements in Pompeian houses, see Wallace-Hadrill 1994, 145



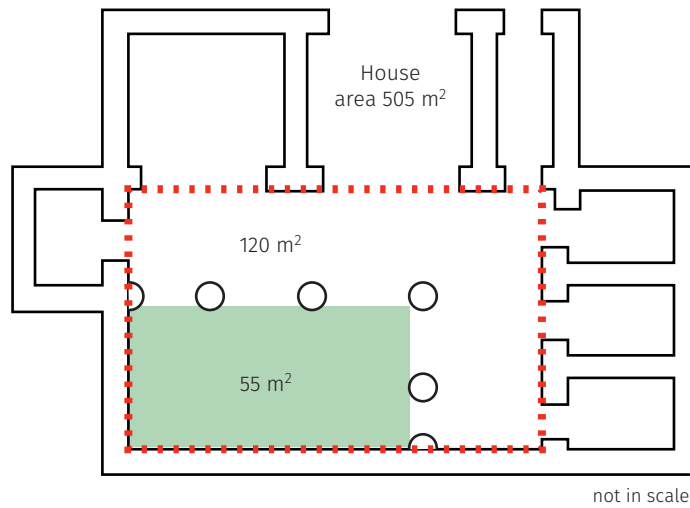


Figure 2. Median Pompeian peristyle. The number of columns, piers, half columns or pilasters and rooms opening onto the peristyle correspond to the actual average. The pilasters and half columns are considered to be the same feature – meaning that the median peristyle might have a half column or a pilaster. The rest of the reconstructed elements (such the room sizes) are artistic expression.

what was not. A Pompeian who had visited several houses could probably estimate where a peristyle would be in the continuum of all the peristyle gardens of the city.

It cannot be assumed that Pompeians' perception of space would have been so precise that they could easily distinguish an exact line of average or median. In their mind, the limits were probably shifting. For example, when visiting a house with a peristyle where the house ground area was 472 m<sup>2</sup> and another house of an area of 538 m<sup>2</sup>, the visitor probably could not easily notice the difference, even though one was smaller than the median and the other larger (Fig. 2). Consequently, dividing the material by other factors – than just the average and the median – would help to make the classification more graduated.

The numerical data can be compared and visualized with graphs, which demonstrate how the data behaves, and furthermore, the graphs can be utilized to reveal other possible characteristics of the classification. For example, Figure 3 illustrates all Pompeian houses which had at least one peristyle. These houses are arranged according to their ground area, creating a graph that illustrates the increase in house area in Pompeii, and this growth is visualized by a red line drawn on the graph. The line is not mathematically calculated, but is visualized for the reader, as how I see the data behaviour. The increase in house area seems to be more or less linear to about 750 m<sup>2</sup>, and after this point the line starts to curve up, and begins to look similar to lines illustrating exponential increases. At about 1100–1200 m<sup>2</sup> the exponential growth becomes even steeper. This graph of the increase in the house sizes illustrates a change from a linear to an exponential progression. Also, the closeness of the average house size (725 m<sup>2</sup>) and the point where the increase changes from linear to exponential (750 m<sup>2</sup>) reflects that the larger than average houses were probably also notably larger. However, the numbers are so close to each other that it is not practical to use them both as limits, and therefore another limit must be found somewhere else. For this purpose, the other turn somewhere between 1100 and

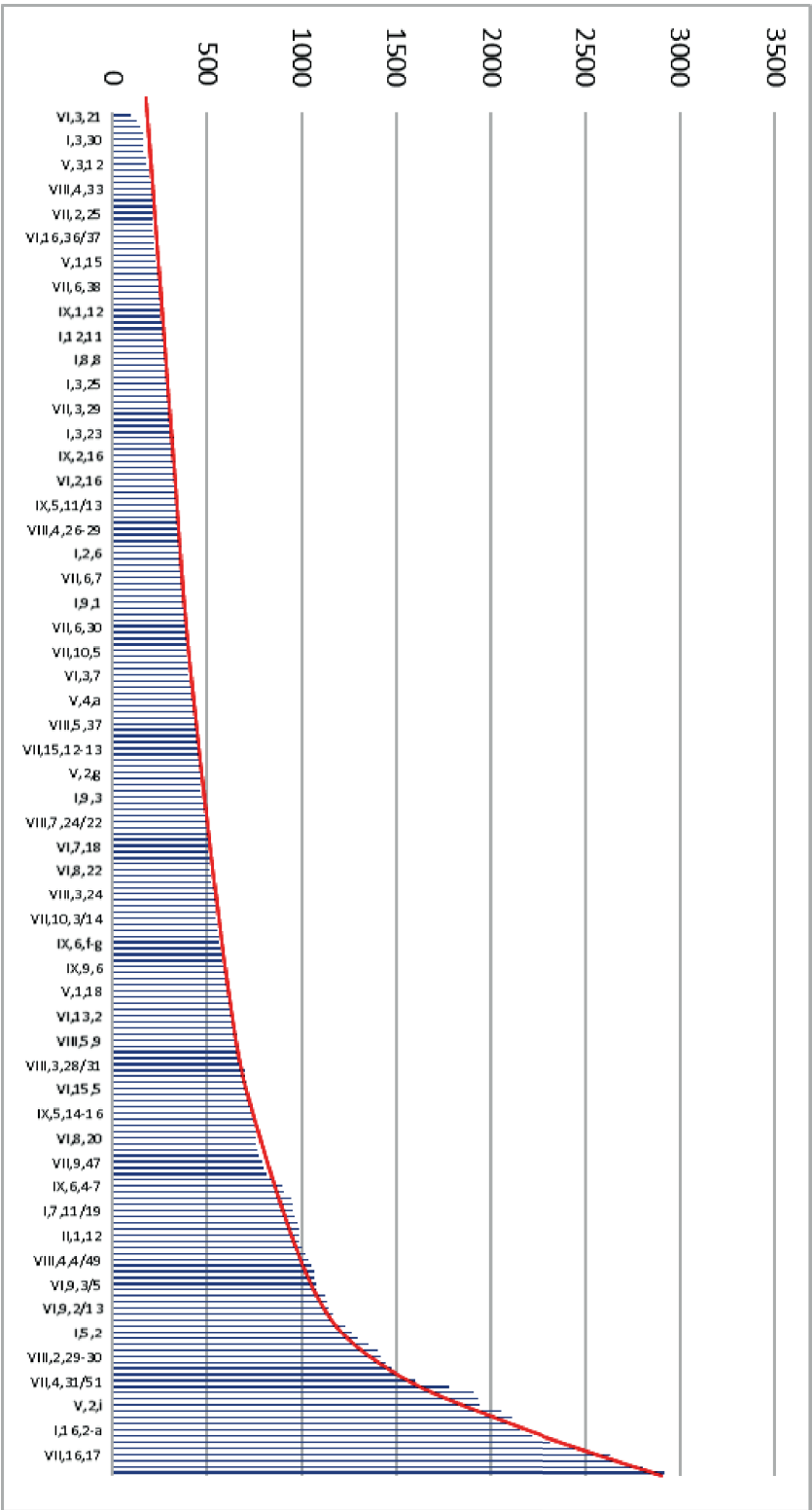


Figure 3. The size distribution of the houses with peristyle with a red line illustrating, how I see the data behavior (total number: 224).

1200 m<sup>2</sup> becomes useful, as there seems to be another significant change in the increase of the houses sizes. The smaller end of the graph does not offer as good points for the possible limits as the larger end, but at the extreme left end of Figure 3 there are a few houses below the red line. This limit can be roughly estimated at 250 m<sup>2</sup>. With these numbers, and with the average and the median values (Figs. 1 and 2), the houses can be divided into the following size groups: under 250 m<sup>2</sup> are small, lower medium are 250–505 m<sup>2</sup>, upper medium 505–725 m<sup>2</sup>, large 725–1200 m<sup>2</sup>, and over 1200 m<sup>2</sup> vast. Compared to the whole assemblage the small, large, and vast houses stand out by their size, and it is likely that a visiting Pompeian would have noticed or estimated that these houses were larger or smaller than the average house with a peristyle in Pompeii. Indeed, there are so many houses in the medium size groups that it must have been difficult to see the difference between the sizes of these houses. Although there are significant absolute changes among the medium size houses, every house in this group had several houses that were more or less similar in size, and therefore these houses did not necessarily stand out so clearly from the mass.

The graphs are utilized in several ways in this study, and they were made with Microsoft Excel.<sup>85</sup> Occasionally a linear trendline demonstrates the behaviour of the data. The trendline equation is:

$$y = ax + b.$$

Where y is the vertical axis, x is the horizontal axis, a is the slope of the line, and b is the intercept point of the vertical axis.

The peristyles consisted of more than just their architectural appearance. The elements built or placed in the peristyles are also analysed to discover their function. Some features can be interpreted to have been built for a specific purpose, such as gutters (drainage), *triclinia* (dining) and *lararia* (religious activity). Some instead cannot be connected to any clear function, and these features are usually considered art. The art (sculpture and wall paintings) and some other features (pools and fountains) are attempts to make the space more pleasant, but they are also meant to be observed and are placed on display. The display function and the practical function are not strictly separated, and some features can contain both.<sup>86</sup> Sundials are one of these items. They are very rare in peristyles – only eight peristyles with sundials are known.<sup>87</sup> Sharon Gibbs notes that the latitude of several sundials in Pompeii vary from the latitude of the city, which she interprets as a result of a large demand for personal time-keeping, leading to imprecise workmanship when making the sundials.<sup>88</sup> The difference can also be interpreted as a lack of interest in the accuracy of the sundial by Pompeian buyers, meaning that other motives might have guided their decisions when acquiring a sundial. It may be that a sundial was a luxury item, and perhaps owning and displaying it was more important than how well it actually worked. Some high-tech gadgets might in this case be interpreted as a modern analogy, as their possession and presentation are more important than their actual use, which might be limited to a few

<sup>85</sup> For the methods of calculating the size of peristyle areas, see the beginning of Appendix.

<sup>86</sup> E.g., Allison (2006, 400) discusses the utilitarian purpose of cupboards and chests, but states that they could be used, in addition, for display.

<sup>87</sup> Nn. 38, 68, 80, 139, 165, 168, 245, 251.

<sup>88</sup> Gibbs 1976, 78, 91–92.

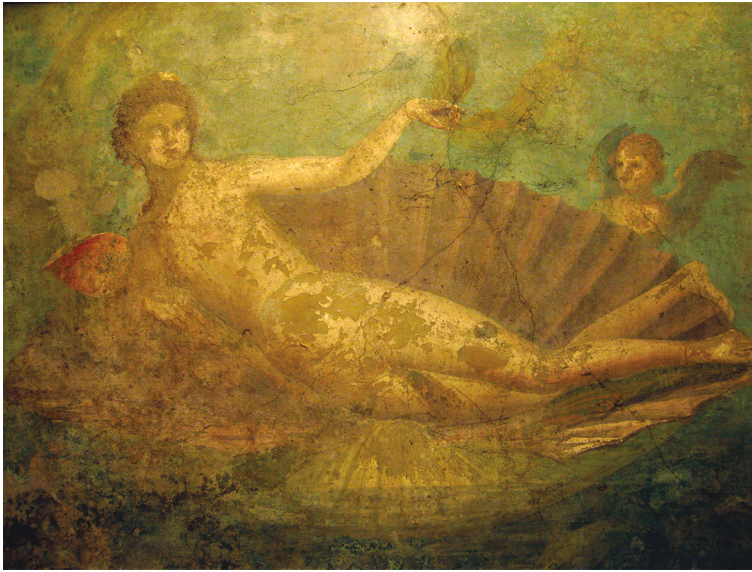


Figure 4. Figure 4 A part of the large garden painting of the peristyle the Casa della Venere in conchiglie (now in the MANN). The left leg of Venus might appear to be in an unnatural posture to the eyes of a modern viewer. (*Su concessione del Ministero dei Beni e delle Attività Culturali e del Turismo – Museo Archeologico Nazionale di Napoli*)

occasions. Nevertheless, in cases like sundials the display function is only an additional characteristic of these items – not the primary – and the motivation for a person to have acquired a sundial remains doubtful; it cannot be assumed straightforward that they were intended for display, as it equally well could have been needed for time keeping.

The use of art as a means of impression is complicated, as besides the easily countable variables – number and size – the quality probably played an important role. What kind of art was valued in Pompeii is mostly uncertain. We know what type of art Pompeians had in their peristyles, but we hardly know what was appreciated as “good” art. For example, the Venus in the large painting in the peristyle of the *Casa della Venere in conchiglie* might interpreted as a bad execution – at least partly – by a modern viewer (Fig. 4),<sup>89</sup> but there is no information about what Pompeians thought about this painting, and for example Zanker states that for Pompeians important characteristics were size and quantity.<sup>90</sup> In this case, the large painting in the peristyle might have had more value than a smaller but well executed one. Consequently, in this study the methodological focus when examining the art features is concentrated on their numerical values, such as size and number.

The unexcavated parts of the city create a problem for the methodology of this study, as it builds on comparisons inside the entire city of Pompeii. While the aim of this study is not to predict what type of peristyles will be found under the unexcavated sections, it is very likely that they mostly follow the style and size of the peristyles that are already unearthed. For example, the area now excavated is about 74 percent of the whole area inside the city walls. If we take the sample area of *Regiones I, V,*

<sup>89</sup> N. 59.

<sup>90</sup> Zanker 1998, 189.

VI, VII and VIII which has one percent error compared to the whole excavated area of Pompeii, it is about the 72 percent of the yet excavated area.<sup>91</sup> The portion of the sample is about equal to the portion of the excavated area of Pompeii, compared to the whole area inside the city walls. Probably the error between the entire city of Pompeii and the excavated portion of Pompeii is not very far away from one percent – which is the error value of the sample and the excavated area.

There is no certainty as to what is below the unexcavated *lapilli* and there is always the possibility that the area differs considerably from the other parts of Pompeii.<sup>92</sup> For example, the *insulae* in the southeast corner contain comparatively more garden areas than the other parts of the city.<sup>93</sup> The eastern part of *Regio* III and the southern *insulae* of the unexcavated part of *Regio* I might contain this type of garden dominated *insulae*. This, however, would indicate that they did not have many peristyles and the unexcavated data would not significantly affect the statistics for the peristyles. Nevertheless, if in the future the entire city of Pompeii is excavated, it might slightly change some of the values and limits defined in this study.

This study provides the first systematic reconstruction of all the peristyle gardens of 79 CE Pompeii. The examination of the features and characteristics of the peristyles reveals the possible means of socioeconomic display used in these peristyles. The peristyle gardens are further organized statistically to find out what was common and average in the peristyle gardens, and in contrast what was special and individualistic. Subsequently, the peristyles are arranged according to the features of socioeconomic display, which reveals how the peristyles were utilized for display purposes. This novel city-spanning comparison enables the investigation of the possible display functions of all the peristyle gardens of Pompeii, and provides new information and perspectives on socioeconomic relationships in Pompeii.

### 1.3 Defining a Pompeian peristyle garden

“More subtle is the question of defining the peristyle” states Wallace-Hadrill about the problematic situation of peristyle definition in the area of the Bay of Naples.<sup>94</sup> The term *peristyle* (Greek *peristylos* and Latin *peristylum*<sup>95</sup>) derives from Greek public architecture.<sup>96</sup> The word is constructed from two words: *peri* and *stylos*. When they are connected, a free translation is “a portico around”. The word came to use in Italy and in the Latin language in the last centuries BCE.<sup>97</sup> Eleanor Leach notes that

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<sup>91</sup> See Chapter 1.1. Areas are measured on the PBMP map ([http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258), last visited 23.2.2107). The area of Pompeii is about 619 329 m<sup>2</sup>, the excavated area is 456 665 m<sup>2</sup>, and the sample area is 328 001 m<sup>2</sup>.

<sup>92</sup> Jashemski (1993, 1) thinks that buildings in the unexcavated areas have more open space compared to the buildings in the already excavated area.

<sup>93</sup> Jashemski 1993, 8.

<sup>94</sup> Wallace-Hadrill 1994, 84.

<sup>95</sup> Sulze 1940, 951–952.

<sup>96</sup> Wallace-Hadrill 1988, 66. Wallace-Hadrill 1998, 20–21. Stackelberg 2009, 21. Trentin 2014, 14–15. Simelius 2015, 121. Kawamoto 2015, 92, 196–198.

<sup>97</sup> Sulze 1940, 959. Carucci 2007, 18.

the Latin writers rarely use the term peristyle. It is mentioned most often by Vitruvius, who does not make a distinction in its use between private and public contexts. The Latin writers prefer terms such as *porticus* and *ambulationes* or the Greek origin words *xystus* and *palaestra* – the word *gymnasium* is also used by Cicero in the villa context.<sup>98</sup> It is impossible to know what term Pompeians used, but as Margherita Carucci and Mantha Zarmakoupi note, peristyle or peristyle garden – meaning an open space with a garden surrounded by colonnades – is a convention of modern scholarship.<sup>99</sup> In this study the peristyle garden or peristyle is used as a technical term of research, not an attempt to mimic ancient vocabulary.

The origin of the peristyle as an architectural feature is unclear, but it was in use in the Hellenistic world before its adoption in the Roman house.<sup>100</sup> The space is also related to Etruscan architecture, and according to Linda Farrar the peristyle was a mixture of Hellenistic, Persian, and Etruscan ideas.<sup>101</sup> An open courtyard is a common feature in Mediterranean architecture,<sup>102</sup> therefore it would not be surprising if its roots were drawn from around the Roman world. The addition of a garden in the courtyard has been regarded as a particularly Roman element, contrary to the paved courtyards of the Greeks.<sup>103</sup> The earliest known peristyle garden in a domestic context is from Pompeii, in the *Casa del Fauno* from the second century BCE. In Pompeian houses, peristyles are considered to have replaced the traditional garden, *hortus*, and the garden space was moved into the peristyle.<sup>104</sup> The peristyle garden later became a popular architectural feature in Pompeian houses. In 79 CE, when Pompeii was buried by the eruption of Vesuvius, the evolution of the Roman house was apparently moving to its next phase. The peristyle was beginning to replace the atrium, and by the late imperial period this development was complete.<sup>105</sup> The presented theory of the development of peristyle relies on a few examples – particularly in the knowledge of years before 79 CE – and more archaeological evidence should be studied to examine the accuracy of this hypothesis. Also, the diffusion of the

<sup>98</sup> Leach 1997, 59. Carucci 2007, 18. Zarmakoupi 2014, 85–87, 104, 107. Kawamoto 2015, 25–26, 58, 196. On the terminology see also, Carandini 1985, 120. For *gymnasium* see, e.g. Cic. Att. 1.6.2.

<sup>99</sup> Carucci 2007, 18. Zarmakoupi 2014, 86, 104. On the problems of using the Latin authors' nomenclature in the Pompeian house, see Allison 2004, 11. There are graffiti (CIL IV 1458–1459a) with the word *xystus* in the peristyle (n. 104) of the *Casa del Poeta tragico* (VI,8,3/5), which means that the word was used in Pompeii.

<sup>100</sup> Graham 1966, 3–31. Grimal 1984, 206–207. Nevett 2010, 8–9. Zarmakoupi 2014, 103, 105–106. The Hellenistic peristyle is often seen as an example for the Roman peristyle, but Kawamoto (2015, 24, 92–93, 196–197) has criticized this view because, in the Greek text which predate Latin texts, *peristyle* refers mostly to non-domestic architecture. Therefore, the use of peristyle in the domestic context might be due to Roman influence on Greek architecture. Additionally, see the discussion of Wallace-Hadrill (2008, 17–28, 190–196) on the complexity of the terms the *Hellenization* and *Romanization* in relation to the identity and influences of ideas, as well as the concepts of “Greek and Roman houses”.

<sup>101</sup> Farrar 1998, 17.

<sup>102</sup> Carucci 2007, 18.

<sup>103</sup> Spinazzola 1953, 396. Grimal 1984, 207. Zarmakoupi 2014, 106, 114. Trentin 2014, 5–7. Kawamoto 2015, 93–94.

<sup>104</sup> Grimal 1984, 223. Jashemski 1993, 145–146 n. 277. Hoffmann 1994, 80–81, 126. Farrar 1998, 12–13, 17. Zarmakoupi 2014, 111, 114.

<sup>105</sup> Farrar 1998, 17, 19. Carucci 2007, 18–19. Trentin 2014, 6–9.

peristyle around the Mediterranean requires a thorough study, as well as the development of garden space in the Pompeian domestic context.

The development and history of the peristyle, combined with the large geographical area of the ancient world, means that the definition of the peristyle varies in different contexts and every scholar uses a definition that best serves own their context. The Pompeian archaeological context provides information that is not usually available for other ancient sites, and therefore the definitions used can be stricter and not easily applicable to other contexts. The mere possibility to examine the plantings in the peristyle allows one to confirm that they were in fact planted, when in most of the sites the presence of gardens in the peristyles are mostly an assumption. Consequently, the definition of the peristyle used in this study cannot be applied easily to other ancient sites. Yet, even inside Pompeii the peristyle is not a well-defined architectural feature, and the definition often overlaps with the atria and the simple garden plots. These problems are universal to all research where a phenomenon is isolated for study; it is not easy to separate any unit from the house, and even separating a house from the city is not as simple a task as one might think, and therefore the definitions will always remain somewhat theoretical and artificial. There will always be borderline cases and unclear definitions, because the connections and disconnections of the spaces – walls, doors and windows, not to mention other less visible or invisible delimiters – are not in every case clear in the archaeological record. Yet, every research work has its limits, and therefore a definition has to be made – even though it might sometimes make the world appear too organized when compared to the flexible experience of the lived life. The definition of the peristyle garden is not without problems in Pompeii, but the city has many gardens with a colonnade or several colonnades, making it a clear feature of private architecture.

According to a modern interpretation, an ideal peristyle is a rectangular open space surrounded on four sides by a colonnade, but in practice peristyles are not quite that simple.<sup>106</sup> The peristyle with four porticoes is in the scholarship called a full peristyle, and when the open space had three or two colonnades it is named a pseudoperistyle.<sup>107</sup> There are gardens with only one portico, which technically cannot be a peristyle, as one colonnade cannot surround an open space unless the portico is curving, and which at any rate does not occur in the Pompeian domestic context. Nevertheless, the gardens with one portico are very similar to some pseudoperistyles – particularly with gardens which had two porticoes. A good example is the neighboring houses *Casa della Fontana grande* and *Casa della Fontana piccola*, where the garden areas are relatively parallel, except that the first had only one portico and the second two.<sup>108</sup> Although the gardens with one portico are not often listed as peristyles, there are exceptions, and the garden of the *Casa della Fontana grande* is also occasionally called a peristyle.<sup>109</sup>

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<sup>106</sup> Farrar 1998, 17. Zarmakoupi 2014, 103–105, 119–120.

<sup>107</sup> The use of the term pseudoperistyle is widely spread in scholarship, see e.g. Allison 1997, 6–7, 34–35, Staub Gierow 1997, 94, and Serpe 2008, 123. See also Zanker 1998, 166. He uses the term “truncated peristyle”.

<sup>108</sup> Nn. 106, 107.

<sup>109</sup> The garden with one portico in the *Casa della Fontana grande* (VI,8,22) is labeled as a peristyle or pseudoperistyle by Richardson 1955, 40, Hales 2003, 116, Costantino 2006, 309, Nevett 2010, 99. Ciarallo and Giordano (2012, 520–521 nn. 254, 255) list the garden as a *xystus* which is the same word they use to list the garden of the *Casa della Fontana piccola* (VI,8,23/24), indicating that they consider them as similar architectural spaces. Avellino (1846, 1) labels the garden with one portico in the *Casa delle Quadrighe*



This study applies a loose definition of peristyle, and therefore the gardens with one, two, three or four porticoes are all counted as peristyles. This loose definition supports the aim to study the role of socioeconomic status and imitation in the peristyles, as the gardens with one portico can be possibly seen as a form of imitation or lower status architecture when compared to the peristyles with several porticoes. The loose definition also has its problems; for example, are we still talking about the same phenomenon when comparing a full peristyle with a garden that had only one portico? But this is one question that must be answered after – not before – a careful examination of these gardens, which also supports the use of a loose definition. In Pompeii, there are no domestic peristyles equipped with more than four porticoes, although in a few cases there was possibly a double portico on one side.<sup>110</sup> In addition, not all peristyles were rectangular:<sup>111</sup> There were 54 L-shaped peristyles, five T-shaped and 67 irregularly shaped. There were 107 rectangular peristyles, and 18 trapezoids.

Vitruvius' description of a peristyle concentrates mainly on the proportions of the dimensions. The recommendation to make a peristyle one third wider than its length makes Vitruvius' text unsuitable for the definition of peristyle in Pompeii.<sup>112</sup> A glance at Pompeian house plans is enough to show that these instructions were not followed.<sup>113</sup> In Pompeii, a peristyle can be defined as an open space surrounded by a portico, however this definition also applies to some atria. A mathematical application of the distinction between atria and peristyles can be derived, by examining the cross sections of the spaces. The difference is then clear as in the atrium it is (Fig. 5):

$$a > b$$

and in the peristyle (Fig. 6):

$$a \leq b$$

In a cross section of an atrium, the space covered by the roof (a) is larger than the unroofed space (b), while in a cross section of a peristyle the unroofed space is about equal to or even larger than the roofed space. Nevertheless, this mathematical definition is problematic, as for example, the so-called Corinthian atria follow more-or-less the cross section of a peristyle rather than that of an atrium.<sup>114</sup> A Corinthian atrium is usually regarded as an atrium which had more than four columns,<sup>115</sup> but the

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(VII,2,25) as a peristyle, but he mentions that the labelling is challenging as there is only one column.

<sup>110</sup> Nn. 21, 24.

<sup>111</sup> Farrar 1998, 19.

<sup>112</sup> Vitr. 6.3.7

<sup>113</sup> On Vitruvius' instructions and their applications in the *Casa della Caccia antica* (VII,4,49), see Sear 2002, 61.

<sup>114</sup> For Corinthian atria, see Mazois 1824, 49 and Breton 1870, 496 (*Casa della Regina Carolina* VIII,3,14, cfr. peristyle n. 202), Breton 1870, 499 (*Casa di Apollo e Coronide* VIII,3,24, cfr. peristyle n. 205), Viola 1879, 34 and Jashemski 1993, 237 n. 493 (*Casa di Giasone* IX,5,18, cfr. Sampaolo 1999, 670, Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 16, peristyle n. 241).

<sup>115</sup> Richardson 1955, 5–8. Pesando 1997, 257–261. Zaccaria Ruggiu (1995, 377–381) determines the difference between an atrium and a peristyle by the number of the columns. According to her, the peristyle has more than four columns, whereas the atrium has four or fewer columns. This definition would include several spaces that are identified as Corinthian atria as peristyles – e.g. those in the *Casa dei Dioscuri* and *Casa di M. Epidius Rufus*.



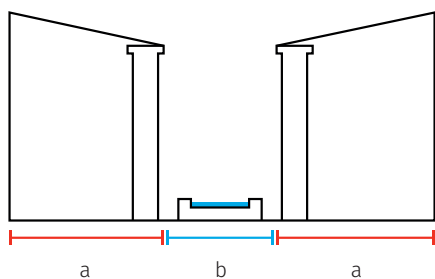


Figure 5. Cross section of an atrium.

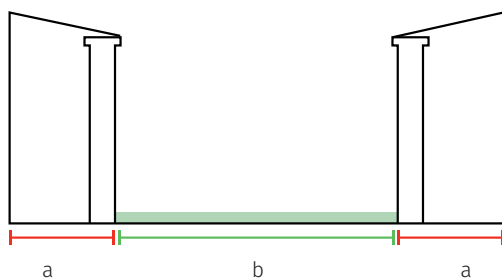


Figure 6. Cross section of a peristyle.

term comes from Vitruvius and his definition is rather open; for example, it does not mention the minimum or maximum number of columns required.<sup>116</sup> Therefore, the use of the term in Pompeii is problematic, and the spaces that are defined as Corinthian atria could also be listed as peristyles.<sup>117</sup>

Another difference between a Corinthian atrium and a peristyle could be their location in the house. In the traditional house plan the atrium follows an entrance or a *fauces* (*vestibulum*), whereas the peristyle is located after an atrium and a *tablinum*. In Pompeii, however, some peristyles have replaced the atrium in the house.<sup>118</sup> One fifth of the peristyles (50) are situated after an entrance or a *fauces*, in the traditional place of atrium. There are 108 peristyles in the traditional place of a peristyle – after a room defined as a *tablinum*; therefore, using locations as the definitive criteria does not work well in Pompeii, as most of the spaces which could be defined as peristyles by their architecture are not in the traditional place of a peristyle.

The peristyles that were situated in the traditional places of atria could be defined as Corinthian atria, but 32 of these peristyles were pseudoperistyles, and nine gardens with one portico.<sup>119</sup> In Pompeii, the atria built with colonnades had them on all four sides. In addition, the central space in the peristyle usually contained a garden,<sup>120</sup> whereas the atrium had an impluvium or floor. My focus is on the peristyle gardens, and therefore the open space must have a garden to be included in this study.<sup>121</sup> The garden space can be identified by root cavities or loose soil, but in practice it is mostly

<sup>116</sup> Vit. 6.3.1. Wallace-Hadrill (2008, 194) proposes that Vitruvius might refer to the “orders” of architecture which the Roman architect later defines (Vit. 6.4.1-7).

<sup>117</sup> Wallace-Hadrill 1994, 84, fig. 4.13; 1997, 220. George 1998, 95, n. 52.

<sup>118</sup> Dickmann 1999, 49, 127. Wallace-Hadrill 1994, 220.

<sup>119</sup> Pseudoperistyles: nn. 2, 7, 12, 29, 30, 48, 51, 52, 55, 58, 61, 63, 74, 90, 95, 96, 142, 150, 151, 155, 172, 176, 186, 187, 202, 203, 205, 206, 227, 233, 246, 249. One portico: nn. 50, 60, 81, 160, 171, 212, 215, 219, 220.

<sup>120</sup> A garden in this study is defined as the entire possible garden space, even though a part of that space might not be used as a garden, such as gutter.

<sup>121</sup> E.g. the following spaces are excluded from this study as they did not have a garden: the southern peristyle of the *Casa del Menandro* (I,10,4/14-17), the house I,11,16 (Ciarallo & Giordano 2012, 411 n. 78), house I,12,3 (Jashemski 1993, 54 n. 81), house I,20,4 (Ciarallo & Giordano 2012, 432–433 n. 119), the eastern courtyard of the *Casa del Moralista* (III,4,2, Ciarallo & Giordano 2012, 471 n. 162, cfr. Jashemski 1993, 102 n. 158), house VI,2,18, the *Casa della Colonna etrusca* (VI,5,17-18, Jashemski 1993, 126 n. 232), the northern peristyle of the *Casa dell'Argenteria* (VI,7,20/22, Ciarallo & Giordano 2012, 514–515 n. 249),

done based on the excavation reports, relying on the excavators' interpretation of the nature of the central space.<sup>122</sup> A colonnade, in contrast, is defined by the existence of free standing masonry or stone columns or piers – the presence of even one column or pier is enough to signify a colonnade in this study.<sup>123</sup> A colonnade does not have to run the whole side of the space; for example, the peristyle

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the peristyle of the *Fullonica di Vesonius Primus* (VI,14,21/22, Jashemski 1993, 150 n. 285), the *Casa di P. Crusius Faustus* (VI,15,2, Mau 1898, 7, Sampaolo 1994, 573, Ciarallo & Giordano 2012, 552 n. 300), house VI,16,31 (Sogliano 1908, 285, Jashemski 1993, 164 n. 307), the northern courtyard of house VII,3,11-12, the western peristyle in the *Casa di Ma. Castricius* (VII,16,17, Jashemski 1993, 203 n. 403, Bragantini 1997, 901, Ciarallo & Giordano 2012, 608 n. 403), house VIII,2,36-37 (Jashemski 1993, 209 n. 416, Sampaolo 1998, 259, Ciarallo & Giordano 2012, 615 n. 417), house VIII,4,9 (Fiorelli 1861, 103; 1873, 4; 1875, 339, Ciarallo & Giordano 2012, 622 n. 431), house VIII,6,1 (Mau 1884, 182-183, Jashemski 1993, 219 n. 450, Sampaolo 1998, 664-665, Ciarallo & Giordano 2012, 631 n. 451), house IX,9,c (Mau 1889, 102, Sogliano 1889, 126-127, Jashemski 1993, 248 n. 516, Ciarallo & Giordano 2012, 666 n. 517). House I,2,22 might have had a garden, but it cannot be verified (Jashemski 1993, 24-25 n. 9, Ciarallo & Giordano 2012, 369 n. 9). Fiorelli (1875, 432) states that the *atrium tetrastylum* in house VI,17,9-10 had a *viridarium*, but Mazois (1824, II, pl. 28), who wrote about 50 years before Fiorelli, does not mention any garden in this space, and therefore, Fiorelli's identification cannot be trusted. House VII,3,11-12 had a portico (Sampaolo 1996, 860) or a peristyle (Breton 1870, 382 and Heydemann 1868, 19-20), but a garden in the space is identified for the first time by Jashemski (1993, 177 n. 337, cfr. Niccolini & Niccolini 1862, Descrizione generale 46, Fiorelli 1873, 40-41; 1875, 202). Heydemann, instead, mentions a *cocciopesto* floor on this space. It is unclear if Heydemann means that the whole space was covered by *cocciopesto* or was it only in the portico. In 2012, the central part of the space was excavated and no clear remains of the *cocciopesto* were visible. Some remains of the *cocciopesto* floor were visible only near the walls. It is doubtful if the space had a garden. House VI,2,18 had a peristyle and the *Casa del Menandro* had a peristyle in the southeast part of the house. These both are stated to have functioned as stables (Niccolini & Niccolini 1862, Descrizione generale, 26, Fiorelli 1875, 88-89, Jashemski 1993, 122 n. 209, Ling & Ling 2005, 254, Ciarallo & Giordano 2012, 501 n. 214), and therefore, they very likely did not have a garden. Allison (2006, 333-334) questions if the stable in the *Casa del Menandro* was functioning efficiently, but her interpretation of the space as an amphora storage does not hint that the space had a garden. The northern peristyle of the *Casa dell'Argenteria* is reported to have been covered by a roof and did not have a garden (Niccolini & Niccolini 1862, Descrizione generale 31-32, Ciarallo & Giordano 2012, 514-515 n. 249). Fiorelli (1875, 115) and Jashemski (1993, 130 n. 244) state that the space was only partly covered. The beam holes for the roof, however, run the whole distance of the wall and the roof likely covered the entire space, as stated by Ciarallo and Giordano. The *Casa di Championnet I* (VIII,2,1) is excluded from this study due to a conversation with Dr. Marco Giglio on the 22<sup>nd</sup> and 24<sup>th</sup> September 2016. He had excavated in the house while working with the *Grande Progetto*, and stated that the peristyle did not had a garden during the eruption. It is always possible that there was a plan to plant a garden in the space later.

<sup>122</sup> On the problems of identifying gardens, see Jashemski 1993, 8. Not all open spaces were necessarily gardens. Jashemski also mentioned that before Spano in 1910 the reports of root cavities are rare. Interpretations of soil contours are even more uncertain than for root cavities.

<sup>123</sup> On the problematic situation of identifying a peristyle based on one column, see Avellino 1846, 1. Still Avellino labels a space as a peristyle, even if it only had one column. See also Heydemann 1868, 43. Heydemann identifies a space in house VII,3,8 as a "peristyle without columns". For the lack of free standing columns or piers the following gardens are excluded from this study: in house I,6,13, in the *Casa dei Ceii* (I,6,15), the eastern garden in house I,9,12 (cfr. Robinson 2002, 94 calling the space as a peristyle garden), in house I,13,16, in the north-western and north-eastern garden in the *Casa del Moralista* (III,4,2), in house VI,7,1, in house VI,9,1, in the *Casa dell'Imperatrice di Russia* (VI,14,42), in house VI,13,16-17 (see, Zanier 2006b, 415-417), in the *Casa di D. Caprasius Primus* (VII,2,48), in the southern garden of house VII,3,11-12, in house VIII,3,21, in house VIII,7,12, in house IX,1,7. Ciarallo and Giordano (2012,

of the *Casa di Obellius Firmus* is counted as having four porticoes, although on the south side the colonnade covers only a portion of the whole length of the space compared to the north colonnade.

In Pompeii, a particular garden style – called sunken gardens – can be distinguished. In the *Casa dell'ancora* the garden is clearly (2,70 m) below the portico surface.<sup>124</sup> The visual impression of the space is definitely that of a peristyle, and the sunken garden in the *Casa del Marinaio* feels equally like a pseudoperistyle.<sup>125</sup> A sunken garden can also be identified in the *Casa di Octavio Quartio* and *Casa di Apollo*.<sup>126</sup> In these cases, the visual impression of a peristyle is not so obvious. In the *Casa di Octavio Quartio*, the space that could be regarded as a portico is seen as a separate space and not as the colonnade of a large garden.<sup>127</sup> The link between the portico and the garden is even more complex in the *Casa di Fabio Rufo*. Jashemski, as well as Ciarallo and Giordano, lists the garden as a hanging garden, but neither of the catalogues mention a portico.<sup>128</sup> This is probably because there are two floors between the garden level and the portico, and therefore they are not thought to be parts of the same architectural unit. Nevertheless, there is a visual connection between them: from the portico, one could easily admire the garden, and from the garden the colonnade was visible – at least the col-

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384–385 n. 36) state that there were colonnades on the south and east sides of the garden in house I,6,13. They mention two brick bases for piers in the south side of the garden. It seems, however, that the *pluteus* had several different building techniques, among them two *opus testaceum* parts (0,55 x 0,52 m). These might have been lower parts of brick piers (see, e.g., Maiuri 1929, 432 Fig. 44), but the existence of such piers cannot be confirmed. Ciarallo and Giordano (2012, 385 n. 37) think that there was in the *Casa dei Ceii* a portico, but there are no columns or piers. Jashemski (1993, 59 n. 99) states that the garden in house I,13,16 had a portico, and she continues that the area on the south side of the triclinium was uncovered. Therefore, it seems that the pier was supporting a roof above the triclinium as suggested by Ciarallo and Giordano (2012, 420–421 n. 101). In this case, the space with a triclinium is rather a separate room than a portico. A similar case is the north-eastern garden of the *Casa del Moralista* (III,4,2, see Jashemski 1993, 102 n. 159) and house IX,1,7 where a pier-like construction is a door frame. Jashemski (1993, 175 n. 331) and Ciarallo and Giordano (2016, 575 n. 336) state that the *Casa di D. Caprasius Primus* had a garden with a portico supported by a column. The column, however, is not free standing, but incorporated to the east wall (Bragantini 1996, 801–802). Fiorelli (1875, 328) reports a column in the peristyle garden of house VIII,3,21, but the existence of this column cannot be verified from any other source. Niccolini and Niccolini (1862, Descrizione generale 66), Ciarallo and Giordano (2012, 618 n. 425) do not mention it. Jashemski (1993, 211 n. 424) only mentions that Fiorelli reports a column in the space. The garden in house VIII,7,12 might have had a column (Fiorelli 1875, 350, Jashemski 1993, 222 n. 455), but in Viola's plan (1879, pl. 1) the column seems to mark a border between two spaces rather than support a portico. House V,2,h had possibly a portico-like structure supported by wooden beams which worked as columns (Niccolini & Niccolini 1896, Nuovi Scavi 71. Sogliano 1896, 423). The wooden columns are rare or rarely reported, and they are not included in this study.

<sup>124</sup> Pesando 2006, 163–164. Pesando & al. 2006, 213–220.

<sup>125</sup> E.g. Jashemski (1993, 141 n. 266) calls the sunken garden of the *Casa dell'ancora* as peristyle.

<sup>126</sup> On the *Casa di Apollo*, see Zanker 1979, 483. On the gardens – although they are not labeled as sunken gardens – see also Jashemski 1993, 78–83 nn. 135 and 136, 132 n. 247 and Ciarallo & Giordano 2012, 444–450, nn. 137 and 138, 515–517 nn. 251,

<sup>127</sup> E.g. Jashemski (1993, 78–83 nn. 135 and 136) and Ciarallo and Giordano (2012, 444–450, nn. 137 and 138) index the peristyle and the garden as separated spaces in their catalogues. Spinazzola (1953, 124) mentions that the large garden is 1,00 m below the rest of the house.

<sup>128</sup> Jashemski 1993, 203 n. 404, Ciarallo & Giordano 2012, 609–610 n. 406.

umns were. This visual link is what connects the portico to the garden in every sunken garden, even if there is no direct physical connection. Physically, however, the gardens must be entered through stairs, or one had to pass through several other rooms to access the garden.<sup>129</sup> This lack of a direct physical connection between the portico and the sunken garden is the reason why they are excluded from the peristyles in this study, as it is problematic whether the portico and the garden were considered architecturally as a same space. Therefore, the garden and the portico must be more-or-less on the same level, with an easy physical connection between the spaces.<sup>130</sup> Even though the sunken gardens are not included in the study material here, they were certainly luxurious gardens and as such competing with – if not surpassing – the most well-appointed peristyles of Pompeii as symbols of wealth and status.<sup>131</sup>

The definition of the domestic peristyle garden in Pompeii is finally this: an open space with a garden that featured, at least on one side, a portico, defined by at least one free-standing column or pier, and the garden and the portico must be more-or-less on the same level, so that the garden can be accessed immediately from the portico. There are 251 peristyle gardens in Pompeii that match this definition.<sup>132</sup> This definition is mostly a technical working tool made for Pompeii, and it probably requires some reconsideration if it were to be used outside the 79 CE context of the Bay of Naples.

<sup>129</sup> Jashemski 1993, 78 pl. 25, 129 pl. 45, 202.

<sup>130</sup> There are some peristyles where the garden is visibly at a lower level than the portico, e.g., in the southern peristyle of house VIII,2,14-16. Although this peristyle is in a ruined state and it is unclear where the garden was entered, stairs are not needed to access the remaining garden from the colonnade.

<sup>131</sup> E.g. Pesando (2006, 163–164) thinks that the owner of the *Casa dell'ancora* (VI,10,7) wanted an extraordinary house and the sunken garden provokes the image of villa in the house.

<sup>132</sup> My and Trentin's (2014, 29–33, 207–211) definitions are mainly similar, although her study necessitates two separate definitions instead. She observes a clear distinction between full peristyles (Trentin uses the term *true peristyle*) and pseudoperistyles (her term *truncated peristyle*). For the difference of peristyles included in my thesis and Trentin's work, see Chapter 1.1. There are peristyles in Pompeii which are excluded from this study: in the northern part of the *Casa della soffitta* (V,3,4, see Sampaolo 1991, 876.) and in house IX,11,7 (<http://pompeiiinpictures.com/pompeiiinpictures/R9/9%2011%2007.htm>, last visited 3.4.2017). They are only partly excavated and the unfinished excavation does not allow the analysis of the peristyle as an entire space, and therefore, comparison with other peristyles would possibly misrepresent the situation in these peristyles. The peristyle of house VIII,6,3 is reported to have been destroyed in 79 CE (Mau 1884, 135–136). There are also several peristyle gardens that cannot be defined as domestic: in the Great Palaestra (Jashemski 1993, 92 n. 148), possibly in the Temple of Isis, in the Triangular Forum, and in the Forum baths (Jashemski 1993, 183 n. 357, 222–223 n. 459–460. Ciarallo & Giordano 2012, 588–589 n. 362, 635–636 n. 460–461). The pseudoperistyle in house VIII,6,2/7 does not have any rooms opening to it, and it was likely not in domestic use. The peristyle of the *Villa di Giulia Felice* (II,4,3) is excluded, because it does not seem to have been primarily in domestic use (see, e.g., Nappo 2007, 358–361). The space in house V,3,10 is reported with a narrow planting bed and a portico supported by a column (Jashemski 1993, 114 n. 188, Ciarallo & Giordano 2012, 489 n. 192). There are, however, two problems with this space. First, the space seems to have been covered by a floor with a masonry planting bed built on top. The space is better defined as a paved courtyard with a possible planting bed, rather than a garden. Second, the connection between the column and the planting bed is quite distant as the column is not on the edge of the planting bed. Their distance is about 1,5 m which is relatively long as the planting bed is only 0,5 m wide (Jashemski 1993, 144 n. 188). One of Warscher's pictures (collection n. 690) shows a possible threshold that would exclude the column from the space that had the garden. Peristyles, in general, rarely had thresholds, and therefore it might signify that the space with the garden was considered as a separated space.

## 2 FUNCTIONS OF THE PERISTYLE GARDEN

### 2.1 Architectural function of peristyle

A peristyle garden somewhat breaks the basic function of a building: it does not provide shelter.<sup>133</sup> The ceiling is open; it is liminal space between the inside and outside, but it is a liminal space in a very controlled way. The colonnades control the open space – which represents the outside and nature – and the whole peristyle is safely embraced by the architecture of the rest of the house. The opening to the perilous outer world is by no means accidental; it is due to the practical needs of the house. A peristyle functions as a space which offers light and air into the house.<sup>134</sup> Besides this, the peristyle has an important role in guiding movement inside the building.<sup>135</sup>

The Roman and Pompeian house was turned inward. The exterior walls did not have many windows.<sup>136</sup> Light and air were mostly provided by openings in the ceiling. In the traditional Roman atrium house, the atrium had this same purpose, but when the house was enlarged other spaces were built for the same functions, and the peristyle was one of these.<sup>137</sup> Besides the atrium and peristyle, light wells and gardens could also be utilized for the same purpose.<sup>138</sup>

Conducting air into the house did not require complex plans for the designer of the peristyle. M. Longobardi notes that in the *Casa di Polibio* the peristyle garden was the space where most of the interaction between outside air and the microclimate of house occurred. The trees and the gutter functioned as a sort of air conditioner, and during winters the peristyle garden admitted most of the sun-shine into the house. Longobardi states that the luminosity in the house was generally poor.<sup>139</sup> Consequently, a peristyle must have heavily influenced the daily life of any Pompeian house, because the best illuminated spaces were in the peristyle area.<sup>140</sup> For example, Donatella Mazzoleni notes that the north-south orientation of the peristyle of the *Casa dei Vettii* is optimal for capturing the midday sun and sunset.<sup>141</sup> The long axis of this peristyle is oriented north-south, and the peristyle is located at

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<sup>133</sup> On this basic function of a house, see Mazzoleni 2004, 7.

<sup>134</sup> Avellino 1848, 21. Farrar 1998, 17. Wallace-Hadrill 1994, 83.

<sup>135</sup> Bragantini 2003, 184.

<sup>136</sup> Jashemski 1993, 10. Farrar 1998, 17. On windows, see Spinazzola 1953, 65–80.

<sup>137</sup> Farrar 1998, 16–17.

<sup>138</sup> Wallace-Hadrill 1994, 84.

<sup>139</sup> Longobardi 2001, 67, 69.

<sup>140</sup> Bechi (1825, vol. II, tav. 55, 2) mentions that the portico of the peristyle of the *Casa del Poeta tragico* (VI,8,3/5) was the best illuminated space of the house. The importance of sun light for is present in the legal texts which forbid blocking sun shine from domestic spaces with trees (Liberati 2007, 111).

<sup>141</sup> Mazzoleni 2004, 21.

the southwest end of the house, leaving the rooms to the northeast sides. This is not a very common composition of the rooms around the peristyle, as there are only 21 similar peristyles.<sup>142</sup> Altogether, about 37 percent (94) of the peristyles featured rooms only on the north, east, or northeast sides. Rooms on the opposite sides – south, west, or southwest – can be found in 25 percent (63) of the peristyles. These peristyles indicate that catching the day and evening sun was not the most important aspect when planning a peristyle, but it was probably taken into consideration, as most peristyles – 75 percent – had rooms at least on the north or east side, if not on both sides.

Guiding movement inside the house was another important architectural function of the peristyle.<sup>143</sup> Around the Mediterranean an interior courtyard, such as a peristyle or an atrium, was the center of the house; it was the space that all the other spaces of the house turned towards.<sup>144</sup> A glance at almost any Pompeian house plan verifies that the situation was the same in Pompeii. The courtyard is the topographical center, or it is at least near the center, of the house. Also, the atria and peristyles are usually the largest spaces in the house – excluding some exceptions, such as large gardens – thus highlighting their importance.

There are 55 peristyles where rooms can be found on all four sides, which indicates the importance of the role of the peristyle as a space for movement. The average number of spaces opening to a peristyle is almost eight and the median seven, therefore several rooms were usually accessible from the peristyle. (Figs. 1 and 2) Although the peristyle area was adjacent to a significant number of the rooms in a Pompeian house, it also had a vital role in controlling movement throughout the whole house. The major part – 70 percent (176) – of peristyles were connected to a corridor, *fauces*, and 73 peristyles had at least two *fauces* leading into the peristyle, indicating that the peristyle was linked to the other parts of the house, not just the rooms around it. Movement was not only horizontal – 59 peristyles had stairs opening onto the space, and in 24 peristyles the stairs were in the peristyle itself. Therefore, the peristyle was often the space where the upper or lower floors were accessed. The features – such as corridors and stairs – were designed for movement, and they highlight the movement of coming and going through the peristyle.

The role of the peristyle in facilitating movement in Pompeian houses is demonstrated by studies which utilize Space Syntax analysis.<sup>145</sup> The peristyle as a space, however, is problematic for that type of analysis. It presents difficulties when choosing whether the peristyle should be counted as one space, or whether the colonnade(s) should be counted separately from the garden area. Also, it is problematic whether every colonnade should be separated as an independent unit, or whether all of the porticoes should be thought of as one whole unit.<sup>146</sup> The new methods that enable a detailed

<sup>142</sup> Nn. 2, 10, 20, 21, 25, 30, 35, 49, 63, 102, 103, 107, 126, 145, 163, 185, 198, 215, 220, 229, 248.

<sup>143</sup> E.g. on the *Casa del Menandro* (I,10,4/14-17), see Ling 2005, 96.

<sup>144</sup> Mazzoleni 2004, 31. Carucci 2007, 18.

<sup>145</sup> Grahame 2000, 73, 172–196. Stackelberg 2009, 120, 147–149. Anderson 2011, 81–86 figs. 5.2, 5.3, 5.5–5.7. See also Grahame 1997, 146–163. On the houses of Volubilis, see Hilder 2015, 175. Stackelberg states that the peristyle of the *Casa di D. Octavius Quartio* (II,2,2) was relatively inaccessible, but this claim is mainly due to Stackelberg's problematic division of the porticoes. See also note 146.

<sup>146</sup> Grahame (2000, 41) and Hilder (2015, 163) count the peristyle as a single unit. Grahame (2000, 101, 103, 105) thinks that when there is a garden with one portico, then the portico should be counted as its own unit and the garden as another, but he (see Grahame 2000, 130) is not very consistent with this, as in the *Casa della Fontana grande* (VI,8,22) he instead counts the garden with one portico as a single unit.



computerized use of Space Syntax analysis allow us to bypass the artificial separation of the rooms and spaces, and Michael Anderson has carried out such computer-based analysis on five houses with a peristyle. In all of them, the peristyle – besides the atrium – seems to be the most significant space for movement.<sup>147</sup> Although the method still has problems concerning, for example, the missing information on the upper floors,<sup>148</sup> it indicates that the peristyle – at least on the ground floor – was one of the most important spaces for controlling movement in the house.

## 2.2 Activities in the peristyle

Besides its architectural functions, human activities also occur in every space of a house – at least on some level. As a large domestic space, the peristyle has inspired several assumptions concerning its use, and sometimes these activities are supported by the archaeological record, but occasionally they remain only as a speculation. This chapter concentrates on three different activities which are often associated with peristyles: the water supply of the house, cult activity, and as one group all types of activities related to small scale industrial and commercial activities. The aim is a critical evaluation based on the archaeological record, to reveal when a peristyle can actually be connected to these activities. This leads to the second purpose of the chapter: to study how often the Pompeian peristyle were used

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Stackelberg (2009, 114–116) separates the garden space and the portico, and she also counts every colonnade as its own unit (north portico, west portico, etc.) This creates several problems. First, the corners of the peristyle belong to two porticoes. E.g. the northwest corner is a part of the north and west colonnade. Stackelberg has resolved this by just arbitrarily choosing which portico the corner belongs. E.g. in the *Casa del Menandro* (I,10,4/14-17) the northwest corner belongs to the west portico (as room 11 is marked to open into the west portico), when in the *Casa di D. Octavius Quartio* (II,2,2) the northwest corner belongs to the north portico (as room 9 is marked to open into the north portico). Second, the atrium should be counted similarly as the peristyles, as the movement in the atrium also occurs in a similar pattern as in the peristyle and the atrium can be seen to form four passage ways, although, they do not often contain columns (see Grahame 2000, 40–41 on the problem of the atrium and the impluvium in the Space Syntax analysis). Stackelberg has counted the atrium as one unit which creates a bias that the atrium was much more important for movement than the peristyle. E.g. counting a peristyle of the *Casa di D. Octavius Quartio* as one unit provides a control value of 4,56, which is much closer to the control value of the atrium – 5,63 – given by Stackelberg (2009, 147), than the separate control values of the porticoes. Nevertheless, separating the porticoes offers a more accurate idea how the movement in the peristyle probably worked. In addition, in the *Casa del Menandro* and *Casa di D. Octavius Quartio* the peristyle had a *pluteus* or fence. In the peristyles where the garden is separated with this type of physical obstacle, it is justifiable to count the garden as its own unit. If every portico is counted as its own unit, the line between the porticoes should probably be made running between the garden corner and the peristyle corner, and therefore, all the rooms that opens on the north wall would be counted to be open to the north portico and all the rooms on the west wall to the west portico and so on. This does not model the movement perfectly, but as there is rarely information how the portico borders should be divided, it would be the best method. In addition, the movement in the garden spaces is problematic as their layout is unknown. E.g., the connection between the northern entrance and the eastern entrance of the peristyle garden area in the *Casa del Menandro* is assumed, but there is no certainty that there was no barrier (trees, bushes etc.) between the entrances that denied the movement between the two.

<sup>147</sup> Anderson 2011, 77, 81–82 figs. 5.2, 5.3, 84–86 figs. 5.5–5.7.

<sup>148</sup> Grahame 2000, 41–42. See also Stackelberg 2009, 59.

for these purposes, which will reveal the role of the peristyle in the house. Was the peristyle mainly built for a single activity – such as a kitchen can be linked to cooking – or was it customizable for several activities, according to the multifunctional interpretation of peristyle space – such as a living room in the modern house?<sup>149</sup>

A water supply was crucial for the daily life of the house. The open roof of the peristyle permitted the collection of rain water, a function which is also related to the atrium with its *compluvium* and *impluvium*.<sup>150</sup> The Pompeian peristyles had several structures – gutters, puteals, cistern heads, and cisterns – which were utilized for water supply. Almost three-fourths of the peristyles (186) contained a gutter. The popularity of the structure could almost suggest that a gutter could be used as one of the defining elements of a peristyle.<sup>151</sup> Most of the gutters (106) are masonry constructions covered with *cocciopesto* or *lavapesta* plaster.<sup>152</sup> In addition, 54 gutters are carved out of tuff. In Pompeii, the use of tuff as a building material is interpreted as a sign of an old construction,<sup>153</sup> but in addition there is a correlation between tuff gutters and peristyles of larger size. The average area of the peristyles with a tuff gutter is 245 m<sup>2</sup> – clearly above the average for Pompeii (Fig. 1). The median size of the peristyles with a tuff gutter, however, is only 120 m<sup>2</sup> – the same as the median size for the entire city (Fig. 2). The difference between the average and the median sizes indicates that there is a large variation in

<sup>149</sup> On the multifunctionality of the peristyle, see Allison 2004, 89–90, Simelius 2015, 130–131. On the multifunctionality of the Roman house, see Zanker 1998, 11, Nevett 2010, 7, 18, 98. However, on the questioning of the multifunctionality – particularly with the sleeping spaces – see Nissin 2015, 118; 2016, 60–61.

<sup>150</sup> Farrar 1998, 15, 17.

<sup>151</sup> The popularity of the gutter makes it a difficult feature in the sources, as it occasionally was assumed that the peristyle had a gutter without any evidence of such a feature. Gutters are not currently visible in every peristyle, and therefore, their existence cannot be confirmed in every case. E.g. Jashemski (1993, 186 n. 365) and Ciarallo and Giordano (2012, 593 n. 370) report a gutter in the *Casa di Romolo e Remo* (VII,7,10). This is not reported in any other source on the garden and the gutter is not visible. Ciarallo and Giordano (2012, 361) mainly follows Jashemski in their catalogue, and therefore, Jashemski's work is their likely source for the gutter. Jashemski's (1993, 187) picture of the peristyle shows that the peristyle ground level was more or less same when she visited the house and when I visited it. Likely, the gutter was not visible when Jashemski was in the peristyle. Jashemski (1993, 229 n. 471) later in her study revealed that she used the plans as her sources, particularly for gutters. The source of the gutter in the *Casa di Romolo e Remo* is probably a plan, likely Fiorelli's plan (1873, X), which features a gutter around the garden. Fiorelli (1873, 45), however, does not mention the gutter in his description of the house. Although, Fiorelli in the *Gli Scavi di Pompei dal 1861 al 1872* rarely mentions gutters in the peristyles, he does it with the peristyle of the *Casa del Granduca di Toscana* (IX,2,27, Fiorelli 1873, 59). The inconsistency casts doubt on the trustfulness of the plans. But if they can be trusted, why is the gutter not mentioned in the case of the *Casa di Romolo e Remo*? The bias for garden gutters is so strong that there is a chance they are drawn into the plans without actually being found. A contrary case is the peristyle of the *Panificio di Terentius Neo* (VII,2,3) where no gutter was featured in Fiorelli's plan (1873, IX), but, a few years before, Matz (1868, 203) reported that the peristyle had a gutter. For these reasons, it seems difficult to trust the early plans as reliable sources on gutters.

<sup>152</sup> Six of the gutters (nn. 20, 63, 69, 79, 209, 233) are reported only as masonry gutters, but for their function a waterproof surface, such as plaster, is needed. It can be assumed that they had a plaster coating or there was at least a plan to cover them with plaster.

<sup>153</sup> Pesando 1997, 20. On the so-called tuffperiod see, e.g., Faber & Hoffmann 2009, 104.





Figure 7. East side of the garden of the peristyle in the *Casa del Toro*. In the upper part of the picture, visible remains of *cocciopesto* over the tuff gutter.

the sizes of the peristyles, and a tuff gutter can also be found in peristyles that are smaller than the median size (120 m<sup>2</sup>, Fig. 2).<sup>154</sup> In the *Casa del Toro* the tuff gutter is partly covered with *cocciopesto* (Fig. 7). This seems odd, if the tuff gutter had a significant display value. It is, however, possible that in this case the *cocciopesto* plaster relates somehow to the functioning or construction of the nymphaeum in the peristyle, and on the basis of this one case it is not possible to say which type of gutter was more appreciated. To conclude, a tuff gutter could be thought to be more expensive than a masonry gutter because of its material, and the work done with the stone probably took more time than building a masonry gutter. However, the connection of

wealth and tuff gutters is not very clear, as demonstrated by the median size of the peristyles with a tuff gutter, which is not differentiated from the median size for the whole of Pompeii.

The gutter corners occasionally featured a stone slab or a masonry construction – often with plaster covering.<sup>155</sup> These features in the corners have sometimes been interpreted as *podia* for statues or decorative vases.<sup>156</sup> This is mostly speculation, as there are no reports to link these types of decoration to the gutter corners.<sup>157</sup> It has also been suggested that the enlarged corners helped to guide the water from the roof to the gutter,<sup>158</sup> which is a more likely explanation. The *cocciopesto* is sometimes shaped to direct the water to the gutter (Fig. 8). In the southern peristyle of house VIII,2,14-16 the rim of the *cocciopesto* gutter circles the enlarged corner, making it clearly a part of the water channel.<sup>159</sup> If stone slabs are used in the gutter corners, they can transmit a visual image of a *podium*, but in the

<sup>154</sup> E.g. nn. 104, 127, 164, 168, 223.

<sup>155</sup> E.g. peristyles nn. 7, 19, 27, 31, 38, 52, 59, 64, 95, 97, 105, 120, 125, 128, 149, 151, 161, 162, 163, 166, 223, 243.

<sup>156</sup> Ciarallo & Giordano 2012, 507 n. 233.

<sup>157</sup> The peristyle of the *Casa del Toro* (V,1,7) has in one corner a lava stone slab, which has iron remains (Fig. 7). However, the iron might relate to the complex fountain and piping network of the peristyle, and therefore its function is unclear. This is only one example, where this type of iron attachments is found in the gutter corners.

<sup>158</sup> On house IX,6,f-g, see Mau 1881, 22.

<sup>159</sup> See also nn. 40, 134.



Figure 8 (above). West side of the garden of the peristyle of the *Casa degli archi*. The gutter corners are shaped for directing water to the gutter. Although the gutter seems to be restored, it probably follows the original shape of the gutter.



Figure 9 (below). Northeast corner of the garden of the southern peristyle of the *Casa dei Capitelli colorati*.

peristyles of the *Casa dei Capitelli colorati* the tuff slabs are inside the rim of the gutter incorporating them into the water collection features (Fig. 9). In the peristyle of the *Casa di Championnet II* the southeast corner has a tuff slab with a shallow carving – making it a pool-like<sup>160</sup> feature (Fig. 10). There is also a carved cut directing water from the slab to the gutter. The cut confirms that the purpose of the slab was collecting water. Therefore, it is likely that the function of the features in the gutter corners were associated with the water collection rather than decoration.

In the end, rain water was often gathered into a cistern in a Pompeian house.<sup>161</sup> There are 88 peristyles with a reported cistern, but it is a problematic structure as it was built under the floor level and the existence or functioning of cisterns can be verified only if the excavation was continued under the floor level, which is not always the case.<sup>162</sup> Oftentimes, a cistern head – made of stone or masonry – is the only visible remains of

a cistern. There are more peristyles with a cistern head (115) than with reported cisterns. All the peristyles with a cistern head likely also had a cistern, at least in some phase of their history, but it is uncertain whether the cistern was functioning in the last phase. The cistern head was occasionally

<sup>160</sup> Ciarallo and Giordano (2012, 611–612 n. 409) think that the feature is a pool.

<sup>161</sup> On cisterns, see Richardson 1955, 42, De Haan 2010, 75.

<sup>162</sup> Jashemski (1993, 147–148 n. 280) reports that in the *Casa del Gruppo dei vasi di vetro* (VI,13,2) the bombings during the Second World War revealed a puteal and made it possible to measure the cistern of the peristyle. Her text does not tell if the cistern was visible before the bombings; however if the puteal was not visible, it is safe to assume that the cistern was not visible either. This event suggests that there are unidentified cisterns under the peristyles.

protected by a puteal – made of terracotta, or stone, or of masonry construction.<sup>163</sup> There are 91 peristyles reported with a puteal but, as puteals are movable, the connection between them and the peristyle is occasionally uncertain.

The collection of water seems to be an important function of the peristyle, however there are several cases indicating that some peristyles might have lost this function over time. The availability of aqueduct water reduced the need to collect rain water. Gemma Jansen states that compared to Ostia, Pompeii only had a few reservoirs and water storage areas, which indicates that there was enough piped water.<sup>164</sup> There are several cases where the water from the peristyle gutter was not collected, but directed out into the street.<sup>165</sup> For instance, Mau states that the water was not collected in the southern peristyle of the *Casa dei Vettii* during the last phase, because there is no hole connecting the cistern and the gutter. Instead, the water channel ran into the street.<sup>166</sup> The cistern might be filled without water from the roof, or the northern peristyle of the house collected the water into a cistern as Jashemski suggests.<sup>167</sup>

When thinking of household members using a peristyle for activities relating to water supply, the most central features are the cistern and the cistern head, as it identifies the spot where the cistern can be accessed.<sup>168</sup> For example, under the northern peristyle of the *Casa dei Dioscuri*, there were two cisterns, and another one also extended under the rooms opening into the peristyle, but the cistern head was in a room at the west side of the peristyle – not in the peristyle.<sup>169</sup> As this example demonstrates, the presence of a cistern alone does not place human activities related to water supply in the peristyle,

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<sup>163</sup> The difference between a cistern head and a puteal is not very clear, particularly when there is a masonry structure around the cistern opening. In this study, the cistern head is a structure that is supposed to be sunk in the ground at least partly – although sometimes they are above the ground level – when a puteal is above the ground level.

<sup>164</sup> Jansen 2011, 71. See also Jashemski 1993, 241 n. 501, Ciarallo & Giordano 2012, 657–658 n. 502, Karivieri & Forsell 2015: [http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20\(peristyle\)](http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20(peristyle)). Last visited 26.7.2016.

<sup>165</sup> The *Casa di L. Caecilius Iucundus* (V,1,26): Karivieri & Forsell 2015: [http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20\(peristyle\)](http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20(peristyle)). Last visited 26.7.2016. The *Casa dei Gladiatori* (V,5,3): Mau 1901, 290. House VIII,5,15-16: Mau 1883, 198, Jashemski 1993, 216–217 n. 438. The *Casa di Accepus e Euhodia* (VIII,5,39): Mau 1884, 128. House IX,6,f-g: Mau 1881, 22. The *Casa della Fortuna* (IX,7,20): Mau 1882, 220. Jashemski 1993, 240 n. 501. In house IX,9,1, the connection between the cistern and the gutter was blocked, but it is not stated where the water was directed (Mau 1889, 6). In the *Casa di vinaio* (IX,9,6), the water collected from the peristyle was directed to the cistern, but the channel continued from the cistern to the street (Mau 1889, 15). This indicates that the water was collected and, when the cistern was full, the surplus water flowed to the street.

<sup>166</sup> Mau 1896, 31–32. Ciarallo & Giordano 2012, 551 n. 298.

<sup>167</sup> Jashemski 1993, 155 n. 295.

<sup>168</sup> On cistern heads as locations where household members collected water in the peristyles, see Allison 2004, 85–86, 90. Allison (2006, 303) states that the main water collection spot of the *Casa del Menandro* (I,10,4/14-17) was the cistern head covered by a puteal in the north portico of the peristyle.

<sup>169</sup> N. 113. Richardson 1955, 42.





Figure 10. Southeast corner of the garden of the peristyle of the *Casa di Championnet II*. The tuff slab in the corner has been converted to the shape of a shallow pool, and there is a groove leading to the gutter.

but neither does a cistern head alone guarantee a functioning cistern, as mentioned above. There are 59 peristyles reported with both a cistern and cistern head – or in some cases only an opening to the cistern. Activities relating to water supply were a part of the daily life in Pompeian peristyles, however in several peristyles this role is doubtful in the last phase. Excavations and cleaning in several peristyles would probably enlighten the situation, and likely increase the number of peristyle where this type of activity can be documented.

The Pompeian domestic context distinguishes structures related to cult activity – *lararia* and altars. A *lararium* – household shrine – was a sacred place in the Roman house, where the divinities of the household were worshiped.<sup>170</sup> There are 29 peristyles with *lararium* paintings or reliefs.<sup>171</sup> In addition, there are five peristyles with a niche and one peristyle with an *aedicula* which were reported

<sup>170</sup> Brandt 2010, 57. Brandt (2010, 83, 93) is interpreting *lararia* as having a private character in the Roman house. He arrives at this conclusion from the observation that most of the houses with several *lararia* had most of the *lararia* in what Brandt calls the private section of the house. Brandt, however, counts peristyles as private, which is disputed, as demonstrated in Chapter 2.3. Jashemski (1979, 115) mentions that using the name *lararium* with Pompeian peristyles is a little anachronistic as the term is first present in *Historia Augusta* (*M. Ant.* 3.5), but the use of the word is generally a custom of modern researchers.

<sup>171</sup> *Lararium* paintings: Nn. 9, 10, 12, 18, 24, 29, 43, 49, 55, 69, 70, 71, 79, 89, 99, 105, 123, 133, 139, 158, 159, 177, 186, 220, 228, 230, 231, 234, 247. On *lararium* paintings in general, see Boyce 1937, 17, Brandt 2010, 61 (Type 40).

to contain *lararium* statues.<sup>172</sup> Seven peristyles without *lararia* had a masonry or stone altar.<sup>173</sup> Altogether, cult activity can be linked to 41 peristyles.<sup>174</sup> In three peristyles, excavations under the garden surface has revealed burnt organic materials, which are interpreted as offerings.<sup>175</sup> However, dating these actions to the last phase is uncertain, and it is also difficult to interpret how temporary these activities were in the peristyles,<sup>176</sup> whereas a built *lararium* suggests a continuity of activity. In a few peristyles marble, terracotta, or bronze altars have been found, but as they are movable, it does not necessarily implicate that they were used in the peristyle.<sup>177</sup> Several niches, *aediculae*, or pavilions, without *lararium* paintings or reported *lararium* statues are identified as locations of cult activity. For example, there are 41 peristyles with a niche, *aedicula*, or pavilion listed as *lararium* without any evidence of this function, and as these features could have other functions the connection with cult activity is debatable.<sup>178</sup>

<sup>172</sup> Peristyle n. 7: Boyce 1937, 24 n. 22, Brandt 2010, 97 n. 010. Peristyle n. 25: Boyce 1937, 26 n. 42, Brandt 2010, 98 n. 026. Peristyle n. 122: Fiorelli 1862, 253–254; 1875, 158, Boyce 1937, 51 n. 189, Jashemski 1993, 145–146 n. 277, Hoffmann 1994, 129, Ciarallo & Giordano 2012, 538–539 n. 281. Peristyle n. 139: Sogliano 1907, 566–571, Boyce 1937, 58 n. 221, Ward-Perkins & Claridge 1978, 190, Jashemski 1993, 163 n. 302, Seiler 1994, 715, 758–759, Brandt 2010, 105 n. 192, Ciarallo & Giordano 2012, 556 n. 306. Peristyle n. 156: Niccolini & Niccolini 1862, Descrizione generale, 44, Fiorelli 1875, 194, Boyce 1937, 63 n. 254 (Although, according to Boyce the *lararium* is in an *oecus*, Sampaolo 1996, 694. Peristyle n. 248: Mau 1889, 27, Sampaolo 2003, 139, Brandt 2010, 113 n. 355. In the peristyle of the *Casa di Ganimede* (VII,13,4/17–18) *lararium* statues has been connected to the niche (Breton 1840, 453, Brandt 2010, 108 n. 261, Bragantini 1997, 620, Ciarallo & Giordano 2012, 601–602 n. 388). However, the statues had been found on the ground of the peristyle and, unfortunately, no particular location was reported (Fiorelli 1862, 381). Consequently, they cannot be certainly linked to the niche. On *lararium* statues, see Brandt 2010, 63. Zanier (2009, 247, 269) interprets, that the niches – which had also terracotta statues – in the peristyle of the *Casa di Sextus Pompeius Axiochus* (VI,13,19) were visually similar with *lararia*, but she notes also their allusion to theatre architecture due to their large number and height from the floor. Ciarallo and Giordano (2012, 542 n. 286) think that the niches in the peristyle had a decorative function. The scale of the statues in the niches (n. 126) is larger than normal *lararium* statues, and therefore, these niches are not counted as *lararia* in this study.

<sup>173</sup> Nn. 56, 60, 84, 168, 170, 173, 233. See Brandt's (2010, 63) Type 50.

<sup>174</sup> There are two *lararia* in the peristyle n. 139, and therefore, there are only 41 peristyles with *lararia*. Brandt (2010, 72) has counted 56 peristyles with *lararia*. The difference is explained by our different definitions of peristyle and *lararium*. E.g. Brandt (2010, 113 n. 355) lists the garden with one portico of the *Casa di vinaio* (IX,9,6) as *viridarium* not as a peristyle.

<sup>175</sup> Robinson 2002, 94–95, 98; 2007, 155, 2009, 295. Zanier 2009, 230, 282. The houses are I,9,12, *Casa degli Epigrammi* (V,1,18) and *Casa di Sextus Pompeius Axiochus* (VI,13,19).

<sup>176</sup> E.g. Robinson (2002, 94) dates the offerings in the peristyle of house I,9,12 to the middle of the first century CE. Therefore, they probably cannot be connected to the last phase of the peristyle.

<sup>177</sup> Nn. 2, 8, 16, 136, 178, 189, 235. In the peristyle of the *Casa di Meleagro* (VI,9,2/13): Bonucci 1829, 195, Fiorelli 1862, 132. In addition, in two peristyles (nn. 155, 239) has been speculated to be an altar, but the function is uncertain. On movable altars, see Inserra 2008, 21. Brandt (2010, 63) thinks that there were probably portable wooden *lararia*, as found in Herculaneum, but Pompeii is lacking evidence of this.

<sup>178</sup> Niche: nn. 2, 23, 33, 36, 41, 60, 61, 62, 64, 86, 128, 130, 148, 157, 169, 171, 176, 188, 211, 243. The niche without *lararium* paintings is Brandt's (2010, 61) Type 30. *Aedicula* and pavilion: 3, 4, 24, 30, 50, 61, 69, 74, 87, 96, 99, 103, 104, 113, 123, 125, 137, 142, 165, 233, 236. The *aediculae* and pavilions

In addition to the *lararia* and altars, peristyle gardens in general have been connected to religion. William Gell already interpreted the garden of the peristyle of the *Casa del Poeta tragico* as a sort of a sanctuary.<sup>179</sup> Pierre Grimal proposed that a garden was a shrine of Dionysus in the Roman world, and refers to the peristyle of the *Casa degli Amorini dorati*.<sup>180</sup> His theory of the Pompeian garden as a sanctuary of Dionysus is preserved in the scholarly literature: Eugene Dwyer has stated that the peristyle was connected to the idea of a sacro-idyllic grove. In his interpretation, the garden with porticoes was associated with the worship of Venus, Apollo, and Diana, and more commonly included theatrical and Dionysiac themes.<sup>181</sup> Florian Seiler has studied the *Casa degli Amorini Dorati* (VI,16,7/38) and suggests that the Rhodian peristyle was an imitation of a temple. Seiler also sees a sacred connection between the space and its Dionysiac decoration – however, he also notes the possible decorative function of the sculpture.<sup>182</sup>

Jashemski criticized Grimal's assumption as too bold, and in the Pompeian context it is difficult to believe that an ordinary Pompeian viewed the distinction between sacred and secular so clearly. She observed the popularity of Dionysus and his followers as subjects in garden decorations, and noted the broader importance of the god of wine in Campania – a wine producing area. Jashemski continues that the only garden that has unequivocal evidence for the worship of Dionysus is the temple garden of the deity outside Pompeii.<sup>183</sup>

The dominance of Dionysus themed decoration in the Pompeian peristyles is evident. There are 23 peristyles where the sculptural decoration can be associated with Dionysus.<sup>184</sup> In terms of popularity of peristyle sculptural themes, Venus is second after Dionysus. The goddess can be related to the sculptural decoration of 13 peristyles.<sup>185</sup> Hercules, Apollo, and Jupiter are each present in the

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without *lararium* paintings are Brandt's (2010, 60–61) Types 10 and 20. On several functions of the niches, see Allison 2004, 84; 2006, 20, 31. On the decorative function of the niches in the *Casa di Sextus Pompeius Axiochus* (VI,13,19), see Ciarallo & Giordano 2012, 542 n. 286. See note 171. Boyce (1937, 71 n. 323) indicates that the niche in the peristyle of the *Casa di Ganimede* (VII,13,4/17-18) had originally an *aedicula*-shape, but he also states that nothing of the shape is visible, which makes the information doubtful. Boyce (1937, 32 n. 72) reports possible evidence on the bottom of the niche in the peristyle of the *Casa del Toro* (V,1,7). If the niche had statues, the nature of these statues is unknown and therefore the cult function is doubtful.

<sup>179</sup> Gell 1832, I, 159.

<sup>180</sup> Grimal 1984, 324–326.

<sup>181</sup> Dwyer 1982, 137.

<sup>182</sup> Seiler 1992, 133. See also Loccardi 2009, 69.

<sup>183</sup> Jashemski 1979, 123–124.

<sup>184</sup> Nn. 14, 24, 67, 94, 97, 104, 122, 123, 125, 134, 136, 137, 139, 147, 149, 164, 166, 178, 218, 129, 235, 244, 245. In the peristyle n. 7, the theatre mask can maybe be connected to Dionysus (for a link of Dionysus and masks in general, see Hales 2007, 338). Dionysiac themes are occasionally used in wall paintings, such as in the peristyle of the *Casa di Polibio* (IX,13,1-3, see Bragantini 2003, 211). However, the space has not been interpreted as a place of Dionysiac cult activity.

<sup>185</sup> Nn. 3, 25, 33, 37, 62, 103, 107, 123, 126, 136, 139, 235, 244. There is a sculpture that are identified as Paris in two peristyles (nn. 122, 134). They perhaps can be linked to Venus.

sculptural decoration of four peristyles.<sup>186</sup> Several other gods are represented in the peristyle sculpture; however, these gods can be found in only one or two peristyles.<sup>187</sup> Even if a sculpture depicts divinities, it does not necessarily make the space as sanctuary.

Several problems relating to the interpretation of the cultic role of the Dionysiac sculptures can be presented. Firstly, the imagery of the Dionysiac garden sculptures is problematic: the god himself is rarely represented, and the stage is rather occupied by his companions.<sup>188</sup> As the divinity was usually regarded as being present through an image – especially through a cult statue – the presence of Dionysus in the peristyle gardens is not directly evident.<sup>189</sup> Dionysus is often represented as a herm, either with a double face or with one face.<sup>190</sup> There is one Dionysiac marble herm which was found among the *lararium* statues, and one other marble herm – which cannot be identified – from a *lararium* context.<sup>191</sup> The rarity of the herms in the cultic context suggests that these few identifiable cases are exceptions, and based only on these examples it is risky to assign a religious role to all herms.<sup>192</sup> In addition, the traditional place for a cult image in a temple would be on the central axis and probably near the rear, while the herms were placed at the borders of the gardens, almost as if they were defining the space. A good example of this is the *Casa di Marcus Lucretius*.<sup>193</sup> Instead, in this particular peristyle the traditional place of the cult image in the rear niche is taken by the statue of Silenus – not Dionysus. In the gardens, the god of wine is also represented in reliefs, and Dwyer notes: “The images of Bacchus himself which have been found in Pompeii relate more to the two-dimensional representations of the god in the *thiasos* than to known cult images.”<sup>194</sup>

Secondly, the *lararia* had miniature statues representing the gods that were worshiped there.<sup>195</sup> The difference between the *lararium* statues and the garden statues in the Pompeian *domus* creates yet another problem when speculating on the sacred aspect of the garden sculpture: their size – or

<sup>186</sup> Hercules: nn. 39, 94, 139, 166. Apollo: nn. 16, 38, 87, 112. Jupiter: nn. 24, 123, 139, 187.

<sup>187</sup> Diana in nn. 24, 168. Peristyles with the sculpture of other divinities: nn. 24, 94, 113, 133, 139, 166, 235. A terracotta sculpture in peristyle n. 7 might be Vulcan.

<sup>188</sup> Hales 2007, 338.

<sup>189</sup> On the link of the divinity and the cult statue, see Hales 2007, 338.

<sup>190</sup> Hales 2007, 338.

<sup>191</sup> Boyce 1937, 23 n. 13, 30–31 n. 67. Also, one bronze bust is, according to Boyce (1937, 62 n. 251), a herm. He (1937, 37 n. 108) also reports a terracotta head of Bacchante, but thinks it is a votive.

<sup>192</sup> The busts of bronze, terracotta, and unknown perishable material are represented in the *lararia* (Boyce 1937, 23 n. 13, 28 n. 49, 31 n. 67, 37 n. 108, 41 n. 123, 62 n. 251, 83 n. 408). The herms might have a link with the busts; however, Brandt (2010, 63) does not think that the heads were cultic.

<sup>193</sup> Hales 2007, 338. The herms are usually near the borders of the garden, see e.g., the *Casa di Marcus Lucretius* (Jashemski 1993, 231–232 n. 479) and *Casa degli amorini dorati*, (Jashemski 1993, 159–163 n. 302). The border role is suitable for Dionysos as noted by Aston (2011, 127–132) who names Dionysos as the divinity of borders.

<sup>194</sup> Dwyer 1982, 123.

<sup>195</sup> Boyce 1937, 17–18. Dwyer 1982, 121.

the scale as stated by Dwyer – is different.<sup>196</sup> *Lararium* statuary has a median height of 0,14 m,<sup>197</sup> while the median height of the human-like garden statues in the peristyles is 0,60 m<sup>198</sup>. There is a significant difference.

In addition, the garden sculpture and the *lararium* statues have a different emphasis on their materials. Most (97) of the *lararium* statues are made of bronze. There are 14 terracotta statues and nine of marble.<sup>199</sup> Terracotta is seen as the traditional material for Roman cult statues,<sup>200</sup> as also mentioned in the literary evidence. Pliny notes that terracotta and wood were only replaced as the materials for the statues of gods after the conquest of Asia and the introduction of its more luxurious items and materials.<sup>201</sup> Tibullus' grandfather also had a wooden *lararium* statue, but it apparently had a bronze part – its spear.<sup>202</sup> The preference for bronze in Pompeii might have a connection with the Samnites, as they had small bronze *idoletti* which were about 0,15 m high and usually represent a warrior.<sup>203</sup> Edward Salmon regards the massive production of these small bronze statues as a consequence of the adoption of the cult image among the Samnites.<sup>204</sup> The material and size is similar to the Pompeian *lararium* statues.

The garden statuary, in contrast, is dominated by marble, whereas terracotta and bronze are rarer.<sup>205</sup> In comparison, four of the nine marble *lararium* statues are made of alabaster,<sup>206</sup> which is

<sup>196</sup> Boyce 1937, 49 n. 168. Dwyer 1982, 121–123, 135.

<sup>197</sup> The statue heights can be found from Boyce 1937, 21–94, 108–198. Seven statues are higher than 0,30 (see Boyce's *lararium* numbers: 202, 220, 221, 439, 445, 467). The average height is 0,16 m, which is close to the median, meaning that the large statues are rare exceptions. I have not counted in the statues of Boyce's numbers 10 and 259, as their cult function is doubtful.

<sup>198</sup> The statue heights from nn. 2, 3, 16, 24, 33, 37, 38, 39, 62, 87, 94, 97, 104, 107, 122, 126, 133, 134, 136, 139, 164, 187, 218, 219, 235, 244, 245. The average is 0,59 m. If eliminating from the count all the characters (children, satyrs, fauns, Pan, nymphs, cupids) that are not identified among the *lararium* statues (Boyce 1937, 106–107) the median raises to 0,67 m and average to 0,68 m. Boyce (1937, 72 n. 329) reports bronze figurines of a faun and a cupid in a *lararium*; however, he states that they had decorative character. He does not provide any explanation on his interpretation, and therefore, their nature and role remain uncertain. The incomplete information of these sculpture – e.g., the measurements are missing – limits the possibilities to make further conclusions on these statues. Boyce (1937, 37 n. 108) also reports a terracotta head of a Bacchante, but he thinks it was a votive.

<sup>199</sup> The materials can be found in Boyce 1937, 21–94, 108–109. I have not counted in the statues of Boyce's nn. 10 and 259 as their cult function is doubtful. Also, in the Boyce's *lararium* n. 176 the statue was probably not from a *lararium* as Richardson (1955, 46) has demonstrated. Already, Dwyer (1982, 121) notes the dominance of bronze as a material of *lararium* statues, but he does not offer any statistic for his notion.

<sup>200</sup> McDonnell 2006, 73.

<sup>201</sup> Plin. HN 34.34.

<sup>202</sup> Tib. 10.15–25.

<sup>203</sup> Salmon 1967, 131–132. Salmon speculates that the *idoletti* might come from Etruria or are local production.

<sup>204</sup> Salmon 1967, 181.

<sup>205</sup> See Chapter 3.7.

<sup>206</sup> Boyce 1937, 41 n. 123, 57 n. 220, 84 n. 416). In addition, a *lararium* statue reported by Boyce (1937, 30



not reported as the material of any garden sculpture. It seems that marble was regularly used for the garden sculpture, but was very sporadic in the religious context. The marble *lararium* statues almost always depict female goddesses.<sup>207</sup> Therefore, marble in the cult context relates to female – although, it is not the only material used for representing female goddesses.<sup>208</sup> This particularity further disconnects the male dominated Dionysiac sculpture groups – nearly always made of marble – from their sacred character.<sup>209</sup>

The use of marble as a material for statues of female divinities might instead indicate the cult use of some *aediculae*, for example in the peristyle of house I,2,17.<sup>210</sup> There are three other similar cases where the statues in the *aediculae* are made of marble and depict female deities.<sup>211</sup> These *aediculae* did not have paintings or other statues to link them with cultic activity, and they are similar to the structures of the fountain niches, which were also decorated with sculpture, and are usually seen as decorative features.<sup>212</sup> Therefore, it is not certain that the *aediculae* had a religious role, yet in the cases of marble female statues the association with cultic activity is more likely than in the others – as the material forms a link with the female *lararium* statues. Nevertheless, their scale is larger than the normal statues used in domestic cults, and it remains ambiguous to what degree these sculptures had any religious meaning.

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n. 61) is counted in, although, it is reported as pseudo-alabaster.

<sup>207</sup> Boyce 1937, 26 n. 42, 30 n. 61, 41 n. 123, 53 n. 202, 57 n. 220, 75 n. 350, 109 n. 9. The only male character reported is Horus (Boyce 1937, 57 n. 220). The subject of one marble *lararium* statue is unknown (Boyce 1937, 84 n. 416). In addition, in the house of Trimalchio there was a marble statue of Venus on the house shrine, besides the silver *Lares* (Pet. Sat. 29).

<sup>208</sup> Dwyer (1982, 121) notes the connection of the use of marble and Venus, but also states that Venus was among the patron deities that were made of bronze. For the female goddesses – Venus, Diana, and Isis – represented in other materials than marble, see e.g., Boyce 1937, 23 n. 13, 32 n. 75, 82 n. 406, 83 n. 408, 198 nn. 2, 5, 7, 9.

<sup>209</sup> There are only two peristyles where Dionysiac themes are represented as bronze statues (nn. 97 and 245) and maybe one (n. 244) where a cupid might be connected to the *thiasos* of Dionysus. There is only one known *lararium* sculpture of Dionysus and it is a terracotta statue (Boyce 1937, 89 n. 446). In the *lararium* context the god is more often present in paintings (Boyce 1937, 104–150).

<sup>210</sup> Boyce 1937, 22 n. 3. See also A. De Vos 1990, 38, Ciarallo and Giordano 2012, 367–368 n. 7.

<sup>211</sup> Boyce 1937, 22 n. 10, 63 n. 259, 75 n. 350. The measurements of the statue in n. 350 are not provided. Jashemski (1993, 211 n. 421) states that she was unable to locate the statue and speculates that it might have been given to the Princess of Saxony. There is also an *aedicula* in the peristyle of the *Casa del Poeta tragico* (VI,8,3/5), but it did not have a statue inside and it is interpreted as a decorative structure (Boyce 1937, 48–49 n. 168). Dwyer (1982, 118) thinks that inside this *aedicula* was most likely a marble statue of a satyr found near the structure, but it seems that the statue was actually found in the nearby *tablinum* (Jashemski 1993, 133 n. 248, Carella 2008, 84). The *aedicula* in the peristyle of the *Casa del Poeta tragico* is often identified as a *lararium* (Type 20) or shrine, see Bechi 1824, vol. II, tav. 55, 8, Bonucci 1827, 118–119, Gell 1832, I, 170, Fiorelli 1862, 126, Parise Badoni 1993, 528, Narciso 1993, 548, Brandt 2010, 102 n. 151 and Ciarallo and Giordano 2012, 517–518 n. 252. The bronze Apollo of the peristyle of the *Casa delle Danzatrici* (VI,2,22) is speculated to have been in the *aedicula* (Bonucci 1827, 97–98, Ciarallo & Giordano 2012, 301–302 n. 215), but its finding place is reported to be only the peristyle in general (Fiorelli 1860, III, 54–55), and hence, there is no certainty that it was in the *aedicula*.

<sup>212</sup> Fountain niches with statues: n. 24, 164, 235. See Chapters 3.6 and 4.3.

There is no denying the divine connection with the garden statuary – at least, they often represent deities and their companions – or the visual connection between the peristyle architecture and temples.<sup>213</sup> Nevertheless, interpreting a peristyle as the shrine of a god that is represented in the decoration is too bold a conclusion – particularly with Dionysus. The sculptures – either by their material, size, or location – cannot be connected to cult statues. Linking the peristyle to the cult of Venus and Diana – as done by Dwyer – might be a little more plausible in the gardens where the female goddesses are found in the *aediculae*; but the *lararium* paintings or statuary that would verify the cultic activity in these structures is missing.<sup>214</sup> Even if the *aediculae* were shrines, it still remains doubtful whether this would have made the whole peristyle a sanctuary. As with the *lararia*, it can be assumed that the cultic activity was located in the vicinity of these constructions and was temporary in nature rather than imbuing a sacred nature to the whole space.

Some of the Pompeian peristyles were used for small scale industrial production or business activity. There are two fulleries in the peristyle gardens – in the *Fullonica di Stephanus* and *Fullonica* VI,8,20.<sup>215</sup> The peristyle of the *Tintoria* VII,2,11–12 was a part of a dye-house.<sup>216</sup> Fiorelli and Jashemski speculate that the garden area of the peristyle was used as a drying space, and Jashemski thinks that the garden of the *Fullonica di Stephanus* had the same purpose.<sup>217</sup> In the *Tintoria* VII,2,11–12 Valeria Sampaolo supposes that drying occurred in the upper floors.<sup>218</sup> These are all speculations, as the drying space cannot be identified because of missing evidence. However, in the *Tintoria* VII,2,11–12 the masonry basins connect the peristyle at least to drying. The peristyle of the *Casa del Banchiere* is also linked to dying; in particular the pools are thought to have been used for collecting water for the dying process, however they have also been interpreted as fish pools.<sup>219</sup> In this house, it is uncertain whether industrial activity occurred in the peristyle space.

<sup>213</sup> Grimal (1984, 326) connects Dionysiac sculpture with a term “diffuse religion”.

<sup>214</sup> See Dwyer 1982, 137.

<sup>215</sup> Niccolini & Niccolini 1862, Descrizione generale 33. Fiorelli 1875, 122. Spinazzola 1953b, 765–785. Sampaolo 1993, 604. Jashemski 1993, 35 n. 33, 134 n. 249. Flohr 2011, 89–99. Ciarallo & Giordano 2012, 383 n. 33, 519 n. 253. It is doubtful, if the fulling was done in the peristyle space. In house I,6,7, as Flohr (2011, 90) notes all the fulling activity was placed behind the peristyle space. There appears to be evidence of a door or other closing mechanism after the east portico stairs. This would indicate that the fulling space was separated from the peristyle. In the *Fullonica* VI,8,20, there are no clear signs that the fulling area could be separated from the peristyle (see Chapter 4.1). There is currently a visual access between the fulling area and the garden in the both peristyles. It has been speculated that the garden area was used for drying clothes (Spinazzola 1953b, 773, Jashemski 1993, 35 n. 33, 134 n. 249, Ciarallo & Giordano 2012, 519 n. 253), but there is no evidence to support this. Also, in house VI,14,22, there was a fullery in the peristyle, but the space did not have a garden – only a peristyle – during the last phase (Jashemski 1993, 150 n. 285, Ciarallo & Giordano 2012, 544 n. 289, Flohr 2011, 99–101).

<sup>216</sup> Fiorelli 1873, 30; 1875, 185. Jashemski 1993, 172 n. 320. Sampaolo 1996, 496. Ciarallo & Giordano 2012, 568 n. 325.

<sup>217</sup> Fiorelli 1873, 30; 1875, 185. Jashemski 1993, 35 n. 33, 172 n. 320.

<sup>218</sup> Sampaolo 1996, 496. Spinazzola (1953b, 773) suggests the same possibility with the *Fullonica di Stephanus* (I,6,7).

<sup>219</sup> Breton 1870, 455. Fiorelli 1875, 301. Jashemski 1993, 198 n. 389. Sampaolo 1997, 676. Ciarallo & Giordano 2012, 602–603 n. 390.

In the house VII,10,5 the peristyle was, instead, a washing space.<sup>220</sup> The peristyle of the *Casa delle Nozze di Ercole* had several masonry basins, which indicates that some industrial activity occurred in the peristyle, perhaps also washing.<sup>221</sup> In two houses – the *Casa del Forno di ferro* and *Casa dei Capitelli figurati* – the graffiti of the peristyle reveals that it was used for textile manufacturing.<sup>222</sup> Margareta Staub Gierow notes the possibility of the simply domestic use of the three looms in the peristyle of the *Casa dei Capitelli figurati*.<sup>223</sup> If they were only used for household needs, it would be likely that this type of arrangement appears in other houses, because they would have also needed fabric, but the case is unique in Pompeii. Still, it is possible that the other households acquired their fabric from other sources – for example, outside Pompeii. Yet, the graffiti indicates the places of the persons working in the peristyle, and if the looms were only for household needs why was there a need for this level of organisation, and why did this house require three looms? A small scale industrial use seems a more plausible explanation in this peristyle, than merely domestic. In the peristyle of the *Conceria* I,5,2 there was a functioning tannery.<sup>224</sup> Two peristyles were utilized as bakeries – in house V,1,15 and the *Panificio di Terentius Neo*. In the latter, the baking facilities are not in the peristyle area itself, but it was likely utilized as a working space, as the masonry basin in the peristyle lacks any decorative elements and likely had a practical function.<sup>225</sup> Allison identifies commercial (the collection of salvaged items) and possibly industrial activity in the garden and the portico in the *Casa del fabbro* based on the finds.<sup>226</sup>

There are a few peristyles where the presence of amphorae or *dolia* suggest the business or industrial use of the space. A garum shop was identified in the house I,12,8, and this activity extended into the peristyle.<sup>227</sup> The garden with one portico in the *Casa di vinaio* was instead exploited for the wine production occurring in the house.<sup>228</sup> The many *dolia* in the peristyle of house VI,16,26 suggests the probable utilitarian function of the peristyle.<sup>229</sup> The garden of house VIII,4,12-13 likewise had

<sup>220</sup> Sampaolo 1997, 423, 428.

<sup>221</sup> N. 178. The basins are often neglected in the descriptions of the peristyle. Niccolini & Niccolini (1862, *Descrizione generale*, 57) and Fiorelli (1875, 271) report some of them, but do not connect any function to them.

<sup>222</sup> CIL IV 1507, 1569–1572. Fiorelli 1875, 226–227. Jashemski 1993, 147 n. 279, 181 n. 354. Lipizer & Loccardi 2009, 105–106, 136–137, 139–140. Ciarallo & Giordano 2012, 540–541 n. 283. See also Jongman 1988, 163–164. Jongman connects textile manufacturing to the house but not to any specified space.

<sup>223</sup> Staub Gierow 1994, 81.

<sup>224</sup> Jashemski 1991, 33 n. 27. Fiorelli 1875, 451. Niccolini & Niccolini 1896, Appendice 1.

<sup>225</sup> N. 150. Viola 1879, 28. Niccolini & Niccolini 1896, Nuovi Scavi dal 1874 a tutto il 1882 9. Jashemski 1993, 108 n. 164, 172 n. 319. Sampaolo 1996, 468. Boman & Nilsson 2014: [http://www.pompejiprojektet.se/room.php?hid=2&hidnummer=8359643&hrubrik=V%20I,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle-viridarium\)](http://www.pompejiprojektet.se/room.php?hid=2&hidnummer=8359643&hrubrik=V%20I,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle-viridarium)). Last visited 25.7.2016.

<sup>226</sup> Allison 2006, 343–345.

<sup>227</sup> Jashemski 1993, 54–55 n. 84. Ciarallo & Giordano 2012, 413–414 n. 85.

<sup>228</sup> Sogliano 1888, 125–126, 527. Mau 1889, 15. Jashemski 1993, 246–247 n. 511. Sampaolo 2003, 131.

<sup>229</sup> Sampaolo 1994, 851. Allison (2004, 86) notes the role of *dolia* as an indicator of commercial or industrial activity, however she reminds that they can used for domestic storage. In house VI,16,26, the large number of the *dolia* indicates commercial or industrial activity.

several *dolia* embedded into the ground.<sup>230</sup> In the peristyle of house I,6,9 there were six *dolia*, and in house I,3,20 four *dolia*, but they were not sunken on the ground.<sup>231</sup> The number of *dolia* in all of these peristyles suggest that the spaces were important for commercial activity – at least as a storage space. A few other houses with peristyle are associated with wine commerce, but it is unclear whether the commerce or industrial activities occurred in the peristyles of the houses.<sup>232</sup>

There are some peristyles which are connected to small scale industrial, production, or working activity, but they lack clear sources for these activities. Jashemski thinks that the garden with one portico in the house V,3,8 was a produce garden.<sup>233</sup> There are no archaeological remains to support this assumption. Ciarallo and Giordano state that the garden with one portico in the *Casa di A. Octavius Primus* was utilitarian,<sup>234</sup> but they do not explain what type of utilitarian garden it may have been, or provide any support for their interpretation. Colomba Serpe even thinks that the whole western part of the house was given over to some utilitarian purpose, but again no evidence is offered to support the speculation.<sup>235</sup> Mau instead supposes that the whole house was used as a work-shop. The interpretation might be based on the several graffiti found inside the house, but Mau does not state how the graffiti indicate that the apartment was used for working.<sup>236</sup> In the peristyle of house IX,6,4-7, the simple decoration, easy accessibility through the entrance 7 and the traces of folding screens have tempted some to speculate that the peristyle was used for industrial or commercial purpose during the last period.<sup>237</sup> This use, however, remains speculative and no other sources – such as archaeological finds or architectural structures – are cited to support the assumption. In general, the speculated utilitarian purposes of these peristyles might be due to their plain decoration, or lack of decoration entirely, as it is possibly presumed that an undecorated garden must have a production purpose; however, there is no actual evidence to suggest how these gardens were used.

There are several houses with peristyles that have been identified as hotels, inns, restaurants, or food-selling locations.<sup>238</sup> It is, however, doubtful that these houses were actually used for these purposes, as is shown by Irene Bragantini in the case of house IX,5,14-16, which has been identified as a *caupona-lupanare* without any clear evidence of these functions.<sup>239</sup> Even if these activities occurred

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<sup>230</sup> N. 209.

<sup>231</sup> Nn. 8, 20.

<sup>232</sup> E.g. house II,9,6 (Jashemski 1993, 97–98 nn. 154–155, Ciarallo & Giordano 2012, 463–464 n. 157), house VIII,5,15-16: (Sogliano 1882, 279–280, Sampaolo 1998, 572. House VIII,4,12–13: Lugebil 1861, 237).

<sup>233</sup> Jashemski 1993, 114 n. 186.

<sup>234</sup> Ciarallo & Giordano 2012, 606–607 n. 399.

<sup>235</sup> Serpe 2008, 141.

<sup>236</sup> Mau 1874, 96–97.

<sup>237</sup> Sampaolo 1999, 748.

<sup>238</sup> E.g. *Casa del Triclinio* (V,2,4, Jashemski 1993, 110–111 n. 170), house VII,11,6-8 (Niccolini & Niccolini 1862, *Descrizione generale*, 59, Fiorelli 1873, 24; 1875, 277, Jashemski 1993, 192 n. 376, Sampaolo 1997, 446), house VII,11,11-14 (Niccolini & Niccolini 1862, *Descrizione generale*, 59, Fiorelli 1873, 25; 1875, 278, Jashemski 1993, 198 n. 378, Sampaolo 1997, 463), house VIII,7,6 (Mau 1875, 164).

<sup>239</sup> Bragantini 1999, 600. See also Mau 1879, 209–210.

in the house, it is still uncertain that the activities occurred in the peristyle. Some peristyles are also identified as restaurants or inns, for example, houses II,8,2/3 and IX,9,1.<sup>240</sup> They both had features that refer to dining, but it is difficult to interpret whether the dining was business related. Following Allison's notion, that it is often impossible to distinguish whether the work was done for consumption outside the household or only for domestic use,<sup>241</sup> it is also possible that these two peristyles had a domestic character.

Some peristyles, such as the southern peristyle of the *Casa di Sallustio*, have stimulated several interpretations of its function. It has been suggested that the house was as a *hospitium*, particularly the area around the southern peristyle.<sup>242</sup> But the peristyle has also been interpreted as a women's quarter.<sup>243</sup> Anne Laidlaw and John Burge, instead, thinks that the peristyle had a more private character during the last phase, when a small closet and a mezzanine were added to room 30, which they think was a space for a doorkeeper.<sup>244</sup> The function of room 30 is unclear, and all of these functions connected to the peristyles are speculative.<sup>245</sup> The peristyle was located south from the atrium, not opposite the house entrance, and thus it was visible only after entering the house and at least its location made it more private – offering a little support to the interpretation of Laidlaw and Burge – but there is nothing to support its interpretation as a women's quarter or *hospitium*.

The southern peristyle of the *Casa del Citarista* and the northern peristyle of the *Casa dei Vettii* have also been interpreted as women's quarters.<sup>246</sup> However, Polly Lohmann has demonstrated that these interpretations – along with some other attempts to identify women's quarters – have little support in the sources, and that there are no architectural or decorative features to distinguish any women's quarters in Pompeian houses. Lohmann also studied the find context of objects relating to women's life, and concluded that they are found in small rooms, and also in the atria but more rarely in the peristyles. In the atria and the peristyles, the finds were in a context that suggest they were stored in these spaces.<sup>247</sup>

The peristyles of the *Casa di Ma. Castricius* and the southern peristyle of the *Casa dei Dioscuri* are interpreted as service quarters, but – again – there is a little to support these interpretations.<sup>248</sup> In general, there is no clear evidence to suggest that the peristyles were utilized as women's or slave's quarters, or that the use of the peristyle was restricted to a certain social or gender group. It is always a possibility in some cases, but none of the Pompeian peristyles clearly indicate this type of use.

<sup>240</sup> Mau 1889, 5–6. A. De Vos 1991, 316. Sampaolo 2003, 115. Ciarallo & Giordano 2012, 458–459 n. 150.

<sup>241</sup> Allison 2006, 14.

<sup>242</sup> Della Corte 1954, 29–30. Sampaolo 1993, 87, 125. Jashemski 1993, 121 n. 203.

<sup>243</sup> Bonucci 1827, 102. Niccolini & Niccolini 1862, Descrizione general, 23. Fiorelli 1875, 84–85.

<sup>244</sup> Laidlaw & Burge 2014, 264.

<sup>245</sup> Sampaolo (1993, 124) labels the room as a closet or storage room.

<sup>246</sup> M. De Vos 1990, 140. Sampaolo 1994, 565. Ciarallo & Giordano 2012, 551 n. 299. On the *Casa dei Vettii* cfr. Niccolini & Niccolini 1896, Nuovi Scavi, 75. Niccolini and Niccolini interpret the area as being reserved for visitors.

<sup>247</sup> Lohmann 2015b, 91–94, 100, 104.

<sup>248</sup> Bechi 1829, Relazione degli scavi di Pompei, 24–25. Bragantini 1997, 889.

The peristyle gardens were important centers of the daily life of family and household members. Allison states that household functions such as cooking and storing household items took place in the peristyles, but these functions are not limited to the peristyle; for example, the storage of household items also occurred in the atria, and Pompeian houses had rooms that can be identified as kitchens.<sup>249</sup> In a few peristyles a latrine has been identified, although what kind of latrines these were is not revealed in the descriptions, except the shed-like construction in the *Fullonica di Stephanus*.<sup>250</sup>

The architectural shape of the peristyle is reminiscent of public architecture, particularly *gymnasia* and *palaestra*.<sup>251</sup> Although the public colonnades can be connected with educational activity, there seems to be only a few Pompeian peristyles – and only one where the activity can be confirmed with several graffiti – where this type of activity occurred.<sup>252</sup> Other activities relating to public architecture have been linked to peristyles, such as theater performances, public readings, or trials, but the Pompeian evidence does not offer any certainty about these activities.<sup>253</sup> It has been suggested that the *Casa del Criptoportico* was a public gathering area, and Alessandro Gallo speculates that the *Casa di M. Epidius Rufus* was a place of cult meetings of Dionysus, which would also mean a large number of visitors. Nevertheless, he also mentions that there is no definitive proof – such as graffiti – for this function.<sup>254</sup> If these houses had a public or a semi-public role, it would probably involve their peristyles, but there are no indications to support this type of functions for these houses.

Several activities can be located in the peristyle: managing the water supply of the house, cult activity, production, and industrial or commercial activity. None of them, however, is dominant when examining all the peristyles of Pompeii, and none can be regarded as the main overall purpose of the peristyle. None of the activities can be connected to even half of the Pompeian peristyles, and all of them can be also found in the several other spaces of Pompeian houses. For instance, Johann Brandt has shown that several *lararia* were in the kitchens and atria.<sup>255</sup> Instead, the cistern could be in any courtyard of the house.<sup>256</sup> Therefore, the peristyles were not planned for some particular purpose, such as a kitchen can be said to be primarily for cooking. Rather, a peristyle was a multifunctional space. It is not surprising if one considers at the architecture of the peristyle; as a large space, the peristyle permits several activities in the same space – even simultaneously. Also, the open and the roofed

<sup>249</sup> Allison 2004, 70, 84–90, 99–103; 2006, 303–305, 360–362, 388–389. Lohmann 2015b, 100 n. 406.

<sup>250</sup> Nn. 7, 17, 19, 117.

<sup>251</sup> Hoffmann 1994, 122. Dickmann 1997, 126–127; 1999, 36–37, 158. Wallace-Hadrill 2008, 173, 175. Simelius 2015, 121. See also Wallace-Hadrill 1994, 21, 28, Leach 1997, 59, Mayer 2012, 187.

<sup>252</sup> Simelius 2015, 130. On the educational role of public porticoes, see Garcia y Garcia 2004, 57. On public porticoes and education in general, see Frakes 2009, 34–37. On education in the peristyles, see Zaccaria Ruggiu 1995, 343. For house I,2,16, see Pesando 1997, 215–216, Inserra 2008, 20.

<sup>253</sup> Simelius 2015, 127–131. On the theatre and musical performances or readings, see Jashemski 1979, 101; 1993, 146 n. 277. On the legal performances, see Bablitz 2015, 67–71, 75–76.

<sup>254</sup> Spinazzola 1953, 442, 444. Jashemski 1993, 34. Gallo 2013, 175–192.

<sup>255</sup> Brandt 2010, 65, 69–70, 74–75, 79, 82, Tab. 10. Brandt has linked several niches to cult activity, but their function is not certain. Consequently, his ratios are doubtful, but there is no denying that several *lararia* were in the kitchen and atria.

<sup>256</sup> Jansen 1997, 129.

spaces enable several different activities – for example, activities needing plenty of light – but it also prevents some activities – for example, those needing good shelter.

### 2.3 Inhabitants and visitors in the peristyles

The peristyle garden had its practical functions, but it is generally regarded as a pleasure garden.<sup>257</sup> The pleasure garden can be intended – as it is named – for pleasure, but it is also a form of conspicuous consumption. Theoretically a garden, or in the Roman context *hortus*, provides food for the household. The pleasure garden has lost this function, or at least it has become secondary. Instead, the display of social status and wealth has been interpreted as a function of peristyle gardens.<sup>258</sup> This function of the peristyle is reconstructed on the basis of Roman literature. Firstly, there is Vitruvius' passage about the need for significant men to own impressive spaces in their houses where they can receive people.<sup>259</sup> Secondly, the concept of *salutatio* – the *clientes*' morning visit to the patron's house – created a natural occasion for showing off the house to the masses. This chapter examines the role of the peristyle in entertaining visitors on the basis of the Pompeian archaeological evidence, and relates the peristyle to social interaction in the Pompeian house.

Display requires an audience. In theory, the Roman house was constantly under observing eyes and open to visitors. The houses have been stated to have been open to the public, and the *salutatio* also brought in a constant flow of visitors.<sup>260</sup> The house had an important role in public life,<sup>261</sup> and it was in constant communication with the surrounding world: for example, it could display its owner's *dignitas*, social status or politics.<sup>262</sup> Vitruvius' famous passage is often cited as a source for placing public functions inside the Roman house. It describes what an important man needed in his house, and among these requirements the architect listed *peristylia amplissima*. The influence of Latin literature has led to the division of the Roman house between socializing and display areas and purely functional (servile) areas. In this dichotomy of public and private – which is several times stated to be a sliding scale, not strictly bipolar – the peristyle is situated as a socializing and display space.<sup>263</sup>

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<sup>257</sup> Pappalardo 2004, 45. Zarmakoupi 2014, 105, 119.

<sup>258</sup> Farrar 1998, 19. Trentin 2014, 1. On the earlier function of the peristyle of house VII,10,5, see Sampaolo 1997, 428. On the peristyle of the *Casa di Marcus Lucretius* (IX,3,5/24), see Bragantini 1999, 142. On the peristyle of the *Casa dei Postumii* (VIII,4,4/49), see Dickmann 1998, 452. On the southern peristyle of the *Casa di M. Epidius Sabinus* (IX,1,22/29), see Sampaolo 1998, 974. On the peristyles of the *Casa dell'Efebo* (I,7,11/19), *Casa del Fauno* (VI,12,2) and *Casa degli Amorini Dorati* (VI,16,7), see Ciarallo and Giordano 2012, 389, n. 41, 537 n. 280, 556 n. 306.

<sup>259</sup> Vitr. 6.5.2.

<sup>260</sup> Wallace-Hadrill 1994, 5, 12. Grahame 2000, 90. Hales, 2003, 2, 42. Anderson 2011, 87. Cfr. Hales 2003, 36–39, Speksnijder 2015, 88, 96–98. On the importance of openness and visibility for large Pompeian houses, see Viitanen, Nissinen & Korhonen 2012, 75.

<sup>261</sup> Carandini 1985, 119. Wallace-Hadrill 1994, 12. Zanker 1998, 10–12. Hales 2003, 38–39.

<sup>262</sup> Carandini 1985, 119. Wiseman 1987, 393. Wallace-Hadrill 1994, 10–12. Pesando 1997, 9. Zanker 1998, 10. Nevett 2010, 5, 7–8. Bablitz 2015, 75.

<sup>263</sup> Vitr. 6.5.2. Pesando 1997, 263. Zanker 1998, 10–12. Wallace-Hadrill 2008, 195–196. Goldbeck 2010, 24. Bablitz 2015, 76. Speksnijder 2015, 97–98. Dwyer (1982, 120) states that the peristyle is among the



A Roman house of high social standing could be repeatedly visited due the practice of the *salutatio*, however whether these visits extended into the peristyle is doubtful. Some scholars leave the peristyle out of the context of the *salutatio*, limiting it to the *vestibulum*, atrium, *alae* and *tablinum*.<sup>264</sup> One can still propose that in many houses the *clientes* – at least – caught a glimpse of the peristyle, even if they did not enter it. In the Pompeian context, the comparison with Rome is problematic, and the *salutatio* is only known from Roman literary sources. There is a difference between the huge capital of the enormous empire and a small Campanian city.<sup>265</sup> It can be questioned whether such customs and habits were the same in the two cities. Was a Pompeian house also open or was this openness only required by the politics of the capital?<sup>266</sup> Did a relatively small town need a ritual morning meeting to organize its social and political life? It has been questioned whether the *salutatio* was practiced in Pompeii. Dickmann notes that during the Imperial era the *salutatio* lost its political significance.<sup>267</sup> Also, the *salutationes* were mainly held by the senatorial class and consequently they might be restricted only to Rome.<sup>268</sup> Simon Speksnijder notes that only a few non-senatorial class hosts of *salutationes* are known, and the practice can also be connected to a few rich men. He thinks that it is hypothetically possible that freedmen held *salutationes*, but there are no clear sources for this type of occasion.<sup>269</sup> There are no known men of senatorial rank from Pompeii,<sup>270</sup> and this forces us to question whether there were *salutationes* in Pompeii, as there were no people representing the class who usually organized this practice. In this context, stating that *salutationes* provided an audience for socioeconomic display in the Pompeian house is not very convincing – although, hypothetically it was possible. The practice of the *salutatio* in Pompeii remains a dilemma, and the interpretation of the use of the peristyle cannot be built on the basis of this concept.

Even if the *salutatio* as such did not occur in Pompeii, there may have been similar practices taking place,<sup>271</sup> and even without this type of practices there are still several reasons why the Pompeian house would have had plenty of visitors. Because of the absence of an office culture, business and public matters were conducted inside the house.<sup>272</sup> Allison notes that trade and business were not hidden

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areas that was most accessible for the public. In the public and private scale, it is also important to note that some people consider some actions more private or public than others (Brandt 2010, 93).

<sup>264</sup> Clarke 1991, 12–13. Wallace-Hadrill 1994, 12. Laurence 1997, 13. Leach 1997, 52.

<sup>265</sup> Pesando 1997, 6, 9.

<sup>266</sup> On the openness of the Roman house, see Hales 2003, 36–39. Viitanen, Nissinen and Korhonen (2012, 76) state that according to the mapping of the active streets visibility and openness were important for the large houses.

<sup>267</sup> Dickmann 1999, 371–372. See also Berry 2016, 141.

<sup>268</sup> Goldbeck 2010, 22–23. Viitanen & Ynnilä 2014, 142, 148–149. Viitanen, Nissinen & Korhonen 2012, 75. Speksnijder 2015, 88.

<sup>269</sup> Speksnijder 2015, 88–89.

<sup>270</sup> Camodeca 2008, 25.

<sup>271</sup> Viitanen and Ynnilä (2014, 148–149) and Viitanen, Nissinen and Korhonen (2012, 75, 76) propose, based on graffiti locations, that there were probably similar social practices.

<sup>272</sup> Wallace-Hadrill 1994, 12. Hales 2003, 2. Tuori 2010, 55, 64–65. In Pompeii, there are some municipal administrative buildings on the south side of the forum (Pesando 1997, 22). They, however, are not many



in the Pompeian house, and it could have been conducted in all areas of the house.<sup>273</sup> In addition, banquets, dinners, and other types of social gatherings were held inside the house. Eating and drinking are related to *amici*, friends, visiting the house.<sup>274</sup> The Pompeian house was frequently under the observation of visitors, and was an integral part of the social life of the inhabitant.

The next step is to connect the visitors of the Pompeian house to its peristyle. First, dining with guests occasionally occurred in the peristyles. Allison's study maps the finds in Pompeian houses and links dining and the entertainment of guests to the gardens and cooking to the colonnades.<sup>275</sup> There are also permanent features that suggest that dining and cooking occurred in the peristyles. Six peristyles had a masonry cooking bench, and one is reported with a kitchen, but no remains of this kitchen are visible.<sup>276</sup> There are 23 Pompeian peristyles with a couch group – an outdoor *triclinium*, *biclinium* or *stibadium*.<sup>277</sup> The *triclinia* and other couch groups suggest that the space was used for dining, and possibly entertaining guests.<sup>278</sup> Drinking and eating has another strong social display aspect, as the items used for these purposes can be used for display and are associated with luxury and leisure.<sup>279</sup>

The architecture of the peristyles that had a dining group is not particularly luxurious: the average size is about 170 m<sup>2</sup> and median is 115 m<sup>2</sup>. More than half had only one portico. The average area of the house with a peristyle and *triclinium* is about 540 m<sup>2</sup>, placing it clearly below the Pompeian average for a house with a peristyle. However, the median size is equal to that of all the houses in the entire city (Figs. 1 and 2).<sup>280</sup> In this context, it does not seem that an outdoor dining group was par-

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and they were probably connected to the administration of the city rather than functioning as the offices of private citizens.

<sup>273</sup> Allison 2004, 155.

<sup>274</sup> Wallace-Hadrill 1994, 12. Pesando 1997, 249. Zanker 1998, 13, 163. Hales 2003, 2. Feasting was regulated by laws which dictated that the maximum number of guests was set to three at 182 BCE; however, the limits were constantly raised by subsequent laws (Wallace-Hadrill 2008, 327–328).

<sup>275</sup> Allison 2004, 89–90, 126, 131–132, 139; 2006, 303, 305, 388–389. House IX,9,1: Mau 1889, 6, Sampao 2003, 115.

<sup>276</sup> The peristyles with a kitchen bench: nn. 51, 60, 159, 191, 242, 247. I have counted the masonry table in the peristyle of the *Casa della nave Europa* as a cooking bench, as it was interpreted by Jashemski (1993, 61 n. 106). Ciarallo and Giordano (2012, 425–426 n. 108) state instead that it is a kitchen table. Also, remains that have been interpreted as a kitchen bench were found in the peristyle n. 7 of house I,3,8, but the terracotta sculpture head is said to be found inside the construction which makes the link between cooking doubtful. Also, the peristyle n. 17 is reported to have had a kitchen.

<sup>277</sup> Nn. 4, 5, 8, 17, 22, 24, 28, 38, 39, 49, 50, 60, 62, 70, 72, 79, 81, 84, 118, 203, 219, 220, 239. There are, in addition, five peristyles with a *pergola* without an outdoor *triclinium*: nn. 94, 136, 148, 165, 245. These peristyles might have had a wooden dining group under the *pergola*, as it and outdoor *triclinia* are often together in the gardens (Zanker 1998, 175, see also the peristyles: nn. 24, 28, 39, 60, 62, 70, 79, 81, 84, 219). E.g. Soprano (1950, 308), Jashemski (1993, 169, 171 n. 316), Ciarallo and Giordano (2012, 565–567 n. 321) speculate that under the pergola of the southern peristyle of the *Casa di Sirico* (VII,1,25/47) was a wooden triclinium.

<sup>278</sup> On the connection of the outdoor *triclinia* with dining, see Painter 2001, 40.

<sup>279</sup> On the connection of the drinking and eating vessels with luxury and display, see Allison 2004, 139.

<sup>280</sup> Already Zanker (1998, 174–175) links the outdoor *triclinia* to the “smaller houses” and small gardens, but

ticularly a feature of the wealthiest peristyle owners and it does not seem to be a luxury element. The evidence, however, consists mostly of peristyles with a masonry triclinium – a wooden dining group is reported only in three of the peristyles.<sup>281</sup> Among these are the two largest peristyles with outdoor triclinia: *Casa del Menandro* and *Casa di Paquius Proculus*. Both had four porticoes and extensive decoration, such as fountains, pools, and wall paintings.<sup>282</sup> It is likely that other large or luxurious peristyles had wooden dining groups, but that they have not been documented.<sup>283</sup> In addition, the wooden triclinium seems to be smaller (1,74 x 2,69 m) than the masonry triclinia (ranging from 2,50 x 3,00 m to almost 5,00 x 5,00 m).<sup>284</sup> Zanker states that pieces of furniture, including dining couches, were light and portable.<sup>285</sup> It is possible that a dining group could have been relocated to the peristyle when required, and thus as a movable item it was not necessarily in the peristyle when the eruption occurred.

The peristyle area – the rooms around the peristyle – was also considered suitable for dining and the entertainment of guests.<sup>286</sup> Based on finds, Allison particularly connects her room Types 7 and 11 to dining, although they might also have had other functions. Both of these room types are open to the garden and/or the peristyle area.<sup>287</sup> Type 7 rooms are traditionally called *tablina*.<sup>288</sup> In 107 peristyles the so-called *tablinum* opens onto the portico. Without a careful investigation of the finds, such as that made by Allison, there can be no certainty that in all the cases the rooms were actually used for dining and entertaining guests, but according to Allison's results many of the *tablina* were used thusly. Yet if these activities cannot be connected to the *tablinum*, it is very likely that at least one room opening onto the peristyle was utilized for dining and entertaining guests. This room likely had a great view – through a large door or window or several windows – to the peristyle.

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he particularly mentions the houses without peristyles. He probably does not count the gardens with one portico as peristyles. However, Cassetta and Costantino (2006, 295) state that outdoor *triclinia* are often in the medium-large houses. In both cases, the ambiguous definitions of small and medium-large makes it difficult to know which other houses are considered in the same group. In the houses with a peristyle, the outdoor *triclinia* can be considered to be in the houses that are more or less medium size, but the tendency is towards the lower medium size than upper medium size. Yet, when considering all the houses of Pompeii, they likely belong to a group of medium-large houses.

<sup>281</sup> Nn. 22, 38, 39. Allison (2006, 73 n. 263) is sceptical about the existence of a wooden *triclinium* in n. 38.

<sup>282</sup> Nn. 22, 38.

<sup>283</sup> On the problems of the documentation of organic finds, see Allison 2004, 127. Mau (1877, 168) thinks that around the decorative emblem on the portico floor in house VI,13,13 was a triclinium. Bragantini (1994, 449) and Carella (2008, 97) speculate the possibility that around the pool in the peristyle of the *Casa degli scienziati* was an outdoor *triclinium*. In the both houses, this remains as a possibility, but there is no archaeological evidence to support these speculations.

<sup>284</sup> Nn. 4, 5, 17, 24, 28, 38, 49, 60, 62, 70, 79, 81, 84, 118, 203, 219, 220, 239.

<sup>285</sup> Zanker 1998, 11.

<sup>286</sup> Leach 1982, 153. Wallace-Hadrill 1994, 47. Zanker 1998, 13, 165. Brandt 2010, 80. Bablitz 2015, 74.

<sup>287</sup> Allison 2004, 82, 92, 94, 131–132. Type 7: “Open rooms leading to garden or open-sided rooms opposite main entranceways” and Type 11: “Medium/large open fronted rooms off gardens/terraces with window or wide entranceway giving view of garden or lower floor”.

<sup>288</sup> Allison 2004, 168.

Even though there is no certainty about how most of the rooms around the peristyle were used, their large number indicates that plenty of human activity occurred around the peristyle area. It was literally impossible to enter many of the rooms without walking through the peristyle. This movement in and through the peristyle guaranteed an audience for display.<sup>289</sup> A large part of the movement might be persons living in the house, but there must have been visitors too – even if entering the peristyle required an invitation.<sup>290</sup>

There are several activities that took place in the peristyles – meaning that many people also visited the space. The peristyle area – including the rooms opening onto the peristyle – is considered to be the living center of the house.<sup>291</sup> Allison also connects utilitarian household activities with the peristyle.<sup>292</sup> In these cases the display function had a lesser role, as the household members probably were already familiar with the peristyle, but the display features were also a constant reminder of the social hierarchy of the house. Working and busy household members were also a part of the display of wealth for outsiders, as a large number of people in the house was an indication of economic success and high social status.<sup>293</sup>

The industrial and commercial activity occurring in some peristyles involved social interaction, and it is likely that clients and business partners visited the space where these activities occurred.<sup>294</sup> In addition, there are 37 peristyles with tables.<sup>295</sup> A table could be useful for trade and business, particularly in the portico where the light is good. However, the function of the tables is not certain. They have been linked to dining, religious, industrial, or domestic activity, and it has also been proposed that they were laden with precious objects that were displayed for view.<sup>296</sup> Marble tables are occasionally regarded as a luxury item themselves, and a part of the marble furniture of

<sup>289</sup> On movement in the peristyle, see Chapter 2.1.

<sup>290</sup> On the invitational nature of the peristyle, see Allison 1993, 1; 2004, 154, Brandt 2010, 80. Allison mentions courtyards – including the peristyles – as the centers of household activity. On the private character of the peristyle, see Bablitz 2015, 71–75. On the peristyle as a more private space compared to the atrium, see Grahame 2000, 90, De Haan 2010, 120. Leach (1997, 59) states that the peristyle was between public and invitational. Mazois (1824, II, 72, 82) thinks that the northern peristyle of house VI,17,23–26 was private and the peristyle of the *Casa di Pansa* (VI,6,1) was in the private section of the house. Falkener (1853, 68–69) thinks that the peristyle of the *Casa di Marcus Lucretius* (IX,3,5724) was more private than the atrium. Laidlaw and Burge 2014, 264 speculate on the private character of the southern peristyle of the *Casa di Sallustio* (VI,2,4).

<sup>291</sup> Allison 2004, 154. *Casa dei Postumii* (VIII,4,4/49): Dickmann 1998, 452. *Casa dei Pigmei* (IX,5,9): Bragantini 1999, 486. *Casa di Polibio* (IX,13,1–3): Bragantini 2003, 183. *Casa dei pittori al lavoro* (IX,12,9): Varone 2007, 140.

<sup>292</sup> Allison 2004, 89–90, 126.

<sup>293</sup> Wallace-Hadrill 1994, 72. Speksnijder 2015, 90.

<sup>294</sup> On the *Fullonica* VI,8,20, see Flohr 2011 94–99.

<sup>295</sup> Nn. 18, 20, 22, 23, 24, 33, 38, 40, 47, 49, 51, 60, 65, 70, 78, 87, 94, 107, 112, 113, 122, 125, 130, 134, 136, 137, 142, 139, 164, 178, 187, 208, 220, 235, 239, 241, 246. This list does not include the *triclinium* tables and the table functioning as fountain in n. 108.

<sup>296</sup> Bonucci 1827, 97. Dwyer 1982, 114, 120. George 1998, 85. Pappalardo 2004, 337. Allison 2004, 70, 89, 95, 171. Gobbo 2009, 360.

the house.<sup>297</sup> The table was – as today – very multifunctional and cannot be linked to a specific activity.

The graffiti in Pompeian houses are connected with guests and clients, and may even have been made by them.<sup>298</sup> Identifying the scribblers, however, is difficult if not impossible.<sup>299</sup> Graffiti are reported from 94 peristyles. It should be noted that the recording of the graffiti is not made evenly around the city,<sup>300</sup> which probably means that even more peristyles had graffiti, but they are not documented. Lohmann states that peristyles and gardens seem to be the most popular location to write graffiti – and in particular columns were popular graffiti surfaces. The texts in the peristyles featured mostly names and announcements. According to Lohmann, these were not personal messages – as greetings are rare in the peristyles – but a kind of secret confirmation of the presence of different persons, and they were probably not even meant to be read.<sup>301</sup> Although the significance of graffiti often remains unknown to us, and they rarely reveal what type of activity occurred in the space,<sup>302</sup> at least they demonstrates that someone spent time in the peristyle – enough to scribble something.<sup>303</sup> The graffiti also confirm that several persons used the peristyle space quite freely.<sup>304</sup> Another type of text found more rarely in the peristyles is electoral notices – only four peristyles have been reported with such.<sup>305</sup> In general, the role of electoral notices was highly public. They likely suggest that these peristyles were at least on some level open to the public. Yet, as the electoral notices are rarely found inside houses, their function in a domestic context is not clear, and we must be careful with this interpretation.<sup>306</sup> In addition, there are in four peristyles texts made with red paint, but these writings are not necessarily electoral notices, and their function remains unclear for this analysis.<sup>307</sup>

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<sup>297</sup> Pesando 1997, 7–8. Allison 2004, 139, 184.

<sup>298</sup> Viitanen, Nissinen & Korhonen 2012, 74–75. Lohmann 2015, 73.

<sup>299</sup> Milnor 2014, 137–138, 148.

<sup>300</sup> Viitanen, Nissinen & Korhonen 2012, 69. Milnor 2014, 5, 12–20 (also on the difficulty of dating of the graffiti). Lohmann 2015, 71.

<sup>301</sup> Lohmann 2015, 73, 75.

<sup>302</sup> E.g. Milnor (2014, 160–171) links graffiti to displaying names, salutations, confirming the presence of the writer in the space, and practising writing. See also Lohmann 2015, 74–75. Lohmann proposes several scenarios why the graffiti in the peristyle were made. Lohmann links the vertical strokes to industrial, commercial and domestic activities, but states that these graffiti were usually more common in the atria.

<sup>303</sup> Viitanen, Nissinen & Korhonen 2012, 68.

<sup>304</sup> Allison (2006, 334) notes that the graffiti of the *Casa del Menandro* (I,10,4/14-17) indicates that several people were coming and going quite freely in the house.

<sup>305</sup> Nn. 77, 178, 250, 251. On the east wall of the garden of house VI,13,16 was an electoral notice (CIL IV 3463, Tiussi 2009, 502–504). The garden did not have columns or piers and is not counted as a peristyle in this study.

<sup>306</sup> On the electoral notices inside the *Casa di Polibio* (IX,13,1-3), see Milnor 2014, 131. Milnor suggests that the house was, at least partly, transformed to more public role such as business.

<sup>307</sup> Nn. 153, 168, 242. On the connection between the use of paint and electoral notices, and the colour red and display, see Milnor 2014, 5, 235

The act of display does not necessarily require that people entered the peristyle. The space can be seen from other parts of the house, or even from outside the house. Anderson has conducted a GIS based computer analysis of visibility inside six Pompeian houses. Five of the houses had at least one peristyle. In all cases the peristyle – or a part of it – is the most visible space in the house.<sup>308</sup> Although the sample is small, it implies that the best location for display was in the peristyle. In Anderson's sample, there are no houses where the peristyle took the place of the atrium, but in all the cases the atria were the second most visible location in the house – after the peristyles. Consequently, eliminating an atrium from the house will increase the role of the peristyle in terms of visibility. There are two houses with two peristyles – *Casa dell'Efebo* and *Casa di Sirico* – in the sample. In both cases, one peristyle is more visible compared to the other: in the *Casa dell'Efebo* it is the northern, and in the *Casa di Sirico* the southern.<sup>309</sup> The increased visibility could indicate that the other peristyle was more public, but there are also other factors, such as household activities, which could influence the public/private nature of the peristyles, and assumptions cannot be made solely on the basis of the visibility.

Anderson's main purpose was to study the storage locations of construction materials needed for rebuilding in the Pompeian houses. The location of the materials suggests that the visual axis from the main entrance was important for Pompeians, as the materials are not visible when looking from the main entrance. Anderson concludes that this means that the house doors were open to the public.<sup>310</sup> The undisturbed view from the main door, however, is questioned. It could have been blocked, for example, by doors, furniture, partition walls, curtains or individuals living in or visiting the house.<sup>311</sup> Doors and curtains can be opened, and furniture and people can be moved, and therefore it is at least theoretically possible that the Pompeian house offered a visual axis from the street into the house.

<sup>308</sup> Anderson 2011, 77–78, 81–82, 84–86. The visibility of the peristyles is already noted before. E.g., Niccolini and Niccolini (1854, *Casa di M. Lucrezio*, 17) state that the peristyle of the *Casa di Marcus Lucretius* (IX,3,5/24) was visible from everywhere in the house. This is not true, but the peristyle was visible to several spaces in the house and it is on an elevated level compared to the *tablinum* and the atrium (Jashemski 1993, 239 n. 479), which probably made it even more visible. Sampaolo (1999, 670) states that the piers and columns of the peristyle of the *Casa di Giasone* (IX,5,18) were arranged so that the view from the street was not blocked. On the peristyle of the *Casa di Sextus Pompeius Axiochus* (VI,13,19), see Zanier 2009, 247.

<sup>309</sup> Anderson 2011, 84–85.

<sup>310</sup> Anderson 2011, 81, 86–87. On the visual axis from the main entrance in the Roman and Pompeian house, see Zanker 1998, 181, Mazzoleni 2004, 31, Stackelberg 2009, 112–113, Brandt 2010, 76–77, Berry 2016, 125. On the *Casa della Fontana grande* (VI,8,22), see Sampaolo 1993, 613.

<sup>311</sup> Speksnijder 2015, 88, 97–98. E.g. in the *tablinum* of the *Casa di Obellius Firmus* (IX,14,4), an attachment for curtains has been reported (Sampaolo 2003, 362). Allison (2006, 303–304) reports folding doors in the west portico of the *Casa del Menandro* (I,10,4/14–17). According to her, the doors were probably salvaged from somewhere else because there was no need for such doors in this portico. It is, however, possible that they were connected to the private baths and increased the privacy of bathers. Bechi (1831, *Relazione degli Scavi di Pompei*, 8) and Gell (1832, I, 160) report that in Herculaneum there has been found evidence of curtains between columns. It is not specified whether the evidence is an actual piece of cloth, or nails in the columns that might have held the curtains. In the southern peristyle of house VIII,2,14–16 is a marble slab (0,18 x 0,25 m) in the northeast corner of the open space. It has a 0,10 x 0,14 m cut. Visually, it appears to be a closing or framing apparatus that are found nearby doors. There might have been some sort of closing mechanism between this garden and the portico.

A vast majority of the peristyles (210) are on the main entrance axis. Most of these (113) are located after a room that is located after an atrium – frequently this room is called a *tablinum*. This type of room arrangement is usually considered typical of Roman and Pompeian houses.<sup>312</sup> The peristyle is visible from the entrance, but it is viewed through three spaces – *fauces*, atrium and *tablinum* (or some other room). Consequently, only a small part of the peristyle is visible from the entrance, and the number of possible visual obstacles also is higher, since there are several rooms between the viewer and the peristyle. Thirty-two peristyles are located after two rooms – most often *fauces* and an atrium. The peristyle is closer to the entrance than in the houses with a *tablinum*, but the view is still restricted. Slightly more often, in 37 houses, the peristyle is in the traditional place of an atrium – after a *fauces*.<sup>313</sup> In these houses, hypothetically the entire back side of the peristyle and most of the middle part were visible from the street. The atrium is often considered a public area because of its location in the house.<sup>314</sup> There are still 13 peristyles that were entered directly after the main entrance. Essentially, merely opening the door exposed a major part of the peristyle to the eyes of passers-by. The main entrance was not the only way to connect the peristyle to the public sphere. For example, the *Casa di Cornelius Rufus* had four columns on the south side of the peristyle, and the intercolumniations were likely open, providing a straight visual access into the *Via del Tempio d'Iside* and vice-versa.

A Pompeian peristyle was a center of movement, and it was substantially visible both inside the house and possibly from the street. There are several indicators that connect a fair number of people and their activities with the peristyle. Besides the inhabitants with their everyday household activities, a peristyle was visited by clients and workers related to business and industrial activities. The peristyle itself could have been used for dining and entertaining guests, and some rooms around the peristyle were also linked to these activities. For the guests to arrive at these rooms they had to pass through the peristyle, and in addition the peristyle created a pleasant background for these rooms.<sup>315</sup> It has been stated that the peristyles were planned so that visitors could see the grandeur of the house when they were going through the peristyle to arrive at the reception rooms opening off the colonnade.<sup>316</sup> The multifunctionality of the space strengthens the likelihood that socioeconomic display occurred in the peristyles, as several functions guaranteed a number of people would be using the space and would provide a large and versatile audience for the display.<sup>317</sup> Furthermore, the size of the peristyles supports their role as one of the principal display areas of the house. Besides some large gardens area, the peristyles seem to be the largest space inside the Pompeian house (compare with the atria see Table

<sup>312</sup> Bechi 1831, *Relazione degli Scavi di Pompei*, 15. On the *Casa del Toro* (V,1,7), see Sampaolo 1991, 481. On the *Casa del Forno di ferro* (VI,13,6), see Lipizer & Loccardi 2009, 105. On the *Casa di Sextus Pompeius Axiochus* (VI,13,19), see: Zanier 2009, 229. Sampaolo (1999, 41) states that house IX,2,17 follows the canonical order of rooms. However, there is a room between the so-called *tablinum* and the peristyle.

<sup>313</sup> Wallace-Hadrill (1994, 84) states that a peristyle after a *fauces* might have been called an atrium.

<sup>314</sup> Allison 2004, 154. Milnor (2104, 111) in general thinks that the atrium was the most public part of the house.

<sup>315</sup> See Zanker 1998, 165, 168.

<sup>316</sup> Zanker 1998, 13.

<sup>317</sup> On the multifunctionality of the peristyle, see Chapter 2.2.

2).<sup>318</sup> The larger the size of the space, the larger the group of visitors it could host.<sup>319</sup> In conclusion, the peristyle had a crucial role in the social interactions that took place inside Pompeian houses, and it is one of the most favorable places for display in the house.

House number	House name	Atrium area m <sup>2</sup>
I,2,6		70
I,2,24		41
I,4,5/25	<i>Casa del Citarista</i>	90
I,5,2	<i>Conceria</i>	31
I,9,13-14	<i>Casa di Cerere</i>	70 <sup>320</sup>
I,10,4/14-17	<i>Casa del Menandro</i>	36 <sup>321</sup>
I,11,14		28
I,12,11	<i>Casa dei Pittori</i>	35
I,16,5		34
II,2,2	<i>Casa di D. Octavius Quartio</i>	112
II,3,3	<i>Casa della Venere in conchiglie</i>	88
V,2,i	<i>Casa delle nozze d'argento</i>	198 <sup>322</sup>
V,4,b		21
VI,2,4	<i>Casa di Sallustio</i>	135
VI,5,5	<i>Casa del Granduca Michele</i>	72
VI,6,1	<i>Casa di Pansa</i>	135
VI,7,6	<i>Casa d'Ercole</i>	77
VI,8,23/24	<i>Casa della Fontana piccola</i>	99 <sup>323</sup>
VI,9,2/13	<i>Casa di Meleagro</i>	87
VI,9,3/5	<i>Casa del Centauro</i>	85
VI,9,6/7	<i>Casa dei Dioscuri</i>	84 <sup>324</sup>
VI,10,2	<i>Casa dei cinque scheletri</i>	60 <sup>325</sup>
VI,12,2	<i>Casa del Fauno</i>	170

<sup>318</sup> On the gardens, see Jashemksi 1993, 61–98. The atrium seems to be the most important space that competes with the peristyle in size. There are no comprehensive statistics on the atria area size in Pompeii. Speksnijder (2015, 89) states that the atria sizes range between 100–450 m<sup>2</sup>, but he refers to the entire empire. His sample contains only four atria and the largest is the *Domus* of Scaurus in Rome and its measurements are based on a reconstruction. The only atrium in the sample from Pompeii is the atrium of the *Casa del Fauno*, which is about 170 m<sup>2</sup>.

<sup>319</sup> De Haan (2010, 122–123) uses this logic with the private baths: as a small bath can host only few people and a large several, this means that the first mentioned was more private than the second.

<sup>320</sup> De Vos 1976, 37.

<sup>321</sup> See n. 38

<sup>322</sup> Ehrhardt 2004, 35.

<sup>323</sup> Fröhlich 1996, 18.

<sup>324</sup> Richardson 1955, 69–70.

<sup>325</sup> Rossi 2006, 39



House number	House name	Atrium area m <sup>2</sup>
VI,14,12		78
VI,14,38		75 <sup>326</sup>
VI,14,40		76 <sup>327</sup>
VI,15,1	<i>Casa dei Vettii</i>	92 <sup>328</sup>
VI,15,7/8	<i>Casa del Principe di Napoli</i>	39 <sup>329</sup>
VI,16,7	<i>Casa degli Amorini dorati</i>	48 <sup>330</sup>
VI,17,32-36		55
VI,17,32-36		80
VII,1,25/47	<i>Casa di Sirico</i>	42
VII,2,16-17	<i>Casa di M. Gavius Rufus</i>	43
VII,4,31/51	<i>Casa dei Capitelli colorati</i>	135
VII,4,48	<i>Casa della Caccia antica</i>	70 <sup>331</sup>
VII,4,56	<i>Casa del Granduca</i>	53 <sup>332</sup>
VII,4,57	<i>Casa dei Capitelli figurati</i>	128 <sup>333</sup>
VII,4,59	<i>Casa della Parete nera</i>	81 <sup>334</sup>
VII,4,62	<i>Casa delle Forme di Creta</i>	78 <sup>335</sup>
VII,7,5	<i>Casa di Trittolemo</i>	76
VII,7,23		68
VII,10,5		40
VII,11,9-10		31
VII,12,1-4		99
VII,13,4/17-18	<i>Casa di Ganimede</i>	72
VII,14,5	<i>Casa del Banchiere</i>	98
VIII,2,14-16		135 <sup>336</sup>
VIII,2,26		125

<sup>326</sup> Mau 1878, 110.

<sup>327</sup> Mau 1877, 209

<sup>328</sup> Mau 1896, 11. Sogliano 1898, 269.

<sup>329</sup> Strocka 1984, 19–20.

<sup>330</sup> Seiler 1992, 22–25.

<sup>331</sup> Sear 2002, 17.

<sup>332</sup> Staub Gierow 1994, 22.

<sup>333</sup> Staub Gierow 1994, 50.

<sup>334</sup> Staub Gierow 2000, 23.

<sup>335</sup> Staub Gierow 2000, 89.

<sup>336</sup> Mau 1892, 8. Sampaolo 1998, 74.

House number	House name	Atrium area m <sup>2</sup>
VIII,5,2/5	<i>Casa del Gallo</i>	170
VIII,5,24	<i>Casa del Medico</i>	37
VIII,5,28	<i>Casa della Calce</i>	93
VIII,7,26-27		74
IX,1,12		55 <sup>337</sup>
IX,1,20	<i>Casa di M. Epidius Rufus</i>	205
IX,1,22/29	<i>Casa di M. Epidius Sabinus</i>	54
IX,2,16	<i>Casa di T. Dentatius Panthera</i>	65 <sup>338</sup>
IX,3,2	<i>Fabbrica di prodotti chimici</i>	36 <sup>339</sup>
IX,5,9	<i>Casa dei Pigmei</i>	51
IX,5,14-16		91
IX,7,20	<i>Casa della Fortuna</i>	41
IX,8,3/7	<i>Casa del Centenario</i>	34
IX,9,1		49 <sup>340</sup>
IX,14,4	<i>Casa di Obellius Firmus</i>	238 <sup>341</sup>
Average		80
Median		74
<b>Herculaneum</b>		
II,1	<i>Casa di Aristide</i>	60
III,3	<i>Casa dello Scheletro</i>	55
III,11	<i>Casa del Tramezzo di legno</i>	80
III,16	<i>Casa dell'Erma di Bronzo</i>	40
III,17	<i>Casa dell'Ara Laterizia</i>	25
III,19-18/1-2	<i>Casa detta dell'albergo</i>	55
IV,1-2	<i>Casa dell'atrio a mosaico</i>	75
IV,3-4	<i>Casa dell'alcova</i>	30
IV,5-7	<i>Casa della Fullonica</i>	35
IV,5-7	<i>Casa della Fullonica</i>	45
IV,12-13&15-16	<i>Grande Taberna</i>	40
IV,17-18	<i>Taberna</i>	40
IV,19-20	<i>Casa della Stoffa</i>	25
IV,21	<i>Casa dei Cervi</i>	25
V,1	<i>Casa Sannitica</i>	65
V,5	<i>Casa del Mobilio carbonizzato</i>	45
V,6/7	<i>Casa del Mosaico di Nettuno e di Anfitrite</i>	60

<sup>337</sup> Gallo 2001, 25–26, 49–50.

<sup>338</sup> Trendelenburg 1871, 201.

<sup>339</sup> See n. 34.

<sup>340</sup> Mau 1889, 4.

<sup>341</sup> Spinazzola 1953, 337. Sampaolo 2003, 361.

House number	House name	Atrium area m <sup>2</sup>
V,11	<i>Casa dell'Apollo Citaredo</i>	60
V,15-16	<i>Casa del Bicentenario</i>	95
V,31	<i>Casa del Sacello di legno</i>	60
VI,13/11	<i>Casa del Salone nero</i>	80
VI,17/26	<i>Casa del Colonnato tuscanico</i>	70
VI,29	<i>Casa dei Due atri</i>	55
VI,29	<i>Casa dei Due atri</i>	35
Ins. Occ. I,1	<i>Casa della Gemma</i>	85

Table 2. Selected ground area sizes for atria in Pompeii, and all the atria area sizes in Herculaneum. The atria of Pompeii concentrate on the larger end of the continuum, which is highlighted by the comparison with all the atria of Herculaneum. It is likely that if all the atria of Pompeii were examined the average and median would be lower. The Pompeian sizes without cited reference are measured from the PBMP map, and the calculations of the Herculaneum atria are made on the basis of plans published by Maiuri (1958) and Jashemski (1993), and on the measurements of De Kind (1998, 234–235, 245, 271, 273, 288 293, 299, 305, 307, Plan VI) and Maiuri (1958, 227, 277, 305, 337).

### 3 THE PARAMETERS OF SOCIOECONOMIC DISPLAY

#### 3.1 A comprehensive analysis of Pompeii and the difficulties of sourcing: plantings as an example

All the features of a peristyle can be interpreted as signs of wealth or social status if scrutinized enough, however in most cases a truly comprehensive city-wide analysis of the Pompeii sources – the method selected for this study – is not possible. A great example of this is plantings, which certainly was one possible means to demonstrate wealth or conspicuous consumption. Yet, the remains of plantings are roundly ignored in the excavations and documentation. Even forming a picture of what type of plantings were normal or average in the peristyle gardens is beyond the reach of the existing material.<sup>342</sup> This chapter overviews what is known of the plants in the peristyle gardens and clarifies the source situation of the plant material, and also what can be interpreted on the basis of the known archaeological remains. The plantings are a type of source material that cannot be analyzed city-wide; at the end of this chapter we will review some of the other means of socioeconomic display which can be comparatively analyzed using a broader scale and larger assemblage from all around Pompeii.

A garden can be regarded as a status symbol, or even as art.<sup>343</sup> Ciarallo sees a peristyle garden particularly as an ornamental garden,<sup>344</sup> however not all peristyle gardens were necessarily ornamental. Less exacting is Von Stackelberg's statement that gardens were constructed in narrow corners, borders, and light wells, because there was no profitable way to take advantage of these useless and unwanted spaces.<sup>345</sup> Was the central part of the peristyle just useless space which did not have any other purpose than to host a garden? In the ancient world, the open area in the middle of colonnades had several uses. Most commonly, an open space with a colonnade was linked to the *palaestra*-type of activity, such as physical education.<sup>346</sup> It was also possible to use the space for outside dining. Consequently, the open space did not necessarily need to have a garden; it could have been exploited for other purposes, but in Pompeii the garden was the favored option for peristyle space. Mazzoleni thinks that abundance of the garden images in Pompeian houses reflects a probable desire to own a garden, and an appreciation of gardens in general.<sup>347</sup> In any case, the open garden space was always an area away from the living space, as it did not offer the same shelter and privacy as roofed rooms.

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<sup>342</sup> On the poor status of information about plantings in Pompeii, see Jashemski 1981, 31.

<sup>343</sup> Farar 1998, 19. Mazzoleni 2004, 30.

<sup>344</sup> Ciarallo 2012, 22.

<sup>345</sup> Von Stackelberg 2009, 53.

<sup>346</sup> See Chapter 2.2.

<sup>347</sup> Mazzoleni 2004, 30.

The gardens were not always ornamental; for instance, the Roman *hortus* is perceived as a kitchen garden.<sup>348</sup> In some of the peristyle gardens, straight planting beds have been interpreted to be evidence of kitchen gardens. According to Richardson there was one such garden in the northern peristyle of the *Casa dei Dioscuri*, and in the *Casa detta di Trebius Valens* a rectangular planting bed was identified as a kitchen garden.<sup>349</sup> A space with the shape of a planting bed, however, is not enough to identify a kitchen garden. The straight lines of plantings are present in other peristyles, for example, in the *Casa di M. Lucretius Fronto* and *Casa di Sallustio*, which are not interpreted as kitchen gardens.<sup>350</sup> The beds could equally well have held ornamental plants or flowers.

Some garden plants could reflect the socioeconomic status of the owner, as they might symbolize power or remind one of more exotic territories.<sup>351</sup> Flowers, with their seasonal character,<sup>352</sup> could have been an exceptionally effective means of conspicuous consumption. However, whether they were used for this purpose is unknown, because an examination of the plants in the peristyle gardens is mostly impossible, as documentation and excavation methods usually do not provide the information needed to better identify the plants of the peristyle gardens. There are 48 peristyle gardens with some evidence of possible planting. Three of these are masonry structures that are interpreted as planting beds.<sup>353</sup> However, these masonry structures are not necessarily planting beds; for example, the masonry construction in the peristyle of house VII,7,16 is interpreted as a planting bed, but also as an aviary.<sup>354</sup> In addition, there are 14 peristyles that had a *pluteus* with a groove on the top.<sup>355</sup> It is often stated that these grooves would have held plantings.<sup>356</sup> This interpretation is doubtful as no other evidence is offered to support the assumption. The grooves are not large: the median width is 0,18 m and the median depth is 0,09 m. It does not leave much space for plantings, but there is a possibility that some small flowers could have been grown in them. The smallest groove – 0,07 m wide and 0,02 m deep – was on the *pluteus* of the *Casa di Marcus Lucretius*.<sup>357</sup> It is hard to imagine fitting plants in such a small groove. Falkener suggests that the locus had a wooden partition wall during the winter.<sup>358</sup> The idea is possible: Maiuri suggests that in the *Casa dell'Efebo* the garden with one portico would have had glass panes in wooden frames between the columns. Jashemski notes that Maiuri does

<sup>348</sup> Sodo 1992, 19. Zarmakoupi 2014, 111.

<sup>349</sup> Spano 1916, 233. Richardson 1955, 45. Jashemski 1993, 99 n. 156. Ciarallo & Giordano 2012, 469–470 n. 169.

<sup>350</sup> Nn. 52, 56, 78, 84, 113, 224.

<sup>351</sup> Zarmakoupi 2014, 111–112.

<sup>352</sup> Zarmakoupi 2014, 115.

<sup>353</sup> Nn. 4, 69, 162.

<sup>354</sup> Jashemski 1993, 188 n. 366. Ciarallo and Giordano 2012, 594 n. 371.

<sup>355</sup> Nn. 40, 67, 70, 87, 92, 95, 100, 109, 118, 123, 142, 155, 172, 235.

<sup>356</sup> E.g. Fiorelli 1860, III, 13. Jashemski 1993, 50 n. 69, 108 n. 168, 123 n. 211. Farrar 1998, 19. Ciarallo & Giordano 2012, 406 n. 69, 478 n. 172.

<sup>357</sup> N. 235.

<sup>358</sup> Falkener 1853, 72.

not mention finding any glass, but she states that wooden shutters are possible.<sup>359</sup> It is possible that there was only a wooden fence between the columns in this portico, but the current reconstruction with wooden panes and glass windows covers the ancient marks on the columns and it cannot be determined if there was a fence or a partition wall. If the reconstruction was made according to the ancient marks, then at least this portico contained a wooden partition wall.

Only two peristyles gardens – in the *Casa dei pittori al lavoro* and *Casa di Polibio* – have been excavated with sufficient detail and methodology to distinguish their planting patterns, and it is likely that some species can be identified from these gardens.<sup>360</sup> These two examples represent opposite types of gardens. The *Casa dei pittori al lavoro* had an ornamental garden with a geometric plan, whereas the *Casa di Polibio* had a garden with a utilitarian character and irregular plan.<sup>361</sup> Nevertheless, plants in both gardens were both utilitarian and ornamental.<sup>362</sup> In generally Ciarallo notes that only a few stratigraphically excavated gardens were ornamental – meaning they had an elaborate shaping of planting beds.<sup>363</sup> Seven peristyle gardens had indications of this type of garden plan.<sup>364</sup> There are eight gardens where plantings are in straight lines or furrows,<sup>365</sup> but some of these gardens are interpreted to have been in agricultural use.<sup>366</sup> In seven peristyles plantings were irregular.<sup>367</sup> The planting pattern of house VII,6,28 can be interpreted as either regular or irregular. There, the root cavities seem to be in an irregular shape, but Spano regards them as curving planting beds and Sampaolo interprets them as three round planting beds.<sup>368</sup> The sparse Pompeian evidence suggests that the peristyle gardens had both irregular and ornamental planting patterns. Both types are equally represented among the known examples, but in general the gardens where the planting pattern can be identified are very few.

There is one more difference between the peristyles of the *Casa dei pittori al lavoro* and *Casa di Polibio*: the first had a *pluteus* and the second did not.<sup>369</sup> It would make sense that the ornamental plantings were protected with a fence or *pluteus*. Perhaps the protecting structure between columns can be interpreted as a sign of an ornamental garden? Comparing the peristyles gardens with the regular and irregular planting patterns and the existence of a *pluteus* or fence does not support this

<sup>359</sup> Maiuri 1927, 49. Jashemski 1993, 38 n. 14.

<sup>360</sup> See nn. 249, 250, Meyer 1980, 417, 421, 431, Jashemski 1993, 249 n. 517, Ciarallo & Mariotti Lippi 1993, 114–115, Mariotti Lippi 2001, 74, Pappalardo 2004, 64.

<sup>361</sup> Jashemski 1981, 32–37, 44, 48. Ciarallo & Mariotti Lippi 1993, 115. Mariotti Lippi 2001, 74. Ciarallo 2007, 173. Ciarallo & Giordano 2012, 668–669 n. 520.

<sup>362</sup> Ciarallo & Mariotti Lippi 1993, 115–116. Mariotti Lippi 2001, 74. Ciarallo 2007, 173–174. Ciarallo & Giordano 2012, 668–669 n. 520.

<sup>363</sup> Ciarallo 2007, 173.

<sup>364</sup> Nn. 47, 57, 134, 162, 213, 245, 249.

<sup>365</sup> Nn. 24, 25, 39, 52, 56, 98, 113, 224.

<sup>366</sup> See Chapter 4.7.

<sup>367</sup> Nn. 46, 51, 55, 107, 170, 172, 248, 250.

<sup>368</sup> Spano 1910, 465. Sampaolo 1997, 183.

<sup>369</sup> Nn. 249, 250.

hypothesis. Although almost all of the gardens with regularly shaped planting beds had a *pluteus* or fence, there is also the southern peristyle of the *Casa dei Vettii* which did not have these constructions.<sup>370</sup> The examination of the gardens with irregular planting beds is even more unhelpful for this assumption, as – besides the mentioned *Casa di Polibio* – the peristyle of the *Casa della Fontana piccolo* is the only one without a fence or *pluteus*.<sup>371</sup> To conclude, there is no information or means to identify the plants and plantings from the majority of the peristyles, and the material is too limited to perform a profound comparative analysis across whole city.

As demonstrated with the evidence from plantings, the available information is occasionally too partial to form an image of the average example – in this case the average plantings – which subsequently does not allow us to identify what was on the more impressive end of the scale. This impossibility to perform a whole city-scale comparative analysis eliminates some sources from this examination. Also, all features which had primary purposes other than display can be mostly disregarded in the investigation, as the aim is to reveal the socioeconomic display use of the peristyles. Consequently, the examination of the peristyle gardens reveals that the following aspects of socioeconomic display can be comprehensively compared: peristyle area, garden area, the number of columns, piers, half columns, pilasters, porticoes, and rooms opening onto the peristyle, building materials and techniques, plasters, wall paintings, portico floors and their decoration, fountains, pools, decorative basins, and sculpture. A closer analysis of these features reveals that the architectural features are quite dependent on each other: the peristyle size and the number of porticoes profoundly influence the garden area, number of columns, piers, half columns, and rooms opening onto the peristyle. Consequently, the study of the architectural means of socioeconomic display can be limited to two factors: the ground area of the peristyle and the number of porticoes.<sup>372</sup> The quality of the building efforts – as represented by the materials and techniques – can also possibly indicate whether or not the space was utilized for display. However, as the following discussion will demonstrate, they reveal very little about the socioeconomic status of the Pompeian peristyle owners, due to their homogeneity.<sup>373</sup> In conclusion, the means of socioeconomic display that can be – at least on a certain level – comprehensively compared are: peristyle area, the number of colonnades, pools or decorative basins, fountains, sculpture, wall paintings, and floor decoration.

The following chapters (3.2 – 3.9) offer detailed analyses of these features: they start with the quality of the building efforts, by demonstrating that it cannot be regarded as a means of economic display. This is followed by the seven aspects that reflect the economic success of the peristyle owner, and defining what can be interpreted as impressive features in a peristyle. The means of socioeconomic display are then discussed, in descending order beginning with the most reliable source material. The architectural features – the size and the number of porticoes – are at the top of this list, as the current situation at the site can be relied on to reflect the ancient situation in almost all cases. Next are the pools and decorative basins, which are usually still visible in the peristyle. They are followed by fountains, where the situation changes and the information becomes more dependent on the excavation reports, although large structures are still visible *in situ*. For sculpture and wall paintings the

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<sup>370</sup> N. 134.

<sup>371</sup> Nn. 107, 250.

<sup>372</sup> See Chapters 3.3 and 3.4.

<sup>373</sup> See Chapter 3.2.



reports turn out to be more important, as they were often transported away from the site. Of these seven aspects, floor decoration is the least reliable as it is poorly documented, and the 79 CE level is rarely visible in the peristyles.

### 3.2 Quality of building

The quality of the building efforts, with regard to material and technique, is a possible indicator of economic status.<sup>374</sup> Although it is possible to examine the building techniques and materials of Pompeian peristyles, a closer look reveals two reasons why they are not very useful comparing socio-economic status. Firstly, they are very homogeneous. Considering first the technique: there is literally no Pompeian peristyle where the *opus incertum* technique is not utilized. It is also clearly the dominant technique in most of the peristyle walls. Figure 11 demonstrates that other popular techniques are *opus vittatum mixtum* and *opus testaceum*, in addition *opus vittatum* and *opus africanus* are used in several examples. They do not strike one as upper-class choices, but are rather commonly used in every type of peristyle around Pompeii. The rarer building techniques such as *opus quadratum* – seven peristyles<sup>375</sup> – and *opus reticulatum* (and *opus quasi reticulatum*) – 13 peristyles<sup>376</sup> – do not correlate well with the other indicators of high economic status.<sup>377</sup> None of the techniques seems to be a clear symbol of economic status.

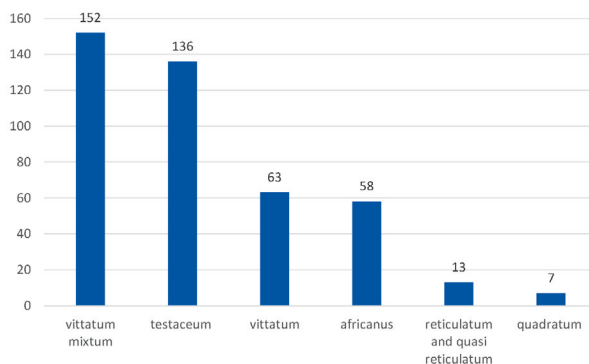


Figure 11. The number of peristyle with each building technique. The figure excludes *opus incertum* which can be found in every peristyle with known wall-building techniques (total number: 250<sup>378</sup>).

<sup>374</sup> Wallace-Hadrill 1994, 3. Wiseman 1987, 393–394.

<sup>375</sup> Nn. 54, 105, 118, 165, 190, 193, 207.

<sup>376</sup> Nn. 72, 88, 89, 90, 94, 114, 122, 143, 163, 173, 197, 213, 246.

<sup>377</sup> Five houses (*Casa dei Dioscuri* VI,9,6/7, *Casa del Fauno* VI,12,2, house VI,17,23-26, *Casa di Trittolemo* VII,7,2, house VIII,2,14-16) where *opus reticulatum* (or *opus quasi reticulatum*) was used in the peristyle are defined as large and they also feature luxury architecture (Table 12). In addition, the *Casa del Gallo* (VIII,5,2/5) is large, but it does not have luxury architecture. Contrary to these, the remaining seven houses are smaller than the median house with a peristyle. The houses where the peristyle had *opus quadratum* walls are all larger than the median house with a peristyle (Fig. 2), but only two are vast houses: *Casa di A. Umbricius Scaurus* (VII,16,12-15), and house I,16,5. The first and house VII,14,9 both had a private bath. These are the only two with luxury architecture.

<sup>378</sup> Information on the walls for the south peristyle of house VI,17,23-26 is not available, as the peristyle is currently not visible

The situation is almost the same when considering the materials used, where travertine is the main building stone. Every peristyle had travertine on their walls. Nevertheless, *lapis pompeianus*, brick, and *cruma* were also very popular. Grey tuff – also used in the peristyle walls – is occasionally considered to be an expensive material, but it was in fact commonly used and is not a very likely sign of economic standing.<sup>379</sup> Yellow tuff and reused materials – such as pieces of pottery or *cocciopesto* and roof tiles – instead are not as common, but they are always used as the additional building materials of the walls – not as the core material of the walls (Fig. 12). Their role in the peristyle walls is small, and hence they probably were just used as an additional option, if these materials were available when the building process was taking place. Marble in general is considered to be an expensive material.<sup>380</sup> Nevertheless, as a building material it occurs rarely in the peristyles of large houses.<sup>381</sup> The use of marble as a building material for peristyles is featured in only a few houses with luxury architecture (Table 12): *Panificio di Terentius Neo*, *Casa del Centauro*, *Casa dei Capitelli colorati* and *Casa di L. Caecilius Lucundus*,<sup>382</sup> meaning that marble as a building material also does not correlate particularly well with luxury architecture. Marble was probably reused as building material, if there were spare pieces available. In general, the materials as well as the techniques are connected to the building moment,<sup>383</sup> so if they are considered as a means of economic display they tell us more about the wealth of the house owner during the building moment, and in many cases it does not necessary reflect the economic status of the owner at 79 CE.

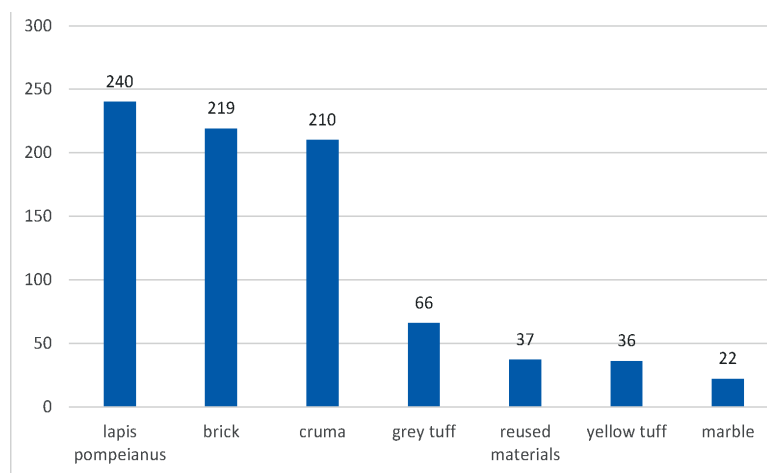


Figure 12 The building materials used in peristyle walls. The figure excludes travertine, which can be found in every peristyle where information on the building materials is available (total number: 250<sup>384</sup>).

<sup>379</sup> On the grey (Nocera) tuff as expensive material, see Peterse 2007, 375.

<sup>380</sup> De Haan 2010, 133.

<sup>381</sup> There are four houses, which are classified as large or vast (see nn. 56, 67, 112, 162), where marble is a building material on the peristyle walls.

<sup>382</sup> Nn. 67, 112, 150, 162.

<sup>383</sup> See Adam 2007, 99–100, 105–109, Peterse 2007, 373–375, 377–378.

<sup>384</sup> See note 378.

The second indicator suggesting that the building techniques and materials were not an important means of socioeconomic display is the plaster used.<sup>385</sup> There are at least 212 peristyles with remains of plaster on their walls, almost 85 percent of the total. The high ratio and number indicates that plastering the peristyle walls was a normal practice in Pompeii. It can be assumed that the peristyle walls without plaster were supposed to be plastered – eventually – or that they might even have had plaster which has been destroyed. The plaster covered the wall material and masked the building technique used, making them inconvenient for showing economic status. Practical solutions probably guided the building process, and were left to the responsibility of the builder, which would explain the homogeneity of the peristyle walls. It can almost be generalized that the walls were made with *opus incertum*, *opus vittatum mixtum*, and *opus testaceum* techniques and that the materials were travertine, *lapis pompeianus*, brick, and *cruma*.

### 3.3 Size of the peristyle: area

The size of the peristyle is one way to display wealth. The partially unroofed peristyle could not fulfill the basic function of the house – protection – as completely as the roofed rooms. Although the peristyle had an important role in providing air and light inside the house this function could have been accomplished with spaces that required less area, such as atria and lightwells, and therefore the peristyle was often a demonstration of the consumption of a large amount of valuable city space.

Literary evidence from Rome suggests that city space was expensive, and occasionally even impossible to acquire. Suetonius reports that even the most powerful man in the whole empire – Augustus – could not obtain all the land he wanted for his forum.<sup>386</sup> Nevertheless, Rome (and particularly its center) is not directly comparable with Pompeii. There are no means to figure out the land prices in Pompeii, but some features of the urban structure indicate that not everyone could “waste” land inside the city walls. Although the city wall had lost its defensive function,<sup>387</sup> it certainly had symbolic value as the boundary of the inhabited urban space. The dwellings outside the city wall are limited to some *villae* – probably mainly owned by the upper class – and the areas just outside the wall were used as a cemetery. The building pattern inside the walls is most dense on the west side, whereas on the east end of the city there were large gardens. This might indicate that there was no shortage of space, as it was sacrificed to agriculture, but the large quantity of small dwellings and several upper floors suggests the contrary that city space was actually restricted.<sup>388</sup> The contrast indicates that some people had the ability to even cultivate land inside the city walls, while others had to limit their house to a small space. Wallace-Hadrill has connected the size of the house with the wealth and social status

<sup>385</sup> Peterse 2007, 374–375.

<sup>386</sup> Suet. Aug. 56.2. The passage can be interpreted as the propaganda of Augustus. On the negotiations of the land purchase for Caesar’s forum, see also Cic. Att. 4.17.7.

<sup>387</sup> Tybout 2007, 407–408. Chiamonte (2007, 143) states that after 62 AD earthquake, the *Porta Vesuvio* was never rebuilt.

<sup>388</sup> The domination of small houses is visible, e.g., in Robinson’s (1997, 137) Fig. 11.1. On the upper floors, see e.g., Spinazzola 1953, 83–109. There are buildings even on the city wall on the west side of the city. Pesando (1996, 263) states that these were among the most luxurious houses of Pompeii.

of the owner,<sup>389</sup> and this connection – at least on an economic level – can be applied to the peristyle gardens.

The peristyle size correlates with the other indicators of the house owner's wealth. Figure 13 demonstrates the correlation of the house size and the peristyle size: large peristyles are usually in large houses. This is particularly shown on the right upper corner of the figure. The only peristyle in the left upper corner is the house VI,17,32-36.<sup>390</sup> This house was on the west edge of the city, where the houses were found collapsed and badly destroyed. Consequently, their original size is difficult to determine. Also, the area in this case covers only the ground floor – not the whole floor area – and the houses adjacent to the city wall usually had several floors. The examples in the right lower edge of the figure indicate that not all peristyles in the vast houses were particularly large. However, these peristyles were all in houses with large garden areas, which makes their living quarters relatively small compared to the ground area of the house.<sup>391</sup> Figure 14 reveals that the larger the peristyles were, the more rooms usually opened onto them, compared to the smaller ones. A large area also correlates with elements of luxury architecture – private baths, several atria and several peristyles (Table 12). The peristyles in the houses which had these architectural features had an average area of about 260 m<sup>2</sup>. This is distinctly above the average for the whole of Pompeii (Fig. 1). The correlation of large peristyle size and luxury architecture is even more evident if only the largest peristyle of the house is taken into consideration: the average increases to over 320 m<sup>2</sup>.

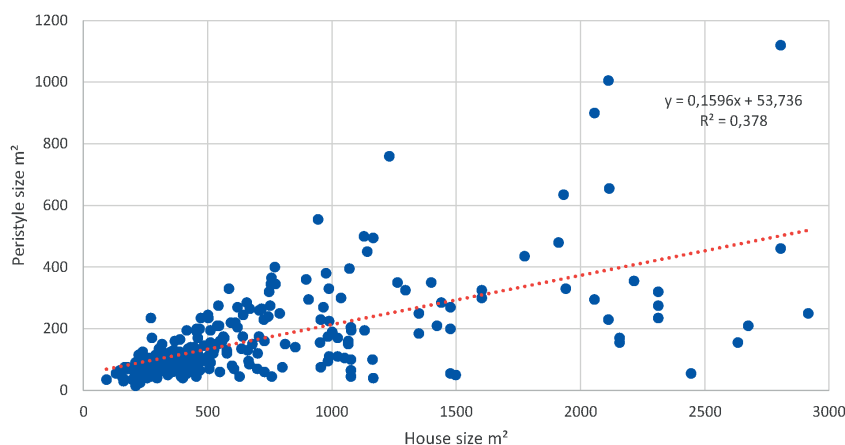


Figure 13. Correlation of peristyle size with house size and linear trendline (total number: 249<sup>392</sup>).

<sup>389</sup> Wallace-Hadrill 1994, 17, 72, 75. See also Robinson 1997, 137–138.

<sup>390</sup> N. 146.

<sup>391</sup> N. 52 in the *Casa delle colonne cilindriche* (I,16,2-a) with a large garden (Jashemski 1993, 64 n. 109), n. 54 in house I,16,5 with a large garden (Jashemski 1993, 65 n. 114), n. 57 in the *Casa di D. Octavius Quartio* (II,2,2) with a large garden (Jashemski 1993, 82–83 n. 136), n. 61 in house II,9,6 with a large garden (Jashemski 1993, 97 n. 154), n. 194 in the *Casa di Ma. Castricius* (VII,16,17) with a large garden (Jashemski 1993, 204 n. 406).

<sup>392</sup> The area of the south peristyle of house VIII,2,14-16 cannot be estimated and the area of the house and the peristyle of the *Casa dei pittori al lavoro* (IX,12,9) is unknown.

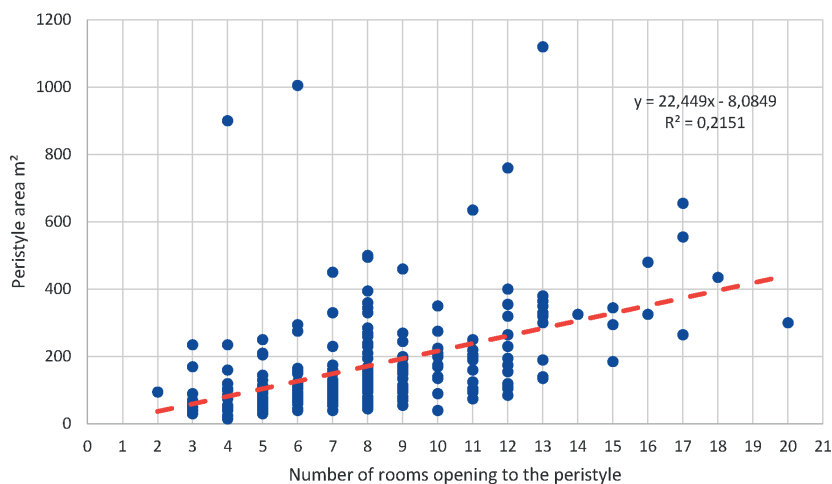


Figure 14. Correlation of peristyle size and the number of rooms opening onto the peristyle with a liner trendline (total number: 247).

In Figure 15, the peristyles are arranged from the smallest to the largest. The red line demonstrates how I see the data behavior. A quick glimpse at the graph gives an impression of an exponential growth of the data, but a closer look reveals that the increase of the area is actually mostly linear. The slope of the linear growth continues at almost the same rate from the beginning to somewhere about 150 m<sup>2</sup>, and then continues a little steeper than before. However, it is still linear to somewhere around 300 m<sup>2</sup>, where the line starts curving up and the increase continues exponentially. The curve steepens again somewhere above 400 m<sup>2</sup>. At the beginning of the continuum there are a few peristyles that are below the red line; these can be approximated to be under 50 m<sup>2</sup>. These values, along with the median and average sizes (Fig. 1 and 2), offer several characteristics with which to construct a size classification for Pompeian peristyles: small are under 50 m<sup>2</sup>, lower medium 50–115 m<sup>2</sup>, upper medium 120–165 m<sup>2</sup>, large 170–300 m<sup>2</sup>, and vast over 300 m<sup>2</sup>. The last group reflects remarkable land consummation for one architectural feature, as its size surpasses the area of an average or standard house in several ancient cities.<sup>393</sup>

The size of the peristyle is not limited to the ground area – there is also the height. Wiseman notes that height was a symbol of social status for a Roman house.<sup>394</sup> Continuing from this notion, the height of the peristyle is a potential indicator of socioeconomic standing – at the least the increased height adds material and building costs, and higher columns seem to be common in larger houses, as the Figure 16 demonstrates. Nevertheless, the dispersion – the low R<sup>2</sup>-value of the trendline in the figure – demonstrates that there were plenty of exceptions. The peristyle zone was not necessarily the highest point of a Pompeian house. Some houses had impressively high atria. One of these is the *Casa di Obellius Firmus*, which had columns about 7,00 m in height.<sup>395</sup> Compared to the 4,20 m high

<sup>393</sup> On the size of the average or standard houses, see Wallace-Hadrill 1994, 76, Nevett 2010, 74.

<sup>394</sup> Wiseman 1987, 398. See also Wallace-Hadrill 1994, 17.

<sup>395</sup> Spinazzola (1953, 337) reports 6,80 m as the columns height and Sampaolo (2003, 361) 7,20 m.

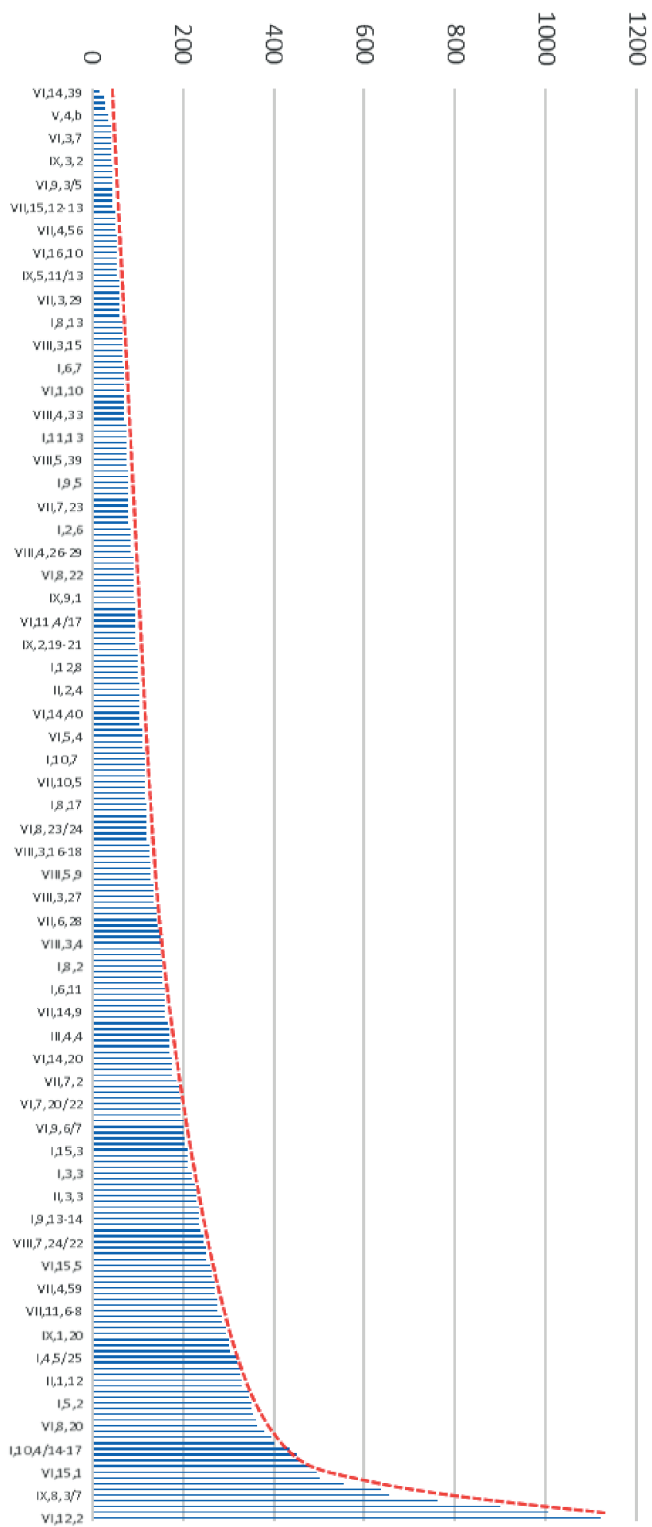


Figure 15. The peristyles organized by their size with a red line illustrating, how I see the data behavior (total number: 250).

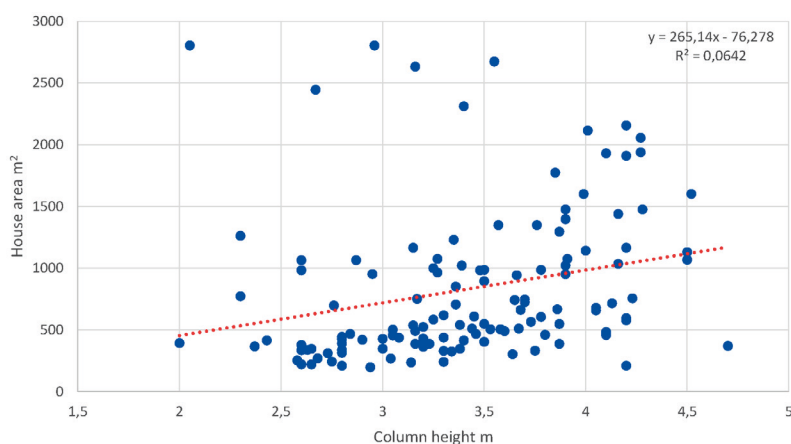


Figure 16. Correlation of house area and column height, with linear trendline (total number: 128).

columns of the peristyle, the atrium was the area where the height made a real impression.<sup>396</sup> Another example is the *Casa delle nozze d'argento*, which had six-meter-high columns in the atrium, creating an impression of monumentality.<sup>397</sup> Compared to the peristyle area, the atrium has the advantage of height, although the north side of the peristyle made the difference a little less apparent, as its columns were higher (4,28 m) than in the other porticoes (3,10 m).<sup>398</sup>

Besides the aforementioned factors, height is a difficult and complicated attribute to estimate for Pompeian peristyles. Firstly, the 79 CE level is rarely currently visible in Pompeii: it is either covered by plants or gravel. Secondly, the highest point of a peristyle is almost always near the wall, as the roof was sloping down towards the center of the space.<sup>399</sup> The condition of the walls is extremely variable – in particular the upper parts are often destroyed – and therefore, the major part of the peristyles (178) have no remains that could be interpreted as the beam holes of a roof, and the maximum height of the peristyle cannot be determined. However, it is possible to measure column height, which gives the minimum height of the peristyle. Nevertheless, the same problem as with the beam holes emerges: the destruction of the upper parts. There are 75 peristyles where the columns have not survived to their total height. In addition, the information about columns height is missing from 50 peristyles. Therefore, column height cannot be used as a comprehensive measurement of peristyle height in Pompeii.

The available material indicates that it is not very likely that height was utilized as a mean to demonstrate wealth in the peristyles. The columns (where the total height is available) follow almost a linear pattern, as is shown by the red line in Figure 17. There is only slight variation at the extreme edges: the four highest and the six shortest. Likewise, the median (3,39 m) and the average (3,40 m) of the heights are extremely close to each other, which highlights that this data does not have a large

<sup>396</sup> N. 251.

<sup>397</sup> Spinazzola 1953, 337. Pappalardo 2004, 41. Ehrhardt 2004, 39.

<sup>398</sup> N. 73.

<sup>399</sup> N. 32: the beam holes at 3,20 m, the columns 2,60 m. N. 43: the beam holes at 3,27 m, the columns 2,80 m. N. 95: the beam holes at 3,40 m, the columns 3,20 m.



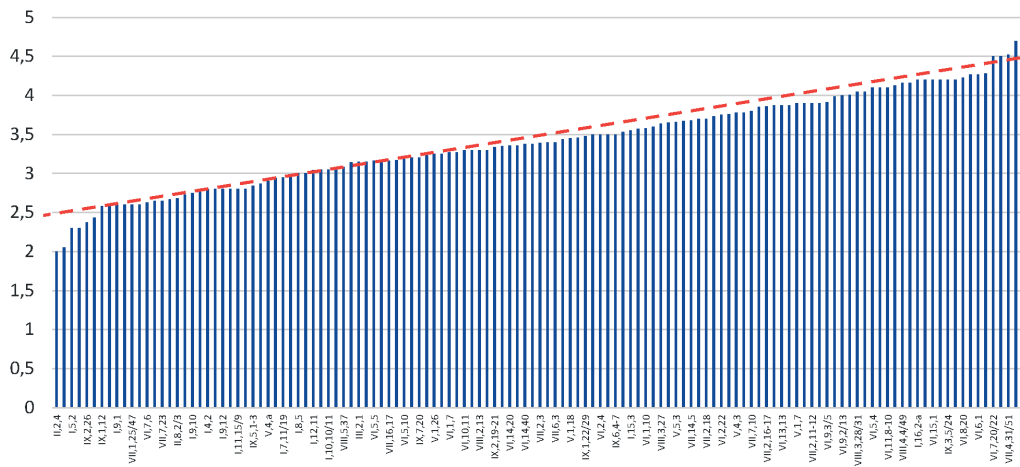


Figure 17. The height distribution of columns. The red drawn line illustrates how I see the behavior of the data. It is not calculated mathematically (total number: 128).

degree of variation, and that the peristyle column height cannot be considered as a very good indicator of economic display, as the differences are so small.

A second floor over a peristyle was certainly an impressive sight – at least it still is while visiting the peristyle of the *Casa degli amanti*. But again, the source situation is incomplete, as it was with the data on beam holes and columns.<sup>400</sup> In many cases almost nothing survives to interpret what might have been above the porticoes. The existence of a second floor can occasionally be determined through the remains of stairs, upper floor walls, or even with finds made on upper levels.<sup>401</sup> The character of the second floors, however, can be defined only very rarely. The peristyles with a second floor – those with the actual remains of columns or piers to mark a portico on the upper floor – number only six.<sup>402</sup> Even in these cases, the reconstruction is slightly dubious; for example, the loggia of the *Casa di Paquius Proculus* could easily be interpreted as a second floor portico, but the remains suggest that it was an independent space opening onto the peristyle.<sup>403</sup> In addition, there are four peristyles where there were remains of a *pluteus* above the columns.<sup>404</sup> Although this does not mean that the upper floor had a portico – with columns or piers – the visual connection of the space with the peristyle is strong, and it can be considered as a part of the peristyle. Besides these peristyles, there are peristyles where built structures can be traced above the porticoes, but the type of structures are unknown – for example, they might be independent rooms – and how they were connected to the peristyle is unclear.<sup>405</sup>

<sup>400</sup> See Wallace-Hadrill 1994, 74–75, Zanker 1998, 12.

<sup>401</sup> On upper floors being identified on the basis of stairs and finds, see e.g., Spinazzola 1953, 282–283.

<sup>402</sup> Nn. 40, 105, 109, 163, 208, 245.

<sup>403</sup> On the loggia, see Spinazzola 1953, 299, 302.

<sup>404</sup> Nn. 23, 170, 232, 240.

<sup>405</sup> E.g. nn. 10, 235. The northern peristyle of the *Casa di Sirico* (VII,1,25/47) had fragments of *cocciopesto* floor at 2,10 and 2,60 m above the floor level (Finati 1856, *Relazione degli Scavi di Pompei*, 2), which

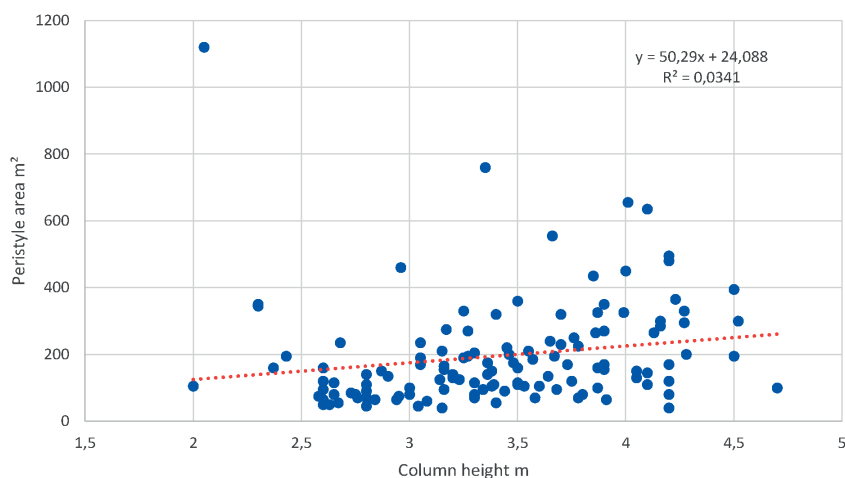


Figure 18 The correlation between peristyle area and column height, with a linear trendline (total number: 128).

The height of a peristyle is excluded as a means of socioeconomic display in this study, mainly because it is a problematic attribute and it cannot be used in almost half of the peristyles. Consequently, only the area of a peristyle is used for analyzing the size. There is a slight correlation between an increase in peristyle size and the heights of columns (Fig. 18), and on a very general level it can be concluded that there was a link between large area and high columns. Nevertheless, the mild slope demonstrates that the area does not increase very much with an increase in height, and the very low  $R^2$ -value of the trendline in Figure 18 reveals that there is a high degree of variation, so that connection between height and area must be taken very cautiously.

### 3.4 Columns: the power of porticoes

The columns have the practical function of supporting the upper structures. This is noted already by Cicero, but he also comments on their symbolic value, stating that columns and porticoes gave a temple its dignified appearance.<sup>406</sup> Vitruvius, instead, links the columns with royal scenery when he writes about theater buildings.<sup>407</sup> Columns were associated with public life and buildings, such as temples and *fora*, and therefore they echoed the public role of the Roman house, and reflected luxury and prestige.<sup>408</sup> The supporting structures – columns and piers – had a dual role in architecture, serving for both practical and display purposes.

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indicates that there were structures above the porticoes.

<sup>406</sup> Cic. De Or. 3.180.

<sup>407</sup> Vitr. 5.6.9. Leach 1982, 144

<sup>408</sup> Wallace-Hadrill 1994, 21–22.

	Number of peristyles	Percentage of all peristyles
Brick	145	58%
Opus vittatum mixtum	62	25%
Tuff drums	62	25%
Opus vittatum	22	9%
Opus incertum	21	8%

Table 3. The most popular building materials and techniques for columns.

are 163 peristyles that are smaller than this atrium. Although the structure of an atrium and a peristyle – particularly if considering a pseudoperistyle – is slightly different, and the roofing techniques of an atrium cannot be applied directly to a peristyle, it can still be assumed that the Pompeians had enough engineering knowledge to leave most of the peristyles without columns and piers if they had wanted. Therefore, the columns and piers had a mostly symbolic value, and they were rather a part of the architectural canon of a peristyle than a necessary part of the structure.

The materials and building techniques of columns are similar to those of walls, and they probably did not function as a means of displaying socioeconomic status in of themselves, because they were meant to be covered with plaster. Brick columns are clearly the most popular type in the peristyles (Table 3). Brick was likely a practical building material for columns, and was used in the columns of the basilica of Pompeii, providing an example of public architecture.<sup>410</sup> At least some remains of plaster on the columns can be found in 194 peristyles – 77 percent of all. In 179 peristyles, the color of the plaster can be identified. Oftentimes the plaster is red and white, or completely white (Table 4). The colors and their combinations are used in different types of peristyles, and they do not create

Columns were not necessary for the construction of most of the peristyles. There are several spaces where a roof with an opening was not supported by columns or piers, for example: atria, light wells, and gardens with roofed passageways. One of the largest atria without columns is in the *Casa del Fauno* – which is about 170 m<sup>2</sup>.<sup>409</sup> The size is larger than the median peristyle, and same as the average peristyle (Figs. 1 and 2). There

	Number of peristyles	Percentage of all peristyles	Percentage of the peristyles where the column plaster colour can be identified
Lower part red and upper part white	72	28%	40%
White	64	25%	36%
Red	15	6%	8%
Lower part yellow and upper part white	10	4%	6%
Other two color combination	13	5%	7%
Figurative decoration	7	3%	4%

Table 4. The column plaster colors.

<sup>409</sup> Speksnijder 2015, 89 n. 21. The area is measured on the PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). (Last visited 17.2.2017). Other large atria without columns: *Casa di Sallustio* (VI,2,4): 135 m<sup>2</sup>, *Casa di Pansa* (VI,6,1): 135 m<sup>2</sup>, *Casa dei Capitelli colorati* (VII,4,31/51): 135 m<sup>2</sup>, house VIII,2,14-16: 130 m<sup>2</sup>, house VIII,2,26: 125 m<sup>2</sup>.

<sup>410</sup> Corlita Scagliarini 1976, 6.

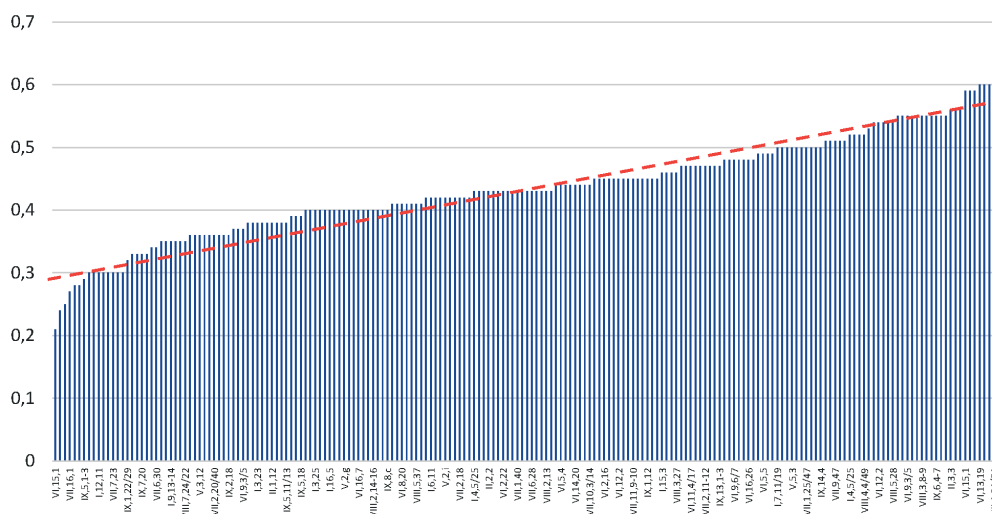


Figure 19. The size distribution of column diameters. The red drawn line illustrates how I see the behavior of the data. It is not calculated mathematically (total number: 197).

a clear correlation with either high or low status, except for yellow and white colored columns, which are present in large peristyles – with an average area of 275 m<sup>2</sup> – which often had four porticoes, as seven out of ten were full peristyles.<sup>411</sup> In addition to color, the columns might have been decorated with fluting. In 90 peristyles columns are fluted. The whole column was fluted in 54 peristyles, but in 38 peristyles only the upper part of the column.

The comparison of the column diameters reveals a fairly heterogeneous pattern, as was the case with column heights discussed before. The average is 0,44 m, and the median is close to it at 0,43 m. The size of the columns seems to increase more or less linearly, as is demonstrated by the red line in Figure 19. For the most part the column diameters seem to be quite regular in size. However, compared to the height, there is a slightly clearer variation at the end of the graph. At the right side of Figure 19, there are eight peristyles which rise above the other columns; their column diameter was larger than 0,59 m.<sup>412</sup> This group of peristyles does not share any common factors, and their house architecture and size are also variable. At the beginning of Figure 19 there are 15 peristyles that are below the red line, with a diameter size of 0,30 m or less.<sup>413</sup> Nevertheless, in only six of these peristyles were they actually supported by these small columns; all the rest had additional larger columns or piers. Half of the peristyles with only small columns are small (under 50 m<sup>2</sup>), and half are lower medium size (50–120 m<sup>2</sup>).<sup>414</sup> The small columns correspond with the relatively small area of the peristyle. However, we must still reconsider one aspect of the diameter: it might not be a very good indicator of wealth, as the differences are so small that it can be questioned, whether a visitor would even notice

<sup>411</sup> The peristyles with yellow and white columns: nn. 38, 67, 73, 97, 101, 139, 147, 161, 208, 250.

<sup>412</sup> Nn. 106, 126, 134, 161, 162, 165, 175, 236.

<sup>413</sup> Nn. 7, 23, 33, 42, 45, 47, 54, 68, 112, 135, 177, 192, 211, 216, 237.

<sup>414</sup> Nn. 23, 112, 135, 177, 192, 211.

the difference, except perhaps in extreme cases such as those smaller than 0,30 m. The piers were even less standardized than the columns, and customizable according to space and situation. The shapes are versatile: rectangular, rectangular with half columns, corner piers, and corner piers with half columns. Their sizes vary widely, and it is difficult to even find piers of the same size in Pompeian peristyles.<sup>415</sup> Furthermore, there can be several differently sized piers in the same peristyle.<sup>416</sup> It does not seem that column or pier size had a crucial function for socioeconomic display.

If a column was a socioeconomic symbol, then the use of many columns must have been a strong signal of status. The number of columns and piers correlates with the number of porticoes, as well as with the size of the peristyle. Nevertheless, among the gardens with one or two porticoes there are several cases where the correlation with the area is not very clear (Fig. 20). The average number of columns and piers in a full peristyle is 15, in a peristyle with three porticoes seven, with two porticoes four, and in the gardens with one portico two. Consequently, the number of porticoes seems to reflect the number of columns rather well, and instead of using the column number, the number of porticoes can be applied.

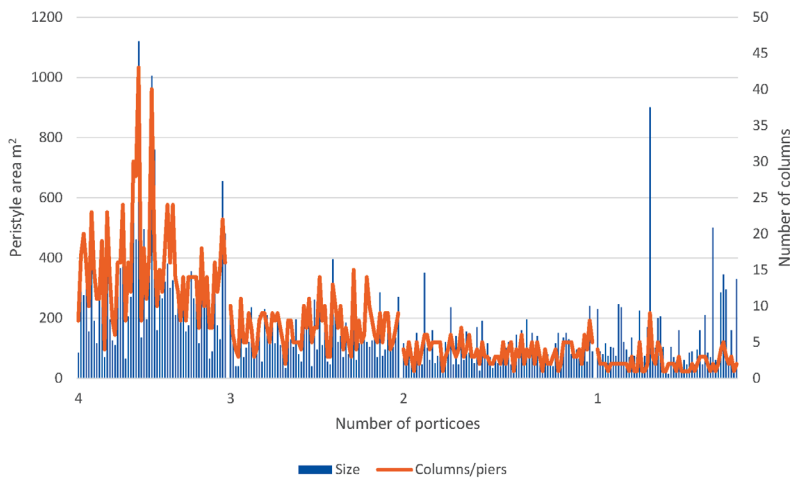


Figure 20 The correlation between the number of porticoes, the peristyle area, and the number of columns. The first group on the left are the peristyles with four porticoes, the second group with three porticoes, and the third with two porticoes. The last group on the right are the gardens with one portico. (total number: 249).

Figure 21 expresses that the portico number correlates with the area: more colonnades means more area. Nevertheless, the trend of the gardens with one portico varies more than the others, and particularly compared to the pseudoperistyles they are not clearly smaller. They rather seem to be larger than the peristyles with two porticoes, as the averages demonstrate: four porticoes had an area

<sup>415</sup> Same size piers: n. 17 and n. 18, n. 231 and n. 248, n. 18 and n. 183, n. 31 and n. 184. Almost same size piers: n. 70, n. 84 and n. 214, n. 43, n. 90 and 232, n. 205 and n. 231, n. 115 and n. 216, n. 21 and n. 146, n. 32 and n. 77.

<sup>416</sup> Nn. 3, 6, 21, 32, 43, 68, 82, 103, 105, 146, 176, 190, 198, 202, 205, 208, 231, 237, 241, 247.

about of 310 m<sup>2</sup>, three porticoes 140 m<sup>2</sup>, two porticoes 100 m<sup>2</sup>, and one portico 140 m<sup>2</sup>. The larger size of the gardens with one portico might be explained by a group of large gardens that are connected to agriculture. These gardens often had one portico.<sup>417</sup>

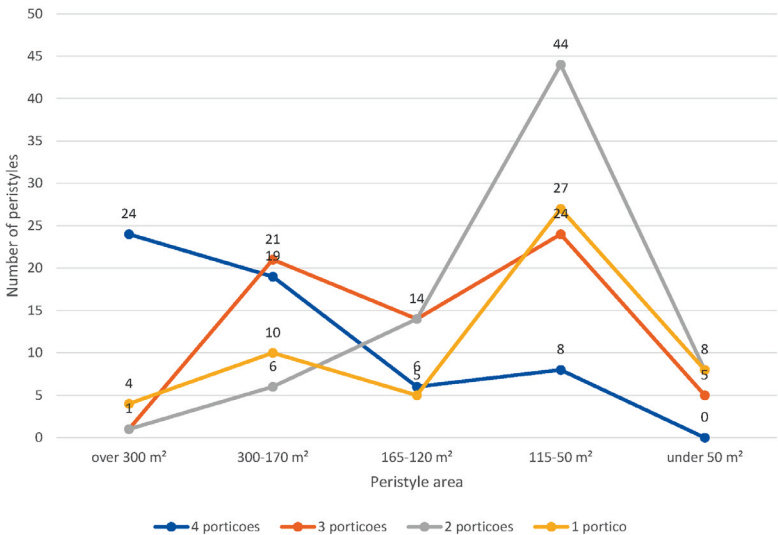


Figure 21. The distribution of full peristyles, the peristyles with two or three porticoes, and gardens with one portico, over the size ranges: over 300 m<sup>2</sup>, 300–170 m<sup>2</sup>, 165–120 m<sup>2</sup>, 115–50 m<sup>2</sup> and under 50 m<sup>2</sup> (total number: 249<sup>418</sup>).

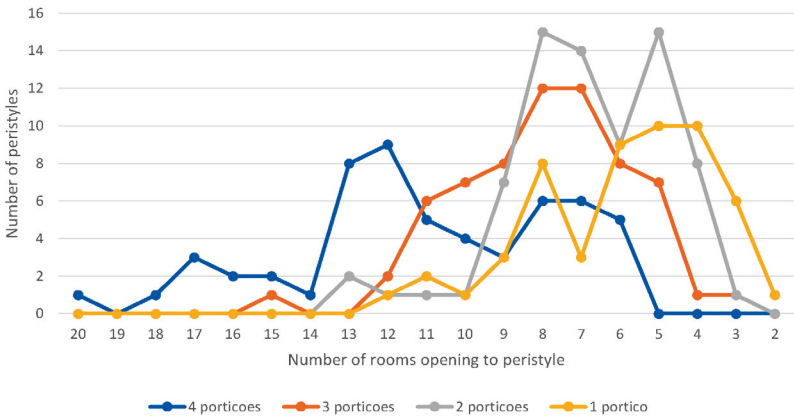


Figure 22. The distribution of the number of rooms opening onto the peristyle arranged according to the number of peristyle colonnades (total number: 249<sup>419</sup>).

<sup>417</sup> See Chapters 3.1 and 4.7.

<sup>418</sup> The southern peristyle of house VIII,2,14-16 and the peristyle of the *Casa dei pittori al lavoro* (IX,12,9) are excluded as their entire area cannot be estimated.

<sup>419</sup> House VII,16,1 and *Casa di A. Umbricius Scaurus* (VII,16,12-15) are severely destroyed and the original number of rooms opening to the peristyle cannot be calculated

The number of rooms opening onto the peristyle depends on the peristyle area, but as Figure 14 shows plenty of fluctuation (the low  $R^2$ -value), there are other factors influencing the number of rooms opening onto the peristyles. Because the porticoes were guiding movement to other parts of the house, it can be assumed that the number of porticoes also influences the number of rooms opening onto the peristyle. This is verified by Figure 22. Similar results are given by the averages: four porticoes with 11 rooms, three with eight, two with seven, and one with six.

The other indicators of house wealth support the display value of the porticoes. Wallace-Hadrill notes with his sample area that the surface of the house is connected to the number of porticoes: more colonnades correlate with larger house area. Nevertheless, he states that it is hard to find differences between the house sizes for gardens with one, two, or three porticoes.<sup>420</sup> Indeed, the differences are not very striking. For example, the pattern for all of these types of peristyles in Figure 23 seems very similar, and their absolute number peaks at the lower medium houses (250–505 m<sup>2</sup>). Nevertheless, the graph demonstrates that in the large houses (725–1200) gardens with three porticoes are more common than those with one or two colonnades. This is reinforced when comparing their average house sizes: with three porticoes it is 672 m<sup>2</sup>, two 554 m<sup>2</sup>, and one 532 m<sup>2</sup>. The gardens with one and two porticoes are closer to each other, as the averages demonstrate, and there the difference is relatively small, but two porticoes are slightly more common in the upper medium (506–724 m<sup>2</sup>), large (725–1200 m<sup>2</sup>), and vast (over 1200 m<sup>2</sup>) houses than the gardens with a single colonnade. In addition to the house size, the portico number correlates with luxury architecture, meaning that the more colonnades a peristyle had the more likely it was that the house had luxury architecture. The houses with the luxury architecture had 26 peristyles with four porticoes, 16 with three porticoes, 14 with two, and nine with one. (See Table 12 for the houses with luxury architecture.)

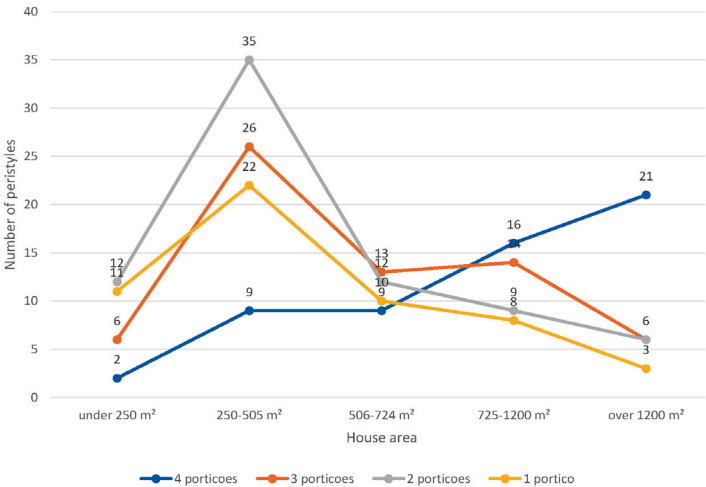


Figure 23. The distribution of the full peristyles, the peristyles with two or three porticoes, and the gardens with one portico in the houses with size ranges of under 250 m<sup>2</sup>, 250–505 m<sup>2</sup>, 506–724 m<sup>2</sup>, 725–1200 m<sup>2</sup> and over 1200 m<sup>2</sup> (total number: 250<sup>421</sup>).

<sup>420</sup> Wallace-Hadrill 1994, 86.

<sup>421</sup> The area of the *Casa dei pittori al lavoro* (IX,12,9) is missing.



Some column attributes can perhaps be related to economic ranking, such as the yellow and white plaster links with wealthy peristyles, and small diameter with small and lower medium size peristyles. Nevertheless, the best indicator of wealth is the number of columns, and it relates to the number of porticoes. As a source material, the number of porticoes is more reliable than the isolated attributes of columns – even the number of columns – as the number of colonnades nearly always corresponds with the current state of preservation and thus can be verified very simply.

In conclusion, the more colonnades a peristyle had the wealthier the owner was likely to be. Yet, when investigating the portico number, one factor rises clearly above others as a status symbol: the full peristyle. The differences between the peristyles with three porticoes and two porticoes are often small, and the same applies to the relationship between the gardens with one portico and the peristyles with two porticoes. Wallace-Hadrill already noted with his sample of Pompeian houses that full peristyles connect with large houses.<sup>422</sup> With the data covering all the peristyles now available, the full peristyles stand out clearly above the other types, and they present wealth more visibly than the other types. The correlation is strong for the houses with a peristyle that featured luxury architecture: 72 percent (47) of them had a peristyle with four porticoes (Table 12). A full peristyle is a clear sign of wealth, whereas with the lower numbers of porticoes more caution is needed when interpreting them as the indicators of economic success.

### 3.5 Pools and decorative basins

The mythical garden of Alkinoös was the model of the ideal garden for a Roman, with its fertility and large quantity of water.<sup>423</sup> Water had an important role as a luxury good, and it could have been used as a means of socioeconomic display.<sup>424</sup> Having fountains and pools in the garden was a statement of wealth,<sup>425</sup> and the pools, basins, and fountains took most of the household water, except in the houses with a private bath.<sup>426</sup> The decorated fountains and pools do not echo the traditional and humble Roman values, but Hales thinks that they were appropriate symbols of the owner's success, and did not probably disagree too much with these values.<sup>427</sup> Water is present in two states in the peristyle gardens: the still water in a pool is different compared to a fountain spouting water. A pool can be filled manually, if needed, but a fountain requires piped water and engineering skills to create the water display. Furthermore, a fountain can be connected to a pool when the still water becomes active.

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<sup>422</sup> Wallace-Hadrill 1994, 86. On the comparison of full peristyles and peristyles with less than four porticoes, see also Trentin 2014, 261–264.

<sup>423</sup> Farrar 1998, 14.

<sup>424</sup> Jones & Robinson 2005, 695–696, 702, 707. Mithen 2012, 126. Stackelberg 2009, 40.

<sup>425</sup> Farrar 1998, 22–23.

<sup>426</sup> Jashemski 1979, 53. Richardson 1988, 62–63. Jones and Robinson (2005, 702, 707) conclude that in the Augustan era in the *Casa delle Vestali* piped water was used for display, whereas domestic water came from the cistern which collected the rain water.

<sup>427</sup> Hales 2003, 116.

There are 82 peristyles with a pool or a basin,<sup>428</sup> but not all of the basins had a decorative role. There are 20 peristyles with rectangular masonry basins which are mostly above the ground level. These basins do not have any remains of decoration, only plain plaster.<sup>429</sup> They likely had a practical function, for example as work related features, and cannot be interpreted as decorative constructions.<sup>430</sup> Instead, the pools that are sunken in the ground had decorative features, such as painted plaster and marble rims, and they also feature different shapes, not just the rectangular shape of the undecorated basins.<sup>431</sup> Additionally, a pool below the ground level cannot be thought of as very practical for work, because one had to kneel down to access the water. Yet, not all the pools in the ground were necessarily decorative, as they could have also been used for utilitarian purposes. For example, the pools in the *Casa del Banchiere* may have been used for collecting water for the dye-shop functioning in the house as suggested by Jashemski.<sup>432</sup> Most of the pools, however, can be thought of as decorative features. Similarly, there are also basins that had a decorative function. They are usually made of marble or stone, except for one example made of bronze. These decorative basins are placed on one or two supports.<sup>433</sup> Yet again, it cannot be automatically assumed that all the basins on a support had a decorative function, but it must be considered through a careful individual examination of the basins.<sup>434</sup> In addition, there are two peristyles where the information on the basins is very limited, and they cannot be certainly identified as decorative features: the peristyle of the *Casa di Pinarius Cerialis* probably had a decorative basin, but only a travertine support is reported in the peristyle – not the actual basin – and a travertine basin is reported from the *Tintoria* VII,2,11-12, but only its round shape is known.<sup>435</sup> The function of these two basins remains unknown.

The pools can be divided into two groups: large pools and *impluvium*-like pools which mimicked the pools of the atria. The difference between these is mostly the size, but their depth is a particularly important characteristic when defining the pool types. The *impluvium*-like pools are shallow, and in addition they are always rectangular.<sup>436</sup> There are 17 peristyles with an *impluvium*-like pool. Their

<sup>428</sup> In this study, I use the word pool for the water features that are mostly under the ground level. The basin is, instead, a water holding structure that is mostly above the ground level.

<sup>429</sup> Nn. 29, 37, 43, 45, 46, 51, 54, 60, 84, 98, 105, 150, 176, 178, 181, 208, 214, 215, 225.

<sup>430</sup> E.g. in the *Fullonica* VI,8,20 (n. 105) and house VII,10,5 (n. 181),

<sup>431</sup> Marble facing: nn. 22, 64, 84, 101, 110, 133, 134, 152, 160, 162, 166, 180, 185, 187, 202, 208, 210, 225, 235, 245. Not rectangular shape: nn. 22, 82, 108, 133, 139, 166, 225, 235, 245, 251. Coloured plaster: nn. 139, 152, 174, 189, 193, 245. It is stated that Roman pools often had a blue plaster (Stackelberg 2009, 39), but in the case of the peristyle pools, this does not seem to occur very often.

<sup>432</sup> N. 189. Jashemski 1993, 198 n. 389.

<sup>433</sup> Nn. 15, 67, 105, 121, 131, 187, 209, 243, 244.

<sup>434</sup> There are several basins that are not been interpreted as decorative, see Fiorelli 1875, 182, Allison 2006, 362. The basins in the following peristyle probably were not decorative: nn. 40, 45, 130, 151, 248.

<sup>435</sup> Avellino 1844, 84. Jashemski 1993, 102 n. 160.

<sup>436</sup> The *impluvia* in the atria seems to be about 0,10–0,25 m deep. Their size is more or less between 1,00–2,00 x 1,00 x 2,00 m, but there are exceptions such as in the *Casa di A. Umbricius Scaurus* (VII,16,15) 5,40 x 4,40 m (Curtis 1984, 559) and in house V,4,b only 0,65 x 0,75 m (Mau 1901, 360). Sizes of some *impluvia* in atria: *Casa di Cerere* (I,9,13-14) 1,30 x 1,30 m (De Vos 1976, 37), house V,2,g 1,78 x 1,35 m (Mau 1893, 9), *Casa dei cinque scheletri* (VI,10,2) 1,56 x 1,56 m, depth 0,22 m (Rossi 2006, 40), *Casa*

maximum depth is 0,30 m, and they were rectangular in shape, had fountains, and a majority of them (14) were covered with marble.<sup>437</sup> There are 29 peristyles with a large pool. They mostly had a *cocciopesto* cover – marble slabs are used only in six cases. Their shape varies, and according to Farrar's typology 18 pools are of her type A (i.e. meaning rectangular), seven are type B (rectangular with one semicircular recess), two are type D (the irregular shaped inner outline of pool), five are type E (semicircular), and three are round, which is a type not included in Farrar's typology.<sup>438</sup> A pool in the *Casa dei Postumii* is very similar to the *impluvium*-like pools: it is rectangular, its size is only 1,45 x 1,54 m, and the rim is covered with marble. However, the pool is unusually deep – 1,35 m – compared to other *impluvium*-like pools, and had blue plaster, and therefore it is listed as a large pool.<sup>439</sup>

The presence of the pools and the decorative basins in the peristyles correlates well with the indications of wealth in the architecture. The average size of the houses with *impluvium*-like pools in the peristyle is 1067 m<sup>2</sup>, with a large pool it is 1205 m<sup>2</sup>, and with decorative basins 980 m<sup>2</sup>. All are clearly above the average area of a house with a peristyle (Fig. 1). The median values of the house area, however, show the difference between the peristyles with pools and the peristyles with decorative basins. The median of those with *impluvium*-like pools is 988 m<sup>2</sup>, and with large pools it is 1076 m<sup>2</sup>, while for the houses with a decorative basin the median drops to 563 m<sup>2</sup>. The pools are mainly concentrated in the houses that are clearly larger than the average, while the houses with a peristyle featuring a decorative basin vary in size, as is demonstrated by the difference between their average and median. A similar difference is notable when looking at the luxury architecture in these houses: the houses with both types of pools (*impluvium*-like nine houses, and large pools 15 houses) had luxury architecture in more than half of the cases, whereas among the houses with a peristyle featuring a decorative basin only three – one third – had luxury architecture (Table 12).

An analogous tendency as that for house size can be found in the size of the peristyle, although here the differences with the *impluvium*-like pools and the large pools are more evident. The peristyles with large pools had the average area of 305 m<sup>2</sup> and the median of 270 m<sup>2</sup>, while with the *impluvium*-like pools the numbers are 230 m<sup>2</sup> and 205 m<sup>2</sup>, and with decorative basins 190 m<sup>2</sup> and 175 m<sup>2</sup>. All of them are above the average size of peristyles (Fig. 1), but the large pools are located more often

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*degli Amorini dorati* (VI,16,7) 1,65 x 1,55 m, depth 0,22 m (Seiler 1992, 22), *Casa della Caccia antica* (VII,4,49) 1,42 x 1,45 m, depth 0,23 m (Sear 2002, 18), *Casa del Granduca* (VII,4,56) 1,27 x 1,40 m, depth 0,18 m (Staub Gierow 1994, 22), *Casa dei Capitelli figurati* (VII,4,57) 2,90 x 1,98 m, depth 0,23 m (Staub Gierow 1994, 51), *Casa della Parete nera* (VII,4,59) 2,01 x 1,55 m, depth 0,22 m (Staub Gierow 2000, 24), *Casa delle Forme di Creta* (VII,4,62) 1,65 x 2,02 m, depth 0,22 m (Staub Gierow 2000, 92), house IX,1,12 1,60 x 2,10 m, depth 0,14 m (Gallo 2001, 25, 50), house IX,5,14-16 1,85 x 1,40 m, depth 0,17 m (Mau 1879, 207). Instead the *Casa delle nozze d'argento* (V,2,i) had a quite large impluvium – 5,08 x 2.94 m – but it is only 0,21 m deep (Ehrhardt 2004, 40).

<sup>437</sup> Nn. 38, 64, 84, 101, 110, 114, 121, 133, 134, 160, 162, 166, 180, 185, 202, 210, 225.

<sup>438</sup> Nn. 14, 22, 62, 82, 97, 103, 108, 114, 139, 152, 153, 161, 163, 166, 174, 189, 193, 197, 208, 213, 225, 235, 241, 245, 251. The shape indicates that the following peristyles had a pool that can be counted as a large pool: nn. 1, 144, 209. Also peristyle n. 146 likely had a large pool as it had stairs. For the types, see Farrar 1998, 71–84. Type D is defined as: “[a] basin where the inner outline is shaped, either with semicircular or rectilinear recesses or both, with a rectangular or subrectangular outer framework” (Farrar 1998, 72). E.g. in the *Casa di Meleagro* was this type of pool (Farrar 1998, 76). In the Pompeian peristyles, there are no Farrar's pool types C, F or G.

<sup>439</sup> N. 208.

in larger peristyles than in smaller peristyles, and decorative basins are in the smaller peristyles more frequently than the two pool types. Examining the average number of colonnades, the connection with large pools appears again, as they had an average of four porticoes when the others featured three. Nevertheless, the median values show slightly different results: the large pools are linked with four porticoes and *impluvium*-like pools three, but for decorative basins the number increases to four colonnades. Pools and decorative basins correlate well with the architectural indicators of the wealth of the peristyles.

Of all the decorative indicators of socioeconomic status, pools as source material are the most reliable group. Compared to the other decorative elements, they cannot be moved away from the peristyles which makes verifying their existence easier. Nevertheless, there are also problems with pools, as they have sometimes been destroyed or possibly reburied, making it impossible to examine them physically. There are seven peristyles where a pool is no longer visible.<sup>440</sup> Decorative basins can be moved, but despite that they often remain in the original peristyles.<sup>441</sup> Occasionally, the decorative basins are connected with gardens, although it is doubtful that they were situated there. For example, Serpe places a marble basin in the portico of the *Casa di Acceptus e Euhodia*, but it was actually found in another room of the house, and Mau thinks that it came from the second floor, as it was found about two meters above the floor level.<sup>442</sup>

### 3.6 Fountains

A fountain visualizes conspicuous consumption. It thrusts water into the air, and projects an image of carefree consumption of water. The fountain needs pressure and water, and consequently after the aqueduct was built during the time of Augustus fountains became more popular in the gardens of Pompeii.<sup>443</sup> The procedure for obtaining a supply of pressurized water for the private houses of Pompeii is unknown to us, but there are examples from other parts of the empire, such as the Campanian city of Venafrum, and it is possible to come to a conclusion that piped water was an expensive article. Furthermore, in the early history of Rome pressurized water was limited to the houses of important persons, supporting the role of piped water as a luxury item.<sup>444</sup> The main water system of Pompeii was connected to from 91 to 124 houses, which underlines the rarity of piped water and also makes it a status symbol in Pompeii.<sup>445</sup>

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<sup>440</sup> Nn. 1, 85, 111, 144, 146, 178, 199.

<sup>441</sup> The peristyles where the basin is mentioned only in the reports are nn. 105 and 243.

<sup>442</sup> Mau 1884, 131. Serpe 2008, 149, 151–152.

<sup>443</sup> Jashemski 1979, 32–33; 1981, 39, 48. Dwyer 1982, 113. Richardson 1988, 51, 55, 62. Zanker 1998, 118. Jones & Robinson 2005, 697, 699. Stackelberg 2009, 39. Jansen 2011, 72.

<sup>444</sup> Jones & Robinson 2005, 698–699. For the edict of Venafrum (CIL X, 4842) that deals with the water distribution of the city, see Taylor 2000, 124–127. For limited water distribution in Rome, see Frontinus Aq. 94.6.

<sup>445</sup> Jones & Robinson 2005, 699.

Zanker states that a fountain became as important a part of the luxury peristyle as a pool.<sup>446</sup> They are usually bound together in the Pompeian gardens. There are only ten peristyles with a fountain that did not have a pool or a basin.<sup>447</sup> This means that usually the fountains did not actually discard their water, but collected it into a pool or a basin, or the water of the fountain was directed to a cistern, as Jansen states, or it was collected in a *dolium*, like in the southern peristyle of the *Casa dell'Efebo*.<sup>448</sup> In the peristyle of the *Casa di M. Papius Rufus*, a fountain niche was possibly under construction, which means that there was also a plan to collect the spouted water in this peristyle.<sup>449</sup> Three of the peristyles without a pool or basin contained only fountain statues, but no other evidence of a fountain was reported.<sup>450</sup> It is possible that they were functioning without jetting water, only as statues. In the end, it seems that only in five peristyles was the fountain jetting water without collecting it, but the southern peristyle of the *Casa dei Vettii* must also be added to these peristyles, as it had two fountains that jetted the water into the garden.<sup>451</sup>

The earthquake of 62 CE might have interrupted the service of piped water to some houses during the last phase of the town.<sup>452</sup> In the *Casa delle Vestali* the supply of aqueduct water stopped, but a new core of water features was built in the peristyle. In the house, other spaces with water installations such as the bath were demolished, but in the peristyle several attempts were made to have at least still water in the pools, and the former reception room 48 was transformed into an above-ground cistern to provide piped water for the fountain.<sup>453</sup> In a few other peristyles, similar innovative attempts were made to secure the required pressure for fountains.<sup>454</sup> This highlights the importance of peristyles: it was a place to display running water, even if the means of supply was difficult. According to Jones and Robinson, a non-functional fountain was a symbol of failure.<sup>455</sup> It probably had a negative value, but it can also be seen as an attempt to hold onto that status, hoping that in the future the fountains would work again, and that the loss of household prestige would only be temporary.

If an independent water reservoir was used for the fountains, it might have been filled only when there was need for display,<sup>456</sup> which emphasizes the temporary nature of the water display. Such a temporary display was also a possibility in other cases: in several peristyles, there was a key or distribution box which allowed one to open and close the fountains when needed.<sup>457</sup> Although the fountain

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<sup>446</sup> Zanker 1995, 188–189.

<sup>447</sup> Nn. 3, 6, 25, 33, 66, 73, 123, 136, 219, 249.

<sup>448</sup> Jansen 1997, 130. N. 25.

<sup>449</sup> N. 136

<sup>450</sup> Nn. 3, 123, 249.

<sup>451</sup> Jashemski 1979, 35–36, 38, 53. Jashemski 1993, 153–154. Richardson 1988, 326.

<sup>452</sup> Jones & Robinson 2005, 702.

<sup>453</sup> Jones & Robinson 2005, 702–707.

<sup>454</sup> See Chapter 4.3.

<sup>455</sup> Jones & Robinson 2005, 703, 706.

<sup>456</sup> Stackelberg 2009, 40.

<sup>457</sup> Gell 1832, vol. 2, 2. Peristyles with a key of distribution box: *Casa del Toro* (Staub 2015: <http://www.pompeijoprojektet.se/house.php?hid=23&chidnummer=6060276&chrubrik=V%201,7%20Casa%20del%20>

transmits an image of carefree consumption, this was not always the reality, and fountain use was at least sometimes regulated by the owner.

There are 55 peristyles with at least one fountain. Nearly half of them (24 peristyles) only had one. The median number of the fountains is two, and the average is almost three. Consequently, if a peristyle had more than two fountains it can be seen as an impressive water display, because such a large number of fountains were rarely encountered in Pompeian peristyles. Some peristyles also feature impressive built surroundings for the fountains. These feature pools and statues, but the common factor is their niche-shape, and consequently they are called fountain niches.<sup>458</sup> They were probably highly valued, as for example in the *Casa della Fontana piccolo* the niche is built over the west wall of the garden, and also over a large landscape painting on the wall.<sup>459</sup> The most impressive water display in a peristyle was in the *Casa del Toro*, where a large nymphaeum with several other water features contributed to a large water exhibition.<sup>460</sup>

The peristyles with fountains are in houses that are on average 960 m<sup>2</sup> in size. Compared to the houses with a peristyle with pools, the size is smaller, but about equal to those with decorative basins. The link with luxury architecture is higher with fountains than pools in the peristyles – 24 peristyles (44 percent). (Table 12) The average peristyle area with a fountain is 235 m<sup>2</sup>, and this average peristyle had three porticoes and ten rooms opening onto it. All of these values – related to the house or the peristyles – indicate that the fountains were connected with clearly above average houses and peristyles.

Fountains are usually stable constructions that cannot be moved away, but there are some problems related to their reliability as a source material. The excavations were rarely continued under the 79 CE garden levels, whereas the fountain pipes run under the garden surface and the information on the function of fountains – those which were actually working – is often unknown. It is possible that in some cases all the fountains in a peristyle are currently unknown, such as in the peristyle of the *Casa degli Epigrammi*, where the bronze taps are the only indication for the existence of a fountain, or possibly several,<sup>461</sup> but their location and other details remain unknown. Twenty-one peristyles had

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Torello#. Last visited 25.7.2016), *Casa di L. Caecilius Lucundus* (Mau 1876, 162, Dexter 1975, 51, A. De Vos 1991, 575, Jashemski 1993, 108–109 n. 168, Ciarallo & Giordano 2012, 478–479 n. 172), *Casa delle nozze d'argento* (Mau 1893, 48, Jashemski 1993, 113 n. 180), the northern peristyle of the *Casa di Sallustio* (Fiorelli 1860, III, 15–16), *Casa del Granduca* (Bechi 1835, 10, Avellino 1843, 383–384), *Casa della Fontana piccola* (Bechi 1827, Relazione degli Scavi di Pompei, 5, Gell 1832, vol. 2, 2, Niccolini & Niccolini 1854, Casa detta della Seconda Fontana, 4, Fiorelli 1862, 192, Jashemski 1993, 136 n. 251), the southern peristyle of the *Casa dei Vettii* (Sampaolo 1994, 522–523, Stackelberg 2009, 40), *Casa del Balcone pensile* (Breton 1870, 441, Fiorelli 1873, 22; 1875, 292, Jashemski 1993, 196 n. 385, Bragantini 1997, 604), house VIII,2,13 (Fiorelli 1861, 332, Breton 1870, 470), *Casa dei Postumii* (Breton 1870, 462), *Casa di Marcus Lucretius* (Bechi 1852, 12, Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17, Minervini 1856, 56, Breton 1870, 396), *Casa del Centenario* (Sogliano 1880, 103, Mau 1881, 170, Jashemski 1993, 244 n. 506, Ciarallo & Giordano 2012, 659–661 n. 507) and *Casa di Obellius Firmus* (Della Corte 1911, 51, 54, Spinazzola 1953, 349, Jashemski 1993, 252 n. 518, Ciarallo & Giordano 2012, 669–670 n. 520).

<sup>458</sup> Nn. 24, 106, 107, 133, 164, 235.

<sup>459</sup> Jashemski papers Box 7, Acc. 2013-36, WH29: A: 120a, Notebook 1957, July 6.

<sup>460</sup> N. 64.

<sup>461</sup> On the taps, see M. De Vos 1991, 541.

fountain sculptures, but only in 12 of them can be connected with a fountain jet.<sup>462</sup> In the rest of the peristyles it is possible that the statue did not have fountain jets.

### 3.7 Sculpture

Sculpture was one possible means of decoration in a Pompeian peristyle garden. Dwyer states that with the increase in the number of fountains the demand for sculpture also grew.<sup>463</sup> The fountain sculpture had a double role in socioeconomic display: they represented the consumption of water and were art works for visitors to admire. The sculpture was meant to add luxury to the space, and Vitruvius in his passage on theaters mentions that they are used to create a royal atmosphere.<sup>464</sup> In the villa context, the sculpture is considered to represent the owner's wealth, status, education, and cultural interests.<sup>465</sup> In the Pompeian *domus* they are interpreted as displaying luxury and wealth, or at least an aspiration to appear wealthy.<sup>466</sup>

There are 37 peristyles with marble sculpture, 12 peristyles with bronze sculpture, and eight featured both. In addition, the peristyles could have been decorated with terracotta sculpture, as has been reported in 12 peristyles.<sup>467</sup> The terracotta sculptures were evidently not considered very valuable by the early excavators, as they are very rarely reported in the peristyles that were excavated before the 1870s, and it is likely that our knowledge of terracotta decoration is very incomplete.<sup>468</sup> What the function of the terracotta statues was, and what their relation to the marble and bronze sculptures was, is unclear. The themes are slightly different for the terracottas, as Dionysus and Venus are rarely represented, while in the marble and bronze sculpture they are the most common themes.<sup>469</sup> There

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<sup>462</sup> The peristyles where the fountain statues can be linked with fountain jets: nn. 14, 24, 107, 134, 139, 164, 187, 208, 209, 235, 244, 245.

<sup>463</sup> Dwyer 1982, 113.

<sup>464</sup> Vitr. 5.6.9. Leach 1982, 144.

<sup>465</sup> Zarmakoupi 2014, 118.

<sup>466</sup> De Vos 1976, 38. Wallace-Hadrill 1994, 149. Loccardi 2009, 31, 69. On sculpture as display features in Pompeian gardens, see Allison 2004, 86. On sculpture as a means of self-representation in Delos, see Pesando 1997, 7–8.

<sup>467</sup> Nn. 2, 4, 7, 40, 57, 73, 126, 136, 169, 219, 244, 248.

<sup>468</sup> The oldest known excavated terracotta statue comes from a peristyle that was excavated in 1762 (Fiorelli 1860, II, 144), and is the only one reported from a peristyle before the 1870s. Also, some other terracotta statues are mentioned in the very early reports; see e.g., Fiorelli 1860, I, 16. Allison (2004, 119) mentions that excavators were often looking for complete objects, and consequently the pieces of terracotta sculpture were not likely reported very well. The terracotta was not valued as highly as marble and bronze, and also terracotta decoration is often connected with practical use and may not be considered as art. E.g. the clay vases found in the peristyle of the *Casa di M. Pupius Rufus* (VI,15,5) were shaped as terracotta figurines (Sogliano 1895, 438; 1897, 24–27, Jashemski 1993, 156–157 n. 297, Sampao 1994, 581). Also, the terracotta antefixes of the peristyles might have been sculpted (see e.g., Bonucci 1827, 118, Gell 1832, I, 169, Fiorelli 1861, 393–394, 1864, 94, Dwyer 1982, 89, Bragantini 1996, 329). This might have confused the line between terracotta sculpture and practical terracotta objects, and therefore, they were rarely reported.

<sup>469</sup> On Venus as a common peristyle decoration, see Loccardi 2009, 67. Only peristyle n. 126 had terracotta



are, however, some similar themes shared between these materials, such as animals and Egyptian motifs.<sup>470</sup> In general, the subjects of the terracotta sculptures are often singular and cannot be easily linked to other sculpture, unlike for the marble sculptures, which often connect to the same subjects, such as the *thiasos* of Dionysus.<sup>471</sup> It is possible that the terracotta statues were mainly signaling something other than wealth.<sup>472</sup> The peristyles with terracotta sculpture correlate with the medium size architecture, rather than the wealthy houses of Pompeii. The average peristyle with terracotta sculpture was 160 m<sup>2</sup> in size, and had three porticoes and eight rooms opening onto it, whereas the median peristyle area is 120 m<sup>2</sup>, featuring two porticoes and seven rooms opening onto it. Also, the average and median house sizes – 730 m<sup>2</sup> and 500 m<sup>2</sup> – are similar to the values for the entire Pompeii assemblage (Figs. 1 and 2). The *Casa delle nozze d'argento* is the only house with luxury architecture where the peristyle was reported to feature terracotta sculpture (Table 12).

Bronze and marble sculpture, on the other hand, can be counted as art, which interested the early excavators very much.<sup>473</sup> It has been stated that the marble statue has been ignored compared to the wall paintings and bronze sculpture, but at least in the early excavation reports the marbles seem to be reported quite often.<sup>474</sup> Also, both sculpture types are reported as present several times in the peristyles which were excavated before the middle of the 19<sup>th</sup> century,<sup>475</sup> and our information on the marble and bronze sculptures found in the peristyles is likely quite accurate. It is possible that the data about the sculpture is incomplete, and that some of the sculpture was likely looted and the information about them is lost, which complicates the reconstruction.<sup>476</sup> The bronze sculptures in particular might have been looted very early after the eruption, as John Dobbins expects to have happened with the bronze statue in the *Forum*.<sup>477</sup>

The connection between the peristyles and the sculptures could have also been corrupted in a contrary manner. Some sculpture found elsewhere might have been connected to a peristyle and its

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statues that can be connected to Venus (Zanier 2009, 267). The Dionysiac themes are not present in the peristyle as terracotta sculpture (see chapter 2.2).

<sup>470</sup> The peristyles with animal terracotta sculpture: nn. 40, 73, 248. The peristyles with Egypt themed terracotta statues: nn. 57, 73, 219.

<sup>471</sup> E.g. the probable philosopher in peristyle n. 2, the bearded man (identified occasionally as Vulcan) in peristyle n. 7, a family group in peristyle n. 136, a muse in peristyle n. 169, a Phoenician monster in peristyle n. 219, and a pillar with female face in peristyle n. 244.

<sup>472</sup> Dwyer (1982, 122) sees some of the terracotta statues as the personal taste of bric-a-brac.

<sup>473</sup> On the early excavators' interest in sculpture, see Nevett 2010, 90 and Milnor 2014, 13. On the early excavators' interest in art and particularly in bronze objects, see Allison 2004, 31–32.

<sup>474</sup> Carrella et al. (2008, 13) write that marble statues were ignored by the 19<sup>th</sup> Century researchers and not even published in some of the early publications. However, the marble statues were present already on the earliest reports, e.g. Fiorelli 1860, I, 8–9, 29, 34, 50., 125, II, 137, 139, 152.

<sup>475</sup> Peristyles excavated before 1850 with marble sculpture: nn. 87, 89, 94, 103, 104, 107, 112, 113, 122, 133, 164, 166, 168, 178, 235, and with bronze sculpture: nn. 87, 97, 107. The low number of bronze sculpture is probably due the low number of bronze sculpture in general in the peristyles.

<sup>476</sup> On the diggings of sculpture and valuable objects after the 79 CE eruption, see Pesando 1997, 8. On the possibilities of misplacing the sculpture in Pompeian houses, see Allison 2006, 403.

<sup>477</sup> Dobbins 1994, 634–635. Adam 2007, 101.

garden simply because sculpture is so strongly linked to gardens.<sup>478</sup> For example, in the *Casa della Fortuna* all the marble sculpture found in the house are considered to be peristyle decorations. This assumption was construed shortly after the excavation of the house, and is still accepted today.<sup>479</sup> A majority of the *oscilla*, the marble theater masks, and both herms were found in the atrium, and in a room opening onto the peristyle.<sup>480</sup> It is possible that the sculptures were intended for the peristyle, or that they were moved away from the peristyle, because the inhabitants wanted to protect them during the eruption.<sup>481</sup> Still, they do not belong to the peristyle with absolute certainty. They could be the decoration of the rooms where they were found, or they may have been in storage in these rooms and yet never meant to be placed in this particular peristyle.<sup>482</sup> The herms are typical garden sculpture, but they are commonly related to atria, and it is possible they could have been used in other rooms as well.<sup>483</sup> The *oscilla* and the hanging marble masks were more likely to be a part of the peristyle decoration, but there is a possibility that they were also the decoration of an atrium.<sup>484</sup> The atrium of the *Casa della Fortuna* does not have columns and the *oscilla* are often described as hanging between the columns.<sup>485</sup> The arches on the east side of the peristyle are reported with the remains of iron attachments where the *oscilla* would have hung.<sup>486</sup> There are six arches in the colonnade, and four *oscilla*, one hanging marble syrinx, and one hanging theater mask were found in the peristyle.<sup>487</sup> Basically every gap already was decorated, but the *oscilla* found in the other rooms might have been placed on the other sides of the peristyle. Nevertheless, if the *oscilla* and the theater masks found outside the peristyle were the decoration of the peristyle, one can ask why some of the *oscilla* and one

<sup>478</sup> See Dwyer 1982, 121. On the connection of Pompeian gardens and sculpture, see Allison 2005, 90, 184.

<sup>479</sup> Sogliano 1880, 488–489. Mau 1882, 221. Niccolini & Niccolini 1890, *Casa nell'Isola VII. della Regione IX*, 2; 1896, *Nuovi scavi dal 1874 a tutto il 1882*, 18. Dwyer 1982, 71–78. Jashemski 1993, 240–242 n. 501. D'Acunto 2008, 186–196.

<sup>480</sup> Sogliano 1880, 399–400, 452. Mau 1882, 221.

<sup>481</sup> Allison (2006, 66, 302, 403) proposes the possibility that some sculpture of the *Casa del Menandro* (I,10,4/14-17) might have been removed to a safer place during the last turmoil.

<sup>482</sup> Although, sculpture has been connected with gardens, there are several cases where there has not been any problem to connect them to other rooms: In the atria: Allison 2004, 184, Inserra 2008, 22, 35, 52, Carrella 2008, 75, 77, 93, Serpe 2008, 115, 139, D'Acunto 2008, 171, in the *tablina*: Schulz 1841, 114, Fiorelli 1864, 152, Inserra 2008, 23, Serpe 2008, 116, in the *fauces*: Carrella 2008, 67, D'Acunto 2008, 168, in other rooms: Inserra 2008, 30, 52, Carrella 2008, 69, D'Acunto 2008, 171.

<sup>483</sup> On herms as garden sculpture, see Inserra 2008, 19, Serpe 2008, 144, D'Acunto 2008, 196, Loccardi 2009, 68. On the herms connected to the atria, see Inserra 2008, 28, Serpe 2008, 118, 144, D'Acunto 2008, 164. On the herms found in houses without a garden, see Carrella 2008, 74. On herms not connected to a garden or a peristyle, see Pesando 1997, 245, Allison 2006, 66, 302, Carrella 2008, 93, 98, Serpe 2008, 139.

<sup>484</sup> On the connection of *oscilla* and Pompeian gardens, see Carrella 2008, 81, Serpe 2009, 117.

<sup>485</sup> Falkener 1853, 73. Fiorelli 1861, 388. Sogliano 1907, 592. Dwyer 1982, 81, 92. Jashemski 1993, 159, 162 n. 302. Seiler 1994, 741–743, 746.

<sup>486</sup> Mau 1882, 221. Jashemski 1993, 241 n. 501. D'Acunto 2008, 187.

<sup>487</sup> Sogliano 1880, 398–399, 488–489, 492.

mask were left in the peristyle when the others were moved away.<sup>488</sup> In general, it is not possible to connect objects not found in the peristyle to it.

There are several other peristyles where the sculpture found inside the house has been placed in the peristyle without any other explanation than the connection of sculpture and gardens in general.<sup>489</sup> Also, it has been speculated that some peristyles contained more sculpture than was found in them, but the information concerning them is lost.<sup>490</sup> These are only speculations, and in this study only the sculptures actually found in the peristyle are counted as the decoration of the peristyle. The sculpture found in the upper levels of the *lapilli* are not included in the peristyle decoration, as they most likely belonged to upper floor decoration and their connection with the peristyle is unclear.<sup>491</sup> Nevertheless, the marble head on the peristyle of the *Casa di Obellius Firmus* was very likely peristyle decoration, although it was not found in the floor level, but a few centimeters above it. It was probably a herm which had an organic support, which was later destroyed.<sup>492</sup> Also, the *oscilla* and the masks found in the upper strata are considered to be peristyle decoration, as there are iron attachments found on the *oscilla* and the mask, and there are also reported iron attachments from the arches of the *Casa della Fortuna*. In addition, there are wall paintings depicting *oscilla* hanging between columns.<sup>493</sup> Consequently, the *oscilla* were likely not the decoration of the upper floors, but the decoration of the upper parts of the peristyle.

The marble of sculptures is almost always white, although traces of paint have been found on several items.<sup>494</sup> The marble sculptures were used for decorating slightly larger peristyles than the average peristyles of Pompeii (Fig. 1). The average area was 215 m<sup>2</sup>, and the porticoes number three with eight rooms opening onto the peristyle. The median is significantly larger than the median for

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<sup>488</sup> N. 244.

<sup>489</sup> See, e.g., Jashemski 1993, 28 n. 17 (house I,3,25), 145 n. 276 (the southern peristyle of the *Casa del Fauno* VI,12,2), 165 n. 311 (house VI,17,23-26), 200 n. 398 (the *Casa di A. Octavius Primus* VII,15,12-13). Carrella 2008, 101–102 (house VI,17,23-26), Serpe 2008, 141 (the *Casa di A. Octavius Primus* VII,15,12-13). Jashemski (1993, 197 n. 387) states about the *Casa di Ganimede* (VII,13,4/17-18) that the marble masks found in the house were maybe garden decoration. Serpe (2008, 138) thinks, instead, that they were found in the peristyle of the house. The report (Fiorelli 1862, 381–384), however, does not specify that they were found in the peristyle. It mentions a cortile (Italian: *cortile*), which can also mean the atrium.

<sup>490</sup> E.g. Dexter (1975, 247) thinks that some decoration of the peristyle of the *Casa di L. Caecilius Lucundus* (V,1,26) was taken away after the eruption. Breton (1870, 470) speculates that the column of the pool was maybe supporting a statue in house VIII,4,12-13. Ten fountain statues have been connected to the peristyle of the *Casa dei Vettii* (VI,15,1, Mau 1896, 36, Jashemski 1993, 153 n. 294, Sampaolo 1994, 523), probably due the ten podia for the fountain statues in the peristyle, but only seven actual fountain statues were reported from the peristyle (n. 134). Ciarallo and Giordano (2012, 376 n. 20) speculate that the niche in the peristyle of house I,4,2 had a statue. Spinazzola (1953, 344) thinks that there was going to be a statue in the pool in the *Casa di Obellius Firmus* (IX,14,4).

<sup>491</sup> E.g. in the peristyle of the *Casa del Centenario* (IX,8,3/7) as noted by Sogliano (1880, 101, 151).

<sup>492</sup> For the marble head and its finding place, see Della Corte 1911, 48–49. Jashemski (1993, 252 n. 518) thinks that it was maybe a garden herm. Della Corte (1954, 211–212) proposes the possibility of wooden supports for herms.

<sup>493</sup> Fiorelli 1862, 288. Mau 1882, 221. Sogliano 1907, 592. Dwyer 1982, 40. Jashemski 1993, 163 n. 302, 241 n. 501. D'Acunto 2008, 187.

<sup>494</sup> The only peristyles with colourful marble sculptures: nn. 24, 251.

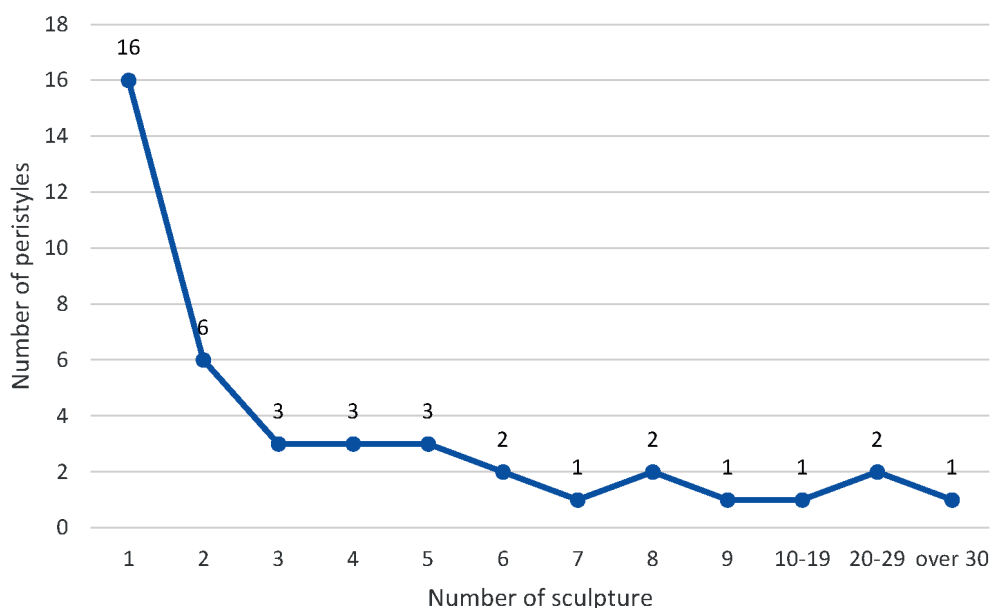


Figure 24. The number of sculptures in the peristyle gardens (total number of peristyles: 41, total number of sculpture: 194).

the entire city: the area is about 180 m<sup>2</sup>, with three porticoes and eight rooms opening (Fig. 2). The average house size is 805 m<sup>2</sup> and median 585 m<sup>2</sup>. Luxury architecture was present in 15 of the houses, which is 42 percent of the houses with a peristyle decorated with sculpture (Table 12). The correlation with wealth is not the most striking, but marble decoration is connected with the above average peristyles of Pompeii. The bronze sculptures were found in peristyles with an average size of 255 m<sup>2</sup>, with three porticoes and nine rooms opening onto them. The median peristyle area is 245 m<sup>2</sup> with four colonnades and 8 rooms opening to the peristyle. The bronze sculptures are undoubtedly linked with wealthier peristyles than the marble sculpture, as well as with wealthier houses: the average house was 1145 m<sup>2</sup> and median 830 m<sup>2</sup>. Luxury architecture is also present in more than half of the house (6) with bronze sculpture in the peristyle (Table 12).

There are peristyles with both marble and bronze sculpture, but they are rare. Most often the peristyle contained only one sculpture – almost 40 percent of all peristyles with sculpture (16) were decorated with only one piece of sculpture. Two sculptures are found in 15 percent of all peristyles (6). Therefore, more than half of the sculpture-decorated peristyles featured only one or two pieces. The median number of sculptures is two (including only the peristyles with sculptures). If it is accepted that the smallest number of the sculptures to form a group or a collection is three, then only a minority of sculpture-decorated peristyles contained a sculpture collection, and almost half of these peristyles only had a relatively small number of sculptures – from three to five (Fig. 24). Five is the average number of sculptures (including only the peristyles with sculpture). The presence of only one sculpture was still enough to count as a display item in a peristyle, but a truly impressive peristyle had to have a collection of sculptures – in Pompeii at least three.

### 3.8 Wall paintings

The plaster – often covered with paintings – was the visible part of the walls, and therefore it could be utilized for display purpose. There are 20 peristyles where the plaster seems to have been simply red, or white, or the lower part was red and the upper part white.<sup>495</sup> Similar simple plaster painting might have covered some other peristyles, but they do not have plaster remains on all the levels of the walls, so it is not entirely sure how the entire wall was decorated.<sup>496</sup> The red part might be *cocciopesto* plaster, like in the peristyle of the house IX,6,4-7. Sampaolo relates the use of *cocciopesto* to the possible commercial or industrial use of this peristyle.<sup>497</sup> The simple red and white decoration is in other contexts also connected to the utilitarian or functional uses of rooms.<sup>498</sup> The red and white plaster, however, does not correlate very well with the industrial or commercial use of the peristyles, as only three of 20 peristyles can be connected to that type of function.<sup>499</sup> Consequently, the use of this decoration in peristyles does not signify the production or utilitarian use of the space.

In addition to symbolizing the production use of the space, red and white plaster is also interpreted as an imitation of marble, particularly when it is found on columns and *plutei*.<sup>500</sup> However, the 20 peristyles with red and white plaster did not have many fountains, pools, decorative basins, or sculpture either,<sup>501</sup> and consequently the use of red and white plaster does not remarkably correlate with the use of decorations. Instead, this plaster color combination can be associated with the streets of Pompeii.<sup>502</sup> This connects the atmosphere of a public space to the peristyle, but the reason for the choice might be practical, as the peristyles – although they had porticoes – were exposed to weather just as were the streets.

A bit more advanced type of plaster decoration is the use of white plaster with red stripes or red lined panels. Bragantini relates this type of wall decoration to spaces where production activity occurred.<sup>503</sup> There are only three peristyles where this type of wall decoration has been found.<sup>504</sup> None

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<sup>495</sup> Nn. 5, 16, 17, 19, 29, 36, 39, 41, 49, 52, 83, 95, 157, 162, 182, 196, 204, 214, 218, 249. In addition, maybe the peristyle of house V,4,b can be added to the list, but it is reported to have had some sketches on the plaster (Sogliano 1901, 331), which might be graffiti or indications of planned paintings.

<sup>496</sup> The peristyles where the upper part of the walls has no plaster remains: nn. 35, 42, 80, 97, 112, 229, 232, 251. The peristyles where only lower part has plaster: nn. 26, 27, 32, 34, 45, 54, 56, 102, 150, 179, 206, 212, 242. The peristyles where the lower part is missing plaster, but the upper parts has it: nn. 30, 203. The peristyles where only middle part has plaster: nn. 7, 58, 92, 96, 222. The peristyle where only upper part has plaster: n. 153.

<sup>497</sup> Sampaolo 1999, 748.

<sup>498</sup> Spinazzola 1953, 130. M. De Vos, 1990, 58. Bragantini 1999, 339.

<sup>499</sup> Nn. 17, 19, 39.

<sup>500</sup> Mau 1884, 182; 1878, 117. Sampaolo 1996, 501.

<sup>501</sup> The peristyles with garden decoration: nn. 16, 39, 162, 218, 249.

<sup>502</sup> On this type of plaster on outside walls, see Spinazzola 1953, 130.

<sup>503</sup> Bragantini 1996, 832.

<sup>504</sup> Nn. 2, 13, 227.

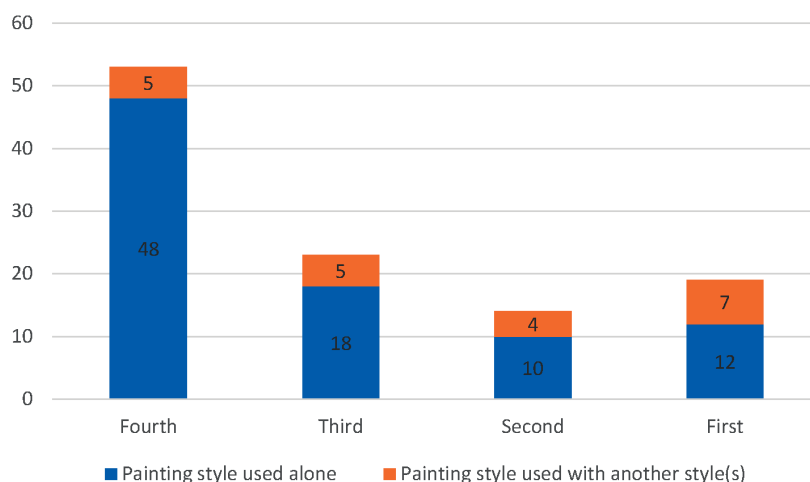


Figure 25. The distribution of identified painting styles used in the peristyles. Several painting styles have been identified in the following peristyles: nn. 21, 33, 66, 126, 136, 165, 166, 194, 205, 250.

of them can be connected to any production related activity, commerce, or industry.<sup>505</sup> They were not particularly well-appointed either. Only the peristyle of house I,2,16 contained a terracotta figurine which also functioned as a fountain statue.<sup>506</sup> In the context of Pompeian peristyles, the red stripes or red panel lines do not correlate with other the use of decoration or proposed productive activity.

Most of the plasters on the peristyle walls were painted with more complicated decorative patterns. Some remains of proper wall paintings were found in 146 peristyles, which is 58 percent of the total. The Pompeian wall paintings are divided into four styles which are linked to certain period of time.<sup>507</sup> The distribution of the painting styles in the peristyles mostly supports this chronology. The fourth is clearly the largest group, and the number of known wall paintings declines towards the oldest type, except for a slight rise again when comparing the first style to the second. However, the first style appears to on the walls most often in conjunction with other styles, but the first style is still slightly more frequent than the second, even if the peristyles with several painting styles are excluded. The difference, however, is very small (Fig. 25). The use of the first style during the last phase of the city is sometimes explained by its association with noble values.<sup>508</sup> This interpretation, that the earlier style was somehow regarded as more noble and worthy of conserving is problematic. For example, in

<sup>505</sup> The peristyle of house I,2,16 is interpreted as a possible teaching location. The interpretation is based mainly on the terracotta statue of a philosopher (Pesando 1997, 216, Inserra 2008, 20). The statue does not necessary indicate that the peristyle was a teaching place, as it can be also a representation of the personal taste of the house owner or his affection to philosophy.

<sup>506</sup> N. 2.

<sup>507</sup> For the Pompeian painting styles, their periodical nature, and a critique of the styles, see Leach 1982, 158, Barbet 1985, 12, 36–37, 89–90, 96, 104, 139, 182 tab. V, 214, 273. See also Peters & Moormann 1993, 367–368.

<sup>508</sup> E.g. Bragantini 2003, 184.

the *Casa del Chirurgo* the first style paintings of the *cubiculum* 21 were replaced with red and white plaster.<sup>509</sup> If the first style was particularly appreciated in Pompeii, why change it to simple two-colored plaster? Even if the old decoration was partially destroyed, why change the whole plaster and not repair the old one?<sup>510</sup> The explanation for the relative popularity of the first style in the peristyles, may be the same that applies to the use of red and white plaster: it was one of the decoration styles of the streets.<sup>511</sup> It had a connotation with public space, but more importantly with an outdoor space, and this type of decoration was probably also practical for the spaces that were exposed to weather.

The Pompeian painting styles are also associated with the social functions of the house. It has been proposed that the first and second styles were suitable for primary reception spaces.<sup>512</sup> Nothing in the peristyles with first style decoration indicates that they were made particularly for visitors, or were more important reception spaces than the other peristyles. None of them contained an outdoor triclinium, only one had a table, six had decorative water features, and four had marble sculpture (and two of these are also included in the peristyles with decorative water features).<sup>513</sup> The situation with the second style is a little better: one peristyle has an outdoor triclinium, five had a table, and seven contained water installations or sculpture.<sup>514</sup> Although these features of sojourn and representation occur with the second style paintings, there are a further six peristyles without any indications of this type of use, and therefore the correlation is not strong, and making a connection between the function and style would be hasty.<sup>515</sup> Roger Ling mentions the atrium as a primary reception room, where the first and second styles were used.<sup>516</sup> If this is taken literally and it is thought that these paintings appear in spaces near the main entrance, the peristyles with the first and second painting styles do not indicate this either. Most (11) of the second style peristyles are located after a *tablinum* or some other room following an atrium.<sup>517</sup> There are 15 peristyles with first style paintings at least an equal distance (three spaces) from the main entrance.<sup>518</sup>

The third style is said by some scholars to reflect the senatorial aristocratic mentality, and the fourth style is seen as a bourgeois style of the *liberti* and *homines novi*.<sup>519</sup> The styles might reflect these

<sup>509</sup> Sampaolo 1993, 52–53, 81.

<sup>510</sup> In the peristyle of the *Casa del Principe di Napoli* (VI,15,7/8), the repaired parts of the walls were left undecorated (Strocka 1994, 656) – perhaps to be finished later. That could have been done also in the *Casa del Chirurgo*, if wanted.

<sup>511</sup> Spinazzola 1953, 130–135. Richardson 1955, 3.

<sup>512</sup> Barbet 1985, 66–72. Ling & Ling 2005, 94, 169.

<sup>513</sup> The peristyle with a table: n. 122. The peristyles with decorative water features: nn. 66, 111, 121, 133, 166, 244. The peristyles with marble statue: 122, 133, 166, 244.

<sup>514</sup> The peristyle with an outdoor triclinium: n. 70. The peristyles with a table: nn. 33, 70, 125, 136, 149. The peristyles with a decorative water feature: nn. 33, 136, 152, 243. The peristyles with sculpture: nn. 33, 125, 136, 149, 168.

<sup>515</sup> Nn. 12, 21, 126, 140, 148, 154.

<sup>516</sup> Ling & Ling 2005, 94

<sup>517</sup> Nn. 21, 33, 70, 125, 126, 136, 148, 149, 154, 168, 243.

<sup>518</sup> Nn. 21, 66, 111, 117, 120, 121, 122, 126, 132, 133, 165, 166, 226, 247, 250.

<sup>519</sup> Peters & Moormann 1993, 369. Cfr. Leach 1982, 166.



attitudes, but the attributes cannot be connected to the spaces where these decorations were used. Leach, for example, states that the third style was adaptable for several spaces, and therefore it was utilized by several social classes.<sup>520</sup> Ling instead links the third and fourth style with more private spaces in the Pompeian domestic sphere. They were decorated with rich colors and striking perspectives or mythological themes. Yet, he does not necessarily mean that every space decorated with these two last Pompeian styles was private.<sup>521</sup> The significance of private in the contexts of these two styles remains ambiguous, but there are clear features which indicates that the peristyles with third and fourth style decoration were not automatically more private than others. Signs referring to visitors can be found in the peristyles painted with these styles. Three peristyles with fourth style paintings had an outdoor *triclinium* and two were used for business purposes.<sup>522</sup> In four peristyles with third style paintings there was an outdoor *triclinium*.<sup>523</sup> There are, in addition, eight peristyles with fourth style paintings and two with third style that are located directly after the main entrance or a *fauces*.<sup>524</sup> These were not necessarily visited by very many people, but their location near the entrance does not offer much privacy.

There are 99 peristyles where the wall painting style can be identified, which leaves 47 peristyles with remains of paintings which cannot be classified by this typology. This is a problem when trying to analyze whether the painting styles were indicators of the social or economic status of the house owner.<sup>525</sup> As in so many peristyles this information is missing – not to mention all the peristyles where the traces of paintings have possibly vanished – which makes a city-wide comparison on the statistical level difficult. Although the ratio of the painting styles might be relatively correct, connecting a painting style to a function or socioeconomic status is risky based on this evidence, particularly if the correlation is not clear even in the remaining examples.

The survival rate of wall paintings causes problems when researching wall paintings as an indicator of socioeconomic status, but their role as decoration is too important to disregard them.<sup>526</sup> First, it must be specified how they can be used in this study. Ling sets up a rule related to the house functions: rich decoration separates important reception areas from lesser decorated, humbler rooms.<sup>527</sup> Allison shares this basic idea, as she states that the coarse plaster in the peristyle of the *Casa degli*

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<sup>520</sup> Leach 1982, 166.

<sup>521</sup> Ling & Ling 2005, 94. Ling regards these spaces opposite to reception spaces, which were decorated with the first and second style, and therefore it can be assumed that he means the third and fourth style.

<sup>522</sup> The peristyles with an outdoor *triclinium*: nn. 38, 219, 239. The peristyles with an industrial or commercial activity: nn. 124, 141.

<sup>523</sup> The peristyles with an outdoor *triclinium*: nn. 22, 28, 62, 84.

<sup>524</sup> Fourth style: nn. 55, 74, 76, 138, 186, 202, 205, 219. Third style: nn. 48, 110.

<sup>525</sup> On the problematic situation of the survival of wall paintings and an entire city-wide comparison, see Robinson 1997, 138–139.

<sup>526</sup> On the paintings and their role in the functions of Roman social life, see Barbet 1985, 273. See also Wallace-Hadrill 1994, 8.

<sup>527</sup> Ling & Ling 2005, 93–94.

*amanti* is a sign of downgrading.<sup>528</sup> In the scholarship, oftentimes the simplicity of decoration in ancient contexts is not seen as referring to display or elite use.<sup>529</sup>

What is meant by rich or simple paintings is consequently another question. One possible means to address this would be listing all the decorative elements featured in the wall paintings, and then performing a statistical analysis of which peristyles had the most figurative paintings. This approach, however, would have severe problems relating to the relative reporting and preservation of the paintings. Those in a better state and with better reports would stand out in the results.

Another problem is the diversity of the painted decorations. It cannot be assumed that all the paintings were valued equally, and probably the cost to execute different type of paintings varied quite a lot. For example, there are several motifs which appear regularly in the wall paintings of Pompeii: garlands, plants, candelabra, small figurines, architecture, and marble imitations.<sup>530</sup> These are repeated over and over again. In general, repetition can be seen as stereotypical, and it suppresses individual choices as Ernst Gombrich suggests. He even goes so far as to state that it is easier to have a surface with repeated decorative themes than without any figurative subjects – for example, a pure smooth white surface.<sup>531</sup> In Pompeii, these repetitive themes were also likely not valued as much as the individual central panel pictures – at the very least, they were not an effective means of standing out due their common occurrence.

One good example of the repetitive and individualistic are the different types of garden paintings: the plants represented on the lower part of the walls and the large so-called garden paintings. The garden paintings are featured in the peristyle, where they suit the function of the space,<sup>532</sup> but it cannot be said that these paintings always reflected the use of the space, as there are garden paintings in rooms without gardens.<sup>533</sup> Even though there might occasionally be a connection between the space and its decoration, the paintings do not always reflect the function of the space.<sup>534</sup> Yet, some sort of indication of gardens is regularly included in the peristyles, as 26 percent (65) of the peristyles featured them. In 25 peristyles they are simple plant paintings on the lower parts of the walls. This type is typical in the porticoes, except in house VII,6,30, where the garden paintings feature only on the lower part of the garden wall – not in the colonnade.<sup>535</sup> The plant paintings on the lower part are also common in other spaces of the Pompeian houses.<sup>536</sup> They are repetitive themes often used in

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<sup>528</sup> Allison 2006, 362.

<sup>529</sup> See, e.g., Green 2015, 143.

<sup>530</sup> Barbet 1985, 75. Wallace-Hadrill 1994, 167–168. Ling & Ling 2005, 90. Ciarallo 2012, 23. These decorative themes are often listed as secondary decoration, or decoration of secondary spaces of a house (see Bragantini 1997, 386; 2003, 184, Ling & Ling 2005, 167).

<sup>531</sup> Gombrich 1979, 151, 165.

<sup>532</sup> Ling & Ling 2005, 90.

<sup>533</sup> E.g. Jashemski 1993, 317–322 n. 12, 13.

<sup>534</sup> Ling & Ling 2005, 94, 108. On the connection between bathing related decoration and private baths, see De Haan 2010, 88–89, 134.

<sup>535</sup> Nn. 22, 23, 28, 33, 38, 40, 62, 63, 73, 74, 82, 108, 134, 135, 139, 141, 156, 166, 171, 171, 174, 188, 194, 208, 240.

<sup>536</sup> E.g. nn. 38, 63, 137.

Pompeian walls, and therefore these paintings can be separated as their own group, different from the large garden paintings on the garden walls.<sup>537</sup> In addition to Zanker's notion on the size of the paintings, this is another aspect which separates the paintings on the lower part of the wall from the large garden paintings.<sup>538</sup>

Leach notes that with the third style the house owners received more freedom to choose pictures and myths according to their own taste.<sup>539</sup> The central panel paintings with their mythological themes, still lifes, and landscape paintings offered a space where the artist and the house owner could more freely express themes they wanted. These types of central panel paintings have interested the excavators from the beginning of the excavation, and they are mentioned already in the first reports.<sup>540</sup> Although some pictures were cut off the walls and transported elsewhere, the removal leaves a mark which can be recognized as a place for paintings.<sup>541</sup> The central panel paintings of the peristyle are consequently a good source for the study of socioeconomic display, as they allowed individual choices which made it easier to demonstrate wealth and status, and in addition the central panel paintings can be compared city-wide, even if some paintings might have disappeared without traces or reports.

Ling particularly regards the mythological paintings and other figurative scenes as a means of displaying wealth. He also thinks that the mythological themes were the most prestigious of all the paintings.<sup>542</sup> Richardson already valued the "subject paintings" – by which he must have meant the mythological themes – above the landscapes and still lifes.<sup>543</sup> The mythological pictures have attained the position of the highest regard amongst the painting decorations of the houses.<sup>544</sup> This position, however, is hard to explain, as there are no Pompeian sources which indicate what type of paintings were valued most, and the danger is that scholars are expressing their own values rather than those of the ancient Pompeians. For example, considering the occurrence of the mythological, landscape, and still life paintings in the peristyles, the first two appear in 24 peristyles and still lifes in 25.<sup>545</sup>

<sup>537</sup> Ciarallo (2012, 23) mentions that plants were common theme on the lower part of the wall paintings. Jashemski (1993, 313–369) has listed the garden paintings of Pompeii. She does not usually list the plant paintings on the lower parts of the walls, but she is sometimes inconsistent with her practices. E.g., with the *Casa dei Vettii* (p. 346 n. 57), she does list this type of painting. The line between garden paintings and paintings whose lower parts depict plants can be occasionally hard to define, particularly in the cases where the paintings are badly damaged.

<sup>538</sup> Zanker 1998, 189.

<sup>539</sup> Leach 1982, 141, 166.

<sup>540</sup> See, e.g., Fiorelli 1860, I, 2–4, 6–7, 17, 19, 20–21; II, 134–146. Nevett (2010, 90) comments that the wall paintings in general were favoured by the early excavators.

<sup>541</sup> See, e.g., Sampaolo 1993, 280–281.

<sup>542</sup> Ling & Ling 2005, 101, 167.

<sup>543</sup> Richardson 1955, 42.

<sup>544</sup> E.g. Bragantini (1999, 824) uses the number of mythological paintings to evaluate the ranking of the decoration of the *Casa della Fortuna* (IX,7,20).

<sup>545</sup> Mythological: nn. 1, 15, 59, 66, 76, 85, 101, 104, 105, 108, 113, 114, 128, 134, 139, 163, 169, 174, 175, 202, 216, 240, 245. Landscape: nn. 14, 15, 22, 28, 37, 40, 57, 59, 67, 78, 85, 107, 111, 113, 134, 139, 156, 163, 194, 202, 208, 216, 238. Still life: nn. 1, 40, 44, 55, 57, 59, 67, 73, 81, 82, 84, 101, 114, 134,

The numbers show that the themes were almost equally popular. The average size of the peristyles instead demonstrates that the mythological paintings were in peristyles (average size 220 m<sup>2</sup>) that were slightly larger than then the peristyles with still life paintings (average 205 m<sup>2</sup>) or landscapes (average 190 m<sup>2</sup>). The median, however, is slightly higher in the peristyles with still life and landscape paintings (120 m<sup>2</sup>) than with mythological paintings (115 m<sup>2</sup>). The small differences in the values – particularly with the medians – demonstrate that it is risky to elevate the mythological paintings above the other motifs.

Literary themes – including the mythological – are often connected with the education or cultural interests of the house owner.<sup>546</sup> The paintings can be seen as a display of cultural knowledge, and hence as social display. This type of display, however, is also present in the still life and landscape paintings. For example, the still life paintings with *xenia* evoke the idea of hospitality and dining.<sup>547</sup> The landscape paintings can be associated with an exotic character: either geographically distant places or even fantasy worlds. Landscape paintings might even feature mythological themes, and thus these two themes are occasionally intertwined.<sup>548</sup> There are also 19 peristyles that contained at least two of the themes – mythological, still life, or landscapes – in their wall paintings.<sup>549</sup> As these themes appear in the same space and they all represent luxury, there is no reason to expect that one of these were somehow regarded as a better means of socioeconomic display.

The repetitive themes are connected with spaces for movement, and they are regarded as suitable for these spaces as they do not catch a passerby's attention too intensively.<sup>550</sup> Instead, the mythological paintings are connected with rooms where people spent time, and had time to look at the pictures.<sup>551</sup> The paintings with individualistic themes were meant for guests to look at and marvel over. As the landscape and the still life pictures are not repetitive, but rather individualistic, it can be assumed that they also had the same purpose. Consequently, the peristyles with these types of central panel paintings were meant for visitors to enter and stay, to admire the paintings.

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137, 139, 155, 156, 166, 208, 235, 245, 250. In addition, there are similar paintings located on the other surfaces than walls. For the still life paintings on the architrave of the *Casa degli Epigrammi* (V,1,18), see M. De Vos 1991, 548, Jashemski 1993, 334 n. 31. For the still life paintings on the frieze of the southern peristyle of the *Casa di Sirico* (VII,1,25/47), see Fiorelli 1862b, 21–22, Bragantini 1996, 304–305. For the mythological and the landscape paintings on the frieze of the northern peristyle of the *Casa di Sirico* (VII,1,25/47), see Niccolini & Niccolini 1854, Strada Stabiana Casa numero 57, 3, Finati 1856, *Relazione degli Scavi di Pompei*, 2, Minervini 1856, 169–170, Fiorelli 1875, 169, Bragantini 1996, 330–338. This list and calculation includes paintings on all surfaces (*plutei*, etc.), not just walls.

<sup>546</sup> See, e.g., Leach 1982, 166–167, Peters & Moormann 1993b, 409, Pappalardo 2004, 338, Ling & Ling 2005, 146.

<sup>547</sup> Leach 1982, 153–154. Zarmakoupi 2014, 125–126.

<sup>548</sup> See, e.g., Sampaolo 1999, 970–974, Allison, 2002, 75–77.

<sup>549</sup> Nn. 1, 15, 40, 57, 59, 67, 85, 101, 114, 113, 134, 139, 156, 163, 202, 208, 216, 245. For the mythological and the landscape paintings on the frieze of the northern peristyle of the *Casa di Sirico* (VII,1,25/47), see Niccolini & Niccolini 1854, Strada Stabiana Casa numero 57, 3, Finati 1856, *Relazione degli Scavi di Pompei*, 2, Minervini 1856, 169–170, Fiorelli 1875, 169, Bragantini 1996, 330–338.

<sup>550</sup> Sampaolo 1996, 641. Bragantini 2003, 211. Ling & Ling 2005, 94, 100, 129.

<sup>551</sup> Ling & Ling 2005, 94.

Richardson suggests that the small size of the still life paintings is considered a sign that they were not as highly valued as the mythological paintings.<sup>552</sup> If the size was the defining parameter of the value of the painting then the large – almost covering the whole wall – animal and garden paintings, or occasionally landscapes,<sup>553</sup> should be the most valued paintings in Pompeii. Spano, however, disagrees, stating that the garden paintings never had the value of the central panel paintings,<sup>554</sup> but there is no evidence to support this assumption. Zanker has stated that for Pompeians size counted the most.<sup>555</sup> Size was surely a means to display wealth, and the large garden and animal paintings should be counted among the pictures that had a display value. They are also exotic, full of details and symbols of luxury, and the garden paintings also appear with the third style, which Leach defines as the style with more individualistic choice.<sup>556</sup> All of these characteristics suggest an important display use for these paintings.

Nevertheless, size is a challenging value to measure. The central panel paintings – as well as the garden and animal paintings – were part of the decoration of the entire painted wall: so how does one quantify their size? Should the whole painted area be counted? Or only the painted area with detailed subjects, or the combined area of all the central panel paintings? This leads again to the problem of survival rates and reporting, and again those peristyles where the situation is best would stand out. Even within a single peristyle, the preservation of paintings can vary a lot between the various walls, so that a comparison of all the peristyles would be even more biased towards the well-preserved peristyles.

The display of paintings had its parallels in public architecture,<sup>557</sup> and it is not odd that paintings were adopted as a part of the appointment of the private sphere. The mythological, still life, and landscape paintings were individual features of wall paintings which certainly drew attention and made people visit these peristyles and spend time in them. The same can be said about the large garden and the large animal paintings.<sup>558</sup> All of these paintings added a display value to a peristyle, and are considered as a means of economic display in this study.

### 3.9 Floor decoration

The last element among the status symbols of a Pompeian house to be discussed is the floor decoration.<sup>559</sup> Marble and mosaic floors are considered expensive, and are usually ranked higher than other

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<sup>552</sup> Richardson 1955, 42.

<sup>553</sup> Richardson (1955, 42) lists the large sacral landscapes to the *Casa della Fontana piccola* (VI,8,23/24), *Casa di Apollo* (VI,7,23), *Casa dei Dioscuri* (VI,9,6/7), *Casa della Caccia antica* (VII,4,48) and *Casa di Fabia*.

<sup>554</sup> Spano 1910, 474.

<sup>555</sup> Zanker 1998, 189.

<sup>556</sup> Leach 1982, 166. Barbet 1985, 136. Mazzoleni 2004, 31–32. Ling & Ling 2005, 91–92. Ciarallo 2012, 24. See Chapter 4.4.

<sup>557</sup> Leach 1982, 162.

<sup>558</sup> On the connections between animal paintings and hunting, see Allison 2002, 75.

<sup>559</sup> On decorative floors as a means of display, see Zanker 1998, 11–12.

floor decorations.<sup>560</sup> Ling places mortar floors with stone decoration in second-place, and particularly exotic stones are worth a higher place in his ranking. Mortar floors decorated with tesserae patterns are in the third place, and the last position is held by the mortar floors with scattered tesserae.<sup>561</sup> Ling's emphasis, where the rare and non-local stones are placed above the geometric patterns can be questioned. Firstly, laying the tesserae in the desired form was more time consuming than just scattering stones. Secondly, it is difficult to believe that most of the visitors could recognize the stone materials, particularly if the stone pieces and tesserae were small and the viewer was walking or standing. Thirdly, the expense of the imported stones might not be much higher than locally cut tesserae, if reusable material for the purpose were available.

One could imagine that the peristyles could have been decorated with valuable *opus sectile* or mosaic floors, but this is rarely the situation in Pompeii. The most common are the mortar floors: mortar floors without decoration were found in 48 peristyles, and in 52 peristyles the mortar was decorated. In addition, one peristyle is reported with a mortar floor with black plaster.<sup>562</sup> It seems an unusual floor type, but can be counted as a decorated mortar floor. Ten peristyles had a mosaic floor.<sup>563</sup> There are no *opus sectile* floors in the Pompeian peristyles. As shown by the numbers, there is no information on the floors for most of the peristyles, and it is a good question: what type of floor was in these peristyles? One possibility is a beaten earth floor, which is reported in one peristyle.<sup>564</sup> They might not be considered worth recording in most cases. Further possibilities are wooden floors, or floors made of other organic materials, which did not leave much traces for the excavators, or even mortar without decoration is possible, as several mortar floors without decoration were not reported.<sup>565</sup> As most of the peristyle floors are currently covered with gravel or earth, their nature must remain speculative until they are properly cleaned and reported.

The number of mosaic floors are probably approximately correct, as they have been valued highly and consequently more thoroughly reported.<sup>566</sup> Similarly, the situation with the lack of marble floors – which are not found in the peristyles – can be assumed to be right, as they would very likely have been documented. The decorated mortar floors, on the other hand, are problematic. They are mentioned often, particularly in the *Pompeii: pitture e mosaici*, but I have still found several of this type of floor, which have not been mentioned before.<sup>567</sup> Occasionally only a small stretch with one or two tesserae is visible,<sup>568</sup> which makes it impossible to estimate whether the tesserae originally formed a

<sup>560</sup> Peters & Moormann 1993b, 409. Pesando 1997, 221–222. Bragantini 2003, 184. Ling & Ling 2005, 95. De Haan 2010, 133.

<sup>561</sup> Ling & Ling 2005, 96, 166.

<sup>562</sup> N. 135.

<sup>563</sup> Nn. 78, 82, 95, 114, 136, 146, 174, 180, 198, 201.

<sup>564</sup> N. 156.

<sup>565</sup> E.g. the following peristyles with mortar floors have not been documented: nn. 2, 19, 22, 28, 41, 43, 47, 51, 54, 55, 88, 92, 94, 97, 107, 128, 141.

<sup>566</sup> On the early excavators's interest of mosaics, see Nevett 2010, 90.

<sup>567</sup> On the problematic situation of the documentation of the floors, see Pesando 1997, 7. Nn. 14, 15, 24, 25, 64, 102, 106, 108, 110, 145, 162, 163, 181, 182, 196, 210, 237.

<sup>568</sup> E.g. nn. 14, 64, 102, 106, 110, 182, 210.

pattern. The preservation and uncertain information regarding the floor decoration makes it the most inconsistent parameter for measuring wealth, as the existence of decoration can be verified only occasionally, and sometimes it is impossible to distinguish what type of decoration there was – scattered tesserae or patterns.

The peristyle floors did not have the same display function as, for example, central panel paintings, sculpture, and decorative water features, which likely would have attracted more attention than the simple patterns of the floor decoration. There is only one peristyle where a floor had a decorative emblem – a hunting scene and fighting cocks – but its provenance is slightly dubious.<sup>569</sup> Mosaic emblems are considered suitable for places where people spent time and had the opportunity to look at them.<sup>570</sup> In contrast, the geometrical patterns used for decorating the peristyle floors were suitable for places of movement, as they did not tempt the passer-by to stop and look at the floor.<sup>571</sup> The mosaic floors were likely more expensive than the other floor types in the peristyles, but they feature a simple decoration pattern of geometrical shapes – except for the above mentioned emblem.<sup>572</sup> Consequently, not even these most expensive peristyle floors required people to stop and marvel at them. The floor decoration was not the feature that tempted people into the peristyle by itself, but was rather something that the visitor saw while moving through the space.

The average size of peristyles with floor decoration is 230 m<sup>2</sup>, and it featured three porticoes and nine rooms opening onto the peristyle. The median area is 195 m<sup>2</sup>, with three porticoes and eight opening rooms. The average house size is 970 m<sup>2</sup> and median 735 m<sup>2</sup>. Of the houses that had a peristyle with floor decoration, 35 percent also had luxury architecture (Table 12). Floor decoration is connected to the peristyles and the houses that are larger than the average and median values for Pompeii (Figs. 1 and 2). This indicates their value as a status symbol, but likely the floor decoration did not have as important a display role as the other means of socioeconomic representation.

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<sup>569</sup> N. 95. It can also be from the entrance to VI,5,19, but Fiorelli states that it was found near the west side entrance, which would most likely indicate the peristyle opening to VI,5,10 as VI,5,19 does not have an entrance on the west side (Fiorelli 1860, III, 12–14. Niccolini & Niccolini 1862, *Descrizione generale* 28–29. Fiorelli 1875, 101).

<sup>570</sup> Ling & Ling 2005, 94.

<sup>571</sup> On the connection of spaces meant for movement and geometrical patterns, see Ling & Ling 2005, 94.

<sup>572</sup> See, e.g. Bragantini 1997, 237. Bragantini states that the white mosaic floor with black stripes and lines of dots in the peristyle of the *Casa di Trittolemo* (VII,7,5) is typical for peristyles. She probably refers to the patterns, as the mosaic floors are not very typical in Pompeian peristyles.



## 4 CLASSIFICATION OF PERISTYLES ACCORDING TO THEIR MEANS OF ECONOMIC DISPLAY

### 4.1 Opulent peristyles

Using the means of socioeconomic display defined in the previous chapter creates the possibility to divide the peristyles into seven economic display groups. The groups are the following: opulent peristyles, large full peristyles, ornamental peristyles, large painting peristyles, imitation peristyles, minor decoration peristyles, and architectural peristyles. The following chapters define each group, and the qualities that connect the peristyles of that group, and discuss how these factors – for example, the average and median sizes – help us to see how one group's peristyles relate to in the continuum of all Pompeian peristyles. A peristyle can belong only to one group, but it might fulfill the criteria of several groups. In these cases, the peristyle is listed in the first group where it fits, e.g. if a peristyle matches the criteria of the opulent peristyles, and also had a sculpture collection which is the criteria of the ornamental peristyles, the peristyle is listed as an opulent peristyle. The peristyle groups are listed in the order of economic representation. The first group of peristyles reflects the most wealth, the second group (large full peristyles) the second most, the third group (ornamental peristyles) the third most, and so on. This, naturally, means that if a peristyle belongs to one group, but it would also fit the criteria for another lower group, it reflects the economic status of both groups; however, as it is already included in a higher-ranking group, there is no need to include it in the later groups, as the peristyle already represents higher wealth.

The first group is the opulent peristyles, which are the top peristyles as defined by the means of economic display. The group has 15 peristyles, and they are all in different houses.<sup>573</sup> The high-end peristyles of Pompeii had two architectural features: a large area and four porticoes. In addition, they had at least three of the five decorative elements: floor decoration, fountains, pools, or decorative basins (pools and decorative basins are counted as equal value water elements), sculpture, and wall paintings with central panel paintings. The criteria of the group slightly emphasize the architectural elements, as it requires the highest number of colonnades and a large area, while with the decoration more versatility is allowed, and the conditions can be fulfilled through several combinations. The emphasis on the architectural elements leans on the assumption that the building process and the acquisition of space were more costly and time consuming than obtaining new decoration. It is notable that the architecture largely reflects the economic level of the building-moment of the peristyle, and the economic standing of the (current) house owner might have changed from that of the building-moment. Still, the architecture also indicates the wealth of the peristyle owners of the last phase, as they were able to maintain the large size and four porticoes, which echoes the owners' economical ability to retain their high-class peristyle architecture. There was always the possibility to reduce the size or number of porticoes, if the situation dictated so. Maintaining the original configuration reflects a desire to transmit the image of economic success, even if the reality was different.

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<sup>573</sup> Nn. 14, 22, 38, 73, 105, 108, 121, 134, 139, 146, 162, 197, 210, 245, 251.

In a few of the Pompeian peristyles, all or almost all of the means of economic display can be found. The four peristyles where all seven of the characteristics can be found are in the *Casa del Menandro* and *Casa degli Amorini dorati*, and in addition to these there are the middle peristyle of the *Casa del Citarista* and the south peristyle of the *Casa dei Vettii*.<sup>574</sup> Three peristyles feature six attributes: *Casa di Meleagro*, *Casa del Centenario*, and the *Fullonica* VI,8,20.<sup>575</sup> The last example is a fullery, and the peristyle area had several basins relating to working activities in the western and northwestern parts of the peristyle.<sup>576</sup> It has been suggested that the garden area was used for drying clothes,<sup>577</sup> but no evidence of this type of activity was reported. Instead, the spatial isolation made by raising the northwest area, where the fullery basins are, and the visual blockade made with a masonry wall (about h. 2,00) between the garden and the northwestern part, suggest that the garden was separated from the working activity.<sup>578</sup> The garden was probably a part of the visual atmosphere of the eastern part of the peristyle, where the decorative elements were concentrated. Sampaolo suggests that the east side of the peristyle and the rooms opening onto the peristyle there were reserved for receiving clients.<sup>579</sup> Miko Flohr does not see any grounds for the commercial use of the rooms on the east side. He, however, thinks that they were in domestic use, but states that they were reception rooms, and that negotiations with clients were possibly held in these rooms. Flohr rather places the commercial activity inside the peristyle area, and notes that pictures with fullers were visible for people walking in the peristyle.<sup>580</sup> It is irrelevant for the purpose of the peristyle whether the clients visited only the peristyle or also the rooms on the east side, because to reach the eastern rooms one had to pass through the decorated areas of the peristyle. The decoration of the peristyle of *Fullonica* VI,8,20 highlights that making a good impression was equally important in a semipublic space, such as in the buildings of a business or light scale industry.

After the aforementioned seven peristyles, there are the peristyles that fulfill the minimum requirements of the opulent peristyles: the architectural display features and three decorative elements. The following peristyles belong to the 15 top peristyles of Pompeii: *Casa delle nozze d'argento*, *Casa di Obellius Firmus*, *Casa di Paquius Proculus*, *Casa di Cornelius Rufus*, the house VI,17,32-36, the south peristyles of the *Casa del Fauno*, the northern peristyles of the *Casa dei Capitelli colorati* and house VIII,2,14-16.<sup>581</sup>

Water installations emerge as a common decorative feature in the group of opulent peristyles; every opulent peristyle has at least one pool or fountain. It is often a pool – or at least a decorative

<sup>574</sup> Nn. 14, 38, 134, 139.

<sup>575</sup> Nn. 105, 108, 245.

<sup>576</sup> Niccolini & Niccolini 1862, Descrizione generale 33. Fiorelli 1875, 122. Jashemski 1993, 134 n. 249. N. 105.

<sup>577</sup> Niccolini & Niccolini 1862, Descrizione generale 33. Fiorelli 1875, 122. Sampaolo 1993, 604. Jashemski 1993, 134 n. 249. Ciarallo & Giordano 2012, 519 n. 253. Sampaolo suggest that the room 14 in the south side of the peristyle was a drying room.

<sup>578</sup> On the separation of the industrial area and the rest of the peristyle, see Flohr 2011, 94–98.

<sup>579</sup> Sampaolo 1993, 604. Sampaolo proposes that the *oecus* 14 was the space where the orders were taken.

<sup>580</sup> Flohr 2011, 97–98.

<sup>581</sup> N. 22, 73, 121, 146, 162, 197, 210, 251.

basin. The only exception is the *Casa delle nozze d'argento*, which did not have a pool, but it had fountains which utilized water as decoration in this peristyle.<sup>582</sup> The pools in the opulent peristyles are usually large, although the smaller *impluvium*-like pools are also featured.<sup>583</sup> Decorative basins appear in three of these peristyles: *Fullonica* VI,8,20 and the southern peristyles of the *Casa del Fauno* and *Casa dei Vettii*.<sup>584</sup> The last mentioned had several decorative water features, and the basins were just part of the water installations.

Wallace-Hadrill suggests that a pool presented an image of a public portico, *palaestra*, or *gymnasium*.<sup>585</sup> A huge pool (34,55 x 22,25 m)<sup>586</sup> is present in the Great Palestra of Pompeii making a pool a familiar feature for Pompeians as part of a public portico, however they are not very common in the public porticoes, as the Great Palestra is the only one with a pool. This very large pool has been interpreted to be a swimming pool, and occasionally the pools in the peristyle gardens have been described as diminutive swimming pools.<sup>587</sup> The peristyle pools do not offer much support to the assumption that they were meant for swimming or bathing. The southern pool of the peristyle of the *Casa delle Vestali* is one of the few examples where this type of activity might have happened. Niccolini and Niccolini suggest that it was intended for bathing, but Jones and Robinson state that the pool had lost this function in the last phase.<sup>588</sup> The pool has stairs, which indicate that people were probably meant to step into it, but it is too shallow (depth 0,55 m) for swimming. Also, the peristyle of house VI,17,32-36 is reported to have a pool with stairs.<sup>589</sup> At the moment, the pool is not visible, and its measurements are not available. These two pools might have been made for bathing, but no proper swimming pools are found in the peristyle gardens.

It has been suggested several times that the pools in the peristyles held fish.<sup>590</sup> Jashemski thinks that the amphorae in the pools of the northern peristyle of house VIII,2,14-16 and the peristyle of the *Casa di M Gavius Rufus* were for fish to lay eggs and hide inside.<sup>591</sup> Sampaolo, instead, posits that

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<sup>582</sup> N. 73.

<sup>583</sup> Large pools: Nn. 14, 22, 108, 139, 146, 161, 197, 210, 245, 251. The *impluvium*-like pools are in the following peristyles: Nn. 38, 121, 134, 162, 208. The pool in the *Casa dei Postumii* (VIII,4,4/49) is exceptional as it is 1,33 m deep compared to the other *impluvium*-like pools which are usually shallow. The pool of house VI,17,32-36 cannot be measured as nothing of it remains visible, but the plans (Mazois 1824, pl. 13 and Jashemski 1993, 166 pl. 57) indicate that the pool was large.

<sup>584</sup> Nn. 105, 121, 134.

<sup>585</sup> Wallace-Hadrill 1994, 21.

<sup>586</sup> Jashemski 1993, 92 n. 148.

<sup>587</sup> Jashemski 1993, 92 n. 148. Wallace-Hadrill 1994, 21.

<sup>588</sup> Niccolini & Niccolini 1862, Descrizione generale 21. Jones & Robinson 2005, 705.

<sup>589</sup> Mazois 1824, II, 52. Fiorelli 1875, 434. Jashemski 1993, 166 n. 312. Ciarallo & Giordano 2012, 562–563 n. 316.

<sup>590</sup> E.g.: Bechi 1831, Relazione degli Scavi di Pompei, 9–10. Gell 1832, II, 20. Minervini 1861, 53. Sogliano 1880, 103, 148. Mau 1881, 171. Niccolini & Niccolini, 1890 Casa detta Centenario, 2. Richardson 1955, 54. Curtis 1984, 558. Jashemski 1993, 139 n. 260, 173 n. 322, 205–206 n. 240, 244 n. 506. Zanker 1998, 182. Ciarallo & Giordano 2012, 659–661 n. 507.

<sup>591</sup> Jashemski 1993, 173 n. 322, 205–206 n. 410.

the amphorae in the pool of the *Casa di M Gavius Rufus* were a part of a system which changed the water in the pool.<sup>592</sup> In addition to above mentioned pools, the southern peristyle of the *Casa dei Capitelli colorati* has a pool with one amphora on the west side.<sup>593</sup> The peristyle of house VIII,2,14-16 had 27 amphorae at the bottom of the pool. The large number of amphorae in this pool brings into question whether they were used for a water changing system. How were they blocked when the pool was full? Therefore, Jashemski's explanation is more likely in this peristyle: these amphorae were likely for the fish themselves. In contrast, in the *Casa di M Gavius Rufus* and the *Casa dei Capitelli colorati* the amphorae are few in number and they are situated approximately in the middle of the pool wall; their function is not so clear. They might have been as likely utilized for changing water as for fish habitats. There is, however, one pool in Pompeii which certainly held fish. Inside the pool of the *Casa del Centenario* there were found fish bones and scales.<sup>594</sup> Keeping fish can be considered a luxury practice,<sup>595</sup> which elevates the status of the pool as a means of economic self-display.

The scattered evidence that the pools were for swimming or bathing, or that they had fish, is not enough to generalize these functions for all the pools in the peristyles. Other purposes have also been suggested, such as in the *Casa dei Postumii*, where the pool had iron hooks on the side, and it has been proposed that they were for keeping meat, fish, fruit, or drinks cold.<sup>596</sup> This function is pure speculation. What instead seems to be clear is that the pools were part of the elaborate water decoration of these peristyles, as the pools in the opulent peristyles were usually equipped with a fountain.<sup>597</sup> The combination of a fountain and a swimming or bathing pool does not seem likely, but it is not entirely out of question. For example, the pool of house VI,17,32-36 is reported as having steps down and a fountain,<sup>598</sup> but as stated before nothing remains visible and the appearance of the pool cannot be confirmed. The connection of fish and a fountain does not strike one as bizarre. The pool of the *Casa del Centenario* where the fishbones were found had a fountain.<sup>599</sup> In addition, the pool of the *Casa di Pansa* had painted plants and fish on the inner walls of the pool. The paintings created an illusion of

<sup>592</sup> Sampaolo 1996, 554.

<sup>593</sup> Bonucci 1834, 35. Bechi 1834, 4. Pistolesi 1842, 493. Niccolini & Niccolini 1854, Casa detta dei Capitelli Colorati, 2; 1862, Descrizione generale, 47. Breton 1870, 376. Fiorelli 1875, 219. Jashemski 1993, 179 n. 350. Ciarallo & Giordano 2012, 583 n. 355. Ciarallo and Giordano locates mistakenly the amphora on the east side.

<sup>594</sup> Sogliano 1880, 103, 148. Mau 1881, 171. Niccolini & Niccolini, 1890 Casa detta Centenario, 2. Jashemski 1993, 244 n. 506. Ciarallo & Giordano 2012, 659–661 n. 507.

<sup>595</sup> Bechi 1829, Relazione degli scavi di Pompei, 21. Farrar 1998, 23. Bergmann 2002, 89–90. Farrar refers to Nero's ex-slaves who wanted to enlarge their fishponds reported by Pliny the Elder (HN, 18,1,7). Pliny is criticizing the habits of his contemporary, and he is probably being ironical and exaggerating, but the passage likely reflects in some level the atmosphere in Rome.

<sup>596</sup> Fiorelli 1861, 47, 350; 1873, 2. Minervini 1861, 53. Breton 1870, 463. Jashemski 1993, 212 n. 429. The hooks are not visible anymore.

<sup>597</sup> All the opulent peristyles with a pool connected to a fountain: nn. 14, 22, 38, 108, 121, 134, 146, 161, 162, 197, 208, 210, 245, 251. In addition, the peristyle of the *Fullonica* VI,8,20, which did not have a pool but a decorative basin (n. 105), also had a fountain connected to the basin.

<sup>598</sup> Mazois 1824, II, 52. Fiorelli 1875, 434. Jashemski 1993, 166 n. 312. Ciarallo & Giordano 2012, 562–563 n. 316.

<sup>599</sup> N. 245.

living fish in the pool.<sup>600</sup> This illusion was probably reinforced by the fountain jetting water to break the surface and making the painted fish appear to be moving. Keeping fish, or the illusion of fish, was another possible means to display wealth in the peristyles, but this function can be verified for only a few peristyles. What is instead clear, is that several means were used to create an image of the high economic position of the owners was of the opulent peristyles, and one of these was a decorative water feature.

## 4.2 Large full peristyles

The second group is called the large full peristyles and there are 28 examples of the type.<sup>601</sup> The large full peristyles consist of the peristyles which do not fulfil the size requirements of the opulent peristyles, or alternatively they were large enough but did not have the mandatory decorations. Some of the large full peristyles are even lacking in both decoration and size, but were still larger than an average peristyle and had four colonnades, as did the opulent peristyles. To sum up the definition of the large full peristyles: the garden must feature four colonnades and be larger than the average peristyle (Fig. 1).

In the overall group of the large full peristyles, the peristyles can be divided into three subgroups. First are the peristyles that had a visual image closely resembling the opulent peristyles. These peristyles had similar decorations as the opulent peristyles, and also a water feature – a pool or a decorative basin – that creates a link to the top peristyles of Pompeii. However, their size is smaller than 305 m<sup>2</sup> (Fig. 15); this is basically the only aspect that separates these peristyles from the opulent peristyles. The second subgroup are the peristyles which had a pool – or a decorative basin – to mirror again the opulent peristyles, but they lack almost all the other decorations. Yet, some of the peristyle in this group might be even larger than some of the opulent peristyles. The third subgroup, instead, did not have the required decorative elements of the opulent peristyles. However, they feature four colonnades and are larger than the average peristyle, and some even surpass the limit of 305 m<sup>2</sup>, being very large compared to the other peristyles of Pompeii.

In the first subgroup, there are a few peristyles which were very similar to the opulent peristyles: the peristyle of the *Casa dei Postumii*, and the southern peristyles of the *Casa dei Capitelli colorati* and *Casa di Pansa*, which all are just below the limit of 305 m<sup>2</sup>.<sup>602</sup> Similar cases but slightly smaller are the peristyle of the *Casa di M. Gavius Rufus* and the middle peristyles of the *Casa dei Dioscuri*. The middle peristyle of the *Casa del Centauro* can be connected to these peristyles, although it was clearly smaller

<sup>600</sup> Mazois 1824, 82. Bonucci 1827, 110. Niccolini & Niccolini 1862, Descrizione generale 29. Fiorelli 1875, 102. Sampaolo 1993, 359. Jashemski 1981, 39, 1993, 127 n. 234, 22–227. Ciarallo & Giordano 2012, 509 n. 238. Jashemski (1993, 226–227 n. 465) reports painted fish inside a pool in the southern peristyle of the *Casa di M. Epidius Sabinus* (IX,1,22/29). There are no visible remains of the painted fish in this peristyle and they are not mentioned in any of the descriptions written right after the excavation, which would have been expected, as this type of decoration is unique in Pompeii. Jashemski might have confused this house with the *Casa di Pansa*, as the *Casa di M. Epidius Sabinus* as also occasionally called *Casa di C. Cuspius Pansa* (see, e.g., Della Corte 1954, 207–208).

<sup>601</sup> Nn. 16, 40, 56, 80, 82, 97, 110, 114, 120, 122, 138, 144, 149, 152, 153, 154, 165, 167, 174, 182, 193, 195, 201, 208, 213, 221, 242, 243.

<sup>602</sup> N. 97, 161, 208.

than the others.<sup>603</sup> Each peristyle is equipped with a pool and fountains, and enough decoration to be counted as opulent peristyles, but are not large enough in size.

There is no reason to exclude the full peristyles of the *Casa delle Vestali* and *Casa di Trittolemo* among the peristyles listed before. They similarly had large pools but again their sizes (195 and 250 m<sup>2</sup>) fall short compared to the top peristyles.<sup>604</sup> However, these two peristyles had something special compared to the opulent peristyles: their mosaic floors. Only the opulent peristyle of house VI,17,32-36 had a mosaic floor, and it is a unique example in that group.<sup>605</sup> Instead, in addition to the peristyles of the *Casa delle Vestali* and *Casa di Trittolemo*, among the large full peristyles the middle peristyle of the *Casa dei Dioscuri* and the peristyle of the *Casa del Cinghiale I* also had mosaic floors.<sup>606</sup> Generally, the mosaic floors are concentrated in the peristyles which were between 195 and 270 m<sup>2</sup> in size.<sup>607</sup> The concentration hints that the floors might have been used to compensate for size; if the peristyle could not be enlarged, perhaps a mosaic floor could enhance the wealthy appearance?

The peristyle of *Casa di A. Umbricius Scaurus* had four porticoes, an area of 250 m<sup>2</sup>, and a large pool (4,50 x 3,90 m, depth 1,35 m).<sup>608</sup> Its architecture resembles the opulent peristyles, but it is smaller, and no decoration besides the pool is known. The peristyle is an example of the second subgroup of the large full peristyles. In addition, there are three full peristyles – in house VI,17,23-26, *Casa di C. Vibius Italus* and *Casa del Gallo* – which by size correspond to the opulent peristyles, and all had a pool, but they lack other decorative elements such as fountains, sculpture, or wall or floor decoration.<sup>609</sup> Instead, the peristyle of house IX,6,f-g did not have a pool, but a decorative marble basin, which simulates the idea of the pool as a water feature.<sup>610</sup> The lack of decorative elements in these peristyles might be related to poor documentation – particularly with the huge peristyle of house VI,17,23-26, which was excavated in the first half of the 19<sup>th</sup> century. Also, some of the peristyles might have been severely damaged before they were excavated, as for example in the case of the *Casa di A. Umbricius Scaurus*, where hardly any remains of the peristyle walls survive, making it impossible to recognize any potential wall decoration.

The third subcategory are the peristyles with four colonnades and an area larger than the average (Fig. 1), but which had very little decoration – if any. There are nine peristyles in the size group of 175–300 m<sup>2</sup>, and six larger than 300 m<sup>2</sup>. These in particular peristyles are missing garden decoration, and only three of them are reported to have had sculpture: The southern peristyle of the *Casa del Citarista* featured the bronze statue of Apollo, the northern peristyle of the *Casa del Fauno* had two marble statues, and in the peristyle of the *Casa di M. Caesius Blandus* was a small collection of Dionysian herms, altogether three sculptures. The rest of the peristyles did not have any particular

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<sup>603</sup> Nn. 110, 114, 152.

<sup>604</sup> Nn. 82, 174.

<sup>605</sup> N. 146.

<sup>606</sup> Nn. 114, 201.

<sup>607</sup> Between 195–270 m<sup>2</sup>: nn. 82, 114, 136, 174, 201, smaller: nn. 78, 180, and larger: nn. 146, 198.

<sup>608</sup> N. 193.

<sup>609</sup> Nn. 144, 153, 213.

<sup>610</sup> N. 243.

decoration in their gardens.<sup>611</sup> Although the *Casa di M. Caesius Blandus* had, in the Pompeian scale, a notable sculpture collection, the herms certainly did not take up a lot of space in the peristyle. The reconstruction of these peristyles creates a vision of large open space which was almost empty, and it might have reflected a feeling of a certain spaciousness.

This experience of emptiness might have been particularly strong in the vast peristyles, such as the one in the *Casa del Labirinto*, where there is no information on the decoration of the central space.<sup>612</sup> Nearby was the largest peristyle of Pompeii, the northern peristyle of the *Casa del Fauno*, which featured two marble statues. However, taking into consideration its size of 1120 m<sup>2</sup>, the statues were a small detail in this enormous open space.<sup>613</sup> In addition, the peristyles of the *Casa del Labirinto* and *Casa del Fauno* are in many details similar, as the columns and the wall decoration are almost exactly the same. The southern peristyle of the *Casa del Fauno* can be connected with these two, because of its wall decoration and columns – although there were minor differences.<sup>614</sup> Yet, the southern peristyle has more decorative elements than the northern peristyle of the *Casa del Fauno* and the peristyle of the *Casa del Labirinto* and it is identified as an opulent peristyle, meaning that with regard to its display features the peristyle was in a different category than these two large full peristyles.

A sensation of large open space could communicate wealth. The owner of these peristyles was able to sacrifice a large portion of his house to open space. In some of these peristyles, even the wall decoration hints that this feeling of spaciousness was the dominant idea when planning these peristyles. For example, in the *Casa del Labirinto* and *Casa del Fauno* the plaster pilasters simulated a double portico, and in the *Casa di N. Popidius Priscus* the painted columns created an impression of the continuation of the space.<sup>615</sup> The peristyle of the *Casa di M. Gavius Rufus* had similar wall decoration.<sup>616</sup> All of these wall decorations are trying to simulate the continuation of the porticoes beyond the wall surface. These decorative elements did not likely trick Pompeians into believing that the peristyles actually continued beyond the wall, but they were still probably meant to create an even more spacious experience of the space.

Is it certain that these peristyles were almost empty in antiquity? Was there just a plain open space in the middle of the peristyle where, for example, sports and *palaestra*-like activities could occur? Or were there possibly features made of organic material which have disappeared without a trace? The easiest answer is to imagine plantings in the central area – perhaps decorative flora. The use of decorative plantings does not fit well with *palaestra*-like functions, and would likely preclude these activities in the open space. Although the general assumption is that the peristyle had a garden in the central space, actual information about plantings is seldom very evident.<sup>617</sup> We only have reported evidence

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<sup>611</sup> Nn. 16, 40, 56, 80, 120, 122, 138, 149, 154, 167, 182, 195, 201, 221, 242.

<sup>612</sup> N. 120.

<sup>613</sup> N. 122.

<sup>614</sup> N. 121.

<sup>615</sup> Nn. 120, 122. On the details of the wall paintings of the *Casa di N. Popidius Priscus*, see Sampaolo 1996, 648.

<sup>616</sup> N. 120, 122. Sampaolo 1996, 531, 556.

<sup>617</sup> E.g. Bechi (1832, *Relazione degli scavi di Pompei*, 12) mentions that the northern peristyle of the *Casa del Fauno* perhaps had a *viridarium*. He is not totally sure of it, and therefore the existence of a garden was not clearly obvious even shortly after the excavation.



of plantings from four large full peristyles: *Casa degli amanti*, house II,1,12, *Casa dei Gladiatori* and the middle peristyle of the *Casa dei Dioscuri*.<sup>618</sup> House II,1,12 and *Casa dei Gladiatori* had trees, which would certainly interrupt the visual openness of its large central space. In the *Casa dei Gladiatori*, the vast peristyle would have been suitable for a *palaestra*, as it was once a gladiator barrack, even though that activity took place before the last phase.<sup>619</sup> But reconstructing the appearance of the central space of the peristyle is difficult, because there is no information on the size, location,<sup>620</sup> or number of trees in this peristyle, and therefore we do not know the character of the garden. It is equally possible that the presence of a few trees did not obstruct the *palaestra*-activities in the space, so we cannot entirely exclude them. On the other hand, the reported elements of this garden space suggest that most likely there was a garden in this peristyle, and in this case it would call into question *palaestra*-activities occurring in the peristyle during the last phase.

The situation is even more complex when examining the peristyles that do not have any reported remains of plantings. In the peristyle of the *Casa del Labirinto* was a vast (295 m<sup>2</sup>) open space. The cistern openings are all between the columns,<sup>621</sup> therefore water maintenance could be handled in the porticoes and the only activity that clearly was happening in the peristyle does not require a large central area. This space is labelled a *viridarium* in the excavation report,<sup>622</sup> which indicates that at the time of the excavation it appeared as a garden but nothing of this is reported – no root cavities or imprints on the ground. However, two terracotta drinking basins for birds were found in the peristyle, and they reinforce the idea of a pleasure garden, giving some indications of the appearance of this space.<sup>623</sup> The cut hedge labyrinth that currently is planted in the garden area, however, has no historical foundation, and was inspired by the labyrinth pattern on the mosaic floor of the *cubiculum* (42) on the north side of the peristyle.<sup>624</sup> Yet, the current plantings tell us something about the surface of the open area. They indicate that if there was some type of hard surface, which was probably needed for a *palaestra* (or at least *palaestra*-activity would create a hard surface), it would have been destroyed by the modern plants, and it is an unlikely scenario that an ancient structure was intentionally destroyed for the modern plantings.

Even though there are no reported root cavities for the majority of the peristyles, the open part was probably not an open field; the interpretation of a garden made by the excavators and the previous researchers, such as Jashemski, seems to be the most likely option. The plantings change the visual image of the space, as the plants draw the attention of the viewer and make the space feel less empty.

<sup>618</sup> Nn. 40, 56, 80, 114.

<sup>619</sup> The *Casa dei Gladiatori* (V,5,3) is often interpreted as a gladiator barrack (Sogliano 1899, 234, 347. Esposito, Kastenmeier & Imperatore 2011, 112), but Pesando (2001, 191–194) has demonstrated that after 62 CE, there is no evidence that the gladiators still occupied this space and instead the *ludus* of gladiators moved to the Portico (VIII,7,16) south of the theatres.

<sup>620</sup> Jashemski 1993, 118 n. 198.

<sup>621</sup> Jashemski 1993, 143 n. 272.

<sup>622</sup> E.g. Fiorelli 1862, II, 304.

<sup>623</sup> On the drinking basins, see Fiorelli 1862, II, 304, Strocka 1991, 37. Drinking basins of birds were not necessarily in gardens – it is possible that they feature also in other spaces – but a likely place for such items would be a garden.

<sup>624</sup> Strocka 1991, 42–44; 1994, 26, 37–39.

Nevertheless, much of the visual image depends on what type of plantings there were. If the plantings were short, such as in the *Casa dei pittori al lavoro*, they would not have interfered with the view through the space – however the sense of empty space is still lost. If the plantings were trees, such as in the *Casa di Polibio*,<sup>625</sup> they would have interrupted the gaze. However, the trees in the peristyle were often quite small, so the viewer could still perceive the whole size of the space. In addition, the location of the trees impacts the visibility of the space, and if the trees created another set of vertical lines behind the columns it might have made the space look deeper.

The large full peristyles were almost the same as the opulent peristyles, only lacking a few of their qualities. In particular the visual impression was similar to the opulent peristyles. It is possible that in some cases the building and decoration process of the peristyle was still on-going during the eruption, as several of these houses are reported as having been under restoration.<sup>626</sup> In the *Casa dei Dioscuri*, *Casa del Labirinto*, *Casa del Fauno*, *Casa del Gallo*, and *Casa di N. Popidius Priscus* the restoration of the peristyle was stopped by the eruption.<sup>627</sup> Consequently, we do not know what kind of message was planned for these peristyles, as we do not know the end result. Staub Gierow states that the peristyle of the *Casa delle Forme di Creta* was probably in poor shape when it was excavated. In this case it might mean that the space was under restructuration, or it was abandoned, at least partly.<sup>628</sup> In addition to the complications represented by the restored peristyles, the situation with the sources might be also corrupted, as information about decoration has perhaps disappeared for some of the large full peristyles. For example, the *Casa del Citarista*, *Casa degli amanti*, *Casa dei Dioscuri*, and *Casa di N. Popidius Priscus* were visited before the excavation,<sup>629</sup> and it is possible that some decoration was transported away from the peristyles before the excavations. Therefore, it is possible that some of the large full peristyles were actually opulent peristyles, but the decoration was never documented, or they were being turned into an opulent peristyle but the restoration process was incomplete. But likewise, the unfinished peristyles could have been undergoing a downgrading in their display value and meaning, so that the result was going to be something other than a top peristyle of Pompeii.

Even though some of the large full peristyles might have been more decorated than we know, it is unlikely that all these peristyles were, and a group of peristyles similar to the large full peristyles

<sup>625</sup> See Chapter 3.1. Jashemski 1981, 32–37, 44, 48.

<sup>626</sup> *Casa del Citarista* (I,4,5/25): Inserra 2008, 34. *Casa degli amanti* (I,10,10/11): Ling & Ling 2005, 119–120. *Casa dei Gladiatori* (V,5,3): Sogliano 1899, 351, Mau 1901, 292. *Casa dei Dioscuri* (VI,9,6/7): Richardson 1955, 77. *Casa del Labirinto* (VI,11,8–10): Schulz 1838, 151, Strocka 1994, 29. *Casa del Fauno* (VI,12,2): Niccolini & Niccolini 1854, Casa detta del Fauno, 8. Fiorelli 1862, 253; 1875, 157, Jashemski 1993, 145 n. 276, Ciarallo & Giordano 2012, 537 n. 280. *Casa di C. Vibius Italus* (VII,2,18): Della Corte 1954, 126, Sampaolo 1996, 586. *Casa di N. Popidius Priscus* (VII,2,20/40): Della Corte 1954, 123–124. *Casa di Trittolemo* (VII,7,5): Bragantini 1997, 232. *Casa di A. Umbricius Scaurus* (VII,16,12–15): Curtis 1984, 558.

<sup>627</sup> Niccolini & Niccolini 1854, Casa detta del Fauno, 8. Fiorelli 1862, 253; 1875, 157. Sogliano 1881, 320. Mau 1883, 172. Della Corte 1954, 123–124. Richardson 1955, 77. Jashemski 1993, 216 n. 436. Strocka 1994, 29. Sampaolo 1996, 615, 645–651; 1998, 547. Serpe 2008, 115. Ciarallo & Giordano 2012, 625 n. 437.

<sup>628</sup> Staub Gierow 1997, 140. On the restorations of the house, see Staub Gierow 2000, 106–107, 111.

<sup>629</sup> CIL IV 2311. Niccolini & Niccolini 1862, Descrizione generale, 43. Fiorelli 1873, 33; 1875, 190–191. Della Corte 1954, 209–210. M. De Vos 1990, 117–118. Sampaolo 1996, 615. Serpe 2008, 115. Allison 2006, 362.

already existed in ancient Pompeii. There were also peristyles with significantly sized garden spaces without much decoration – or their decoration was mainly plants. Either way, they both are reflections of conspicuous consumption – one displays a waste of space and the other displays flora – assuming that the plants were not there only for utilitarian purposes.

### 4.3 Ornamental peristyles

The third group is the ornamental peristyles. The peristyles that had a sculpture collection or a significant number of fountain jets are included in this group. The limit of the features is three in both cases, meaning that either the peristyle had three or more sculptures or three or more fountain jets. Three is chosen as a limit because it is above the median number of these decorative items, and therefore the peristyles with three or more fountain jets or sculptures are more lavishly decorated compared to the other peristyles.<sup>630</sup> In addition, the peristyles with a fountain niche are included in this group. A richly decorated niche can be regarded as an equally eye-catching element in a garden as a sculpture collection or several fountains jetting water in the air. In all of the peristyles of this group a remarkable effort is made to decorate the garden area. The criteria place altogether 22 peristyle gardens into this group. The fountains and the sculptures are often featured in the ornamental peristyles, as 15 peristyles are reported to have had both.<sup>631</sup>

The ornamental peristyles tend not to be the largest peristyles in Pompeii. The average size is about 150 m<sup>2</sup> – under the average of Pompeii (Fig. 1), and even though the median area, 115 m<sup>2</sup>, is not far from the total median of the all peristyles (Fig. 2), it is still under it. The same tendency is visible when looking at the house sizes: these peristyles are not in the largest houses of Pompeii. In addition, examining the other architectural features the number of colonnades reveals that most of the peristyles in this group are pseudoperistyles. Yet there are also five gardens with only one colonnade, but full peristyles are not common in this category, as there were only two gardens with four porticoes: the *Casa del Gruppo dei vasi di vetro* and the *Casa della Fortuna*.<sup>632</sup> In general, the architecture of the spaces reflects that the ornamental peristyles were not in the top class either in size or number of colonnades.

Among the ornamental peristyles there are also several prominent examples of smaller garden spaces that had numerous sculptures or fountain jets. In these cases, it seems that a large number of decorations were placed in a relatively small space. One of the clearest examples is the peristyle of the *Casa di Marcus Lucretius*. The peristyle had two porticoes and a small garden space – only 50 m<sup>2</sup> – hosting 16 statues, a pool with a fountain, and a fountain niche; in addition, five *oscilla* and a marble theater mask were hanging between the piers.<sup>633</sup> This garden was considerably filled with decorative elements. The garden with one portico of the *Casa di Accepus e Euhodia* was even smaller (35 m<sup>2</sup>). It was equipped with eight marble sculptures and five terracotta statues. The northern part of the garden was occupied by a masonry triclinium (9 m<sup>2</sup>), so the density of the statues must have

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<sup>630</sup> See Chapters 3.6 and 3.7.

<sup>631</sup> Nn. 3, 24, 37, 62, 64, 67, 84, 94, 103, 106, 107, 123, 133, 136, 164, 166, 180, 187, 218, 219, 235, 244.

<sup>632</sup> Gardens with one portico: nn. 24, 84, 106, 218, 219. Full peristyles: nn. 123, 244.

<sup>633</sup> N. 235.

been even tighter than in the *Casa di Marcus Lucretius*.<sup>634</sup> The small garden (20 m<sup>2</sup>) of the *Casa del Granduca* was also full, with its fountain niche and four marble statues.<sup>635</sup> In the peristyle of the *Casa del Gruppo dei vasi di vetro* the garden area was 40 m<sup>2</sup> and contained seven marble statues.<sup>636</sup> The *Casa del Balcone pensile* did not feature as many statues as the examples listed before, but its garden space was very small – only 10 m<sup>2</sup> – and even including the entire peristyle was only 40 m<sup>2</sup>. In the peristyle was a marble pool, a table, a basin, and at least three fountains – one with a marble statue.<sup>637</sup> This space must have felt quite full compared to the other peristyles of Pompeii. In addition, three other peristyles – house I,2,17, *Casa del Granduca Michele* and *Casa delle Pareti rosse* – contained a small sculpture collection – three to four pieces – in a garden space between 35–55 m<sup>2</sup>. These were not so densely decorated as the peristyles mentioned before, but the feeling of fullness must have defined the experience of their visitors.<sup>638</sup>

On the other hand, not all the ornamental peristyles were particularly crowded with the decoration. Even though they had a large number of decorative elements, the placement of these elements might have influenced the experience of the space. For example, the *Casa della Fortuna* had a garden area of 50 m<sup>2</sup> and also a large sculpture collection. Yet, the decorative items were probably concentrated near the columns, as the podia for two fountain sculptures and the decorative basin were near the columns and the *oscilla* of the peristyles hung between the columns.<sup>639</sup> The layout is similar to that of the *Casa dei Vettii*, where major part of the statues and basins are near the columns, however in the *Casa dei Vettii* the garden part was also decorated, whereas the central part of the *Casa della Fortuna* had no traces of decoration.<sup>640</sup>

There are 12 ornamental peristyles where three or more fountains are reported, but like the *Casa della Fortuna* these gardens often also had sculpture. It is not surprising that the two decorative features are often found together, because many of the sculptures also worked as fountains.<sup>641</sup> Nevertheless, there are four peristyles in this group where display was concentrated mainly on the water features; more precisely, it was created by the large number of fountains. The peristyle of the *Casa della Caccia nuova* had an *impluvium*-like marble pool, and there were a fountain jet in the middle of

<sup>634</sup> N. 219. On the location of the statues, see Serpe 2008, 148–151. On the similarity of the sculpture collection with the *Casa di Marcus Lucretius*, see Mau 1884, 129, Della Corte 1954, 214.

<sup>635</sup> N. 164.

<sup>636</sup> N. 123.

<sup>637</sup> N. 187.

<sup>638</sup> Nn. 3, 94, 218.

<sup>639</sup> N. 244. On the locations of the statue, the podia and the basin, see Sogliano 1880, 452, 488, 492, Mau 1882, 220–221, Niccolini & Niccolini 1890, *Casa nell'Isola VII. della Regione IX*, 1; 1896, *Nuovi scavi dal 1874 a tutto il 1882*, 18, Dwyer 1982, 76–77, Jashemski 1993, 240 n. 501, Bragantini 1999, 835, D'Acunto 2008, 186–187, Ciarallo & Giordano 2012, 657–658 n. 502.

<sup>640</sup> Nn. 134, 244. On the locations of the garden features in the *Casa dei Vettii*, see Jashemski 1993, 153–155 n. 294. Mau (1882, 221) and Jashemski (1993, 241 n. 501) state the possibility that the statue of Silenus was in the middle of the garden, but this is pure speculation. According to Dwyer (1982, 70) the sculpture collections of the both houses are similar.

<sup>641</sup> The peristyles with three or more sculpture and three or more fountains: nn. 24, 37, 107, 136, 164, 219, 235, 244.

the pool, but the water display was not limited to only that one fountain, as on the sides of the pool there were three additional fountain jets.<sup>642</sup> The triclinium of the northern peristyle of the *Casa di Sallustio* also had a marble pool with a fountain, but there was in addition another fountain near by the triclinium, and a third on the south wall.<sup>643</sup> In the peristyle of the *Casa detta di Trebius Valens*, there was a semicircular pool lavishly equipped with 13 fountain jets, and even the table of the outdoor triclinium was equipped with a fountain jet.<sup>644</sup> Although all above mentioned peristyles had several fountains, the most extravagant water display of all was in the *Casa del Toro*. The north wall of the peristyle was decorated with a nymphaeum including several fountains and pools.<sup>645</sup> The group of ornamental peristyles also includes the peristyles with fountain niches. They regularly had abundant water display, as all peristyles with a fountain niche had more than three fountain jets except the *Casa della Fontana grande*.<sup>646</sup> In spite of the fact there was only one fountain jet in this peristyle, the richly decorated niche was just as notable as any other fountain niche featured in Pompeian peristyles.

The fountains were certainly considered important in the peristyles where they are found. For instance, in the *Casa detta di Trebius Valens* and in the northern garden of the *Casa dell'Efebo* a water tower was constructed to create pressure for the fountains.<sup>647</sup> This might have kept the fountains working after the earthquake, which might have disturbed the water distribution of the aqueduct.<sup>648</sup> In the *Casa detta di Trebius Valens* it can be questioned whether an amphora which was in the water reservoir of the tower was able to provide enough water for all 14 fountains. A likely option is that not all the fountains of the peristyle were functioning during the last phase, and it might have caused a negative display effect.<sup>649</sup> Despite the possibility that not all the fountains were working in this peristyle, the house owner still had possibility to utilize several fountains for display, which makes the peristyle distinctive compared to most of the Pompeian peristyles.

The architecture of the ornamental peristyles does not compete with the most pretentious peristyles of Pompeii: they rarely feature four porticoes, and their area is often smaller than average. In general, it is the number of decorative garden features that set apart the peristyles of this group compared to the other peristyles of Pompeii – except for few opulent and large full peristyles. However, the presence of large sculpture collections and numerous fountains is not a very common feature in those two groups.

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<sup>642</sup> N. 180.

<sup>643</sup> N. 84.

<sup>644</sup> N. 62.

<sup>645</sup> N. 64. Zanker 1998, 181.

<sup>646</sup> N. 106. Other peristyles with fountain niches: nn. 24, 107, 133, 164, 235.

<sup>647</sup> Nn. 24, 62. Spano 1916, 233. Maiuri 1927, 49. Jashemski 1993, 38 n. 14, 99 n. 156. Ciarallo & Giordano 2012, 389 n. 41.

<sup>648</sup> Spano 1916, 233.

<sup>649</sup> Jones and Robinson (2005, 703, 706) speculate that a negative display effect may have occurred in the *Casa delle Vestali* (VI,1,7).

#### 4.4 Large painting peristyles

Large paintings which dominated almost an entire wall are a relatively common feature in the Pompeian peristyle. These paintings often depict garden scenes with plenty of plants and small animals, or hunting scenes where large wild animals dominated the picture, or large landscape paintings representing exotic or imaginative locations. The peristyles with these large paintings form the fourth group of Pompeian peristyles. The group is called the large painting peristyles, and it includes 32 examples.<sup>650</sup> The large paintings are almost always on the garden wall – obviously without a portico – but there are two exceptions: in the *Casa di Cerere* the painting is on the wall that supports the garden on a higher level than the south portico, and in the *Casa del Banchiere* the animal paintings are reported to have been in the south portico.<sup>651</sup> These motifs – gardens, animals, and Nilotic landscapes – are not limited to the garden walls, but can be found on several other surfaces: *plutei*, piers, masonry benches, or on the sides of fountain niches.<sup>652</sup> However, in these contexts the paintings are clearly smaller than on the garden walls, which separates them even though the themes are same. In addition, plants are often depicted on the lower parts of walls in Pompeii. The thematic similarity is again obvious, but it does not mean that their function was similar. The large paintings on the walls are eye-catchers; they are meant to be seen and marvelled at, while these smaller paintings are part of a larger decorative scheme and were not necessarily meant as the culmination point of the viewer, but as an element that helps fill the decorative ensemble. Because of the possible different functions of these paintings, the plant paintings and the paintings on surfaces other than walls are excluded from this group.

Twenty-five of the large painting peristyles had large garden paintings, which is the most common motif of the large paintings.<sup>653</sup> However, the subjects represented in the large paintings might appear on the same wall decoration, and the connection between these themes is strong. Ciarallo already mentioned the link between Nilotic paintings and garden paintings, but in the peristyles there is a connection between garden and landscape scenes in general – not just Nilotic – as nine large garden paintings are in the same peristyles with landscape paintings.<sup>654</sup> In six cases, the *Casa di M. Lucretius Fronto*, *Casa della Fontana piccola*, *Casa del Centauro*, *Casa dei Dioscuri*, *Casa della Caccia antica*, and in the east peristyle of the *Casa delle Quadrighe*, the landscapes are part of the same wall decoration as the garden paintings.<sup>655</sup> The two last-mentioned also had Nilotic scenes. There were eleven peristyles

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<sup>650</sup> Nn. 9, 10, 25, 28, 46, 47, 55, 59, 61, 66, 70, 78, 85, 87, 101, 104, 111, 113, 126, 128, 135, 156, 163, 169, 170, 175, 185, 189, 190, 225, 238, 239.

<sup>651</sup> Nn. 37, 189. The peristyle (n. 189) of the *Casa del Banchiere* had garden paintings also on the garden wall. It is possible that the animal paintings in the portico were small central panel paintings.

<sup>652</sup> Nn. 38, 62, 65, 66, 67, 74, 101, 105, 155, 133, 135, 149, 155, 202, 216, 235, 238.

<sup>653</sup> Nn. 10, 25, 46, 55, 59, 61, 66, 70, 78, 87, 101, 104, 111, 113, 128, 135, 156, 163, 169, 170, 174, 185, 189, 190, 225. Sometimes the animal paintings can be called landscapes, see e.g., Sear 2002, 39.

<sup>654</sup> Ciarallo 2012, 24. Nn. 37, 59, 67, 78, 107, 111, 133, 156, 163. Bragantini (1997, 601) mentions that the peristyle of the *Casa del Balcone pensile* (VII,12,28) possibly had an animal painting. This, however, is not mentioned in any excavation report, and the nature, size, or location cannot be verified. Therefore, it is not included in the list.

<sup>655</sup> Nn. 78, 107, 111, 113, 155, 163. Allison 2002, 44–45. In addition, the garden paintings, Nilotic scenes, and animal paintings are represented together on the *pluteus* of two peristyles, nn. 155, 216, which further

with both garden and animal paintings on their walls.<sup>656</sup> The link between the paintings is evident, but not rigorous: six peristyles with large animal paintings are reported without garden paintings.<sup>657</sup>

In addition to all the peristyles discussed before, there are two peristyles with large paintings whose topics cannot be listed as gardens, animals, or landscapes, but the size of these two paintings – they cover almost the whole wall – integrates them to this group. The *Casa della Rissa nell'Anfiteatro* had a large painting of the fight between the Pompeians and Nuceria in the amphitheater.<sup>658</sup> It could be considered as a sort of landscape painting, although its historical theme dissociates it from other landscape paintings. The southern peristyle of the *Casa di Sallustio* had large mythological paintings.<sup>659</sup> Mythological paintings are usually smaller central pieces of the wall decoration, or occasionally mythological themes appear in the large garden or animal paintings, such as the paintings in the *Casa della Venere in conchiglia* or *Casa di Adone ferito*.<sup>660</sup> In the mythological paintings of the *Casa di Sallustio* there was also a hint of garden theme, as it is reported to be depicting a fountain statue of a nymph.<sup>661</sup> There is no reason to exclude these two paintings from the other large paintings in the peristyles.

Naturally, as the large paintings were painted on the garden wall, none of these peristyles had colonnades on all four sides. The peristyles of the group are not large, with the average size being about 110 m<sup>2</sup> and the median 115 m<sup>2</sup>, meaning that the large painting peristyles clearly belong to the lower medium size group. The majority, 21 peristyles, are smaller than the median size of Pompeian peristyles.<sup>662</sup>

#### 4.5 Imitation peristyles

The fifth group of peristyles are called imitation peristyles. This group consists of peristyles that were designed to incorporate as many porticoes as possible, either actually featuring four porticoes or seeking to create an illusion of a large number of colonnades. The group contains the full peristyles smaller than the average (170 m<sup>2</sup>, Fig. 1) and the peristyles utilizing half columns, pilasters, and pas-

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demonstrate the link between these themes.

<sup>656</sup> Nn. 10, 24, 25, 66, 67, 78, 128, 156, 163, 175, 189. The garden and animal paintings are depicted together on the *pluteus* of the peristyle n. 149.

<sup>657</sup> On a wall: nn. 28, 47, 126, 180, 238, 239. See also peristyles 69 and 80 where the paintings are on the *pluteus*.

<sup>658</sup> MANN 112222. Niccolini & Niccolini 1862, Descrizione generale, 78. Matz 1869, 240–242. Fiorelli 1873, 145–156; 1875, 55–56. Sogliano 1879, 204. Sampaolo 1990, 77, 80–81. Ciarallo & Giordano 2012, 373–374 n. 15.

<sup>659</sup> N. 85.

<sup>660</sup> Nn. 59, 101.

<sup>661</sup> Bonucci 1827, 102. Fiorelli 1860, II, 80; 1875, 85. Niccolini & Niccolini 1862, Descrizione generale, 23; 1890, Casa detta di Salustio 2. Sampaolo 1993, 88, 129, 131–135. Ciarallo & Giordano 2012, 498–499 n. 208. Laidlaw and Collins-Clinton 2014, 96, 106.

<sup>662</sup> The large painting peristyles which are larger than the median (120 m<sup>2</sup>): nn. 9, 59, 66, 78, 87, 113, 128, 163, 169, 170, 190.



sageways without columns or piers to create an illusion of a larger number of colonnades than they actually featured. There are 28 peristyles in this group.<sup>663</sup>

In Pompeii, there are twelve full peristyles which are smaller than the average peristyle size.<sup>664</sup> This group of imitation peristyles follows the full peristyle architecture of the opulent and spacious peristyles, even though the gardens with four colonnades usually tend to be larger than the average, as almost 80 percent are defined as large in this study. In addition, the imitation peristyles with four porticoes were not particularly decorated, as they are only occasionally reported as featuring fountains, floor or wall decorations, or perhaps a sculpture.

In some cases, the space was not “wasted” on creating all four porticoes, but the idea of a full peristyle was fashioned by imitating columns and piers with half columns and pilasters.<sup>665</sup> In Pompeii, there are 154 peristyles with at least one half column or pilaster meaning that the feature was so common – about 61 percent of the peristyles had it – that it is difficult to discern whether it had much significance, or whether it was an almost default part of peristyle design, particularly in the pseudo-peristyles. A more detail examination of the half columns and pilasters reveals that their number was usually limited to one or two, as 63 percent of the peristyles featuring this type of decoration had less than three half columns or pilasters. The low number (1 or 2) of half columns hardly created an illusion of a portico, except perhaps in a few exceptions such as house VI,13,13, where two half columns are placed next other each other, which might be an attempt to fashion an imitation portico – albeit a clumsy one.<sup>666</sup> The peristyles featuring only one or two half columns or pilasters are frequently in line with the free-standing columns, producing an impression of the continuation of the existing porticoes beyond the wall, rather than an illusion of a new colonnade.<sup>667</sup> On the other hand, the half column or pilaster at end of the line of the free standing columns smooths the boundary between the space and the wall, which might be their purpose in this case – rather than generate the impression of an extension of the space beyond the wall.

The peristyles which had three or more half columns or pilasters used to create the visual effect of a colonnade on the garden wall are dominantly pseudoperistyle – 14 cases – while the gardens with one portico with similar decoration are limited to two.<sup>668</sup> The garden of house VI,16,26 works as an extreme example of these types of peristyles: it has a colonnade only on the north side and the other three walls had half columns. There are altogether ten half columns in this garden. In this garden, the half columns produce an illusion of the continuation of the porticoes on all sides.<sup>669</sup> The garden of house VI,16,26 is exceptional, and most of these portico imitations (10) are in the gardens with three

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<sup>663</sup> Nn. 1, 13, 15, 23, 28, 45, 76, 88, 92, 102, 109, 141, 142, 147, 150, 165, 194, 204, 207, 209, 229, 231, 233, 234, 236, 237, 241, 250.

<sup>664</sup> Nn. 1, 26, 45, 76, 88, 92, 109, 147, 194, 209, 237, 241.

<sup>665</sup> On half columns as imitations of colonnades, see e.g., Jashemski 1993, 328 n. 26 (*Casa degli archi*), Staub Gierow 1997, 91 (*Casa dei Capitelli figurati*), Ciarallo & Giordano 2012, 559, 618, 668–669 nn. 309, 424, 520 (house VI,16,26, *Casa di Diana* and *Casa di Polibio*), Nevett 2010, 99–100 (house VI,16,26) and Bergmann 2002, 105 (in the villa context).

<sup>666</sup> N. 125.

<sup>667</sup> E.g. peristyles: Nn. 2, 6, 10, 12, 18, 25, 35, 39, 43, 48, 49, 52, 148.

<sup>668</sup> Nn. 13, 15, 23, 102, 141, 142, 150, 165, 204, 207, 229, 231, 233, 234, 236, 250.

<sup>669</sup> N. 141. Ciarallo & Giordano 2012, 559 n. 309.

colonnades. The only peristyles with two porticoes and imitations of colonnades on both sides are in the *Casa di L. Caecilius Iucundus* and house IX,2,17.<sup>670</sup>

The gardens with portico imitations usually strive to create an illusion of a full peristyle, however occasionally the attempts settle for an impression of a pseudoperistyle. In the latter case, most of the peristyles (7) had two porticoes, and against one of the garden walls several half columns or pilasters to visually reproduce a colonnade.<sup>671</sup> In addition to these examples, there are two gardens with one portico, the *Casa di Inaco e Io* and the northern peristyle of the *Casa dei Dioscuri*, which had half columns on two sides, and both gardens had an additional passageway besides the colonnade. These passageways did not have free standing columns. The difference between the two gardens is the placement of the passageway and the half columns: in the *Casa di Inaco e Io* the passageway runs on the same side as the imitation portico, when in the *Casa dei Dioscuri* it was instead on the side without an imitation portico.<sup>672</sup>

The pseudoperistyle of house IX,3,15 only had a small passageway on the north side, separated from the garden by a *pluteus*. The north portico had been turned into two rooms, and the passageway without columns had the effect of simultaneously preserving the illusion of a third portico. The original columns of the north portico were visible on the north wall of the garden, where they appear as half columns.<sup>673</sup> In the same *insula*, the peristyle of the *Fabbrica di prodotti chimici* IX,3,2 featured plaster pilasters on the first style painting of the south wall, and possibly on the east wall, although there are visible remains of only one pilaster – therefore, it is unknown whether the wall had more pilasters. The peristyle had passageways on two sides, but only one pier supporting the roof in the north. The west passageway has no columns or piers, but there is a large window towards the atrium creating an illusion of a colonnade. Remarkably, in the last phase this peristyle used only one pier – the very minimal number of actual peristyle features – to create an impression of multiple porticoes. This image was created by combining several new and old elements in the peristyle, and by clever use of pilasters and passageways.<sup>674</sup>

The imitation peristyles seek to retain the form and idea of the full peristyle. Some of them have four porticoes, but in a somewhat restricted space compared to the other peristyles of Pompeii. Others instead use half columns or pilasters to create the impression of a larger number of colonnades than actually existed in the space. The full peristyle is an integral feature of the opulent and large full peristyles, and these two groups also feature peristyles decorated with half columns or pilasters – possibly reflecting the idea of double portico. Therefore, the elements of the imitation peristyles are not exclusive in the peristyles of lower standing, and cannot be interpreted as inventions of the lower classes. The idea of the imitation peristyles was likely to create a similar architectural space as to that which was encountered in the houses of the wealthiest Pompeians.

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<sup>670</sup> Nn. 15, 67, 94, 141, 142, 150, 165, 166, 169, 170, 204, 229, 250. The peristyle of the *Casa del Toro* (n. 64) had also pilasters in the north wall; however, they visually emerge to the nymphaeum which does not create a similar effect as other pilasters against the peristyle wall.

<sup>671</sup> Nn. 9, 13, 23, 55, 207, 231, 233.

<sup>672</sup> Nn. 102, 113.

<sup>673</sup> N. 236.

<sup>674</sup> N. 234.

## 4.6 Minor decoration peristyles

Among the peristyle gardens that do not yet belong to any group are 25 peristyles which feature a small number of decorative elements.<sup>675</sup> These 25 examples form the sixth group: the minor decoration peristyles. The peristyles in this group must have at least one of the following major display decoration elements: a pool or decorative basin, a fountain, sculpture, or a central panel painting. The decorated mortar floors are not included in this group, as they likely did not draw the attention of visitors and other peristyle users in the same way as the above listed features. However, the peristyles with a mosaic floor are included in this group, as they seem to be associated with high wealth and are relatively rare in Pompeian peristyles, and would thus likely have been noticed by a visitor.<sup>676</sup>

Architecturally the group of the peristyle with minor decoration is heterogeneous. There are nine gardens with one portico, six peristyles with two porticoes, and a further nine with three porticoes. The peristyle sizes are generally between 15 m<sup>2</sup> and 250 m<sup>2</sup>, but this group also includes a peristyle which was at least 330 m<sup>2</sup> in size – although the exact area is uncertain as the peristyle is partly destroyed.<sup>677</sup> The average area of the minor decoration peristyles is 115 m<sup>2</sup>, and the median 105 m<sup>2</sup>.<sup>678</sup> Despite the wide range of the peristyle size, more than half of them are below the median: four are small peristyles (under 50 m<sup>2</sup>) and eleven are lower medium size (50–115 m<sup>2</sup>).<sup>679</sup> The majority are in the smaller end of the size continuum, but the diversity of size in the group is still remarkable, as seven minor decoration peristyles are classified as large (over 170 m<sup>2</sup>).<sup>680</sup>

Among the minor decoration peristyles there are 14 with decoration in a garden: five with a pool or decorative basins, and nine with fountains or sculpture.<sup>681</sup> Walls decorated with central panel paintings can be found in five peristyles, but no other decoration has been reported in these peristyles, except in the *Casa delle Quadrighe* where the *pluteus* was with painted garden, animal and Nilotic paintings.<sup>682</sup> A similarly decorated *pluteus* was found in the peristyle of the *Casa del Medico*.<sup>683</sup> House V,2,10 is reported to also have had animal paintings on the *pluteus* and the *Casa della soffitta* had in-

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<sup>675</sup> Nn. 2, 6, 33, 39, 44, 57, 69, 74, 81, 89, 95, 112, 125, 131, 137, 155, 160, 168, 178, 198, 199, 202, 216, 240, 249.

<sup>676</sup> See Chapter 3.9.

<sup>677</sup> N. 198. The calculation is based on the assumption that the garden space was rectangular, except for the southeast corner which was integrated to room h.

<sup>678</sup> The calculation does not include the peristyle of house VIII,2,14-16 as it is partially collapsed, and the area cannot be measured. The size of the *Casa dei pittori al lavoro* is also missing.

<sup>679</sup> Small: nn. 89, 112, 131, 160. Lower medium: nn. 2, 39, 44, 57, 74, 81, 137, 155, 168, 202, 216. On the sizes, see Fig. 15.

<sup>680</sup> Nn. 6, 33, 69, 178, 198, 199, 240. The southern peristyle of house VIII,2,14-16 is counted into this group, as the remains indicate that it was at least 330 m<sup>2</sup>, assuming it was rectangular (except that the southeast corner was integrated to room h).

<sup>681</sup> The minor decoration peristyles with a pool or basin: nn. 131, 160, 178, 199, 202. The minor decoration peristyles with a fountain or sculpture: nn. 2, 6, 33, 39, 89, 112, 125, 168, 249.

<sup>682</sup> Nn. 44, 57, 81, 137, 155.

<sup>683</sup> N. 216.

stead garden paintings.<sup>684</sup> In addition, house IX,5,14-16 had mythological themes on the architrave of the peristyle, but no other particular decoration is reported in this space.<sup>685</sup> In total, nine peristyles of the group were adorned with paintings.

In addition to the wall and garden decoration, there are two peristyles with mosaic floors in the minor decoration peristyle group: The southern peristyle of house VIII,2,14-16 had mosaic floors, and the peristyle of house VI,5,10 had a portico partly paved with mosaic.<sup>686</sup> The latter is the only known peristyle with a descriptive mosaic decoration: it depicted a hunting scene and fighting cocks, and this mosaic had inscription which has been interpreted as the signature of the mosaic maker.<sup>687</sup> As this type of mosaics has not been found in any other peristyle, it likely had a high display value. Nevertheless, Jashemski reports that the peristyle was in a ruined state when the house was excavated. She implies that her source was the publications of Niccolini and Niccolini, and Fiorelli. Reading these descriptions, however, does not necessarily indicate this. Niccolini and Niccolini write that some rooms were found ruined when excavated, and the peristyle is not mentioned among them. Fiorelli repeats what the Niccolinis had reported: some rooms were found in a devastated condition, but he also continues that the house was left abandoned after the excavation, causing the ruined state of the peristyle – and some rooms – at the time when Fiorelli was writing his description.<sup>688</sup> The assumption that the peristyle was destroyed already before the eruption seems even more unlikely after reading the excavation reports. They do not indicate a ruined condition, not even for the rooms around the peristyle area; instead, the columns are reported to be in good form, and small finds are listed. The report therefore indicates that the peristyle was likely in use during the last period. Some of the rooms, however, had signs of explorations made before the excavation.<sup>689</sup>

Houses VIII,2,29-30 and VIII,2,14-16 were on the southwest edge of the city, and were badly damaged during the eruption.<sup>690</sup> There is a high possibility that these two peristyles in these houses had more decoration than is indicated by our source situation. For example, the southern peristyle of house VIII,2,14-16 partly collapsed during the eruption, and if there was decoration it probably fell out of the peristyle during the destruction. The porticoes had a mosaic floor, which indicates that the peristyle might have been well appointed.<sup>691</sup> In this case, it is also possible that the peristyle had

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<sup>684</sup> Nn. 69, 74.

<sup>685</sup> MANN 111442. Sogliano 1878, 183. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15. Bragantini 1999, 648. N. 240.

<sup>686</sup> N. 95, 198.

<sup>687</sup> N. 95. Fiorelli 1860, III, 12–14; 1875, 101. Niccolini & Niccolini 1862, Descrizione generale 28–29. The finding place of the mosaic is unclear, and its place in the peristyle is a bit suspicious, as no figurative mosaics are known from other Pompeian peristyles. Fiorelli, however, states that it was near the western entrance of the peristyles, so the peristyle seems to be the most likely place. Entrance 10 is the only entrance of the house, and therefore, the mosaic might have been the type of door mosaic that is usually found in the *fauces* leading from the door to the atria.

<sup>688</sup> Niccolini & Niccolini 1862, Descrizione generale, 29. Fiorelli 1875, 101. Jashemski 1993, 126 n. 233.

<sup>689</sup> Fiorelli 1860, III, 11–14, 18–19.

<sup>690</sup> Jashemski 1993, 205 n. 411, 208–209 n. 414.

<sup>691</sup> N. 198. See Chapter 3.9.

more porticoes than the two currently visible colonnades. The peristyle was at least 330 m<sup>2</sup>,<sup>692</sup> so it is among the vast peristyles of Pompeii. It would not even be impossible that this peristyle was – or was becoming – an opulent peristyle. In any case, the peristyle likely had an important display function in the house due the mosaic floor and its size – even if it only had two colonnades and no particular garden or wall decoration. Some peristyles of the group were under restoration when the eruption occurred, for instance that of house IX,5,14-16. It is possible that the decoration of the peristyle was not yet finished when the destruction occurred. Similarly, four other houses with minor decoration peristyle are reported to have been under restoration and it is possible that the peristyle was also meant to be restored, meaning some decoration from the peristyle may have already been moved away due to the planned construction.<sup>693</sup> In addition, the peristyle of the *Casa di D. Octavius Quartio* was visited before the eruption, and it may be that some of its decoration was looted.<sup>694</sup>

It is obviously impossible to say what kind of decoration was planned for the peristyles that were under restoration. The peristyle of house VI,13,13 is regarded as having been undergoing repainting, as second style paintings were covered with white plaster.<sup>695</sup> Was the plan to replace these with proper new paintings? Not necessarily, if we consider the peristyle of the *Casa del Principe di Napoli*. There, the plaster parts without decoration are interpreted as repairs carried out after the earthquake of 62 CE, and were left without paintings<sup>696</sup> Was the plan to paint these plaster pieces later? Are these plastered walls without paint signs of a downgrading of the peristyle? This can be only speculated upon. Nevertheless, even if we eliminate all the possible examples of incomplete work or looting, there still seems to be a group of peristyles where the decoration is modest, meaning that there was a group of peristyles in 79 CE Pompeii which would correspond to the minor decoration peristyles defined here.

#### 4.7 Architectural peristyles

There are 101 peristyles which did not have any significant decoration. This amounts to 40 percent of all the peristyles in this study. These peristyles form the last group, which is called architectural peristyles. Not all the peristyles of this group, however, are entirely devoid of decoration. Three peristyles had one terracotta sculpture, and one had two decorated terracotta discs on the wall.<sup>697</sup> The material and low number of the terracotta items indicates that their effect in socioeconomic display was low.

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<sup>692</sup> N. 198.

<sup>693</sup> Bragantini 1999, 601. In addition, house VI,13,13 (Viola 1879, 20, Sampaolo 1994, 192–193, Gobbo 2009, 351, 360, 374–375) and the *Casa dei pittori al lavoro* (Varone 2007, 140) have been stated to be under restoration process during the eruption. In the peristyle of the *Casa del Medico* were two broken amphorae filled with lime (Mau 1883, 228. Jashemski 1993, 217 n. 442) and in house VII,6,3 was building materials (Spano 1910, 442), indicating that the both houses were under reconstruction.

<sup>694</sup> Spinazzola (1953, 395) notes that the peristyle of the *Casa di D. Octavius Quartio* was visited before the eruption.

<sup>695</sup> Sampaolo 1994, 192–193. Gobbo 2009, 351, 360.

<sup>696</sup> Strocka 1994, 656.

<sup>697</sup> Nn. 4, 7, 41, 248.

There are nine peristyles where mortar portico floors are decorated with tesserae or stones.<sup>698</sup> Eighteen peristyles of the group have reported remains of paintings in various Pompeian painting styles, and three peristyles had plants painted on the lower part of their walls, but their painting style is not identified.<sup>699</sup> These ornamented floors and wall paintings had some display value, but as they do not depict any specific themes they appear mostly as a complimentary decoration of the space – not as something which was drawing people inside the peristyles to have a better look at the decoration and the space. Also, this type of decorated floors and wall paintings were quite common in Pompeian peristyles, so they would not have worked well as a means of impressing visitors, but rather seem to have been part of the standard planning and decoration of the peristyles. Fifty-eight (23 percent of the total) peristyles had a mortar floor decorated with tesserae or stones. This was the most common decoration style for floors, if they had any decoration: 87 percent of all known ornamented portico floors are decorated with small tesserae or stones. Some example of a Pompeian painting style is instead recognized in 99 peristyles – 39 percent of the total.

The peristyles of houses II,2,4 and VI,14,38 had marble podia, which might have supported a statue or some other decoration, but no objects are reported to have been found on them.<sup>700</sup> The peristyle of the *Casa di Pinarius Cerialis* is stated to have had a travertine support for a basin,<sup>701</sup> but as no actual basin is reported there is no certainty that the garden had a decorative water feature. The *Tintoria* VII,2,11-12, instead, contained a round travertine basin. This might be a decorative feature, but as nothing else is known about the basin, there is no certainty of this.<sup>702</sup> The *Conceria* I,5,2 contained a triclinium table decorated with mosaics depicting a skull and in the peristyle of house V,1,15 there were garden paintings on a masonry bench, but they were from a previous phase and only partly visible during 79 CE.<sup>703</sup>

Even if all these above listed peristyles with some major decorative elements are excluded, there are still 66 peristyles remaining in the group of the architectural peristyles. It is about 27 percent of all the peristyles of Pompeii. Of course, these peristyles are not totally plain: 32 had painted plaster on their columns, and ten had painted plaster on the *pluteus*. One *pluteus* even features a marble top.<sup>704</sup> Nevertheless, the painted plaster on these surfaces is very common in Pompeii: 178 peristyles (71 percent) had painted columns and 70 peristyles (28 percent of all peristyles) had a painted *pluteus*, and of all *plutei* 47 percent were painted. These decorations can hardly have been a means to stand out, but rather this type of decoration seems to be a quite ordinary solution in

<sup>698</sup> Nn. 31, 34, 63, 124, 145, 172, 181, 188, 196.

<sup>699</sup> The peristyles with Pompeian paintings styles: nn. 12, 18, 21, 48, 51, 77, 117, 124, 130, 132, 140, 148, 186, 188, 205, 223, 226, 247. The peristyles with painted plants, but where the paintings style is not identified: nn. 63, 171, 172.

<sup>700</sup> Nn. 58, 130.

<sup>701</sup> Jashemski 1993, 102 n. 160.

<sup>702</sup> N. 151.

<sup>703</sup> Nn. 17, 65. Boman & Nilsson 2014: [http://www.pompejiprojektet.se/decoration.php?hid=2&hidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle-viridarium\)&did=4&didnummer=6339268&drubrik=Wall%20decoration%20\(extant\)](http://www.pompejiprojektet.se/decoration.php?hid=2&hidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle-viridarium)&did=4&didnummer=6339268&drubrik=Wall%20decoration%20(extant)). Last visited 25.7.2016.

<sup>704</sup> N. 19.

the peristyle design; but even if these peristyles are excluded, there are still 31 peristyles without decorative elements.<sup>705</sup>

The major part of the architectural peristyles (62) are smaller than the median peristyle of Pompeii, and 11 of those peristyles are small (Figs. 2, 15, and 26). Thirty peristyles contained only one portico, 40 featured two colonnades, and the remaining 31 peristyles had three porticoes. The peristyle architecture is at the lower end of the continuum. However, there is a strong link with the economical lower medium size, and therefore, it cannot be regarded that the architectural peristyles were in general small. The colonnades are divided quite equally – obviously the grouping excludes full peristyles from this group – although those with two porticoes are slightly more common than the others.

Figure 26 illustrates the architectural peristyles in their order of size, from the smallest to the largest. The increase in area is mostly linear, as the red line on the graph demonstrates, but it changes to exponential at the right end of the graph. The curve starts somewhere after 200 m<sup>2</sup>. The architectural peristyles larger than 200 m<sup>2</sup> are the 13 largest gardens of this peristyle group.<sup>706</sup> Nine of these peristyles had another architectural similarity: they all feature only one portico.<sup>707</sup> These gardens with one portico tend to be found in houses near the perimeter of the city, apart from the *Casa di M. Epidius Rufus* and *Casa del Naviglio*. Six of these gardens with one portico are interpreted as having been for agricultural use.<sup>708</sup> In four cases the excavated land contours, root cavities, or botanic studies support this interpretation.<sup>709</sup> It has been suggested that two of these dwellings, houses VIII,7,6 and II,8,2/3, functioned as restaurants or places serving refreshments.<sup>710</sup> Indeed, they both had an outdoor *triclinium* which could have been utilized for restaurant activity. Additionally, two other large gardens of this subgroup of the architectural peristyles had an *outdoor triclinium*.<sup>711</sup> Similarly, there are other large cultivated areas in Pompeii which also feature outdoor *triclinia*.<sup>712</sup> These parallels indicate that these nine large gardens with one portico were indeed possibly cultivated to produce goods for market, and/or to add a pleasant atmosphere for the *triclinia*. However, when compared to other similarly large gardens, the portico – even though it is only on one side – changes the architectural appearance towards the architectural form of a peristyle garden, and integrates these gardens into the domestic center of the house, whereas the large gardens without porticoes appear more as independent orchards or vineyards. The portico also took up space which could have been cultivated, and its role in guiding movement is reduced in the gardens with one portico, compared to the peristyles with more porticoes. Consequently, the portico in these gardens was probably mostly a display feature which

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<sup>705</sup> Nn. 8, 11, 20, 27, 29, 32, 50, 53, 60, 75, 90, 91, 115, 127, 129, 143, 158, 159, 176, 184, 191, 192, 200, 211, 212, 215, 222, 224, 227, 228, 230.

<sup>706</sup> Nn. 17, 50, 51, 60, 98, 118, 143, 215, 217, 220, 222, 224, 248.

<sup>707</sup> Nn. 50, 60, 98, 118, 215, 220, 222, 224, 248.

<sup>708</sup> Jashemski 1993, 128 n. 235, 216 n. 438, 225–226 n. 463, 246–247 n. 511. Gallo 2013, 62. Ciarallo & Giordano 2012, 458–459 n. 150, 635 n. 459, 663–664 n. 512.

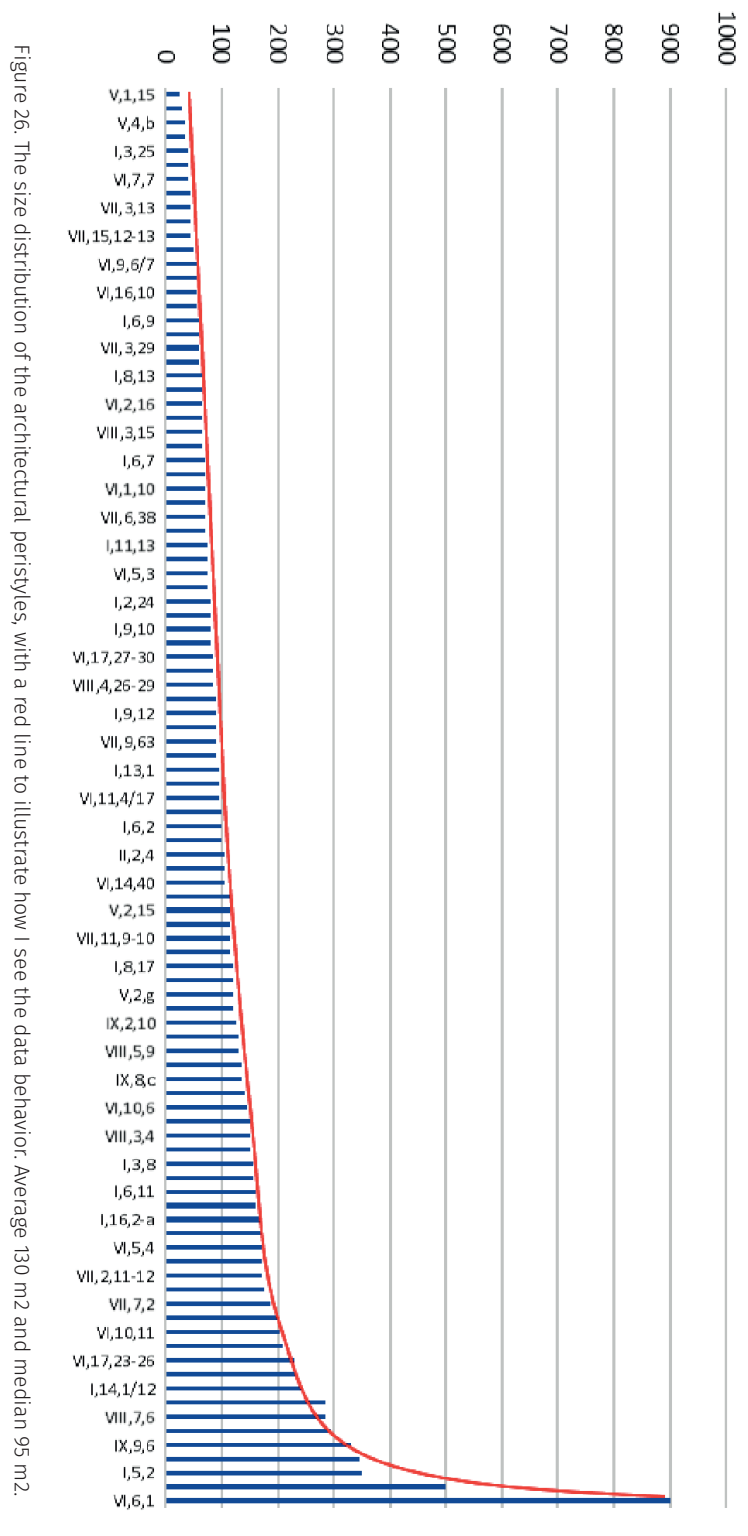
<sup>709</sup> Nn. 98, 224, 248. Ciarallo & Giordano 2012, 458–459 n. 150.

<sup>710</sup> Mau 1875, 164. A. De Vos 1991, 316. Ciarallo & Giordano 2012, 458–459 n. 150.

<sup>711</sup> On the triclinia, see nn. 50, 60, 118, 220.

<sup>712</sup> E.g. Jashemski 1993, 67 n. 116, 69 n. 120, 73 n. 123, 89–90 n. 146, 94–95 n. 153, 97 n. 154.





added to the pleasantness of the space, meaning that the produce function of the space was not the only aspect in the planning of these gardens.

In addition to these nine gardens with one portico, there are seven architectural peristyles larger than the average Pompeian peristyle (Fig. 26). One of these, the peristyle of the *Casa della Calce*, had three porticoes and high tuff columns (4,16 m). They indicate that it might have once been quite an impressive peristyle. The house and the peristyle were under reconstruction, making it possible that the peristyle was awaiting new decorations.<sup>713</sup> Also, the peristyle of the *Casa della nave Europa* was probably also under redecoration, as a heap of lime – perhaps used in the restoration – was found in the peristyle.<sup>714</sup> The peristyle of house VI,14,38 was bombed during the second world war.<sup>715</sup> It is thus possible that some information on the decoration, or on a possible restoration process, might have been lost. However, it is reported that this peristyle had two marble and one travertine podia, which might have supported some decorative features.<sup>716</sup> They suggest that the peristyle might have originally been more decorated than its current state.

The possibility that a peristyle was waiting its final decoration when the eruption occurred concerns all the architectural peristyles. For the peristyles or houses where the restoration process is actually reported, this probability is higher.<sup>717</sup> For example, in the *Casa dei Quadretti teatrali* the restoration of the house was interrupted by the eruption, and in particular the western peristyle was under reconstruction.<sup>718</sup> Also, this same peristyle was damaged during later explorations made before the excavation,<sup>719</sup> and it is possible that some information about its decoration was lost during these incidents. It is likely that this peristyle was planned to have some level of display function once it was finished, as the house featured luxury architecture – two atria and two peristyles. In this type of house it was common to have a peristyle with an important display function. (Table 12) In addition, a few other houses have been reported to have been explored before excavations.<sup>720</sup> In these cases, some decoration might have disappeared before they were properly excavated and reported.

The undecorated state of some of the architectural peristyles might also have influenced some researchers to think that these spaces were abandoned. For example, the rooms around the peristyle of house I,6,9 (the eastern peristyle of the *Casa dei Quadretti teatrali*) has been reported to be in such

<sup>713</sup> The restoration is mentioned by Sogliano (1882, 324), Mau (1883, 230–231) and Bragantini (1998, 611).

<sup>714</sup> De Simone 1990, 963.

<sup>715</sup> Bragantini 1994, 376. Ciarallo & Giordano 2012, 545–546 n. 293.

<sup>716</sup> N. 130.

<sup>717</sup> The peristyle (n. 11) of house I,3,25: Trendelenburg 1871, 172, Jashemski 1993, 28, Sampaolo 1990, 86. *Casa del Criptoportico* (I,6,2, Spinazzola 1953, 446–447). House I,6,9: Jashemski 1993, 35 n. 34. The peristyle (n. 21) of the *Casa dei Quadretti teatrali* (I,6,11): Jashemski 1993, 36 n. 35. House VII,6,30: Sampaolo 1997, 197. The peristyle (n. 177) of house VII,7,23: Minervini 1859, 66. House VIII,5,15–16: Sampaolo 1998, 572. The *Casa di M. Epidius Rufus* (IX,1,20): Breton 1870, 486, Gallo 2013, 130. In addition, probably the peristyle of the house IX,9,1 was under reconstruction as it is reported to have building materials (Sogliano 1888, 515. Mau 1889, 7).

<sup>718</sup> M. De Vos 1990, 362. Jashemski 1993, 35 n. 34, 36 n. 35.

<sup>719</sup> M. De Vos 1990, 362.

<sup>720</sup> The *Casa dei Cubicoli floreali* (I,9,5): M. De Vos 1990 (B), 2. House II,2,4: Jashemski 1993, 83 n. 137. The *Casa di Pinarius Cerialis* (III,4,4): A. De Vos 1991, 435.

a bad shape that they might not have been used in the last phase, and also the atrium area of the *Casa dei Quadretti teatrali* is interpreted having been abandoned – at least to some degree.<sup>721</sup> The house, however, is also interpreted as having been under restoration,<sup>722</sup> and in this case it is likely that the peristyle area was also supposed to be renovated. In addition, the house was explored before the excavation,<sup>723</sup> which might influence the condition in which the house was found when excavated. Likewise, house I,8,10 is reported by Matteo Della Corte to have been almost destroyed, but he still identifies the house as functioning as a *caupona-hospitium*.<sup>724</sup> It can be questioned if these two peristyles were used in the last period, but it is also possible that they were under reconstruction.

The last group – the architectural peristyles – are decoratively and architecturally far removed from the opulent peristyles and the conspicuous consumption seen in their peristyle space. The purpose of the architectural peristyle was not to display immense or growing wealth, but likely these peristyles were built because the owner needed light and air in the house, and a peristyle was a conventional solution to arranging rooms and movement in Pompeian houses. The architectural peristyles, however, are not completely without display features – as demonstrated above adding even one portico can be a conspicuous “waste” of space.

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<sup>721</sup> Maiuri 1929, 393–395. Allison 2006, 333, 400.

<sup>722</sup> M. De Vos 1990, 362. Jashemski 1993, 35 n. 34, 36 n. 35.

<sup>723</sup> M. De Vos 1990, 362.

<sup>724</sup> Della Corte 1954, 272. See also Maiuri 1954, 91.

## 5 THE ECONOMIC DISPLAY FUNCTIONS OF THE PERISTYLE GROUPS

### 5.1 The peristyle groups and the socioeconomic standing

In Chapter 4, seven groups of peristyles were defined: opulent, large full, ornamental, large painting, imitation, minor decoration, and architectural. The groups were defined by the means of socioeconomic display utilized in the Pompeian peristyles, and Chapter 5 continues the analysis of the economic display characteristic of the peristyle groups. As the question of social status is a very complex matter in the archaeological evidence, it will be discussed separately in Chapter 6. This chapter 5.1 examines how the peristyle groups are placed in the larger continuum of the Pompeian peristyles, and what type of economic success they represent when they are compared to the each other. The next chapters 5.2–5.4 refine the investigation of the relationships of the groups. These chapters particularly focus on display, examining what type of image the peristyles were transmitting or trying to transmit. This image did not necessarily correspond to the economic status of the house owner, as the peristyle could be used to reflect a higher standing, or it could even reflect a lower status. It is important to examine other possible uses of the peristyles and how they interact with the display use, which is done in Chapters 5.5 and 5.6, investigating the peristyle functions beyond socioeconomic representation, and comparing these uses with the defined peristyle groups. Although using peristyles, for example, for commercial purpose reveals something about the economic status of the owner, it also tells us that the peristyle was not particularly intended for display. In these cases, the peristyles likely reflect a lower status than the owner actually had, and some other area of the house was probably utilized for display purposes.

In this chapter, the peristyle groups are discussed as a ranking of wealth. Chapter 3 already connected the display features to several indicators of wealth, and it is therefore likely to assume that the ranking of the peristyles follows more or less the same order in which the peristyle groups are presented in Chapter 4. However, the peristyle does not tell us everything about the house owner, and therefore there is a need to control how the groups are situated on an economic continuum created with data other than the peristyles. One possible way to examine the wealth of the owner is the house architecture, and in this chapter the house ground area and luxury architecture (see Table 12) is compared with each peristyle group. As the house architecture does not reveal everything about the owner's wealth, this comparison is very generalized, and it mainly creates a rough outline of the economic standing of each group.

Opulent peristyles only represent less than 7 percent of the all houses with a peristyle, and the owners of this type of peristyle were most likely among the wealthiest people of Pompeii. The large number of display features already signals this, but the connection of great wealth and the opulent peristyles is confirmed by the average size of the house: it is almost 1600 m<sup>2</sup> in the group of opulent peristyles. Not all of the opulent peristyles are in the vast houses of Pompeii, but those which are not seem to be exceptional, as the median is also about 1600 m<sup>2</sup>. In addition, two thirds of the houses

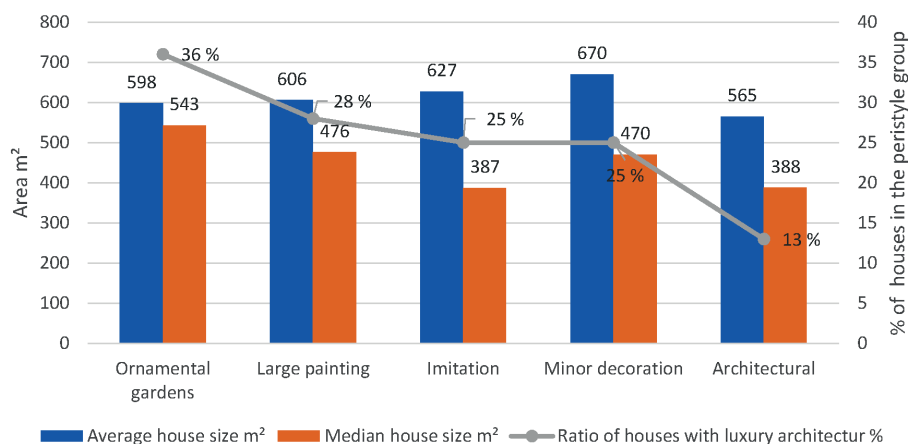


Figure 27. The average and median house ground area of the ornamental, large painting, imitation, minor decoration and architectural peristyle groups. On the right side of the graph, and illustrated with the grey line, are the percentages of houses with luxury architecture for each group (total number: 206).

with opulent peristyles had luxury architecture.<sup>725</sup> Even though the opulent peristyles seem to be in the houses of the wealthiest inhabitants of Pompeii, this does not mean that all the richest Pompeians had an opulent peristyle.

The large full peristyles featured several means to display high economic standing in Pompeii, but these peristyles do not seem to belong to quite the same economic level as the group of the top peristyles in the city. The large full peristyles are found in houses that are on average almost 1200 m<sup>2</sup>, but the difference is really demonstrated in the median values of the house area, which is over 620 m<sup>2</sup> smaller for the houses with large full peristyles than in the group of opulent peristyles. Also, the connection with luxury architecture is not as high as only about 40 percent of the houses with large full peristyles featured a double atrium, two peristyles, or a private bath.<sup>726</sup>

After the large full peristyle group, the average house size of the other peristyle groups clearly drops. It is about 600 m<sup>2</sup> for the ornamental peristyles and the large painting peristyles, then it rises a little with the imitation peristyles, and keeps rising with the minor decoration peristyles, where the average is 670 m<sup>2</sup>, but it drops again to 565 m<sup>2</sup> in the houses with an architectural peristyle. The pattern with the median values starts at 543 m<sup>2</sup> with the ornamental peristyles, but all the other peristyles groups are below this. The median of the large painting and the minor decoration groups is around 475 m<sup>2</sup>, while the imitation and the architectural peristyles groups are just below 390 m<sup>2</sup>. The connection with luxury architecture follows approximately the same pattern as the house sizes, but it clearly shows the differences between the houses with the ornamental and architectural peristyles compared to the other groups, which are more-or-less the same (Fig. 27).

According to average house area, the ornamental, large painting, imitation, minor decoration, and architectural peristyles belong to the upper medium group, but only the ornamental peristyles

<sup>725</sup> The opulent peristyles that are not in the houses featuring luxury architecture: nn. 22, 105, 108, 139, 210.

<sup>726</sup> The large full peristyles in the houses with luxury architecture: nn. 16, 97, 110, 114, 120, 122, 144, 149, 161, 174, 193, 242.

would belong to in this group if the medians are compared. The median area of the ornamental peristyles with a high ratio of luxury architecture compared to the other four groups indicates that the owners of these peristyles are mostly the economic upper middle class of Pompeii. The houses with the large painting, imitation, and minor decoration peristyles are not so easily categorized. The relatively large difference between the median and average in these groups indicates that there were large variations between the house sizes inside these peristyle groups. In general, these could all be placed in the economic middle class, without making a clear distinction whether they are upper or lower middle class. The architectural peristyles instead incline towards the lower middle class, because the median is clearly below the limit of 505<sup>2</sup> and ratio of the luxury architecture is low. However, the average suggests that there are also plenty of exceptions in house size within this group, and we must be careful when we estimate the economic standing of individual architectural peristyles houses.

The imitation peristyles and the minor decoration peristyles in Figure 27 suggest a few significant notions. First, the difference between the average and median of the imitation peristyles is particularly large, and these peristyles in particular seem to be located in very different size houses. Second, the minor decoration peristyles are often instead in particularly large houses compared to the houses with the large painting peristyles and the imitation peristyles, and even in some cases compared with the ornamental peristyles, as the average areas of all these groups suggest. This might indicate that our source situation is corrupt for these peristyles, and that they were more decorated than we know, or that they were going through an upgrading or downgrading process at the time of the eruption. It is equally possible that the house owners preferred to invest their money somewhere other than the peristyle, or it is also possible that their decoration, even though it was not particularly extravagant to modern eyes, was actually messaging a similar wealth status as the large paintings and imitations of large peristyles with four colonnades. However, most significantly the imitation and minor decoration peristyles indicate that the linkage between the order of the peristyle groups and economic status is not straight forward, and the peristyles cannot be considered the sole mirror of their owners' wealth. There are, for example, several peristyles in some of the houses, and this naturally reflects great wealth, even though the specific characteristics of the individual peristyles do not necessarily do so. Likewise, other areas in Pompeian houses could be used to reflect the owner's socioeconomic standing.

To conclude on a very general level, the opulent peristyles correspond to the economic elite of Pompeii, and the owners of the large full peristyles can be also defined as the economic upper class. The ornamental peristyle gardens instead correspond mostly with the upper middle class, while the large painting, imitation, and minor decoration peristyles are classified as economic middle class in general. Their owners seem to belong mostly to both the upper and lower economic middle class. In contrast, the architectural peristyles correspond mostly with the lower economic middle class. This classification, however, is very rough, and there are variations inside the groups. Also, the house architecture does not always correctly reflect the house owner's wealth. For example, it does not tell us anything about movable property, land ownings, savings, or debt. Moreover, the power and utility of architectural display is that it can be used to reflect a different – possibly higher – status than the owner actually has. The following four chapters discuss what type of display these peristyles groups represent, and what the owners potentially wanted to signal with the different kinds of peristyles.

## 5.2 Architecture and size as representations of wealth in the opulent and large full peristyles

The aim of the next four chapters is to better define the means of socioeconomic display used in the Pompeian peristyles, and to investigate how the groups have possibly influenced each other. The discussion starts with the opulent and large full peristyles, which are the groups that best correspond to the wealthiest owners of Pompeii, but these groups also have in common the significant role that architecture plays as a means of display. The peristyles in both groups were large or vast, and had colonnades on all sides. In the following chapter (5.3) the examination moves to the ornamental and large painting peristyles, which are mostly associated with the economic middle class. The common factor with these peristyles is the importance of quantity in their display features. In the ornamental peristyles, the most significant display characteristic is the quantity of sculpture or fountains, and in the large painting peristyles, it is important how big the paintings were – the quantity or the size is the defining decoration. Chapter 5.4 discusses the imitation peristyles and what type of display they represent. These peristyles are linked with all the peristyle groups mentioned above. The idea of the full peristyle is significant for the imitation peristyles, as it connects them to the opulent and large full peristyles, but their economic standing is connected with the middle class, and therefore they are also linked with the ornamental and large painting peristyles. Lastly, the examination turns to the peristyles where the display function is nonexistent or very small, and Chapter 5.5 discusses the minor decoration and architectural peristyles.

The many functions of the peristyles overlap in the different peristyle gardens of Pompeii, but only in a small number of the Pompeian peristyles does economic representation have a very important – almost primary – role. This is indicated by the number of different means of display used in the opulent peristyles. These 15 peristyles represented in the top six percent of Pompeii, and they transmit a message of the abundant wealth of the house owner through their architecture and decoration. The grand architecture, a large area, and full number of porticoes creates an image of an important and rich house owner. This image is reinforced by the conspicuous play of water achieved with fountains and pools, and the grandeur of the space is highlighted by the floor, wall, or sculpture decoration. The opulent peristyles were most likely used for entertaining guests, and ten of them offered art – sculpture or central panel paintings – that tempted the visitor into the peristyle to take a better look at them. The five peristyles which do not feature these elements had pools and fountains to make the space more pleasant.<sup>727</sup> If the pools had fish, it would probably have attracted some people to come and marvel at them in the peristyle, or at least it was a likely function of the fish to attract visitors to take a look at the pool itself.

The display function of the large full peristyles is not as easily visible as the opulent peristyle. There are peristyles such as the one in the *Casa dei Postumii* which is very much reminiscent of an opulent peristyle, but is not quite as luxurious.<sup>728</sup> The difference between some peristyles in these groups is often mainly theoretical, and probably a Pompeian's experience of these peristyles was not much different from each other. It seems that many of the peristyles classified as large full peristyles also had a primary purpose of display. The large full peristyles with central panel paintings also likely had an important display function. It is probable that these paintings were intended to attract visitors to

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<sup>727</sup> Nn. 121, 146, 162, 197, 210.

<sup>728</sup> N. 208. See also nn. 97, 114, 152, 161, 174.



examine the paintings more closely, meaning that it was important and likely that the visitors entered and walked in these peristyles. These paintings can be found in the large full peristyles of the *Casa degli amanti*, *Casa delle Vestali*, *Casa dei Dioscuri*, and *Casa di Trittolemo*.<sup>729</sup> In the *Casa dei Gladiatori* the paintings of the *pluteus* were probably an equally attractive item for visitors.<sup>730</sup>

However, in many other large full peristyles the indicators of display function vary so much that the importance of this function is more difficult to grasp, and their role in the house might be slightly different compared to the opulent peristyles. Among the large full peristyles there are some which were reported with only a few decorative elements, and because the peristyles of this group are larger compared to the other peristyles of Pompeii (see Fig. 13) this would create an image of a large open space in the house, and particularly in the middle part of the peristyle. Good examples of this are the *Casa del Labirinto* and the northern peristyle of the *Casa del Fauno* which feature very little or no decoration at all in the central spaces, which are 295 m<sup>2</sup> and 650 m<sup>2</sup> in size respectively.<sup>731</sup> This type of empty space would be effective as a display of wealth, if not even as conspicuous consumption of land. If the intention was to transmit the owner's ability to waste expensive city space, it was not necessary for the visitors to spend much time in the peristyle – it might have been enough to just take a glance at the space and the message was received. However, it can be questioned whether the central spaces were empty. Even if the documentation of the structures and the decoration is correct, the documentation of plantings is rarely carried out at any level. Therefore, these gardens might have had plantings reflecting the wealth of the owner, but for a clear majority of the peristyles this is purely speculation. These types of large full peristyles also reflect great wealth, but the means are different. They do not have numerous of decorations, but the primary means of display are the large spaces, which were almost empty, or perhaps had lavish plantings.

The large full peristyles and the opulent peristyles are visually similar, but the large full peristyles lack several attributes compared to the opulent peristyles. Whether the opulent peristyles of Pompeii were the model for the large full peristyles is uncertain, as the design of the large full peristyles might have arrived from other cities or even *villae*.<sup>732</sup> However, the idea of the peristyle space is similar to that of the opulent peristyles: four porticoes, a large space, and often even a pool as decoration. In both groups the intention was to build relatively similar peristyles, and even if the model of the large full peristyles was not the opulent peristyles, they at least imitate the same idea that was behind the opulent peristyles.

Architecture has a strong role in both top peristyle groups and particularly their colonnades, of which four are required in the criteria of the opulent and large full peristyles. One could question whether so much value should be placed on the maximum number of porticoes, principally because the colonnades are vital for movement and could be thought of as a very practical feature. Despite this practical function, the connection of the full peristyle and wealth has been demonstrated already, and in addition the practicality of having several colonnades can be also questioned.<sup>733</sup> A great number of

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<sup>729</sup> Nn. 40, 82, 114, 174.

<sup>730</sup> N. 80.

<sup>731</sup> Nn. 120, 122.

<sup>732</sup> The *villae* as the example of the *domus*, see Zanker 1998, 12–14, 142, 145, 160, 168, 192–193.

<sup>733</sup> On the connection between Pompeian full peristyles and wealth, see Wallace-Hadrill 1994, 86 and Chapter 3.3.

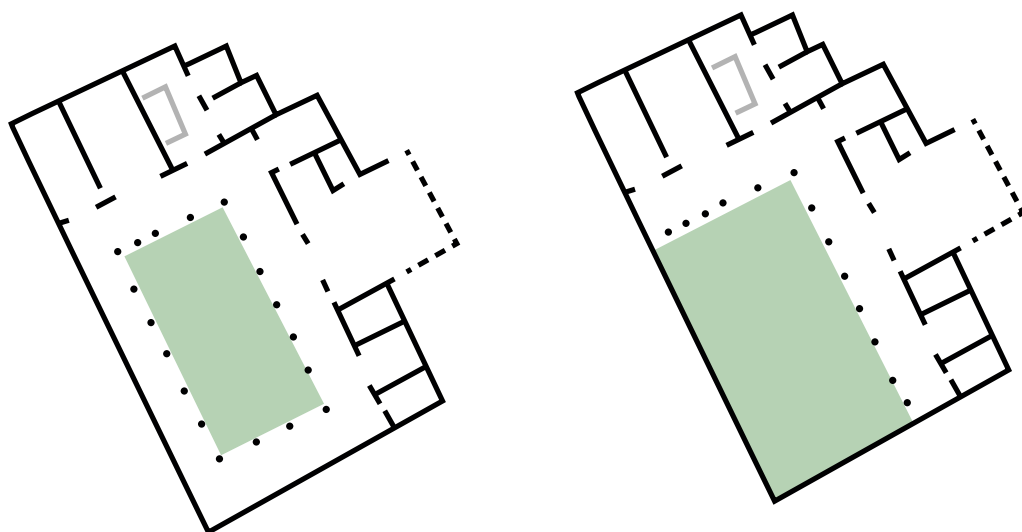


Figure 28. The plan of the *Casa dei Vettii* showing how the south and west porticoes could be eliminated without affecting the accessibility of the rooms around the peristyle. It would not even change the distance between the rooms around the peristyle, and the time spent moving from one room to another would remain same. The left side is the actual situation of the *Casa dei Vettii*, while the right side is an imaginary reconstruction with only two colonnades.

the full peristyles have porticoes that do not significantly facilitate movement. For instance, it would be possible to eliminate a portico and change the full peristyle to a pseudoperistyle, and all the rooms around the peristyle could still be reached through the remaining colonnades. The *Casa dei Vettii* offers a model example: the south portico and the west colonnades could be eliminated without affecting the movement in the house, or the peristyle could be transformed into a pseudoperistyle with two porticoes (Fig. 28).<sup>734</sup> Consequently, the function of these two porticoes is related to display rather than to movement. Firstly, they double the number of porticoes and almost double the number of columns, signaling that more material and time was consumed for building the peristyle than if it was a pseudoperistyle. Secondly, the porticoes offer the possibility to stroll around the garden, and offer a better opportunity to marvel at the fountains, sculpture, and wall paintings from several directions, or to take a closer look at them, making all their details better visible. Another similar example is the peristyle of the *Casa di Meleagro*. Its north and west colonnades had a decorative function rather than being important for movement, and more than half of the full peristyles had at least one portico which could have been eliminated without disconnecting any rooms of the house.<sup>735</sup> As a matter

<sup>734</sup> Trentin (2014, 184) makes the notion that the porticoes do not lead to any rooms. She thinks they were intended for strolling or sitting.

<sup>735</sup> The south portico of the middle peristyle of the *Casa del Citarista* (I,4,5/25), the west peristyle of house VI,5,4, the north peristyle of the *Casa del Centauro* (VI,9,3/5) and the peristyle of the *Casa degli Amorini dorati* (VI,16,7). The west portico could be eliminated from the peristyle of the *Casa del Pomarius Felix* (I,8,2), *Casa delle Vestali* (VI,1,7), the middle peristyle of the *Casa dei Dioscuri* (VI,9,6/7), the southern peristyle of the *Casa del Fauno* (VI,12,2), the peristyles of the *Casa di N. Popidius Priscus* (VII,2,20/40), *Casa di Trittolemo* (VII,7,5), *Casa di Championnet II* (VIII,2,3-5), *Casa del Cinghiale I* (VIII,3,8-9), house VIII,4,12-13 and *Casa del Gallo* (VIII,5,2/5). The east portico of the peristyle of house I,2,6, *Casa di*

of fact, in the peristyle of the *Casa del Gallo* the elimination of the west portico might have been in process just before the eruption. The peristyle was under reconstruction and the west side was missing columns,<sup>736</sup> but the gutter and its corner tuff slabs indicate that the peristyle still had four porticoes when the eruption occurred,<sup>737</sup> although the northwest corner column is the only column remaining in the west portico. In most cases, the presence of all four porticoes was rarely absolutely necessary for the peristyle space, and some of the colonnades seem to be important for their display function rather than being very crucial for household movement.

### 5.3 The importance of the quantity and size of decorations: the means of display in the ornamental and large painting peristyles

The architecture of the ornamental and large painting peristyles does not reflect an image of the wealthiest inhabitants of Pompeii, nor are they often found in houses that signal enormous wealth. In these peristyles the image of economic success is created through the display of extravagant fountains, sculpture collections, or large paintings. What was lacking in the size or number of colonnades was compensated for in the lavish decorative elements in the garden. These eye-catching features likely guided the viewer's gaze towards the garden and away from the architecture, which was not particularly impressive compared to some of the other peristyles of Pompeii.

Five of the opulent peristyles and two of the large full peristyles featured a sculpture collection and/or more than three fountains.<sup>738</sup> It has been suggested that the small or middle-class peristyle gardens with a large number of decorative garden elements – a description fitting to the ornamental peristyles of this study – are trying to imitate rich houses. Already in the 19<sup>th</sup> century Guglielmo Bechi stated that the fountains of the *Casa del Granduca* indicate how lower class Pompeians imitated

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*Ma. Castricius* (VII,16,17), *Casa dei Postumii* (VIII,4,4/49), *Casa di Achille* (IX,5,1-3), *Casa di Giasone* (IX,5,18), *Casa del Centenario* (IX,8,3/7) and *Casa di Obellius Firmus* (IX,14,4). The north portico of the northern peristyle of the *Casa di Sirico* (VII,1,25/47) and the peristyle of the *Casa della Fortuna* (IX,7,20). The north or the south colonnade of the south peristyle of the *Casa del Citarista* and house IX,6,4-7. In the *Casa del Labirinto* (VI,11,8-10), the northern peristyle of the *Casa del Fauno*, house VII,11,6-8 and *Casa dello scultore* (VIII,7,24/22) either the west or the east portico could be eliminated. In the *Casa di M. Caesius Blandus* (VII,1,40) the south and west porticoes could be eliminated. Possibly also the west colonnade of the peristyle of house VI,17,32-36, but as the west side of the peristyle has not survived this cannot be verified, as well as in the western peristyle of house VI,17,23-26 only the east portico is needed, so three colonnades could have been eliminated. However, this peristyle is not currently visible, and the room situation cannot be verified. The northern peristyle of house VIII,2,14-16 could probably lose the east portico, as the *fauces* – can be reached from two side by side doors of the peristyle. The *Casa delle Forme di Creta* (VII,4,62) could lose the east and the south portico and the *Casa di A. Umbricius Scaurus* (VII,16,12-15) the north and the west porticoes, but these two peristyles with the rooms opening to them are destroyed so badly, that the situation cannot be verified certainly.

<sup>736</sup> Sogliano 1881, 320. Mau 1883, 172. Jashemski 1993, 216 n. 436. Sampaolo 1998, 547. Ciarallo & Giordano 2012, 625 n. 437. N. 213.

<sup>737</sup> Trentin 2014, 9.

<sup>738</sup> Nn. 14, 134, 139, 149, 208, 210, 251.

the upper classes.<sup>739</sup> More recently, Patrizia Loccardi has stated similarly that the sculpture decoration of the *Casa del Gruppo dei vasi di vetro* is trying to imitate rich houses, but she contradicts herself later by stating that the sculpture decoration in the peristyles does not usually appear in the houses of the highest ranks.<sup>740</sup> Nadia Inserra sees the peristyle of house I,2,17 – featuring four marble sculpture – as an imitation of a luxury villa.<sup>741</sup> Many scholars who apply the *villa*-imitation theory are probably inspired by Zanker, who states that the sculpture filled gardens were imitations of *villa* gardens. His main example is the peristyle of the *Casa degli Amorini*, but he also refers to the *Casa di Marcus Lucretius*.<sup>742</sup> Besides the sculpture, Zanker and others also interpret the luxurious water installations as an imitation of the *otium villa*.<sup>743</sup>

Zanker has the correct view, stating that some of the *villa* gardens had large sculpture collections, such as the Villa of Oplontis,<sup>744</sup> but what goes unnoticed is that these *villa* gardens are usually very large.<sup>745</sup> The *villa* peristyles with numerous of fountains or with large nymphaea were also large, such as the peristyle in the Villa of San Marco.<sup>746</sup> That is why the context of these types of decorations compared to the Pompeian houses seems to be relatively different. In Pompeii, these elements are mostly in the medium size peristyles, or in even more restricted spaces, so that the imitation is not straight-forward, but it seems like an application of one specific feature of the *villa* gardens in a different context. Furthermore, Zanker also regards so-called “town *villae*” as dwellings that were mediating the *villa* decoration to the *domus*.<sup>747</sup> The lavish sculpture decoration is very rare in the vast houses (above 1200 m<sup>2</sup>, Fig. 3) with a peristyle in Pompeii. Only one peristyle in the 26 largest houses featured a sculpture collection: the middle peristyle of the *Casa del Citarista*.<sup>748</sup> The vast peristyles (above 300 m<sup>2</sup>, Fig. 15) also very rarely feature three or more sculptures, as only three of 31 peristyles had a sculpture collection.<sup>749</sup> Neither were multiple fountains an element that correlates very well with the large houses or large peristyles. Only in three peristyles which were in the vast houses, and only in five vast peristyles, were there three or more fountains.<sup>750</sup> Therefore, these elements – sculpture collections or multiple fountains – cannot be seen as typical for the vast houses, vast peristyles, or the opulent and large full peristyles, which questions the idea that these houses or peristyles were examples of ornamental peristyles.

<sup>739</sup> Bechi 1835, 10.

<sup>740</sup> Loccardi 2009, 69.

<sup>741</sup> N. 3. Inserra 2008, 23.

<sup>742</sup> Zanker 1998, 168–174.

<sup>743</sup> Bragantini 1991, 342. Sampaolo 1993, 613. Frölich 1993, 641; 1996, 116. Zanker 1998, 178, 180–182.

<sup>744</sup> Bergmann 2002, 91–95.

<sup>745</sup> On the *villa* gardens, see Jashemski 1993, 277–312, and their sizes, see Zarmakoupi 2014, 245–263.

<sup>746</sup> Jashemski 1993, 306 n. 612.

<sup>747</sup> Zanker 1998, 200.

<sup>748</sup> N. 14.

<sup>749</sup> Nn. 14, 134, 139.

<sup>750</sup> The vast houses: nn. 14, 210, 251. The vast peristyles: nn. 14, 134, 139, 210, 251.

The opulent peristyles often feature pools with fountains and similar decorations can be found in several large full peristyles. The water installations of the ornamental peristyles could be regarded as imitations of these pools. For example, the similar idea of the pool equipped with a fountain, which is common in the opulent peristyles, can be found in the *Casa della Caccia nuova*, where an *impluvium*-like marble pool had a fountain jet in the middle. The water display, however, was not limited to only one fountain in this pool, as on its sides were three additional fountain jets.<sup>751</sup> This is a difference compared to most of the opulent peristyles, which often had only one or two fountains, or the large full peristyles, which usually had only one fountain if they had any.<sup>752</sup> In some of the ornamental peristyles the display value of the fountain is increased with conspicuous constructions around the fountain jets, such as decorative niches or even a *nymphaeum*. The water display in the ornamental peristyles is more lavish compared to the opulent and large full peristyles.

The sculpture collections and lavish water installations in the peristyles of Pompeii are rather a distinctive means to display wealth by the lower classes than a direct imitation of the richest houses, as they rarely feature in the opulent or large full peristyles. Sculpture is an easy method to display wealth: there is no need to acquire more land or build new porticoes, and even installing a fountain is easier than restructuring a whole part of the house. In a *villa* garden, the sculpture was just one part of the luxurious decoration, but in Pompeian ornamental peristyles it was the primary means of display. The idea to place the sculpture in the garden might have come from *villae* and parks as suggested by Zanker, but the role of the sculpture was different in Pompeii. Zanker also maintains that the Pompeian sculpture collections were meaningless compared to the *villa* settings, except when there was a connection with Dionysus or groups of animals.<sup>753</sup> This conclusion, however, is dangerous, because if we cannot see the connections thousands of years later, it does not mean that the collections did not have a meaning for Pompeians. In addition, in the Pompeian context these sculptures did have a purpose: they were designed to display wealth – possibly when other means were not available.

Almost half (11) of the ornamental peristyles were also decorated with large paintings,<sup>754</sup> so there is a physical connection between these decorative elements, as they are relatively often found in the same peristyles. The garden paintings are often interpreted as creating an illusion of a continuation of space beyond the wall.<sup>755</sup> This function concurs with the small size of these peristyles. If the function of the garden paintings was to enlarge the garden space, one would assume that they were meant to be observed from quite far away, as the illusion is weaker the closer the viewer is. Consequently, half of the peristyles with large paintings had the largest room of the peristyle area opening onto the peristyle, just opposite the paintings. The walls and floors of these rooms were often richly decorat-

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<sup>751</sup> N. 180.

<sup>752</sup> The opulent peristyles with fountains: Nn. 22, 38, 73, 105, 108, 121, 146, 161, 162, 197, 245. The large full peristyles with a fountain: 82, 97, 110, 114, 161.

<sup>753</sup> Zanker 1998, 172.

<sup>754</sup> Nn. 3, 24, 37, 67, 84, 94, 106, 107, 133, 164, 180.

<sup>755</sup> Spano 1910, 468, 472. Soprano 1950, 300–301. Richardson 1955, 45. Jashemski 1981, 41. Peters & Moormann 1993, 348–349. Sampaolo 1997, 183. Insera 2008, 23. Ciarallo 2012, 22, 26. Laidlaw & Collins-Clinton 2014, 89. Bergmann 2002, 115 (in the villa context).

ed.<sup>756</sup> The intention was that the paintings in the peristyle were visible from these rooms, placing the viewer outside the peristyle. The size and decoration of the rooms indicates that they could be used for entertaining guests. In the eight cases where the largest room did not afford a clear view to the large paintings, the paintings were on the entrance-atrium-*tablinum* axis, and in five houses the *tablinum* was the largest room opening onto the peristyle, meaning that they were on the axis, and in addition the largest room was opposite the painting.<sup>757</sup> This indicates that in these houses the paintings were intended to be visible from the atrium area. All these room layouts suggest that it was important to see these paintings from a distance.

There are, however, indicators such as the details in these paintings suggesting that the large paintings were equally meant to be appreciated from a close range.<sup>758</sup> The small details indicate that the peristyles were meant to be visited, although as pseudoperistyles they are not very comfortable for strolling around. Additionally, there are five peristyles with a masonry triclinium and a large painting,<sup>759</sup> which certainly establishes that guests were meant to spend time in these spaces. In all these cases, except in the *Casa dell'Efebo*, the triclinium is practically attached to the wall where the paintings were located.<sup>760</sup> This clearly demonstrates that the paintings were also meant to be viewed from a close range.

The illusion of a greater space created by a garden painting can be experienced if the paintings are viewed from a distance,<sup>761</sup> but at close range this does not happen. From the modern viewer's point of view, the illusion of spatial continuation is shattered at the latest when a person walks in to the peristyle. Given their relatively large number, these types of paintings were probably so well-known in Pompeii that even from a fair distance a passer-by could have easily guessed that they were looking at paintings, not real landscapes or gardens. Some fantasy elements, such as the large Venus in the *Casa della Venere in conchiglia*, already reveal that the paintings were not supposed to create an image

<sup>756</sup> Exceptions (the peristyle where the largest room is not opposite the large painting): Nn. 9, 37, 47, 66, 70, 85, 87, 94, 104, 113, 128, 169, 170, 175, 180, 189, 225. In the *Casa dei Pigmei* the largest room (p) is not opposite to the west wall animal paintings. However, there were animal paintings also on the western part of the north wall (Fiorelli 1875, 274. Mau 1879, 135. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 14. Jashemski 1993, 366 n. 94), and these paintings were probably visible from the room. The excavation of the *Casa degli archi* is unfinished and not all the rooms around the peristyle can be measured. The eastern peristyle of the *Casa del Centauro* is mostly destroyed and it is reported to have garden paintings on the walls (Bechi 1830, Relazione degli scavi di Pompei, 8), but the exact location of the paintings is unknown. It would be highly unusually, if a peristyle had garden paintings on every wall.

<sup>757</sup> Nn. 37, 66, 104, 169, 170, 175, 180. The *Casa dei Pittori* does not have a *tablinum*, but the paintings are opposite of the atrium, and hence the peristyle is counted into this group. The peristyle with large paintings where the *tablinum* is the largest room opening to it: Nn. 84, 107, 126, 164, 239.

<sup>758</sup> See, e.g., Ciarallo 2012, 24 Ciarallo mentions different details in the garden paintings, such as insects, and Jashemski's (1993, 330–331 n. 28) description of different fauna and flora in the garden paintings of the *Casa della Venere in conchiglia*.

<sup>759</sup> Nn. 24, 28, 70, 84, 239.

<sup>760</sup> In the peristyle of house IX,5,11/13 the triclinium is not touching the walls, but it is very close – less than 0,50 m away from the wall.

<sup>761</sup> There is a literary reference mentioning that occasionally landscapes and paintings could have been confused in the Roman world (Plin. Ep. 5.6. Bergmann 2002, 99).

of reality. In general, such fantasy characters are an integral part of garden paintings in the Roman world.<sup>762</sup>

The fantasy characteristic is underlined in the paintings with mythological content. Four large garden or animal paintings with mythological themes have been found on the walls of the Pompeian peristyles: in the *Casa della Venere in conchiglia*, *Casa di Adone ferito*, *Casa di Vesonius Primus*, and house VII,6,7, and mythological paintings are featured side-by-side with animal paintings on the *pluteus* of the *Casa dei Gladiatori*.<sup>763</sup> Ciarallo claims that the paintings with the large Venus in the *Casa della Venere in conchiglia* had sacred symbolism. She bases her interpretation on the depicted plants, which can be connected to Venus.<sup>764</sup> It is likely that the plants were chosen because they were associated with Venus, but any attribution of sacral meaning to these plants is speculative. The wall had a niche, which has been interpreted by several researchers as a *lararium*,<sup>765</sup> but it does not have any evidence of a sacral function: no *lararium* statues have been reported and no *lararium* paintings are present around the niche. The paintings on the niche, a few branches of a plant, point out a connection with the garden painting, but not a cult function. None of the other peristyles with large garden or animal paintings with mythological characters had *lararia*. A niche on the north wall of the peristyle of the *Casa di Vesonius Primus* is listed as one,<sup>766</sup> but again there is no evidence to indicate this type of use. In addition, in house VII,6,7 a *lararium* is reported on the south wall with a garden painting and a Venus,<sup>767</sup> but yet again the evidence to connect the niche with cult activity is non-existent. The imaginary elements of these paintings are clearly visible, and they underline the fantasy character of the paintings, but there is no direct evidence of cult activity, and the sacred connection is limited to the divinities represented in the paintings. The mythological themes alone do not make the space particularly religious in the Pompeian domestic context.

In the animal paintings, the connection between the picture and the physical space is remote, and the fantasy of escaping reality is usually clearly present in the animal paintings, as well as in the Nilotic scenes and landscapes. They represent elements that were not possible in the actual space of the garden, and hint at exotic themes and luxury beyond the limits of the house or means of the house owner. Umberto Pappalardo maintains that the animal paintings are imitating the zoological gardens of Hellenistic royal palaces.<sup>768</sup> Although the idea of these paintings might have been received from somewhere in the eastern Mediterranean, it is difficult to show a direct connection between the royal palaces and the Pompeian town houses. It is, however, probable that the idea of the Pompeian animal paintings was copied from Rome and other cities or from the *villae* nearby. The animal paintings are

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<sup>762</sup> Ciarallo 2012, 21, 299. See also Grimal 1984, 241, Bergmann 2002, 108 (in the villa context).

<sup>763</sup> Nn. 59, 80, 101, 128.

<sup>764</sup> Ciarallo 2012, 30.

<sup>765</sup> A. De Vos 1991, 113, 136, 138–143. Jashemski 1993, 84 n. 139. Ciarallo & Giordano 2012, 451–452 n. 141. Brandt (2010, 99), however, does not list this niche as a *lararium*.

<sup>766</sup> Brandt 2010, 104 n. 174. Ciarallo & Giordano 2012, 543–544 n. 288.

<sup>767</sup> Brandt 2010, 107 n. 241. Ciarallo & Giordano 2012, 590 n. 364. The wall is badly damaged, and the niche and the painting are no longer visible.

<sup>768</sup> Pappalardo 2004, 45.



also linked to the parapet wall of the amphitheater.<sup>769</sup> Therefore, there are plenty of possibilities that the example of these paintings was much closer than the Hellenistic palaces; they could still be the dwellings where the original idea started, but it is difficult to point out a direct connection between the palaces and Pompeian houses.

It has also been suggested that the garden paintings reflect the actual gardens where they were located. Amadio thinks that the garden paintings of the *Casa degli archi* represent the plantings of the garden.<sup>770</sup> Neither the florae of the garden nor of the painting, however, are identified and the connection between the painting and the actual plants is purely speculative.<sup>771</sup> The painting, however, represents several marble basins with sculptural decoration, but no such basins or sculpture – or any type of basins or sculpture – were found in this garden, meaning that not even these elements reflect the actual garden. The painting seems to reflect fantasy rather than reality; and it was easy to paint features which were impossible to acquire or fit into the actual garden. The only peristyle with large paintings which slightly correlate with the decoration of the actual garden is in the *Casa di L. Caecilius Iucundus*, where the peristyle had marble *oscilla* and the animal painting had painted *oscilla*. In addition, the garden painting featured a nymph fountain with a bowl, which might resemble the marble fountain basin in the peristyle, but it is speculative and very uncertain, because the fountain in the paintings has not survived and its appearance cannot be determined.<sup>772</sup> Among the 19 other peristyles with garden paintings, the *Casa di L. Caecilius Iucundus* is an exception, as it is the only one where even a minor connection can be made with the painting and the actual garden.<sup>773</sup> In general, the painted gardens did not correspond with the three-dimensional decoration of the peristyle gardens, but the paintings could have been used to compensate for some desired but missing elements of the garden.

Despite the strong indicators that the large paintings were experienced as paintings, not realistic trompe-l'œil illusions, there are several aspects indicating that Pompeians still enjoyed playing with the relationship between actual and painted space. For example, surprisingly many of the gardens (14) with large garden paintings feature reported remains of plantings.<sup>774</sup> The plantings, such as the trees and shrubs in the *Casa degli archi*, were an excellent means to blur the line between the garden and the painting. The north garden of the *Casa di Sallustio* had a planting bed directly in front of the east wall which had garden paintings.<sup>775</sup> The visibility of the garden plants probably mixed with

<sup>769</sup> Allison 2002, 75.

<sup>770</sup> Amadio 1990, 1039. Ciarallo & Giordano 2012, 430–431 n. 117.

<sup>771</sup> On the garden and its paintings, see Jashemski 1993, 66 n. 115, 328 n. 26.

<sup>772</sup> N. 67. On the painting, see Jashemski 1993, 334 n. 32.

<sup>773</sup> Nn. 3, 24, 37, 46, 84, 87, 94, 101, 104, 106, 107, 111, 113, 133, 163, 164, 185, 189, 255. On the description of the garden paintings, see Jashemski 1993, 313 n. 3, 316 n. 8, 323 n. 14, 326 n. 20, 340 nn. 41 & 43, 340–341 n. 44, 342 n. 47, 343 nn. 48, 49 & 50, 343–344 n. 51, 346 n. 56, 361–362 n. 73, 362 n. 74, 364 n. 84, 365 n. 90, Bragantini 1993, 244–245; 1997, 483, Ciarallo & Giordano 2012, 501–502 n. 215. In the *Casa di Adone ferito* there is a painted rocky bond, but its visual appearance is quite far from the rectangular marble pool in the peristyle garden.

<sup>774</sup> Nn. 24, 25, 37, 46, 55, 70, 78, 84, 94, 107, 111, 113, 169, 170.

<sup>775</sup> Nn. 84. Mazois 1824, 76. Niccolini & Niccolini 1862, Descrizione generale 23. Jashemski 1993, 121 n. 203. Ciarallo & Giordano 2012, 497–498 n. 207. Laidlaw & Collins-Clinton 2014, 88. Stella 2014,

the painted plants, and made it difficult for the viewer to understand where the actual garden ended and the painted one started. There was another planting bed on the west side of this garden, which added depth and layers to the garden view. The actual and painted plants might have made the narrow garden look larger. A similar illusion was created in the *Casa di M. Lucretius Fronto*, where the garden had a row of planting pots in front of the north wall which had painted vegetation on the lower part of the wall and animal paintings in the middle part.<sup>776</sup> Additionally, long straight planting beds and garden paintings on the walls are reported in the north peristyle of the *Casa dei Dioscuri*.<sup>777</sup> All of these gardens had one portico, and a long and narrow structure. The garden paintings are on the long wall, and the planting seem to have been in rows in front of the painting. The layout might have created an illusion of a deeper garden, but even more effectively it functioned in shading the limit between the imaginary and real – wall and garden. Blurring the line between the real and imaginary was probably the intention of the south wall of the peristyle of house VII,6,7 where the garden painting was partially behind the plantings.<sup>778</sup>

Occasionally the garden and animal paintings are divided by half columns or pilasters.<sup>779</sup> The half columns in the peristyle of the *Casa del Granduca Michele* and the north peristyle of the *Casa dei Dioscuri* imitate the appearance of the free-standing columns of the real peristyles.<sup>780</sup> In the *Casa degli Epigrammi* they are quite similar, but the upper part of the half columns is pinkish, whereas on the actual columns it is white.<sup>781</sup> In the northern peristyle of the *Casa di Sallustio* the shape is different: the wall had rectangular pilasters when the columns are round, but their painting was similar.<sup>782</sup> The three dimensional-quality of these architectural elements blurs the line between the painting and the actual space even more. The similarity of the half columns and the free-standing columns suggests that the illusion of the extension of the peristyle space on the sides without colonnades was intentional in these peristyles.

If the columns were merely painted as parts of garden paintings, the third dimension is missing – although the potentiality of its illusion is present. The garden paintings of the *Casa di L. Caecilius Iucundus*, *Casa di Adone ferito*, and *Casa della Fontana piccola* had painted columns.<sup>783</sup> The painted

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220–221.

<sup>776</sup> Brunsting & Wynia 1993, 3. Peters and Moormann 1993 & 348–349. See also n. 78.

<sup>777</sup> N. 113. Gell 1832, II, 43. Richardson 1955, 45. Jashemski 1993, 138 n. 259. Ciarallo & Giordano 2012, 528 n. 263.

<sup>778</sup> N. 169. Spano 1910, 457. Jashemski 1993, 184–185 n. 359. Ciarallo & Giordano 2012, 590 n. 364.

<sup>779</sup> Nn. 66, 84, 113, 169. Probably also in the peristyles of the houses VII,6,7 and VII,6,28 (Nn. 169, 170) their paintings were divided by half columns, but the walls with the half columns and the painting are destroyed, and the composition of the wall cannot be verified. In addition, the east wall of the peristyles of the *Casa degli archi* probably had garden paintings between the pilasters (Jashemski 1993, 328 n. 26), but the painting is mainly destroyed, and its theme cannot be identified.

<sup>780</sup> N. 94, 113.

<sup>781</sup> N. 66.

<sup>782</sup> N. 84.

<sup>783</sup> Nn. 101, 107. In addition to these, Jashemski (1993, 361–362 n. 73) mentions painted columns linked to the animal paintings of the *Casa della Caccia antica*, but her notion is based on the picture of Niccolini and Niccolini (1862, pl. 82), where the columns are small and not imitating actual columns.

columns of the *Casa di L. Caecilius Iucundus* are not visible anymore, and there are no detailed descriptions of them, so their relationship with the actual space cannot be analysed. In the two remaining peristyles of the *Casa di Adone ferito* and *Casa della Fontana piccola* the painted columns reflect different functions: one is highlighting the unrealistic character of the painting, while the other is imitating the actual space. In the peristyle of the *Casa di Adone ferito*, the red and fluted Ionic columns in the painting are dissimilar to the shafts of the actual columns, which feature small flutes, and their lower part is yellow and upper part white.<sup>784</sup> Exact parallels to the red and fluted Ionic columns of the painting have not been found in any of the Pompeian peristyles, and in general red fluted columns are very rare, having been found only in the peristyle of house I,3,3 and possibly in the *Casa dei cinque scheletri*.<sup>785</sup> These extraordinary painted columns of the *Casa di Adone ferito* fit perfectly with the atmosphere of the mythological painting where they are represented; not even the columns in the painting are trying to reflect the actual world. Instead, in the peristyle of the *Casa della Fontana piccola* both the painted and real columns are Doric, smooth and red in the lower part, and white and fluted in the upper part.<sup>786</sup> In this case, the painted columns are imitating the real ones and the illusion of the continuation of the exact same portico is created.

The large garden paintings in the peristyles and their contexts demonstrate various functions for these paintings, from a purely decorative feature to the possible interplay between the space and the painting. However, most clearly – in the light of current evidence – they do not try to imitate the garden space where they are located. Instead, the paintings depict things that one could not see in the actual space and these paintings complete the owner's or painter's imaginary vision of the garden. This is most evidently shown in the mythological themes presented in the paintings. In these paintings, the fantasy elements are even stronger than in the animal and the landscape paintings, but all the large paintings were something more than the actual gardens – they were a means to fulfil fantasies. Several details in these paintings suggest that they were meant to be observed at close range, and it must have been obvious to the viewers that they were seeing a painting. Nevertheless, there are indications that the house owner wanted to blur the line between reality and fantasy. Actual plants could be used for interplay with the paintings, and in this way the boundary between the actual garden and the painted was blurred. In addition, the relationship between the paintings and the layout of many of the houses suggests that these paintings created a backdrop for a visual axis inside the house. From these axes, particularly from a long distance, it might have been difficult to know where the garden/reality ended and the painting/fantasy started, making it difficult to see what was missing in the real peristyle and what was filled in by the painting.

The large paintings might have had the ability to expand the impression of space, but the actual space obviously did not continue into these paintings. The large paintings were much more than just attempts to make the space appear larger. They reflect a fantasy, and perhaps a desire for unobtainable luxury as Jashemski suggests for the garden painting of house VII,6,28, creating an impression of a

<sup>784</sup> N. 101. Cfr. Fiorelli 1875, 112.

<sup>785</sup> Nn. 6, 116. The decoration of the columns in the *Casa dei cinque scheletri* is not visible anymore, but the colour is reported by Rossi (2006, 47). The peristyle has a half column which had white fluted plaster, but the decoration of the half columns and free-standing columns was not always the same (e.g. n. 55).

<sup>786</sup> N. 107.

luxurious garden.<sup>787</sup> The elements that were not possible in the actual garden – statues, fountains, exotic animals, even mythological characters – were compensated for in the paintings.

The number of decorative items is the key element of display in the ornamental peristyles, while in the large painting peristyles the size of the painting was more important.<sup>788</sup> The quantity of decoration was important in these peristyles, and the large art object collections or wall spanning paintings were certainly visible to the visitors and other peristyle users. This means that these peristyles were display spaces, and that visitors probably entered the peristyle to have a better view of these art works. Nevertheless, the location of these large paintings, sculpture collections, or lavish water displays also suggest that they were planned to create a background for activity taking place in the spaces outside the peristyle. Also, the pseudoperistyles and the gardens with one portico, where these decorative elements mostly appear, did not allow for easy strolling as a full peristyle did, indicating that the peristyle space was possibly not meant to be so much for loitering, but its decoration was to be appreciated while passing-by or from the rooms opening onto the peristyle.

These fountain niches, sculpture collections, large paintings, and multiple fountains were rarely a feature in the largest peristyles of Pompeii. Instead, they are located in the peristyles that are more-or-less medium size, and feature colonnades on from one to three sides. Because architectural modifications – such as enlarging a peristyle or building more colonnades – were costly, slow, or perhaps even impossible, these types of decorations offered an easier method to demonstrate prosperity. If this was the case, it would indicate that the peristyle, or the space where the peristyle was created, was not originally supposed to be a display space, but was harnessed to that purpose through these decorative elements. This would possibly indicate that there was no chance to build a larger peristyle, making the large paintings and multiple garden decorations a compensation for the shortcomings of the architecture – the restricted size of these peristyles and not having all four porticoes. Nonetheless, determining the individual motivations for the building and decorating of a peristyle, as well as the individual experience of a Pompeian experiencing these decorations, is out of our reach. Therefore, there is a certain degree of speculation in assuming that these peristyles were compensating for the architecture, as other motives might be possible; for example, some Pompeians may have simply preferred this kind of decoration. However, the fountain niches, sculpture collections, large wall paintings, and multiple fountains certainly were a means to display wealth for a certain group of people, which can be located mainly in the economic middle class of the peristyle owners.

#### 5.4 The idea of the full peristyle: imitating the top peristyles of Pompeii

The Pompeians had several means of blurring the line between open space and the wall. Jashemski has suggested that the nails on the west wall of the peristyle of the *Casa di Polibio* indicate that the trees near the wall were espaliered.<sup>789</sup> This could be a method of merging the wall with the garden space by decorating both with real plants. Furthermore, the same west wall of the peristyle of the *Casa di Polibio* had half columns which also play a part in creating an illusion of a flexible boundary between

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<sup>787</sup> Jashemski 1993, 362 n. 77.

<sup>788</sup> Zanker 1998, 189.

<sup>789</sup> Jashemski 1993, 249 n. 517.

the wall and the open space. In general, half columns and pilasters were used for this purpose, particularly in the imitation peristyles.

The peristyles with portico imitations usually tend to create an illusion of a full peristyle, however occasionally they settle for a pseudoperistyle. If a pseudoperistyle with imitation portico was located after an atrium-*tablinum* -axis, the intention of the design was to leave the wall without portico imitation invisible to the atrium area – the only exception of this layout being the *Casa di Inaco e Io*.<sup>790</sup> The layout maintained the image of a full portico until entering the peristyle, and it possibly indicates that much of the activity involving visitors in these houses occurred in the spaces where the peristyle was only partially visible – such as the atria – and from the owner's view-point it was more important that the visitors acknowledge the existence of the peristyles than actually spend much time in them.

The rarity of decoration in the peristyles with imitation porticoes also indicates that the likely intention was that a guest did not spend much time in the peristyle. Even when also including the ornamental peristyles which had portico imitations, there are only three peristyles with both portico imitation and an extensive collection of sculpture or fountains.<sup>791</sup> Besides these three ornamental peristyles, significant decoration in the peristyles with imitation porticoes is rare: only the north peristyle of the *Casa del Citarista* had a marble basin, and the peristyle of house VII,6,7 had a terracotta statue.<sup>792</sup> None of the peristyles with imitation porticoes had fountains.

Although the peristyles with imitation porticoes did not have a similar display function as the opulent and the ornamental peristyles, they had a different role in display: creating an illusion of an architecturally more impressive peristyle than there actually was. The peristyles with an imitation portico (including the ornamental peristyles and the peristyles with large paintings) are not particularly large in general – their average size is about 145 m<sup>2</sup>. The primary purpose of a portico imitation was compensating for the missing portico, but as it was also intended to create an illusion of the continuation of space, it was also compensation for the small size of the peristyle.

Among the imitation peristyles, there are twelve peristyles with four porticoes which are smaller than the Pompeian average (Fig. 1). Among these peristyles are the peristyles of house I,2,6, the *Casa di Giasone*, and the northern peristyle of the *Casa del Centauro*. They all had an area smaller than 100 m<sup>2</sup>, four porticoes, and additionally a pool in the garden, and therefore they can be interpreted as miniature versions of the opulent peristyles.<sup>793</sup> Also, the peristyle of house VIII,4,12-13, belonging to this group is reported to have had a bronze basin – not found in any other Pompeian peristyles – which makes this full peristyle another small-size reflection of an opulent peristyle (Fig. 2).<sup>794</sup> All of the full peristyles in the group of imitation peristyles belong to the size group 65–170 m<sup>2</sup>, which is in the continuum of Pompeii dominated by the pseudoperistyles, and a full peristyle of such a small size is a rarity (Fig. 29). It can be said that a normal solution for that amount of space would have been to restrict the number of porticoes, but some owners decided not to do it. They had seen the model of

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<sup>790</sup> Nn. 9, 13, 102, 113, 231. A similar situation is in house IX,3,15, where the peristyle (n. 236) is after a *fauces* leading from the atrium. In the *Casa di Inaco e Io* (n. 102), the west wall did not have half columns or pilasters and it was visible on the main entrance-atrium-*tablinum* axis.

<sup>791</sup> Nn. 64, 67, 166.

<sup>792</sup> Nn. 15, 169.

<sup>793</sup> Nn. 1, 109, 241.

<sup>794</sup> N. 209.

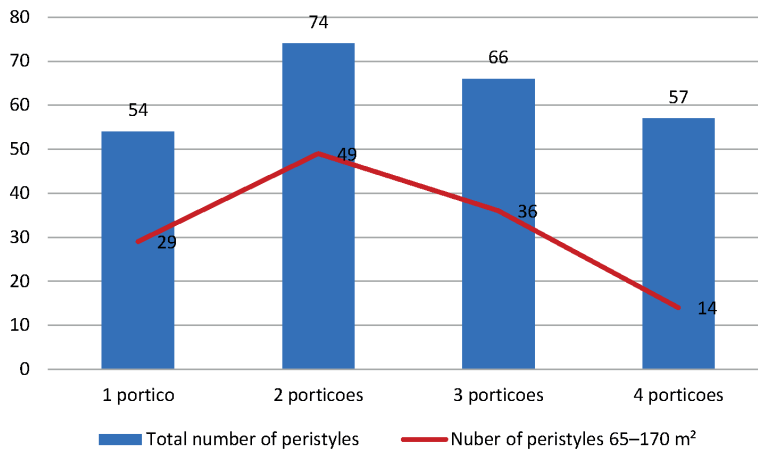


Figure 29. The number of peristyles with one, two, three, or four porticoes in the size group of 65–170 m<sup>2</sup>. The percentage of all the peristyles in this size group: one portico 23 percent, two porticoes 38 percent, three porticoes 28 percent, four porticoes 11 percent (total number: 128). The ratio of the peristyles of size group 65–170 m<sup>2</sup> compared to the total number of peristyles with one, two, three, or four porticoes: one portico 53 percent, two porticoes 66 percent, three porticoes 55 percent, four porticoes 25 percent.

the opulent and large full peristyles and had decided to build and maintain a full peristyle themselves, even though many other Pompeians had chosen another option.

Compared to the use of sculpture collections, multiple fountains, and large paintings, which seem to be featured mainly in the medium and small pseudoperistyles, half columns are not limited only to the pseudoperistyles, and are also featured in the large and vast full peristyles. For example, the opulent peristyle of the *Casa di Meleagro* has four half columns on the east wall, creating a monumental entrance into the Corinthian *oecus*, or perhaps the illusion of a double portico on the east side.<sup>795</sup> A similar effect is presented on the south side of the *Casa di Cornelius Rufus*, where the columns frame three openings onto the peristyle.<sup>796</sup> These openings possibly enabled viewing from the peristyle into the street and vice-versa, visually connecting the peristyle to the public space. However, the use of half columns behind an actual colonnade was not only a phenomenon of the full peristyles; they occurred in all types of peristyles.<sup>797</sup> Using the visual image of a portico behind an actual portico may have aspired to create an illusion of a double colonnade, although actual double porticoes are rare in the Pompeian peristyles.<sup>798</sup>

In the large full peristyle of the *Casa del Labirinto* and in both peristyles – one opulent and the other large full – of the *Casa del Fauno*, there were several plaster pilasters. In the *Casa del Labirinto* the pilasters are only on the west and east walls, while in the *Casa del Fauno* they were probably deco-

<sup>795</sup> N. 108.

<sup>796</sup> N. 210.

<sup>797</sup> E.g. nn. 4, 27, 49, 51, 86, 95, 131, 137, 142, 146, 175, 215, 233.

<sup>798</sup> Two peristyles perhaps had a double portico: nn. 21, 24.

rating all the walls. The walls also had first style wall paintings, and the plaster pilasters were a part of this wall decoration.<sup>799</sup> Daniela Corlaita Scagliarini notes that the pilasters and columns of the *Casa del Fauno* generate a similar effect as the columns and half columns of the Basilica of Pompeii,<sup>800</sup> making these peristyles visually associated with the public building. A similar effect of free standing columns and plaster pilasters can be found in two pseudoperistyles: in house VI,2,16 and the *Casa di Cippius Pamphilus*.<sup>801</sup> In five peristyles the plaster pilasters are on the garden walls, where they likely had a similar function to the half columns on garden walls: creating the illusion of another single portico. Again, in some of these peristyles the pilasters are part of the first style wall decoration.<sup>802</sup> Imitation porticoes are featured in all types of peristyles, including the large and full peristyles, and therefore their use in the smaller pseudoperistyles may have possibly been copied from these larger peristyles; however, this does not seem so likely with the sculpture collections, multiple fountains, and large paintings, as these features are quite rare in the top peristyles of Pompeii.

In the houses with imitation peristyles,<sup>803</sup> the idea of the full peristyle is considered important – whether it was an actual small-size peristyle with four porticoes or an attempt to create an illusion of a full peristyle. Therefore, these peristyles can be seen as attempts to imitate the opulent and large full peristyles, or at least copy their ideas. The pseudoperistyles and gardens with one portico, where half columns or pilasters created an illusion of additional porticoes, would not have deceived a Pompeian: the average Pompeian must have known these features so well that it was very clear that there were half columns, not actual colonnades. Nevertheless, the half columns and pilasters were widely used in Pompeii, and an imitation portico was an appropriate decoration for a wall without a colonnade. This function is common with the large paintings – which were also utilized to decorate the walls without porticoes – however the imitation porticoes try to mimic the top peristyles of Pompeii, whereas the large paintings can be seen as a unique method compared to the top peristyles. Their decoration – or lack of it<sup>804</sup> – suggests that the imitation peristyles were probably not intended as spaces where guests

<sup>799</sup> Nn. 120, 121, 122.

<sup>800</sup> Corlaita Scagliarini 1976, 6.

<sup>801</sup> Nn. 86, 172. The *Casa delle Nozze di Ercole* has remains of one plaster pilaster on the north wall (n. 178). It is unclear if the wall had more plaster pilasters, or if the pilaster was just part of the decoration of the entrance of *oecus* 9.

<sup>802</sup> Nn. 84, 133, 165, 231, 234.

<sup>803</sup> Nn. 1, 13, 15, 23, 26, 45, 76, 88, 92, 102, 109, 141, 142, 147, 150, 165, 194, 204, 207, 209, 229, 231, 233, 234, 236, 237, 241, 250.

<sup>804</sup> The imitation peristyles with fountains: nn. 209, 241. The imitation peristyles with a pool or decorative basin: nn. 1, 15, 209, 241. The imitation peristyles with central wall paintings: nn. 1, 15, 76, 194, 250. The imitation peristyles with sculpture: nn. 147, 209. The imitation peristyles with decorated floors: nn. 15, 23, 102, 142, 147, 194, 236, 237. The floor decoration has its display value; however, as it does not depict any descriptive themes, such as e.g. the wall paintings, the floor decoration does not engage persons to come and take a closer look. It is probably just something for guests to notice, and hence, it cannot be interpreted as a feature that suggests that a peristyle was meant to be visited and marvelled. In addition, most of the decoration, besides the floor decoration, is concentrated on the full peristyles – except for the northern peristyle of the *Casa del Citarista*. These full peristyles (e.g. nn. 1, 209) might have been planned for a sort of strolling activity, but they are quite small, and the stroll would have been quite short. The walls of the peristyle of the *Casa di Achille* were probably under a decoration process during the eruption (Sogliano 1878, 146. Bragantini 1999, 388). There is no means to know what type of paintings were planned,



would spend much time. Their likely role was to guide a visitor through to another space or room, and to create a background for the activities that occurred in other parts of the house. In this case, even an illusion of a full peristyle was enough, and the existence of a peristyle alone was a symbol the wealth. With careful planning of the house architecture, including placement of furniture and plantings, the illusion of full peristyle, could have been made to last even longer – perhaps even until the moment when a person entered the peristyle.

## 5.5 The peristyles without a specifically planned display function

The evidence for display features in the minor decoration peristyles is in general limited, and also in the architectural peristyles. Some minor decoration peristyles, however, have indicators that they had some display value – at least at some point in their history if not during the last phase. The peristyles of the *Casa delle Nozze di Ercole* and *Casa della Regina Carolina* had three porticoes. The last mentioned had a pool with fountain and the peristyle walls were adorned with mythological paintings. The peristyle of the *Casa delle Nozze di Ercole* was 250 m<sup>2</sup> in size, and had two pools and two marble sculptures.<sup>805</sup> This peristyle seems to imitate the idea of an opulent peristyle – or parts of it – and the same idea is visible in the peristyle of the *Casa della Regina Carolina*. There are, however, seven masonry basins in the porticoes of the *Casa delle Nozze di Ercole*, which indicates that at least the colonnades were occupied by some industrial activity, casting doubt on the display function of the peristyle – although they do not necessarily exclude each other. In addition to these two peristyles, the peristyles of house I,3,3, *Casa di Successus* and *Casa dei pittori al lavoro* did not contain pools, but they did have three porticoes and fountains or sculptural decoration. The peristyle of the *Casa dei pittori al lavoro* had decorative plantings,<sup>806</sup> so this peristyle and the two aforementioned examples most likely had a display function.

The garden with one portico in the *Casa del Principe di Napoli* was quite modest, but featured still life paintings and a marble table leg sculpted with Dionysiac characters.<sup>807</sup> The decorative elements in the peristyle reflect the ideas of the peristyle of the *Casa di Marcus Lucretius*, although in much smaller scale.<sup>808</sup> The peristyles of the *Casa delle Quadrighe*, *Casa del Medico*, *Casa della soffitta* and house V,2,10 feature garden, animal and/or Nilotic paintings on their *plutei*.<sup>809</sup> The Pompeians were

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but descriptive central paintings would explain the odd structure of the peristyle. The columns and piers are hardly visible to anywhere else than the surrounding rooms of the peristyle. This indicates that the columns and piers did not have an important display function; however, if there was going to be central wall paintings, they would have given a purpose for the colonnades (particularly to the east portico), to protect the paintings and allow people to see them from close range. In addition, the *Casa di Giasone* was under restoration 79 CE (Sampaolo 1999, 670), so it was also possible that there was supposed to be central paintings, or other decorations in this peristyle.

<sup>805</sup> Nn. 178, 202.

<sup>806</sup> Nn. 6, 33, 249.

<sup>807</sup> Nn. 137.

<sup>808</sup> N. 235.

<sup>809</sup> Nn. 69, 74, 155, 216.

used to seeing these types of paintings on a much larger scale on the walls of the pseudoperistyles, therefore they can be interpreted as some kind of miniature scale imitation of these paintings – or even an imitation of the opulent or large full peristyles, where same decorative themes also appear on some of the *plutei*.<sup>810</sup>

There are attributes in the above listed minor decoration peristyles indicating that these spaces might have had a display value, and that they might be imitating the ideas of the luxurious peristyles, but the number of decoration is low, and it is risky to propose an important representative function for these peristyles. For example, when a peristyle only had one statue it can be hypothesized that personal preferences were more important during its acquisition than when obtaining whole sculpture collections. It is more likely that in a large collection not all the statues had as much personal value than when buying only one statue. Therefore, in a large collection the display function more likely had a larger role than in case of one sculpture, when other motives probably played as large or even larger role.

The decorative elements are most rare in the architectural peristyles compared to the other groups and the means of display as defined in this study are almost non-existent. There are a few unique features which might indicate a display use. The *Conceria* I,5,2 contained a *triclinium* table decorated with mosaics depicting a skull.<sup>811</sup> The *Tintoria* VII,2,11-12 featured a round travertine basin. It might have been a decorative feature, but as nothing else is known, there is no certainty of this.<sup>812</sup> In the peristyle of house V,1,15 there were garden paintings on a masonry bench, but they were from a previous phase and only partly visible during 79 CE – if they were visible at all.<sup>813</sup>

The lack of significant means of display in the architectural peristyles indicates that they did not have an important – or perhaps any – planned display function. There is a possibility that some of the architectural peristyles had a display purpose – or they were being developed into display peristyles – but our source evidence has been corrupted. However, this remains mostly speculation.

The peristyles had important architectural functions: providing light and air in to the house and guiding movement inside the house. For example, Spinazzola concludes that the peristyle of the *Casa del Criptoportico* – one of the architectural peristyles – did not have any other function than guiding movement in the house.<sup>814</sup> The architectural peristyles were likely planned and built primarily for their architectural functions. This indicates that the owner did not intend the peristyle space for display, probably due to a lack of financial resources, or perhaps because there was no need, as their economic status was demonstrated in some other part of the house which visitors were more likely to encounter. Although the architectural peristyles are most likely found in the houses of commoners compared to the other groups, this type of peristyle also suggests a certain level of wealth in the Pompeian context – at least compared to small houses without peristyles, and not to mention people

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<sup>810</sup> Nn. 38, 80.

<sup>811</sup> N. 17.

<sup>812</sup> N. 151.

<sup>813</sup> Boman & Nilsson 2014: [http://www.pompejiprojektet.se/decoration.php?hid=2&hidnummer=8359643&hrubrik=V%20I,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle-viridarium\)&did=4&didnummer=6339268&drubrik=Wall%20decoration%20\(extant\)](http://www.pompejiprojektet.se/decoration.php?hid=2&hidnummer=8359643&hrubrik=V%20I,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle-viridarium)&did=4&didnummer=6339268&drubrik=Wall%20decoration%20(extant)). Last visited 25.7.2016.

<sup>814</sup> Spinazzola 1953, 441.

which did not own any property at all. In the minor decoration peristyles, the same architectural functions were also important – if not primary – but possibly a little twist of pleasant atmosphere was added with some decoration in these peristyles. The owners could not harness the peristyle for as magnificent a display as the wealthier Pompeians, but they could invest at least something to ornament the peristyle with significant decorative elements. It would, however, be risky to interpret these peristyles as an important display spaces, because there were also other motivations without a doubt guiding the decoration and planning processes of the Pompeian peristyles.

## 5.6 The role of the peristyles in the architectural functions of the house

In Chapters 5.2–5.5 we defined how the peristyle groups were utilized for economic display. To sum up, the decoration of the opulent peristyles, the ornamental peristyles, and the large painting peristyles suggests that they were planned for display purposes. The display value of the imitation peristyles relies on their ability to mimic the upper-class peristyles. The architectural peristyles, instead, seems to lack the qualities which would indicate that they were important for display purpose. The large full and minor decoration peristyles are somewhat transitory groups, where a straight-forward connection with a display purpose is more difficult to conclude. In these two groups the display function must be interpreted on a case-by-case basis, but on a general level the architecture of the large full peristyles was so impressive that they likely had a display function. The minor decoration peristyles, instead, do not feature enough decorative elements to conclude that they were planned particularly for display purposes.

It can be tested whether it was possible to harness a peristyle solely for display purposes. This test can be made through an examination of the other functions of the peristyles; for example, if the peristyle was the only light source of the house, it would have served several household functions and could not only be a display space, or if the peristyle was used for commercial purposes then this function was likely at least as important as any display. The following two chapters (5.6 and 5.7) focus on these questions: first, we will examine how important the different peristyles were for architectural functions, and second we will explore how the peristyles of the different groups were utilized for other purposes, such as small-scale industry or other business purposes.

Even if the peristyles had a display value, they naturally retained the usual architectural functions of the peristyle – providing air and light to the house and guiding movement. Some houses, however, had several light sources – atria, peristyles, light wells, and gardens. In these cases, it was possible to decentralize the different functions that required sun-light throughout the house. This would allow the focusing of display functions in one area, possibly in a peristyle, and it would be a powerful demonstration of wealth, as one part of the house was allocated only for display. Whether a peristyle was only or primarily considered a display area will likely always remain on a speculative level, but if the house did not have many light sources it would mean that this type of decentralization of functions was not possible. Consequently, it is worthwhile to examine the correlation between the peristyle groups and the number of light sources in the house, to learn how important the peristyle was for providing air and light into the house.

The light sources are divided into two groups: principal and additional. The principal light sources are the atria and the peristyles, which often form the core of the house, with other rooms built around these spaces. In addition to these two space types, there are light wells, gardens, and other openings in

the ceiling that provided light and air for the house, but their role in the house plan is not so central as the role of the atria and peristyles. The light wells and gardens rather seem to be utilized as additional light sources for the house if such was possible. Some houses have several peristyles and often these peristyles belong to different peristyle groups. In these cases, the following examination lists these houses with the peristyle group where they are first represented, e.g. if a house has an opulent peristyle and large full peristyle, the house is listed as a house with an opulent peristyle.<sup>815</sup>

Figure 30 indicates that the houses with an opulent peristyle are differentiated from the other peristyle groups. The opulent peristyle is never the only principal source of light and air in the house, which diminishes its importance for its purely architectural functions – these houses were not solely dependent on the opulent peristyle for guiding the daily household routines. The major part, nine houses with an opulent peristyle, even featured two additional principal light sources in addition to the opulent peristyles, meaning that these houses had several possibilities to decentralize the household functions (Table 5). Four opulent peristyle houses – the *Casa di Paquius Proculus*, *Fullonica* VI,8,20, *Casa di Meleagro* and *Casa di Cornelius Rufus* – only had an atrium in addition to the peristyle. In these houses, the peristyle was likely important for illumination, and could not have been isolated solely for display as several household activities requiring light probably also took place in the peristyle.

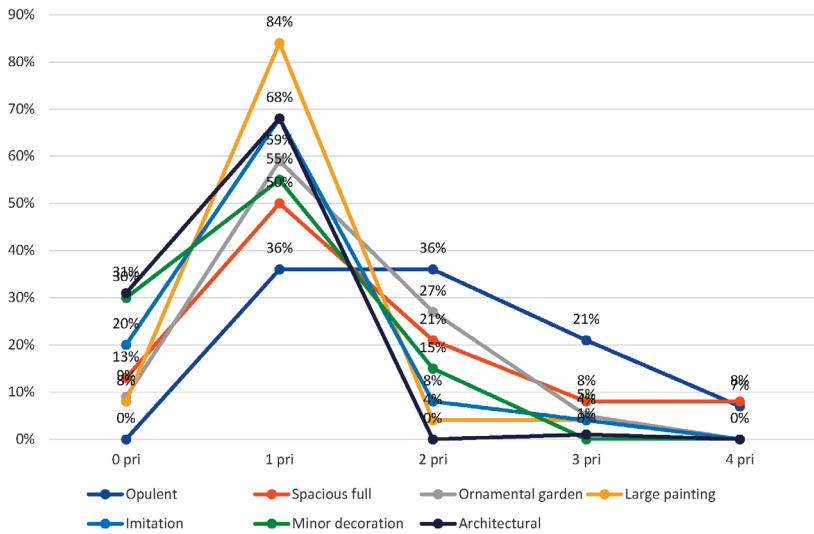


Figure 30. The percentage of the number of principal light and air sources for houses in addition to the peristyle (total number of houses: 221<sup>816</sup>).

<sup>815</sup> The rule applies to this chapter, but it is often utilized in the other parts of this study. Occasionally, if only peristyles are compared with each other, the house information is included, even though the house had another type of peristyle (e.g. the average size of the houses with large full peristyles, also the houses which had an opulent and a large full peristyle is included to the calculation).

<sup>816</sup> The *Casa del Centenario* (IX,8,3/7) possibly had three atria. However, one is not obvious, and the number of the atria in the house is counted as two. The excavations of the *Casa degli archi* (I,17,4), *Casa della soffitta* (V,3,4), *Casa dei pittori al lavoro* (IX,12,9), houses V,3,12 and IX,6,f-g are not finished, and therefore

	1 pri	2 pri	3 pri	4 pri	5 pri	Average of principal light sources
Opulent	0	5	5	3	1	3,00
Large full	3	12	5	2	2	2,50
Ornamental	2	13	6	1	0	2,27
Paintings	2	22	1	1	0	2,04
Imitation	5	17	2	1	0	1,96
Minor	6	11	3	0	0	1,85
Architectural	28	61	0	1	0	1,71

Table 5. The number of principal light sources (peristyles and atria) in the houses with peristyles (total number of houses: 221<sup>817</sup>).

The peristyle groups other than the opulent peristyles are concentrated mainly in houses which had one or zero principal light sources in addition to the peristyle. (Fig. 30, Table 5) The other six peristyle groups are quite similar, as Figure 30 illustrates, but even though the differences are not very great there are still some points of differentiation. The average number of atria and peristyles, in Table 5, indicates that the number of principal light sources rises exactly in the order the peristyles are arranged in this study: architectural peristyles most likely did not have multiple atria and peristyles in the same house, while the chance of having several principal light sources is clearly higher for the group of large full peristyles.

The minor decoration and architectural peristyles were clearly built in houses where only one or none principal light sources were built in addition to the peristyle. (Table 5) This indicates a concentration of multiple activities which required light on the areas of these peristyles, and there was little possibility to harness these peristyles only for display purposes since the space was essential for several functions. Particularly in the houses where the peristyle was the only principal light source, it would have been the center of the household and impossible to utilize it only for display purposes.

Peristyles and atria were architectural conventions used in the planning of a house's illumination, but they were not the only methods for providing light. Additional light sources were used if needed, or if there was an opportunity, but they were not necessarily primary planned for this purpose. For example, the gardens were intended for horticulture, and did not always play an important role for the house illumination. The large gardens of the *Conceria* I,5,2, *Casa della nave Europa* and *Casa delle colonne cilindriche* open mainly onto the peristyle of the house, and to almost none of the other rooms of these houses. Because the peristyles were already illuminated and air-conditioned by themselves, the air and light provided by the garden was "wasted" in the peristyle.<sup>818</sup> Nevertheless – for example in houses VIII,5,15-16 and VIII,7,6 – gardens do sometimes open onto several rooms (more than 3)

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are excluded. The houses at the west or southwest edge of Pompeii are partly destroyed and there is a possibility that a few of them had even more open spaces. House VII,16,1 is excluded as it currently seems to have only one atrium besides the peristyle, but it is severely ruined, and it is possible that it had more open spaces.

<sup>817</sup> See note 816.

<sup>818</sup> Nn. 17, 29, 30, 51, 52.

which were not illuminated by the peristyle.<sup>819</sup> Gardens, in general, were probably also used for this purpose, if there was the possibility or need, but sometimes they played only a very minor role in the illumination of the house.

If counting all the ceiling openings in the house – not just atria and peristyles – the situation remains generally similar to that of the principal light sources. The opulent peristyles are clearly different from the other groups, which all instead follow a relatively similar pattern, as seen in Figure 31. The patterns of the minor decoration and architectural peristyles are almost identical, and the similarity of the groups is demonstrated by the averages in Table 6. It is notable that in the averages the architectural peristyles are slightly higher than the minor decoration peristyles, but as mentioned

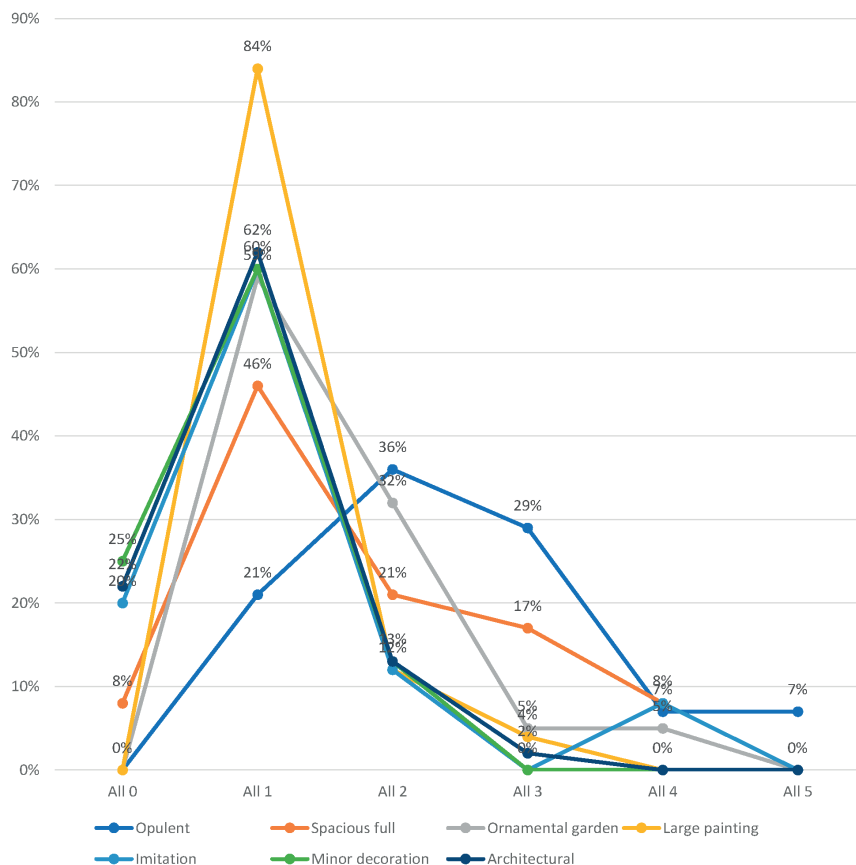


Figure 31. The percentage of the number of all additional light sources (peristyles, atria, light wells, gardens) for the houses, in addition to the peristyle (total number of houses: 221<sup>820</sup>).

<sup>819</sup> See Jashemski 1993, 216 pl. 81, 220 pl. 83 and PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258) (Last visited 30.1.2017). Nn. 215, 220.

<sup>820</sup> See note 816. The light wells and gardens are collected from Jashemski's *Gardens of Pompeii Herculaneum and the villas destroyed by Vesuvius, Volume II: Appendices* (1993). In some houses, there might have been more open areas, e.g. the stable in the southwest corner of the *Casa del Menandro* (I,10,4/14-17), but these are not counted in.

	All 1	All 2	All 3	All 4	All 5	All 6	Average of principal light sources
Opulent	0	3	5	4	1	1	3,20
Large full	2	11	5	4	2	0	2,71
Ornamental	0	13	7	1	1	0	2,55
Paintings	0	22	3	1	0	0	2,19
Imitation	5	15	3	0	2	0	2,16
Minor	5	12	3	0	0	0	1,90
Architectural	20	56	12	2	0	0	1,96

Table 6. The number of all light sources (peristyles, atria, light wells, gardens) in the houses with peristyles (total number of houses: 221<sup>821</sup>).

the difference is too small to draw any significant conclusions from this, except for the similarity in the number of light sources in the houses featuring these types of peristyles. The situation with regard to the role of providing air to the house seems to be very similar between the minor decoration peristyles and the architectural peristyles.

Several architectural peristyles are the only light source for the house, and five imitation and five minor decoration peristyle houses also only had the peristyle as a light source, even if light wells and gardens are added into the calculation. This indicates that these peristyles could hardly have been used only for display. The other peristyle groups are almost missing this type of house plan, apart from the *Casa dei Gladiatori* and house VI,15,23, which both had a large full peristyle and no additional light sources. In these two houses, the peristyle was crucial for the household activities that required good illumination, but usually a Pompeian house with a peristyle had several spaces providing air and light into the house (Table 6).

In addition to the 32 peristyles which were the sole light source of their houses, there are 132 houses which had only one additional light source (Table 6). In these cases, it was likely that the requisite activities were divided between the peristyle and the other light sources, but the probability that the peristyle was used only for display is low, as the area was likely needed for other activities. In these houses, the display role of the peristyle does not seem planned, but the space was probably harnessed for the purpose, for example, by acquiring sculpture, fountains, or large paintings.

In the group of minor decoration peristyles, there are twelve peristyles where the decoration indicates a possibly stronger display function than for the other peristyles of the group.<sup>822</sup> These twelve cases have echoes of imitation of more luxurious peristyles, and the houses with these peristyles almost always had additional light sources.<sup>823</sup> Perhaps their owners saw a possibility to add some decoration to the peristyle, as the space was not necessarily needed so urgently for other purposes. The only exception is house VI,5,10, which seems to be quite unique if we examine its decoration and how it was placed in the peristyle. It also had a descriptive mosaic, which is reported to have been

<sup>821</sup> See note 816.

<sup>822</sup> Nn. 6, 33, 69, 74, 95, 137, 155, 178, 198, 202, 216, 249.

<sup>823</sup> The *Casa delle Quadrighe* (VII,2,25) and house VIII,2,14-16 are not listed as houses with minor decoration peristyles; but as these houses had several peristyles, it indicates that the minor decoration peristyle was not the only light source of the house.



placed near the entrance.<sup>824</sup> The peristyle has no other decorative elements except pilasters placed against the north wall – the wall nearest the entrance.<sup>825</sup> Therefore, all the effort invested in display was in the area directly after the entrance, and the other parts of the peristyle lack decoration. Undoubtedly, the entrance area was very important for this house, while the other parts of the peristyle did not have the same significance. The concentration of the decorative elements might indicate that only rare visitors advanced deeper inside the peristyle, and that it was primarily important to create a wealthy appearance towards the street.

The examination of the light sources offers a possible scenario where some peristyles were carefully planned for display. For example, several opulent peristyle houses had numerous other light sources:

	Industrial and commerce	Kitchen	Latrines	Productive gardens	Triclinia	Cult activity	Water
Opulent	1	0	0	0	2	2	7
Large full	0	1	0	0	0	2	8
Ornamental	0	0	0	2	4	4	5
Paintings	1	0	0	3	3	8	11
Imitation	4	1	0	1	0	3	6
Minor	2	0	0	2	2	3	5
Architectural	9	8	4	6	12	20	16

Table 7. The number of peristyles where industrial or commercial activities, food preparation, toilet use, utilitarian garden, outdoor triclinia, cult activity, or water reservoir use can be identified, listed according to the peristyle groups.

	Industrial and commerce	Kitchen	Latrines	Productive gardens	Triclinia	Cult activity	Water
Opulent	7%	0	0	0	13%	13%	47%
Large full	0	4%	0	0	0	7%	29%
Ornamental	0	0	0	9%	18%	18%	23%
Paintings	3%	0	0	9%	9%	25%	34%
Imitation	14%	4%	0	4%	0	11%	21%
Minor	8%	0	0	8%	8%	12%	20%
Architectural	9%	8%	4%	6%	12%	20%	16%

Table 8. The number of peristyles where industrial or commercial activities, food preparation, toilet use, utilitarian garden, outdoor triclinia, cult activity or water reservoir use can be identified, compared to the total number of peristyles in the groups.

<sup>824</sup> Fiorelli 1860, III, 12–14. Niccolini & Niccolini 1862, Descrizione generale 28–29. Fiorelli 1875, 101.

<sup>825</sup> N. 95.

the *Casa del Menandro* had three atria, a stable with porticoes and at least one garden.<sup>826</sup> The *Casa di Obellius Firmus* had two atria and one large garden,<sup>827</sup> the *Casa del Fauno* and house VIII,2,14-16 had two atria and two peristyles,<sup>828</sup> the *Casa del Centenario* had three atria, and the *Casa dei Capitelli colorati* an atrium and two peristyles.<sup>829</sup> In the *Casa del Citarista* the opulent peristyle is even located so that only a few rooms actually received light solely from this peristyle, as it had a peristyle at the north and south side. These peristyles obviously provided their own light, making the central peristyle less important for this function.<sup>830</sup> All the listed houses offered several possibilities to decentralize the activities in several parts of the house, and to possibly allocate one peristyle predominantly to the display function, which in these cases would have been the opulent peristyle as suggested by their extensive decoration and grand architecture.

In general, the possibility of focusing the peristyle on the display function was highest in the opulent peristyle houses, second highest for the large full peristyles, and about equally high for the ornamental peristyles. The potential further declines for the large painting and imitation peristyles. It is lowest in the minor decoration and architectural peristyle houses. Consequently, the peristyles which seem to have large display value were usually in the houses where it was possible to decentralize the functions around the different light sources, and to allocate the display function to one peristyle.

## 5.7 Other purposes of the peristyles

The functions of the peristyles are not limited to display and architectural functions; the space was naturally a place for various human actions and activities. Their occurrence in the peristyle groups is examined next. The investigation here focuses on the following activities: industrial or commercial activities, food preparation, toilet use, productive gardening (kitchen garden, cultivation, or orchard), dining or banqueting, cult activity, and use as a water reservoir. If these activities can be associated with a peristyle then the role of the peristyle must be re-evaluated, taking into consideration how they would effect the display value of the peristyle. Was a peristyle mainly used for these activities without a significant display function, or did the activities take place in a peristyle alongside its display function?

Hypothetically, the industrial, commercial, kitchen, and toilet activities can be thought of as contradictory to the display purpose, or at least they might have reduced the pleasantness of the space. There is a clear correlation between the evidence of these activities and a low amount of decoration, as the major part of these activities can be located in the imitation and architectural peristyles (Table 7). Nevertheless, these activities cannot be regarded as typical of these peristyle groups, because their occurrence is also proportionally low in these two groups (Table 8).

<sup>826</sup> Jashemski (1993, 47–48 n. 65, 48–49 n. 66) identifies two gardens beside the peristyle in the *Casa del Menandro*, but Ciarallo and Giordano (404–405 n. 66) note that the identification of the garden on the east side of the house is uncertain.

<sup>827</sup> N. 251. Jashemski 1993, 252 n. 520.

<sup>828</sup> Nn. 121, 122, 197, 198.

<sup>829</sup> Nn. 161, 162.

<sup>830</sup> Nn. 14, 15, 16.

The separation of display and utilitarian uses applies on some level to the peristyles, as can be seen in the concentration of business activities in the architectural and imitation peristyles. Also, the evidence of productive garden use is missing from the opulent and large full peristyles (Table 7). Yet, the evidence of planting is very fragmentary and missing for most of the peristyles, meaning that the numbers for productive garden use are quite unreliable. In addition, in Tables 7 and 8 productive garden use is defined very loosely. For example, in the *Casa delle Nozze di Ercole* this utilitarian use is defined based only on a pollen sample, and in other cases only on the shape of the planting bed (straight line or rectangular) as a sign of their utilitarian function, resulting in them being counted as a kitchen garden.<sup>831</sup> It is mostly impossible to know, without further evidence, whether the plants in most of the gardens were utilitarian or decorative. Even if a planting bed resembles a kitchen garden, it does not automatically mean that there were utilitarian plants.

The display use, however, did not always exclude production or other utilitarian uses of the space; for example the opulent peristyle of *Fullonica* VI,8,20 combines both. The men working for the owner in the peristyle were another possible symbol of the high economic and social status of the house owner. Yet, the peristyle was used for practical purpose, meaning that it was making a profit and the space was not wasted in a strict economic sense, as it would be, if the peristyle was primarily reserved for display. Also, it can be speculated, that the peristyles with productive activity were probably visited only briefly – if at all – meaning that the time spent to appreciate them was significantly shorter than in the peristyles that were meant for entertaining guests, making their display function a little different.

The lack of outdoor *triclinia* in the groups of large full peristyles and imitation peristyles indicates that these peristyles might not have been meant for sojourning or entertaining guests (Table 7). In particular, it supports the nature of the imitation peristyles as passage spaces, and not *per se* used for the entertaining guests. It is possible that some of the large full or imitation peristyles had movable *triclinia*, which were used in the peristyle when needed but stored in other rooms, or wooden *triclinia* which are not reported. For example, in both opulent peristyles where an outdoor *triclinium* is reported, it happens to be wooden.<sup>832</sup> Nevertheless, the lack of masonry *triclinia* indicates that dining or banqueting activities were not regarded as so important for these peristyles that they required a stationary masonry *triclinium*. Instead, in some minor decoration and architectural peristyles, these features suggest that less decorated peristyles were also used for entertaining guests. The *triclinium* might also be a sign of the use of the peristyle as a restaurant, which has been a tempting conclusion for some less-impressive peristyles,<sup>833</sup> but confirming that the dining couch was used by clients, and not invited guests is difficult.

Cult activity and the use of the peristyle as a water distribution center for the house occur in all the peristyle groups (Table 7). Both activities are very temporary by their nature, and consequently would not interfere with the display function. Additionally, the *lararia* and altars are frequently decorated with paintings and sculpture, which had a primarily religious value, but also functioned as decoration. The cistern heads and puteals mark the place where the water was taken from the cistern. They are occasionally made of precious stone materials, such as marble, or they feature decoration,

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<sup>831</sup> N. 178.

<sup>832</sup> Nn. 22, 38.

<sup>833</sup> See, e.g., Jashemski 1993, 92 n. 150.

meaning that they were probably thought of as a part of the décor of the space, not just as practical items relating to the water supply. The features of cult activity and water supply can also function as decoration, and the two activities also occur in the most decorated peristyles, indicating that these activities were considered suitable and compatible with the display purpose.

Table 8 suggest that there is some correlation with the amount of decoration and the use of the peristyle as a water distribution center for the house. The percentage of peristyles used for water distribution decreases when moving down in the peristyle ranking – except for a rise again in the large painting peristyles. The water distribution category, however, is unreliable, as all the cisterns are not necessarily excavated, meaning that it is likely that more peristyles had cisterns. If only the occurrence of cistern heads are compared to the groups, the situation changes slightly and the differences between many groups are not so striking, but the correlation with the decoration and water distribution remains: The opulent peristyles have the highest ratio, at 80 percent, and the large full peristyles are at 58 percent, but the imitation peristyles rise almost to their level with 57 percent, the large painting peristyles have 47 percent, but the ornamental peristyles rise to 45 percent, minor decoration peristyles to 40 percent, and the architectural peristyles to 38 percent. The apparent connection of decoration and water distribution might be due to the documentation, as the most decorated peristyles might be better examined and reported than the others, and therefore their cisterns and cistern heads are better known. This might explain why the ratio of the opulent peristyles is so much higher than the other groups. However, there is also the simple possibility that the activities related to water distribution were considered suitable for decorated peristyles, which seems likely when looking at the numbers.

Most of the activities examined in this chapter are temporary in their nature, but the industrial, commercial, and productive activities instead took up a main part of the daily life in the peristyles, and therefore in the context of display use, they might have had a significant affect on it and possibly even disturbed it – although the peristyles often had plenty of space to locate these activities above and beyond the area reserved for display. However, there are some examples which suggest that the industrial use had replaced the display use. The peristyle of *Tintoria* VII,2,11-12 was used as a dye-shop, and the wall paintings were already in a bad condition when the house was excavated. This indicates that the decoration of the space was not considered to be of primary importance during the last phase.<sup>834</sup> Also, in the peristyle of the *Casa del Banchiere* the garden paintings were already in a poor condition when they were discovered, as Schulz reports. The peristyle probably had lost its display purpose, and was beign utilized for other functions. For example, it is suggested that it was a part of a dye-shop functioning in the house.<sup>835</sup> In the peristyle of house V,1,15 the garden paintings on a masonry bench were from a previous phase, and only partly visible during 79 CE.<sup>836</sup> The paintings had lost most of their decorative function by the last phase, when an oven was built in the

<sup>834</sup> Fiorelli 1873, 30; 1875, 185. Jashemski 1993, 172 n. 320. Sampaolo 1996, 496. Ciarallo & Giordano 2012, 568 n. 325.

<sup>835</sup> Schulz 1841, 123. Fiorelli 1875, 301. Jashemski 1993, 198 n. 389. Sampaolo 1997, 676. Ciarallo & Giordano 2012, 602–603 n. 390.

<sup>836</sup> Boman & Nilsson 2014: [http://www.pompejiprojektet.se/decoration.php?hid=2&hidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rurubrik=Room%20h%20\(peristyle-viridarium\)&did=4&didnummer=6339268&drubrik=Wall%20decoration%20\(extant\)](http://www.pompejiprojektet.se/decoration.php?hid=2&hidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rurubrik=Room%20h%20(peristyle-viridarium)&did=4&didnummer=6339268&drubrik=Wall%20decoration%20(extant)). Last visited 25.7.2016.

peristyle and the peristyle was functioning as a bakery. In addition to these examples, Sampaolo states that house VII,10,5 was a washhouse, and the peristyle had lost its display character when it was transformed into a washing space.<sup>837</sup>

The changing function of the garden of the *Casa del fabbro* from an entertainment area into a utilitarian domestic and industrial space, or a place to collect salvaged industrial and manufacturing material, has been interpreted as a downgrading of the peristyle area.<sup>838</sup> The activities occurring in the peristyle during the last phase are not entirely clear: Domenico Mustilli speculates that it was the place of business of a marble worker, but notes that the evidence suggests that the house was used for several different business activities simultaneously. Allison states that there is no evidence to connect the house with any special type of industry, except collecting and salvaging items during the general upheaval.<sup>839</sup> It suggests that the peristyle did not have a significant display value during the last period. Ciarallo and Giordano state that even the statue of Hercules in the garden had religious value rather than ornamental.<sup>840</sup> If this interpretation is accepted, there are no features of display in the peristyle. However, the material and size (h. 0,44 m) of the statue do not correspond to the other *lararium*-statues,<sup>841</sup> but instead are similar to the garden decoration, and the function of the sculpture seems to indicate a more ornamental role rather than cultic.

The peristyle of *Conceria* I,5,2 contained a *triclinium* table with mosaics representing a skull.<sup>842</sup> Besides the outdoor *triclinium*, the peristyle had a kitchen and a latrine on the west side. These features can all be related to dining, whereas the east side functioned as a tannery.<sup>843</sup> This peristyle seems to be a very multifunctional space where industrial activity occurred along with a kitchen, latrine, and *triclinium*. These three features might have been for dining and entertaining guests. The arrangement of the space suggests a separation of the activities by their location in the peristyle: on the west side there was the dining related activities, and on the east side the tannery. Similarly, the activities in *Fullonica* VI,8,20 seems to be divided into two parts: the eastern part was for decoration and display purposes, whereas the western was for fullery.

To conclude, examining a broad range of activities demonstrates that the decorated peristyles were rarely used for industrial, commercial, cooking, or toilet activities. This reinforces their status as display spaces, and the notion that this function was considered very important in the decorated peristyles. Nevertheless, the display peristyles were possibly also used for cult activities or as water distribution centres of the house, but these two activities were temporary in nature meaning, that the peristyle was only occasionally needed for these activities and it was also possible to utilize the peristyle for other purposes.

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<sup>837</sup> Sampaolo 1997, 423, 428.

<sup>838</sup> Allison 2006, 343–345, 348. On the regression of the *Casa del fabbro* during the last period, see Ling & Ling 2005, 144–145, 169.

<sup>839</sup> Mustilli 1950, 218–219. Allison 2006, 349. See also Jashemski 1993, 49 n. 67.

<sup>840</sup> Ciarallo & Giordano 2012, 405 n. 67.

<sup>841</sup> N. 39.

<sup>842</sup> N. 4, 7, 17, 41, 248.

<sup>843</sup> N. 17. Jashemski 1993, 33 n. 27.

## 6 THE SOCIAL STATUS OF THE POMPEIAN PERISTYLE OWNERS

### 6.1 Evidence of social status in the domestic sphere

The task of defining the social status of peristyle owners is much more difficult than defining their economic status. The houses do not usually have direct evidence of their owners' social status, and the archaeological material merely indicates their wealth.<sup>844</sup> Traditionally, the house architecture and size has been linked to the owner's social status: large size and prestigious architectural features, such as atria and peristyles, are connected to high social rank and influence, and small size and lack of the aforementioned architectural features are connected to low status.<sup>845</sup>

Mariette De Vos lists several houses where an owner is possibly known, and was a *duumvir* or an aedile. De Vos' conclusion is that the aediles had houses that were about 300–400 m<sup>2</sup> and the *duumviri* owned the houses between 1000–2000 m<sup>2</sup>. Therefore, De Vos thinks that the *Casa di M. Lucretius Fronto* was too small for a *duumvir*, and she thinks that M. Lucretius Fronto was not the owner of the house because he must have served as a *duumvir* because he was *quinquennalis* candidate.<sup>846</sup> However, the reasoning is not unproblematic, beginning from the premise that M. Lucretius Fronto was a *duumvir*. The office of *quinquennalis* is considered to be the high point of a municipal officer's career, and it is thought that a person must have been a *duumvir* before becoming *quinquennalis*. Mouritsen, however, notes that there was no such requirement for the office.<sup>847</sup> Therefore, the house of M. Lucretius Fronto was not necessarily the house of a *duumvir*, because it is only known that M. Lucretius Fronto served as an aedile, and that he possibly never was a *duumvir*. On this basis, we can take a look again at the house area, which is in the *Casa di M. Lucretius Fronto* about 420 m<sup>2</sup>, placing it behind 127 other houses with a peristyle (Fig. 3).<sup>848</sup> Mouritsen lists names for 120 candidates to the period 50 to 79 CE.<sup>849</sup> The number of candidates is quite close to the number of houses with a peristyle that were larger than the *Casa di M. Lucretius Fronto*, and in this scenario it would not be impossible that the *Casa di M. Lucretius Fronto* was inhabited by an aedile. Although the house does not have pretentious architecture – such as private baths, or vast or large peristyles – its decoration, such as the large animal paintings in the peristyle, might have compensated for the shortcoming of

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<sup>844</sup> See, e.g., Mayer 2012, 33, 53, Painter 2001, 35.

<sup>845</sup> See Robinson 1997, 136–137. See also Mayer 2012, 52–53, 171–172. Mayer seems to be thinking that there is a correlation with the large house size and the high social rank, but he is also critical towards the assumption that the size can be connected with the social status.

<sup>846</sup> M. De Vos 1991, 966–967.

<sup>847</sup> Castrén 1975, 66–67, 185–186. Mouritsen 1988, 29, 141, 186 n. 107.

<sup>848</sup> N. 78.

<sup>849</sup> Mouritsen 1988, 109–114.

the architecture.<sup>850</sup> Therefore, it is possible that M. Lucretius Fronto – known only to hold the office of aedile – was living in the house named after him, although the identification has other problems which are discussed in the next chapter.<sup>851</sup>

Returning to the discussion of the house owners social status as defined by the house size: if it is considered that a *duumvir* must have had a house larger than 1000 m<sup>2</sup>, there was likely a shortage of such houses for *duumviri* in Pompeii.<sup>852</sup> There are 37 houses with a peristyle that as larger than 1000 m<sup>2</sup>. Five of these houses are dominated by a large garden, meaning that their living quarters are quite small compared to the houses listed by De Vos,<sup>853</sup> and these houses probably were not worthy houses for *duumviri* according to De Vos' criteria. In addition, the *Panificio di Terentius Neo* was larger than 1000 m<sup>2</sup>, but it was largely dominated by industrial and commercial activities, and it can be questioned if it was worthy for a *duumvir*. Depending, whether the *Panificio di Terentius Neo* is counted as a possible *duumvir* apartment, this leaves 32 or 31 houses larger than 1000 m<sup>2</sup>. Taking Mouritsen's last period, from 50 to 79 CE, there were 58 *duumviri* positions during this period.<sup>854</sup> The number of *duumviri* is almost double compared to the number of the houses which were larger than 1000 m<sup>2</sup> and had a peristyle. However, the number of actual *duumviri* is probably a bit lower than the number of *duumvir* positions, as same person might have held the office twice – for example, being a *duumvir* and a *quinquennalis* – or even more often, but in Mouritsen's list there are no persons who are reported as being *duumvir* even twice.<sup>855</sup> It can be also assumed that some of the *duumviri* of the period came from the same family, and consequently possibly lived in the same house. Taking

<sup>850</sup> On the decoration of the peristyle. see n. 78.

<sup>851</sup> See Chapter 6.2.

<sup>852</sup> There are 38 houses that are larger than 1000 m<sup>2</sup> with a peristyle. Six of these houses (I,5,2, I,15,3, I,16,2-a, II,9,6, VII,4,57, VIII,3,14, VIII,5,15) are dominated by a large garden, and hence, their living quarters are quite small compared to the houses listed by M. De Vos (1991, 967). Probably they cannot be counted as worthy house for *duumviri* by De Vos criteria. There is, in addition, house VII,2,3 which was dominated by industry and it can be questioned if it was worthy for a *duumvir*. Depending, if we are willing to count house VII,2,3, as a possible *duumvir* apartment, it leaves us 31 or 30 houses. If we take Mouritsen's (1988, 106) last period 50 to 79 CE, there are 58 *duumviri* during this period (counting in the *quinquennales* as Mouritsen 1988, 29 has demonstrated that juridically they were equal to *duumvir*). The number of *duumviri* is almost double compared to the number of the worthy houses. The number of *duumviri* is probably too high as the same person might have held the office twice or even more (e.g. being a *duumvir* and a *quinquennalis*), but in Mouritsen's list (1988, 109–112) there are no single person reported as being a *duumvir* twice. We can still assume that some of the *duumviri* in the period came from the same family, and therefore, lived possibly in the same house. If we take the same ratio, 12,5 percent, which is the ratio of person with same praenomen and nomen in the candidate list, it leaves us 50 persons. Still there is a remarkable difference between number of the houses and the persons. There are several reasons to assume that the difference should be even smaller. In any case, these are at best directional calculations, but they demonstrate the problems of assuming that everyone holding a high political office in Pompeii lived in a large house, particularly as these houses could be also owned by person that were not belonging to the political high class of the city, e.g. the *Casa di L. Caecilius Iucundus*.

<sup>853</sup> The houses: *Conceria* I,5,2, *Casa della nave Europa* (I,15,3), *Casa delle colonne cilindriche* (I,16,2-a), house II,9,6, *Casa della Regina Carolina* VIII,3,14, house VIII,5,15-16. M. De Vos 1991, 967.

<sup>854</sup> Mouritsen 1988, 106. The *quinquennales* are included to the calculation as Mouritsen (1988, 29) demonstrates that legally they were equal to *duumvir*.

<sup>855</sup> Mouritsen 1988, 109–112.



the ratio – 12,5 percent – of persons with same *praenomen* and *nomen* in the candidate list leaves 50 persons serving as *duumvir*. There is still a remarkable difference between the number of appropriate houses and possible *duumviri*.

There are still several reasons to assume that the ratio between *duumviri* and their houses should be even lower than the 50 to 32/31 presented before. There is a possibility that not all the candidates lived in a house with a peristyle. For example, the *Casa dell'ancora* and *Casa del Marinaio* are not counted as houses with the peristyle in this study, but they certainly were among the most impressive houses of Pompeii. Also, some might have lived in the *villae* around Pompeii, and additionally the whole of Pompeii is not excavated, and a few large or vast houses might still be under the *lapilli*. Additionally, over a period of 29 years, it is possible that some of the *ordo* families disappeared, which could have allowed another family to take over their upper-class house.

However, there are other problems relating to the assumption that the *duumviri* lived only in the houses which were larger than 1000 m<sup>2</sup>. Even if considering all the above listed possibilities, it would not leave many houses larger than 1000 m<sup>2</sup> to other groups of people than *duumviri*. Yet, there must have been wealthy Pompeians who owned significant houses, but never held an office – such as L. Caecilius Iucundus and the elder A. Umbricius Scaurus, whose houses certainly were worthy enough for a *duumvir* according to M. De Vos' criteria.<sup>856</sup> This indicates that not all the largest houses were owned by the members of the *ordo*, and possibly some members of the political elite could have been living in more modest houses. In any case, these are at their best only directional calculations, but they demonstrate several of the problems inherent to assuming that everyone holding a high political office in Pompeii lived in a large or vast house, and even on a more general level they show how difficult it is to define what type of house was worthy of each social group.

Ling uses a similar method as M. De Vos, and examines the houses where a possible *duumvir* owner is known. He concludes that, because the *Casa del Menandro* is larger than most of the houses that were supposedly owned by a *duumvir*, the owner of the *Casa del Menandro* must have been at least from the same class as the owners of these other houses.<sup>857</sup> However, Kenneth Painter reminds us that nothing of the grandeur of the *Casa del Menandro* tells us about the social rank of the owner, but only of his wealth.<sup>858</sup> Ling and M. De Vos are not alone in their interpretations connecting grand architecture with high social status and political power. For example, there are many double-atrium houses with a large full peristyle at the rear of the entrance-atrium-*tablinum* axis, such as the *Casa del Labirinto*, *Casa del Fauno*, *Casa del Centenario*, *Casa di Obellius Firmus*, and similarly vast houses with several atria and vast peristyles, such as the *Casa del Citarista* and the above mentioned *Casa del Menandro*.<sup>859</sup> There has been a strong desire to find upper class owners for these houses – possibly from the old families of Pompeii – or even link them to senatorial class or imperial families of

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<sup>856</sup> See Chapter 6.2. M. De Vos 1991, 967.

<sup>857</sup> Ling 1997, 142. On other examples of interpreted the wealthy houses connected to high social status or influence, see Seiler 1994, 716. M. De Vos (1991, 966–967) uses the same logic trying to demonstrate that the *Casa di M. Lucretius Fronto* cannot be owned by M. Lucretius Fronto as the house is too modest for a *duumvir* compared to the other houses that are expected to be owned by members of the same social and political class.

<sup>858</sup> Painter 2001, 35.

<sup>859</sup> Nn. 120, 121, 122, 134, 135, 139, 197, 198, 245, 251.

Rome.<sup>860</sup> In most cases the evidence concerning the house owner remains insufficient to even speculate about the likely owner.<sup>861</sup>

Instead, two houses which had the most decorated peristyles in Pompeii, the *Casa dei Vettii* and *Casa degli Amorini dorati*, are often ranked not as belonging to the elite but rather to the upper middle class.<sup>862</sup> Pappalardo even thinks that the extensive display of luxury in the *Casa dei Vettii* is one of the reasons why the house was inhabited by members of the wealthy commercial class.<sup>863</sup> Allison criticizes this type of identification of the owners of the *Casa dei Vettii*, and states that connecting the abundant decoration to the commercial or middle classes is based on contemporary attitudes.<sup>864</sup> Similarly, identifying the social status of the owner of the *Casa degli Amorini dorati* on the grounds of its decoration is not based on the Pompeian perspective, but ours.

The tendency to classify some houses, such as the *Casa dei Vettii* and *Casa degli Amorini Dorati*, as middle-class houses is probably due to some of their special characteristics compared to what is thought to be a high elite house. In both houses, the rooms are concentrated mainly around the peristyle, and they lack the traditional entrance-atrium-*tablinum*-peristyle axis. The *Casa dei Vettii* does not have a so-called *tablinum* – at least in its traditional place – and in the *Casa degli Amorini dorati* the peristyle is not behind the *tablinum*. The lavish decoration of the peristyles is a particular feature in both houses. In addition, compared to the other houses with a peristyle they are slightly smaller than the group that is defined as vast houses in this study (Fig. 3).<sup>865</sup>

The middle class is always a very vague group and concept, particularly in the ancient context. There are several houses with a peristyle that has been identified as belonging to this group. Zanier places the *Casa di Sextus Pompeius Axiochus* in the upper middle class.<sup>866</sup> Willem Peters and Eric Moormann identify the *Casa di M. Lucretius Fronto* as belonging to the same group.<sup>867</sup> The less well-known houses I,11,14 and I,11,15/9 have also been classified as middle-class houses. In the first

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<sup>860</sup> See, e.g., Niccolini & Niccolini 1862, *Descrizione generale*, 79, Fiorelli 1875, 61. Gordon 1927, 167, 169. Della Corte 1954, 208–209, 212, Giordano 1974, 23. Dwyer 1982, 85–86, M. De Vos 1990, 117; 1991, 967, Strocka 1994, 2, Wallace-Hadrill 1994, 66, Sampaolo 1999, 905; 2003, 361, D’Acunto 2008, 196, Inserra 2008, 34, 49–50.

<sup>861</sup> For the proposals and critique for possible house owners, see Niccolini & Niccolini 1862, *Descrizione generale*, 39, Mouritsen 1988, 14–19, Sampaolo 1999, 905, Painter 2001, 36, Allison 2001, 58, 61; 2006, 334, D’Acunto 2008, 196.

<sup>862</sup> Seiler 1994, 714. According to Jashemski (1979, 35–41), the *Casa dei Vettii* had the most decorated peristyle in Pompeii, if the number of decorative elements is taken account. If the pools, fountains and sculpture is added together, the peristyle had 33 decorative items and wall paintings (n. 134). The peristyle of the *Casa degli Amorini dorati*, instead, had wall paintings and 37 decorative items, counting also the reliefs on the walls (n. 139). Therefore, counting just the number of the decorative items, the *Casa degli Amorini dorati* is the most decorated peristyle of Pompeii. Both peristyles are in their own class in the number of the decoration. Next in the ranking is the middle peristyle of the *Casa del Citarista* (n. 14), which had 21 decorative items and wall paintings.

<sup>863</sup> Pappalardo 2004, 334.

<sup>864</sup> Allison 2001, 63.

<sup>865</sup> Nn. 134, 139.

<sup>866</sup> Zanier 2009, 229.

<sup>867</sup> Peters & Moormann 1993b, 409.

case the identification is argued on the basis of the lack of an atrium in the house.<sup>868</sup> Strocka thinks that the *Casa del Principe di Napoli* was a lower middle-class house.<sup>869</sup> Sampaolo, instead, identifies house IX,2,10 as middle class, but thinks that only its decoration separates the house from the lower class.<sup>870</sup> All of the above mentioned houses – as generally for all the houses with a peristyle or even with a garden with one portico – can be identified as belonging to at least the economic middle class of Pompeii, but at the same time the houses reflect very different economic backgrounds.

The famous passage of Vitruvius describes how the social upper class needed grand architecture and the lower classes did not – at least in Rome.<sup>871</sup> It supports the connection of large houses with several atria and peristyles to the social and political elite of Pompeii. Wealth and power go together in almost any society, and there is no need to think differently for Pompeii, as several inscriptions demonstrate that the powerful persons there used their wealth to finance public building projects and shows in the amphitheater.<sup>872</sup> Therefore, it is justified to think that the social elite lived mostly in the large and well decorated houses, rather than in the small and modest ones,<sup>873</sup> but turning it the other way around does not work: a large and decorated house does not automatically have an owner that was from the political and social elite of the city. There is always the possibility that house owner was wealthy but had very little interest in politics, or that the house owner was a wealthy freedman and cannot be counted as a member of the social elite in the Roman world.<sup>874</sup> There is simply not enough evidence to connect the house architecture or decoration with a certain social class, and by doing so we might end up telling more about modern attitudes than ancient ones.

Even if grand architecture or decoration does not directly reveal the owner's social status, there are two possibilities to uncover information on the social rank of a house owner: firstly, it is possible to reveal some house owners and their social status, and secondly to examine whether the house can be connected to commercial or industrial activity. Both are biased towards the upper classes, as the house owners can be revealed only by using written sources – inscriptions, electoral notices, and graffiti – indicating that the person was literate or closely connected to activities related to writing, which is mostly thought of as an upper-class phenomenon in the Roman empire. In addition, the archaeological evidence of commerce and small-scale industry refers to owning these facilities, which means that the person had a certain level of wealth.<sup>875</sup> Therefore, the lowest strata – for example, the illiterate and people whose occupation did not require large investments – is mainly beyond the examination.

Identifying the houses which can be connected to industrial or commercial activity is limited to the cases where there is a direct connection – an entrance – between the house and the areas of these

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<sup>868</sup> Miniero 1990, 598.

<sup>869</sup> Strocka 1994, 649.

<sup>870</sup> Sampaolo 1998, 1091.

<sup>871</sup> Vitr. 6.5.2.

<sup>872</sup> CIL IV 7991, 7992, 7993. On the requirements of wealth for the decurional class, see Castrén 1975, 58, Mouritsen 1988, 29.

<sup>873</sup> See Viitanen, Nissinen & Korhonen 2012, 67.

<sup>874</sup> On economic and social position of the freedmen, see Mouritsen 2011, 66, 109.

<sup>875</sup> On the connection of large houses, literacy and people visiting these large houses, see Viitanen, Nissinen & Korhonen 2012, 77

activities. It is possible that some house owner also maintained the nearby shops, bakeries, fulleries, and other industrial properties, but if there is no evidence to point out the connection, the ownership remains to some extent speculative.<sup>876</sup> Also, in some cases the professional activities of the house owner may not have occurred in the house area, but in some other part of the city, and we have no means to identify these houses. Yet, it is also significant that some houses had the business activities directly connected of the house. It indicates a closer connection between the business and the daily life of the household than in the cases where the owner was able to spatially separate the business facilities from the living quarters. However, if the house was connected to the business facility, it does not necessarily mean that the house owner was running the business, and the house owners' relationship with the industrial and commercial areas can be questioned. The most likely explanation is that they at least owned the business areas, even if someone else was running the operation. Due to the listed problems, I have chosen to examine only the houses which are connected through an in-house entrance to the business facilities and the assumption is that in these cases the house owner also was the owner of the facilities, and was at least in this way connected to the business.

Identifying house owners and their social status is a complicated matter.<sup>877</sup> The debate on the house owners is illustrated by the old positive attitude represented by Della Corte and the new critical methodology of Allison. Della Corte relies on the electoral notices on the façade of the house, and particularly assumes that the person who supports the candidate was the house owner.<sup>878</sup> His work and methods are often criticised, and they have been proven inadequate.<sup>879</sup> Instead, Allison states that only the owners of the insula *Arrianna Pollianna* and the *Villa di Giulia Felice* can be certainly identified as property owners in Pompeii.<sup>880</sup> It is unclear whether she even considers L. Caecilius Iucundus as the owner of house V,1,26. It is theoretically possible that the archive of L. Caecilius Iucundus was kept in someone else's house, but the scenario is very hypothetical and it would require some evidence to support it, such as proving that someone else owned house V,1,26, although electoral notices and other epigraphic evidence also indicate to the ownership of the Caecilii Iucundi.<sup>881</sup>

Mouritsen has suggested that house owners can be identified by combining several different types of inscriptions – electoral notices, seal stamps, graffiti, and amphorae with inscriptions – as none of these types of inscriptions alone is better than the other when trying to define the house owner. Mouritsen does not specify how the combination of these sources should be made, and how many source groups there should be for the identification, but he seems to be satisfied if at least two source

<sup>876</sup> Viitanen and Ynnilä (2014, 149–152) rely on the presence of an internal doorway as the main evidence of common ownership. They also mention other shared structures such as windows, water pipes, drainage channels, and cess pools – although these can also demonstrate a servitudinal relationship, as mentioned by Viitanen and Ynnilä. They also mention that Roman law stipulated that an upper floor was owned by the ground floor owner, which therefore suggests a common ownership. In Pompeii, the condition of the upper floors is poor, and the connections through upper floors are mostly theoretical. On the connection between shops and the *domus* as property, see Wallace-Hadrill 2008, 297.

<sup>877</sup> Viitanen, Nissinen & Korhonen 2012, 67.

<sup>878</sup> Della Corte 1954, 13.

<sup>879</sup> Castrén 1975, 31–33. Mouritsen 1988, 13–27, Wallace-Hadrill 1994, 108, Allison 2001, 57. Viitanen, Nissinen & Korhonen 2012, 67.

<sup>880</sup> Allison 2001, 69. The identification is based on the inscriptions CIL IV 138 and 1136.

<sup>881</sup> On the electoral notices and the other inscriptions, see Della Corte 1954, 12–13 nn. V a–e.

groups suggest the same person.<sup>882</sup> Similar methods to Mouritsen's have been utilized by several other researchers.<sup>883</sup> Nevertheless, the identification is a complex process, and no simple rule for it can be defined. In every case, the role and importance of the inscriptions have to be carefully considered against all the evidence which is relevant for the identification of the house owner. The results will always remain somewhat speculative, but that is the nature of archaeology.

Every type of epigraphic evidence has its problems for identification. The connection of the electoral notices on the outside walls of the house with the house owner is not straightforward. It has been pointed out that the electoral notices of the same person can be found around the city, and it is very unlikely that the *rogator* or the candidate owned all the houses where an electoral notice mentioned the person's name.<sup>884</sup> Mouritsen has suggested a link between the high concentration of electoral notices and the house which is possibly owned by the candidate mentioned in the notices.<sup>885</sup> Although the probability to connect a candidate and the house is very low, as they usually advertised all around the city, it would also be odd if the candidate did not advertise himself on his own house walls. Nevertheless, generally the electoral notices are concentrated on the streets of Pompeii where a lot of activity was occurring on the basis of the presence of commercial and industrial buildings. There was no point in advertising if there was no audience.<sup>886</sup> Consequently, not all houses necessarily had electoral notices, and it cannot be ruled out that candidates lived in these ignored houses. Also, it is possible that the candidate did not have a house in Pompeii, but lived in a *villa* outside.

Mouritsen suspects that the documentation of the electoral notices was done with variable quality in the different parts and during the different eras of the excavations.<sup>887</sup> This, however, is not the case according to the study of Viitanen, Nissinen and Korhonen, which concludes that the distribution between *Regiones* I, VI, and VII is quite even, although the last excavated part of *Regio* I has a slightly higher number of the notices, and most of the uncertain locations are in *Regiones* VI and VII.<sup>888</sup>

If the outside walls of the house were primarily reserved for the house owners to show their political support,<sup>889</sup> the walls inside a house were likely under even stricter control by the owner. Electoral notices inside a house are extremely rare, and it is difficult to understand the motivation of painting them inside the house, as a more prominent place would have been on the outside walls along with the streets. The presence of electoral inscriptions inside a house may signal that not all the visitors of the house knew the political connections of the owner. It is likely that the house owners also had a very close connection with the candidate, as they had chosen to show them support even inside their own houses – if the candidate was not the house owner himself.

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<sup>882</sup> Mouritsen 1988, 14–19, 182 n. 60. Allison 2001, 57. Cicala 2014, 234 n. 1.

<sup>883</sup> See, e.g., Dwyer 1982, 69–70, Parise Badoni 1991, 676, Sampaolo 2003, 361.

<sup>884</sup> Mouritsen 1988, 18–19, 52–61. Allison 2001, 57.

<sup>885</sup> Mouritsen 1988, 52–57.

<sup>886</sup> Viitanen & Ynnilä 2014, 148. Viitanen, Nissinen & Korhonen 2012, 72.

<sup>887</sup> Mouritsen 1988, 47–52.

<sup>888</sup> Viitanen, Nissinen & Korhonen 2012, 69–70.

<sup>889</sup> Viitanen, Nissinen & Korhonen 2012, 76. Cfr. Mouritsen 1988, 58–60.

Seal stamps were the source group which Fiorelli most often used to identify the house owner, although there is no certainty that the name written on these objects was the house owner's name.<sup>890</sup> Allison notes that little is known about the function of the seal stamps found in the Pompeian houses. It has been suggested that they were for bread stamping, but Allison does not believe in this function, because they are according to her too heavy for a such purpose.<sup>891</sup> Mouritsen proposes more varied functions, and connects them generally to production, but mentions pottery in particular, and cloth and leather manufacturing.<sup>892</sup> Giovanna Cicala has demonstrated a potential connection between some of the seal stamps and viticulture and handcraft – in particular, the images used in the stamps connects them to these activities. She also uses the stamp imprints on some of the items as evidence of their connection to certain professions.<sup>893</sup> Her examples, however, are few and there are no cases where an imprint of a known seal stamp has been discovered. The function of the seal stamps remains uncertain, but the connection with commerce and industry is very probable.<sup>894</sup>

Mouritsen notes a connection between the seal stamps and servile origin. He states that over one third of the *cognomina* are Greek, which has been usually connected with a servile origin, and there are several other names with same indications.<sup>895</sup> The Greek *cognomina* do not necessarily refer to slavery or servile origins, as Allison has pointed out with hypothetical scenarios about the origins of C. Julius Polybius and C. Julius Philippus.<sup>896</sup> Mouritsen lists seven seal stamps where “the persons mentioned are explicitly called slaves”.<sup>897</sup> But only one stamp has the abbreviation “ser”, which refers to slave.<sup>898</sup> There are also three seal stamps which clearly indicate the status of freedman for their owners.<sup>899</sup> Some other persons mentioned in the stamps were also *liberti*, as confirmed by other sources.<sup>900</sup> In addition, one seal stamp owner from Herculaneum is known to be a *libertus* and in

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<sup>890</sup> Mouritsen 1988, 14.

<sup>891</sup> Allison 2001, 64. For seal stamps as bread stamps, see Dwyer 1982, 86. The seal stamp which corresponds to the imprint on the bread has been found in a storage in Rome, but, as Cicala notes (2010, 215 n. 3), the provenience of the seal stamp is unknown.

<sup>892</sup> Mouritsen 1988, 15–16. See also Cicala 2010, 215–216 (criticism).

<sup>893</sup> Cicala 2014, 236–240.

<sup>894</sup> Cicala 2010, 214–220.

<sup>895</sup> Mouritsen 1988, 14–15, 62, 194 n. 224. Cicala 2010, 214; 2014, 235 n. 6.

<sup>896</sup> Allison 2001, 67–69.

<sup>897</sup> Mouritsen 1988, 14, 181 n. 35. Castrén (1975, 134, 158, 138, 165, 180, 209) lists six of the persons mentioned in the seal stamps as slaves. A seal stamp (CIL X8058.18) from Herculaneum can be added to the list.

<sup>898</sup> Cicala 2014, 235.

<sup>899</sup> Della Corte 1954, 406 nn. 26, 31, 409 n. 69. Cicala 2014, 235 n. 6. One of the seal stamps is also noted by Mouritsen (1988, 14, 181 n. 36).

<sup>900</sup> Cicala 2014, 235 n. 6. Castrén (1975, 174, 181) reports the following persons mentioned in the seal stamps (Della Corte 1954, 407 n. 49, 408 n. 55) as freedmen: N. Herennius Castus and L. Laelius Trophimus. In addition, Castrén (1975, 133, 239) reports C. Alleius Stephanus and A. Vettius Conviva as *Augustales*. *Augustales* were usually recruited from the rich freedmen, but possibly sometimes from the highest municipal aristocracy (Castrén 1975, 73–74, 133, 239, see also Allison 2001, 63).

some other stamps from the city, the *praenomen* and *nomen* are the same as several freedmen known from the Herculaneum.<sup>901</sup> This might indicate that all of these persons, and also the persons on the seal stamps (or at least their family), were freed by the same wealthy individuals from Herculaneum.

Mouritsen claims that only one freeborn high-class member of Pompeii can be identified as an owner of a seal stamp. He is referring to P. Vedius Siricus, and a seal stamp is indeed usually connected to him. P. Vedius Siricus is known to have been a *duumvir* in Pompeii.<sup>902</sup> However, the seal has only the text *SIRICI*,<sup>903</sup> so there is no certainty that the stamp was actually owned by P. Vedius Siricus. In the context of the other seal stamps, the text may suggest that it belonged to a freedman or slave of the family Vedii Sirici. Therefore, there are no seal stamps that can be certainly linked to any persons who held an office in Pompeii.<sup>904</sup> The only possible known candidate for an office on a seal stamp is A. Vettius Restitutus.<sup>905</sup> However, it is questionable whether he was even a candidate, as the only electoral notice of his possible candidature only has the name Restitutus, and A. Vettius Restitutus is not the only known person from Pompeii with this *cognomen*. It is more likely that the electoral notice is referring to someone else, for example to L. Sextilius Restitutus.<sup>906</sup> Regardless of whether anyone from the political elite of Pompeii can be identified as the same person on a seal stamp, there is probably one stamp from Herculaneum that was owned by a magistrate of the city.<sup>907</sup> At the least the name on the seal stamp and the name of one *duumvir* are same. This suggests the possibility that the high political elite might be involved in activities that required these stamps. Nevertheless, there are no ties between the Pompeian political elite and the Pompeian seal stamps, and it must be taken in consideration that this social group might not feature in this type of source material when examining the house owners.

<sup>901</sup> CIL X 1403 for the freedmen. C. Vibius Nymphicus in CIL X 8058 and Q. Caecilius in CIL X 8058.12, Q. Maecius in CIL X 8058.48, M. Nonius in CIL X 8058.57, possibly C. Messenius in CIL X 8059.51.

<sup>902</sup> Della Corte 1954, 410 n. 97. Castrén 1975, 235. Mouritsen 1988, 15, 181 n. 39.

<sup>903</sup> CIL X 8058.81. Fiorelli 1875, 181. Della Corte 1954, 410 n. 97.

<sup>904</sup> Two seal stamps might possibly be linked to two magistrates, but in the both cases the connection is far from certain. L. Valerius Flaccus (Castrén 1975, 233) was a *duumvir* and a seal stamp (Della Corte 1954, 310 n. 93) has text: L. Val. F. The cognomen on the seal had only the letter F and the identification remains uncertain. Also, Castrén reports that L. Valerius Flaccus was a *duumvir* in 1/2 AD, and during the eruption he was probably long dead and the stamp belonged to some else, if the seal stamp was not very old. Della Corte (1954, 79) thinks that the owner of the seal was the son of the *duumvir*. Vibius was aedile (Castrén 1975, 240), but no cognomen of the magistrate is known, and the seal has a cognomen starting with letter C (Della Corte 1954, 310 n. 102).

<sup>905</sup> Della Corte 1954, 410 n. 100. Castrén 1975, 240.

<sup>906</sup> CIL IV 7947. Castrén 1975, 221, 240, 259. Mouritsen 1988, 151. L. Sextilius Restitutus is known to be a candidate (Castrén 1975, 221. Mouritsen 1988, 151), and the electoral notice where he is clearly a candidate (CIL IV 9858) is near the electoral notice mentioning only Restitutus, and also the location of the notices would indicate that it was possibly L. Sextilius Restitutus as is identified by Mouritsen, who also notes that there is no candidate with the name of Vettius Restitutus.

<sup>907</sup> The seal stamp of Ti. Crassus Firmus might belong to a *duumvir* from Herculaneum (Camodeca 2008, 200–201). Della Corte (1954, 407 n. 33bis) thinks that the seal is actually from Pompeii, but it had been located in Herculaneum (Cicala 2014, 234 n. 3).



More problematic than the absence of one social group – particularly when there are several groups that do not feature in almost any of the written sources, as mentioned before – is the portable nature of the seal stamps. Therefore, the find context is extremely important for the seal stamps, as it might help to define the relationship between the stamps and the house. The same problem applies to the amphorae with texts, as these vessels were also portable. In addition, the amphorae might have had several different texts and names. It has been suggested that the consumer – and the possible house owner – is in the dative, but the amphorae with names in the dative alone cannot be considered as an indication of house ownership, as the amphorae could have been reused and relocated to a different house.<sup>908</sup>

The graffiti, in contrast, are firmly connected to their find place, but there are problems with their recording – presumably all the graffiti were not documented in the older excavations, and important information is thus missing. Also, who wrote the graffiti and why were they written are often unknown. For example, a name scribbled on the wall might belong to a visitor, not a member of the household.<sup>909</sup> There are, in addition, some special cases where names are written on mosaics or other types of inscriptions than graffiti, and electoral notices are found in some houses, but these examples are only a few and they must be considered on a case-by-case basis.

The following chapter will be based on Mouritsen's method of seeking possible house owners. The identifications can be only made if there are several written source groups identifying the same person. Consequently, the houses where only one epigraphical source group is available as evidence of possible ownership are excluded. None of the houses in this study combine all four groups – electoral notices, seal stamps, amphorae, and graffiti – with the same name. There are several houses where two source groups indicate the same individual, however the combination of evidence is different in each case. Some of the identifications are based on a very weak connection, where for example the sources only refer to a *cognomen*, which are so common that it is impossible to determine whether the different sources are actually referring to the same person. These cases where the ownership is very dubious are classified as *proposed*. In some cases, it is possible to know that the different sources are referring to the same person – or at least that it is likely. These are classified as *potential* owners. These identifications must still be treated with some caution, but the identification is a more reliable than when the owners are defined as *proposed*. Some of the houses can also be linked to a family, but the individual who owned the house remains unclear. There are only a very few cases where three different source groups indicate the same individual. They are classified as *probable* owners. Although several scenarios can be proposed for why some one's name might be present in three different source group found in the same house area, ownership is one of the most likely alternatives – if not the most likely. In addition to those classified as *probable* identifications, there the houses where ownership can be defined certainly due to some additional evidence, such as the archive in the *Casa di L. Caecilius Iucundus*. As they are very few I have included them in the group of *probable* identifications. All of the identifications of the house owners are based on evidence of very different qualities and quantities, and occasionally the rules listed here must be reconsidered when the classification of reliability is made.

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<sup>908</sup> Mouritsen 1988, 16–17.

<sup>909</sup> See Chapter 2.3.

## 6.2 Possible peristyle owners and their social status

The opulent peristyles are the smallest group, yet, there are five houses which require a further investigation of possible owners. The *Casa delle nozze d'argento* is the only house from the group where three different source groups identify a possible owner: electoral notices on the front of the house, graffiti, and amphorae with text – one in dative – inside the house, all suggest that the owner was L. Albucius Celsus.<sup>910</sup> On the basis of these inscriptions the ownership of L. Albucius Celsus can be defined as probable.

What is known of the family Albucii, who likely lived in this house? The first known Albucius in Pompeii was aedile in 33/34 CE, L. Albucius Celsus.<sup>911</sup> This is the early Julio-Claudian period, which Paavo Castrén regards as a time when new families gained entry to the ruling families of the *ordo decurionum*. The Albucii are one of those immigrant families – they came from Gavii – and later in the Neronian and Flavian periods they have become an integral part of the administration of Pompeii.<sup>912</sup> The younger L. Albucius Celsus, the probable owner of the house, was an aedile candidate in the Flavian period, after 75 CE, with M. Casellius Marcellus. It is unknown if he was elected.<sup>913</sup> According to M. De Vos, the owner of the *Casa delle nozze d'argento* was an aedile and *duumvir*,<sup>914</sup> but there is no evidence to confirm this. However, L. Albucius Iustus was a *duumvir* 58/59 CE, with L. Veranius Hypsaeus,<sup>915</sup> but they cannot be connected to the house. Castrén states that the Pompeian Albucii were a small but wealthy family.<sup>916</sup> L. Albucius Celsus had a large number of electoral notices – although in several of them he was mentioned together with M. Casellius Marcellus – which perhaps indicates a strong desire to be elected and some political ambition.<sup>917</sup>

The *Casa di Obellius Firmus* had electoral notices both inside and outside the house. The notices refer to M. Obellius Firmus, as do several graffiti inside the house.<sup>918</sup> It is speculated that the house

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<sup>910</sup> CIL IV 4156, 4177, 5768, 7048. Della Corte 1954, 83–84. Mouritsen 1988, 17, 56, 181 n. 51, 182 n. 62. Parise Badoni 1991, 676. Ehrhardt 2004, 274–275. Simelius 2015, 123. Nearby the house are other electoral notices mentioning either Albucius or Celsus (CIL IV 7040, 7043, 7046, 7050, 7051). This concentration of the electoral notices near the *Casa delle nozze d'argento* is already noted by Mouritsen (1988, 56–57).

<sup>911</sup> Della Corte 1954, 84 n. 1. Castrén 1975, 104, 110, 132. Mouritsen 1988, 104.

<sup>912</sup> Castrén 1975, 103–104.

<sup>913</sup> CIL IV 7046, 7050, 7051. Mouritsen 1988, 40, 42, 47. Ehrhardt 2004, 274. On the political carrier, the younger L. Albucius Celsus, see Castrén 1975, 132, Mouritsen 1988, 109.

<sup>914</sup> M. De Vos 1991, 967.

<sup>915</sup> Della Corte 1954, 84 n. 1. Castrén 1975, 110.

<sup>916</sup> Castrén 1975, 132.

<sup>917</sup> On the number of electoral notices, see Della Corte 1954, 84 n. 1, Castrén 1975, 132, Mouritsen 1988, 46 fig. 2. On the distribution of the electoral notices of the M. Casellius and L. Albucius Celsus, see Mouritsen 1988, 57 fig. 8.

<sup>918</sup> CIL IV 3828, 3829, 7806, 8970, 8971. Della Corte 1954, 9–11. Jongman 1979, 64. Mouritsen 1988, 18, 108, 182 n. 60, 188 nn. 123, 125, 212 n. 495. Sampaolo 2003, 361. Mouritsen reports occasionally incorrectly the house as number III,14.

was abandoned after the death of M. Obellius Firmus, because of the on-going restoration works in the house during the eruption.<sup>919</sup> However, there is no need to think that the entire house – particularly one so large – had to be abandoned during the restoration.

Castrén and Mouritsen identify two persons, father and son, with the name M. Obellius Firmus in the period of 50 to 79 CE. Mouritsen believes that they both lived in the *Casa di Obellius Firmus*.<sup>920</sup> Spinazzola, instead, thinks that the father was the principal inhabitant of the house.<sup>921</sup> There is a sepulchral inscription for one M. Obellius Firmus, who was an aedile and *duumvir*, and according to Willem Jongman it was from the son's tomb. He bases this on the assumption that only the younger M. Obellius Firmus held an office. Because of this, the younger M. Obellius Firmus should be dead during the last period, meaning that he could not be the house owner: Jongman speculates that a freedman of the family may have owned the house during its last years, but he also states that the evidence is insecure. The argument is based on the poor quality of the new wall paintings and the decision to restore first the *lararium* of the house.<sup>922</sup> The two arguments do not have a direct connection with freedmen: a freeborn person could equally be expected to prefer rebuilding a *lararium* first, and to have poor quality paintings in his house. Also, Jongman's identification of the tomb with the younger M. Obellius Firmus is debatable. Jongman uses the Iucundus tablets of 54 CE as an argument to point out that only the son achieved an office, but it cannot be certainly said whether the M. Obellius Firmus mentioned in the tablet was the son or the father. In addition, Jongman's interpretation, that the father is in the minor role in the electoral notice, where the Obellii are asked to support Ti. Claudius Verus for *duumvir*,<sup>923</sup> is dubious. On the contrary, the notice stating "Obelli cum Patre" makes particular mention of the father, which might also suggest that he played an important role, because if it was not important it could have been left out.<sup>924</sup> Consequently, the ownership of M. Obellius Firmus can be classified as potential.

Even if the tomb inscription does not necessarily belong to the younger M. Obellius Firmus, it casts a shadow of doubt whether the Obellii still owned the house during the eruption. Nevertheless, the peristyle of the house – at least at one time – possibly belonged to the decurional and administrative family, as at least one of one M. Obellii Firmi was *duumvir iure dicundo*.<sup>925</sup> The peristyle, however, seems to have been under restoration,<sup>926</sup> so that the new owner, whether it was the younger M. Obellius Firmus or somebody else, was modifying it. Therefore, the decoration of the peristyle

<sup>919</sup> Jongman 1979, 65. Mouritsen 1988, 108, 188 n. 125. Sampaolo 2003, 361. De Haan 2010, 228–229 K. 24.

<sup>920</sup> Castrén 1975, 198. Mouritsen 1988, 108, 212 n. 495. Campbell (2015, 206–207) thinks that M. Obellius Firmus was living in this house, but she does not state if she is referring to the son or the father.

<sup>921</sup> Spinazzola 1953, 341.

<sup>922</sup> Jongman 1979, 63–65. On the tomb, see Campbell 2015, 206–207 n. PN1.

<sup>923</sup> Jongman 1979, 64.

<sup>924</sup> CIL IV 3828.

<sup>925</sup> Jongman 1979, 62. Mouritsen 1988, 108. Sampaolo 2003, 361.

<sup>926</sup> The large digging in the garden, reported by Della Corte (1911, 49–52), indicates an unfinished restoration process.

cannot necessarily be interpreted to reflect the decurional class, but the architecture and larger structures, such the pool, perhaps can be.<sup>927</sup>

The *Casa del Citarista* is often identified as having been owned by L. Popidius Secundus Augustinus, whose name can be found on a few graffiti in the southern peristyle of the house.<sup>928</sup> The connection between him and the house is however limited to these graffiti, making the foundation of the case for his ownership shaky. L. Popidius Ampliatus, however, has also been suggested as a possible house owner.<sup>929</sup> First, there is in the middle peristyle a rude graffito mentioning the *cognomen* Ampliatus.<sup>930</sup> Second, his name is on two amphorae – one in the dative – excavated from the house.<sup>931</sup> The amphora with the name in dative was, however, found in the upper levels, so it was probably from the upper floors.<sup>932</sup> As it is unknown how the upper floors were organized, and to which house they were connected, the link between the amphora and the *Casa del Citarista* is not certain.<sup>933</sup> Third, according to Della Corte there are two electoral notices mentioning Ampliatus near the house. However, the notices are not on the house walls, and their locations are ambiguous; it rather seems that they were on the neighbourhood houses, not on the walls of the *Casa del Citarista*.<sup>934</sup> Dwyer notes several electoral notices referring to L. Popidius Ampliatus in the nearby *insulae* of the house.<sup>935</sup> Despite the several potential references to L. Popidius Ampliatus, his complete name does not appear in any of the texts that are spatially connected to the house, and additionally the *cognomen* Ampliatus is quite common. Also, the amphorae refer to a Popidius Ampliatus without praenomen – so can they even be interpreted as referring to someone called P. Popidius Ampliatus?<sup>936</sup> The ownership of L. Popidius Ampliatus is too dubious, but a Popidius Ampliatus can be classified as a proposed owner. The associated social rank remains unclear, as the house owner cannot be defined more clearly.

The *Casa dei Vettii*, as its name states, was usually identified as owned by A. Vettius Restitutus and A. Vettius Conviva.<sup>937</sup> However, Allison has questioned the identification of these two house owners. She admits that both men were connected to the house, but according to her nothing points to them

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<sup>927</sup> N. 251.

<sup>928</sup> CIL IV 2380–2381, 2383. Niccolini & Niccolini 1862, Descrizione generale 79. Fiorelli 1873, 66; 1875, 61. Gordon 1927, 180–181. Della Corte 1954, 208–209. Dwyer 1982, 84. Inserra 2008, 34.

<sup>929</sup> Gordon 1927, 180. Della Corte 1954, 208–209, 212. Dwyer 1982, 85. Mouritsen 1988, 182 n. 60. Inserra 2008, 34.

<sup>930</sup> CIL IV 2375. Della Corte 1954, 209, n. 497–498d. Dwyer 1982, 85. Inserra 2008, 34.

<sup>931</sup> CIL IV 2658, 2659. Della Corte 1954, 212 n. 497–498e. Dwyer 1982, 85, 160–161. There might have been a third amphora with an abbreviation of Ampliatus (see Dwyer 1982, 160).

<sup>932</sup> Fiorelli 1862, 666. Dwyer 1982, 85.

<sup>933</sup> See Mouritsen 1988, 17, 182 n. 551.

<sup>934</sup> Dwyer 1982, 85. Mouritsen 1988, 182 n. 60. See also the locations in the CIL (IV 2939, 2978).

<sup>935</sup> CIL IV 7210, 7290, 7413, 7423, 7443, 7474, 7510, 7517, 7526, 7624, 7632, 7650, 7665, 7702, 7706, 7851, 7896. Dwyer 1982, 85.

<sup>936</sup> On possible P. Popodius Ampliatus, see CIL IV 2659. On the commonness of the *cognomen* Ampliatus, see Castrén 1975, 262–263.

<sup>937</sup> Niccolini & Niccolini 1896, Nuovi Scavi, 75–76. Sampaolo 1994, 469. Della Corte 1954, 54–55 nn. 89–93. Castrén 1975, 239–240. Mouritsen 1988, 14–15, 181 n. 40, 44.

being the owners.<sup>938</sup> The case for the ownership of the Vettii is based on two seal stamps, one bronze ring with an inscription, and a painted text on the outside walls of the house.<sup>939</sup>

The seal stamps and the ring in the *Casa dei Vettii* were found nearby a large chest in the atrium.<sup>940</sup> They were probably among the items kept in the chest, which suggests that they were objects that the owners wished to be kept safe, but were not carried at all times. Combining the seal stamps with the painted text outside the house indicates that the ownership A. Vettius Conviva can be classified as potential.<sup>941</sup> A. Vettius Restitutus, instead, is linked to the house only via the seal stamp, making his ownership very hypothetical.<sup>942</sup> Nothing can be said with certainty about the social relationship between these two persons.<sup>943</sup> A. Vettius Conviva, the potential house owner, was perhaps a freedman, as he probably served as an *augustalis*.<sup>944</sup> Although the ownership of A. Vettius Conviva is classified as a potential, the identification in this case is based only on a very few sources, which make it also somewhat doubtful.

House VIII,4,15/30 is named after C. Cornelius Rufus, and the Cornelii are often identified as the house owners. The identification is based on a herm with an inscription mentioning C. Cornelius Rufus.<sup>945</sup> Nevertheless, there are no electoral notices, graffiti, seal stamps, or amphora with texts recorded to confirm his ownership.<sup>946</sup> Yet, a marble slab referring to the Cornelii has been found in the house.<sup>947</sup> It is not impossible that Cornelii owned the house, but the marble slab is fragmentary and it is unclear why it was in this house, so the connection between the Cornelii and the house can only be considered as possible, as it is based on very few sources. Besides the inscription in the house, nothing else is known about C. Cornelius Rufus.<sup>948</sup> It is difficult to define his connection with the

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<sup>938</sup> Allison 2001, 63.

<sup>939</sup> CIL IV 3509. Sogliano 1876, 103; 1895, 31–32. Mau 1898, 49. Della Corte 1954, 54–55 nn. 89–93. CIL IV 3522 is also connected to Vettii, but it only has the *cognomen* “Restitutus” and can also refer to, e.g. L. Sextilius Restitutus. On confusing the two persons in other electoral notices, see Mouritsen 1988, 151. However, Mouritsen (1988, 182 n. 60) thinks that CIL IV 3522 is referring to A. Vettius Restitutus.

<sup>940</sup> Sogliano 1895, 31–32. Sampaolo 1994, 469. Allison 2001, 61–62.

<sup>941</sup> CIL IV 3509, 3522.

<sup>942</sup> CIL IV 3522 is also connected to Vettii (Della Corte 1954, 54 n. 89–90d), but it only has name Restitutus and can also refer to anyone with cognomen Restitutus. On the commonness of the cognomen, see Castrén 1975, 263.

<sup>943</sup> Allison 2001, 63–64.

<sup>944</sup> CIL IV 3509.

<sup>945</sup> CIL X 864. Lugebil 1861, 238. Niccolini & Niccolini 1862, Descrizione generale, 67. Breton 1870, 471–472. Fiorelli 1873, 6; 1875, 341. Della Corte 1954, 198–199. Bragantini 1998, 518.

<sup>946</sup> Della Corte (1954, 198 n. 481d) mentions a seal stamp, but because its find spot is unknown, it cannot be connected with the house (Mouritsen 1988, 180 n. 31, Cicala 2014 234 n. 3). Additionally, the electoral notice (CIL IV 748) in front of the house cannot be, without doubt, linked to C. Cornelius Adiutor, as it only mentions the name Adiutor, and there are at least two persons with this *cognomen* in Pompeii (Castrén 1975, 248).

<sup>947</sup> CIL X 862. Fiorelli 1873, 89. Della Corte 199 n. 481e.

<sup>948</sup> Castrén 1975, 158.

house, because there is no further information about this person. If these types of statues were some kind of ancestral portraits, the connection of C. Cornelius Rufus and the last phase of the house is doubtful, because the presence of the statue would mean in this case that he was likely dead.

The herm inscriptions found in a few Pompeian houses are problematic as indicators of house ownership, because they offer a very limited amount of information which also varies between the herms. The herm in the *Casa di Cornelius Rufus* has only the name, but it is the complete *tria nomina*. Instead, in the *Casa di L. Caecilius Iucundus* only a letter L refers to the name of the person represented in the herm. This time only the *praenomen*, Lucius, is provided, but the inscription also has additional text, a *cognomen*, Felix, referring to the person who probably donated the statue.<sup>949</sup> In the *Casa di Vesonius Primus* the subject of the herm is only referred by to his *cognomen*, Primus, and possibly again only the *cognomen* of the donator, Anteros, is mentioned.<sup>950</sup> In the *Casa di L. Caecilius Iucundus* and *Casa di Vesonius Primus* very limited information on the persons' name is provided, and it can be questioned whether it is enough to identify the person represented in these herms.<sup>951</sup> However, comparing these two houses to the *Casa di Cornelius Rufus*, it seems that only a *praenomen* or a *cognomen* was enough for the household members and visitors to identify the sculpted person. Why, then, was the complete name needed in the herm from the *Casa di Cornelius Rufus*? Perhaps C. Cornelius Rufus was not so well known in the house, and the owners wanted all of his names to be carved on the herm.

There are a few houses with a large full peristyle where the owner can be possibly identified, but in addition to these, there have been several attempts to identify the owners of other houses with a large full peristyle that lack reasonable evidence. For example, the *Casa del Centauro* has been attributed to A. Vettius Caprasius Felix.<sup>952</sup> One seal stamp with a few letters is hardly enough to confirm that the house was owned by the A. Vettius Caprasius mentioned on an electoral notice nearby the dwelling.<sup>953</sup> Other examples where the evidence of the identification of the owner is based on insufficient evidence are the *Casa di M. Caesius Blandus* and the *Casa di M. Gavius Rufus*.<sup>954</sup>

The *Casa dei Dioscuri* and *Casa del Labirinto* were located on the opposite sides of the street and both had a seal stamp with name Eutychus.<sup>955</sup> In both cases Eutychus is not believed to be the house

<sup>949</sup> CIL X 860. Lundqvist: [http://www.pompeijoprojektet.se/admin/rwdx/inscriptions/Casa\\_di\\_Caecilius\\_Iucundus-south.pdf](http://www.pompeijoprojektet.se/admin/rwdx/inscriptions/Casa_di_Caecilius_Iucundus-south.pdf), 2–3, Last visited 4.5.2017.

<sup>950</sup> CIL X 865.

<sup>951</sup> See below.

<sup>952</sup> Della Corte 1954, 38–39. Loccardi 2009, 78.

<sup>953</sup> CIL IV 204. Della Corte 1954, 410 n. 101. In addition, nearby the *Casa del Centauro* were also electoral notices of A. Vettius Firmus (CIL IV 171, 174, 175), and he could be as possible a house owner as A. Vettius Caprasius Felix.

<sup>954</sup> The identification of M. Caesius Blandus as the owner of house VII,1,40 (Niccolini & Niccolini 1862, Descrizione generale, 41, Fiorelli 1875, 174, Della Corte 1954, 154 n. 354) is based on three graffiti (CIL IV 1717, 1719, 1733) on the columns of the peristyle. If this is considered enough to demonstrate the ownership, also Atimetus could be the owner of the house as his name can be found three times in the same peristyle (CIL IV 1725, 1728, 1729). The possibility that M. Gavius Rufus was the owner of house VII,2,16–17 (Niccolini & Niccolini 1862, Descrizione generale, 43, Fiorelli 1873, 31; 1875, 187, Sam-paolo 1996, 530) is already criticised by Della Corte (1954, 127–128).

<sup>955</sup> Schulz 1835, 128; 1838, 151. Fiorelli 1862, 304; 1864, 86; 1875, 138. Della Corte 1954, 406 n. 18, 407

owner, although Cn. Caetronius Eutychus is sometimes considered as the owner of the house opening from entrance 7, which is connected to the *Casa dei Dioscuri*.<sup>956</sup> Nothing else links him to the house, so there is no certainty that he owned even the southern part of the *Casa dei Dioscuri*. On the atrium wall of the *Casa del Labirinto*, however, is found a graffito which is probably refers to Eutychus.<sup>957</sup> The reluctance to identify Eutychus as the house owner is likely due his name, which suggest a servile-origin, and it is thus not considered possible that he was the owner of one of the most prominent houses of Pompeii. Yet, an imperial freedman with the *cognomen* Eutychus is known to be active in the Vesuvian area, and imperial *liberti* are considered as owners of some of the other impressive houses of Pompeii.<sup>958</sup> So, even if it is considered that the house owner must have been an important person on a social level – which he does not have to be necessarily – there is no basis to rule out Eutychus as the owner. On the other hand, in the *Casa del Labirinto* there was a graffito stating that Fuficius Ianuarius was living in the house,<sup>959</sup> making him one possible owner, but living in the house does not automatically make him the owner. No further information on Fuficius Ianuarius is available, and therefore he cannot even be classified as a proposed owner. Eutychus, instead, can be identified as a possible house owner of the *Casa del Labirinto*, but with very weak evidence. It is only a *cognomen*, and other names of the person cannot be identified, and consequently no information about his social rank is available, except that he likely did not belong to the political elite of the city, because his name is absent from the electoral notices.

Seal stamps have also been found in the *Casa di N. Popidius Priscus*, *Casa di C. Vibius Italus*, and *Casa di Trittolema*, and in each case the name on the stamp has been connected to a possible house owner,<sup>960</sup> even though the same names on the three seals cannot be found in any other sources linked to these houses. In the *Casa di Trittolema*, the seal features the name L. Calpurnius Diogenes and an amphora found in the house mentions possibly a person called T. Calpurnius Aquila in the dative. In addition, there were other amphorae with the abbreviations LCS, LCQ, and LCSQ, which might be referring to two L. Calpurnius, one with a *cognomen* starting with S and the other with Q.<sup>961</sup> In the *Casa di C. Vibius Italus* the seal has the text C. Vibi. C, and a painted red text inside the peristyle

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n. 39. Della Corte reports a wrong address to the *Casa del Labirinto*.

<sup>956</sup> Niccolini & Niccolini 1862, *Descrizione generale*, 39. Fiorelli 1875, 138, 147. Della Corte 1953, 33–34 nn. 27–28, 40–41 n. 44–45. Stroock 1994, 2.

<sup>957</sup> CIL IV 1369.

<sup>958</sup> Della Corte (1954, 33–34) identifies Eutychus as a dependent of the house owner, not as the owner. On the imperial freedman with *cognomen* Eutychus, see Della Corte 1954, 406 nn. 25, 26, Castrén 1975, 154. For suggestions of the imperial freedmen as the owners of Pompeian houses, see Sampaolo 1999, 905 and D'Acunto 2008, 196 for the *Casa del Centenario* (IX,8,3/7), and De Franciscis 2001, 222 for the *Casa di Polibio* (IX,13,1-3).

<sup>959</sup> CIL IV 1435.

<sup>960</sup> Niccolini & Niccolini 1862, *Descrizione generale*, 43. Fiorelli 1875, 190–191. Della Corte 1954, 124 n. 264a, 126 n. 271, 183 n. 434, 406 n. 19, 409 n. 74, 410 n. 102. Mouritsen 1988, 181 n. 40. Sampaolo 1996, 586, 615. Serpe 2008, 115.

<sup>961</sup> CIL IV 5795. Della Corte 1954, 183–184 n. 434–437. Mouritsen 1988, 181 n. 51. Della Corte (1954, 184 n. 1) thinks that the amphora with name Calpurnius Aquila also had Lucius as praenomen. Also, the *cognomen* is unclear, but it is unlikely to be Diogenes.



mentions C. Vivius Italus and possibly one of his slaves.<sup>962</sup> On the seal of the *Casa di N. Popidius Priscus*, N. Popidius Priscus is mentioned. Inside the house is an Oscan graffito with the name M. Popidius and a graffito with name Numerius.<sup>963</sup> In all the cases the *cognomen* and in some of the cases even the *praenomen*, is different in the stamps and the other written sources, making it impossible to identify the seal owners as the house owners. Instead, in all these cases the family name is the same in the seals and the other source types. Consequently, the house can possibly be linked to a family: The *Casa di N. Popidius Priscus* was possibly owned by the Popidii,<sup>964</sup> the owner of the *Casa di C. Vibius Italus* was possibly the family of C. Vibii, and the *Casa di Trittolemo* L. Calpurnii. In the last two cases the *cognomen* cannot be identified. Because the entire names of the owners remain unknown, not much can be said about the social status of the owners of these peristyles, but at least the *gens* Popidia and Vibia had political power during the last period,<sup>965</sup> so it is possible that, even if these houses were not inhabited by the most powerful members of the family, they likely had some contacts with these important family members.

There are two houses – the *Casa di A. Umbricius Scaurus* and house IX,6,4-7 – with a large full peristyle, where the atrium floor was decorated with mosaics including text.<sup>966</sup> These mosaics can be utilized to recognize the potential house owner. Della Corte thinks that Oppius Gratus owned house IX,6,4-7, but it is unclear if Gratus was even living in the house, and Della Corte's interpretation is very dubious.<sup>967</sup> In addition, there are no sources to connect the *nomen* Oppius to the architect Gratus in this case.<sup>968</sup> Instead, the mosaic in the atrium of this house only indicates that the matron of the house was likely Quartila. In the other house – *Casa di A. Umbricius Scaurus* – the mosaic in the atrium (2) depicts amphorae with text, which suggest that the owner of the house was A. Umbricius Scaurus.<sup>969</sup> There are no other sources to identify the house owner in this case, and the mosaic only provides the name Scaurus, but Robert Curtis convincingly points out the connection between the amphorae on the mosaic with the actual amphorae known to be used for commercial purposes by A. Umbricius Scaurus. In addition, there are no other persons known from Pompeii with this *cognomen*, except his son.<sup>970</sup> The evidence does indicate that A. Umbricius Scaurus was the owner of this house.

<sup>962</sup> CIL IV 2953. Fiorelli 1875, 190. Della Corte 1954, 126–127 nn. 271–272. Castrén 1975, 241. Sampaolo 1996, 586.

<sup>963</sup> CIL IV 2313. Della Corte 1954, 124–125 nn. 264–265.

<sup>964</sup> Mouritsen 1988, 181 n. 42.

<sup>965</sup> Castrén 1975, 207–209, 240–241. Mouritsen 1988, 111–112.

<sup>966</sup> Pompeii inv. 15188–15191. CIL X 8146. Curtis 1984, 559–560. Di Vita-Évrard 1992, 92 n. 278. Bragantini 1997, 885. Campbell 2015, 164.

<sup>967</sup> Della Corte 1954, 136. On different readings of the mosaic text, see CIL X 8146, Fiorelli 1878, 322.

<sup>968</sup> Mouritsen 1988, 20, 183 n. 64. Della Corte (1954, 136 n. 297–299b) takes the name Oppius from a nearby electoral inscription (CIL IV 3696) mentioning it, but there is no connection between the electoral notice and the mosaic.

<sup>969</sup> Curtis 1984, 559–562. Bragantini 1997, 845–846, 885.

<sup>970</sup> Curtis 1984, 559, 561. On the cognomen, see Castrén 1975, 259.

A. Umbricius Scaurus had a son named after him. The son was a *duumvir*, and there was an equestrian statue honouring him in the forum.<sup>971</sup> The father probably did not hold any office,<sup>972</sup> but the house and the family were connected – through the son – to the decurional class and to the highest political powers of Pompeii. The family seems to have been relatively new in the city at the time of the eruption, and it joined the group of magisterial families with the son's career.<sup>973</sup> Curtis demonstrates that the ample evidence from the amphorae indicates that the father was alive in 79 CE.<sup>974</sup> There is also the possibility that during the last period there was several A. Umbricii Scauri living in the house, and it is not impossible that the last owner was the grandson of the first A. Umbricius Scaurus.<sup>975</sup> In either case, the connection to the house remains, and the social status of the house owner as well. A. Umbricius Scaurus was obviously a very wealthy business man, and probably one of the most important players in the fish-sauce business in Pompeii.<sup>976</sup> In this case only one source is used for identifying the house owner, but the text and its context, makes the identification probable.

In the case of house IX,6,4-7, there are no means to better identify who Quartila was. There is the possibility that she was the house owner's wife, as Della Corte identifies her.<sup>977</sup> Yet, it is also possible that she was the house owner. She is saluted in the mosaic inscription, which suggests that she was an important person in this house.<sup>978</sup> It is always a possible to construct different scenarios explaining why Quartila is mentioned in the text, but her role as the main object of the text indicates that the most probable option is that she owned the house. Other female Pompeians are known to have been active in public life and owned property,<sup>979</sup> so a female house owner is a possibility, although Pompeian life seems to be on many levels dominated by men – at least from the evidence of the epigraphical sources. Nevertheless, as no further information on Quartila is available, she is listed as a potential house owner.

The owner of the *Casa di Pansa*, Cn. Alleius Nigidius Maius, is one of the few cases where the identification is stated to be sure.<sup>980</sup> He was a candidate for the positions of aedile and *duumvir*, and a *quinquennalis* in 55 CE. Cn. Alleius Nigidius Maius was also a *flamen Caesaris Augusti* and was one of the leading citizens of the town, as evinced by the fact that he referred to by the title *princeps*

<sup>971</sup> CIL X 1024. Castrén 1975, 232. Curtis 1984, 562. M. De Vos 1991, 967. Bragantini 1997, 845–846. Campbell 2015, 47, 85–86, 97–98, 162–165, 162–164 n. PE7.

<sup>972</sup> Castrén 1975, 120.

<sup>973</sup> Castrén 1975, 120. Curtis 1984, 564.

<sup>974</sup> Curtis 1984, 564.

<sup>975</sup> Mouritsen (1988, 103) dates one person called A. Umbricius Scaurus serving as a *duumvir* during the period 14–40 CE. In the case that the career begins already 14 CE, it is very possible that there was already third A. Umbricius Scaurus.

<sup>976</sup> Curtis 1984, 561, 564. Bragantini 1997, 845–846, 885. Curtis mentions that 29 percent of all inscribed fish-sauce vessels are connected to the family of Scauri.

<sup>977</sup> Della Corte 1954, 136.

<sup>978</sup> CIL X 8146.

<sup>979</sup> CIL IV 1136. CIL X 810, 812, 813. Gordon 1927, 179. Castrén 1975, 95.

<sup>980</sup> Mazois 1824, 101. Niccolini & Niccolini 1862, Descrizione generale 29. Fiorelli 1875, 102. Della Corte 1954, 91–93. M. De Vos 1991, 967. Sampaolo 1993, 357. Allison 2001, 69.

*coloniae*.<sup>981</sup> An inscription reports that Cn. Alleius Nigidius Maius was renting his premises. The inscription can be interpreted to mean that he was renting, besides the other property, the house – the so-called *Casa di Pansa*. In this case, he would not have been living in it during the last period of Pompeii.<sup>982</sup> Della Corte suggests that Ollius Primus lived in the house. Sampaolo – probably referring to the same person – proposes that a slave called Primus was taking care of the house.<sup>983</sup> The reading of the inscription, however, is not clear. If the *domus conductor* in the inscription is understood as the task of the slave Primus, then the house is not among the properties that were rented.<sup>984</sup> In this case, Cn. Alleius Nigidius Maius was likely living in the house. There are no other reported inscriptions nearby, or inside the house, to either strengthen or weaken the speculation about whether he lived in the house during the last phase.<sup>985</sup> Cn. Alleius Nigidius Maius was the house owner, but as it remains unclear how he was linked to the house – was it just a business investment or his home – any connections between the peristyle and his social status must be made very cautiously.

In the group of the ornamental peristyles, there is one house where the owner can be identified certainly, the *Casa di L. Caecilius Iucundus*. The owner is known on the basis of the wax tablet archive found in the house. The name L. Caecilius Iucundus appears frequently in the tablets.<sup>986</sup> In addition, a herm with an inscription referring to Lucius was found in the house, electoral notices mentioning Caecilii Iucundi as supporters or notices asking for their support are both in the front of the house and in the nearby, and an amphora with the name L. Caecilius Iucundus in dative was found in the

<sup>981</sup> Castrén 1975, 69, 133. Mouritsen 1988, 32, 34, 36, 109, 126. Mayer 2012, 47.

<sup>982</sup> CIL IV 138. Sampaolo 1993, 357. Della Corte 1954, 93. Robinson (1997, 142) interprets that *dipinto* offers also the *domus* for rent.

<sup>983</sup> Sampaolo 1993, 357. Della Corte 1954, 93. The inscription with the renting announcement (CIL IV 138) mentions a slave named Primus, and on the façade of the house was an electoral notice (CIL IV 250) where Ollius Primus is mentioned. Giordano (1974, 23) thinks that T. Ollius with his wife Poppea Sabina (*maoir*) was living in the *Casa di Pansa*, but he does not give any sources to his interpretation.

<sup>984</sup> Pirson (1997, 168, 172) thinks that the inscription was also renting out a *domus*, but he thinks that the *Casa di Pansa* was not rented. Mayer (2012, 48) instead thinks that the word *domus* is in the plural, but he suggests that Cn. Alleius Nigidius Maius still was interested on the *Casa di Pansa*, because it was being redecorated during the eruption, meaning that the house was not referred to in the advertisement.

<sup>985</sup> Some gladiator game advertisements (CIL IV 1177–1180) in the area of the Forum baths are referring to the Cn. Alleius Nigidius Maius, but probably the high public nature of this area led to the selection of the place, not the vicinity of the house.

<sup>986</sup> Niccolini & Niccolini 1890, La Casa del Banchiere L. Caecilio Giocondo, 3. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882 11–12. Dexter 1975, 45, 51, 170, 187–224, 249–250. Mouritsen 1988, 182 n. 60. A. De Vos 1991, 575. Jashemski 1993, 108–109 n. 168. Carrella 2008, 68–69. Karivieri & Forsell 2015: <http://www.pompejiprojektet.se/house.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House>. Last visited 26.7.2016. Lundqvist: [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa\\_di\\_Caecilius\\_Iucundus-south.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa_di_Caecilius_Iucundus-south.pdf), 3. Last visited 19.11.2016.

house.<sup>987</sup> According to the herm inscription, L. Caecilius had a freedman called Felix.<sup>988</sup> It has been suggested that L. Caecilius Felix, who was an *augustalis*, was the father of L. Caecilius Iucundus, and it is also suggested that the L. Caecilius mentioned in the herm inscription was also a freedman.<sup>989</sup> However, the relationship between L. Caecilius Iucundus and L. Caecilius Felix remains unproven, as their only possible connection is the herm inscription, and it does not provide clear evidence about the social connection between the two persons. If the *libertus* Felix was the father of this L. Caecilius Iucundus, then the Lucius mentioned on the herm can hardly be L. Caecilius Iucundus, because that Lucius seems to be in a social higher position than the Felix in the herm; and therefore the relationship between the Lucius and the Felix on the herm, and also between them and the house owner L. Caecilius Iucundus, remains uncertain. The house owner had two sons Q. Caecilius Iucundus and Sex. Caecilius Iucundus.<sup>990</sup> It has been speculated that L. Caecilius Iucundus was not active anymore during the last phase, and the sons had taken over his business and property.<sup>991</sup> According to Caroline Dexter, L. Caecilius Iucundus was an active business-man belonging to the Pompeian middle class, and the house demonstrated that he was wealthy enough to be a member of the *ordo*,<sup>992</sup> however in the light of the current source situation there are no sources stating that he was a member of the decurional class.

It has been determined that the *Casa della Fortuna* was owned by D. Caprasius Felix, based on an amphora with his complete name in the dative and a graffito greeting someone called Felix, both found inside the house. In addition, nearby the house were electoral notices wherein a person with the *nomen* Caprasius was a supporter.<sup>993</sup> The identification is problematic, as the name Caprasius on the electoral notice could also belong to, for example, the politically active A. Vettius Caprasius Felix. Felix is also a common *cognomen*, and it is risky to identify the graffito with D. Caprasius Felix.<sup>994</sup> Therefore, this identification of the house owner is classified as proposed. Even if it was accepted

<sup>987</sup> CIL IV 3428, 3433, 3473, 5788 X 860. Della Corte 1954, 81–82 nn. 142–143. Mouritsen 1988, 181 n. 51, 182 nn. 55–60. Lundqvist: [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa\\_di\\_Caecilius\\_Iucundus-south.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa_di_Caecilius_Iucundus-south.pdf), 2–3, [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Facade\\_Via\\_del\\_Vesuvio.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Facade_Via_del_Vesuvio.pdf), 33, 36, Last visited 20.11.2016.

<sup>988</sup> Della Corte 1954, 82. Lundqvist: [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa\\_di\\_Caecilius\\_Iucundus-south.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa_di_Caecilius_Iucundus-south.pdf), 2–3. Last visited 19.11.2016.

<sup>989</sup> CIL X 891. Gordon 1927, 180. Della Corte 1954, 81 n. 3. Dexter 1975, 224–225, 238–239, 249–251. Castrén 1975, 145. Carrella 2008, 68–69. Della Corte does not think that the father of L. Caecilius Iucundus was mentioned in the herm inscription.

<sup>990</sup> Gordon 1927, 180. Della Corte 1954, 81 n. 3. Castrén 1975, 145.

<sup>991</sup> A. De Vos 1991, 576. Carrella 2008, 68–69. The sons were involved in politics, at least as supporters of L. Ceius Secundus (CIL IV 3433, Lundqvist: [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Facade\\_Via\\_del\\_Vesuvio.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Facade_Via_del_Vesuvio.pdf), 36, Last visited 5.1.2017), which indicates their active role in society but does not alone demonstrate that L. Caecilius Iucundus was inactive.

<sup>992</sup> Dexter 1975, 224–225, 238–239, 249–251.

<sup>993</sup> CIL IV 935g, 3697, 5373, 5650. Gordon 1927, 177. Della Corte 1954, 177 n. 426a–c. Dwyer 1982, 69–70. Mouritsen 1988, 16–17, 181 n. 51. Bragantini 1999, 824. D’Acunto 2008, 186. Mouritsen (1988, 182 n. 60) names Caprasius without *prae-* or *cognomen*.

<sup>994</sup> On A. Vettius Caprasius Felix, see Mouritsen 1988, 156, Castrén 1975, 239. On the commonness of the *cognomen* Felix, see Castrén 1975, 262.

as certain, however, it would not help much in the task of connecting social status with peristyles, because the social standing of D. Caprasius Felix is mostly unknown, and most of the information connected to him is speculative without evidence, for instance the following: that his wife was named Fortunata,<sup>995</sup> that he was involved in trade,<sup>996</sup> and that he was related to A. Vettius Syrticus or A. Vettius Caprasius Felix.<sup>997</sup> First, his profession is unknown, and the connection with trade, speculated by Dwyer, cannot be attested as Dwyer himself already points out, as there are no business facilities connected to the house.<sup>998</sup> Second, we do not know what his relationship was with the Fortunata mentioned in the same graffito found in the house, which greets a Felix. Third, the only thing that links D. Caprasius and A. Vettius Syrticus or A. Vettius Caprasius Felix is the similarities with the name of the last mentioned, but it does not necessarily mean that they were related. Castrén states that most Caprasii in Pompeii were freedmen. There is one inscription referring to some D. Caprasius who was a freedman,<sup>999</sup> but he or the inscription cannot be linked to D. Caprasius Felix; therefore almost nothing can be concluded of his social status.

It has been proposed that the *Casa detta di Trebius Valens* was owned by A. Trebius Valens, based on the electoral notices mentioning the names Trebius Valens near the entrance of the house and in areas nearby the house. The name Valens is also mentioned in a graffito found inside the house.<sup>1000</sup> Nevertheless, the *cognomen* Valens is one of the most common in Pompeii, and consequently it is difficult to know if the graffito means A. Trebius Valens specifically.<sup>1001</sup> Therefore, the ownership is defined as proposed. A. Trebius Valens was an aedile candidate during the Flavian period. He was a client of the Epidii and co-operated with the Caecilii. Castrén reports that the Trebii were an indigenuous Pompeian family.<sup>1002</sup>

A suggested owner of the *Casa dell'Argenteria* is L. Laelius Erastus. The name Erastus can be found as a *rogator* in an electoral notice on the opposite side of the street, and the name Laelius Erastus in the genitive was found on the silver-ware in the house.<sup>1003</sup> L. Laelius Trophimus and P. Antistius Maximus, whose bronze seal stamps have been found in the house, might have been inhabitants of the house,<sup>1004</sup> but their link with the dwelling is not clarified by any other sources. However, the house

<sup>995</sup> Gordon 1927, 177. Della Corte 1954, 177. Dwyer 1982, 69.

<sup>996</sup> Dwyer 1982, 70.

<sup>997</sup> Della Corte 1954, 178. Dwyer 1982, 70.

<sup>998</sup> Dwyer 1982, 70.

<sup>999</sup> CIL X 805. Castrén 1975, 149.

<sup>1000</sup> CIL IV 7429, 7605, 7614, 7617–7619, 7624, 7627, 7630, 7632, 7658, 7927, 8815, 8824. Della Corte 1954, 287–288 n. 739a–p. Mouritsen 1988, 19, 52, 182 nn. 60, 62, 207–208 n. 427. M. De Vos 1991, 966.

<sup>1001</sup> On the commonness of the *cognomen* Valens, see Castrén 1975, 262–263.

<sup>1002</sup> CIL IV 7605, 7617. Castrén 1975, 42, 230–231. Mouritsen 1988, 46, 53, 135, 153–154, 191 n. 182.

<sup>1003</sup> CIL X 8071<sub>11</sub>. Bonucci 1830, 179–180.

<sup>1004</sup> Fiorelli 1875, 114. Della Corte 1954, 35–36 nn. 31a, 32, 405 n. 3, 408 n. 55. Fiorelli proposes that one person was living upstairs and the other downstairs. Della Corte thinks that L. Laelius Trophimus and L. Laelius Erastus were the house owners and Della Corte suggests that P. Antistius Maximus was renting a part of the house.

was large enough so that both seal stamp owners could have lived in there, as suggested by Fiorelli, Niccolini and Niccolini.<sup>1005</sup> Della Corte thinks that L. Laelius Erastus and L. Laelius Trophimus were brothers, but this must be based only on their common *praenomen* and *nomen*.<sup>1006</sup> The relationship between the seal stamps and a servile-origin could also support the hypothesis that L. Laelius Trophimus was a freedman;<sup>1007</sup> he could have been a freedman of the house owner. The potential ownership of L. Laelius Erastus is not supported by very strong evidence, as the electoral notice is on the wall of another house and its location is even in doubt.<sup>1008</sup> Erastus is also known as the *cognomen* of P. Cornelius Erastus in the wax tablets of L. Caecilius Lucundus,<sup>1009</sup> meaning that the Erastus on the notice could also refer to him. Nothing else is known of Laelius Erastus, not even his *praenomen*, which seems to be an invention based on the seal stamp of L. Laelius Trophimus. As the evidence is very shaky, the ownership of Laelius Erastus cannot even be classified as proposed. The sources do connect the *gens* Laelia with this house,<sup>1010</sup> as the *nomen* is mentioned on the two different finds made in the house. The *gens* Laellii was a fairly new-arrival in Pompeii at the time of the eruption.<sup>1011</sup>

M. Pupius Rufus has been suggested as the owner of the house (VI,15,5) bearing his name. The identification is based on the electoral notices in front of the house and a graffito mentioning the complete name in the *tablinum*.<sup>1012</sup> In addition, most of the electoral notices related to M. Pupius Rufus were found nearby the *Casa di M. Pupius Rufus*.<sup>1013</sup> In the atrium were found three seal stamps – of Titinia Saturnina, L. Sepunius Amphion, and C. Stlaccius Epitynchanus – but nothing else of these persons is known and they cannot be connected to the *Casa di M. Pupius Rufus* in any other way.<sup>1014</sup> The house ownership of the M. Pupius Rufus is classified as potential. He was an aedile and a *duumvir* candidate.<sup>1015</sup> Therefore, he probably served as an aedile.

P. Cornelius Tages is suggested as the owner of the *Casa dell'Efebo*. There are two amphorae that may refer to him – one has the name in dative – found inside the house, and electoral notices with

<sup>1005</sup> Niccolini & Niccolini 1862, Descrizione generale, 31. Fiorelli 1875, 113.

<sup>1006</sup> Della Corte 1954, 35. Cfr. Mouritsen 1988, 20.

<sup>1007</sup> Already Castrén (1975, 180–181) has proposed a possibility that L. Laelius Trophimus was a freedman of L. Laelius Fuscus.

<sup>1008</sup> Bonucci (1830, 179–180) vaguely places the electoral inscription on the outside western wall of the *Casa di Meleagro* where it could be opposite the *Casa dell'Argenteria*. CIL IV 179 lists its location as being on the left side of entrance VI.9.1 where it would not be opposite the *Casa dell'Argenteria*.

<sup>1009</sup> Castrén 1975, 251.

<sup>1010</sup> Mouritsen (1988, 15, 181 n. 42) states that the family can be identified on other sources. He is referring to seal stamps (Della Corte 1954, 405 n. 3, 408 n. 55), and he probably means the family Laellii.

<sup>1011</sup> Castrén 180–181.

<sup>1012</sup> CIL IV 3537, 4615, 6678. Sogliano 1897, 23. Mouritsen 1988, 18, 182 n. 60. Sampaolo 1994, 580. Carrella 2008, 99.

<sup>1013</sup> Della Corte 1954, 53. Sampaolo 1994, 580.

<sup>1014</sup> Sogliano 1896 228–229. Della Corte 1954, 52 nn. 80, 81, 82.

<sup>1015</sup> Castrén 1975, 211. Mouritsen 1988, 149.

the names Cornelius and Tages on the outside wall of the opposite house.<sup>1016</sup> Della Corte is sure that P. Cornelius Tages was a *homo novus*, and Zanker thinks that he was a freedman. Both also connect him to commerce, and Zanker states that he was involved in the wine business.<sup>1017</sup> There is no clear indication that P. Cornelius Tages was a freedman, and his connection to the wine business is supported only by one amphora found inside the house, and at what level he was involved in the business remains unknown. The identification of P. Cornelius Tages as the house owner is in several ways problematic: the electoral notices are not on the walls of this house, meaning their spatial connection with the house is questionable and based only on vicinity, and moreover the entire name P. Cornelius Tages is not present in any sources from Pompeii, and consequently it cannot even be verified that there was a person with this name. The ownership cannot be listed even as proposed.

There are six houses with large painting peristyles where a possible house owner is proposed on the basis of at least two epigraphical source groups. House I,8,8 – known as the *Caupona di Lucius Betutius (Vetutius) Placidus* – is thought to have been owned by two persons: Ascula and L. Betutius Placidus. They are featured separately as supporters in the electoral notices on the facade of the house. Ascula's name can be found in the graffiti on the peristyle, and L. Betutius Placidus is mentioned on the amphorae found inside the house.<sup>1018</sup> None of the names on the amphorae, however, is in the dative. Also, the electoral notice is written only with the *cognomen* Placidus, but on the side of the neighbouring entrance 7 there have been found several electoral notices with the names Placidus and Betutius. The room opening from the door is occasionally thought to be connected to the house I,8,8.<sup>1019</sup> They are linked by a window, and in addition there are steps going up from the room, so there might have been a link between the house and the room through the upstairs, but as the plan of the upstairs is unknown this is only hypothetical. The sources leave plenty of opportunities for speculation, meaning that the ownership of L. Betutius Placidus is classified as proposed and Ascula's potential. Their relationship with each other is unknown, but Della Corte has suggested that they were a couple,<sup>1020</sup> although this is not the only possible scenario where a man and a woman could have lived in the same household. Nevertheless, in a male dominated society Ascula seems to have a relatively strong role, as she is active in politics as a supporter of some candidates. L. Betutius Placidus was a *cliens* of C. Julius Polybius and L. Popidius Ampliatus.<sup>1021</sup>

There are two possible owners suggested for the *Casa della Venere in conchiglia*. According to Della Corte, D. Lucretius Satrius Valens – with his family – was living in the house. Mouritsen instead thinks that the owner was D. Lucretius Valens (II), who is identified as a son of D. Lucretius Satrius Valens. Both identifications are based on the electoral notices in front of the house and in the nearby

<sup>1016</sup> CIL IV 7314, 7315, 9437, 9493a–b. Della Corte 1954, 262–265 nn. 647–648. Mouritsen 1988, 18, 163, 182 n. 60, 211 n. 486. Zanker 1998, 175, 177.

<sup>1017</sup> Della Corte 1954, 263–264. Zanker 1998, 175, 177. Castrén (1975, 158) states also that Cornelius Tages was a wine merchant, but he refers to C. Cornelius Tages not P. Cornelius Tages.

<sup>1018</sup> CIL IV 7288, 7290, 7291, 7295, 8194a–b, 9614b, 9615, 9616. Della Corte 1954, 270–271 n. 672e, 673g–n. Mouritsen 1988, 182 n. 60.

<sup>1019</sup> CIL IV 7275, 7278, 7279, 7280, 7284. Della Corte 1954, 270–271 n. 672a–d, f. Mouritsen 1988, 182 n. 60.

<sup>1020</sup> Della Corte 1954, 270.

<sup>1021</sup> CIL IV 7275, 7279, 7290.



areas of the house, and also on a couple of graffiti inside the house.<sup>1022</sup> The electoral notices represent them only as candidates – not supporters – which brings into question the identification, because the candidates usually had notices supporting them all around the city, and consequently they do not offer much support for the possible ownership of a particular house. In addition, the graffiti inside the house are very fragmentary, and do not refer to a complete name, but rather give separate parts of the name or abbreviations. The house ownership of some D. Lucretius Valens can be classified as proposed, but even this remains very speculative. In addition, it is unknown which one of the family – D. Lucretius Satrius Valens or his son D. Lucretius Valens (II) – was the last owner. Both were members of the decurional class, but D. Lucretius Satrius Valens had a longer career and served as a *duumvir*, and was named as *flamen Neronis filii Caesaris perpetuus*.<sup>1023</sup>

The *Casa di M. Lucretius Fronto* is occasionally identified as having been owned by two persons: M. Lucretius Fronto and M. Lucretius Lirus.<sup>1024</sup> This identification is problematic, and there has been a desire to identify a sole owner. The name M. Lucretius Lirus is only present in two graffiti inside the peristyle,<sup>1025</sup> meaning that the evidence is too weak to name him as the house owner. M. Lucretius Fronto likewise is mentioned in two graffiti inside the peristyle, but also in some electoral notices in front of the house and the areas nearby.<sup>1026</sup> Nevertheless, M. De Vos thinks that M. Lucretius Fronto could not be the owner of the house, because the house is too modest for a *duumvir*.<sup>1027</sup> This, however, is a problematic interpretation in several ways, as discussed previously.<sup>1028</sup> Also, Peters and Moorman suggest that M. Lucretius Fronto was not living in the house during the last period.<sup>1029</sup> Among the electoral notices, there is only one where Fronto is a supporter, and it only mentions the *cognomen*, so it is always possible that the supporter is someone else with the same *cognomen*.<sup>1030</sup> However, there is a concentration of electoral notices supporting M. Lucretius Fronto in the area of the house, which might also indicate that this *cognomen* as the supporter is referring to him. The ownership of M. Lucretius Fronto is classified as potential. M. Lucretius Fronto was a candidate for the offices of aedile, *duumvir*, and *quinquennalis*. Because he was a *duumvir* candidate, he likely had served as aedile at some point in his life.<sup>1031</sup>

<sup>1022</sup> CIL IV 7555, 7556, 7557, 7563, 7564, 7766, 7995, 8497b, 9888. Della Corte 1954, 318–321 n. 810–813. Mouritsen 1988, 19, 182 n. 62.

<sup>1023</sup> Castrén 1975, 186. Mouritsen 1988, 35, 141, 208 n. 434, 209–210 n. 452.

<sup>1024</sup> M. De Vos 1991, 967. Peters & Moormann 1993b, 411–412.

<sup>1025</sup> CIL IV 6797, 6799.

<sup>1026</sup> CIL IV 6613, 6625, 6626, 6633, 6637, 6795, 6796. Sogliano 1901, 163. Mau 1901, 334. Della Corte 1954, 7–8 n. a–h. Mouritsen 1988, 182 n. 60. M. De Vos 1991, 967. Moormann & Wynia 1993, 383. Peters & Moormann 1993b, 411.

<sup>1027</sup> M. De Vos 1991, 967.

<sup>1028</sup> See Chapter 6.1.

<sup>1029</sup> Peters & Moormann 1993b, 411–412.

<sup>1030</sup> On persons with the *cognomen* Fronto, see Castrén 1975, 252.

<sup>1031</sup> Castrén 1975, 64. Mouritsen 1988, 28–29. See Chapter 6.1.

In the *Casa degli Epigrammi*, a graffito inside the peristyle and two electoral notices on the front wall of the house suggest that Rufinus was a possible house owner.<sup>1032</sup> Della Corte is against this interpretation, and identifies L. Valerius Flaccus as the owner on the basis of a seal stamp found in the house. He also thinks that Rufinus had the *nomen* Valerius.<sup>1033</sup> The seal stamp by itself is not enough evidence for identifying the house owner, and the text of the stamp does not even certainly refer to the *cognomen* Flaccus, as it only has a letter F.<sup>1034</sup> Della Corte probably considered that house was too noble for a Rufinus, and wanted to find an owner that was a member of the Pompeian upper class. The name Rufinus does not appear anywhere else in Pompeii, and because of the rarity of the name he can be classified as a potential owner of the *Casa degli Epigrammi*. However, only one name is known, and we are missing any other information about the person and his social status; but at least he was in a position to support candidates in the elections.

House IX,1,22/29 is also called the *Casa di M. Epidius Sabinus*, and M. Epidius Sabinus is suggested as its owner. The identification is based on the graffiti found inside the house, and several electoral notices outside the house and its nearby areas.<sup>1035</sup> Della Corte, however, places C. Cuspius Pansa and C. Cuspius Proculus in this house, and according to him and Mouritsen, M. Epidius Sabinus was living in the next house IX,1,20.<sup>1036</sup> Nevertheless, the references to the Cuspia can be found only outside of the house IX,1,22/29 and none inside. In addition, Della Corte seems to have even confused the places of some graffiti,<sup>1037</sup> and there are no actual references to Sabinus in house IX,1,20. Instead, there are references to him inside house IX,1,22/29, so the connection of Sabinus with this house is stronger. Yet the identification of the house owner is very problematic, as inside the house the only name mentioned is the *cognomen* Sabinus, which is one of the more frequent *cognomina* in Pompeii.<sup>1038</sup> The identification is thus classified as proposed, but it is very speculative. M. Epidius Sabinus was an aedile and a *duumvir* candidate and was called as *defensor coloniae*. He might have even had contacts in the imperial family through T. Suedius Clemens.<sup>1039</sup> As a *duumvir* candidate it can be assumed that he had served as an aedile.<sup>1040</sup> Castrén states that the Epidia were an old

<sup>1032</sup> CIL IV 3403, 3408, 4049. Mouritsen 1988, 182 n. 60. Lundqvist: [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa\\_degli\\_Epigrammi\\_Greci.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa_degli_Epigrammi_Greci.pdf), 7. Last visited 10.1.2017; [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Facade\\_Via\\_del\\_Vesuvio.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Facade_Via_del_Vesuvio.pdf), 12, 17. Last visited 10.1.2017.

<sup>1033</sup> Della Corte 1954, 79–80 n. 134–136d.

<sup>1034</sup> On the seal stamp, Della Corte 1954, 410 n. 93.

<sup>1035</sup> CIL IV 696, 765, 1032 1048, 1049, 1059, 2395, 2400f, 2401, 2408c. Fiorelli 1875, 373. Sampaolo 1998, 956.

<sup>1036</sup> Della Corte 1954, 203–208 n. 489–496c. Mouritsen 1988, 19, 182 n. 62.

<sup>1037</sup> Della Corte (1954, 205 n. 429–493o) states that the Latin and Oscan graffiti with the name Sabinus (CIL IV 2395) are in the atrium of house IX,1,20, but CIL locates them in the peristyle of house IX,1,22/29. Schöne (1867, 47–48) and Fiorelli (1875, 373) reports that the Oscan graffito was in the atrium of house IX,1,22/29.

<sup>1038</sup> On the commonness of the name Sabinus, see Castrén 1975, 262–263.

<sup>1039</sup> Castrén 1975, 117, 164–165. Mouritsen 1988, 133–134. Cicala 2014, 237 n. 23.

<sup>1040</sup> Castrén 1975, 64. Mouritsen 1988, 28–29.

local family.<sup>1041</sup> Cicala adds that they were known for wine making and the bronze vase industry.<sup>1042</sup> Whether M. Epidius Sabinus was involved in these businesses is unknown.

The *Casa di Vesonius Primus* was, as the name claims, perhaps owned by Vesonius Primus. The identification is based on a graffito found in the house, a herm inscription found in the atrium, and electoral notices and other painted texts on the front wall of the house and its nearby areas.<sup>1043</sup> Mouritsen criticises the identification, as the herm can be dated to the Augustan period.<sup>1044</sup> In addition, the graffiti inside the house only mention the name Primus, which is a quite common *cognomen*,<sup>1045</sup> so the identification is a little dubious. Vesonius Primus is also named as the owner of the neighbouring *fullonica*, and sometimes even as the owner of the tannery (I,5,2) in the southern part of Pompeii.<sup>1046</sup> The ownership of the tannery is based on only one graffito on the outside wall of the house with the name M. Vesonius,<sup>1047</sup> so it cannot be considered as even probable, and there is also another graffito which indicates another possible owner for that house.<sup>1048</sup> Inside the *Fullonica* VI,14,21-22 there are no references to Vesonius Primus, but an electoral notice in front of the *fullonica* states “*Primus fullo*”, which, given the context and several other electoral notices referring to Primus on the front of the establishment, makes it possible that Vesonius Primus was the owner of the fullery.<sup>1049</sup> Nevertheless, as stated before, the name Primus is quite common, which makes this identification more doubtful. The classification of the ownership of the house is classed as proposed.

Very few possible owner identifications can be made for the imitation peristyle houses. Della Corte and Mouritsen name Amandus as the owner of the *Casa del Sacerdos Amandus*. He is mentioned on an electoral notice on the façade of the house,<sup>1050</sup> but the graffiti inside the house cannot be related to him with any certainty. Only the letters AMA appear on the graffiti,<sup>1051</sup> which Della Corte interprets as the beginning of the name Amandus.<sup>1052</sup> The interpretation is too bold – even if the name is mentioned on an electoral notice on the front of the house – because love related graffiti are not rare in Pompeii, not to mention the possibility that it is the beginning of some other word or name. This identification cannot be classified even as proposed.

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<sup>1041</sup> Castrén 1975, 117, 164.

<sup>1042</sup> Cicala 2015, 236–237.

<sup>1043</sup> CIL IV 3471, 3477, 3480, 3481, 3482, 4512, CIL X 820. Viola 1879, 22. Della Corte 1954, 11–12. Narciso 1994, 264.

<sup>1044</sup> Mouritsen 1988, 183–184 n. 78.

<sup>1045</sup> Castrén 1975, 262.

<sup>1046</sup> Fiorelli 1875, 451–452. Gordon 1927, 170. Jashemski 1993, 33 n. 27. Della Corte 1954, 11. Mouritsen 1988, 182 n. 59.

<sup>1047</sup> CIL IV 4012. Fiorelli 1875, 452.

<sup>1048</sup> CIL IV 4014.

<sup>1049</sup> CIL IV 3477, 3478. Possibly also CIL IV 3480, 3481.

<sup>1050</sup> CIL IV 7231. Della Corte 1954, 261 n. 645a. Mouritsen 1988, 182 n. 60.

<sup>1051</sup> CIL IV 8156b, 8159a. The first graffito has maybe only the letters *am*, the second one has writing on the second row, but the few letters do not continue the name Amandus.

<sup>1052</sup> Della Corte 1954, 261 n 645c–d.

The ownership of the *Casa di Sirico* is problematic. The house is often described as owned by P. Vedius Siricus, or he and P. Vedius Nummianus together. There is one electoral notice on the outside wall of the house referring to Siricus, and a seal stamp with text SIRICI has been found inside the house. Nummianus is only mentioned on a painted text inside the house.<sup>1053</sup> What makes the identification problematic is that the name P. Vedius is not mentioned in any of these sources.<sup>1054</sup> But both *cognomina* Siricus and Nummianus are only known from the individuals that had the names P. Vedius,<sup>1055</sup> so it is very possible that the inscriptions are referring to P. Vedius Siricus and P. Vedius Nummianus. Also, they are mentioned together, as *rogatores*, in the same electoral notice on the *Via Stabiana* opposite entrance 25 of the *Casa di Sirico*.<sup>1056</sup> It connects the two names together and the notice was near the house, although it is unknown who owned the establishment where the electoral notice was placed. As listed above, there are a few inscriptions connecting Siricus to the house, and in addition to these, there was possibly an electoral notice inside the house which might refer to the candidacy of Siricus. This would make the identification more certain, but oddly neither Fiorelli or Niccolini and Niccolini mention this notice, which makes the location of this inscription uncertain.<sup>1057</sup> Nummianus is instead mentioned only on a painted text inside the house, making it too uncertain to consider that he was the house owner. The relationship between the two persons is unknown. Fiorelli suggests that they were brothers,<sup>1058</sup> but other relationships are possible; for example, Della Corte states that they might be also father and son.<sup>1059</sup> Siricus is classified as a potential owner of the house. He probably was P. Vedius Siricus, who served as a *duumvir* 60 CE.<sup>1060</sup>

The *Casa di Polibio* has, also been ascribed two owners: C. Julius Polybius and C. Julius Philippus.<sup>1061</sup> As the name of the house indicates, the first one is often considered to be the actual house owner,<sup>1062</sup> but some have identified C. Julius Polybius as the owner of another house,<sup>1063</sup> and others suggest that C. Julius Philippus was the owner this house.<sup>1064</sup> Often, the latter identification is made on the basis of his seal stamp, which was found inside the house, but there is also a graffito greeting

<sup>1053</sup> CIL IV 805, 917. Niccolini & Niccolini 1854, *Casa di Sirico*, 1–2. Fiorelli 1862B, 3–5; 1875, 169, 181. Della Corte 1954, 5–7 n. a–d. Mouritsen 1988, 181 n. 40, 42, 182 n. 60. M. De Vos 1991, 967. Bragantini 1996, 228. Serpe 2008, 113. The seal stamps with only one name are quite rare (see Della Corte 1954, 405 n. 2, 7, 407 n. 39, 409 n. 71). See Chapter 6.1.

<sup>1054</sup> CIL IV 910 has name P. Vedius Numm..., but it seems to be on the wall of the neighbouring house (Fiorelli 1862B, 4).

<sup>1055</sup> Castrén 1975, 256, 260.

<sup>1056</sup> CIL IV 916.

<sup>1057</sup> CIL IV 805b. Fiorelli 1862B, 17. Niccolini & Niccolini 1854, *Casa di Sirico*, 3.

<sup>1058</sup> Fiorelli 1875, 169.

<sup>1059</sup> Della Corte 1954, 6 n. 2.

<sup>1060</sup> On P. Vedius Siricus' career, see Castrén 1975, 234–235, Mouritsen 1988, 111, 154–155.

<sup>1061</sup> Mouritsen 1988, 182 n. 60 n. 62, 193 n. 200. Bragantini 2003, 184.

<sup>1062</sup> Della Corte 1954, 278–279 n. 708b–d. See also Allison 2001, 64–65, Painter 2001, 34–35, 38.

<sup>1063</sup> Fiorelli 1875, 79. The identification is based solely on a graffito, and it is not reliable.

<sup>1064</sup> Giordano 1974, 26. De Franciscis 2001, 222.

him inside the house.<sup>1065</sup> In addition, there is an electoral notice near the house where Julius Philippus is mentioned.<sup>1066</sup> On the same notice there is also a mention of Polybius, and on the façade of the *Casa di Polibio* are several electoral notices where Polybius is a supporter, as well as notices referring to the candidacy of C. Julius Polybius.<sup>1067</sup> The supporter Polybius is most likely referring to C. Julius Polybius, as he seems to be the only person known in Pompeii with this *cognomen*.<sup>1068</sup> Mouritsen notes a concentration of his electoral notices near the house.<sup>1069</sup> In addition, there is even an electoral notice referring to C. Julius Polybius inside the peristyle, and two more inside the other rooms of the house.<sup>1070</sup> If just counting the number of texts, the majority of the evidence points to C. Julius Polybius, but they are all electoral notices. C. Julius Philippus instead appears in two different epigraphical source groups.

Allison thinks that it is problematic to have two household heads in one house in the Roman social and historical context,<sup>1071</sup> and consequently it is complicated to name both C. Julius Polybius and C. Julius Philippus as the owners of the same house. However, Alfonso De Franciscis already noted that the *Casa di Polibio* has a structure of two apartments: two atria and two *lararia*, and he has a theory that the other atrium area might have functioned as a *hospitium*.<sup>1072</sup> This function is purely speculative, but the house structure seems to be appropriate for two families. There are several possible scenarios to explain how these two men could be placed in one house: they were patron and freedman, they were father and son, or they were in some other way related. Nevertheless, the problem remains: Which one was the owner? Which one can be connected to the peristyle e.g. whose social status the peristyle represents? The question might be solved if the relationship of C. Julius Polybius and C. Julius Philippus can be clarified.

Della Corte and Carlo Giordano suggest that they are related,<sup>1073</sup> which is a possibility; for example, as father and son. Nevertheless, as there is a connection between the seal stamps and servile-origin, it is also possible that Philippus was a freedman of C. Julius Polybius, as suggested by Jashem-

<sup>1065</sup> 8. Feb. 1973, Fergola 2001, 122–123. Giordano 1974, 25–26. De Franciscis 2001, 215, 222. Allison 2001, 65–66. Bragantini 2003, 184.

<sup>1066</sup> CIL IV 7316. Della Corte 1954, 279 n. 708e. Mouritsen 1988, 182 n. 60.

<sup>1067</sup> CIL IV 7941, 7942, 7945, 7954, 7956, 7957. Mouritsen 1988, 182 n. 60 n. 62, 193 n. 200. Allison 2001, 65.

<sup>1068</sup> Castrén 1975, 257.

<sup>1069</sup> Mouritsen 1988, 52.

<sup>1070</sup> 23. Mag. 1973, Fergola 2001, 136. 25. Mag. 1973, Fergola 2001, 136. Della Corte 1954, 279 n. 708a–e. Giordano 1974, 27–28. Bragantini 2003, 229. Allison (2001, 65–66) states some of these are graffiti, but Giordano reports that they are written with red paint, which indicates that they were electoral notices. The notice has only abbreviation CIP, so it could be interpreted to referring C. Julius Philippus as well. However, he is not known as a candidate (see Mouritsen 1988, 110, 139), and therefore the abbreviation very likely refers to C. Julius Polybius.

<sup>1071</sup> Allison 2001, 63–64.

<sup>1072</sup> De Franciscis 2001, 219–221.

<sup>1073</sup> Della Corte 1954, 279. Giordano 1974, 26.

ski.<sup>1074</sup> If this was the relationship between the two men, it is also possible to speculate that the later did not even lived in the *Casa di Polibio*. The link between C. Julius Polybius and the house is based only on the electoral notices, and if he was a patron of the C. Julius Philippus it is not hard to imagine that the freedman's house was covered with his patron's electoral propaganda.

It is possible that C. Julius Polybius owned the *Casa di Polibio*, but the weight of the evidence leans towards C. Julius Philippus. His seal stamp was found near one of the cupboards of the peristyle, which indicates that it was stored there,<sup>1075</sup> and the possibility that the stamp was accidentally dropped – for example in the turmoil of the eruption – inside the house is low. This does not, however, rule out the possibility that the C. Julius Polybius also lived in the house. There is a big difference in social status between the two possible owners, C. Julius Polybius or C. Julius Philippus. The first mentioned was a *duumvir* candidate, which suggest that he was at least an aedile at some point in his career.<sup>1076</sup> The second mentioned instead had no known political career or candidacy. Nevertheless, he seems to be well connected with C. Julius Polybius, so he probably had some political influence. Following Mouritsen's methodology – where at least two different epigraphical groups are needed to identify the owner – only C. Julius Philippus can be classified as a potential owner of the house.

In the group of minor decoration peristyles no owners can be identified – even tentatively. There were seal stamps in a few houses among the finds, but further evidence to confirm that the stamp owner was the house owner is missing.<sup>1077</sup> In house V,2,10 there was a graffito referring to Successus, and an amphora with the name Successus in the dative.<sup>1078</sup> The text on the amphora also mentions Paccia, and it has been suggested that Successus was Paccia's slave or dependent. Thus, Della Corte sees that Paccia was the house owner.<sup>1079</sup> There are no other sources to connect Paccia with this house. Mouritsen instead thinks that Successus was living in the house.<sup>1080</sup> This interpretation seems most reliable, but the text of the amphora refers to a social standing where Successus could not be a likely house owner – yet, it is not completely impossible. In addition, as only the *cognomen* is represented in both sources, it is questionable whether the person mentioned was the same, as there are several persons known with the name Successus in Pompeii.<sup>1081</sup> The ownership cannot be classified even as proposed.

<sup>1074</sup> Jashemski 1979, 26.

<sup>1075</sup> 8. Feb. 1973, Fergola 2001, 122–123. De Franciscis 2001, 215. Allison 2001, 66. Bragantini 2003, 184.

<sup>1076</sup> On the candidacy of C. Julius Polybius, see Castrén 1975, 178–179, Mouritsen 1988, 110, 139. On the connection of serving as an aedile before the office of *duumvir*, see Castrén 1975, 64, Mouritsen 1988, 28–29.

<sup>1077</sup> E.g. the *Casa di D. Octavius Quartio* (II,2,2) see Della Corte 1954, 308–313 n. 800 and M. De Vos 1991, 43, house VI,14,39 see Mau 1878, 96 and Dell Corte 1954, 67–68 n. 111 and the *Casa di M. Spurius Saturninus e di D. Volcius Modestus* (VII,6,3) see Fiorelli 1860, I, 127. A seal stamp is located between entrances 37 and 38 of insula VII,3 (Della Corte 1954, 407 n. 45), but this probably means that it was found on the street, not inside the houses. Also, the *Casa del Centauro* had a seal stamp (Della Corte 1954, 38 n. 40) and a minor decoration peristyle (n. 112), but the house is ranked as a large full peristyle house.

<sup>1078</sup> CIL IV 4136, 5902. Sogliano 1986, 438. Della Corte 1954, 105 n. 208.209. Mouritsen 1988, 181 n. 51.

<sup>1079</sup> CIL IV 5902.

<sup>1080</sup> Mouritsen 1988, 17, 181 n. 51.

<sup>1081</sup> For a list of persons with the cognomen Successus, see Castrén 1975, 260.

Several owners of the houses with an architectural peristyle have been suggested based on very little evidence.<sup>1082</sup> The owners of the *Casa di Pinarius Cerialis* and the *Casa di T. Dentatius Panthera* have been identified based on the electoral notices and graffiti found on the outside wall of the houses. The possible owner of the first house was Pinarius Cerialis, while the second was possibly owned by Q. Bruttius Balbus.<sup>1083</sup> Because of the location of the graffiti – they were also outside of the house, not inside – the identifications cannot be considered reliable.

There are two cases where a house owner is possibly mentioned in two different source types, and the names are also found inside the house. The first is the *Casa dei Quadretti teatrali* which Della Corte identifies as belonging to the Calavii. On the basis of a stamped brick he thinks that the owner was either Statius or Stenius Calavius. Inside the house was found an amphora with an inscription referring to Calavia Optata. Della Corte thinks that the name is in the dative, but Mouritsen notes that it can equally well be genitive.<sup>1084</sup> The possible owner's name is mostly Maiuri's reconstruction, and as the brick does not even have the complete name Calavius visible, but only the three first letters,<sup>1085</sup> and the amphora does not necessarily have a dative form, it is very doubtful to link the family *Calavii* to the house.

M. Epidius Rufus or M. Epidius Sabinus is interpreted as the owner of the *Casa di M. Epidius Rufus*.<sup>1086</sup> M. Epidius Sabinus is also identified as the possible owner of the neighboring house IX,1,22/29 and as there is no reference to Sabinus inside house IX,1,20, the possibility of linking him with the house is low.<sup>1087</sup> Inside the *Casa di M. Epidius Rufus* was found a seal stamp referring to Epidius Rufus, and a marble inscription that is also interpreted as referring to him.<sup>1088</sup> The seal,

<sup>1082</sup> For the identification based only on graffiti found inside the house, see Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 3, Della Corte 1954, 97–98 n. 185, Lipizer & Loccardi 2009, 137–139 for the *Casa del Forno di ferro* (VI,13,6). For the identification based only on the electoral notices, see Avellino 1844, 84–85 and Della Corte 1954, 130–133 n. 280–281 for the *Tintoria* VII,2,11–12. For the identification based only on an amphora with text, see Della Corte 1954, 143 n. 313, Sampaolo 1997, 198 for house VII,6,30. For the identifications based only on seal stamps, see Della Corte 1954, 168 nn. 391–392, Bragantini 1997, 565, for the *Casa di L. Cornelius Diadumenus* (VII,12,26), and Fiorelli 1873, 49–50, Mau 1874, 96–97, Della Corte 1954, 144 nn. 319, 320, Serpe 2008, 141 for the *Casa di A. Octavius Primus* (VII,15,12–13). Della Corte (1954, 45 n. 56) thinks that the *gens* Tintiria was living in the *Casa del Naviglio* (VI,10,11), but Cassetta (2006, 310) has demonstrated that the identification is shaky. On the lack of the sources to identify the owner of house IX,1,12, see also Gallo 2001, 25.

<sup>1083</sup> CIL IV 935b, 935d, 935h, 935i, 3159, 7669, 7670, 7671, 8845, 8851. Della Corte 1954, 178–179 n. 429a–f, 302 nn. 785–786. Jongman 1988, 354–355. Spinazzola 1953b, 689. Mouritsen 1988, 181 n. 52, 182 n. 60. A. De Vos 1991, 435. Mayer 2012, 55. T. Dentatius Panthera is also suggested as the owner of house IX,2,16 on the basis of a seal stamp (Della Corte 1954, 178 n. 428, Niccolini & Niccolini 1862, Descrizione generale, 72, Fiorelli 1875, 381, Sampaolo 1999, 1, see also Mouritsen 1988, 15, 181 n. 42).

<sup>1084</sup> CIL IV 9481. Maiuri 1929, 398, 427. Della Corte 1954, 237–238 n. 577a–b. Mouritsen 1988, 181 n. 50. M. De Vos 1990, 361.

<sup>1085</sup> Maiuri 1929, 427. There are the letters STKA and a possible L in Maiuri's picture.

<sup>1086</sup> Niccolini & Niccolini 1862, Descrizione generale, 70. Fiorelli 1873, 89; 1875, 371. Mouritsen 1988, 182 n. 62. D'Acunto 2008, 162. Gallo 2013, 205. Della Corte (1954, 204) thinks that they were both house owners.

<sup>1087</sup> See above.

<sup>1088</sup> Schöne 1867, 45. Fiorelli 1873, 89. Breton 1870, 482. Della Corte 1954, 204 nn. 490–493, 407 n. 38.



however, only has the letters EP followed by the name Rufus; the letter M only appears on the marble inscription. None of the sources seems to be clearly indicating the complete name M. Epidius Rufus, and the person seems to be imaginary, as such a name is unknown in Pompeii.<sup>1089</sup> Even for the truncated name Epidius Rufus the seal stamp is the only source. There is in front of the house a graffito with the name Rufus, but taking into account the common nature of the cognomen the link between the person on the seal stamp and the person in the graffiti is dubious.<sup>1090</sup> The identification of the house owner is on very doubtful ground, and cannot be classified even as proposed.

The *Casa di M. Spurius Mesor* is, according to Sampaolo, one of the few houses where the owner is certainly identified. The house owner is thought to be M. Spurius Mesor, based on a name written with mosaic tesserae on the *cocciopesto* floor of the *triclinium* (I).<sup>1091</sup> Nevertheless, not all are convinced that he was the house owner, for example Curtis mentions that the name might also indicate the mosaic maker.<sup>1092</sup> Della Corte is certain that M. Spurius Mesor was the maker of the mosaic decoration, not the house owner. He states that a house owner's name was never found written on the floors in Pompeii – although he thinks that house IX,6,4-7 is an exception – and Della Corte questions the motivation for writing one's own name in a space which is clearly one's property.<sup>1093</sup> At the time when Della Corte wrote, the mosaic of the *Casa di A. Umbricius Scaurus* was unknown, and in that house Scaurus was not likely a mosaic maker.<sup>1094</sup> Now, considering also the *Casa di A. Umbricius Scaurus*, it cannot be stated that the names on the mosaics were always their makers. The text in the *Casa di M. Spurius Mesor* does not necessarily indicate that the name belongs to the maker of the floor.<sup>1095</sup> The floor is not an actual mosaic floor, but a *cocciopesto* floor decorated with tesserae and hexagonal pieces of slate.<sup>1096</sup> Signatures on mortar floors are very rare in Pompeii, and in this floor there were no pictures which might be expected to be signed.<sup>1097</sup> Nevertheless, the hexagonal

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Gallo 2013, 166.

<sup>1089</sup> See Castrén 1975, 164–165. Castrén (1975, 25) has a question mark after the letter M, indicating the unreliability of the praenomen.

<sup>1090</sup> CIL IV 2408a. Minervini 1858, 188. On the commonness of the cognomen Rufus, see Castrén 1975, 259, 262.

<sup>1091</sup> CIL X 879. Niccolini & Niccolini 1862, *Descrizione generale*, 46. Breton 1870, 407. Fiorelli 1875, 207. Sampaolo 1996, 902, 916.

<sup>1092</sup> Curtis 1984, 565.

<sup>1093</sup> Della Corte 1954, 121–122.

<sup>1094</sup> See above.

<sup>1095</sup> Cfr. CIL X 880 where the text indicates that the names are the mosaic makers. The signed painting in the *Casa di D. Octavius Quartio* has the word *pinxit* (CIL IV 7535, Spinazzola 1953, 404). It makes one question if the mosaics should have something similar, but the other examples (CIL X 882, 8146, 8147), which Della Corte (1954, 122) interprets as the names of mosaic makers, do not actually have the word *fecit*. It is only his assumption of the texts. In the CIL X 882 and 8146 it is possible, but neither of them actually has the entire word clearly visible.

<sup>1096</sup> Sampaolo 1996, 916.

<sup>1097</sup> Only possible examples, besides the *Casa di M. Spurius Mesor*, are: house VI,5,10 (CIL X 880), *Casa dei Capiteilli colorati* (VII,4,31/51, CIL X 882) and house IX,6,4-7 (CIL X 8146, 8147). In house VI,5,10, the text probably indicates the makers of a mosaic emblem.

slates are a rare type of decoration.<sup>1098</sup> Perhaps the floor maker wanted to advertise his specialty – floors decorated with slate. However, the floor and the text are not in a very visible place, as one had to pass at least four rooms before seeing it and it is not on any entrance axis of the house, meaning that it was not visible from the street. In addition, there are no indications that this house was visited by particularly many people. The reported undecorated state of the peristyle instead suggests that the peristyle area – where the *triclinium* room was located – did not have much of a display value, and it can be questioned whether many people visited it. The peristyle is now a part of the modern buildings, which makes impossible to check the reliability of the reported undecorated state. There was, however, a cooking bench which might indicate that the peristyle was utilized for a utilitarian function. The *triclinium* instead is one of the most decorated rooms in the house, besides a *cubiculum* (m).<sup>1099</sup> Therefore, these rooms might have been used when entertaining guests.

There are no clear signs that M. Spurius Mesor was either the house owner or the floor maker. Nevertheless, if he was at one time the house owner, it is not sure that he was still the owner during the last phase. For example, Sampaolo classifies the floor as third style, and also states that M. Spurius Mesor owned the house during the first decades of the first century.<sup>1100</sup> The link between him and the last phase of the house remains uncertain, and therefore the ownership cannot be even classified as proposed in this case. Even if we assume that M. Spurius Mesor was the house owner during the last phase, it does not help much in connecting a social status to this peristyle, as the person is only known from this floor inscription.<sup>1101</sup> Fiorelli and Sampaolo assume that he was a geometer or land surveyor.<sup>1102</sup> They do not give any reasoning for this assumption, but it must be his *cognomen*, which cannot be thought of as sufficient evidence to identify his profession.<sup>1103</sup>

	OWNERS		
	Probable	Potential	Proposed
Opulent	1	2	1
Large full	2	2	0
Ornamental	1	1	3
Large painting	0	3	3
Imitation	0	2	0

Table 9. The peristyle groups linked to the possible owners.

<sup>1098</sup> From all the floors listed in this study only cubiculum 26 of the *Casa del Centenario* (IX,8,3/7), besides the room in the *Casa di M. Spurius Mesor* (VII,3,29), has a reported slate decoration (n. 245).

<sup>1099</sup> On the decoration of the house, see Sampaolo 1996, 902–942.

<sup>1100</sup> Sampaolo 1996, 902, 916.

<sup>1101</sup> Castén 1975, 224.

<sup>1102</sup> Fiorelli 1973, 43. Sampaolo 1996, 902.

<sup>1103</sup> The *Caupona di Lucius Betutius (Vetutius) Placidus* is listed as potential, but there is also a possibility to connect it to a proposed owner.

	CANDIDATES			SUPPORTERS		
	Probable	Potential	Proposed	Probable	Potential	Proposed
Opulent	1	0	0	0	0	0
Large full	1	0	0	0	0	0
Ornamental	0	1	1	1	0	0
Large painting	0	1	2	0	2	1
Imitation	0	1	0	0	1	0

Table 10. The peristyle groups linked to the possible house owners and their political activity. Supporters in the table means possible house owners who are not known to be candidates, but have been identified as supporters in electoral notices.

In only a very few cases can the house owner – and consequently the peristyle owner – be even potentially identified, and the number is not much higher if the proposed owners are added. The identified house owners are concentrated in the houses with peristyles that are at the top of their rankings. The houses with minor decoration or architectural peristyles do not have any examples where the owner could be classified even as *proposed*. If only the houses where the identification is defined as *probable* are taken in consideration, they would be limited to the houses with the opulent, large full, and ornamental peristyles (Table 9). There are several reasons for this: first, quite simply the size of the houses is larger, if they are ranked at the top of the list. Consequently, the potential area for providing possible evidence of ownership is much larger. Second, the recording of the evidence might also have influenced the situation, and likely evidence of possible owners might have vanished. In addition, there might have been more desire to find evidence for the owners of the large or vast houses, and therefore they are better documented and examined. Third, the peristyles at the top of the ranking indicate that the house owner probably had more money, which can be connected to writing and politics, which in turn weight the pool of potential evidence towards these owners.<sup>1104</sup>

Table 10 demonstrates that in all the peristyles groups where a potential owner can be identified, at least one of them was a candidate for a political office; however, if only probable identifications are examined, the candidates are limited to the opulent and large full peristyle houses. Table 10 does not include the *Casa di Pansa* and *Casa di A. Umbricius Scaurus* – both with large full peristyles – where it is unclear whether the candidate lived in the house, but both houses were very closely connected to persons that served as high magistrates of Pompeii. In addition, the *Casa dei Vettii*, with its opulent peristyle, has A. Vettius Conviva – who is also not listed in Table 10 – classified as a *potential* owner. He was possibly a freedman, but also held the office of *augustalis*. The possible house owners whose political activity seems to be limited to only supporting candidates are found instead in the groups of ornamental, large painting and imitation peristyles.

There is one house with an opulent peristyle, and three houses with large full peristyles, that can possibly be connected to a family, not an individual: The *Casa di Cornelius Rufus* to the Corneli, the

<sup>1104</sup> The *Caupona di Lucius Betutius (Vetutius) Placidus* is listed as potential, but there is also a possibility to connect it to a proposed owner.

*Casa di N. Popidius Priscus* to the Popidii,<sup>1105</sup> the *Casa di C. Vibius Italus* to the Vibii and the *Casa di Trittolemo* to the Calpurnii. The owner of the house cannot be defined more precisely, meaning that the social status remains undefinable. All the families except the Calpurnii seem to be politically powerful, and have several members of the decurional class.<sup>1106</sup> Consequently, these houses – except the *Casa di Trittolemo* – likely had at least close contact with the political elite of Pompeii, even if their inhabitants were not members of it.

In several other cases connecting houses to the families might also be a more plausible solution than identifying their individual owners. The evidence of the possible ownership of the *Casa dei Vettii* is similar to that of the *Casa dell'Argenteria*, where the movable items, such as seal stamps and vases with text, also suggest the same family, but again two different persons. Based on the painted texts outside the houses, one of these persons can be said to more likely be the house owner than the other, but on the other hand the evidence is limited to a very few texts. Instead, the link between the houses and the families Vettii and Laelii are indicated by several sources. These houses might also be a kind of family “headquarters” for the Vettii and Laelii, but identifying the owner of the house remains more speculative. There are similar cases for cases are also the *Casa del Citarista*, *Casa della Venere in conchiglia*, *Casa di Sirico* and *Casa di Polibio*, where the evidence of the possible owner is weak, but the connections with the families Popidii, Lucretii Valenti, Vedii, and Julii are present in the form of several texts connected to the houses.

In conclusion, the examination of the possible owners and their social status does not reveal anything that would contradict the assumption that the peristyles with ample of means to display economic status were also the peristyles of the social elite. There are two women who potentially owned a house with a peristyle – one was a large full peristyle and the other a large painting peristyle. This, however, is not very surprising as previous scholarship has demonstrated the presence of several powerful women in Pompeii.<sup>1107</sup> The low number of the potential owners and the uncertainty of their identifications does not allow us to make any generalizations about the social status of the owners of different types of peristyles.

### 6.3 Business uses of houses with peristyles

Commercial activity played an important role in Pompeian society, and connecting houses with business activities enables us to define a group that could be called the “commercial class”. Previous scholarship has viewed the Pompeian elite as hostile towards trade, but this view has later been criticized.<sup>1108</sup> This chapter discusses what type of peristyles were in the houses which can be directly connected to commercial activities. The aim is to reveal the relationship between the commerce and display use of the peristyles, and furthermore to determine if some of the peristyle groups are particularly linked with commercial activities.

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<sup>1105</sup> Mouritsen 1988, 181 n. 42.

<sup>1106</sup> Castrén 1975, 147, 157–158, 207–209, 240–241.

<sup>1107</sup> See Savunen 1997, 50–51, 56–58, 78–79.

<sup>1108</sup> Robinson 1997, 135–136. Mayer 2012, 51–52.

Before starting the analysis, we should make some observations about the sources for identification of commercial and small scale industrial activities in this chapter. The archaeological record rarely identifies indirect links to commercial activity, which limits this examination to the houses where direct links with commercial activity can be made. For example, if the household owned a property used for business which was not physically connected to the house through an in-house opening, the link between the spaces is mostly hypothetical. Instead, a direct connection – such as a door opening – between the commercial space and the house creates a clear link to connect the activity to the household. Additionally, it also reflects the importance of the business to the household, as the owner wanted direct access between the house and the place of business.

The industrial activity and production is separated from commercial activity in the following analysis, although production likely involved commerce. Houses are considered to be connected to production if they had facilities where a large part of the production of goods or services occurred inside the house space. For instance, bakeries and *fullonicae* are listed as production spaces. In contrast, commercial spaces are considered to be areas which suggest that the space was used for the selling and storage of goods. For example, houses which had several large *dolia* in their peristyle are listed as commercial facilities in this chapter.

In Chapter 2.2 several peristyles were listed which were used for small scale industrial activity or production. In addition to these peristyles, there are many houses with a peristyle where these activities occurred in the other spaces of the house. The atrium of the *Casa dello scultore* was a workshop or storage space of a sculptor, and the *Casa del Labirinto* had a bakery.<sup>1109</sup> Both of these houses featured a large full peristyle. The houses with ornamental peristyles did not have any type of industry connected to them, although Fiorelli thinks that the northern part of the *Casa dell'Argenteria* may possibly have been dedicated to an industrial activity. He states that it is impossible to define what type of activity took place there, and he does not provide any evidence to support his assumption.<sup>1110</sup> Consequently, the industrial activity in the house remains purely speculative, and the house cannot be listed among the houses where industrial activity occurred. In contrast, some houses with large painting peristyles featured spaces for industrial activity: The *Casa di M. Epidius Sabinus* had a bakery,<sup>1111</sup> as did house VII,12,1-4, or at least it had a large oven, which suggests the large-scale production of baked goods.<sup>1112</sup> House II,9,6 with its surrounding gardens seems to be harnessed for viticulture.<sup>1113</sup> In the *Casa del Banchiere*, it is unclear whether the dying activity extended into the peristyle, but certainly the house had facilities for this purpose.<sup>1114</sup>

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<sup>1109</sup> Fiorelli 1875, 357. Della Corte 1954, 219. Jashemski 1993, 222 n. 457. Stročka 1994, 67. Sampaolo 1998, 718–719.

<sup>1110</sup> Fiorelli 1875, 115.

<sup>1111</sup> Sampaolo 1998, 956–957.

<sup>1112</sup> Bragantini 1997, 478.

<sup>1113</sup> Jashemski 1993, 97–98 nn. 154–155. Ciarallo & Giordano 2012, 463–464 n. 157.

<sup>1114</sup> Fiorelli 1875, 301. Jashemski 1993, 198 n. 389. Sampaolo 1997, 676. Ciarallo & Giordano 2012, 602–603 n. 390.

A few imitation peristyles feature industry, and in addition some houses with this type of peristyle had industrial activity in other spaces.<sup>1115</sup> Numerous remains of carbonized herbs were found in the *Fabbrica di prodotti chimici*, and it might have functioned as a sort of chemical laboratory, as its name suggests, or as a dye-shop, as suggested by Bechi and Jashemski.<sup>1116</sup> Bragantini states that a part of the house was in commercial use, as there are three masonry furnaces in the atrium.<sup>1117</sup> The furnaces indicate that, besides commercial use, small scale industry also occurred in the house – probably dying as has been suggested. The *Casa di Sirico* had an imitation peristyle and a room with a large oven and a stone mill. This room has been previously identified as a kitchen.<sup>1118</sup> Yet, these types of ovens are consistently connected with bakeries in other Pompeian dwellings,<sup>1119</sup> and consequently I have listed the area as an industrial space, despite the possibility that the baked goods were not for sale. The large oven probably indicates the production of goods that were meant to be sold, rather than only production that was limited to the household needs. There was also a bakery, in house I,12,1/2, which had a minor decoration peristyle.<sup>1120</sup> In addition to this peristyle, there is one minor decoration peristyle where small scale industrial activity occurred. Architectural peristyles are featured several times industrial activity areas,<sup>1121</sup> and additionally there are a few houses with architectural peristyles where industrial activity occurred in the other parts of the house. The *Casa della nave Europa* is connected to commercial agriculture based on the numerous amphorae, but the house also had a large productive garden linking the house to production, not just the selling of the products.<sup>1122</sup> Houses V,3,8 and VIII,4,26-29 had both bakeries and architectural peristyles.<sup>1123</sup>

Two large full peristyle houses can be linked to commerce due to their likely owners: Cn. Alleius Nigidius Maius and A. Umbricius Scaurus, who were attested business men.<sup>1124</sup> Therefore, the houses they owned – the *Casa di Pansa* and the *Casa di A. Umbricius Scaurus* – are connected to the “commercial class” of Pompeii. Nevertheless, it is unsure whether Cn. Alleius Nigidius Maius lived in the *Casa di Pansa*, and therefore its peristyle does not necessarily reflect his taste. Also, L. Caecilius Iucundus can be counted as a business man,<sup>1125</sup> and his house, the *Casa di L. Caecilius Iucundus*, featuring an ornamental peristyle, is also linked to the business life of Pompeii.

<sup>1115</sup> See Chapter 5.3.

<sup>1116</sup> Bechi 1852, 17. Breton 1870, 387. Jashemski 1993, 231 n. 478. Laurence 1994, 63 Map 4.5.

<sup>1117</sup> Bragantini 1999, 128.

<sup>1118</sup> Fiorelli 1875, 180. Bragantini 1996, 299.

<sup>1119</sup> Laurence 1994, 55. However, Laurence does not consider this space as a bakery (Laurence 1994, 58–59 Maps 4.1 & 4.2).

<sup>1120</sup> Jashemski 1993, 54 n. 80.

<sup>1121</sup> See Chapter 5.3.

<sup>1122</sup> On the amphorae and their links to commerce, see De Simone 1990, 964. On the large garden, see Jashemski 1993, 61–63 n. 107.

<sup>1123</sup> Sogliano 1901, 405. Jashemski 1993, 114 n. 186–187. Sampaolo 1998, 528. Ciarallo & Giordano 2012, 489 n. 191.

<sup>1124</sup> See Chapter 6.2.

<sup>1125</sup> See Chapter 5.3.

The *Casa del Gruppo dei vasi di vetro*, with its ornamental peristyle, has been linked to medical practice. Loccardi suggests that the house was a medical clinic during the last phase, based on the several medical instruments and other finds that can be related to medicine. She adds that the peristyle area had several rooms that could be suitable for patients, but she also notes that doctors usually made house calls during that era.<sup>1126</sup> The presences of medical supplies does not necessarily indicate a doctor's apartment. Assumedly during the eruption – if the doctors stayed in Pompeii – they were busy and probably needed in several houses, meaning that they might have been present with their instruments, in some other dwelling than their own. Nevertheless, the large number of medical supplies in the *Casa del Gruppo dei vasi di vetro* instead suggests that it was likely a doctor's house, but there is no evidence that the peristyle, or the house, was functioning as a clinic. Loccardi's speculation that the house owner was a Greek *libertus* named Phillipus does not have enough supporting evidence.<sup>1127</sup> Also, one minor decoration peristyle house – the *Casa del Medico* – might have been owned by a doctor, as surgical instruments were found in the house during the excavation.<sup>1128</sup> In this case they were found in a niche under a staircase, which seems to indicate that the instruments were in storage and thus suggests that this was possibly a doctor's house. There are two other minor peristyle houses which can be linked to business activity, and therefore their owners were likely Pompeian entrepreneurs. One of them is house VI,14,39, which can be connected to the business life of the Pompeii based on the door mosaics *lucrum gaudium*,<sup>1129</sup> and another is the *Casa del fabbro*, where the peristyle seems to be an important part for business activity.<sup>1130</sup>

It can be debated whether the room with an oven in the *Casa di Sirico* – an imitation peristyle house – should be interpreted as a bakery, but at least the business-friendly mosaic of the *fauces* connects the house owner to the business life of Pompeii.<sup>1131</sup> I have, however, listed the house as connected to production, as the oven is large enough to produce baked goods in excess of the needs of the house. The *Casa del Granduca di Toscana* – another imitation peristyle house – is stated as belonging to a *tector* based on some finds made in the house.<sup>1132</sup> Adolf Trendelenburg, however, has criticised the interpretation, as the house was not spacious enough for the work of a *tector*.<sup>1133</sup> As it is dubious whether the owner was practising this profession, the house is not connected to commerce in my listing.

In addition to the architectural peristyles involved in commercial activity listed previously in chapter 5.7, there are also other houses with an architectural peristyle which can be related to these activities. The *Casa di Pinarius Cerialis* seems to have been owned by a producer of *camei*, as many were found inside the house. The finds include wrought and unfinished products, as well as some

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<sup>1126</sup> Loccardi 2009, 66, 77–78.

<sup>1127</sup> Loccardi 2009, 77–78.

<sup>1128</sup> Mau 1883, 229.

<sup>1129</sup> Curtis 1984, 565.

<sup>1130</sup> See Chapter 2.2.

<sup>1131</sup> Fiorelli 1875, 177. Curtis 1984, 565. Bragantini 1996, 230–231.

<sup>1132</sup> Barone 1870, col. 9.

<sup>1133</sup> Trendelenburg 1871, 177.



tools to make *camei*.<sup>1134</sup> House VIII,5,9 had a box of *terra sigillata* vessels, which probably indicates that the owner was involved in the business of selling them.<sup>1135</sup> J. Peña and Myles McCallum mention the possibility that the vessels were meant for a large household or a restaurant.<sup>1136</sup> But they also mention that there were 90 bowls, which is quite a large amount for this house, and it is likely that they were acquired for business purposes, either for sale or restaurant use. Ray Laurence also notes that the uniformity of the vessels suggests that they were not intended for household use.<sup>1137</sup> The eastern part of house VIII,5,15-16 had numerous wine amphorae, and the house may have been connected to this business.<sup>1138</sup> In the *Casa di vinaio* the amphorae have been connected to wine selling.<sup>1139</sup> In the *Casa del Chirurgo* there were found items interpreted as surgical instruments. They were inside some container – possibly a bronze box as Bonucci states – but the excavators failed to identify the object. Also, inside the same room where the instruments were found, there were plenty of other finds.<sup>1140</sup> It is possible that all the finds were stored in the room, which would possibly indicate that a doctor was living in the house, but as they are reported to have been inside an object which is not better described, they could also be interpreted as having been boxed for transport, which could possibly indicate a house call. Therefore, this house is not listed as the house of a doctor.

There are many houses that are directly linked to a bar. The ornamental peristyle house I,2,7 had a bar with a counter connecting the dwelling directly to the business. However, the possible brothel connected to the house is only speculative.<sup>1141</sup> Also, the *Casa di Sallustio* – another ornamental peristyle house – had a bar with a counter connected to the house. The large painting peristyle house VII,6,28 can also be linked to a bar, as well as the *Casa delle Quadrighe* and the *Caupona di Lucius Betutius (Vetutius) Placidus*. The imitation peristyle house I,4,2 and the *Casa del Pomarius Felix* (I,8,2) had *thermopolia*, and the following minor decoration peristyle houses also had a bar: *Casa di Succensus*, *Casa di D. Octavius Quartio* (II,2,2), and house VII,3,38. In addition, seven of the architectural peristyle houses had a bar.<sup>1142</sup>

There is plenty of business and commercial activity that is mostly invisible in the archaeological record. Several spaces connected to the Pompeian houses are interpreted as shops, however the function is often speculative and based only on some architectural features of the space. The proposed shops are often rooms opening directly onto the street and they are wide enough for something other than passing through, which seems to be the main function of the *fauces* – the other type of rooms which often opened onto the street. In addition, Viitanen and Ynnilä note that the entrances to shops

<sup>1134</sup> Della Corte 1927, 104. Spinazzola 1953b, 690, 707–708. A. De Vos 1991, 435.

<sup>1135</sup> Sogliano 1881, 322. Mau 1883, 174–175. See also Bragantini 1998, 569.

<sup>1136</sup> Peña and McCallum 2009, 193.

<sup>1137</sup> Laurence 1994, 52.

<sup>1138</sup> Sogliano 1882, 279–280. Sampaolo 1998, 572.

<sup>1139</sup> Sogliano 1889, 125–126. Sampaolo 2003, 131.

<sup>1140</sup> Bonucci 1827, 99. Fiorelli 1860, I, 253–254.

<sup>1141</sup> Della Corte (1954, 227), A. De Vos (1990, 38) and Inserra (2008, 22–23) think there was a brothel. McGinn (2002, 36–37) list this as a more likely brothel. However, Laurence (1994, 77 Map 5.1) does not.

<sup>1142</sup> The architectural peristyle houses with a bar: *Casa della Grata metallica* (I,2,28), houses I,3,20, I,9,12, I,14,1/12, II,8,2/3, *Casa dei cinque scheletri* (VI,10,2), house IX,9,1.

	Production	Commerce	Bars	Shops	Production	Commerce	Bars	Shops
Opulent	1	0	0	6	7%	0	0	40%
Large full	2	2	0	10	8%	8%	0	40%
Ornamental	0	2	2	8	0	9%	9%	36%
Large Paintings	4	1	3	4	15%	4%	11%	15%
Imitation	4	2	2	10	15%	8%	8%	38%
Minor decoration	2	3	3	6	9%	14%	14%	27%
Architectural	8	7	7	22	9%	8%	8%	24%

Table 11 The houses with a peristyle that can also be connected to commercial or small scale industrial activity. The right side of the table is the ratio compared to the total number of houses in the peristyle group.

are usually wide and low, and their definition of a shop suggests numerous spaces that could have been used for this purpose.<sup>1143</sup> A wide door was probably useful for many types of shopkeepers, but it is equal possible that the shops had narrow doors, so it is not possible to only list the entrances with a wide door as shops. There are, however, some other options to narrow down the number of potential shops in this analysis. For example, several possible shops only open onto the street and not into any house, and therefore it is impossible to connect them with any Pompeian house. Only the rooms that opened directly onto the street but were also connected to a house through an in-house entrance are included this analysis. This does not mean that the rooms which did not open into a house were not shops, but they cannot be linked to any of the houses, and consequently are excluded from this analysis. The *fauces* fulfil these requirements, but as they are too narrow for almost anything other than movement, they can also be excluded. Even after excluding the *fauces*, there are several rooms that meet the requirements, but their identification even as possible shops is questionable. For example, the room opening from entrance VI,9,9 of the *Casa dei Dioscuri* could be defined as shop connected to the house, but it is interpreted as a stable.<sup>1144</sup> The rooms opening onto the street might have had various purposes, for example, a stable was likely needed in many houses. Therefore, I limit the possible shops in this examination to those rooms which were alongside the *fauces*. It rules out several rooms that might have functioned as a shop, but their role in the house could equally have been something else.<sup>1145</sup> Not all houses, however, had a space that can be defined as a *fauces* leading to the house entrance. In these cases, if the house had another entrance to another room next to the entrance, which was also connected to the house, one of the rooms can be defined as a possible shop.<sup>1146</sup> With these definitions, almost all the shops are beside the main entrance of the house, and

<sup>1143</sup> Viitanen & Ynnilä 2014, 144, 147 fig. 4.

<sup>1144</sup> Richardson 1955, 79.

<sup>1145</sup> E.g. the following spaces opening to an entrance might have had a commercial function, but they are excluded in this study: I,2,19, I,15,2, II,3,1-2, V,2,e, VI,5,1-2, VI,7,4-5, VI,9,13, VI,10,9, VI,14,16-17, VI,15,7, VI,15,27, VII,2,24, VII,2,40, VII,2,42, VII,6,4, VII,6,37, VII,11,7-8, VIII,2,4-5, VIII,3,28, IX,14,c.

<sup>1146</sup> Nn. 44, 233.

the business conducted in these spaces was very visible to visitors which means that the activity was an influential and important part of the owner's identity.<sup>1147</sup> This definition provides 66 houses with a peristyle and a shop.

Listing the business activities along with the houses reveals that all the peristyle types can at least occasionally be connected to houses involved in commercial activities. If we exclude the possible shops from the analysis, production and commerce (the bars are included in commerce) is concentrated in the dwellings which are defined as large painting, imitation, minor decoration, and architectural peristyle houses. Nevertheless, none of these groups have a dominant connection to these activities, as is demonstrated by the ratio of activities compared to the number of houses in each group. Instead, commercial activities – excluding the possible shops – are rare in houses which featured an opulent, large full, or ornamental peristyle. The aforementioned group differs from the first two, as the first two groups were not directly connected to any of the bars in Pompeii (Table 11). This might reflect that the wealthiest owners might have preferred not to have a bar, along with all its disadvantages, directly connected to their houses, but already in the ornamental peristyle group some of the house owners were ready to accept this arrangement. Nevertheless, the wealthy houses were also located near bars,<sup>1148</sup> even though they might have isolated their houses from a direct connection with these establishments. The ornamental peristyle houses, however, did not involve production facilities, which might indicate that industrial activities may have impinged upon the image that the house owners wanted to give – or, on the other hand, the house owners may not have had the resources to invest in production facilities.

The ratio of shops, instead, is highest in the opulent and large full peristyle houses (Table 11). This means that their owners were not hostile to an open connection with commercial activity for their house. It can be speculated to what degree the house owners were connected to the activities of the shops. For example, Cn. Alleius Nigidius Maius – owner of the *Casa di Pansa* – was renting shop space,<sup>1149</sup> and therefore it is possible that the business in front of the house was conducted by someone other than the house owner. However, the shopkeeper was a dependent of the house owner, which on some level increased the social prestige of the house owner. Moreover, it is possible that not all the spaces defined as shops in this analysis were utilized for commercial purposes.

The amount of architectural peristyle houses connected to production and commerce is largest compared to any other group, but the ratios demonstrate that the group in general was not particularly popular among business persons. By the ratios, areas of production, commerce, and bars (excluding the shops) were slightly more commonly connected to the large painting, imitation, and minor decoration peristyle houses than the architectural peristyle houses. The large painting and imitation peristyle houses are the most likely of the groups to practice production activity, whereas the minor decoration peristyle houses concentrate slightly towards commerce (including bars, Table 11). Commercial activity did not require so large a starting investment as production, which correlates with the less wealthy image projected by the minor decoration peristyles compared to the large painting and imitation peristyles.

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<sup>1147</sup> For an exception, see e.g., entrance I,10,17.

<sup>1148</sup> Mayer 2012, 30. Viitanen & Ynnilä 2014, 146, 152.

<sup>1149</sup> See Chapter 6.2.

Two of the imitation peristyle houses can even be connected to two different production activities. The complex with the *Panificio di Terentius Neo* had a dye-shop in the north peristyle, in addition to the bakery at the south side of the house.<sup>1150</sup> The *Casa dei Capitelli figurati*, in addition to the *textrinum* in the peristyle, was also connected to a bakery – interpreted as a pastry bakery.<sup>1151</sup> The correlation of the imitation peristyles and small scale industry is probably even a little higher than is demonstrated in Table 11, as these two houses are each linked with two industrial activities. However, the difference in the actual numbers between the groups is small, and therefore a peristyle group which could be defined as typical for the industrial entrepreneurs of Pompeii cannot be defined – not even the imitation peristyles can be said to be this type of group.

In conclusion, all the peristyle groups can be connected on some level to business activities, but the large painting, imitation, and minor decoration peristyles demonstrate the highest correlation with the “commercial class”. Counting by only numbers, most of the production and commercial activity is connected to the architectural peristyle houses, but in relation to the large number of houses belonging to this group it does not stand out compared to the others. The opulent and large full peristyle houses can often be linked to shops, but there is the possibility that the house owner was not involved in the business conducted in the shops, but only rented the space to someone else. Additionally, the business could have been conducted in almost any room of the house, and it was probably connected to all the peristyle groups much more than is visible in the source material. However, if the business activities were not organized in their own spaces, but occurred in the living quarters of the house, it would have provided the owners with many more options, to either hide or display this aspect of their lives: they could hide the activities deep inside the house or conduct them openly, in the rooms which were easily visible to the public space of the city.

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<sup>1150</sup> Fiorelli 1873, 30; 1875, 185. Jashemski 1993, 172 n. 320. Sampaolo 1996, 496. Ciarallo & Giordano 2012, 568 n. 325. Houses VII,2,3 and VII,2,11-12 (see Fiorelli 1875, 182–185, Jashemski 1993, 172) are considered as separated units, but they are at least currently connected. There is a large opening between *triclinium* l of house VII,2,3 and *triclinium* h of house VII,2,6, which is connected to house VII,2,3. Looking from *triclinium* h, it looks like a large window; however, its position is odd for a window as it does not function very well for illuminating any of the two spaces. *Triclinium* l is currently on lower ground level than *triclinium* h, but the difference of the height is less than a half meter, and it is not a large obstacle for using this opening to move from a room to another. E.g., Schoonhoven (2006, 199) counts all these entrances (3, 6 and 11) as belonging to one dwelling and Sampaolo (1996, 496) notes the possibility that there was a link between houses VII,2,6 and VII,2,11–12.

<sup>1151</sup> Fiorelli 1875, 217, 226–227. Jashemski 1993, 178–179 n. 349, 181 n. 354. Staub Gierow 1997, 64.

## 7 CONCLUSIONS

This study started with an analysis of the functions of Pompeian peristyles. It demonstrated that all the peristyles had an architectural function, whether or not the space was used for other purposes and activities. All the peristyles provide air and light into the house and guide movement inside the dwelling. These functions can be seen as the primary motivations for building peristyles in Pompeian houses. However, the importance of the peristyle for these functions might vary between individual houses and peristyles. The investigation of the activities occurring in the peristyles revealed that the space was multifunctional, and that none of the activities that can be connected to the peristyles can be claimed as the dominant purpose for the peristyle – such as cooking can be claimed for kitchens. Instead, the examination of the peristyle as a social space and as an area of interaction revealed that it was likely used by all members of the household as well as visitors, but how they used the space varied between the different types of peristyles. In addition, the peristyles were probably visible to several areas inside the house and even outside the house, and therefore it was an influential space for display, even if visitors did not actually enter the peristyle. The peristyle was one of the best areas inside the Pompeian house for socioeconomic display.

The conclusion that the peristyle was one of the most favorable areas of the Pompeian house for socioeconomic display led to the next phase of the thesis, where the most impressive features for expressing the owner's wealth were defined. There are countless elements which could be utilized for this purpose, such as plants and plantings, which without a doubt were an important part of the garden and could also be used for impressing visitors. However, the poor source situation for plantings – the signs of plants are rarely documented – does not permit us to compare them between all the peristyles of Pompeii, and therefore it is impossible to know what types of plants were considered impressive in Pompeian peristyle gardens. On the other hand, some elements which can be studied comprehensively in Pompeii, such as the building techniques and materials, do not reveal much differences between the various peristyles, and they are not very useful in the search for the different economic standings reflected by the peristyles. Comparing the available data on the peristyles suggests that the best means to display wealth were the large size of the peristyle, a high number of colonnades, the inclusion of several sculptures or fountains, pools and decorative basins, conspicuous fountain structures, impressive wall paintings, or floor decoration.

The above listed means were used for classifying the peristyles into seven groups: opulent, large full, ornamental, large painting, imitation, minor decoration, and architectural peristyles. These groups were initially defined by the features of economic display, but they can also be interpreted as reflecting the wealth of the peristyle owner. The opulent peristyles are representative of a person that had heavily invested in the peristyle, while moving down the classification order listed above this investment becomes smaller, meaning that the architectural peristyle reflects an owner that did not have the resources or desire to more fully develop the peristyle architecture or decoration. Comparing the peristyle groups with the area of the house and the presence of luxury architecture (Table 12) tells us that the opulent and large full peristyles correlate roughly with the richest house owners of Pompeii,

the ornamental peristyles are instead associated more-or-less with the economic upper middle class, the large painting, imitation, and minor decoration peristyles with the middle class in general, and the architectural peristyles roughly with the lower middle class.

Although all the peristyle gardens reflect at least something about the economic status of their owner, this study has demonstrated that not all the peristyle gardens in Pompeii were used for display purposes. Fully half – the architectural and minor decoration peristyles – have no or very little evidence that the peristyle was meant to be a dedicated display space in the house. In these cases, the peristyle was likely built to provide light and air into the house and guide movement. All of these functions were very important for the household, and they had to be carefully considered when planning a house. During the last phase of the city, a peristyle garden was a quite common feature in Pompeii, and it can be considered to be one of the conventional elements of a house plan – assuming that there was enough space. Therefore, most of the peristyles were probably planned to fulfill their architectural functions and not for display purposes – or as representations of conspicuous consumption. Yet in the context of all the houses of Pompeii, a peristyle garden was already a status symbol compared to the houses which did not have a garden or courtyard, even if the peristyle was not utilized for display purposes.

A general lack of evidence demonstrated that the architectural or minor decoration peristyles did not have an important display function, however it is possible that in some cases the archaeological record has not provided an accurate picture of all these peristyles. Nevertheless, the peristyles without any clear display purpose are so many that such a large corruption of evidence – such that it would account for all or most of the cases – is very unlikely. In a few cases the sources might be problematic, but the major part of the peristyle reconstructions are reasonably accurate. The evidence of wealth in the peristyles is also often immovable, or if it was moved or destroyed it usually left a sign. Also, the movable features, such as sculpture and decorative basins, were already of interest to the early excavators and these features are probably at least mentioned in the excavation reports and descriptions. Nevertheless, some important information, such as plantings, is mostly missing from a complete picture of the display features and uses of the peristyles.

The large number of peristyles without display functions might be partially explained by the broad and loose definition of peristyle used in this study. If the peristyles were limited only to the full peristyles, the result would have been different: In that case, only four peristyles (in the *Casa del Pomarius Felix* and the houses I,12,6, VI,2,25, VI,5,4) would not have had particular decoration and been relatively small, and therefore the result would have been that the vast majority of the peristyles were used for display purposes. A few others with very limited amounts of decoration could probably be added to the list, but mostly the full peristyles had plenty of decoration, which indicates their display use. Even so, a peristyle having four porticoes itself seems to be linked to wealth and display in several ways. Nevertheless, the scholars of Pompeii have always identified the gardens with less than four porticoes as peristyles, and a visual link between these spaces and the full peristyles is very clear.

Instead, examining the other end of the peristyle definition used in this study, the gardens with a single portico, there is a possibility to continue the analysis deeper to the levels of Pompeian society. In Pompeii, there are also garden plots with a passageway – resembling a portico – but without free standing columns. These gardens are very similar to the gardens with one portico, and would offer an opportunity to proceed with the analysis made in this study. Also, a study of the other types of gardens in Pompeii would provide interesting material to compare with the peristyle gardens. These potential studies would be important contributions to the field, and they would

also extend this study to the lower strata of Pompeian society – assuming that the lack of a portico indicates a lack of resources.

There are several peristyles where the function clearly focuses on the display, such as all the opulent peristyles and most of the large full peristyles. The decoration and the architecture of these spaces reflect the owners' desire to express their high economic status through the peristyle. It is not clear whether this was the original plan for the peristyle, but in the last phase display was a primary function of these peristyles. The opulent and large full peristyles were usually in the vast or large houses, with plenty of atria and peristyles, allowing the separation of household functions into different spaces – if desired. Therefore, in such a case a peristyle could easily be used primarily for display, if owner wished to do so, and this type of behavior is similar to conspicuous consumption. The owner was signaling that he was able to use valuable city space in a way that was not possible for most people living in Pompeii.

The ornamental and large painting peristyles were used for display purposes, as the vast quantity or the large size of their decoration suggest. In these peristyles, the architecture suggests that the peristyles were probably originally planned for their architectural functions, but the owners had seized the opportunity – enabled possibly by their new wealth – to utilize the space for display purposes. This was done by collecting statues, building fountains, or painting large wall paintings in the garden space. The imitation peristyles were also used for display purposes, but their display function was similar to the minor decoration and architectural peristyles: the existence of the peristyle was itself the most important aspect, not the use of the peristyle as a display space with a large amount of decoration. The imitation peristyles did not have many features which would have tempted people to spend much time in them, and these peristyles were probably used mostly for moving between the other rooms of the houses.

The archaeological evidence primarily reflects the economic status of the peristyle owner. The owner's social status is mostly invisible in the sources, but it was possible to identify a very small sample of house owners. They did not contradict the assumption that economic and political power were linked in Pompeian society. Politically active owners could be linked to the five top peristyle groups, but as the evidence of ownership is often dubious, many of the identifications must be treated with some caution. All of the peristyle groups can be linked to the business life of Pompeii, at least on some level. Most of the production and commercial activity can be linked to houses with large painting, imitation, minor decoration, and architectural peristyles. As the architectural peristyle group is much larger compared to the other groups, the ratio of the architectural peristyle houses is smaller than the other three groups listed, in the context of business connections. Therefore, the large painting, imitation, and minor decoration peristyles were probably the choices that best suited the taste of the active business persons of Pompeii. Nevertheless, none of the peristyles groups can be dominantly linked to the "commercial class" of the city.

The top-down model used for interpreting the range of influences between the Pompeian houses can be questioned. Although there are similarities between architecture and decoration for all of the peristyle groups, the use of the different features varies, and is often innovative between different groups. For instance, the fountain is a regular decoration in the opulent peristyles – and in some large full peristyles – but in the ornamental peristyles the number or grandeur of the fountain sets them apart from the opulent peristyles, where a pool with one fountain is more common than multiple and grand water displays. The ornamental peristyles feature sculpture collections or numerous fountains, which instead are quite rare in the opulent and large full peristyles – at least in the same quantity as



they were present in the ornamental peristyles. There were also display features that did not appear in the opulent and large full peristyle, such as the large fountain niches of the ornamental peristyles and the large wall paintings of the large painting peristyles. These peristyle owners were not just passive imitators of the upper class, but utilized and developed their own means to demonstrate wealth. These peculiar features are not typically found in the top peristyles, and they were often introduced in a limited space compared to the largest peristyles of Pompeii. One possible interpretation is that they were compensating for the lack of space or porticoes, when it was not possible to modify the architecture. The so-called Pompeian economic middle class did not always blindly follow the richest Pompeians, but constructed its own means to demonstrate wealth.

The focus of this study was on the Pompeian *domus*, and the nearby *villae* were mainly excluded, but a quick examination of the *villae* peristyles demonstrated that in that context examples of large paintings and fountain installations are also rare. In the nearby *villae*, the sculpture collections and grand water displays were in relatively different types of garden and peristyles than the small pseudo-peristyles of the Pompeian *domus*, where these decorative features are most often found in Pompeii. The idea of the large sculpture collections and grand water displays might have been inspired by the *villa* gardens, but the interaction of the influences between the *villa* gardens and the *domus* would require a detailed study, where the dating of the gardens and their features is investigated extensively to reveal where the models for the gardens came from, and how they transmitted to the Pompeian houses. For example, it is a reasonable hypothesis that the Pompeian houses were imitating Roman houses, and any study of the decorative influences should include other cities, in particular Rome.<sup>1152</sup>

The peristyles of Pompeii naturally influenced the architecture and decoration of other peristyles in Pompeii. The large full and imitation peristyles were aimed at same ideal – or impression of the ideal – as the opulent peristyles. Their idea is something similar to an opulent peristyle, which is – at least in its basic form – a large open space surrounded by four porticoes. This idea was introduced in Pompeii already during the second century BCE, when the southern peristyle of the *Casa del Fauno* – one of the opulent peristyles of the last phase – was built.<sup>1153</sup>

The peristyle groups presented here are obviously a modern reconstruction, and Pompeians did not think of the peristyles through these criteria. Their impression of peristyles was probably more flexible, and without the strict lines of the groups defined in this study. The large full and minor decoration peristyles are types of intermediate groups between the other groups, which also tells us that Pompeii was not a static city. The houses were constantly undergoing reconstruction and remodeling. There is a possibility that the large full peristyles which were under restoration were planned as opulent peristyles, or that they were being downgraded to imitation peristyles or some other type of peristyle. Likewise, the minor decoration peristyles might have been in the process of redecoration, and more decorative elements were meant to be added in these spaces to make them compete with the ornamental and large painting peristyles. Yet, this does not mean that a modern reconstruction excludes the ancient perception. The characteristics of the groups are quite clear, and the ancient Pompeians must have noticed the differences between the peristyles and interpreted them – if not exactly according to this grouping – at least along some similar lines according to the display use of

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<sup>1152</sup> On the possibility that the models were from the eastern part of the Roman Empire, see Wallace-Hadrill 2015, 186.

<sup>1153</sup> Jashemski 1993, 145–146 n. 277. Hoffmann 1994, 80–81, 126.

the peristyles. They would have at least noticed that the peristyles were used differently according to the variable needs of the owner to harness them for display use.

The large full peristyles in the *Casa dei Postumii*, *Casa di Pansa*, *Casa di M. Gavius Rufus*, *Casa di Trittolemo*, *Casa di A. Umbricius Scaurus*, the southern peristyles of the *Casa dei Capitelli colorati*, the middle peristyles of the *Casa dei Dioscuri*, and *Casa del Centauro* are very close to the requirements of the opulent peristyles, but they are not large enough.<sup>1154</sup> In particular, the peristyles of the *Casa dei Postumii*, *Casa di Pansa*, and the southern peristyles of the *Casa dei Capitelli colorati* are almost as large as the smallest opulent peristyles – and most likely the Pompeians did not notice a difference between the size of these peristyles compared to such opulent peristyles as the middle peristyle of the *Casa del Citarista* and the northern peristyle of the *Casa dei Capitelli colorati*.<sup>1155</sup> The perception of these peristyles must have been very similar, and therefore Pompeians probably linked some large full peristyles with the very highest economic class of the city.

In addition, the peristyle groups overlap with each other. For example, the ornamental and large painting peristyles are very similar, and there are eleven peristyles which feature the decorative elements to fulfil the requirements of both groups.<sup>1156</sup> The connection of these decorative features is not surprising, as their function seems to be very similar, and both can be easily added to a space that did not have a necessarily significant display purpose beforehand. The Pompeians utilized several means of display, if possible and necessary, when the house owner was trying to build a more impressive peristyle. For example, the construction work on the peristyle of the *Casa di M. Pupius Rufus* demonstrates that the owner wanted to accomplish several things to make the peristyle more impressive: to enlarge the north portico to twice as large as it was,<sup>1157</sup> and to build an *aedicula* niche – possibly for a fountain.

Some houses had several peristyles and they often belong to different peristyle groups and probably played different roles in the house. In the *Casa dei Dioscuri* the northern peristyle is on the entrance-atrium-*tablinum* axis. It probably provided a pleasant background for the atrium area and the activities occurring in the atrium, whereas the middle peristyle of the house with the mythological paintings was likely intended for strolling, sojourning and entertaining guests.<sup>1158</sup> The *Casa di Sallustio* had a quite similar composition to the *Casa dei Dioscuri*: an entrance-atrium-*tablinum* plan followed by a garden with one portico, and south from the atrium was another peristyle. Remarkably, the themes of the paintings in the peristyles are also similar: in both cases, the garden with one portico behind the *tablinum* had garden paintings, while in the peristyles south from the atrium mythological themes had significant role. However, there is one crucial difference: in the *Casa di Sallustio*, the northern garden featured an outdoor *triclinium*, which indicates that it was possibly used for entertaining guests.<sup>1159</sup> This function cannot be confirmed in the northern peristyle of the *Casa dei Dioscuri*.

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<sup>1154</sup> Nn. 97, 110, 114, 152, 161, 174, 193, 208,

<sup>1155</sup> Nn. 14, 162.

<sup>1156</sup> Nn. 3, 24, 37, 67, 84, 94, 106, 107, 133, 164, 180.

<sup>1157</sup> Sogliano 1897, 28.

<sup>1158</sup> Nn. 113, 114.

<sup>1159</sup> Nn. 84, 85.

In the *Casa dei Vettii* the southern peristyle formed the display core of the house, and the northern peristyle was probably more intimate or private.<sup>1160</sup> In contrast, in the *Casa dell'Efebo* the clear entertainment and display centre was the northern garden with the masonry *triclinium*, but the character of the southern peristyle is difficult to define. It does not have many features suggesting that it was used particularly for display or sojourn. However, the paintings on the south and west walls were barely visible anywhere else except the rooms opening onto the peristyle, and therefore to see them one had to enter the peristyle. The long furrows reported to have been found in the garden might indicate a kitchen garden, but it would be an exceptional combination with the large paintings.<sup>1161</sup> It is also possible that there were decorative flora.

There are also a few examples of houses where one peristyle was designated for display and another was without particular display features. In the *Casa di M. Epidius Sabinus*, the peristyle with the large garden paintings was the decorative centre of the house – the paintings and the pools give this impression – while the northern architectural peristyle did not have similar decorative features.<sup>1162</sup> The situation was similar in houses VI,17,23-26 and VII,7,2 where one peristyles – classified as a large full peristyle – seems to have the display function and the other is an architectural peristyle.<sup>1163</sup> Mazois states that the northern peristyle of house VI,17,23-26 was a private section of the house.<sup>1164</sup> His interpretation is a bit too bold, as there are no sources to indicate how and why this peristyle was private, but the southern peristyle of the house seems to have had a more important role of in expressing the owner's wealth than the northern peristyle.<sup>1165</sup> Although both peristyles were not utilized for display, the situation nevertheless reflects the wealth of the houses, as they were able to leave a large peristyle featuring three porticoes without significant display functions – which in many other houses would have likely been harnessed for this purpose.

The study of the peristyles of the entire city demonstrates the relationship between the different peristyles, and how they were used in different ways to display wealth. However, the peristyle was only one means to display socioeconomic status, and house owners could have selected other methods. For example, in some houses several peristyles together created an area that was beyond the display value of any single peristyle. The *Casa del Centauro* does not have one particularly large or decorated peristyle compared to the others in Pompeii. There is one large full peristyle, but it is not particularly decorated or large in the context of the other peristyles of the group.<sup>1166</sup> Nevertheless, the central part of the house combined four peristyles to create a spectacular architectural effect consisting of one colonnade after another and one garden after another. The combination of all the peristyles in the *Casa del Centauro* created a visual effect that was rare and full of symbols of high economic status, so that even if there were no opulent peristyles the wealth of the owner was reflected through the number of peristyles. The effect was similar in the *Casa del Citarista*, where three peristyles side-by-

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<sup>1160</sup> Nn. 134, 135.

<sup>1161</sup> Nn. 24, 25. On the furrows, see Maiuri 1929, 369.

<sup>1162</sup> Nn. 225, 226.

<sup>1163</sup> Nn. 143, 144, 173, 174.

<sup>1164</sup> Mazois 1824, II, 72.

<sup>1165</sup> Nn. 143 (architectural peristyle), 144 (large full peristyle).

<sup>1166</sup> N. 110.

side formed the grand representative centre of this house. Although the northern peristyle was on a significantly higher level compared to the other two peristyles, meaning that the spatial and visual connection between the two southern peristyles were stronger and they likely created the real core of the display with their sculpture – yet the third peristyle was still a part of the grand architectural plan of the house.<sup>1167</sup>

The display of status was not limited to the peristyles, and house owners also utilized other sections of the house for this purpose. For example, in the *Casa di D. Octavius Quartio*, the peristyle is a part of a larger architectural unit consisting of several porticoes and a large decorated garden.<sup>1168</sup> Here, the peristyle was only a small piece of a larger complex which reflected the wealth of the owner. Additionally, the atrium was another potential space to be utilized for displaying status in Pompeii. For example, in the *Casa di A. Umbricius Scaurus* the exceptional floor decoration of the garum amphorae in one of the atria is interpreted by Bragantini as self-promotion, not as advertisement of products as they were interpreted before. The floor decoration is seen as a unique display feature, compared to the usual imitation of house architecture.<sup>1169</sup> The peristyle of the house instead gives another impression, as it seems to be imitating the opulent peristyles, or is at least an attempt to create the idea of an opulent peristyle. It has a large pool and four porticoes, as do the opulent peristyles, but it is slightly smaller (250 m<sup>2</sup>).<sup>1170</sup> This house demonstrates that the owner was willing to use several methods to elaborate upon his socioeconomic standing: particular decoration in the atrium, but also imitation of architectural forms in the peristyle. This is, however, only one house, and a large-scale examination – preferably covering the entire excavated area of Pompeii – of the other display features should be carried out to better understand the different layers of Pompeian society and their relationship to material and spatial culture. For example, and a city-wide study of display features used in the atria would be a prime addition to the scholarship.

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<sup>1167</sup> Nn. 14, 15, 16.

<sup>1168</sup> On the gardens, see Jashemski 1993, 78–83 n. 134–136.

<sup>1169</sup> Bragantini 1997, 846. See also Curtis 1984, 565, Di Vita-Évrard 1992, 92 n. 278.

<sup>1170</sup> N. 193.

	Several atria	Several peristyles	Private baths
I,4,5/25 <i>Casa del Citarista</i>	x	x	x
I,6,2 <i>Casa del Criptoportico</i>			x
I,6,11 <i>Casa dei Quadretti teatrali</i>	x	x	
I,7,11/19 <i>Casa dell'Efebo</i>	x	x	x
I,10,4/14-17 <i>Casa del Menandro</i>	x		x
III,2,1 <i>Casa detta di Trebius Valens</i>			x
V,1,7 <i>Casa del Toro</i>	x		x
V,1,26 <i>Casa di L. Caecilius Lucundus</i>	x		
V,2,15		x	
V,2,i <i>Casa delle nozze d'argento</i>			x
VI,2,4 <i>Casa di Sallustio</i>		x	
VI,5,4		x	
VI,6,1 <i>Casa di Pansa</i>		x	
VI,7,20/22 <i>Casa dell'Argenteria</i>	x		
VI,8,23/24 <i>Casa della Fontana piccola</i>	x		
VI,9,3/5 <i>Casa del Centauro</i>		x	
VI,9,6/7 <i>Casa dei Dioscuri</i>	x	x	
VI,10,2 <i>Casa dei cinque scheletri</i>			x
VI,11,8-10 <i>Casa del Labirinto</i>	x		x
VI,12,2 <i>Casa del Fauno</i>	x	x	x
VI,15,1 <i>Casa dei Vettii</i>		x	
VI,17,23-26		x	
VI,17,32-36	x		
VII,1,25/47 <i>Casa di Sirico</i>	x	x	
VII,1,40 <i>Casa di M. Caesius Blandus</i>			x
VII,2,3 <i>Panificio di Terentius Neo</i>		x	
VII,2,25 <i>Casa delle Quadrighe</i>		x	
VII,4,31/51 <i>Casa dei Capitelli colorati</i>		x	

	Several atria	Several peristyles	Private baths
VII,7,5 <i>Casa di Trittolemo</i>	x	x	
VII,9,47 <i>Casa delle Nozze di Ercole</i>			x
VII,14,9			x
VII,16,12-15 <i>Casa di A. Umbricius Scaurus</i>	x		x
VII,16,17 <i>Casa di Ma. Castricius</i>			x
VIII,2,14-16	x	x	
VIII,2,29-30	x	x	
IX,1,22/29 <i>Casa di M. Epidius Sabinus</i>			
IX,3,5/24 <i>Casa di Marcus Lucretius</i>	x		
IX,5,14-16	x		
IX,6,4-7	x		
IX,8,3/7 <i>Casa del Centenario</i>	x		x
IX,13,1-3 <i>Casa di Polibio</i>	x		
IX,14,4 <i>Casa di Obellius Firmus</i>	x		

Table 12. The houses with at least one peristyle and luxury architecture (several atria or peristyles or private baths).

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## APPENDIX

### Peristyle gardens of Pompeii

How to read the list:

First section: Number of the peristyle garden, address number of the house, name of the house, excavation years, area of the house, *Pompei: Pitture e mosaici* letter or number, area of the peristyle, area of the open space.

Second section: Number of colonnades with the place of the peristyle relative to the main axes of the house, number and material of the columns and piers, plaster of the columns and piers, pluteus or fencing between the porticoes and the garden, floor of the porticoes, graffiti on the columns, piers or pluteus.

Third section: Gutter, puteals, cisterns, cistern heads, fountains, pools (the word pool in this list refers to a structure sunken under the ground level, whereas the basin means that it is above the ground level), lararia against the wall(s) (Brandt's types 10 and 20), altars, outdoor triclinia, pergolas, podia, steps, other masonry structures, tables, other portable elements, sculpture, dolia.

Fourth section: Plantings.

Fifth section: Walls, their techniques and materials, wall painting style, colors with possible decorative images (garden, animal, still life, landscapes and mythological), niches, lararia niches or lararium paintings (Brandt's types 30 and 40), half columns or pilasters (brackets after the half column or piers mentioning if they are in the corner), beam holes, graffiti on the walls.

Sixth section: Rooms or spaces opening into the peristyle with door or window, number of spaces opening to the peristyle, list of the spaces starting from the northwest corner moving to clockwise, short description of the space: *Pompei: Pitture e mosaici* room name, floor decoration, wall decoration, possible masonry levels, columns, stairs, windows, multiple doors, size of the space.

All the measurements are given in meters, except in the first section where they are square meters. Most of the measurements were taken by me; if not this is indicated in the notes. The peristyle and garden area were measured with a laser measure, and were also calculated from Jashemski's (1993) plans and measured from the PBMP-projects map. The word tuff means grey (Nocerian) tuff. The columns, piers, pilasters and half columns are smooth if not indicated otherwise. Only the height of the highest column, pier, pilaster or half column is reported, if there is no indication that the peristyle originally had porticoes with difference heights (such as the Rhodian peristyles). The width of the gutters are reported, as well as the width of the water channel and possible enlargements on the corners. Cisterns are usually unexcavated or unmeasurable, and consequently their size is rarely reported. Cistern heads are usually sunken under the ground level, and therefore the height is not reported in the list.

If the material is reported only as marble, it is white marble. The casts of root cavities and signs of plantings are rarely visible, or they were moved away from the peristyle and cannot be measured. If the half columns or pilasters do not have any indication of material, size, or decoration, it indicates that they were similar to the free-standing columns or piers of the peristyle. If half column or pilaster have information about their material, size, and decoration for only one wall, it means that the half columns and pilasters on the other walls were similar

to those on the wall where those details are reported. Minimal information on the decoration of the surrounding rooms has been recorded: the floor technique with possible decorative elements, without specifying the decorative patterns, and the wall decoration are indicated, following the four Pompeian wall painting styles if they can be identified. In addition, if the lower part of the walls is decorated with plants, this is reported, and if the middle or upper part is decorated with still lifes, landscapes or mythological paintings they are likewise reported.

## Abbreviations

w. = width

l. = length

h. = height

d. = diameter

oi = opus incertum (materials in brackets)

oa = opus africanum (materials if it is something other than travertine)

ot = opus testaceum (no materials, as it is always brick)

ov = opus vittatum (materials in brackets)

ovm = opus vittatum mixtum (materials of the cut stone blocks)

or = opus reticulatum (materials in brackets)

- 1 I,2,6: excavated 1873,<sup>1</sup> area 366,07,<sup>2</sup> peristyle (g) 85, garden 25.  
4 porticoes after an atrium.<sup>3</sup> 8 brick columns:<sup>4</sup> d. 0,40, h. 0,65. Remains of plaster.  
Terracotta puteal with white plaster.<sup>5</sup> Lavastone cistern head:<sup>6</sup> 0,62 x 0,58, d. hole 0,45. Round pool.<sup>7</sup>  
North wall: oi (lapis pompeianus and travertine). III style wall paintings.<sup>8</sup> Lower part black, middle part red.<sup>9</sup>  
East wall: oi (lapis pompeianus, brick and travertine). III style wall paintings.<sup>10</sup> Lower part black, middle part red with still lifes.<sup>11</sup> 6 beam holes at the height of 2,35: d. 0,10. Graffiti.<sup>12</sup>  
South wall: oi (lapis pompeianus) and ovm (lapis pompeianus). III style wall paintings.<sup>13</sup> Lower part black, middle part red.<sup>14</sup> Graffiti.<sup>15</sup>  
West wall: oi (lapis pompeianus and travertine) and ovm (lapis pompeianus). III style:<sup>16</sup> lower part black, middle part red.<sup>17</sup> 1 beam hole. Graffiti and black text.<sup>18</sup>  
The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room h with wall paintings:<sup>19</sup> 13. 2) Ascending stairs.<sup>20</sup> 3) Closet<sup>21</sup> i with plaster: 3. 4) Latrine<sup>22</sup> l with plaster: 5. 5) Triclinium m with III style paintings with mythological themes:<sup>23</sup> 22. 6) Room n: 6. 7) Atrium b has 2 doors opening onto the peristyle:<sup>24</sup> 70.
- 2 I,2,16: excavated 1873,<sup>25</sup> area 221,73,<sup>26</sup> peristyle (b) 115, garden 45.  
2 porticoes after a fauces.<sup>27</sup> 3 brick<sup>28</sup> columns: d. 0,38. 1 brick pier:<sup>29</sup> 0,95 x 1,10, h. 2,65. White plaster on the columns and pier. Pluteus<sup>30</sup> with white plaster: w. 0,25, h. 0,65m. Cocciopesto floors.  
Cocciopesto gutter<sup>31</sup>. Terracotta puteal d. 0,41, h. 0,61.<sup>32</sup> Aedicula (Lararium Type 30):<sup>33</sup> 0,58 x 0,58 h. 1,65. Marble altar: 0,08 x 0,09, h. 0,10.<sup>34</sup> Terracotta fountain sculpture of a philosopher: 0,26 x 0,29 x 0,59.<sup>35</sup>  
North wall: oi (lapis pompeianus and travertine) and ot.  
East wall: oa and oi (lapis pompeianus, brick and travertine). Upper parts with white plaster with red stripes.  
South wall: oi (lapis pompeianus). 1 pilaster with white plaster: 0,46 x 0,33, h. 2,85. Garden part has red plaster.  
West wall: oi (lapis pompeianus, cruma and travertine) and ot. Lower part yellow.  
The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Room

- c with plaster: 19. 2) Fauces a with plaster leading from entrance 16 to the peristyle: 10. 3) Room d with ascending stairs:<sup>36</sup> 23. 4) Triclinium e with I style paintings:<sup>37</sup> 24. 5) Oecus f with I style paintings:<sup>38</sup> 16. 6) Cubiculum g with I style paintings:<sup>39</sup> 8.
- 3** I,2,17: excavated 1873,<sup>40</sup> area 376,23,<sup>41</sup> peristyle (m) 80, garden 55.  
 2<sup>42</sup> porticoes, not on the main entrance axis. Irregular shape. 1 ovm (travertine, tuff) piers:<sup>43</sup> 0,39 x 0,62, h. 2,20. 1 corner pier: 0,98 x 0,60. Lower part red and upper part white, change at 1,40.<sup>44</sup>  
 Gutter.<sup>45</sup> Lavastone cistern head.<sup>46</sup> Aedicula (Lararium Type 20) with marble and marble imitations:<sup>47</sup> 1,17 x 0,75, h. 2,20. In the aedicula, a painted marble statue of Venus: h. 1,30.<sup>48</sup> 2 marble fountain statuettes of toads: l. 0,11 and 0,16.<sup>49</sup> Painted marble bust of a male: h. 0,19.<sup>50</sup>  
 North wall: oi (lapis pompeianus, brick and travertine) and ovm (travertine). Lower part red decorated with garlands and birds.<sup>51</sup> Upper part white. 5 beam holes at the height of 3,5.  
 East wall: oi (lapis pompeianus, brick, cruma, marble pieces, and travertine), ovm (travertine) ov (grey tuff). Portico: Lower part red decorated with garlands and birds.<sup>52</sup> Garden: garden paintings.<sup>53</sup>  
 South wall: oi (lapis pompeianus, brick and travertine). Lower part red decorated with garlands and birds,<sup>54</sup> and middle part white. Garden: garden paintings.<sup>55</sup> Niche with plaster decorated as a large shell at the height of 0,20: d. 0,66, depth 0,20, h. 0,52.  
 West wall: oi (lapis pompeianus and travertine) and ovm (travertine). Lower part red decorated with garlands and birds.<sup>56</sup>  
 The peristyle is surrounded by 4 spaces opening into it. In the east part of the south wall there is a recess, which may have functioned as a closet, but there is no clear evidence of use. From the northwest corner clockwise: 1) Triclinium q with plaster floor decorated with marble and a mosaic emblem and wall paintings:<sup>57</sup> 25. 2) Room b (of the house I,2,18-19) has a small window opening onto the peristyle: 7. 3) Room a (of the house I,2,18-19): 21 4) Room k: 12.
- 4** I,2,24 *Caupona*: excavated 1873,<sup>58</sup> area 323,28,<sup>59</sup> peristyle (c) 80, garden 45.  
 2<sup>60</sup> porticoes, not on the main entrance axis. 4 brick columns.<sup>61</sup> 1 ovm (travertine) pier.<sup>62</sup> Pluteus: h. 0,52.<sup>63</sup> Graffiti on the pier and the columns.<sup>64</sup>  
 Cistern opening.<sup>65</sup> Masonry triclinium: 4,30 x 3,75.<sup>66</sup> Masonry triclinium table decorated with marble: 1,10 x 0,55.<sup>67</sup> Aedicula (Lararium Type 20) with remains of plaster.<sup>68</sup> Female terracotta head.<sup>69</sup>  
 Masonry wall near the north wall.<sup>70</sup>  
 There might have been plants (flowers) in the space formed by the masonry wall and the north wall at the north side of the garden.<sup>71</sup>  
 North wall: oi (travertine, lapis pompeianus and cruma). Remains of plaster.  
 East wall: oi (travertine, lapis pompeianus and cruma). Remains of plaster.  
 South wall: oi<sup>72</sup> (travertine and lapis pompeianus). 4 ovm (travertine) half columns.<sup>73</sup> Graffiti.<sup>74</sup>  
 West wall: oi (travertine and lapis pompeianus) and ovm (travertine and grey tuff). Brick half column. Graffiti.<sup>75</sup>  
 The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Room d opening with a door and a window:<sup>76</sup> 4. 2) Kitchen with an oven and a latrine:<sup>77</sup> 4. 3) Room: 2. 4) Room: 3. 5) Room e with II style wall paintings:<sup>78</sup> 15. 6) Atrium b with II style wall paintings:<sup>79</sup> 41.
- 5** I,2,28 *Casa della Grata metallica*: area 370,88,<sup>80</sup> peristyle (h) 100, garden 55.  
 2 porticoes after a tablinum.<sup>81</sup> 3 brick columns:<sup>82</sup> d. 0,38. Lower part red and upper white, change at 0,50.<sup>83</sup> Pluteus:<sup>84</sup> w. 0,20, h. 0,50. The garden is currently about 0,75 above the porticoes.<sup>85</sup>  
 Cocciopesto gutter.<sup>86</sup> Cistern.<sup>87</sup> 2 lavastone cistern heads:<sup>88</sup> the western: d. 0,55m, d. hole 0,45, current depth 2,0; the eastern: 0,60 x 0,60, d. hole 0,45). Masonry triclinium with cocciopesto and 4 niches (w. 0,19 h. 0,24, depth 0,20) in every couch:<sup>89</sup> 3,75 x 2,50. Masonry table in the middle of triclinium.<sup>90</sup>  
 Masonry podium<sup>91</sup> with red plaster 0,82 x 0,50, h. 0,50. Masonry podium with stairs:<sup>92</sup> 1,18 x 0,73, h. 1,00. Tuff podium: d. 0,70.<sup>93</sup>  
 North wall: oi and oa (lapis pompeianus, brick and travertine). White plaster. 1 brick half column.<sup>94</sup>  
 East wall: oi (lapis pompeianus, cruma, brick and travertine).  
 South wall: oi (lapis pompeianus and travertine). Lower part red, upper parts white. 3 half columns.<sup>95</sup>

West wall: oi (lapis pompeianus, travertine, brick and cruma). Lower part red. 2 half columns (same as against the south wall).

The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Kitchen k with oven and ascending stairs. The has a window and a door opening onto the peristyle.<sup>96</sup> 4. 2) Triclinium i with III style paintings with mythological themes:<sup>97</sup> 22. 3) Fauces f 4. 4) Tablinum d with IV style paintings and hunting scenes and landscapes:<sup>98</sup> 16. 5) Room l with red and white plaster on the walls. The room has a large window and a door opening onto the peristyle:<sup>99</sup> 10.

- 6 I,3,3: excavated 1873,<sup>100</sup> area 592,60,<sup>101</sup> peristyle (x) 220, garden 105.<sup>102</sup>  
3<sup>103</sup> porticoes, not on the main entrance axis. After the atrium, 10 steps lead to the peristyle,<sup>104</sup> which is on the second floor of the house. 10 brick columns:<sup>105</sup> d. 0,40, h. 3,00. Red and fluted.<sup>106</sup> Graffiti on the columns.<sup>107</sup> Cocciopesto floor decorated with white tesserae.<sup>108</sup>  
Gutter.<sup>109</sup> Tuff puteal:<sup>110</sup> d. 0,58, h. 0,44, d. hole 0,34. Cistern.<sup>111</sup> Tuff cistern head:<sup>112</sup> 0,60 x 0,70, d. hole 0,35. Tube with 2 fountain jets.<sup>113</sup>  
North wall: oi (lapis pompeianus, brick, cruma and travertine). III style wall paintings.<sup>114</sup>  
East wall: oi (lapis pompeianus, brick and travertine). III style wall paintings.<sup>115</sup>  
South wall: oi (lapis pompeianus, brick and travertine). III style wall paintings.<sup>116</sup> 2 half columns.<sup>117</sup> The east one is ovm (grey tuff) and the west one ot. 3 beam holes at the height of 1,80.  
West wall: oi (lapis pompeianus and travertine) and ovm (travertine). III style paintings.<sup>118</sup> Graffiti.<sup>119</sup>  
The peristyle is surrounded by 11 spaces opening into it. From the northwest corner clockwise: 1) Room u with III style paintings:<sup>120</sup> 11. 2) Room y with plaster on the walls: 21. 3) Cubiculum z with plaster on the walls: 9. 4) Cubiculum z' with remains of wall decoration:<sup>121</sup> 9. 5) Ascending stairs 1 with plaster on the walls: 7. 6) Room 2 with a latrine:<sup>122</sup> 23. 7) Oecus m with cocciopesto floor decorated with white tesserae:<sup>123</sup> 8. 8) Triclinium k with III style paintings.<sup>124</sup> 9) Stairs q.<sup>125</sup> 10) Stairs r leading from the atrium to the peristyle. 11) Space underneath the peristyles has 2 windows opening onto the peristyle.
- 7 I,3,8: excavated 1869,<sup>126</sup> area 510,56,<sup>127</sup> peristyle (b, c) 155, garden 55.  
3<sup>128</sup> porticoes after a fauces. 2 brick columns with arches:<sup>129</sup> d. 0,28, h. 1,45. The entire structure with the arches and the columns: h. 2,20. 2 ovm (grey tuff) and oi (lapis pompeianus) corner pilaster. 2 tuff<sup>130</sup> columns: d. 0,49, h. 2,90. Lower part smooth and upper part fluted, change at 0,90. Pluteus:<sup>131</sup> w. 0,49, h. 0,65.  
Cocciopesto gutter.<sup>132</sup> Terracotta puteal:<sup>133</sup> d. 0,60, h. 0,55, d. hole 0,40. Cistern; depth at least 1,80. Remaining 2 masonry walls of a vault against the pluteus:<sup>134</sup> (0,35 x 0,50, h. 0,60, distance between the walls 0,55). Bearded terracotta head in the vault.<sup>135</sup> Latrine on the northwest corner.<sup>136</sup>  
North wall: oi (lapis pompeianus, brick, cruma and travertine). Middle part white.  
East wall: oi (lapis pompeianus, brick, cruma, and travertine) and ot.  
South wall: oi (lapis pompeianus, brick, cruma, and travertine). Tuff half column.<sup>137</sup>  
West wall: oi and oa (lapis pompeianus, brick, cruma, and travertine). Tuff half column.<sup>138</sup>  
The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Closet d with white plaster: 10. 2) Tablinum f. 3) Storeroom l with a masonry basin. The room has a window and a door opening onto the peristyle: 7. 4) Room: 12. 5) Exedra q with III style decoration.<sup>139</sup> The room has a large window opening onto the peristyle:<sup>140</sup> 32. 6) Oecus r with IV style decoration.<sup>141</sup> The room has a window and a door opening onto the peristyle: 14. 7) Fauces a leading to the peristyle from entrance 8: 47.
- 8 I,3,20: area 325,06,<sup>142</sup> peristyle (g, l) 75, garden 30.  
2<sup>143</sup> porticoes after a tablinum. 1 ovm (grey tuff) pier.<sup>144</sup> Pluteus.<sup>145</sup>  
Cocciopesto gutter.<sup>146</sup> Terracotta puteal.<sup>147</sup> Masonry triclinium in the west portico.<sup>148</sup> Altar.<sup>149</sup> 4 dolia.<sup>150</sup>  
North wall: oi (lapis pompeianus) and ot.  
East wall: oi (lapis pompeianus). Remains of plaster. Pier.  
South wall: oi (lapis pompeianus, travertine and cruma). Lower part red.  
West wall: Large travertine blocks. Yellow plaster decorated with pictures of feasts and theater masks.<sup>151</sup>  
The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Kitchen

n with an oven and a basin:<sup>152</sup> 7. 2) Room n: 3. 3) Tablinum f: 12. 4) Room: 2. 5) Room k has a large window opening onto the peristyle:<sup>153</sup> 30.

- 9 I,3,23 *Casa della Rissa nell'Anfiteatro*: excavated 1868,<sup>154</sup> area 315,94,<sup>155</sup> peristyle (n, o) 150, garden 65. 2<sup>156</sup> porticoes after a tablinum. 5 brick columns:<sup>157</sup> d. 0,38, h. 0,80. Pluteus:<sup>158</sup> (w. 0,30, h. 0,70). Gutter:<sup>159</sup> Terracotta puteal:<sup>160</sup> d. 0,59, h. 0,70, d. hole 0,50. Cistern:<sup>161</sup> Masonry cistern head: d. 1,02, h. 0,10, d. hole 0,69. Tuff altar.<sup>162</sup>
- North wall: oi, oa (lapis pompeianus and travertine) and ovm (travertine). Niche with white plaster at the height of 1,60: 0,50 x 0,60, depth 0,20. Below the niche, there were remains of another badly damaged niche.
- East wall: oi and oa (lapis pompeianus, cruma, and travertine).
- South wall: oi (lapis pompeianus, brick, and travertine). 2 brick half columns<sup>163</sup>. 1 tuff pilaster<sup>164</sup>: 0,40 x 0,1). Red plaster on the lower part of the pilaster.
- West wall: oi and oa (lapis pompeianus, cruma and travertine). Portico: lower part red and upper part white. Garden: a painting of the fight between the Pompeians and the Nucernians in the amphitheater.<sup>165</sup> On both sides of that painting, a painting of a gladiator.<sup>166</sup> 1 oa and oi (travertine) pilaster<sup>167</sup>: 0,35 x 0,85, h. 2,10.
- The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Triclinium p: 6. 2) Triclinium k: 11. 3) Tablinum i: 13. 4) Fauces l: 5. 5) Room with ascending stairs: 17. 6) Room: 6.
- 10 I,3,24: excavated 1868,<sup>168</sup> area 246,56,<sup>169</sup> peristyle (k) 60m<sup>2</sup>, garden 40 m<sup>2</sup>. 2<sup>170</sup> porticoes after a room after the tablinum. 2 brick columns:<sup>171</sup> d. 0,36, h. 1,60. Lower part red (no plaster visible on the upper parts). Pluteus<sup>172</sup> with red plaster: w. 0,50, h. 0,50. Second floor of the north portico. Ascending masonry stairs (r). Cocciopesto gutter.<sup>173</sup>
- North wall: oi (lapis pompeianus, cruma, brick, and travertine). Lower part red.
- East wall: oi (lapis pompeianus, brick, cruma, and travertine). Plaster remains.
- South wall: oi and oa (lapis pompeianus, cruma, brick, and travertine). Lower part red. IV style wall paintings.<sup>174</sup> Lararium paintings.<sup>175</sup> Animal painting.<sup>176</sup> Garden paintings.<sup>177</sup>
- West wall: oi (lapis pompeianus, cruma, brick, and travertine). Remains of plaster. Brick half column.
- The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Triclinium n with IV style paintings:<sup>178</sup> 19. 2) Room m with III style paintings decorated with mythological themes:<sup>179</sup> 7. 3) Fauces f with II style paintings:<sup>180</sup> 5. 4) Cubiculum l with IV style paintings and mythological themes:<sup>181</sup> 6. 5) Descending stairs to *Cella penaria*. 6) Kitchen q with a latrine with IV style paintings:<sup>182</sup> 4.
- 11 I,3,25: excavated 1869-72,<sup>183</sup> area 295,55,<sup>184</sup> peristyle (k) 40, garden 10. 3 porticoes after tablinum.<sup>185</sup> 4 brick columns with plaster.<sup>186</sup> Pluteus:<sup>187</sup> w. 0,40, h. 0,62. Tuff cistern head:<sup>188</sup> d. 0,67, d. hole 0,45.
- North wall: oi (lapis pompeianus and travertine).
- East wall: oi (lapis pompeianus, cruma, and travertine) and ovm (travertine). Lower part red with architectural paintings.
- South wall: oi (lapis pompeianus and travertine) and ov (travertine). Lower part red with candelabra and upper part white.
- The west wall is a large ovm (travertine) pilaster (0,75 x 0,45, h. 2,00), between the peristyle and a garden opening onto the peristyle. The east side of the pilaster has red plaster on the lower part, and the upper part is white. The north side of the pilaster is fluted, with plaster on the lower part and fluted red plaster on the upper part. The pilaster was decorated with a painted winged female figure on a globe with a cornucopia or scepter and wearing a crown.<sup>189</sup>
- The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Triclinium m with plaster floor decorated with white and black stones:<sup>190</sup> 22. 2) Storeroom l with shelves.<sup>191</sup> White plaster: 22. 3) Tablinum f: 9. 4) *Oecus* h with mythological paintings:<sup>192</sup> 8. 5) Cubiculum i with

mythological themes, animal, and garden paintings:<sup>193</sup> 5. 6) Garden n opens onto the peristyle.<sup>194</sup> White plaster on the walls: 43.

- 12 I,3,30: excavated 1872,<sup>195</sup> area 159,30,<sup>196</sup> peristyle (e, i) 40, garden 20. 3 porticoes after a fauces.<sup>197</sup> 3 brick<sup>198</sup> columns: d. 0,35. Pluteus with white plaster:<sup>199</sup> w. 0,20, h. 0,90. Graffiti on the columns.<sup>200</sup>  
North wall: oi (lapis pompeianus, and travertine). Lower and middle part red.  
East wall: oi (lapis pompeianus, brick, and travertine). Half column:<sup>201</sup> h. 1,95. Lower part red and upper part white, change at the height of 0,90.  
South wall: oi (lapis pompeianus, and travertine). II style wall paintings.<sup>202</sup>  
West Wall: oi (lapis pompeianus, brick, and travertine) and ov (yellow tuff). Lower and middle part red. Lararium niche (Type 31) with lararium paintings.<sup>203</sup>  
The peristyle is surrounded by 10 spaces opening into it. From the northwest corner clockwise: 1) Triclinium k with IV style paintings:<sup>204</sup> 34. 2) Storeroom<sup>205</sup> l with white plaster: 3. 3) Storeroom<sup>206</sup> m with white plaster: 1. 4) Room with white plaster: 8. 5) Closet i: 2. 6) Room d has a large window opening onto the peristyle:<sup>207</sup> 8. 7) Fauces a:<sup>208</sup> 5. 8) Ascending stairs c: 3. 9) Closet g: 3. 10) Cubiculum h with IV style paintings:<sup>209</sup> 6.
- 13 I,4,2: area 210,82,<sup>210</sup> peristyle (f) 45, garden 15. 2<sup>211</sup> porticoes after a tablinum.<sup>212</sup> 4 brick columns:<sup>213</sup> d. 0,42, h. 2,80. White and fluted. Pluteus:<sup>214</sup> w. 0,22, h. 0,45.  
Cistern opening with lavastone cistern head:<sup>215</sup> 0,80 x 0,68, d. hole 0,47.  
North wall: oi (lapis pompeianus, brick, cruma, and travertine). Lower part red. 2 beam holes, first at the height of 1,00 and second at 2,35. Niche with white stucco at the height of 0,60:<sup>216</sup> 0,90 x 1,85, depth 0,30. 2 half columns:<sup>217</sup> ovm (travertine) and brick.  
East wall: oi (lapis pompeianus, and travertine) and ot. Lower part red, middle part white with red stripes. Niche with white plaster at the height of 1,30: 0,40 x 0,52, depth 0,25. 3 ovm (travertine) half columns (1 shared with the north wall).<sup>218</sup>  
South wall: oi (lapis pompeianus, brick, cruma, and travertine). Remains of plaster. 2 beam holes, first at the height 2,20, and second at 2,05.  
West wall: oi (lapis pompeianus, brick, and travertine) and ovm (travertine).  
The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Triclinium g with white plaster, divided to panels with red stripes. The room has a window<sup>219</sup> and a door opening onto the peristyle: 24. 2) Ascending stairs. 3) Tablinum d with white plaster at the lower part of the walls. 4) Fauces a leading from the atrium b to the peristyle. The lower part of the walls decorated with red plaster.
- 14 I,4,5/25 *Casa del Citarista*: excavated 1853 and 1868,<sup>220</sup> area 2312,69,<sup>221</sup> peristyle (17) 320, garden 145. 4 porticoes after a tablinum.<sup>222</sup> 17 ovm (travertine, lapis pompeianus<sup>223</sup> and cruma), brick or travertine drum columns: <sup>224</sup> d. 0,43, h. 3,40. Lower part red and upper part white and fluted, <sup>225</sup> change at 1,60. Wooden fence:<sup>226</sup> holes 0,05 x 0,05, depth 0,05 at the height of 0,35 and 0,80 on the columns. Graffiti, with drawings, on the columns.<sup>227</sup> Cocciopesto floor with white tesserae and colorful marble pieces. Cocciopesto gutter.<sup>228</sup> Tuff puteal:<sup>229</sup> d. 0,60, d. hole 0,45, h. 0,80. Marble cistern head<sup>230</sup>: 0,58 x 0,58, d. hole 0,35. Masonry pool (Type E) with plaster and marble top: d. 2,95, depth 0,65, in the pool a step: 0,35 x 2,95, h. 0,50.<sup>231</sup> Bronze boar with a fountain jet in the mouth: h. 0,56.<sup>232</sup> Bronze snake with a fountain jet in the mouth: h. 0,51.<sup>233</sup> Bronze lion with a fountain yet in the mouth: h. 0,39.<sup>234</sup> 2 bronze dogs: h. 0,51 and 0,25.<sup>235</sup> Bronze leaping stag: h. 0,61.<sup>236</sup> 2 heads of double herms representing Dionysus and Ariadne:<sup>237</sup> h. 0,14. 11 marble *oscilla*, representing birds, satyrs, theater masks, attributes of Hercules and one with maenad, 6 round, all representing satyrs (one painted), and 5 in the form of a *pelta* (one with paint): d. 0,27–0,42.<sup>238</sup> Painted female marble bust.<sup>239</sup>  
North wall: oi (lapis pompeianus,<sup>240</sup> brick, cruma, and travertine) and ot<sup>241</sup>. III style wall paintings.<sup>242</sup> Lower part black, middle red and upper white. Graffiti.<sup>243</sup>  
East wall: oi (travertine,<sup>244</sup> lapis pompeianus, and cruma). Lower part black, middle red and upper white

with landscapes<sup>245</sup>.

South wall: oi (lapis pompeianus,<sup>246</sup> brick, cruma, and travertine<sup>247</sup>). Remains of plaster. Niche at the height of 1,05: 0,60 x 0,79, depth 0,12.

West wall: oi (lapis pompeianus, and travertine). Remains of red plaster pilaster.

The peristyle is surrounded by 12 spaces opening into it. From the northwest corner clockwise: 1) Room 44 with white plaster: 5. 2) Ascending stairs 56 to northern peristyle 56: 5. 3) Recess 45 with opus sectile floor and white stucco on the walls decorated with marble pieces:<sup>248</sup> 1. 4) Triclinium 19 with paintings between II and III style and black and white mosaic floor. The walls were decorated with mythological themes and plant paintings:<sup>249</sup> 71. 5) Room 20, with wall paintings between II and III style, decorated with mythological themes:<sup>250</sup> 38. 6) Room 21 with wall paintings between II and III style, decorated with mythological themes:<sup>251</sup> 53. 7) Recess 31 with white plaster: 1. 8) Southern peristyle 32 has a door and 6<sup>252</sup> windows opening onto the peristyles. 9) Tablinum 14 with ascending stairs and III style paintings:<sup>253</sup> 20. 10) Fauces 15 with II style paintings:<sup>254</sup> 8. 11) Exedra 18 with opus sectile floor with a mosaic emblem and wall paintings representing human figures.<sup>255</sup> 2 brick columns between the room and the peristyle: 26. 12) Fauces 43 with III style wall paintings:<sup>256</sup> 13.

- 15 I,4,5/25 *Casa del Citarista*: excavated 1853 and 1868,<sup>257</sup> area 2312,69,<sup>258</sup> peristyle (56) 235, garden 100. 3 porticoes after an atrium (47) and north from middle peristyle (17).<sup>259</sup> 11 ovm (travertine and lapis pompeianus<sup>260</sup>) columns:<sup>261</sup> d. 0,52, h. 3,50. Red plaster.<sup>262</sup> Cocciopesto floor decorated with white tesserae. Graffiti on the columns.<sup>263</sup>

Cocciopesto gutter:<sup>264</sup> w. 0,64, w. channel 0,37. Marble puteal:<sup>265</sup> d. 0,55, h. 0,60, d. hole 0,30. Cistern opening.<sup>266</sup> Marble basin with 2 marble supports: 0,66 x 0,34, h. 0,66.<sup>267</sup>

North wall: oi (lapis pompeianus, cruma and travertine). Middle part red and yellow. III style with paintings decorated with landscapes.<sup>268</sup>

East wall: oa and oi (lapis pompeianus, tile and travertine) and ot<sup>269</sup>. Middle part red and yellow.

South wall: oi (lapis pompeianus, cruma, pieces of pottery, and travertine). Middle part red with mythological themes and landscapes.<sup>270</sup>

West wall: oi (lapis pompeianus, brick and travertine). Remains of plaster. 5 ovm (travertine) half columns.

The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Atrium 47 with II style paintings and cocciopesto floor decorated with white marble pieces:<sup>271</sup> 90. 2) Room 61 leading to the rooms in the northeastern part of the house. Red and white plaster on the walls: 6. 3) Cubiculum 60 with III style wall paintings:<sup>272</sup> 7. 4) Oecus 58 with IV style paintings decorated with garden paintings and mythological themes:<sup>273</sup> 16. 5) Room 59 with white plaster: 6. 6) Descending stairs 17 to middle peristyle 17: 5. 7) Room with lower part black and middle part had red and yellow panels.<sup>274</sup> The room has 2 doors opening onto the peristyle: 26. 8) Room has a window opening onto the peristyle. Yellow plaster on the walls: 9.

- 16 I,4,5/25 *Casa del Citarista*: excavated 1853 and 1868,<sup>275</sup> area 2312,69,<sup>276</sup> peristyle (32) 275, garden 115. 4 porticoes, south of middle peristyle 17, in the southern part of the house.<sup>277</sup> Not on the main entrance axis. 20 ovm (travertine) columns:<sup>278</sup> d. 0,33, h. 2,80. White plaster, the upper part fluted,<sup>279</sup> change at 1,00. Pluteus between the gutter and the garden: w. 0,28, h. 0,35. The garden was at the same level as the top of the pluteus.<sup>280</sup>

Cocciopesto gutter.<sup>281</sup> Marble puteal.<sup>282</sup> Marble altar: 0,20 x 0,20, h. 0,26.<sup>283</sup> Bronze Apollo playing cithara: h. 1,58.<sup>284</sup>

North wall: oi (lapis pompeianus, and travertine)<sup>285</sup>. Remains of plaster.

East wall: oi (lapis pompeianus, and travertine).

South wall: oi (lapis pompeianus and travertine<sup>286</sup>). Remains of plaster. 4 bema holes at the height of 2,15.

West wall: oi (lapis pompeianus, bricks, and travertine) and ot. White plaster.

The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Middle peristyle 17 has a door and 6<sup>287</sup> windows opening onto the peristyles.<sup>288</sup> 2) Cubiculum 33 with black and white mosaic floor:<sup>289</sup> 5. 3) Cubiculum 34 with IV style wall decoration and black and white mosaic



floor:<sup>290</sup> 12. 4) Exedra 35 with IV style wall paintings with mythological themes and black and white mosaic floor.<sup>291</sup> 2 piers between the room and the peristyle: 60. 5) Triclinium 37 with black and white mosaic floor and IV style wall paintings with mythological themes:<sup>292</sup> 18. 6) Cubiculum 36 with black and white mosaic floor and II style wall paintings:<sup>293</sup> 7.

- 17 I,5,2 *Conceria*: excavated 1873-1874,<sup>294</sup> area 1263,05,<sup>295</sup> peristyle (h) 350,<sup>296</sup> garden 205. 2<sup>297</sup> porticoes after an atrium. 6 ovm (yellow tuff) piers:<sup>298</sup> 0,45 x 0,42, h. 2,30. Pluteus in the northwest corner: w. 0,28, h. 1,05. A atrine and a kitchen were in the portico, inside the area separated by the pluteus.<sup>299</sup> Gutter.<sup>300</sup> Masonry triclinium: 4,99 x 4,96, h. 0,42.<sup>301</sup> In the middle of the triclinium, a table with a mosaic skull: 1,78 x 0,93, h. 0,42.<sup>302</sup> Paved cocchiopesto area (9,20 x 7,40).<sup>303</sup> Masonry podium: 0,85 x 0,72, h. 0,40. 3 dolia:<sup>304</sup> d. 0,88, h. 0,65. North wall: oa and oi (travertine and lapis pompeianus) and ovm (travertine). Red plaster. East wall: oi (travertine and lapis pompeianus). South wall: oi (travertine, lapis pompeianus, cruma and brick). West wall: oi (travertine, lapis pompeianus and cruma). White plaster. 1 ovm (yellow tuff) pilaster. The peristyle is surrounded by 2 spaces opening into it. From the northwest corner clockwise: 1) Room i with remains of plaster: 23. 2) Atrium d with red plaster: 31. 3) Room with red lower part and white upper part. The room has a window<sup>305</sup> opening onto the peristyle: 17. 3) Room e with stairs and remains of wall paintings<sup>306</sup>. 14. 4) Room: 3. 5) Room: 8. 6) Room: 10. 7) Room: 3. 8) Room: 6. 9) Room: 7. 10) Garden m:<sup>307</sup> 614. 11) Closet: 1.
- 18 I,6,2 *Casa del Criptoportico*: area 1162,47,<sup>308</sup> peristyle (12) 100, garden 50. 2 porticoes after a tablinum.<sup>309</sup> 4 brick columns:<sup>310</sup> d. 0,35, h. 3,10. White plaster.<sup>311</sup> 2<sup>312</sup> ovm (travertine) piers: the east pier: 0,60 x 0,38, h. 2,45, the west pier: 0,42 x 0,45, h. 2,70. Pluteus with plaster:<sup>313</sup> w. 0,22, h. 0,90. Cocchiopesto gutter<sup>314</sup>: w. 0,56, w. channel 0,37. 3 stairs (2 up and 1 down). North wall: oa and oi (lapis pompeianus, and travertine). East wall: oi (lapis pompeianus and travertine). South wall: oi (lapis pompeianus, cruma and travertine). Garden: white plaster. 1 half brick column. West wall: oi (lapis pompeianus, and travertine). IV style. Lower part black with garden paintings, the upper parts white with lararium paintings.<sup>315</sup> Lararium niche (Type 31) with painted bust of Mercury at height of 1,30:<sup>316</sup> w. 0,50, h. 0,50. Garden: white plaster. 1 half brick column with white and fluted plaster. The peristyle is surrounded by 10 spaces opening into it. From the northwest corner clockwise: 1) Room 7 with plaster. The room has a window opening onto the peristyle: 12. 2) Tablinum 6 has a large window opening onto the peristyle:<sup>317</sup> 13. 3) Fauces: 4. 4) Room 9: 11. 5) Room 10: 13. 6) Room 11: 12. 7) Ascending stairs to room (13): 1. 8) Descending stairs to cryptoporticus 17: 2. 9) Ascending stairs to a portico/summer triclinium:<sup>318</sup> 2.
- 19 I,6,7, *Fullonica di Stephanus*: area 315,93,<sup>319</sup> peristyle (p) 70, garden 20. 3<sup>320</sup> porticoes after a tablinum. 5 piers ovm (travertine): 0,60 x 0,47, h. 2,80.<sup>321</sup> Lower part red and upper part white<sup>322</sup>, change at 1,50. Pluteus with marble top<sup>323</sup> and red plaster: w. 0,22, h. 0,48. Cocchiopesto floor. Cocchiopesto gutter:<sup>324</sup> w. 0,60, w. channel 0,50, in the northeast corner a triangular cocchiopesto: 0,44 x 0,44. Masonry shed/latrine:<sup>325</sup> 1,70 x 1,35, h. 1,75. Masonry podium with red plaster: 0,48 x 0,46, h. 0,30. Masonry stairs. North wall: oi (travertine, cruma and lapis pompeianus) and ovm (travertine). Lower part red and upper parts white. 3 fluted tuff piers on the wall. East wall: oi (travertine, cruma and lapis pompeianus). Lower part red and upper parts white. 2 ovm (travertine) pilasters: 0,62 x 0,28. South wall: ovm (travertine) and oi (travertine and cruma). Lower part red and upper parts white. West wall: oi (travertine, lapis pompeianus and cruma).

The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Tablinum k with cocciopesto floor and remains of paintings:<sup>326</sup> 11. 2) Fauces i with remains of plaster and cocciopesto floor with white marble: 7. 3) Triclinium h with II style wall paintings:<sup>327</sup> 20. 3) Ascending stairs to room q: 1. 4) Room q with 3 basins and a large pool: 31. 5) Kitchen m with a cooking bench: 4.

- 20** I,6,9: excavated 1912-1929,<sup>328</sup> area 728,19,<sup>329</sup> peristyle i 60, garden 25.  
 2<sup>330</sup> porticoes after a tablinum. 2 tuff and 2 brick columns.<sup>331</sup> Pluteus.<sup>332</sup>  
 Masonry gutter.<sup>333</sup> Terracotta puteal.<sup>334</sup> Dog house.<sup>335</sup> Marble table with 3 supports: h. 0,79.<sup>336</sup> 6 dolia.<sup>337</sup>  
 North wall: oi (travertine).  
 East wall: oi (travertine).  
 North wall: oi (travertine)  
 West wall: oi (travertine, lapis pompeianus and cruma). 3 beam holes in a row in the lower level, and 2 beam holes in a row above them, perhaps from a shelf.  
 The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Fauces: 10. 2) Tablinum d with white plaster. The room has a large window opening onto the peristyle:<sup>338</sup> 23. 3) Room e: 7. 4) Room: 4. 5) Room f: 7. 6) Room g: 12 7) Fauces h: 2. 8) Peristyle 13 (and 16) of the house I,6,11.
- 21** I,6,11 *Casa dei Quadretti teatrali*: area 728,19,<sup>339</sup> peristyle (13, 16) 160, garden 85.  
 2<sup>340</sup> porticoes after a room after the tablinum. On the north side a double colonnade.<sup>341</sup> 3 brick<sup>342</sup> columns: d. 0,42, h. 2,20. Red plaster.<sup>343</sup> 2 ovm (yellow tuff) piers:<sup>344</sup> the west pier 0,42 x 0,60, the east pier 0,46 x 0,86, h. 2,60. Pluteus:<sup>345</sup> w. 0,38, h. 0,55.  
 Cocciopesto gutter: w. 0,45.<sup>346</sup> Terracotta puteal: d. 0,63, h. 0,54, d. hole 0,50.<sup>347</sup> Cistern.<sup>348</sup>  
 North wall: oi (lapis pompeianus, brick, cruma, and travertine), ov (travertine) and ovm (travertine).  
 East wall: oi (lapis pompeianus, cruma, and travertine). II style wall paintings.<sup>349</sup> 1 brick half columns. 2 plaster pilasters: wide 0,25.  
 South wall: oi (lapis pompeianus, brick, and travertine). I style wall paintings.<sup>350</sup> 2 plaster pilasters.<sup>351</sup>  
 West wall: oi (lapis pompeianus, cruma, and travertine).  
 The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Room behind the tablinum (6): 8. 2) Room:<sup>352</sup> 24 4) Peristyle i of the house I,6,9. 5) Room 14 with red and white plaster. 6) Room. 7) Room. 8) Room.<sup>353</sup> 9) Exedra 15 with II style paintings decorated with landscapes.<sup>354</sup> Mortar floor.
- 22** I,7,1 *Casa di Paquius Proculus*: excavated 1923,<sup>355</sup> area 769,37,<sup>356</sup> peristyle (9) 390,<sup>357</sup> garden 115.  
 4<sup>358</sup> porticoes after a room behind the tablinum. 16 brick or travertine drum columns: d. 0,53, east portico d. 0,31, h. 4,08.<sup>359</sup> Lower part red and upper part white,<sup>360</sup> change at 1,20. Cocciopesto floor.<sup>361</sup>  
 Graffiti and drawings on the columns.<sup>362</sup>  
 Cocciopesto gutter: w. 0,55, w. channel 0,23.<sup>363</sup> Cistern.<sup>364</sup> 2 tuff<sup>365</sup> cistern heads: 0,68 x 0,69, d. hole 0,35. Tuff puteal:<sup>366</sup> d. 0,64, h. 0,62, d. hole 0,45. Marble faced pool (Type B) with blue plaster: 2,96 x 1,80, depth 0,83, rim 0,30.<sup>367</sup> In the pool, a brick fountain column with blue plaster: d. 0,28, h. 0,71.<sup>368</sup>  
 The northeast corner column has a lead pipe (d. 0,08) leading to a lead water container: 0,24 x 0,34, current h. 0,24.<sup>369</sup> Wooden triclinium with a marble pool (Type A) and a fountain jet: 1,38 x 1,08, depth, 0,31, jet d. 0,02.<sup>370</sup> 4 brick columns with blue plaster for a pergola: d. 0,33, h. 2,49.<sup>371</sup> 2 masonry table support with plaster and their north side a fluted marble: 0,22 x 0,70, h. 0,92, the space between the supports 0,82.<sup>372</sup>  
 North wall: oi (travertine) and ot.<sup>373</sup> III style wall paintings. Lower part black decorated with plants, middle part red and black with a landscape painting and upper part of the wall white.<sup>374</sup> Recess<sup>375</sup> with plaster: 0,70 x 0,15, h. 3,05. 2 columns.<sup>376</sup> Graffiti.<sup>377</sup>  
 East wall: oi (lapis pompeianus, brick and travertine) and ovm (travertine).<sup>378</sup> III style wall paintings. Middle part red and upper part white.<sup>379</sup> Graffiti and a drawing.<sup>380</sup>  
 South wall: ov (travertine<sup>381</sup>). III style wall paintings.<sup>382</sup> Plaster with remains of red. Graffiti.<sup>383</sup>  
 West wall: oi (travertine, lapis pompeianus and cruma).<sup>384</sup> III style wall paintings. Lower part black with plants, middle part red and black with landscapes and upper part white.<sup>385</sup>

The peristyle is surrounded by 12 spaces opening into it. From the northwest corner clockwise: 1) *Oecus* 8 with II style *opus sectile* floor and II and IV style wall paintings with plant paintings and marble imitations. 2 brick columns with black plaster between the room and the peristyle: 40.<sup>386</sup> 2) *Oecus* 18 with II style polychrome mosaic floor decorated with an emblem depicting theater masks, and II and IV style wall paintings with garden decoration and marble imitations: 16.<sup>387</sup> 3) Storeroom 17 with shelves, cocciopesto floor and white plaster: 8.<sup>388</sup> 4) Triclinium 16 with lavapesta floor decorated with marble pieces and II style *opus vermiculatum* mosaic with an emblem of Nile scene, and III style wall paintings: 29.<sup>389</sup> 5) Room 15 with red plaster. Traces of 2 shelves: 16.<sup>390</sup> 6) Kitchen 14 with cocciopesto floor, 3 ovens, and a latrine. Remains of plaster on the walls: 14.<sup>391</sup> 7) Room with remains of plaster: 13.<sup>392</sup> 7) Descending stairs has a window opening onto the peristyle: 8) Room 13 with remains of plaster: 17.<sup>393</sup> 9) Room 12 with mosaic floor decorated with an emblem and red plaster on the walls: 11.<sup>394</sup> 10) Room 11: 19.<sup>395</sup> 11) Room 10 with mosaic floor and red plaster on the walls: 11.<sup>396</sup> 12) Second floor: Loggia with wall paintings: 13.<sup>397</sup>

- 23 I,7,7 *Casa del Sacerdos Amandus*: excavated 1924-1926,<sup>398</sup> area 222,55,<sup>399</sup> peristyle (m) 50, garden 30. 2 porticoes, on the side west of the atrium.<sup>400</sup> Not on the main entrance axis. North portico with second floor.<sup>401</sup> 5<sup>402</sup> brick columns: d. 0,30, h. 2,60. Lower part black and upper part white.<sup>403</sup> Holes (d. 0,05) almost at the top of the columns. Pluteus with red plaster on the northwest corner: w. 0,20, h. 0,80. Cocciopesto floor with white tesserae.<sup>404</sup> Graffiti on the columns.<sup>405</sup> Cocciopesto gutter.<sup>406</sup> 2 puteals (1 marble with a lavastone lid): <sup>407</sup> d. 0,48m, h. 0,70, d. hole 0,30. Cistern.<sup>408</sup> Marble cistern head: 0,49 x 0,50.<sup>409</sup> Lavastone cistern head:<sup>410</sup> 0,73 x 0,70. Circular podium.<sup>411</sup> Tuff table<sup>412</sup>: 0,84 x 0,44, tuff foot 0,34 x 0,20, h. 0,70. The table is decorated on one side with white lion heads sculptures.<sup>413</sup> Tree root: 0,82 x 0,80.<sup>414</sup> North wall: oi (lapis pompeianus, and travertine). III style wall paintings. Lower part black with plant painting, middle part red.<sup>415</sup> Graffiti.<sup>416</sup> East wall: oi (lapis pompeianus, brick, and travertine). III style wall paintings. Lower part black, middle part red.<sup>417</sup> Graffiti.<sup>418</sup> South wall: oi (lapis pompeianus, brick, cruma and travertine). Portico: III style wall paintings. Lower part black with plant painting and middle part red.<sup>419</sup> The middle part decorated with human figurines. Garden: Lower part red and upper part white.<sup>420</sup> 1 brick half column.<sup>421</sup> Lower part of the half column red and upper part white, change at 1,05. Holes for the attachment of vine.<sup>422</sup> West wall: oi (lapis pompeianus, and travertine). III style wall paintings. Lower part black with plant paintings, middle part red, and upper part white.<sup>423</sup> Niche (Lararium Type 30) with painted architectural features<sup>424</sup> at the height of 1,65: 0,50 x 0,55, d. 0,20. 3 brick half columns<sup>425</sup>. The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Room o with white plaster: 11. 2) Room with red and white stucco. Holes on the rear wall were probably for a shelf: 1. 3) Ala d with III style paintings:<sup>426</sup> 6. 4) Triclinium 16 of the *Casa di Paquius Proculus* (I,7,1) with lavapesta floor decorated with marble pieces and II style *opus vermiculatum* mosaic with an emblem of Nile scene, and III style wall paintings.<sup>427</sup> The room has a window opening onto the peristyle: 31. 5) Room n with plaster. The room has a door and a large window<sup>428</sup> opening onto the peristyle: 25.

- 24 I,7,10-12/19 *Casa dell'Efebo*: area 954,31,<sup>429</sup> peristyle (23) 230, garden 195. 1<sup>430</sup> double portico, not on the main entrance axis. 4<sup>431</sup> brick columns: d. 0,50. Red plaster with small flutes.<sup>432</sup> Wooden fence between columns.<sup>433</sup> The portico ws 2 steps above the garden level.<sup>434</sup> Cocciopesto floor with white marble pieces. Masonry basin<sup>435</sup> with red plaster: 2,40 x 0,70. Water tank with paintings of Mars and Venus.<sup>436</sup> Fountain niche with four marble steps and a relief of Diana.<sup>437</sup> Bronze fountain statue of Pomona: h. 0,38.<sup>438</sup> The steps of the fountain niche lead to a masonry pool (Type A) with marble cover.<sup>439</sup> A marble channel between the niche and a fountain in middle of a triclinium.<sup>440</sup> Water channels directing the water from the triclinium to the eastern side of the garden.<sup>441</sup> Aedicula (Lararium Type 20).<sup>442</sup> Pergola with 4 blue columns, the 2 northern columns with low (h. 1,00) columns attached.<sup>443</sup> Masonry triclinium decorated with white marble and Nilotic paintings: 4,60 x 4,40.<sup>444</sup> Masonry triclinium table with a fountain:

0,45 x 0,88.<sup>445</sup> Masonry podium with plaster: d. 0,69, h. 0,93.<sup>446</sup> 2 circular podiums.<sup>447</sup> Round marble table.<sup>448</sup> Curved marble bench.<sup>449</sup> 4 herms with marble posts (w. 0,10):<sup>450</sup> marble Zeus (h. 0,19),<sup>451</sup> yellow marble Hera (h. 0,14),<sup>452</sup> yellow marble head of a woman (h. 0,15),<sup>453</sup> red marble head of a Bacchic child (h. 0,19).<sup>454</sup>

Roots near the pergola.<sup>455</sup> Furrows and small roots.<sup>456</sup>

North wall: oi (travertine, lapis pompeianus and pieces of pottery) and ovm (grey tuff). Portico: IV style wall paintings. Lower part white and decorated with plant paintings, middle part white with birds.<sup>457</sup>

Garden: White plaster.

East wall: oi (travertine and lapis pompeianus) and ot. Remains of plaster.

South wall: oi (lapis pompeianus and travertine). IV style wall paintings. Lower part red with plant paintings. Upper part with animal painting.<sup>458</sup>

West wall: oi (travertine and lapis pompeianus). Lararium niche (Type 31) with lararium paintings.<sup>459</sup>

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Fauces with remains of plaster: 8. 2) Triclinium<sup>460</sup> with opus sectile floor and remains of wall paintings. Remains of a biclinium: 25 3) Room between the peristyle and the tablinum. Cocciopesto floor with marble pieces, and white plaster on the walls: 7. 4) Exedra<sup>461</sup> with cocciopesto floor decoarted with white tesserae and a mosaic emblem. White plaster with garden paintings on the walls: 8. 5) Fauces with white plaster leading to entrance 12: 11. 6) Room with white wall paintings. The room has 2 windows opening onto the peristyle: 9. 7) Kitchen with a cooking bench. The room has a window opening onto the peristyle: 3. 8) Descending stairs to peristyle h (and g).

## 25 I,7,10-12/19 *Casa dell'Efebo*: area 954,31,<sup>462</sup> peristyle (h, g) 75, garden 40.

<sup>463</sup> porticoes, not on main door axis. 5 brick columns:<sup>464</sup> d. 0,38, h. 2,95. Lower part red and upper white,<sup>465</sup> change at 1,20. There are holes at height of 1,70 on the columns.<sup>466</sup> Cocciopesto floor decorated with white tesserae and marble. Graffiti and drawings on the columns.<sup>467</sup>

Cocciopesto gutter<sup>468</sup> with red paint. Dolium (d. 0,50, h. 0,73, d. hole 0,39) with a snake shaped fountain pipe.<sup>469</sup> Puteal.<sup>470</sup> Lavastone cistern head<sup>471</sup>: 0,51 x 0,51, d. hole 0,23. Cistern.<sup>472</sup> Stairs.<sup>473</sup>

Furrows (east-west).<sup>474</sup>

North wall: oi (lapis pompeianus, yellow tufa, and travertine). Lower part black, middle part red and upper part white. 2 niches:<sup>475</sup> the lower at height of 0,30: 1,10 x 1,45, depth 0,43, the upper (Lararium Type 30<sup>476</sup>) at the height of 2,55: 0,60 x 1,02, depth 0,35.

East wall: oi (lapis pompeianus, and travertine). Middle part red and upper part white. Part of the wall had garden paintings.<sup>477</sup>

South wall: oi (lapis pompeianus and travertine). Portico: lower part red and upper parts white. Garden: garden painting.<sup>478</sup> 1 brick half column.<sup>479</sup>

West wall: oi (lapis pompeianus, and travertine). Portico with III style painting. Upper part white.<sup>480</sup>

Garden: garden painting and a freeze with animal painting.<sup>481</sup> Niche (Lararium Type 30)<sup>482</sup> at the height of 1,45: 0,40 x 0,50, depth 0,32. The lararium with stucco and round red spots of paint. 1 brick half column.<sup>483</sup>

The peristyle is surrounded by seven spaces opening into it. From the northwest corner clockwise: 1) Exedra e with III style with mythological themes:<sup>484</sup> 10. 2) Ascending stairs to garden 23. 3) Cubiculum f with cocciopesto floor decorated with white tesserae. The walls are black on the lower part, middle part red with blue and upper part white. The walls are decorated with landscapes paintings and mythological figures.<sup>485</sup> The room has a door and a window opening onto the peristyle: 7. 4) Room k: 20. 5) Room i: 3. 6) Ascending stairs: 1. 7) Fauces with remains of plaster: 6.

## 26 I,8,2 *Casa del Pomarius Felix*: area 543,91,<sup>486</sup> peristyle (2, 10) 155, garden 35.

4 porticoes after a tablinum.<sup>487</sup> 10 columns:<sup>488</sup> d. 0,50.

Tuff gutter.<sup>489</sup> Lavastone cistern head:<sup>490</sup> 0,73 x 0,74, d. hole 0,45. Cistern:<sup>491</sup> 5,50 x 2,50, depth 2,50. 3 cistern openings:<sup>492</sup> 0,60 x 0,30.

North wall: oi (lapis pompeianus, brick and travertine).

East wall: oi (lapis pompeianus, brick, cruma, and travertine). Lowe part red.<sup>493</sup>

South wall: oi (lapis pompeianus, cruma, and travertine) and ovm (travertine).<sup>494</sup> Graffito.<sup>495</sup>

West wall: oi (lapis pompeianus, cruma and travertine).<sup>496</sup>

The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Room 8 with red and white plaster: 21. 2) Room<sup>497</sup> 7 with red and white plaster: 16. 3) Room 9 with remains of plaster: 5. 4) Room:<sup>498</sup> 6. 5) Room<sup>499</sup> 3 of house I,8,19: 12. 6) Room I of house I,8,19. The room has a large window opening onto the peristyle: 35.

- 27 I,8,5 *Casa della statuetta indiana*: excavated 1930-1935,<sup>500</sup> area 349,67,<sup>501</sup> peristyle (8, 12) 100, garden 40.

3<sup>502</sup> porticoes after a tablinum. 5 brick columns:<sup>503</sup> d. 0,42, h. 3,0. Pluteus:<sup>504</sup> w. 0,30, h. 0,25.

Tuff gutter<sup>505</sup>: w. 0,55, w. channel 0,35, gutter corners 0,27 x 0,28. 2 cistern heads: marble 0,64 x 0,64, d. hole 0,36, lavastone 0,72 x 0,74, d. hole 0,39.<sup>506</sup>

North wall: ot and oi (lapis pompeianus of travertine). Remains of plaster.

East wall: oi (lapis pompeianus, cruma, brick, and travertine). Lower part red. 2 tuff half columns: d. 0,30, h. 2,75. Masonry pilaster (w. 0,30) made of travertine blocks and plaster.

South wall: oi (lapis pompeianus, and travertine) and ot. Remains of plaster.

West wall: oi (lapis pompeianus, and travertine) and ot. 2 brick half columns.<sup>507</sup>

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Tablinum 4 with cocciopesto floor decorated with large marble pieces and III style wall paintings with plant paintings:<sup>508</sup> 15. 2) Room 7 with white plaster: 15. 3) Kitchen with a cooking bench: 4. 4) Triclinium 12 with IV style wall paintings with plant paintings:<sup>509</sup> 12. 5) Room 11:<sup>510</sup> 6. 6) Room 10.<sup>511</sup> The room has a window opening into the garden: 6. 7) Room 9:<sup>512</sup> 7. 8) Room with white plaster: 8.

- 28 I,8,8 *Caupona di Lucius Betutius (Vetutius) Placidus*: area 280,06,<sup>513</sup> peristyle (9) 90, garden 55.

1<sup>514</sup> portico after a tablinum. 2 travertine columns:<sup>515</sup> d. 0,39, h. 3,00. Red plaster.<sup>516</sup> Pluteus<sup>517</sup> with red plaster: w. 0,32, h. 0,25. Cocciopesto floor. Graffiti on a column.<sup>518</sup>

Cocciopesto gutter:<sup>519</sup> w. 0,54, w. channel equal. Masonry triclinium painted yellow and decorated with geometric motifs and floral themes: 3,00 x 2,86.<sup>520</sup> Table of the triclinium: 0,82 x 0,48.<sup>521</sup> 2 red brick columns supporting a pergola: d. 0,34, h. 1,93, slate stone podia 0,34 x 0,33, h. 0,35.<sup>522</sup> Round marble table with a monopodium.<sup>523</sup> Graffiti on a pergola column.<sup>524</sup>

North wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine). White plaster.

East wall: oi (lapis pompeianus and travertine). Portico: white plaster with III style paintings with landscapes. Garden: animal painting.<sup>525</sup> Beam holes for the pergola.<sup>526</sup>

South wall: oi (lapis pompeianus, travertine, cruma and brick). Black lower part with plant paintings.

West wall: oi (lapis pompeianus, travertine, cruma and pieces of pottery). Portico: Lower part black. Upper part white III style wall paintings with landscapes.<sup>527</sup> 2 travertine half columns.<sup>528</sup>

The peristyle is surrounded by 3 spaces opening into it. From the northwest corner clockwise: 1) Tablinum 8 with III style paintings.<sup>529</sup> III style cocciopesto floor decorated with white tesserae and marble: 10. 2) Fauces leading to atrium 4: 4. 3) Triclinium 10 with III style cocciopesto floor decorated with white tesserae and colorful marble. III style wall paintings with mythological themes:<sup>530</sup> 15.

- 29 I,8,10 *Taberna vasaria*: area 214,02,<sup>531</sup> peristyle (1) 90, garden<sup>532</sup> 50.

2 porticoes after an entrance.<sup>533</sup> 5 brick<sup>534</sup> columns. Remains of plaster. Pluteus.

2 masonry basins: 2,50 x 0,80. Masonry podium: 1,00 x 1,00.

North wall: oi (travertine and lapis pompeianus). White plaster. 2 lararium niches. One with lararium paintings.<sup>535</sup>

East wall: oi (lapis pompeianus and travertine). Remains of plaster.

South wall: oi (travertine and lapis pompeianus). Graffiti.<sup>536</sup>

West wall: oi (travertine and lapis pompeianus) and ov (travertine).

The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Underground kitchen with a latrine.<sup>537</sup> 2) Entrance 10 leading to the street. 3) Room 2: 15. 4) Room 3: 13. 5) Courtyard<sup>538</sup> 4: 28. 6) Second floor: Loggia.<sup>539</sup>

- 30 I,8,13: area 225,38,<sup>540</sup> peristyle 65, garden<sup>541</sup> 40.  
2 porticoes after an entrance.<sup>542</sup> Masonry (travertine) corner pier. Remains of plaster. Pluteus<sup>543</sup> with red plaster. Black texts on the pier.<sup>544</sup>  
Cocciopesto gutter.<sup>545</sup> Masonry cistern head.<sup>546</sup> Aedicula (Lararium Type 20).<sup>547</sup> Black texts on the aedicula.<sup>548</sup>  
North wall: oi (travertine, lapis pompeianus and bricks). Middle and upper part with white plaster.  
East wall: oi (travertine, lapis pompeianus and cruma) and ov (travertine and cruma). Bench with plaster against the whole wall. 1 ovm (travertine) half column.  
South wall: oi (travertine, lapis pompeianus, bricks and cruma). Remains of plaster.  
West wall: oi (lapis pompeianus and travertine). 2 beam holes in a row in the lower level. 2 beam holes in a row in the higher level. Black texts.<sup>549</sup>  
The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Room with red and white plaster. The room has a large window opening onto the peristyle: 4. 2) Room with remains of plaster. The room has a large window and a door opening onto the peristyle: 36. 3) Room with white plaster: 8. 4) Room has a window opening onto the peristyle: 13. 5) Shed or closet in the garden. Remains of plaster: 1.
- 31 I,8,17 *Casa dei Quattro Stili*: area 522,20,<sup>550</sup> peristyle (O) 120, garden 50.  
2<sup>551</sup> porticoes after a room after the tablinum. 3 bricks<sup>552</sup> and ovm (travertine, grey tuff and cruma) piers: 0,40 x 0,70. Lower and middle part with red plaster and upper part with white. Pluteus<sup>553</sup> with red plaster: w. 0,35, h. 0,80. Cocciopesto floor with white chalkstone pieces.<sup>554</sup> Graffiti on the piers.<sup>555</sup>  
Cocciopesto gutter:<sup>556</sup> w. 0,55, w. channel 0,40, the northwest corner is triangular 0,90 x 0,90. Masonry puteal<sup>557</sup> with red plaster: d. 0,70, d. hole 0,50, h. 0,21. A piece of roof tile with an inscription (FVLG-VR) marks a spot where lightning had struck, and items touched by the lightning strike were buried in the same place.<sup>558</sup>  
North wall: oi (lapis pompeianus, travertine, brick and cruma.) 1 ovm pilaster (travertine). Black text.<sup>559</sup>  
East wall: oi (travertine, lapis pompeianus, cruma and pieces of cocciopesto), ovm (travertine) and ot.  
South wall: oi (lapis pompeianus and travertine). Lower part red and upper parts white. 1 ovm pilaster (travertine).  
West wall: oi (lapis pompeianus and travertine) with red plaster.  
The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room leading to entrance 11: 10. 2) Room 23 with IV style wall paintings.<sup>560</sup> The room has a window opening onto the peristyle: 13. 3) Fauces 21 has a door and a window opening onto the peristyle: 9. 4) Tablinum 16 with III style paintings decorated mythological themes:<sup>561</sup> 4. 5) Fauces 11 leading to atrium: 9. 6) Oecus 18 with lavapesta floor and III style wall paintings with mythological themes:<sup>562</sup> 15. 7) Ascending stairs with red plaster: 2. 8) Kitchen with a masonry level: 14.
- 32 I,9,1 *Casa del Bell'Impluvio*: excavated 1913, 1951-1954,<sup>563</sup> area 378,59,<sup>564</sup> peristyle (13) 120, garden 80.  
3<sup>565</sup> porticoes after a tablinum. 7 brick<sup>566</sup> columns: d. 0,43. 2 brick<sup>567</sup> piers: the east pier 0,59 x 0,43, the west pier 0,92 x 0,45, h. 2,60. The south portico is about 0,40 above the garden and the other porticoes. Cocciopesto gutter.<sup>568</sup> In the northeast corner remains of a masonry structure: 0,60 x 0,30. In the southwest corner remains of a brick structure: 0,95 x 0,45. Descending stairs. Amphorae with inscriptions.<sup>569</sup>  
North wall: oi (lapis pompeianus, brick, cruma, and travertine), ot and ov (travertine).  
East wall: oi (lapis pompeianus, brick, cruma, and travertine). Lower part red. 2 beam holes at the height of 2,95. 5 holes beam holes at the height of 3,20.  
South wall: oi (lapis pompeianus, brick, and travertine) and ot. Remains of plaster.  
West wall: oi (lapis pompeianus, brick, and travertine) and ot.  
The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Room 6 with II style cocciopesto floor and II style wall decoration:<sup>570</sup> 2. 2) Tablinum 7 with III style cocciopesto floor and III style wall paintings with plant paintings:<sup>571</sup> 31 3) Triclinium 8 with III style paintings decorated with landscape paintings.<sup>572</sup> The room has a window and a door opening onto the peristyle: 15. 4) Room.<sup>573</sup> 5) Room.<sup>574</sup> 6) Descending stairs to a room under the ground level.



- 33 I,9,3 *Casa di Successus*: excavated 1951-1954,<sup>575</sup> area 472,29,<sup>576</sup> peristyle (8) 235, garden 145.<sup>577</sup> 3<sup>578</sup> porticoes after a tablinum. 3 brick columns: d. 0,30. 1 tuff column and 1 brick and tuff (drums) column: d. 0,34, h. 2,25. 2 brick piers:<sup>579</sup> 0,58 x 0,34, h. 3,15. White fluted plaster. Travertine puteal:<sup>580</sup> 0,49 x 0,49, h. 0,49, d. hole 0,30 with a marble lid d. 0,42. Cistern head<sup>581</sup> marble: 0,63 x 0,62. Lavastone cistern head:<sup>582</sup> 0,75 x 0,73, with a lavastone lid d. 0,43. Cistern: depth at least 3,80. Tuff podium sunken into the ground with signs of attachments on its top: 0,50 x 0,60. Lavastone podium sunken into ground: 0,40 x 0,40. Marble statue of a small boy with a dove in his hand was a table support.<sup>583</sup> Marble fountain figure of cupid on a dolphin (h. 0,40).<sup>584</sup> North wall: oi (lapis pompeianus, brick, cruma, and travertine) and ovm (travertine). White plaster with II style paintings.<sup>585</sup> 11 beam holes at the height of 3,20. 2 beam holes at the height of 3,35m. East wall: oi (lapis pompeianus, cruma, and travertine) and ovm (travertine). 12 beam holes at the height 3,20. South wall: oi (lapis pompeianus, and travertine). III style wall paintings. Lower part black with plsnt paintings and middle part had red and yellow.<sup>586</sup> West wall: oi (lapis pompeianus, and travertine). White plaster with red stripe. 3 beam holes at the height of 3,60m. 3 beam holes at the height of 2,50. Niche<sup>587</sup> (Lararium Type 30)<sup>588</sup> with white plaster and remains of yellow and green dots of paint: 0,63 x 0,50, depth 0,27. The niche is at height of 1,35. The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Room 3 has a large window opening onto the peristyle: 7 2) Tablinum 4: 10. 3) Room 5 with IV style with mythological paintings and garden paintings.<sup>589</sup> The room has a large window opening onto the peristyle: 12. 4) Room: 12.
- 34 I,9,5 *Casa dei Cubicoli floreali*: area 398,82,<sup>590</sup> peristyle (10) 80, garden 20. 3<sup>591</sup> porticoes, after a tablinum. 3 brick columns:<sup>592</sup> d. 0,54, h. 3,60. Lower part red and upper part white,<sup>593</sup> change at 1,32. The columns are fluted. II or III style cocciopesto floor with decoration of white and black mosaic tesserae and white marble pieces.<sup>594</sup> Graffito on a column.<sup>595</sup> Cocciopesto gutter:<sup>596</sup> w. 0,76, w. channel 0,40. Lavastone cistern head:<sup>597</sup> 0,55 x 0,57. Cistern.<sup>598</sup> In the northwest corner, on the gutter a masonry podium: 0,67 x 0,17, h. 0,52. North wall: oi (travertine) and ovm (travertine). Remains of plaster. East wall: oi (travertine, lapis pompeianus and cruma) and ot. White plaster.<sup>599</sup> Hole for an obsidian mirror.<sup>600</sup> Graffiti.<sup>601</sup> South wall: ovm (travertine) and oi (travertine). Lower part red. West wall: oi (lapis pompeianus, cruma, and travertine) and ovm (travertine and lapis pompeianus). Lower part red. Garden: 2 beam holes at the height of 2,05. Portico has beam holes in 3 rows. First row: 2 holes at the height of 0,80, second row: 4 holes at the height of 2,45, third row: 3 holes at the height of 3,30. The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Ascending stairs 4: 1 2) Tablinum 5 with white and black mosaic floors and II style wall paintings:<sup>602</sup> 15. 3) Fauces 6 with mortar floor decorated with black tesserae: 4. 4) Triclinium 11 with III style cocciopesto with black and a white mosaic emblem. The walls decorated with III style and mythological themes:<sup>603</sup> 19. 5) Cubiculum 12 with III style paintings with gardens paintings and mythological themes. Black and white mosaic floor:<sup>604</sup> 6. 6) *Oecus* 13 with an opus sectile emblem on the floor and I wall style paintings.<sup>605</sup> The rest of the floor had cocciopesto decorated with colorful marble pieces: 7. 7) Room 14 with III style cocciopesto floor decorated with white tesserae and marble.<sup>606</sup> Remains of plaster: 5. 8) Fauces 16: 8. 9) Triclinium 17 with III style cocciopesto floor decorated with white tesserae with a black and white emblem:<sup>607</sup> 46.
- 35 I,9,10: area 242,94,<sup>608</sup> peristyle (9) 80, garden 50. 1<sup>609</sup> portico, after a tablinum. 2<sup>610</sup> masonry (travertine) columns: d. 0,40. White plaster. Cocciopesto gutter<sup>611</sup>: w. 0,33, w. channel equal. Masonry puteal<sup>612</sup> with red plaster: 1,11 x 1,05, h. 0,48, d. hole 0,57. Cistern opening.<sup>613</sup> Remains of a dolium: d. 0,91. North wall: oi (travertine, lapis pompeianus, cruma, bricks, marble and pieces of pottery). Remains of plaster. Pilaster with white plaster: 0,48 x 0,07.



East wall: oi (travertine, lapis pompeianus and brick).  
 South wall: oi (travertine, lapis pompeianus, brick and cruma). Lower and middle parts white. Pilaster<sup>614</sup> with white plaster: 0,42 x 0,56, h. 2,75.  
 West wall: oi (travertine, lapis pompeianus, brick and cruma). Remains of plaster.  
 The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Fauces 4: 4. 2) Room 10 with remains of plaster. The room has a large window opening onto the peristyle: 8. 3) Room 7 with remains of plaster. The room has a large window opening onto the peristyle: 9. 4) Fauces 8 with cocciopesto floor decorated with white tesserae and white plaster. Ascending stairs to the peristyle:<sup>615</sup> 4.

- 36 I,9,12: excavated: 1952-1953, area 429,49,<sup>616</sup> peristyle (8) 90, garden 60.  
 2 porticoes after a tablinum.<sup>617</sup> 2 travertine and 1 brick: d. 0,38, h. 2,80. 1<sup>618</sup> brick pier: 0,46 x 0,40. Remains of plaster. Pluteus<sup>619</sup> with red plaster: w. 0,32, h. 0,58.  
 Cocciopesto gutter:<sup>620</sup> w. 61, w. channel 0,38. Cistern opening.<sup>621</sup>  
 North wall: oi (travertine and lapis pompeianus) and ov (travertine). White plaster.  
 East wall: oi (travertine, lapis pompeianus, brick and cruma). White plaster. Niche with white plaster at the height of 1,25: 0,53 x 0,40, depth 0,33. Beam hole at the height of 2,80. 4 beam holes at the height of 2,66.  
 South wall: oi (travertine, lapis pompeianus, brick and cruma) and ov (travertine). Remains of plaster.  
 West wall: oi (lapis pompeianus, travertine and cruma). White plaster. Niche (Lararium Type 20)<sup>622</sup> at the height of 1,20: 0,90 x 0,64, depth 0,35. 2 beam holes at the height of 1,40. Graffito.<sup>623</sup>  
 The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Room with white plaster: 4. 2) Triclinium 11 with IV style wall paintings decorated with still lifes:<sup>624</sup> 12. 3) Room 9: 2. 4) Fauces 6 with remains of plaster: 4. 5) Tablinum 5 with IV style wall paintings decorated with still lifes:<sup>625</sup> 13. 6) Room 7 with wall paintings: 5.
- 37 I,9,13-14 *Casa di Cerere*: excavated 1951-1952,<sup>626</sup> area 502,44,<sup>627</sup> peristyle (n) 235, garden 145.  
 2 porticoes after a tablinum.<sup>628</sup> 6 ovm<sup>629</sup> (grey tuff) columns: d. 0,35, h. 3,05. Lower part red and upper part white.<sup>630</sup> The garden is 1,45 above the south portico and supported by a masonry wall decorated with garden paintings.<sup>631</sup> Cocciopesto floor and southern part has floor of colorful stones.<sup>632</sup>  
 Terracotta puteal:<sup>633</sup> d. 0,53, h. 0,53, d. hole 0,38. Cistern opening:<sup>634</sup> d. 0,72. Masonry cistern head: 0,50 x 0,75.<sup>635</sup> Masonry basin: 0,65 x 0,75, h. 0,40. 4 marble fountain sculptures of cupids sliding on the back of a dolphin: h. 0,33-0,40.<sup>636</sup>  
 Perhaps a root cast (d. 0,60, h. 0,10) in the northern part of the garden.  
 North wall: oi (lapis pompeianus, cruma, brick, and travertine) and ot. 2 beam holes at the height of 2,45.  
 East wall: oi (lapis pompeianus, cruma, brick, and travertine) and ot. Remains of plaster. 3 beam holes at the height of 1,85.  
 South wall: oi (lapis pompeianus, cruma, brick, and travertine) and ot.  
 West wall: oi (lapis pompeianus, cruma, brick, and travertine). III style wall paintings. South side: Lower part black with plant paintings and upper part decorated with landscapes.<sup>637</sup> Beam hole at the height of 1,50. 2 rows of beam holes, both with 2 holes. Lower at the height of 1,95, upper at 2,55m. Graffiti.<sup>638</sup>  
 The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Kitchen with a masonry level<sup>639</sup> and red plaster: 3. 2) Room in the back of the *Casa di Successus* (I,9,3) has a window opening onto the peristyle: 17. 3) Triclinium m with cocciopesto floor decorated with white tesserae and III style wall paintings with landscapes.<sup>640</sup> The room has a window<sup>641</sup> and a door opening onto the peristyle: 13. 4) Room l with remains of plaster:<sup>642</sup> 9. 5) Room i with II style paintings:<sup>643</sup> 25. 6) Tablinum j with white mosaic floors decorated with black tesserae, also a threshold with colorful tesserae and the walls decorated with marble and III style wall paintings:<sup>644</sup> 19. 7) *Oecus* k with colorful mosaic floor and wall paintings with architectural themes, birds, and marble imitations on the white plaster.<sup>645</sup> The room has a window opening onto the peristyle: 5. 8) Entrance (14) to the *Vicolo del Cavallo*.<sup>646</sup>

38 I,10,4/14-17 *Casa del Menandro*: excavated 1928-1932,<sup>647</sup> area 1774,06,<sup>648</sup> peristyle (c) 435, garden 190.

4 porticoes after a tablinum.<sup>649</sup> 23<sup>650</sup> tuff<sup>651</sup> columns: d. 0,50, h. 3,85. Lower part red or yellow and smooth, and upper part white and fluted,<sup>652</sup> change at 0,90. Pluteus with black plaster decorated with IV style paintings decorated with garden and animal paintings: w. 0,32, h. 0,90.<sup>653</sup> II style lavapesta floor decorated with colorful stones.<sup>654</sup> Graffiti on the columns and the pluteus.<sup>655</sup>

Tuff gutter<sup>656</sup>: w. 1,00, w. channel 0,60, round corners: radius 1,75. Terracotta puteal: d. 0,57, d. hole 0,45, h. 0,47.<sup>657</sup> 2<sup>658</sup> marble cistern heads: under the puteal 0,70 x 0,70, under the pluteus:<sup>659</sup> 0,75 x 0,70, d. hole 0,35. Cistern.<sup>660</sup> Masonry pool (type A) with plaster.<sup>661</sup> Marble fountain<sup>662</sup> in the pool. Wooden triclinium: 1,74 x 2,69.<sup>663</sup> Painted marble statue of Apollo: h. 1,05.<sup>664</sup> Marble slab with a bronze board.<sup>665</sup> Pavonazetto marble table with silver lion decorations with a bronze support: 0,82 x 0,46, h. 0,91.<sup>666</sup>

North wall: oi (travertine and lapis pompeianus). IV style wall paintings. Lower part black with plant paintings, middle part red and black, and upper part white.<sup>667</sup> Graffiti.<sup>668</sup>

East wall: oi (travertine and lapis pompeianus) and ovm (grey tuff). IV style wall paintings. Lower part black with plant paintings, middle part red and black, and upper part white.<sup>669</sup>

South wall: oi (travertine and lapis pompeianus). IV style wall paintings. Lower part black with plant paintings, middle part red and black, and upper part white.<sup>670</sup>

West wall: oi (travertine and lapis pompeianus) and ot. IV style wall paintings. Lower part black with plant paintings, and middle part red and black, and upper part white.<sup>671</sup>

The peristyle is surrounded by 18 spaces opening into it. From the northwest corner clockwise: 1) Oecus 11 decorated with II style mosaic floor with a Nilotic emblem and IV style wall paintings with mythological themes and plant paintings: 16.<sup>672</sup> 2) Tablinum 8 with lavapesta floor and IV style wall paintings with plant paintings and mythological themes: 20.<sup>673</sup> 3) Fauces 9 with lavapesta floor decorated with red and white stones and IV style paintings leading to atrium b: 5.<sup>674</sup> 4) Room 12 with lavapesta floor and IV style paintings: 30.<sup>675</sup> 5) Niche 13 with II style lavapesta floor decorated with black tesserae and remains of yellow plaster on the walls:<sup>676</sup> 3. 6) Room 14 with II style lavapesta floor with black tesserae, white plaster with red stripes on the walls: 5.<sup>677</sup> 7) Room 15 with II style black and white mosaic floor with cut stones and IV style wall paintings with plant paintings and mythological themes: 17.<sup>678</sup> 8) Fauces 16 leading to room 17. The fauces with cocciopesto floor and IV style wall paintings with plant paintings, still lifes and landscapes:<sup>679</sup> 6. 9) Triclinium 18 with IV style paintings with plant paintings, still lifes and landscapes:<sup>680</sup> 86. 10) Room 19 with IV style wall paintings with plant paintings and mythological themes and white ceiling with dolphins:<sup>681</sup> 24. 11) Fauces with ascending wooden stairs:<sup>682</sup> 5. 12) Cubiculum 21 with II style black and white mosaic floor with a mythological emblem and white plaster: 11.<sup>683</sup> 13) Semicircular exedra 22 with II style mortar floor with black tesserae and IV style wall paintings with mythological themes: 2.<sup>684</sup> 14) Rectangular exedra 23 with II style mortar floor decorated with black tesserae and IV style wall paintings with plant paintings, theater masks and poets (Menander): 6.<sup>685</sup> 15) Semicircular exedra 24 with II style mortar floor decorated with black tesserae, IV style wall paintings with mythological themes, and II style stucco ceiling: 2.<sup>686</sup> 16) Rectangular exedra 25 with II style mortar floor decorated with black tesserae, IV style wall paintings and IV style ceiling. Lararium with II style paintings decorated with painted marble imitations: 5.<sup>687</sup> 17) Atrium 46 with 8 brick columns. II style mosaic floor decorated with maritime themes and colorful stones and II style wall paintings with mythological themes: 36.<sup>688</sup> 18) Fauces 53 leading to the western part of the house. White plaster: 12.

39 I,10,7 *Casa del fabbro*: area 290,70,<sup>689</sup> peristyle (10, 12) 115, garden 80.

1<sup>690</sup> portico after a tablinum. 2 ov (travertine) piers:<sup>691</sup> 0,74 x 0,42, h. 2,90. Red plaster. Wooden fence (holes: 0,08 x 0,10 at the floor level and at height of 0,98).<sup>692</sup> Mortar floor.<sup>693</sup> Black text on the piers.<sup>694</sup>

Tuff gutter:<sup>695</sup> w. 0,66, w. channel 0,44. Tuff puteal:<sup>696</sup> d. 0,42, d. hole 0,30, h. 0,49. Lavastone cistern head:<sup>697</sup> 0,70 x 0,64. Cistern.<sup>698</sup> Wooden triclinium.<sup>699</sup> Wooden pergola.<sup>700</sup> Marble podium: 0,28 x 0,24.<sup>701</sup> Terracotta support: 0,31 x 0,31, h. 0,59.<sup>702</sup> Marble herm of Hercules: h. 0,44.<sup>703</sup>

There were soil contours resulting from cultivation in the south part of the garden.<sup>704</sup>

North wall: oi (travertine, grey tuff, yellow tuff and lapis pompeianus). Lower part white.

East wall: oi (travertine, lapis pompeianus, cruma and bricks). White plaster. Pilaster with red plaster:

0,41 x 0,42.

South wall: oi (travertine, cruma, lapis pompeianusa and brick). Lower and middle part white. Niche at the height of 1,00: 0,11 x 0,25, depth 0,25.<sup>705</sup> Shelf at the height of 1,30.<sup>706</sup>

West wall: oi (travertine, birck, cruma and lapis pompeianus). Middle part white. 2 beam holes at the height of 1,56.<sup>707</sup> 4 beam holes at the height of 0,92. Pilaster.

The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Room 8 with lavapesta floor, III style wall paintings with symposium painting, and III style ceiling:<sup>708</sup> 11. 2) Tablinum 7 with cocciopesto floor decorated with stones. Wall paintings: lower part black, middle part red and yellow:<sup>709</sup> 9. 3) Triclinium 9 with red painted cocciopesto floor decorated with white tesserae and III style paintings with mythological themes:<sup>710</sup> 14. 4) Kitchen 11 with mortar floor, a cooking bench and a lararium with lararium paintings:<sup>711</sup> 4. 5) Ascending stairs:<sup>712</sup> 2.

- 40 I,10,10/11 *Casa degli amanti*: area 456,37,<sup>713</sup> peristyle (9) 190, garden 75.  
4 porticoes, after an atrium.<sup>714</sup> The north and east porticoes have a second floor. 15<sup>715</sup> brick columns: d. 0,43, h. 3,05. Lower part black and upper part white,<sup>716</sup> change at 1,33. The second store with <sup>717</sup> columns: h. 2,50. The second floor columns with white plaster.<sup>718</sup> Pluteus with pink plaster between the garden and the gutter:<sup>719</sup> w. 0,27, h. 0,60. Pluteus with a groove on top: 0,10 x 0,10.<sup>720</sup> Wooden fence (holes 0,06 x 0,10 depth 0,03 at the heights of 0,42 and 1,06).<sup>721</sup> IV style lavapesta floor with decoration of white tesserae and colorful stones.<sup>722</sup> Second floor: lavapesta with white tesserae and colorful stones.<sup>723</sup> Graffiti and black texts on the columns.<sup>724</sup>  
Cocciopesto gutter with enlarged corners:<sup>725</sup> w. 0,51, w. channel 0,33, corner radius 1,10. Terracotta puteal: d. 0,70, d. hole 0,50, h. 0,70.<sup>726</sup> Cistern opening.<sup>727</sup> 2 marble supports for a table or a basin: 0,18 x 0,24, distance between them 1,10.<sup>728</sup> Masonry podium (d. 0,64, h. 0,57) with plaster and a terracotta basin (d. 0,90 h. 0,70).<sup>729</sup> Ascending wooden stairs.<sup>730</sup>  
Terracotta pots in the soil.<sup>731</sup>  
North wall: oi (lapis pompeianus, brick, cruma, and travertine). III style paintings. Lower part red and upper parts white decorated with still lifes.<sup>732</sup> 2 beam holes at the height of 1,80, probably for a shelf.  
East wall: oi (lapis pompeianus, cruma, and travertine). III style paintings. Lower part is black with garden paintings, and upper parts white with still life.<sup>733</sup> Graffiti.<sup>734</sup>  
South wall: oi (lapis pompeianus, and travertine). III style paintings. Lower part red and black and upper parts white.<sup>735</sup>  
West wall: oi (lapis pompeianus, and travertine) and ovm (travertine). III style paintings. Lower part red and upper parts white with still life.<sup>736</sup>  
The peristyle is surrounded by 11 spaces opening into it. From the northwest corner clockwise: 1) *Oecus* 10 with III lavapesta floor decorated with white tesserae and III style wall paintings. The room has a window and a door opening onto the peristyle.<sup>737</sup> 2) Cubiculum 11 with IV style lavapesta floor with white tesserae and IV style paintings with landscapes and painted busts.<sup>738</sup> 3) Cubiculum 12 with lavapesta floor, IV style paintings with female busts and IV style ceiling.<sup>739</sup> 4) Room 13 with white plaster. 5) Kitchen 16 with mortar floor, remains of plaster, a stove, a masonry basin, a lararium with lararium paintings and a terracotta puteal.<sup>740</sup> 6) Room 17 with white plaster. The room has a window and a door opening onto the peristyle. 7) Room 18 with mortar floor with pink and white plaster.<sup>741</sup> 8) Room 19 with cocciopesto floor with white and black tesserae and red and white plaster.<sup>742</sup> 9) Atrium 1 with II style lavapesta floor decorated with white tesserae and IV style paintings with paintings, landscapes and still lifes.<sup>743</sup> The room has 2 doors opening onto the peristyle. 10) *Oecus* 8 with II style floor decorated with white and colorful stones, IV style wall and roof paintings with mythological themes: 26.<sup>744</sup> Second floor: 11) Room with lavapesta floor decorated with white tesserae and colorful marble. The room has a large window opening onto the peristyle: 30.<sup>745</sup>
- 41 I,11,13: area 165,19,<sup>746</sup> peristyle (6, 8) 75, garden 50.  
1<sup>747</sup> portico after an atrium. 1 brick column<sup>748</sup>: d. 0,35. Pluteus:<sup>749</sup> w. 0,22, h. 0,26. Cocciopesto floor. Masonry puteal<sup>750</sup> with red plaster: 0,95 x 0,93, h. 0,36. Terracotta puteal.<sup>751</sup>  
North wall: oi (lapis pompeianus, travertine, bricks, pieces of pottery and cruma). Remains of plaster. 2 decorated pottery discs (d. 0,20) on the wall.

East wall: oi (travertine, lapis pompeianus, bricks and cruma). Middle and upper part white. Niche (Lararium Type 30) with white plaster<sup>752</sup> at the height of 1,02; w. 0,55, h. 0,67, depth 0,27.  
 South wall: oi (travertine, lapis pompeianus, pieces of pottery,<sup>753</sup> bricks and cruma). Lower part white.  
 Beam hole at the height of 2,68.

West wall oi (travertine and lapis pompeianus).

The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Room 7 with IV style wall paintings.<sup>754</sup> The room has a large window opening onto the peristyle: 13. 2) Garden<sup>755</sup> p of house I,11,14 has a window opening onto the peristyle: 133. 3) Room 5 with wall paintings.<sup>756</sup> The room has a large window opening onto the peristyle: 8. 4) Atrium 2: 27.

- 42 I,11,14: area 392,79,<sup>757</sup> peristyle (g) 45, garden<sup>758</sup> 20.  
<sup>2759</sup> porticoes after an atrium. 2 ovm<sup>760</sup> (travertine) columns: d. 0,37. 2 brick columns: d. 0,24. White plaster.<sup>761</sup> Pluteus<sup>762</sup> with white plaster: w. 0,16, h. 0,26.  
 Cocciopesto gutter<sup>763</sup>; w. 0,70, w. channel 0,45. Terracotta puteal.<sup>764</sup> Masonry puteal<sup>765</sup> with red plaster: 0,96 x 0,83, d. hole 0,55, h. 0,25. Cistern.<sup>766</sup> Masonry podium (0,30 x 0,40, h. 0,35) on the gutter in the northwest corner.  
 North wall: oa and oi (travertine, lapis pompeianus, bricks and cruma). Middle part white. Niche with white plaster at the floor level: w. 0,33, h. 0,45, depth 0,20.  
 East wall: oi (travertine, lapis pompeianus, bricks and cruma). Lower part red and middle part white.  
 South wall: oi (travertine and lapis pompeianus). 2 ovm<sup>767</sup> (travertine) pilasters: 0,45 x 0,18, h. 2,82.  
 West wall: oi (travertine, lapis pompeianus and bricks). Lower part red and middle part white.  
 The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Cubiculum h with white plaster: 13. 2) Fauces n<sup>768</sup> with remains of plaster leading to the eastern part of the house: 4. 3) Oecus l with lavastone battuto floor and II style paintings decorated with marble imitations and still lifes:<sup>769</sup> 17. 4) Room k with remains of plaster: 20. 5) Room j with remains plaster has an entrance under the stairs to the peristyle: 8. 6) Ascending stairs with a niche:<sup>770</sup> 3. 7) Room with red and white plaster. The room has a window opening onto the peristyle: 5. 8) Atrium b with red and grey plaster:<sup>771</sup> 28.

- 43 I,11,15/9 *Casa del Primo Piano*: area 444,33,<sup>772</sup> peristyle (10) 140, garden 95.  
<sup>2773</sup> porticoes, not on the main entrance axis. 1 travertine column:<sup>774</sup> d. 0,42, h. 2,80. 2 ov (travertine) piers:<sup>775</sup> the west pier 0,44 x 0,56, the east pier 0,62 x 0,46. 1 pier on the second floor. White plaster on the upper part, change at 1,49.<sup>776</sup> Pluteus:<sup>777</sup> (w. 0,30, h. 0,60) with remains of plaster. Second floor pluteus with red plaster: w. 0,34, h. 0,80. Cocciopesto floor.  
 Cocciopesto gutter: w. 0,85, w. channel 0,60. Masonry puteal<sup>778</sup> with red plaster: d. 0,80, d. hole 0,47, h. 0,42. Masonry basin<sup>779</sup> with cocciopesto plaster: 2,25 x 0,32, rim w. 0,33, h. 0,22. Cistern: depth 1,98. Masonry altar:<sup>780</sup> 0,48 x 0,59, h. 0,74. Remains of cocciopesto floor near the altar and the basin.<sup>781</sup> Masonry wall (oi, travertine, w. 0,40, l. 1,80) in the northwest corner of the garden.  
 North wall: oi (travertine, lapis pompeianus, bricks, cruma and pottery) and ovm (travertine). Lower part red, except in the western part white.  
 East wall: oi (lapis pompeianus, travertine, bricks and cruma). Lower and middle part red, upper part white.  
 South wall: oa, oi (travertine, lapis pompeianus, cruma and bricks) and ovm (travertine). Lower part white.  
 West wall: oi (travertine, lapis pompeianus, bricks and cruma) and ot. Portico: lower part black, middle part red and upper part white. Garden: lararium paintings.<sup>782</sup> Half column. Lower part black, change at 0,37, following light red, change at 1,42, following red, change at 1,58, and upper part white. 4 beam holes at height of 3,27.  
 The peristyle is surrounded by 13 spaces opening into it. From the northwest corner clockwise: 1) Room 17 with red and white plaster. The room has a door and a large window opening onto the peristyle: 18. 2) Room 19 with red and white plaster: 5. 3) Room with remains of plaster. The room has a door and a window opening onto the peristyle: 5. 4) Fauces leading to entrance 9. 5) Room 15 with white plaster decorated with faded wall paintings: 6. 6) Room 14 with III style wall paintings decorated with mytho-

logical paintings.<sup>783</sup> The room has a window and a door opening onto the peristyle: 7. 7) Room 13 with red plaster: 9. 8) Room 12 with IV style wall paintings:<sup>784</sup> 5. 9) Room with white plaster: 6. 10) Room 9 with IV style wall paintings decorated with still lifes.<sup>785</sup> The room has a large window opening onto the peristyle: 8. Second floor: 11) Room 22 with black and red plaster decorated with busts. The room has a window opening onto the peristyle. 12) Room 23 with cocciopesto floor and IV style wall paintings and still lifes.<sup>786</sup> The room has a large window opening onto the peristyle. 13) Room 24 with IV style wall paintings with mythological paintings.<sup>787</sup> The room has a large window opening onto the peristyle.

- 44 I,12,1/2 *Panificio di Sotericus*: are 501,86,<sup>788</sup> peristyle (7) 105, garden 65.  
<sup>1789</sup> portico, on the main entrance axis. 2 brick columns.<sup>790</sup> Lower part red and upper part white.<sup>791</sup> Upper part with small flutes. Pluteus with red plaster.<sup>792</sup>  
 Cocciopesto gutter.<sup>793</sup> Lavastone cistern head.<sup>794</sup> Masonry podium<sup>795</sup> with red plaster.  
 Cultivation.<sup>796</sup>  
 North wall: oi (travertine) and ovm (travertine). III style wall paintings.<sup>797</sup> Middle part red.<sup>798</sup> Lower part violet and upper part white.  
 East wall: oi (travertine and lapis pompeianus). Portico: III style wall paintings.<sup>799</sup> Lower part violet, middle part red with still life paintings.<sup>800</sup> Upper part white. Garden: white plaster.  
 South wall: oi (lapis pompeianus and travertine). Red middle part with still life.<sup>801</sup> Ovm (travertine) pilaster with white plaster on upper part.  
 West wall: oi (lapis pompeianus). Portico: III style wall paintings.<sup>802</sup> Lower part violet, middle part red and upper part white.  
 The peristyle is surrounded by 5 rooms opening into it. From the northwest corner clockwise: 1) Triclinium 7 with plant paintings:<sup>803</sup> 19. 2) Fauces 6 leading to the atrium<sup>804</sup>: 4. 3) Cubiculum 8 with white plaster decorated with still lifes:<sup>805</sup> 7. 4) Room 9 with an oven:<sup>806</sup> 41. 5) Room: 5.
- 45 I,12,6: area 335,55,<sup>807</sup> peristyle (2) 115, garden 35.  
 4 porticoes after a fauces.<sup>808</sup> 8 brick columns:<sup>809</sup> d. 0,28. 3 travertine<sup>810</sup> piers: 0,40 x 0,28, h. 1,33. Pluteus:<sup>811</sup> w. 0,30, h. 0,33.  
 Cocciopesto gutter:<sup>812</sup> w. 0,48, w. channel 0,28. Masonry basin<sup>813</sup> with red plaster: 0,62 x 0,62, rim 0,20, h. 0,33, depth unmeasurable due a fill. Aediculae niche with plaster: 1,09 x 0,65, current h. 0,82, niche: w. 0,50, depth 0,65, current h. 0,46.  
 Planting pot.<sup>814</sup>  
 North wall: oi (lapis pompeianus, bricks and travertine).  
 East wall: oi (lapis pompeianus, cruma, bricks and travertine). Lower part red. Shelf<sup>815</sup> (0,54 x 0,25) at the south end of the wall at the height of 0,75. Terracotta basin on the shelf; on the back of the basin, a hole with a terracotta pipe which leads into the next room.<sup>816</sup>  
 South wall: oi (lapis pompeianus and travertine).  
 West wall: oi (lapis pompeianus, bricks, marble, and travertine). Pilaster.  
 The peristyle is surrounded by 12 spaces opening into it. From the northwest corner clockwise: 1) Room 7 with red and white plaster: 17. 2) Room 6 with red plaster. The room opens with a window and a door to peristyle: 19. 3) Room 5: 26. 4) Room 4: 11. 5) Room 3 with remains of plaster. The room has a window and a door opening onto the peristyle: 11. 6) Fauces<sup>817</sup> 1 leading to entrance 6: 6. 7) Room 13: 7. 8) Room 12: 6. 9) Room 11: 11. 10) Room 10: 5. 11) Room 9 with white plaster: 8. 12) Room 8 with remains of plaster: 7.
- 46 I,12,8 *Officina del garum degli Umbrici*: excavated 1960-1961,<sup>818</sup> area 379,59,<sup>819</sup> peristyle (9) 100, garden 25.  
<sup>1820</sup> portico, on the main entrance axis. 2 brick columns:<sup>821</sup> d. 0,36, h. 2,10. Lower part red and upper part white,<sup>822</sup> change at 1,50. Pluteus<sup>823</sup> with remains of plaster, and on the north side a tuff block with a relief rosette: w. 0,19, h. 0,53.  
 Cocciopesto gutter with a semicircular extension<sup>824</sup>: w. 0,69, w. channel 0,58. Masonry basin: 0,74 x 1,02, h. 0,50, depth 0,28.<sup>825</sup> Ascending stairs to the garden at the north side of the peristyle. 6 dolia sunken into the ground:<sup>826</sup> d. 0,63–0,78, h. 0,45–0,75.

2 fig trees (cavities: 0,88 x 1,17 and 0,61 x 0,75). 8 small cavities, probably for herbs or flowers along the east wall. Small cavity, perhaps for a bush, in the northeast corner.<sup>827</sup>

North wall: oi (travertine). Lower part red and black, middle part red and yellow with garden paintings<sup>828</sup> and upper part red with garden paintings.

East wall: oi (lapis pompeianus, travertine, bricks and cruma) and ovm (travertine and cruma). Northern part with white plaster. Beam hole (0,40 x 0,40) in line with the columns of south portico, at the height of 2,92.

South wall: oi (travertine, brick, lapis pompeianus and cruma) and ov (travertine). Lower and middle part red, upper part white.

West wall: oi (travertine, lapis pompeianus and cruma). Lower and middle part red, upper part white.

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Garden 13:<sup>829</sup> 103. 2) Latrine<sup>830</sup> 10 with white plaster: 1. 3) Room 8 with remains of plaster. The room has a large window opening onto the peristyle: 3. 4) Room 7 with white plaster: 19. 5) Room 4: 17. 6) Kitchen 6 with a masonry cooking bench and lararium paintings:<sup>831</sup> 6. 7) Room 12 with III style wall paintings:<sup>832</sup> 6.

- 47 I,12,11 *Casa dei Pittori*: excavated 1960 and 1975,<sup>833</sup> area 269,23,<sup>834</sup> peristyle (8) 45, garden 20. 2 porticoes after an atrium.<sup>835</sup> 2 brick columns:<sup>836</sup> d. 0,30, h. 3,04. White plaster. 2<sup>837</sup> ovm (travertine) piers: 0,42 x 0,42. Lower part red and upper part white,<sup>838</sup> change at 1,48. Pluteus with red plaster:<sup>839</sup> w. 0,20, h. 0,48. Cocciopesto floor. Cocciopesto gutter:<sup>840</sup> w. 0,75, w. channel 0,48. Masonry puteal<sup>841</sup> with red plaster: d. 0,75, d. hole 0,45, h. 0,20. Marble podium: d. 0,26, h. 0,28.<sup>842</sup> 27 root cavities (d. 0,02–0,04 m) in a formal pattern.<sup>843</sup> North wall: oi (travertine, lapis pompeianus, tiles and cruma). IV style wall paintings.<sup>844</sup> Portico: Lower and middle part, upper part white.<sup>845</sup> Garden with animal painting.<sup>846</sup> East wall: oi (travertine, lapis pompeianus, bricks and cruma) and ovm (travertine). IV style wall paintings.<sup>847</sup> Lower and middle part red and upper part white. South wall: oi (travertine and lapis pompeianus). IV style wall paintings.<sup>848</sup> Lower and middle part red and upper part white. West wall: oi (travertine and lapis pompeianus). IV style wall paintings.<sup>849</sup> Lower part red and upper part white.<sup>850</sup> The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Triclinium 12 with IV style paintings with mythological themes.<sup>851</sup> The room has a large window opening onto the peristyle: 12. 2) Room with white plaster leading to triclinium 12 and room 13: 1. 3) Atrium 2 decorated with painted wall panels.<sup>852</sup> Cocciopesto floor with white tesserae. The space has a large window<sup>853</sup> and a door opening onto the peristyle: 35. 4) Oecus 9 with IV style paintings decorated with marble imitation and still lifes.<sup>854</sup> Mortar floor with 9 small columns: 14. 5) Kitchen (10) with a masonry level, IV style paintings, a lararium and lararium paintings:<sup>855</sup> 5.

- 48 I,13,1: area 250,51,<sup>856</sup> peristyle (5) 95, garden 40. 3<sup>857</sup> porticoes after a fauces. 3 tuff columns.<sup>858</sup> 1 brick and tuff pier.<sup>859</sup> Red plaster. Pluteus.<sup>860</sup> Cocciopesto floor.<sup>861</sup> Cocciopesto gutter.<sup>862</sup> Terracotta puteal.<sup>863</sup> North wall: oi (travertine and lapis pompeianus). East wall: oi (travertine and lapis pompeianus). III style wall paintings. Lower part black and middle part red.<sup>864</sup> Tuff half column with red plaster.<sup>865</sup> South wall: oi (travertine) and ov (travertine). West wall: oi (travertine). Garden with white plaster.<sup>866</sup> 1 ovm half column.<sup>867</sup> The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Fausces 1 leading to entrance 1: 5. 2) Room 4 with IV style wall paintings decorated with plant paintings:<sup>868</sup> 6. 3) Fausces 8 leading to the southern part of the house: 5. 4) Room 7: 7. 5) Room 6 with III style paintings:<sup>869</sup> 15. 6) Room with cocciopesto floor. The room has a door and a window opening onto the peristyle:<sup>870</sup> 4.



- 49 I,13,2 *Casa di Suotoria Primigenia*: area 373,65,<sup>871</sup> peristyle (13, 14) 75, garden 60. 1<sup>872</sup> portico after a tablinum. 2 ovm (travertine) piers.<sup>873</sup> Lower part red and upper part white. Pluteus.<sup>874</sup> Masonry triclinium with cocciopesto: 4,10 x 3,10.<sup>875</sup> Masonry table with red plaster: 0,70 x 1,03, h. 0,60.<sup>876</sup> Masonry bench with cocciopesto: 0,65 x 2,15, h. 0,40.<sup>877</sup> North wall: oi (travertine). White plaster. East wall: oi (travertine and cruma). White plaster. 2 travertine pilasters with white plaster.<sup>878</sup> South wall: oi (travertine). White plaster. West wall: oi (travertine). White plaster. Pilaster.<sup>879</sup> South wall: Lararium niche (Type 31) with a bronze statue and lararium paintings.<sup>880</sup> The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Tablinum 11 with II style cocciopesto floor decorated with white tesserae and IV style paintings decorated with still lifes.<sup>881</sup> 2) Fauces 10 leading to atrium: 3. 3) Room 12: 3. 4) Kitchen 17 with a lararium and lararium paintings:<sup>882</sup> 14. 5) Room 16: 6. 6) Room 15 with white plaster with red stripes:<sup>883</sup> 1.
- 50 I,14,11/15: excavated 1992-1998,<sup>884</sup> 641,82,<sup>885</sup> peristyle (1) 245, garden 215. 1<sup>886</sup> portico after a fauces. 2 ovm<sup>887</sup> (travertine) columns. Plaster<sup>888</sup> and upper part polygonal. Pluteus.<sup>889</sup> Cocciopesto gutter.<sup>890</sup> Masonry cistern head.<sup>891</sup> Lararium (Type 20).<sup>892</sup> Masonry triclinium.<sup>893</sup> In the middle of the triclinium, a rectangular masonry table.<sup>894</sup> Orchard.<sup>895</sup> North wall: oi (travertine and lapis pompeianus). Remains of plaster. Half column.<sup>896</sup> East wall: oi (travertine and lapis pompeianus). South wall: oi (travertine). West wall: oi (travertine and lapis pompeianus). The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Room 26: 10. 2) Room 23: 8. 3) Room 22: 18. 4) Room 2 with IV style wall paintings:<sup>897</sup> 5. 5) Room 13: 64. 6) Fauces 10 leading to the central part of the house: 30. 7) Fauces leading to entrance 13: 11. 8) Fauces 12 leading to entrance 12: 5. 9) Room 3 with IV style wall paintings:<sup>898</sup> 5.
- 51 I,15,3 *Casa della nave Europa*: excavated 1957 and 1975,<sup>899</sup> area 2675,13,<sup>900</sup> peristyle (10, 13) 210, garden 80. 3<sup>901</sup> porticoes, after a fauces. 5 tuff columns:<sup>902</sup> d. 0,46, h. 3,55. 3<sup>903</sup> ov (tuff<sup>904</sup> and travertine) piers: 2 corner piers<sup>905</sup> 1,18 x 0,90, 1 rectangular pier 0,50 x 0,80. White plaster on the columns and piers.<sup>906</sup> The columns were fluted. Pluteus with white plaster:<sup>907</sup> w. 0,37, h. 0,40–1,20. Cocciopesto floor. Tuff gutter:<sup>908</sup> w. 0,72, w. channel 0,30, settling tanks<sup>909</sup> 0,35 x 0,35, depth 0,15. Terracotta puteal.<sup>910</sup> Masonry basin with cocciopesto:<sup>911</sup> 2,05 x 3,35, rim 0,20, depth 0,30. Masonry table:<sup>912</sup> 2,66 x 0,68, h. 0,81. Roots in an irregular pattern. 3 corners with a tree (cavities 0,18–0,45 m diameter), nearby 2 trees a cavity left by a stake. Between the trees, a vine (9 cavities and 2 cavities for stakes).<sup>913</sup> North wall: oi (lapis pompeianus and travertine). Lower part red, middle and upper part white. Graffito of a ship labeled Europa.<sup>914</sup> East wall: oi (lapis pompeianus and travertine). Middle part and upper part white.<sup>915</sup> South wall: oi (lapis pompeianus and travertine) and ot. Lower part red and middle part white. 3<sup>916</sup> brick half columns with red lower part and white upper part.<sup>917</sup> West wall: oa, oi (lapis pompeianus and travertine) and ot. I style wall paintings: middle part white and upper part yellow.<sup>918</sup> The peristyle is surrounded by 10 spaces opening into it. From the northwest corner clockwise: 1) Fauces<sup>919</sup> 5 leading to entrance 3. I style cocciopesto floor decorated with white tesserae and I style wall paintings:<sup>920</sup> 8. 2) Cubiculum 4 with I style wall paintings:<sup>921</sup> 3. 3) Room 3 with cocciopesto floor decorated with white limestones:<sup>922</sup> 7. 4) Cubiculum 2 decorated with I style cocciopesto floor decorated with white limestones and II style paintings:<sup>923</sup> 7. 5) Triclinium 1 with I style cocciopesto floor decorated with white limestones and II style wall paintings.<sup>924</sup> The room has a door and a large window<sup>925</sup> opening onto the peristyle: 20. 6) Triclinium 12 with II style paintings:<sup>926</sup> 29. 7) Garden 14:<sup>927</sup> 1971. 8) Room: 35. 9) Room: 14. 10) Ala 8 I style cocciopesto decorated with white tesserae:<sup>928</sup> 17.



- 52 I,16,2-a *Casa delle colonne cilindriche*: excavated 1974,<sup>929</sup> area 2156,54,<sup>930</sup> peristyle (3) 170, garden 75. 2 porticoes after a fauces.<sup>931</sup> 7 tuff columns:<sup>932</sup> d. 0,55, h 4,20. White plaster.<sup>933</sup> Wooden fence (the holes on the gutter: 0,10 x 0,10).  
Tuff gutter:<sup>934</sup> w 0,55, w. channel 0,35, tuff podium in the northeast corner of the gutter, 0,55 x 0,85. 2 tuff cistern heads:<sup>935</sup> the northern 0,65 x 0,85 d. hole 0,55, the southern 1,00 x 0,70, d. hole 0,50. Tuff puteal.<sup>936</sup>  
4 rows of roots (fruit and nut trees), the fourth row had only 2 trees. 17 cavities (0,04–0,15 m, depth 0,11–0,33 m).<sup>937</sup>  
North wall: oi (travertine and lapis pompeianus) and ovm (travertine and lapis pompeianus). Middle and upper parts with white plaster.  
East wall: oa and oi (travertine and lapis pompeianus). White plaster.<sup>938</sup>  
South wall: oi (lapis pompeianus and travertine.)  
West wall: oi (lapis pompeianus, travertine and cruma), ov (travertine) and ot. Half column.<sup>939</sup>  
The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Fauces<sup>940</sup> 2) leading to entrance 2: 12. 2) Room 2 with II style wall paintings:<sup>941</sup> 23. 3) Room 4 with red and white plaster: 11. 4) Room 5 with red and white plaster: 7. 5) Room 6: 4. 6) Room 10 with II style wall paintings:<sup>942</sup> 8. 7) Room 11 with white plaster: 13. 8) Garden 12:<sup>943</sup> 1116. 9) Room: 40.
- 53 I,16,4: excavated 1992-1998,<sup>944</sup> area 357,50,<sup>945</sup> peristyle (8) 60, garden 20.  
<sup>2946</sup> after a tablinum. 1 travertine<sup>947</sup> piers and 1 ovm (travertine) corner pier. Pluteus.<sup>948</sup>  
North wall: oi (travertine and lapis pompeianus)  
East wall: oi (travertine and lapis pompeianus) and ovm (travertine).  
South wall is a travertine pier.  
West wall: oi (travertine).  
The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Fauces 7 leading to atrium 2: 4. 2) Tablinum 6 has a large window opening onto the peristyle: 18. 3) Room 9 with a masonry level: 6. 4) Room 10 with IV style wall paintings.<sup>949</sup> The room has a door and a window opening onto the peristyle: 16. 5) Room: 9. 6) Garden<sup>950</sup> 11: 91.
- 54 I,16,5: excavated 1992-1998,<sup>951</sup> area 2156,54,<sup>952</sup> peristyle 155, garden 130.  
<sup>3953</sup> porticoes after an atrium. 2 travertine<sup>954</sup> columns: d. 0,40. 2 ovm<sup>955</sup> (travertine): d. 0,25, h. 1,74. Pluteus<sup>956</sup> with red plaster: w. 0,22, h. 0,75. Cocciopesto floor.  
Cocciopesto gutter:<sup>957</sup> w. 0,42, w. channel 0,30, in the middle of the south side a semicircular extension,<sup>958</sup> d. 0,70. Masonry puteal with remains of plaster: d. 0,97, d. hole 0,41, h. 0,10. Masonry basin:<sup>959</sup> 0,60 x 5,59, rim 0,20, depth 0,20. Masonry wall<sup>960</sup> in the southwest corner: (shape of 1/4 of circle d. 1,43, h. 0,75).  
North wall: large travertine blocks, oi (travertine and lapis pompeianus) and ovm (travertine).  
East wall: large travertine blocks, oi (travertine and lapis pompeianus) and ovm (travertine). Garden: white plaster on the lower part.  
South wall: oi (travertine and lapis pompeianus) Remains of plaster.  
West wall: oi (lapis pompeianus and travertine). 1 ovm (travertine) pilaster: 0,42 x 0,42.  
The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Garden:<sup>961</sup> 1116. 2) Room with white, green and red wall paintings decorated with a central panel with human figures.<sup>962</sup> 3) Room with cocciopesto floor decorated with white tesserae and colorful stones and lower part black and middle part white.<sup>963</sup> 4) Atrium: 34 5) Room: 21 6) Room with cocciopesto floor decorated with white tesserae and remains of plaster: 11.
- 55 I,17,4 *Casa degli archi*: excavated 1975,<sup>964</sup> area 312,52,<sup>965</sup> peristyle (1, 8) 85, garden 45.  
2 porticoes after an entrance.<sup>966</sup> 6 brick columns:<sup>967</sup> d. 0,40, h. 2,73. Between the columns arches.<sup>968</sup>  
Lower part red and upper part yellow,<sup>969</sup> changing at 0,79. Excepting the column in the southwest corner, which was entirely red. Pluteus with red plaster decorated with paintings:<sup>970</sup> w. 0,29, h. 0,79. Mortar floor.  
Cocciopesto gutter<sup>971</sup>: w. 0,78, w. channel equal, semicircular corners, except the southeast: d. 0,94.

Cistern.<sup>972</sup> Marble cistern head<sup>973</sup>: 0,60 x 0,60, a mortar lid: d. 0,34, the lid with a lead tube: h. 0,20, d. 0,05. Rectangular cavity 0,07 x 0,15 m, depth 0,47.<sup>974</sup>

Irregular plantings: large tree (cavity d. 0,45 m), tree (cavity d. 0,10 x 0,17), double tree, fruit or nut tree (cavity d. 0,09) with a stake, shrubs or small trees, flowers or herbs (2 cavities: d. 0,05, depth 0,18 and d. 0,01, depth 0,12).<sup>975</sup>

North wall: oi (travertine and lapis pompeianus). IV style wall paintings with garden paintings.<sup>976</sup> Lower part red, middle part yellow and red.

East wall: oi (travertine and lapis pompeianus). Garden paintings.<sup>977</sup> Lower part black,<sup>978</sup> middle part blue,<sup>979</sup> and upper part white. 4 pilasters with half columns and arches, creating 4 niches:<sup>980</sup> pilasters: 0,69 x 0,32, h. 2,38, niches: 1,32 x 0,66, h. 3,04. Lower part black, upper part yellow and red.

South wall: oi (travertine and lapis pompeianus). Lower part red, middle part black with still lifes, and upper part white.<sup>981</sup> 4 half columns: d. 0,29, h. 2,05, 2 with bases: 0,36 x 0,40, h. 0,28. The columns yellow and bases red. Niche at the height of 2,40: w. 0,53, h. 0,59, depth 0,23.

West wall: oi (travertine and lapis pompeianus). Lower part red and middle part black. Lararium niche (Type 31) with lararium paintings<sup>982</sup> at the height of 1,80: w. 0,48, h. 0,47, depth 0,20.

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room leading to a large open space or a garden. The room has a window and a door opening onto the peristyle: 9. 2. Entrance 4 to the street. 3) Room 3 with IV style paintings.<sup>983</sup> The room has a window opening onto the peristyle: 6. 4) Room 2 with IV style paintings.<sup>984</sup> 11. 5) Cubiculum 7 with IV style paintings decorated with mythological themes and still lifes.<sup>985</sup> 6. 6) Ascending stairs: 1. 7) Room 9.<sup>986</sup>

- 56 II,1,12 *Complesso dei Riti magici*: excavated 1975 and 1985-1988,<sup>987</sup> area 986,79,<sup>988</sup> peristyle (4) 330, garden 195.

4<sup>989</sup> porticoes, after a room after a fauces. 9 ovm (travertine) columns: d. 0,38. 2 ovm (travertine) corner piers:<sup>990</sup> 0,44 x 0,45, h. 2,06. Pluteus: w. 0,40, h. 0,50.

Water channel leading to the garden on the south side of the peristyle.<sup>991</sup> Masonry altar with iron hooks and grey plaster:<sup>992</sup> 0,91 x 0,95 h. 0,95.

A row of 4 trees (diameters 0,25–0,56 m).<sup>993</sup>

North wall: oi (travertine, lapis pompeianus, brick and cruma). Lower part white. 9 beam holes (0,20 x 0,15) at 3,08.

East wall: oi (travertine, lapis pompeianus and grey tuff) and ovm (travertine). Lower part red. 2 beam holes at 1,95 m. Graffiti.<sup>994</sup>

South wall: oi (travertine, lapis pompeianus, brick and marble). Remains of plaster. 2 rows of beam holes: 10 holes in first row at the height of 2,73, 10 holes in second row at the height 3,07.

West wall: oi (travertine, lapis pompeianus, bricks and cruma) and ov (travertine). Niche at the height of 2,44: w. 0,34, h. 0,48, depth 0,20. 2 beam holes at the height of 1,50. 9 beam holes at the height of 3,45.

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Store-room<sup>995</sup> 6 with remains of plaster: 2. 2) Sacellum 5:<sup>996</sup> Cocciopesto floor was decorated with marble and red and yellow plaster on the walls. The room has 2 doors opening onto the peristyle: 23. 3) Room 7 has a door and a window opening onto the peristyle: 16. 4) Room 8 has a door and a window opening onto the peristyle: 7. 5) Garden 3:<sup>997</sup> 134. 6) Room 9 with cocciopesto floor and remains of wall paintings: 39. 7) Room 2: 22.

- 57 II,2,2 *Casa di D. Octavius Quartio*: excavated 1918-21,<sup>998</sup> area 2444,73,<sup>999</sup> peristyle (g) 55, garden 20.

3 porticoes, after an atrium.<sup>1000</sup> 9 tuff columns:<sup>1001</sup> d. 0,43, h. 2,67. Lower part red and upper part white and small fluting,<sup>1002</sup> change at 1,00. Pluteus with marble top<sup>1003</sup> and white plaster: w. 0,21, h. 0,40. Cocciopesto floor. Graffiti on the columns.<sup>1004</sup>

Glazed terracotta statue of Bes: h. 0,50–0,60.<sup>1005</sup> Glazed terracotta statue of a pharaoh: h. 0,50–0,60.<sup>1006</sup> Fragments of 3 similar statues.<sup>1007</sup>

2 soil contours of circular planting beds in the middle of the garden. Edges of the garden with a planting bed.<sup>1008</sup>

North wall: oi (travertine). IV style wall paintings.<sup>1009</sup> Lower part red and black, middle part black and upper part red.<sup>1010</sup>

East wall: oi (travertine) and ov (travertine). IV style wall paintings.<sup>1011</sup> Lower part red and black, middle part black with landscapes and still lifes and upper part red.<sup>1012</sup>

South wall: oi (travertine). 1 ovm (travertine) pier and 1 brick column between the peristyle and portico i. 1 half column with red lower part and black upper part, change at 0,40

West wall: oi (travertine). IV style wall paintings.<sup>1013</sup> Lower part red and black, middle part black with landscapes and upper part red.<sup>1014</sup> 2 half columns (1 same as against the south wall).

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room b with IV style wall paintings with garden paintings, mythological themes and animal paintings.<sup>1015</sup> 2) Atrium 2 with floor decorated with white marble.<sup>1016</sup> 112. 3) Oecus h with cocchiopesto floor decorated with black and white tesserae. Walls: lower part decorated with marble imitations and middle part with mythological paintings.<sup>1017</sup> 25 4) Portico i with an euripus and IV style wall paintings with mythological paintings.<sup>1018</sup> 154 5) Room f with IV style wall paintings with mythological themes.<sup>1019</sup> The room has a large window and a door opening onto the peristyle: 12. 6) Room e with white mosaic floor decorated with black tesserae and yellow wall plaster decorated with animal paintings on the walls.<sup>1020</sup> 6. 7) Room d with IV style paintings decorated with landscapes.<sup>1021</sup> 4.

**58** II,2,4: area 393,59,<sup>1022</sup> peristyle (4) 105, garden 30.

2 porticoes after a fauces.<sup>1023</sup> 3 travertine piers: 0,43 x 0,36, h. 2,00. Pluteus:<sup>1024</sup> w. 0,40, h. 0,45.

North wall: oi (lapis pompeianus and travertine).<sup>1025</sup>

East wall: oa and oi (travertine and tiles). Middle part white.

South wall: oi (lapis pompeianus, travertine and bricks). Remains of plaster.

West wall: oi (travertine and lapis pompeianus).<sup>1026</sup> Tuff<sup>1027</sup> half column: d. 0,48.

The peristyle is surrounded by 11 spaces opening into it. From the northwest corner clockwise: 1) Room 5 with white plaster: 25. 2) Fauces 2 leading to fauces 1 leading to entrance 4: 4. 3) Room 15: 25. 4) Room 14 with remains of red plaster: 13. 5) Room 13: 9. 6) Room 12 with white plaster: 7. 7) Room with white plaster: 8. 8) Room 8 with white plaster: 7. 9) Room 7 with white plaster: 6. 10) Room 6 with remains of plaster: 2. 11) Room with remains of plaster: 8.

**59** II,3,3 *Casa della Venere in conchiglia*: excavated 1952,<sup>1028</sup> area 725,49,<sup>1029</sup> peristyle (8) 230, garden 115. 3<sup>1030</sup> porticoes after an atrium. 9<sup>1031</sup> brick columns: d. 0,56, h. 3,70. Lower part yellow and small flutings, upper part fluted and white:<sup>1032</sup> change at 0,56. Cocchiopesto floor decorated with white tesserae.

Cocchiopesto gutter:<sup>1033</sup> w. 0,34, w. channel equal, a cocchiopesto podium in the northwest and the northeast corners: d. 0,80. Marble cistern head: 0,75 x 0,75, d. hole 0,48.<sup>1034</sup> Graffiti on the columns.<sup>1035</sup>

North wall: oi (travertine and lapis pompeianus) and ovm<sup>1036</sup> (travertine). IV style wall paintings.<sup>1037</sup> Lower part black and middle part red, yellow and black with landscape and still life paintings, upper part yellow.<sup>1038</sup>

East wall: oi (travertine and lapis pompeianus) and ovm (travertine). IV style wall paintings.<sup>1039</sup> Lower part black, middle part yellow and red with landscape paintings. Garden paintings.<sup>1040</sup>

South wall: oi (lapis pompeianus and travertine). IV style wall paintings.<sup>1041</sup> Portico: lower part black and middle part red. Garden: Lower part black, middle part blue.<sup>1042</sup> Garden paintings depicting Venus.<sup>1043</sup> Niche (Lararium Type 31) decorated with plants.<sup>1044</sup>

West wall: oi (lapis pompeianus, travertine and cruma) and ovm (travertine). IV style wall paintings.<sup>1045</sup> Lower part black, middle red and yellow with still lifes, and upper part red, black, and white.<sup>1046</sup>

The peristyle is surrounded by 12 spaces opening into it. From the northwest corner clockwise: 1) Triclinium 6 with white mosaic floor decorated with black tesserae and IV style wall paintings with still lifes:<sup>1047</sup> 67. 2) Atrium 2 with lavapista floor decorated with white tesserae and IV style wall paintings:<sup>1048</sup> 88. 3) Cubiculum 4 with lavapista floor decorated with white tesserae and IV style wall paintings with mythological themes.<sup>1049</sup> The room has a large window opening onto the peristyle: 13. 4) Room with white plaster: 6. 5) Oecus 10 with cocchiopesto floor decorated with colorful marble and IV style wall paintings with mythological themes:<sup>1050</sup> 13. 6) Cubiculum 11 with lavapista floor decorated with white tesserae and IV style wall paintings with garden paintings and mythological themes.<sup>1051</sup> The room has a door and a large window opening onto the peristyle: 5. 7) Room 12: 3. 8) Room 13 with white plaster: 2. 9) Room 18 with remains of plaster: 14. 10) Room 17<sup>1052</sup> with white plaster. The room has a window

and a door opening onto the peristyle: 9. 11) Room 16<sup>1053</sup> with white plaster. The room has a window and a door opening onto the peristyle: 8. 12) Cubiculum 14 with cocciopesto floor decorated with white tesserae and IV style paintings with mythological themes:<sup>1054</sup> 10.

- 60** II,8,2/3 *Caupona con abitazione*: excavated 1952-1954 and 1985-1988,<sup>1055</sup> area 271,20,<sup>1056</sup> peristyle (3, 5) 235, garden 220.  
1 portico after a fauces. 2 ovm (travertine, grey tuff) piers: 0,45 x 0,36, h. 2,68. Pluteus: w. 0,32, h. 0,86. Cocciopesto gutter:<sup>1057</sup> w. 0,54, w. channel equal). Masonry puteal<sup>1058</sup> with a masonry level: d. 0,90, d. hole 0,50, h. 0,29, level: 0,40 x 0,87. Masonry basin connected to the puteal:<sup>1059</sup> 0,48 x 0,48, rim 0,20, depth 0,29. Masonry basin:<sup>1060</sup> 1,22 x 1,15, rim 0,23, h. 0,59 depth 1,26. Masonry triclinium with cocciopesto: 3,60 x 2,85, h. 0,45.<sup>1061</sup> Brick triclinium table: d. 0,50, h. 0,23.<sup>1062</sup> Tuff altar with a relief of a club:<sup>1063</sup> 0,40 x 0,31, h. 0,54. Masonry table 0,65 x 0,89, h. 0,43.<sup>1064</sup> Masonry podium<sup>1065</sup> with 2 steps: 0,74 x 1,24, h. 0,84. Masonry level against the pluteus: 0,42 x 0,83, h. 0,72. Masonry cooking bench:<sup>1066</sup> 1,90 x 0,88, h. 1,72, h. level 0,85, w. wall 0,22, vault: w. 0,70, h. 0,84, depth 0,88. Masonry wall (w. 0,20, h. 0,20) between the gutter (0,41 from the pluteus) and the garden.  
North wall: oi (travertine and lapis pompeianus) and ovm (travertine and grey tuff). Cocciopesto on the lower part, grey plaster on the middle part. West part with red plaster. The wall behind the triclinium: lower part red and middle part yellow. Niche (Lararium Type 30)<sup>1067</sup> at the height of 1,52: w. 0,51, h. 0,44, depth 0,25. The bottom of the niche with 4 holes: 0,10 x 0,08, depth 0,05. 4 beam holes at height of 3,10 behind the triclinium, indicated that it was roofed or even had a pergola, as the wall is missing plaster at the ends of the triclinium, which might indicate that there were probably pilasters, probably wooden.  
East wall: oi (lapis pompeianus, travertine and cruma). Niche at the height of 0,59: w. 0,43, h. 0,48, depth 0,20. The niche is above the masonry basin in the southeast corner.  
South wall: oi (lapis pompeianus, travertine and cruma). Garden: lower part white.  
West wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine and grey tuff). Remains of plaster.  
The peristyle is surrounded by 3 rooms opening into it. From the northwest corner clockwise: 1) Room 4 has a window and a door opening onto the peristyle: 3. 2) Room 2 with white plaster decorated with red stripes. The room has a window opening onto the peristyle: 7. 3) Fauces 1 with cocciopesto floor and remains of plaster: 3.
- 61** II,9,6: excavated 1984,<sup>1068</sup> area 1497,31,<sup>1069</sup> peristyle 50, garden 20.  
2<sup>1070</sup> porticoes after a fauces. 3<sup>1071</sup> masonry (travertine<sup>1072</sup>) columns. Lower part red and upper part white. Pluteus with red plaster.<sup>1073</sup>  
Cocciopesto gutter.<sup>1074</sup> Terracotta puteal.<sup>1075</sup> Aedicula (Lararium Type 20) with white plaster.<sup>1076</sup> Travertine podium with plaster, near the puteal.  
North wall: oi (travertine and lapis pompeianus). Portico: Lower part red. Semicircular niche (Lararium Type 30) with white plaster.<sup>1077</sup> Pilaster.<sup>1078</sup>  
East wall: oi (travertine).  
South wall: oi (travertine).  
West wall: oi (travertine and lapis pompeianus). Portico: lower part red and middle part white. Garden: garden painting.<sup>1079</sup> Pilaster.<sup>1080</sup>  
The peristyle is surrounded by 3 rooms opening into it. From the northwest corner clockwise: 1) Garden:<sup>1081</sup> 1700. 2) Room: 22. 3) Fauces leading to entrance 5.
- 62** III,2,1 *Casa detta di Trebius Valens*: excavated 1915-1916,<sup>1082</sup> area 538,14,<sup>1083</sup> peristyle (x) 210, garden 105.  
3 porticoes after a tablinum.<sup>1084</sup> 7 brick columns:<sup>1085</sup> d. 0,45, h. 3,15. Lower part black and upper part white,<sup>1086</sup> change at 0,60. Pluteus with black plaster and painted plants:<sup>1087</sup> (w. 0,20, h. 0,60). Plaster floor.<sup>1088</sup> Graffiti, also drawings, and a painted graffito on the columns.<sup>1089</sup>  
Cocciopesto gutter.<sup>1090</sup> Masonry pool (Type E) with cocciopesto: d. 2,35, rim 0,33, depth 0,95.<sup>1091</sup>  
In the pool, a masonry fountain column: d. 0,39, h. 0,55.<sup>1092</sup> 12 fountains on the side of the pool.<sup>1093</sup>

Lavastone cistern head<sup>1094</sup>: 0,65 x 0,65, d. hole 0,35. Water distribution center (an amphora on a masonry pier).<sup>1095</sup> Masonry triclinium decorated with black plaster and animal and garden paintings: 4,62 x 3,88.<sup>1096</sup> Masonry triclinium table decorated with marble imitations and a marble disc with a fountain jet: d. masonry base 0,40, disc d. 0,65.<sup>1097</sup> 2 columns (lower part red and upper part yellow) for a pergola:<sup>1098</sup> d. 0,40, h. 3,40. Marble podium for a statue with an inscription: d. 0,90, h. 0,50, hole on top 0,15 x 0,15.<sup>1099</sup> Marble statue of a cupid: h. 0,60.<sup>1100</sup> Drawn graffiti of birds on the pergola columns.<sup>1101</sup> Small rectangular planting bed in the southwest corner.<sup>1102</sup>

North wall: oi (travertine, lapis pompeianus and cruma). Garden: III style. Lower part black with plant paintings and upper parts with imitations of marble and opus quadratum.<sup>1103</sup> Portico: lower part black and upper parts white, and probably similar opus quadratum imitations as on the other parts of the wall. Half column<sup>1104</sup> and 2 half columns for the pergola (similar decoration as the free-standing columns of the pergola). Graffiti.<sup>1105</sup>

East wall: oi (travertine, lapis pompeianus, cruma and pieces of cocciopesto). Garden: III style, lower part black with plant paintings and upper parts with imitations of marble and opus quadratum.<sup>1106</sup> Portico: lower part black and upper part white, probably similar opus quadratum imitations as on the north part of the wall. 2 half columns (1 same as against the north wall).<sup>1107</sup> Graffiti.<sup>1108</sup>

South wall: oi (travertine, lapis pompeianus and cruma) and ot. Lower part black,<sup>1109</sup> and middle part white. Graffiti.<sup>1110</sup>

West wall: oi (travertine, lapis pompeianus and cruma) and ot. Garden: III style, lower part black with plant paintings and upper parts with imitations of opus quadratum. 2 niches at the height of 0,60: <sup>1111</sup> rectangular: 0,65 x 0,65, depth 0,35, semicircular w. 0,65, h. 0,50, depth 0,30. One of the niches perhaps a lararium (Type 30).<sup>1112</sup>

The peristyle is surrounded by 10 spaces opening into it. From the northwest corner clockwise: 1) Fauces leading to the northwest part of the house. The room has a door and a window<sup>1113</sup> opening onto the peristyle: 4. 2) Room z has a door, 2 large windows and a window opening onto the peristyle. Black and white wall paintings: 16. 3) Apoditerium y with II style cocciopesto floor decorated with white tesserae and II style wall paintings. The room has a door and a window opening onto the peristyle: 3.<sup>1114</sup> 4) Caldarium q with II style cocciopesto floor decorated with white tesserae. The room has a round window opening onto the peristyle. Yellow plaster on the walls: 4.<sup>1115</sup> 5) Fauces f with remains of plaster leading to the atrium: 6. 6) Tablinum n with III and IV style wall paintings decorated with mythological themes and still life.<sup>1116</sup> The room has a large window<sup>1117</sup> opening onto the peristyle: 17. 7) Triclinium p with II style cocciopesto floor decorated with white tesserae and III style wall paintings:<sup>1118</sup> 17. 8) Entrance to the street. 9) Room u: 4. 10) Room t with black wall plaster:<sup>1119</sup> 5.

- 63** III,4,4 *Casa di Pinarius Cerialis*: excavated 1918,<sup>1120</sup> area 257,50,<sup>1121</sup> peristyle (d) area 170, garden 80. 2 porticoes after an entrance.<sup>1122</sup> 3 tuff columns.<sup>1123</sup> 1 tuff pier.<sup>1124</sup> Lower part red and fluted and upper part white and fluted.<sup>1125</sup> Pluteus with red plaster.<sup>1126</sup> Lavapista floor decorated with pieces of white marble.<sup>1127</sup>

Masonry gutter.<sup>1128</sup> Cistern.<sup>1129</sup> Masonry puteal with red plaster.<sup>1130</sup> Travertine support for a basin.<sup>1131</sup>

North wall: oi (travertine). Lower part black with garden paintings, middle part red and yellow.<sup>1132</sup>

East wall: oi (travertine and lapis pompeianus). Red and yellow plaster.<sup>1133</sup>

South wall: oi (travertine and lapis pompeianus). Red and yellow plaster.<sup>1134</sup> 1 ov (tuff) pilaster.<sup>1135</sup>

West wall: oi (travertine and lapis pompeianus). Red and yellow plaster.<sup>1136</sup> 1 ov (tuff) pilaster.<sup>1137</sup>

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room: 3. 2) Room with ascending stairs:<sup>1138</sup> 4. 3) Exedra b with IV style paintings decorated with plant painting, mythological themes and still life. The room has a large window opening onto the peristyle:<sup>1139</sup> 11. 4) Room: 7. 5) Oecus e: 22. 6) Closet f:<sup>1140</sup> 8. 7) Oecus g:<sup>1141</sup> 15. 8) Entrance 4 to the *Via di Nocera*.

- 64** V,1,7 *Casa del Toro*: excavated 1837-1838 and 1875,<sup>1142</sup> area 951,24,<sup>1143</sup> peristyle (b) 155, garden 70. 3 porticoes after a tablinum.<sup>1144</sup> 3 tuff columns:<sup>1145</sup> d. 0,45. 2 brick<sup>1146</sup> columns. 2<sup>1147</sup> ovm (grey tuff and travertine) piers: 0,45 x 1,21. White plaster.<sup>1148</sup> Wooden fence: h. 0,55, w. 0,10.<sup>1149</sup> Nails at the heights of 1,55, 1,75, 1,95 and 2,00.<sup>1150</sup> Cocciopesto floor decorated with white stones. Graffiti on the columns.<sup>1151</sup>

Tuff gutter<sup>1152</sup> partly covered with cocchiopesto:<sup>1153</sup> w. 0,56, w. channel 0,35. The southern gutter corners with tuff slabs:<sup>1154</sup> 0,55 x 0,54. Lavastone cistern head: 0,35 x 0,36, d. hole 0,22. Lavastone puteal:<sup>1155</sup> d. 0,66, d. hole 0,45, h. 0,41. Marble pool: 1,30 x 0,95, d. 0,05.<sup>1156</sup> Fountain in the middle of the pool:<sup>1157</sup> hole d. 0,06. Tuff rim around the marble pool:<sup>1158</sup> w. 0,55, hole in the northwest corner d. 0,08. Nymphaeum with black plastered pool decorated with plant paintings and marble imitations.<sup>1159</sup> The pool is divided into 3 parts:<sup>1160</sup> middle pool 1,94 x 0,95, side pools 1,40 x 0,95, depth 1,23, h 0,48 m, rim 0,50, between the pools a rim (w. 0,38) with white plastered columns<sup>1161</sup> d. 0,27. Rim of the pool with 12 fountain jets: d. 0,02. The nymphaeum with 3 blue plaster niches decorated with green and white mosaics:<sup>1162</sup> the middle structure 1,42 x 2,54, niche: w. 0,87 h. 1,66, depth 0,96, the side structures 1,22 x 2,54, niche w. 0,70, h. 1,65, depth 0,96. In all the niches, a fountain podium:<sup>1163</sup> 0,26 x 0,96, h. 0,39. On both sides of the nymphaeum, a masonry podium with painted marble imitations:<sup>1164</sup> 0,43 x 0,42, h. 0,88, hole on top: 0,18 x 0,20. The nymphaeum with 4 brick pilaster with marble imitations:<sup>1165</sup> w. 0,50. 2 tuff fountain bases with cocchiopesto: d. 0,50 m, d. hole 0,44, h. 0,80.<sup>1166</sup> Under the bases, tuff slabs: 0,70 x 0,73, h. 0,10. Underground storage space (0,52 x 0,52, d. 1,09).<sup>1167</sup>

North wall: oi (travertine, lapis pompeianus and cruma). White plaster. 2 half columns with marble imitations:<sup>1168</sup> h. 3,90.

East wall: oa (travertine) and oi (travertine, lapis pompeianus, cruma and bricks). Semicircular niche with a terracotta basin<sup>1169</sup> at the height of 1,15: w. 0,47, h. 0,40, depth 0,30, depth of the basin 0,12. Niche (Lararium Type 30) with signs of attachments of a statue:<sup>1170</sup> (w. 0,56, h. 0,55, depth 0,23). The niche with white plaster and it is at the height of 1,10. Nearby the niche remains of nails and a wooden shelf.<sup>1171</sup>

South wall: oi (travertine, lapis pompeianus and cruma).

West wall: oi (travertine, bricks, lapis pompeianus and cruma) and ot. White plaster.

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Fauces d leading to entrance 9: 5. 2) Ascending stairs 12:<sup>1172</sup> 2. 3) Fauces 10 leading to atrium 4: 7. 4) Tablinum 13 with I style lavapasta floor decorated with marble pieces and white tesserae and II style paintings:<sup>1173</sup> 25. 5) Triclinium 18 with II style black and white mosaic floor and II style wall paintings:<sup>1174</sup> 25. 6) Triclinium f with white plaster: 21. 7) Fauces h with grey plaster on the lower parts of the walls decorated with a red line. The fauces is leading to the bath complex of the house:<sup>1175</sup> 8. 8) Oecus g: 47.

## 65 V,1,15: area 226,95,<sup>1176</sup> peristyle 25, garden 15.

2 porticoes after a tablinum.<sup>1177</sup> 2 ovm (travertine) column:<sup>1178</sup> d. 0,41, h. 0,43. Grey plaster.<sup>1179</sup> Pluteus with red plaster decorated with white and yellow stripes:<sup>1180</sup> w. 0,49, h. 0,43.

Cocciopesto gutter.<sup>1181</sup> The gutter with 2 water channels on the south side.<sup>1182</sup> Terracotta puteal with red plaster.<sup>1183</sup> Cistern.<sup>1184</sup> Lavastone cistern head.<sup>1185</sup> Masonry bench with cocchiopesto.<sup>1186</sup> Masonry bench with plaster decorated with garden paintings.<sup>1187</sup> 2 tuff supports for a table.<sup>1188</sup>

North wall: oi (travertine, cruma and lapis pompeianus).<sup>1189</sup> Pilaster with white plaster.<sup>1190</sup>

East wall: oi (travertine, lapis pompeianus and cruma).<sup>1191</sup> Red plaster.<sup>1192</sup> Niche at garden level:<sup>1193</sup> w. 2,42, h. 1,59, depth 0,21.

South wall: oi (travertine, lapis pompeianus and cruma).<sup>1194</sup> Brick pilaster.<sup>1195</sup>

West wall: oi (travertine).<sup>1196</sup>

The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Oven:<sup>1197</sup> 5. 2) Kitchen with lavapasta floor, a latrine, a cooking bench, and red wall plaster decorated with wall paintings:<sup>1198</sup> 6. 3) Oven:<sup>1199</sup> 8. 4) Tablinum with cocchiopesto wall and remains of plaster:<sup>1200</sup> 13.

## 66 V,1,18 *Casa degli Epigrammi*: excavated 1875-1876,<sup>1201</sup> area 610,28,<sup>1202</sup> peristyle (i) 220, garden 100<sup>1203</sup>.

3 porticoes after a tablinum.<sup>1204</sup> 8 brick columns:<sup>1205</sup> d. 0,43, h. 3,45. 1 oi (travertine) column. Lower part red and upper part white, change at 1,33.<sup>1206</sup> Pluteus with black plaster decorated with garden paintings: w. 0,29, h. 0,68.<sup>1207</sup> Cocciopesto floor. Graffiti, also drawing, on the columns.<sup>1208</sup>

Cocciopesto gutter:<sup>1209</sup> w. 0,68, w. channel 0,36, the northwest and northeast corners rounded d. 1,10. A water system with 4 bronze taps might indicate that there was a fountain on the west side of the peristyle.<sup>1210</sup> Masonry podium: 0,32 x 0,40, 0,58.<sup>1211</sup> Ascending stairs in the east portico.<sup>1212</sup> Remains of



ascending stairs in the west portico.<sup>1213</sup>

17 planting pots, 2 root cavities (large woody plants), 21 cultivation marks (sub-rectangular and irregular pits: 0,07 x 0,08– 0,11 x 0,15, depth 0,11) on the south side of the garden. The signs of cultivation are in a regular pattern.<sup>1214</sup>

North wall: oi<sup>1215</sup> (travertine, cruma, brick and lapis pompeianus) and ovm<sup>1216</sup> (travertine). IV style wall paintings.<sup>1217</sup> Lower part black and middle part red.<sup>1218</sup> Graffito.<sup>1219</sup>

East wall: oi (travertine, cruma and lapis pompeianus). IV style wall paintings.<sup>1220</sup> Portico: white plaster. Garden: lower parts with garden paintings and Silenos, upper parts with animal paintings.<sup>1221</sup> 2 brick half columns.<sup>1222</sup> Lower part dark red and upper part light red.

South wall: oi (lapis pompeianus, travertine, cruma and brick). I and IV style wall paintings.<sup>1223</sup> Garden: white plaster. Portico: lower part red. 2 half columns (one same with the east wall). 4 beam holes (0,20 x 0,25) at the height of 2,35. Large beam hole (0,40 x 0,40) above the half column of the west portico. West wall: oi (travertine, cruma, brick and lapis pompeianus), ot and ovm (travertine). IV style wall paintings.<sup>1224</sup> Lower part black plaster, middle and upper parts red plaster.

The peristyle is surrounded by 11 spaces opening into it. From the northwest corner clockwise: 1) Fauces m' leading to triclinium m: 3. 2) Cubiculum n with cocciopesto floor decorated with white tesserae and IV style wall paintings.<sup>1225</sup> The room has a large window opening onto the peristyle: 11. 3) Exedra o with black and white mosaic floor with an opus sectile emblem and IV style wall paintings with mythological themes:<sup>1226</sup> 9. 4) Triclinium p with cocciopesto floor decorated with white tesserae and III style wall paintings with mythological themes:<sup>1227</sup> 23. 5) Fauces q leading to entrance 11: 5. 6) Exedra y with white and black mosaic floor and II style wall paintings with mythological themes:<sup>1228</sup> 5. 7) Room k with white plaster. The room has a door and a window opening onto the peristyle:<sup>1229</sup> 10. 8) Room f has a window opening onto the peristyle:<sup>1230</sup> 4. 9) Tablinum g with lavapasta floor decorated with pieces of pottery and IV style wall paintings with mythological themes and the upper part with yellow plaster:<sup>1231</sup> 17. 10) Fauces h leading to atrium b: 4. 11) Triclinium l with lavapasta floor decorated with colorful marble pieces and IV style wall paintings with mythological themes and garden paintings:<sup>1232</sup> 9.

- 67 V,1,26 *Casa di L. Caecilius Iucundus*: excavated 1875,<sup>1233</sup> area 1000,35,<sup>1234</sup> peristyle (l) 190, garden 105. 2 porticoes after a tablinum.<sup>1235</sup> 5 ovm (lapis pompeianus and travertine) columns:<sup>1236</sup> d. 0,48, h. 3,25. Lower part yellow and upper part white with small flutes,<sup>1237</sup> change at 1,20. Pluteus with red plaster and its portico side with black plaster with garden paintings and a groove on top:<sup>1238</sup> w. 0,45, h. 0,30, groove w. 0,23, depth 0,07. Cocciopesto floor.<sup>1239</sup> Graffiti on the columns.<sup>1240</sup> Cocciopesto gutter:<sup>1241</sup> w. 0,70, w. channel 0,60. Marble basin with a fountain:<sup>1242</sup> 0,73 x 0,73, h. 1,05, d. of basin 0,55, d. fountain jet 0,05. Marble podium: d. 0,22, h. 0,51, hole on the top 0,08 x 0,08, depth 0,03.<sup>1243</sup> 4 marble oscilla:<sup>1244</sup> 1) Round oscillum (d. 0,28) with female figure on a hippocampus on both sides.<sup>1245</sup> 2) Round oscillum (d. 0,27) with a fowler catching a bird on one side, on the other side: a young person with horns of ram.<sup>1246</sup> 3) Pelta-shaped oscillum (d. 0,27) with a bird on both sides.<sup>1247</sup> 4) Pelta-shaped oscillum (w. 0,22) with a mask of Silenos on one side, on the other side: a satyr.<sup>1248</sup> Marble herm of Dionysos (h. 1,00).<sup>1249</sup>

North wall: oi (travertine, lapis pompeianus, cruma and brick) and ovm (travertine). IV style wall paintings.<sup>1250</sup> Lower part black with plant paintings, and middle part red.<sup>1251</sup> Erotic painting with a graffito.<sup>1252</sup> Upper part white.

East wall: oi (travertine, lapis pompeianus, cruma and marble) and ovm (travertine). IV style wall paintings.<sup>1253</sup> Lower part black and red, middle part red and yellow.<sup>1254</sup> Upper part white. Garden: lower part red, middle and upper parts white. 1 brick and 2 tuff half columns.<sup>1255</sup> 2 red polygonal ovm (grey tuff) columns (d. 0,45 m) in front of exedra r.<sup>1256</sup>

South wall: oi (lapis pompeianus, travertine and cruma). IV style wall paintings.<sup>1257</sup> Lower part red and yellow, middle part white and red with animal paintings, garden paintings, landscapes, still lifes, and upper part white with naval landscapes.<sup>1258</sup> 2 painted columns.<sup>1259</sup> Portico: lower part black with garden paintings:<sup>1260</sup> and the middle part red. 2 plaster pilasters: east 0,30, west w. 0,50 x 0,10.<sup>1261</sup>

West wall: oi (travertine, lapis pompeianus and cruma) and ot. IV style wall paintings.<sup>1262</sup> Lower part black with and middle part red.<sup>1263</sup> The lower with plant paintings.

The peristyle is surrounded by 13 spaces opening into it. From the northwest corner clockwise: 1) Fauces



with cocciopesto floor and remains of plaster leading to courtyard l of house 23: 6.<sup>1264</sup> 2) Cubiculum n with cocciopesto floor decorated with white stones and yellow plaster: 7.<sup>1265</sup> 3) Triclinium o with black and white mosaic floor with the an opus sectile emblem and IV style paintings with mythological themes: 43.<sup>1266</sup> 4) Cubiculum p with cocciopesto floor decorated with white and black tesserae and III style paintings decorated with plant paintings and mythological themes:<sup>1267</sup> 7. 5) Room q with IV style wall paintings:<sup>1268</sup> 6. 6) Ascending stairs: 3.<sup>1269</sup> 7) Room s with cocciopesto floor decorated with white and black tesserae and IV style wall paintings. The room has a door and a large window opening onto the peristyle: 9.<sup>1270</sup> 8) Exedra r with cocciopesto and lavapesta floor and IV style wall paintings. 2 columns between the room and the peristyle: 12.<sup>1271</sup> 9) Room t with cocciopesto floor decorated with white and black tesserae and IV style wall paintings decorated with plant paintings and mythological paintings. The room has a large window opening onto the peristyle: 11.<sup>1272</sup> 10) Triclinium u with cocciopesto floor and III style paintings: 18.<sup>1273</sup> 11) Tablinum i with white and black mosaic floor and III style wall paintings with mythological themes and landscapes: 29.<sup>1274</sup> 12) Fauces k with cocciopesto floor and III style wall paintings leading to atrium b: 7.<sup>1275</sup> 13) Room m with cocciopesto floor and IV style wall paintings: 17.<sup>1276</sup>

- 68** V,2,4 *Casa del Triclinio*: excavated 1883-1884,<sup>1277</sup> area 404,14,<sup>1278</sup> peristyle (o, p, q) 115, garden 65. 3 porticoes after a tablinum.<sup>1279</sup> 4 ovm (travertine) columns:<sup>1280</sup> d. 0,30, h. 2,67. 2 ovm (travertine) piers:<sup>1281</sup> 0,38 x 0,79. 1 travertine pier: h. 3,50.<sup>1282</sup> 1 ov (travertine) and brick corner pier<sup>1283</sup>: 0,48 x 0,45. The columns and piers with yellow plaster, except for the travertine, which was entirely white, and the corner pier, which was black lower part and yellow upper parts.<sup>1284</sup> Graffiti on the columns.<sup>1285</sup> Partly cocciopesto and partly tuff gutter:<sup>1286</sup> w. 0,67, w. channel 0,43, round area in the northwest corner d. 0,60. Masonry wall with yellow plaster and a groove on top: w. 0,25, l. 5,21, h. 0,18.<sup>1287</sup> Sundial.<sup>1288</sup> North wall: oi (travertine lapis pompeianus and brick). Upper part black.<sup>1289</sup> East wall: oa (travertine) and oi (travertine, lapis pompeianus and brick). Grey plaster.<sup>1290</sup> South wall: oa (travertine) and oi (travertine, lapis pompeianus, cruma and brick). Lower part yellow with red stripe and upper parts black.<sup>1291</sup> Half column. West wall: oi (travertine, lapis pompeianus, cruma and brick). White plaster.<sup>1292</sup> Upper part black. Lararium niche (Type 31) with white and red plaster: w. 0,45, h. 0,48, depth 0,23 at height of 1,44.<sup>1293</sup> Lararium paintings in the southwest corner of the peristyle.<sup>1294</sup> Pilaster. Half column (same as against the south wall). The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Triclinium r with III style lavapesta floor decorated with marble and white tesserae. Lower part with red plaster with plant paintings and middle part with black plaster decorated with paintings of banquets.<sup>1295</sup> The room has a door and a large window opening onto the peristyle: 18. 2) Fauces t with white plaster leading to the northern part of the house: 4. 3) Cubiculum u with cocciopesto floor and III style wall paintings decorated with historical figures.<sup>1296</sup> The room has a window opening onto the peristyle: 5. 4) Fauces v' with white plaster leading to the northern part of the house: 3. 5) Ascending stairs q. The room has a window and a door opening onto the peristyle: 2. 6) Tablinum g with cocciopesto floor and lower part of walls red, middle part red and yellow<sup>1297</sup> 19. 7) Cubiculum f with violet lower part decorated with garden paintings and yellow middle part:<sup>1298</sup> 3.

- 69** V,2,10: excavated 1888-1892,<sup>1299</sup> area 467,27,<sup>1300</sup> peristyle (t) 200, garden 100. 3 porticoes after a tablinum.<sup>1301</sup> The north portico is 0,90 above the garden level.<sup>1302</sup> 9<sup>1303</sup> oi (travertine) columns: d. 0,47, h. 3,46. White plaster.<sup>1304</sup> Pluteus with animal paintings:<sup>1305</sup> w. 0,24, h. 0,38. Cocciopesto floor. Masonry gutter<sup>1306</sup>: w. 0,53, w. channel 0,40. Low masonry wall.<sup>1307</sup> Aedicula (Lararium Type 20): 0,98 x 0,93, current h. 0,08.<sup>1308</sup> North wall: oa and oi (travertine, lapis pompeianus and cruma). Remains of plaster. East wall: oi (travertine, lapis pompeianus and cruma) and ot. 1 beam hole in line with the columns of the north portico, at the height of 3,44. 4 beam holes at the same height. South wall: oa and oi (travertine, lapis pompeianus and brick). West wall: oi (travertine, lapis pompeianus and cruma). 8 beam small holes at the height of 2,80. Re-

mains of plaster.

The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Oecus with I style wall paintings.<sup>1309</sup> Cocciopesto floor. The room has a large window and a door opening onto the peristyle: 22. 2) Triclinium with I style wall paintings.<sup>1310</sup> Cocciopesto floor: 14. 3) Fauces r: 7. 4) Cubiculum q with III style wall paintings with mythological themes.<sup>1311</sup> The room has a door and a window opening onto the peristyle: 8. 5) Ascending stairs p:<sup>1312</sup> 3. 6) Room o with white plaster: 12. 7) Fauces m with white plaster leading to atrium f: 5. 8) Tablinum with III style wall paintings with mythological themes:<sup>1313</sup> 12. 9) Cubiculum k with III style wall paintings:<sup>1314</sup> 12.

- 70 V,2,15: area 505,66,<sup>1315</sup> peristyle (o, p) 95, garden 50.  
2 porticoes after fauces leading to an atrium.<sup>1316</sup> 2 tuff columns:<sup>1317</sup> d. 0,40. 1 tuff block and ovm (grey tuff) pier:<sup>1318</sup> 0,43 x 0,41, h. 2,50. Lower part red and upper part white, change at 1,20.<sup>1319</sup> Pluteus with cocciopesto cover and a groove on top:<sup>1320</sup> w. 0,46, h. 0,61, groove w. 0,22. Cocciopesto floor. Cocciopesto gutter with red paint:<sup>1321</sup> w. 0,35. Cistern.<sup>1322</sup> Masonry puteal<sup>1323</sup> with cocciopesto: radius (quarter of a circle) 1,05, d. hole 0,55, h. 0,38. Masonry triclinium decorated with red plaster and landscape paintings: 3,30 x 4,20, h. 0,26).<sup>1324</sup> Triclinium table with a marble disc on a tuff support with red plaster:<sup>1325</sup> 0,75 x 0,59, h. 0,58. Pergola with 2 yellow brick columns and 2 half columns with painted vines and holes for attachment of vines:<sup>1326</sup> d. 0,30, h. 2,40. Low masonry wall.<sup>1327</sup>  
Irregular planting bed.<sup>1328</sup>  
North wall: oi (travertine, lapis pompeianus, brick and cruma). Lararium niche (Type 31)<sup>1329</sup> at the height of 1,35: w. 0,37, h. 0,48, depth 0,17. Lararium paintings below the lararium.<sup>1330</sup> The niche has red and white plaster. 4 beam holes at the height of 2,03.  
East wall: oi (travertine, lapis pompeianus, cruma and brick). Lower and middle part white.  
South wall: oi (travertine, lapis pompeianus and brick). Garden: black plaster on the lower part. Garden paintings behind the triclinium.<sup>1331</sup> Beam hole in line with the east portico columns, at the height of 2,22.  
West wall: oa and oi (travertine, lapis pompeianus and brick). 2 half columns for the pergola.<sup>1332</sup> II style wall paintings.<sup>1333</sup> Garden paintings.<sup>1334</sup> Upper part with red plaster.  
The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Kitchen s with a masonry level and a niche:<sup>1335</sup> 9. 2) Exedra t with IV style wall paintings:<sup>1336</sup> 13. 3) Room u with white plaster: 8. 4) Cubiculum u has a window<sup>1337</sup> and a door opening onto the peristyle. White plaster: 2. 5) Cubiculum u has a window<sup>1338</sup> and a door opening onto the peristyle: 5. 6) Fauces m leading to atrium f: 4. 7) Triclinium l with cocciopesto floor and the lower part of the walls painted with marble imitations and the middle part with red and yellow plaster decorated with mythological paintings.<sup>1339</sup> 16. 8) Pantry i with red lower part and middle part, and white upper:<sup>1340</sup> 7. 9) Room h has a window opening onto the peristyle: 5.

- 71 V,2,15: area 505,66,<sup>1341</sup> peristyle (z') 115, garden 60.  
2<sup>1342</sup> porticoes, not on the main entrance axis. 2 tuff columns<sup>1343</sup>: d. 0,44, h. 3,25. 1 brick column. Lower part red and upper part white, change at 1,30.<sup>1344</sup> Pluteus with red plaster: w. 0,33, east h. 0,60, south h. 1,35.<sup>1345</sup> Graffiti on a column.<sup>1346</sup>  
Tuff puteal: d. 0,56, h. 0,50, d. hole 0,38.<sup>1347</sup> Terracotta puteal.<sup>1348</sup> Cistern.<sup>1349</sup> Travertine altar<sup>1350</sup> with white plaster: 0,37 x 0,32, h. 0,47.  
North wall: oi (lapis pompeianus, travertine, brick and cruma). Lararium paintings (Type 40/50).<sup>1351</sup>  
East wall: oi (travertine and lapis pompeianus) and ovm (travertine). Lower part red.<sup>1352</sup> Graffiti.<sup>1353</sup>  
South wall: oa and oi (travertine, lapis pompeianus and cruma). Black lower part.<sup>1354</sup> 2 beam holes at the height of 1,55. Graffiti.<sup>1355</sup>  
West wall: oi (lapis pompeianus and travertine). Red plaster.<sup>1356</sup> Travertine pilaster: 0,40 x 0,10. Graffiti.<sup>1357</sup>  
The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room with red and white plaster.<sup>1358</sup> 2) Room with red and white wall paintings.<sup>1359</sup> 3) Room.<sup>1360</sup> 4. Fauces z with leading to the southern part of the house: 7. 5) Cubiculum y with grey stucco.<sup>1361</sup> The room has a large window and 2 windows opening onto the peristyle: 10. 6) Fauces x leading to latrine x':<sup>1362</sup> 3. 7) Kitchen w with grey plaster, 3 pilasters, a cooking bench and a latrine:<sup>1363</sup> 22.

- 72 V,2,g: area 460,10,<sup>1364</sup> peristyle (o, p, q) 120, garden 90.  
 1 portico after a room behind a tablinum.<sup>1365</sup> 2<sup>1366</sup> tuff columns: d. 0,40.  
 Masonry biclinium: 3,10 x 2,65.<sup>1367</sup>  
 North wall: ovm (travertine, yellow tuff and cruma), oi (travertine and lapis pompeianus) and or (yellow tuff and travertine).  
 East wall: oi (travertine, lapis pompeianus and cruma). Tuff slab (0,34 x 0,30 m) with a carved phallus painted red at the height of 2,50.<sup>1368</sup> 1 ovm (travertine and cruma) pilaster<sup>1369</sup>: 0,38 x 0,34, h. 3,70. 4 beam holes at 1,25.  
 South wall: oi (travertine, lapis pompeianus and cruma), ot and ovm (travertine). Remains of plaster. 1 beam hole at the height of 2,42.  
 West wall: oi (travertine, lapis pompeianus and cruma), ot and ovm (travertine and lapis pompeianus). Remains of plaster. 1 pilaster<sup>1370</sup>. 1 ovm (travertine and cruma) half column: d. 0,46. Lower part red and upper part white, change at 1,26. 7 beam holes at the height of 2,42. Behind the biclinium 4 large tuff blocks with holes (0,15 x 0,15, depth 0,15), first at the height of 0,70, second 0,90, third 1,10 and fourth 1,34.  
 The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Room: 10. 2) Triclinium i has a large window opening onto the peristyle:<sup>1371</sup> 40. 3) Room: 3. 4) Room of house V,2,e with red and white plaster. The room has a window opening onto the peristyle: 19.
- 73 V,2,i *Casa delle nozze d'argento*: excavated 1892-1893,<sup>1372</sup> area 1939,96,<sup>1373</sup> peristyle (r) 305,<sup>1374</sup> garden 135.  
 4<sup>1375</sup> porticoes after a tablinum. 14 brick and ovm (travertine) columns: d. 0,49, h. 3,10.<sup>1376</sup> The north portico, with 3 tuff columns: d. 0,63, height 4,28.<sup>1377</sup> 2 corner piers:<sup>1378</sup> 0,92 x 0,42. The columns of the north portico: lower part yellow and upper part white and fluted, change at 1,51.<sup>1379</sup> The rest of the columns: lower part red and upper parts octagonal and white, change at 1,28.<sup>1380</sup> The piers: lower part red and white and small flutes, and the columns attached to the piers, are equal with the north portico columns. Wooden fence.<sup>1381</sup> Lavapesta floor decorated with tesserae, marble and colorful stones.<sup>1382</sup> Graffiti on the columns.<sup>1383</sup>  
 Cocciopesto gutter:<sup>1384</sup> w. 0,52, w. channel 0,41, a triangular cocciopesto podia in the corners: radius 1,00. Cistern mouth: d. 0,42, depth 0,70. Fountain jet on the corner piers.<sup>1385</sup> In the middle of the garden, an area with raised ground level: d. 3,00.<sup>1386</sup> 4 Egyptian glazed terracotta animal figures: a green frog/toad (l. 0,22, h. 0,17), a yellowish toad (l. 0,23, h. 0,18), 2 yellowish crocodiles (l. 0,40, h. 0,09, other: l. 0,26, h. 0,10).<sup>1387</sup>  
 Tree roots in 2 corners of the garden: a root in the northwest corner but the whereabouts of the other one is unknown.<sup>1388</sup>  
 North wall: oi (travertine<sup>1389</sup> and lapis pompeianus) and ovm (travertine). IV style wall paintings.<sup>1390</sup> Middle part red and yellow and upper part white.<sup>1391</sup> Lower part yellow. Graffito.<sup>1392</sup>  
 East wall: oi (travertine, lapis pompeianus and cruma).<sup>1393</sup> IV style wall paintings.<sup>1394</sup> Middle part white, red and black, and upper part white with still life.<sup>1395</sup> Lower part black with plant paintings<sup>1396</sup>. Graffiti.<sup>1397</sup>  
 South wall: oi (travertine, lapis pompeianus and cruma) and ot.<sup>1398</sup> IV style wall paintings.<sup>1399</sup> Middle part black and upper part white with still life paintings.<sup>1400</sup> Lower part black with plant paintings. Graffiti.<sup>1401</sup>  
 West wall: oi (travertine, lapis pompeianus and brick) and ot.<sup>1402</sup> IV style wall paintings.<sup>1403</sup> Lower part black with plant paintings, middle part black, red and white, and upper part white with still life paintings.<sup>1404</sup> Graffiti.<sup>1405</sup>  
 The peristyle is surrounded by 13 spaces opening into it. From the northwest corner clockwise: 1) Fauces p with lavapesta floor and IV style wall paintings: 9.<sup>1406</sup> 2) Tablinum o with white and black mosaic floor with IV style wall paintings: 35.<sup>1407</sup> 3) Room n with colorful mosaic floor and remains of plaster: 25.<sup>1408</sup> 4) Garden 5 with mythological paintings: 556.<sup>1409</sup> 5) Fauces 3 with lavapesta floor decorated with marble and cocciopesto plaster: 14.<sup>1410</sup> 6) Oecus tetrastylus 4 with 4 red columns, II style ceiling, II style mosaic floor, II and IV style wall paintings. II style decorated with still life paintings: 59.<sup>1411</sup> 7) Cubiculum z with II style mosaic floor and II style wall paintings: 9.<sup>1412</sup> 8) Room y with cocciopesto floor decorated

with a II style mosaic threshold and II style wall paintings with plant paintings on the lower part: 15.<sup>1413</sup> 9) Cubiculum x with II style mosaic floor with II style wall paintings: 8.<sup>1414</sup> 10) Room with III style wall paintings decorated with landscapes: 3.<sup>1415</sup> 11) Triclinium w with black and white mosaic floor and IV style wall paintings with plant paintings: 34.<sup>1416</sup> 12) Apodyterium v with II style mosaic floor, II and IV style wall paintings. IV style with plant paintings on the lower part: 9.<sup>1417</sup> 13) Kitchen<sup>1418</sup> s with a puteal, a lararium and a masonry level: 19.<sup>1419</sup>

- 74 V,3,4 *Casa della soffitta*: excavated 1902-1905,<sup>1420</sup> area 698,54,<sup>1421</sup> peristyle (B, F, G) 70, garden 40. 2 porticoes after a fauces.<sup>1422</sup> 2<sup>1423</sup> ovm (travertine) columns: d. 0,37, h. 2,76. White and fluted plaster.<sup>1424</sup> Pluteus with red plaster decorated with garden paintings: w. 0,45, h. 0,80.<sup>1425</sup> Cocciopesto floor. Graffito drawing on a column.<sup>1426</sup> Cocciopesto gutter<sup>1427</sup> with red paint: w. 0,56, w. channel equal. Lararium (Type 11) with marble imitations:<sup>1428</sup> 0,92 x 0,31, h. 2,01, niche: w. 0,50, h. 0,54, depth 0,22. North wall: oi (travertine and lapis pompeianus) and ovm (travertine). IV style wall paintings.<sup>1429</sup> Portico: Lower part black with plant paintings, middle and upper parts red.<sup>1430</sup> Garden: lower part red and upper part white. East wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine). IV style wall paintings.<sup>1431</sup> Portico: Middle part red.<sup>1432</sup> Lower part black with plant paintings and upper part red. Garden: lower part red decorated with plant paintings, middle and upper parts white. Intruding travertine block (0,40 x 0,20 x 0,02) at 1,76 on the southern part of the wall. South wall: oa and oi (travertine, lapis pompeianus and brick). Remains of plaster. West wall: oi (travertine and lapis pompeianus). IV style wall paintings.<sup>1433</sup> North portico: lower part black with plant paintings, middle part red and upper part red.<sup>1434</sup> 1 central panel painting on the middle part.<sup>1435</sup> Rest of the wall: lower part red, middle part black and upper part white.<sup>1436</sup> The peristyle is surrounded by 7 rooms opening into it. From the northwest corner clockwise: 1) Fauces N leading to garden P with IV style wall paintings:<sup>1437</sup> 12. 2) Room I with IV style wall paintings decorated with plant paintings.<sup>1438</sup> The room has a door and a large window opening onto the peristyle: 6. 3) Kitchen C with a latrine.<sup>1439</sup> The room has a window opening onto the peristyle: 20. 4) Fauces A leading to entrance 4: 23. 5) Room D with grey plaster:<sup>1440</sup> 13. 6) Room E with grey plaster:<sup>1441</sup> 20 7) Room H with IV style wall paintings:<sup>1442</sup> 8.
- 75 V,3,8: area 368,06,<sup>1443</sup> peristyle (7, 9) 95, garden 65. 1 portico after a tablinum (no visual access from entrance 8 to the tablinum). 2 brick piers.<sup>1444</sup> Remains of a masonry structure in the portico.<sup>1445</sup> North wall: oi (travertine and lapis pompeianus) and ovm (travertine). East wall: oa and oi (travertine, lapis pompeianus, brick and marble). Portico: remains of plaster South wall: oi (travertine, lapis pompeianus and marble). Portico: remains of plaster. West wall: oi (travertine and lapis pompeianus). The peristyle is surrounded by 2 spaces opening to it. From the northwest corner clockwise: 1) Garden<sup>1446</sup> 8: 49. 2) Fauces 15 leading to atrium: 6.
- 76 V,3,12: excavated 1906 and 1910,<sup>1447</sup> area 177,33,<sup>1448</sup> peristyle (2, 5) 70, garden 20.<sup>1449</sup> 4 porticoes after a fauces.<sup>1450</sup> 4 brick and ov (travertine) columns<sup>1451</sup>: d. 0,36, h. 1,70. North wall: oi (lapis pompeianus, travertine and brick). East wall: oi (travertine and lapis pompeianus). IV style wall paintings. Middle part red with mythological themes.<sup>1452</sup> Graffiti.<sup>1453</sup> South wall: oi (travertine, and lapis pompeianus). West wall: oi (travertine, and lapis pompeianus). The peristyle is surrounded by at least<sup>1454</sup> 6 rooms opening into it. From the northwest corner clockwise: 1) Room 4: 3. 2) Room 3: 16. 3) Fauces 1 leading to entrance 12: 9. 4) Room 8: 21. 5) Room 7 with white plaster: 17. 6) Room 6: 6.

- 77 V,4,3: excavated 1899,<sup>1455</sup> area 605,41,<sup>1456</sup> peristyle (l, m) 70, garden 40.  
1 portico after a room after the tablinum.<sup>1457</sup> 1 ov (travertine and grey tuff) and travertine drum pier: 0,46 x 0,93, h. 3,78.<sup>1458</sup> White plaster.<sup>1459</sup> Pluteus: w. 0,23, h. 0,90.<sup>1460</sup>  
Cocciopesto gutter: settling tank 0,35 x 0,45, depth 0,55.<sup>1461</sup> Terracotta puteal:<sup>1462</sup> d. 0,61, d. hole 0,42, h. 0,62.  
North wall: oi (travertine, brick and lapis pompeianus) and ovm (travertine). IV style wall paintings.<sup>1463</sup>  
Lower part white. 4 beam holes at the height of 3,57.  
East wall: oi (travertine, lapis pompeianus, cruma and brick). Remains of plaster. 2 beam holes at the height of 3,10.  
South wall: oi (travertine, lapis pompeianus and brick). White plaster.  
West wall: oi (travertine, lapis pompeianus, pieces of cocciopesto, cruma and bricks). IV style wall paintings.<sup>1464</sup> Portico: lower part black and middle part white. 1 red painted graffito and 1 graffito.<sup>1465</sup>  
The peristyle is surrounded by 5 rooms opening into it. From the northwest corner clockwise: 1) Closet<sup>1466</sup> with red plaster: 2. 2) Room p has a window opening onto the peristyle: 9. 3) Kitchen n with a latrine o and a lararium:<sup>1467</sup> 7. 4) Fauces h with ascending stairs. The room is leading to fauces i and atrium b: 3. 5) Triclinium f with IV style wall paintings:<sup>1468</sup> 15. 6) Room of house V,4,1 has a window opening onto the peristyle.
- 78 V,4,a *Casa di M. Lucretius Fronto*: excavated 1900,<sup>1469</sup> area 420,55,<sup>1470</sup> peristyle (l) 135, garden 105.  
1<sup>1471</sup> portico after a cortile after the tablinum. 3 ovm (travertine) columns:<sup>1472</sup> d. 0,41, h. 2,90.<sup>1473</sup> Lower part red with small flutes and upper part white and fluted, change at 1,03.<sup>1474</sup> Black mosaic floor.<sup>1475</sup>  
Graffiti on a column.<sup>1476</sup>  
Cocciopesto gutter<sup>1477</sup>: w. 0,50, w. channel 0,40. Terracotta puteal:<sup>1478</sup> d. 0,57, d. hole 0,32, h. 0,58.  
Cistern.<sup>1479</sup> Marble support of a table.<sup>1480</sup>  
5 plantings pots near the north wall. Fragments of planting pots, indicating that there were more plants.<sup>1481</sup> Flower beds.<sup>1482</sup>  
North wall: oi (travertine, lapis pompeianus, yellow tuff and pieces of cocciopesto).<sup>1483</sup> IV style wall paintings.<sup>1484</sup> Lower part black with plant paintings, middle part white and red with animal paintings and upper part decorated with squares of different colors imitating marble.<sup>1485</sup>  
East wall: oi (travertine, lapis pompeianus, yellow tuff and pieces of cocciopesto).<sup>1486</sup> IV style wall paintings.<sup>1487</sup> Lower part with plant paintings, middle part white and red with animal paintings and landscape paintings and upper part decorated with squares of different colors.<sup>1488</sup> Lower part black. Half column.<sup>1489</sup>  
South wall: ov (travertine and grey tuff).<sup>1490</sup> IV style wall paintings.<sup>1491</sup> Lower part red decorated with plant paintings, middle and upper parts white.<sup>1492</sup> Eastern part: lower part black with plant paintings and middle part with animal paintings.<sup>1493</sup> Graffiti.<sup>1494</sup>  
West wall: oi (lapis pompeianus, bricks and cocciopesto pieces).<sup>1495</sup> IV style wall paintings.<sup>1496</sup> Northern part: lower part black with plant paintings, middle with animal paintings and upper part decorated with squares of different colors.<sup>1497</sup> Rest of the wall white. Graffiti and red paint text.<sup>1498</sup>  
The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room 19 with beaten earth floor leading to kitchen 18 and latrine 21. The room has a door and a window opening onto the peristyle: 9.<sup>1499</sup> 2) Room n of house V,4,b has 2 windows opening onto the peristyle:<sup>1500</sup> 12. 3) Fauces 16 with IV style wall paintings decorated with plant paintings leading to entrance 11:<sup>1501</sup> 3. 4) Room 14 with IV style wall paintings with plant paintings and mythological themes:<sup>1502</sup> 14. 5) Exedra 13 with an opus sectile emblem and IV style wall paintings: 34.<sup>1503</sup> 6) Triclinium 12 with cocciopesto floor decorated with blue, red and white tesserae and IV style wall paintings decorated with plant paintings mythological themes: 15.<sup>1504</sup> 7) Cortile 11 with remains of plaster: 8.<sup>1505</sup>
- 79 V,4,b: excavated 1901,<sup>1506</sup> area 196,36,<sup>1507</sup> peristyle (h, n) 35, garden 25.  
2 porticoes after atrium.<sup>1508</sup> 2 ov (travertine) columns.<sup>1509</sup>  
Masonry gutter.<sup>1510</sup> Masonry puteal.<sup>1511</sup> Cistern.<sup>1512</sup> Masonry triclinium with red plaster and marble imitations: 3,00 x 2,69.<sup>1513</sup> Round table: d. 0,65.<sup>1514</sup> The triclinium has 3 holes for a pergola.<sup>1515</sup>  
North wall: oi (travertine and cruma). Remains of plaster. Half column. Masonry shelf.<sup>1516</sup> 3 beam holes.

East wall: oi (travertine, lapis pompeianus and brick). White plaster. Lararium (Type 31).<sup>1517</sup> Half column.<sup>1518</sup> White plaster on the half column.

South wall: oi (travertine and cruma).

West wall: oi (travertine and lapis pompeianus). Sketch of a palm and a bird on the plaster.<sup>1519</sup> Graffiti.<sup>1520</sup>

The peristyle is surrounded by 5 rooms opening into it. From the northwest corner clockwise: 1) Triclinium has a window and a door opening onto the peristyle:<sup>1521</sup> 17. 2) Kitchen m with a lararium.<sup>1522</sup> The room has a door and 2 windows opening onto the peristyle: 5. 3) Tablinum g with cocciopesto floor and II style wall paintings. The room has a large window opening onto the peristyle:<sup>1523</sup> 10. 4) Atrium b: 21. 5) Room f: 5.

- 80** V,5,3 *Caserma dei Gladiatori*: excavated 1899,<sup>1524</sup> area 943,26,<sup>1525</sup> peristyle (d) 555, garden 245. 4 porticoes after a fauces.<sup>1526</sup> 8 brick and 13 or (cruma) columns: d. 0,50, h. 3,66.<sup>1527</sup> Lower part red and upper part white, change at 1,10.<sup>1528</sup> Pluteus decorated with IV style wall painting decorated animal, mythological and landscape paintings: w. 0,22, h. 1,20.<sup>1529</sup> Cocciopesto floor decorated with white stones.<sup>1530</sup> Graffiti, also drawings, on the columns and the pluteus.<sup>1531</sup> Cocciopesto gutter with red paint:(w. 0,75, w. channel 0,45, enlarged corners, except in the northwest corner, radius 1,35.<sup>1532</sup> 3 masonry puteals with red plaster:<sup>1533</sup> 2 of puteals integrated into the pluteus: d. 0,97, d. hole 0,53, h. 0,46. 1 of puteal is a part of the gutter: d. 0,89, d. hole 0,42, h. 0,47. Cistern.<sup>1534</sup> Tuff sundial.<sup>1535</sup> Tree root cavities.<sup>1536</sup> North wall: oi (travertine).<sup>1537</sup> Remains of plaster.<sup>1538</sup> East wall: oa and oi (travertine, lapis pompeianus, cruma and brick). White plaster.<sup>1539</sup> Graffito.<sup>1540</sup> South wall: oi (travertine and lapis pompeianus). Lower part red<sup>1541</sup> and middle part white. Graffiti.<sup>1542</sup> West wall: oa and oi (travertine, lapis pompeianus and cruma). Remains of plaster.<sup>1543</sup> Niche with white plaster at the height of 0,58: w. 0,58, h. 0,51, depth 0,25. 2 niches at the ground level: w. 0,40, h. 0,14, depth 0,26.<sup>1544</sup> The peristyle is surrounded by 17 spaces opening into it. From the northwest corner clockwise: 1) Ascending stairs:<sup>1545</sup> r: 2. 2) Closet p with beam holes:<sup>1546</sup> 4. 3) Closet o with IV style wall paintings:<sup>1547</sup> 3. 4) Triclinium n with colourful mosaic floor and an emblem and II and III style wall paintings with mythological figurines and landscape paintings: 19.<sup>1548</sup> 5) Room m with colorful mosaic floor with an emblem and II style wall paintings:<sup>1549</sup> 7. 6) Room l with III style wall paintings:<sup>1550</sup> 5. 7) Faoes with cocciopesto floor: 3. 8) Room c with cocciopesto floor and III style wall paintings:<sup>1551</sup> 6. 9) Room h with cocciopesto floor and IV style wall paintings:<sup>1552</sup> 5. 10) Room 2 has a window opening onto the peristyle:<sup>1553</sup> 5. 11) Room g with cocciopesto floor decorated with white stones and III style wall paintings:<sup>1554</sup> 14. 12) Room f with cocciopesto floor decorated with white stones. The room has 2 doors opening onto the peristyle:<sup>1555</sup> 12. 13) Faoes a with stairs to entrance 3. Marble imitations:<sup>1556</sup> 5. 14) Room e with tile floor and marble imitations:<sup>1557</sup> 33. 15) Cubiculum u with mosaic floor and III style wall paintings:<sup>1558</sup> 6. 16) Room s with cocciopesto floor and IV style wall paintings with mythological themes:<sup>1559</sup> 33. 17) Stable q leading to the entrance to the street:<sup>1560</sup> 64.

- 81** VI,1,1: excavated 1787,<sup>1561</sup> area 176,33,<sup>1562</sup> peristyle (1, 4) 75, garden<sup>1563</sup> 45. 1 portico after an entrance. 1 brick<sup>1564</sup> pier. Gutter.<sup>1565</sup> Cistern.<sup>1566</sup> Tuff cistern head.<sup>1567</sup> Masonry triclinium with plaster and paintings: 3,95 x 4,00.<sup>1568</sup> Pergola.<sup>1569</sup> North wall: oi (travertine, lapis pompeianus and cruma). Red plaster with still life paintings.<sup>1570</sup> Beam holes for pergola.<sup>1571</sup> East wall: oi (travertine) and ovm (travertine). South wall: oi (travertine). West wall: oi (lapis pompeianus and travertine) and ot. Pilaster. The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Faoes leading to room 3: 3. 2) Room 1 has a window opening onto the peristyle: 10. 3) Faoes with ascending stairs:<sup>1572</sup> 7. 4) Entrance 1 leading to the Via Consolare.



- 82 VI,1,7 *Casa delle Vestali*: excavated 1770 and 1828,<sup>1573</sup> area 1076,37,<sup>1574</sup> peristyle (39) 195, garden 80. 4<sup>1575</sup> porticoes, not on the main entrance axis. 10<sup>1576</sup> brick columns: d. 0,47, h. 3,27. 2<sup>1577</sup> ov (travertine) and brick piers: 0,73 x 0,79. 2<sup>1578</sup> oi (travertine, brick and lapis pompeianus) piers: 0,76 x 1,01, east: h. 1,92, west: 1,58, brick column: d. 0,40. Lower part red and upper part white and fluted,<sup>1579</sup> change at 1,39. Pluteus<sup>1580</sup> with red plaster: w. 0,28, h. 0,44. White mosaic floor decorated with black tesserae and large white tesserae.<sup>1581</sup> Graffiti on the columns.<sup>1582</sup> Cocciopesto gutter:<sup>1583</sup> w. 0,74, w. channel 0,44. Masonry pool (Type B) with blue plaster:<sup>1584</sup> 1,04 x 2,24, rim w. 0,23, depth 0,56, d. extension 0,77, 2 steps 0,54 x 0,33, h. 0,28. Masonry pool (type A) with plaster painted blue:<sup>1585</sup> 3,29 x 2,76, rim w. 0,33, depth 1,50, a level on the south side: w. 0,52, h. 0,87. In the middle of the pool, a masonry podium with a marble cover and a fountain:<sup>1586</sup> 1,63 x 1,67, h. 1,50. North wall: oi (travertine, lapis pompeianus and brick). IV style wall paintings. Lower part red with plant paintings, middle part yellow with still life paintings, and upper part yellow.<sup>1587</sup> East wall: oi (lapis pompeianus and travertine) and ot. IV style wall paintings. Lower part red, middle part yellow.<sup>1588</sup> Upper part yellow. South wall: oi (lapis pompeianus and travertine) and ot. IV style wall paintings. Lower part red, middle part yellow.<sup>1589</sup> Upper part yellow. West wall: oi (travertine and lapis pompeianus). IV style wall paintings.<sup>1590</sup> Lower part red with plant paintings, middle and upper parts yellow with still life paintings.<sup>1591</sup> The peristyle is surrounded by 12 spaces opening into it. From the northwest corner clockwise: 1) Room 48 with 3 ascending steps leading to the room. The room was an above ground cistern:<sup>1592</sup> 23. 2) Room 47 with a black mosaic floor decorated with white tesserae separated by a marble threshold from a mosaic floor decorated with white tesserae. IV style wall paintings:<sup>1593</sup> 21 3) Triclinium 46 with white and black mosaic floor and III style wall paintings decorated with landscape paintings:<sup>1594</sup> 55. 4) Room 45 with white plaster: 3. 5) Room 43 with the lower part of the walls covered with marble and the upper parts decorated with IV style wall paintings:<sup>1595</sup> 12. 6) Fauces 52 with cocciopesto floor: 3. 7) Room 40 with II style mosaic floor.<sup>1596</sup> Remains of yellow wall paintings: 12. 8) Fauces 50: 2. 9) Room 35 with white plaster decorated with still life paintings:<sup>1597</sup> 10. 10) Room 36 with red wall paintings: 6. 11) Triclinium 37 with II black and white mosaic floor and II style wall paintings:<sup>1598</sup> 29. 12) Fauces: 1.
- 83 VI,1,10 *Casa del Chirurgo*: excavated 1770-1771,<sup>1599</sup> area 506,07,<sup>1600</sup> peristyle (16, 20) 70, garden 50. 1 portico after a tablinum.<sup>1601</sup> 1 travertine pier:<sup>1602</sup> 0,46 x 0,46, h. 3,58. White plaster. Cocciopesto floor.<sup>1603</sup> Tuff cistern head:<sup>1604</sup> 0,68 x 0,70, d. hole 0,49. North wall: oi (travertine). Portico: lower part with cocciopesto,<sup>1605</sup> and middle part white. East wall: oi (travertine, lapis pompeianus and cruma). White plaster. South wall: oi (travertine, cruma, lapis pompeianus and brick) and ot. White plaster. Brick pilaster. West wall: oi (travertine and cruma). Lower and middle part red, upper part white. The peristyle is surrounded by 5 rooms opening into it. From the northwest corner clockwise: 1) Cubiculum 21 with cocciopesto floor and red plaster on the lower parts and the middle part white:<sup>1606</sup> 6. 2) Room 19 with II style cocciopesto floor decorated with pieces of travertine and IV style wall paintings decorated with mythological themes. The room has a large window opening onto the peristyle:<sup>1607</sup> 14. 3) Fauces 18 with cocciopesto floor and red and white plaster:<sup>1608</sup> 11. 4) Tablinum 7 with II style black and white mosaic floor and IV style wall paintings:<sup>1609</sup> 19. 5) Room 9 with lavapesta floor decorated with colorful stones and IV style wall paintings.<sup>1610</sup> The room has a large window opening onto the peristyle: 19.
- 84 VI,2,4 *Casa di Sallustio*: excavated 1805-1809,<sup>1611</sup> area 987,60,<sup>1612</sup> peristyle (24, 25, 38) 225, garden 150. 1<sup>1613</sup> portico after a tablinum. 4 tuff columns:<sup>1614</sup> d. 0,43, h. 3,78. Lower part red and upper part white and fluted,<sup>1615</sup> change at 1,34. 1 tuff block pier:<sup>1616</sup> 0,43 x 0,43. Pluteus<sup>1617</sup> with red plaster: w. 0,27, h. 0,66. The garden is 0,60 above the portico.<sup>1618</sup> Brick floor.<sup>1619</sup> Tuff and cocciopesto gutter:<sup>1620</sup> w. 0,65, w. channel 0,35, settling tank 0,40 x 0,38, depth 0,24. The



gutter is between two masonry walls, one is the pluteus and one (h. 0,62) is in the garden, a groove on top in the eastern part.<sup>1621</sup> 2 cisterns: the southern: 15,50 x 1,40, depth 2,70, the northern: 9,20 x 1,53, depth 2,00.<sup>1622</sup> 2 lavastone cistern head: 0,71 x 0,76, d. of hole 0,37, the cistern head on a masonry base (h. 0,19) covered with cocciopesto: 0,75 x 0,75, h. 0,26 d. hole 0,45.<sup>1623</sup> Masonry basin with cocciopesto: 0,75 x 2,80, rim 0,20, depth 0,25.<sup>1624</sup> Masonry altar with painted birds and plants.<sup>1625</sup> Masonry fountain podium:<sup>1626</sup> 0,45 x 0,45, h. 0,60. The podium has white plaster. Masonry basin on the south side of the podium.<sup>1627</sup> Masonry podium:<sup>1628</sup> 1,00 x 0,92, h. 0,93. Ascending stairs to the garden on the north side.<sup>1629</sup> 0,70 x 0,32, h. 0,24. Ascending stairs to the garden on the south side.<sup>1630</sup> Ascending stairs to the garden at the north end of the portico.<sup>1631</sup> Masonry triclinium covered with white plaster and cocciopesto: 4,00 x 3,50, h. 0,60.<sup>1632</sup> In the middle of the couches, a pool made of white, grey, and pink marble: 0,82 x 0,94, rim 0,17, depth 0,17.<sup>1633</sup> Marble fountain podium in the middle of the pool:<sup>1634</sup> d. 0,35, h. 0,60. Brick pier with white plaster for a pergola:<sup>1635</sup> 0,43 x 0,43, h. 2,60.

Masonry planter on the east (masonry wall w. 0,18, h. 0,20, planting space 0,23) and west sides of the garden.<sup>1636</sup> Planting pots in the cistern.<sup>1637</sup>

North wall: oi (travertine, lapis pompeianus, brick, tile, pieces of pottery and cruma) and ot (brick and tile).<sup>1638</sup> The wall behind the pergola was decorated with III style garden paintings.<sup>1639</sup> The area had a black lower part, and a red middle part, and the upper part was white decorated with still life paintings.<sup>1640</sup> West part: lower part red and middle part white. White plaster pilaster:<sup>1641</sup> w. 0,65, l. 0,03. Pilaster for a pergola.<sup>1642</sup> 5 beam holes above the triclinium<sup>1643</sup> at the height of 3,25.

East wall: oi (lapis pompeianus, travertine and pieces of pottery).<sup>1644</sup> The wall behind the pergola had III style garden paintings.<sup>1645</sup> Lower part black, middle part red and upper part white decorated with still life paintings.<sup>1646</sup> Garden paintings.<sup>1647</sup> 5 plaster pilasters. Lower part red and upper part white.<sup>1648</sup>

South wall: oi (lapis pompeianus, travertine, tile) and ovm (travertine).<sup>1649</sup> Lower part red. 2 half columns.<sup>1650</sup> Fountain jet on the wall connected to the basin.<sup>1651</sup>

West wall: oi (lapis pompeianus, travertine, brick and tile),<sup>1652</sup> ot and ovm (travertine). Remains of plaster.

The peristyle is surrounded by 10 spaces opening into it. From the northwest corner clockwise: 1) Vicolo di Modesto has a window opening onto the peristyle.<sup>1653</sup> 2) Room 27 leading to entrance 30: 7. 3) Fauces 40 leading to room 26: 2. 4) Room 28 with cocciopesto floor decorated with white tesserae and III style wall paintings.<sup>1654</sup> 6. 5) Fauces 20 with cocciopesto floor and remains of I style decoration.<sup>1655</sup> 7. 6) Tablinum 19 with lavapasta floor decorated with marble and I style wall paintings. The room has a large window opening onto the peristyle:<sup>1656</sup> 24. 7) Oecus 22 with lavapasta floor decorated with marble and I and II style wall paintings on the walls:<sup>1657</sup> 21. 8) Room 39 with white plaster:<sup>1658</sup> 6. 9) Room 23 with red plaster. The room has a window opening onto the peristyle:<sup>1659</sup> 8. 10) Room 18 with cocciopesto floor and red and white plaster. The room has a window opening onto the peristyle:<sup>1660</sup> 10.

- 85 VI,2,4 *Casa di Sallustio*: excavated 1805-1809,<sup>1661</sup> area 987,60,<sup>1662</sup> peristyle (31, 32) 110, garden 50. 3<sup>1663</sup> porticoes, not on the main entrance axis. 7 octagonal brick columns: d. 0,40, h. 3,50.<sup>1664</sup> Red plaster.<sup>1665</sup> Cocciopesto<sup>1666</sup> floor decorated with pieces of travertine.

Cocciopesto gutter:<sup>1667</sup> w. 0,56, w. channel 0,30, the enlarged northwest corner: radius 1,03. Cistern: 2,64 x 0,94, depth 1,82.<sup>1668</sup> Tuff cistern head<sup>1669</sup>: 0,68 x 0,69, d. hole 0,33. Pool.<sup>1670</sup> Fountain.<sup>1671</sup>

North wall: oi (travertine, lapis pompeianus and cruma). IV style wall paintings.<sup>1672</sup> Lower part red and middle and upper part black.<sup>1673</sup>

East wall: oi (lapis pompeianus, yellow tuff and travertine). Portico: Red lower part and black middle part.<sup>1674</sup> Garden: Lower part black and middle part red with mythological painting.<sup>1675</sup>

South wall: oi (lapis pompeianus, yellow tuff, travertine and brick). IV style wall paintings.<sup>1676</sup> Portico: lower part red, middle and upper parts black.<sup>1677</sup> Garden: lower part black, middle part with mythological paintings.<sup>1678</sup> Upper part with white and red.

West wall: oi (lapis pompeianus and travertine). Portico: lower part red, middle part black.<sup>1679</sup> Garden: lower part black and middle part red with mythological paintings.<sup>1680</sup> Upper part white and red decorated with landscape paintings.<sup>1681</sup> 2 tuff pilasters with red plaster.

The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Fauces 29 with lavapasta floor and III style wall paintings leading to atrium 10:<sup>1682</sup> 3. 2) Store room 30 with

lavapista floor and III style wall paintings. The room has a window opening onto the peristyle:<sup>1683</sup> 2. 3) Kitchen 36 with a kitchen bench, a latrine and ascending stairs:<sup>1684</sup> 7. 4) Cubiculum 33 with black and white mosaic floor and IV style wall paintings.<sup>1685</sup> The room has a door and a large window<sup>1686</sup> opening onto the peristyle: 5. 5) Cubiculum 34 with opus sectile floor and III and IV style wall paintings with mythological themes. The room has a door and a large window opening onto the garden:<sup>1687</sup> 4. 6) Triclinium 35 with white mosaic floor:<sup>1688</sup> 31.

- 86 VI,2,16: excavated 1811,<sup>1689</sup> area 335,17,<sup>1690</sup> peristyle (20, 21) 65, garden 25. 2 porticoes after a tablinum.<sup>1691</sup> 2<sup>1692</sup> oi (travertine) columns: d. 0,45, h. 2,60. White and fluted<sup>1693</sup>. 1<sup>1694</sup> brick pier: 0,54 x 0,87. Graffito on a column.<sup>1695</sup> Cocciopesto gutter<sup>1696</sup>: w. 0,96, w. channel 0,70. Cocciopesto cistern head:<sup>1697</sup> 0,69 x 0,90, d. hole 0,43. North wall: oi (travertine, lapis pompeianus and cruma) and ot. Remains of plaster. 2 red plaster pilasters:<sup>1698</sup> 0,29 x 0,02.

East wall: ovm (yellow tuff and travertine) and oi (travertine and cruma). White plaster. Brick half column.

South wall: oi (travertine, cruma and lapis pompeianus) and ot. Lower part red and yellow and upper part white. Niche (Lararium Type 30)<sup>1699</sup> at the height of 0,70: w. 0,45, h. 0,66, depth 0,22.

West wall: oi (travertine, lapis pompeianus and cruma). Middle part white with red stripes. 2 red plaster pilasters: 0,29 x 0,02.

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Fauces 19 with grey<sup>1700</sup> plaster and cocciopesto floor: 4. 2) Cubiculum 4 with lower part red and middle part red and blue:<sup>1701</sup> 7. 3) Exedra 5 with IV style wall paintings:<sup>1702</sup> 10. 4) Fauces 26 with white plaster leading to the fauces 25 leading to entrance 21: 3. 5) Triclinium 24 with III style mosaic white and black mosaic floor and IV style wall paintings:<sup>1703</sup> 37. 6) Space under wooden stairs 3. The space had white plaster and cocciopesto floor:<sup>1704</sup> 5. 7) Tablinum 18 with cocciopesto floor decorated with white tesserae and an emblem of black and white mosaic. IV style wall paintings decorated with mythological themes and landscape paintings:<sup>1705</sup> 18.

- 87 VI,2,22 *Casa delle Danzatrici*: excavated 1811,<sup>1706</sup> area 333,07,<sup>1707</sup> peristyle (7, 8, 9) 120, garden 50. 3 porticoes after a tablinum.<sup>1708</sup> 5<sup>1709</sup> brick columns: d. 0,43, h. 3,75. Lower part red and upper part white and fluted,<sup>1710</sup> change 1,50. Pluteus with a groove on top:<sup>1711</sup> w. 0,25, h. 0,80, groove: w. 0,10, depth 0,05. The pluteus is red and decorated with white stripes. II style cocciopesto floor decorated with black and white tesserae and chalk stone pieces.<sup>1712</sup> Graffiti on the columns.<sup>1713</sup>

Tuff gutter:<sup>1714</sup> w. 0,48, w. channel 0,22, settling tank 0,30 x 0,42, depth 0,08. Marble puteal:<sup>1715</sup> d. 0,51, d. hole 0,29, h. 0,56. Cistern.<sup>1716</sup> 3 lavastone cistern heads: under the puteal: 0,63 x 0,65<sup>1717</sup>, in the west portico: 0,62 x 0,58, d. hole 0,45, a half of a cistern head in the garden: 0,43 x 0,66, d. hole 0,41.

Aedicula (Lararium Type 20):<sup>1718</sup> 1,03 x 0,30, h. 2,55,<sup>1719</sup> niche: w. 0,79, h. 1,10, depth 0,20, 2 columns: d. 0,18. In the southeast corner, a tuff block: 0,65 x 0,45<sup>1720</sup>. Marble table with a fluted support: d. 0,83, h. 0,53.<sup>1721</sup> Bronze statue of Apollo: h. 0,81.<sup>1722</sup> Marble deer suckling a calf: l. 0,21.<sup>1723</sup>

North wall: oi (cruma, lapis pompeianus, travertine and brick). IV style wall paintings.<sup>1724</sup> Lower part red, middle part white and upper part white.

East wall: oi (lapis pompeianus, travertine, cruma and brick) and ot. Portico: lower part red and middle part white. Garden: red plaster. Pilaster: 0,72 x 0,39. Lower part red and upper part white (not fluted as the columns).

South wall: oi (travertine, lapis pompeianus and cruma). East portico: lower part black, middle part red and upper part white. Garden: red with garden paintings.<sup>1725</sup> West portico: lower part red, middle part white and upper part white with red stripes. Pilaster (same as against the east wall).

West wall: oi (travertine, lapis pompeianus, cruma and brick). Garden: lower and middle part red, upper part white. Portico: lower part red, and middle part white decorated with reds stripes.

The peristyle is surrounded by 7 rooms opening into it. From the northwest corner clockwise: 1) Room 16 with cocciopesto floor and IV style wall paintings:<sup>1726</sup> 4. 2) Fauces 6 with cocciopesto floor decorated with white tesserae and colorful stones.<sup>1727</sup> Red plaster on the walls: 3. 3) Tablinum 5 with IV style wall paintings with mythological themes:<sup>1728</sup> 12. 4) Triclinium 12 with cocciopesto floor decorated with

colorful tesserae and IV style wall paintings with mythological themes.<sup>1729</sup> The room has a window and 2 doors opening onto the peristyle: 20. 5) Cubiculum 10 with cocciopesto floor decorated with colorful tesserae and IV style wall paintings:<sup>1730</sup> 6. 6) Fauces 11 to entrance 15: 4. 7) Room 15: 5.

- 88** VI,2,25: area 237,65,<sup>1731</sup> peristyle (2, 11) 125, garden 45.  
4 porticoes after a fauces.<sup>1732</sup> 3<sup>1733</sup> tuff columns: d. 0,45, h. 3,14. 1 oi (travertine and cruma) column. 1 brick column. Lower part red and upper part white, change at 1,30. Cocciopesto floor.  
Tuff cistern head: 0,64 x 0,59, d. hole 0,41.  
North wall: oa and oi (travertine, lapis pompeianus and cruma). Lower part white and middle part red with yellow stripes.  
East wall: oi (travertine, cruma and lapis pompeianus), ot and ovm (grey tuff and travertine). Middle part red.  
South wall: oi (lapis pompeianus and travertine), ov (yellow tuff) and ovm (travertine and cruma). Middle part red with yellow stripes and upper part white. West portico: white plaster.  
West wall: oi (lapis pompeianus and travertine), ov (yellow tuff), ovm (travertine and cruma), ot and oqr (yellow tuff). South portico: lower part red and middle part white. Rest of the wall: middle part red with yellow stripes. 1 tuff half column.  
The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Ascending stairs:<sup>1734</sup> 1. 2) Pantry 5:<sup>1735</sup> 1. 3) Fauces<sup>1736</sup> 1 with red plaster leading to entrance 25: 8. 4) Oecus 10 with red plaster: 15. 5) Triclinium 9 with red and white plaster: 17. 6) Room 12 with white plaster and ascending stairs:<sup>1737</sup> 14. 7) Cubiculum 6 with white plaster decorated with red stripes. The room has a door and a window opening onto the peristyle: 7.
- 89** VI,3,7 *Accademia di Musica*: excavated 1809,<sup>1738</sup> area 399,60,<sup>1739</sup> peristyle (13) 40, garden<sup>1740</sup> 30.  
1 portico after a tablinum.<sup>1741</sup> 1 brick pier.<sup>1742</sup>  
Masonry altar.<sup>1743</sup> Marble fountain sculpture of a lion head with and its podium.<sup>1744</sup>  
North wall: oi (travertine) and ov (travertine and cruma). Remains of plaster.  
East wall: oi (travertine and cruma) and ov (travertine). Lower part red. Lararium niche (Type 31) with lararium paintings.<sup>1745</sup>  
South wall: ot and ov (travertine).  
West wall: ov (travertine) and or (travertine).  
The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room 16: 11. 2) Room 15: 3. 3) Entrance 25 to the Vicolo di Modesto. 4) Triclinium 14 with mythological paintings:<sup>1746</sup> 21. 5) Fauces 7: 8. 6) Tablinum 8 with III wall paintings and perhaps central panel paintings:<sup>1747</sup> 15. 7) Fauces 9: 3.
- 90** VI,3,21: area 92,60,<sup>1748</sup> peristyle (1, 2, 3) 35, garden<sup>1749</sup> 4<sup>1750</sup>.  
3 porticoes after entrance<sup>1751</sup>. 2<sup>1752</sup> ovm (yellow tuff and travertine) piers. Pluteus.<sup>1753</sup>  
North wall: ov (travertine) and or (yellow tuff). Remains of plaster.  
East wall: oi (travertine) and ov (travertine and yellow tuff).  
South wall: ov (yellow tuff, grey tuff and travertine) and or (yellow tuff).  
West wall: oi (travertine).  
The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Room 5: 6. 2) Room 4: 16. 3) Entrance 21 to the Vicolo di Modesto. 4) Room with ascending stairs:<sup>1754</sup> 5. 5) Room 6: 6.
- 91** VI,5,3 *Casa di Nettuno*: excavated 1884,<sup>1755</sup> area 799,37,<sup>1756</sup> peristyle (8, 11) 75, garden<sup>1757</sup> 55.  
1 portico,<sup>1758</sup> not the main entrance axis. 1 brick column. Pluteus.  
North wall: oi (travertine and lapis pompeianus). Remains of plaster.  
East wall: oi (travertine, lapis pompeianus, brick and cruma) and ot.  
South wall: oi (travertine) and ovm (travertine). IV style wall paintings.<sup>1759</sup>  
West wall: oi (lapis pompeianus, travertine and cruma).  
The peristyle is surrounded by 11 spaces opening into it. From the northwest corner clockwise: 1) Room

- 23: 18. 2) Room 22: 6. 3) Cistern<sup>1760</sup> 21: 1. 4) Ascending stairs 11: 4. 5) Room 19 leading to entrance 22: 16. 6) Room 16: 3. 7) Room 15: 3. 8) Room 14: 3. 9) Fauces 12 leading to the western part of the house: 4. 10) Room 25: 10. 11) Room: 9.
- 92** VI,5,4: area 459,75,<sup>1761</sup> peristyle (2) 110, garden<sup>1762</sup> 15.  
4 porticoes after a fauces. 6 tuff columns:<sup>1763</sup> d. 0,44, h. 4,10.<sup>1764</sup> Pluteus with a groove on top:<sup>1765</sup> w. 0,30, h. 0,35. Cocciopesto floors.  
Lavastone puteal:<sup>1766</sup> d. 0,58, d. hole 0,38, h. 0,53.  
North wall: oa and oi (travertine, lapis pompeianus and cruma).  
East wall: oa, oi (travertine, lapis pompeianus and cruma) and ovm (travertine and cruma). Remains of plaster.  
South wall: oi (travertine, lapis pompeianus and cruma). Middle part white.  
West wall: oa and oi (lapis pompeianus and travertine) and ot. Remains of plaster.  
The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Room 11 with II style cocciopesto floor decorated with white tesserae and lower part of the walls red and middle part white:<sup>1767</sup> 17. 2) Room 10 with white plaster: 4. 3) Room 9: 5. 4) Room 8 with red plaster: 7. 5) Tablinum 5 with lower parts of the walls red and upper parts white: 20. 6) Room<sup>1768</sup> 4 with white plaster: 7. 7) Room 3 with cocciopesto floor decorated with white mosaic tesserae and white plaster: 10. 8) Fauces 1 with white plaster leading to entrance 4: 6. 9) Kitchen<sup>1769</sup> 12 with a masonry level, and red and white plaster on the walls. The room has a window opening onto the peristyle: 8.
- 93** VI,5,4: area 459,75,<sup>1770</sup> peristyle (13, 15) 170, garden 120.  
<sup>1771</sup> portico after a tablinum. 2 tuff columns:<sup>1772</sup> d. 0,45, h. 3,05. White plaster.<sup>1773</sup> Pluteus:<sup>1774</sup> w. 0,30, h. 0,55.  
Fruit trees.<sup>1775</sup>  
North wall: oi (travertine, lapis pompeianus and cruma). Remains of plaster.  
East wall: oi (travertine, lapis pompeianus, cruma and brick).  
South wall: oi (travertine, cruma, grey tuff, lapis pompeianus and brick). Remains of plaster.  
West wall: oa, oi (travertine, lapis pompeianus and cruma) and ovm (grey tuff and travertine).  
The peristyle is surrounded by 3 spaces opening into it. From the northwest corner clockwise: 1) Room 14 with white plaster with red stripes: 4. 2) Tablinum 5 with lower parts of the walls red and upper parts white: 20. 3) Room 6 with remains of wall plaster: 21.
- 94** VI,5,5 *Casa del Granduca Michele*: excavated 1835-1837,<sup>1776</sup> area 387,72,<sup>1777</sup> peristyle (9) 165, garden 55.  
3 porticoes after an atrium.<sup>1778</sup> 4 brick columns: 0,49, h. 3,16. 2 ovm (cruma and travertine). 1 tuff column.<sup>1779</sup> 1 brick corner pier: 0,81 x 0, 82. Lower part red and upper part white,<sup>1780</sup> change at 1,55. Upper part of the columns polygonal. Upper part of the pier with small flutes. Cocciopesto floor. Cocciopesto gutter.<sup>1781</sup> Masonry cistern head<sup>1782</sup>: 0,93 x 0,93, d. hole 0,44. 4 brick columns with painted leaves and scales for a pergola:<sup>1783</sup> d. 0,30. 3 brick podia for statues.<sup>1784</sup> Masonry podium<sup>1785</sup> with red plaster: 1,46 x 1,04, h. 0,40, 2 cuts on top, the western: 0,18 x 0,02, the eastern: 0,14 x 0,02, depth 0,03. Marble table.<sup>1786</sup> Marble sculpture of Hercules: h. 0,60.<sup>1787</sup> Marble sculpture of Dionysus (or Silenos) with a panther: h. 0,70.<sup>1788</sup> Marble sculpture of a female: h. 0,70.<sup>1789</sup>  
Planting pot.  
North wall: oi (lapis pompeianus, travertine and cruma) and ot. Lower part black and the middle part red.  
East wall: ot, oi (travertine and lapis pompeianus), ovm (travertine, grey tuff and cruma) and or (travertine). Lower part black and the middle part red.  
South wall: oi (travertine, cruma and lapis pompeianus). IV style wall paintings. Lower part yellow, middle part red and white with garden paintings.<sup>1790</sup> Upper part red. 4<sup>1791</sup> oi (grey tuff and lapis pompeianus) half columns: d. 0,50. Remains of 4 oi (grey tuff) columns on top of the wall.  
West wall: oi (travertine, lapis pompeianus and cruma) and ot. Lower part red.  
The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Triclin-

ium 12 with cocciopesto floor decorated with marble pieces and a mosaics emblem with marble and IV style wall paintings with mythological themes:<sup>1792</sup> 11. 2) Room 11 with cocciopesto floor and landscape paintings:<sup>1793</sup> 12. 3) Room 13 with white plaster: 1 4) Kitchen 10 with a masonry level leading to entrance 21: 8. 5) Room 7 with cocciopesto floor and wall paintings: 5. 6) Atrium 2: 72.

- 95** VI,5,10: excavated 1809,<sup>1794</sup> area 363,22,<sup>1795</sup> peristyle (1) 130, garden 45.  
3 after entrance.<sup>1796</sup> 8 tuff<sup>1797</sup> columns: d. 0,43, h. 3,20. Lower part red and upper part white and fluted, change at 1,42. Pluteus with a groove on top:<sup>1798</sup> w. 0,43, h. 0,49, northwest corner: w. 0,18, h. 1,02, groove: w. 0,17, depth 0,43. The pluteus with red plaster. Wooden fence (holes, d. 0,05, on the columns at the heights 0,20, 0,50, 0,78 and 1,40). Brick floor with mosaic floor, near entrance 10 the floor is decorated with a hunting scene, fighting cocks and inscriptions.<sup>1799</sup>  
Tuff gutter:<sup>1800</sup> w. 0,54, w. channel 0,30, southeast<sup>1801</sup> corner with masonry podium, d. 1,20. Marble puteal.<sup>1802</sup> Cistern: depth at least 1,10. 2 tuff cistern heads:<sup>1803</sup> north 0,66 x 0,67, d. hole 0,50 m, south 0,55 x 0,62, d. hole 0,44. Masonry podium: 1,28 x 0,91, h. 1,30. Tuff step runs along the west wall: w. 0,36, h. 0,14.  
North wall: oa and oi (travertine and lapis pompeianus). White plaster. 4 brick pilasters: 0,55 x 0,45. 4 beam holes at the height of 3,40.  
East wall: oi (travertine, lapis pompeianus, cruma and brick). Middle part white.  
South wall: oi (travertine, cruma, lapis pompeianus, brick, marble and pieces of cocciopesto). Lower part white.  
West wall: oi (lapis pompeianus, travertine and cruma) and ot. Lower part white. Tuff half column and oi (travertine). Pilaster (same with the north wall).  
The peristyle is surrounded by 8 rooms opening into it. From the northwest corner clockwise: 1) Fauces 13: 8. 2) Room 15 with red and white plaster: 20. 3) Fauces 7 with remains of plaster: 5. 4) Room 5 with plaster: 9. 5) Room 4 with white plaster: 7. 6) Room 2: 7. 7) Kitchen 2 with a masonry level: 5. 8) Entrance 10 to the Vicolo di Modesto.
- 96** VI,5,14: area 262,48,<sup>1804</sup> peristyle (2) 105, garden 40.  
3 porticoes after a fauces.<sup>1805</sup> 4 brick columns: d. 0,36, h. 3,10. 1 pier: 0,36 x 0,72. White plaster. Cocciopesto gutter.<sup>1806</sup> Lavastone cistern head<sup>1807</sup>: 0,75 x 0,66, d. hole 0,44. Aedicula (Lararium Type 20)<sup>1808</sup> with white plaster: 1,18 x 0,94, h. 2,00.  
North wall: oi (travertine, lapis pompeianus and brick) and ov (travertine). Middle part white.  
East wall: oi (lapis pompeianus, travertine, brick and cruma) and ot. Middle part white. 7 beam holes at height of 3,70.  
South wall: oi (travertine, lapis pompeianus and brick).  
West wall: oi (lapis pompeianus, travertine and cruma). Middle part white. Half column. Pilaster: 0,36 x 0,70. 10 beam holes at the height of 4,00. On the north side of a wall a half column and on the south a half pilaster. 2 beam holes at the height of 3,20, one above the half column and one above the pilaster. The peristyle is surrounded by 6 rooms opening into it. From the northwest corner clockwise: 1) Room 7: 16. 2) Room 6 with white plaster: 18. 3) Room with white plaster with remains of wall paintings: 4. 4) Room 3 with white and black mosaic floor and red and white plaster: 14. 5) Fauces 1 leading to entrance 14: 5. 6) Room 11 with red plaster: 7.
- 97** VI,6,1 *Casa di Pansa*: excavated 1813-1814,<sup>1809</sup> area 2056,06,<sup>1810</sup> peristyle (9) 295, garden 75.  
4 porticoes after a tablinum.<sup>1811</sup> 16 tuff columns:<sup>1812</sup> d. 0,55, h. 4,27. Lower part yellow and upper part white and fluted, change at 1,40.<sup>1813</sup> Cocciopesto floor.  
Tuff gutter:<sup>1814</sup> w. 0,55, w. channel 0,33, settling tank 0,38 x 0,38, depth 0,18, tuff podium<sup>1815</sup> in the corners 0,79 x 0,90. Marble puteal:<sup>1816</sup> d. 0,47, d. hole 0,29, h. 0,55. 2 tuff cistern heads:<sup>1817</sup> d. hole 0,52<sup>1818</sup>. Masonry pool with blue plaster decorated with painted plants and fish: 2,30 x 6,40 m, rim, 0,18, depth 2,00.<sup>1819</sup> Fountain in the center of the pool.<sup>1820</sup> Bronze sculpture of Dionysus with a satyr: h. 0,83.<sup>1821</sup>  
North wall: ovm (travertine, grey tuff and cruma), ot and oi (travertine). Lower and middle part white.  
East wall: oa, oi (lapis pompeianus, travertine and cruma) and ovm (travertine and grey tuff). Lower part white.

South wall: oa and oi (lapis pompeianus, cruma and travertine).  
 West wall: oa and oi (travertine, lapis pompeianus, cruma and brick). Lower part white.  
 The peristyle is surrounded by 15 spaces opening into it. From the northwest corner clockwise: 1) Kitchen 19 with lararium paintings.<sup>1822</sup> Masonry level: 15. 2) Fauces 17 with remains of plaster leading to peristyle 21: 18. 3) Room 15 with remains of plaster: 72. 4) Room 16 with white plaster: 22. 5) Room 13 with mythological paintings:<sup>1823</sup> 41. 6) Room 14 with mythological paintings:<sup>1824</sup> 6. 7) Room 11 with white plaster: 12. 8) Room 8 with cocciopesto floor and remains of plaster: 15. 9) Fauces 6 with cocciopesto floor and remains of plaster leading to atrium 2: 6. 10) Tablinum 5 with black and white mosaic floor and remains of plaster:<sup>1825</sup> 24. 11) Room 7 with white plaster. The room has a large window<sup>1826</sup> opening onto the peristyle: 23. 12) Room 23 with remains of plaster: 10. 13) Room 24 with remains of plaster: 9. 14) Room 25 with red plaster: 7. 15) Room 26 with mythological paintings:<sup>1827</sup> 7.

- 98** VI,6,1 *Casa di Pansa*: excavated 1827,<sup>1828</sup> area 2056,06,<sup>1829</sup> peristyle (21) 900, garden 810<sup>1830</sup>.  
 1 portico, not on the main entrance axis.<sup>1831</sup> 7 ovm (travertine and cruma) columns. 2 piers.<sup>1832</sup> White plaster. Pluteus with remains of plaster.  
 Water reservoir with lead pipes.<sup>1833</sup>  
 Rectangular planting beds (w. 2,50) with paths, which also served as irrigation channels.<sup>1834</sup> A path leading from the opening of the portico to the north side of the garden.<sup>1835</sup>  
 North wall: oi (travertine and cruma).  
 East wall: oi (travertine). Pilaster.  
 South wall: oi (travertine) and ovm (travertine and yellow tuff).  
 West wall: oi (travertine and lapis pompeianus). Pilaster.  
 The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Entrance 12 opening to the Vicolo di Mercurio. 2) Room 22: 9. 3) Room 15 with remains of plaster. The room has a large window opening onto the peristyle: 72. 4) Fauces 17 with remains of plaster leading to peristyle 9: 18.
- 99** VI,7,6 *Casa d'Ercole*: excavated 1835,<sup>1836</sup> area 339,41,<sup>1837</sup> peristyle (14, 18, 19) 50, garden 30.  
 2 porticoes after a tablinum.<sup>1838</sup> 3 brick columns:<sup>1839</sup> d. 0,36. Pluteus:<sup>1840</sup> w. 0,36, h. 0,25.  
 Lararium (Type 21) with lararium paintings:<sup>1841</sup> 1,15 x 0,90, h. 3,15, niche: 0,87 x 1,13, depth 0,50.  
 North wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine and cruma). Lower part white. 2 beam holes at the height of 3,14.  
 East wall: ot, oi (cruma, lapis pompeianus and travertine) and ovm (travertine). Garden: lower part red, middle and upper part white. Portico: white plaster. Half column:<sup>1842</sup> h. 2,63. Lower part red.  
 South wall: oi (travertine and lapis pompeianus) and ot. Garden: lower part red. Portico: white plaster. Half column (same with the east wall). 2 beam holes at the height of 3,14.  
 West wall: oa and oi (travertine, lapis pompeianus, brick and cruma). Remains of plaster.  
 The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Kitchen<sup>1843</sup> 20 with a masonry level and terracotta slab floor, and ascending stairs<sup>1844</sup>. The room has a door and 2 windows opening onto the peristyle: 5. 2) Room 7 with IV style wall paintings with mythological themes. The room has a large window opening onto the peristyle:<sup>1845</sup> 32. 3) Tablinum has a large window opening onto the peristyle:<sup>1846</sup> 3. 4) Atrium with IV style wall paintings:<sup>1847</sup> 77. 5) Ala 9 with IV style wall paintings.<sup>1848</sup> The room has a window opening onto the peristyle: 11.
- 100** VI,7,7: excavated 1835,<sup>1849</sup> area 157,90,<sup>1850</sup> peristyle (8, 12) 40, garden 20.  
 2<sup>1851</sup> porticoes after a tablinum. 2 brick columns:<sup>1852</sup> w. 0,36. Pluteus with a groove on top<sup>1853</sup> and red plaster: w. 0,35, h. 0,58, groove w. 0,16, depth 0,17.  
 Cocciopesto gutter:<sup>1854</sup> w. 0,56, w. channel 0,46, a triangular in the northeast corner 0,64 x 0,29. Lavastone cistern head<sup>1855</sup>: 0,57 x 0,54, d. hole 0,39. Ascending stairs.<sup>1856</sup>  
 North wall: oi (travertine, lapis pompeianus, cruma and brick). Remains of plaster.  
 East wall: oi (travertine, lapis pompeianus and cruma) and ov (travertine, cruma and grey tuff).  
 South wall: oi (lapis pompeianus, travertine and cruma). Remains of plaster.  
 West wall: oi (travertine, lapis pompeianus and brick). Remains of plaster.



The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Room 9 has a window opening onto the peristyle: 4. 2) Fauces 11 leading to the northern part of the house: 3. 3) Fauces 4 leading to atrium 2: 1. 4) Tablinum 5 with red plaster. The room has a large window<sup>1857</sup> opening onto the peristyle: 11.

- 101** VI,7,18 *Casa di Adone ferito*: excavated 1838-1839,<sup>1858</sup> area 505,98,<sup>1859</sup> peristyle (13, 14) 105, garden 60. 2<sup>1860</sup> porticoes after a tablinum. 5 tuff columns:<sup>1861</sup> d. 0,50, h. 3,53. Lower part yellow and small flutes, upper part white and small flutes,<sup>1862</sup> change 0,65. Pluteus with red plaster decorated with birds and plants:<sup>1863</sup> w. 0,25, h. 0,65. Cocciopesto floor decorated with white tesserae and colorful marble pieces.<sup>1864</sup>  
Tuff gutter:<sup>1865</sup> w. 0,47, w. channel 0,28. 2 lavastone cistern heads:<sup>1866</sup> in the portico 0,70 x 0,73, d. marble lid 0,48, in the garden 0,71 x 0,68, d. lavastone lid 0,43. Marble pool: 0,89 x 0,87, rim 0,15, depth 0,14.<sup>1867</sup> In the middle of the pool, a fountain:<sup>1868</sup> jet d. 0,07.  
North wall: oi (lapis pompeianus and travertine) and ot. Garden: in the middle wounded Adonis, on the both sides garden paintings.<sup>1869</sup> Red painted columns dividing the panels.<sup>1870</sup> Portico: lower and upper part black.<sup>1871</sup> Middle part white decorated with still life paintings<sup>1872</sup>. 1 ovm (travertine) half column<sup>1873</sup>. Lower part yellow and upper part white.<sup>1874</sup>  
East wall: oi (lapis pompeianus and travertine). White plaster with red stripes.  
South wall: ovm (travertine), ot and oi (travertine and lapis pompeianus). Lower part black and middle part white.  
West wall: oi (lapis pompeianus, travertine and brick). Remains of plaster. 1 half column<sup>1875</sup> ovm (grey tuff and travertine). Lower part yellow and upper part white.<sup>1876</sup> 1 beam hole above the half column.  
The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Fauces 8 with cocciopesto floor and white plaster leading to the atrium: 8. 2) Tablinum 7 with red and white lower part:<sup>1877</sup> 17. 3) Room with remains of plaster: 3. 4) Room 10 with III style paintings decorated with mythological themes.<sup>1878</sup> Cocciopesto floor: 6. 5) Oecus 11 with III style wall paintings decorated with human figures and mythological themes.<sup>1879</sup> The room has a large window and a door opening onto the peristyle: 11. 6) Room 12 with remains of plaster and a missing emblem: 27. 7) Fauces 15 leading to room 1 of house VI,7,1: 8.
- 102** VI,7,19 *Casa di Inaco e Io*: excavated 1836,<sup>1880</sup> area 387,51,<sup>1881</sup> peristyle (12) 100, garden 50. 1 porticoes after a tablinum.<sup>1882</sup> 2 tuff columns:<sup>1883</sup> d. 0,52, h. 3,87. Columns are fluted. Pluteus:<sup>1884</sup> w. 0,24, h. 0,25. Cocciopesto floor decorated with marble pieces.  
Cocciopesto gutter<sup>1885</sup>: w. 0,54, w. channel 0,38. Tuff cistern head:<sup>1886</sup> d. 0,45. 2 cuts (0,14 x 0,70, depth 0,10) on the tuff plinth in the southeast part.  
North wall: oi (travertine and lapis pompeianus) and ovm (travertine, grey tuff and yellow tuff). Lower part white. 3 half columns<sup>1887</sup>. White plaster.  
East wall: oi (travertine, cruma and lapis pompeianus), ot and ovm (travertine and grey tuff). Remains of plaster.  
South wall: oi (lapis pompeianus, travertine and cruma). Remains of plaster. 2 plaster pilasters: w. 0,30, l. 0,03. Holes (d. 0,05) at 3,10.  
West wall: oi (lapis pompeianus, travertine, brick and cruma). Remains of plaster.  
The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Kitchen 15<sup>1888</sup> with 2 niches: 6. 2) Room 14 with white and black mosaic floor and lower part of the walls red, middle part yellow and upper part yellow:<sup>1889</sup> 3. 3) Room 13 with cocciopesto floor decorated with white tesserae.<sup>1890</sup> Remains of plaster: 4. 4) Oecus 8 with II style wall paintings:<sup>1891</sup> 16. 5) Tablinum 9 with red lower part and yellow middle part decorated with landscape paintings:<sup>1892</sup> 16. 6) Fauces 10 with cocciopesto floor decorated with black and white mosaic tesserae.<sup>1893</sup> Remains of plaster. The fauces is leading to atrium 2: 4. 7. Pantry<sup>1894</sup> 17 with remains of plaster: 5.
- 103** VI,7,20/22 *Casa dell'Argenteria*: excavated 1837,<sup>1895</sup> peristyle (19) 1131,04,<sup>1896</sup> peristyle 195, garden 75. 3<sup>1897</sup> porticoes after a tablinum. 3<sup>1898</sup> tuff columns: d. 0,53, h. 4,50. 2 brick corner piers:<sup>1899</sup> 0,95 x 1,20. The columns white and fluted.<sup>1900</sup> The piers white and fluted on the garden side. I style floor made of



pebble stones.<sup>1901</sup> Graffiti on a pier.<sup>1902</sup>

Tuff gutter<sup>1903</sup>: w. 0,56, w. channel 0,30, in the southeast corner, a tuff podium 1,10 x 0,75. Masonry pool: 2,70 x 1,20, rim 0,28, depth 0,70.<sup>1904</sup> The pool with white plaster. Aedicula (Lararium Type 20):<sup>1905</sup> 1,98 x 0,95, h. 2,78, niche: w. 1,19 m, h. 1,62, depth 0,30, 3 masonry steps in the niche, 0,51 x 0,54, h. 0,15. The lararium with white plaster. Bust of Venus.<sup>1906</sup> Bust of a young boy.<sup>1907</sup> Bust of a woman.<sup>1908</sup>

North wall: ot and oi (lapis pompeianus and travertine). Middle part white.

East wall: oi (travertine, lapis pompeianus and cruma) and ot. Lower part red and middle and upper part white.

South wall: oi (lapis pompeianus, travertine, cruma and brick). IV style wall paintings.<sup>1909</sup> Lower parts red and middle part white.<sup>1910</sup>

West wall: oi (travertine, lapis pompeianus and cruma). North portico: white plaster. South portico: lower part red and middle part white with red squares. Garden: lower part yellow and white and middle part white with red stripes. 2<sup>1911</sup> brick pilaster: 0,53 x 1,48. Lower part red and the upper part white, change at 0,88.

The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Fauces 26 leading to room 25: 11. 2) Room 27 with remains of plaster: 43. 3) Room 28 with I style lavapesta floor decorated with white tesserae and IV style wall paintings.<sup>1912</sup> 13. 4) Room 22 with white plaster: 10. 5) Fauces leading to room 16: 5. 6) Exedra 20 with I style cocciopesto floor decorated with white tesserae and IV style wall paintings with human figures.<sup>1913</sup> 8. 7) Fauces 6 with white plaster leading to atrium 2: 6. 8) Tablinum 7 with white and black mosaic floor and IV style wall paintings decorated with mythological themes:<sup>1914</sup> 23. 9) Room 8 with I style lavapesta floor and IV style wall paintings:<sup>1915</sup> 20.

- 104** VI,8,3/5 *Casa del Poeta tragico*: excavated 1824-1825,<sup>1916</sup> area 429,29,<sup>1917</sup> peristyle (10) 80, garden 35. 3 porticoes after a tablinum.<sup>1918</sup> 5<sup>1919</sup> brick columns: d. 0,43, h. 3,00. Lower part red and upper part white and fluted,<sup>1920</sup> change at 1,30. Wooden fence: (iron brackets 0,06 x 0,07 on columns at the height of 0,61).<sup>1921</sup> Cocciopesto floor.<sup>1922</sup> Graffiti on the columns.<sup>1923</sup>

Tuff gutter<sup>1924</sup>: w. 0,40, w. channel 0,25. Marble cistern head:<sup>1925</sup> 0,85 x 0,41, d. hole 0,25. Travertine cistern head:<sup>1926</sup> 0,75 x 0,55, d. hole 0,41. Cistern.<sup>1927</sup> Lead cylinder for collecting water.<sup>1928</sup> Aedicula with a niche decorated with IV style wall paintings and stucco:<sup>1929</sup> 1,05 x 0,80, h. 2,20, niche: w. 0,59, h. 1,12, depth 0,82. Marble faun: h. 0,94.<sup>1930</sup>

North wall: oi (travertine, grey tuff and lapis pompeianus). IV style wall paintings. Garden: lower part red and middle and upper parts white plaster with garden paintings.<sup>1931</sup> Portico: lower part black with garden paintings, middle part red with a mythological painting and upper part white.<sup>1932</sup> 2 half columns.<sup>1933</sup>

East wall: oi (travertine). IV style wall paintings. Lower part black with garden paintings, middle part red and upper part white.<sup>1934</sup>

South wall: oi (travertine, cruma and lapis pompeianus). IV style wall paintings. Lower part black with garden paintings, middle part red, and upper part white.<sup>1935</sup>

West wall: oi (travertine and marble) and ov (travertine and grey tuff). IV style wall paintings. Lower part black, middle part red, and upper part white.<sup>1936</sup>

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Triclinium 15 with white and black mosaic floor decorated with birds and fish and IV style wall paintings with mythological themes:<sup>1937</sup> 32. 2) Kitchen 13 with cocciopesto floor and IV style wall paintings.<sup>1938</sup> Cooking bench: 5. 3) Triclinium 12 with cocciopesto floor and IV style wall paintings:<sup>1939</sup> 8. 4) Fauces 9 leading to atrium 3. The room with cocciopesto floor and IV style wall paintings:<sup>1940</sup> 2. 5) Tablinum 8 with white and black mosaic floor with a theatre themed emblem and IV style wall paintings with mythological themes:<sup>1941</sup> 17. 6) Cubiculum 15 with cocciopesto floor decorated with white and black tesserae and IV style wall paintings with mythological themes:<sup>1942</sup> 6. 7) Cubiculum 17 with cocciopesto floor decorated with white and black tesserae and IV style wall paintings with landscape paintings:<sup>1943</sup> 3. 8) Fauces 16 with IV style wall paintings leading to entrance 3.<sup>1944</sup> Cocciopesto floor: 2.

- 105** VI,8,20 *Fullonica*: excavated 1825-1826,<sup>1945</sup> area 756,05,<sup>1946</sup> peristyle (10, 26, 27, 39, A, B, C) 365, garden 110<sup>1947</sup>.  
 4 porticoes after a fauces.<sup>1948</sup> Second floor.<sup>1949</sup> The west portico and the western part of the north portico is about 0,90 above the rest of the peristyle. 3 brick<sup>1950</sup> columns: d. 0,41. 11 ovm (travertine) piers: 0,70 x 60, h. 4,23, east portico: 0,93 x 0,62.<sup>1951</sup> 2 ovm (travertine) corner piers: 1,18 x 1,09.<sup>1952</sup> The piers red and decorated with a mask and garden paintings.<sup>1953</sup> The corner piers with paintings: one with a river god and one with a female figure and Athens and fullery paintings.<sup>1954</sup> Pluteus with red plaster and paintings with Apollo, Bacchus and lararium paintings: w. 0,28, h. 0,22 and west portico 0,75.<sup>1955</sup> Lavapesta<sup>1956</sup> floor decorated with colorful stones.  
 Tuff gutter: w. 0,44, w. channel 0,33, southwest corner tuff podium 0,51 x 0,57.<sup>1957</sup> In the southern part of the west portico, a cocchiopesto gutter running from the west wall to the garden: w. 0,35, w. water channel equal. Lead pipe against the southeast corner pier. Masonry puteal:<sup>1958</sup> d. 1,05, d. hole 0,40, h. 0,40. Masonry podium on the side of the puteal: 0,35 x 0,35, h. 0,20. Marble cistern head:<sup>1959</sup> 0,45 x 0,45, d. hole 0,22. 4 masonry basins with lavapesta: north: 2,31 x 1,98, depth 0,66, south: 2,12 x 1,63, d. 1,20, 2 center basins: 2,05 x 1,63, depth 0,70, rims 0,33.<sup>1960</sup> Ascending stairs.<sup>1961</sup> 5 masonry basins with lavapesta: 0,87 x 0,24, depth 0,75.<sup>1962</sup> Marble basin on a fluted foot with 2 fountains: d. 1,06.<sup>1963</sup> The marble basin was in a masonry basin with lavapesta and red plaster decorated with plants and birds: 1,85 x 1,06, depth 0,75.<sup>1964</sup> Masonry wall between the gutter and the garden: w. 0,28, h. 0,53. Ascending stairs to the north portico.<sup>1965</sup> Ascending stairs to the west portico.<sup>1966</sup> Dolium in the south portico:<sup>1967</sup> d. 0,66, d. hole 0,41.  
 North wall: oi (travertine and cruma), ovm (travertine and grey tuff) and ot. Lower part red, middle and upper parts white.<sup>1968</sup> Graffiti.<sup>1969</sup>  
 East wall: ot, ov (travertine, grey tuff and cruma) and oi (travertine and lapis pompeianus). Lower part red, middle and upper parts white.<sup>1970</sup>  
 South wall: oi (travertine and lapis pompeianus), ov (travertine and grey tuff), ovm (travertine and grey tuff) and ot. Red plaster.<sup>1971</sup>  
 West wall: large travertine blocks and oi (travertine, lapis pompeianus, cruma and grey tuff). Lower part red, middle and upper parts white.<sup>1972</sup> 7 beam holes at the height of 2,87.  
 The peristyle is surrounded by 13 rooms opening into it. From the northwest corner clockwise: 1) Wash room 30<sup>1973</sup> with red plaster: 19. 2) Room 32 leading to tablinum 31. Lower part with red plaster and middle part with yellow: 3. 3) Room leading to atrium 33. Cocchiopesto floor decorated with marble pieces: 16. 4) Closet<sup>1974</sup> 38 with white plaster and beam holes for a shelf: 2. 5) Fauces 40 with II style wall paintings:<sup>1975</sup> 26. 6) Cubiculum 11 with II style white and black mosaic floor and red wall paintings:<sup>1976</sup> 12. 7) Oecus 12 with white and black mosaic floor and the lower part of the walls black and the middle part red with mythological themes:<sup>1977</sup> 12. 8) Cubiculum 13 with lower part painted red and middle and upper parts white with red stripes: 8. 9) Room 14 with remains of plaster: 45. 10) Room 16 with cocchiopesto floor and lower and middle part of the walls red, upper part white: 4. 11) Room 18 with yellow plaster: 3. 12) Room 20 with red plaster: 3. 13) Room 25: 7.
- 106** VI,8,22 *Casa della Fontana grande*: excavated 1826,<sup>1978</sup> area 511,27,<sup>1979</sup> peristyle (10, 18) 90, garden 60. 1 portico after a tablinum.<sup>1980</sup> 3 brick columns: d. 0,66, h. 3,44.<sup>1981</sup> White and fluted<sup>1982</sup>. Cocchiopesto floor with white tesserae. Graffiti on the columns.<sup>1983</sup>  
 Tuff gutter<sup>1984</sup>: w. 0,57, w. channel 0,34. Tuff cistern head: 0,43 x 0,41, d. hole 0,30. Tuff puteal:<sup>1985</sup> 0,73 x 0,83, h. 0,48, d. hole 0,35. Marble cistern head: 0,73 x 0,83, h. 0,15, d. hole 0,35. Fountain niche decorated with mosaics, shells and 2 marble theatre masks, a mask of Hercules and a tragedy mask: 2,38 x 0,97, h. 3,75, niche: w. 1,46, h. 2,45, depth 0,73, in the niche 6 marble steps: 0,44 x 0,88, h. 0,83, the mask of Hercules h. 0,40, the tragedy mask h. 0,25.<sup>1986</sup> The niche with masonry pool (Type D) painted blue and decorated with marine animals and marble rim: 2,51 x 1,47, rim 0,31, depth 0,52, d. indent 1,11.<sup>1987</sup> In the middle of the pool, a masonry fountain podium with plaster and marble top: d. 0,66, d. jet 0,05, h. 0,52.<sup>1988</sup> Masonry podium<sup>1989</sup> with red plaster: 0,47 x 0,47, h. 1,06.  
 North wall: oi (travertine, cruma and lapis pompeianus) and ot. IV style wall paintings.<sup>1990</sup> Lower part white and middle part red. Garden: garden paintings.<sup>1991</sup> Plaster pilaster: w. 0,48, l. 0,05.  
 East wall: oi (lapis pompeianus, yellow tuff and travertine) and ot. IV style wall paintings.<sup>1992</sup> Garden:

red plaster with garden paintings<sup>1993</sup>. Portico: lower part white and middle part red. South wall: oi (lapis pompeianus, travertine and grey tuff) and ot. IV style wall paintings.<sup>1994</sup> Garden: red plaster with garden paintings.<sup>1995</sup> Portico: lower part white and middle and upper parts red with remains of black decoration. Plaster pilaster.

West wall: oi (travertine and cruma). IV style wall paintings.<sup>1996</sup> Lower part black. Middle part blue and yellow with garden paintings, upper part with animal paintings.<sup>1997</sup>

The peristyle is surrounded by 6 rooms opening into it. From the northwest corner clockwise: 1) Oecus 11 with IV style wall paintings.<sup>1998</sup> Plaster pilaster and cocciopesto floor. The room has a large window<sup>1999</sup> and a door opening onto the peristyle: 34. 2) Tablinum with II style white and black mosaic floor and IV style wall paintings with landscape paintings:<sup>2000</sup> 24. 3) Triclinium 16 with IV style wall paintings decorated with theatre themes. The room has a large window opening onto the peristyle: 14. 4) Room 15 leading to room 8. Red wall paintings: 1. 11. 5) Room 14 with red plaster and half columns: 11. 6) Kitchen 20 with a masonry level. The room has 2 windows opening onto the peristyle: 14.

- 107** VI,8,23/24 *Casa della Fontana piccola*: excavated 1827,<sup>2001</sup> area 577,23,<sup>2002</sup> (10) peristyle 120,<sup>2003</sup> garden 50.

2 porticoes after a tablinum.<sup>2004</sup> 4 tuff columns: d. 0,62, h. 4,40.<sup>2005</sup> Lower part of the columns red and upper part white and fluted, change at 1,45.<sup>2006</sup> Lavapesta floor with white tessellae.<sup>2007</sup>

Cocciopesto gutter: w. 0,69, w. channel 0,35.<sup>2008</sup> Cistern.<sup>2009</sup> Bronze controls for a fountain.<sup>2010</sup> Masonry fountain niche decorated with mosaic and shells:<sup>2011</sup> 2,13 x 1,52, h. 2,85,<sup>2012</sup> niche: w. 1,30, h. 2,09, depth 1,18<sup>2013</sup>. The fountain niche with a masonry pool (Type E) with marble rim:<sup>2014</sup> 0,99 x 1,23, rim: north and south 0,43, east 0,22, depth 0,35. In the middle of pool, a tuff fountain podium:<sup>2015</sup> d. 0,30, h. 0,38. On the podium, a bronze fountain statue of a cupid with a goose: h. 0,56.<sup>2016</sup> On the rim of the pool, a bronze fountain sculpture of a fisherman: h. 0,54.<sup>2017</sup> On the rim of the pool, a marble fountain sculpture of a child with a basket: l. 0,31, h. 0,15.<sup>2018</sup> Inside the niche, a marble theatre mask: h. 0,16.<sup>2019</sup> On the rim, a marble caryatid: h. 0,32.<sup>2020</sup> Marble table with 3 supports decorated with lion sculptures: d. 1,32, h. 0,99.<sup>2021</sup>

An area (c. 2,10 x 2,90) in front of the fountain niche was cleared and visible in 2015. There were terracotta pipes leading from the fountain niche to the portico and a junction in the center of the area. The junction is the point, where the water flow could have been controlled.<sup>2022</sup> Terracotta pipes leading from the junction to the southeast corner of the pool. There are several cavities on the ground. In the northeast corner, a largest hole (circa d. 0,60), probably a root cavity. West from the large hole, a small hole (circa d. 0,10), probably a root cavity. In the southeast corner, a hole which is large (circa d. 0,30), but narrows quickly (circa d. 0,10), probably a root cavity. In the northwest and southwest corner, 2 holes, which probably are too shallow (circa less than 0,15) for roots. The hole in the northwest corner is circa d. 0,40 and the southwest corner is squarish and circa 0,50 x 0,50. The cavities in the northwest and southwest corners might be imprints of garden furniture or podia.

North wall: oi (travertine and lapis pompeianus). IV style wall paintings.<sup>2023</sup> Lower part yellow, middle part black and upper part blue and green with landscape paintings.<sup>2024</sup>

East wall: oi (travertine and lapis pompeianus). IV style wall paintings.<sup>2025</sup> Lower part yellow and middle part black.

South wall: oi (travertine and lapis pompeianus). IV style wall paintings.<sup>2026</sup> Portico: lower part yellow, middle part black.<sup>2027</sup> Garden: landscape.<sup>2028</sup> Lower part yellow and middle part red.

West wall: oi (travertine and lapis pompeianus). IV style wall paintings.<sup>2029</sup> Portico: lower part yellow, middle part black and yellow and upper part blue with landscape paintings.<sup>2030</sup> Garden: lower part yellow, middle part red with landscape paintings and on its both sides of garden paintings, and upper part is yellow.<sup>2031</sup> 3 painted columns dividing the panels.<sup>2032</sup>

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room 15 with lavapesta floor and IV style wall paintings: 7.<sup>2033</sup> 2) Room 14 with lavapesta floor and IV style wall paintings: 8.<sup>2034</sup> 3) Room 30 with ascending stairs and remains of red plaster: 10.<sup>2035</sup> 4) Triclinium 12 with grey plaster and lavapesta floor decorated with pieces of travertine, marble and white tesserae: 16.<sup>2036</sup> 5) Triclinium 11 with II or III style white and black mosaic floor and IV style wall paintings:

17.<sup>2037</sup> 6) Tablinum 8 with II or III style white and black mosaic floor and IV style wall paintings with still lifes: 23.<sup>2038</sup> 7) Fauces 16 with remains of plaster leading to atrium 2: 5.

- 108** VI,9,2/13 *Casa di Meleagro*: excavated 1829-1830,<sup>2039</sup> area 1141,69,<sup>2040</sup> peristyle (16) 450, garden 175. 4 porticoes,<sup>2041</sup> not on the main entrance axis. 24 brick or oi (travertine) columns:<sup>2042</sup> d. 0,44, h. 4,00. Lower part red and small flutes and the upper part white and fluted,<sup>2043</sup> change 1,20. Wooden fence and curtains between the columns.<sup>2044</sup> Cocciopesto floor with white tesserae. Cocciopesto gutter:<sup>2045</sup> w. 0,70, channel w. equal, radius of the round corners 1,00. Tuff puteal:<sup>2046</sup> d. 0,56, h. 0,62. Lavastone cistern head:<sup>2047</sup> 0,63 x 0,60. Tuff cistern head:<sup>2048</sup> 0,70 x 0,80. Masonry pool (Type D) painted blue with marble rim: 3,55 x 5,73, rim 0,55, depth 1,77.<sup>2049</sup> In the middle of the pool, a fountain column with a table:<sup>2050</sup> (d. 0,50). Marble steps with a fountain connected to the pool:<sup>2051</sup> 1,45 x 1,20, h. 0,85. Masonry pool (Type A) with marble rim: (0,82 x 0,87, rim, 0,40, depth 1,32).<sup>2052</sup> Masonry pool (Type A) with marble rim: (1,58 x 0,59, rim 0,25, depth 0,56).<sup>2053</sup> Dolium.<sup>2054</sup> Plantings around the pool.<sup>2055</sup> North wall: oi (lapis pompeianus, bricks and pieces of pottery). IV style wall paintings.<sup>2056</sup> Lower parts with red and yellow with garden paintings, middle part black with mythological themes and upper part white.<sup>2057</sup> East wall: oi (travertine, lapis pompeianus and cruma), ov (travertine and yellow tuff) and ovm (travertine). IV style wall paintings.<sup>2058</sup> Lower part red with garden paintings,<sup>2059</sup> and middle part white with mythological paintings.<sup>2060</sup> 4 half columns:<sup>2061</sup> (d. 0,50). Lower part red and small flutes, upper part yellow and red and fluted: (change 1,30). South wall: oi (lapis pompeianus, travertine, cruma and brick). IV style wall paintings.<sup>2062</sup> Lower part red with garden paintings.<sup>2063</sup> Middle part white with mythological paintings.<sup>2064</sup> West wall: oi (lapis pompeianus, travertine, cruma and brick). IV style wall paintings.<sup>2065</sup> Lower part red with garden paintings.<sup>2066</sup> Middle part white. Middle part with mythological themes.<sup>2067</sup> The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room with lower part of the walls red, middle and upper parts white: 5. 2) Triclinium 27 with white and black mosaic floor and IV style wall paintings with mythological themes.<sup>2068</sup> The room is leading to the northeast part of the house: 53. 3) Room 26 with IV style white and black mosaic floor and IV style wall paintings with mythological themes:<sup>2069</sup> 31. 4) Corinthian Oecus<sup>2070</sup> 24 with IV style white and black mosaic floor and IV style paintings with mythological themes.<sup>2071</sup> 10 yellow columns decorated with marble imitations<sup>2072</sup>. The room has 3 doors opening onto the peristyle: 32. 5) Room 25 with white and black mosaic floor.<sup>2073</sup> White plaster: 11. 6) Fauces 30 leading to atrium 2 and the eastern part of the house:<sup>2074</sup> 18. 7) Atrium 2 IV style wall paintings with mythological themes. Cocciopesto floor decorated with white tesserae and tuff pieces:<sup>2075</sup> 87. 8) Triclinium 29 with black and white mosaic floor and IV style wall paintings with mythological themes.<sup>2076</sup> The room has a door and a large window opening onto the peristyle: 14.

- 109** VI,9,3/5 *Casa del Centauro*: excavated 1829,<sup>2077</sup> area 1075,91,<sup>2078</sup> peristyle (9) 65, garden 25. 4 porticoes after a tablinum<sup>2079</sup>. Upper floor.<sup>2080</sup> 7 tuff columns:<sup>2081</sup> d. 0,55, h. 3,91. 1 brick and tuff drum corner pier:<sup>2082</sup> 1,32 x 1,08. Lower part red and upper part white and fluted:<sup>2083</sup> change at 1,76. Pluteus with red plaster and a groove on top:<sup>2084</sup> w. 0,62, h. 0,63, groove w. 0,23. Graffito on a column.<sup>2085</sup> Cocciopesto gutter:<sup>2086</sup> w. 0,58, w. channel 0,40. Tuff cistern head:<sup>2087</sup> d. 0,49. Masonry basin (Type A).<sup>2088</sup> North wall: oi (travertine, yellow tuff and lapis pompeianus) and ot. Lower part red. East wall: oi<sup>2089</sup> (lapis pompeianus and travertine) and ovm (yellow tuff, grey tuff and travertine). Lower part red. South wall: oi (lapis pompeianus, travertine and cruma). Lower black and middle part red.<sup>2090</sup> West wall: oi (travertine). The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room 10: 7. 2) Room 33 with red plaster: 8. 3) Room 11 with IV style wall paintings decorated with mythological themes:<sup>2091</sup> 14. 4) Room 12 with mythological paintings:<sup>2092</sup> 15. 5) Ascending stairs 13: 4. 6) Fauces 8 leading to atrium 4:<sup>2093</sup> 6. 7) Tablinum 6 with white plaster: 24.

- 110** VI,9,3/5 *Casa del Centauro*: excavated 1829,<sup>2094</sup> area 1075,91,<sup>2095</sup> peristyle (16) 205, garden<sup>2096</sup> 60. 4 porticoes after a fauces. 16<sup>2097</sup> brick columns: d. 0,37, h. 0,33. White and fluted. Cocciopesto floor with white mosaic tesserae. Graffiti on the columns.<sup>2098</sup> Tuff gutter<sup>2099</sup>: w. 0,57, w. channel 0,39. Masonry fountain podium with remains of plaster:<sup>2100</sup> 0,46 x 0,43, h. 0,60. Marble pool near the podium:<sup>2101</sup> 1,56 x 1,07, depth 0,05. Pool:<sup>2102</sup> 1,66 x 2,76, rim 0,36. North wall: oa and oi (travertine, lapis pompeianus, cruma, brick and pieces of pottery). III style wall paintings.<sup>2103</sup> Lower part red and middle part white. East wall: oi (travertine and lapis pompeianus) and ot. III style wall paintings.<sup>2104</sup> 2 plaster pilasters.<sup>2105</sup> South wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine and grey tuff). III style wall paintings.<sup>2106</sup> Lower part red and middle part white. West wall: oi (lapis pompeianus, travertine and cruma). III style wall paintings.<sup>2107</sup> 3 beam holes at the height of 2,65. The peristyle is surrounded by 11 rooms opening into it. From the northwest corner clockwise: 1) Atrium 4 has 2 doors opening onto the peristyle: 85. 2) Triclinium 27 with III style wall paintings with mythological themes:<sup>2108</sup> 32. 3) Tablinum 26 with 2 niches, black mosaic floor decorated with marble and a marble emblem and III style wall paintings with mythological themes:<sup>2109</sup> 22. 4) Fauces 28 with cocciopesto floor decorated with white tesserae and III style wall paintings with landscape paintings:<sup>2110</sup> 11. 5) Ascending stairs with white plaster: 1. 6) Closet 25 with white remains of wall paintings.<sup>2111</sup> The room has a large window opening onto the peristyle: 3. 7) Room 24 with II style black and white mosaic floor.<sup>2112</sup> White plaster: 6. 8) Peristyle 19: 45. 9) Triclinium 18 with cocciopesto floor and III style wall paintings:<sup>2113</sup> 12. 10) Room 17 with III style wall paintings:<sup>2114</sup> 6. 11) Fauces 14 leading to entrance 5. Plant paintings and cocciopesto floor decorated with white mosaic tesserae:<sup>2115</sup> 7.
- 111** VI,9,3/5 *Casa del Centauro*: excavated 1829,<sup>2116</sup> area 1075,91,<sup>2117</sup> peristyle (29) 100,<sup>2118</sup> garden 50. 1<sup>2119</sup> portico after a tablinum. 2 columns.<sup>2120</sup> Pool.<sup>2121</sup> Remains of plants.<sup>2122</sup> North wall: oi (travertine, lapis pompeianus and cruma). I style wall paintings.<sup>2123</sup> Garden paintings and upper parts with landscape paintings.<sup>2124</sup> Half column.<sup>2125</sup> 2 rows of beam holes: 2 holes at the height of 1,38 and 3 holes at the height of 2,15. East wall: oi (lapis pompeianus, cruma and travertine). I style wall paintings.<sup>2126</sup> Garden paintings and upper parts with landscape paintings.<sup>2127</sup> South wall: oi (travertine, lapis pompeianus and cruma).<sup>2128</sup> I style wall paintings.<sup>2129</sup> Garden paintings and upper parts with landscape paintings.<sup>2130</sup> Half column.<sup>2131</sup> West wall: oi (travertine and lapis pompeianus) and ovm (travertine). I style wall paintings.<sup>2132</sup> Garden paintings and upper parts with landscape paintings.<sup>2133</sup> Graffito.<sup>2134</sup> The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Triclinium 27 with III style wall paintings with mythological themes:<sup>2135</sup> 32. 2) Room 31 leading to entrance 11:<sup>2136</sup> 20. 3) Fauces 28 with cocciopesto floor decorated with white tesserae and III style wall paintings with landscapes:<sup>2137</sup> 11. 4) Tablinum 26 with black mosaic floor decorated with marble and a marble emblem and III style wall paintings with mythological themes.<sup>2138</sup> The room has a large window opening onto the peristyle: 22.
- 112** VI,9,3/5 *Casa del Centauro*: excavated 1829,<sup>2139</sup> area 1075,91,<sup>2140</sup> peristyle (19) 45, garden 15<sup>2141</sup>. 2<sup>2142</sup> porticoes, not on the main entrance axis. 5 columns.<sup>2143</sup> Tuff puteal:<sup>2144</sup> d. 0,57, d. hole 0,40, h. 0,42. Cistern:<sup>2145</sup> current depth 0,82. Marble fountain statue of Apollo.<sup>2146</sup> Marble table with supports decorated with panthers.<sup>2147</sup> North wall: oi (travertine, grey tuff, lapis pompeianus and cruma) and ov (travertine and grey tuff). Remains of plaster. East wall: ov (travertine, grey tuff and cruma) and oi (lapis pompeianus, travertine, cruma, brick and marble). Middle part red plaster. South wall: oi (lapis pompeianus, travertine and cruma). Lower part red and middle part white. 1 ov (grey tuff) half column:<sup>2148</sup> d. 0,30, h. 1,67. The Lower part red. Beam at the height of 2,30.

West wall: oi (travertine, lapis pompeianus and cruma) and ov (travertine). Portico: lower part white. Garden: lower part red. Half column (southwest corner).

The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Peristyle 16: 205. 2) Fauces leading to entrance 10: 13. 3) Room 21 with remains of plaster. The room has a window<sup>2149</sup> opening onto the peristyle: 6. 4) Room 20 with mosaic floor with a mythological emblem.<sup>2150</sup> White plaster. The room has a large window opening onto the peristyle: 17. 5) Room with white plaster: 1.

- 113** VI,9,6/7 *Casa dei Dioscuri*: excavated 1828-1829,<sup>2151</sup> area 1475,81,<sup>2152</sup> peristyle (45) 200, garden 125. 1 portico after a tablinum.<sup>2153</sup> 5 tuff columns: d 0,48, h. 4,28.<sup>2154</sup> Lower part red and upper part white and fluted, change at 1,66.<sup>2155</sup> Wooden fence (cut w. 0,07, h. 1,32).<sup>2156</sup> Cocciopesto floor.<sup>2157</sup> Cocciopesto gutter<sup>2158</sup>: w. 1,03, w. channel 0,60, the northwest corner radius 0,50. 2 cisterns.<sup>2159</sup> Marble puteal: d. 0,56, d. hole 0,30, h. 0,58.<sup>2160</sup> Travertine cistern head: 0,65 x 0,65.<sup>2161</sup> Lararium (Type 20) with a painted leopard and grapes.<sup>2162</sup> 1,07 x 0,52, h. 2,10, a marble podium for a statue: 0,22 x 0,22 m, d. holes 0,04, distance of holes 0,09.<sup>2163</sup> Tuff altar.<sup>2164</sup> Wooden fence:<sup>2165</sup> 3 tuff sockets<sup>2166</sup> 0,17 x 0,17, hole 0,08 x 0,06, a cut on the wall plaster on the eastern part of the wall h. 0,68.<sup>2167</sup> Cocciopesto floor between the fence and the south wall.<sup>2168</sup> Painted fragments (head and arm) of a marble goddess.<sup>2169</sup> Marble table with lion head decorations, 2 gryphon leg-shaped travertine supports:<sup>2170</sup> disc 0,63 x 1,16, supports 0,62 x 0,22, h. 0,73. Long straight garden beds.<sup>2171</sup> Imprints of plantings.<sup>2172</sup> North wall: oi (lapis pompeianus, travertine and pieces of cocciopesto). IV style wall paintings.<sup>2173</sup> Portico: lower part black with garden paintings, middle part red and yellow with mythological paintings and upper part black, yellow and white.<sup>2174</sup> Garden: lower part black with plant paintings and middle and upper parts white.<sup>2175</sup> 4 ov (travertine) half columns<sup>2176</sup>: d. 0,43. East wall: oi (travertine and cruma). IV style wall paintings with garden paintings.<sup>2177</sup> Lower part black lower part, middle and upper part white. 6 oi (travertine block) and 1 brick half columns.<sup>2178</sup> (1 same as against the north wall). South wall: oi (travertine and lapis pompeianus), or<sup>2179</sup> (travertine, lapis pompeianus and cruma), ot and ovm<sup>2180</sup> (travertine and yellow tuff). IV style wall paintings.<sup>2181</sup> Lower part black with plant paintings, middle part red and yellow decorated with mythological paintings and a large sacral landscape painting.<sup>2182</sup> 1 brick half column<sup>2183</sup>. West wall: oi<sup>2184</sup> (travertine, lapis pompeianus and cruma), ot and ovm (grey tuff). IV style wall paintings.<sup>2185</sup> Lower part black with garden paintings, middle part red and yellow decorated with theatre themed paintings and upper part black, yellow and white.<sup>2186</sup> The peristyle is surrounded by 9 rooms opening into it. From the northwest corner clockwise: 1) Triclinium 49 with alcove, lavapista floor and III and IV style wall paintings decorated with mythological themes: 31.<sup>2187</sup> 2) Fauces 51 leading to the northeastern part of the house. The room had a mortar floor painted red, white plaster on the walls with holes for shelves. The room has a door, a large window, and a window opening onto the peristyle: 5.<sup>2188</sup> 3) Fauces 71 with red<sup>2189</sup> and white plaster leading to entrance 9 and the southeastern part of the house: 26. 4) Oecus 46 with walls covered with colorful marble. The room has a large window and a door opening onto the peristyle: 68.<sup>2190</sup> 5) Peristyle 53: 270 6) Oecus 43 with white and black mosaic floor and IV style wall paintings decorated with landscape paintings and mythological themes. The room has a large window opening onto the peristyle: 23.<sup>2191</sup> 7) Tablinum 42 with white and black mosaic floor and IV style wall paintings with landscapes and mythological themes: 23.<sup>2192</sup> 8) Fauces 41 with cocciopesto floor and IV style wall paintings leading to atrium 37: 7.<sup>2193</sup> 9) Cubiculum 44 with I style lavapista floor with black tesserae and IV style wall paintings decorated with plant paintings and mythological themes. The room has a large window opening onto the peristyle: 11.<sup>2194</sup>
- 114** VI,9,6/7 *Casa dei Dioscuri*: excavated 1828-1829,<sup>2195</sup> area 1475,81,<sup>2196</sup> peristyle (53) 270, garden 105.<sup>2197</sup> 4 porticoes,<sup>2198</sup> not on the main entrance axis. 8 brick columns: d. 0,52, h. 3,03.<sup>2199</sup> 4 ovm (travertine) and brick corner piers:<sup>2200</sup> 1,30 x 1,77, h. 3,90. Lower part red and small flutes and upper part white and fluted, change at 1,42.<sup>2201</sup> The piers with lower part red and upper part yellow decorated with human



figures and mythological themes.<sup>2202</sup> Black and white mosaic floors.<sup>2203</sup> Graffito on a column.<sup>2204</sup> Lavapista gutter: w. 0,61, w. channel 0,50.<sup>2205</sup> Masonry pool with white plaster: 5,10 x 4,20, rim 0,40, depth 1,90, h. 0,40.<sup>2206</sup> In the middle of the pool, a masonry fountain column with plaster:<sup>2207</sup> d. 0,43, d. jet 0,05, h. 1,90. Masonry pool with plaster: 1,10 x 1,60, rim 0,31 depth 0,28.<sup>2208</sup> Cocciopesto path leading from atrium 37 to atrium 60 in the middle of the garden:<sup>2209</sup> w. 0,97.

Imprints of plantings.<sup>2210</sup>

North wall: oi (travertine, cruma and lapis pompeianus). IV style wall paintings.<sup>2211</sup> Lower part red, yellow and black, middle part green, white, yellow and red decorated with still life paintings and mythological paintings and human figurines, upper part white.<sup>2212</sup> Stucco relief of ephebes.<sup>2213</sup>

East wall: ovm<sup>2214</sup> (travertine, cruma and lapis pompeianus), or<sup>2215</sup> (travertine, cruma and lapis pompeianus), ot and oi (travertine, lapis pompeianus and cruma). IV style wall paintings.<sup>2216</sup> Lower part red, and middle part yellow with mythological paintings.<sup>2217</sup>

South wall: oi (travertine, cruma and lapis pompeianus). IV style wall paintings.<sup>2218</sup> Lower part red, yellow and black, middle part yellow, green, white and red decorated with still life paintings and mythological paintings.<sup>2219</sup> Upper part white. Stucco relief of ephebes.<sup>2220</sup>

West wall: oi (travertine, lapis pompeianus and cruma). IV style wall paintings.<sup>2221</sup> Lower part red, yellow and black with garden paintings, middle part yellow, green, white and red decorated with still life paintings and mythological paintings and upper part white.<sup>2222</sup>

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Laconicum F with hypocaust, white and black mosaic floor and IV style wall paintings: 8.<sup>2223</sup> 2) Room E with cocciopesto floor decorated with colorful stones and plaster. The room has a window opening onto the peristyle. Beam holes for 2 shelves: 5.<sup>2224</sup> 3) Room with cocciopesto floor decorated with colorful stones, IV style wall paintings with plant paintings, mythological themes and landscapes:<sup>2225</sup> 7. 4) Room D with cocciopesto floor decorated with colorful stones and IV style wall paintings. The room has a window opening onto the peristyle. Signs of 2 shelves: 5.<sup>2226</sup> 5) Peristyle 4: 200. 6) Oecus 46 with walls covered with colorful marble: 68.<sup>2227</sup> 7) Room C with walls covered with marble: 12.<sup>2228</sup> 8) Atrium 60 with remains of plaster and cocciopesto floor decorated with white stones: 84.<sup>2229</sup>

- 115** VI,9,6/7 *Casa dei Dioscuri*: excavated 1828-1829,<sup>2230</sup> area 1475,81,<sup>2231</sup> peristyle (66) 55, garden 35.<sup>2232</sup> porticoes after a fauces leading to an atrium. 1 ovm (travertine) corner pier:<sup>2233</sup> 0,70 x 0,70, h. 0,40. Pluteus with cocciopesto:<sup>2234</sup> w. 0,32, h 0,20. Lavapista floor.<sup>2235</sup> Gutter.<sup>2236</sup> Cistern.<sup>2237</sup>

North wall: ot.

East wall: oi<sup>2238</sup> (travertine, lapis pompeianus and cruma), ot, ovm (travertine and grey tuff), and or (travertine). Remains of plaster.<sup>2239</sup>

South wall: oi<sup>2240</sup> (travertine, lapis pompeianus and cruma). Remains of plaster.<sup>2241</sup> 1 ovm (travertine and grey tuff) pilaster:<sup>2242</sup> 0,62 x 0,48, h. 2,50.

West wall: oi<sup>2243</sup> (lapis pompeianus, travertine, cruma and brick) and ot. Remains of plaster.

The peristyle is surrounded by 9 rooms opening into it. From the northwest corner clockwise: 1) Room 67 with plaster: 7.<sup>2244</sup> 2) Ascending stairs:<sup>2245</sup> 1 3) Room 75 with white plaster decorated with red stripes and yellow and green: 6.<sup>2246</sup> 4) Room 74 with white plaster decorated with red stripes and yellow and green: 6.<sup>2247</sup> 5) Fauxes 70 with cocciopesto floor leading to entrance 8: 11.<sup>2248</sup> 6) Stable 69 with cocciopesto on the wall. The room has a window opening onto the peristyle: 51.<sup>2249</sup> 7) Triclinium 65 with black and red plaster decorated with plant paintings, landscapes and mythological paintings: 19.<sup>2250</sup> 8) Fauxes 62 with remains of plaster leading to atrium 60: 11.<sup>2251</sup> 9) Room 68 with II style wall paintings: 5.<sup>2252</sup>

- 116** VI,10,2 *Casa dei cinque scheletri*: excavated 1827-1829,<sup>2253</sup> area 268,78,<sup>2254</sup> peristyle (7) 55,<sup>2255</sup> garden 10.

3 porticoes after a tablinum.<sup>2256</sup> 4 brick columns.<sup>2257</sup> Red and fluted.<sup>2258</sup>

North wall: oi (travertine, grey tuff, lapis pompeianus, brick, tiles, yellow tuff and pieces of cocciopesto).<sup>2259</sup> Graffiti on the columns.<sup>2260</sup>

East wall: travertine blocks.<sup>2261</sup>

South wall: oa and oi (grey tuff, cruma and bricks).<sup>2262</sup> Grey plaster.<sup>2263</sup> The wall had paintings of cande-



labra, an owl and palm trees.<sup>2264</sup> 2 half columns: d. 0,31, h. 3,10.<sup>2265</sup> White and fluted.<sup>2266</sup>  
West wall: oa and oi (travertine, grey tuff and lapis pompeianus).<sup>2267</sup>

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room 13: 7.<sup>2268</sup> 2) Cubiculum 12 with III style wall paintings decorated with mythological themes. The room has a door and a window opening onto the peristyle: 8.<sup>2269</sup> 3) Room 11 with grey plaster: 8.<sup>2270</sup> 4) Fauces leading to a room: 6. 5) Oecus 8 with cocciopesto decorated with white tesserae and III style wall paintings with landscapes: 24.<sup>2271</sup> 6) Tablinum 4 with II style cocciopesto floor decorated with white tesserae and colorful marble and III style wall paintings: 13.<sup>2272</sup> 7) Fauces 5 leading to atrium 2. Remains of plaster and lavapesta floor decorated with white tesserae: 12.<sup>2273</sup>

- 117** VI,10,6: excavated 1828 and 1831,<sup>2274</sup> area 484,92,<sup>2275</sup> peristyle (11) 145,<sup>2276</sup> garden 55. 2 porticoes after a tablinum.<sup>2277</sup> 4 tuff and travertine columns:<sup>2278</sup> d. 0,44, h. 4,10. Wooden fence (holes<sup>2279</sup> 0,07 x 0,10, at the height of 0,52 and 1,33).

Lavastone cistern head:<sup>2280</sup> 0,62 x 0,69, d. hole 0,42. Latrine.<sup>2281</sup>

North wall: oi (travertine, bricks and cruma) and ot. Lower part red, middle and upper parts white.<sup>2282</sup>

East wall: oi (travertine, lapis pompeianus, cruma, brick and grey tuff).<sup>2283</sup> I style wall paintings.<sup>2284</sup> 10 beam holes at the height of 2,00.<sup>2285</sup>

South wall: oi (travertine, lapis pompeianus and cruma).<sup>2286</sup> I style wall paintings.<sup>2287</sup>

West wall: ovm (travertine).<sup>2288</sup>

The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Descending stair 19 to entrance 17: 7.<sup>2289</sup> 2) Room: 6. 3) Tablinum 18 with remains of red plaster: 21.<sup>2290</sup> 4) Exedra 17 with white and black mosaic floor with middle part decorated with colorful stones and I style paintings: 21.<sup>2291</sup> 5) Room 16 with cocciopesto floor decorated with colorful stones and I style wall paintings: 14.<sup>2292</sup>

- 118** VI,10,11 *Casa del Naviglio*: excavated 1826-27,<sup>2293</sup> area 619,74,<sup>2294</sup> peristyle (20, 27) 205,<sup>2295</sup> garden 150.<sup>2296</sup>

<sup>12297</sup> portico after a fauces after an atrium. 4 tuff and travertine columns: d. 0,40, h. 3,30.<sup>2298</sup> Lower part red and upper part white and fluted, change at 1,20.<sup>2299</sup> Pluteus with a groove on top: w. 0,40, h. 0,55.<sup>2300</sup> Cocciopesto floor.<sup>2301</sup>

Cocciopesto gutter: w. 0,50.<sup>2302</sup> Masonry puteal.<sup>2303</sup> Lavastone cistern head.<sup>2304</sup> Masonry triclinium with red plaster: 2,50 x 3,10, h. 0,25.<sup>2305</sup> Travertine monopodium with a table in the middle of the triclinium: 0,37 x 0,37.<sup>2306</sup>

North wall: oi (travertine, cruma and grey tuff), ovm (yellow tuff) and ot.<sup>2307</sup>

East wall: oi (travertine, lapis pompeianus, cruma, bricks, grey tuff and pieces of plaster), ovm (yellow tuff) and ot.<sup>2308</sup> Grey plaster.<sup>2309</sup> Pilaster: 0,64 x 0,53.<sup>2310</sup> Graffito on the pilaster.<sup>2311</sup>

South wall: ot and opus quadratum (travertine).<sup>2312</sup> Remains of plaster.<sup>2313</sup>

West wall: opus quadratum (travertine), oi (lapis pompeianus, travertine and cruma) and ovm (grey tuff).<sup>2314</sup> Grey plaster.<sup>2315</sup> Pilaster: 0,53 x 0,53.<sup>2316</sup>

The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Oecus 21 with lower part of the walls decorated with marble and upper parts with remains of plaster: 17.<sup>2317</sup> 2) Fauces 14 leading to atrium 2: 8.<sup>2318</sup> 3) Oecus 24 with IV style white and black mosaic floor and IV style wall paintings with mythological themes: 40.<sup>2319</sup> 4) Oecus 22 with opus sectile floor and lower part decorated with marble and upper parts with IV style wall paintings decorated with mythological themes.<sup>2320</sup> 5) Entrance 8 to Via di Mercurio.<sup>2321</sup>

- 119** VI,11,4/17: area 492,39,<sup>2322</sup> peristyle (11) 95, garden 45.

<sup>2323</sup> porticoes after a fauces after an atrium. 1 travertine column: d. 0,47. 2 oi (travertine) columns.<sup>2324</sup> White plaster. Pluteus:<sup>2325</sup> w. 0,37, h. 1,02, northwest corner h. 1,45.

North wall: oi (travertine, lapis pompeianus, brick and cruma). Remains of plaster. Niche with white plaster at the height of 1,18: 0,28 x 0,30, depth 0,16.

East wall: oi (travertine and lapis pompeianus). Remains of plaster.

South wall: oi (travertine, lapis pompeianus and cruma). 1 oi (travertine) half column: (h. 3,16). 2 rows

of beam holes. First row at the height of 1,48 and second row at the height of 2,86.  
West wall: oi (lapis pompeianus, travertine and pieces of cocchiopesto) and ovm (travertine). 1 half columns (southwest corner).

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room 5 with white plaster: 20. 2) Room 4 with cocchiopesto floor decorated with white tesserae and mythological paintings:<sup>2326</sup> 6. 3) Room 2 with remains of plaster: 11. 4) Entrance 17 to the Vicolo del Labirinto. 5) Room 3 of house VI,11,16 has a window opening onto the peristyle: 4. 6) Room 10: 7. 7) Fauces 8 with cocchiopesto floor leading to atrium 2: 7. 8) Room 7 with white plaster: 10.

- 120** VI,11,8-10 *Casa del Labirinto*: excavated 1834-1835,<sup>2327</sup> area 1931,21,<sup>2328</sup> peristyle (36) 635,<sup>2329</sup> garden 295.<sup>2330</sup>

4 porticoes after a tablinum.<sup>2331</sup> 30 brick and ovm (cruma and travertine) columns: d. 0,55, h. 4,10.<sup>2332</sup> White and fluted.<sup>2333</sup> Graffiti on the columns.<sup>2334</sup>

Tuff gutter:<sup>2335</sup> w. 0,54,<sup>2336</sup> w. channel 0,33, settling tank 0,35 x 0,34, depth 0,22. In every corner of the gutter, a tuff slab: 0,90 x 0,79<sup>2337</sup>. Marble puteal: d. 0,55, d. hole 0,33, h. 0,45<sup>2338</sup> 4 cistern heads:<sup>2339</sup> 3 lavastone:<sup>2340</sup> the northern 0,67 x 0,73,<sup>2341</sup> d. hole 0,44,<sup>2342</sup> the western 0,71 x 0,68, d. hole 0,42,<sup>2343</sup> the eastern 0,57 x 0,53, d. hole 0,32<sup>2344</sup>, 1 marble:<sup>2345</sup> 0,63 x 0,63,<sup>2346</sup> d. hole 0,32<sup>2347</sup>.

North wall: oi (travertine, lapis pompeianus, cruma and brick) and ot.<sup>2348</sup> Middle part white. Plaster pilasters:<sup>2349</sup> 8 beam holes at the height of 4,15.

East wall: oi (lapis pompeianus, travertine, cruma and brick).<sup>2350</sup> Remains of plaster. 6 plaster pilasters:<sup>2351</sup> w. 0,51,<sup>2352</sup> l. 0,03, h. 4,15,<sup>2353</sup>. 3 beam holes at the height of 2,18. 3 beam holes at the height of 2,62.

South wall: oi (travertine, cruma and lapis pompeianus), ovm (travertine) and ot.<sup>2354</sup> Remains of plaster.

West wall: oi (travertine, cruma, brick and lapis pompeianus).<sup>2355</sup> I style wall paintings.<sup>2356</sup> 11 plaster pilasters:<sup>2357</sup> w. 0,51,<sup>2358</sup> l. 0,03.

The peristyle is surrounded by 11 spaces opening into it. From the northwest corner clockwise: 1) Triclinium 39 with cocchiopesto floor decorated with white and black mosaics and II style wall paintings: 33.<sup>2359</sup> 2) Oecus 40 with colorful mosaic floor and II style wall paintings with mythological themes: 34.<sup>2360</sup> 3) Cubiculum 42 with white and black mosaic floor with a mythological emblem and II style wall paintings with mythological themes: 12.<sup>2361</sup> 4) Corinthian Oecus 43 with II style white and black mosaic floor with III style opus sectile in the middle and II style wall paintings with large landscape paintings. 10 white fluted brick columns. The room has 3 doors opening onto the peristyle: 42.<sup>2362</sup> 5) Cubiculum 46 with white and black mosaic floor and wall paintings decorated with mythological themes: 12.<sup>2363</sup> 6) Exedra 37 with II style white and black mosaic floor and I and IV style wall paintings: 16.<sup>2364</sup> 7) Fauces 34 with cocchiopesto floor and red plaster leading to atrium 27: 14.<sup>2365</sup> 8) Tablinum 33 with white and black mosaic floor with a missing emblem and I and II style paintings. The room has a large window onto the peristyle: 26.<sup>2366</sup> 9) Triclinium 35 with white and black mosaic floor and IV style wall paintings. The room has a large window opening onto the peristyle: 29.<sup>2367</sup> 10. Room 38 with cocchiopesto floor decorated with mosaic tesserae and II style wall paintings: 22.<sup>2368</sup> 11) Courtyard 10: 30.<sup>2369</sup>

- 121** VI,12,2 *Casa del Fauno*: excavated 1830-1832,<sup>2370</sup> area 2804, 95,<sup>2371</sup> peristyle (36, 54) 460<sup>2372</sup>, garden 165.

4 porticoes after a tablinum.<sup>2373</sup> 28 tuff columns:<sup>2374</sup> d. 0,45, h. 2,96. White and fluted plaster.<sup>2375</sup> Cocchiopesto floor decorated with colorful stones and pieces of glass.<sup>2376</sup>

Cistern. 2 masonry cistern heads:<sup>2377</sup> north d. 0,70, d. hole 0,53, west d. 0,80 d. hole 0,59. Tuff pool: 2,00 x 2,00, depth 0,05.<sup>2378</sup> In the middle of the pool, a marble fountain with round marble basin:<sup>2379</sup> d. 0,48, h. 0,70. 8 tuff basins:<sup>2380</sup> 0,63 x 0,63, hole 0,51 x 0,51. Marble podium<sup>2381</sup>: 0,55 x 0,55, h. 0,10, 2 holes on top: d. 0,07 and 0,12, distance between the holes 0,28. Tuff podium in the corners of the garden:<sup>2382</sup> 0,55 x 0,55. On the tuff podia, 4 marble podia with rectangular holes on top.<sup>2383</sup>

North wall: oi (lapis pompeianus, travertine and cruma). I style paintings.<sup>2384</sup> 2 half columns:<sup>2385</sup> d. 0,40, h. 4,60. 2 red plaster pilasters:<sup>2386</sup> 0,40 x 0,05. 3 plaster pilasters:<sup>2387</sup> 0,45 x 0,05. Lower part red and upper part white.

East wall: oi (lapis pompeianus, travertine, cruma and brick). Lower part white. Plaster pilasters.<sup>2388</sup>

South wall: oi (lapis pompeianus and travertine) and ot. I style paintings. Plaster pilasters.<sup>2389</sup>

West wall: oi (lapis pompeianus, cruma and travertine). I style wall paintings.<sup>2390</sup> Lower part white and middle part white and yellow. 8 plaster pilasters<sup>2391</sup>. Lower part red and upper part white, change at 1,00).

The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Exedra 37 with mosaic floor decorated with the Alexander and Nilotic landscape mosaic and I style wall paintings decorated with mythological paintings:<sup>2392</sup> 39 2) Oecus 42 with white and black mosaic floor decorated with a lion emblem and I style wall paintings. The room has a large window opening onto the peristyle:<sup>2393</sup> 23. 3) Fauces 38 with leading to peristyle 40 and 39. Colorful stone floor decorated with white and black tesserae and I style wall paintings:<sup>2394</sup> 5. 4) Fauces 19 leading to the eastern part of the house. The room has a window and a door opening onto the peristyle: 28. 5) Room 51: 11. 6) Fauces 16 leading to atrium 7: 7. 7) Triclinium 34 with floor decorated with a mythological mosaic emblem.<sup>2395</sup> The room has a large window opening onto the peristyle: 28. 8) Tablinum 33 with mosaic and opus sectile floor and I style wall paintings. The room has a large window opening onto the peristyle:<sup>2396</sup> 31. 9) Triclinium 35 with lavaspesta floor decorated with a still life mosaic emblem and I style wall paintings. The room has a large window and a door opening onto the peristyle:<sup>2397</sup> 26.

- 122 VI,12,2 *Casa del Fauno*: excavated 1830-1832,<sup>2398</sup> area 2804, 95,<sup>2399</sup> peristyle (39, 40) 1120,<sup>2400</sup> garden 650.<sup>2401</sup>

4<sup>2402</sup> porticoes after rooms after the peristyle (36, 54), on main entrance axis. 43 brick columns:<sup>2403</sup> d. 0,54, h. 2,05. White and fluted plaster.<sup>2404</sup> Wooden fence:<sup>2405</sup> (h. 1,00,<sup>2406</sup> tuff sockets near the columns 0,23 x 0,20, hole 0,08 x 0,07, depth 0,03). Curtains between the columns.<sup>2407</sup> Cocciopesto floor decorated with marble.<sup>2408</sup> Graffiti and drawings on the columns.<sup>2409</sup>

Tuff gutter:<sup>2410</sup> w. 0,59, w. channel 0,34, settling tank 0,51 x 0,51, depth 0,15. Marble puteal:<sup>2411</sup> d. 0,55, d. hole 0,32, h. 0,59. Tuff puteal:<sup>2412</sup> 0,68 x 0,66, d. hole 0,51, h. 0,50. Cistern:<sup>2413</sup> current depth 3,30. 4 tuff cistern head:<sup>2414</sup> the southern 0,62 x 0,63, the southeast corner 0,93 x 0,80, the northeast corner 0,70 x 0,70, the western 0,83 x 0,83, d. lid 0,54<sup>2415</sup>. 3 cistern openings: d. 0,81. Fragments of a marble sculpture of Dionysos: h. 0,93.<sup>2416</sup> Fragments of a marble sculpture of Paris: h. 0,80).<sup>2417</sup> Podium decorated with 2 theatre masks (Silenus and Dionysos): h. 0,35.<sup>2418</sup> Marble table with a sphinx support with paint and 4 dog leg shaped supports: h. 0,80.<sup>2419</sup>

North wall: oi (travertine and lapis pompeianus), ot, ovm (travertine) and or (travertine and grey tuff). I style wall paintings.<sup>2420</sup> Lower part red and yellow, middle part red and white and upper part yellow and white. 2 niches (Lararium Type 30)<sup>2421</sup> at the height of 1,66: 0,73 x 1,48, depth 0,68. The niches with red and white plaster. 2 white plaster pilasters<sup>2422</sup>: 0,46 x 0,03. 3 rows of beam holes, each row with 2 holes. First row at the height of 4,60, second at the height of 4,80 and third at the height of 5,00.

East wall: oi (travertine, lapis pompeianus, brick, cruma and pieces of cocciopesto). I style wall paintings.<sup>2423</sup> Lower part white, middle part white and upper part yellow and white. 1 white pilaster<sup>2424</sup>.

South wall: oi (travertine and cruma), ot, ovm (travertine) and ov (travertine). Middle part white and yellow. 4 white pilasters<sup>2425</sup>.

West wall: oi (travertine, brick, cruma and lapis pompeianus). I style wall paintings. Lower part red. 5 white pilasters<sup>2426</sup>.

The peristyle is surrounded by 13 spaces opening into it. From the northwest corner clockwise: 1) Exedra 50 with I style paintings:<sup>2427</sup> 2. 2) Room 0,97 above the level of the peristyle: 2. 3) Room 49 0,87 above the level of the peristyle:<sup>2428</sup> 10. 4) Room 47 with I style wall paintings.<sup>2429</sup> The room has a large window opening onto the peristyle: 3. 5) Room 46: 2. 6) Fauces leading to entrance 7. Lavapesta floor decorated with marble pieces: 2. 7) Cubiculum 45 with cocciopesto floor decorated with white tesserae. The room has a window and a door opening onto the peristyle: 5. 8) Oecus 25 with white and black mosaic floor:<sup>2430</sup> 42. 9) Room 40 with white and black mosaic floor and red and yellow plaster: 19. 10) Fauces 38 leading to peristyle 36 (and 54). Colorful stone floor decorated with white and black tesserae and I style wall paintings:<sup>2431</sup> 5. 11) Oecus 42 with white and black mosaic floor decorated with a lion emblem and I style wall paintings:<sup>2432</sup> 23. 12) Exedra 37 with mosaic floor decorated with the Alexander and Nilotic landscape mosaic and I style wall paintings decorated with mythological paintings. The room has a large window opening onto the peristyle: 39.<sup>2433</sup> 13) Triclinium 44 with I

style wall paintings and garden paintings.<sup>2434</sup> The room has 2 large windows and a door opening onto the peristyle: 24.

- 123** VI,13,2 *Casa del Gruppo dei vasi di vetro*: excavations 1874,<sup>2435</sup> area 635,55,<sup>2436</sup> peristyle (14) 135, garden 40.  
4 porticoes after a tablinum.<sup>2437</sup> 4 tuff columns:<sup>2438</sup> d. 0,42. 4 brick columns:<sup>2439</sup> d. 0,48, h. 1,06. Red lower part and white upper part.<sup>2440</sup> Pluteus with a groove on top:<sup>2441</sup> w. 0,70, h. 0,40. Red plaster on the pluteus. Graffito on a column.<sup>2442</sup>  
Puteal.<sup>2443</sup> Cistern.<sup>2444</sup> Lararium (Type 11) with IV style paintings and lararium paintings: 1,07 x 0,91, h. 0,89.<sup>2445</sup> Marble herm with a double head of Dionysos and Silenos: h. 0,16.<sup>2446</sup> Marble herm with a double head of Jupiter Ammon and a satyr: h. 0,17.<sup>2447</sup> Marble head of Venus: (h. 0,29).<sup>2448</sup> Marble head of Dionysos.<sup>2449</sup> Marble head of a maenand: h. 0,25.<sup>2450</sup> 2 marble heads of lions with a fountain jet.<sup>2451</sup>  
North wall: ot, ovm (travertine) and oi (travertine, lapis pompeianus, cruma and brick).<sup>2452</sup> Remains of black plaster.<sup>2453</sup>  
East wall: oi (travertine, lapis pompeianus, cruma, yellow tuff and pieces of cocchiopesto), ot and ov (travertine, grey tuff).<sup>2454</sup> Black lower part, middle and upper parts white.<sup>2455</sup>  
South wall: ov (travertine, lapis pompeianus, cruma and yellow tuff)<sup>2456</sup> and oi (lapis pompeianus and travertine). Remains of plaster.<sup>2457</sup>  
West wall: oi (travertine, lapis pompeianus, yellow tuff and bricks)<sup>2458</sup> and ot. Remains of plaster.<sup>2459</sup> Graffiti.<sup>2460</sup>  
The peristyle is surrounded by 13 spaces opening into it. From the northwest corner clockwise: 1) Fauces 21 leading to the northeast part of the house. Remains of plaster: 5.<sup>2461</sup> 2) Triclinium 20 with cocchiopesto floor decorated with marble and III style wall paintings with mythological themes: 39.<sup>2462</sup> 3) Room 19 with black plaster: 3.<sup>2463</sup> 4) Ascending stairs 17 with remains of plaster: 1.<sup>2464</sup> 5) Room 15 with remains of plaster: 15.<sup>2465</sup> 6) Fauces 7 with white plaster leading to atrium 2: 6.<sup>2466</sup> 8) Tablinum 8 with cocchiopesto floor decorated with a white and black mosaic emblem, and III style wall paintings decorated with garden paintings and still life paintings: 23.<sup>2467</sup> 9) Room 29: 7. 10) Room 28: 5.<sup>2468</sup> 11) Room 27 with remains of red plaster and wall paintings: 10.<sup>2469</sup> 12) Room 26 with III style wall paintings: 8.<sup>2470</sup> 13) Storeroom 24 with cocchiopesto on the walls and a beam hole for a shelf: 6.<sup>2471</sup>
- 124** VI,13,6 *Casa del Forno di ferro*: excavated 1874,<sup>2472</sup> area 566,28,<sup>2473</sup> peristyle (13) 170,<sup>2474</sup> garden 65.<sup>2475</sup> 3 porticoes after a tablinum.<sup>2476</sup> 5 brick columns: d. 0,47, h. 3,73.<sup>2477</sup> 5 ovm (travertine) columns.<sup>2478</sup> Lower part red and upper part white.<sup>2479</sup> Pluteus with remains of plaster: w. 0,22, h. 0,52.<sup>2480</sup> I style cocchiopesto floor.<sup>2481</sup> Graffiti on the columns.<sup>2482</sup>  
Gutter.<sup>2483</sup> Masonry wall between the gutter and the garden: w. 0,22, h. 0,40.<sup>2484</sup>  
North wall: oi (lapis pompeianus, travertine, cruma, brick and pieces of pottery).<sup>2485</sup> IV style wall paintings.<sup>2486</sup> Lower part black, middle and upper parts red.<sup>2487</sup>  
East wall: oi (travertine, grey tuff, cruma and lapis pompeianus), ot and ovm (travertine).<sup>2488</sup> IV style wall paintings.<sup>2489</sup> Lower part black, middle and upper parts red.<sup>2490</sup> 3 ovm half columns.  
South wall: oi (travertine, grey tuff, lapis pompeianus, bricks and pieces of pottery) and ot.<sup>2491</sup> IV style wall paintings.<sup>2492</sup> Lower part black, middle and upper parts red.<sup>2493</sup>  
West wall: oi (travertine, grey tuff, cruma, lapis pompeianus, brick, pieces of plaster and pieces of pottery). IV style wall paintings.<sup>2494</sup> Lower part black, middle and upper parts red.<sup>2495</sup> 3 brick half columns.<sup>2496</sup>  
The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Fauces leading to the northeast part of the house: 5. 2) Room 16 with plaster floor and the lower part of the walls red and the upper part white. Beam holes for shelves: 10.<sup>2497</sup> 3) Fauces 15 with plaster floor and red plaster on the walls leading to entrance 9: 6.<sup>2498</sup> 4) Room 14 with ascending stairs and entrance 8 to the Vicolo dei Vettii: 3.<sup>2499</sup> 5) Tablinum 7 with IV style wall paintings with mythological themes: 24.<sup>2500</sup> 6) Fauces 8 with III style wall paintings leading to atrium 2: 8.<sup>2501</sup> 7) Oecus 9 with travertino-pesto floor decorated with colorful stones and pieces of brick, and III style wall paintings: 19.<sup>2502</sup> 8) Cubiculum 20 with III style wall paintings:<sup>2503</sup> 6. 9) Triclinium 19 with III style wall paintings. The room has a door and a large window opening onto the peristyle: 27.<sup>2504</sup>

- 125 VI,13,13: excavated 1876,<sup>2505</sup> area 550,19,<sup>2506</sup> peristyle (o) 160,<sup>2507</sup> garden 65. 2 porticoes after a tablinum.<sup>2508</sup> 5 tuff columns:<sup>2509</sup> d. 0,45,<sup>2510</sup> h. 3,87. 1 ovm (travertine) column.<sup>2511</sup> Polygonal columns. Remains of iron attachment<sup>2512</sup> (d. 0,02) at the heights of 0,43, 0,85,<sup>2513</sup> 1,53, 1,96. Travertino-pesto floor decorated black tesserae with a white and black mosaic emblem in the south portico, the rest of the peristyle: lavapasta decorated with pieces of brick.<sup>2514</sup> Tuff gutter:<sup>2515</sup> w. 0,47, w. channel 0,29, a lavastone slab in the east corners of the gutter:<sup>2516</sup> 0,50 x 0,62. Cistern: d. 2,00.<sup>2517</sup> Travertine cistern head:<sup>2518</sup> 0,62 x 0,67, d. hole 0,42. Tuff cistern head:<sup>2519</sup> 0,91 x 0,88, d. lid 0,63. Aedicula (Lararium Type 20) with white plaster: 0,84 x 0,28, h. 1,97, niche w. 0,44, h. 0,77, depth 0,40, at 0,65.<sup>2520</sup> Marble head of a bacchant: h. 0,17.<sup>2521</sup> Grey marble table with 3 supports in the form of a leg of lion and the head of a panther: d. 0,96, h. 0,82.<sup>2522</sup> North wall: oi (travertine) and ovm (travertine).<sup>2523</sup> 3 rows of beam holes. First row (in the garden): 3 holes at the height of 2,10.<sup>2524</sup> Second row (in the portico): 3 holes at the height of 2,85. Third row (the entire wall): 10 holes at the height of 4,40.<sup>2525</sup> East wall: ovm (grey tuff), and oi (travertine).<sup>2526</sup> South wall: oi (lapis pompeianus) and ovm (travertine). II style wall paintings with marble imitations.<sup>2527</sup> Lower part violet and middle part violet and red,<sup>2528</sup> upper part white. 5 beam holes at the height of 4,40.<sup>2529</sup> Beam hole at the height of 3,60 in line with east portico columns.<sup>2530</sup> Graffiti.<sup>2531</sup> West wall: oi (lapis pompeianus, travertine, cruma and brick). II style wall paintings.<sup>2532</sup> In garden white plaster.<sup>2533</sup> 2 ovm (cruma and travertine) half columns<sup>2534</sup> with red plaster: south d. 0,46 and north 0,50. 2 rows of beam holes, both with 2 holes. First row at the height of 1,35 and second row at the height of 2,70.<sup>2535</sup> The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room t with stairs. The room has 2 windows opening onto the peristyle:<sup>2536</sup> 3. 2) Kitchen v with lavapasta floor, grey plaster, and a masonry level:<sup>2537</sup> 7. 3) Room p with lavapasta floor: 11.<sup>2538</sup> 4) Triclinium n with travertino-pesto floor and II style wall paintings: 24.<sup>2539</sup> 5) Tablinum l with white and black mosaic floor. The room has a large window opening onto the peristyle: 25.<sup>2540</sup> 6) Triclinium m with II style white and black and white mosaic floor with a colorful mosaic emblem, and II style wall paintings missing central figures:<sup>2541</sup> 25. 7) Entrance 18 to the Vicolo del Labirinto.
- 126 VI,13,19 *Casa di Sextus Pompeius Axiochus*: excavated 1874-1876,<sup>2542</sup> area 491,18,<sup>2543</sup> peristyle (s, q) 105,<sup>2544</sup> garden 85.<sup>2545</sup> 1 portico after a tablinum.<sup>2546</sup> 1 brick column: d. 0,60, h. 3,60.<sup>2547</sup> Lower part red and upper part white and fluted, change at 1,19.<sup>2548</sup> Pluteus with red plaster: w. 0,30, h. 0,30.<sup>2549</sup> Cocciopesto floor.<sup>2550</sup> Cocciopesto gutter.<sup>2551</sup> Terracotta puteal: d. 0,47, d. hole 0,39 h. 0,43.<sup>2552</sup> Cistern.<sup>2553</sup> 2 terracotta cupids: h. 0,61.<sup>2554</sup> Planting pot with carbonized remains of peach on the south side.<sup>2555</sup> North wall: oa, oi (travertine, cruma, lapis pompeianus, grey tuff, yellow tuff, brick, tile, pieces of cocciopesto, pieces of plaster and pieces of pottery), ov (travertine) and ot.<sup>2556</sup> IV style wall paintings.<sup>2557</sup> Lower part white with marble imitations and middle part red.<sup>2558</sup> East wall: oi (travertine, lapis pompeianus, cruma, grey tuff, brick, pieces of cocciopesto, pieces of plaster and pieces of pottery).<sup>2559</sup> II style paintings with animal paintings.<sup>2560</sup> Lower part yellow with marble imitations and middle part white.<sup>2561</sup> 6 niches at the height of 3,50: w. 0,64, h. 0,77, 2 middle niches 0,64 x 0,64.<sup>2562</sup> South wall: oa, oi (travertine, cruma, lapis pompeianus, bricks, pieces of pottery and pieces of plaster), ovm (grey tuff and travertine) and ot.<sup>2563</sup> Portico: IV style wall paintings.<sup>2564</sup> Lower part white with marble imitations and middle part red.<sup>2565</sup> Garden: I style wall paintings. Red plaster.<sup>2566</sup> 1 brick half column with white plaster.<sup>2567</sup> West wall: ovm (grey tuff and yellow tuff) and ot. IV style wall painting. Portico: Lower part white with marble imitation and middle part red. Garden: lower part black and middle part red.<sup>2568</sup> 1 half column (southwest corner). The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Fauces leading from fauces m to room u. Beaten earth floor and grey plaster. The room has a door and 2 windows opening onto the peristyle: 8.<sup>2569</sup> 2) Room u with a latrine, beaten earth floor and grey plaster.

The room has 2 windows opening onto the peristyle: 22.<sup>2570</sup> 3) Triclinium t with cocciopesto floor and IV style wall paintings. The room has a door and a large window opening to the peristyle: 13.<sup>2571</sup> 4) Tablinum p with I style travertine-pesto and cocciopesto floor and IV style wall paintings with landscape paintings: 25.<sup>2572</sup>

- 127** VI,14,12: excavated 1874,<sup>2573</sup> area 380,31,<sup>2574</sup> peristyle (b) 70, garden 30.  
2 porticoes after an atrium.<sup>2575</sup> 2 tuff columns.<sup>2576</sup> Fluted.<sup>2577</sup>  
Tuff gutter.<sup>2578</sup> Tuff cistern head.<sup>2579</sup>  
North wall: oi<sup>2580</sup> (travertine and cruma) and ot<sup>2581</sup>. Grey plaster.<sup>2582</sup>  
East wall: oi (lapis pompeianus, travertine and cruma). Remains of plaster.  
South wall: oa, ovm (travertine) and ov (travertine).  
West wall: oi (travertine).  
The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Triclinium a with I style cocciopesto floor decorated with white tesserae and II style wall paintings. The room has a large window opening onto the peristyle.<sup>2583</sup> 23. 2) Room 7: 1. 3) Atrium 2 with III style wall paintings.<sup>2584</sup> The atrium has 2 doors opening onto the peristyle: 78. 4) Triclinium d with black and white mosaic floor decorated with colorful marble and II style wall paintings.<sup>2585</sup> 20. 5) Oecus c with cocciopesto floor decorated with colorful marble and IV style wall paintings with plant paintings and still life paintings. The room has a large window opening onto the peristyle.<sup>2586</sup> 14.
- 128** VI,14,20 *Casa di Vesonius Primus* or *Casa di Orfeo*: excavated 1874-1875,<sup>2587</sup> area 705,90,<sup>2588</sup> peristyle (o) 175, garden 75.  
3 porticoes after a tablinum.<sup>2589</sup> 7 brick columns:<sup>2590</sup> d. 0,44, h. 3,36. Lower part red and upper part white and fluted,<sup>2591</sup> change at 1,20. Cocciopesto floor. Graffiti on the columns.<sup>2592</sup>  
Cocciopesto gutter:<sup>2593</sup> w. 0,52, w. channel equal, the north corners with tuff slabs: west 0,69 x 0,50, east 0,48 x 0,59.  
North wall: oi (travertine and lapis pompeianus). Remains of plaster. Niche (Lararium Type 30) with white plaster:<sup>2594</sup> 0,43 x 0,54, depth 0,15 at the height of 1,53. 10 beam holes. The holes form an arch (the lowest hole at the height of 4,30 and the highest at the height of 4,90).  
East wall: oi (travertine and cruma) and ot.  
South wall: oi (travertine, lapis pompeianus and cruma). Remains of plaster. <sup>2595</sup> pilasters: west 0,46 x 0,43, east 0,86 x 0,16.  
West wall: oi (travertine, lapis pompeianus and cruma) and ot. III style wall paintings.<sup>2596</sup> Lower part red with garden paintings and upper parts with a large painting of Orpheus and animals, on both sides garden paintings.<sup>2597</sup> Graffiti with a drawing.<sup>2598</sup>  
The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Room p with III style wall paintings:<sup>2599</sup> 21. 2) Room n with red plaster: 4. 3) Room l with III style wall paintings with plant paintings:<sup>2600</sup> 13. 4) Fauces k with cocciopesto floor and remains of plaster leading to atrium b: 7. 5) Tablinum i with III style white and black mosaic floor.<sup>2601</sup> Remains of plaster: 21. 6) Room m with white plaster: 2. 7) Cubiculum r with III style cocciopesto floor decorated with white tesserae and III style wall paintings. The room has a window and a door opening onto the peristyle:<sup>2602</sup> 7. 8) Room s with III style wall paintings:<sup>2603</sup> 7. 9) Triclinium q with III style wall paintings with mythological themes:<sup>2604</sup> 23.
- 129** VI,14,25: excavated 1875,<sup>2605</sup> excavated 160,63,<sup>2606</sup> peristyle (f) 30, garden 20.  
1<sup>2607</sup> portico, not on the main entrance axis. 1 tuff column:<sup>2608</sup> d. 0,33, h. 0,55.  
Gutter with plaster.<sup>2609</sup>  
North wall: oa and oi (travertine, brick and cruma). Lower and upper parts white.  
East wall: oi (travertine, lapis pompeianus, cruma and brick). Lower part red and middle part white.  
South wall: oa and oi (travertine, lapis pompeianus, brick and cruma). Lower part red and middle part white.  
West wall: oi (travertine, lapis pompeianus, cruma and brick). Remains of plaster.  
The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Room



c with IV style wall paintings:<sup>2610</sup> 5. 2) Room b:<sup>2611</sup> 27. 3) Room e with IV style wall paintings decorated with still life paintings and plant paintings. The room has a large window opening onto the peristyle:<sup>2612</sup> 21. 4) Room g with white plaster. The room has a window<sup>2613</sup> and a door opening onto the peristyle: 10. 5) Kitchen<sup>2614</sup> h with a latrine, a cooking bench and a niche: 5.

- 130** VI,14,38: excavated 1876-1877,<sup>2615</sup> area 455,20,<sup>2616</sup> peristyle (k) 200,<sup>2617</sup> garden 90. 3 porticoes after a tablinum.<sup>2618</sup> 7 travertine columns:<sup>2619</sup> d. 0,44, h. 3,15. 4<sup>2620</sup> travertine piers: 0,30 x 0,38. Lower part red and upper part white, change at 1,50.<sup>2621</sup> Pluteus: w. 0,40, h. 0,10. Graffiti on the columns.<sup>2622</sup> Gutter.<sup>2623</sup> Cistern.<sup>2624</sup> 2 cistern openings.<sup>2625</sup> 2 marble podia:<sup>2626</sup> d. 0,29, h. 0,70, a hole on top 0,10 x 0,10, depth 0,02. Travertine podium:<sup>2627</sup> d. 0,30, h. 1,27. Marble table with 2 marble supports with inscriptions.<sup>2628</sup> 2 marble supports for a table.<sup>2629</sup> North wall: oi (travertine, cruma, pieces of terracotta, brick and lapis pompeianus). III style wall paintings.<sup>2630</sup> Lower part black, middle part with colorful marble (opus quadratum) imitations and upper part white.<sup>2631</sup> 3 beam holes at the height of 1,37). East wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine and cruma). III style wall paintings.<sup>2632</sup> Lower part black, middle part with colorful marble (opus quadratum) imitations and upper part white.<sup>2633</sup> South wall: oi (travertine, lapis pompeianus and cruma) ot and ovm (travertine). III style wall paintings.<sup>2634</sup> Lower part black, middle part with colorful marble (opus quadratum) imitations and upper part white. <sup>2635</sup> 2 ovm (travertine) half columns: (d. 0,38). 1 ovm (travertine) pilaster: 0,58 x 0,45. Niche (Lararium Type 30): w. 0,48, h. 0,50.<sup>2636</sup> Under the niche lavastone basin: d. 0,30.<sup>2637</sup> West wall: oi (cruma and travertine).<sup>2638</sup> III style wall paintings.<sup>2639</sup> Lower part black, middle part with colorful marble (opus quadratum) imitations and upper part white.<sup>2640</sup> The peristyle is surrounded by 10 spaces opening into it. From the northwest corner clockwise: 1) Fauces leading to room m: 3. 2) Room b with remains of plaster: 2. 3) Room with remains of red plaster: 5. 4) Room with lower part painted yellow and middle part red and yellow.<sup>2641</sup> The room has a window opening onto the peristyle: 4. 5) Exedra q with IV style wall paintings with plant paintings:<sup>2642</sup> 16. 6) Room with remains of plaster: 6. 7) Room p with remains of plaster: 17 8) Fauces i:<sup>2643</sup> 5. 9) Tablinum h with lavapasta floor decorated with marble pieces and III style wall paintings decorated with plant paintings and mythological paintings: 22.<sup>2644</sup> 10) Triclinium l with III style wall paintings decorated with plant paintings and mythological themes:<sup>2645</sup> 19.
- 131** VI,14,39: excavated 1876-1877,<sup>2646</sup> area 209,17,<sup>2647</sup> peristyle (i) 15, garden 10. 1 portico after a room behind a tablinum.<sup>2648</sup> 2 brick columns.<sup>2649</sup> Terracotta puteal with a lavastone lid.<sup>2650</sup> Gray marble basin with a cipollino marble foot: d. 0,60, h. 0,67.<sup>2651</sup> North wall: oi (travertine). 1 ovm half column.<sup>2652</sup> East wall: oi (travertine). 2 half columns.<sup>2653</sup> South wall: oi (travertine). West wall: ovm (travertine).<sup>2654</sup> The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Descending stairs to a basement with a cellae vinariae and a kitchen.<sup>2655</sup> 2) Ascending stairs to loggia (l).<sup>2656</sup> 3) Triclinium h with III style wall paintings:<sup>2657</sup> 11. 4) Fuaces f: 7.
- 132** VI,14,40: area 347,17,<sup>2658</sup> peristyle (h, i) 105, garden 60. 1 portico after a tablinum.<sup>2659</sup> 2 oi (travertine) columns:<sup>2660</sup> d. 0,48, h. 3,38. Lower part yellow and upper part red, change at 1,86.<sup>2661</sup> Graffito on a column.<sup>2662</sup> Gutter.<sup>2663</sup> Low masonry wall.<sup>2664</sup> North wall: oi (travertine, lapis pompeianus and cruma), ot and ovm (travertine). Lower part white. Graffiti and a drawing.<sup>2665</sup> East wall: oi (travertine, cruma and lapis pompeianus), ot and ovm (travertine). Remains of plaster. South wall: oi (travertine, lapis pompeianus and cruma), and ot. I style paintings. Upper part yellow. 1



plaster pilaster: w. 0,30.

West wall: oi (travertine, lapis pompeianus, cruma and brick). Lower part red, middle and upper parts yellow. Graffiti.<sup>2666</sup>

The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Room k with I and II style wall paintings with marble imitation: 6.<sup>2667</sup> 2) Room l with III style wall paintings. The room has a door and a large window opening onto the peristyle.<sup>2668</sup> 22. 3) Room n with ascending stairs:<sup>2669</sup> 11. 4) Room p with ascending stairs and lararium paintings: 11.<sup>2670</sup> 5) Room q with white plaster and 2 shelves: 8.<sup>2671</sup> 6) Room o with I style cocciopesto floor decorated with white stones and I style wall paintings with marble imitations: 16.<sup>2672</sup> 7) Room e with remains of plaster: 20. 8) Tablinum f with white mosaic floor and IV style wall paintings with plant paintings and mythological themes: 18.<sup>2673</sup> 9) Fauces g with remains of plaster: 3.

- 133** VI,14,43 *Casa degli scienziati* or *Gran Lupanare*: excavated 1839,<sup>2674</sup> area 510,54,<sup>2675</sup> peristyle (14) 195, garden 125.

2 porticoes after a tablinum.<sup>2676</sup> 2 tuff columns:<sup>2677</sup> d. 0,44, h. 3,67. 2 brick columns.<sup>2678</sup> White and fluted.<sup>2679</sup> Pluteus:<sup>2680</sup> w. 0,30, h. 0,56. The pluteus with red plaster. Cocciopesto floor with black and white tesserae.<sup>2681</sup>

Cocciopesto gutter:<sup>2682</sup> w. 0,58, w. channel 0,46. Cistern: depth 1,80. Marble cistern head<sup>2683</sup>: 0,78 x 0,78, d. hole 0,46. Masonry basin integrated into the pluteus.<sup>2684</sup> Fountain niche decorated with mosaics, shells, marble and IV style garden paintings:<sup>2685</sup> w. 2,33, l. 1,45, h. 2,94, niche: w. 1,32, h. 2,25, depth 1,05 The fountains niche with a basin (Type E):<sup>2686</sup> d. 1,32, depth 0,05, rim 0,20 The fountain niche with a masonry podium with pavonazzetto and alabaster marble and mosaics:<sup>2687</sup> 0,50 x 0,39, h. 0,85. On the podium, a marble mask of a woman with a fountain jet.<sup>2688</sup> On the podium, a marble statue of Mars: h. 0,70.<sup>2689</sup> Marble pool (Type A) with a fountain: 1,15 x 0,83, depth 0,20, rim 0,25 jet d. 0,08.<sup>2690</sup> Masonry level in the west portico: 1,65 x 0,72, h. 0,37.

North wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine). I style wall paintings.<sup>2691</sup> Lower part red, middle and upper parts white. Lararium niche (Type 31) with lararium paintings<sup>2692</sup> at the height of 1,77: 0,46 x 0,55, depth 0,26. Graffiti.<sup>2693</sup>

East wall: oi (travertine, lapis pompeianus, brick and cruma). Lower part red,<sup>2694</sup> and middle part white. I style paintings with marble imitations.<sup>2695</sup> Near the fountain niche garden paintings.<sup>2696</sup> 2 white and smooth plaster pilasters: 0,47 x 0,02.

South wall: oi (travertine, lapis pompeianus and cruma) and ot<sup>2697</sup>. Lower part red, upper parts I style decoration.<sup>2698</sup> 3 plaster pilasters.

West wall: oi (lapis pompeianus and travertine) and ovm (yellow tuff and travertine). I style wall paintings.<sup>2699</sup> Lower part red.

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Triclinium 20 with II style cocciopesto floor decorated with white tesserae and II style wall paintings with marble imitations:<sup>2700</sup> 22. 2) Room 19 with cocciopesto decorated with white and black tesserae and III style wall paintings with mythological themes:<sup>2701</sup> 13. 3) Fauces 17 with remains of plaster leading to room 18: 4. 4) Room 16 with remains of plaster: 18. 5) Room 15 with cocciopesto floor decorated with marble pieces and the lower part of the walls red and the upper parts with marble imitations (opus quadratum):<sup>2702</sup> 8. 6) Room 13 with remains of red plaster: 4. 7) Tablinum 7 with red plaster. The room has a door and a large window opening onto the peristyle: 20. 8) Fauces 12 with cocciopesto floor and red plaster leading to atrium 2: 4.

- 134** VI,15,1 *Casa dei Vettii*: excavated 1894-1895,<sup>2703</sup> area 1165,40,<sup>2704</sup> peristyle (l, m) area 495, garden 185. 4 porticoes after an atrium.<sup>2705</sup> 18 oi (travertine) columns:<sup>2706</sup> d. 0,59, h. 4,20. White and fluted.<sup>2707</sup> Lavapesta and cocciopesto floor with white tesserae.<sup>2708</sup> Graffiti on the columns.<sup>2709</sup>

Cocciopesto gutter with red plaster:<sup>2710</sup> w. 0,87, w. channel 0,58, the corners rounded: radius 1,60. Travertine puteal: d. 0,72, h. 0,90.<sup>2711</sup> On top of the puteal, a marble table 1,10 x 0,52.<sup>2712</sup> Cistern opening under the puteal.<sup>2713</sup> Cistern.<sup>2714</sup> Tuff cistern head with a marble lid:<sup>2715</sup> 0,50 x 0,50, lid d. 0,39. Marble fountain in the form of a truncated cone.<sup>2716</sup> The cone fountain was connected to a marble basin with 2 supports: 0,90 x 0,60, h. 0,69.<sup>2717</sup> Marble basin with a support: d. 0,73, h. 0,70.<sup>2718</sup> 8 marble

basins: 4 round: d. 0,62, h. 0,90, 4 rectangular: 1,18 x 0,58, h. 0,90.<sup>2719</sup> Marble pool with a marble fountain podium in the middle: 0,88 x 1,00, depth 0,10, jet d. 0,05.<sup>2720</sup> 2 bronze fountain sculptures of a naked boy with a duck: h. 0,60.<sup>2721</sup> Painted marble fountain statue of a boy holding down a rabbit: h. 0,23.<sup>2722</sup> Painted marble statue of Paris: h. 0,68.<sup>2723</sup> Painted marble satyr with an amphora: h. 0,66.<sup>2724</sup> Painted marble statue of young Dionysos: h. 0,60.<sup>2725</sup> Painted marble satyr with a wineskin: h. 0,58.<sup>2726</sup> 2 painted marble statues of boys: h. 0,56.<sup>2727</sup> 2 marble herms with marble supports: d. 0,13, h. 1,35 and 1,38, double head of Silenos and a bacchant: h. 0,17,<sup>2728</sup> and double head of Dionysos and Ariadne: h. 0,23.<sup>2729</sup> Marble table with a support: d. 1,01, h. 0,66.<sup>2730</sup> Travertine table decorated with 2 lion heads and a support: 1,32 x 0,65, h. 0,79.<sup>2731</sup> Marble table with 3 painted supports decorated with lion heads and pawns: d. 1,26, h. 1,00.<sup>2732</sup> 12 masonry podia with painted marble imitations with a marble cover: 0,33 x 0,40, h. 0,93, 0,35 x 0,30, h. 0,84.<sup>2733</sup> Planting beds.<sup>2734</sup> Formal planting pattern.<sup>2735</sup> The modern flower beds follow the pattern of the ancient.<sup>2736</sup>

North wall: oi (travertine) and ovm (travertine, yellow tuff and grey tuff). IV style wall paintings.<sup>2737</sup> Lower part black with plant paintings, middle part red, yellow, white and black with landscapes.<sup>2738</sup> East wall: oi (travertine) and ovm (travertine and grey tuff). IV style wall paintings.<sup>2739</sup> Lower part black with plant paintings, middle part red, yellow, white and black with mythological themes.<sup>2740</sup> South wall: oi (travertine) and ot. IV style wall paintings.<sup>2741</sup> Lower part black with plant paintings, middle part has red, white, yellow and black with mythological themes and still life paintings, upper part black.<sup>2742</sup>

West wall: oi (travertine). IV style wall paintings.<sup>2743</sup> Lower part black with plant paintings, middle part red, white, yellow and black with landscape, still life and mythological paintings, upper part black.<sup>2744</sup>

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Triclinium r with cocciopesto floor decorated with white tesserae and remains of wall plaster: 36. 2) Room q with IV style wall paintings with mythological paintings:<sup>2745</sup> 46. 3) Peristyle s: 40. 4) Triclinium p with travertino-pesto floor decorated with colorful stones. The lower parts of the walls with marble imitations, and the upper parts red and white with mythological paintings: 23.<sup>2746</sup> 5) Ala i with still life paintings. The room has a large window opening onto the peristyle:<sup>2747</sup> 11. 6) Atrium c with II style lavapasta with white tesserae and IV style wall paintings decorated with human figurines. The atrium has 3 doors opening onto the peristyle: 92.<sup>2748</sup> 7) Triclinium n with travertino-pesto floor with colorful stones and IV style wall paintings with mythological paintings: 16.<sup>2749</sup> 8) Room o with cocciopesto floor and remains of plaster: 12.

- 135** VI,15,1 *Casa dei Vettii*: excavated 1894-1895,<sup>2750</sup> area 1165,40,<sup>2751</sup> peristyle (s) area 40, garden 10<sup>2752</sup>. 3<sup>2753</sup> porticoes, not on the main entrance axis. 5 brick columns: d. 0,21, h. 3,15.<sup>2754</sup> Pluteus with red plaster with garden paintings and grey marble top: w. 0,27, h. 0,63.<sup>2755</sup> Mortar floor with black plaster.<sup>2756</sup>

Cocciopesto gutter (northeast corner round).<sup>2757</sup> Cistern.<sup>2758</sup> Lavastone cistern head with a marble lid.<sup>2759</sup> North wall: oi (travertine). IV style wall paintings.<sup>2760</sup> Lower part black with garden paintings, middle part red, white and black with garden paintings, and upper part white.<sup>2761</sup>

East wall: oi (travertine) and ov (travertine). Lower part black with plant paintings, middle part red, black and white, upper part white.<sup>2762</sup>

South wall: oi (travertine, cruma). IV style wall paintings.<sup>2763</sup> Lower part black with garden paintings, middle part red, black and white with garden paintings, and upper part white.<sup>2764</sup>

West wall: oi (travertine). Portico with IV style wall paintings. Lower part black with plant paintings, middle part red, black and white, upper part white.<sup>2765</sup> Garden: cocciopesto.<sup>2766</sup> 2 oi (travertine) and ot pilasters with lower part with garden paintings and upper parts white: w. 0,27.<sup>2767</sup>

The peristyle is surrounded by 3 spaces opening into it. From the northwest corner clockwise: 1) Room u with travertino-pesto floor and IV style wall paintings: 10.<sup>2768</sup> 2) Triclinium t with travertino-pesto floor and IV style wall paintings with plant paintings and mythological paintings: 17.<sup>2769</sup> 3) Peristyle l: 295.

- 136 VI,15,5 *Casa di M. Pupius Rufus*: excavated 1895-1896,<sup>2770</sup> area 706,75,<sup>2771</sup> peristyle (s, t, u) 260, garden 145.  
3 porticoes after a tablinum.<sup>2772</sup> The north colonnade was 0,50 above the east portico.<sup>2773</sup> 6 brick<sup>2774</sup> columns: d. 0,54, h. 3,62. 1 ovm (grey tuff) pier: 0,91 x 0,30<sup>2775</sup>. Lower part red and upper part white and fluted:<sup>2776</sup> change at 1,40. Pluteus: w. 0,22, h. 0,40.<sup>2777</sup> Cocciopesto floor, IV style lavapesta floor and III style black and white mosaic floor.<sup>2778</sup> Graffito on a column.<sup>2779</sup>  
Cocciopesto gutter with red plaster:<sup>2780</sup> w. 1,10, w. channel 0,70. Marble puteal with a grey marble disc on top.<sup>2781</sup> Painted marble fountain sculpture of a nymph on the disc: h. 0,55.<sup>2782</sup> Marble disc with a hole for a fountain: d. 0,80.<sup>2783</sup> 4 octagonal green columns for a pergola: d. 0,33, h. 2,45.<sup>2784</sup> Inside the pergola, a cocciopesto floor.<sup>2785</sup> Aedicula niche:<sup>2786</sup> w. 1,46, l. 1,14, h. 1,76, niche: w. 1,00, h. 1,37, depth 1,12. 2 steps to the north portico.<sup>2787</sup> 2 round masonry podia: h. 0,71.<sup>2788</sup> On one of the podia, a bronze fountain sculpture of a lion: h. 0,17.<sup>2789</sup> On one of the podia, a bronze fountain sculpture of a hare: h. 0,11.<sup>2790</sup> Marble podium:<sup>2791</sup> d. top 0,45, d. leg 0,23, h. 0,57, hole 0,12 x 0,12. Marble table with a support: d. 0,65, h. 0,54.<sup>2792</sup> Masonry podium with painted marble imitations and a travertine table: d. 0,80, h. 0,53.<sup>2793</sup> Bronze fountain statue of a snake: h. 0,23.<sup>2794</sup> Green glazed terracotta family group: 0,37.<sup>2795</sup> Marble theatre mask of Silenus: h. 0,26.<sup>2796</sup> Marble theatre mask of Dionysos: h. 0,13.<sup>2797</sup> Terracotta altar: d. 0,17.<sup>2798</sup>  
North wall: oi (travertine and lapis pompeianus) and ovm (travertine). Lower part red, middle part white. Beam hole at the height of 3,1. Graffiti.<sup>2799</sup>  
East wall: oa, oi (travertine, lapis pompeianus and cruma) and ot. Lower and middle parts white. 1 brick half column: d. 0,30.<sup>2800</sup> Graffiti.<sup>2801</sup>  
South wall: oi (travertine and cruma), ovm (travertine and cruma) and ot. Lower parts with IV style and upper part with II style. Lower part black, middle part yellow and red, and upper part purple.<sup>2802</sup> 2 beam holes at the height of 3,00. 2 beam holes at the height of 2,85.  
West wall: oi (lapis pompeianus, travertine and cruma) and ot. Garden: white plaster. Portico: lower part red and middle part white. Brick half column: d. 0,44.<sup>2803</sup> 1 ovm (travertine) and ot<sup>2804</sup> pilaster: 1,30 x 0,30<sup>2805</sup>. The pilaster with 2 beam holes at the height of 3,15.  
The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Triclinium z with IV style wall paintings:<sup>2806</sup> 10. 2) Fauces y with ascending stairs.<sup>2807</sup> Remains of plaster. The fauces is leading to the northern parts of the house: 10. 3) Cubiculum w with II style wall paintings:<sup>2808</sup> 5. 4) Triclinium with cocciopesto floor decorated with white and grey stones with IV style at the lower parts with plant paintings and I style at the upper part:<sup>2809</sup> 13. 5) Tablinum i with II style white and black mosaic floor decorated with orange tesserae and an emblem and IV style wall paintings:<sup>2810</sup> 18. 6) Triclinium h with plaster floor decorated with colorful stones and II style wall paintings:<sup>2811</sup> 17. 7) Room with remains of plaster: 1. 8) Room with III style white and black mosaic floor.<sup>2812</sup> Remains of plaster. The room has a door and a window<sup>2813</sup> opening onto the peristyle: 15.
- 137 VI,15,7/8 *Casa del Principe di Napoli*: excavated 1896-1898,<sup>2814</sup> area 242,15,<sup>2815</sup> peristyle (l, n) 70, garden 50.  
1 portico,<sup>2816</sup> not on the main entrance axis. 2 brick columns: d. 0,41, h. 3,39.<sup>2817</sup> Lower part red and upper part yellow, change at 1,16.<sup>2818</sup> Pluteus with black and red plaster:<sup>2819</sup> w. 0,36, h. 0,85. Cocciopesto floor decorated with travertine pieces.<sup>2820</sup> Graffito on a column.<sup>2821</sup>  
Cocciopesto gutter:<sup>2822</sup> w. 0,94, w. channel 0,70. On the north side of the gutter, a cocciopesto floor with a terracotta pipe: area 0,80 x 0,90, d. pipe 0,10. Terracotta puteal: d. 0,40, h. 0,47.<sup>2823</sup> Cistern opening.<sup>2824</sup> Cistern.<sup>2825</sup> Aedicula (Lararium Type 20) with IV style decoration: 1,15 x 0,45, h. 2,75, niche: w. 0,38, h. 0,58, depth 0,45 at the height of 0,28.<sup>2826</sup> Marble table with a support in the form of a lion paw combined with Silenos holding Dionysos baby: 1,07 x 0,58, h. 1,04.<sup>2827</sup> Amphorae with inscriptions.<sup>2828</sup>  
North wall: oi (travertine, lapis pompeianus, and cruma).<sup>2829</sup> IV style wall paintings.<sup>2830</sup> Garden: white plaster. Portico: lower part black, middle and upper parts white with still life paintings.<sup>2831</sup> 1 half column.<sup>2832</sup> Graffito on the half column.<sup>2833</sup>  
East wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine). IV style wall paintings.<sup>2834</sup> Garden: lower part red. Portico: lower part black, middle and upper parts white.<sup>2835</sup> 2 half columns.<sup>2836</sup>  
South wall: oa and oi (travertine, lapis pompeianus, cruma and brick).<sup>2837</sup> IV style wall paintings.<sup>2838</sup>

Garden: lower part red. Portico: lower part black, middle and upper parts white.<sup>2839</sup> 2 beam holes at the height of 3,25.

West wall: oi (travertine, lapis pompeianus, cruma and brick).<sup>2840</sup> White plaster.<sup>2841</sup>

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Cubiculum f with cocciopesto floor decorated with stone pieces III and IV style wall paintings. The room has 2 windows opening onto the peristyle: 8.<sup>2842</sup> 2) Tablinum e with cocciopesto floor decorated with stone pieces and IV style wall paintings decorated with still life paintings. The room has a large window opening onto the peristyle. Plant paintings on the lower part: 12.<sup>2843</sup> 3) Atrium d with cocciopesto floor decorated with white tesserae and IV style wall paintings: 39.<sup>2844</sup> 4) Room i with ascending stairs, red, yellow and black wall paintings. The room has a door and a large window opening onto the peristyle: 11.<sup>2845</sup> 5) Triclinium k with cocciopesto floor with an opus sectile emblem and IV style wall paintings with mythological and landscape paintings. Plant paintings on the lower part: 19.<sup>2846</sup> 6) Room o with cocciopesto floor and on the walls white plaster decorated with red and black stripes: 2.<sup>2847</sup> 7) Exedra m with cocciopesto floor and IV style wall paintings with mythological paintings. The room has a window and a door opening onto the peristyle: 4.<sup>2848</sup>

**138** VI,15,23: excavated 1897,<sup>2849</sup> area 415,52,<sup>2850</sup> peristyle (a, b) 195, garden 55.

4 porticoes after an entrance.<sup>2851</sup> 9 brick columns: d. 0,42, h. 2,43.<sup>2852</sup> 2 oi (travertine and grey tuff) columns. White plaster.<sup>2853</sup> Pluteus with plaster: w. 0,23, h. 0,50.<sup>2854</sup>

Cocciopesto gutter with red plaster:<sup>2855</sup> w. at least 0,23, the northeast corner with a round masonry extension: radius 0,50. Cistern.<sup>2856</sup> Masonry puteal:<sup>2857</sup> d. 0,93, height 0,24. Masonry bench along the west wall: w. 0,25, h. 0,35.<sup>2858</sup> Marble podium:<sup>2859</sup> 0,20 x 0,16, h. 0,51, hole on top d. 0,05, depth of hole 0,02.

North wall: oi (travertine, cruma and lapis pompeianus) and ovm (travertine). Remains of plaster. 27 beam holes at the height of 3,60.

East wall: oa and oi (travertine, lapis pompeianus, cruma and pieces of terracotta). Remains of plaster. 2 beam holes at the height of 2,33.

South wall: oi (travertine and lapis pompeianus) and ot. IV style wall paintings.<sup>2860</sup> Lower and middle part black.<sup>2861</sup> 14 beam holes<sup>2862</sup> at the height of 3,77.

West wall: oi (travertine, lapis pompeianus, and cruma) and ot. White plaster. 2 oi (travertine) half columns: h. 3,48.<sup>2863</sup> 33 beam holes at the height of 3,80. On top of the wall remains of 2 oi (travertine) piers at the height of 4,20: 0,45 x 0,45, current h. 0,40.

The peristyle is surrounded by 11 spaces opening into it. From the northwest corner clockwise: 1) Cubiculum o with remains of plaster. The room has a door and a window opening onto the peristyle: 6 2) Room f of house VI,15,22 with red and white plaster. The room has a window opening onto the peristyle: 4. 3) Cubiculum n with remains of plaster: 5. 4) Cubiculum l with white plaster: 10. 5) Triclinium i with remains of plaster: 20. 6) Triclinium h with remains of plaster: 28. 7) Triclinium g with remains of plaster: 25. 8) Triclinium f: 23. 9) Cubiculum e: 6. 10) Kitchen c with a cooking bench, a latrine, ascending stairs and a lararium with lararium paintings. The walls: plant paintings on the lower part, the middle part is red:<sup>2864</sup> 8. 11) Vicolo del Labirinto has entrance 23 and 6 windows opening onto the peristyle.

**139** VI,16,7/38 *Casa degli Amorini dorati*: excavated 1903-1905,<sup>2865</sup> area 772,54,<sup>2866</sup> peristyle (F) 340,<sup>2867</sup> garden 140.

4 porticoes after an atrium. The west portico was 1,00 above the garden.<sup>2868</sup> 15 brick columns:<sup>2869</sup> d. 0,40, h. 2,30, in the west portico d. 0,47, h. 2,50. 2<sup>2870</sup> brick piers: 0,65 x 0,47, h. 3,40. The columns with lower part red and upper part white and fluted,<sup>2871</sup> change at 1,00. 5 columns with lower part yellow and upper part white and fluted.<sup>2872</sup> 2 columns and the piers white and fluted.<sup>2873</sup> Wooden fence. IV style cocciopesto floor decorated with mosaic tesserae and large colorful marble pieces.<sup>2874</sup> On the marble pieces of the floor in the north portico, remains of 2 inscriptions. Graffiti on the columns and the piers.<sup>2875</sup>

Tuff gutter:<sup>2876</sup> w. 0,44, w. channel 0,28, settling tanks. 2 tuff cistern heads with lavastone lids:<sup>2877</sup> 0,58 x 0,58, d. lid 0,38. Tuff cistern head:<sup>2878</sup> 0,42 x 0,35. Marble puteal:<sup>2879</sup> d. 0,50, h. 0,60, d. hole 0,36.

Cistern.<sup>2880</sup> Masonry pool (Type B) painted blue inside and marble rim: 1,50 x 2,60, depth 0,80, rim 0,60.<sup>2881</sup> In the middle of the pool, a masonry column.<sup>2882</sup> Marble podium with a fountain on the rim of the pool: 0,69 x 0,22.<sup>2883</sup> Marble fountain herm with a head of Dionysus: h. 1,30.<sup>2884</sup> Bluish marble base with a marble post with a fountain. On the post, a yellow marble head of Dionysus: h. 0,71.<sup>2885</sup> Marble podium.<sup>2886</sup> Marble fountain podium: h. 0,57.<sup>2887</sup> Half of a marble podium.<sup>2888</sup> Marble podium with remains of pawns.<sup>2889</sup> Travertine podium with a hole for a post: 0,12 x 0,16, h. 0,20.<sup>2890</sup> Marble sundial with a bronze pointer and decorated with lion legs: 0,33 x 0,23, h. 0,31.<sup>2891</sup> Masonry aedicula (Lararium Type 20) decorated with IV style marble imitations: 1,08 x 0,35, h. 2,07.<sup>2892</sup> Ascending stairs to the west portico in the north portico.<sup>2893</sup> Ascending stairs to the west portico in the garden.<sup>2894</sup> Marble podium with an alabaster statue of Horus: 0,26 x 0,16, h. 0,42.<sup>2895</sup> Marble statue of Omphale: h. 0,75.<sup>2896</sup> Marble sculpture of a boar with a dog: h. 0,22.<sup>2897</sup> Marble sculpture of a rabbit: h. 0,13.<sup>2898</sup> Marble sculpture of a dog: h. 0,25.<sup>2899</sup> Marble bust of a young male: h. 0,33.<sup>2900</sup> Marble club: h. 0,37.<sup>2901</sup> Herm with a head of bearded Dionysus: h. 0,96.<sup>2902</sup> Herm with a double head of bearded Dionysus and bearded Silenos: h. 1,00.<sup>2903</sup> Herm with a young boy: h. 0,99.<sup>2904</sup> Herm with a double head of Jupiter Ammon and a bearded character with horns: h. 1,30.<sup>2905</sup> Herm with a double head of Dionysus and Ariadne.<sup>2906</sup> Marble herm with a head of Dionysos child: h. 0,83.<sup>2907</sup> Veined marble herm with a marble head of a male: h. 1,09, statue h. 0,25.<sup>2908</sup> Flat marble podium with 2 theatre masks and Dionysiac themes on one side, and on the other side mythological themes. On the podium, a marble relief with a satyr and Silenus, and on the other side 2 Dionysiac masks. On short sides of the relief, herms of women and a bearded man: relief 0,34 x 0,40, podium h. 0,90.<sup>2909</sup> Flat marble podium with theatre masks of a satyr and a woman on one side, and on the other side Poseidon and a sailing cupid. On the podium, a marble relief with 2 theatre masks of satyr, and on the other side 3 theatre masks, 2 females and a satyr: 0,44 x 0,30, podium h. 0,77.<sup>2910</sup> Flat marble podium with 3 theatre masks, 2 satyrs and a female on one side, and on the other side maritime themes and a centaur. On the podium marble relief with 2 theatre masks, a female and a male, and on the other side 3 masks, 2 old male and a female: 0,44 x 0,28, podium h. 0,75.<sup>2911</sup> Marble podium with floral decoration. On the podium, a marble relief with 2 theatre masks and an altar, and on the other side 2 theater masks, a female and a male: 0,31 x 0,51, podium h. 0,90.<sup>2912</sup> Painted marble oscillum decorated both sides with a centaur on a rock: d. 0,30.<sup>2913</sup> Painted marble oscillum with a naked youth on one side, and on the other side a maenad: d. 0,30.<sup>2914</sup> Painted marble theatre mask of a maenad: h. 0,27.<sup>2915</sup> Painted marble theatre mask of a female, or a young boy: h. 0,22.<sup>2916</sup> Painted marble theatre mask of a female: h. 0,19.<sup>2917</sup> Painted marble theatre mask of a youthful satyr: h. 0,26.<sup>2918</sup> Marble theatre mask of Silenos: h. 0,31.<sup>2919</sup>

North wall: oi (lapis pompeianus and travertine). IV style paintings.<sup>2920</sup> Lower, middle and upper part black, the upper part decorated with still life paintings.<sup>2921</sup>

East wall: oi (travertine and lapis pompeianus) and ovm<sup>2922</sup> (travertine and grey tuff). IV style paintings.<sup>2923</sup> Lower, middle and upper part black,<sup>2924</sup> the upper part decorated with landscape paintings.<sup>2925</sup> Lararium paintings (Type 41).<sup>2926</sup> Wooden table against the part of the wall where the lararium paintings are.<sup>2927</sup> 3 obsidian mirrors: h. 0,40.<sup>2928</sup>

South wall: oi (lapis pompeianus, travertine and brick). IV style paintings.<sup>2929</sup> Lower, middle and upper parts black, middle part with mythological paintings.<sup>2930</sup> Lararium paintings (Type 41).<sup>2931</sup> Painted relief of a comic theatre mask with a torch: (h. 0,22 x 0,29).<sup>2932</sup> Painted relief of Venus Pompeiana with a cupid: h. 0,34.<sup>2933</sup> Painted relief of 5 theatre masks, 4 males and a female: 0,38 x 0,30.<sup>2934</sup> Painted relief with 4 theatre masks, 2 females, Silenos and a satyr: 0,43 x 0,30.<sup>2935</sup> Painted relief with a theatre mask of a tragic female: 0,19 x 0,27.<sup>2936</sup> Painted relief with a satyr and a thyrsus: 0,51 x 0,75.<sup>2937</sup> 1 plaster pilaster.<sup>2938</sup>

West wall: oi (travertine and lapis pompeianus) and ovm (travertine). IV style paintings.<sup>2939</sup> Lower, middle and upper parts black.<sup>2940</sup> Lower parts decorated with garden paintings, middle part with marble reliefs and upper parts with landscape paintings.<sup>2941</sup> 1 plaster pilaster.<sup>2942</sup> Graffiti.<sup>2943</sup>

The peristyle is surrounded by 15 spaces opening into it. From the northwest corner clockwise: 1) Room M with cocciopesto floor decorated with white tesserae and IV style wall paintings with plant paintings: 17.<sup>2944</sup> 2) Room L with white plaster and cocciopesto floor. The room has a door and a window opening onto the peristyle: 5.<sup>2945</sup> 3) Room K with remains of plaster: 3.<sup>2946</sup> 4) Room J with mortar floor painted red and decorated with colorful stones. Walls: lower part red and the upper parts white: 11.<sup>2947</sup> 5) Cu-

biculum I with II style white and black mosaic floor and cocciopesto floor and IV style wall paintings with marble imitations: 14.<sup>2948</sup> 6) Tablinum E with black and white mosaic floor with an emblem and III style wall paintings with mythological themes. The room has 2 doors opening onto the peristyle: 16.<sup>2949</sup> 7) Atrium B with cocciopesto floor decorated with white tesserae and III style wall paintings with animal paintings and mythological paintings: 48.<sup>2950</sup> 8) Exedra G with III style white and black mosaic floor with an emblem and III style wall paintings decorated with plant, mythological and landscape paintings.<sup>2951</sup> 9) Fauces 1 leading to room Z. 10) Closet H with red plaster. 11) Cubiculum N with IV style cocciopesto floor decorated with large marble pieces and white tesserae and IV style wall paintings with plant and landscapes paintings. The room has a door and a window opening onto the peristyle: 9.<sup>2952</sup> 12) Cubiculum Q with cocciopesto floor decorated with white tesserae and IV style wall paintings decorated with landscape paintings and female figures. The room has a window and a door opening onto the peristyle: 11.<sup>2953</sup> 13) Triclinium O with IV style cocciopesto floor decorated with white tesserae and opus sectile floor, and remains of wall plaster: 48.<sup>2954</sup> 14) Cubiculum R with cocciopesto floor decorated with white tesserae and IV style paintings with mythological, still life, and plant paintings. Ceiling: white plaster decorated with maritime animals. The room has a window and a door opening onto the peristyle: 11.<sup>2955</sup> 15) Fauces S leading to the northwestern part of the house.

- 140** VI,16,10: excavated 1903,<sup>2956</sup> area 130,23,<sup>2957</sup> peristyle (E, H) 55, garden<sup>2958</sup> 40. 1<sup>2959</sup> portico after a room after a room. 1 ovm (grey tuff) pier.<sup>2960</sup> Pluteus.<sup>2961</sup> Terracotta puteal.<sup>2962</sup> 8 amphorae with inscriptions.<sup>2963</sup> North wall: oi (travertine). II style wall paintings.<sup>2964</sup> East wall: oi (travertine), ovm (travertine) and ov (travertine). South wall: oi (travertine). West wall: oi (travertine and lapis pompeianus). II style wall paintings.<sup>2965</sup> The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Closet<sup>2966</sup> G: 2. 2) Room B with ascending stairs, beaten earth floor and white plaster decorated with red stripe:<sup>2967</sup> 9. 3) Room C with cocciopesto floor and white plaster. The room has a window opening onto the peristyle:<sup>2968</sup> 3. 4) Kitchen with a kitchen bench and a lararium:<sup>2969</sup> 3.
- 141** VI,16,26: area 549,76,<sup>2970</sup> peristyle (M) 160, garden 110. 1<sup>2971</sup> portico, not on the main entrance axis. 2 brick<sup>2972</sup> columns: d. 0,48. 1 travertine column.<sup>2973</sup> Lower part red,<sup>2974</sup> change at 1,45. Pluteus<sup>2975</sup> with white plaster decorated with red stripes: w. 0,30, h. 0,67. Cocciopesto floor. Cocciopesto gutter:<sup>2976</sup> w. 0,57, w. channel 0,34, settling tank 0,32 x 0,40, depth 0,13. Lavastone cistern head with a lavastone lid:<sup>2977</sup> 0,66 x 0,71, d. lid 0,44. Terracotta basin.<sup>2978</sup> Masonry step with cocciopesto along the edges of the garden: w. 0,25, h. 0,22. 6 dolia (1 of the dolia with an inscription):<sup>2979</sup> 3 dolia: d. 0,85, d. hole 0,1, h. 0,72, 2 dolia: d. 0,58, d. hole 0,33, h. 0,74. North wall: oi (travertine, lapis pompeianus and brick), ovm (travertine) and ot. East wall: oi (lapis pompeianus and travertine). IV style wall paintings.<sup>2980</sup> Lower part black with plant paintings.<sup>2981</sup> Middle and upper parts white. 3 oi (travertine and lapis pompeianus) half columns<sup>2982</sup>: d. 0,44, h. 3,51. South wall: oi (lapis pompeianus, travertine, pieces of terracotta, and cruma). IV style wall paintings.<sup>2983</sup> Lower part black with plant paintings.<sup>2984</sup> Middle and upper parts white. 5 half columns<sup>2985</sup> (1 same as against the east wall). West wall: oa and oi (lapis pompeianus, travertine and cruma). IV style wall paintings.<sup>2986</sup> Lower part black with plant paintings.<sup>2987</sup> Middle and upper parts white. 4 half columns<sup>2988</sup> (1 same as against the south wall). Niche<sup>2989</sup> with red plaster at the ground level: w. 0,61, h. 1,13, depth 1,27. The peristyle is surrounded by 11 rooms opening into it. From the northwest corner clockwise: 1) Room T with cocciopesto floor<sup>2990</sup> and remains of plaster: 22. 2) Tablinum L with cocciopesto floor decorated with white tesserae and IV style wall paintings decorated with mythological paintings. The room has a large window opening onto the peristyle:<sup>2991</sup> 8 3) Cubiculum K with cocciopesto floor and red and yellow plaster.<sup>2992</sup> The room has a door and a large window opening onto the peristyle: 8. 4) Oecus N with I style lavapesta decorated with colorful stones floor and I style wall paintings:<sup>2993</sup> 15. 5) Room O



with red plaster: 6. 6) Room P with cocciopesto floor and red plaster:<sup>2994</sup> 2. 7) Fauces with plaster leading to room S: 5. 8) Room S with cocciopesto floor. The room has a window opening onto the peristyle:<sup>2995</sup> 23. 9) Fauces with I style wall paintings<sup>2996</sup> leading to the southwest part of the house. The room has a window<sup>2997</sup> opening onto the peristyle: 7. 10) Fauces V with cocciopesto floor and I style wall paintings leading to entrance 27:<sup>2998</sup> 4. 11) Closet<sup>2999</sup> with white plaster: 1.

- 142** VI,16,36/37: excavated 1904,<sup>3000</sup> area 220,75,<sup>3001</sup> peristyle (G) 95, garden 45. 3<sup>3002</sup> porticoes after a fauces. 3 ov (travertine) columns: d. 0,41. 2 ovm (travertine) columns. 2 brick columns. Red plaster.<sup>3003</sup> Pluteus with white plaster and a groove on top:<sup>3004</sup> w. 0,46, h. 0,55, groove 0,34, depth 0,15. Cocciopesto floor with black and white tesserae.<sup>3005</sup> Graffiti on the columns.<sup>3006</sup> Cocciopesto gutter<sup>3007</sup>: w. 0,45, w. channel equal, settling tank 0,48 x 0,58, depth 0,44, the southwest corner round: radius 0,79. Terracotta puteal: h. 0,65.<sup>3008</sup> Masonry puteal head:<sup>3009</sup> d. 0,72, d. hole 0,48, h. 0,34. Cistern: current depth 2,00. Aedicula (Lararium Type 20) with white plaster and a bird painting:<sup>3010</sup> 0,97 x 0,19, h. 2,59, niche 0,51 x 0,93, depth 0,90. Marble table with a travertine support: 0,77 x 0,39, h. 0,74.<sup>3011</sup> Masonry podium under the table:<sup>3012</sup> 0,31 x 0,41, h. 0,05. North wall: oa, oi (travertine, lapis pompeianus and cruma) and ov (travertine). Lower part red, middle and upper parts white.<sup>3013</sup> 1 ovm (travertine) half column. 18 beam holes at the height of 3,30. Black text.<sup>3014</sup> East wall: oi (travertine, lapis pompeianus and cruma) and ov (travertine). Lower part red, middle and upper parts white.<sup>3015</sup> South wall: oi (travertine, lapis pompeianus and cruma). Portico: lower part red, middle and upper parts white.<sup>3016</sup> Garden: white plaster. 3 brick half columns<sup>3017</sup>. 1 oi (travertine) and brick pilaster: 0,44 x 2,05 h. 2,75. West wall: oi (lapis pompeianus and travertine) and ot. Lower part red, middle and upper parts white.<sup>3018</sup> The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Cubiculum I with a black and white mosaic threshold and II style wall paintings:<sup>3019</sup> 9. 2) Triclinium H with cocciopesto floor with a black and white mosaic threshold and an emblem, and III style wall paintings decorated with banquet scenes:<sup>3020</sup> 15. 3) Closet J with remains of shelves:<sup>3021</sup> 4. 4) Room with ascending stairs<sup>3022</sup>: 4. 5) Fauces D with white plaster leading to entrance 36: 22.
- 143** VI,17,23–26: excavated 1824,<sup>3023</sup> area 2111,34,<sup>3024</sup> peristyle 230, garden 120. 3<sup>3025</sup> porticoes, not on the main entrance axis. 14<sup>3026</sup> brick columns: d. 0,51, h. 1,27. Remains of plaster.<sup>3027</sup> Pluteus.<sup>3028</sup> Tuff gutter<sup>3029</sup>: w. 0,57, w. channel 0,32. North wall: oi (travertine, cruma and lapis pompeianus) and or (travertine and cruma). East wall: oi (travertine, cruma and lapis pompeianus) and or (travertine and cruma). 2 half columns.<sup>3030</sup> South wall: oi (travertine and lapis pompeianus). West wall: ot, oi (lapis pompeianus) and ovm (yellow tuff). The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room: 5. 2) Room: 3. 3) Room: 15. 4) Room:<sup>3031</sup> 17. 5) Room:<sup>3032</sup> 5. 6) Room:<sup>3033</sup> 40. 7) Room:<sup>3034</sup> 1.
- 144** VI,17,23–26: excavated 1824,<sup>3035</sup> area 2111,34,<sup>3036</sup> peristyle 1005, garden 680.<sup>3037</sup> 4<sup>3038</sup> porticoes, not on the main entrance axis. The east portico was above the garden level.<sup>3039</sup> 40 piers.<sup>3040</sup> Pool (Type B).<sup>3041</sup> 2 ascending stairs to the east portico.<sup>3042</sup> There is no information about the walls available. The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Room. 2) Fauces. 3) Room. 4) Room. 5) Room. 6) Room.
- 145** VI,17,27–30: area 666,57,<sup>3043</sup> peristyle 85, garden<sup>3044</sup> 45. 2 porticoes, not on the main entrance axis. 2 brick columns: d. 0,45. 1 brick corner pier: 0,88 x 0,61, h. 2,77. Red and small flutes. Mortar floor decorated with colorful stones. North wall: oi (travertine and cruma) and ovm (travertine). Remains of plaster. East wall: oi (travertine and cruma). Remains of plaster.



South wall: oi (travertine, lapis pompeianus and marble).<sup>3045</sup> Remains of plaster.  
 West wall: oi (travertine, lapis pompeianus, cruma, brick and marble) and ot. Lower and upper part white. 1 half column.  
 The peristyle is surrounded by 4<sup>3046</sup> rooms opening into it. From the northwest corner clockwise: 1) Room.<sup>3047</sup> 9. 2) Fauces with mortar floor decorated with colorful stones and red plaster leading to entrance 28: 24. 3) Room with remains of plaster: 21. 4) Room: 5.

- 146** VI,17,32–36: excavated at the beginning of the 1800th century,<sup>3048</sup> area 1230,43,<sup>3049</sup> peristyle 760, garden<sup>3050</sup> 435.

4 porticoes after an atrium.<sup>3051</sup> 18<sup>3052</sup> ovm (travertine and yellow tuff) piers: 2 corner piers: 1,30 x 1,32, 5 piers: 0,85 x 0,47, h. 3,35, 2 piers: 2,26 x 0,45, the northeast corner pier with niche at current ground level: w. 0,48, h. 0,80, depth 0,23. The portico side of the piers: lower part black and upper part red. The garden side of the piers: lower part red and upper part yellow with red paintings, change at 0,80. Pluteus.<sup>3053</sup> Arches between the columns.<sup>3054</sup> Glass between the columns.<sup>3055</sup> White and black mosaic floor.<sup>3056</sup>

Gutter.<sup>3057</sup> Pool (Type A) with a fountain and steps down to the pool.<sup>3058</sup>

North wall: ovm (yellow tuff, grey tuff and travertine) and oi (travertine, lapis pompeianus and brick). Lower and middle part with white plaster with red decorations. 3 half columns with white plaster and red scales: d. 0,45. Niche at the height of 0,60: 1,00 x 1,16, depth 0,83.

East wall: ovm (yellow tuff), ot and oi (lapis pompeianus, brick and travertine).

South wall: ovm (grey tuff).<sup>3059</sup> Lower part black with red decorations and middle part red.

The west wall is destroyed.

The peristyle is surrounded by 12 spaces opening into it. From the northwest corner clockwise: 1) Room with mosaic floor:<sup>3060</sup> 37. 2) Ascending stairs. 3) Room with mosaic floor:<sup>3061</sup> 35. 4) Atrium has 2 doors opening onto the peristyle: 55. 5) Room with mosaic floor:<sup>3062</sup> 7. 6) Atrium has 3 doors opening onto the peristyle: 80. 7) Room with mosaic floor<sup>3063</sup> and blue plaster: 6. 8) Room has 2 doors opening onto the peristyle: 31. 9) Room with white plaster: 7. 10) Cubiculum a with white and black mosaic floor and IV style wall paintings with plant paintings. The room has a large window opening onto the peristyle:<sup>3064</sup> 7. 11) Cubiculum b with white and black mosaic floor and IV style wall paintings:<sup>3065</sup> 7. 12) Room: 11.

- 147** VII,1,25/47 *Casa di Sirico*: excavated 1852–1855,<sup>3066</sup> area 1065,10,<sup>3067</sup> peristyle (31) 160, garden 35<sup>3068</sup>. 4 porticoes after an atrium.<sup>3069</sup> 10 brick columns:<sup>3070</sup> d. 0,50, h. 2,60<sup>3071</sup>. Lower part yellow and upper part white and fluted,<sup>3072</sup> change at 0,77. II style cocciopesto floor decorated with white and black mosaic tesserae.<sup>3073</sup>

Gutter.<sup>3074</sup> Travertine puteal:<sup>3075</sup> d. 0,55, d. hole 0,36, h. 0,65. Lavastone cistern head:<sup>3076</sup> 0,72 x 0,64. Marble herm of Dionysos: h. 0,75.<sup>3077</sup>

North wall: oi (lapis pompeianus and travertine). IV style wall paintings.<sup>3078</sup> Lower part black, middle part red and yellow.<sup>3079</sup> Upper part white. Lararium niche (Type 31) with white plaster and remains of decoration<sup>3080</sup> at the height of 0,33: w. 1,70, h. 2,10, depth 0,28. Podium in the niche:<sup>3081</sup> travertine block 1,34 x 0,80, h. 0,33, on top of the block a masonry level 0,80 x 0,42, h. 0,38.

East wall: oi (travertine, lapis pompeianus and cruma). IV style wall paintings.<sup>3082</sup> Lower part black, middle part red and yellow.<sup>3083</sup>

South wall: oi (travertine and lapis pompeianus). IV style wall paintings.<sup>3084</sup> Lower part black, middle part red and yellow.<sup>3085</sup> Upper part white with red stripes.

West wall: oi (travertine and lapis pompeianus), ovm (travertine) and ot. IV style wall paintings.<sup>3086</sup> Lower part black, middle part red and yellow.<sup>3087</sup> White plaster pilaster: (w. 0,38, l. 0,03).

The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Room 28 with cocciopesto floor decorated with white stones and IV style wall paintings.<sup>3088</sup> The room has a large window opening onto the peristyle: 5. 2) Atrium 24 with cocciopesto floor decorated with white tesserae and IV style wall paintings:<sup>3089</sup> 42. 3) Peristyle 18 (and 19): 150. 4) Room 34 with IV style wall paintings with mythological themes:<sup>3090</sup> 8. 5) Exedra 33 with IV style wall paintings with mythological themes.<sup>3091</sup> Cocciopesto threshold is decorated with white tesserae: 13. 6) Triclinium 32 with IV style

wall paintings with mythological paintings.<sup>3092</sup> The room has a large window<sup>3093</sup> and a door opening onto the peristyle: 24.

- 148** VII,1,25/47 *Casa di Sirico*: excavated 1861-1862,<sup>3094</sup> area 1065,10,<sup>3095</sup> peristyle (18, 19) 150, garden 95. 2 porticoes after a tablinum (no visual access from the tablinum to the peristyle).<sup>3096</sup> 4 travertine<sup>3097</sup> columns: d. 0,40, h. 2,87. 1 brick<sup>3098</sup> column. Lower part red and upper part white<sup>3099</sup> and polygonal, change at 0,71. Pluteus<sup>3100</sup> with red plaster: w. 0,27, h. 0,71. Cocciopesto floor. Cocciopesto gutter w. 0,31, w. channel 0,25. Terracotta puteal:<sup>3101</sup> d. 0,39, d. hole 0,30, h. 0,65. Tuff cistern head<sup>3102</sup>: 0,76 x 0,6, d. hole 0,44. 4 green brick columns for a pergola:<sup>3103</sup> d. 0,34, h. 2,45, area of the pergola 4,30 x 3,70. Ascending stairs to peristyle 31.<sup>3104</sup> North wall: oi (travertine and lapis pompeianus). II style wall paintings.<sup>3105</sup> Lower part red with marble imitations<sup>3106</sup>, middle part yellow, red and white, upper part white. 22 beam holes at the height of 4,08. Graffiti.<sup>3107</sup> East wall: oi (lapis pompeianus, travertine and cruma). Remains of plaster. Niche<sup>3108</sup> (Lararium Type 30)<sup>3109</sup> with white plaster at height of 1,90: w. 0,54, h. 0,41, depth 0,29. Plaster pilaster in line with the columns of the north portico: 0,30 x 0,02. Above the pilaster a beam hole at the height of 2,85. 4 beam holes at the height of 2,34. South wall: oa and oi (travertine, pieces of terracotta, lapis pompeianus and cruma). Lower part red,<sup>3110</sup> middle and upper parts white. Plaster pilaster in line with the columns of the west portico. West wall: oi (travertine and lapis pompeianus) and ot. II style wall paintings.<sup>3111</sup> Middle part white. Niche with red plaster at the height of 2,70: w. 0,66, h. 1,00, depth 0,23. The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Peristyle 31: 160. 2) Room: 15. 3) Room<sup>3112</sup> 21 with I style wall paintings:<sup>3113</sup> 54. 4) Room 20 with ascending stairs, cocciopesto floor decorated with marble pieces and IV style wall paintings decorated with plant paintings:<sup>3114</sup> 7. 5) Fauces 7 with remains of plaster leading to atrium 3: 3. 6) Triclinium 8 with IV style wall paintings with mythological themes.<sup>3115</sup> Cocciopesto floor. The room has a large window opening onto the peristyle:<sup>3116</sup> 17. 7) Room 17 with cocciopesto floor decorated with white tesserae and II style wall paintings.<sup>3117</sup> The room has 2 doors opening onto the peristyle: 8.
- 149** VII,1,40 *Casa di M. Caesius Blandus*: excavated 1861,<sup>3118</sup> area 751,09,<sup>3119</sup> peristyle (17) 275, garden 95. 4 porticoes after a tablinum.<sup>3120</sup> 13 brick, oi (travertine) and or (cruma and travertine) columns:<sup>3121</sup> d. 0,43, h. 3,17. 2<sup>3122</sup> brick piers: 0,71 x 0,50, h. 3,75. Columns fluted, lower part red and upper part white,<sup>3123</sup> change 0,75. Piers white and smooth. Pluteus<sup>3124</sup> with red plaster decorated with IV style animal<sup>3125</sup> and garden paintings: w. 0,21, h. 0,75. II style cocciopesto floor decorated with white and black tesserae.<sup>3126</sup> Graffiti on the columns.<sup>3127</sup> Cocciopesto gutter<sup>3128</sup>: w. 0,70, w. channel 0,39, in the eastern corners, a lavastone podium 0,70 x 1,07. Cistern. Lavastone cistern head:<sup>3129</sup> 0,69 x 0,75, d. lid 0,44. Marble cistern head:<sup>3130</sup> 0,65 x 0,60, d. hole 0,37. Triangular granite podium.<sup>3131</sup> 3 Dionysiac marble herms.<sup>3132</sup> Marble table.<sup>3133</sup> North wall: oi (travertine, lapis pompeianus and cruma), ovm (grey tuff, cruma and travertine) and ot. II style wall paintings.<sup>3134</sup> Middle part blue, upper part red, yellow, green and white. Niche at the ground level: w. 0,46, h. 0,76, depth 0,46. East wall: oi (travertine). Upper part yellow with red decorations. South wall: oi (travertine, cruma and lapis pompeianus). West wall: oi (travertine, lapis pompeianus, cruma and brick). Remains of plaster. Graffito.<sup>3135</sup> The peristyle is surrounded by 10 rooms opening into it. From the northwest corner clockwise: 1) Oecus 12 with cocciopesto floor decorated with white tesserae and II style wall paintings large mythological figures:<sup>3136</sup> 18. 2) Tablinum 11 with II style white and black mosaic floor with an emblem and IV style wall paintings:<sup>3137</sup> 17. 3) Room 13 with white plaster. The room has a window and a door opening onto the peristyle: 11. 4) Tepidarium 15 with II style black and white mosaic floor with maritime themes and II style wall paintings. The room has a window opening onto the peristyle: 4.<sup>3138</sup> 5) Calidarium 16 with black and white mosaic floor decorated with ithyphallic figures and II style wall paintings. The room has a window opening onto the peristyle: 6.<sup>3139</sup> 6) Triclinium 18 with II style wall paintings:<sup>3140</sup> 24. 7) Cubiculum 19 with II style white and black mosaic floor and IV style wall paintings:<sup>3141</sup> 9. 8) Exedra

20 with a niche, II style lavapista floor decorated with white stones and II style wall paintings:<sup>3142</sup> 24. 9) Room 21 with cocchiopesto floor: 22. 10) Room 23:<sup>3143</sup> 25.

- 150** VII,2,3 *Panificio di Terentius Neo*: excavated 1868,<sup>3144</sup> area 1022,58,<sup>3145</sup> peristyle<sup>3146</sup> (b, d) 110, garden 45.  
<sup>3147</sup> porticoes after a fauces. 6 brick<sup>3148</sup> columns: d. 0,43, h. 3,39. 2 brick<sup>3149</sup> corner piers: 0,62 x 0,62. Lower part red and upper part white,<sup>3150</sup> change at 1,52. Pluteus with red plaster:<sup>3151</sup> w. 0,35, h. 0,85. Wooden fence<sup>3152</sup> (d. hole 0,13, depth 0,15, at height 1,54).  
 Gutter:<sup>3153</sup> Masonry basin:<sup>3154</sup> 1,50 x 1,83, h. 0,43, rim 0,28. Ascending stairs.<sup>3155</sup>  
 North wall: oi<sup>3156</sup> (travertine, lapis pompeianus, brick and cruma) and ot. Lower part red. 2 half columns<sup>3157</sup>. 2 pilasters.  
 East wall: oi (travertine, lapis pompeianus and cruma) and ovm (grey tuff and travertine). Remains of plaster.  
 South wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine). Remains of plaster.  
 West wall: oi (travertine, lapis pompeianus, cruma and marble) and ovm (yellow tuff and travertine).  
 The peristyle is surrounded by 7 rooms opening into it. From the northwest corner clockwise: 1) Fauce c has 2 windows<sup>3158</sup> and 2 doors opening onto the peristyle: 34. 2) Fauce a with cocchiopesto floor and basin:<sup>3159</sup> 15. 3) Kitchen e with a latrine.<sup>3160</sup> White plaster: 9. 4) Cubiculum f with remains of plaster: 9. 5) Cubiculum g with plaster and beam holes for a shelf: 5. 6) Cubiculum h with remains of plaster: 8. 7) Room i: 13.
- 151** VII,2,11–12 *Tintoria*: excavated 1867–1868,<sup>3161</sup> area 1022,58,<sup>3162</sup> peristyle<sup>3163</sup> (b, d, k) 170, garden 65.  
<sup>3164</sup> porticoes after a fauces. 8 tuff columns:<sup>3165</sup> d. 0,47, h. 3,90. 2 brick columns.<sup>3166</sup> White and fluted.<sup>3167</sup> Holes on the coluns at the height of 1,94: d. hole 0,06, depth 0,06. Cocchiopesto floor.<sup>3168</sup>  
 Tuff gutter:<sup>3169</sup> w. 0,53, w. channel 0,32, settling tank 0,43 x 0,56, depth 0,17. The south corners of the gutter with tuff slabs: 0,68 x 0,54. Terracotta puteal.<sup>3170</sup> Cistern:<sup>3171</sup> current depth 2,30. Tuff cistern head:<sup>3172</sup> 0,45 x 0,50, d. hole 0,36. Lavastone basin:<sup>3173</sup> 0,65 x 0,43, depth 0,28, rim 0,10. Round travertine basin.<sup>3174</sup> 9 masonry furnaces: d. 0,73–1,08, h. 0,90–1,25.<sup>3175</sup> Stairs between the furnaces.<sup>3176</sup>  
 North wall: oa and oi (travertine, lapis pompeianus and cruma). Remains of plaster.  
 East wall: oa and oi (travertine, lapis pompeianus, brick and cruma). Wall paintings with architectural paintings.<sup>3177</sup> Graffito.<sup>3178</sup>  
 South wall: oi<sup>3179</sup> (travertine, lapis pompeianus and cruma), ov (travertine) and ot.  
 West wall: oi (travertine, lapis pompeianus, cruma and brick) and ov (grey tuff).<sup>3180</sup>  
 The peristyle is surrounded by 10 rooms opening into it. From the northwest corner clockwise: 1) Closet g with white plaster and 5 shelves: 4.<sup>3181</sup> 2) Cubiculum f with III style wall paintings:<sup>3182</sup> 3. 3) Room e with white plaster. The room has a window opening onto the peristyle: 3. 4) Fauce a with IV style wall paintings:<sup>3183</sup> 22. 5) Room i: 18. 6) Ascending stairs k: 3. 7) Oecus l with II style wall paintings:<sup>3184</sup> 53. 8) Cubiculum o with red and yellow paintings. The room has a window and a door opening onto the peristyle: 14. 9) Tablinum n with remains of plaster: 19. 10) Cubiculum p with remains of plaster: 11.
- 152** VII,2,16–17 *Casa di M. Gavius Rufus*: excavated 1867–1868,<sup>3185</sup> area 668,52,<sup>3186</sup> peristyle (e, h) 265, garden 80.  
 4 porticoes after an atrium.<sup>3187</sup> 8 brick<sup>3188</sup> columns: d. 0,51, h. 3,86. 2 ov (grey tuff and travertine)<sup>3189</sup> columns. 2 tuff columns. White and fluted.<sup>3190</sup> Cocchiopesto floor decorated with white and black tesserae.<sup>3191</sup>  
 Tuff gutter.<sup>3192</sup> Masonry pool with marble rim and blue plaster: 1,05 x 2,15, depth 0,52, rim 0,20, h. 0,33.<sup>3193</sup> Terracotta pipes on 2 columns as fountains.<sup>3194</sup> Cistern: current depth 1,30. 2 lavastone cistern heads:<sup>3195</sup> 0,73 x 0,72, d. hole 0,40. Tuff cistern head with a lid on the northern lavastone cistern head: 0,59 x 0,59, d. lid 0,36.  
 North wall: oi (travertine and cruma), ot, and ovm (grey tuff and travertine). II style wall paintings.<sup>3196</sup> Remains of plaster. On the western part of the wall bronze attachments (l. 0,10, w. 0,01) at the height of 1,85.  
 East wall: oi (travertine, cruma and lapis pompeianus). II style wall paintings.<sup>3197</sup> Remains of plaster.

South wall: ovm (grey tuff and travertine), and oi (travertine, cruma and lapis pompeianus). II style wall paintings.<sup>3198</sup> Lower part black and yellow. 2 plaster pilasters: 0,42 x 0,05.

West wall: oi (travertine, lapis pompeianus and cruma). II style wall paintings.<sup>3199</sup> Lower part black and red, middle part red and yellow, and upper part yellow with marble imitations.<sup>3200</sup>

The peristyle is surrounded by 17 spaces opening into it. From the northwest corner clockwise: 1) Triclinium f with cocciopesto floor decorated with white tesserae, violet and blue wall paintings.<sup>3201</sup> 2) Atrium c with lavapesta floor decorated with black and white mosaics.<sup>3202</sup> Remains of plaster. The room has 2 doors opening onto the peristyle: 43. 3) Oecus g with II style white and black mosaic floor and IV style wall paintings with mythological paintings.<sup>3203</sup> 35. 4) Storeroom q with white plaster: 1. 5) Cubiculum r with cocciopesto floor decorated with white tesserae and II style wall painting.<sup>3204</sup> 5. 6) Room s with white plaster: 2. 7) Cubiculum t with cocciopesto floor decorated with white and black tesserae and IV style wall paintings with mythological themes.<sup>3205</sup> 7. 8) Cubiculum u with white mosaic floor and black plaster decorated with plant paintings and mythological themes.<sup>3206</sup> 10. 9) Oecus v with white and black mosaic floor.<sup>3207</sup> Remains of plaster: 16. 10) Triclinium x with cocciopesto floor decorated with white and black tesserae and II style wall paintings.<sup>3208</sup> 20. 11) Room i with white plaster decorated with red colour: 10. 12) Cubiculum p with cocciopesto floor decorated with white and black tesserae.<sup>3209</sup> White plaster: 5. 13) Exedra o with II style black and white mosaic floor and IV style wall paintings with mythological themes.<sup>3210</sup> 12. 14) Room n with cocciopesto floor decorated with white and black tesserae and red plaster on walls.<sup>3211</sup> 4. 15) Cubiculum m with cocciopesto floor decorated with white and black tesserae.<sup>3212</sup> White plaster: 6. 16) Lararium<sup>3213</sup> l with cocciopesto floor decorated with white and black tesserae and II style wall paintings.<sup>3214</sup> 1. 17) Closet k with cocciopesto floor decorated with white tesserae and white plaster on walls.<sup>3215</sup> 5.

- 153** VII,2,18 *Casa di C. Vibius Italus*: excavated 1867–1868,<sup>3216</sup> area 746,87,<sup>3217</sup> peristyle (o, r) 320, garden 135.

4 porticoes after a tablinum.<sup>3218</sup> 14 brick columns:<sup>3219</sup> d. 0,42, h. 3,20. 4 brick pilasters:<sup>3220</sup> 0,75 x 0,44, h. 3,70.

Tuff gutter:<sup>3221</sup> w. 0,53. Well: d. 0,30, the water level at 26,15.<sup>3222</sup> Masonry pool (Type B):<sup>3223</sup> 4,96 x 1,33, depth 0,60, rim 0,39, d. of a round extension 2,15. Travertine cistern head:<sup>3224</sup> 0,53 x 0,62, d. hole 0,41.

North wall: ot, ovm (travertine, cruma and grey tuff), and oi (travertine). Upper part white.

East wall: oi (travertine, cruma and lapis pompeianus) and ovm (travertine, cruma, yellow tuff and grey tuff). 7 beam holes at the height of 3,21. 2 beam holes at the height of 2,25. Painted red text.<sup>3225</sup>

South wall: oi (travertine and lapis pompeianus) and ovm (travertine, grey tuff and cruma).

West wall: oi (lapis pompeianus, travertine, and cruma) and ovm (travertine and grey tuff). Niche with yellow plaster and painted sword<sup>3226</sup> at the height of 0,75: 0,95 x 1,42, depth 0,52.

The peristyle is surrounded by 13 spaces opening into it. From the northwest corner clockwise: 1) Triclinium n with white and black mosaic floor with an opus sectile emblem.<sup>3227</sup> Remains of plaster: 25. 2) Tablinum b with II style white and black mosaic floor.<sup>3228</sup> Remains of plaster: 25. 3) Oecus m with II style white and black mosaic floor.<sup>3229</sup> White plaster: 15. 4) Room with white plaster: 4. 5) Closet r4 with shelves.<sup>3230</sup> Remains of plaster: 2. 6) Closet r3 with shelves.<sup>3231</sup> White plaster decorated with red stripes: 5. 7) Closet r2 with shelves.<sup>3232</sup> White plaster: 3. 8) Room with white plaster. Signs of shelves on plaster: 2. 9) Closet r1 with white plaster. Signs of shelves on the plaster: 1. 10) Exedra s: 72. 11) Cubiculum t with II style white and black mosaic floor:<sup>3233</sup> 5. 12) Room q with remains of plaster: 1. 13) Closet p has a window opening onto the peristyle: 1.

- 154** VII,2,20/40 *Casa di N. Popidius Priscus*: excavated 1863,<sup>3234</sup> area 975,24,<sup>3235</sup> peristyle (u) 380, garden 165.

4 porticoes after a room after a tablinum.<sup>3236</sup> 24 brick and ovm (tuff) columns:<sup>3237</sup> d. 0,36, h. 3,23. White and fluted.<sup>3238</sup> Cocciopesto decorated with white and black mosaic tesserae.<sup>3239</sup>

Gutter.<sup>3240</sup>

North wall: oi (travertine, cruma and lapis pompeianus) and ovm (grey tuff, travertine and cruma). Lower part violet with yellow and green paintings.<sup>3241</sup> Graffito.<sup>3242</sup>

East wall: oi<sup>3243</sup> (travertine, lapis pompeianus and cruma), ovm (travertine, grey tuff and cruma), ot and ov<sup>3244</sup> (travertine). II style wall paintings.<sup>3245</sup> Upper part violet.<sup>3246</sup> 3 rows beam holes, each with 2 holes. First row at the height of 1,18, second row at the height of 2,54, third row at the height of 3,98. South wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine, grey tuff and lapis pompeianus). 6 beam holes at the height of 0,65.

West wall: oi (travertine, cruma and lapis pompeianus) and ovm (travertine and grey tuff). Lower part red and yellow. 2 niches at the height of 0,47: w. 0,90, h. 1,61, depth 0,47.

The peristyle is surrounded by 13 spaces opening into it. From the northwest corner clockwise: 1) Triclinium t with II style white mosaic floor decorated with colorful tesserae and an opus sectile emblem.<sup>3247</sup>

Remains of plaster: 26. 2) Fauces r with IV style wall paintings with plant paintings:<sup>3248</sup> 11. 3) Tablinum o2 with II style black and white mosaic floor and II style wall paintings decorated with mythological figurines:<sup>3249</sup> 26. 4) Triclinium s with white and black mosaic floor decorated with a colorful emblem and IV style wall paintings with plant paintings:<sup>3250</sup> 30. 5) Room: 4. 6) Descending stairs v1 with white plaster to sacellum v: 1. 7) Room with II style wall paintings:<sup>3251</sup> 2. 8) Room with II style wall paintings and painted roof:<sup>3252</sup> 1. 9) Room x with remains of plaster: 12. 10) Room z with white plaster: 3. 11) Oecus z' with white plaster: 31. 12) Tablinum g of house VII,2,38 with red, yellow and white wall paintings. The room has a large window opening onto the peristyle:<sup>3253</sup> 13. 13) Triclinium z2 with lavapesta floor decorated with black tesserae.<sup>3254</sup> Remains of plaster: 27.

- 155** VII,2,25 *Casa delle Quadrighe*: excavated 1844–1846,<sup>3255</sup> area 210,21,<sup>3256</sup> peristyle<sup>3257</sup> (e, f) 55, garden 15.

3 porticoes after a fauces.<sup>3258</sup> 2 travertine<sup>3259</sup> piers. 1 brick corner pier. Yellow plaster with painted leaves.<sup>3260</sup> Pluteus with a groove on top and green plaster decorated with Nilotic scenes, garden and animal paintings.<sup>3261</sup> Cocciopesto floor decorated with travertine pieces, marble and white tesserae.<sup>3262</sup>

Ascending stairs.<sup>3263</sup> Rectangular tuff puteal.<sup>3264</sup>

North wall: oi (travertine), ovm (travertine) and ov (travertine). Still life paintings.<sup>3265</sup>

East wall: ovm<sup>3266</sup> (travertine) and ov (travertine).

South wall: oi (travertine, lapis pompeianus and cruma) and ovm<sup>3267</sup> (travertine). Lower part yellow and middle part white.<sup>3268</sup>

West wall: oi (travertine). Remains of plaster.

The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Triclinium g with white plaster decorated with wall paintings. The room has a window and a door opening onto the peristyle:<sup>3269</sup> 14. 2) Room h with cocciopesto floor decorated with white stones and red and yellow wall paintings:<sup>3270</sup> 5. 3) Oecus i with cocciopesto floor decorated with white tesserae and IV style wall paintings:<sup>3271</sup> 9. 4) Peristyle k (and l): 30. 5) Fauces a: 10.

- 156** VII,2,25 *Casa delle Quadrighe*: excavated 1844–1846,<sup>3272</sup> area 210,21,<sup>3273</sup> peristyle (k, l) 30, garden 20. 1<sup>3274</sup> portico after a peristyle after a fauces. 1 brick column.<sup>3275</sup> Painted with white, green, yellow and red scales and the base of the column decorated with a relief of a shield and spears painted red.<sup>3276</sup> Pluteus.<sup>3277</sup>

Beaten earth floor.<sup>3278</sup>

Gutter.<sup>3279</sup>

North wall: oi (travertine), ovm (travertine) and ov (travertine). Portico: lower part red with plant paintings and middle part yellow.<sup>3280</sup> Garden: Lower part red, yellow and green decorated with still life paintings, middle and upper parts yellow, red and black decorated with garden paintings.<sup>3281</sup>

East wall: oi (travertine and lapis pompeianus), ovm (travertine) and ov (travertine). Lower part red and yellow decorated with still life and landscape paintings, middle and upper parts yellow, red and black decorated with garden paintings.<sup>3282</sup> Round lararium niche (Type 30) with blue and green plaster.<sup>3283</sup>

South wall: oi (travertine). Lower part red and yellow decorated with still life paintings and Nilotic landscapes, middle and upper parts yellow, red and black decorated with garden and animal paintings.<sup>3284</sup>

West wall: ovm (travertine). Lower part red decorated with still life paintings, middle and upper parts yellow, red and black.<sup>3285</sup>

The peristyle is surrounded by 3 spaces opening into it. From the northwest corner clockwise: 1) Cubiculum m with cocciopesto floor decorated with white tesserae and red and yellow plaster:<sup>3286</sup> 6. 2)

Triclinium n with IV style wall paintings with mythological themes. The room has a large window, a window and a door opening onto the peristyle:<sup>3287</sup> 11. 3) Peristyle f (and e): 55.

- 157 VII,2,51: excavated 1868,<sup>3288</sup> area 333,31,<sup>3289</sup> peristyle (o) 65, garden 20.  
2 porticoes after a tablinum.<sup>3290</sup> 2 brick columns:<sup>3291</sup> d. 0,40. Remains of plaster.<sup>3292</sup>  
Cocciopesto gutter:<sup>3293</sup> w. 0,37. Lavastone cistern head:<sup>3294</sup> 0,71 x 0,71, d. hole 0,41.  
North wall: oi (lapis pompeianus, travertine, pieces of terracotta and cruma) and ot. Garden: lower part white.  
East wall: oi (travertine, lapis pompeianus, brick and cruma). Middle part white.  
South wall: oi (travertine and lapis pompeianus), ot and ovm (travertine and grey tuff). 7 beam holes at the height of 3,32.  
West wall: oi (travertine, cruma and lapis pompeianus) and ot. Portico: lower part red, middle and upper part white. Niche (Lararium Type 30) with red decoration<sup>3295</sup> at 1,22: 0,53 x 0,57, depth 017. 1 half column:<sup>3296</sup> h. 2,97. Lower red and upper part white, change 1,43.  
The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Room q with red plaster:<sup>3297</sup> 13. 2) Fauces with remains of plaster leading to kitchen s: 4. 3) Tablinum m with I style cocciopesto floor painted red and IV style wall paintings.<sup>3298</sup> The room has a large window opening onto the peristyle: 13. 4) Fauces l with remains of plaster leading to atrium d: 4. 5) Room p with white plaster decorated with red stripes and red plaster:<sup>3299</sup> 11.
- 158 VII,3,13 *Casa del Larario doppio*: excavated 1843–1867,<sup>3300</sup> area 627,22,<sup>3301</sup> peristyle (e) 45, garden 10.  
3 porticoes after a tablinum.<sup>3302</sup> 2 columns.<sup>3303</sup> 1 corner pier.<sup>3304</sup>  
Gutter.<sup>3305</sup> Tuff cistern head.<sup>3306</sup>  
North wall: oi (travertine and cruma). Lower part violet, middle part white.<sup>3307</sup> Lararium (Type 30) with a double niche and a plaster relief of a snake.<sup>3308</sup>  
East wall: oi (travertine and cruma). Portico: lower and middle part red. Brick pilaster.<sup>3309</sup>  
South wall: oi (travertine) and ot. Remains of plaster.  
West wall: oi (travertine and lapis pompeianus).  
The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Fauces d with ascending stairs:<sup>3310</sup> 3. 2) Tablinum c: 12. 3) Triclinium g with IV style wall paintings decorated with mythological themes:<sup>3311</sup> 28. 4) Fauces o leading to the southwest part of the house: 1. 5) Cubiculum k with black, red and white plaster:<sup>3312</sup> 5. 6) Cubiculum i: 5. 7) Cubiculum h: 5. 8) Room e' of house VII,3,11–12: 4.
- 159 VII,3,29 *Casa di M. Spurius Mesor*: excavated 1864–1868,<sup>3313</sup> area 306,83,<sup>3314</sup> peristyle (s, y) 60, garden 40.  
1 portico,<sup>3315</sup> not on the main entrance axis. 1 brick column.<sup>3316</sup>  
Cooking bench.<sup>3317</sup>  
North wall: oi (travertine).<sup>3318</sup> Half column.<sup>3319</sup>  
The east wall is not visible.<sup>3320</sup>  
South wall: oi (travertine).<sup>3321</sup>  
West wall: oi (travertine, cruma and lapis pompeianus). Semicircular lararium niche (Type 31) with lararium paintings.<sup>3322</sup>  
The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Oecus i of house VII,3,25 with landscape paintings. The room has a window opening onto the peristyle:<sup>3323</sup> 20. 2) Triclinium x with wall paintings.<sup>3324</sup> The room has a window<sup>3325</sup> opening onto the peristyle: 21. 3) Room v has a window opening onto the peristyle: 2. 4) Room u with wall paintings:<sup>3326</sup> 11. 5) Room: 8. 6) Triclinium l with cocciopesto floor decorated with white tesserae (forming also the name M. Spurius Mesor) and hexagonal slate slabs and III style wall paintings decorated with mythological themes:<sup>3327</sup> 19.
- 160 VII,3,38: excavated 1867,<sup>3328</sup> area 291,02,<sup>3329</sup> peristyle (h) 45, garden<sup>3330</sup> 15.  
1 portico after a fauces.<sup>3331</sup> 1 ov (travertine) pier.<sup>3332</sup> Pluteus with marble top.<sup>3333</sup>  
Marble pool with fountain in the middle.<sup>3334</sup>



North wall: oi (travertine, lapis pompeianus, brick and cruma).  
 East wall: oi (travertine, cruma and lapis pompeianus).  
 South wall: oi (travertine, cruma and lapis pompeianus), ov (travertine) and ovm (travertine). Lower part yellow and red.<sup>3335</sup>  
 West wall: ovm (travertine and grey tuff). Remains of plaster.  
 The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room f of house VII,3,3: 3. 2) Fauces b of house VII,3,3 leading to room p: 6. 3) Room i: 4. 4) Room k: 3. 5) Room l: 3. 6) Closet m with shelves, lower part red and white plaster:<sup>3336</sup> 2. 7) Room n: 40. 8) Fauces g leading to entrance 38: 14.

- 161** VII,4,31/51 *Casa dei Capitelli colorati*: excavated 1832–1833,<sup>3337</sup> area 1602,07,<sup>3338</sup> peristyle (18) 300, garden 70.

4 porticoes after a tablinum.<sup>3339</sup> 15 tuff<sup>3340</sup> columns: d. 0,59, h. 4,52. 1 brick column. Lower yellow and upper part white and fluted.<sup>3341</sup> change at 1,59. Nails on the columns<sup>3342</sup> (iron marks d. 0,02, at the height of 0,56 and 1,16). Graffito on a column.<sup>3343</sup>

Tuff gutter:<sup>3344</sup> w. 0,51, w. channel 0,31, a tuff rim between the garden and the gutter: w. 0,11, h. 0,18, settling tank 0,64 x 0,52, depth 0,2, all the corners with tuff slabs 0,70 x 0,70. Marble puteal:<sup>3345</sup> d. 0,61, d. hole 0,32, h. 0,66. Cistern: current depth 1,10. 2 marble cistern heads:<sup>3346</sup> 0,55 x 0,55, d. hole 0,35. Blue plastered masonry pool with an amphora on the west side: 5,90 x 2,00, depth 0,95, rim 0,36.<sup>3347</sup> In the middle of the pool, a fountain column:<sup>3348</sup> d. 0,30, current h. 0,51, d. jet 0,05.

North wall: oi (lapis pompeianus, travertine and cruma). IV style wall paintings.<sup>3349</sup> Lower part black and middle part red.<sup>3350</sup>

East wall: oa and oi (travertine and lapis pompeianus). IV style wall paintings.<sup>3351</sup> Lower part black and middle part red.<sup>3352</sup>

South wall: oi (lapis pompeianus, travertine and cruma) and ot.

West wall: oi (travertine, lapis pompeianus and cruma).

The peristyle is surrounded by 20 spaces opening into it. From the northwest corner clockwise: 1) Triclinium 25 with cocciopesto floor and IV style wall paintings decorated with landscapes:<sup>3353</sup> 29. 2) Cubiculum 26 with cocciopesto floor decorated with colorful stones and IV style wall paintings decorated with mythological themes:<sup>3354</sup> 10. 3) Tablinum 27 with white mosaic floor and IV style wall paintings:<sup>3355</sup> 12. 4) Oecus 28 with lavapasta floor and IV style wall paintings decorated with mythological themes:<sup>3356</sup> 15. 5) Room 29 with remains of plaster and ascending stairs:<sup>3357</sup> 3. 6) Oecus 30 with cocciopesto floor decorated with colorful stones and IV style wall paintings:<sup>3358</sup> 22. 7) Exedra 31 with white and black mosaic floor and walls with marble at lower part and IV style wall paintings decorated with mythological themes on the upper parts:<sup>3359</sup> 65. 8) Closet 32 with shelves, cocciopesto floor and white plaster:<sup>3360</sup> 6. 9) Oecus 33 with white and black mosaic floor with an emblem and IV style wall paintings decorated with mythological themes:<sup>3361</sup> 11. 10) Oecus 17 with IV style wall paintings decorated with landscapes and mythological themes.<sup>3362</sup> The room has a large window<sup>3363</sup> opening onto the peristyle: 18. 11) Fauces 15 leading to atrium 2: 6. 12) Tablinum 13 with white and black mosaic floor:<sup>3364</sup> 20. 13) Fauces 14 with remains of plaster leading to atrium 2: 6. 14) Room 16 with remains of plaster: 13. 15) Room 19 with white and black mosaic floor and IV style wall paintings decorated with mythological themes:<sup>3365</sup> 8. 16) Cubiculum 20 with cocciopesto floor decorated with white stones and IV style wall paintings:<sup>3366</sup> 4. 17) Ascending stairs 21: 3. 18) Exedra 22 with white mosaic floor decorated with a colorful emblem of fish and IV style wall paintings decorated with landscapes mythological themes:<sup>3367</sup> 15. 19) Closet 23 with shelves, white and black mosaic floor and IV style wall paintings:<sup>3368</sup> 4. 20) Oecus 24 with white and black mosaic floor and IV style wall paintings with mythological themes:<sup>3369</sup> 45.

- 162** VII,4,31/51 *Casa dei Capitelli colorati*: excavated 1832–1833,<sup>3370</sup> area 1602,07,<sup>3371</sup> peristyle (40) 325,<sup>3372</sup> garden<sup>3373</sup> 165.

4<sup>3374</sup> porticoes after a room after the northern tablinum (27) of the southern peristyle (18). 21 ov (travertine) columns: d. 0,62, h. 3,99. 2 tuff columns. 1 brick column. White plaster with small flutes<sup>3375</sup>. Iron nails<sup>3376</sup> (d. 0,02) at the height of 1,13. Cocciopesto floor decorated with white stones.

Partly tuff and partly cocciopesto gutter:<sup>3377</sup> w. 0,69, w. channel 0,36, a tuff rim between the gutter and



the garden: w. 0,10, h. 0,13, the gutter corners with tuff slabs 0,59 x 0,45. Marble puteal:<sup>3378</sup> d. 0,54, d. hole 0,32, h. 0,68. Cistern: current depth 1,40. Tuff cistern head:<sup>3379</sup> 0,62 x 0,62. Marble pool: 1,15 x 1,15.<sup>3380</sup> In the pool, a marble fountain.<sup>3381</sup> Marble water collecting mechanism:<sup>3382</sup> 0,95 x 0,88, h. 0,40, d. spout 0,20, d. hole 0,06.

Around the pool, tile planting beds in the form of square, with a smaller square inside, and in the middle of the small square a circle.<sup>3383</sup>

North wall: oa and oi (travertine, lapis pompeianus, cruma and brick). Lower part red. 2 brick pilasters: 0,30 x 0,30. Indent on the eastern part of the wall: w. 1,10, depth 0,20.

East wall: oa and oi (travertine and lapis pompeianus).

South wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine). Lower, middle and upper parts with white plaster.

West wall: oi (travertine, lapis pompeianus, cruma and marble), ot and ovm (travertine and yellow tuff). Lower part with white plaster.

The peristyle is surrounded by 16 spaces opening into it. From the northwest corner clockwise: 1) Fauces 50 with cocchiopesto floor leading to entrance 51: 10. 2) Closet 52 with shelves and pink plaster.<sup>3384</sup> Cocchiopesto floor: 2. 3) Cubiculum 53 with cocchiopesto floor and white plaster: 2. 4) Room 54 with red plaster: 3. 5) Cubiculum 55 with cocchiopesto floor decorated with marble and I and IV style wall paintings:<sup>3385</sup> 6. 6) Exedra 56 with white mosaic floor and remains of plaster.<sup>3386</sup> 2 white and fluted columns between the room and the peristyle: 45. 7) Kitchen 57 with tile floor and cistern opening.<sup>3387</sup> Cooking bench: 13. 8) Oecus 39 with cocchiopesto floor decorated with colorful stones and IV style wall paintings.<sup>3388</sup> The room has a window and a door opening onto the peristyle: 7. 8) Room 34 with cocchiopesto floor and white plaster on walls: 10. 9) Room 37 with remains of plaster: 13. 11) Lararium 41 with lavapesta floor decorated with marble and on the walls marble imitations:<sup>3389</sup> 3. 12) Room 42 with white plaster: 8. 13) Room 43 with red plaster: 7. 14) Room 44 with red and grey plaster.<sup>3390</sup> Cocchiopesto floor: 7. 15) Room 45 with 2 pools. Red and white plaster: 9. 16) Room 46 with cocchiopesto floor, and red and white plaster: 10.

**163** VII,4,48 *Casa della Caccia antica*: excavated 1834-1835,<sup>3391</sup> area 431,23,<sup>3392</sup> peristyle (12, 13) 140, garden 75.

2 porticoes after a tablinum.<sup>3393</sup> The east portico with second floor: brick column and ovm pier.<sup>3394</sup> 5 tuff columns: d. 0,56, h. 3,66.<sup>3395</sup> Lower part red and upper part white and fluted, change at 1,61.<sup>3396</sup> Pluteus with red plaster: w. 0,40, h. 0,56.<sup>3397</sup> Cocchiopesto floor decorated with white marble pieces and tesserae. Cocchiopesto gutter: w. 0,95, w. channel 0,35, 4 triangular corners: 0,58 x 0,58.<sup>3398</sup> Lavastone cistern head with a lid: 0,72 x 0,72, d. lid 0,42.<sup>3399</sup> Cistern.<sup>3400</sup> Round masonry pool with blue plaster: d. 2,56, depth 1,47, rim: w. 0,36 h. 0,50.<sup>3401</sup>

North wall: ovm (travertine and cruma), oi (travertine, cruma and lapis pompeianus) and or (cruma and travertine).<sup>3402</sup> IV wall paintings.<sup>3403</sup> Lower, middle and upper parts black.<sup>3404</sup>

East wall: oi (lapis pompeianus, travertine, cruma and cocchiopesto) and ot.<sup>3405</sup> IV wall paintings.<sup>3406</sup> Lower part black with plant paintings, middle and upper part black.<sup>3407</sup>

South wall: oi<sup>3408</sup> (lapis pompeianus, cruma and travertine). IV wall paintings.<sup>3409</sup> Portico: Lower, middle and upper part black.<sup>3410</sup> Garden: lower part black with garden paintings and yellow, middle part red with animal and garden paintings.<sup>3411</sup> Pilaster: w. 0,54.<sup>3412</sup> Graffiti on the pilaster.<sup>3413</sup>

West wall: oi (lapis pompeianus, cruma and travertine).<sup>3414</sup> IV wall paintings.<sup>3415</sup> Portico: Lower, middle and upper part black.<sup>3416</sup> Garden: lower part black and yellow, middle part red with landscape paintings and mythological paintings and upper part with Nilotic landscapes.<sup>3417</sup> Travertine pilaster: w. 0,52.<sup>3418</sup>

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room 11 with lavapesta floor black, red and yellow plaster decorated with wall paintings. The room has a large window opening onto the peristyle: 17.<sup>3419</sup> 2) Tablinum 10 with white and black mosaic floor with an emblem and walls with blue and white plaster decorated with marble imitations, landscape paintings and mythological themes: 16.<sup>3420</sup> 3) Fauces 9 leading to atrium 2. Lavapesta floor and IV style wall paintings: 5.<sup>3421</sup> 4) Room 14 with cocchiopesto floor and IV style wall paintings: 38.<sup>3422</sup> 5) Room 15 with lavapesta floor with an emblem decorated with colorful marble pieces and IV style wall paintings decorated with mythological themes: 16.<sup>3423</sup> 6) Ascending stairs 17 with pink plaster:<sup>3424</sup> 6.<sup>3425</sup> 7) Fauces 16

with lavapesta floor and pink plaster leading to entrance 43. The room has a window and a door opening onto the peristyle: 6.<sup>3426</sup> 8) Latrine 18 with mortar floor and wall plastered at lower part black and red, middle and upper parts white with red stripes. The room has a window opening onto the peristyle: 5.<sup>3427</sup>

- 164** VII,4,56 *Casa del Granduca*: excavated 1833–1834,<sup>3428</sup> area 212,32,<sup>3429</sup> peristyle (15) 50,<sup>3430</sup> garden 20.<sup>23431</sup> porticoes after a tablinum. 3 ovm (grey tuff) columns: w. 0,50, h. 2,70.<sup>3432</sup> White and fluted.<sup>3433</sup> Lavapesta floor decorated with pieces of brick and white stones.<sup>3434</sup> Tuff gutter: w. 0,40.<sup>3435</sup> Cistern.<sup>3436</sup> Tuff cistern head.<sup>3437</sup> Masonry cistern head.<sup>3438</sup> Terracotta cistern head.<sup>3439</sup> Mosaic fountain niche with marble steps and a Nilotic mosaic: 1,20 x 0,56, h. 2,38.<sup>3440</sup> The niche with a masonry pool with marble rim: 1,15 x 2,60, depth 0,49, the pool is divided into 3 basins: the east basin 0,52 x 0,70, the middle 0,80 x 0,71, the west 0,41 x 0,70.<sup>3441</sup> In the niche, a marble fountain statue of Silenos: h. 0,64.<sup>3442</sup> In the middle of basin, a white marble flower as fountain.<sup>3443</sup> 2 fountain statues of marble rabbit.<sup>3444</sup> Marble herm of a faun.<sup>3445</sup> 2 plaster rams painted green.<sup>3446</sup> Marble table: 0,90 x 0,47, h 0,65.<sup>3447</sup> Dolium with an inscription: d. 1,25.<sup>3448</sup> Dolium with a foot stamp.<sup>3449</sup> Dolium.<sup>3450</sup> North wall: oi (travertine, lapis pompeianus and grey tuff).<sup>3451</sup> East wall: oi (travertine, lapis pompeianus, brick and marble)<sup>3452</sup> and ov (travertine and grey tuff). III style wall paintings.<sup>3453</sup> Garden paintings.<sup>3454</sup> Ov (grey tuff and travertine) half column.<sup>3455</sup> South wall: oi (travertine and lapis pompeianus).<sup>3456</sup> III style wall paintings.<sup>3457</sup> Garden paintings.<sup>3458</sup> Ov (grey tuff and travertine) half column: h. 2,14.<sup>3459</sup> Beam hole above the half column. West wall: oi (travertine, lapis pompeianus and cruma).<sup>3460</sup> Remains of plaster.<sup>3461</sup> The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Tablinum l with opus sectile floor decorated with a colorful marble emblem and III style wall paintings with mythological paintings: 18.<sup>3462</sup> 2) Fauces 12 with remains of plaster: 5.<sup>3463</sup> 3) Room 14 with ascending stairs and remains of plaster: 4.<sup>3464</sup> 4) Kitchen with remains of plaster: 6.<sup>3465</sup>
- 165** VII,4,57 *Casa dei Capitelli figurati*: excavated 1831–1833,<sup>3466</sup> area 1069,54,<sup>3467</sup> peristyle (t) 395,<sup>3468</sup> garden 175.<sup>3469</sup> 3 porticoes after a tablinum.<sup>3470</sup> 9 tuff columns: d. 0,59, h. 4,50.<sup>3471</sup> 4 brick<sup>3472</sup> columns. 1 brick pier:<sup>3473</sup> 0,96 x 0,64. White and fluted.<sup>3474</sup> Iron hooks on columns<sup>3475</sup> (d. 0,04) at height of 0,79<sup>3476</sup>. Cocciopesto floor.<sup>3477</sup> Tuff gutter: w. 0,56, w. channel 0,31.<sup>3478</sup> Cistern:<sup>3479</sup> current depth 1,33. 2 tuff cistern head (one with a tuff lid) on the plinth:<sup>3480</sup> north d. hole 0,60, south d. 0,50. Marble puteal.<sup>3481</sup> Aedicula (Lararium Type 20) with white plaster:<sup>3482</sup> w. 1,40, l. 0,62, h. 2,50, niche: 1,20 x 1,83<sup>3483</sup>, depth 0,58<sup>3484</sup>. 6 octagonal brick columns for a pergola: d. 0,35, current h. 0,09.<sup>3485</sup> Marble sundial: d. 0,43, h. 0,19.<sup>3486</sup> Marble sundial: d. 0,36, h. 0,43.<sup>3487</sup> North wall: travertine blocks.<sup>3488</sup> East wall: oa, oi (travertine, lapis pompeianus, brick, cruma, pieces of cocciopesto and marble)<sup>3489</sup> and ov (travertine, grey tuff, cruma and marble). South wall: oi (travertine, lapis pompeianus and cruma).<sup>3490</sup> III style wall paintings.<sup>3491</sup> Graffiti.<sup>3492</sup> West wall: oi (lapis pompeianus, travertine, cruma and grey tuff)<sup>3493</sup> and ot. I and III style wall paintings.<sup>3494</sup> Lower part yellow and red, middle and upper part black.<sup>3495</sup> 5 oi (travertine, grey tuff, lapis pompeianus and cruma) half columns: d. 0,58.<sup>3496</sup> 1 brick half column. 4 plaster pilasters<sup>3497</sup>: 0,20 x 0,03. The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room r with white and black mosaic floor and III style wall paintings: 18.<sup>3498</sup> 2) Fauces q with opus sectile floor and I style wall paintings: 10.<sup>3499</sup> 3) Tablinum p with white mosaic floor decorated with black tesserae and an emblem and III style wall paintings: 26.<sup>3500</sup> 4) Room s with lavapesta and cocciopesto floor decorated with colorful stones and marble and III style wall paintings: 25.<sup>3501</sup> 5) Room u with ascending stairs, a cooking bench, a lararium niche, cocciopesto floor and III style wall paintings: 12.<sup>3502</sup> 6) Room u1 with remains of plaster: 10.<sup>3503</sup> 7) Room u2 with tile floor and remains of wall decoration: 13.<sup>3504</sup> 8) Room 17 of the *Casa del Forno a riverbero* (VII,4,29): 8.

- 166 VII,4,59 *Casa della Parete nera* or *Casa dei Bronzi*: excavated 1832-1834,<sup>3505</sup> area 619,23,<sup>3506</sup> peristyle (o) 270,<sup>3507</sup> garden 110.  
 3 porticoes after a tablinum.<sup>3508</sup> The south portico is 0,30 above the garden level. 8 brick columns: d. 0,50, h. 3,80.<sup>3509</sup> 2 brick corner piers: the northwest corner 0,48 x 0,71, the southwest corner 0,45 x 0,77.<sup>3510</sup> 2 columns white and fluted, the rest: lower part red and upper part white and fluted, change at 1,14 or 1,36.<sup>3511</sup> Arches between the columns in the south portico.<sup>3512</sup> Wooden fence with iron attachments and holes for the fence at the height of 0,66.<sup>3513</sup> Lavapesta floor decorated with white and black tesserae and travertine pieces.<sup>3514</sup> Graffito on a column.<sup>3515</sup>  
 Partly tuff and partly cocchiopesto gutter:<sup>3516</sup> w. 0,58, w. channel 0,36, settling tank 0,43 x 0,31, depth 0,09,<sup>3517</sup> southeast corner with cocchiopesto area 0,54 x 0,60. Tuff cistern head<sup>3518</sup>: 0,62 x 0,33, d. hole 0,43. Cistern opening with a travertine lid.<sup>3519</sup> Lead water container.<sup>3520</sup> Masonry pool (Type E) with marble rim and blue and green plaster: d. 2,61, depth 0,69, rim 0,22.<sup>3521</sup> Red, white and yellow marble pool with white marble rim: 1,23 x 1,16, depth 0,15.<sup>3522</sup> Fountain jet in the middle of the pool: d. jet 0,02.<sup>3523</sup> Masonry pool with green plaster: 1,32 x 0,71, depth 0,56.<sup>3524</sup> Masonry step with cocchiopesto running against the east wall: w. 0,21, h. 0,36. Marble sculpture of a lion tearing some other animal.<sup>3525</sup> Travertine herm with a bearded head.<sup>3526</sup> 2 marble theatre masks with Egyptian themes.<sup>3527</sup> 5 marble oscilla:<sup>3528</sup> round disc with Victory on one side, and on the other side, a warrior (d. 0,38),<sup>3529</sup> round disc with Satyr on both sides (d. 0,30),<sup>3530</sup> round disc Hercules on one side, and on the other side Pan (d. 0,36),<sup>3531</sup> round disc with a female figure on both sides (d. 0,43)<sup>3532</sup> pelta-shaped disc with a theater mask on both sides (d. 0,41).<sup>3533</sup> Marble table support: d. 0,21, h. 0,60<sup>3534</sup>.  
 North wall: ot<sup>3535</sup> and ov (travertine). III style wall paintings.<sup>3536</sup> Middle part white.  
 East wall: oi (travertine, lapis pompeianus, cruma and grey tuff).<sup>3537</sup> I and III style wall paintings.<sup>3538</sup>  
 North portico: lower and middle part black with still life paintings, upper part red.<sup>3539</sup> Garden: lower part yellow, middle part white and upper part white and red.<sup>3540</sup> South portico: lower part with plant paintings.<sup>3541</sup> 6 oi (travertine) half columns:<sup>3542</sup> d. 0,45, h. 4,14. White plaster, except 2 half columns with red on the lower part, and their upper part was fluted.<sup>3543</sup>  
 South wall: oi (travertine, lapis pompeianus, cruma, grey tuff and yellow tuff), ot, ovm (travertine, lapis pompeianus, cruma and grey tuff) and or (grey tuff). III style wall paintings.<sup>3544</sup>  
 West wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine). III style wall paintings.<sup>3545</sup>  
 Lower part black.<sup>3546</sup>  
 The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Fauces n with ascending stairs and remains of plaster leading to atrium e: 10.<sup>3547</sup> 2) Tablinum l with white and black mosaic floor and III style wall paintings: 23.<sup>3548</sup> 3) Oecus m with II style white and black mosaic floor with an emblem and I and III style paintings with mythological themes: 21.<sup>3549</sup> 4) Room z with II style white and black mosaic floor and red and yellow wall paintings with a pinax: 23.<sup>3550</sup> 5) Exedra y with cocchiopesto floor decorated with colorful marble pieces, II and IV style wall paintings with mythological themes: 31.<sup>3551</sup> 6) Room x with white and black mosaic floor and wall paintings: 7.<sup>3552</sup> 7) Fauces with lavapesta floor:<sup>3553</sup> 3. 8) Fauces p with ascending stairs: 10.<sup>3554</sup>
- 167 VII,4,62 *Casa delle Forme di Creta*: excavated 1832-1833,<sup>3555</sup> area 545,01,<sup>3556</sup> peristyle<sup>3557</sup> (10) 210, garden 85.  
 4 porticoes after a tablinum.<sup>3558</sup> 11 brick<sup>3559</sup> columns. 1 pier. 2 brick corner piers: 1,20 x 0,95.<sup>3560</sup>  
 North wall: oi (travertine and yellow tuff).  
 East wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine).  
 South wall: oi (travertine, lapis pompeianus, yellow tuff and cruma).  
 The west wall is not visible.  
 The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room 11: 12. 2) Triclinium 7 with IV style wall paintings with mythological paintings:<sup>3561</sup> 15. 3) Tablinum 8 with cocchiopesto floor decorated with white and black tesserae and an emblem:<sup>3562</sup> 25. 4) Room 9: 15. 5) Room 19 leading to fauces p of the *Casa della Parete nera* (VII,4,59) which is leading to entrance 8: 4. 6) Room 17: 5.7) Cubiculum 18 with white and black mosaic floor:<sup>3563</sup> 8. 8) Room 12 with violet lower and white middle part:<sup>3564</sup> 6.

- 168** VII,6,3 *Casa di M. Spurius Saturninus e di D. Volcius Modestus*: excavated 1760 and 1910,<sup>3565</sup> area 416,43,<sup>3566</sup> peristyle (18) 55, garden 30.  
 2 porticoes after a tablinum.<sup>3567</sup> 1 brick and ovm (travertine) pier:<sup>3568</sup> 1,10 x 0,38, h. 0,38. Lower part red and upper part white.<sup>3569</sup> Pluteus<sup>3570</sup> with red plaster: w. 0,30, h. 0,40. Graffiti on the pier.<sup>3571</sup>  
 Tuff gutter:<sup>3572</sup> w. 0,47, w. channel 0,32, settling tank 0,42 x 0,50, depth 0,18. Aedicula (Lararium Type 50) with a colorful marble cover:<sup>3573</sup> 1,73 x 1,47, h. 0,68. In the aedicula, a painted marble statue of Diana: h. 1,08.<sup>3574</sup> Tuff altar with red plaster:<sup>3575</sup> a masonry base 0,55 x 0,45, h. 0,32, the tuff altar: 0,30 x 0,28, h. 0,23. Sundial.<sup>3576</sup>  
 North wall: ovm (travertine and lapis pompeianus) and oi (travertine). Remains of plaster.  
 East wall: oi (travertine).<sup>3577</sup> 2 half columns.<sup>3578</sup> Graffiti.<sup>3579</sup>  
 South wall: oi (cruma, travertine and lapis pompeianus), ovm (cruma and travertine), and ot. Half column (same as against the east wall).<sup>3580</sup>  
 West wall: oi (travertine and lapis pompeianus) and ovm (travertine). Portico: II style wall paintings.<sup>3581</sup>  
 Garden: white plaster.<sup>3582</sup> 2 brick half columns:<sup>3583</sup> d. 0,34, h. 3,40. The northern half column with a plaster pilaster on the south side: 038 x 0,05. 2 beam holes at the height of 1,40. Black text.<sup>3584</sup>  
 The peristyle is surrounded by 5 rooms opening into it. From the northwest corner clockwise: 1) Tablinum 12 with opus sectile floor:<sup>3585</sup> 23. 2) Room 13 with black and white mosaic floor:<sup>3586</sup> 22. 3) Closet 20:<sup>3587</sup> 3. 4) Room 16 with wooden floor. The room has a window opening onto the peristyle:<sup>3588</sup> 8. 5) Fauces 17 leading to the western part of the house. Mosaic floor decorated with marble:<sup>3589</sup> 5.
- 169** VII,6,7: excavated 1762 and 1910,<sup>3590</sup> area 372,54,<sup>3591</sup> peristyle (48) 120, garden 45.  
 3 porticoes after a tablinum.<sup>3592</sup> 7 brick columns:<sup>3593</sup> d. 0,43, h. 0,20. Lower part red and upper part white.<sup>3594</sup> Pluteus with red plaster.<sup>3595</sup> Cocciopesto floor.<sup>3596</sup> Graffiti and drawings on the columns.<sup>3597</sup>  
 Cocciopesto gutter.<sup>3598</sup> Travertine cistern head.<sup>3599</sup> 2 U-shaped masonry flower benches with red plaster: h. 0,26.<sup>3600</sup> Terracotta Muse.<sup>3601</sup>  
 28 root cavities.<sup>3602</sup>  
 North wall: oi (travertine).<sup>3603</sup>  
 East wall: oi (travertine, cruma and lapis pompeianus). Remains of plaster. Niche at the ground level: w. 0,87, h. 0,78, d. 0,65.  
 South wall: oi (travertine).<sup>3604</sup> Garden paintings and painting of Venus.<sup>3605</sup> Niche (Lararium Type 30).<sup>3606</sup> 4 half columns<sup>3607</sup>.  
 West wall: Lower part black and green, middle and upper part white.<sup>3608</sup> Graffiti.<sup>3609</sup>  
 The peristyle is surrounded by 12 rooms opening into it. From the northwest corner clockwise: 1) Room 47 with cocciopesto floor and red plaster decorated with wall paintings:<sup>3610</sup> 7. 2) Tablinum 45 with cocciopesto floor decorated with white tesserae:<sup>3611</sup> 15. 3) Room 46 with white and black mosaic floor with an emblem and wall paintings:<sup>3612</sup> 8. 4) Room 49 with ascending stairs, cocciopesto floor and wall paintings. The room has a window and a door opening onto the peristyle:<sup>3613</sup> 20. 5) Room 51 with white and black mosaic floor and wall paintings:<sup>3614</sup> 15. 6) Ascending stairs:<sup>3615</sup> 1. 7) Kitchen<sup>3616</sup> 56 with white plaster: 1. 8) Latrine<sup>3617</sup> 57: 3. 9) Cubiculum 52 with white and black mosaic floor with an emblem and wall paintings. The room has a large window and a door opening onto the peristyle:<sup>3618</sup> 5. 10) Room 53 with cocciopesto floor decorated with white tesserae and wall paintings:<sup>3619</sup> 9. 11) Room 54 with cocciopesto floor decorated with white tesserae:<sup>3620</sup> 9. 12) Room 55 with cocciopesto floor:<sup>3621</sup> 6.
- 170** VII,6,28: excavated 1762 and 1910,<sup>3622</sup> area 852,14,<sup>3623</sup> peristyle (4) 140, garden 65.  
 3 porticoes after a tablinum.<sup>3624</sup> The west side with second floor: pluteus with white plaster decorated with blue.<sup>3625</sup> 10 brick columns: d. 0,43, h. 3,36.<sup>3626</sup> Polygonal and white.<sup>3627</sup> Graffiti and drawings on the columns.<sup>3628</sup>  
 Gutter.<sup>3629</sup> Marble puteal.<sup>3630</sup> Cistern.<sup>3631</sup> Cistern opening.<sup>3632</sup> Masonry altar with white plaster: 0,46 x 0,53, h. 0,70.<sup>3633</sup> Dolium.<sup>3634</sup>  
 Irregular patterns of root cavities, which form 3 round planting beds.<sup>3635</sup> Cavities from 1 small tree and 1 large tree.<sup>3636</sup>  
 North wall: oi (travertine and lapis pompeianus) and ot.<sup>3637</sup> Upper part white and blue.<sup>3638</sup> Garden paintings.<sup>3639</sup> 4 half columns:<sup>3640</sup> d. 0,41.

East wall: ot and oi (travertine, lapis pompeianus and cruma).<sup>3641</sup> Lower part red, middle and upper parts white.

South wall: oi (travertine and lapis pompeianus).<sup>3642</sup>

West wall: oi (travertine, lapis pompeianus, cruma and pieces of terracotta).<sup>3643</sup> 3 beam holes<sup>3644</sup> at the height of 3,20.

The peristyle is surrounded by 10 rooms opening into it. From the northwest corner clockwise: 1) Room 6: 11. 2) Fauces 20 leading to the northeast part of the house: 14. 3) Cubiculum 8 with white and black mosaic floor and III style wall paintings:<sup>3645</sup> 13. 4) Exedra 9 with colorful mosaic floor decorated with themes related to Isis and III style wall paintings decorated with plant paintings:<sup>3646</sup> 48. 5) Fauces 10 leading to the eastern part of the house and entrance 19: 12. 6) Room 3 with cocchiopesto floor and III style wall paintings:<sup>3647</sup> 31. 7) Tablinum 1 with cocchiopesto floor decorated with white tesserae and an emblem, plaster pilasters and III style wall paintings decorated with mythological themes.<sup>3648</sup> The room has a large window opening onto the peristyle: 23. 8) Fauces 2 leading to atrium 96: 7. 9) Room 7: 7. 10) Room 5: 6.

**171** VII,6,30: excavated 1910,<sup>3649</sup> area 386,73,<sup>3650</sup> peristyle (34) 85, garden 50.

1<sup>3651</sup> portico after a fauces.<sup>3652</sup> 1 tuff column.<sup>3653</sup> Pluteus<sup>3654</sup> with remains of plaster: w. 0,45, h. 0,41.

Tuff gutter:<sup>3655</sup> w. 0,48, w. channel 0,28. Cistern.<sup>3656</sup> Lavastone cistern head<sup>3657</sup>: 0,65 x 0,65, d. hole 0,48.

Cistern opening.<sup>3658</sup>

The central part of the garden space was not planted; it has a path, but around the edges 30 root cavities were found.<sup>3659</sup>

North wall: oi (travertine, cruma, brick and lapis pompeianus) and ovm (travertine, grey tuff and cruma). Portico: lower part black with marble imitations.<sup>3660</sup> Upper and middle part white with red stripes. Garden: lower part red with garden paintings, middle and upper part white. 1 half column:<sup>3661</sup> d. 0,34, h. 2,02. White and fluted. Beam holes.<sup>3662</sup>

East wall: ovm (travertine and cruma) and oi (travertine). Lower part black with marble imitations.<sup>3663</sup> Middle part white. Niche (Lararium Type 30)<sup>3664</sup> at the height of 0,96: w. 0,74, current h. 0,79, depth 0,20.

South wall: oi (travertine, lapsi pompeianus and cruma), ovm (travertine and grey tuff) and ov (travertine and grey tuff). Lower part black with marble imitations.<sup>3665</sup> Upper part white. Half column.<sup>3666</sup> Graffiti.<sup>3667</sup>

West wall: oi (travertine, cruma and lapis pompeianus) and ov (travertine). Garden: Lower part red with garden paintings.<sup>3668</sup> Middle and upper part white. Portico: Middle and upper part white with red stripe. 1 half column (same as against the north wall).

The peristyle is surrounded by 12 rooms opening into it. From the northwest corner clockwise: 1) Fauces 44 has 2 doors and a window opening onto the peristyle: 4. 2) Room 37 with plant paintings:<sup>3669</sup> 32. 3) Room 38: 6. 4) Room 39 with opus sectile floor:<sup>3670</sup> 16. 5) Room 40 opens with window to the peristyle: 8. 6) Fauces 33 and 34 leading to entrance 30. Cocchiopesto floor decorated with marble:<sup>3671</sup> 35. 7) Room 36 with wall paintings:<sup>3672</sup> 9. 8) Room 43 with cocchiopesto floor and wall paintings:<sup>3673</sup> 5. 9) Ascending stairs 48:<sup>3674</sup> 3. 10) Fauces 49: 8. 11) Room 50 with cocchiopesto floor and marble imitations:<sup>3675</sup> 4. 12) Room 52 with a shelf, violet and white plaster. The room has a large window opening onto the peristyle:<sup>3676</sup> 15.

**172** VII,6,38 *Casa di Cipius Pamphilus*: excavated 1761 and 1910,<sup>3677</sup> area 246,12,<sup>3678</sup> peristyle (22) 70, garden 25.

3 porticoes after a fauces.<sup>3679</sup> The garden level was 0,68 above the portico floor level.<sup>3680</sup> 4 ovm (grey tuff) columns:<sup>3681</sup> d. 0,36. Red plaster.<sup>3682</sup> Pluteus with a groove on top<sup>3683</sup> and black plaster: w. 0,38, h. 0,68,<sup>3684</sup> groove: w. 0,19, depth 0,08. Cocchiopesto floor decorated with white tesserae.<sup>3685</sup> Graffiti on the columns.<sup>3686</sup>

Cocchiopesto gutter:<sup>3687</sup> w. 0,56, w. channel 0,38. On the north side, a cocchiopesto path with 2 steps in the east and west side of the garden:<sup>3688</sup> one step w. 0,87. Terracotta eaves with theatre masks.<sup>3689</sup>

Roots cavities of small trees and large shrubs in irregular pattern.<sup>3690</sup>

North wall: oi (travertine, cruma and brick) and ovm (cruma and travertine). Black lower part with

plant paintings, middle and upper parts white.<sup>3691</sup> 2 plaster pilasters with marble imitation:<sup>3692</sup> w. 0,35, l. 0,03, h. 2,80. Graffiti.<sup>3693</sup>

East wall: oi (travertine) and ot. Lower part black, middle and upper parts white.<sup>3694</sup> 2 half columns.<sup>3695</sup> Beam holes.<sup>3696</sup>

South wall: oi (travertine, lapis pompeianus and cruma). Lower part black, middle and upper parts white.<sup>3697</sup> Plaster pilaster: w. 0,17,<sup>3698</sup> l. 0,03. Beam holes.<sup>3699</sup>

West wall: oi (travertine and lapis pompeianus). Lower part black, middle and upper parts white.<sup>3700</sup> 2 red plaster pilasters:<sup>3701</sup> 0,40 x 0,03. Beam holes.<sup>3702</sup> Graffiti.<sup>3703</sup>

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Cubiculum 24 with cocciopesto floor and IV style decoration with plant paintings:<sup>3704</sup> 12. 2) Exedra 23 with cocciopesto floor decorated with marble and mythological paintings and marble imitations. 2 columns between the room and the peristyle:<sup>3705</sup> 22. 3) Room 27 with III style wall paintings.<sup>3706</sup> The room has 2 doors opening onto the peristyle: 18. 4) Fauces 30 leading to the southern part of the house: 5. 5) Cubiculum 28 with cocciopesto floor decorated with marble and wall paintings:<sup>3707</sup> 23. 6) Fauces 38 with cocciopesto floor decorated with white tesserae and plant paintings:<sup>3708</sup> 6. 7) Room 29 with marble crustae floor with a mosaic emblem of fish and I and II style wall paintings:<sup>3709</sup> 15.

- 173** VII,7,2: excavated 1860-1862,<sup>3710</sup> area 1349,35,<sup>3711</sup> peristyle (m, x) 185, garden 70. 3 porticoes after a tablinum.<sup>3712</sup> 7 tuff columns:<sup>3713</sup> the southern columns d. 0,39, the northern columns d. diameter 0,43, h. 3,57. White plaster, the columns in the south smooth, when the columns in the north fluted on the upper part: change 1,14. Pluteus with white plaster in the southwest corner: w. 0,37, h. 0,90. Cocciopesto floor.

Tuff gutter.<sup>3714</sup> Masonry altar with flower paintings: 0,46 x 0,46, h. 0,75.<sup>3715</sup>

North wall: oi (travertine, lapis pompeianus, cruma and grey tuff) and ot. Remains of plaster.

East wall: ovm (travertine) and ot.

South wall: oi (travertine and lapis pompeianus) and ovm (travertine). Remains of plaster.

West wall: oi (travertine, lapis pompeianus, cruma and brick), ovm (travertine) and or<sup>3716</sup> (travertine).

The peristyle is surrounded by 15 spaces opening into it. From the northwest corner clockwise: 1) Triclinium q of the *Casa di Trittolemo* (VII,7,5) with a niche, III style black and white mosaic floor with an opus sectile emblem and IV style wall paintings. The room has a large window opening onto the peristyle:<sup>3717</sup> 48. 2) Room with remains of plaster. The room has a window and a door opening onto the peristyle: 6. 3) Room z1 with III style cocciopesto floor decorated with white tesserae and III style wall paintings with landscape paintings:<sup>3718</sup> 7. 4) Exedra y with III style cocciopesto floor decorated with white tesserae and landscape paintings:<sup>3719</sup> 14. 5) Cubiculum z with III style wall paintings:<sup>3720</sup> 4. 6) Room t has 2 doors opening onto the peristyle: 11. 7) Room s: 7. 8) Room r: 6. 9) Room q with III style lavapasta and cocciopesto floor decorated with white tesserae and marble pieces.<sup>3721</sup> Remains of white plaster: 8. 10) Room o: 3. 11) Room n with III style white and black mosaic floor with an emblem.<sup>3722</sup> Remains of wall plaster: 14. 12) Fauces l leading to atrium g: 6. 13) Tablinum k with plaster floor and II style wall paintings. The room has a large window opening onto the peristyle:<sup>3723</sup> 22. 14) Room n of the *Casa di Trittolemo* (VII,7,5) with white and black mosaic floor and IV style wall paintings with mythological themes. The room has a large window opening onto the peristyle:<sup>3724</sup> 22. 15) Peristyle l (and o) of the *Casa di Trittolemo* (VII,7,5): 250.

- 174** VII,7,5 *Casa di Trittolemo*: excavated 1860-1862,<sup>3725</sup> area 1349,35,<sup>3726</sup> peristyle (l, o) 250, garden 70. 4 porticoes after an atrium.<sup>3727</sup> 8 oi<sup>3728</sup> (cruma and travertine) columns: d. 0,55, h. 3,76. 4 brick<sup>3729</sup> columns. Lower part red and upper part white and fluted,<sup>3730</sup> change at 1,28. Wooden fence: d. holes 0,04, at the height of 0,50 and 0,98.<sup>3731</sup> White and black mosaic floor.<sup>3732</sup> Graffiti and drawings on the columns.<sup>3733</sup>

Tuff gutter:<sup>3734</sup> w. 0,55, w. channel 0,30, settling tank 0,45 x 0,40, depth 0,20. Lavastone cistern head<sup>3735</sup>: 0,72 x 0,73, d. hole 0,40. Masonry pool with blue plaster: 3,12 x 1,54, depth 0,70, rim 0,35.<sup>3736</sup> White marble slab with an inscription:<sup>3737</sup> 1,02 x 0,45, h. 0,40.

North wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine, yellow and grey tuff). IV style wall paintings.<sup>3738</sup> 2 plaster pilasters: w. 0,23,<sup>3739</sup> l. 0,07. Graffito.<sup>3740</sup>



East wall: oi (travertine, lapis pompeianus and cruma), ovm (travertine and grey tuff)<sup>3741</sup> and or<sup>3742</sup> (travertine). IV style wall paintings.<sup>3743</sup> Lower part black with plant paintings and middle part red with priestess.<sup>3744</sup> Upper part white. Graffiti.<sup>3745</sup>

South wall: oi (travertine and lapis pompeianus). IV style wall paintings.<sup>3746</sup>

West wall: oi (travertine, lapis pompeianus and brick). IV style wall paintings.<sup>3747</sup> Lower part black and middle part red.

The peristyle is surrounded by 11 spaces opening into it. From the northwest corner clockwise: 1) Room y: 15. 2) Cubiculum x with white and black mosaic floor with an emblem.<sup>3748</sup> 10. 3) Exedra u with masonry podium, II style black and white mosaic floor decorated with colorful tesserae and an opus sectile emblem and II style wall paintings.<sup>3749</sup> 21. 4) Cubiculum r with II style white and black mosaic floor.<sup>3750</sup> Ascending stairs: 4. 5) Triclinium q with a niche, III style black and white mosaic floor with an opus sectile emblem and IV style wall paintings.<sup>3751</sup> 48. 6) Room p with white plaster: 1. 7) Peristyle m (and x) of house VII,7,2: 185. 8) Room n with white and black mosaic floor and IV style wall paintings with mythological themes.<sup>3752</sup> The room has a large window and a door opening onto the peristyle: 22. 9) Room m with IV style wall paintings with mythological themes.<sup>3753</sup> 25. 10) Atrium b with II style marble mortar floor.<sup>3754</sup> 76. 11) Ala e with white and black mosaic floor and IV style wall paintings.<sup>3755</sup> The room has a large window opening onto the peristyle: 10.

- 175** VII,7,10 *Casa di Romolo e Remo*: excavated 1860-1871,<sup>3756</sup> area 460,97,<sup>3757</sup> peristyle (p, q) 80, garden 25. 3 porticoes after a tablinum.<sup>3758</sup> 5<sup>3759</sup> tuff columns: the southern columns d. 0,60, the northern columns d. 0,50, h. 3,80. Lower part red with small flutes and upper part white and fluted,<sup>3760</sup> change 1,24. Pluteus<sup>3761</sup> with white plaster: w. 0,27, h. 0,41. Cocciopesto floor decorated with white tesserae.<sup>3762</sup> Cistern.<sup>3763</sup>

North wall: oi (travertine and lapis pompeianus). Lower part red with garden paintings, middle and upper parts with animal paintings.<sup>3764</sup>

East wall: oi (travertine, cruma and lapis pompeianus). Lower part violet with garden paintings, middle part yellow, red and white.<sup>3765</sup> Upper part white. 2<sup>3766</sup> white and fluted half columns: d. 0,50.

South wall: oi (travertine, cruma and lapis pompeianus) and ot. Lower part red.

West wall: oi (travertine, lapis pompeianus and cruma) and ot. South portico: lower part red with garden paintings, middle part white and red.<sup>3767</sup> North portico: lower part with garden paintings, upper part with animal paintings in the north portico.<sup>3768</sup> Lower part red. Garden: lower part red with garden paintings, middle and upper parts with garden painting.<sup>3769</sup> Plaster pilaster:<sup>3770</sup> 0,57 x 0,05.

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Entrance 13 to the Vicolo del Gallo. 2) Cubiculum t with wall paintings:<sup>3771</sup> 9. 3) Cubiculum s with yellow and white plaster decorated with red stripes: 8. 4) Cubiculum r with white plaster:<sup>3772</sup> 8. 5) Room o: 10. 6) Tablinum k with cocciopesto floor decorated with colorful marble and walls with marble imitations:<sup>3773</sup> 21. 7) Fauces l leading to atrium b: 5. 8) Room v: 28.

- 176** VII,7,16: area 208,52,<sup>3774</sup> peristyle (1, 2) 90, garden 45. 3 porticoes after an entrance.<sup>3775</sup> 3 oi (travertine, brick and grey tuff) piers:<sup>3776</sup> the northwest pier 0,98 x 0,38, the north pier: 0,54 x 0,37, the east pier: 1,16 x 0,41. Pluteus: w. 0,35, h. 0,47. Masonry puteal<sup>3777</sup>: d. 1,11, d. hole 0,52, h. 0,40. Masonry basin.<sup>3778</sup> Round masonry structure in the garden:<sup>3779</sup> d. 4,95, masonry wall: w. 0,26, h. 0,26, 2 brick columns: d. 0,42, h. 0,08. Ascending wooden stairs.<sup>3780</sup>

Flower pots.<sup>3781</sup>

North wall: oi (travertine, lapis pompeianus and cruma) and ot. Niche (Laraum Type 30).<sup>3782</sup> Graffiti.<sup>3783</sup>

East wall: ovm (travertine and cruma), ot and oi (travertine and lapis pompeianus).

South wall: oi (lapis pompeianus, travertine and cruma). Pilaster: 0,92 x 0,42, h. 0,89.

West wall: oi (lapis pompeianus, travertine, marble and cruma).

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room 10 with closet:<sup>3784</sup> 8. 2) Room 9 with white plaster. The room has a door and a window<sup>3785</sup> opening onto the peristyle: 8. 3) Room 8 with remains of plaster. The room has a door and a window<sup>3786</sup> opening onto



the peristyle: 10. 4) Room 5: 18. 5) Room 4 opens: 18. 6) Kitchen 3 with a latrine.<sup>3787</sup> Cooking bench: 7. 7) Entrance 16 to the Vicolo Storto Nuovo.

- 177 VII,7,23: area 346,62,<sup>3788</sup> peristyle (15, 16) 80, garden 40.  
2 porticoes after an atrium.<sup>3789</sup> 4 tuff columns:<sup>3790</sup> d. 0,30. White and fluted.<sup>3791</sup> Pluteus<sup>3792</sup> with remains of plaster: w. 0,31, h. 0,95.  
Cocciopesto gutter.<sup>3793</sup> Terracotta puteal.<sup>3794</sup> Cistern.<sup>3795</sup> Masonry altar with plaster:<sup>3796</sup> 0,51 x 0,36, h. 1,01. Masonry bench along the south wall: w. 0,35, h. 0,45.<sup>3797</sup> Ascending stairs.<sup>3798</sup>  
North wall: oi (travertine, lapis pompeianus and cruma). Remains of plaster.  
East wall: oi (travertine and cruma). 1 column between the atrium and the peristyle: d. 0,44, h. 2,65. Oi (travertine, grey tuff and lapis pompeianus) pilaster<sup>3799</sup>: 1,06 x 0,32.  
South wall: oi (travertine, lapis pompeianus and cruma). Remains plaster. 4 beam holes at the height of 2,00.  
West wall: oi (lapis pompeianus, travertine and cruma). Lararium paintings.<sup>3800</sup>  
The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Atrium 2 with cocciopesto floor.<sup>3801</sup> The space has 2 doors opening onto the peristyle: 68. 2) Room 21: 3. 3) Fauces 19 leading to entrance 17: 5. 4) Room 17: 4.
- 178 VII,9,47 *Casa delle Nozze di Ercole*: excavated 1820-21,<sup>3802</sup> area 789,33,<sup>3803</sup> peristyle (8) 250, garden 110. 3 porticoes after a tablinum.<sup>3804</sup> 10 tuff<sup>3805</sup> columns: d. 0,51, h. 3,08. 3 brick<sup>3806</sup> columns. 2 ovm<sup>3807</sup> (travertine and grey tuff). The tuff columns fluted, the masonry columns smooth.<sup>3808</sup> Cocciopesto floor decorated with white tesserae.<sup>3809</sup> Painted red and black texts and graffiti on the columns.<sup>3810</sup>  
Tuff gutter:<sup>3811</sup> w. 0,63, w. channel 0,30. Travertine puteal: d. 0,58, d. hole 0,35, h. 0,71.<sup>3812</sup> Lavastone cistern head:<sup>3813</sup> 0,97 x 0,96, d. hole 0,53. Tuff cistern head on the plinth.<sup>3814</sup> 2 pools.<sup>3815</sup> Masonry level with 5 basins:<sup>3816</sup> 4,64 x 0,65, h. 0,47, rim 0,23, pool w. 0,50-0,92. Masonry level with 2 basins in the southern part of the east portico: 2,57 x 0,70, h. 0,20, rim 0,30, pool w. 0,94 and 0,73. Podium against the corner columns.<sup>3817</sup> Masonry podium:<sup>3818</sup> 0,80 x 0,66, h. 0,85. Marble podium with an inscription.<sup>3819</sup> Marble hind with remains of paws of a beast: the hind l. 0,26.<sup>3820</sup> Marble head of a satyr.<sup>3821</sup> Terracotta altar.<sup>3822</sup> Marble table with a human figure support.<sup>3823</sup>  
Pollen of lemon.<sup>3824</sup>  
North wall: ot and oi (travertine and cruma). Remains of plaster. White plaster pilaster: 0,32 x 0,02.  
East wall: oi (travertine, lapis pompeianus, cruma and brick) and ot.  
South wall: oi (travertine, lapis pompeianus and cruma), ot and ovm (travertine). 1 ovm<sup>3825</sup> (travertine and grey tuff) half columns. 1 brick<sup>3826</sup> half column. The half columns with smooth plaster.<sup>3827</sup>  
West wall: oi (travertine, lapis pompeianus and brick) and ovm (travertine). Beam hole in line with the columns of north portico, at the height of 3,70. Graffito.<sup>3828</sup>  
The peristyle is surrounded by 5 rooms opening into it. From the northwest corner clockwise: 1) Oecus 9 with white and black mosaic floor and IV style wall paintings with mythological themes:<sup>3829</sup> 28. 2) Tablinum 7 with II style white mosaic floor and IV style wall paintings with mythological themes:<sup>3830</sup> 25 3) Oecus 10 with remains of plaster: 23. 4) Fauces 11 leading to the eastern part of the house: 6. 5) Entrance 65 to Vicolo degli Scheletri.
- 179 VII,9,63 *Casa della Pescatrice*: excavated 1822-1823,<sup>3831</sup> area 383,43,<sup>3832</sup> peristyle (15) 90, garden 50. 1<sup>3833</sup> portico, not on the main entrance axis. The porticoes are the garden level:<sup>3834</sup> h. 0,13. 2 tuff columns:<sup>3835</sup> d. 0,49, h. 2,37. White and polygonal columns. Wooden fence (holes on the plinth: 0,29 x 0,09, depth 0,04).<sup>3836</sup>  
Tuff gutter:<sup>3837</sup> w. 0,63, w. channel 0,34. Tuff cistern head:<sup>3838</sup> d. 0,45. Cocciopesto level in the northwest corner on the gutter: 1,00 x 1,04, h. 0,13. On the west side, tuff blocks between the gutter and the columns: w. 0,42.  
North wall: oi (travertine and cruma) and ot.  
East wall: oi (travertine), and ot.<sup>3839</sup> Lower part white.  
South wall: oi (travertine and grey tuff).<sup>3840</sup>  
West wall: oi (travertine, grey tuff, cruma, brick and lapis pompeianus).

The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Room 17: 15. 2) Room 16 with red and white wall plaster: 18. 3) Descending stairs to entrance 60: 8. 4) Room 20 with masonry basin: 12. 5) Room 18 with red and yellow wall paintings: 6.

- 180** VII,10,3/14 *Casa della Caccia nuova*: excavated 1863,<sup>3841</sup> area 548,14,<sup>3842</sup> peristyle (r) 60, garden 25. 3 porticoes after a tablinum.<sup>3843</sup> 4 brick columns:<sup>3844</sup> d. 0,44. Lower part red and upper part white with small flutes,<sup>3845</sup> change at 0,59. Pluteus<sup>3846</sup> with red plaster: w. 0,32, h. 0,59. White and black mosaic floor.<sup>3847</sup> Gutter.<sup>3848</sup> Marble pool: 1,18 x 0,91, depth 0,07.<sup>3849</sup> In the middle of the pool, a fountain jet:<sup>3850</sup> d. hole 0,02. Lead pipe leading to the fountain. The pipe has 3 exit holes, and there were probably 3 fountains on the south side of the pool. North wall: oi (travertine, lapis pompeianus and pieces of cocchiopesto). IV style wall paintings.<sup>3851</sup> Portico: lower and middle part red. Garden: lower part red and middle part red with animal painting.<sup>3852</sup> White plaster pilaster with small flutes:<sup>3853</sup> w. 0,44, l. 0,03, h. 2,94. 1 brick half column.<sup>3854</sup> Beam hole above the half column at the height of 3,32. East wall: oi (travertine, lapis pompeianus and cruma), ot and ovm (travertine).<sup>3855</sup> IV style wall paintings.<sup>3856</sup> Lower part red and middle part black.<sup>3857</sup> 1 half column<sup>3858</sup> (same as against the north wall). South wall: oi (travertine, lapis pompeianus and cruma). IV style wall paintings.<sup>3859</sup> Lower part red<sup>3860</sup> and middle part black. West wall: oi (travertine and lapis pompeianus) and ot. IV style wall paintings.<sup>3861</sup> Lower part red. The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Room with red and white plaster decorated with garden paintings.<sup>3862</sup> White and black mosaic floor. The room has a window and a door opening onto the peristyle: 3. 2) Triclinium s' with white and black mosaic floor and a colorful opus sectile emblem and IV style wall paintings with garden paintings and mythological themes:<sup>3863</sup> 37. 3) Garden s with garden paintings:<sup>3864</sup> 164. 4) Fauces p leading to atrium e. Marble imitations:<sup>3865</sup> 9. 5) Tablinum o with white and black mosaic floor with an emblem and IV style wall paintings with plant paintings and mythological themes:<sup>3866</sup> 19.
- 181** VII,10,5 *Casa e lavanderia*: excavated 1863,<sup>3867</sup> area 389,43,<sup>3868</sup> peristyle (i, p) 115, garden 45. 3 porticoes after an atrium.<sup>3869</sup> 7 brick columns:<sup>3870</sup> d. 0,43, h. 3,13. 1 corner pier:<sup>3871</sup> 0,54 x 0,54. Lower part red and upper part white with small flutes,<sup>3872</sup> change at 1,29. Lavapasta floor decorated with marble pieces. Graffito on a column.<sup>3873</sup> Tuff gutter:<sup>3874</sup> w. 0,56, w. channel 0,45. Tuff cistern head: d. 0,63, d. hole 0,46. Cistern: current depth 0,44. Masonry washing bench:<sup>3875</sup> 4,14 x 1,10, h. 0,84. There is a basin connected to the bench:<sup>3876</sup> 0,78 x 0,84, depth 0,46. North wall: oi (travertine, cruma and lapis pompeianus) and ot. Remains of plaster. 4 beam holes at the height of 2,22. East wall: oi (travertine, lapis pompeianus and cruma), ovm (travertine) and ot. Remains of plaster. South wall: oi (travertine, lapis pompeianus and cruma), ot and ovm (travertine). 2 beam holes at the height of at 1,40. 6 beam holes at the height of 2,58. West wall: oi (travertine, lapis pompeianus and cruma), ot and ovm (travertine). Remains of plaster. The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Cubiculum k with III style wall paintings.<sup>3877</sup> 5. 2) Triclinium l with II style white and black mosaic floor decorated with colorful tesserae and III wall paintings:<sup>3878</sup> 31. 3) Exedra q with II style white and black mosaic floor:<sup>3879</sup> 14. 4) Fauces r to working space s. White plaster: 8. 5) Ascending stairs o: 3. 6) Closet n with white plaster. 7) Oecus m with III style wall paintings:<sup>3880</sup> 11. 8) Atrium b with cocchiopesto floor decorated with grey and white stones and III style wall paintings:<sup>3881</sup> 40. 9) Ala e with cocchiopesto floor decorated with grey and white stones.<sup>3882</sup> Remains of plaster: 10.
- 182** VII,11,6-8 *Albergo e Caupona*: area 542,67,<sup>3883</sup> peristyle (h) 275, garden 125. 4<sup>3884</sup> porticoes after a tablinum. 8 brick and ov (travertine) columns:<sup>3885</sup> d. 0,36, h. 0,64. Pluteus<sup>3886</sup> with remains of plaster: w. 0,42, h. 0,42. Cocchiopesto decorated with white stones. Lavastone cistern head:<sup>3887</sup> 0,80 x 0,70, d. hole 0,55.

North wall: oi<sup>3888</sup> (travertine, lapis pompeianus and cruma) and ot. Lower part red and middle part white.<sup>3889</sup> 9 beam holes at the height of 3,38.

East wall: oi (travertine, lapis pompeianus, cruma and brick). Lower part red and middle part white.<sup>3890</sup> 8 beam holes at the height of 2,28.

South wall: oi (travertine and lapis pompeianus). Lower part red.

West wall: oi (travertine, lapis pompeianus, brick, marble and cruma). Lower part red, middle and upper part white. Niche<sup>3891</sup> with white plaster at the height of 1,32: w. 0,65, h. 0,51, depth 0,32. 3 rows of beam holes: first row with 4 holes at the height of 1,55, second with 2 holes at the height of 2,68 and third with 4 holes at the height of 3,59.

The peristyle is surrounded by 10 spaces opening into it. From the northwest corner clockwise: 1) Tablinum f with cocciopesto floor and III style wall paintings.<sup>3892</sup> 11. 2) Room g has a door and a window opening onto the peristyle.<sup>3893</sup> Cocciopesto floor and white plaster: 4. 3) Room n with remains of wall paintings. The room has a window and a door opening onto the peristyle.<sup>3894</sup> Cocciopesto floor: 9. 4) Room o has a door and a window opening onto the peristyle.<sup>3895</sup> White plaster and a shelf: 8. 5) Fauces leading to room r: 1. 6) Room s has a door and a window opening onto the peristyle.<sup>3896</sup> White plaster: 2. 7) Room l with remains of wall paintings.<sup>3897</sup> 21. 8) Oecus i with III style wall paintings decorated with mythological themes:<sup>3898</sup> 32. 9) Room k with III style wall paintings:<sup>3899</sup> 15. 10) Fauces m leading to a cellar:<sup>3900</sup> 9.

- 183** VII,11,9-10: excavated 1862,<sup>3901</sup> area 311,67,<sup>3902</sup> peristyle (h) 115, garden 55.

<sup>3903</sup> porticoes after an atrium. 4 brick<sup>3904</sup> columns: d. 0,45. 1 brick pier: 0,60 x 0,38.

Lavastone cistern head:<sup>3905</sup> 0,55 x 0,54, d. lid 0,36.

North wall: oi (travertine and cruma).

East wall: oi (travertine and cruma), ot and ov (travertine and cruma). Pilaster: 0,45 x 0,34, h. 2,84.

South wall: oi (travertine and lapis pompeianus) and ot. Portico: Lower part red and yellow.<sup>3906</sup> Middle part red. Half column.<sup>3907</sup> White plaster.

West wall: oi (travertine, lapis pompeianus, brick, cruma and marble). 2 beam holes at the height of 2,28.

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room k with ascending stairs: 6. 2) Cubiculum i with II style wall paintings:<sup>3908</sup> 12. 3) Triclinium e with III style wall paintings.<sup>3909</sup> The room has a large window opening onto the peristyle: 37. 4) Atrium d: 31. 5) Exedra l has 2 doors opening onto the peristyle: 23. 6) Room o with I style wall paintings.<sup>3910</sup> The room has a window opening onto the peristyle: 5. 7) Room n: 4.

- 184** VII,11,11-14 *Albergo*: area 757,00,<sup>3911</sup> peristyle (l, m) 45, garden 35.

<sup>3912</sup> portico after a tablinum. 1 ov (grey tuff) and brick pier:<sup>3913</sup> 0,70 x 0,40. Remains of plaster.<sup>3914</sup> Pluteus<sup>3915</sup> with a niche: w. 0,38, h. 0,77, the niche: w. 0,35.

North wall: ovm (travertine), ov (travertine), large travertine blocks and ot. Remains of plaster.

East wall: oi (travertine, lapis pompeianus, brick and cruma), ov (grey tuff) and ot. Remains of plaster. 1 brick pilaster:<sup>3916</sup> 0,40 x 0,20.

South wall: oi (travertine and lapis pompeianus), ov (travertine and grey tuff) and ot. Remains of plaster.

West wall: oi (travertine, lapis pompeianus, cruma and brick) ov (travertine). Oi (travertine) pilaster:<sup>3917</sup> 0,35 x 0,32, h. 2,46. 4 beam holes at height of 1,30. 4 beam holes at height of 2,87.

The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Tablinum k with wall paintings:<sup>3918</sup> 23. 2) Room p with white plaster: 5. 3) Fauces r with remains of plaster. The room has a window and 2 doors opening onto the peristyle. 4) Room s has a window opening onto the peristyle: 12. 5) Open space<sup>3919</sup> t: 45. 6) Latrine<sup>3920</sup> n with remains of plaster: 8.

- 185** VII,12,1-4: excavated 1863,<sup>3921</sup> area 393,62,<sup>3922</sup> peristyle (q, r) 80, garden<sup>3923</sup> 45.

2 porticoes after an atrium.<sup>3924</sup> 2<sup>3925</sup> ov (travertine) columns: d. 0,46, h. 0,63. Remains of plaster. Pluteus with marble top: w. 0,33, h. 0,52.<sup>3926</sup>

Marble pool: 0,83 x 0,90, rim 0,15, depth 0,13.<sup>3927</sup> Fountain in the middle of the pool:<sup>3928</sup> d. jet 0,03.

North wall: oi (travertine and lapis pompeianus) and ot.

East wall: oi (travertine and cruma).

South wall: oi (travertine, lapis pompeianus and cruma). Garden: middle part red with garden paintings<sup>3929</sup>.

West wall: oi (travertine, lapis pompeianus and cruma).

The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Triclinium d with IV style wall paintings:<sup>3930</sup> 35. 2) Atrium b with red wall paintings<sup>3931</sup>: 99. 3) Room o: 6. 4) Room p with mythological paintings:<sup>3932</sup> 16.

- 186** VII,12,26 *Casa di L. Cornelius Diadumenus*: area 271,72,<sup>3933</sup> peristyle (b, c) 55, garden<sup>3934</sup> 20. 2 porticoes after a fauces.<sup>3935</sup> 2<sup>3936</sup> brick columns. White plaster. Pluteus with red plaster.<sup>3937</sup> Half of the open space was paved with cocciopesto floor.<sup>3938</sup> North wall: oi (travertine, cruma and lapis pompeianus) and ot. IV style wall paintings.<sup>3939</sup> Lower part black and middle part red.<sup>3940</sup> East wall: oi (travertine, lapis pompeianus, cruma and brick). Remains of plaster. South wall: oi (travertine) and ot. West wall: oi (travertine and cruma). Lararium paintings.<sup>3941</sup> Half column with white and fluted plaster.<sup>3942</sup> The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Triclinium h with cocciopesto and opus sectile floor and IV style wall paintings decorated with mythological themes and painted human figures:<sup>3943</sup> 17. 2) Open space i with IV style wall paintings.<sup>3944</sup> The space has a large window and a door opening onto the peristyle: 34. 3) Room g: 12. 4) Cubiculum d with IV style wall paintings:<sup>3945</sup> 15. 5) Room o with IV style wall paintings decorated with mythological themes. The room has a window and a door opening onto the peristyle:<sup>3946</sup> 11. 6) Fauces a leading to the entrance 26. IV style wall paintings:<sup>3947</sup> 11. 7) Room f of house VII,12,27 has a large window<sup>3948</sup> opening onto the peristyle: 22.
- 187** VII,12,28 *Casa del Balcone pensile*: excavated 1862,<sup>3949</sup> area 255,37,<sup>3950</sup> peristyle<sup>3951</sup> (f, g) 40, garden<sup>3952</sup> 10. 2<sup>3953</sup> porticoes after a fauces. 2<sup>3954</sup> travertine columns. 1 pier.<sup>3955</sup> Lower part red and upper part white. Pluteus with red plaster.<sup>3956</sup> Lavapasta gutter.<sup>3957</sup> 2 masonry fountain podia with plaster.<sup>3958</sup> Masonry fountain podium with a marble cover.<sup>3959</sup> Bronze head of Jupiter on the corner of the podium.<sup>3960</sup> Marble fountain statue of a boy on the podium: h. 0,87.<sup>3961</sup> Marble pool.<sup>3962</sup> Rectangular marble basin with a travertine support.<sup>3963</sup> Lead key for water pipes.<sup>3964</sup> Marble table with 3 supports, 2 of the supports decorated with human figures and lion pawns.<sup>3965</sup> 2 dolia.<sup>3966</sup> North wall: ovm (travertine) and oi (travertine and lapis pompeianus). Remains of plaster.<sup>3967</sup> East wall: oi (travertine and cruma). Remains of plaster. Plaster pilaster. South wall: oi (travertine, lapis pompeianus and cruma). Remains of plaster. Half column. West wall: oi (travertine). Remains of plaster. The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Open area l with ascending wooden stairs:<sup>3968</sup> 24. 2) Room k with cocciopesto floor decorated with white tesserae and a colorful opus sectile emblem. IV style wall paintings decorated with mythological themes:<sup>3969</sup> 47. 3) Room d with IV style wall painting. The room has a large window opening onto the peristyle:<sup>3970</sup> 7. 4) Fauces a leading to entrance 28. Lavapasta floor and IV style wall paintings:<sup>3971</sup> 14. 5) Room e with cocciopesto floor decorated with white tesserae and IV style wall paintings:<sup>3972</sup> 15. 6) Room h with IV style wall paintings:<sup>3973</sup> 7. 7) Room i with IV style wall paintings:<sup>3974</sup> 6.
- 188** VII,13,4/17-18 *Casa di Ganimede*: excavated 1840,<sup>3975</sup> area 576,06,<sup>3976</sup> peristyle (f) 130, garden 55. 3 porticoes after an atrium.<sup>3977</sup> 6 tuff<sup>3978</sup> columns: d. 0,42, h. 2,57. 1 brick column. Lower part red.<sup>3979</sup> Pluteus<sup>3980</sup> with red plaster: w. 0,23, h. 0,48. Cocciopesto floor decorated with white tesserae.<sup>3981</sup> Cocciopesto gutter: w. 0,86, w. channel 0,60. Travertine puteal:<sup>3982</sup> d. 0,54, d. hole 0,34, h. 0,54. Cistern: current depth 0,86. Lavastone cistern head: 0,82 x 0,65, d. hole 0,40. North wall: ot, oi (travertine, lapis pompeianus and cruma), and ovm (travertine). IV style wall paint-

ings.<sup>3983</sup> Lower part red with plant paintings and middle part red and yellow.<sup>3984</sup>

East wall: oi (travertine and lapis pompeianus) and ot. IV style wall paintings.<sup>3985</sup> Remains of plaster.

South wall: oi (lapis pompeianus, travertine and pieces of terracotta) and ot. IV style wall paintings.<sup>3986</sup>

1 tuff half column. 1 ovm (travertine) half columns. Lower part red and upper part white with small flutes, change at 1,40.

West wall: oi (travertine, lapis pompeianus, cruma, brick and marble) and ot. Portico: IV style wall paintings.<sup>3987</sup> Middle part red and yellow.<sup>3988</sup> Brick half column. 1 ovm (travertine) half column (same as against the south wall).

1 tuff half column (same as against the south wall). Niche (Lararium Type 30)<sup>3989</sup> with plaster at the height of 1,39: w. 0,58, h. 0,40, depth 0,20, a podium: 0,16 x 0,06, h. 0,06. The niche has remains of plaster decorations.

The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Oecus p with remains of plaster. The room has 2 doors opening onto the peristyle: 70. 2) Fauces q with remains of plaster leading to the northeast part of the house: 6. 3) Room g with cocciopesto floor decorated with travertine and lavastones and IV style wall paintings with mythological themes.<sup>3990</sup> 17. 4) Atrium a with IV style wall paintings.<sup>3991</sup> 72. 5) Room e with IV style wall paintings.<sup>3992</sup> The room has a large window and a door opening onto the peristyle: 10.

- 189** VII,14,5 *Casa del Banchiere* or *Casa della Regina d'Inghilterra*: excavated 1838,<sup>3993</sup> area 663,78,<sup>3994</sup> peristyle (13, 14) 95, garden 55.

1 portico after and atrium.<sup>3995</sup> 2 (ovm) travertine piers:<sup>3996</sup> 0,65 x 0,49, h. 3,68. Red plaster.

Tuff gutter:<sup>3997</sup> w. 0,57, w. channel 0,39. 2 masonry pools<sup>3998</sup> with red plaster: 1,83 x 1,12, depth 0,60, rim 0,35, h. 0,33. Marble altar.<sup>3999</sup> Marble threshold between the piers: 2,40 x 0,16. Remains of cocciopesto floor in the northwest corner of the garden.

North wall: oi (travertine, lapis pompeianus, cruma and brick). Garden painting.<sup>4000</sup>

East wall: oi (travertine and lapis pompeianus) and ovm (travertine). Lower and middle parts red.<sup>4001</sup>

South wall: oa, oi (travertine, lapis pompeianus and brick) and ot. Middle part red and white.<sup>4002</sup> Upper part red. Western part: lower, middle and upper parts red.<sup>4003</sup> Garden and animal paintings.<sup>4004</sup>

West wall: oi<sup>4005</sup> (travertine, and lapis pompeianus) and ovm (travertine). Remains of plaster.

The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Oecus 12 with white and black mosaic floor with an emblem and IV style wall paintings decorated with mythological themes:<sup>4006</sup> 36. 2) Room with a lararium niche.<sup>4007</sup> Red plaster: 24. 3) Atrium 3 with lararium.<sup>4008</sup>

Red plaster. The space has 2 doors opening onto the peristyle: 98. 4) Cubiculum 26 with middle part red decorated with mythological themes and upper part white.<sup>4009</sup> 9. 5) Fauces<sup>4010</sup> leading to entrance 18. Red plaster: 32. 6) Dying room 15 with 9 ovens, 2 basins, lower part of the walls red. The room has 2 large windows opening onto the peristyle:<sup>4011</sup> 52.

- 190** VII,14,9: excavated 1838,<sup>4012</sup> area 558,44,<sup>4013</sup> peristyle (15) 160, garden 115.

<sup>4014</sup> portico after a tablinum. The west side with a portico on the second floor, at the height of 4,70.<sup>4015</sup> 3 brick<sup>4016</sup> piers: the west pier 0,83 x 0,48, the middle pier 1,33 x 0,60, the east pier 0,62 x 0,49. Lower part red<sup>4017</sup> and upper part white, change at 1,48. Graffito on a pier.<sup>4018</sup>

Travertine gutter.<sup>4019</sup> Cistern.<sup>4020</sup> Tuff cistern head:<sup>4021</sup> 0,88 x 0,82, d. hole 0,50.

North wall: Lapis pompeianus blocks,<sup>4022</sup> oi (travertine, lapis pompeianus and cruma) and ot. IV style wall paintings.<sup>4023</sup> Garden paintings.<sup>4024</sup>

East wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine and grey tuff). Garden painting.<sup>4025</sup> Lower part red, middle part white. Pilaster: 0,58 x 0,48, h. 3,86.

South wall: oi (travertine and lapis pompeianus). Remains of plaster.

West wall: oi (travertine, lapis pompeianus and pieces of cocciopesto), ot and ovm (travertine). Lower part red, middle and upper parts white. Pilaster.

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Triclinium 7 with III style wall paintings decorated with garden paintings. The room has a window and a door opening onto the peristyle:<sup>4026</sup> 25. 2) Cubiculum 8 with IV style wall paintings:<sup>4027</sup> 9. 3) Fauces 9 with plaster leading to atrium 2: 5. 4) Tablinum 11 with cocciopesto floor and remains of plaster: 23. 5) Room 16: 4. 6) Fauces 17 leading to the northwest part of the house. The room has a window opening

onto the peristyle: 6. 7) Apodyterium 18 has a window opening onto the peristyle: 7.<sup>4028</sup> 8) Caldarium 19 has a large window and a window opening onto the peristyle: 16.<sup>4029</sup>

- 191** VII,15,12-13 *Casa di A. Octavius Primus*: excavated 1872-1873,<sup>4030</sup> area 453,92,<sup>4031</sup> peristyle (c, i) 45, garden 30.  
 1<sup>4032</sup> portico, not on the main entrance axis. 3 brick columns.<sup>4033</sup>  
 Cocciopesto gutter.<sup>4034</sup> Cistern: current depth: 0,38. Masonry cistern head with plaster: 1,02 x 0,68, d. hole 0,48. Kitchen bench:<sup>4035</sup> 0,92 x 0,55, h. 0,46.  
 North wall: oi (travertine, lapis pompeianus and cruma) and ot.  
 East wall: oi (travertine, lapis pompeianus and cruma).  
 South wall: oi (travertine, yellow tuff, brick, lapis pompeianus and cruma). Half column.<sup>4036</sup>  
 West wall: oi (lapis pompeianus, travertine, marble, brick and cruma). 2 holes: (0,20 x 0,38) at ground level.  
 The peristyle is surrounded by 5 spaces opening into it. From the northwest corner clockwise: 1) Room b with a latrine. The room has a large window opening onto the peristyle:<sup>4037</sup> 33. 2) Fauces a leading to entrance 13: 10. 3) Room e with remains of plaster: 16. 4) Room with white plaster: 6. 5) Room: 2.
- 192** VII, 16, 1: area 700,03,<sup>4038</sup> peristyle<sup>4039</sup> (15) 120, garden 40.  
 3<sup>4040</sup> porticoes, not on the main entrance axis. 14<sup>4041</sup> brick columns: d. 0,27, h. 0,12.  
 Tuff gutter:<sup>4042</sup> w. 0,50, w. channel 0,35.  
 North wall: oi (travertine and cruma).<sup>4043</sup>  
 East wall: oi (travertine, lapis pompeianus and cruma).  
 South wall: oi (travertine, lapis pompeianus and cruma). Upper part red and black.  
 West wall: oi (lapis pompeianus and travertine).<sup>4044</sup>  
 The peristyle is surrounded by at least 3<sup>4045</sup> spaces opening into it. From the northwest corner clockwise: 1) Fauces 14 leading to the northeast part of the house: 5. 2) Room 19: 7. 3) Descending stairs to atrium 2:<sup>4046</sup> 3.
- 193** VII,16,12-15 *Casa di A. Umbricius Scaurus*: area 2915,92,<sup>4047</sup> peristyle (18) 250, garden 65.<sup>4048</sup>  
 4 porticoes after a tablinum.<sup>4049</sup> 14 tuff columns:<sup>4050</sup> d. 0,51, h. 3,14. White and fluted plaster.<sup>4051</sup>  
 Lavapasta floor decorated with colorful stones.<sup>4052</sup>  
 Masonry pool with blue plaster:<sup>4053</sup> 4,50 x 3,90, depth 1,35, rim 0,30. Cocciopesto area on the east and west side of the pool: 5,10 x 1,10.  
 North wall: oi (travertine).<sup>4054</sup>  
 East wall: travertine blocks, oi (travertine, lapis pompeianus and cruma).  
 South wall: oi (travertine and lapis pompeianus).  
 West wall: oi (lapis pompeianus).<sup>4055</sup>  
 The peristyle is surrounded by at least 10<sup>4056</sup> rooms opening into it. From the northwest corner clockwise: 1) Tablinum 14.<sup>4057</sup> 2) Room 8 with I and II style wall paintings:<sup>4058</sup> 22. 3) Tablinum 9 with III style wall paintings:<sup>4059</sup> 21. 4) Room 10: 18. 5) Fauces 12 leading to the eastern part of the house: 9. 6) Room 19: 20. 7) Room 20: 19. 8) Room 21: 17. 9) Room 22.<sup>4060</sup> 10) Fauces<sup>4061</sup> 40 leading to the western part of the house.
- 194** VII,16,17 *Casa di Ma. Castricius*: area 2633,10,<sup>4062</sup> peristyle (2) 155, garden 40.  
 4<sup>4063</sup> porticoes, not on the main entrance axis. The northeast corner is at a higher level (0,27) than the other parts of the porticoes. 4 tuff columns:<sup>4064</sup> d. 0,38, h. 3,16. 4 ovm (travertine and cruma) piers:<sup>4065</sup> 0,62 x 0,52. Remains of plaster. Pluteus:<sup>4066</sup> w. 0,22, h. 0,67. Cocciopesto floor decorated with white tesserae and black stones,<sup>4067</sup> and marble pieces.  
 Cistern: current depth 2,90. Cistern opening: d. 0,52. Masonry podium: 0,84 x 0,45, h. 0,46. Tile structure:<sup>4068</sup> 1,11 x 0,62, h. 0,31.  
 North wall: oi (travertine and cruma). IV style wall paintings.<sup>4069</sup> Middle part black and upper part red.<sup>4070</sup> East portico: lower part black with plant paintings and middle part red.  
 East wall: oi (travertine). III style wall paintings.<sup>4071</sup> Lower part black with plant paintings, middle part



red and black with landscape paintings.<sup>4072</sup> 1 oi (travertine) pilaster: 0,47 x 0,34. Lower part black with plant paintings and upper part with white plaster, change at 1,20. Graffito of a boat.  
 South wall: oi (travertine, cruma, brick and lapis pompeianus). III style wall paintings.<sup>4073</sup> Lower part black with plant paintings, middle part red, white and black and upper part white.  
 West wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine).  
 The peristyle is surrounded by 12 spaces opening into it. From the northwest corner clockwise: 1) Room: 2. 2) Room 7 with cocciopesto decorated with white tesserae and marbe pieces and IV style wall paintings decorated with mythological themes:<sup>4074</sup> 10. 3) Room 5 with 2 steps up: 2. 4) Room 4 with white plaster decorated with red stripes and wall paintings: 3. 5) Room 3 with white plaster decorated with red stripes and wall paintings: 7. 6) Room 1 with lower part black and red paintings, middle part white: 4. 7) Fauces 17 leading to entrance 17. Remains of plaster: 10. 8) Peristyle 14 with cocciopesto floor decorated with white tesserae and IV style wall paintings decorated with garden paintings:<sup>4075</sup> 69. 9) Room 12: 12. 10) Descending stairs 20: 4. 11) Room: 1. 12) Room 11: 1.

- 195** VIII,2,3-5 *Casa di Championnet II*: excavated 1799,<sup>4076</sup> area 640,79,<sup>4077</sup> peristyle (l) 175, garden 40. 4 porticoes after a tablinum.<sup>4078</sup> 6 brick<sup>4079</sup> columns: d. 0,45, h. 1,53. 6 ovm (travertine) columns. 2 tuff columns. Lower part red.<sup>4080</sup> Pluteus:<sup>4081</sup> w. 0,17, h. 0,25.  
 Tuff gutter:<sup>4082</sup> w. 0,65, w. channel 0,40. Tuff basin connected to the gutter:<sup>4083</sup> 0,55 x 0,47, depth 0,05, rim 0,10. Cistern: current depth 1,31. Lavastone cistern head:<sup>4084</sup> d. 0,69, d. hole 0,40.  
 North wall: ot, and ovm (grey tuff, yellow tuff, and travertine). III style wall paintings.<sup>4085</sup>  
 East wall: oi (travertine, lapis pompeianus and cruma), ovm (grey tuff and travertine) and ot.  
 South wall: ovm (travertine and grey tuff) and oi (travertine and lapis pompeianus).<sup>4086</sup>  
 West wall: oi (travertine, lapis pompeianus and cruma). III style wall paintings.<sup>4087</sup>  
 The peristyle is surrounded by 10 spaces opening into it. From the northwest corner clockwise: 1) Room m with red plaster: 1. 2) Fauces k with white plaster leading to atrium b: 5. 3) Tablinum g with mosaic floor and IV style wall paintings:<sup>4088</sup> 18. 4) Room i with IV style wall paintings.<sup>4089</sup> Cocciopesto floor: 3. 5) Fauces with remains of wall paintings leading to the northeast part of the house: 15. 6) Room: 31. 7) Room v with III style wall paintings.<sup>4090</sup> The room has a window opening onto the peristyle: 27. 7) Room θ has a window opening onto the peristyle: 19. 8) Room:<sup>4091</sup> 5. 9) Room:<sup>4092</sup> 20. 10) Room:<sup>4093</sup> 17.
- 196** VIII,2,13: area 439,58,<sup>4094</sup> peristyle (o, p, y) 115, garden 65. 2 porticoes after a tablinum.<sup>4095</sup> 3 travertine<sup>4096</sup> columns: d. 0,43, h. 3,30. 1 brick<sup>4097</sup> column. Lower part red, and upper part white and fluted, change at 1,22. Cocciopesto floor decorated with white tesserae. Cocciopesto gutter:<sup>4098</sup> w. 0,44, w. channel equal. Cistern: current depth 0,77. Masonry cistern head:<sup>4099</sup> d. 0,77, d. hole 0,45. Lavastone cistern head:<sup>4100</sup> 1,16 x 0,86, d. hole 0,62.  
 North wall: ot, and oi (lapis pompeianus). Lower, middle and upper parts white. Brick half column. 8 beam holes at the height of 3,93. Iron attachment on the wall (d. 0,01) at the height of 2,47.  
 East wall: oi (travertine, cruma and lapis pompeianus) and ot. On both sides of the entrance of the tablinum (g) a hole: (diameter 0,04) at the heights of 0,31, 0,74, 1,12, 1,39, and 1,99.  
 South wall: oi (travertine, lapis pompeianus and cruma) and ov (travertine and grey tuff).  
 West wall: oi (travertine, cruma and lapis pompeianus) and ov (travertine and cruma). Remains of plaster. Half column.<sup>4101</sup> Beam hole in line with the columns of the south portico, at the height of 3,45.  
 The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Space t behind the curia. The space was probably roofless: 17. 2) Room h with cocciopesto floor decorated with white tesserae and remains of plaster: 19. 3) Tablinum g with red and white wall paintings decorated with plant painting<sup>4102</sup> and cocciopesto floor: 13. 4) Room q with remains of plaster: 11. 5) Room r: 7. 6) Room s: 8. 7) Fauces<sup>4103</sup> α leading to house VIII,2,14/16 and to entrance 7: 29.
- 197** VIII,2,14-16: area 2214,47,<sup>4104</sup> peristyle (P) 355, garden 140. <sup>4105</sup> porticoes, not on the main entrance axis. 14 brick columns:<sup>4106</sup> d. 0,40, h. 4,10. Pluteus:<sup>4107</sup> w. 0,58, h. 0,50. Lavapasta of colorful stones and decorated with white mosaic tesserae.<sup>4108</sup>  
 Cistern:<sup>4109</sup> current depth 3,00. Cistern opening.<sup>4110</sup> Masonry pool with pink plaster:<sup>4111</sup> 4,30 x 1,34, rim



0,30. Inside the pool, on the west and east sides, 2 rows of amphorae: d. 0,10, l. 0,30, west: 9 amphorae in first row and in second 8; east: 5 and 6 amphorae.<sup>4112</sup> Brick fountain column in the northeast corner of the pool.<sup>4113</sup>

North wall: oi (travertine, lapis pompeianus and cruma) and ov (travertine and grey tuff). Plaster.<sup>4114</sup>

East wall: oi (travertine, lapis pompeianus and cruma), ovm (travertine and grey tuff), oqr (travertine) and ot. Plaster.<sup>4115</sup>

South wall: oi (travertine, lapis pompeianus and cruma) and ot. Plaster.<sup>4116</sup>

West wall: oi (travertine, lapis pompeianus, cruma and cruma), ov (grey tuff and travertine) and or (travertine). Plaster.<sup>4117</sup>

The peristyle is surrounded by 12 spaces opening into it. From the northwest corner clockwise: 1) Room: 31. 2) Room ε: 9. 3) Fauces<sup>4118</sup> α leading to house VIII,2,14/16 and to entrance 7: 29. 4) Fauces p' leading to atrium b': 30. 5) Room s with mythological mosaic. The room has a window and a door opening onto the peristyle:<sup>4119</sup> 15. 6) Room p: 38. 7) Room r has a window and a door opening onto the peristyle:<sup>4120</sup> 17. 8) Room u with mosaic floor. 95.<sup>4121</sup> 9) Room t has 2 doors opening onto the peristyle: 75. 10) Fauces k leading to room θ: 4 11) Room λ has a window opening onto the peristyle: 11. 12) Room v with III style wall paintings.<sup>4122</sup> The room has a window and a door opening onto the peristyle: 27.

**198** VIII,2,14-16: area 2214,47,<sup>4123</sup> peristyle (F, G) 330, garden 190.<sup>4124</sup>

2 porticoes after a tablinum.<sup>4125</sup> The porticoes are above the garden level.<sup>4126</sup> h. 0,60. 2 brick<sup>4127</sup> piers: 1,47 x 0,52, 0,88 x 0,51, h. 1,68. 1 brick corner pier:<sup>4128</sup> 0,82 x 1,07. Pluteus: w. 0,50, h. 0,50, except in the southeastern part h. 1,02.<sup>4129</sup> Black mosaic floor decorated with white tesserae.<sup>4130</sup> Cocciopesto gutter:<sup>4131</sup> w. 0,63, w. channel 0,48, the northeast corner enlarged triangle 1,75 x 1,81. Between the portico and the garden white and black mosaic with marble rim/step:<sup>4132</sup> (w. 1,01, h. 0,60). In the northeast corner, a marble slab with hole: (0,18 x 0,25, hole 0,10 x 0,14).

North wall: ot.

East wall: ot and oi (travertine and lapis pompeianus).

South wall: ot and oi (travertine and lapis pompeianus).<sup>4133</sup>

The west wall is destroyed.

The peristyle is surrounded at least by 11<sup>4134</sup> spaces opening into it. From the northwest corner clockwise: 1) Room u with mosaic floor: 95.<sup>4135</sup> 2) Room q: 15. 3) Room p: 38. 4) Room o with marble pool decorated with a fish mosaic emblem and marble on the lower part of the walls:<sup>4136</sup> 13. 5) Ascending stairs m: 3. 6) Fauces n leading to the northern part of the house: 7. 7) Triclinium I with lavapasta and white mosaic floor decorated with black tesserae.<sup>4137</sup> Remains of plaster: 25. 8) Tablinum E with white mosaic floor:<sup>4138</sup> 30. 9) Cubiculum k with opus sectile floor.<sup>4139</sup> Remains of plaster: 14. 10) Room h with 2 cistern heads, white and black and white mosaic floor and marble on lower part of the wall. The room has a window and a door opening onto the peristyle:<sup>4140</sup> 71. 11) Fauces 3 under the north portico. The room has a window opening onto the peristyle.<sup>4141</sup>

**199** VIII,2,29-30: area 1422,42,<sup>4142</sup> peristyle (19, 19') 210, garden 165.<sup>4143</sup>

1<sup>4144</sup> portico, not on the main entrance axis. The portico is above the garden level.<sup>4145</sup> 3 masonry piers.<sup>4146</sup> Remains of plaster.<sup>4147</sup> Wooden fence.<sup>4148</sup>

Stairs.<sup>4149</sup> Pool.<sup>4150</sup>

North wall: oi (travertine).

The east, south, and west walls are destroyed.

The peristyle is surrounded by 5<sup>4151</sup> spaces opening into it. From the northwest corner clockwise: 1) Triclinium 14. 2) Fauces 15 leading to cubacula 11 and 12. 3) Triclinium 16 with wall paintings and marble imitations.<sup>4152</sup> 4) Triclinium 17 with cocciopesto floor and wall paintings.<sup>4153</sup> 5) Ascending stairs 18.

**200** VIII,3,4 *Casa di Ercole e Augia*: area 811,52,<sup>4154</sup> peristyle (11, 18) 150, garden 80.

2 porticoes after a tablinum.<sup>4155</sup> 1 ovm (travertine) and brick corner pier<sup>4156</sup>.

North wall: oi (travertine and lapis pompeianus) and ovm (travertine).

East wall: oa and oi (travertine, lapis pompeianus and cruma). 1 ovm (travertine) pilaster.

South wall: oi (travertine and lapis pompeianus). 1 ovm (travertine) pilaster.  
 West wall: oi (travertine and lapis pompeianus) and ot.  
 The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Fauces 12 leading to atrium 2: 15. 2) Tablinum 7: 19. 3) Room 21: 17. 4) Fauces 2 leading to entrance 6: 41. 5) Garden<sup>4157</sup> 20: 239. 6) Room 19: 9. 7) Room 17 with mythological paintings:<sup>4158</sup> 7. 8) Ascending stairs 15:<sup>4159</sup> 5. 9) Room 15: 3.

- 201** VIII,3,8-9 *Casa del Cinghiale I*: excavated 1838-1840,<sup>4160</sup> area 716,36,<sup>4161</sup> peristyle (12) 265, garden 85. 4 porticoes after a tablinum.<sup>4162</sup> 10 tuff<sup>4163</sup> columns: d. 0,55, h. 4,13. 4 brick<sup>4164</sup> columns. White and fluted plaster.<sup>4165</sup> Wooden fence (holes 0,05 x 0,07, at the heights of 0,36 and 0,75).<sup>4166</sup> Black and white mosaic floor.<sup>4167</sup> Graffiti on the columns.<sup>4168</sup>  
 Tuff gutter:<sup>4169</sup> w. 0,56, w. channel 0,33, in every corner a tuff slab 0,49 x 0,65. Cistern: current depth 1,80. 3 tuff cistern heads:<sup>4170</sup> the southern: 0,84 x 0,80, d. hole 0,50, the northwestern: 0,67 x 0,68, d. hole 0,43, the northeastern: 0,67 x 0,67, d. hole 0,45.  
 North wall: oi (travertine and lapis pompeianus), ot and ovm (travertine and grey tuff). Lower, middle and upper parts red decorated with green stripe.  
 East wall: oi (travertine and lapis pompeianus), and ovm (travertine and grey tuff). Remains of plaster.  
 South wall: ovm (travertine) and oi (travertine and lapis pompeianus). Remains of plaster. 2<sup>4171</sup> columns between the peristyle and exedra 14. Lower part red and upper part white, change at 1,70.  
 West wall: oa and oi<sup>4172</sup> (travertine and lapis pompeianus). IV style wall paintings.<sup>4173</sup> Middle part red. The peristyle is surrounded by 12 spaces opening into it. From the northwest corner clockwise: 1) Room 6 with opus sectile floor.<sup>4174</sup> Remains of plaster. The room has a large window onto the peristyle: 19. 2) Tablinum 7 with white and black mosaic floor decorated with marble and IV style wall paintings decorated with mythological themes:<sup>4175</sup> 19. 3) Fauces 8 with remains of plaster leading to atrium 2: 6. 4) Room 21 with remains of plaster: 42. 5) Room 20: 20. 6) Room 19 with remains of plaster: 15. 7) Ascending stairs 18: 1. 8) Room 17 with III style wall paintings:<sup>4176</sup> 21. 9) Room 16 with III style wall paintings. The room has a window and a door opening onto the peristyle:<sup>4177</sup> 11. 10) Room 15 with red and white plaster: 6. 11) Exedra 14 with II style white mosaic floor decorated with colorful tesserae.<sup>4178</sup> 2 columns between the room and the peristyle: 36. 12) Room 13 with I and II style wall paintings:<sup>4179</sup> 26.
- 202** VIII,3,14 *Casa della Regina Carolina*: area 1050,11,<sup>4180</sup> peristyle<sup>4181</sup> (2, 3, 4) 105, garden<sup>4182</sup> 35. 3 porticoes after a fauces. 6 travertine piers: 0,40 x 0,37. 2 travertine, oi (travertine) and ov (yellow tuff) piers with niches: 1,40 x 0,41, h. 2,71, niches: 0,60 x 1,70,<sup>4183</sup> depth 0,18, at 0,57. Red plaster, the niches with marble rim and garden paintings<sup>4184</sup>. The marble rim in the niche with a hole on both sides: 0,10 x 0,10, depth 0,02. Pluteus:<sup>4185</sup> w. 0,41, h. 0,57.  
 Marble pool:<sup>4186</sup> 1,23 x 1,51, depth 0,19, rim 0,42. Fountain in the pool.<sup>4187</sup>  
 North wall: ov (travertine). Remains of plaster.  
 East wall: ov (travertine and yellow tuff), oi (travertine, lapis pompeianus and cruma) and ot. IV style wall paintings.<sup>4188</sup> Lower, middle and upper part red decorated with landscapes with pygmies.<sup>4189</sup>  
 South wall: oi (travertine, brick and cruma) and ov (travertine). IV style wall paintings.<sup>4190</sup> Lower, middle and upper part red decorated with landscapes with pygmies.<sup>4191</sup>  
 West wall: oa, oi (travertine and cruma) and ovm (travertine). IV style wall paintings.<sup>4192</sup> Lower, middle and upper part red decorated with landscapes with pygmies and mythological landscape.<sup>4193</sup>  
 The peristyle is surrounded by 11 spaces opening into it. From the northwest corner clockwise: 1) Garden<sup>4194</sup> 14 has 3 doors opening onto the peristyle: 727. 2) Room 6 with remains of plaster. The room has a large window and a door opening onto the peristyle: 19. 3) Fauces 1 leading to entrance 14. Remains of plaster: 12. 4) Room 11 with wall paintings:<sup>4195</sup> 21. 5) Ascending stairs: 1. 6) Room 8 with remains of plaster: 4. 7) Room 7 with remains of plaster: 15. 8) Ala 10 with IV style wall paintings decorated with garden paintings and mythological paintings:<sup>4196</sup> 14. 9) Room 13: 26. 10) Room 9 with white plaster: 21. 11) Room 11 with opus sectile floor and lower part of the walls decorated with marble and upper parts with IV style wall paintings with mythological themes:<sup>4197</sup> 9.

- 203** VIII,3,15: area 146,94, peristyle<sup>4198</sup> (6, 7, 8) 65, garden 35.  
 2<sup>4199</sup> porticoes after a fauces. 2 brick piers:<sup>4200</sup> 0,36 x 0,37. Painted with vines.<sup>4201</sup> Pluteus:<sup>4202</sup> w. 0,26, h. 0,48.  
 Cocciopesto gutter: w. 0,68, w. channel 0,52. Masonry stibadium: d. 3,50, d. hole 1,05, h. 0,27.<sup>4203</sup>  
 Marble table with a support.<sup>4204</sup>  
 North wall: oi (travertine, lapis pompeianus, cruma, brick and marble). Remains of plaster. Pilaster: 0,62 x 0,19, h. 2,41.  
 East wall: oi (travertine, lapis pompeianus and cruma) and ot. 2 pilasters: 1 brick (same as against the north wall) and 1 oi (travertine) and brick pilaster: 0,67 x 0,19. Lower part red.  
 South wall: ovm (travertine and yellow tuff), ov (travertine) and oi (travertine). Middle and upper parts red.  
 West wall: oi (travertine, lapis pompeianus and cruma) and ot.  
 The peristyle is surrounded by 5<sup>4205</sup> spaces opening into it. From the northwest corner clockwise: 1) Room 9 with red plaster: 13. 2) Fauces 1 leading to entrance 15: 8. 3) Room 2: 6. 4) Room 4: 16. 5) Room 5 with red plaster: 6.
- 204** VIII,3,16-18 *Casa di Diana*: excavated 1826,<sup>4206</sup> area 387,17,<sup>4207</sup> peristyle (10) 125, garden 55.  
 3<sup>4208</sup> porticoes, not on the main entrance axis. 8 brick columns:<sup>4209</sup> d. 0,47, h. 3,23. Lower part red and, upper part white and fluted,<sup>4210</sup> change at 0,83. Pluteus<sup>4211</sup> with red plaster: w. 0,42, h. 0,84. Cocciopesto floor.  
 Cocciopesto gutter<sup>4212</sup>: w. 0,81, w. channel 0,65.  
 North wall: oi (travertine and lapis pompeianus) and ov (travertine, yellow tuff and grey tuff). Lower, middle and upper parts red.  
 East wall: oi (travertine, lapis pompeianus, cruma and brick) and ov (travertine). Lower part red.  
 South wall: oi (travertine, lapis pompeianus and cruma). White plaster. 4 ov (yellow tuff and travertine) pilasters<sup>4213</sup>: 0,48 x 0,45. 1 half column.  
 West wall: oi (travertine, lapis pompeianus), ovm (travertine) and ov (travertine). Garden: lower, middle and upper parts white. Portico: lower part red and middle part white. Half column (same as against the south wall).  
 The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Room 9 with red plaster: 21. 2) Room 11 with red plaster: 14. 3) Fauces 12 leading to room 13. Remains of plaster: 10. 4) Room 14 with remains of plaster: 39. 5) Entrance 16 to Vicolo della Regina. 6) Kitchen with a cooking bench and a latrine:<sup>4214</sup> 9.
- 205** VIII,3,24 *Casa di Apollo e Coronide*: area 540,55,<sup>4215</sup> peristyle (3, 20) 150, garden 70.  
 3 porticoes after a fauces.<sup>4216</sup> 3 brick<sup>4217</sup> columns: d. 0,51, h. 3,38. 1 ovm (travertine) column. 1 ovm (travertine, grey tuff and yellow tuff) corner pier: 0,65 x 0,65. 1 ovm (travertine) pier: 0,70 x 0,50. Lower part red and upper part white, change at 1,36. Pluteus:<sup>4218</sup> w. 0,23, h. 0,43. Graffiti on the columns.<sup>4219</sup>  
 2 tuff puteals:<sup>4220</sup> the non-broken puteal: d. 0,42, h. 0,44, d. hole 0,35, the broken puteal: d. 0,65, h. 0,41<sup>4221</sup>, d. hole 0,40. Cistern:<sup>4222</sup> current depth 0,80. Tuff cistern head in the northeast corner: d. hole 0,42.<sup>4223</sup>  
 Plaster cast under the ground level in the southeast corner of the garden: d. 0,62, 0,13 above the ground level.  
 North wall: oa and oi:<sup>4224</sup> (travertine, lapis pompeianus, cruma and marble). IV style wall paintings.<sup>4225</sup>  
 Lower part red.  
 East wall: ovm (travertine and grey tuff) and oi (travertine, lapis pompeianus and cruma). Portico: lower part red. Garden: lower, middle and upper parts white.  
 South wall: oi (travertine and lapis pompeianus) and ovm (travertine). Portico: lower part red, middle part and upper parts white<sup>4226</sup>. Garden: I style wall paintings.<sup>4227</sup> Lower part yellow lower part and middle part red.<sup>4228</sup> 2 rows of beam holes: 0,15 x 0,15, 3 holes at the height of 1,57, 2 holes at the height of 3,02.  
 West wall: oi (travertine, cruma, lapis pompeianus and yellow tuff). IV style wall paintings.<sup>4229</sup> Lower, middle and upper parts red.

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room 18 with IV style wall paintings. The room has a large window and a door opening onto the peristyle:<sup>4230</sup> 53. 2) Oecus 16 with wall paintings:<sup>4231</sup> 26. 3) Cubiculum 10 with wall paintings and a faded central panel painting:<sup>4232</sup> 10. 4) Cubiculum 9 with IV style wall paintings:<sup>4233</sup> 10. 5) Tablinum 8 with cocciopesto floor and IV style wall paintings with plant paintings:<sup>4234</sup> 23. 6) Oecus 7 with white and black mosaic floor decorated with an opus sectile emblem and IV style wall paintings with garden paintings and mythological themes.<sup>4235</sup> The room has a large window and a door opening onto the peristyle: 22. 7) Fauces 1 with red plaster leading to entrance 24: 25.

- 206** VIII,3,27: area 304,02,<sup>4236</sup> peristyle (2) 135, garden 80. 2 porticoes after a fauces.<sup>4237</sup> 3 oi (lavastone)<sup>4238</sup> columns: d. 0,46, h. 3,64. 2 tuff<sup>4239</sup> columns. White plaster.<sup>4240</sup> Pluteus:<sup>4241</sup> w. 0,28, h. 0,48.

Tuff gutter<sup>4242</sup>: w. 0,54, w. channel 0,34. Cistern.<sup>4243</sup> Lavastone cistern head with a marble lid.<sup>4244</sup> 0,96 x 0,96, d. lid 0,60.

North wall: oa, oi (travertine, lapis pompeianus, cruma and brick). Lower part red. Oi (lapis pompeianus) half column<sup>4245</sup>. 1 ovm (yellow tuff) pilaster: 0,48 x 0,60. 5 beam holes at the height of 1,91.

East wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine). Garden: Lower part red. 1 ovm (travertine) half column<sup>4246</sup>. 1 pilaster (northeast corner).

South wall: oi (travertine, lapis pompeianus and cruma), ovm (travertine and cruma) and ot. Lower part red. 1 half column (same as against the east wall).

West wall: oa, and oi (travertine and lapis pompeianus). Tuff half column. Oi half columns (same as against the north wall).

The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Room with ascending stairs:<sup>4247</sup> 3. 2) Room 10 with red plaster: 3. 3) Triclinium 9 with I style cocciopesto floor decorated with white tesserae and I style wall paintings:<sup>4248</sup> 14. 4) Fauces leading to the southeast part of the house: 5. 5) Oecus 6 with white plaster: 30. 6) Room 5 with white plaster: 7. 7) Cubiculum 3 with I style cocciopesto floor decorated with white tesserae and III style wall paintings:<sup>4249</sup> 9. 8) Fauces 1 leading to entrance 27: 7. 9) Cubiculum 11 with red plaster: 11.

- 207** VIII,3,28/31 *Casa di Pane*: excavated 1829-1830,<sup>4250</sup> area 679,08,<sup>4251</sup> peristyle (3) 150, garden 80.

2<sup>4252</sup> porticoes, not on the main entrance axis. 5 tuff columns:<sup>4253</sup> d. 0,48.

Tuff gutter:<sup>4254</sup> w. 0,47, w. channel 0,33, settling tank 0,47 x 0,46, depth 0,15. Marble cistern head:<sup>4255</sup> 0,65 x 0,65, d. hole 0,39. 2 tuff cistern heads:<sup>4256</sup> d. 0,52.

North wall: oa and oi (travertine and lapis pompeianus).<sup>4257</sup>

East wall: travertine blocks, oi (travertine, lapis pompeianus) and ot. Tuff half column and brick half column.

South wall: oi (travertine, lapis pompeianus and cruma) and ot. Remains of plaster.

West wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine). Remains of plaster. 1 tuff half column<sup>4258</sup>: h. 4,05.

The peristyle is surrounded by 8 rooms opening into it. From the northwest corner clockwise: 1) Room 4 with white plaster: 4. 2) Oecus 6: 18. 3) Ala 7: 16. 4) Fauces 10 leading to the eastern part of the house: 1. 5) Room 5: 4. 6) Room 7 has a large window opening onto the peristyle: 6. 7) Room 9 has a window opening onto the peristyle: 27. 8) Room with white plaster. The room has a large window and a door opening onto the peristyle: 12.

- 208** VIII,4,4/49 *Casa dei Postumii e i suoi annessi*: excavated 1861,<sup>4259</sup> area 1035,65,<sup>4260</sup> peristyle (23) 300, garden 105.

4<sup>4261</sup> porticoes after a tablinum. The west and north porticoes have a second floor.<sup>4262</sup> 10 brick columns:<sup>4263</sup> d. 0,52, h. 4,16. 3 brick piers: 0,95 x 0,51, 1,50 x 0,56, T-shaped: 1,55 x 0,53. 1 brick corner pier<sup>4264</sup>: 1,05 x 1,27. Lower part yellow with small flutes, upper part white and fluted,<sup>4265</sup> change at 1,38. 6 columns with fountain jet (d. 0,03 at the height of 1,25).<sup>4266</sup> Pluteus<sup>4267</sup> with black plaster decorated with red stripes: w. 0,22, h. 0,52. Wooden fence<sup>4268</sup> (d. hole 0,06, at 0,22). Irons attachments for tends.<sup>4269</sup> Cocciopesto floor decorated with white stones and marble.<sup>4270</sup> Graffiti on the columns.<sup>4271</sup>

Cocciopesto gutter:<sup>4272</sup> w. 0,90, w. channel 0,80, except the east side: w. 0,50, w. channel 0,35, the northwest and southwest corners with rounded area: radius 1,90. Lavastone cistern head with a lid: 0,76 x 0,54, d. lid 0,42. Pool with marble rim and blue plaster inside: 1,45 x 1,54, depth 1,33, rim 0,35.<sup>4273</sup> Inside the pool were 8 iron hooks at the depth of 0,60.<sup>4274</sup> Marble fountain table in the pool: d. 0,95, h. 1,90, d. jet 0,01.<sup>4275</sup> Masonry fountain podium with marble steps:<sup>4276</sup> 0,65 x 0,39, h. 0,42.<sup>4277</sup> The podium with a marble pool:<sup>4278</sup> 0,44 x 0,36, depth 0,06, rim 0,02. Masonry pool<sup>4279</sup> with cocciopesto: 0,75 x 1,00, depth 0,65, rim 0,15. Bronze water key.<sup>4280</sup> Marble table with a support: d. 0,73, h. 0,51.<sup>4281</sup> Marble fountain statue of a boy holding a duck and a vase: h. 0,69.<sup>4282</sup>

North wall: ovm (travertine and grey tuff) and oi (travertine and lapis pompeianus). IV style wall paintings.<sup>4283</sup> West: lower part red with plant paintings, middle part red.<sup>4284</sup> Upper part red. East: lower part black and yellow, middle part black and red.<sup>4285</sup>

East wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine). IV style wall paintings.<sup>4286</sup>

North: lower part black and yellow, middle part black and red part with still life and landscape paintings.<sup>4287</sup> South: lower part red, middle part white and red and upper part white. 1 pilaster: 0,43 x 0,47. 1 half column. Alcove for a bed.<sup>4288</sup>

South wall: ovm (travertine and grey tuff) and oi (travertine and lapis pompeianus). IV style wall paintings.<sup>4289</sup> Lower part yellow, middle part red and black.<sup>4290</sup> Upper part black and red. 2 central panel paintings faded away on the west side.

West wall: oi (travertine and lapis pompeianus) and ovm (travertine). IV style wall paintings.<sup>4291</sup> North wall: lower part red with plant paintings, middle part red.<sup>4292</sup> A central panel painting missing on the north side. Lower part yellow, middle part black and red.<sup>4293</sup> Graffito.<sup>4294</sup>

The peristyle is surrounded by 13 rooms opening into it. From the northwest corner clockwise: 1) Cubiculum 26 with IV style wall paintings decorated with garden paintings:<sup>4295</sup> 10. 2) Fauces 12 with IV style wall paintings<sup>4296</sup> leading to atrium 2: 4. 3) Tablinum 10 with IV style wall paintings decorated with mythological themes:<sup>4297</sup> 14. 4) Fauces 11 with red plaster leading to atrium 2. Ascending wooden stairs:<sup>4298</sup> 2. 5) Triclinium 14 cocciopesto floor decorated with white tesserae and a colorful mosaic emblem and IV style wall paintings with mythological themes:<sup>4299</sup> 26. 6) Kitchen 22 with a latrine, a lararium niche, a masonry pool and a marble level. The room has a window and a door opening onto the peristyle:<sup>4300</sup> 36. 7) Triclinium 33 with IV style wall paintings decorated with mythological themes:<sup>4301</sup> 21. 8) Room 31 with opus sectile floor and IV style wall paintings with mythological themes:<sup>4302</sup> 36. 9) Cubiculum 32 with red IV style wall paintings decorated with plant paintings and mythological themes:<sup>4303</sup> 12. 10) Cubiculum 30 with closet and IV style wall paintings:<sup>4304</sup> 4. 11) Room 29 with white wall plaster: 5. 12) Fauces 28 leading to entrance 49: 20. 13) Cubiculum 28 with IV style wall paintings decorated with plant paintings:<sup>4305</sup> 7.

**209** VIII,4,12-13: excavated 1861,<sup>4306</sup> area 398,23,<sup>4307</sup> peristyle (i, k) 115, garden 40.

<sup>4308</sup> porticoes after a tablinum. 6 brick columns.<sup>4309</sup> 1 corner pier. Pluteus:<sup>4310</sup>

Masonry gutter.<sup>4311</sup> Masonry pool (Type E).<sup>4312</sup> Marble fountain column in the middle of the pool: h. 0,68.<sup>4313</sup> Bronze basin with a lion fountain: d. 0,40, h. 0,41.<sup>4314</sup> Bronze water key.<sup>4315</sup> Marble support.<sup>4316</sup> 7 dolia sunken into the ground.<sup>4317</sup>

North wall: oi (travertine) and ot.

East wall: oi (travertine).

South wall: oi (travertine) and ovm (travertine).

West wall: oi (travertine).

The peristyle is surrounded by 8 rooms opening into it. From the northwest corner clockwise: 1) Tablinum f with remains of plaster: 11. 2) Room l: 6. 3) Room m: 6. 4) Room n: 4. 5) Room o: 6. 6) Room p: 50. 7) Room q: 48. 8) Room r: 5.

**210** VIII,4,15/30 *Casa di Cornelius Rufus*: excavated 1861,<sup>4318</sup> area 1398,52,<sup>4319</sup> peristyle (n) 350, garden 120.

4 porticoes after a tablinum.<sup>4320</sup> 18 tuff columns:<sup>4321</sup> d. 0,54, h. 3,90. White plaster, lower part polygonal and upper part fluted,<sup>4322</sup> changes at 1,58. Grooves on 4 columns<sup>4323</sup> (w. 0,08, h. 1,17, depth 0,07). Cocciopesto floor decorated with white tesserae. Graffito on a column.<sup>4324</sup>

Tuff gutter:<sup>4325</sup> w. 0,55, w. channel 0,25, settling tank: 0,34 x 0,34, depth 0,17. Marble pool: 0,90 x 1,05, depth 0,18, rim 0,32.<sup>4326</sup> In the middle of the pool, a fountain jet<sup>4327</sup> (d. 0,05). Travertine puteal:<sup>4328</sup> d. 0,47, d. hole 0,29, h. 0,60. Marble puteal:<sup>4329</sup> d. 0,50, d. hole 0,30, h. 0,57. Cistern.<sup>4330</sup> Marble cistern head:<sup>4331</sup> 0,50 x 0,54. Lavastone cistern head:<sup>4332</sup> 1,12 x 1,08.

North wall: oa and oi (travertine, lapis pompeianus and cruma). Middle part white.

East wall: oa, oi (travertine, lapis pompeianus and cruma), ov (grey tuff and travertine) and ovm (travertine). Middle and upper parts red. A Corinthian tuff capital on both sides of the entrance to room u.<sup>4333</sup> Groove (w. 0,10, h. 1,98, depth 0,05) on the wall.

South wall: oi (lapis pompeianus, travertine and cruma). Remains of plaster. 4 tuff columns between the peristyle and peristyle k (and l) of house VIII,4,26-29: (d. 0,46).

West wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine). Lower part red and black, middle part red and yellow and upper part red and yellow.

The peristyle is surrounded by 13 spaces opening into it. From the northwest corner clockwise: 1) Cubiculum l with opus sectile floor and IV style wall paintings decorated with plant paintings:<sup>4334</sup> 5. 2) Tablinum c with IV style wall paintings decorated with mythological themes:<sup>4335</sup> 22. 3) Room m with mythological paintings:<sup>4336</sup> 23. 4) Room o with remains of plaster: 19. 5) Room r with white plaster: 12. 6) Fauces 2 leading to rooms opening to entrance 23: 1. 7) Ascending stairs t: 2. 8) Room s: 8. 9) Room u with remains of plaster: 34. 10) Peristyle<sup>4337</sup> k and l of house VIII,4,26-29, at a lower level than peristyle n.<sup>4338</sup> The room has 2 large windows opening onto the peristyle: 4 tuff columns between the peristyles: 85.11) Room z: 10. 12) Room y with I style wall paintings:<sup>4339</sup> 10. 13) Room x with lower parts with red wall paintings and upper parts white: 38.

- 211** VIII,4,26-29: area 349,99,<sup>4340</sup> peristyle (k, l) 85, garden 60.  
1 portico,<sup>4341</sup> not on the main entrance axis. 2 brick columns:<sup>4342</sup> d. 0,30, h. 0,35. Pluteus:<sup>4343</sup> w. 0,25, h. 0,40.

North wall: oi (travertine and cruma). Round niche (Lararium Type 30).<sup>4344</sup> 4 tuff columns between the peristyle and peristyle k (and l) of the *Casa di Cornelius Rufus* (VIII,4,15/30): (d. 0,46, h. 2,82).

East wall: oi (travertine and lapis pompeianus).

South wall: oi (travertine and lapis pompeianus).

West wall: oi (travertine, lapis pompeianus and cruma).

The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Peristyle (n) of the *Casa di Cornelius Rufus* (VIII,4,15/30) at a higher level than peristyle k (and l).<sup>4345</sup> The room has 2 large windows opening onto the peristyle. 4 tuff columns between the peristyles: 350. 2) Cubiculum i with remains of plaster:<sup>4346</sup> 8. 3) Fauces g with white plaster leading to the eastern part of the house: 5. 4) Triclinium m: 15. 5) Room n with cocciopesto at least on the lower part of the walls:<sup>4347</sup> 5. 6) Fauces o leading to entrance 29: 7.

- 212** VIII,4,33: area 200,82,<sup>4348</sup> peristyle (b, c) 70, garden 25.  
1 portico after a fauces.<sup>4349</sup> 1 tuff column.<sup>4350</sup> Pluteus.<sup>4351</sup>

Masonry puteal.<sup>4352</sup> Ascending stairs up.<sup>4353</sup>

North wall: oi (travertine) and ovm (travertine). Lower part red.

East wall: oi (travertine and cruma). Remains of plaster. Beam hole in line with the column of the north portico.

South wall: oi (travertine, cruma, marble and lapis pompeianus) and ovm (travertine).

West wall: oi (travertine and lapis pompeianus). 14 beam holes.

The peristyle is surrounded by 3 spaces opening into it. From the northwest corner clockwise: 1) Room f: 14. 2) Room e with white plaster. The room has a door and a large window<sup>4354</sup> opening onto the peristyle: 29. 3) Fauces a with red and white plaster leading to entrance 33: 20.

- 213** VIII,5,2/5 *Casa del Gallo*: excavated 1881,<sup>4355</sup> area 1295,39,<sup>4356</sup> peristyle (f) 325, garden 80.  
4 porticoes after a tablinum.<sup>4357</sup> 10 tuff<sup>4358</sup> columns: d. 0,55, h. 3,87. White and fluted.<sup>4359</sup> Wooden fence: d. hole 0,01 at 0,44 and 0,96.<sup>4360</sup> Cocciopesto floor. Stylobate with a graffito.<sup>4361</sup>  
Tuff gutter:<sup>4362</sup> w. 0,48, w. channel 0,32, corners with tuff slabs 0,59 x 0,63. Masonry pool (Type B)



with pink plastered:<sup>4363</sup> 2,56 x 1,06,<sup>4364</sup> depth 0,73, h. 0,20, rim 0,25. Tuff cistern head:<sup>4365</sup> 0,75 x 0,82, d. hole 0,44. Cistern opening.<sup>4366</sup>

Regular planting patterns.<sup>4367</sup>

North wall: oa, ot and oi (travertine and lapis pompeianus). Remains of plaster.

East wall: oi (travertine, cruma and lapis pompeianus), and ovm (travertine and cruma blocks), ov (travertine) and or (travertine and cruma), and ot. Lower part yellow. 2 rows of beam holes: 2 holes at the height of 1,60 and 3 holes at the height of 3,05.

South wall: oi (travertine, cruma, lapis pompeianus and brick), ovm (travertine and grey tuff) and ot. Lower part white. Graffito.<sup>4368</sup>

West wall: oa, oi (travertine, lapis pompeianus and pieces of pottery), and ot. III style wall paintings.<sup>4369</sup> Lower part red, middle part red, yellow and white.

The peristyle is surrounded by 14 spaces opening into it. From the northwest corner clockwise: 1) Oecus e with white mosaic floor and red wall paintings:<sup>4370</sup> 35. 2) Tablinum d with remains of plaster: 35. 3) Fauces c leading to atrium 3: 12. 4) Ascending stairs b. The room has a window opening onto the peristyle: 1. 5) Room with remains of plaster: 4. 6) Oecus g with lavapasta floor decorated with colorful stones.<sup>4371</sup> Remains of wall plaster: 33. 7) Room h: 7. 8) Room i: 9. 9) Room k with remains of plaster: 54. 10) Room o with II style wall paintings:<sup>4372</sup> 8. 11) Room p with II style wall paintings:<sup>4373</sup> 7. 12) Room q with white mosaic floor decorated with black tesserae and III style wall paintings decorated with plant painting and still life paintings.<sup>4374</sup> 13) Room r with remains of plaster.<sup>4375</sup> 14) Room s with remains of plaster.<sup>4376</sup>

- 214** VIII,5,9: excavated 1881,<sup>4377</sup> area 659,89,<sup>4378</sup> peristyle (h) 130, garden 60. 2 porticoes after a tablinum.<sup>4379</sup> 5 tuff columns:<sup>4380</sup> d. 0,45, h. 4,05. White and fluted<sup>4381</sup>. The columns opposite the tablinum door have holes at the height of 1,84:<sup>4382</sup> 0,10 x 0,10. Tuff gutter<sup>4383</sup>: w. 0,58, w. channel 0,39. Rectangular masonry basin.<sup>4384</sup> Terracotta puteal.<sup>4385</sup> Lavastone cistern head:<sup>4386</sup> 0,49 x 0,47.

North wall: oi (travertine, lapis pompeianus and cruma), ot and ovm (travertine and grey tuff). Lower and middle parts red and upper part white. Beam hole at height the of 3,22.

East wall: oa, oi (travertine and lapis pompeianus). Lower part red.

South wall: oi (travertine and lapis pompeianus). Portico: lower and middle parts red, upper part white. Garden: lower part red.<sup>4387</sup> 1 brick half column.<sup>4388</sup> The half column with smooth plaster surface. 1 ovm (travertine and cruma) pilaster<sup>4389</sup>: 0,46 x 0,70.

West wall: oi (travertine and cruma) and ovm (travertine and cruma). Portico: lower and middle parts red, upper part white. 1 half column (same as against the south wall).

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room g with remains of plaster:<sup>4390</sup> 23. 2) Tablinum f with cocciopesto floor decorated with white tesserae.<sup>4391</sup> Remains of plaster: 23. 3) Fauces e with red plaster leading to atrium 2: 9. 4) Kitchen d with a kitchen bench.<sup>4392</sup> Remains of plaster: 15. 5) Fauces 10 leading to entrance 14: 4. 6) Closet l with a shelf<sup>4393</sup> and white plaster: 2. 7) Kitchen o with a kitchen bench and a lararium niche.<sup>4394</sup> White plaster. The room has 2 doors opening onto the peristyle: 33. 8) Triclinium m with cocciopesto floor and red plaster.<sup>4395</sup> Remains of yellow wall paintings: 22.

- 215** VIII,5,15-16: area 1127,90,<sup>4396</sup> peristyle (a, q) 500, garden 465. 1<sup>4397</sup> portico after an entrance. 2 brick columns: h. 2,13.<sup>4398</sup> Pluteus.<sup>4399</sup> Gutter.<sup>4400</sup> Maosnry basin.<sup>4401</sup> Amphora with an inscription.<sup>4402</sup>

North wall: oi (travertine and lapis pompeianus) and ov (travertine). Remains of plaster. 1 brick pilaster with white plaster. 1 half column.

East wall: oi (travertine and cruma), ovm (travertine and cruma) and ot. 1 half column (same as against the north wall).

South wall: oi (travertine) and ov (travertine).

West wall: oi (travertine) and ov (travertine). 1 ovm (travertine) pilaster. Graffiti.<sup>4403</sup>

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room a with ascending stairs:<sup>4404</sup> 17. 2) Entrance 16 to the Vicolo VIII,5.<sup>4405</sup> 3) Triclinium c with white and



black mosaic floor and III style wall paintings. The room has a large window opening onto the peristyle:<sup>4406</sup> 76. 4) Kitchen with a kitchen bench:<sup>4407</sup> 17. 5) Room n of the *Casa delle Pareti Rosse* (VIII,5,37) with remains of plaster. The room has a window opening onto the peristyle: 18. 6) Room c of the *Casa delle Pareti Rosse* (VIII,5,37) with cocciopesto floor and IV style wall paintings decorated with mythological themes.<sup>4408</sup> The room has a window opening onto the peristyle: 15. 7) Room b of the *Casa delle Pareti Rosse* (VIII,5,37) with cocciopesto floor and IV style wall paintings decorated with mythological themes.<sup>4409</sup> The room has a window opening onto the peristyle: 13. 8) Entrance 38 to the *Vicolo delle Pareti Rosse*.<sup>4410</sup>

- 216** VIII,5,24 *Casa del Medico*: excavated 1882,<sup>4411</sup> area 251,94,<sup>4412</sup> peristyle (g) 70, garden 30. 3<sup>4413</sup> porticoes after an atrium. 4<sup>4414</sup> brick columns: d. 0,30. 1<sup>4415</sup> ov (travertine) corner pier: 0,70 x 0,70, h. 1,13. Pluteus with red plaster and IV style paintings with Nilotic landscapes, garden and animal paintings:<sup>4416</sup> w. 0,28, h. 0,45.

Cocciopesto gutter.<sup>4417</sup> Cistern.<sup>4418</sup>

North wall: ovm (travertine) and oi (travertine and lapis pompeianus).

East wall: oi (travertine, lapis pompeianus, brick and cruma) and ovm (travertine and grey tuff). Remains of plaster.

South wall: oi (lapis pompeianus, travertine, brick and cruma). Portico: lower part white. Garden: middle part red. 2 beam holes at the height of 2,50. The beam hole on the east side is in line with the columns of the east portico and the beam hole in the west side is in line with the columns of the west portico. West wall: ovm (travertine and grey tuff), oi (travertine and lapis pompeianus) and ov (travertine and grey tuff). Lower part white.

The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Room l: 4. 2) Room k with ascending wooden stairs:<sup>4419</sup> 1. 3) Room i with cocciopesto floor:<sup>4420</sup> 2. 4) Room h with cocciopesto floor.<sup>4421</sup> The room has a window opening onto the peristyle: 5. 5) Atrium b with red wall paintings:<sup>4422</sup> 37. 6) Room f with cocciopesto floor decorated with travertine pieces and IV style wall paintings. The room has a large window opening onto the peristyle:<sup>4423</sup> 10. 7) Triclinium o with III style wall paintings:<sup>4424</sup> 31. 8) Ascending stairs n: 6. 9) Triclinium m with III style wall paintings:<sup>4425</sup> 16.

- 217** VIII,5,28 *Casa della Calce*: area 1439,62,<sup>4426</sup> peristyle (11) 285, garden 145. 3 porticoes after an atrium.<sup>4427</sup> 9 tuff columns:<sup>4428</sup> d. 0,54, h. 4,16. White and fluted<sup>4429</sup>. Wooden fence: d. hole 0,02, at 0,52 and 0,97.<sup>4430</sup> Travertino-pesto floor.<sup>4431</sup> Graffito on a column.<sup>4432</sup>

Tuff gutter:<sup>4433</sup> w. 0,53, w. channel 0,33. Cistern: current depth 2,80. 2 cistern openings:<sup>4434</sup> d. 0,58. Tuff construction:<sup>4435</sup> 2,12 x 2,05, h. 0,26, w. tuff blocks 0,19.

North wall: oa, oi (travertine, lapis pompeianus and cruma), ovm (grey tuff and travertine) and ot.

East wall: oi (travertine, lapis pompeianus and marble).

South wall: oi (lapis pompeianus and travertine) and ov (travertine).

West wall: oi (lapis pompeianus, travertine and pieces of cocciopesto), ovm (travertine and grey tuff) and ot.

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room 6 with cocciopesto: 10. 2) Atrium 2 has 3<sup>4436</sup> doors opening onto the peristyle: 93. 3) Room 12: 10. 4) Room 1 with descending stairs to entrance 35: 17. 5) Open area with ruins.<sup>4437</sup> 6) Room b with II style wall painting.<sup>4438</sup> The room has a large window onto the peristyle: 17. 7) Room with remains of plaster. The room has a large window and a door opening onto the peristyle: 9. 8) Room a with III style white and black mosaic floor.<sup>4439</sup> Remains of wall plaster: 58.

- 218** VIII,5,37 *Casa delle Pareti rosse*: excavated 1882,<sup>4440</sup> area 436,99,<sup>4441</sup> peristyle (p, q) 60, garden 35. 1 portico after a tablinum.<sup>4442</sup> 1<sup>4443</sup> ovm (travertine, grey tuff and cruma) column: d. 0,41, h. 3,08. White and polygonal. Pluteus<sup>4444</sup> with white plaster: w. 0,14, h. 0,20. Cocciopesto gutter:<sup>4445</sup> w. 0,49, w. channel 0,32. Marble satyr: h. 0,32.<sup>4446</sup> Marble head on a herm: h. 0,13.<sup>4447</sup> Marble fountain sculpture of a lion: h. 0,25.<sup>4448</sup> Marble fountain sculpture head of a tiger: h. 0,10.<sup>4449</sup>

North wall: oi (travertine, lapis pompeianus and cruma). Lower, middle and upper parts white.<sup>4450</sup> 1<sup>4451</sup>

ovm (travertine and cruma) half column. White and smooth.<sup>4452</sup> Beam hole above the half column at the height of 2,90: 0,40 x 0,40. 3 shelves:<sup>4453</sup> in the east portico 2 rows of beam holes: 0,09 x 0,09, 2 holes at the height of 1,58 and 2 holes at the height of 2,22.

East wall: oi (travertine and lapis pompeianus) and ovm (travertine and grey tuff). Lower, middle and upper parts white.<sup>4454</sup> 3 shelves:<sup>4455</sup> 3 rows of beam holes: 0,09 x 0,09, 3 holes at the height of 1,58, 3 holes at the height of 2,22 and 2 holes at the height of 2,62.

South wall: ovm (travertine and grey tuff) and oi (travertine). Lower, middle and upper parts white plaster. 2<sup>4456</sup> ovm (travertine and cruma) half columns.

West wall: oi (travertine, lapis pompeianus and cruma) and ov (travertine). Remains of plaster.

The peristyle is surrounded by 6 rooms opening into it. From the northwest corner clockwise: 1) Triclinium r with cocciopesto floor decorated with marble and remains of plaster:<sup>4457</sup> 51. 2) Fauces f with remains of plaster leading to atrium 1: 6. 3) Tablinum e with remains of plaster. The room has a large window opening onto the peristyle: 18. 4) Fauces d with remains of plaster leading to atrium 1: 9. 5) Room n with remains of plaster: 18. 6) Closet o with a shelf, III style wall paintings. The room has a large window opening onto the peristyle:<sup>4458</sup> 12.

**219** VIII,5,39 *Casa di Acceptus e Euhodia*: area 196,73,<sup>4459</sup> peristyle (a, b) 75, garden 35.

1 portico after an entrance.<sup>4460</sup> 2 brick columns.<sup>4461</sup> Pluteus.<sup>4462</sup>

Gutter.<sup>4463</sup> 2 marble slab over the gutter as bridges.<sup>4464</sup> Cistern.<sup>4465</sup> Cistern opening.<sup>4466</sup> Masonry triclinium with yellow plaster on top and red plaster with yellow paintings: 2,63 x 3,45.<sup>4467</sup> Colorful marble table with a masonry support with yellow plaster in the middle of the triclinium: d. 0,59.<sup>4468</sup> Fountain jet in the middle of the table.<sup>4469</sup> Cocciopesto floor under the triclinium.<sup>4470</sup> Marble support in the form of a tree trunk.<sup>4471</sup> Marble support with an inscription.<sup>4472</sup> 2 cylindric alabaster podia: h. 0,12.<sup>4473</sup> Herm with a marble head of Silenos: h. 0,21,<sup>4474</sup> Herm with a marble head of an Egyptian male: h. 0,21,<sup>4475</sup> Herm with a red marble head of Indian Bacchus: h. 0,17.<sup>4476</sup> 2 herms with marble heads of Indian Bacchus: 0,17.<sup>4477</sup> Marble theatre mask of a satyr: h. 0,15.<sup>4478</sup> Marble fountain sculpture of a frog: h. 0,14.<sup>4479</sup> Marble fountain sculpture of a turtle: h. 0,12.<sup>4480</sup> Glazed terracotta statue of a naked Egyptian female: h. 0,22.<sup>4481</sup> Glazed terracotta statue of a Phoenician human with a monster's head: h. 0,35.<sup>4482</sup> Glazed terracotta statue of an ithyphallic figure: h. 0,38.<sup>4483</sup> 2 other terracotta statues.<sup>4484</sup>

North wall: oi (travertine, lapis pompeianus and cruma), ot and ovm (travertine). Remains of plaster. 3 beam holes for a pergola behind the triclinium.

East wall: oi (travertine, lapis pompeianus and cruma).

South wall: oi (travertine, lapis pompeianus and cruma) and ot.

West wall: oi (travertine and lapis pompeianus) and ovm (travertine). IV style wall paintings.<sup>4485</sup> Lower, middle and upper parts black.<sup>4486</sup> Graffiti.<sup>4487</sup>

The peristyle is surrounded by 6 rooms opening into it. From the northwest corner clockwise: 1) Room h: 8. 2) Room i with cocciopesto floor and IV style wall paintings with plant paintings. The room has a large window opening onto the peristyle:<sup>4488</sup> 9. 3) Entrance 39 to the Vicolo delle Pareti Rosse. 4) Cubiculum d with travertino-pesto floor decorated with marble and IV style wall paintings with plant paintings:<sup>4489</sup> 6. 5) Fauces k: 7. 6) Triclinium f with IV style wall paintings decorated with garden paintings and painted human figures:<sup>4490</sup> 18.

**220** VIII,7,6: excavated 1906,<sup>4491</sup> area 657,07,<sup>4492</sup> peristyle 285, garden 235.

1 portico after a fauces.<sup>4493</sup> 4 brick columns:<sup>4494</sup> d. 0,35, h. 0,92. Lower part black and upper part white.<sup>4495</sup> Pluteus:<sup>4496</sup> w. 0,30, h. 0,90. Graffiti on the columns.<sup>4497</sup>

Gutter.<sup>4498</sup> Cocciopesto basin (Type E) with a cistern opening.<sup>4499</sup> Cistern.<sup>4500</sup> Tuff cistern head:<sup>4501</sup> 0,73 x 0,61, d. hole 0,45. Masonry triclinium with cocciopesto painted red: 4,60 x 4,65, h. 0,30.<sup>4502</sup> In the middle of the triclinium, a table with marble top and a semicircle niche: 2,00 x 1,45, h. 0,35, w. niche 0,50, depth of niche 0,25.<sup>4503</sup> Ascending masonry and wooden stairs.<sup>4504</sup> Lower part of a dolium.<sup>4505</sup> Cavity of large tree.<sup>4506</sup> 15 small cavities.<sup>4507</sup>

North wall: oa, oi (travertine, lapis pompeianus, brick and marble) and ov (travertine). Portico: lower and middle parts black and red with white stripes.<sup>4508</sup> Lararium niche (Type 31) with lararium paintings<sup>4509</sup> at 1,33: w. 0,43, h. 0,45, depth 0,20. Colorful marble table on a masonry support with a niche

painted red with garden paintings.<sup>4510</sup>

East wall: oa and oi (travertine, lapis pompeianus and brick). Portico: lower and middle parts black and red with white stripes.<sup>4511</sup>

South wall: oi (travertine, lapis pompeianus and cruma). Portico: lower and middle parts black and red with white stripes.<sup>4512</sup>

West wall: oi (travertine, lapis pompeianus and cruma) and ov (travertine).

The peristyle is surrounded by 8 rooms opening into it. From the northwest corner clockwise: 1) Room: 5. 2) Fauces with remains of plaster leading to entrance 6: 31. 3) Room with remains of plaster: 21.<sup>4513</sup> 4) Room with remains of plaster:<sup>4514</sup> 12. 5) Fauces leading to the southern part of the house: 2 6) Room has a window opening onto the peristyle: 3. 7) Room of the Palaestra has a window opening onto the peristyle: 6. 8) Room of the Palaestra has a window opening onto the peristyle: 8.

- 221** VIII,7,24/22 *Casa dello scultore*: excavated 1795-1798,<sup>4515</sup> area 500,86,<sup>4516</sup> peristyle (12) 245, garden 85<sup>4517</sup>.

<sup>4518</sup> porticoes, not on the main entrance axis. 14<sup>4519</sup> brick columns: d. 0,35, h. 0,36. Pluteus:<sup>4520</sup> w. 0,40, h. 0,13. Cocciopesto floor.

Cistern:<sup>4521</sup> current depth 0,18. 2 lavastone cistern heads<sup>4522</sup>: the northern 0,70 x 0,73, d. hole 0,40, the southern 0,68 x 0,67, d. hole 0,37.

North wall: oi (travertine, lapis pompeianus and cruma).<sup>4523</sup>

East wall: oi (lapis pompeianus and travertine).<sup>4524</sup>

South wall: oi (lapis pompeianus) and or.<sup>4525</sup>

West wall: oi (lapis pompeianus, travertine and cruma).<sup>4526</sup>

The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Descending stairs:<sup>4527</sup> 4. 2) Room: 1. 3) Descending stairs 6 to atrium 11: 8. 4) Room: 14. 5) Room:<sup>4528</sup> 2. 6) Room:<sup>4529</sup> 7. 7) Room:<sup>4530</sup> 3. 8) Room:<sup>4531</sup> 12. 9) Room:<sup>4532</sup> 8.

- 222** VIII,7,26-27: area 753,58,<sup>4533</sup> peristyle (14) 345, garden 270.

1 portico after an atrium.<sup>4534</sup> (No visual access from the entrance to the peristyle.) 5<sup>4535</sup> brick columns.

2 cistern openings.<sup>4536</sup> Lavastone cistern head.

Vineyard.<sup>4537</sup>

North wall: ovm (travertine), oi (travertine and lapis pompeianus) and ov (travertine). Middle part white.

East wall: oi (lapis pompeianus, travertine and cruma).<sup>4538</sup> 1 half column.

South wall: oi (lapis pompeianus and travertine).<sup>4539</sup>

West wall: oi (lapis pompeianus and travertine) and ov (travertine).

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room 13 with mosaic floor:<sup>4540</sup> 11. 2) Atrium 8 has a door and 2 large windows opening onto the peristyle: 74. 3) Room 9: 21. 4) Fauces 17 leading to the western part of the house: 15. 5) Room.<sup>4541</sup> 6) Room: 7. 7) Room 16: 1. 8) Room 15: 3.

- 223** IX,1,12 *Abitazione e botteghe 10, 11 e 13*: area 252,96,<sup>4542</sup> peristyle (h) 75,<sup>4543</sup> garden 15<sup>4544</sup>.

3 porticoes after an atrium.<sup>4545</sup> 3 brick columns: d. 45,<sup>4546</sup> Pluteus with remains of plaster: w. 0,22, h. 0,60.<sup>4547</sup> Lavapesta floor.<sup>4548</sup> Graffiti and drawings on the columns.<sup>4549</sup>

Tuff gutter: w. 0,45, w. channel 0,20, settling tank 0,30 x 0,26, current depth 0,06, the southeast and southwest corners with lavastone slabs 0,51 x 0,62.<sup>4550</sup> Cistern.<sup>4551</sup>

North wall: oi (travertine). IV style wall paintings.<sup>4552</sup> Lower part brown and middle part yellow.<sup>4553</sup> 1 half column:<sup>4554</sup> h. 2,58. Lower part red and upper part yellow, change at 1,15.<sup>4555</sup>

East wall: oi (travertine, lapis pompeianus and cruma).<sup>4556</sup> IV style wall paintings.<sup>4557</sup> Lower part brown, middle part yellow and upper part white.<sup>4558</sup> Half of a niche<sup>4559</sup> at the height of 2,13: w. 0,19, h. 0,40, depth 0,23. 2 half columns (1 same as against the north wall).<sup>4560</sup> 7 beam holes at the height of 3,75.

South wall: oa<sup>4561</sup> and oi (travertine). IV style wall paintings.<sup>4562</sup> Lower part brown, middle part yellow and upper part white.<sup>4563</sup> Niche<sup>4564</sup> at the height of 1,85: w. 0,36, h. 0,39, depth 0,38.

West wall: oa and oi (travertine and lapis pompeianus). IV style wall paintings.<sup>4565</sup> Lower part brown

and middle part yellow.<sup>4566</sup>

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Kitchen l with a kitchen bench and lararium painting: 12.<sup>4567</sup> 2) Ascending stairs m: 2.<sup>4568</sup> 3) Triclinium n IV style wall paintings: 18.<sup>4569</sup> 4) Cubiculum o with IV style wall paintings: 8.<sup>4570</sup> 5) Cubiculum p, with IV style wall paintings. The room has a door and a window opening onto the peristyle: 6.<sup>4571</sup> 6) Ascending stairs i: 4.<sup>4572</sup> 7) Atrium b with cocciopesto floor and III style wall paintings: 55.<sup>4573</sup> 8) Triclinium g with remains of red plaster. The room has a large window opening onto the peristyle: 18.<sup>4574</sup>

- 224** IX,1,20 *Casa di M. Epidius Rufus*: excavated 1865-1866,<sup>4575</sup> area 905,81,<sup>4576</sup> peristyle (u) 295,<sup>4577</sup> garden 255.<sup>4578</sup>

1 portico after a tablinum.<sup>4579</sup> 3 brick columns: d. 0,40, h. 2,15.<sup>4580</sup> Pluteus: w. 0,20, h. 0,48.<sup>4581</sup> The garden was at the same level as the top of the pluteus.<sup>4582</sup>

Cistern: current depth 0,75. 2 lavastone cistern heads:<sup>4583</sup> d. 0,62, d. hole 0,39.<sup>4584</sup> In the garden, a lavastone cistern head with a lid: (d. 0,30),<sup>4585</sup> Ascending stairs.<sup>4586</sup> 2 dolia.<sup>4587</sup>

4 long beds separated from each other by furrows.<sup>4588</sup>

North wall: oi (travertine, cruma, brick and lapis pompeianus).

East wall: oi (travertine, lapis pompeianus, brick, cruma and pieces of terracotta).<sup>4589</sup> Remains of plaster.

South wall: oi (travertine, and cruma).<sup>4590</sup>

West wall: oi (travertine and cruma), ot, and ovm (travertine).<sup>4591</sup> 2 rows of beam holes, 5 holes at the height of 1,55 and 5 holes at the height of 2,92.

The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Garden z with white plaster white red stripe. Descending stairs leading to the peristyle: 72.<sup>4592</sup> 2) Room y with remains of plaster and beam holes for shelves. The room has a door and a large window opening onto the peristyle: 9.<sup>4593</sup> 3) Triclinium s with white mosaic floor and IV style wall decoration with marble imitations and mythological paintings. The room has a large window opening onto the peristyle: 25.<sup>4594</sup> 4) Tablinum r with white mosaic floor and remains of plaster on the walls. The room has a large window opening onto the peristyle: 27.<sup>4595</sup> 5) Fauces t with preparation layer of floor and remains of plaster: 9.<sup>4596</sup> 6) Kitchen x with a masonry level, a latrine, lavapesta floor and remains of plaster: 24.<sup>4597</sup>

- 225** IX,1,22/29 *Casa di M. Epidius Sabinus*: excavated 1862-1866,<sup>4598</sup> area 983,61,<sup>4599</sup> peristyle (m) 95, garden<sup>4600</sup> 45.

3 porticoes after a tablinum.<sup>4601</sup> The north and east porticoes are 0,70 above the garden level.<sup>4602</sup> Masonry wall under the columns of the north portico with red, yellow, and blue plaster, decorated with painted silver vases and fish.<sup>4603</sup> 9 brick columns:<sup>4604</sup> d. 0,32, h. 2,60. White and small flutes.<sup>4605</sup> Pluteus:<sup>4606</sup> w. 0,37, h. 0,62. Wooden fence<sup>4607</sup> (d. hole 0,19) at the height of 0,43. Cocciopesto floor.<sup>4608</sup>

Marble cistern head:<sup>4609</sup> 0,57 x 0,58, d. hole 0,33. Masonry pool (Type E): 2,71 x 2,38, depth 0,60, h. 0,25, rim 0,32.<sup>4610</sup> The pool with several fountain jets.<sup>4611</sup> Marble pool:<sup>4612</sup> 1,17 x 1,28, depth 0,20. Bronze fountain jet in the middle of the pool:<sup>4613</sup> d. hole 0,02. Masonry basin:<sup>4614</sup> 0,42 x 0,43, depth 0,50, rim 0,11.

North wall: oi (travertine), ovm (travertine), and ot. Lower part violet and black with plant paintings, middle part white and red.<sup>4615</sup> Graffiti.<sup>4616</sup>

East wall: oi (travertine, lapis pompeianus and cruma). Lower part red. Graffito.<sup>4617</sup>

South wall: oi (travertine and lapis pompeianus), ot and ovm (travertine). Remains of plaster.

West wall: oi (travertine and brick) and ovm (travertine). Portico: lower part red and middle part red.

Garden: Lower and middle parts red with garden paintings<sup>4618</sup>. Graffiti, also drawing.<sup>4619</sup>

The peristyle is surrounded by 11 spaces opening into it. From the northwest corner clockwise: 1) Room x with III style wall paintings decorated and mythological themes.<sup>4620</sup> Cocciopesto floor decorated with white tesserae:<sup>4621</sup> 21. 2) Room v with cocciopesto floor red and white plaster: 2. 3) Exedra t' with cocciopesto floor decorated with white tesserae and III style wall paintings decorated with plant paintings, landscape paintings, and mythological themes: 43.<sup>4622</sup> 4) Fauces s leading to the eastern part of the house: 4. 5) Exedra r with alcove and violet and yellow plaster.<sup>4623</sup> Cocciopesto floor decorated with white tesserae: 15. 6) Room q with red plaster: 2. 7) Room p with remains of plaster: 1. 8) Fauces k leading to atrium b. Ascending stairs and the lower part of the walls black and the middle part vio-

let:<sup>4624</sup> 5. 9) Tablinum h with cocchiopesto floor decorated with white and black tesserae and IV style wall paintings with mythological themes:<sup>4625</sup> 13. 10) Oecus n with IV style wall paintings with mythological themes.<sup>4626</sup> The room has a door and a large window<sup>4627</sup> opening onto the peristyle: 18. 11) Cubiculum o with wall paintings.<sup>4628</sup>

- 226** IX,1,22/29 *Casa di M. Epidius Sabinus*: excavated 1862-1866,<sup>4629</sup> area 983,61,<sup>4630</sup> peristyle (y) 175, garden 50.

3<sup>4631</sup> porticoes after a room after a peristyle (m). 9 oi (tuff, travertine and cruma) columns:<sup>4632</sup> d. 0,47. Lower part red and upper part white and fluted,<sup>4633</sup> change at 1,19. Cocchiopesto floor.

Cocchiopesto gutter:<sup>4634</sup> w. 0,49, w. channel 0,34. 2 tuff cistern heads:<sup>4635</sup> the northern 0,69 x 0,59, d. hole 0,38, the southern 0,63 x 0,40, d. hole 0,30. Cocchiopesto pavement between the half columns of the west wall: w. 0,25.

North wall: oa and oi (travertine, lapis pompeianus and cruma). I style paintings.<sup>4636</sup> Lower and middle parts black, upper part white.<sup>4637</sup>

East wall: oi (lapis pompeianus, travertine and cruma) and ot. I style paintings.<sup>4638</sup> Niche with yellow plaster at the height of 0,12: w. 0,62, h. 0,80, depth 0,15.

South wall: oi (travertine, lapis pompeianus and cruma) and ovm<sup>4639</sup> (travertine). I style paintings.<sup>4640</sup> Lower part black.<sup>4641</sup>

West wall: oi (lapis pompeianus and travertine). Portico: I style paintings.<sup>4642</sup> Upper part white.<sup>4643</sup> Garden: I style wall paintings.<sup>4644</sup> Lower part black and middle part white. 2<sup>4645</sup> half columns:<sup>4646</sup> h. 3,48. Beam hole above the northern half column<sup>4647</sup> at the height of 3,42: 0,50 x 0,72.

The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Exedra a' with travertino-pesto floor and I style wall paintings:<sup>4648</sup> 36. 2) Oecus b' with cocchiopesto floor decorated with colorful stones and an emblem and I style paintings with mythological figures:<sup>4649</sup> 18. 3) Ascending stairs o' with cocchiopesto on walls:<sup>4650</sup> 2. 4) Triclinium i has a large window and a door opening onto the peristyle.<sup>4651</sup> Remains of plaster: 16 5) Atrium d': 54. 6) Room x with III style wall paintings decorated and mythological themes.<sup>4652</sup> Cocchiopesto floor decorated with white tesserae:<sup>4653</sup> 21. 7) Cubiculum z with banquet paintings:<sup>4654</sup> 9.

- 227** IX,2,10: excavated 1851, 1866-1870,<sup>4655</sup> area 350,40,<sup>4656</sup> peristyle (b, c) 125, garden 65.

3 porticoes after a fauces.<sup>4657</sup> 4<sup>4658</sup> ovm (travertine)<sup>4659</sup> columns: d. 0,38, h. 1,07. 1 oi (travertine) pier: 0,32 x 0,37. Pluteus:<sup>4660</sup> w. 0,39, h. 0,95.

Cistern opening.<sup>4661</sup>

North wall: oi (travertine, lapis pompeianus, cruma and brick). Remains of plaster.<sup>4662</sup>

East wall: oi (travertine, lapis pompeianus, cruma and brick) and ovm (travertine). Portico: middle part red.

South wall: oi (travertine and lapis pompeianus) and ot. Lower part with white plaster with red stripes. 4 beam holes at the height of 2,56.

West wall: oi (travertine, lapis pompeianus, cruma and brick). Garden: middle part white with red stripes and remains of wall paintings.

The peristyle is surrounded by 11 spaces opening into it. From the northwest corner clockwise: 1) Latrine p with 2 masonry levels. The room has a large window opening onto the peristyle: 2. 2) Room m with remains of plaster. The room has a door and a window opening onto the peristyle: 2. 3) Fauces leading to the northeast part of the house: 3. 4) Triclinium k with remains of plaster. The room has a large window<sup>4663</sup> opening onto the peristyle: 13. 5) Tablinum i with red and white wall paintings decorated with still life and IV style ceiling paintings decorated with still life paintings:<sup>4664</sup> 18. 6) Cubiculum h with IV style wall paintings.<sup>4665</sup> The room has a door and a window<sup>4666</sup> opening onto the peristyle: 12. 7) Cubiculum g with black, red and blue wall paintings with mythological themes.<sup>4667</sup> The room has a door and a window<sup>4668</sup> opening onto the peristyle: 12. 8) Cubiculum f: 9. 9) Ascending stairs e: 2. 10) Fauces a with IV style wall paintings<sup>4669</sup> leading to entrance 10: 14. 11) Triclinium d with red and yellow wall paintings with mythological themes.<sup>4670</sup> The room has a door and a large window<sup>4671</sup> opening onto the peristyle: 20.

- 228** IX,2,16 *Casa di T. Dentatius Panthera*: excavated 1867-1869,<sup>4672</sup> area 327,42,<sup>4673</sup> peristyle (n) 60, garden 45.  
 1 portico, not on the main entrance axis.<sup>4674</sup> 2 brick columns.<sup>4675</sup>  
 North wall: oi<sup>4676</sup> (travertine and cruma). Remains of plaster. Lararium niche with lararium paintings<sup>4677</sup> at height of 1,19: w. 0,35, h. 0,40, depth 0,23. 1 ovm (travertine and grey tuff) pilaster<sup>4678</sup>: 0,33 x 0,28, h. 3,36.  
 East wall: oi (travertine and lapis pompeianus) and ot. Remains of plaster.  
 South wall: oi (travertine and lapis pompeianus). Remains of plaster. Brick half column:<sup>4679</sup> d. 0,31. 3 ovm (travertine) half columns<sup>4680</sup>. Remains of plaster.  
 West wall: oi (travertine) and or (travertine).<sup>4681</sup> Remains of plaster.  
 The peristyle is surrounded by 3 rooms opening into it. From the northwest corner clockwise: 1) Tablinum k with III style lavapasta floor decorated with white and black tesserae and a mosaic emblem and IV style wall paintings with mythological themes:<sup>4682</sup> 17. 2) Fauces l with white plaster leading to atrium d: 5. 3) Fauces p leading to kitchen q. Lower part with cocciopesto and middle part with red plaster decorated with wall.<sup>4683</sup> The room has a door and a large window opening onto the peristyle: 10.
- 229** IX,2,17: area 329,92,<sup>4684</sup> peristyle (h) 80, garden 50.  
 2<sup>4685</sup> porticoes, after a room after the tablinum, but without visual access from the entrance to the peristyle. 5 oi (travertine) columns: d. 0,45. Lower part red and upper part white,<sup>4686</sup> change at 0,80. Pluteus with lararium paintings:<sup>4687</sup> the eastern part w. 0,18, h. 0,80, the western part w. 0,35, h. 1,15. Graffiti on the columns.<sup>4688</sup>  
 Marble puteal:<sup>4689</sup> d. 0,44, d. hole 0,35, h. 0,60. Marble cistern head:<sup>4690</sup> 0,72 x 0,70.  
 North wall: oi (travertine, cruma and lapis pompeianus) and ovm (travertine and grey tuff). Middle part white. Graffiti.<sup>4691</sup>  
 East wall: oi (travertine). Lower part red.  
 South wall: oi<sup>4692</sup> (travertine, brick, cruma and lapis pompeianus). Remains of plaster.<sup>4693</sup> 3 half columns:<sup>4694</sup> h. 3,30.  
 West wall: oi (travertine, cruma, lapis pompeianus, brick and pieces of pottery).<sup>4695</sup> Portico: lower part red. Garden: lower part white. 3 (travertine and cruma) half columns.<sup>4696</sup>  
 The peristyle is surrounded by 5 rooms opening into it. From the northwest corner clockwise: 1) Kitchen m with lararium paintings<sup>4697</sup> and a kitchen bench: 6. 2) Room l with red plaster:<sup>4698</sup> 4. 3) Fauces g with ascending stairs<sup>4699</sup> to atrium d: 12. 4) Triclinium i with red and yellow wall paintings:<sup>4700</sup> 20. 5) Triclinium k with mosaic floor and IV style wall paintings:<sup>4701</sup> 17.
- 230** IX,2,18: area 289,77,<sup>4702</sup> peristyle (h) 65, garden 25.  
 2 porticoes after a tablinum.<sup>4703</sup> 3 brick columns:<sup>4704</sup> d. 0,36, h. 1,95. Pluteus with remains of plaster: w. 0,22, h. 0,50.<sup>4705</sup>  
 Cocciopesto gutter.<sup>4706</sup> Masonry puteal:<sup>4707</sup> d. 0,80, d. hole 0,34, h. 0,33.  
 North wall: oi (travertine and lapis pompeianus). Portico: lower and middle parts white. Garden: lower part red. Lararium niche with lararium paintings<sup>4708</sup> at the height of 1,33: w. 0,50, h. 0,51, depth 0,20.  
 East wall: oi (travertine), ovm (travertine and grey tuff) and ov (grey tuff and travertine). Lower part red and middle part white.  
 South wall: oi (travertine, lapis pompeianus and cruma). Lower part red and middle part white.  
 West wall: oi (lapis pompeianus, travertine and cruma) and ovm (travertine). Lower and middle parts white.  
 The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Fauces g leading to atrium d. Ascending stairs and cocciopesto on the lower parts of the walls.<sup>4709</sup> Upper part with white plaster: 4. 2) Tablinum with IV style wall paintings decorated with mythological themes:<sup>4710</sup> 17. 3) Cubiculum i with red plaster and remains of wall paintings:<sup>4711</sup> 5. 4) Cubiculum k with red and yellow wall paintings: 8. 5) Room with red plaster: 17. 6) Cubiculum l with III style wall paintings decorated with mythological themes. The room has a large window opening onto the peristyle:<sup>4712</sup> 13.



- 231** IX,2,19-21: area 325,48,<sup>4713</sup> peristyle (r, k) 95, garden 40.  
 2 porticoes after a tablinum.<sup>4714</sup> 1 brick<sup>4715</sup> column: d. 0,45. 1 ovm (travertine)<sup>4716</sup> pier: 0,48 x 0,42. 1 ovm (travertine)<sup>4717</sup> corner pier: 0,65 x 0,65, h. 3,34. Lower part red and upper part white.<sup>4718</sup> Pluteus<sup>4719</sup> with red plaster: w. 0,48, h. 0,44. Mortar floor.  
 Gutter:<sup>4720</sup> 2 masonry puteals:<sup>4721</sup> d. 0,86, d. hole 0,50, h. 0,45. Masonry altar:<sup>4722</sup> 0,33 x 0,37, h. 0,34. Tuff podium<sup>4723</sup>: 0,28 x 0,26, h. 0,39.  
 North wall: oi (travertine, cruma and lapis pompeianus), ovm (travertine and cruma) and ot. Portico: lower and middle parts red. 1 white plaster pilaster: 0,40 x 0,02.  
 East wall: oi (travertine, cruma and lapis pompeianus) and ovm (travertine and cruma). Lower part red.  
 South wall: oi (travertine, lapis pompeianus and cruma). Portico: lower part red and middle part white.  
 Garden: lower part yellow and middle part white.<sup>4724</sup> Lararium niche with marble imitations and a snake relief<sup>4725</sup> at the height of 0,98: w. 0,64, h. 0,70, niche: w. 0,25, h. 0,33, depth 0,28. 3 plaster pilasters: w. 0,39, l. 0,02.  
 West wall: oi (travertine, lapis pompeianus and brick) and ov (travertine). Lower part red.  
 The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room i with red and white plaster. The room has a door and a window opening onto the peristyle: 11. 2) Room f with cocciopesto floor decorated with white and black tesserae and III style wall paintings:<sup>4726</sup> 15. 3) Tablinum g with II style cocciopesto floor decorated with white tesserae and colorful marble pieces.<sup>4727</sup> Remains of red wall paintings: 11. 4) Room n with white plaster: 16. 5) Fauces p with remains of plaster leading to entrance 19: 8. 6) Room o with remains of plaster: 4.
- 232** IX,2,26: excavated 1869,<sup>4728</sup> area 367,76,<sup>4729</sup> peristyle (n, o) 160, garden 120.  
<sup>4730</sup> portico after a tablinum. Second floor terrace with a pluteus on the north side:<sup>4731</sup> h. pluteus: 1,00. 3 brick piers:<sup>4732</sup> 0,62 x 0,48, h. 2,37. Yellow plaster.<sup>4733</sup> 2 brick columns in the second floor: d. 0,25, h. 1,00. Pluteus with red plaster:<sup>4734</sup> w. 0,20, h. 0,50. Graffiti on the piers and the pluteus.<sup>4735</sup>  
 Cocciopesto gutter:<sup>4736</sup> w. 0,56, w. channel 0,51. Travertine puteal:<sup>4737</sup> d. 0,48, d. hole 0,30, h. 0,53. Cistern.<sup>4738</sup> Masonry cistern head.<sup>4739</sup>  
 North wall: oi (travertine) and ot. Lower and middle parts red.  
 East wall: oi (travertine, lapis pompeianus, cruma and brick). Portico: lower and middle parts red. Beam hole in line with the piers, at the height of 2,35. Graffiti.<sup>4740</sup>  
 South wall: oi (lapis pompeianus, travertine, brick and cruma). Remains of plaster.  
 West wall: oi (lapis pompeianus, travertine, cruma and brick) and ot. Portico: middle part red. Garden: middle part white. Pilaster.  
 The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Tablinum i with IV style wall paintings decorated with garden paintings:<sup>4741</sup> 8. 2) Fauces k leading to the atrium d. with IV style wall paintings decorated with garden paintings:<sup>4742</sup> 3. 3) Room l with red plaster: 3. 4) Room p: 22.
- 233** IX,2,27 *Casa del Granduca di Toscana*: excavated 1870,<sup>4743</sup> area 198,91,<sup>4744</sup> peristyle (a, c, f) 65, garden 15.  
 2 porticoes after an entrance.<sup>4745</sup> 3 brick columns:<sup>4746</sup> d. 0,42. 1 ov (travertine) and brick corner pier:<sup>4747</sup> 0,44 x 0,42. Polygonal and white plaster.<sup>4748</sup> Pluteus:<sup>4749</sup> w. 0,39, h. 0,43.  
 Masonry gutter.<sup>4750</sup> Masonry puteal with remains of plaster: 1,15 x 0,50, h. 0,30.<sup>4751</sup> Cistern.<sup>4752</sup> Aedicula (Lararium Type 20) with blue and red plaster:<sup>4753</sup> 1,15 x 0,65, h. 1,52, niche: 0,61 x 1,29, depth 0,52. Square masonry altar.<sup>4754</sup>  
 North wall: oi (travertine, lapis pompeianus), ovm (travertine and yellow tuff), ov (travertine and grey tuff) and ot. Upper part white. 1 ovm (travertine and yellow tuff) pilaster: 0,48 x 1,02.  
 East wall: oa and oi (travertine, lapis pompeianus and cruma). Remains of plaster.  
 South wall: oi (travertine, lapis pompeianus and cruma). 3 half columns<sup>4755</sup>.  
 West wall: oi<sup>4756</sup> (lapis pompeianus, travertine and cruma). Garden: lower part red. Portico: lower part black and middle part white. 2 half columns (1 same as against the south wall): h. 2,94.  
 The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Entrance 27 to the Via Mediana.<sup>4757</sup> 2) Triclinium d with II style white and black mosaic floor with a



colorful mythological emblem.<sup>4758</sup> Remains of plaster: 24. 3) Cubiculum e with II style white and black mosaic floor and floor made of colorful stones decorated with colorful and a still life mosaic emblem. III style wall paintings:<sup>4759</sup> 12. 4) Ascending stairs i: 1. 5) Room with remains of plaster: 12. 6) Triclinium k with IV style wall paintings decorated with landscape paintings and mythological themes. The room has a large window and a window opening onto the peristyle:<sup>4760</sup> 13. 7) Latrine<sup>4761</sup> b: 6.

- 234** IX,3,2 *Fabbrica di prodotti chimici*: excavated 1847,<sup>4762</sup> area 209,58,<sup>4763</sup> peristyle (8, 9) 40,<sup>4764</sup> garden 15. 1<sup>4765</sup> portico after an atrium. 1 ovm (travertine) pier:<sup>4766</sup> 0,44 x 0,68, h. 4,20. Remains of plaster. Cocciopesto floor.<sup>4767</sup>

Cocciopesto gutter: w. channel 0,32, the southwest corner enlarged with a settling tank: 0,50 x 0,50, d. 0,15.<sup>4768</sup> Cistern:<sup>4769</sup> current depth 0,77. Travertine cistern head: 0,66 x 0,66, d. hole 0,37.<sup>4770</sup>

North wall: oi (travertine, brick and lapis pompeianus)<sup>4771</sup> and oa. I style wall paintings.<sup>4772</sup>

East wall: oi<sup>4773</sup> (travertine,<sup>4774</sup> lapis pompeianus, cruma and brick). Remains of plaster.<sup>4775</sup> Plaster pilaster: 0,27 x 0,04.

South wall: oi<sup>4776</sup> (travertine,<sup>4777</sup> cruma and lapis pompeianus). I style wall paintings.<sup>4778</sup> Lower part with alabaster imitations and upper part green, violet and yellow.<sup>4779</sup> Lararium niche with lararium paintings at the height of 1,59: w. 0,50, h. 0,50, depth 0,25.<sup>4780</sup> 5 plaster pilasters:<sup>4781</sup> w. 0,52, l. 0,03. Beam hole at the height of 3,62.

West wall: oi (lapis pompeianus and travertine).<sup>4782</sup> I style wall paintings.<sup>4783</sup> Plaster pilaster: 0,27 x 0,05. The peristyle is surrounded by 4 spaces opening into it. From the northwest corner clockwise: 1) Room 7 with cocciopesto floor and III style wall paintings decorated with mythological themes: 17.<sup>4784</sup> 2) Triclinium 10 with cocciopesto floor decorated with white and black tesserae and III style wall paintings: 18.<sup>4785</sup> 3) Fauces 11 with ascending stairs, mortar floor, and remains of plaster. The room has 2 doors opening onto the peristyle: 16.<sup>4786</sup> 4) Atrium 2 with 3 furnaces with 3 dying vats, lavapasta floor decorated with marble pieces and red and white plaster on the walls. The room has a door and a window opening onto the peristyle: 36.<sup>4787</sup>

- 235** IX,3,5/24 *Casa di Marcus Lucretius*: excavated 1847,<sup>4788</sup> area 597,02,<sup>4789</sup> peristyle (18, 20) 80,<sup>4790</sup> garden 50.<sup>4791</sup>

2<sup>4792</sup> porticoes after a tablinum. 1 ovm (travertine) corner pier: h. 4,20.<sup>4793</sup> 1 ovm (travertine) pier: w. 0,55.<sup>4794</sup> Lower part red and upper part white, blue on the garden side, with garden paintings and still life paintings, change at 1,52.<sup>4795</sup> Pluteus with a groove on top and red plaster decorated IV style garden paintings and a wrestling themed painting: w. 0,23, h. 0,73, groove: w. 0,07, d. 0,02.<sup>4796</sup> Graffiti, with a drawing, on the pier.<sup>4797</sup> Cocciopesto and lavapasta floor decorated with marble pieces.<sup>4798</sup>

Lavapasta gutter with red paint: w. 0,50.<sup>4799</sup> Cistern: current depth 3,00.<sup>4800</sup> Lavastone cistern head with a lid: 0,60 x 0,60, d. hole 40.<sup>4801</sup> Masonry fountain niche with blue plaster decorated with still life and garden paintings and mosaic: d. 0,76.<sup>4802</sup> In the niche, 4 marble steps: w. 1,11.<sup>4803</sup> On the steps of the marble fountain, a statue of Silenos with a wineskin: h. 0,66.<sup>4804</sup> Marble channel between the steps and a pool: w. 0,28.<sup>4805</sup> Round masonry pool with plaster and marble on top: d. 1,93, depth 0,75.<sup>4806</sup>

In the middle of the pool, a fountain column with plaster and marble top.<sup>4807</sup> Cocciopesto path: (w. 0,57, l. 1,57).<sup>4808</sup> 4 Dionysiac marble herms with a double head:<sup>4809</sup> a painted marble double herm of a bearded and a young Dionysos: h. 1,27, h. head 0,19,<sup>4810</sup> a painted male and a female faun: h. 1,22, h. head 0,24,<sup>4811</sup> 2 painted double herms of a bearded and an not-bearded Dionysos: h. 1,22 and 1,30, h. head 0,21 and 0,20.<sup>4812</sup> 2 painted marble fountain sculpture of cupids riding on dolphins: h. 0,26 and 0,30.<sup>4813</sup> Painted marble group of a satyr removing thorn from foot of Pan: h. 0,32.<sup>4814</sup> Painted marble satyr: h. 0,79.<sup>4815</sup> Painted marble group with a hermal satyr holding a baby goat whose mother is trying to reach it: h. 0,83.<sup>4816</sup> 2 painted marble fountain sculpture of rabbits eating grapes: l. 0,20 and 0,18, h. 0,12 and 0,13.<sup>4817</sup> Marble quadruped.<sup>4818</sup> 2 painted marble fountain sculpture of ibises: l. 0,27 and 0,25.<sup>4819</sup> Painted marble fountain sculpture of a duck: h. 0,26, l. 0,38.<sup>4820</sup> Painted marble fountain sculpture of a deer: l. 0,33, h. 0,18.<sup>4821</sup> Painted marble fountain sculpture of a cow: l. 0,22, h. 0,14.<sup>4822</sup> Round painted marble *oscillum* with sacrificing satyrs on one side, and on the other side Silenos offering: d. 0,31.<sup>4823</sup> 1 rectangular marble *oscillum* with theatre masks of a maenad and a faun on one side, on the other side dolphins: 0,39 x 0,16.<sup>4824</sup> Marble pelta *oscillum* decorated with a theatre mask and flowers:

d. 0,31.<sup>4825</sup> Marble pelta oscillum with a theatre mask of a faun on one side, and on the other side a branch with flowers and apples: d. 0,31.<sup>4826</sup> Marble pelta oscillum with a theater mask of a faun on one side, and on the other side a dolphin, a syrinx, and a pedum: d. 0,23.<sup>4827</sup> Marble mask of a faun.<sup>4828</sup> Glazed plaster head of Typhon.<sup>4829</sup> Marble support in form of a tree trunk.<sup>4830</sup> Round marble table.<sup>4831</sup> Terracotta altar.<sup>4832</sup>

Planting pit with 2 planting pots and small round holes in the northwest corner: 0,26 x 1,42, depth 0,25.<sup>4833</sup>

North wall: ovm (travertine), oi (travertine) and ot.<sup>4834</sup> IV style wall paintings.<sup>4835</sup> West side of the portico: Lower part yellow and middle part white with still life paintings.<sup>4836</sup> East part of the portico: Lower part yellow, middle part red and upper part white.<sup>4837</sup> Garden: lower part black and middle part green with garden paintings.<sup>4838</sup> Painted text.<sup>4839</sup>

East wall: ovm (travertine and cruma), ov (travertine) and oi (travertine).<sup>4840</sup> IV style wall paintings.<sup>4841</sup>

North part: Lower part yellow and middle part white.<sup>4842</sup> South part: lower part yellow, middle part red and upper part white.<sup>4843</sup>

South wall: ovm (travertine and grey tuff) and oi (travertine).<sup>4844</sup> Portico: Lower part yellow, middle part red and upper part white.<sup>4845</sup> Garden: Lower and middle parts red, upper part white.<sup>4846</sup>

West wall: ovm (travertine and yellow tuff).<sup>4847</sup> IV style wall paintings.<sup>4848</sup> Lower part black with garden paintings.<sup>4849</sup>

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room 19 with cocciopesto floor and IV style wall paintings decorated with garden paintings and mythological themes. The room has a window large opening onto the peristyle: 7.<sup>4850</sup> 2) Room 26 and 27 with ascending stairs, lavapesta floor and red and white plaster: 29.<sup>4851</sup> 3) Triclinium 21 with lavapesta floor decorated with marble pieces and IV style wall paintings with human figures and mythological themes. The room has 2 doors opening onto the peristyle: 20.<sup>4852</sup> 4) Room 22 with cocciopesto floor decorated with white tesserae and marble pieces and IV style wall paintings: 8.<sup>4853</sup> 5) Room 24 with ascending stairs and plaster on walls: 5.<sup>4854</sup> 6) Exedra 25 with white and black mosaic floor decorated with an emblem and IV style wall paintings decorated with playing children: 26.<sup>4855</sup> 7) Triclinium 16 with white and black mosaic floor and IV style wall paintings decorated with banquet and animal paintings and mythological themes. The room has a large window opening onto the peristyle: 35.<sup>4856</sup> 8) Tablinum 15 with white and black mosaic floor decorated with an opus sectile emblem and IV style wall paintings: 22.<sup>4857</sup>

- 236** IX,3,15: excavated 1871,<sup>4858</sup> area 336,60,<sup>4859</sup> peristyle (i, k) 110,<sup>4860</sup> garden 50.<sup>4861</sup> 2<sup>4862</sup> porticoes after a fauces after a tablinum. 6 brick columns: d. 0,42, except south side d. 0,60, h. 2,80.<sup>4863</sup> Lower part red, upper part white.<sup>4864</sup> Pluteus with red and blue plaster:<sup>4865</sup> w. 0,26, h. 1,08, south: w 0,30, h. 0,60<sup>4866</sup>. Cocciopesto floor and mortar floor decorated with marble pieces.<sup>4867</sup>

Lavastone gutter and cocciopesto gutter with red paint: lavastone w. 0,50, w. channel 0,30, cocciopesto: w. 0,50, w. channel 0,30.<sup>4868</sup> Masonry wall with red plaster between the gutter and the garden:<sup>4869</sup> w. 0,20, h. 0,30. Lavastone bridge over the gutter.<sup>4870</sup> Aedicula (Lararium Type 20) with plaster decorated with red stripes and dots: 0,99 x 0,27, h. 1,90, the upper niche: 0,38 x 0,68, depth 0,52, the lower niche: 0,58 x 0,66, depth 0,53.<sup>4871</sup>

North wall: oi (travertine, lapis pompeianus and brick).<sup>4872</sup> III style wall paintings.<sup>4873</sup> 4 half columns: d. 0,42.<sup>4874</sup>

East wall: oa and oi (travertine, and brick).<sup>4875</sup> III style wall paintings.<sup>4876</sup> Portico: lower part black and middle part red.<sup>4877</sup> 1 half column (same as against the north wall).<sup>4878</sup> 1 ov pilaster (travertine):<sup>4879</sup> 0,50 x 0,34. Beam hole above the pilaster at the height of 2,50.

South wall: oi<sup>4880</sup> (travertine<sup>4881</sup> and cruma) and ot. Lower part yellow.<sup>4882</sup>

West wall: oi (travertine, lapis pompeianus, cruma and brick) and ovm (travertine).<sup>4883</sup> III style wall paintings.<sup>4884</sup> Lower part red and yellow.<sup>4885</sup>

The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Kitchen n with a latrine, a kitchen bench, mortar floor and remains of plaster: 5.<sup>4886</sup> 2) Room m with lavapesta floor and remains of plaster: 6.<sup>4887</sup> 3) Room l with lavapesta floor and lower parts of the walls red and middle part white. The room has a door and a window opening onto the peristyle: 14.<sup>4888</sup> 4) Room q with cocciopesto floor and lower part of the walls with cocciopesto and middle part white: 22.<sup>4889</sup> 5)

Cubiculum p with II style cocciopesto floor decorated with white and black tesserae and I and II style wall paintings. The room has a door and a window opening onto the peristyle: 7.<sup>4890</sup> 6) Triclinium o with cocciopesto floor decorated with white tesserae and marble pieces and II style wall paintings: 20.<sup>4891</sup> 7) Fauces f with remains of plaster leading to atrium c: 7.<sup>4892</sup> 8) Room h with cocciopesto floor and II style wall paintings: 19.<sup>4893</sup>

- 237** IX,5,1-3 *Casa di Achille*: area 467,42,<sup>4894</sup> peristyle (p) 65, garden 25.  
<sup>4895</sup> porticoes after a room after a tablinum. 4 ovm (travertine and cruma) columns: d. 0,29.<sup>4896</sup> 2 ovm (travertine)<sup>4897</sup> piers: 0,30 x 0,30,<sup>4898</sup> the southeast corner: 0,57 x 0,27, h. 2,84. 1 ovm (travertine<sup>4899</sup> and yellow tuff) corner pier: 0,74 x 0,56. White plaster. Arches between the columns.<sup>4900</sup> A line of cut stone blocks on the south side between the piers: w. 0,12, h. 0,09. Cocciopesto floor decorated with white and black stones.  
 Cocciopesto gutter.<sup>4901</sup> Lavastone cistern head with a marble lid<sup>4902</sup>: 0,71 x 0,68, d. hole 0,43. Cistern opening with a lavastone lid.<sup>4903</sup> Dog house made of brick and tiles: 0,57 x 0,66, h. 0,74.<sup>4904</sup>  
 North wall: oi (travertine, lapis pompeianus, cruma and yellow tuff) and ovm (travertine). Remains of plaster.  
 East wall: oi<sup>4905</sup> (lapis pompeianus, travertine, brick, pieces of cocciopesto and yellow tuff). Remains of plaster.<sup>4906</sup>  
 South wall: ovm (travertine and lapis pompeianus) and oi (travertine and lapis pompeianus). Remains of plaster. 2 beam holes at the height of 1,71.  
 West wall: oi (travertine and cruma). Remains of plaster.  
 The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Fauces m with remains of plaster leading to atrium b: 8. 2) Room l with remains of plaster: 14. 3) Room u with lavapesta floor and IV style wall paintings decorated with mythological themes:<sup>4907</sup> 15. 4) Room with remains of plaster: 1. 5) Room v with remains of plaster: 41. 6) Fauces w with remains of plaster leading to entrance 22: 3. 7) Room r with remains of plaster:<sup>4908</sup> 7. 8) Room q with remains of plaster: 7.
- 238** IX,5,9 *Casa dei Pigmei*: area 444,30,<sup>4909</sup> peristyle (i) 105, garden 50.  
 3 porticoes after an atrium.<sup>4910</sup> 5 ov (travertine<sup>4911</sup> and cruma) columns: d. 0,43, h. 2,56. Yellow plaster decorated with leaves and birds.<sup>4912</sup> Pluteus with black plaster decorated with plants and birds:<sup>4913</sup> w. 0,35, h. 0,44. Graffiti on the columns and pluteus.<sup>4914</sup>  
 Terracotta puteal:<sup>4915</sup> d. 0,54, d. hole 0,44, h. 0,55. Cistern.<sup>4916</sup> Lavastone cistern head:<sup>4917</sup> 0,73 x 0,74, d. lid 0,54. 2 theatre masks: a male and a female.<sup>4918</sup>  
 North wall: oi (travertine, cruma and lapis pompeianus) and ov (travertine). IV style wall paintings.<sup>4919</sup>  
 Portico: middle part red and yellow.<sup>4920</sup> Garden: animal paintings.<sup>4921</sup>  
 East wall: oi<sup>4922</sup> (travertine, cruma and lapis pompeianus) and ov (travertine and cruma). IV style wall paintings.<sup>4923</sup> Middle part red and yellow decorated with a painting of fisherman and a painting of men plastering a wall.<sup>4924</sup> 2 beam holes at the height of 2,16.  
 South wall: oi (travertine, lapis pompeianus and cruma) and ovm (travertine, lapis pompeianus and cruma). IV style wall paintings.<sup>4925</sup> Lower part black, middle part red and yellow<sup>4926</sup>.  
 West wall: oi (travertine, lapis pompeianus and cruma), ov (travertine) and ovm (travertine). IV style wall paintings.<sup>4927</sup> Porticoes: lower part black and middle part red and yellow<sup>4928</sup>. Garden: Animal paintings.<sup>4929</sup> Yellow plaster pilaster<sup>4930</sup>: (w. 0,36, l. 0,04). Beam hole above the pilaster at the height of 2,70. Niche at the height of 3,45: 0,55 x 0,60, depth 0,17.  
 The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Room l with cocciopesto floor and II and IV style wall paintings decorated with Egyptian themes.<sup>4931</sup> The room has a door and a large window<sup>4932</sup> opening onto the peristyle: 5. 2) Atrium b with cocciopesto floor decorated with white and black tesserae and IV style wall paintings.<sup>4933</sup> The space has 2 doors opening onto the peristyle: 51. 3) Room m with II style wall paintings.<sup>4934</sup> The room has a door and a window opening onto the peristyle: 17. 4) Kitchen n with a kitchen bench, a lararium, a niche and a latrine.<sup>4935</sup> 3 rectangular niches: 14. 5) Room o with cocciopesto floor decorated with white and black tesserae and IV style wall paintings with plant paintings:<sup>4936</sup> 12. 6) Room p with cocciopesto floor decorated with white and black tesserae and IV style wall paintings:<sup>4937</sup> 22.

- 239** IX,5,11/13: area 340,29,<sup>4938</sup> peristyle (n) 55, garden 35.  
 2 porticoes after a tablinum.<sup>4939</sup> 4 brick columns:<sup>4940</sup> d. 0,38, h. 3,23. Lower part black and upper part white, change at 1,08.<sup>4941</sup> Pluteus with red plaster on the garden side and black plaster on the portico side: w. 0,24, h. 0,53.<sup>4942</sup> Mortar floor. Graffiti on the columns.<sup>4943</sup>  
 Cocciopesto gutter:<sup>4944</sup> w. 0,42, w. channel 0,27. Red masonry triclinium: 4,10 x 3,86, h. 0,42.<sup>4945</sup> Masonry table with 6 semicircular niches: d. 0,90, h. 0,38, niche: w. 0,26, h. 0,25, depth 0,20.<sup>4946</sup> A bench and a rectangular lavastone basin connected to the triclinium: bench 1,05 x 0,55, h. 0,42.<sup>4947</sup> Rectangular podium.<sup>4948</sup> Travertine slab with hole in the middle: 0,26 x 0,26, hole 0,08 x 0,08.<sup>4949</sup>  
 North wall: oi (travertine and cruma), ov (travertine and cruma) and ovm (travertine, lapis pompeianus and cruma). Lower part red<sup>4950</sup>, middle and upper parts white. Graffiti.<sup>4951</sup>  
 East wall: oi (travertine, lapis pompeianus, cruma and brick). Portico: lower and middle parts white. Garden: lower and middle parts red<sup>4952</sup>. Beam hole in line with the north portico columns, at the height of 3,15.  
 South wall: oi (travertine, lapis pompeianus, cruma and brick). IV style wall paintings.<sup>4953</sup> Garden: lower, middle and upper parts red.<sup>4954</sup> Animal paintings.<sup>4955</sup> Beam hole in line with the west portico columns, at the height of 3,28.  
 West wall: oi (travertine, lapis pompeianus, cruma and brick). Lower part red and middle part white.  
 The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room k with lavapista floor and IV style wall paintings. The room has a window opening onto the peristyle.<sup>4956</sup> 10. 2) Tablinum l with IV style wall paintings.<sup>4957</sup> 12. 3) Fauces m with cocciopesto floor and red<sup>4958</sup> wall plaster leading to atrium b: 3. 4) Room with red plaster: 1. 5) Room q with remains of plaster: 5. 6) Room p with IV style wall paintings.<sup>4959</sup> 4. 7) Room o with white plaster: 4. 8) Ascending stairs<sup>4960</sup> u: 5.
- 240** IX,5,14-16: area 742,93,<sup>4961</sup> peristyle (k) 240, garden 130.  
 2 porticoes after an atrium.<sup>4962</sup> South portico with second floor.<sup>4963</sup> 7 brick columns: the east side h. 3,65.<sup>4964</sup> 1 brick pilaster. White plaster with small flutes.<sup>4965</sup> Second floor: a pluteus between the south portico columns: h. 0,90.<sup>4966</sup> Architrave with mythological paintings.<sup>4967</sup>  
 Cocciopesto gutter.<sup>4968</sup> Lavastone cistern head.<sup>4969 4970</sup>  
 North wall: oi<sup>4971</sup> (travertine, lapis pompeianus and cruma). IV style wall paintings.<sup>4972</sup> Lower part with garden paintings and middle part red.<sup>4973</sup> Beam holes.  
 East wall: ovm (travertine, grey tuff and lapis pompeianus)<sup>4974</sup> and oi (travertine, lapis pompeianus, cruma and brick). IV style wall paintings.<sup>4975</sup> Middle part red.  
 South wall: oi<sup>4976</sup> (travertine and cruma). IV style wall paintings.<sup>4977</sup> Lower part black and middle part yellow and red.<sup>4978</sup> Plaster pilaster.  
 West wall: oi (travertine, lapis pompeianus, cruma and brick) and ov (travertine). IV style wall paintings.<sup>4979</sup> Lower part black, middle part red and yellow, upper part white.<sup>4980</sup> Pilaster.<sup>4981</sup> Beam holes.  
 The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Room p of the *Casa dei Pigmei* (IX,5,9) with cocciopesto floor decorated with white and black tesserae and IV style wall paintings.<sup>4982</sup> The room has a window opening onto the peristyle: 22. 2) Room o of the *Casa dei Pigmei* (IX,5,9) with cocciopesto floor decorated with white and black tesserae and IV style wall paintings with plant paintings.<sup>4983</sup> The room has a window opening onto the peristyle: 12. 3) Cubiculum l with cocciopesto floor decorated with colorful stones and IV style wall paintings with mythological themes.<sup>4984</sup> The room has a door and a window opening onto the peristyle: 11. 4) Atrium b with II style cocciopesto floor decorated with white and black tesserae and IV style wall paintings decorated with plant paintings.<sup>4985</sup> 91. 5) Room m with white mosaic floor:<sup>4986</sup> 28. 6) Room n: 15. 7) Room o: 8. 8) Fauces p leading to the southwestern part of the house: 18.
- 241** IX,5,18 *Casa di Giasone*: excavated 1878,<sup>4987</sup> area 375,30,<sup>4988</sup> peristyle (b, z) 90, garden 25.  
 4 porticoes after a fauces.<sup>4989</sup> 3 brick, oi (travertine) and ovm (travertine) columns:<sup>4990</sup> (d. 0,39). 4<sup>4991</sup> ovm (travertine): 0,42 x 0,44, 0,44 x 0,52, h. 1,18. White plaster.<sup>4992</sup> Pluteus with pink plaster.<sup>4993</sup> Graffiti on a pier.<sup>4994</sup>  
 Gutter.<sup>4995</sup> Cistern.<sup>4996</sup> Travertine cistern head:<sup>4997</sup> d. hole 0,40. Masonry pool with pink plaster: 2,45 x 1,45, rim 0,40, depth 0,95.<sup>4998</sup> In the middle of the pool, a fountain column: d. 0,37, d. jet 0,04, h.

0,95.<sup>4999</sup> 2 basins.<sup>5000</sup> Marble base of a wooden cabin:<sup>5001</sup> 2,75 x 1,22, h. 0,38. Masonry wall with white plaster and garden paintings.<sup>5002</sup> 2 travertine table supports.<sup>5003</sup> Cylindric marble table support.<sup>5004</sup>  
 North wall: oi (travertine and lapis pompeianus). Columns between the peristyle and the rooms on the north side of the peristyle.<sup>5005</sup>  
 East wall: oi (travertine, lapis pompeianus and cruma). Lower and middle parts red.  
 South wall: oi (travertine, lapis pompeianus, cruma and brick), ovm (travertine and yellow tuff) and ov (travertine and yellow tuff) Lower part black and middle part red, yellow, black and green.<sup>5006</sup> 19 beam holes<sup>5007</sup> at the height of 3,10.  
 West wall: oi (travertine, cruma and brick) and ov (travertine). Lower and middle parts red.  
 The peristyle is surrounded by 10<sup>5008</sup> spaces opening into it. From the northwest corner clockwise: 1) Fauces q leading to entrance 21. Lower parts of the walls black, middle part red, black, yellow and white:<sup>5009</sup> 20. 2) Room: 7. 3) Ascending stairs k: 2. 4) Closet i with red plaster and a shelf: 3.<sup>5010</sup> 5) Kitchen h with I style wall paintings.<sup>5011</sup> Kitchen bench: 7. 6) Fauces a with red plaster leading to entrance 18: 6. 7) Cubiculum c with masonry bench, ascending stairs, remains of plaster, and entrance 19 to the Vicolo di Lucrezio:<sup>5012</sup> 17. 8) Room d with III style wall paintings:<sup>5013</sup> 11. 9) Triclinium f with cocciopesto floor decorated with white tesserae and marble pieces and III style wall paintings with mythological themes: 42.<sup>5014</sup> 10) Cubiculum g with III style wall paintings decorated with mythological themes and landscapes:<sup>5015</sup> 10.

- 242** IX,6,4-7: excavated 1878,<sup>5016</sup> area 895,41,<sup>5017</sup> peristyle (3, o, n) 360, garden 150.  
 4 porticoes after a tablinum.<sup>5018</sup> 16 brick columns: d. 0,41, west side d. 0,55, h. 3,50.<sup>5019</sup> Lower part black and the upper part white, change at 1,38.<sup>5020</sup> Pluteus with cocciopesto plaster: w. 0,36, h. 0,80.<sup>5021</sup> Red painted graffito on a column.<sup>5022</sup>  
 Tuff gutter with settling tanks: w. 0,55, w. channel 0,25.<sup>5023</sup> Lavastone puteal.<sup>5024</sup> Cistern.<sup>5025</sup> Lavastone cistern head:<sup>5026</sup> 0,72 x 0,76, d. hole 0,46. The northwest and southwest corners were closed with partition walls.<sup>5027</sup> Kitchen bench.<sup>5028</sup>  
 North wall: oi<sup>5029</sup> (travertine, lapis pompeianus and cruma) and ot. Lower part with cocciopesto plaster.<sup>5030</sup> Beam hole in line with the columns of the west portico at the height of 3,50. 17 beam holes<sup>5031</sup> at the height of 4,90.  
 East wall: oi (travertine, lapis pompeianus,<sup>5032</sup> cruma and grey tuff<sup>5033</sup>). Cocciopesto plaster.<sup>5034</sup>  
 South wall: oi (lapis pompeianus and travertine). Cocciopesto plaster.<sup>5035</sup>  
 West wall: oi (travertine, cruma, lapis pompeianus and grey tuff<sup>5036</sup>) and ot. Cocciopesto plaster.<sup>5037</sup>  
 The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Kitchen p with a kitchen bench, a basin and cocciopesto on the walls.<sup>5038</sup> The room has a door and a window opening onto the peristyle: 25. 2) Room t with white plaster: 7. 3) Room u: 9. 4) Room z with remains of plaster: 10. 5) Oecus h with III style wall paintings:<sup>5039</sup> 16. 6) Tablinum g with cocciopesto floor decorated with tesserae and IV style wall paintings decorated with garden paintings:<sup>5040</sup> 19. 7) Fauces f with remains of plaster leading to atrium 2: 7. 8) Room e with white plaster: 4.

- 243** IX,6,f-g: excavated 1878-1879,<sup>5041</sup> area 562,55,<sup>5042</sup> peristyle (4) 175, garden 50.  
 4 porticoes after a tablinum.<sup>5043</sup> 12 brick and or (cruma) columns.<sup>5044</sup> Lower part red and upper part white, change at 1,23.<sup>5045</sup> Graffiti on the columns.<sup>5046</sup>  
 Masonry gutter with plaster.<sup>5047</sup> Tuff slab bridge over the gutter.<sup>5048</sup> Cistern opening with a lavastone lid.<sup>5049</sup> Marble basin with a travertine support: d. 0,65.<sup>5050</sup> Terracotta eaves with lion heads.<sup>5051</sup> 2 dolia: h. 0,65 and 0,75.<sup>5052</sup>  
 North wall: oi (lapis pompeianus and travertine). Remains of plaster. Niche (Lararium Type 30) with 2 depressions on the floor: (1,13 x 0,87, depth 0,38, the depressions: 0,12 x 0,08 and 0,10 x 0,13) at the height 0,88.<sup>5053</sup> 3 beam holes<sup>5054</sup> at the height of 2,27. 1 half column.<sup>5055</sup>  
 East wall is not visible.  
 South wall: oi (travertine, lapis pompeianus and yellow tuff). II style wall paintings.<sup>5056</sup> Lower part black.<sup>5057</sup> Graffiti.<sup>5058</sup>  
 West wall: oi (travertine). 2 half columns (1 is in the northwest corner).<sup>5059</sup> Lower part red, middle and upper parts yellow and white.<sup>5060</sup>

The peristyle is surrounded by 12<sup>5061</sup> spaces opening into it. From the northwest corner clockwise: 1) Room o with a niche<sup>5062</sup> and white plaster. 2) Room p with remains of plaster. 3) Room q with II style wall paintings.<sup>5063</sup> The room has a window opening onto the peristyle. 4) Room r. 5) Ascending stairs. 6) Room. 7) Fauces e leading to atrium 2. 8) Tablinum d with IV style wall paintings decorated with landscape paintings.<sup>5064</sup> 9) Triclinium k with red and white plaster.<sup>5065</sup> 10) Room m. 11) Room n with cocciopesto floor and II style wall paintings decorated with still life paintings.<sup>5066</sup> 12) Ascending stairs.<sup>5067</sup>

- 244** IX,7,20 *Casa della Fortuna*: excavated 1880-1881,<sup>5068</sup> area 524,30,<sup>5069</sup> peristyle (g)130, garden 50. 4 porticoes after an atrium.<sup>5070</sup> 15 ovm (travertine, grey tuff and cruma) columns:<sup>5071</sup> d. 0,33, h. 3,20, except east side: h. 2,28. Yellow plasters.<sup>5072</sup> Masonry arches between the columns.<sup>5073</sup> Cocciopesto floor.<sup>5074</sup> Graffito on a column.<sup>5075</sup> Cocciopesto gutter:<sup>5076</sup> w. 0,55, w. channel 0,34. Cistern:<sup>5077</sup> current depth 1,80. Masonry puteal:<sup>5078</sup> d. 0,69, d. hole 0,42, h. 0,35. Grey marble basin with a support d. 0,78, h. 0,70.<sup>5079</sup> Marble covered brick podium near the basin:<sup>5080</sup> 0,42 x 0,62, h. 0,65. Bronze fountain statue of a cupid with a dolphin on the podium: h. 0,56.<sup>5081</sup> Masonry podium with II style marble imitations:<sup>5082</sup> 0,30 x 0,30, h. 0,45. Painted marble fountain statue of a cupid with a theater mask of Pan on the podium: h. 0,42.<sup>5083</sup> Marble fountain statue of Silenos riding on a wineskin: h. 0,39.<sup>5084</sup> Rectangular painted marble oscillum with Daedalus on one side, and the other side 2 theatre masks: 0,25 x 0,20.<sup>5085</sup> Rectangular painted marble oscillum with both sides 2 theatre masks: 0,25 x 0,18.<sup>5086</sup> Pelta-shaped marble oscillum with birds on both sides: l. 0,33, h. 0,15.<sup>5087</sup> Pelta-shaped marble oscillum with 2 theater masks on both sides: l. 0,31, h. 0,13.<sup>5088</sup> Painted marble oscillum in the form of a syrinx: l. 0,25.<sup>5089</sup> Marble female theater mask: (h. 0,18).<sup>5090</sup> Upper part of terracotta pilar with a female face: h. 0,23.<sup>5091</sup> North wall: oi (travertine and cruma). Upper part red and blue.<sup>5092</sup> East wall: oi (travertine, lapis pompeianus, cruma and brick). I style wall paintings.<sup>5093</sup> Upper part red and blue.<sup>5094</sup> South wall: oi (travertine and cruma). Remains of plaster. Beam holes.<sup>5095</sup> West wall: oi (travertine and lapis pompeianus), and ovm (travertine). Lower and middle part white<sup>5096</sup>, upper part red. Beam holes.<sup>5097</sup> Graffito,<sup>5098</sup> 1 oi (travertine) and 1 ovm (travertine) column between the peristyle and the atrium: d. 0,40, height 3,20. Red plaster with graffiti on the columns.<sup>5099</sup> The peristyle is surrounded by 7 spaces opening into it. From the northwest corner clockwise: 1) Room h with cocciopesto floor decorated with marble pieces and IV style wall paintings:<sup>5100</sup> 16. 2) Room l with cocciopesto floor decorated with travertine pieces and IV style wall paintings decorated with mythological paintings:<sup>5101</sup> 6. 3) Room i with travertino-pesto floor and IV style wall paintings decorated with plant paintings and mythological themes: 35.<sup>5102</sup> 4) Room with white plaster: 9. 5) Room k, with IV style wall paintings. The room has a large window opening onto the peristyle:<sup>5103</sup> 46. 6) Atrium d with remains of plaster and 2 columns between the atrium and the peristyle:<sup>5104</sup> 41. 7) Room f with white plaster: 3.

- 245** IX,8,3/7 *Casa del Centenario*: excavated 1879-1880, <sup>5105</sup> area 2115,42,<sup>5106</sup> peristyle (9, 10) 655, garden 285.

<sup>45107</sup> porticoes after a tablinum. The north portico with second floor.<sup>5108</sup> 22 tuff, brick and ovm (travertine, grey tuff, lapis pompeianus and cruma) columns:<sup>5109</sup> d. 0,55, h. 4,01. Lower part red and upper part white, change at 1,47.<sup>5110</sup> Second floor: 5 tuff columns<sup>5111</sup> d: 0,40, h. 3,00. White and fluted. Wooden fence (cuts 0,78 x 0,06, depth 0,02, cuts on the plinth for the fence: 0,05 x 0,08, depth 0,02).<sup>5112</sup> Iron nails or hooks on the columns at the heights of 1,50 and 3,50.<sup>5113</sup> Wooden fence in the second floor (d. hole 0,10 at the heights 0,20, 0,60 and 1,00). Graffiti on the columns.<sup>5114</sup> Tuff gutter:<sup>5115</sup> w. 0,42, w. channel 0,31. Marble cistern head:<sup>5116</sup> 0,65 x 0,65, d. hole 0,40. 2 lavastone cistern heads with lids:<sup>5117</sup> 0,88 x 0,71, d. hole 0,42. Masonry pool (Type B) with marble rim and blue plaster:<sup>5118</sup> 4,53 x 1,10, depth 0,66, rim w. 0,26. Between the west portico and the gutter, a cocciopesto floor: w. 1,00<sup>5119</sup>. Tuff podium near the pool: 0,51 x 0,24, h. 0,33.<sup>5120</sup> Bronze fountain statue of a satyr with a wineskin on the podium: h. 0,51.<sup>5121</sup> Marble sundial.<sup>5122</sup> Rectangular planting patterns.<sup>5123</sup> Fine soil around the pool and near the colonnades, also a root cavity near every column and cavities around the pool.<sup>5124</sup> 8 square cavities for a pergola around the pool.<sup>5125</sup>



Root cavity in every corner of the pergola.<sup>5126</sup> Evidence of shrubs.<sup>5127</sup> Terracotta planting pots.<sup>5128</sup> Plaster cast: d. 0,40.

North wall: ovm (travertine and cruma), oi (travertine, cruma and lapis pompeianus) and ot. Remains of plaster.<sup>5129</sup> 11 beam holes at the height of 4,80. Graffito.<sup>5130</sup>

East wall: oi (travertine, cruma and lapis pompeianus) and ot. Remains of plaster.

South wall: ovm (travertine and cruma), oi (travertine, cruma and lapis pompeianus) and ov (travertine). Remains of plaster.

West wall: oi (travertine, lapis pompeianus, cruma and brick). IV style wall paintings.<sup>5131</sup> Lower part black, middle part red and yellow decorated with mythological themes and still life, and upper part white.<sup>5132</sup> Graffiti.<sup>5133</sup>

The peristyle is surrounded by 17 spaces opening into it. From the northwest corner clockwise: 1) Tablinum 21 with mosaic floor and III style wall paintings:<sup>5134</sup> 25. 2) Cubiculum 12 with III style black and white mosaic floor decorated with a colorful mythological emblem and IV style wall paintings:<sup>5135</sup> 8. 3) Triclinium 11 with black and white mosaic floor and III style wall paintings decorated with landscapes:<sup>5136</sup> 23. 4) Triclinium 7 with opus sectile floor and cocciopesto floor decorated with marble pieces and IV style wall paintings decorated with still life and animal paintings:<sup>5137</sup> 24. 5) Tablinum 6 with III style white and black mosaic floor<sup>5138</sup> and remains of plaster: 21. 6) Fauces 5 with IV style wall paintings<sup>5139</sup> leading to atrium 2: 5. 7) Oecus 8 with black and white mosaic floor and black plaster decorated with landscapes and still life:<sup>5140</sup> 15. 8) Triclinium 36 with white and black mosaic floor and III style wall paintings:<sup>5141</sup> 43. 9) Cubiculum 35 with opus sectile floor and violet and white wall paintings:<sup>5142</sup> 11. 10) Exedra 32 with white and black mosaic floor decorated with an opus sectile emblem and red plaster:<sup>5143</sup> 57. 11) Cubiculum 31 with yellow and red plaster decorated with still life paintings:<sup>5144</sup> 11. 12) Fauces 28 with black and white plaster imitating marble<sup>5145</sup> leading to the southern part of the house: 1. 13) Cubiculum 27 with opus sectile floor and the lower part of the walls decorated with marble.<sup>5146</sup> The room has a large window opening onto the peristyle: 10. 14) Cubiculum 26 with cocciopesto floor decorated with slate stones and red plaster with garden paintings:<sup>5147</sup> 5. 15) Atrium 49 with a lararium niche with lararium paintings:<sup>5148</sup> 34. 16) Fauces 22 with remains of plaster leading to the western and northwestern part of the house: 20. 17) Fauces 39 with red plaster leading to the western, southwestern and northwestern parts of the house: 13.

- 246** IX,8,c: area 305,22,<sup>5149</sup> peristyle (1) 135, garden 50.  
3 porticoes after an entrance.<sup>5150</sup> 5 brick columns.<sup>5151</sup> 2<sup>5152</sup> corner brick and ov (travertine) piers: 0,68 x 0,70. Red plaster, at least on the lower part.  
Terracotta puteal:<sup>5153</sup> d. 0,53, d. hole 0,41, h. 0,59. Masonry basin.<sup>5154</sup> Ascending stairs.<sup>5155</sup> 2 travertine supports for a table.<sup>5156</sup>

North wall: oi (travertine, lapis pompeianus and cruma), ot, ovm (travertine and cruma) and or (travertine). Lower part yellow.

East wall: oi (travertine and pieces of pottery) and ot. Lower part yellow.

South wall: oi (lapis pompeianus and travertine). Portico: Lower part yellow and middle part red. 1 half column with yellow plaster:<sup>5157</sup> d. 0,40, h. 0,90. Beam holes for a shelf.<sup>5158</sup>

West wall: oi (lapis pompeianus and travertine). Southern part: lower part red and middle part res. Northern part: middle part white and upper part red.

The peristyle is surrounded by 10 spaces opening into it. From the northwest corner clockwise: 1) Room a with red and white plaster: 13. 2) Room b with red and white plaster decorated with a painting of men with amphorae<sup>5159</sup>: 10. 3) Room c with red plaster: 6. 4) Room d with white plaster: 9. 5) Room e with remains of wall paintings: 22. 6) Room 3 has a door and a large window opening onto the peristyles: 19. 7) Room f: 15. 8) Room 2 with red plaster. The room has a door and a window<sup>5160</sup> opening onto the peristyle: 9. 9) Room g: 4. 10) Entrance c to the Vicolo del Centenario.

- 247** IX,9,1: area 297,23,<sup>5161</sup> peristyle (h, i) 90, garden 45.  
2<sup>5162</sup> porticoes. Terrace on the south side.<sup>5163</sup> 1 tuff column:<sup>5164</sup> d. 0,33. Upper part polygonal.<sup>5165</sup> 4 ovm<sup>5166</sup> (travertine and grey tuff) piers: corner 1,25 x 0,77, north 0,75 x 0,38, west 1,00 x 0,33, south-west: 0,55 x 0,33. At least, the lower part with red plaster. Pluteus: w. 0,33 h. 0,80 and 1,00.<sup>5167</sup>



Cocciopesto gutter.<sup>5168</sup> Cistern.<sup>5169</sup> Travertine puteal.<sup>5170</sup> Masonry cooking bench: 0,86 x 0,49, h. 0,27.<sup>5171</sup> North wall: oi (travertine). Lower part red, middle part white and upper part with I style wall plaster.<sup>5172</sup> East wall: oi (travertine, lapis pompeianus and cruma). Lower part red, middle part white and upper part with I style plaster.<sup>5173</sup> Lower part with remains of garden paintings. 1 ov (travertine and cruma) pilaster with red plaster at least on the lower part: 0,55 x 0,90, h. 2,55. South wall: oi (travertine, lapis pompeianus and brick) and ovm<sup>5174</sup> (travertine). Lower part red, middle part white and upper part with I style wall plaster.<sup>5175</sup> 5 beam holes at the height of 3,50.<sup>5176</sup> West wall: oi (travertine, lapis pompeianus and cruma) and ot. Lower part red, middle part white and upper part with I style wall plaster.<sup>5177</sup> Lararium niche (Type 31) with lararium paintings at the height of 1,27: w. 0,40, depth 0,30.<sup>5178</sup> The peristyle is surrounded by 6 spaces opening into it. From the northwest corner clockwise: 1) Triclinium f with cocciopesto floor and I style wall paintings. The room has 2 doors opening onto the peristyle: 19.<sup>5179</sup> 2) Fauces g leading to triclinium e and the northern part of the house: 8.<sup>5180</sup> 3) Cubiculum m with cocciopesto floor decorated with pieces of marble and IV style wall paintings decorated with garden paintings. The room has a window opening onto the peristyle 9.<sup>5181</sup> 4) Room l has a window opening onto the peristyles: 1.<sup>5182</sup> 5) Room k with remains of plaster: 9. 6) Entrance a to the Vicolo di Lucrezio Frontone.

- 248** IX,9,6 *Casa di vinaio*: excavated 1887-1889,<sup>5183</sup> area 584,89,<sup>5184</sup> peristyle (m, p) 330, garden 300. 1<sup>5185</sup> portico after a fauces after an atrium. 2 travertine piers: 0,42 x 0,48, h. 3,25.<sup>5186</sup> White plaster. 1 arch between the west pier and the west wall.<sup>5187</sup> 1 niche on both piers at the height of 1,47: w. 0,12, h. 0,09, depth 0,10.<sup>5188</sup> Pluteus with plaster: w. 0,58 and 0,28, h. 0,75 and 1,08.<sup>5189</sup> Cocciopesto gutter.<sup>5190</sup> w. 0,93, w. channel 0,77, the northeast corner triangular: 0,56 x 0,77. 2 bridges over the gutter.<sup>5191</sup> Tuff cistern head.<sup>5192</sup> 2 lavastone basins:<sup>5193</sup> west d. 0,63, d. hole 0,43, h. 0,43, east d. 0,80, d. hole 0,70, h. 0,76. Masonry altar with plaster: 0,55 x 0,33, h. 1,13.<sup>5194</sup> Travertine base for a cupboard.<sup>5195</sup> Terracotta statue of a tiger and a quadruped.<sup>5196</sup> Dolium: d. 0,75, h. 0,90.<sup>5197</sup> Informally planted.<sup>5198</sup> Vine roots.<sup>5199</sup> North wall: oi (travertine, lapis pompeianus and cruma), ovm (travertine) and ot. Portico: Lower and middle parts black.<sup>5200</sup> East wall: oi (travertine, lapis pompeianus, cruma and brick). Remains of plaster. 1 travertine pilaster:<sup>5201</sup> (0,40 x 0,43). Remains of plaster on the pilaster. South wall: oi (travertine, lapis pompeianus, brick and cruma). West wall: oi (travertine, lapis pompeianus and cruma). Portico: Lower and middle parts black, upper part white plaster.<sup>5202</sup> Niche (Lararium Type 30) with white plaster at the height of 1,65: w. 0,38, h. 0,45, depth 0,24.<sup>5203</sup> Beam holes<sup>5204</sup> at the height of 1,23. The peristyle is surrounded by 8 spaces opening into it. From the northwest corner clockwise: 1) Fauces f leading to atrium d: 11. 2) Triclinium l with beaten earth floor and III style wall paintings decorated with garden paintings: 30.<sup>5205</sup> 3) Room with remains of plaster: 9. 4) Cubiculum n with red plaster floor and white plaster on the walls decorated with red and black stripes. The room has a large window opening onto the peristyle: 8.<sup>5206</sup> 5) Room o with a latrine, a basin and tile floor: 16.<sup>5207</sup> 6) Entrance 10 opening to the Vicolo dei Gladiatori 7) Sacellum q with a masonry bench, a lararium niche, 2 niches, a marble table, a shelf and white plaster. The room has a door and a window opening onto the peristyle: 11.<sup>5208</sup> 8) Room above room o has a large window opening onto the peristyle.<sup>5209</sup>

- 249** IX,12,9 *Casa dei pittori al lavoro*: excavated 1987.<sup>5210</sup> 3<sup>5211</sup> porticoes after a fauces.<sup>5212</sup> 7 ov (travertine and cruma) columns. 3 ovm (travertine and cruma) and columns.<sup>5213</sup> 2<sup>5214</sup> ovm (travertine and cruma) piers. Lower part red and upper part white.<sup>5215</sup> Pluteus with red plaster.<sup>5216</sup> Nails on the columns.<sup>5217</sup> Cocciopesto floor. Cocciopesto gutter.<sup>5218</sup> Cistern opening.<sup>5219</sup> Lead puteal.<sup>5220</sup> Marble puteal. Painted marble fountain statue of a child with a dolphin.<sup>5221</sup> Lion terracotta eaves. Wooden bench.<sup>5222</sup> Regular planting beds.<sup>5223</sup> 3 narrow plantings beds by the gutter.<sup>5224</sup> 6 juniper shrubs: d. hole 0,15.<sup>5225</sup> 6 rose shrubs: d. hole 0,03.<sup>5226</sup> C. 100 plants: d. hole 0,03–0,04.<sup>5227</sup> Roots with stakes.<sup>5228</sup> A trellis fence was bordering the plantings beds.<sup>5229</sup> Paths of beaten earth.<sup>5230</sup>

North wall: oi (travertine) and ot. Lower and middle parts red, upper part white.<sup>5231</sup> Niche.  
 East wall: oi (travertine). Lower and middle parts red, upper part white.<sup>5232</sup> Beam holes for a shelf.  
 South wall: oi (travertine, lapis pompeianus and brick). Portico: Lower and middle parts red, upper part white.<sup>5233</sup>

West wall: oi (travertine). Portico: Lower and middle parts red, upper part white.<sup>5234</sup> Garden: lower part red and upper part white.

The peristyle is surrounded by 11 spaces opening into it. From the northwest corner clockwise: 1) Room has a door and a window opening onto the peristyle. 2) Room with IV style wall paintings decorated with landscape and still life paintings.<sup>5235</sup> 3) Room with black, red and yellow wall paintings.<sup>5236</sup> 4) Room with red cocciopesto floor and wall paintings with mythological themes and still life paintings.<sup>5237</sup> 5) Fauces leading to entrance 9. 6) Room with unfished paintings.<sup>5238</sup> White and black mosaic floor decorated with a colorful emblem: 50<sup>5239</sup>. 7) Ascending stairs. 8) Room/space. 9) Room with white and red plaster and beam holes for shelves. The room has a door and a window opening onto the peristyle. 10) Room has a large window opening onto the peristyle. 11) Room.

**250** IX,13,1-3 *Casa di Polibio*: excavated 1973,<sup>5240</sup> area 964,96,<sup>5241</sup> peristyle (CC) 270, garden 115.  
<sup>5242</sup> porticoes after a tablinum. 9 columns:<sup>5243</sup> d. 0,47, h. 3,27. Lower part yellow and upper part white, change at 1,64.<sup>5244</sup> Cocciopesto floor.

Tuff gutter: w. 0,55, w. channel 0,25, settling tanks: 0,34 x 0,45, depth 0,05.<sup>5245</sup> Cistern.<sup>5246</sup> Marble cistern head<sup>5247</sup>: 0,56 x 0,55. Marble puteal:<sup>5248</sup> d. 0,49, d. terracotta lid 0,44, h. 0,59. Wooden ladders w. 0,50, l. 5,50.<sup>5249</sup> 4 wooden cupboards:<sup>5250</sup> from south first: 0,68 x 0,63, h. 0,75, second: 0,82 x 0,74, h. 1,65, third: 1,00 x 0,64, h. 1,52, fourth: 1,15 x 0,68, h. 1,21.

6 cavities with sombrero-like soil formations around them, and 2 cavities without these formation, along the west wall.<sup>5251</sup> 5 of the cavities with pieces of terracotta.<sup>5252</sup> 5 larger cavities were trees: northwest corner (depth 0,38, l. 1,00), northeast corner (depth 0,52, l. 0,72), southeast corner (depth 0,30), middle of the west side (0,28 x 0,34, l. 0,44 and 0,60) and middle of the south side (l. 0,86).<sup>5253</sup> Nearby the trees were pole holes.<sup>5254</sup> Cavities (0,01-0,04) along the east and south sides.<sup>5255</sup> Carbonized tree trunk at the height of a human being found in the west side of the garden.<sup>5256</sup>

North wall: oi (travertine and cruma). III style wall paintings.<sup>5257</sup> Lower part black, middle and upper parts white decorated with a still life painting.<sup>5258</sup> Graffiti drawings.<sup>5259</sup>

East wall: oi (travertine). III style wall paintings.<sup>5260</sup> Lower part black, middle and upper parts white decorated with still life paintings.<sup>5261</sup> 3 white I style plaster pilasters:<sup>5262</sup> 0,40 x 0,05). Recess:<sup>5263</sup> 0,92 x 0,15, h. 2,20. Graffiti.<sup>5264</sup>

South wall: oi (travertine). III style wall paintings.<sup>5265</sup> Lower part black and upper part white decorated with a still life painting.<sup>5266</sup> Electoral notice.<sup>5267</sup>

West wall: oi (travertine and lapis pompeianus). III style wall paintings.<sup>5268</sup> Porticoes: lower part black and upper part white decorated with still life paintings.<sup>5269</sup> Garden: lower and middle parts white, upper part yellow and white. Holes of nails.<sup>5270</sup> 5 brick and ovm (travertine) half columns<sup>5271</sup>. The half columns in the garden with white plaster and the 2 half columns in the porticoes decorated as the columns of the peristyle. Electoral notices.<sup>5272</sup>

The peristyle is surrounded by 9 spaces opening into it. From the northwest corner clockwise: 1) Triclinium EE with III style cocciopesto floor decorated with marble pieces, III style wall paintings decorated with mythological themes and and still life paintings and painted ceiling:<sup>5273</sup> 42. 2) Room FF with cocciopesto floor decorated with white and black tesserae, III style wall paintings with plant paintings and landscapes and III style ceiling.<sup>5274</sup> The room has a door and a window opening onto the peristyle: 4. 3) Triclinium GG with cocciopesto floor decorated with white tesserae and III style wall paintings with mythological themes and still life paintings.<sup>5275</sup> Decorated ceiling: 23. 4) Triclinium HH with IV style wall paintings with garden paintings and landscapes and ceiling with IV style wall paintings<sup>5277</sup> decorated with still life paintings:<sup>5276</sup> 25. 5) Fauces SS with ascending stairs and III style wall paintings<sup>5277</sup> leading to atrium O: 7. 6) Tablinum TT with III style wall paintings.<sup>5278</sup> The room has a large window opening onto the peristyle: 9. 7) Cubiculum UU with cocciopesto floor decorated with colourful stones and III style wall paintings decorated with plant paintings. The room has a large window opening onto the peristyle:<sup>5279</sup> 10. 8) Room BB with cocciopesto floor decorated with white tesserae and III style wall paint-

ings. The room has a door and a window opening onto the peristyle:<sup>5280</sup> 8. 9) Room A' with cocciopesto floor decorated with white tesserae and III style with plant paintings and mythological themes:<sup>5281</sup> 6.

- 251 IX,14,4 *Casa di Obellius Firmus*: excavated 1910,<sup>5282</sup> area 1911,38,<sup>5283</sup> peristyle (42) 480, garden 225. 4<sup>5284</sup> porticoes after a tablinum. 14 tuff<sup>5285</sup> columns: d. 0,50, h. 4,20. 1 brick column.<sup>5286</sup> 1 ovm (travertine and grey tuff) pier:<sup>5287</sup> 0,60 x 0,63. The tuff columns are fluted. The brick column with remains of plaster.<sup>5288</sup> Pluteus between the pier and the south wall:<sup>5289</sup> w. 0,38, h. 1,00. Wooden fence: (on the gutter near the columns holes: 0,10 x 0,10–0,25, depth 0,05). Lavapesta and travertino-pesto floor.<sup>5290</sup> Graffiti, a graffito drawing and a red paint drawing on the columns.<sup>5291</sup>
- Tuff gutter<sup>5292</sup>: w. 0,66, w. channel 0,34. 2 lavastone cistern heads: north 0,70 x 0,90, d. hole 0,46, south 0,56 x 0,70, d. hole 0,36. Masonry pool (Type D) with cocciopesto. The pool was decorated with pieces of obsidian: 1,28 x 2,89, rim 0,16, depth 0,35.<sup>5293</sup> On the north rim of the pool 11 fountain jets.<sup>5294</sup> In the middle of the pool, a masonry podium:<sup>5295</sup> 0,30 x 0,30, h. 0,30. Yellow marble head of a bearded male: h. 0,15.<sup>5296</sup> Tuff sundial with red plaster: l. 0,78, h. 0,69.<sup>5297</sup>
- North wall: oa and oi (travertine and lapis pompeianus). Lower part red. Graffito.<sup>5298</sup>
- East wall: oi (travertine, lapis pompeianus and cruma) and ot.
- South wall: oa and oi (travertine, lapis pompeianus and cruma).
- West wall: oa, oi<sup>5299</sup> (travertine, lapis pompeianus and cruma) and ot<sup>5300</sup>. Lower part red and middle part white. Graffiti and red painted graffito.<sup>5301</sup>
- The peristyle is surrounded by 16 spaces opening into it. From the northwest corner clockwise: 1) Fauces 44 with mortar floor and remains of plaster leading to atrium 27: 7. 2) Tablinum 19 with cocciopesto floor decorated with white tesserae and II style wall paintings. The room has a large window opening onto the peristyle:<sup>5302</sup> 18. 3) Room o with a shelf<sup>5303</sup> and white plaster: 5. 4) Oecus 24 with marble imitations. The room has a large window opening onto the peristyle:<sup>5304</sup> 30. 5) Tablinum H with II style floor and II style wall paintings.<sup>5305</sup> The room has a door and 2 large windows opening onto the peristyle: 33. 6) Fauces I leading to atrium B: 15. 7) Garden<sup>5306</sup> 43: 321. 8) Oecus 3 with II style travertino-pesto floor decorated with colorful stones and II style wall paintings decorated with mythological themes:<sup>5307</sup> 22. 9) Cubiculum 5 with travertino-pesto floor decorated with colorful stones and plant paintings and paintings of offering figures: 7.<sup>5308</sup> 10) Fauces with remains of plaster leading to the southern part of the house: 2. 11) Ascending stairs with remains of plaster: 4. 12) Cubiculum 12 with cocciopesto floor decorated with white and black tesserae and I and II style wall paintings:<sup>5309</sup> 10. 13) Cubiculum 13 with cocciopesto floor decorated with white and black tesserae and I style wall paintings:<sup>5310</sup> 9. 14) Oecus 14 with cocciopesto floor decorated with colorful stones and I style wall paintings.<sup>5311</sup> The room has a door and 2 windows opening onto the peristyle: 14. 15) Cubiculum 15 with cocciopesto floor decorated colorful stones, white and black tesserae, I style wall paintings and landscape paintings. The room has a door and 2 windows opening onto the peristyle:<sup>5312</sup> 9. 16) Laconicum 16 with remains of plaster. The room has a window opening onto the peristyle: 4.<sup>5313</sup>

## NOTES

- <sup>1</sup> Mau 1874, 64, 156. Jashemski 1993, 21–22 n. 2.
- <sup>2</sup> Schoonhoven 2006, 195.
- <sup>3</sup> Ciarallo & Giordano 2012, 364 n. 2.
- <sup>4</sup> Niccolini & Niccolini 1862, *Descrizione generale*, 76. Mau 1874, 199. Fiorelli 1875, 39. Viola 1879, 11. Bragantini 1990, 10. Jashemski 1993, 21–22 n. 2. Ciarallo & Giordano 2012, 364 n. 2.
- <sup>5</sup> Mau 1874, 199. Jashemski 1993, 21–22 n. 2. Ciarallo & Giordano 2012, 364 n. 2. The puteal is no longer in the house.
- <sup>6</sup> Ciarallo & Giordano 2012, 364 n. 2.
- <sup>7</sup> Niccolini & Niccolini 1862, *Descrizione generale*, 76. Fiorelli 1875, 39. Viola 1879, 11. Jashemski 1993, 21–22 n. 2. Ciarallo & Giordano 2012, 364 n. 2. The pool has been destroyed, and its remains are no longer visible.
- <sup>8</sup> Bragantini 1990, 8. Ciarallo & Giordano 2012, 364 n. 2.
- <sup>9</sup> Mau 1874, 199. Bragantini 1990, 8. Fiorelli (1875, 39) reports that the walls were red.
- <sup>10</sup> Bragantini 1990, 8. Ciarallo & Giordano 2012, 364 n. 2.
- <sup>11</sup> Niccolini & Niccolini 1862, *Descrizione generale*, 76. Mau 1874, 199. Fiorelli 1875, 39. Bragantini 1990, 8–13.
- <sup>12</sup> CIL IV 3897–3903. Fiorelli 1875, 39.
- <sup>13</sup> Fiorelli 1875, 39. Bragantini 1990, 8. Ciarallo & Giordano 2012, 364 n. 2.
- <sup>14</sup> Mau 1874, 199. Bragantini 1990, 8. Fiorelli (1875, 39) reports that the walls were red.
- <sup>15</sup> CIL IV 3894–3896.
- <sup>16</sup> Bragantini 1990, 8. Ciarallo & Giordano 2012, 364 n. 2.
- <sup>17</sup> Mau 1874, 199. Bragantini 1990, 8. Fiorelli (1875, 39) reports that the walls were red.
- <sup>18</sup> CIL IV 3890–3893. Mau 1874, 202. Fiorelli 1875, 39. Jashemski 1993, 21–22 n. 2.
- <sup>19</sup> Bragantini 1990, 8, 13.
- <sup>20</sup> Niccolini & Niccolini 1862, *Descrizione generale*, 76. Mau 1874, 200–201. Bragantini 1990, 8–9.
- <sup>21</sup> Mau 1874, 200–201.
- <sup>22</sup> Bragantini 1990, 9. Mau (1874, 200–201) identifies the space as a closet.
- <sup>23</sup> Niccolini & Niccolini 1862, *Descrizione generale*, 76. Fiorelli 1875, 39. Bragantini 1990, 8, 13–15.
- <sup>24</sup> Bragantini 1990, 8.
- <sup>25</sup> Mau 1874, 64, 156. Jashemski 1993, 22–23 n. 5. Inserra 2008, 20.
- <sup>26</sup> Schoonhoven 2006, 195.
- <sup>27</sup> Niccolini & Niccolini 1862, *Descrizione generale*, 76. Fiorelli 1875, 43. Viola 1879, 12. Jashemski 1993, 22 n. 5. Ciarallo & Giordano 2012, 366 n. 5. Ciarallo and Giordano (2012, 366 n. 5) report that the peristyle is after an entrance, but there is a fauces before the peristyle (Jashemski 1993, 22 n. 5).
- <sup>28</sup> Ciarallo & Giordano 2012, 366 n. 5.
- <sup>29</sup> Ciarallo & Giordano 2012, 366 n. 5.
- <sup>30</sup> Jashemski 1993, 22–23 n. 5. Ciarallo & Giordano 2012, 366 n. 5.
- <sup>31</sup> Jashemski 1993, 23 n. 5. Ciarallo & Giordano 2012, 366 n. 5. The gutter is mainly the under modern ground level and thus cannot be measured.
- <sup>32</sup> Niccolini & Niccolini 1862, *Descrizione generale*, 76. Fiorelli 1875, 43. Jashemski 1993, 23 n. 5. M. De Vos 1990, 36. Inserra 2008, 20. Ciarallo & Giordano 2012, 366 n. 5.
- <sup>33</sup> Niccolini & Niccolini 1862, *Descrizione generale*, 76. Fiorelli 1875, 43. Jashemski 1993, 22. Brandt 2010, 97, n. 005. Ciarallo & Giordano 2012, 366 n. 5.
- <sup>34</sup> MANN 119587. Pagano 1874, 44. Inserra 2008, 20–21.
- <sup>35</sup> MANN 109622. Pagano 1874, 46. Sogliano 1874, 177–179. Viola 1879, 79. Von Rohden 1880, 45. Kapossy 1969, 47. Dwyer 1982, 128 n. 3. M. De Vos 1990, 36. Inserra 2008, 20. Ciarallo & Giordano 2012, 366 n. 5. The sculpture is identified as Anthisthenes (Von Rohden 1880, 21, 44–45. Jashemski 1993, 23 n. 5), or as Herofilos (Von Rohden 1880, 45).
- <sup>36</sup> Fiorelli 1875, 43.
- <sup>37</sup> M. De Vos 1990, 32.
- <sup>38</sup> M. De Vos 1990, 33–34.
- <sup>39</sup> M. De Vos 1990, 35.
- <sup>40</sup> Jashemski 1993, 23 n. 7.
- <sup>41</sup> Schoonhoven 2006, 195.
- <sup>42</sup> Niccolini & Niccolini 1862, *Descrizione generale*, 76. Mau 1874, 265. Fiorelli 1875, 44. Viola 1879, 12. Ciarallo & Giordano 2012, 367 n. 7.
- <sup>43</sup> Jashemski (1993, 23 n. 7) and Ciarallo and Giordano (2012, 367 n. 7) report that the piers are made of bricks.
- <sup>44</sup> Cfr. Mau 1874, 265. Mau reports that the piers were red.
- <sup>45</sup> Mau 1874, 266. Jashemski 1993, 23 n. 7. Ciarallo & Giordano 2012, 367–368 n. 7. The gutter is not visible.

- 46 Mau 1874, 266. The cistern head is not visible.
- 47 Niccolini & Niccolini 1862, *Descrizione generale*, 76. Pagano 1874, 46–47. Mau 1874, 265–266. Fiorelli 1875, 44. Viola 1879, 12. Jashemski 1993, 23 n. 7. Brandt 2010, 97 n. 007. Ciarallo & Giordano 2012, 367–368 n. 7.
- 48 MANN 109608. Niccolini & Niccolini 1862, *Descrizione generale*, 76; 1890, *L'arte in Pompei*, 6. Mau 1873, 133–135; 1874, 265–266. Pagano 1874, 46–47. Fiorelli 1875, 44. Viola 1879, 76. Dwyer 1982, 124 n. 5. Insera 2008, 23–25. Ciarallo & Giordano 2012, 367–368 n. 7. Jashemski thinks that the marble statue of Hercules (MANN 109677) was a garden decoration, but it was found in the atrium (Pagano 1874, 48).
- 49 MANN 109609 and 109610. Pagano 1874, 46–47. Fiorelli 1875, 44. Viola 1879, 79. Jashemski 1993, 24 n. 7. A. De Vos, 1990, 37. Insera 2008, 23, 26. Jashemski thinks that the small marble sculpture of a dove (MANN 120407) was a garden decoration, but it was found in the tablinum (Pagano 1874, 55. Jashemski 1993, 24 n. 7.)
- 50 MANN 109611. Pagano 1874, 46–47. Viola 1879, 77. Jashemski 1993, 24. Insera 2008, 23, 27–28.
- 51 Mau 1874, 265.
- 52 Mau 1874, 265.
- 53 Mau 1874, 265. Fiorelli 1875, 44. A. De Vos, 1990, 37–38. Jashemski 1993, 24 n. 7, 313 n. 3. Ciarallo & Giordano 2012, 367–368 n. 7. The paintings are no longer visible.
- 54 Mau 1874, 265.
- 55 Mau 1874, 265. Fiorelli 1875, 44. A. De Vos, 1990, 37–38. Jashemski 1993, 24 n. 7, 313 n. 3. Ciarallo & Giordano 2012, 367–368 n. 7. The paintings are no longer visible.
- 56 Mau 1874, 265.
- 57 Mau 1874, 266. A. De Vos, 1990, 38. Jashemski 1993, 24.
- 58 Jashemski 1993, 25 n. 10.
- 59 Schoonhoven 2006, 195.
- 60 Niccolini & Niccolini 1862, *Descrizione generale* 77. Fiorelli 1875, 47. Soprano 1950, 292–293. Jashemski 1993, 25 n. 10. Ciarallo & Giordano 2012, 369–370 n. 10.
- 61 Mau 1874, 255. The free-standing columns are destroyed.
- 62 Niccolini & Niccolini 1862, *Descrizione generale*, 77. Mau 1874, 255. Warsher 1937, n. 46.
- 63 Mau 1874, 255–256. De Vos 1990, 54. Jashemski 1993, 25 n. 10. Ciarallo & Giordano 2012, 369–370 n. 10.
- 64 CIL IV 3948–3951. Mau 1874, 252, 256. Fiorelli 1875, 47. M. De Vos 1990, 53.
- 65 Mau 1874, 262. Not visible.
- 66 Niccolini & Niccolini 1862, *Descrizione generale*, 77. Mau 1874, 262. Fiorelli 1875, 47. Viola 1879, 13. Soprano 1950, 292–293. M. De Vos 1990, 54. Jashemski 1993, 25 n. 10. Ciarallo & Giordano 2012, 369–370 n. 10. Soprano and Jashemski report the measurements as 3,85 x 3,20.
- 67 Mau 1874, 262. Fiorelli 1875, 47. Viola 1879, 13. Soprano 1950, 292–293. De Vos 1990, 54. Jashemski 1993, 25 n. 10. Ciarallo & Giordano 2012, 369–370 n. 10.
- 68 Niccolini & Niccolini 1862, *Descrizione generale*, 77. Mau 1874, 262–263. Fiorelli 1875, 47. Soprano 1950, 292–293. Jashemski 1993, 25 n. 10. Ciarallo & Giordano 2012, 369–370 n. 10. Brandt (2010, 97) does not classify this as a lararium. Nothing of the structure remains visible.
- 69 Pagano 1874, 60.
- 70 Mau 1874, 263. Fiorelli 1875, 47. Soprano 1950, 292–293. Jashemski 1993, 25 n. 10. Ciarallo & Giordano 2012, 369–370 n. 10.
- 71 Fiorelli 1875, 47. Soprano 1950, 292–293. Jashemski 1993, 25 n. 10. Ciarallo & Giordano 2012, 369–370 n. 10.
- 72 M. De Vos 1990, 54. De Vos mistakenly reports that this is the east side of the peristyle.
- 73 Mau 1874, 255–256. De Vos (1990, 54) reports that there were 3 half columns.
- 74 CIL IV 3952.
- 75 CIL IV 3946–3947.
- 76 Mau 1874, 255.
- 77 Niccolini & Niccolini 1862, *Descrizione generale*, 77. Mau 1874, 255. Fiorelli 1875, 47. Viola 1879, 13. M. De Vos 1990, 54.
- 78 Mau 1874, 255.
- 79 M. De Vos 1990, 54.
- 80 Schoonhoven 2006, 195.
- 81 Niccolini & Niccolini 1862, *Descrizione generale*, 77. Mau 1874, 250. Fiorelli 1875, 48. Viola 1879, 14. Jashemski 1993, 25 n. 11. Ciarallo & Giordano 2012, 370 n. 11.
- 82 Jashemski 1993, 25 n. 11. Ciarallo & Giordano 2012, 370 n. 11. According to Mau (1874, 250) there are 4 columns, but only 3 are currently visible.
- 83 Mau 1874, 250. Jashemski 1993, 25 n. 11.
- 84 Soprano 1950, 293. Jashemski 1993, 25 n. 11. Ciarallo & Giordano 2012, 370 n. 11.
- 85 Mau (1874, 251) and Soprano (1950, 293) report that the garden is on a different level than the porticoes.

86 Mau 1874, 250. Jashemski 1993, 25 n. 11. The gutter is mostly under modern ground level and cannot be measured.  
 87 Jashemski 1993, 25 n. 11. Ciarallo & Giordano 2012, 371 n. 11. Mainly not visible and not measurable.  
 88 Mau 1874, 251–252. Ciarallo & Giordano 2012, 371 n. 11  
 89 Niccolini & Niccolini 1862, Descrizione generale, 77. Mau 1874, 251. Fiorelli 1875, 48. Viola 1879, 14. Soprano  
 1950, 293. De Vos, M, 1990, 60–61. Jashemski 1993, 25 n. 11. Ciarallo & Giordano 2012, 370–371 n. 11. Soprano  
 90 and Jashemski report as the size of the triclinium: 5,30 x 3,85.  
 Viola 1879, 14. Soprano 1950, 293. De Vos, M, 1990, 60–61. Jashemski 1993, 25 n. 11. Ciarallo & Giordano 2012,  
 370–371 n. 11. Only the remains of the table are currently visible.  
 91 Soprano 1950, 293.  
 92 Jashemski 1993, 25 n. 11. Ciarallo & Giordano 2012, 371 n. 11  
 93 Mau 1874, 252. Soprano 1950, 293. Jashemski 1993, 25 n. 11. Ciarallo & Giordano 2012, 371 n. 11. M. De Vos  
 (1990, 60–61) thinks that the round tuff podium was the triclinium table. However, the triclinium also contained the  
 remains of a masonry table, and therefore it is not likely that the tuff structure also functioned as a triclinium table. Mau,  
 Soprano, Jashemski, Ciarallo and Giordano identify the podium as an altar. According to De Vos, it had a fountain jet.  
 Altars do not usually have fountain jets and it is more likely that the podium had a decorative function. The podium is  
 no longer in the house.  
 94 According to Jashemski (1993, 25 n. 11) there are 2 half columns in the peristyle.  
 95 According to Jashemski (1993, 25 n. 11) there are 2 half columns in the peristyle. M. De Vos, (1990, 60–61) reports  
 that the columns are made of *opus listatum* technique and plastered with stucco.  
 96 Niccolini & Niccolini 1862, Descrizione generale 77. Mau 1874, 250. Fiorelli 1875, 48–49. Viola 1879, 14. De Vos,  
 M, 1990, 60–61. Jashemski 1993, 25 n. 11.  
 97 De Vos, M, 1990, 58–62.  
 98 De Vos, M, 1990, 58. Jashemski 1993, 25 n. 11.  
 99 Niccolini & Niccolini 1862, Descrizione generale 77. Mau 1874, 250. Fiorelli 1875, 48. De Vos, M, 1990, 58.  
 100 Mau 1874, 64, 156.  
 101 Schoonhoven 2006, 195.  
 102 The entire west portico is destroyed, and the measurements are an estimation of the size.  
 103 Niccolini & Niccolini 1862, Descrizione generale, 77. Ciarallo & Giordano 2012, 371–372 n. 12.  
 104 Niccolini & Niccolini 1862, Descrizione generale, 77. Fiorelli 1873, 70; 1875 103. Sampaolo 1990, 64–65. Ciarallo &  
 Giordano 2012, 371–372 n. 12.  
 105 Niccolini & Niccolini 1862, Descrizione generale, 77. Fiorelli 1875, 51. Sampaolo 1990, 65, 69. Jashemski 1993, 26 n.  
 12. Ciarallo & Giordano 2012, 371–372 n. 12. According to Niccolini and Niccolini there were 12 columns, but they  
 also count the half columns. According to Fiorelli (1873, 70) there were only 6 columns, but later (1875, 51) he states  
 that there were 10 columns.  
 106 Sampaolo 1990, 65, 69. Jashemski 1993, 26 n. 12. Ciarallo & Giordano 2012, 371–372 n. 12.  
 107 CIL IV 3968–3993. Fiorelli 1875, 51.  
 108 Mau 1874, 182. Sampaolo 1990, 65. The floor is not visible. According to Ciarallo and Giordano (2012, 371–372 n.  
 12) there was a mosaic floor.  
 109 Mau 1874, 181. Sampaolo 1990, 65. Jashemski 1993, 26, n. 12. Ciarallo & Giordano 2012, 371–372 n. 12. The gutter  
 is not visible.  
 110 Mau 1874, 182. Sampaolo 1990, 69. Jashemski 1993, 26, n. 12. Ciarallo & Giordano 2012, 371–372 n. 12.  
 111 Mau 1874, 182. Jashemski 1993, 26, n. 12.  
 112 Mau 1874, 182. Jashemski 1993, 26, n. 12.  
 113 Mau 1874, 181. Sampaolo 1990, 65. Jashemski 1993, 26, n. 12. Ciarallo and Giordano (2012, 371–372 n. 12) report  
 there was one fountain jet. The fountain jets are no longer visible.  
 114 Sampaolo 1990, 65, 69. Ciarallo & Giordano 2012, 371–372 n. 12. The paintings are no longer visible.  
 115 Sampaolo 1990, 65, 69. Ciarallo & Giordano 2012, 371–372 n. 12. The paintings are no longer visible.  
 116 Sampaolo 1990, 65, 69. Ciarallo & Giordano 2012, 371–372 n. 12. The paintings are no longer visible..  
 117 Fiorelli 1873, 70–71; 1875, 51. Mau 1874, 181. Jashemski 1993, 26, n. 12.  
 118 Sampaolo 1990, 65, 69. Ciarallo & Giordano 2012, 371–372 n. 12. The paintings are no longer visible.  
 119 CIL IV 3968, 3969.  
 120 Sampaolo 1990, 65, 69.  
 121 See Sampaolo 1990, 65.  
 122 Sampaolo 1990, 65.  
 123 Sampaolo 1990, 65.  
 124 Sampaolo 1990, 65. The room is destroyed.  
 125 The room is destroyed.  
 126 Jashemski 1993, 26 n. 13.



127 Schoonhoven 2006, 195.  
 128 Jashemski 1993, 26 n. 13. Ciarallo & Giordano 2012, 372–373 n. 13.  
 129 Fiorelli 1873, 72; 1875, 52. Jashemski 1993, 26 n. 13. Ciarallo & Giordano 2012, 372–373 n. 13.  
 130 Jashemski 1993, 26 n. 13. Ciarallo & Giordano 2012, 372–373 n. 13.  
 131 Jashemski 1993, 26 n. 13. Ciarallo & Giordano 2012, 372–373 n. 13.  
 132 Jashemski 1993, 26 n. 13. Ciarallo & Giordano 2012, 372–373 n. 13. The gutter is no longer visible, but the absence  
 of plants near the puteus suggests that it might have been 0,35 wide, and its corners were rounded (80 x 90).  
 133 Fiorelli 1873, 72; 1875, 53. Jashemski 1993, 26 n. 13. Ciarallo & Giordano 2012, 372–373 n. 13.  
 134 Ciarallo & Giordano 2012, 372–373 n. 13.  
 135 Niccolini 1862, *Descrizione generale* 78. Fiorelli 1873, 72; 1875, 53. Sampaolo 1990, 72. Jashemski 1993, 26 n. 13.  
 Ciarallo & Giordano 2012, 372–373 n. 13. The structure is interpreted as a hearth. Niccolini identifies the statue as  
 Vulcan.  
 136 Niccolini 1862, *Descrizione generale* 78. Fiorelli 1873, 71–72; 1875, 52. Sampaolo 1990, 71.  
 137 Sampaolo 1990, 71, 73. Jashemski 1993, 26 n. 13.  
 138 Sampaolo 1990, 71, 73. Jashemski 1993, 26 n. 13.  
 139 Sampaolo 1990, 72.  
 140 Jashemski 1993, 26 n. 13.  
 141 Sampaolo 1990, 74.  
 142 Schoonhoven 2006, 195.  
 143 Jashemski 1993, 27 n. 14. Ciarallo & Giordano 2012, 373 n. 14.  
 144 According to Ciarallo and Giordano (2012, 373 n. 14) there were 2 piers, but they also count the pilaster.  
 145 Ciarallo & Giordano 2012, 373 n. 14.  
 146 Jashemski 1993, 27 n. 14. Ciarallo & Giordano 2012, 373 n. 14.  
 147 Fiorelli 1875, 54. Jashemski 1993, 27 n. 14. Ciarallo & Giordano 2012, 373 n. 14. According to Ciarallo and Giordano  
 the puteal is no longer in the peristyle.  
 148 Niccolini & Niccolini 1862, *Descrizione generale*, 78. Fiorelli 1875, 54.  
 149 Matz 1869, 242. Jashemski 1993, 27 n. 14. Brandt 2010, 97 n. 012. Ciarallo & Giordano 2012, 373 n. 14. According  
 to Ciarallo and Giordano the altar is not in the peristyle anymore.  
 150 Matz 1869, 242. Jashemski 1993, 27 n. 14. According to Ciarallo and Giordano (2012, 373 n. 14) two of the dolia are  
 still in the garden.  
 151 Matz 1869, 242. It is unclear on which wall these paintings were placed.  
 152 Fiorelli 1873, 73; 1875, 54.  
 153 Niccolini and Niccolini 1862, *Descrizione generale*, 78. Fiorelli 1873, 73. Jashemski 1993, 27 n. 14.  
 154 Jashemski 1993, 27 n. 15.  
 155 Schoonhoven 2006, 195.  
 156 Jashemski 1993, 27 n. 15. Ciarallo & Giordano 2012, 373–374 n. 15.  
 157 Fiorelli 1873, 74; 1875, 55. Sampaolo 1990, 77–78. Jashemski 1993, 27 n. 15. Ciarallo & Giordano 2012, 373–374  
 n. 15.  
 158 Sampaolo 1990, 77–78. Jashemski 1993, 27 n. 15. Ciarallo & Giordano 2012, 373–374 n. 15.  
 159 Jashemski 1993, 27 n. 15. Ciarallo & Giordano 2012, 373–374 n. 15. The gutter is not visible.  
 160 Fiorelli 1875, 55. Jashemski 1993, 27 n. 15. Ciarallo & Giordano 2012, 373–374 n. 15. Jashemski reports only one  
 puteal in the peristyle.  
 161 Jashemski 1993, 27 n. 15.  
 162 Brandt 2010, 97 n. 013. Sampaolo 1990, 78. The altar is no longer in the peristyle.  
 163 Ciarallo & Giordano 2012, 373–374 n. 15.  
 164 Sampaolo 1990, 77–78.  
 165 MANN 112222. Niccolini & Niccolini 1862, *Descrizione generale*, 78. Matz 1869, 240–242. Fiorelli 1873, 145–156;  
 1875, 55–56. Sogliano 1879, 204. Sampaolo 1990, 77, 80–81. Ciarallo & Giordano 2012, 373–374 n. 15.  
 166 Matz 1869, 240–242. Fiorelli 1875, 55–56. Ciarallo & Giordano 2012, 373–374 n. 15.  
 167 Sampaolo 1990, 77–78.  
 168 Jashemski 1993, 28 n. 16.  
 169 Schoonhoven 2006, 195.  
 170 Sampaolo 1990, 82. Jashemski 1993, 28 n. 16. Ciarallo & Giordano 2012, 374 n. 16.  
 171 Jashemski 1993, 28 n. 16. Ciarallo & Giordano 2012, 374 n. 16. Jashemski, and Ciarallo and Giordano, report that the  
 peristyle had 3 columns, but they also count the half column.  
 172 Ciarallo & Giordano 2012, 374 n. 16.  
 173 Ciarallo & Giordano 2012, 374 n. 16.  
 174 Sampaolo 1990, 83.



- 175 Niccolini & Niccolini 1862, *Descrizione generale*, 78. Matz 1869, 239–240. Fiorelli 1875, 56–57. Sampaolo 1990, 83. Jashemski 1993, 28 n. 16. Brandt 2010, 97 n. 014. Ciarallo & Giordano 2012, 374 n. 16. The paintings are no longer visible.
- 176 Matz 1869, 239–240. Fiorelli 1875, 56–57. Sampaolo 1990, 83. Jashemski 1993, 28 n. 16, 313 n. 4. Ciarallo & Giordano 2012, 374 n. 16. Sampaolo states that the animal painting was on the south wall near the lararium painting. Jashemski, in contrast, writes that the exact placement of the painting is unknown. The animal painting is no longer visible.
- 177 Matz 1869, 239–240. Sampaolo 1990, 83. The paintings are no longer visible.
- 178 Sampaolo 1990, 82–83.
- 179 Sampaolo 1990, 83–85.
- 180 Sampaolo 1990, 84–85.
- 181 Sampaolo 1990, 82–83, 85.
- 182 Niccolini & Niccolini 1862, *Descrizione generale*, 78. Fiorelli 1873, 74. Sampaolo 1990, 82–83.
- 183 Jashemski 1993, 28 n. 17.
- 184 Schoonhoven 2006, 195.
- 185 Niccolini & Niccolini 1862, *Descrizione generale*, 78. 1873, 74; 1875, 57. Jashemski 1993, 28 n. 17. Ciarallo & Giordano 2012, 375 n. 17. Cfr. Sampaolo 1990, 86.
- 186 Trendelenburg 1871, 172. Sampaolo 1990, 86. Jashemski 1993, 28 n. 17. Ciarallo & Giordano 2012, 375 n. 17. The columns are no longer visible, except for the remains of one small circular construction of travertine stones (d. 0,40, h. 0,35) connected to the pluteus. There are two parts of the pluteus with ovm construction. They might have been the bases of the columns.
- 187 Trendelenburg 1871, 172. Sampaolo 1990, 86. Jashemski 1993, 28 n. 17. Ciarallo & Giordano 2012, 375 n. 17.
- 188 Ciarallo & Giordano 2012, 375 n. 17. Ciarallo and Giordano report that the cistern head was made of lavastone.
- 189 Trendelenburg 1871, 172–173. Sampaolo 1990, 86, 109–110.
- 190 Trendelenburg 1871, 173.
- 191 Sampaolo 1990, 86.
- 192 Sampaolo 1990, 86–102. Some of the paintings were stolen in 1977.
- 193 Sampaolo 1990, 86–87, 102–109. Some of the paintings have been stole and damaged at 1977.
- 194 Trendelenburg 1871, 172. Fiorelli 1873, 75; 1875, 58. Jashemski 1993, 28 n. 17. Ciarallo & Giordano 2012, 375 n. 18.
- 195 Jashemski 1993, 28 n. 19.
- 196 Schoonhoven 2006, 195.
- 197 Jashemski 1993, 28 n. 19. Ciarallo & Giordano 2012, 375 n. 19.
- 198 Ciarallo & Giordano 2012, 375 n. 19.
- 199 Mau 1874, 186. Sampaolo 1990, 114. Jashemski 1993, 28 n. 19. Inserra 2008, 33. Ciarallo & Giordano 2012, 375 n. 19.
- 200 CIL IV 4006, 4007.
- 201 Ciarallo & Giordano 2012, 375 n. 19.
- 202 Mau 1874, 186. Mau states that the decoration was on the southeast corner of the house, and therefore it could have also been on the east wall. Fiorelli (1875, 60) and Jashemski (1993, 28 n. 19) mention that there were painted cupids and 2 busts. It has been suggested that they represent the owners of the house. Nothing of these paintings remains, and it is not specified, which wall held these paintings. Ciarallo and Giordano (2012, 376 n. 19) mention that, according to Jashemski, there were marble sculptures in the peristyle, but nothing of them remains. It is unclear whether the cupids and the busts were paintings or sculptures. It seems likely that Ciarallo and Giordano are discussing the paintings mentioned by Fiorelli, but mistakenly thought that they were sculptures.
- 203 Jashemski 1993, 28 n. 19. Brandt 2010, 97 n. 016. Ciarallo & Giordano 2012, 375 n. 19. The lararium is no longer visible.
- 204 Sampaolo 1990, 114, 116.
- 205 Inserra 2008, 33.
- 206 Sampaolo 1990, 114. Inserra 2008, 33.
- 207 Sampaolo 1990, 114. Inserra 2008, 33.
- 208 Sampaolo (1990, 114) calls the space a vestibulum.
- 209 Sampaolo 1990, 114–115.
- 210 Schoonhoeven 2006, 195.
- 211 Jashemski 1993, 29 n. 20. Ciarallo & Giordano 2012, 376 n. 20.
- 212 Jashemski 1993, 29 n.20.
- 213 Jashemski 1993, 29 n. 20. Ciarallo & Giordano 2012, 376 n. 20. Niccolini and Niccolini (1862, *Descrizione generale* 79) and Fiorelli (1873, 65; 1875 60) state that there were 8 columns, but they are probably including the half columns.

214 Ciarallo & Giordano 2012, 376 n. 20. Jashemski 1993, 29 n. 20.  
 215 Jashemski 1993, 29 n. 20. Ciarallo & Giordano 2012, 376 n. 20.  
 216 Ciarallo & Giordano 2012, 376 n. 20.  
 217 Ciarallo & Giordano 2012, 376 n. 20.  
 218 Jashemski (1993, 29 n. 20) and Ciarallo and Giordano (2012, 376 n. 20) state that there are 2 half columns made of brick around the window on the wall, but there is a third in the northeast corner.  
 219 Fiorelli 1875, 65; 1875, 60. Jashemski 1993, 29 n. 20.  
 220 M. De Vos, 1990, 118. According to Jashemski (1993, 29 n. 21) the excavation happened intermittently between 1853 and 1869.  
 221 Schoonhoven 2006, 195.  
 222 Niccolini & Niccolini 1862, *Descrizione generale*, 79. Fiorelli 1873, 33; 1875, 62. Ciarallo & Giordano 2012, 376 n. 21.  
 223 Dwyer 1982, 83.  
 224 Dwyer 1982, 83. M. De Vos, 1990, 136, 138, 140. Jashemski 1993, 29 n. 21. Ciarallo & Giordano 2012, 376 n. 21. According to Niccolini & Niccolini (1862, *Descrizione generale*, 79), Fiorelli (1873, 66; 1875, 62) and Inserra (2008, 34) there were 18 columns.  
 225 Dwyer 1982, 83. De Vos, M, 1990, 136, 138. Jashemski 1993, 29 n. 21. Ciarallo & Giordano 2012, 376 n. 21.  
 226 M. De Vos, 1990, 136, 138. Jashemski 1993, 29 n. 21. Ciarallo & Giordano 2012, 377 n. 21.  
 227 CIL IV 2369–2375, 2520, 2540. Dwyer 1982, 85.  
 228 Jashemski 1993, 29 n. 21. Ciarallo & Giordano 2012, 377 n. 21. The gutter is not visible.  
 229 Fiorelli 1873, 66; 1875, 62. Jashemski 1993, 30 n. 21. Ciarallo & Giordano 2012, 377 n. 21. Jashemski states that it is made of lavastone.  
 230 Fiorelli 1873, 66; 1875, 62. Ciarallo & Giordano 2012, 377 n. 21.  
 231 Fiorelli 1861, 392; 1873, 66; 1875, 62. Lugebil 1861, 240. Niccolini & Niccolini 1862, *Descrizione generale*, 79. Della Corte 1954, 210. Dwyer 1982, 90. M. De Vos, 1990, 139–140. Jashemski 1993, 29–30 n. 21. Ciarallo & Giordano 2012, 377 n. 21.  
 232 MANN 4900. Fiorelli 1861, 393. Lugebil 1861, 240. Della Corte 1954, 210. Kaposy 1969, 48. Dwyer 1982, 90–91. Jashemski 1993, 29 n. 21. See also Niccolini & Niccolini 1862, *Descrizione generale*, 79, Fiorelli 1873, 66; 1875, 62, M. De Vos 1990, 136.  
 233 MANN 4898. Fiorelli 1861, 393. Lugebil 1861, 240. Della Corte 1954, 210. Kaposy 1969, 52. Dwyer 1982, 90–91. Jashemski 1993, 29 n. 21. See also Niccolini & Niccolini 1862, *Descrizione generale*, 79, Fiorelli 1873, 66; 1875, 62, M. De Vos 1990, 136.  
 234 MANN 4897. Fiorelli 1861, 392–393. . Della Corte 1954, 210. Kaposy 1969, 51. Dwyer 1982, 90. Jashemski 1993, 29–30 n. 21. See also Niccolini & Niccolini 1862, *Descrizione generale*, 79, Fiorelli 1873, 66; 1875, 62, M. De Vos 1990, 136.  
 235 MANN 4899 and 4901. Fiorelli 1861, 393. Della Corte 1954, 210. Kaposy 1969, 48. Dwyer 1982, 90. Jashemski 1993, 29 n. 21.  
 236 MANN 4902. Fiorelli 1861, 393. Della Corte 1954, 210. Dwyer 1982, 90. Jashemski 1993, 29 n. 21. See also Niccolini & Niccolini 1862, *Descrizione generale*, 79, Fiorelli 1873, 66; 1875, 62, M. De Vos 1990, 136, Ciarallo & Giordano 2012, 376 n. 21. The stag is not mentioned as a fountain sculpture by Fiorelli.  
 237 Fiorelli 1861, 393; 1873, 185. Della Corte 1954, 210. Dwyer 1982, 90–91. Jashemski 1993, 29–30 n. 21. Inserra 2008, 36. See also Ciarallo and Giordano 2012, 377 n. 21.  
 238 Round ossilla: MANN 6551, 6642, 6646, 6652, 6667 (now Pompeii inv. 20486) and one unrecognized. Peltae: MANN 6660, 6661, 6664, 6665, 6658 (now Pompeii inv. 20489). Fiorelli 1861, 388, 393–394, 399–400; 1862, 685–688. Della Corte 1954, 210. Dwyer 1982, 81, 91–96. Jashemski 1993, 30 n. 21. Inserra 2008, 34–36, 41–46. See also M. De Vos 1990, 136, 140.  
 239 Fiorelli 1861, 394. Della Corte 1954, 211. Dwyer 1982, 96. Inserra 2008, 38–40. M. De Vos, 1990, 118. The statue is identified as Popidia. Dwyer notes that the identification of this statue is uncertain. Dwyer suggests that the statue might be MANN 6192 (h. 0,45).  
 240 Dwyer 1982, 83.  
 241 Dwyer 1982, 83.  
 242 Dwyer 1982, 89.  
 243 CIL IV 2376–2377.  
 244 Dwyer 1982, 83.  
 245 MANN 9496, 9606 and 9610. Fiorelli 1862, 688. M. De Vos, 1990, 140–142. Ciarallo & Giordano 2012, 376 n. 21. M. De Vos reports that it is unknown from which wall the paintings were (now in MANN) taken. It is speculated that they come from exedra 18 at the west side of the peristyle, but the pictures with stucco frames on all four sides were in the open spaces, and Fiorelli reports that the landscape paintings were disconnected from a peristyle wall.

246 Dwyer 1982, 83.  
 247 Dwyer 1982, 83.  
 248 M. De Vos, 1990, 145. The recess is called a niche or a *nicchia* in Italian by M. de Vos. The recess was perhaps meant for a statue, and De Vos (M, 1990, 145) suspects that the herm with the bust of Popidia was placed there. Only the marble on the lower part of the wall is visible.  
 249 Fiorelli 1873, 66. M. De Vos, 1990, 117, 145–149.  
 250 M. De Vos, 1990, 117, 149–154.  
 251 M. De Vos, 1990, 117, 154–156.  
 252 Fiorelli 1873, 66; 1875, 62. Dwyer 1982, 83. Jashemski 1993, 31 n. 22. According to Jashemski there were 2 doors, and according to M. De Vos (1990, 140) there were 5 windows. Fiorelli reports that there were 2 doors and 6 windows.  
 253 Fiorelli 1873, 66; 1875, 62. De Vos, M, 1990, 136.  
 254 M. De Vos, 1990, 117, 136.  
 255 M. De Vos, 1990, 136, 142–143.  
 256 M. De Vos, 1990, 143–144.  
 257 M. De Vos 1990, 118.  
 258 Schoonhoven 2006, 195.  
 259 Dwyer 1982, 83. Jashemski 1993, 31–32 n. 23. Ciarallo & Giordano 2012, 378–379 n. 23.  
 260 Dwyer 1982, 83.  
 261 Jashemski 1993, 32 n. 23. Ciarallo and Giordano 2012 (378–379 n. 23) report that the columns are made of travertine, but they do not specify the construction technique.  
 262 Jashemski (1993, 32 n. 23) reports that the columns were similar to those in the middle peristyle 17 of the house, if so, it would be a red lower part and white upper part, however the columns in the northern peristyles are not fluted.  
 263 CIL IV 2380–2383, 2520. Fiorelli 1875, 61. M. De Vos 1990, 117, 125.  
 264 Jashemski 1993, 32 n. 23. Ciarallo & Giordano 2012, 378–379 n. 23.  
 265 M. De Vos 1990, 162, 171. Jashemski 1993, 32 n. 23. Ciarallo & Giordano 2012, 378–379 n. 23. The puteal might be currently in the atrium (47). According to Jashemski, and Ciarallo and Giordano, the puteal is made of travertine.  
 266 Ciarallo & Giordano 2012, 378–379 n. 23. The cistern opening is not visible.  
 267 Inserra 2008, 48–49.  
 268 M. De Vos 1990, 162–165.  
 269 Dwyer 1982, 83.  
 270 Fiorelli 1862, 688. M. De Vos 1990, 166.  
 271 M. De Vos 1990, 117, 170–171.  
 272 M. De Vos 1990, 168–169.  
 273 M. De Vos 1990, 167–168.  
 274 The walls built between the columns suggest that the space was separated from the peristyle.  
 275 M. De Vos 1990, 118.  
 276 Schoonhoven 2006, 195.  
 277 Ciarallo & Giordano 2012, 378 n. 22.  
 278 Dwyer 1982, 83. Jashemski 1993, 31 n. 22. Ciarallo & Giordano 2012, 378 n. 22. There are currently 15 columns in the peristyle.  
 279 Dwyer 1982, 84. M. De Vos 1990, 125. Jashemski 1993, 31 n. 22. According to Ciarallo and Giordano (2012, 378 n. 22) the lower part of the columns was red. The colour is no longer visible.  
 280 Ciarallo & Giordano 2012, 378 n. 22.  
 281 Jashemski 1993, 31 n. 22. Ciarallo & Giordano 2012, 378 n. 22. The gutter is no longer visible. The distance between the columns and the pluteus is 0,45, and the width of the gutter was probably the same.  
 282 Jashemski 1993, 31 n. 22. Ciarallo & Giordano 2012, 378 n. 22. The puteal is no longer in the house.  
 283 MANN 110022. Fiorelli 1862, 587. Dwyer 1982, 89. Jashemski 1993, 31 n. 22. Inserra 2008, 47–48. Ciarallo & Giordano 2012, 378 n. 22.  
 284 MANN 5630. Minervini 1853, 65–66. Finati 1856, Tav. 33, 1–6. Fiorelli 1890, 583. Niccolini & Nicccolini 1862, L'arte in Pompei: elenco illustrative delle tavole, 2. 79. Dwyer 1982, 79, 88. Jashemski 1993, 31 n. 22. Ciarallo & Giordano 2012, 378 n. 22. See also Della Corte 1954, 209–210.  
 285 Dwyer 1982, 83.  
 286 Dwyer 1982, 83.  
 287 Fiorelli 1873, 66; 1875, 62. Dwyer 1982, 83. Jashemski 1993, 31 n. 22. According to Jashemski there were 2 doors, and according to M. De Vos (1990, 140) there were 5 windows. Fiorelli reports that there were 2 doors and 6 windows.  
 288 Jashemski 1993, 31 n. 22. Jashemski reports that there were 2 doors.  
 289 M. De Vos 1990, 132.  
 290 M. De Vos 1990, 131–132.

291 M. De Vos 1990, 118, 132–136.  
 292 M. De Vos 1990, 126–131.  
 293 M. De Vos 1990, 117, 125–126.  
 294 Jashemski 1993, 33 n. 27.  
 295 Schoonhoeven 2006, 196.  
 296 Mau 1874, 272.  
 297 Mau 1874, 272. Viola 1879, 15. Jashemski 1993, 33 n. 27.  
 298 Mau 1874, 272. Niccolini & Niccolini 1896, Appendice 1. Jashemski 1993, 33 n. 27. Mau reports seven piers, but he is probably including the pilaster against the west wall. Viola (1879, 15) and Jashemski report that the piers are made of brick.  
 299 Fiorelli 1875, 452. Niccolini & Niccolini 1896, Appendice 2. Mau (1874, 272) thinks that there was a room in this corner of the peristyle, meaning that the structure was a wall, not a pluteus.  
 300 Niccolini & Niccolini 1896, Appendice 2. The gutter is not visible.  
 301 Mau 1874, 273–274. Fiorelli 1875, 452. Viola 1879, 15. Niccolini & Niccolini 1896, Appendice 1. Soprano 1950, 294. Bragantini Jashemski 1993, 33 n. 27. The height was measured by the author.  
 302 MANN 109982. Mau 1874, 273–274. Fiorelli 1875, 452. Viola 1879, 15. Niccolini & Niccolini 1896, Appendice 1. Soprano 1950, 294. Bragantini 1990, 185, 192. Jashemski 1993, 33 n. 27. Fiorelli thinks that the mosaic was not originally in this house. The height was measured by the author.  
 303 Mau 1874, 273. Niccolini & Niccolini 1896, Appendice 1. Jashemski 1991, 33 n. 27. The cocciopesto is no longer visible. Niccolini and Niccolini state that it was a battuto floor with pieces of brick. According to Ciarallo and Giordano (2012, 380–381 n. 27) the pavement covered the entire space, and there was no garden in this peristyle.  
 304 Viola 1879, 15. Niccolini & Niccolini 1896, Appendice 2.  
 305 Niccolini & Niccolini 1896, Appendice 1.  
 306 Bragantini 1990, 187.  
 307 Jashemski 1993, 33 n. 27. Ciarallo & Giordano 2012, 381 n. 28.  
 308 Schoonhoven 2006, 196.  
 309 Jashemski 1993, 34 n. 30. Ciarallo & Giordano 2012, 381–382 n. 30.  
 310 Spinazzola 1953, 441. Jashemski 1993, 34 n. 30. According to Jashemski there were 5 columns. Ciarallo and Giordano (2012, 381–382 n. 30) report that the columns were made of bricks, but they do not provide a count of the columns.  
 311 Spinazzola 1953, 441.  
 312 Jashemski 1993, 34 n. 30. Ciarallo & Giordano 2012, 381–382 n. 30. According to Jashemski there was one pier. According to Ciarallo and Giordano the piers are made of bricks.  
 313 Spinazzola 1953, 440–441. Jashemski 1993, 34 n. 30. Ciarallo & Giordano 2012, 381–382 n. 30.  
 314 Ciarallo & Giordano 2012, 381–382 n. 30. Ciarallo and Giordano reports a masonry gutter in this peristyle.  
 315 Spinazzola 1953, 441. Bragantini 1990, 196–197. Jashemski 1993, 34 n. 30. According to Bragantini the lower part of the west wall was red, and Ciarallo and Giordano (2012, 381–382 n. 30) report that the wall was red.  
 316 Spinazzola 1953, 441. Della Corte 1914, 74–75. Bragantini 1990, 196–197. Jashemski 1993, 34 n. 30. Brandt 2010, 97 n. 018. Ciarallo & Giordano 2012, 381–382 n. 30. All the measurements are provided by the author. The depth cannot be measured, as there is a modern transparent plastic against the wall.  
 317 Jashemski 1993, 34 n. 30.  
 318 Bragantini 1990, 196–201. Jashemski 1993, 34 n. 30. Jashemski calls the space a loggia or a summer terrace.  
 319 Schoonhoven 2006, 196.  
 320 Ciarallo & Giordano 2012, 383 n. 33.  
 321 Ciarallo and Giordano (2012, 383 n. 33) report that the piers are made of ov technique.  
 322 According to Ciarallo and Giordano (2012, 383 n. 33) the entire plaster was red.  
 323 Spinazzola 1953b, 773. Jashemski 1993, 35 n. 33. Ciarallo & Giordano 2012, 383 n. 33.  
 324 Spinazzola 1953b, 773. Jashemski 1993, 35 n. 33. Ciarallo & Giordano 2012, 383 n. 33.  
 325 Jansen 1997, 128.  
 326 Sampaolo 1990, 349.  
 327 Sampaolo 1990, 349.  
 328 Sampaolo 1990, 352.  
 329 Schoonhoeven 2006, 196. Schoonhoeven lists this house as a part of the *Casa dei Quadretti teatrali* (I,6,11).  
 330 Maiuri 1929, 394. Jashemski 1993, 35 n. 34. Ciarallo & Giordano 2012, 383–384 n. 34.  
 331 Maiuri 1929, 394. Jashemski 1993, 35 n. 34. Ciarallo & Giordano 2012, 383–384 n. 34.  
 332 Maiuri 1929, 394. Jashemski 1993, 35 n. 34. Ciarallo & Giordano 2012, 383–384 n. 34.  
 333 Ciarallo & Giordano 2012, 383–384 n. 34.  
 334 Jashemski 1993, 35 n. 34. Ciarallo & Giordano 2012, 383–384 n. 34. The puteal is no longer in the peristyle.  
 335 Maiuri 1929, 394. Sampaolo 1990, 353. Jashemski 1993, 35 n. 34. Allison 2004: <http://www.stoa.org/projects/ph/>

rooms?houseid=2#17. Last visited 20.9.2017. Ciarallo & Giordano 2012, 383–384 n. 34.

336 Maiuri 1929, 395–397. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=2#17>. Last visited 20.9.2017.

337 Maiuri 1929, 395. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=2#17>. Last visited 20.9.2017.

338 Maiuri 1929, 393.

339 Schoonhoven 2006, 196. According to M. De Vos (1990, 361) the area is about 650, which is more likely to be the area if house I,6,9 is considered as a separate unit.

340 Maiuri 1929, 414. Jashemski 1993, 36 n. 35. Ciarallo & Giordano 2012, 384 n. 35.

341 Maiuri 1929, 414.

342 Ciarallo & Giordano 2012, 384 n. 35.

343 De Vos, M, 1990, 395.

344 Maiuri 1929, 414.

345 Maiuri 1929, 414–415. M. De Vos 1990, 395. Jashemski 1993, 36 n. 35. Ciarallo & Giordano 2012, 384 n. 35.

346 Only a small part of the gutter is visible. Ciarallo and Giordano (2012, 384 n. 35) report that there was a masonry gutter with plaster.

347 Pompeii inv. 57221. Maiuri 1929, 414. The puteal is now in the atrium (b), but it was found in the garden (M. De Vos 1990, 370, 395. Jashemski 1993, 36 n. 35. See also Ciarallo and Giordano 2012, 384 n. 35). The diameter of the hole was measured by the author.

348 Maiuri 1929, 414–415. Jashemski 1993, 36 n. 35. Ciarallo & Giordano 2012, 384 n. 35.

349 M. De Vos 1990, 395.

350 Ciarallo & Giordano 2012, 384 n. 35.

351 M. De Vos 1990, 395.

352 The room is not visible due the modern structures built over them.

353 Rooms 6–8 are not visible due the modern construction built over them.

354 M. De Vos 1990, 395.

355 Jashemski 1993, 37 n. 38. Ehrhardt 1998, 17.

356 Schoonhoven 2006, 196.

357 Ehrhardt 1998, 55.

358 Jashemski 1993, 37 n. 38. Ciarallo & Giordano 2012, 386–387 n. 38.

359 Spinazzola 1953, 299. Jashemski 1993, 37 n. 38. Ehrhardt 1998, 58. Ciarallo & Giordano 2012, 386–387 n. 38. There are currently 14 columns.

360 Spinazzola 1953, 314. Parise Badoni, 1990, 525. Ciarallo & Giordano 2012, 386–387 n. 38.

361 Ehrhardt 1998, 60.

362 CIL IV 8099–8103, 8106, 8114–8122, 8128–8135. Della Corte 1929, 445–446, 448–451.

363 Jashemski 1990, 37 n. 38. Ehrhardt 1998, 60. Ciarallo & Giordano 2012, 386–387 n. 38.

364 Ehrhardt 1998, 66.

365 According to Ciarallo and Giordano (2012, 386–387 n. 38) one cistern head is made of lavastone.

366 Spinazzola 1953, 299. Jashemski 1993, 37 n. 38. Ehrhardt 1998, 66. Ciarallo & Giordano 2012, 386–387 n. 38.

367 Maiuri 1929, 386. Spinazzola 1953, 299. Jashemski 1993, 37 n. 38. Ehrhardt 1998, 66. Ciarallo & Giordano 2012, 386–387 n. 38.

368 Jashemski 1993, 37 n. 38. Ehrhardt 1998, 66. Ciarallo & Giordano 2012, 386–387 n. 38.

369 Spinazzola 1953, 303. Ciarallo & Giordano 2012, 386–387 n. 38. The feature was measured by the author.

370 Maiuri 1929, 386. Soprano 1950, 307. Spinazzola 1953, 297. Jashemski 1993, 37 n. 38. Ciarallo & Giordano 2012, 386–387 n. 38. The location of the triclinium is currently under a pile of columns and not visible. According to Ciarallo and Giordano nothing of the triclinium remains.

371 Maiuri 1929, 386. Soprano 1950, 307. Spinazzola 1953, 299. Jashemski 1993, 37 n. 38. Ciarallo & Giordano 2012, 386–387 n. 38.

372 Ehrhardt 1998, 66.

373 Ehrhardt 1998, 56.

374 Parise Badoni & M. De Vos, 1990, 483. Parise Badoni, 1990, 525. Ehrhardt 1998, 61–63. Ciarallo & Giordano 2012, 386–387 n. 38.

375 Parise Badoni (1990, 525) calls the recess a niche.

376 Spinazzola 1953, 297. Parise Badoni & M. De Vos, 1990, 484. Ehrhardt 1998, 56.

377 CIL IV 8090–8097. Della Corte 1929, 442–445.

378 Ehrhardt 1998, 56–57.

379 Parise Badoni & M. De Vos, 1990, 483. Parise Badoni, 1990, 528–529. Ehrhardt 1998, 63–64. Ciarallo & Giordano 2012, 386–387 n. 38.

380 CIL IV 8104, 8105. Della Corte 1929, 446.

381 Ehrhardt 1998, 57. The wall is badly damaged.

382 Parise Badoni & M. De Vos, 1990, 483. It is unclear on which wall these paintings were placed.  
 383 CIL 8108–8114, 8125–8127. Della Corte 1929, 448, 450.  
 384 Ehrhardt 1998, 57–58.  
 385 Parise Badoni & M. De Vos, 1990, 483. Parise Badoni, 1990, 529–531. Ehrhardt 1998, 64–66. Ciarallo & Giordano  
 2012, 386–387 n. 38.  
 386 Spinazzola 1953, 297. Badoni & M. De Vos, 1990, 483–484. Badoni 1990, 518–523. Jashemski 1993, 37 n. 38.  
 Ehrhardt 1998, 52–56.  
 387 Parise Badoni & M. De Vos, 1990, 483–484. Parise Badoni 1990, 544–552. Jashemski 1993, 37 n. 38. Ehrhardt 1998,  
 88–93.  
 388 Ehrhardt 1998, 86–88.  
 389 Parise Badoni & M. De Vos, 1990, 483. Parise Badoni 1990, 532–543. Ehrhardt 1998, 82–86.  
 390 Ehrhardt 1998, 77–81.  
 391 Ehrhardt 1998, 72–76.  
 392 Ehrhardt 1998, 71–72.  
 393 Ehrhardt 1998, 71.  
 394 Ehrhardt 1998, 69–70.  
 395 Ehrhardt 1998, 69.  
 396 Ehrhardt 1998, 68.  
 397 Spinazzola 1953, 299. Ehrhardt 1998, 97–98. Ciarallo & Giordano 2012, 386–387 n. 38.  
 398 Sampaolo 1990, 586.  
 399 Schoonhoven 2006, 196.  
 400 Maiuri 1927, 26. Jashemski 1993, 37 n. 40. Ciarallo & Giordano 2012, 388 n. 40.  
 401 Sampaolo 1990, 614. Maiuri (1927, 27) identifies the upper part as a loggia.  
 402 Jashemski 1993, 37 n. 40.  
 403 Maiuri 1927, 26. Sampaolo 1990, 614. According to Ciarallo and Giordano (2012, 388 n. 40) the lower part was red,  
 but the colour is currently faded.  
 404 Sampaolo 1990, 617. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=6#85>. Last visited 20.9.2017.  
 405 CIL IV 8156–8159.  
 406 Maiuri 1927, 27. Ciarallo & Giordano 2012, 388 n. 40. The gutter is not visible.  
 407 Maiuri 1927, 27. Jashemski 1993, 38 n. 40. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=6#85>. Last  
 visited 20.9.2017. Ciarallo & Giordano 2012, 388 n. 40. The puteal, mentioned by Maiuri, Jashemski, and Allison,  
 is no longer in the house, unless it is in fact the marble cistern head placed on top of the lavastone cistern head. The  
 lavastone lid mentioned by Maiuri is no longer *in situ*.  
 408 Maiuri 1927, 27. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=6#85>. Last visited 20.9.2017.  
 409 The hole is unmeasurable, because the marble puteal is covering the cistern head.  
 410 Jashemski 1993, 38 n. 40. Ciarallo & Giordano 2012, 388 n. 40. 40. The hole is unmeasurable, because the marble  
 puteal is covering the cistern head.  
 411 Maiuri 1927, 27. Jashemski 1993, 38 n. 40. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=6#85>. Last  
 visited 20.9.2017. The podium is no longer in the peristyle. There are three podiums in the house; one might come from  
 the peristyle. One is circular (d. 0,20, h. 0,15). Two small holes on the top (d. 0,05); the distance between the holes is  
 0,10.  
 412 Maiuri 1927, 27. Jashemski 1993, 38 n. 40. Ciarallo & Giordano 2012, 388 n. 40.  
 413 Maiuri 1927, 27. Jashemski 1993, 38 n. 40. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=6#85>. Last  
 visited 20.9.2017.  
 414 Maiuri 1927, 27. Jashemski 1993, 38 n. 40. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=6#85>. Last  
 visited 20.9.2017.  
 415 Maiuri 1927, 27. Sampaolo 1990, 587, 616–617. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=6#85>.  
 Last visited 20.9.2017. Ciarallo & Giordano 2012, 388 n. 40.  
 416 CIL IV 8153, 8154.  
 417 Maiuri 1927, 27. Sampaolo 1990, 587, 617. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=6#85>. Last  
 visited 20.9.2017. Ciarallo & Giordano 2012, 388 n. 40.  
 418 CIL IV 8155.  
 419 Maiuri 1927, 27. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=6#85>. Last visited 20.9.2017.  
 420 Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=6#85>. Last visited 20.9.2017.  
 421 Jashmeski (1993, 37 n. 40) reports that there were 2 half columns in this peristyle.  
 422 Maiuri 1927, 27. Jashemski 1993, 38 n. 40. Ciarallo & Giordano 2012, 388 n. 40. Ciarallo and Giordano reported that  
 the holes were still visible, but the plaster is badly worn and hardly anything can be interpreted as the remains of vine  
 supports.



423 Maiuri 1927, 26–27. Sampaolo 1990, 614, 617. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=6#85>.  
 Last visited 20.9.2017.

424 Maiuri 1927, 27. Sampaolo 1990, 617–618. Jasheki 1993, 38 n. 40. Brandt 2010, 97 n. 020. Ciarallo & Giordano  
 2012, 388 n. 40.

425 Maiuri 1927, 27. Ciarallo & Giordano 2012, 388 n. 40.

426 Sampaolo 1990, 586. 610.

427 Badoni & de Vos, 1990, 483. Badoni 1990, 532–543.

428 Maiuri 1927, 26. Jashemski 1993, 37 n.40.

429 Schoonhoven 2006, 196.

430 Jashemski 1993, 38 n. 41. Ciarallo & Giordano 2012, 389 n. 41.

431 Maiuri (1927, 499 and Jashemski (1993, 38 n. 41) report that there are 2 columns and 2 piers. Ciarallo and Giordano  
 (2012, 389 n. 41) report that there were 2 columns. There are currently no piers and 4 columns.

432 Maiuri 1927, 49. Jashemski 1993, 38 n. 14. Ciarallo & Giordano 2012, 389 n. 41.

433 Jashemski 1993, 38 n. 14. Ciarallo & Giordano 2012, 389 n. 41. Maiuri (1927, 49) suggests that there was glass between the  
 columns, but no glass was mentioned in his report, as noted by Jashemski. Jashemski, however, states that there are window panes  
 (0,33 x 0,54) from the house in the MANN and the deposits of Pompeii. There are wooden panes and glass in the modern reconstruction,  
 and therefore the holes are not visible to verify the fence.

434 Maiuri 1927, 52. Jashemski 1993, 38 n. 41. Ciarallo & Giordano 2012, 389 n. 41.

435 Maiuri 1927, 61. Jashemski 1993, 40 n. 41. Ciarallo & Giordano 2012, 392 n. 41.

436 Maiuri 1927, 49–51. Della Corte 1954, 264. Jashemski 1993, 40 n. 41. Ciarallo & Giordano 2012, 390–392 n. 41.

437 Maiuri 1927, 49, 52. Soprano 1950, 295. Jashemski 1993, 38 n. 41. Ciarallo & Giordano 2012, 390 n. 41. Brandt  
 (2010, 97 n. 023) lists the construction as a lararium, but it is a fountain niche and there is no indication whether or not it had cult value.

438 Della Corte 1954, 264. Jashemski 1993, 38 n. 41.

439 MANN 144276. Maiuri 1927, 52. Soprano 1950, 295. Jashemski 1993, 38 n. 41. Ciarallo & Giordano 2012, 389 n. 41.

440 Maiuri 1927, 52. Soprano 1950, 295. Jashemski 1993, 38–39 n. 41.

441 Jashemski 1993, 41 n. 41. The water channels are not visible.

442 Ciarallo & Giordano 2012, 389–390 n. 41. Brandt (2010, 97 n. 022 and n. 023) probably confuses the lararia against the west wall with the  
 aedicula, and also with the fountain niche against the south wall. There is no aedicula lararia with lararium paintings (Type 21) in this peristyle,  
 even though Brandt reports one. Also, the lararium in this peristyle is a niche, which is not reported by Brandt.

443 Maiuri 1927, 52. Soprano 1950, 295. Della Corte 1954, 264. Ciarallo & Giordano 2012, 390 n. 41.

444 Maiuri 1927, 52–60. Soprano 1950, 295. Della Corte 1954, 264–265. Jashemski 1993, 39 n. 41. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=7#112>. Last visited 20.9.2017. Ciarallo & Giordano 2012, 390 n. 41.

445 Soprano 1950, 295. Jashemski 1993, 39 n. 41. Ciarallo & Giordano 2012, 390 n. 41.

446 Maiuri 1927, 52. Soprano 1950, 295. Jashemski 1993, 39 n. 41. Maiuri and Soprano think that the statue of Ephebe (MANN 143753) was on this  
 podium. Ciarallo and Giordano (2012, 390 n. 41) think that the statue was connected to the triclinium. The statue of Ephebe was found in the atrium  
 (Maiuri 1927, 52–53, Jashemski 1993, 39 n. 41), and therefore there is no indication that it was a part of the garden decoration.

447 Maiuri 1927, 49. Jashemski 1993, 39 n. 41. See also Della Corte 1954, 264–265.

448 Pompeii inv. 5734. Maiuri 1927, 61. Jashemski 1993, 40 n. 41. Ciarallo & Giordano 2012, 392 n. 41

449 Maiuri 1927, 61. Jashemski 1993, 40 n. 41. Ciarallo & Giordano 2012, 392 n. 41

450 Maiuri 1927, 61. Jashemski 1993, 40 n. 41. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=7#112>. Last  
 visited 20.9.2017. Ciarallo & Giordano 2012, 389 n. 41. Maiuri and Jashemski speculate that there may have been a trellis fence between the herms.

451 Jashemski 1993, 40 n. 41.

452 Jashemski 1993, 40 n. 41.

453 Jashemski 1993, 40 n. 41.

454 Jashemski 1993, 40 n. 41.

455 Jashemski 1993, 39 n. 41. Jashemski speculates that there were vines covering the pergola.

456 Maiuri 1927, 61. Jashemski 1993, 40 n. 41, 316 n. 8. Ciarallo & Giordano 2012, 389 n. 41.

457 Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=7#112>. Last visited 20.9.2017.

458 Jashemski 1993, 38 n. 41. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=7#112>. Last visited  
 20.9.2017. Ciarallo & Giordano 2012, 392 n. 41. The paintings are no longer visible.

459 Maiuri 1927, 51–52. Jashemski 1993, 40 n. 41. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=7#112>.  
 Last visited 20.9.2017. Brandt 2010, 97 n. 022.

460 Jashemski 1993, 38 n. 41.



461 Jashemski 1993, 38 n. 41.  
 462 Schoonhoeven 2006, 196.  
 463 Maiuri 1929, 367–368. Jashemski 1993, 41 n. 42. Ciarallo & Giordano 2012, 392–393 n. 42.  
 464 Maiuri 1929, 368. Jashemski 1993, 41 n. 42. Ciarallo & Giordano 2012, 392–393 n. 42.  
 465 Maiuri 1929, 368. Jashemski 1993, 41 n. 42. Ciarallo & Giordano 2012, 392–393 n. 42.  
 466 Maiuri 1929, 368–369. There are currently wooden beams between the columns (Ciarallo & Giordano 2012, 392–393 n. 42), and the ancient holes are no longer visible. They were perhaps at the same height as the wooden beams. According to the A. De Vos (1990, 789) there were curtains between the columns. According to Jashemski (1993, 41 n. 42) there were mats or curtains.  
 467 CIL IV 8182–8184. A. De Vos 1990, 789.  
 468 Maiuri 1929, 369. Jashemski 1993, 41 n. 42. Ciarallo & Giordano 2012, 392–393 n. 42. The gutter is badly damaged and cannot be measured.  
 469 Maiuri 1929, 369. Jashemski 1993, 41 n. 42. Ciarallo & Giordano 2012, 392–393 n. 42. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=8#123>. Last visited 20.9.2017. The dolium was measured by the author.  
 470 Maiuri 1929, 369. Jashemski 1993, 41 n. 42. Ciarallo & Giordano 2012, 392–393 n. 42. The puteal is no longer in the house.  
 471 Ciarallo & Giordano 2012, 392–393 n. 42.  
 472 Maiuri 1929, 368. Jashemski 1993, 41 n. 42.  
 473 De Vos, A, 1990, 789. Jashemski 1993, 41 n. 42.  
 474 Maiuri 1929, 369. Jashemski 1993, 41 n. 42.  
 475 Ciarallo & Giordano 2012, 392–393 n. 42.  
 476 Maiuri 1929, 371. Jashemski 1993, 41 n. 42. Ciarallo and Giordano (2012, 392–393 n. 42) think that the niche was a storage space.  
 477 Maiuri 1929, 370. Jashemski 1993, 41 n. 42, 316 n. 9. Brandt 2010, 98 n. 026.  
 478 Maiuri 1929, 370. Della Corte 1954, 265. De Vos, A, 1990, 785. Jashemski 1993, 41 n. 42, 316 n. 9. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=8#123>. Last visited 20.9.2017. Ciarallo & Giordano 2012, 392–393 n. 42.  
 479 Maiuri 1929, 368. Jashemski 1993, 41 n. 42.  
 480 A. De Vos 1990, 787.  
 481 Maiuri 1929, 370. Della Corte 1954, 265. De Vos, A, 1990, 785–787. Jashemski 1993, 41 n. 42, 316 n. 9. Ciarallo & Giordano 2012, 392–393 n. 42.  
 482 Maiuri 1929, 370. Jashemski 1993, 41 n. 42. Brandt 2010, 98 n. 025. Ciarallo & Giordano 2012, 392–393 n. 42.  
 483 Maiuri 1929, 368. Jashemski 1993, 41 n. 42.  
 484 A. De Vos 1990, 750–751, 776–777.  
 485 A. De Vos 1990, 750, 778–784.  
 486 Schoonhoven 2006, 196.  
 487 Jashemski 1993, 42 n. 45. Ciarallo & Giordano 2012, 394 n. 45.  
 488 Jashemski 1993, 41 n. 45. Ciarallo & Giordano 2012, 394 n. 45. Signs of 7 columns still visible on the ground. According to Jashemski, all columns were destroyed in the bombings.  
 489 Jashemski 1993, 42 n. 45. Ciarallo & Giordano 2012, 394 n. 45. The gutter is not visible.  
 490 Ciarallo & Giordano 2012, 394 n. 45.  
 491 Jashemski 1993, 42 n. 46.  
 492 Ciarallo and Giordano (2012, 394 n. 45) report one opening.  
 493 The southern part of the wall is destroyed.  
 494 The eastern part of the wall destroyed.  
 495 CIL IV 8188.  
 496 The northern part of the wall destroyed.  
 497 Sampaolo (1990, 794–796) classifies room number 6 as a tablinum, which is in the southeast corner of the atrium. That room does not have a straight connection with the peristyle. However, her picture 3 seems to show the same plaster that is still in room 7, and therefore there might be an error with the room numbers, and number 7 should be the tablinum with IV style decoration.  
 498 The room is destroyed.  
 499 The room is destroyed.  
 500 Sampaolo 1990, 797.  
 501 Schoonhoven 2006, 196.  
 502 Sampaolo 1990, 798. Jashemski 1993, 42 n. 46. Ciarallo & Giordano 2012, 395 n. 46.  
 503 Jashemski (1993, 42 n. 46) and Ciarallo and (Giordano 2012, 395 n. 46) report one brick column. There are white marble podia (0,60 x 0,60, h. 0,20) for 4 for columns, and three of them have remains of the brick columns. In addition,

there is one column on the south side, without a podium.

504 Sampaolo 1990, 798. Ciarallo & Giordano 2012, 395 n. 46.

505 Sampaolo 1990, 797. Ciarallo & Giordano 2012, 395 n. 46.

506 According to Ciarallo and Giordano (2012, 395 n. 46) one cistern head is made of travertine and another is lavastone. The cistern head was measured by the author.

507 Jashemski 1993, 42 n. 46. Ciarallo & Giordano 2012, 395 n. 46.

508 Sampaolo 1990, 797, 799.

509 Sampaolo 1990, 797, 801.

510 Sampaolo 1990, 797. The room is badly damaged.

511 Sampaolo 1990, 797.

512 Sampaolo 1990, 797.

513 Schoonhoeven 2006, 196.

514 Jashemski 1993, 42 n. 47. Ciarallo & Giordano 2012, 395–396 n. 47.

515 Sampaolo 1990, 803, 814. Jashemski 1993, 42 n. 47. Ciarallo & Giordano 2012, 395–396 n. 47.

516 Sampaolo 1990, 803, 814. Ciarallo & Giordano 2012, 395–396 n. 47.

517 Jashemski 1993, 42 n. 47. Ciarallo & Giordano 2012, 395–396 n. 47.

518 CIL IV 8193.

519 Ciarallo & Giordano 2012, 395–396 n. 47.

520 Soprano 1950, 297. Sampaolo 1990, 803. Jashemski 1993, 42 n. 47. Ciarallo & Giordano 2012, 395–396 n. 47. Sampaolo suggests that there was a roof over the triclinium, not pergola as proposed by Jashemski.

521 Soprano 1950, 297. Jashemski 1993, 42 n. 47. Ciarallo & Giordano 2012, 395–396 n. 47. The table is no longer in the garden anymore.

522 Soprano 1950, 297. Sampaolo 1990, 803. Jashemski 1991, 42 n. 47. Ciarallo & Giordano 2012, 395–396 n. 47. Sampaolo suggests that there was a roof over the triclinium, not pergola as proposed by Jashemski. The remains of the pergola were measured by the author.

523 Jashemski 1993, 42 n. 47. Ciarallo & Giordano 2012, 395–396 n. 47. The table is no longer in the peristyle.

524 CIL IV 8194. Della Corte 1954, 271 n.673n.

525 Sampaolo 1990, 814. Jashemski 1993, 42 n. 47, 317 n. 11. Ciarallo & Giordano 2012, 395–396 n. 47. The animal painting is no longer visible.

526 Jashemski 1993, 42 n. 47. The holes are no longer visible.

527 Sampaolo 1990, 816.

528 Jashemski (1993, 42 n. 47) reports one half column.

529 Sampaolo 1990, 813.

530 Sampaolo 1990, 816–825.

531 Schoonhoeven 2006, 196.

532 According to Ciarallo and Giordano (2012, 396 n. 48) the space was not a garden. The identification is based on the cocciopesto level visible on the north side. However, they do not specify where in the north side this cocciopesto area is. According to Maiuri (1954, 89 pic. 1), the north side has a basin and another area under the lararium, separated from the other parts of the open space. It is very likely that the cocciopesto is either part of the area under the lararium or the basin. Maiuri (1953–1954, 89–90) reports that the central area was uncovered, but he does not mention whether it was paved or had a garden.

533 Maiuri 1954, 89. Jashemski 1993, 42 n. 48.

534 Sampaolo 1990, 289.

535 Maiuri 1954, 89. Sampaolo 1990, 289. Jashemski 1993, 42–43 n. 48. One of the lararia is destroyed.

536 CIL IV 8195, 8196. Della Corte 1954, 272. It is unclear where in the south portico the graffiti were.

537 Maiuri 1954, 89–90.

538 Maiuri 1954, 90. Jashemski 1993, 43 n. 49.

539 Maiuri 1954, 89. Sampaolo 1990, 289.

540 Schoonhoven 2006, 196.

541 According to Jashemski (1993, 43 n. 50) the condition of this space does not allow to certainly identify, whether it as a garden. Ciarallo and Giordano (2012, 397 n. 50) had reported a gutter in this space. It suggests a garden space.

542 Jashemski 1993, 43 n. 50. Ciarallo & Giordano 2012, 397 n. 50.

543 Ciarallo & Giordano 2012, 397 n. 50.

544 CIL IV 8200.

545 Ciarallo & Giordano 2012, 397 n. 50. The gutter is not visible.

546 Ciarallo & Giordano 2012, 397 n. 50.

547 Jashemski 1993, 43 n. 50. Ciarallo & Giordano 2012, 397 n. 50. The structure is badly damaged.

548 CIL IV 7296, 8198, 8199.

549 CIL IV 8202.  
 550 Schoonhoven 2006, 196.  
 551 According to Ciarallo and Giordano (2012, 398 n. 53) there was one portico.  
 552 Ciarallo and Giordano (2012, 398 n. 53) report that the piers are made of brick.  
 553 Ciarallo & Giordano 2012, 398 n. 53.  
 554 Parise Badoni 1990, 903.  
 555 CIL IV 8220, 8221.  
 556 Ciarallo & Giordano 2012, 398 n. 53.  
 557 Ciarallo & Giordano 2012, 398 n. 53.  
 558 CIL IV 8223. Jashemski 1993, 43 n. 53. Ciarallo & Giordano 2012, 398 n. 53. The roof tile is no longer in the garden.  
 559 CIL IV 8222.  
 560 Parise Badoni 1990, 908–913.  
 561 Parise Badoni 1990, 896–900.  
 562 Parise Badoni 1990, 903–907.  
 563 Sampaolo 1990, 919. According to Jashemski (1993, 44 n. 54) the peristyle was excavated in 1952.  
 564 Schoonhoven 2006, 196.  
 565 According to Jashemski (1993, 44 n. 54) and Ciarallo and Giordano (2012, 399 n. 54), there were 4 porticoes, but no columns survived on the east side. There are large beam holes in line with the north and south portico columns at the height of 2,95 on the east wall, indicating that the beams over the columns continued towards the wall on that side. The west wall, which has a portico, does not have similar beam holes.  
 566 Sampaolo 1990, 920.  
 567 Sampaolo 1990, 920.  
 568 Ciarallo & Giordano 2012, 399 n. 54. The gutter is not visible.  
 569 CIL IV 10274, 10333. Jashemski 1993, 44 n. 54.  
 570 Sampaolo 1990, 920, 925.  
 571 Sampaolo 1990, 919–920, 926–931.  
 572 Sampaolo 1990, 919–920, 932–934.  
 573 The room is destroyed.  
 574 The room is destroyed.  
 575 Parise Badoni 1990, 942. According to Jashemski (1993, 44 n. 55) the house was excavated in 1952.  
 576 S Schoonhoven 2006, 196.  
 577 The peristyle is badly damaged, and the areas are counted including the possible rooms in the northeast and southwest (9) corners of the (modern) garden area. The rooms are not visible under the current conditions.  
 578 There are three porticoes visible. Jashemski (1993, 44) reports that there is a portico only on the north, but according to her plan (12) there might have been four colonnades with a huge south portico, which is very unlikely. Ciarallo and Giordano (2012, 399 n. 55) report columns on north, east, and west sides, but they list the garden as a peristyle, which usually means in their list that it had 4 porticoes.  
 579 Ciarallo & Giordano 2012, 399 n. 55.  
 580 Parise Badoni 1990, 963. Ciarallo & Giordano 2012, 399 n. 55.  
 581 Parise Badoni 1990, 960–961. The hole is unmeasurable, because the puteal is covering the cistern head.  
 582 Ciarallo & Giordano 2012, 399 n. 55.  
 583 Pompeii inv. 20395. Badoni 1990, 962. Jashemski 1993, 44 n. 55. Ciarallo & Giordano 2012, 399 n. 55.  
 584 Pompeii inv. 2084. Ward-Perkins & Claridge 1978, 142.  
 585 Parise Badoni 1990, 942, 960–961.  
 586 Parise Badoni 1990, 963.  
 587 Parise Badoni 1990, 962.  
 588 Ciarallo & Giordano 2012, 399 n. 55. Brandt (2010, 98 n. 029) reports a lararium niche in this space, but he states that it is on the east wall, which does not have any signs of a niche; however, the west wall has one.  
 589 Parise Badoni 1990, 942–955.  
 590 Schoonhoven 2006, 196.  
 591 Jashemski 1993, 44 n. 56. Ciarallo & Giordano 2012, 400 n. 56.  
 592 M. De Vos 1990b, 37. Jashemski 1993, 44 n. 56. Ciarallo & Giordano 2012, 400 n. 56.  
 593 M. De Vos 1990b, 37. Jashemski 1993, 44 n. 56. Ciarallo & Giordano 2012, 400 n. 56.  
 594 M. De Vos 1990b, 39–43.  
 595 CIL IV 10010.  
 596 M. De Vos 1990b, 37. Jashemski 1993, 44 n. 56. Ciarallo & Giordano 2012, 400 n. 56.  
 597 M. De Vos 1990b, 37, 42. Jashemski 1993, 44 n. 56. Ciarallo & Giordano 2012, 400 n. 56. The hole is unmeasurable, because a large stone is covering the cistern head.

598 M. De Vos 1990b, 37. Jashemski 1993, 44 n. 56.  
 599 M. De Vos 1990b, 44–45.  
 600 M. De Vos 1990b, 44–45. Ciarallo & Giordano 2012, 400 n. 56.  
 601 CIL IV 10003–10009, 10250. De Vos, M, 1990 (B), 45.  
 602 M. De Vos 1990b, 1–2, 10–14.  
 603 M. De Vos 1990b, 1–2, 46–113.  
 604 M. De Vos 1990b, 1–2, 113–134. Jashemski 1993, 44 n. 56, 320–322 n. 13.  
 605 M. De Vos 1990b, 1, 135.  
 606 M. De Vos 1990b, 135.  
 607 M. De Vos 1990b, 136–137.  
 608 Schoonhoeven 2006, 196.  
 609 Ciarallo & Giordano 2012, 400 n. 58.  
 610 Jashemski 1993, 44 n. 58. Ciarallo & Giordano 2012, 400 n. 58. There is currently one column visible in the peristyle.  
 611 Ciarallo and Giordano (2012, 400 n. 58) report masonry remains of the gutter.  
 612 Ciarallo & Giordano 2012, 400 n. 58.  
 613 Ciarallo & Giordano 2012, 400 n. 58. The opening is no longer visible.  
 614 Jashemski (1993, 44 n. 58) and Ciarallo and Giordano (2012, 400 n. 58) report a pilaster and an engaged column, but  
 the peristyle has actually 2 pilasters.  
 615 Jashemski 1993, 44 n. 58.  
 616 Schoonhoven 2006, 196.  
 617 Jashemski 1993, 45 n. 60. Ciarallo & Giordano 2012, 401 n. 60.  
 618 Jashemski 1993, 45 n. 60.  
 619 Jashemski 1993, 45 n. 60. Ciarallo & Giordano 2012, 401 n. 60.  
 620 Ciarallo & Giordano 2012, 401 n. 60.  
 621 Ciarallo & Giordano 2012, 401 n. 60.  
 622 Jashemski 1993, 45 n. 60. Ciarallo & Giordano 2012, 401 n. 60.  
 623 CIL IV 10018.  
 624 Bragantini 1990b, 150, 164–171.  
 625 Bragantini 1990b, 150, 155–163.  
 626 De Vos, M, 1990 (B), 173. Jashemski 1993, 45 n. 61.  
 627 Schoonhoeven 2006, 196. According to De Vos (1976, 37) the area is 600.  
 628 De Vos 1976, 37.  
 629 De Vos 1976, 37.  
 630 De Vos, M, 1990, 211. There are no remains of red color visible. Ciarallo and Giordano (2012, 401 n. 60) report that  
 the columns are made of brick.  
 631 De Vos 1976, 37, 49–50. De Vos, M, 1990, 212–214, Jashemski 1993, 45 n. 61, 323 n. 14 and Ciarallo & Giordano  
 2012, 401–402 n. 60.  
 632 De Vos 1976, 49. De Vos, M, 1990, 212.  
 633 De Vos, M, 1990, 212. Ciarallo & Giordano 2012, 402 n. 60.  
 634 De Vos, M, 1990, 211. Ciarallo & Giordano 2012, 402 n. 60.  
 635 De Vos, M, 1990 (B), 212. Ciarallo & Giordano 2012, 402 n. 60. The structure is in the southwest corner of the south  
 portico and is no longer clearly visible. The measurements given are estimated on what can be seen.  
 636 Pompeii inv. 8126, 8127, 8128, 8129. Kapossy 1969, 39. De Vos, M, 1990 (B), 173, 188–189. Ciarallo & Giordano  
 2012, 402 n. 60. De Vos writes that it is unknown where the statues came from, because there is no place for fountains  
 in the house, but it might have been somewhere in the garden. Jashemski (1993, 45 n. 61) reports that the statues “were  
 found in this garden, according to the workmen.”  
 637 De Vos 1976, 49, 62–63. De Vos, M, 1990 (B), 173, 212, 214–216. Ciarallo & Giordano 2012, 402 n. 60. The paint-  
 ings are no longer visible.  
 638 CIL IV 10025, 10026. De Vos 1976, 49.  
 639 De Vos 1976, 50.  
 640 M. De Vos, 1990b, 173, 224–229. Jashemski 1993, 395 n. 156–157.  
 641 M De Vos 1990b, 211, 224.  
 642 De Vos 1976, 47.  
 643 M. De Vos 1990b, 210.  
 644 De Vos 1976, 45–46. M. De Vos, M, 1990b, 173, 216–218.  
 645 De Vos 1976, 45–46. M. De Vos 1990b, 172–173, 219–223.  
 646 Jashemski 1993, 45 n. 61.  
 647 Ling 1997, 59. Jashemski 1993, 47 n. 64.

648 Schoonhoeven 2006, 196. According to Painter (2001, 34) the area is about 1830.  
 649 Jashemski 1993, 47 n. 64. Ciarallo & Giordano 2012, 403 n. 64.  
 650 Jashemski 1993, 47 n. 64.  
 651 According to Ciarallo and Giordano (2012, 403 n. 64) the columns were made of brick.  
 652 Jashemski 1993, 47 n. 64. Ling & Ling 2005, 211. According to Ciarallo and Giordano (2012, 403 n. 64) the lower  
 parts of all the columns were red.  
 653 Parise Badoni 1990b, 262–270. Jashemski 1993, 47 n. 64, 323–324 n. 15. Ling 1997, 59. Ling & Ling 2005, 89–92,  
 211–215. Ciarallo & Giordano 2012, 403–404 n. 64. The width was measured by the author.  
 654 Ling & Ling 2005, 3, 18, 208.  
 655 CIL IV 8317–8328, 8330–8339.  
 656 According to the Ciarallo and Giordano (2012, 404 n. 64) the gutter was made of cocchiopesto. There might have been  
 cocchiopesto over the gutter in the southern part (Ling & Ling 2005, 211).  
 657 Jashemski 1993, 47 n. 64. Ling & Ling 2005, 211. Allison 2006, 67 n. 214. Ciarallo & Giordano 2012, 404 n. 64. The  
 diameter was measured by the author.  
 658 Ciarallo & Giordano 2012, 404 n. 64.  
 659 Jashemski 1993, 47 n. 64.  
 660 Jashemski 1993, 47 n. 64.  
 661 Soprano 1950, 307. Ciarallo & Giordano 2012, 403 n. 64.  
 662 Jashemski 1993, 47 n. 64. Ciarallo & Giordano 2012, 403 n. 64.  
 663 Soprano 1950, 307. Jashemski 1993, 47 n. 64. Allison 2006, 73 n. 263. Ciarallo & Giordano 2012, 403 n. 64.  
 664 MANN 146103. Allison 2006, 67 n. 218. Inserra 2008, 50–52. Ciarallo & Giordano 2012, 404 n. 64.  
 665 Allison 2006, 68 n. 222. The slab is no longer in the house.  
 666 Pompeii inv. 20511. Allison 2006, 68–69 n. 228.  
 667 Ling & Ling 2005, 46, 208, 211. Ciarallo & Giordano 2012, 404 n. 64.  
 668 CIL IV 8329.  
 669 Parise Badoni 1990b, 272. Ling & Ling 2005, 46, 208–210. Ciarallo & Giordano 2012, 404 n. 64.  
 670 Parise Badoni 1990b, 272. Jashemski 1993, 47 n. 64. Ling & Ling 2005, 46, 208, 210. Ciarallo & Giordano 2012, 404  
 n. 64.  
 671 Parise Badoni 1990b, 272. Ling & Ling 2005, 46, 208, 210–211. Ciarallo & Giordano 2012, 404 n. 64.  
 672 Parise Badoni 1990b, 295–315. Ling 1997, 50. Ling & Ling 2005, 55–56, 67–71, 95, 201–207.  
 673 Parise Badoni 1990b, 289–292. Ling 1997, 49–50. Ling & Ling 2005, 18, 41, 75–76, 89, 197–199.  
 674 Parise Badoni 1990b, 292–294. Ling 1997, 50. Ling & Ling 2005, 18, 41, 96, 199–200.  
 675 Parise Badoni 1990b, 316. Ling 1997, 50. Ling & Ling 2005, 34, 96, 207–208.  
 676 Ling & Ling 2005, 8–9, 95, 215.  
 677 Ling & Ling 2005, 8–9, 95, 96, 215–216.  
 678 Parise Badoni 1990b, 316–328. Ling & Ling 2005, 34, 36, 39, 76–81, 89, 95, 97, 216–221.  
 679 Parise Badoni 1990b, 329–332. Ling & Ling 2005, 34 52, 89, 221–223.  
 680 Parise Badoni 1990b, 336–353. Ling & Ling 2005, 34, 48–53, 81, 89, 223–228.  
 681 Parise Badoni 1990b, 353–361. Ling & Ling 2005, 34, 48–53, 82–83, 89, 229–234.  
 682 Allison 2006, 319.  
 683 Parise Badoni 1990b, 362. Ling & Ling 2005, 12–13, 15, 55–56, 92, 95, 99, 234–235.  
 684 Parise Badoni 1990b, 363–367. Ling & Ling 2005, 38, 47, 84–85, 95, 235–236.  
 685 Parise Badoni 1990b, 365–367. Ling & Ling 2005, 34, 38, 85–88, 95, 236–238.  
 686 Parise Badoni 1990b, 368–370. Ling & Ling 2005, 26–27, 35, 88, 95, 238–240.  
 687 Parise Badoni 1990b, 371–375. Ling & Ling 2005, 34, 63–64, 95, 240–243. Allison 2006, 309–310. Brandt 2010, 98  
 n. 032. Ciarallo & Giordano 2012, 403 n. 64.  
 688 Parise Badoni 1990b, 377–379. Ling & Ling 2005, 18–22, 56–63, 64–65, 95, 243–246. De Haan 2010, 174–176 K.  
 11.  
 689 Schoonhoven 2006, 196.  
 690 Jashemski 1993, 49 n. 67. Ciarallo & Giordano 2012, 405 n. 67.  
 691 Jashemski 1993, 49 n. 67. According to Ciarallo and Giordano (2012, 405 n. 67) the piers are made of brick.  
 692 Jashemski 1993, 49 n. 67. Ciarallo & Giordano 2012, 405 n. 67.  
 693 Ling & Ling 2005, 138.  
 694 CIL IV 8377.  
 695 Ciarallo & Giordano 2012, 405 n. 67.  
 696 Jashemski 1993, 49 n. 67. Allison 2006, 344. According to Ciarallo and Giordano (2012, 405 n. 67) the puteal is made  
 of travertine.  
 697 Allison 2006, 334. According to Ciarallo and Giordano (2012, 405 n. 67) the cistern head is made of tuff. The hole is

unmeasurable, because the puteal is covering the cistern head.

698 Jashemski 1993, 49 n. 67.

699 Soprano 1950, 307. Jashemski 1993, 49 n. 67. Ciarallo & Giordano 2012, 405 n. 67.

700 Soprano 1950, 307. Allison 2006, 192 n. 1372, 345. Ciarallo & Giordano 2012, 405 n. 67. Jashemski (1993, 49) reports that there is a cavity of a beam of the pergola in the garden.

701 Allison 2006, 193 n. 1378. Allison (2006, 345) reports also that there were two marble slabs, which might have been podia of statues or furniture (One of the slabs: Pompeii inv. 57637, 0,35 x 0,27, h. 0,07).

702 Pompeii inv. 57658. Allison 2006, 194 n. 1385, 345.

703 Pompeii inv. 20367. Jashemski 1993, 49 n. 67. Allison 2006, 193 n. 1374, 345. Ciarallo & Giordano 2012, 405 n. 67.

704 Jashemski 1993, 49 n. 67. Ciarallo & Giordano 2012, 405 n. 67.

705 Allison 2006, 345 n. 59.

706 Jashemski 1993, 49 n. 67. Ciarallo & Giordano 2012, 405 n. 67. Allison (2006, 193 n. 1374) reports that the herm of Hercules was found 1,30 above the pavement on a tuff slab with a lead lamina.

707 The beam holes might be for the pergola mentioned by Jashemski (1993, 49 n. 67). They are quite low to be comfortable for a pergola, but the current garden level might not be the same as the ancient garden level.

708 Parise Badoni 1990b, 401–407. Ling & Ling 2005, 132–133, 137, 140–141, 259–262.

709 Ling & Ling 2005, 259.

710 Parise Badoni 1990b, 408–420. Ling & Ling 2005, 132–133, 141–145, 262–266. Brandt 2010, 98 n. 037. According to Parise Badoni (1990, 408–420) the paintings were II style.

711 Ling 1990, 398; 2005, 266. Brandt 2010, 98 n. 038.

712 Ling 1990, 398.

713 Schoonhoven 2006, 196.

714 Jashemski 1993, 50 n. 69. Ciarallo & Giordano 2012, 406 n. 69.

715 Jashemski 1993, 50 n. 69.

716 Parise Badoni 1990b, 480, 482. Jashemski 1993, 50 n. 69. Ciarallo & Giordano 2012, 406 n. 69.

717 Jashemski 1993, 50 n. 69.

718 Jashemski 1993, 50 n. 69.

719 Ling 2005, 289. Jashemski 1993, 50 n. 69. Ciarallo & Giordano 2012, 406 n. 69.

720 Jashemski 1993, 50 n. 69. Ciarallo & Giordano 2012, 406 n. 69. The pluteus was measured by the author.

721 Jashemski 1993, 50 n. 69. Ciarallo & Giordano 2012, 406 n. 69.

722 Ling 1990, 433. Ling & Ling 2005, 109–112, 287. Ling and Ling report that the painting style is late III or early IV.

723 Ling & Ling 2005, 128, 296.

724 CIL IV 8398–8403.

725 Jashemski 1993, 50 n. 69. Ciarallo & Giordano 2012, 406 n. 69.

726 Parise Badoni 1990b, 480, 482. Jashemski 1993, 50 n. 69. Allison 2006, 361. Ciarallo & Giordano 2012, 406 n. 69. The diameter was measured by the author.

727 Allison 2006, 361–362. The hole is unmeasurable, because the puteal is covering the cistern head.

728 Jashemski 1993, 50 n. 69. Allison 2006, 361.

729 Parise Badoni 1990b, 480, 482. Allison 2006, 361. Ciarallo & Giordano 2012, 406 n. 69. The podium was measured by the author.

730 Ling 1990, 433.

731 Jashemski 1993, 50. Allison (2006, 360 n. 28) reports that there is no reference for the terracotta pots in the excavation report.

732 Ling 1990, 433. Ling & Ling 2005, 107, 112–113, 287–288. Parise Badoni 1990B, 487. The painting style is late III or early IV style.

733 Ling 1990, 433. Ling & Ling 2005, 107, 113, 287–289. Parise Badoni 1990b, 486–487. Ling and Ling (2005, 107) report that the painting style is late III or early IV style.

734 CIL IV, 8404, 8404b, 8405, 8408a–c. Della Corte 1954, 252. Parise Badoni 1990b, 485, 487. Jashemski 1993, 50 n. 69.

735 Ling 1990, 433. Ling & Ling 2005, 107, 113, 287–289. Ling and Ling (2005, 107, 113) report that the painting style is late III or early IV style.

736 Ling 1990, 433. Ling & Ling 2005, 107, 113, 287–289. Ling and Ling (2005, 107) report that the painting style is possibly early IV style.

737 Ling and Ling 2005, 109–112, 114, 290–291. Parise Badoni 1990b, 488. According to Ling and Ling, the decoration of the room is late III style or early IV.

738 Ling 1990, 434. Ling & Ling 2005, 109–112, 115, 291–292. Parise Badoni 1990b, 488–493. The decoration is late III style or early IV style (Ling & Ling 2005, 109). Parise Badoni identifies the room also as an oecus, and the floor as a cocciopesto.

739 Ling 1990, 434. Ling & Ling 2005, 108, 114–115, 120–122, 292–296. Parise Badoni 1990b, 493–499.  
 740 Ling & Ling 2005, 129, 296. Allison 2006, 363. Allison suspects that the puteal might have originally been in the  
 atrium.  
 741 Ling & Ling 2005, 296.  
 742 Ling & Ling 2005, 296.  
 743 Ling 1990, 433. Ling & Ling 2005, 108, 114–119, 271–275. Parise Badoni 1990b, 438–449. The floor has pieces of  
 terracotta, and is also identified as a *cocciopesto* floor.  
 744 Ling 1990, 433–434. Ling & Ling 2005 108, 120–128, 281–287. Parise Badoni 1990b, 470–479.  
 745 Ling & Ling 2005, 128.  
 746 Schoonhoven 2006, 196.  
 747 Jashemski 1993, 52 n. 74.  
 748 According to Jashemski (1993, 52 n. 74) and Ciarallo and Giordano (2012, 410 n. 74) the portico had one column.  
 749 Jashemski 1993, 52 n. 74. Ciarallo & Giordano 2012, 409 n. 74.  
 750 M. De Vos 1990b, 595. Ciarallo & Giordano 2012, 410 n. 74.  
 751 Ciarallo & Giordano 2012, 409 n. 74.  
 752 Jashemski 1993, 52 n. 74. Brandt 2010, 98 n. 044. Ciarallo & Giordano 2012, 409 n. 74.  
 753 M. De Vos 1990b, 595.  
 754 M. De Vos 1990b, 595.  
 755 Jashemski 1993, 52, n. 76. Ciarallo & Giordano 2012, 419 n. 76.  
 756 M. De Vos 1990b, 595.  
 757 Schoonhoven 2006, 196.  
 758 Ciarallo and Giordano (2012, 410 n. 75) think that this space was not a garden.  
 759 According to Jashemski (1993, 52 n. 75), there were 3 porticoes.  
 760 Miniero 1990, 598. De Vos, M, 1990, 605.  
 761 M. De Vos 1990b, 605.  
 762 M. De Vos 1990b, 606. Jashemski 1993, 52 n. 75.  
 763 M. De Vos 1990b, 606. Jashemski 1993, 52 n. 75. The gutter is destroyed, but still partly visible.  
 764 M. De Vos 1990b, 606–607. Jashemski 1993, 52 n. 75. The puteal is no longer in the peristyle, but in the house are  
 remains of a terracotta puteal (d. at least 0,52, h. at least 0,33).  
 765 M. De Vos 1990b, 606.  
 766 M. De Vos 1990b, 606.  
 767 Miniero 1990, 598. M. De Vos 1990b, 606.  
 768 Miniero (1990, 598) states that room n was a kitchen, but it is probably a case of mistaken letters, because it seems that  
 room n is a corridor leading to the kitchen (o). According to M. De Vos (1990b, 613) room o is the kitchen.  
 769 Miniero 1990, 598–599. M. De Vos 1990b, 608–612.  
 770 M. De Vos 1990b, 605–606. De Vos thinks that the niche could have been a *lararium*.  
 771 M. De Vos 1990b, 600–602. Miniero (1990, 598) reports that the space had a roof.  
 772 Schoonhoven 2006, 196.  
 773 Jashemski 1993, 53 n. 77.  
 774 Fergola 1990, 614.  
 775 Fergola 1990, 614  
 776 The colour of the lower part can no longer be identified.  
 777 Jashemski 1993, 53 n. 77. PEM II, 614, 630–633  
 778 Jashemski (1993, 53 n. 77) reports that the cistern opening was incorporated into the *pluteus*.  
 779 Jashemski 1993, 53 n. 77.  
 780 Fergola 1990, 614. Jashemski 1993, 53 n. 77. Brandt 2010, 98 n. 046.  
 781 Ciarallo and Giordano (2012, 410–411 n. 77) think that the pavement covered the entire space, and there was no gar-  
 den in this peristyle.  
 782 Fergola 1990, 614. Parise Badoni 1990b, 631, 634–635. Jashemski 1993, 53 n. 77. Brandt 2010, 98 n. 046.  
 783 Parise Badoni 1990b, 636–641.  
 784 Parise Badoni 1990b, 636.  
 785 Parise Badoni 1990b, 621–629.  
 786 Parise Badoni 1990b, 642–645.  
 787 Parise Badoni 1990b, 646–653.  
 788 Schoonhoven 2006, 196.  
 789 Jashemski 1993, 54 n. 80. Ciarallo & Giordano 2012, 411–412 n. 80.  
 790 M. De Vos 1990b, 694. Menotti 1990, 685. Ciarallo & Giordano 2012, 411–412 n. 80.  
 791 Menotti 1990, 685. Ciarallo & Giordano 2012, 411–412 n. 80.



792 Jashemski 1993, 54 n. 80. Ciarallo & Giordano 2012, 411–412 n. 80.  
 793 Ciarallo & Giordano 2012, 411–412 n. 80.  
 794 M. De Vos 1990b, 689–690. Menotti 1990, 685.  
 795 M. De Vos 1990b, 689–690.  
 796 Jashemski 1993, 54 n. 80. Ciarallo & Giordano 2012, 411–412 n. 80.  
 797 Ciarallo & Giordano 2012, 411–412 n. 80.  
 798 M. De Vos 1990b, 689–692.  
 799 Ciarallo & Giordano 2012, 411–412 n. 80.  
 800 M. De Vos 1990b, 692–694.  
 801 M. De Vos 1990b, 694–695.  
 802 Ciarallo & Giordano 2012, 411–412 n. 80.  
 803 M. De Vos 1990b, 688–689. Menotti 1990, 685.  
 804 Menotti 1990, 685.  
 805 M. De Vos 1990b, 696–697.  
 806 M. De Vos 1990b, 699. Menotti 1990, 685.  
 807 Schoonhoven 2006, 196.  
 808 Jashemski 1993, 54 n. 83. Ciarallo & Giordano 2012, 412–413 n. 83.  
 809 Jashemski 1993, 54 n. 83. Ciarallo & Giordano 2012, 412–413 n. 83. There are 2 columns still visible. The number is  
 calculated on the basis of the plan provided by Jashemski (Plan 15).  
 810 Ciarallo & Giordano 2012, 412–413 n. 83.  
 811 Ciarallo & Giordano 2012, 412–413 n. 83.  
 812 Ciarallo & Giordano 2012, 412–413 n. 83.  
 813 Ciarallo & Giordano 2012, 412–413 n. 83.  
 814 A. De Vos 1990b, 749.  
 815 Jashemski 1993, 54 n. 83. Ciarallo & Giordano 2012, 412–413 n. 83. Jashemski states that the shelf is 1,50 above the  
 floor. The floor level is not visible, but the difference between my measurement and Jashemski's is quite dramatic, so  
 there might be an error with her measurements.  
 816 Menotti 1990, 747. A. De Vos 1990b, 748, 750–751. Jashemski 1993, 54 n. 83. Ciarallo & Giordano 2012, 412–413  
 n. 83. The basin, the hole and the pipe are no longer visible.  
 817 A. De Vos (1990b, 748) identifies the room as a vestibulum.  
 818 Jashemski 1993, 54 n. 84.  
 819 Schoonhoven 2006, 196.  
 820 Jashemski 1993, 54 n. 84. Ciarallo & Giordano 2012, 413–414 n. 85. There is only one portico, but there seems to be  
 2 covered passageways in the space.  
 821 Jashemski 1993, 54 n. 84. Ciarallo & Giordano 2012, 413–414 n. 85.  
 822 Ciarallo & Giordano 2012, 413–414 n. 85.  
 823 A. De Vos 1990b, 766. Jashemski 1993, 54 n. 84. Ciarallo & Giordano 2012, 413–414 n. 85.  
 824 A. De Vos 1990b, 766. Jashemski 1993, 54 n. 84. Ciarallo & Giordano 2012, 413–414 n. 85. The extension is no longer  
 visible.  
 825 Jashemski 1993, 54 n. 84. Ciarallo & Giordano 2012, 413–414 n. 85. Jashemski reports the height, but the rest was  
 measured by the author.  
 826 A. De Vos 1990b, 765–766. Jashemski 1993, 54 n. 84. Ciarallo & Giordano 2012, 413–414 n. 85. The dolia still con-  
 tained fishbones when Jashemski visited the garden.  
 827 Jashemski 1993, 54–55 n. 84. Ciarallo & Giordano 2012, 413–414 n. 85.  
 828 A. De Vos 1990b, 762–763, 767–769. Jashemski 1993, 54 n. 84, 326 n. 20. Ciarallo & Giordano 2012, 413–414 n.  
 85.  
 829 A. De Vos 1990b, 782–783. Jashemski 1993, 54 n. 85. Ciarallo & Giordano 2012, 414 n. 86.  
 830 Jashemski 1993, 54–55 n. 84. Jansen 1997, 129–129. Ciarallo & Giordano 2012, 413–414 n. 85.  
 831 A. De Vos 1990b, 762–763.  
 832 A. De Vos 1990b, 771–781.  
 833 Jashemski 1993, 55.  
 834 Schoonhoven 2006, 196.  
 835 Jashemski 1993, 55 n. 86. Ciarallo & Giordano 2012, 414–415 n. 87. According to Jashemski, there were 3 porticoes,  
 but the east side had a passageway without columns.  
 836 M. De Vos 1990b, 808, 814. Jashemski 1993, 55 n. 86. Ciarallo & Giordano 2012, 414–415 n. 87.  
 837 Jashemski 1993, 55 n. 86. Ciarallo & Giordano 2012, 414–415 n. 87.  
 838 M. De Vos 1990b, 808. Ciarallo & Giordano 2012, 414–415 n. 87.  
 839 Jashemski 1993, 55 n. 86. Ciarallo & Giordano 2012, 414–415 n. 87.

840 Jashemski 1993, 55 n. 86. Ciarallo & Giordano 2012, 414–415 n. 87.  
 841 M. De Vos 1990b, 814. Jashemski 1993, 55 n. 86. Ciarallo & Giordano 2012, 414–415 n. 87.  
 842 Jashemski 1993, 55 n. 86. Ciarallo & Giordano 2012, 414–415 n. 87.  
 843 Jashemski 1993, 55 n. 86. Ciarallo & Giordano 2012, 414–415 n. 87.  
 844 Nappo 1990, 794. Ciarallo & Giordano 2012, 414–415 n. 87.  
 845 M. De Vos 1990b, 810.  
 846 Nappo 1990, 794. M. De Vos 1990b, 808–810. Jashemski 1993, 55 n. 86. Ciarallo & Giordano 2012, 414–415 n. 87.  
 847 Ciarallo & Giordano 2012, 414–415 n. 87.  
 848 Ciarallo & Giordano 2012, 414–415 n. 87.  
 849 Nappo 1990, 794. Ciarallo & Giordano 2012, 414–415 n. 87.  
 850 M. De Vos 1990b, 811–813, 815.  
 851 Nappo 1990, 794. M. De Vos 1990b, 824–830.  
 852 Nappo 1990, 794.  
 853 Jashemski 1993, 55 n. 86.  
 854 Nappo 1990, 794. M. De Vos 1990b, 816–823.  
 855 Nappo 1990, 794. M. De Vos 1990b, 823.  
 856 Schoonhoven 2006, 196.  
 857 Jashemski 1993, 56 n. 91.  
 858 Bragantini 1990b, 856. Jashemski 1993, 56 n. 91.  
 859 Jashemski 1993, 56 n. 91. Ciarallo & Giordano 2012, 417 n. 92.  
 860 Bragantini 1990b, 856. Jashemski 1993, 56 n. 91. Ciarallo & Giordano 2012, 417 n. 92.  
 861 Bragantini 1990b, 856.  
 862 Ciarallo & Giordano 2012, 417 n. 92.  
 863 Bragantini 1990b, 858–859.  
 864 Bragantini 1990b, 856.  
 865 Bragantini 1990b, 856.  
 866 Bragantini 1990b, 858–859.  
 867 Bragantini 1990b, 858–859. Jashemski 1993, 56 n. 91.  
 868 Bragantini 1990b, 844–855.  
 869 Bragantini 1990b, 859.  
 870 Bragantini 1990b, 844, 859.  
 871 Schoonhoven 2006, 196.  
 872 Jashemski 1993, 56 n. 92. Ciarallo & Giordano 2012, 417 n. 93.  
 873 Jashemski 1993, 56 n. 92. According to Ciarallo and Giordano (2012, 417 n. 93), there were 3 piers, but they also count the pilaster.  
 874 Jashemski 1993, 56 n. 92. Ciarallo & Giordano 2012, 417 n. 93.  
 875 Sampaolo 1990b, 873–875. Jashemski 1993, 56 n. 92. Ciarallo & Giordano 2012, 417–418 n. 93. According to Ciarallo and Giordano, there was a pergola covering the triclinium. They mention that the north wall has beam holes that held the beams of the pergola. It would be an odd solution to have the pergola running through the whole garden, as the triclinium is at the south end. There might be a mistake, because Ciarallo and Giordano indicate that the beam holes are in the wall behind the triclinium, and therefore they mean the south wall.  
 876 Jashemski 1993, 56 n. 92. Ciarallo & Giordano 2012, 418 n. 93.  
 877 Jashemski 1993, 56 n. 92. Ciarallo & Giordano 2012, 418 n. 93.  
 878 Jashemski 1993, 56 n. 92.  
 879 Jashemski 1993, 56 n. 92.  
 880 Sampaolo 1990b, 867. Jashemski 1993, 56 n. 92. Brandt 2010, 99 n. 053. Ciarallo & Giordano 2012, 417 n. 93. Brandt does not mention the lararium paintings, but remains of the paintings are noted by Ciarallo and Giordano. Jashemski reports that the bronze statue of Athena (Pompeii inv. 10560) was found in the lararium. The base of the statue was inscribed THEODOR MAS.  
 881 Sampaolo 1990b, 867–873.  
 882 Sampaolo 1990b, 875–880.  
 883 Sampaolo 1990b, 875. Jashemski (1993, 56 n. 92) identifies the room as a sacellum. Ciarallo and Giordano (2012, 417 n. 93) identifies the room as a latrine.  
 884 Ciarallo & Giordano 2012, 421–422 n. 102.  
 885 Schoonhoven 2006, 196.  
 886 Ciarallo & Giordano 2012, 421–422 n. 102.  
 887 Bragantini 1990b, 949. Ciarallo & Giordano 2012, 421–422 n. 102. Ciarallo and Giordano reports that there were 3 opus listatum columns, but they also count the engaged column.

888 Ciarallo & Giordano 2012, 421–422 n. 102.  
889 Bragantini 1990b, 949. Ciarallo & Giordano 2012, 421–422 n. 102.  
890 Ciarallo & Giordano 2012, 421–422 n. 102.  
891 Ciarallo & Giordano 2012, 421–422 n. 102.  
892 Ciarallo & Giordano 2012, 421–422 n. 102.  
893 Ciarallo & Giordano 2012, 421–422 n. 102.  
894 Ciarallo & Giordano 2012, 421–422 n. 102.  
895 Ciarallo & Giordano 2012, 421–422 n. 102.  
896 Bragantini 1990b, 949.  
897 Bragantini 1990b, 950–951.  
898 Bragantini 1990b, 951–953.  
899 Jashemski 1993, 61. De Simone (1990, 963) reports that the house was excavated in 1951–1961.  
900 Schoonhoven 2006, 196.  
901 De Simone 1990b, 963. Jashemski 1993, 61 n. 106. Ciarallo & Giordano 2012, 425–426 n. 108.  
902 De Simone 1990b, 963. Jashemski 1993, 61 n. 106. Ciarallo & Giordano 2012, 425–426 n. 108.  
903 Jashemski 1993, 61 n. 106.  
904 De Simone 1990b, 963.  
905 Ciarallo & Giordano 2012, 425–426 n. 108.  
906 Jashemski papers Box 7, Acc. 2013–36, Wh29: A, 120a, Notebook 1959, July 30. Jashemski papers Box 8, Acc. 2013–  
36, Wh29: A, 120b, Box II, Photo 7-30-59. In the photo plaster might be red at the lower part.  
907 Jashemski papers Box 8, Acc. 2013–36, Wh29: A, 120b, Box II, Photo 7-27-59. Jashemski papers Box 8, Acc. 2013–36,  
Wh29: A, 120b, Box II, Photo 7-26-59. Jashemski papers Box 8, Acc. 2013–36, Wh29: A, 120b, Box II, Photo 7-30-  
59. Jashemski 1993, 61 n. 106.  
908 De Simone 1990b, 963. Jashemski 1993, 61 n. 106. Ciarallo & Giordano 2012, 425–426 n. 108.  
909 De Simone (1990b, 963) reports the settling tanks with an Italian word *vaschette*.  
910 De Simone 1990b, 963. Jashemski 1993, 61 n. 106. Ciarallo & Giordano 2012, 425–426 n. 108. The puteal is no  
longer in the house.  
911 De Simone 1990b, 963. Sampaolo 1990b, 977. Jashemski 1993, 61 n. 106. Ciarallo & Giordano 2012, 425–426 n.  
108.  
912 De Simone 1990b, 963. Jashemski 1993, 61 n. 106. Ciarallo & Giordano 2012, 425–426 n. 108. Jashemski interprets  
the structure as a hearth, and Ciarallo and Giordano as a kitchen table.  
913 Jashemski 1993, 61 n. 106. Ciarallo & Giordano 2012, 425–426 n. 108.  
914 Jashemski 1993, 61 n. 106. Ciarallo & Giordano 2012, 425–426 n. 108.  
915 Sampaolo 1990b, 977.  
916 De Simone (1990b, 963) mentions 2 half columns and 2 brick columns; Sampaolo (1990b, 976) also mentions the  
columns inside the wall. Ciarallo and Giordano (2012, 425–426 n. 108) mentions 4 half columns altogether.  
917 The change of height is invisible due the poor preservation of the plaster.  
918 Sampaolo 1990b, 976.  
919 De Simone (1990b, 963) and Sampaolo (1990b, 969) call the space a vestibulum.  
920 Sampaolo 1990b, 969.  
921 Sampaolo 1990b, 967–698.  
922 Sampaolo 1990b, 966.  
923 De Simone 1990, 963. Sampaolo 1990b, 965–966.  
924 De Simone 1990, 963. Sampaolo 1990b, 964.  
925 Jashemski 1993, 61 n. 106.  
926 Sampaolo 1990b, 975.  
927 De Simone 1990b, 964. Jashemski 1993, 61 n. 106.  
928 Sampaolo 1990b, 975.  
929 Jashemski 1993, 64 n. 108  
930 Schoonhoven 2006, 196.  
931 Jashemski 1993, 64 n. 108. Ciarallo & Giordano 2012, 427 n. 110.  
932 Fergola 1990, 978. Sampaolo 1990b, 980–981. Jashemski 1993, 64 n. 108. Ciarallo & Giordano 2012, 427 n. 110.  
933 Jashemski papers Box 8, Acc. 2013–36, Wh29: A, 120b, Box II, Photo 7-33-59.  
934 Jashemski 1993, 64 n. 108. Ciarallo & Giordano 2012, 427 n. 110.  
935 Ciarallo & Giordano 2012, 427 n. 110.  
936 Jashemski papers Box 8, Acc. 2013–36, Wh29: A, 120b, Box II, Photo 7-33-59. The puteal is no longer in the house.  
937 Jashemski 1993, 64 n. 108. Ciarallo & Giordano 2012, 427 n. 110.  
938 Jashemski papers Box 8, Acc. 2013–36, Wh29: A, 120b, Box II, Photo 7-33-59.

939 Jashemski 1993, 64 n. 108.  
 940 Jashemski 1993, 64 n. 108. Fergola (1990, 978) calls the space a vestibulum.  
 941 Fergola 1990, 978. Sampaolo 1990, 979–980.  
 942 Sampaolo 1990, 982.  
 943 Jashemski 1993, 64, n. 109. Ciarallo & Giordano 2012, 427–428 n. 111.  
 944 Ciarallo & Giordano 2012, 429 n. 114.  
 945 Schoonhoven 2006, 196.  
 946 Ciarallo & Giordano 2012, 429 n. 114.  
 947 Ciarallo & Giordano 2012, 429 n. 114.  
 948 Ciarallo & Giordano 2012, 429 n. 114.  
 949 Sampaolo 1990b, 1023.  
 950 Jashemski 1993, 65 n. 112. Ciarallo and Giordano (2012, 429 n. 114) think that this garden was a part of the peristyle.  
 951 Ciarallo & Giordano 2012, 429 n. 115.  
 952 Schoonhoven 2006, 196.  
 953 Ciarallo & Giordano 2012, 429 n. 115.  
 954 Ciarallo and Giordano (2012, 429 n. 115) report that the columns are made of tuff.  
 955 Ciarallo and Giordano (2012, 429 n. 115) report that the piers are made of brick.  
 956 Ciarallo & Giordano 2012, 429 n. 115.  
 957 Ciarallo & Giordano 2012, 429 n. 115.  
 958 Ciarallo & Giordano 2012, 429 n. 115.  
 959 Ciarallo & Giordano 2012, 429 n. 115.  
 960 Ciarallo and Giordano (2012, 429 n. 115) state that the wall might form a basin.  
 961 Jashemski 1993, 65 n. 113–114. Ciarallo & Giordano 2012, 430 n. 116.  
 962 The room size cannot be measured.  
 963 The room size cannot be measured.  
 964 Jashemski 1993, 66 n. 115.  
 965 PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last visited 29.2.2016.  
 966 Jashemski 1993, 66 n. 115. Ciarallo & Giordano 2012, 430–431 n. 117.  
 967 Amadio 1990, 1038. A. De Vos 1990b, 1040, Jashemski 1993, 66 n. 115. Ciarallo & Giordano 2012, 430–431 n. 117.  
 968 Amadio 1990, 1038. A. De Vos 1990b, 1050. Ciarallo & Giordano 2012, 430–431 n. 117.  
 969 A. De Vos 1990b, 1047. According to Ciarallo and Giordano (2012, 430–431 n. 117) the columns are yellow.  
 970 Jashemski 1993, 66 n. 115. Ciarallo & Giordano 2012, 430–431 n. 117.  
 971 Jashemski 1993, 66 n. 115. Ciarallo and Giordano (2012, 430–431 n. 117) report that there is a masonry gutter in this peristyle.  
 972 Jashemski 1993, 66 n. 115. Ciarallo & Giordano 2012, 430–431 n. 117.  
 973 A. De Vos 1990b, 1041. Ciarallo & Giordano 2012, 430–431 n. 117.  
 974 Jashemski 1993, 66 n. 115.  
 975 Jashemski 1993, 66 n. 115.  
 976 Amadio 1990, 1038–1039. A. De Vos 1990b, 1040, 1042–1046. Jashemski 1993, 66 n. 115, 238 n. 26. Ciarallo & Giordano 2012, 430–431 n. 117.  
 977 A. De Vos 1990b, 1047. Jashemski 1993, 238 n. 26.  
 978 A. De Vos 1990b, 1047.  
 979 Jashemski 1993, 238 n. 26.  
 980 Amadio 1990, 1038. Jashemski 1993, 66 n. 115, 238 n. 26. Ciarallo & Giordano 2012, 430–431 n. 117.  
 981 A. De Vos 1990b, 1048–1049. De Vos reports that the lower part is black.  
 982 Amadio 1990, 1039. A. De Vos 1990b, 1050. Jashemski 1993, 66 n. 115. Brandt 2010, 99 n. 069. Ciarallo & Giordano 2012, 430–431 n. 117.  
 983 Amadio 1990, 1038. A. De Vos 1990b, 1054.  
 984 Amadio 1990, 1038. A. De Vos 1990b, 1052–1053.  
 985 Amadio 1990, 1038. A. De Vos 1990b, 1055–1059.  
 986 The room is not fully excavated.  
 987 Jashemski 1993, 76 n. 132. Ciarallo & Giordano 2012, 442–443 n. 134.  
 988 Schoonhoven 2006, 196.  
 989 Ciarallo and Giordano (2012, 442–443 n. 134) report that there was one colonnade.  
 990 M. De Vos 1991, 39. Ciarallo & Giordano 2012, 442–443 n. 134.  
 991 Jashemski 1993, 76 n. 132. Not visible anymore.  
 992 Jashemski 1993, 76 n. 132. M. De Vos 1991, 20, 39. Ciarallo & Giordano 2012, 442–443 n. 134. The hooks are no longer in the peristyle.

- 993 Jashemski 1993, 76 n. 132. M. De Vos 1991, 39.
- 994 Jashemski 1993, 76 n. 132.
- 995 Jashemski 1993, 76 n. 132.
- 996 Jashemski 1993, 76 n. 132.
- 997 Jashemski 1993, 76 n. 131. Ciarallo & Giordano 2012, 441–442 n. 133.
- 998 Jashemski 1993, 78. According to M. de Vos (1991, 42–43), the excavation took place during the years 1916–1918 and 1921.
- 999 Schoonhoven 2006, 196.
- 1000 Spinazzola 1953, 395. Jashemski 1993, 78 n. 134.
- 1001 Ciarallo & Giordano 2012, 444 n. 136.
- 1002 Spinazzola 1953, 395. M. De Vos 1991, 81. Jashemski 1993, 78 n. 134.
- 1003 Spinazzola 1953, 395. M. De Vos 1991, 81. Jashemski 1993, 78 n. 134. Ciarallo & Giordano 2012, 444 n. 136.
- 1004 CIL IV 8484–8490.
- 1005 Pompeii inv. 2897. Spinazzola 1953, 394–395. M. De Vos 1991, 42. Jashemski 1993, 78 n. 134. Ciarallo & Giordano 2012, 444 n. 136.
- 1006 Pompeii inv. 2898. M. Spinazzola 1953, 394–95. De Vos 1991, 42. Jashemski 1993, 78 n. 134. Ciarallo & Giordano 2012, 444 n. 136.
- 1007 Spinazzola 1953, 395. M. De Vos 1991, 42. Jashemski 1993, 78 n. 134. Ciarallo & Giordano 2012, 444 n. 136.
- 1008 Jashemski (1993, 78 n. 134) mentions that the plan of Spinozzola (1953, pl. d'aggiunta 5) has circular patterns, but there is no mention of possible plants in the text.
- 1009 Spinazzola 1953, 395.
- 1010 Spinazzola 1953, 395. M. De Vos 1991, 81.
- 1011 Spinazzola 1953, 395.
- 1012 Spinazzola 1953, 395. M. De Vos 1991, 81–82.
- 1013 Spinazzola 1953, 395.
- 1014 Spinazzola 1953, 395. M. De Vos 1991, 66, 79–80.
- 1015 Bragantini 1991, 48–56.
- 1016 M. De Vos 1991, 82.
- 1017 M. De Vos 1991, 82–98.
- 1018 Bragantini 1991, 98–108.
- 1019 Bragantini 1991, 70–79.
- 1020 M. De Vos 1991, 66–70.
- 1021 Bragantini 1991, 58–65.
- 1022 Schoonhoven 2006, 196.
- 1023 Jashemski 1993, 83 n. 137. Ciarallo & Giordano 2012, 450–451 n. 139.
- 1024 Ciarallo & Giordano 2012, 450–451 n. 139.
- 1025 The wall is badly damaged.
- 1026 The wall is badly damaged.
- 1027 Ciarallo & Giordano 2012, 450–451 n. 139.
- 1028 A. De Vos 1991, 112. Jashemski 1993, 84 n. 139.
- 1029 Schoonhoven 2006, 196.
- 1030 Jashemski 1993, 84 n. 139. Ciarallo & Giordano 2012, 451–452 n. 141.
- 1031 Jashemski 1993, 84 n. 139.
- 1032 Jashemski 1993, 84 n. 139. Jashemski reports that the lower part is gold, but she probably means gilded. She does not mention the small fluting on the lower part According to Ciarallo and Giordano (2012, 451–452 n. 141) the lower part is red, but it is currently yellow.
- 1033 Jashemski 1993, 84 n. 139. Ciarallo & Giordano 2012, 451–452 n. 141.
- 1034 The cistern head is not visible.
- 1035 CIL IV 10107–10111.
- 1036 A. De Vos 1991, 116.
- 1037 A. De Vos 1991, 112.
- 1038 A. De Vos 1991, 134–135.
- 1039 A. De Vos 1991, 112.
- 1040 A. De Vos 1991, 113, 136–138. Jashemski 1993, 84 n. 139, 331 n. 28. Ciarallo & Giordano 2012, 451–452 n. 141.
- 1041 A. De Vos 1991, 112.
- 1042 Jashemski 1993, 330 n. 28.
- 1043 A. De Vos 1991, 113, 136, 138–143. Jashemski 1993, 84 n. 139, 330–331 n. 28. Ciarallo & Giordano 2012, 451–452 n. 141.

- 1044 A. De Vos 1991, 113, 136, 138–143. Jashemski 1993, 84 n. 139. Ciarallo & Giordano 2012, 451–452 n. 141. Brandt  
does not list classify this as a lararium.
- 1045 A. De Vos 1991, 112
- 1046 A. De Vos 1991, 133, 144.
- 1047 A. De Vos 1991, 112, 124–133.
- 1048 A. De Vos 1991, 112, 116–117.
- 1049 A. De Vos 1991, 112, 118–124.
- 1050 A. De Vos 1991, 112, 145–151.
- 1051 A. De Vos 1991, 112, 151–159.
- 1052 *Pompei: Pitture e mosaici (vol. II)* contains a plan (p. 112) depicting five rooms on the west side, but there are in fact four,  
so their room 16 is probably a part of rooms 17 and 15.
- 1053 *Pompei: Pitture e mosaici (vol. II)* contains a plan (p. 112) depicting five rooms on the west side, but there are in fact four,  
so their room 16 is probably a part of rooms 17 and 15.
- 1054 A. De Vos 1991, 112, 160, 172.
- 1055 A. De Vos 1991, 316. Ciarallo & Giordano 2012, 458–459 n. 150.
- 1056 Schoonhoven 2006, 197.
- 1057 Ciarallo & Giordano 2012, 458–459 n. 150.
- 1058 Ciarallo & Giordano 2012, 458–459 n. 150.
- 1059 According to Ciarallo and Giordano (2012, 458–459 n. 150) there were two basins, but only one is visible.
- 1060 Ciarallo & Giordano 2012, 458–459 n. 150.
- 1061 A. De Vos 1991, 316, 318. Jashemski 1993, 92 n. 150. Ciarallo & Giordano 2012, 458–459 n. 150. The height was  
measured by the author.
- 1062 A. De Vos 1991, 318. Jashemski 1993, 92 n. 150. The height was measured by the author.
- 1063 A. De Vos 1991, 318. Jashemski 1993, 92 n. 150. Ciarallo & Giordano 2012, 458–459 n. 150.
- 1064 Jashemski 1993, 92 n. 150.
- 1065 A. De Vos 1991, 318.
- 1066 Jashemski 1993, 92 n. 150. Ciarallo & Giordano 2012, 458–459 n. 150.
- 1067 Jashemski 1993, 92 n. 150. Brandt 2010, 99 n. 071. Ciarallo & Giordano 2012, 458–459 n. 150.
- 1068 Jashemski 1993, 97–98 n. 155. Ciarallo & Giordano 2012, 464–465 n. 158.
- 1069 Schoonhoven 2006, 197.
- 1070 Jashemski 1993, 97–98 n. 155. Ciarallo & Giordano 2012, 464–465 n. 158.
- 1071 Jashemski 1993, 97–98 n. 155.
- 1072 According to Ciarallo and Giordano (2012, 458–459 n. 150), the columns are made of bricks, but the pictures in the  
web page Pompeii in pictures (<http://pompeiiinpictures.com/pompeiiinpictures/R2/2%2009%2005.htm>. Last visited  
5.3.2016) show that they are made of travertine blocks.
- 1073 Jashemski 1993, 97–98 n. 155. Ciarallo & Giordano 2012, 464–465 n. 158.
- 1074 Jashemski 1993, 97–98 n. 155. Ciarallo & Giordano 2012, 464–465 n. 158.
- 1075 Jashemski 1993, 97–98 n. 155. Ciarallo & Giordano 2012, 464–465 n. 158.
- 1076 Jashemski 1993, 97–98 n. 155. Ciarallo & Giordano 2012, 464–465 n. 158. Brandt (2010, 99–100) does not list this  
structure as a lararium.
- 1077 Jashemski 1993, 97–98 n. 155. Ciarallo & Giordano 2012, 464–465 n. 158. Brandt (2010, 99–100) does not list this  
structure as a lararium.
- 1078 Jashemski (1993, 97–98 n. 155) notes that there are pilasters in the peristyle, but does not provide number or their  
place.
- 1079 Jashemski 1993, 97–98 n. 155, 333 n. 30. Ciarallo & Giordano 2012, 464–465 n. 158.
- 1080 Jashemski (1993, 97–98 n. 155) notes that there are pilasters in the peristyle, but does not provide their number or  
location.
- 1081 Jashemski 1993, 97–98 nn. 154–155. Ciarallo & Giordano 2012, 463–464 n. 157.
- 1082 Jashemski 1993, 99 n. 156.
- 1083 PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). Last visited 6.3.2016.
- 1084 Spinazzola 1953, 282, 292. Jashemski 1993, 99 n. 156. Ciarallo & Giordano 2012, 469–470 n. 169.
- 1085 Spano 1915, 429; 1916, 233. Spinazzola 1916, 149; 1953, 282. Jashemski 1993, 99 n. 156. Ciarallo & Giordano 2012,  
469–470 n. 169.
- 1086 Spano 1915, 429; 1916, 232. Jashemski 1993, 99 n. 156. Spinazzola (1953, 282) reports only white plaster.
- 1087 Spano 1916, 232. Spinazzola 1953, 292. Jashemski 1993, 99 n. 156. Ciarallo & Giordano 2012, 469–470 n. 169. The  
plant paintings are no longer visible.
- 1088 Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=14#296>. Last visited 20.9.2017.
- 1089 CIL IV 8830. Spano 1915, 429.

1090 Jashemski 1993, 99 n. 156. Ciarallo & Giordano 2012, 469–470 n. 169. Not visible.  
 1091 Spano 1916, 231–233. Spinazzola 1953, 282, 292. Della Corte 1954, 287. Bragantini 1991, 388. Jashemski 1993, 99  
 n. 156. Ciarallo & Giordano 2012, 469–470 n. 169.  
 1092 Spano 1916, 233. Jashemski 1993, 99 n. 156. Jashemski reports the diameter as the height.  
 1093 Spano 1916, 233. Spinazzola 1953, 282. Della Corte 1954, 287. Jashemski 1993, 99 n. 156. In the current condition,  
 the jets are not visible.  
 1094 Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=14#296>. Last visited 20.9.2017.  
 1095 Spano 1916, 233. Jashemski 1993, 99 n. 156. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=14#296>.  
 Last visited 20.9.2017. Ciarallo & Giordano 2012, 469–470 n. 169. The structure is no longer in the peristyle.  
 1096 Spano 1916, 231–232. Spinazzola 1953, 282, 293. Soprano 1950, 297–298. Della Corte 1954, 287. Bragantini 1991,  
 342, 388. Jashemski 1993, 99 n. 156. Ciarallo & Giordano 2012, 469–470 n. 169. Spano calls the masonry couches as  
 a stibadium. Soprano mentions the measurements as 4,50 x 3,97, and Spinazzola 4,70 x 3,50. The height is not currently  
 measurable, as the triclinium is in the area of the peristyle where people are not allowed to enter for safety reasons.  
 1097 Spano 1916, 231–233. Soprano 1950, 297–298. Spinazzola 1953, 283, 295. Bragantini 1991, 388, 391. Jashemski  
 1993, 99 n. 156. Ciarallo & Giordano 2012, 469–470 n. 169. The height is not currently measurable, as the triclinium  
 is in the area of the peristyle where people are not allowed to enter for safety reasons.  
 1098 Spano 1916, 234. Soprano 1950, 297–298. Spinazzola 1953, 282, 295. Della Corte 1954, 287. Bragantini 1991, 388.  
 Jashemski 1993, 99 n. 156. Soprano reports that there were 4 columns, but he also counts the half columns.  
 1099 Spinazzola 1953, 296. Della Corte 1954, 288–289. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=14#296>. Last visited 20.9.2017. According to Della Corte the statue would have originally been in a public place,  
 e.g. in the forum, but was brought into the peristyle after the earthquake of 62 CE.  
 1100 Pompeii inv. 20394. Spano 1916, 233. Jashemski 1993, 99 n. 156. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=14#296>. Last visited 20.9.2017.  
 1101 Spano 1916, 234.  
 1102 Spano 1916, 233. Jashemski 1993, 99 n. 156. Ciarallo & Giordano 2012, 469–470 n. 169.  
 1103 Spano 1915, 429; 1916 231–232. Spinazzola 1916, 149–150. Soprano 1950, 297–298. Bragantini 1991, 389, 391.  
 Jashemski 1993, 99 n. 156. Ciarallo & Giordano 2012, 469–470 n. 169.  
 1104 Jashemski 1993, 99 n. 156.  
 1105 CIL IV 8831. Spano 1916, 234. Della Corte 1954, 289.  
 1106 Spano 1915, 429. Spano 1916, 232. Bragantini 1991, 389, 391.  
 1107 Spinazzola 1916, 149. Bragantini 1991, 389. Ciarallo & Giordano 2012, 469–470 n. 169.  
 1108 CIL IV 8832, 8833. Spano 1916, 234. Della Corte 1954, 289.  
 1109 Spano 1916, 232.  
 1110 CIL IV 8829.  
 1111 Spano 1916, 231–232. Bragantini 1991, 390–391.  
 1112 Brandt 2010, 100 n. 075. It is unclear on which wall the lararium niche identified by Brandt was placed  
 1113 Spano 1916, 231.  
 1114 Spinazzola 1953, 282. Bragantini 1991, 385–387. De Haan 2010, 184 K. 12.  
 1115 Spinazzola 1953, 282. Bragantini 1991, 383–385. De Haan 2010, 184–185 K. 12.  
 1116 Bragantini 1991, 365–373.  
 1117 Jashemski 1993, 99 n. 156. Ciarallo & Giordano 2012, 469–470 n. 169.  
 1118 Bragantini 1991, 374–383.  
 1119 Spano 1916, 233.  
 1120 Jashemski 1993, 102 n. 160.  
 1121 The area is measured on the basis of the PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258) (Last  
 visited 22.3.2016).  
 1122 Spinazzola 1953b, 690. A. De Vos 1991, 435. Jashemski 1993, 102 n. 160. Ciarallo & Giordano 2012, 472–473 n. 164.  
 1123 A. De Vos 1991, 437. Jashemski 1993, 102 n. 160. Ciarallo & Giordano 2012, 472–473 n. 164. Spinazzola (1953b,  
 690, fig. 654) reports only 2 columns but his plan features 3.  
 1124 Spinazzola 1953b, 690.  
 1125 Spinazzola 1953b, 690. A. De Vos 1991, 437. Jashemski 1993, 102 n. 160.  
 1126 Spinazzola 1953b, 690. Jashemski 1993, 102 n. 160. Ciarallo & Giordano 2012, 472–473 n. 164.  
 1127 Spinazzola 1953b, 690.  
 1128 Ciarallo & Giordano 2012, 472–473 n. 164. According to Ciarallo and Giordano the gutter is hardly visible. As it was  
 made of masonry, it probably had a cocciopesto cover.  
 1129 Jashemski 1993, 102 n. 160.  
 1130 Spinazzola 1953b, 690. Jashemski 1993, 102 n. 160. According to Ciarallo and Giordano (2012, 472–473 n. 164) the  
 puteal is no longer in the peristyle.



1131 Jashemski 1993, 102 n. 160.  
 1132 Spinazzola 1953b, 690. A. De Vos 1991, 437.  
 1133 Spinazzola 1953b, 690.  
 1134 Spinazzola 1953b, 690.  
 1135 Jashemski 1993, 102 n. 160. Ciarallo & Giordano 2012, 472–473 n. 164.  
 1136 Spinazzola 1953b, 690.  
 1137 Jashemski 1993, 102 n. 160. Ciarallo & Giordano 2012, 472–473 n. 164.  
 1138 Spinazzola 1953b, 690.  
 1139 A. De Vos 1991, 435, 438–459. Jashemski 1993, 102 n. 160.  
 1140 A. De Vos 1991, 435.  
 1141 A. De Vos 1991, 435.  
 1142 Niccolini & Niccolini 1896, “Nuovi Scavi dal 1874 a tutto il 1882” 9. Sampaolo 1991, 481. Staub Gierow (2015: <http://www.pompejiprojektet.se/house.php?hid=23&hidnummer=6060276&hrubrik=V%201,7%20Casa%20del%20Torello>. Last visited 26.7.2016) reports that the northern part of the house was probably excavated in 1876.  
 1143 Schoonhoven 2006, 197. A. De Vos (1991, 575) states that the area of the house is 520, but he does not include the area of the house opening from entrance 3, which is connected to the house.  
 1144 Niccolini & Niccolini 1896, “Nuovi Scavi dal 1874 a tutto il 1882” 9. Viola 1879, 26. Jashemski 1993, 107, n. 163. Ciarallo & Giordano 2012, 475 n. 167.  
 1145 Mau 1876, 147. Sampaolo 1991, 481–482.  
 1146 Ciarallo & Giordano 2012, 475 n. 167.  
 1147 Viola 1879, 26. Sampaolo 1991, 513–514.  
 1148 CIL IV 5454, 5455. Lundqvist: [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa\\_del\\_Torello.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa_del_Torello.pdf), 8. Last visited 26.7.2016.  
 1149 Mau 1876, 146. Jashemski 1993, 107, n. 163. Ciarallo & Giordano 2012, 475 n. 167. Mau notes some masonry structures (0,20 x 0,20, h. 0,95) on the west side and connects them to the fence. The width was measured by the author.  
 1150 Mau 1876, 146. Sampaolo 1991, 513. Jashemski 1993, 107, n. 163. Ciarallo & Giordano 2012, 475 n. 167. According to Jashemski the nails were for curtains and garlands.  
 1151 CIL IV 5454, 5455. Lundqvist: [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa\\_del\\_Torello.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa_del_Torello.pdf), 8. Last visited 26.7.2016.  
 1152 Mau 1876, 146. Jashemski 1993, 107, n. 163.  
 1153 According to Ciarallo and Giordano (2012, 476 n. 167) the garden has a masonry gutter with cocchiopesto, but the tuff gutter is clearly visible, while cocchiopesto remains are only visible on some parts.  
 1154 Mau 1876, 147. The slab in the southeast corner has iron remains (d. 0,05), which might be from the attachments of a decoration on the top of the slab.  
 1155 Mau 1876, 147. Niccolini & Niccolini 1896, “Nuovi Scavi dal 1874 a tutto il 1882” 9. Viola 1879, 26. Sampaolo 1991, 526. Jashemski 1993, 107, n. 163. Ciarallo & Giordano 2012, 476 n. 167.  
 1156 Spano 1910, 255. Jashemski 1993, 107, n. 163. Sampaolo 1991, 513–515. Ciarallo & Giordano 2012, 476 n. 167. The depth was measured by the author.  
 1157 Spano 1910, 255. Jashemski 1993, 107, n. 163. Sampaolo 1991, 513–515. Ciarallo & Giordano 2012, 476 n. 167.  
 1158 Sampaolo 1991, 513–515. Ciarallo & Giordano 2012, 476 n. 167.  
 1159 Sampaolo 1991, 482, 513–517. Jashemski 1993, 107 n. 163. Ciarallo & Giordano 2012, 475 n. 167. Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=23&hidnummer=6060276&hrubrik=V%201,7%20Casa%20del%20Torello#>. Last visited 25.7.2016.  
 1160 Mau 1876, 147. Niccolini & Niccolini 1896, “Nuovi Scavi dal 1874 a tutto il 1882” 9. Viola 1879, 26. Ciarallo & Giordano 2012, 475 n. 167. The plaster is currently pink.  
 1161 Mau 1876, 147. Niccolini & Niccolini 1896, “Nuovi Scavi dal 1874 a tutto il 1882” 9. Viola 1879, 26. Sampaolo 1991, 516. Ciarallo and Giordano (2012, 475 n. 167) think that the columns functioned as fountains, but no traces of water pipes are visible.  
 1162 Mau 1876, 146. Niccolini & Niccolini 1896, “Nuovi Scavi dal 1874 a tutto il 1882” 9. Viola 1879, 26. Sampaolo 1991, 482, 513–514, 517–520. Ciarallo & Giordano 2012, 475 n. 167.  
 1163 Sampaolo 1991, 513–515, 517–524. Jashemski 1993, 107, n. 163. Ciarallo & Giordano 2012, 475 n. 167.  
 1164 Mau 1876, 146. Viola 1879, 26. Sampaolo 1991, 517–525. Jashemski 1993, 107, n. 163. Jashemski states that the podia held planted pots, but she does not provide any support for this interpretation. Viola thinks that the podia were altars.  
 1165 Sampaolo 1991, 482. Ciarallo & Giordano 2012, 475 n. 167.  
 1166 Mau 1876, 147. Niccolini & Niccolini 1896, “Nuovi Scavi dal 1874 a tutto il 1882” 9. Viola 1879, 26. Sampaolo 1991, 526. Jashemski 1993, 107, n. 163. Ciarallo & Giordano 2012, 476 n. 167. Niccolini and Niccolini incorrectly suggest that there were flowers in the basins (Jashemski 1993, 107, n. 163).

- 1167 Mau 1876, 147–148. Jashemski 1993, 107, n. 163. The depth is measured by author.
- 1168 Viola 1879, 26. Sampaolo 1991, 517–524. Jashemski 1993, 107, n. 163.
- 1169 Mau 1876, 147. Sampaolo 1991, 526. Jashemski 1993, 107, n. 163. Ciarallo & Giordano 2012, 476 n. 167.
- 1170 Mau 1876, 148. Niccolini & Niccolini 1896, “Nuovi Scavi dal 1874 a tutto il 1882” 9. Viola 1879, 26. Sampaolo 1991, 526–527. Brandt 2010, 100 n. 079. The signs of attachments are no longer visible.
- 1171 Mau 1876, 148. The structures are no longer visible.
- 1172 Staub 2015: <http://www.pompejiprojektet.se/room.php?hid=23&hidnummer=6060276&hrubrik=V%201,7%20Casa%20del%20Torello&rid=129&ridnummer=5147875&rrubrik=Room%2012>. Last visited 26.7.2016.
- 1173 Sampaolo 1991, 503–505. Staub 2015: [http://www.pompejiprojektet.se/room.php?hid=23&hidnummer=6060276&hrubrik=V%201,7%20Casa%20del%20Torello&rid=130&ridnummer=8093269&rrubrik=Room%2013%20\(tablinum\)](http://www.pompejiprojektet.se/room.php?hid=23&hidnummer=6060276&hrubrik=V%201,7%20Casa%20del%20Torello&rid=130&ridnummer=8093269&rrubrik=Room%2013%20(tablinum)). Last visited 26.7.2016.
- 1174 Sampaolo 1991, 512–513. Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=23&hidnummer=6060276&hrubrik=V%201,7%20Casa%20del%20Torello#>. Last visited 26.7.2015.
- 1175 Sampaolo 1991, 528–529.
- 1176 Schoonhoven 2006, 197.
- 1177 Mau 1877, 132–133. Niccolini & Niccolini 1896, Nuovi Scavi dal 1874 a tutto il 1882 9. Jashemski 1993, 108 n. 164. Ciarallo & Giordano 2012, 476–477 n. 168. Boman & Nilsson 2014: [http://www.pompejiprojektet.se/room.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle–viridarium\)](http://www.pompejiprojektet.se/room.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle–viridarium)). Last visited 25.7.2016.
- 1178 Mau 1877, 133. Niccolini & Niccolini 1896, Nuovi Scavi dal 1874 a tutto il 1882 9. Viola 1879, 28. Jashemski 1993, 108 n. 164. Boman & Nilsson 2014: [http://www.pompejiprojektet.se/room.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle–viridarium\)](http://www.pompejiprojektet.se/room.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle–viridarium)). Last visited 25.7.2016. Ciarallo and Giordano (2012, 476–477 n. 168) report that there were brick columns, but the web page *Pompeii in Pictures* (<http://pompeiiinpictures.com/pompeiiinpictures/R5/5%2001%2015%20p3.htm> Last visited 24.3.2016) shows that there were also travertine blocks.
- 1179 Boman & Nilsson 2014: [http://www.pompejiprojektet.se/feature.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle–viridarium\)&fid=31&fidnummer=4963335&frubrik=Pluteus](http://www.pompejiprojektet.se/feature.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle–viridarium)&fid=31&fidnummer=4963335&frubrik=Pluteus). Last visited 25.7.2015.
- 1180 Mau 1877, 133. Jashemski 1993, 108 n. 164. Ciarallo & Giordano 2012, 476–477 n. 168. Boman & Nilsson 2014: [http://www.pompejiprojektet.se/feature.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle–viridarium\)&fid=31&fidnummer=4963335&frubrik=Pluteus](http://www.pompejiprojektet.se/feature.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle–viridarium)&fid=31&fidnummer=4963335&frubrik=Pluteus). Last visited 25.7.2015.
- 1181 Mau 1877, 133. Jashemski 1993, 108 n. 164. Ciarallo and Giordano 2012, 476–477 n. 168. Boman & Nilsson 2014: [http://www.pompejiprojektet.se/feature.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle–viridarium\)&fid=30&fidnummer=6451287&frubrik=Water%20conduits%20\(constructed\)](http://www.pompejiprojektet.se/feature.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle–viridarium)&fid=30&fidnummer=6451287&frubrik=Water%20conduits%20(constructed)). Last visited 25.7.2016.
- 1182 Mau 1877, 133. Jashemski 1993, 108 n. 164. Ciarallo & Giordano 2012, 476–477 n. 168. Boman & Nilsson 2014: [http://www.pompejiprojektet.se/feature.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle–viridarium\)&fid=30&fidnummer=6451287&frubrik=Water%20conduits%20\(constructed\)](http://www.pompejiprojektet.se/feature.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle–viridarium)&fid=30&fidnummer=6451287&frubrik=Water%20conduits%20(constructed)). Last visited 25.7.2016.
- 1183 Mau 1877, 133. Viola 1879, 28. Jashemski 1993, 108 n. 164.
- 1184 Mau 1877, 133. Boman & Nilsson 2014: [http://www.pompejiprojektet.se/room.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle–viridarium\)](http://www.pompejiprojektet.se/room.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle–viridarium)). Last visited 25.7.2016.
- 1185 Mau 1877, 133. Ciarallo & Giordano 2012, 476–477 n. 168. Boman & Nilsson 2014: [http://www.pompejiprojektet.se/structure.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle–viridarium\)&sid=71&sidnummer=3743123&srbrik=Floor](http://www.pompejiprojektet.se/structure.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle–viridarium)&sid=71&sidnummer=3743123&srbrik=Floor). Last visited 25.7.2016.
- 1186 Boman & Nilsson 2014: [http://www.pompejiprojektet.se/room.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle–viridarium\)](http://www.pompejiprojektet.se/room.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle–viridarium)). Last visited 25.7.2016.
- 1187 Boman & Nilsson 2014: [http://www.pompejiprojektet.se/decoration.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle–viridarium\)&did=4&didnummer=6339268&dubrik=Wall%20decoration%20\(extant\)](http://www.pompejiprojektet.se/decoration.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle–viridarium)&did=4&didnummer=6339268&dubrik=Wall%20decoration%20(extant)). Last visited 25.7.2016.
- 1188 Mau 1877, 133. Niccolini & Niccolini 1896, Nuovi Scavi dal 1874 a tutto il 1882 9. Jashemski 1993, 108 n. 164.
- 1189 Boman & Nilsson 2014: [http://www.pompejiprojektet.se/structure.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle–viridarium\)&sid=68&sidnummer=8456170&srbrik=N%20wall](http://www.pompejiprojektet.se/structure.php?hid=2&hidnummer=8359643&hrubrik=V%201,14–16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle–viridarium)&sid=68&sidnummer=8456170&srbrik=N%20wall). Last visited 25.7.2016.

- 1190 Mau 1877, 133. Boman & Nilsson 2014: [http://www.pompejiprojektet.se/feature.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle-viridarium\)&fid=31&fidnummer=4963335&frubrik=Pluteus](http://www.pompejiprojektet.se/feature.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle-viridarium)&fid=31&fidnummer=4963335&frubrik=Pluteus). Last visited 25.7.2015.
- 1191 Boman & Nilsson 2014: [http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle-viridarium\)&sid=69&sidnummer=8873893&srbrik=E%20wall](http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle-viridarium)&sid=69&sidnummer=8873893&srbrik=E%20wall). Last visited 25.7.2016.
- 1192 Boman & Nilsson 2014: [http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle-viridarium\)&sid=69&sidnummer=8873893&srbrik=E%20wall](http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle-viridarium)&sid=69&sidnummer=8873893&srbrik=E%20wall). Last visited 25.7.2016.
- 1193 Mau 1877, 133. Mau reports that the niche is closed, but it is now open according to Boman and Nilsson (2014: [http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle-viridarium\)&sid=69&sidnummer=8873893&srbrik=E%20wall](http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle-viridarium)&sid=69&sidnummer=8873893&srbrik=E%20wall)). Last visited 25.7.2016).
- 1194 According to Boman and Nilsson (2014: [http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle-viridarium\)&sid=651&sidnummer=6924579&srbrik=S%20wall](http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle-viridarium)&sid=651&sidnummer=6924579&srbrik=S%20wall)), the wall is made of lava incertum.
- 1195 Mau 1877, 133. Niccolini & Niccolini 1896, Nuovi Scavi dal 1874 a tutto il 1882 9. Viola 1879, 28. Jashemski 1993, 108 n. 164. <http://pompeiiinpictures.com/pompeiiinpictures/R5/5%2001%2015%20p3.htm> (Last visited 24.3.2016).
- 1196 The current wall is reconstruction (Boman & Nilsson 2014: [http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle-viridarium\)&sid=650&sidnummer=3390016&srbrik=W%20wall](http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle-viridarium)&sid=650&sidnummer=3390016&srbrik=W%20wall)). Last visited 25.7.2016.)
- 1197 Mau 1877, 133. Jashemski 1993, 108 n. 164. Ciarallo & Giordano 2012, 476–477 n. 168. Boman & Nilsson 2014: [http://www.pompejiprojektet.se/room.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle-viridarium\)](http://www.pompejiprojektet.se/room.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle-viridarium)). Last visited 25.7.2016.
- 1198 Boman & Nilsson 2014: <http://www.pompejiprojektet.se/room.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=18&ridnummer=9293778&rrubrik=Room%20i>. Last visited 25.7.2016; <http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=18&ridnummer=9293778&rrubrik=Room%20i&sid=666&sidnummer=4684508&srbrik=Floor>. Last visited 25.7.2016.
- 1199 Mau 1877, 133. Jashemski 1993, 108 n. 164. Ciarallo & Giordano 2012, 476–477 n. 168. Boman & Nilsson 2014: [http://www.pompejiprojektet.se/feature.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20\(peristyle-viridarium\)&fid=29&fidnummer=1574934&frubrik=Oven](http://www.pompejiprojektet.se/feature.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=17&ridnummer=2150539&rrubrik=Room%20h%20(peristyle-viridarium)&fid=29&fidnummer=1574934&frubrik=Oven). Last visited 25.7.2016
- 1200 Boman & Nilsson 2014: [http://www.pompejiprojektet.se/room.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=14&ridnummer=4041119&rrubrik=Room%20e%20\(tablinum\)](http://www.pompejiprojektet.se/room.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=14&ridnummer=4041119&rrubrik=Room%20e%20(tablinum)). Last visited 25.7.2016; [http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=14&ridnummer=4041119&rrubrik=Room%20e%20\(tablinum\)&sid=250&sidnummer=9275546&srbrik=N%20wall](http://www.pompejiprojektet.se/structure.php?hid=2&chidnummer=8359643&hrubrik=V%201,14-16%20Bakery&rid=14&ridnummer=4041119&rrubrik=Room%20e%20(tablinum)&sid=250&sidnummer=9275546&srbrik=N%20wall). Last visited 25.7.2016.
- 1201 Jashemski 1993, 108 n. 165. Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greco>. Last visited 26.7.2016.
- 1202 Schoonhoeven 2006, 197.
- 1203 Robinson (2007, 156) reports that the peristyle area was 9,00 x 11,00, but he probably means the garden area.
- 1204 Fiorelli 1876, 13. Mau 1877, 23–24. Viola 1879, 28. Niccolini & Niccolini 1896, Nuovi Scavi dal 1874 a tutto il 1882 9. Jashemski 1993, 108 n. 165. Ciarallo & Giordano 2012, 477 n. 169.
- 1205 Viola 1879, 28. Niccolini & Niccolini 1896, Nuovi Scavi dal 1874 a tutto il 1882 9–10. M. De Vos 1991, 539. Jashemski 1993, 108 n. 165. Ciarallo & Giordano 2012, 477 n. 169.
- 1206 Mau 1877, 24. M. De Vos 1991, 548. Jashemski 1993, 108 n. 165.
- 1207 Mau 1877, 24. Viola 1879, 28. Niccolini & Niccolini 1896, Nuovi Scavi dal 1874 a tutto il 1882 9. Sampaolo 1991, 539, 548–549. Jashemski 1993, 108 n. 165. Robinson 2007, 155, 158. Ciarallo & Giordano 2012, 477 n. 169. Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greco>. Last visited 26.7.2016. Viola estimates that the height is about 1,00 m. According to Ciarallo and Giordano the pluteus was red, which is the current state of the pluteus. However, the original color was black, as shown in some parts where the color has survived.
- 1208 CIL IV 4054–4060, 5456. Lundqvist: [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa\\_degli\\_Epigrammi\\_Greci.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa_degli_Epigrammi_Greci.pdf), 7–11.
- 1209 Mau 1877, 24. Jashemski 1993, 108 n. 165. Jashemski 1993, 108 n. 165. Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greco>. Last visited 26.7.2016.

- 1210 M. De Vos 1991, 541. Robinson (2007, 155) reports remains of a demolished fountain, meaning that there was not necessarily functioning fountain in the garden in the last phase.
- 1211 Mau 1877, 24. Not visible.
- 1212 Mau 1877, 24. Niccolini & Niccolini 1896, Nuovi Scavi dal 1874 a tutto il 1882 9–10. Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci>. Last visited 26.7.2016.
- 1213 Mau 1877, 24.
- 1214 Robinson 2007, 155, 157–158.
- 1215 M. De Vos 1991, 563.
- 1216 M. De Vos 1991, 563.
- 1217 M. De Vos, 1991, 563. Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci>. Last visited 26.7.2016.
- 1218 M. De Vos, 1991, 563.
- 1219 CIL IV 4049. Lundqvist: [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa\\_degli\\_Epigrammi\\_Greci.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa_degli_Epigrammi_Greci.pdf), 7.
- 1220 Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci>. Last visited 26.7.2016.
- 1221 M. De Vos 1991, 549. Jashemski 1993, 108 n. 165, 333 n. 31. Jashemski 1993, 108 n. 165. Jashemski reports that the paintings were visible when excavated, but this is no longer the case. Ward-Perkins and Claridge (1978, 149) states that a part of the paintings is now in the MANN (Inv. n. 110877). The painting represents a dog, with a graffito A. SYNCLETVS. There is also a stork snatching a lizard, and there is a connected painting (MANN 110876) which has a stork with a snake. Ward-Perkins and Claridge mistake the origin of the paintings, as they come from the triclinium (I), which M. De Vos (1991, 553–554) identifies as the origin of the paintings, as does Fiorelli (1876, 13), although he calls the room an exedra.
- 1222 M. De Vos 1991, 539. Jashemski 1993, 108 n. 165. Ciarallo & Giordano 2012, 477 n. 169. De Vos states that they are made with opus listatum, but in current conditions it seems ot. Staub Gierow and Staub (2015: <http://www.pompejiprojektet.se/room.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci&rid=30&ridnummer=3629014&rrubrik=Room%20k>. Last visited 26.7.2016) mention a half column.
- 1223 Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci>. Last visited 26.7.2016.
- 1224 Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci>. Last visited 26.7.2016.
- 1225 M. De Vos 1991, 554–555. Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci>. Last visited 26.7.2016.
- 1226 M. De Vos 1991, 540, 556–559. Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci>. Last visited 26.7.2016.
- 1227 M. De Vos 1991, 540–541, 559–562. Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci>. Last visited 26.7.2016. <http://www.pompejiprojektet.se/structure.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci&rid=36&ridnummer=6589969&rrubrik=Room%20p&csid=148&sidnummer=6360921&srubrik=Floor#>. Last visited 26.7.2016.
- 1228 Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/house.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci>. Last visited 26.7.2016.
- 1229 Mau 1877, 24. Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/room.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci&rid=30&ridnummer=3629014&rrubrik=Room%20k>. Last visited 26.7.2016.
- 1230 Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/room.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci&rid=26&ridnummer=8827961&rrubrik=Room%20f>. Last visited 26.7.2016.
- 1231 M. De Vos 1991, 545–546. Staub Gierow & Staub 2015: [http://www.pompejiprojektet.se/room.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci&rid=27&ridnummer=7079525&rrubrik=Room%20g%20\(tablinum\)](http://www.pompejiprojektet.se/room.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci&rid=27&ridnummer=7079525&rrubrik=Room%20g%20(tablinum)). Last visited 26.7.2016.
- 1232 M. De Vos 1991, 540, 550–554. Staub Gierow & Staub 2015: <http://www.pompejiprojektet.se/room.php?hid=7&chidnummer=9374584&hrubrik=V%201,18%20Casa%20degli%20Epigrammi%20greci&rid=31&ridnummer=7593495&rrubrik=Room%20l>. Last visited 26.7.2016.
- 1233 Jashemski 1993, 108–109 n. 168.
- 1234 Schoonhoven 2006, 197. A. De Vos (1991, 575) gives an area of 544, but he does not include the area of the house opening from entrance 23, which is connected to the house.

- 1235 Mau 1876, 161. Dexter 1975, 40, 43. Jashemski 1993, 108–109 n. 168. Ciarallo & Giordano 2012, 478–479 n. 172. Karivieri & Forsell 2015: [http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20\(peristyle\)](http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20(peristyle)). Last visited 26.7.2016. Viola (1879, 29) and Niccolini and Niccolini (1896, Nuovi scavi dal 1874 a tutto il 1882 11) reports that there were 3 porticoes.
- 1236 A. De Vos 1991, 575. Dexter 1975, 44. Jashemski 1993, 108–109 n. 168. De Vos uses the term *opus listatum*. According to Mau (1876, 161) and Ciarallo and Giordano (2012, 478–479 n. 172), the columns are made of tuff. Ciarallo and Giordano reports that the columns are made of brick.
- 1237 Mau 1876, 161. Dexter 1975, 45. A. De Vos 1991, 575. Jashemski 1993, 108–109 n. 168. Ciarallo & Giordano 2012, 478–479 n. 172. Karivieri & Forsell 2015: [http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20\(peristyle\)](http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20(peristyle)). Last visited 26.7.2016.
- 1238 Mau 1876, 162. Viola 1879, 29. Niccolini & Niccolini 1890, La Casa del Banchiere L. Caecilio Giocondo 2. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882 11. Dexter 1975, 44, 47. Jashemski 1993, 108–109 n. 168. Ciarallo & Giordano 2012, 478–479 n. 172. Karivieri & Forsell 2015: [http://www.pompejiprojektet.se/feature.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20\(peristyle\)&fid=143&fidnummer=5147435&frubrik=Pluteus](http://www.pompejiprojektet.se/feature.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20(peristyle)&fid=143&fidnummer=5147435&frubrik=Pluteus). Last visited 26.7.2016.
- 1239 Dexter 1975, 44.
- 1240 CIL IV 4083, 4084 (= 5457), 4085–4090, 5458. Dexter 1975, 231–233. Lundqvist: [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa\\_di\\_Caecilius\\_Iucundus-south.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa_di_Caecilius_Iucundus-south.pdf), 7–11. Last visted 26.7.2016.
- 1241 Mau 1876, 161. Dexter 1975, 47. Jashemski 1993, 108–109 n. 168. Ciarallo & Giordano 2012, 478–479 n. 172. Karivieri & Forsell 2015: [http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20\(peristyle\)](http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20(peristyle)). Last visited 26.7.2016.
- 1242 Mau 1876, 162. Viola 1879, 29. Niccolini & Niccolini 1890, La Casa del Banchiere L. Caecilio Giocondo 2. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882 11. Dexter 1975, 50, 168. Jashemski 1993, 108–109 n. 168. Ciarallo & Giordano 2012, 478–479 n. 172. Karivieri & forsell 2015: [http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20\(peristyle\)](http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20(peristyle)). Last visited 26.7.2016.
- 1243 Dexter 1975, 57. The hole was measured by the author.
- 1244 Dexter 1975, 51. A. De Vos 1991, 576. Jashemski 1993, 108–109 n. 168. Carrella 2008, 69. Ciarallo & Giordano 2012, 478–479 n. 172. Viola (1879, 29) reports three *oscilla*.
- 1245 MANN 110647. Dexter 1975, 167, 173. Jashemski 1993, 108–109 n. 168. Carrella 2008, 69–70. Niccolini & Niccolini (1890, La Casa del Banchiere L. Caecilio Giocondo 3) reports a head of Medusa, the identification is uncertain.
- 1246 MANN 110660. Niccolini & Niccolini 1890, La Casa del Banchiere L. Caecilio Giocondo 3. Dexter 1975, 167, 173. Jashemski 1993, 108–109 n. 168. Carrella 2008, 70.
- 1247 MANN 110661. Niccolini & Niccolini 1890, La Casa del Banchiere L. Caecilio Giocondo 3. Dexter 1975, 167, 173. Jashemski 1993, 108–109 n. 168. Carrella 2008, 70–71.
- 1248 MANN 110662. Niccolini & Niccolini 1890, La Casa del Banchiere L. Caecilio Giocondo 4. Dexter 1975, 167, 173–174. Jashemski 1993, 108–109 n. 168. Carrella 2008, 71.
- 1249 MANN 120487. Niccolini & Niccolini 1890, La Casa del Banchiere L. Caecilio Giocondo 3. Jashemski 1993, 108–109 n. 168. Carrella 2008, 71–72.
- 1250 Dexter 1975, 48. A. De Vos 1991, 604–605. Karivieri & Forsell 2015: <http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=89&ridnummer=5954218&rrubrik=Room%20r>. Last visited 26.7.2016.
- 1251 Dexter 1975, 48. A. De Vos 1991, 604–605.
- 1252 MANN 110569. CIL IV 4082. Dexter 1975, 49, 232. A. De Vos 1991, 604. Lundqvist: [http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa\\_di\\_Caecilius\\_Iucundus-south.pdf](http://www.pompejiprojektet.se/admin/rwdx/inscriptions/Casa_di_Caecilius_Iucundus-south.pdf), 6.
- 1253 Dexter 1975, 48. Karivieri & Forsell 2015: <http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=89&ridnummer=5954218&rrubrik=Room%20r>. Last visited 26.7.2016.
- 1254 Dexter 1975, 48.
- 1255 Dexter 1975, 46. A. De Vos 1991, 606. Jashemski 1993, 108–109 n. 168.
- 1256 Dexter 1975, 45, 54. A. De Vos 1991, 606. Ciarallo & Giordano 2012, 478–479 n. 172. Karivieri & Forsell 2015: [http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20\(peristyle\)](http://www.pompejiprojektet.se/room.php?hid=13&hidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20(peristyle)). Last visited 26.7.2016. Jashemski 1993, 108–109 n. 168. Jashemski thinks that the columns form a type of



vestibule for the exedra r.

- 1257 Dexter 1975, 48. A. De Vos 1991, 576, 606–607. Jashemski 1993, 108–109 n. 168, 334–335 n. 32. Ciarallo & Giordano 2012, 478–479 n. 172. Karivieri & Forsell 2015: [http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20\(peristyle\)](http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20(peristyle)). Last visited 26.7.2016; <http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=89&ridnummer=5954218&rrubrik=Room%20r>. Last visited 26.7.2016.
- 1258 Dexter 1975, 48. A. De Vos 1991, 576, 606–607. Jashemski 1993, 108–109 n. 168, 334–335 n. 32. Ciarallo & Giordano 2012, 478–479 n. 172. Karivieri & Forsell 2015: [http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20\(peristyle\)](http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20(peristyle)). Last visited 26.7.2016.
- 1259 Dexter 1975, 44. Karivieri & Forsell 2015: [http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20\(peristyle\)](http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=83&ridnummer=5741683&rrubrik=Room%20l%20(peristyle)). Last visited 26.7.2016.
- 1260 Jashemski 1993, 108–109 n. 168.
- 1261 Dexter 1975, 44. Jashemski 1993, 108–109 n. 168. Ciarallo & Giordano 2012, 478–479 n. 172. Dexter and Jashemski do not report a count of the pilasters. Ciarallo and Giordano mistakenly report that the pilasters are no longer visible.
- 1262 Karivieri & Forsell 2015: <http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=89&ridnummer=5954218&rrubrik=Room%20r>. Last visited 26.7.2016. According to Dexter (1975, 47–48) the paintings were III style.
- 1263 Dexter 1975, 48.
- 1264 Dexter 1975, 71–72.
- 1265 Dexter 1975, 63–64. A. De Vos 1991, 607. Karivieri & Forsell 2015: <http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=85&ridnummer=7322775&rrubrik=Room%20n#layer5>. Last visited 26.7.2016.
- 1266 Dexter 1975, 58–61. A. De Vos 1991, 604. Karivieri & Forsell 2015: <http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=86&ridnummer=6846327&rrubrik=Room%20o>. Last visited 26.7.2016. A. De Vos (1991, 575, 576) calls the room as an exedra and a triclinium. According to De Vos the paintings are III style.
- 1267 Dexter 1975, 61–63. A. De Vos 1991, 613–616. Karivieri & Forsell 2015: <http://www.pompejiprojektet.se/house.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House>. Last visited 26.7.2016; <http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=87&ridnummer=2074367&rrubrik=Room%20p>. Last visited 26.7.2016.
- 1268 Dexter 1975, 64–65. Karivieri & Forsell 2015: <http://www.pompejiprojektet.se/house.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House>. Last visited 26.7.2016;
- 1269 Dexter 1975, 44.
- 1270 Dexter 1975, 51, 56–58. Karivieri & Forsell 2015: <http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=90&ridnummer=1325173&rrubrik=Room%20s>. Last visited 26.7.2016.
- 1271 Mau 1876, 161. Dexter 1975, 53. Karivieri & Forsell 2015: <http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=89&ridnummer=5954218&rrubrik=Room%20r>. Last visited 26.7.2016.
- 1272 Dexter 1975, 51–52. A. De Vos 1991, 615–618. Karivieri & Forsell 2015: <http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=91&ridnummer=4113538&rrubrik=Room%20t>. Last visited 26.7.2016.
- 1273 Dexter 1975, 41–42. A. De Vos 1991, 602–603. Karivieri & Forsell 2015: <http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=92&ridnummer=3548236&rrubrik=Room%20u>. Last visited 26.7.2016.
- 1274 Dexter 1975, 36–40. A. De Vos 1991, 586–603.
- 1275 Dexter 1975, 42.
- 1276 Dexter 1975, 42–43. Karivieri & Forsell 2008: <http://www.pompejiprojektet.se/room.php?hid=13&chidnummer=6388183&hrubrik=V%201,26%20Casa%20di%20Caecilius%20Iucundus%20-%20South%20House&rid=84&ridnummer=6053424&rrubrik=Room%20m#layer5>. Last visited 26.7.2016.
- 1277 Sampaolo 1991, 797. Jashemski (1993, 110–111 n. 170) reports that the garden was excavated in 1884 and 1885.
- 1278 Schoonhoven 2006, 197.
- 1279 Fiorelli 1884, 111. Mau 1885, 202. Niccolini & Niccolini 1986, Nuovi Scavi 26. Sampaolo 1991, 798. Jashemski 1993,

- 110–111 n. 170. Ciarallo & Giordano 2012, 480 n. 174.
- 1280 Fiorelli 1884, 50. Mau 1885, 203, 205. Sampaolo 1991, 798. Ciarallo & Giordano 2012, 480 n. 174.
- 1281 Fiorelli 1884, 111. Mau 1885, 203. Sampaolo 1991, 798. Ciarallo & Giordano 2012, 480 n. 174.
- 1282 Mau 1885, 202–205. Niccolini & Niccolini 1986, Nuovi Scavi 26. Sampaolo 1991, 798. The black colour is no longer visible.
- 1283 Ciarallo & Giordano 2012, 480 n. 174.
- 1284 Fiorelli 1884, 50, 111. Mau 1885, 203. Sampaolo 1991, 798, 809. Ciarallo & Giordano 2012, 480 n. 174. The black colour is no longer visible.
- 1285 CIL IV 4100, 4102, 4103, 4106, 4107, 4109, 4112, 4118, 4120. Fiorelli 1884, 50–51, 111. Niccolini & Niccolini 1986, Nuovi Scavi 26. Sampaolo 1991, 798. Jashemski 1993, 110–111 n. 170.
- 1286 Fiorelli 1884, 112. Mau 1885, 204. Niccolini & Niccolini 1986, Nuovi Scavi 27. Sampaolo 1991, 798. Jashemski 1993, 110–111 n. 170. Ciarallo & Giordano 2012, 480 n. 174. Ciarallo and Giordano report a tuff gutter, but the north and west side has a cocciopesto gutter.
- 1287 Mau 1885, 203–205. Jashemski 1993, 110–111 n. 170. Ciarallo & Giordano 2012, 480 n. 174. There are no signs of the groove anymore. The wall is now h. 0,35, and therefore higher than reported by Mau. The width and length were measured by the author.
- 1288 Ciarallo & Giordano 2012, 480 n. 174.
- 1289 Mau 1885, 203.
- 1290 Sampaolo 1991, 809.
- 1291 Mau 1885, 203.
- 1292 Mau 1885, 205. Sampaolo 1991, 810.
- 1293 Fiorelli 1884, 111. Niccolini & Niccolini 1986, Nuovi Scavi 27. Jashemski 1993, 110–111 n. 170. Brandt 2010, 101 n. 104. Ciarallo & Giordano 2012, 480 n. 174. Brandt reports that this is Type 30 lararium, but there were lararium paintings near the structure.
- 1294 Fiorelli 1884, 112. Mau 1885, 205, 243. Niccolini & Niccolini 1986, Nuovi Scavi 27. Jashemski 1993, 110–111 n. 170. The paintings are no longer visible.
- 1295 Sampaolo 1991, 811–818.
- 1296 Sampaolo 1991, 818–823.
- 1297 Sampaolo 1991, 803.
- 1298 Sampaolo 1991, 802.
- 1299 Sampaolo 1991, 830.
- 1300 Schoonhoven 2006, 197.
- 1301 Sogliano 1896, 437. Sampaolo 1991, 830. Jashemski 1993, 111 n. 172. Ciarallo & Giordano 2012, 481 n. 176.
- 1302 Sogliano 1896, 437. The height was measured by the author.
- 1303 Jashemski 1993, 111 n. 172.
- 1304 Sampaolo 1991, 845. Ciarallo & Giordano 2012, 481 n. 176.
- 1305 Sogliano 1896, 437. Sampaolo 1991, 831, 845. Jashemski 1993, 111 n. 172. Ciarallo & Giordano 2012, 481 n. 176. The paintings are not visible.
- 1306 Jashemski 1993, 111 n. 172. Ciarallo & Giordano 2012, 481 n. 176. As the visible remains of gutter are made of masonry, it probably had a cocciopesto cover.
- 1307 Sogliano 1896, 437. Jashemski 1993, 111 n. 172. Ciarallo & Giordano 2012, 481 n. 176. The wall is no longer visible. Sogliano and Jashemski identify it as a structure of a flower bed.
- 1308 Jashemski (1993, 111 n. 172) and Ciarallo and Giordano (2012, 481 n. 176) report that the remains of a lararium are in the east portico, and Brandt (2010, 101 n. 107) reports that the east wall has a lararium. However, nothing suggesting a lararium remains visible in the east portico or on the east wall, but there is an aedicula in the north portico.
- 1309 Sampaolo 1991, 830, 846.
- 1310 Sampaolo 1991, 830, 847.
- 1311 Sampaolo 1991, 838–844.
- 1312 Sampaolo 1991, 831.
- 1313 Sampaolo 1991, 831, 834–835.
- 1314 Sampaolo 1991, 830–831, 834.
- 1315 Schoonhoven 2006, 197.
- 1316 Sogliano 1896, 438–439. Jashemski 1993, 111 n. 173. Ciarallo & Giordano 2012, 482 n. 177.
- 1317 Sampaolo 1991, 855. Jashemski 1993, 111 n. 173. Ciarallo & Giordano 2012, 482 n. 177. Jashemski and Ciarallo and Giordano report that there were 3 columns. There are currently remains of 2 columns. Sampaolo (1991, 863) reports that the columns are made of ovm technique.
- 1318 Sampaolo 1991, 855, 863. Jashemski 1993, 111 n. 173. Ciarallo & Giordano 2012, 482 n. 177.
- 1319 Sampaolo 1991, 863. The white plaster is no longer visible.



- 1320 Sampaolo 1991, 863. Jashemski 1993, 111 n. 173. Ciarallo & Giordano 2012, 482 n. 177. The top of the pluteus is badly damaged and the depth of the groove cannot be measured properly.
- 1321 Sampaolo 1991, 863. Jashemski 1993, 111 n. 173. Ciarallo & Giordano 2012, 482 n. 177. The gutter is mainly under the modern ground level and thus cannot be measured.
- 1322 Jashemski 1993, 111 n. 173. Ciarallo & Giordano 2012, 482 n. 177.
- 1323 Jashemski (1993, 111 n. 173) reports a cistern opening.
- 1324 Sogliano 1896, 438. Soprano 1950, 298–299. Sampaolo 1991, 855, 860, 862–863. Jashemski 1993, 111 n. 173. The height was measured by the author. The paintings are no longer visible.
- 1325 Soprano 1950, 298–299. Sampaolo 1991, 855, 860. Jashemski 1993, 111 n. 173. Ciarallo & Giordano 2012, 482 n. 177. Jashemski and Soprano report the measurements of the table as 0,93 x 0,57.
- 1326 Sogliano 1896, 438–439. Soprano 1950, 298–299. Sampaolo 1991, 855, 860. Jashemski 1993, 111 n. 173. Ciarallo & Giordano 2012, 482 n. 177. The paintings or the holes are no longer visible.
- 1327 Ciarallo & Giordano 2012, 482 n. 177. The wall is no longer visible.
- 1328 Sogliano 1896, 438. Jashemski 1993, 111 n. 173. According to Sogliano there were flower beds. Nothing of the planting beds remains visible.
- 1329 Sampaolo 1991, 863. Jashemski 1993, 111 n. 173. Ciarallo & Giordano 2012, 482 n. 177. Brandt (2010, 101) does not list this structure as a lararium.
- 1330 Jashemski 1993, 111 n. 173. Ciarallo & Giordano 2012, 482 n. 177. The paintings are no longer visible.
- 1331 Sogliano 1896, 439. Sampaolo 1991, 855, 861–862. Jashemski 1993, 111 n. 173, 335–336 n. 34. Ciarallo & Giordano 2012, 482 n. 177.
- 1332 Jashemski 1993, 111 n. 173.
- 1333 Soprano 1950, 298–299.
- 1334 Ciarallo & Giordano 2012, 482 n. 177.
- 1335 Sampaolo 1991, 864.
- 1336 Sampaolo 1991, 855, 864.
- 1337 Sampaolo 1991, 855.
- 1338 Sampaolo 1991, 855.
- 1339 Sampaolo 1991, 856–859.
- 1340 Sampaolo 1991, 854–856.
- 1341 Schoonhoven 2006, 197.
- 1342 Sampaolo 1991, 855. Jashemski 1993, 111–112 n. 174.
- 1343 Sampaolo 1991, 855. Jashemski 1993, 111–112 n. 174. Ciarallo & Giordano 2012, 483 n. 178. Jashemski mentions that the peristyle has 4 columns, but one made with ovm (travertine) is a part of the pluteus structure in the southern part, and was not functioning as a free-standing column in the last phase. Ciarallo and Giordano report that the peristyle had only 2 columns.
- 1344 Sampaolo 1991, 855, 867. Jashemski 1993, 111–112 n. 174.
- 1345 Sampaolo 1991, 855, 867. Jashemski 1993, 111–112 n. 174. Ciarallo & Giordano 2012, 482 n. 177. Jashemski reports the south side height as 1,67. The pluteus was measured by the author.
- 1346 CIL IV 4151. Sogliano 1896, 440. Sampaolo 1991, 867.
- 1347 Sampaolo 1991, 867. Jashemski 1993, 111–112 n. 174. Ciarallo & Giordano 2012, 482 n. 177.
- 1348 Sampaolo 1991, 868–869. The puteal is no longer in the house.
- 1349 Sampaolo 1991, 867.
- 1350 Sogliano 1896, 439. Jashemski 1993, 111–112 n. 174. Brandt 2010, 101 n. 111.
- 1351 Sogliano 1896, 439. Sampaolo 1991, 867. Jashemski 1993, 111–112 n. 174. Brandt 2010, 101 n. 111. Ciarallo & Giordano 2012, 482 n. 177. Brandt reports that there is a niche (Type 31), but this peristyle does not have any niches, only lararium paintings and an altar. Brandt might have confused the two peristyles of the house, as they both had a lararium on the north wall, but only the south peristyle has a niche.
- 1352 Sogliano 1896, 440.
- 1353 Sogliano 1896, 440.
- 1354 Sogliano 1896, 439.
- 1355 CIL IV 4146–4149. Sogliano 1896, 439.
- 1356 Sampaolo 1991, 869.
- 1357 CIL IV 4150.
- 1358 The room is only partially excavated.
- 1359 The room is only partially excavated.
- 1360 The room is only partially excavated.
- 1361 Sampaolo 1991, 866.
- 1362 Sampaolo 1991, 855, 865.

- 1363 Sogliano 1896, 439. Sampaolo 1991, 855, 865.
- 1364 Schoonhoeven 2006, 197.
- 1365 Mau 1893, 9. Niccolini 1896, 421. Jashemski 1993, 112 n. 178. Ciarallo & Giordano 2012, 484 n. 182.
- 1366 Jashemski 1993, 112 n. 178.
- 1367 Niccolini 1896, 421. Soprano 1950, 306. Jashemski 1993, 112 n. 178. Ciarallo & Giordano 2012, 484 n. 182. The dining group is no longer visible.
- 1368 Mau 1893, 14. Niccolini 1896, 421. Jashemski 1993, 112 n. 178. The relief is no longer in the peristyle.
- 1369 Jashemski 1993, 112 n. 178.
- 1370 Jashemski 1993, 112 n. 178. Ciarallo and Giordano (2012, 484 n. 182) reports that the pilaster is made of brick.
- 1371 Mau 1893, 13. Niccolini 1896, 421. Parise Badoni 1991, 641. Jashemski 1993, 112 n. 178.
- 1372 Jashemski 1993, 113 n. 180. Parise Badoni (1991, 676) reports that the house was excavated in 1893.
- 1373 Schoonhoven 2006, 197.
- 1374 Ehrhardt 2004, 91.
- 1375 Niccolini & Niccolini 1896, Nuovi Scavi 72. Jashemski 1993, 113 n. 180. Ciarallo & Giordano 2012, 485–486 n. 184.
- 1376 Mau 1893, 46. Sogliano 1896, 427. Jashemski 1993, 113 n. 180. Ehrhardt 2004, 91. Ciarallo & Giordano 2012, 485–486 n. 184. The columns are covered with plaster and the building material of most columns is not visible. For those cases where the material is visible they are brick, and cut travertine pieces suggesting to the ot and ovm techniques.
- 1377 Mau 1893, 46. Ehrhardt 2004, 95, 108. Jashemski 1993, 113 n. 180.
- 1378 Sogliano 1896, 428. Jashemski 1993, 113 n. 180. Ciarallo & Giordano 2012, 485–486 n. 184.
- 1379 Mau 1893, 46–47. Sogliano 1896, 427. Parise Badoni 1991, 677, 714. Jashemski 1993, 113 n. 180. Ehrhardt 2004, 91. Ciarallo & Giordano 2012, 485–486 n. 184.
- 1380 Sogliano 1892, 238; 1896, 427. Mau 1893, 47. Parise Badoni 1991, 677, 714. Jashemski 1993, 113 n. 180. Ciarallo & Giordano 2012, 485–486 n. 184.
- 1381 Jashemski 1993, 113 n. 180. Ciarallo & Giordano 2012, 485–486 n. 184. The cuts for the fence are no longer visible.
- 1382 Sogliano 1896, 428. Parise Badoni 1991, 716. Ehrhardt 2004, 96.
- 1383 CIL IV 4181–4197. Sogliano 1896, 428–429. Dell Corte 1954, 84 n. 151a, 85 n. 152.
- 1384 Mau 1893, 48. Sogliano 1896, 427. Jashemski 1993, 113 n. 180. Ciarallo & Giordano 2012, 485–486 n. 184.
- 1385 Mau 1893, 48. Sogliano 1896, 428.
- 1386 Mau 1893, 48. Sogliano 1896, 428. Parise Badoni 1991, 677, 714. Jashemski 1993, 113 n. 180. Ciarallo & Giordano 2012, 485–486 n. 184. The level is no longer visible.
- 1387 Sogliano 1892, 238–239; 1896, 427. Mau 1893, 48. Parise Badoni 1991, 677, 714. Niccolini & Niccolini 1896, Nuovi Scavi 73. Jashemski 1993, 113 n. 180.
- 1388 Spano 1910, 466 n. 1. Jashemski 1993, 113 n. 180. Ciarallo & Giordano 2012, 485–486 n. 184.
- 1389 Ehrhardt 2004, 91–92.
- 1390 Mau 1893, 47. Ciarallo & Giordano 2012, 485–486 n. 184.
- 1391 Mau 1893, 47–48. Sogliano 1896, 428. Parise Badoni 1991, 716–717.
- 1392 CIL IV 4159.
- 1393 Ehrhardt 2004, 92–93.
- 1394 Mau 1893, 47. Parise Badoni 1991, 716–717. Ciarallo & Giordano 2012, 485–486 n. 184.
- 1395 Mau 1893, 47–48. Parise Badoni 1991, 716–720.
- 1396 Parise Badoni 1991, 718–719.
- 1397 Sogliano 1896, 429.
- 1398 Ehrhardt 2004, 93.
- 1399 CIL IV 4160–4169. Mau 1893, 47. Ciarallo & Giordano 2012, 485–486 n. 184.
- 1400 Mau 1893, 47–48. Parise Badoni 1991, 720.
- 1401 CIL IV 4170–4175, 10200.
- 1402 Ehrhardt 2004, 93–94.
- 1403 Mau 1893, 47. Parise Badoni 1991, 722–723. Ciarallo & Giordano 2012, 485–486 n. 184.
- 1404 Mau 1893, 47–48. Parise Badoni 1991, 722–724.
- 1405 CIL IV 4176–4180. Sogliano 1896, 429. Della Corte 1954, 84 n. 150b.
- 1406 Parise Badoni 1991, 702–708. Ehrhardt 2004, 76–81.
- 1407 Parise Badoni 1991, 697–701. Ehrhardt 2004, 72–76.
- 1408 Ehrhardt 2004, 111–113.
- 1409 Parise Badoni 1991, 677, 766. Jashemski 1993, 113 n. 182. Ehrhardt 2004, 167–173. Ciarallo & Giordano 2012, 486–487 n. 186.
- 1410 Ehrhardt 2004, 113–114.
- 1411 Parise Badoni 1991, 677, 753–765. Ehrhardt 2004, 114–123.
- 1412 Parise Badoni 1991, 677, 748–751. Ehrhardt 2004, 123–127.

- 1413 Parise Badoni 1991, 677, 746–749. Ehrhardt 2004, 127–131.
- 1414 Parise Badoni 1991, 677, 741–745. Ehrhardt 2004, 131–136.
- 1415 Parise Badoni 1991, 720–721. Ehrhardt 2004, 94–95. Ehrhardt and Parise Badoni identify the space as a niche.
- 1416 Parise Badoni 1991, 735–740. Ehrhardt 2004, 136–144.
- 1417 Parise Badoni 1991, 677, 731–734. De Haan 2010, 192–193 K. 14. Ehrhardt 2004, 131–136. According to Ehrhardt the area is 19.
- 1418 Jashemski 1993, 113 n. 180.
- 1419 Niccolini & Niccolini 1896, Nuovi Scavi 72. Parise Badoni 1991, 677, 726–727. Ehrhardt 2004, 156–158. Brandt 2010, 100 n. 097.
- 1420 Sampaolo 1991, 875.
- 1421 Schoonhoeven 2006, 197. The house is not fully excavated.
- 1422 Jashemski 1993, 114 n. 183. Ciarallo & Giordano 2012, 488 n. 187.
- 1423 Jashemski 1993, 114 n. 193. Ciarallo & Giordano 2012, 488 n. 187. Ciarallo and Giordano report that the columns are made of brick.
- 1424 Sogliano 1905, 206. Sampaolo 1991, 875, 877. Jashemski 1993, 114 n. 183. Ciarallo & Giordano 2012, 488 n. 187.
- 1425 Sogliano 1905, 205–206. Sampaolo 1991, 875, 877–881. Jashemski 1993, 114 n. 183. Ciarallo & Giordano 2012, 488 n. 187. The width was measured by the author. The columns stand on the pluteus, and the height of pluteus is included to the height of the columns.
- 1426 Sogliano 1905, 206. Sampaolo 1991, 875.
- 1427 Sogliano 1905, 206. Jashemski 1993, 114 n. 183. Ciarallo & Giordano 2012, 488 n. 187. Sampaolo (1991, 877) reports that there is a cocciopesto floor in the open area. However, it is likely the gutter.
- 1428 Sogliano 1905, 207. Sampaolo 1991, 880–881. Brandt 2010, 101 n. 112. Brandt reports that the lararium is Type 10. However, he does not identify this space as a peristyle.
- 1429 Sampaolo 1991, 876.
- 1430 Sogliano 1905, 206–207. Sampaolo 1991, 880–882.
- 1431 Sampaolo 1991, 876.
- 1432 Sampaolo 1991, 882–883.
- 1433 Sampaolo 1991, 876.
- 1434 Sogliano 1905, 206. Sampaolo 1991, 884.
- 1435 The paintings are faded, and their themes are unrecognisable.
- 1436 Sampaolo 1991, 877.
- 1437 Sampaolo 1991, 876, 892–895.
- 1438 Sampaolo 1991, 876, 890–891.
- 1439 Sampaolo 1991, 875.
- 1440 Sampaolo 1991, 875.
- 1441 Sampaolo 1991, 875.
- 1442 Sampaolo 1991, 876.
- 1443 Schoonhoven 2006, 197.
- 1444 Jashemski 1993, 114 n. 186–187. Ciarallo & Giordano 2012, 489 n. 190.
- 1445 <http://pompeiiinpictures.com/pompeiiinpictures/R5/5%2003%2008%20p7.htm> (Last visited 31.3.2016). The PBMP map ([http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258); Last visited 31.3.2016) demonstrates the structure. It can be stairs from the portico to the garden.
- 1446 Jashemski 1993, 114 n. 186–187. Ciarallo & Giordano 2012, 489 n. 191.
- 1447 Spano 1910, 271–275. Bragantini 1991, 961. According to Jashemski (1993, 115 n. 190), the excavation took place during the years 1905–1906, but Spano reports excavations in the peristyles only during the year 1906.
- 1448 Schoonhoven 2006, 197. The house is not fully excavated.
- 1449 The entire house is in very bad shape and under dense vegetation, and it was not possible to take many measurements. The peristyle area is at least 70 m<sup>2</sup>, but it might be larger. It was not possible to find the northern limit. There was no means to define the size of the open area, and the garden area was measured from the PBMP map ([http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258); Last visited 1.4.2016).
- 1450 Jashemski 1993, 115 n. 190.
- 1451 Ciarallo & Giordano 2012, 490 n. 194.
- 1452 Bragantini 1991, 963. The paintings are partly unfinished.
- 1453 CIL IV 10201. Bragantini 1991, 963–965.
- 1454 There might be more rooms opening into the peristyle in the unexcavated parts of the house.
- 1455 Jashemski 1993, 116 n. 192.
- 1456 Schoonhoven 2006, 197.
- 1457 Sogliano 1901, 258–259. Bragantini 1991, 1047.

1458 Sogliano 1901, 259. Mau 1901, 324. Bragantini 1991, 1047. Jashemski 1993, 116 n. 192. Ciarallo and Giordano 2012  
 (491 n. 196) report that the column attached to the pier is made of brick, but it is made of travertine. The length was  
 measured by the author.

1459 Mau 1901, 324.

1460 Mau 1901, 324. Jashemski 1993, 116 n. 192. Ciarallo & Giordano 2012, 491 n. 196. The width was measured by the  
 author.

1461 Sogliano 1901, 259. Mau 1901, 324. Jashemski 1993, 116 n. 192. Ciarallo & Giordano 2012, 491 n. 196. The gutter  
 is no longer visible.

1462 Sogliano 1901, 259. Mau 1901, 324. Jashemski 1993, 116 n. 192. Ciarallo & Giordano 2012, 491 n. 196.

1463 Bragantini 1991, 1047.

1464 Bragantini 1991, 1047.

1465 CIL IV 6782. Sogliano 1901, 259. Mau 1901, 324–325.

1466 See Mau 1901, 324.

1467 Mau 1901, 325. Bragantini 1991, 1047, 1054. Brandt 2010,

1468 Bragantini 1991, 1047, 1054.

1469 Jashemski 1993, 116 n. 194. Heres 1993, 104, 107.

1470 Schoonhoven 2006, 197. M. De Vos (1991, 966), Peters and Moormann (1993B, 409) state that the area of the house  
 is about 460.

1471 Sogliano 1901, 163. M. De Vos 1991, 1020. Jashemski 1993, 116 n. 194. Ciarallo & Giordano 2012, 492–493 n. 199.

1472 Heres 1993, 107.

1473 Mau 1901, 352. M. De Vos 1991, 966. Heres 1993, 107. Heres reports the height is 2.85. The diameter was measured  
 by the author

1474 Mau 1901, 352. M. De Vos 1991, 967, 1020. Jashemski 1993, 116 n. 195. Heres 1993, 107. Peters & Moormann  
 1993, 308. Ciarallo & Giordano 2012, 492–493 n. 199.

1475 Heres 1993, 107. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=17#356>. Last visited 20.9.2017.  
 Sogliano (1901, 166) reports that there was a brick floor.

1476 CIL IV 6799–6800. Sogliano 1901, 163. Peters & Moormann 1993, 307. Moormann & Wynia 1993, 387.

1477 Sogliano 1901, 161. Brunsting & Wynia 1993, 3.

1478 Sogliano 1901, 163.

1479 Brunsting & Wynia 1993, 3.

1480 Mau 1901, 357. Moormann 1993, 395. The support is no longer in the house.

1481 Brunsting & Wynia 1993, 3. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=17#356>. Last visited  
 20.9.2017.

1482 Ciarallo & Giordano 2012, 492–493 n. 199.

1483 Heres 1993, 106.

1484 Peters & Moormann 1993, 310–312. M. De Vos (1991, 966) reports that the house had III style paintings.

1485 Sogliano 1901, 163–165. Mau 1901, 356. M. De Vos 1991, 1022–1023. Jashemski 1993, 116 n. 195, 336 n. 38. Peters  
 & Moormann 1993, 310–312, 341–342. Ciarallo & Giordano 2012, 492–493 n. 199.

1486 Heres 1993, 106.

1487 Peters & Moormann 1993, 312.

1488 Sogliano 1901, 163, 165–166. Mau 1901, 356. M. De Vos 1991, 1023–1024. Jashemski 1993, 116 n. 195, 336 n. 38.  
 Peters & Moormann 1993, 343. Ciarallo & Giordano 2012, 492–493 n. 199.

1489 M. De Vos 1991, 966.

1490 Heres 1993, 108.

1491 Peters & Moormann 1993, 307–308.

1492 Sogliano 1901, 166. Peters & Moormann 1993, 308.

1493 M. De Vos 1991, 1024. Peters & Moormann 1993, 343, 347.

1494 CIL IV 6796–6798. Sogliano 1901, 166. Peters & Moormann 1993, 307. Moormann & Wynia 1993, 388.

1495 Heres 1993, 94.

1496 Peters & Moormann 1993, 340.

1497 Sogliano 1901, 163. M. De Vos 1991, 1021. Jashemski 1993, 116 n. 195, 336 n. 38. Peters & Moormann 1993, 340.

1498 CIL IV 6636, 6794, 6795. Sogliano 1901, 163. Mau 1901, 334, 360. Moormann & Wynia 1993, 387.

1499 Heres 1993, 92–97.

1500 Heres 1993, 105.

1501 Peters & Moormann 1993, 309, 352–354.

1502 Peters & Moormann 1993, 3323–327.

1503 Heres 1993, 112–113. Peters & Moormann 1993, 321–323, 350–352.

1504 Sogliano 1901, 166. Heres 1993, 110. Peters & Moormann 1993, 313–321. M. De Vos 1991, 1025–1029.

1505 Heres 1993, 85. Ciarallo & Giordano 2012, 492 n. 198.  
 1506 Jashemski 1993, 117 n. 196.  
 1507 Schoonhoeven 2006, 197.  
 1508 Mau 1901, 361.  
 1509 Sogliano 1901, 330. Jashemski 1993, 117 n. 196. Ciarallo and Giordano (2012, 493 n. 200) reports that the columns are made of brick.  
 1510 Mau 1901, 363. The gutter probably had a cocciopesto cover.  
 1511 Sogliano 1901, 331. Mau 1901, 362.  
 1512 Sogliano 1901, 331. Mau 1901, 362.  
 1513 Sogliano 1901, 331. Mau 1901, 363. Soprano 1950, 299. Jashemski 1993, 117 n. 196. Ciarallo & Giordano 2012, 493 n. 200.  
 1514 Sogliano 1901, 331. Mau 1901, 363. Soprano 1950, 299. Jashemski 1993, 117 n. 196. Ciarallo & Giordano 2012, 493 n. 200.  
 1515 Sogliano 1901, 331. Jashemski 1993, 117 n. 196. Ciarallo & Giordano 2012, 493 n. 200.  
 1516 Mau 1901, 362. Bragantini 1991, 1032.  
 1517 Mau 1901, 363. Brandt 2010, 101 n. 119.  
 1518 Mau 1901, 362. Ciarallo & Giordano 2012, 493 n. 200.  
 1519 Sogliano 1901, 331.  
 1520 Mau 1901, 362.  
 1521 Jashemski 1993, 117 n. 196.  
 1522 Sogliano 1901, 331. Mau 1901, 362, 365. Jashemski 1993, 117 n. 196.  
 1523 Sogliano 1901, 330. Mau 1901, 360–361.  
 1524 Parise Badoni 1991, 1069. Jashemski 1993, 118 n. 198.  
 1525 PBMP map ([http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258); Last visited 2.4.2016).  
 1526 Sogliano 1899, 347. Jashemski 1993, 118 n. 198. Ciarallo & Giordano 2012, 494 n. 202.  
 1527 Mau 1901, 290–291. According to Sogliano (1899, 348), Mau (1901, 290) and Jashemski (1993, 118 n. 198), there were 24 columns.  
 1528 Sogliano 1899, 348. Mau 1901, 291–292. Ciarallo and Giordano (2012, 494 n. 202) report that the columns had white plaster.  
 1529 Sogliano 1899, 348–351. Mau 1901, 291–292, 296–302. Narciso 1991, 1070–1074. Jashemski 1993, 118 n. 198, 339–340 n. 40. Ciarallo & Giordano 2012, 494 n. 202. Mau (1901, 290) report that the height is 1,25. The width was measured by the author.  
 1530 Sogliano 1899, 351. Mau 1901, 292.  
 1531 CIL IV 4280–4403, 5460. Sogliano 1899, 232.  
 1532 Mau 1901, 290. Sogliano 1899, 351. Jashemski 1993, 118 n. 198. Ciarallo and Giordano (2012, 494 n. 202) report a masonry gutter. The width of the water channel and the radius of the corners were measured by the author.  
 1533 Sogliano 1899, 351. Mau 1901, 290–291. Parise Badoni 1991, 1069. Jashemski 1993, 118 n. 198. Ciarallo & Giordano 2012, 494 n. 202.  
 1534 Mau 1901, 290.  
 1535 Sogliano 1899, 105. Mau 1901, 311. The sundial is no longer in the house.  
 1536 Sogliano 1899, 351. Jashemski 1993, 118 n. 198. Ciarallo & Giordano 2012, 494 n. 202.  
 1537 The wall is mostly reburied.  
 1538 Sogliano 1899, 351.  
 1539 Sogliano 1899, 234, 351.  
 1540 Sogliano 1899, 234.  
 1541 Sogliano 1899, 233.  
 1542 CIL IV 4404–4413. Sogliano 1899, 233.  
 1543 Sogliano 1899, 351.  
 1544 The niches were partly filled after the excavation. Their size and location might indicate that they were not in use in the last phase, but they were probably visible.  
 1545 Mau 1901, 304.  
 1546 Sogliano 1899, 355–356.  
 1547 Mau 1901, 293. Sogliano 1899, 355–356. The room is reburied and no longer visible.  
 1548 Sogliano 1899, 347, 352–355. Mau 1901, 290, 304–310. Parise Badoni 1991, 1069. Narciso 1991, 1080–1095.  
 1549 Sogliano 1899, 352. Mau 1901, 290, 310. Narciso 1991, 1078–1079.  
 1550 Narciso 1991, 1077.  
 1551 Mau 1901, 290, 310.  
 1552 Sogliano 1899, 352. Mau 1901, 290, 310.

- 1553 Mau 1901, 310.
- 1554 Mau 1901, 290, 311.
- 1555 Sogliano 1899, 352. Mau 1901, 311.
- 1556 Sogliano 1899, 347.
- 1557 Sogliano 1899, 352.
- 1558 Sogliano 1899, 356. Narciso 1991, 1098.
- 1559 Sogliano 1899, 356. Mau 1901, 290, 302–304.
- 1560 Sogliano 1899, 356. Mau 1901, 304.
- 1561 Jashemski 1993, 119 n. 199.
- 1562 Schoonhoven 2006, 197.
- 1563 Ciarallo and Giordano (2012, 495 n. 203) state that it is impossible to verify that this space was a garden, but Mazois (1824, 45–46), Soprano (1950, 300) and Jashemski (1993, 119 n. 199) identify the area as a garden, and Fiorelli (1860, II, 35–36) states that the floor is made of earth, but in that case it can mean a beaten earth floor. The gutter, noted by Mazois and Jashemski, suggests that there was a garden.
- 1564 Ciarallo & Giordano 2012, 495 n. 203.
- 1565 Jashemski 1993, 119 n. 199.
- 1566 Mazois 1824, 46.
- 1567 Mazois 1824, 46. Jashemski 1993, 119 n. 199. Ciarallo & Giordano 2012, 495 n. 203. <http://pompeiiinpictures.com/pompeiiinpictures/R6/6%2001%2001.htm> (Last visited 4.4.2016).
- 1568 Mazois 1824, 45–46. Bonucci 1827, 85. Fiorelli 1875, 76. Soprano 1950, 300. Jashemski 1993, 119 n. 199. Ciarallo & Giordano 2012, 495 n. 203.
- 1569 Mazois 1824, 46. Bonucci 1827, 85. Fiorelli 1875, 76. Soprano 1950, 300. Jashemski 1993, 119 n. 199. Ciarallo & Giordano 2012, 495 n. 203.
- 1570 Fiorelli 1860, II, 36. Soprano 1950, 300. Ciarallo & Giordano 2012, 495 n. 203.
- 1571 Mazois 1824, 46. Soprano 1950, 300. Jashemski 1993, 119 n. 199. Ciarallo & Giordano 2012, 495 n. 203.
- 1572 Fiorelli 1875, 76.
- 1573 Bragantini 1993, 6. Jashemski 1993, 119 n. 201.
- 1574 Schoonhoven 2006, 197.
- 1575 Jashemski 1993, 119 n. 201. Ciarallo & Giordano 2012, 496 n. 205.
- 1576 Niccolini and Niccolini (1862, Descrizione generale 21) and Fiorelli (1875, 79) report that there were 11 columns. Jashemski (1993, 119 n. 201) reports that there were 12 columns, but she also counts the piers on the north side.
- 1577 Niccolini & Niccolini 1862, Descrizione generale 21. Fiorelli 1875, 79. Ciarallo & Giordano 2012, 496 n. 205. Jashemski (1993, 119 n. 201) reports that there were 3 piers.
- 1578 Niccolini & Niccolini 1862, Descrizione generale 21. Fiorelli 1875, 79. Ciarallo & Giordano 2012, 496 n. 205.
- 1579 Bragantini 1993, 26. Ciarallo & Giordano 2012, 496 n. 205.
- 1580 Niccolini & Niccolini 1862, Descrizione generale 21. Bragantini 1993, 26. Jashemski 1993, 119 n. 201. Ciarallo & Giordano 2012, 496 n. 205.
- 1581 Bragantini 1993, 26.
- 1582 CIL IV 1226–1229. Niccolini & Niccolini 1862, Descrizione generale 21. Fiorelli 1875, 79.
- 1583 Ciarallo & Giordano 2012, 496 n. 205.
- 1584 Bonucci 1827, 93. Niccolini & Niccolini 1862, Descrizione generale 21. Bragantini 1993, 26. Jashemski 1993, 119 n. 201. Ciarallo & Giordano 2012, 496 n. 205.
- 1585 Bonucci 1827, 93. Niccolini & Niccolini 1862, Descrizione generale 21. Fiorelli 1875, 79. Bragantini 1993, 26. Jashemski 1993, 119 n. 201. Ciarallo & Giordano 2012, 496 n. 205.
- 1586 Niccolini & Niccolini 1862, Descrizione generale 21. Fiorelli 1875, 79. Bragantini 1993, 26. Jashemski 1993, 119 n. 201. Ciarallo & Giordano 2012, 496 n. 205.
- 1587 Fiorelli 1875, 79. Bragantini 1993, 28, 30.
- 1588 Fiorelli 1875, 79. Bragantini 1993, 31–32.
- 1589 Fiorelli 1875, 79. Bragantini 1993, 31.
- 1590 Bragantini 1993, 27–29.
- 1591 Niccolini & Niccolini 1862, Descrizione generale 21. Fiorelli 1875, 79. Bragantini 1993, 27.
- 1592 Jones & Robinson 2005, 705–706. Niccolini and Niccolini (1862, Descrizione generale 21) and Fiorelli (1875, 79) identify the space as a *horreum*.
- 1593 Niccolini & Niccolini 1862, Descrizione generale 21. Bragantini 1993, 40–45.
- 1594 Bragantini 1993, 38–40.
- 1595 Bragantini 1993, 34–37.
- 1596 Bragantini 1993, 32.
- 1597 Bragantini 1993, 24.

1598 Bragantini 1993, 5, 24.  
 1599 Sampaolo 1993, 52.  
 1600 Schoonhoven 2006, 197.  
 1601 Niccolini & Niccolini 1986, Descrizione generale 21.  
 1602 Jashemski 1991, 119 n. 202. Jashemski reports that there were 2 piers, but she also counts the pilaster.  
 1603 Sampaolo 1993, 70.  
 1604 Ciarallo & Giordano 2012, 496 n. 205.  
 1605 Sampaolo 1993, 70.  
 1606 Sampaolo 1993, 52–53, 81.  
 1607 Sampaolo 1993, 53, 73–80. Jashemski 1991, 119 n. 202.  
 1608 Sampaolo 1993, 70–73.  
 1609 Sampaolo 1993, 60–61.  
 1610 Sampaolo 1993, 65.  
 1611 Sampaolo 1993, 87. Jashemski (1993, 121 n. 203) reports that the peristyle was excavated in 1806–1809.  
 1612 Schoonhoeven 2006, 197.  
 1613 Niccolini & Niccolini 1862, Descrizione generale 23. Fiorelli 1875, 84. Jashemski 1993, 121 n. 203. Ciarallo & Giordano 2012, 497–498 n. 207.  
 1614 Fiorelli 1860, III, 13, 15. Niccolini & Niccolini 1862, Descrizione generale 23. Jashemski 1993, 121 n. 203. Laidlaw & Collins-Clinton 2014, 83.  
 1615 Sampaolo 1993, 113–114. According to Ciarallo and Giordano (2012, 497–498 n. 207), the columns were entirely fluted.  
 1616 Jashemski 1993, 121 n. 203. Laidlaw & Collins-Clinton 2014, 84.  
 1617 Fiorelli 1860, III, 13. Sampaolo 1993, 113–114. Ciarallo & Giordano 2012, 497–498 n. 207. Laidlaw & Collins-Clinton 2014, 83–84.  
 1618 Laidlaw & Collins-Clinton 2014, 82, 87.  
 1619 Fiorelli 1860, III, 13.  
 1620 Fiorelli 1860, III, 15. Sampaolo 1993, 118–119. Ciarallo & Giordano 2012, 497–498 n. 207. Laidlaw & Collins-Clinton 2014, 83–85, 92, 93. Niccolini and Niccolini (1862, Descrizione generale 23), and Fiorelli (1875, 84) think that there were flowers in the gutter.  
 1621 Laidlaw & Collins-Clinton 2014, 82–85, 87–88, 93. Stella 2014, 221. The wall is mostly reburied, but it seems to be equally wide as the pluteus. The groove on the top of the wall is no longer visible.  
 1622 Mazois 1824, 76. Laidlaw & Collins-Clinton 2014, 85, 87, 90, 92–94.  
 1623 Niccolini & Niccolini 1862, Descrizione generale 23; 1890, Casa detta di Salustio 2. Fiorelli 1875, 84. Sampaolo 1993, 87. Jashemski 1993, 121 n. 203. Ciarallo & Giordano 2012, 497–498 n. 207. Laidlaw & Collins-Clinton 2014, 89–90, 94. The northern cistern had another cistern head, but it was not visible during the eruption, according to Laidlaw and Collins-Clinton (2014, 93–94). The height of the cocchiopesto base was measured by the author. The size of base roughly equals the cistern head size.  
 1624 Bonucci 1827, 101. Fiorelli 1860, III, 15. Niccolini & Niccolini 1862, Descrizione generale 23. Niccolini & Niccolini 1890, Casa detta di Salustio 2. Laidlaw & Collins-Clinton 2014, 84. Stella 2014, 222. Jashemski (1993, 121 n. 203) thinks that the basin was a planter. The depth and the rim were measured by the author.  
 1625 Fiorelli 1860, III, 15. Jashemski 1993, 121 n. 203. Ciarallo & Giordano 2012, 497–498 n. 207. The structure is no longer visible.  
 1626 Mazois 1824, 76. Soprano 1950, 300–301. Ciarallo & Giordano 2012, 497–498 n. 207. Laidlaw & Collins-Clinton 2014, 88–89.  
 1627 Mazois 1824, 76. Fiorelli 1860, III, 15. Soprano 1950, 300–301. Ciarallo & Giordano 2012, 497–498 n. 207. Laidlaw & Collins-Clinton 2014, 88–89. Not visible.  
 1628 According to Laidlaw and Collins-Clinton (2014, 83) these were ascending stairs leading to the upper floor of the house.  
 1629 Niccolini & Niccolini 1890, Casa detta di Salustio 2.  
 1630 Niccolini & Niccolini 1890, Casa detta di Salustio 2. Laidlaw and Collins-Clinton (2014, 90) report that the area near the lavastone cistern head had two worked stones (lavastone and travertine), where persons could stand to collect the water. These were probably part of the steps, which are not currently clearly visible.  
 1631 Laidlaw & Collins-Clinton 2014, 84, 88. Not visible anymore.  
 1632 Mazois 1824, 76, 78. Bonucci 1827, 101. Fiorelli 1860, III, 15. Niccolini & Niccolini 1862, Descrizione generale 23; 1890, Casa detta di Salustio 2. Fiorelli 1875, 84. Soprano 1950, 300–301. Della Corte 1954, 29. Jashemski 1993, 121 n. 203. Ciarallo & Giordano 2012, 497–498 n. 207. Laidlaw & Collins-Clinton 2014, 89–93. Sampaolo (1993, 88) reports that there was a biclinium. Soprano and Jashemski report the measurements as 4,00 x 3,98. The height was measured by the author. Soprano, Ciarallo and Giordano state that the plaster was red.  
 1633 Bonucci 1827, 101. Niccolini & Niccolini 1862, Descrizione generale 23; 1890, Casa detta di Salustio 2. Fiorelli



- 1875, 84. Soprano 1950, 300–301. Sampaolo 1993, 88, 122. Jashemski 1993, 121 n.2 30. Ciarallo & Giordano 2012, 497–498 n. 207. Laidlaw & Collins-Clinton 2014, 90–91. Fragments of an inscription: letters EG, P and D (Laidlaw & Collins-Clinton 2014, 91). The rim was measured by the author.
- 1634 Bonucci 1827, 101. Niccolini & Niccolini 1862, *Descrizione generale* 23; 1890, Casa detta di Salustio 2. Fiorelli 1875, 84. Soprano 1950, 300–301. Sampaolo 1993, 88, 122. Jashemski 1993, 121 n. 203. Ciarallo & Giordano 2012, 497–498 n. 207. Soprano, Jashemski, Ciarallo and Giordano think that there was a marble table in the middle of the pool, but there is no evidence of a table disc. Soprano thinks that there was a bronze fountain statue of a lion on the podium, but this is not mentioned anywhere else.
- 1635 Niccolini & Niccolini 1862, *Descrizione generale* 23; 1890, Casa detta di Salustio 2. Fiorelli 1875, 84. Soprano 1950, 300–301. Jashemski 1993, 121. Sampaolo 1993, 88. Laidlaw & Collins-Clinton 2014, 90. Niccolini & Niccolini and Fiorelli report that there were two piers, but they also count the pilaster of the north wall.
- 1636 Mazois 1824, 76. Niccolini & Niccolini 1862, *Descrizione generale* 23. Jashemski 1993, 121 n. 203. Ciarallo & Giordano 2012, 497–498 n. 207. Laidlaw & Collins-Clinton 2014, 88. Stella 2014, 220–221. The structures are no longer visible.
- 1637 Jashemski 1993, 121 n. 203.
- 1638 Laidlaw & Collins-Clinton 2014, 91, 93.
- 1639 Soprano 1950, 300–301. Sampaolo 1993, 88, 122. Ciarallo & Giordano 2012, 497–498 n. 207.
- 1640 Sampaolo 1993, 88, 122. Laidlaw & Collins-Clinton 2014, 92. Currently, the lower part has a red colour (Sampaolo 1993, 88, 122). Soprano (1950, 300–301) reports that the lower part was yellow, the middle part red, and the upper part yellow.
- 1641 Laidlaw & Collins-Clinton 2014, 92.
- 1642 Laidlaw & Collins-Clinton 2014, 90–91.
- 1643 Laidlaw and Collins-Clinton (2014, 91) report the one of the holes.
- 1644 Laidlaw & Collins-Clinton 2014, 88, 91.
- 1645 Della Corte 1954, 29. Sampaolo 1993, 88, 120–122. Jashemski 1993, 121 n. 203. Laidlaw & Collins-Clinton 2014, 88–90.
- 1646 Della Corte 1954, 29. Sampaolo 1993, 88, 122. Laidlaw & Collins-Clinton 2014, 92. Currently, the lower part has a red colour (Sampaolo 1993, 88, 122).
- 1647 Mazois 1824, 76–78. Fiorelli 1860, III, 15–16. Jashemski 1993, 340 n. 41. Ciarallo & Giordano 2012, 497–498 n. 207.
- 1648 Laidlaw & Collins-Clinton 2014, 88–91.
- 1649 Laidlaw & Collins-Clinton 2014, 86–88.
- 1650 Sampaolo 1993, 114. Laidlaw & Collins-Clinton 2014, 86.
- 1651 Niccolini & Niccolini 1862, *Descrizione generale* 23. Fiorelli 1875, 84. Jashemski 1993, 121 n. 203. The fountain is no longer visible.
- 1652 Laidlaw & Collins-Clinton 2014, 93.
- 1653 Laidlaw & Collins-Clinton 2014, 93.
- 1654 Sampaolo 1993, 122. Laidlaw & Collins-Clinton 2014, 73–74.
- 1655 Sampaolo 1993, 112–113. Laidlaw & Collins-Clinton 2014, 72–73.
- 1656 Niccolini & Niccolini 1862, *Descrizione generale* 23. Sampaolo 1993, 87, 109–111. Jashemski 1993, 121 n. 203. Laidlaw & Collins-Clinton 2014, 66–68, 83.
- 1657 Sampaolo 1993, 87, 115–118. Laidlaw & Collins-Clinton 2014, 69–71.
- 1658 Laidlaw and Stella (2014, 124) sees this room as a part of the north portico of the north peristyle.
- 1659 Laidlaw & Collins-Clinton 2014, 86–87.
- 1660 Laidlaw & Collins-Clinton 2014, 86–87.
- 1661 Sampaolo 1993, 87.
- 1662 Schoonhoven 2006, 197.
- 1663 Niccolini & Niccolini 1862, *Descrizione general* 23; 1890, Casa detta di Salustio 2. Fiorelli 1875, 84–85. Jashemski 1993, 121 n. 204. Ciarallo & Giordano 2012, 498–499 n. 208. Laidlaw and Collins-Clinton 2014, 95.
- 1664 Bonucci 1827, 102. Niccolini & Niccolini 1862, *Descrizione general* 23. Jashemski 1993, 121 n. 204. Sampaolo 1993, 130, 132. Ciarallo & Giordano 2012, 498–499 n. 208. Laidlaw and Collins-Clinton 2014, 96, 105. Laidlaw & Stella 2014, 151. Currently there are 8 columns, but Laidlaw and Collins-Clinton (2014, 94–95, 105) report that one on the west side is a mistake, made during the reconstruction of 1970–1972. The diameter is measured by author.
- 1665 Jashemski 1993, 121 n. 204. Sampaolo 1993, 130, 132. Ciarallo & Giordano 2012, 498–499 n. 208. Laidlaw and Collins-Clinton 2014, 105.
- 1666 Sampaolo 1993, 129. Laidlaw and Collins-Clinton 2014, 105.
- 1667 Jashemski 1993, 121 n. 204. Ciarallo & Giordano 2012, 498–499 n. 208. Laidlaw and Collins-Clinton 2014, 96, 108.
- 1668 Laidlaw and Collins-Clinton 2014, 96, 108.

- 1669 Jashemski 1993, 122 n. 204. Sampaolo 1993, 130–132. Ciarallo & Giordano 2012, 498–499 n. 208.
- 1670 Jashemski 1993, 121–122 n. 204. Ciarallo & Giordano 2012, 498–499 n. 208. Laidlaw & Collins-Clinton 2014, 108. The pool was destroyed during the bombings.
- 1671 Jashemski 1993, 121–122 n. 204. Ciarallo & Giordano 2012, 498–499 n. 208. Laidlaw & Collins-Clinton 2014, 108. The fountain was destroyed during the bombings. According to Ciarallo and Giordano the fountain was in the pool.
- 1672 Della Corte 1954, 29. Sampaolo 1993, 125. Laidlaw & Collins-Clinton 2014, 105.
- 1673 Sampaolo 1993, 125. Laidlaw & Collins-Clinton 2014, 105.
- 1674 Sampaolo 1993, 126–127.
- 1675 Fiorelli 1875, 85. Niccolini & Niccolini 1862, Descrizione general 23; 1890, Casa detta di Salustio 2. Sampaolo 1993, 130, 132. Laidlaw & Collins-Clinton 2014, 1057–108.
- 1676 Della Corte 1954, 29. Ciarallo & Giordano 2012, 498–499 n. 208.
- 1677 Sampaolo 1993, 129. Laidlaw & Collins-Clinton 2014, 106.
- 1678 Bonucci 1827, 102. Fiorelli 1860, II, 80; 1875, 85. Niccolini & Niccolini 1862, Descrizione general 23; 1890, Casa detta di Salustio 2. Sampaolo 1993, 88, 129, 131–135. Ciarallo & Giordano 2012, 498–499 n. 208. Laidlaw & Collins-Clinton 2014, 96, 106.
- 1679 Sampaolo 1993, 129.
- 1680 Niccolini & Niccolini 1862, Descrizione general 23; 1890, Casa detta di Salustio 2. Fiorelli 1875, 85. Sampaolo 1993, 130. Laidlaw & Collins-Clinton 2014, 107–108.
- 1681 Fiorelli 1875, 85.
- 1682 Sampaolo 1993, 124. Laidlaw & Collins-Clinton 2014, 78. Sampaolo (1993, 125) reports that the room has a window opening onto the peristyle. However, this window is actually opening between the room and room 30.
- 1683 Sampaolo 1993, 123–124. Laidlaw and Collins-Clinton 2014, 78, 105.
- 1684 Laidlaw and Collins-Clinton 2014, 114. The room is mostly destroyed.
- 1685 Bonucci 1827, 102. Niccolini & Niccolini 1862, Descrizione general 23; 1890, Casa detta di Salustio 2. Fiorelli 1875, 85. Sampaolo 1993, 88, 134–137. Laidlaw and Collins-Clinton 2014, 109–110.
- 1686 Laidlaw and Collins-Clinton 2014, 96.
- 1687 Bonucci 1827, 102. Niccolini & Niccolini 1862, Descrizione general 23; 1890, Casa detta di Salustio 2. Fiorelli 1875, 85. Sampaolo 1993, 88, 137–144. Laidlaw and Collins-Clinton 2014, 96, 111–113.
- 1688 Laidlaw and Collins-Clinton 2014, 114.
- 1689 Jashemski 1993, 122.
- 1690 Schoonhoven 2006, 197.
- 1691 Niccolini & Niccolini 1862, Descrizione generale 25. Fiorelli 1875, 88. Jashemski 1993, 122 n. 208. Sampaolo 1993, 198. Ciarallo & Giordano 2012, 500 n. 212.
- 1692 Jashemski 1993, 122 n. 208. Ciarallo and Giordano (2012, 500 n. 212) state that there were brick columns, and the piers are made of *ov* technique, but it is in fact vice versa; the pier is made of bricks and the columns are actually made with *oi* technique.
- 1693 Sampaolo 1993, 216. Ciarallo & Giordano 2012, 500 n. 212.
- 1694 Jashemski 1993, 122 n. 208.
- 1695 CIL IV 2537.
- 1696 Ciarallo and Giordano (2012, 500 n. 212) reports a masonry gutter.
- 1697 Ciarallo and Giordano (2012, 500 n. 212) reports a masonry cistern head. The structures are no longer visible.
- 1698 Sampaolo 1993, 217.
- 1699 Sampaolo 1993, 218. Brandt 2010, 102 n. 134. Ciarallo & Giordano 2012, 500 n. 212.
- 1700 Sampaolo 1993, 215.
- 1701 Sampaolo 1993, 198, 202.
- 1702 Sampaolo 1993, 198, 202–203.
- 1703 Sampaolo 1993, 198, 219–220.
- 1704 Niccolini & Niccolini 1862, Descrizione generale 25. Fiorelli 1875, 88. Sampaolo 1993, 201.
- 1705 Sampaolo 1993, 198, 209–215.
- 1706 Jashemski 1993, 122 n. 211.
- 1707 Schoonhoven 2006, 197.
- 1708 Fiorelli 1875, 89. Jashemski 1993, 122 n. 211. Ciarallo & Giordano 2012, 501–502 n. 215.
- 1709 Niccolini & Niccolini 1862, Descrizione generale 26. Fiorelli 1875, 89. Jashemski 1993, 122 n. 211.
- 1710 Jashemski 1993, 122 n. 211. Ciarallo & Giordano 2012, 501–502 n. 215.
- 1711 Bonucci 1827, 97. Niccolini & Niccolini 1862, Descrizione generale 26. Fiorelli 1875, 89. Jashemski 1993, 122 n. 211. Ciarallo & Giordano 2012, 501–502 n. 215. Bonucci names the house as the *Casa del Narciso*, but there is no pluteus in house VI,2,16, also known as the *Casa del Narciso*, and therefore Bonucci must be writing about this house (on the confusion between the names of the houses in this *insula*, see Jashemski 1993, 122).

- 1712 Bragantini 1993, 240–242. Ciarallo and Giordano (2012, 501–502 n. 215) reports a mosaic floor, but the cocciopesto  
floor is clearly visible.
- 1713 CIL IV 1243–1244.
- 1714 Mazois 1824, 69. Ciarallo & Giordano 2012, 501–502 n. 215.
- 1715 Mazois 1824, 69. Fiorelli 1860, III, 56–57. Bragantini 1993, 246. Ciarallo & Giordano 2012, 501–502 n. 215. Fiorelli,  
Ciarallo and Giordano reports that the puteal is made of travertine.
- 1716 Mazois 1824, 69.
- 1717 One hole is unmeasurable, because the puteal is covering the cistern head.
- 1718 Mazois 1824, 69. Niccolini & Niccolini 1862, *Descrizione generale* 26. Fiorelli 1875, 89. Jashemski 1993, 122 n. 211.  
Brandt 2010, 102 n. 135. Ciarallo & Giordano 2012, 501–502 n. 215. Bragantini (1993, 244–246) reports a temple–  
like structure.
- 1719 Jashemski 1993, 122 n. 211.
- 1720 The block is sunken into the ground which makes measuring the height impossible.
- 1721 Fiorelli 1860, III, 56–57, 239. Bonucci 1827, 97. Not in the house anymore.
- 1722 MANN 5613. Bonucci 1827, 97–98. Finati 1825, tav. 23. Fiorelli 1869, III, 54–55. Jashemski 1993, 122 n. 211. Ci-  
arallo & Giordano 2012, 501–502 n. 215. Fiorelli (1875, 88) reports that the statues were found in house VI,2,16, but  
they were actually found in this house (Jashemski 1993, 122).
- 1723 Bonucci 1827, 97–98. Fiorelli 1860, III, 56, 239. Jashemski 1993, 122 n. 211. Fiorelli (1875, 88) reports that the  
statues were found in house VI,2,16, but they were actually found in this house (Jashemski 1993, 122).
- 1724 Bragantini 1993, 242–244. Ciarallo & Giordano 2012, 501–502 n. 215.
- 1725 Bragantini 1993, 244–245. Ciarallo & Giordano 2012, 501–502 n. 215. The paintings are no longer visible.
- 1726 Bragantini 1993, 260.
- 1727 Bragantini 1993, 240.
- 1728 Bragantini 1993, 238–240.
- 1729 Bragantini 1993, 253–258.
- 1730 Bragantini 1993, 247–252.
- 1731 Schoonhoeven 2006, 197.
- 1732 Niccolini & Niccolini 1862, *Descrizione generale* 26. Fiorelli 1875, 90. Sampaolo 1993, 269. Jashemski 1993, 123 n.  
213. Ciarallo & Giordano 2012, 502 n. 217.
- 1733 Jashemski (1993, 123 n. 213) reports that there were 8 columns, but nothing of 3 columns remains visible.
- 1734 Niccolini & Niccolini 1862, *Descrizione generale* 26. Fiorelli 1875, 90.
- 1735 Niccolini & Niccolini 1862, *Descrizione generale* 26. Fiorelli 1875, 90. Sampaolo 1993, 269.
- 1736 Sampaolo (1993, 269) calls the room a vestibulum.
- 1737 Niccolini & Niccolini 1862, *Descrizione generale* 26. Fiorelli 1875, 90.
- 1738 Jashemski 1993, 124 n. 218.
- 1739 Schoonhoven 2006, 197.
- 1740 Ciarallo and Giordano (2012, 504 n. 222) do not think that this was a garden. They note that this is listed as a garden  
by Jashemski (1993, 124 n. 218), but they state that Fiorelli and others do not identify this as a garden. Fiorelli (1875,  
93) and Niccolini & Niccolini (1862, *Descrizione generale*, 27), however, state that the area is garden. Bonucci (1827,  
106–107) does not specify what type of space this was.
- 1741 Jashemski 1993, 124 n. 218.
- 1742 Jashemski 1993, 124 n. 218. Ciarallo & Giordano 2012, 504 n. 222.
- 1743 Fiorelli 1860, III, 236. Jashemski 1993, 124 n. 218. Brandt 2010, 102 n. 139.
- 1744 Fiorelli 1860, III, 236. Jashemski 1993, 124 n. 218.
- 1745 Bonucci 1827, 106–107. Fiorelli 1860, III, 236. Niccolini & Niccolini 1862, *Descrizione generale*, 27. Fiorelli 1875,  
93. Jashemski 1993, 124 n. 218. Sampaolo 1993, 282–283. Brandt 2010, 102 n. 139.
- 1746 Sampaolo 1993, 283–289.
- 1747 Sampaolo 1993, 280–281. The themes of the paintings are unknown.
- 1748 Schoonhoven 2006, 197.
- 1749 Ciarallo and Giordano (2012, 504 n. 223) do not identify this space as a garden. However, Fiorelli (1875, 94) reports  
that there was a garden in this space.
- 1750 Jashemski 1993, 124 n. 219.
- 1751 Fiorelli 1875, 94. Jashemski 1993, 124 n. 219.
- 1752 Jashemski 1993, 124 n. 219. Ciarallo and Giordano (2012, 504 n. 223) report that the piers are made of brick.
- 1753 Jashemski 1993, 124 n. 219.
- 1754 Fiorelli 1875, 94.
- 1755 Jashemski 1993, 125 n. 220.
- 1756 Schoonhoeven 2006, 198.

- 1757 Ciarallo and Giordano (2012, 505 n. 226) do not identify this space as a garden. However, Fiorelli (1875, 97) and Niccolini and Niccolini (1862, *Descrizione generale*, 28) report that there was a garden in this space.
- 1758 Niccolini & Niccolini 1862, *Descrizione generale*, 28. Fiorelli 1875, 97. Jashemski 1993, 125 n. 222.
- 1759 Bragantini 1993, 316.
- 1760 Niccolini & Niccolini 1862, *Descrizione generale*, 28. Fiorelli 1875, 97.
- 1761 Schoonhoven 2006, 198.
- 1762 This space is generally identified as an atrium with an impluvium (Niccolini & Niccolini 1862, *Descrizione generale*, 28, Fiorelli 1875, 54, Jashemski 1993, 125 n. 223, Ciarallo & Giordano 2012, 505 n. 227), or even specified as a Corinthian atrium (Bragantini 1993, 323). Nothing of the current condition of the space suggests that there was an impluvium, or that the middle part was paved. The open area is now covered with soil with grass, and there are no signs of the mentioned impluvium. On the portico side, under the pluteus, is the remains of cocchiopesto suggesting that the current level of the space was also the ancient floor level. In addition, the pluteus has an entrance on the west side. If the entire open area was an impluvium, and the space was filled with water, why was there an entrance to this space? The entrance suggests that the space was meant to be entered by humans, and therefore it probably was a garden.
- 1763 Niccolini & Niccolini 1862, *Descrizione generale*, 28. Fiorelli 1875, 98. Jashemski 1993, 125 n. 223.
- 1764 Fiorelli 1875, 98.
- 1765 Niccolini & Niccolini 1862, *Descrizione generale*, 28. Fiorelli 1875, 98. Jashemski 1993, 125 n. 223. The groove is no longer visible.
- 1766 Bragantini 1993, 323.
- 1767 Bragantini 1993, 324.
- 1768 Niccolini & Niccolini (1862, *Descrizione generale*, 28) and Fiorelli (1875, 98) identifies the space as a pantry.
- 1769 Niccolini & Niccolini 1862, *Descrizione generale*, 28. Fiorelli 1875, 98.
- 1770 Schoonhoven 2006, 198.
- 1771 Niccolini & Niccolini 1862, *Descrizione generale* 28. Fiorelli 1875, 98. Jashemski 1993, 125 n. 224. Ciarallo & Giordano 2012, 505 n. 228.
- 1772 Jashemski 1993, 125 n. 224. Ciarallo & Giordano 2012, 505 n. 228.
- 1773 Bragantini 1993, 322.
- 1774 Jashemski 1993, 125 n. Ciarallo & Giordano 2012, 505 n. 228.
- 1775 Ciarallo & Giordano 2012, 505 n. 228.
- 1776 Jashemski 1993, 125 n. 225.
- 1777 Schoonhoven 2006, 198.
- 1778 Niccolini & Niccolini 1862, *Descrizione generale* 28. Fiorelli 1875, 98. Jashemski 1993, 125 n. 225. Ciarallo & Giordano 2012, 506 n. 229.
- 1779 Jashemski 1993, 125 n. 225.
- 1780 Bragantini 1993, 327, 329. Ciarallo & Giordano 2012, 506 n. 229
- 1781 Ciarallo and Giordano (2012, 506 n. 229) reports a masonry gutter. The gutter is mostly under the modern soil level, so it cannot be measured, but Jashemski (1993, 125–126 n. 225) states that it was unusually large. The corners of the gutter were probably round (0,80 x 0,80) on the northern end.
- 1782 Fiorelli 1875, 98. Jashemski 1993, 125 n. 225. Ciarallo & Giordano 2012, 506 n. 229
- 1783 Niccolini & Niccolini 1862, *Descrizione generale* 28. Fiorelli 1875, 98. Bragantini 1993, 327, 329. Jashemski 1993, 126 n. 225. Ciarallo & Giordano 2012, 506 n. 229. The plaster is no longer visible.
- 1784 Bragantini 1993, 327, 329. Jashemski 1993, 126 n. 225. Ciarallo & Giordano 2012, 506 n. 229. The podia are no longer visible.
- 1785 According to Niccolini and Niccolini (1862, *Descrizione generale*, 28) and Fiorelli (1875, 98) the podium was a coffin with money.
- 1786 Fiorelli 1875, 98. Jashemski 1993, 125 n. 225. The table is no longer in the house.
- 1787 Fiorelli 1862, 334. Bragantini 1993, 327, 329. Jashemski 1993, 126 n. 225. The statue was donated to the Gran Duke Michele.
- 1788 Fiorelli 1862, 334. Bragantini 1993, 327, 329. Jashemski 1993, 126 n. 225. The statue was donated to the Gran Duke Michele.
- 1789 Fiorelli 1862, 334. Bragantini 1993, 327, 329. Jashemski 1993, 126 n. 225. The statue is identified as a possible Flora. The statue was donated to the Gran Duke Michele.
- 1790 Bragantini 1993, 327–330. Jashemski 1993, 126 n. 225, 340 n. 43. Ciarallo & Giordano 2012, 506 n. 229.
- 1791 Bragantini 1993, 327, 329. Ciarallo & Giordano 2012, 506 n. 229. Jashemski (1993, 125) reports that there were 2 half columns.
- 1792 Bragantini 1993, 327, 329.
- 1793 Bragantini 1993, 325.
- 1794 Jashemski 1993, 126 n. 233.

- 1795 Schoonhoven 2006, 198.
- 1796 Jashemski 1993, 126 n. 233. Ciarallo & Giordano 2012, 507 n. 233. Niccolini and Niccolini (1862, *Descrizione generale* 28–29), Fiorelli (1875, 101) and Jashemski think that the entrance was the back door of house VI,5,19. Jashemski states that the house was discovered in such a ruined state that it is impossible to know how the rooms were connected. There was perhaps no connection between houses VI,5,10 and VI,5,19, or the houses were connected through the second floor, but there is not enough evidence to make this connection.
- 1797 Ciarallo & Giordano 2012, 507 n. 233.
- 1798 Fiorelli 1860, III, 13. Jashemski 1993, 126 n. 233. Ciarallo & Giordano 2012, 507 n. 233.
- 1799 Fiorelli 1860, III, 12–14. Niccolini & Niccolini 1862, *Descrizione generale* 28–29. Fiorelli 1875, 101.
- 1800 Ciarallo & Giordano 2012, 507 n. 233.
- 1801 Ciarallo & Giordano 2012, 507 n. 233. Ciarallo and Giordano incorrectly places the podium in the northeast corner. They speculate that the podium supported a statue or vase.
- 1802 Fiorelli 1860, III, 14. The puteal is no longer in the house.
- 1803 Ciarallo & Giordano 2012, 507 n. 233.
- 1804 Schoonhoven 2006, 198.
- 1805 Niccolini & Niccolini 1862, *Descrizione generale* 28. Fiorelli 1875, 100. Jashemski 1993, 126 n. 230. Ciarallo & Giordano 2012, 508 n. 235.
- 1806 Jashemski 1993, 126 n. 230. Ciarallo & Giordano 2012, 508 n. 235. The gutter is mostly reburied.
- 1807 Ciarallo & Giordano 2012, 508 n. 235.
- 1808 Niccolini & Niccolini 1862, *Descrizione generale* 28. Fiorelli 1875, 100. Jashemski 1993, 126 n. 230. Brandt 2010, 102 n. 142. Ciarallo & Giordano 2012, 508 n. 235. Brandt is not certain whether this is his Type 20 lararium.
- 1809 Sampaolo 1993, 357. Jashemski (1993, 127 n. 234) reports that the house was excavated in 1813–1827.
- 1810 Schoonhoven 2006, 198.
- 1811 Fiorelli 1860, III, 136. Jashemski 1993, 127 n. 234. Ciarallo & Giordano 2012, 509 n. 238.
- 1812 Bonucci 1827, 110. Fiorelli 1860, III, 136. Niccolini & Niccolini 1862, *Descrizione generale* 29. Sampaolo 1993, 359, 361. Jashemski 1993, 127 n. 234. Ciarallo & Giordano 2012, 509 n. 238. According to Niccolini & Niccolini (1862, *Descrizione generale* 29) there were 8 columns.
- 1813 Mazois 1824, 82. Sampaolo 1993, 359. Jashemski 1993, 127 n. 234.
- 1814 Jashemski 1993, 127 n. 234. Ciarallo & Giordano 2012, 509 n. 238.
- 1815 Jashemski (1993, 127 n. 234) and Ciarallo and Giordano (2012, 509 n. 238) report that the gutter corners were round, and the rectangular tuff blocks are on the rounded corners. Nothing of the round corners is currently visible.
- 1816 Jashemski (1993, 127 n. 234) reports that there were 2 puteals, but there is only 1 puteal in the peristyle, and no other sources mention 2 puteals.
- 1817 Ciarallo and Giordano (2012, 509 n. 238) reports 3 cistern heads. One is visible, and another might be under the puteal, but is not visible. One cut (d. 0.47) is visible on the plinth, but it is only half of a circle, suggesting that the piece is reused and did not function as a cistern head.
- 1818 The cistern heads is on the plinth.
- 1819 Mazois 1824, 82. Bonucci 1827, 110. Niccolini & Niccolini 1862, *Descrizione generale* 29. Fiorelli 1875, 102. Jashemski papers Box 7, Acc. 2013–36, WH29: A: 120a, Notebook 1959, July 26. Sampaolo 1993, 359. Jashemski 1993, 127 n. 234. Ciarallo & Giordano 2012, 509 n. 238. The rim was measured by the author.
- 1820 Mazois 1824, 82–83. Bonucci 1827, 110. Jashemski 1993, 127 n. 234. Ciarallo & Giordano 2012, 509 n. 238. Not visible.
- 1821 MANN 4995. Fiorelli 1860, III, 224–225, 271. Jashemski 1993, 127 n. 234. Finati (1827, tav. 9) states that the statue was found in a room near a street.
- 1822 Niccolini & Niccolini 1862, *Descrizione generale* 29. Fiorelli 1875, 102. Brandt 2010, 102 n. 144.
- 1823 Bonucci 1827, 110–111.
- 1824 Bonucci 1827, 110–111.
- 1825 Sampaolo 1993, 359. Jashemski 1993, 127 n. 234. Ciarallo & Giordano 2012, 509 n. 238.
- 1826 Niccolini & Niccolini 1862, *Descrizione generale* 29. Fiorelli 1875, 102.
- 1827 Niccolini & Niccolini 1862, *Descrizione generale* 29. Fiorelli 1875, 102.
- 1828 Jashemski 1993, 128 n. 235. Sampaolo (1993, 357) mentions years 1813–1814.
- 1829 Schoonhoven 2006, 198.
- 1830 Fiorelli 1862, 195. Jashemski 1993, 128 n. 235.
- 1831 Bonucci 1827, 112. Niccolini & Niccolini 1862, *Descrizione generale* 29. Jashemski 1993, 128 n. 235. Fiorelli (1862, 194–195; 1875, 103) proposes that the portico was a pergola.
- 1832 Fiorelli (1862, 196) reports that there were 11 columns, but Mazois' (1824, plan. 62) and Jashemski's (1993, 127) plans demonstrates that there were 7 columns, 2 piers and 2 pilasters.
- 1833 Fiorelli 1862, 195; 1875, 103. Niccolini & Niccolini 1862, *Descrizione generale* 29. Jashemski 1993, 128 n. 235.

- 1834 Jashemski 1993, 128 n. 235. Ciarallo & Giordano 2012, 510 n. 239.  
 1835 Fiorelli 1862, 196.  
 1836 Bragantini 1993, 372.  
 1837 Schoonhoven 2006, 198.  
 1838 Jashemski 1993, 129 n. 239. Ciarallo & Giordano 2012, 511 n. 243.  
 1839 Jashemski 1993, 129 n. 239. Ciarallo & Giordano 2012, 511 n. 243. Fiorelli (1875, 109) reports that there were 2 columns.  
 1840 Fiorelli 1875, 109. Jashemski 1993, 129 n. 239. Ciarallo & Giordano 2012, 511 n. 243.  
 1841 Niccolini & Niccolini 1862, Descrizione generale 30. Fiorelli 1875, 109. Bragantini 1993, 385–388. Jashemski 1993, 129 n. 239. Brandt 2010, 102 n. 146. Ciarallo & Giordano 2012, 511 n. 243.  
 1842 Jashemski 1993, 129.  
 1843 Niccolini & Niccolini 1862, Descrizione generale 30.  
 1844 Niccolini & Niccolini 1862, Descrizione generale 30. Fiorelli 1875, 109.  
 1845 Niccolini & Niccolini 1862, Descrizione generale 30. Fiorelli 1875, 108–109. Jashemski 1993, 129 n. 239. Bragantini 1993, 374–381.  
 1846 Niccolini & Niccolini 1862, Descrizione generale 30. Fiorelli 1875, 109. Jashemski 1993, 129 n. 239. Bragantini 1993, 381, 384.  
 1847 Bragantini 1993, 373–374.  
 1848 Bragantini 1993, 381–385.  
 1849 Jashemski 1993, 129 n. 240.  
 1850 Schoonhoven 2006, 198.  
 1851 Jashemski 1993, 129 n. 240. Ciarallo & Giordano 2012, 512 n. 244.  
 1852 Niccolini & Niccolini 1862, Descrizione generale 30. Fiorelli 1875, 109. Jashemski 1993, 129 n. 240. Ciarallo & Giordano 2012, 512 n. 244. Currently there is 1 column visible.  
 1853 Niccolini & Niccolini 1862, Descrizione generale 30. Fiorelli 1875, 109. Jashemski 1993, 129 n. 240. Ciarallo & Giordano 2012, 512 n. 244.  
 1854 Ciarallo & Giordano 2012, 512 n. 244.  
 1855 Ciarallo & Giordano 2012, 512 n. 244.  
 1856 Niccolini & Niccolini 1862, Descrizione generale 30. Fiorelli 1875, 109.  
 1857 Niccolini & Niccolini 1862, Descrizione generale 30. Fiorelli 1875, 109. Jashemski 1993, 129 n. 240.  
 1858 Sampaolo 1993, 399. Jashemski (1993, 130 n. 242) that the peristyle was excavated in 1835–1836.  
 1859 Schoonhoven 2006, 198.  
 1860 Sampaolo 1993, 399. Jashemski 1993, 130 n. 242. Ciarallo & Giordano 2012, 512–513 n. 246.  
 1861 Sampaolo 1993, 399. Jashemski 1993, 130 n. 242. Ciarallo and Giordano (2012, 512–513 n. 246) report that the columns are made of travertine.  
 1862 Sampaolo 1993, 399, 423–424. Jashemski 1993, 130 n. 242. Ciarallo & Giordano 2012, 512–513 n. 246.  
 1863 Sampaolo 1993, 399, 423–427. Jashemski 1993, 130 n. 242. Ciarallo & Giordano 2012, 512–513 n. 246.  
 1864 Sampaolo 1993, 421.  
 1865 Jashemski 1993, 130 n. 242. Ciarallo & Giordano 2012, 512–513 n. 246.  
 1866 Jashemski (1993, 130 n. 242) and Ciarallo and Giordano (2012, 512–513 n. 246) report one cistern head with a marble lid.  
 1867 Sampaolo 1993, 427. Jashemski 1993, 130 n. 242. Ciarallo & Giordano 2012, 512–513 n. 246. The rim was measured by the author.  
 1868 Sampaolo 1993, 427. Jashemski 1993, 130 n. 242. Ciarallo & Giordano 2012, 512–513 n. 246.  
 1869 Fiorelli 1862, 332; 1875, 112. Bechi 1839, Relazione degli scavi di Pompei da Aprile 1835 a Giugno 1839 7. Niccolini & Niccolini 1862, Descrizione generale 31. Della Corte 1954, 36. Sampaolo 1993, 399, 428–432. Jashemski 1993, 130 n. 242, 340–341 n. 44. Ciarallo & Giordano 2012, 512–513 n. 246.  
 1870 Niccolini & Niccolini 1862, Descrizione generale 31. Fiorelli 1875, 112. Sampaolo 1993, 428. Jashemski 1993, 340–341 n. 44.  
 1871 Sampaolo 1993, 423–424.  
 1872 Sampaolo 1993, 423–424.  
 1873 Jashemski 1993, 130 n. 242. Ciarallo & Giordano 2012, 512–513 n. 246.  
 1874 Jashemski 1993, 130 n. 242.  
 1875 Jashemski 1993, 130 n. 242. Ciarallo & Giordano 2012, 512–513 n. 246.  
 1876 Jashemski 1993, 130 n. 242.  
 1877 Sampaolo 1993, 404–405.  
 1878 Niccolini & Niccolini 1862, Descrizione generale 31. Fiorelli 1875, 112. Sampaolo 1993, 399, 406–413.  
 1879 Niccolini & Niccolini 1862, Descrizione generale 31. Fiorelli 1875, 112. Sampaolo 1993, 399, 414–421.



- 1880 Jashemski 1993, 130 n. 243.  
 1881 Schoonhoven 2006, 198.  
 1882 Niccolini & Niccolini 1862, *Descrizione generale* 31. Fiorelli 1875, 113. Jashemski 1993, 130 n. 243. Ciarallo & Giordano 2012, 513 n. 247.  
 1883 Sampaolo 1993, 433. Jashemski 1993, 130 n. 243. Ciarallo & Giordano 2012, 513 n. 247.  
 1884 Ciarallo & Giordano 2012, 513 n. 247.  
 1885 Jashemski 1993, 130 n. 243. Ciarallo and Giordano (2012, 513 n. 247) reports a tuff gutter.  
 1886 Ciarallo & Giordano 2012, 513 n. 247. The cistern head is on the plinth.  
 1887 Fiorelli 1875, 113. Sampaolo 1993, 446. Ciarallo & Giordano 2012, 513 n. 247.  
 1888 Sampaolo 1993, 433, 448.  
 1889 Sampaolo 1993, 447–448.  
 1890 Sampaolo 1993, 446–447.  
 1891 Sampaolo 1993, 433, 441–443.  
 1892 Sampaolo 1993, 433, 443–444.  
 1893 Sampaolo 1993, 445.  
 1894 Sampaolo 1993, 433. Niccolini and Niccolini (1862, *Descrizione generale* 31) and (Fiorelli 1875, 113) identify the space as a kitchen.  
 1895 Jashemski 1993, 130 n. 244. Bragantini (1993, 449) reports that the house was excavated in 1830–1840.  
 1896 Schoonhoven 2006, 198.  
 1897 Jashemski 1993, 130 n. 244. Ciarallo & Giordano 2012, 514 n. 248.  
 1898 According to Jashemski (1993, 130) there were 5 columns, but only 3 are currently visible. Niccolini and Niccolini (1862, *Descrizione generale* 31) states that there are 9 columns, but they also count the piers and the half columns.  
 1899 Jashemski 1993, 130 n. 244. Ciarallo & Giordano 2012, 514 n. 248. Ciarallo and Giordano report that the columns are made of brick.  
 1900 Ciarallo & Giordano 2012, 514 n. 248.  
 1901 Bragantini 1993, 449, 463. The floor is no longer visible.  
 1902 CIL IV 1281–1286.  
 1903 According to Ciarallo and Giordano (2012, 514 n. 248) the gutter is made of lavastone.  
 1904 Niccolini & Niccolini 1862, *Descrizione generale* 31. Fiorelli 1875, 114. Jashemski 1993, 130 n. 244. Ciarallo & Giordano 2012, 514 n. 248. The rim was measured by the author.  
 1905 Niccolini & Niccolini 1862, *Descrizione generale* 31. Fiorelli 1875, 114. Bragantini 1993, 464. Jashemski 1993, 130 n. 244. Brandt 2010, 102 n. 149. Ciarallo & Giordano 2012, 514 n. 248.  
 1906 Niccolini & Niccolini 1862, *Descrizione generale* 31. Fiorelli 1875, 114. Jashemski 1993, 130 n. 244.  
 1907 Niccolini & Niccolini 1862, *Descrizione generale* 31. Fiorelli 1875, 114. Jashemski 1993, 130 n. 244.  
 1908 Niccolini & Niccolini 1862, *Descrizione generale* 31. Fiorelli 1875, 114. Jashemski 1993, 130 n. 244.  
 1909 Bragantini 1993, 449, 463. Ciarallo & Giordano 2012, 514 n. 248.  
 1910 Bragantini 1993, 463.  
 1911 Jashemski 1993, 130 n. 244.  
 1912 Bragantini 1993, 449, 467.  
 1913 Bragantini 1993, 449, 465–466.  
 1914 Bragantini 1993, 449, 454–456.  
 1915 Bragantini 1993, 449, 457–459.  
 1916 Parise Badoni 1993, 527. Jashemski 1993, 133 n. 248. Carella (2008, 83) reports that the house was excavated in 1825–1826.  
 1917 Schoonhoven 2006, 198.  
 1918 Bechi 1825, vol. II, tav. 55, 2. Minervini 1858, 157. Parise Badoni 1993, 528. Jashemski 1993, 133 n. 248. Carella 2008, 84. Ciarallo & Giordano 2012, 517–518 n. 252.  
 1919 Bonucci 1827, 118. Narciso 1993, 556. Jashemski 1993, 133 n. 248. Carella 2008, 84.  
 1920 Gell 1832, I, 168. Minervini 1858, 157. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8. Parise Badoni 1993, 528. Narciso 1993, 548, 556. Jashemski 1993, 133 n. 248. Carella 2008, 84. Ciarallo & Giordano 2012, 517–518 n. 252. According to Bechi (1824, vol. II, tav. 55, 8) the columns were yellow.  
 1921 Bonucci 1827, 118. Gell 1832, I, 159. Minervini 1858, 157. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8. Fiorelli 1875, 120. Jashemski 1993, 133 n. 248. Ciarallo & Giordano 2012, 517–518 n. 252. Narciso (1993, 556) and Ciarallo and Giordano report a pluteus in this peristyle. It is probably the masonry structure that forms the plinth, and is integrated into the gutter under the columns. The height of the brackets was measured by the author.  
 1922 Bechi 1825, vol. II, tav. 55, 8. Minervini 1858, 157. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8.  
 1923 CIL IV 1458, 1459a. Fiorelli 1875, 120. Jashemski 1993, 133 n. 248. Carella 2008, 84.  
 1924 Bechi 1825, vol. II, tav. 55, 8. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8. Narciso 1993, 556. Jashemski



- 1993, 133 n. 248. Ciarallo and Giordano (2012, 517–518 n. 252) reports a masonry gutter.
- 1925 Minervini 1858, 157. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8. Parise Badoni 1993, 548. Jashemski 1993, 133 n. 248. Ciarallo & Giordano 2012, 517–518 n. 252.
- 1926 Minervini 1858, 157. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8. Parise Badoni 1993, 548. Jashemski 1993, 133 n. 248. Ciarallo & Giordano 2012, 517–518 n. 252.
- 1927 Bechi 1825, vol. II, tav. 55, 8.
- 1928 Gell 1832, I, 170. The cylinder is no longer in the house.
- 1929 Bechi 1825, vol. II, tav. 55, 8. Bonucci 1827, 119. Gell 1832, I, 159, 170. Minervini 1858, 157. Fiorelli 1862, 126. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8. Fiorelli 1875, 120. Dwyer 1982, 118. Narciso 1993, 549–551. Jashemski 1993, 133 n. 248. Carella 2008, 84. Ciarallo & Giordano 2012, 517–518 n. 252. According to Minervini believes the niche was for a statue, however there are no visible signs of a statue attachment on the bottom of the niche. The function of the structure is identified by some (Bechi 1824, vol. II, tav. 55, 8, Bonucci 1827, 118–119, Gell 1832, I, 170, Fiorelli 1862, 126, Parise Badoni 1993, 528, Narciso 1993, 548. Brandt 2010, 102 n. 151 and Ciarallo & Giordano 2012, 517–518 n. 252) as a *lararium* (Type 20).
- 1930 MANN 6347. Gell 1832, I, 159, 170. Dwyer 1982, 118. Carella 2008, 84. Bonucci (1827, 118), Gell, Minervini (1858, 157), Niccolini and Niccolini (1864, *Casa detta del Poeta Tragico* 8) and Parise Badoni (1993, 528) report that the Faun statue was inside the niche, but Jashemski notes that the statue was found in the *tablinum* (see Fiorelli 1862, 124–125). However, Fiorelli (1864, 58) states that the statue was actually found at nearby the entrance 3, and therefore nearby the *aedicula*.
- 1931 Gell 1832, I, 159, 169. Minervini 1858, 157. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8. Narciso 1993, 548, 551. Jashemski 1993, 133 n. 248, 342 n. 47. Ciarallo & Giordano 2012, 517–518 n. 252.
- 1932 MANN 9112. Bechi 1825, vol. II, tav. 55, 8. Bonucci 1827, 119. Minervini 1858, 157. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8. Fiorelli 1875, 120. Parise Badoni 1993, 528. Narciso 1993, 551–555. Ciarallo & Giordano 2012, 517–518 n. 252.
- 1933 Narciso 1993, 558–559. Jashemski 1993, 133 n. 248.
- 1934 Bechi 1825, vol. II, tav. 55, 8. Minervini 1858, 157. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8. Narciso 1993, 555–556.
- 1935 Bechi 1825, vol. II, tav. 55, 8. Minervini 1858, 157. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8. Narciso 1993, 556.
- 1936 Bechi 1825, vol. II, tav. 55, 8. Minervini 1858, 157. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8. Narciso 1993, 558–559.
- 1937 Parise Badoni 1993, 528. Narciso 1993, 565–589.
- 1938 Bonucci 1827, 121. Minervini 1858, 158. Niccolini & Niccolini 1864, *Casa detta del Poeta Tragico* 8. Fiorelli 1875, 120. Narciso 1993, 559.
- 1939 Minervini 1858, 158. Narciso 1993, 559.
- 1940 Narciso 1993, 556.
- 1941 Narciso 1993, 545–547.
- 1942 Minervini 1858, 158. Parise Badoni 1993, 528. Narciso 1993, 560–564.
- 1943 Narciso 1993, 590–593.
- 1944 Narciso 1993, 589–590.
- 1945 Sampaolo 1993, 604. Jashemski 1993, 134 n. 249.
- 1946 Schoonhoven 2006, 198.
- 1947 Fiorelli 1862, 144. Gell (1832, I, 188) reports an area of 90.
- 1948 Jashemski 1993, 134 n. 249. Ciarallo & Giordano 2012, 519 n. 253.
- 1949 Gell 1832, I, 188.
- 1950 Ciarallo & Giordano 2012, 519 n. 253.
- 1951 Fiorelli 1862, 144. Niccolini & Niccolini 1862, *Descrizione generale* 33. Jashemski 1993, 134 n. 249. Ciarallo & Giordano 2012, 519 n. 253. Bechi (1827, vol. 4, Tav. 48–49, 9) and Sampaolo (1993, 604) report that there were 12 columns. The pier in the east portico was measured by the author.
- 1952 Bonucci 1827, 135. Fiorelli 1862, 138, 144; 1875, 124. Jashemski 1993, 134 n. 249.
- 1953 Fiorelli 1862, 144.
- 1954 MANN 9774. Bonucci 1827, 135–136. Bechi 1827, vol. 4, Tav. 48–49, 9–13. Gell 1832, I, 190; II, 122–125. Fiorelli 1862, 138, 144–146; 1875, 124. Niccolini & Niccolini 1862, *Descrizione generale* 33. Sampaolo 1993, 605, 608–609. Jashemski 1993, 134 n. 249. The female figure is identified as Venus by Fiorelli or a nymph.
- 1955 Bonucci 1827, 136. Bechi 1827, vol. 4, Tav. 48–49, 9. Fiorelli 1862, 144–145; 1875, 123–124. Jashemski 1993, 134 n. 249. The width was measured by the author. The paintings are no longer visible.
- 1956 Fiorelli 1862, 144, 146.
- 1957 Fiorelli 1862, 144; 1875, 123. Jashemski 1993, 134 n. 249. Jashemski 1993, 134 n. 249. The width of the water channel

- was measured by the author. The material is recognized by the author.
- 1958 Fiorelli (1862, 147) reports a cistern opening. Gell (1832, I, 188–189) reports a decorated marble cistern opening on the north side of the peristyle.
- 1959 Jashemski (1993, 134 n. 249) reports a cistern opening.
- 1960 Bechi 1827, vol. 4, Tav. 48–49, 13–14. Gell 1832, I 189. Fiorelli 1862, 146; 1875, 123. Jashemski 1993, 134 n. 249. Sampaolo 1993, 604. Ciarallo & Giordano 2012, 519 n. 253. The depth of the southern basin was measured by the author.
- 1961 Gell 1832, I, 189. Sampaolo 1993, 604.
- 1962 Bechi 1827, vol. 4, Tav. 48–49, 9. Fiorelli 1862, 146; 1875, 123. Jashemski 1993, 134 n. 249. Sampaolo 1993, 604. Ciarallo & Giordano 2012, 519 n. 253. According to Jashemski there were 6 vats. Gell (1832, 189) estimates that there were 6 or 7 basins.
- 1963 Bonucci 1827, 135. Bechi 1827, vol. 4, Tav. 48–49, 9. Gell 1832, vol. 2, 122. Fiorelli 1862, 138, 145; 1875, 123–124. Jashemski 1993, 134 n. 249. Ciarallo & Giordano 2012, 519 n. 253. The basin is no longer in the peristyle.
- 1964 Gell 1832, II, 122. Fiorelli 1862, 147. Jashemski 1993, 134 n. 249. Ciarallo & Giordano 2012, 519 n. 253.
- 1965 Fiorelli 1862, 144.
- 1966 Fiorelli 1862, 147.
- 1967 The dolium is sunken under the floor level and only the upper part is visible.
- 1968 Sampaolo 1993, 605.
- 1969 CIL IV 1265–1267.
- 1970 Sampaolo 1993, 605.
- 1971 Sampaolo (1993, 605) reports that the walls of the peristyle were on the lower parts red, the middle and the upper parts were white.
- 1972 Sampaolo 1993, 605.
- 1973 Sampaolo 1993, 604. According to Bechi (1827, vol. 4, Tav. 48–49, 14) soap was found in this room.
- 1974 Bechi 1827, vol. 4, Tav. 48–49, 9. Fiorelli 1862, 149. Niccolini & Niccolini 1862, *Descrizione generale* 33.
- 1975 Sampaolo 1993, 604.
- 1976 Sampaolo 1993, 605–608.
- 1977 Sampaolo 1993, 607–608, 610.
- 1978 Jashemski 1993, 135 n. 250. Sampaolo 1993, 613.
- 1979 Schoonhoven 2006, 198.
- 1980 Gell 1932, 194. Fiorelli 1875, 125. Jashemski 1993, 135 n. 250. Ciarallo & Giordano 2012, 520 n. 254.
- 1981 Gell 1932, 194. Fiorelli 1862, 175, 194. Jashemski 1993, 135 n. 250. Sampaolo 1993, 618. Ciarallo & Giordano 2012, 520 n. 254.
- 1982 Fiorelli 1862, 175. Sampaolo 1993, 618. Ciarallo & Giordano 2012, 520 n. 254.
- 1983 CIL IV 1270–1274.
- 1984 Ciarallo and Giordano (2012, 520–521 n. 254) reports a lavastone gutter.
- 1985 Jashemski (1993, 135 n. 250) and Ciarallo and Giordano (2012, 520 n. 254) report a tuff cistern opening.
- 1986 Bechi 1925, *Relazione degli Scavi di Pompei*, 2; 1927, tav. A, B. Bonucci 1927, 138–139. Gell 1832, I, 194–196; II, 126–127. Fiorelli 1862, 175; 1875, 125. Niccolini & Niccolini 1862, *Descrizione generale*, 33. Jashemski 1993, 135 n. 250. Sampaolo 1993, 618. Ciarallo & Giordano 2012, 520 n. 254. The steps and the masks were measured by the author.
- 1987 Gell 1832, I, 196; II, 126–127. Fiorelli 1862, 176; 1875, 125. Niccolini & Niccolini 1862, *Descrizione generale*, 33. Jashemski 1993, 135 n. 250. Sampaolo 1993, 613, 618. Jashemski reports length of 2,61 to the pool. The rim and the indent were measured by the author.
- 1988 Fiorelli 1862, 176; 1875, 125. Niccolini & Niccolini 1862, *Descrizione generale*, 33. Jashemski 1993, 135 n. 250. Sampaolo 1993, 618. Jashemski reports d. 0,63 and h. 0,44. The fountain jet was measured by the author. The podium now has a copy of a bronze fountain statue of a cupid with dolphin which comes from another garden as Jashemski reports. Kapossy (1969, 39) connects the statue to this house.
- 1989 Ciarallo & Giordano 2012, 520 n. 254.
- 1990 Sampaolo 1993, 614.
- 1991 Bechi 1925, *Relazione degli Scavi di Pompei*, 2; 1927b, tav. 48. Gell 1832, I, 194. Jashemski 1993, 135 n. 250. The paintings are no longer visible.
- 1992 Sampaolo 1993, 614.
- 1993 Bechi 1925, *Relazione degli Scavi di Pompei*, 2; 1927b, tav. 48. Gell 1832, 194. Jashemski 1993, 135 n. 250. The paintings are no longer visible.
- 1994 Sampaolo 1993, 614.
- 1995 Bechi 1925, *Relazione degli Scavi di Pompei*, 2; 1927b, tav. 48. Gell 1832, I, 194. Jashemski 1993, 135 n. 250. Nothing visible anymore.

- 1996 Sampaolo 1993, 614.
- 1997 Bechi 1925, *Relazione degli Scavi di Pompei*, 2; 1927b, tav. 48. Gell 1832, I, 194; II, 125–126. Fiorelli 1875, 125. Jashemski 1993, 343 n. 48. Sampaolo 1993, 613, 618. Ciarallo & Giordano 2012, 520 n. 254. The lower part is currently only visible.
- 1998 Sampaolo 1993, 613–614.
- 1999 Jashemski 1993, 135 n. 250.
- 2000 Bechi 1927b, tav. 48. Bonucci 1927, 138. Sampaolo 1993, 613–614, 618, 620.
- 2001 Jashemski 1993, 136 n. 251. Fröhlich (1993, 621) reports that the house was excavated in 1826–1827.
- 2002 Schoonhoven 2006, 198.
- 2003 Fröhlich 1996, 36.
- 2004 Bechi 1827, *Relazione degli Scavi di Pompei*, 3. Gell 1832, II, 2. Niccolini & Niccolini 1854, *Casa detta della Seconda Fontana*, 2; 1862, *Descrizione generale*, 33. Fiorelli 1875, 126. Jashemski 1993, 136 n. 251. Ciarallo & Giordano 2012, 521–522 n. 255.
- 2005 Gell 1832, vol. 2, 2. Fiorelli 1862, 188. Jashemski 1993, 136 n. 251. Fröhlich 1993, 640; 1996, 36. Carella 2008, 85. Ciarallo & Giordano 2012, 521–522 n. 255.
- 2006 Fröhlich 1993, 640; 1996, 36. Carella 2008, 85. Ciarallo & Giordano 2012, 521–522 n. 255.
- 2007 Fröhlich 1996, 36.
- 2008 Fröhlich 1996, 36. Ciarallo and Giordano (2012, 521–522 n. 255) report a masonry gutter. The width of the gutter was measured by the author.
- 2009 Jashemski 1993, 136 n. 251.
- 2010 Jashemski 1993, 136 n. 251.
- 2011 Bechi 1827, *Relazione degli Scavi di Pompei*, 2–4; 1827b, tav. 48. Gell 1832, II, 2. Niccolini & Niccolini 1862, *Descrizione generale*, 33. Fiorelli 1862, 191; 1864, 79; 1875, 126. Jashemski 1993, 136 n. 251. Fröhlich 1993, 621, 645; 1996, 37–38. Carella 2008, 85. Ciarallo & Giordano 2012, 521–522 n. 255.
- 2012 Fröhlich 1996, 37.
- 2013 Fröhlich 1996, 37.
- 2014 Bechi 1827, *Relazione degli Scavi di Pompei*, 4. Gell 1832, vol. 2, 129. Niccolini & Niccolini 1854, *Casa detta della Seconda Fontana*, 4. Fiorelli 1862, 191; 1864, 79. Fröhlich 1993, 645. Carella 2008, 85. Ciarallo & Giordano 2012, 521–522 n. 255.
- 2015 Bechi 1827, *Relazione degli Scavi di Pompei*, 4. Gell 1832, vol. 2, 4, 129. Fiorelli 1862, 191; 1864, 79. Jashemski 1993, 136 n. 251. Fröhlich 1993, 645. Carella 2008, 85. Ciarallo & Giordano 2012, 521–522 n. 255.
- 2016 MANN 5000. Bechi 1827, *Relazione degli Scavi di Pompei*, 4. Gell 1832, II, 4, 129. Niccolini & Niccolini 1862, *Descrizione generale*, 33. Fiorelli 1862, 191; 1864, 79; 1875, 126. Jashemski 1993, 136 n. 251. Fröhlich 1993, 645; 1996, 99–100. Carella 2008, 85. Jashemski reports height of 0,56. According to Kapossy (1969, 39) the cupid is holding a dolphin.
- 2017 MANN 4994. Bechi 1827, *Relazione degli Scavi di Pompei*, 4. Gell 1832, II, 4, 129. Niccolini & Niccolini 1854, *Casa detta della Seconda Fontana*, 4; 1862, *Descrizione generale*, 33. Fiorelli 1864, 79; 1875, 126. Kapossy 1969, 45, 47. Jashemski 1993, 136 n. 251. Fröhlich 1993, 645; 1996, 98–99. Ciarallo & Giordano 2012, 521–522 n. 255. Jashemski mentions height of 0,59.
- 2018 MANN 6509. Bechi 1827, *Relazione degli Scavi di Pompei*, 4–5. Gell 1832, vol. 2, 129. Niccolini & Niccolini 1854, *Casa detta della Seconda Fontana*, 4. Fiorelli 1862, 191–192. Jashemski 1993, 136 n. 251. Fröhlich 1993, 645, 1996, 100–101. Carella 2008, 85–86. Ciarallo & Giordano 2012, 521–522 n. 255. Fröhlich thinks that the sculpture represents a midget.
- 2019 Bechi 1827, *Relazione degli Scavi di Pompei*, 4. Gell 1832, vol. 2, 4–5, 129. Fiorelli 1862, 191. Jashemski 1993, 136 n. 251. Carella 2008, 85. The mask is no longer in the peristyle.
- 2020 Bechi 1827, *Relazione degli Scavi di Pompei*, 4. Gell 1832, II, 4, 129. Niccolini & Niccolini 1854, *Casa detta della Seconda Fontana*, 4. Fiorelli 1862, 192; 1864, 79. Jashemski 1993, 136 n. 251. Fröhlich 1993, 645; 1996, 101–102. The statue is identified as Venus Proserpina.
- 2021 Gell 1832, II, 129. Niccolini & Niccolini 1854, *Casa detta della Seconda Fontana*, 4–5. The table is no longer in the peristyle.
- 2022 The junction point is possibly mentioned by Bechi (1827, *Relazione degli Scavi di Pompei*, 5), Gell (1832, II, 2) and Niccolini & Niccolini (1854, *Casa detta della Seconda Fontana*, 4).
- 2023 Fröhlich 1993, 640, 645–646. Carella 2008, 85.
- 2024 Bechi 1827, *Relazione degli Scavi di Pompei*, 3. Fröhlich 1993, 641, 643, 645–646.
- 2025 Fröhlich 1993, 640. Carella 2008, 85.
- 2026 Fröhlich 1993, 640. Carella 2008, 85.
- 2027 Fröhlich 1993, 641, 644–645.
- 2028 Bechi 1827, *Relazione degli Scavi di Pompei*, 3–4. Niccolini & Niccolini 1854, *Casa detta della Seconda Fontana*,

- 2–3; 1862, *Descrizione generale*, 33. Fiorelli 1862, 188–189; 1875, 126. Fröhlich 1993, 641, 644–645. Ciarallo & Giordano 2012, 521–522 n. 255.
- 2029 Fröhlich 1993, 640, 645–646. Carella 2008, 85.
- 2030 Fröhlich 1993, 641, 643, 645–646.
- 2031 Bechi 1827, *Relazione degli Scavi di Pompei*, 3. Niccolini & Niccolini 1854, *Casa detta della Seconda Fontana*, 2; 1862, *Descrizione generale*, 33. Fiorelli 1875, 126. Jashemski 1993, 136 n. 251, 343 n. 49. Fröhlich 1993, 641, 642–646. Carella 2008, 85. Ciarallo & Giordano 2012, 521–522 n. 255.
- 2032 Bechi 1827, *Relazione degli Scavi di Pompei*, 3. Niccolini & Niccolini 1854, *Casa detta della Seconda Fontana*, 2. Fröhlich 1993, 641. Ciarallo & Giordano 2012, 521–522 n. 255. Jashemski (1993, 136 n. 251) reports 2 half columns in the peristyle, but this is probably a mistake made on the basis of her plan (p. 133).
- 2033 Fröhlich 1993, 647, 649–650; 1996, 49–50.
- 2034 Fröhlich 1993, 647–648; 1996, 48–49.
- 2035 Fröhlich 1996, 47–48.
- 2036 Fröhlich 1993, 622, 647–648; 1996, 46–47.
- 2037 Fröhlich 1993, 622, 646–647; 1996, 45–46.
- 2038 Bechi 1827, *Relazione degli Scavi di Pompei*, 3. Niccolini & Niccolini 1854, *Casa detta della Seconda Fontana*, 2. Fröhlich 1996, 29–31.
- 2039 Jashemski 1993, 137 n. 254.
- 2040 Schoonhoven 2006, 198.
- 2041 Ciarallo & Giordano 2012, 523 n. 258.
- 2042 Bechi 1831, *Relazione degli Scavi di Pompei*, 7. Niccolini & Niccolini 1862, *Descrizione generale*, 34. Fiorelli 1824, 131. Jashemski 1993, 137 n. 254. Ciarallo & Giordano 2012, 523 n. 258. The plaster is well preserved (or reconstructed), and it is impossible to identify the construction material of most columns. Brick seems to be the most common, but travertine blocks are visible in at least 2 columns.
- 2043 Bechi 1831, *Relazione degli Scavi di Pompei*, 7. Jashemski 1993, 137 n. 254. Bragantini 1993, 698. Ciarallo & Giordano 2012, 523 n. 258.
- 2044 Bonucci 1829, 195. Bechi 1831, *Relazione degli Scavi di Pompei*, 8–9. Fiorelli 1862, 132; 1875, 131. Jashemski 1993, 137 n. 254. Bragantini 1993, 698. Ciarallo & Giordano 2012, 523 n. 258. There are no visible remains of the holes for a fence or, iron hooks for curtains. Bechi reports the remains of the fence with the remains of the plants. He uses an Italian word, *vestigial*, which probably refers to the cavities on the ground left by the poles of the fence.
- 2045 Jashemski 1993, 138 n. 254. Ciarallo & Giordano 2012, 524 n. 258. Bechi (1831, *Relazione degli Scavi di Pompei*, 9) reports a stone gutter.
- 2046 Bechi 1831, *Relazione degli Scavi di Pompei*, 10. Jashemski 1993, 137 n. 254. Bragantini 1993, 698, 700. Ciarallo & Giordano 2012, 524 n. 258. A cement block on the puteal, and the hole cannot be measured.
- 2047 Jashemski 1993, 138 n. 254. Ciarallo & Giordano 2012, 524 n. 258. A stone block on the cistern head, and the hole cannot be measured.
- 2048 Jashemski (1993, 138 n. 254) and Ciarallo and Giordano (2012, 524 n. 258) report a cistern opening. The puteal is on the cistern head, and the hole cannot be measured.
- 2049 Bechi 1831, *Relazione degli Scavi di Pompei*, 7–9. Fiorelli 1862, 239; 1875, 131. Niccolini & Niccolini 1862, *Descrizione generale*, 34–35. Jashemski 1993, 137 n. 254. Bragantini 1993, 698, 700. Ciarallo & Giordano 2012, 523–524 n. 258. The rim was measured by the author.
- 2050 Bechi 1831, *Relazione degli Scavi di Pompei*, 7–9. Fiorelli 1862, 239; 1875, 131. Niccolini & Niccolini 1862, *Descrizione generale*, 34. Jashemski 1993, 137 n. 254. Bragantini 1993, 698, 700. Ciarallo & Giordano 2012, 524 n. 258. The table is no longer in the house.
- 2051 Bechi 1831, *Relazione degli Scavi di Pompei*, 9. Fiorelli 1862, 239; 1875, 132. Niccolini & Niccolini 1862, *Descrizione generale*, 35. Jashemski 1993, 137 n. 254. Bragantini 1993, 700. Ciarallo & Giordano 2012, 524 n. 258.
- 2052 Bechi 1831, *Relazione degli Scavi di Pompei*, 9–10. Jashemski 1993, 137 n. 254. Ciarallo & Giordano 2012, 524 n. 258. Jashemski and Bechi speculate that this pool was used for storing fish when the large pool was cleaned. Jashemski also suggests that it was for cooling drinks. The rim was measured by the author.
- 2053 Jashemski 1993, 137–138 n. 254. Ciarallo & Giordano 2012, 524 n. 258. The rim was measured by the author.
- 2054 Bonucci 1829, 195. Bechi 1831, *Relazione degli Scavi di Pompei*, 10. Fiorelli 1862, 231–232; 1875, 132. Jashemski 1993, 138 n. 254. Bragantini 1993, 698. Ciarallo & Giordano 2012, 524 n. 258.
- 2055 Bechi 1831, *Relazione degli Scavi di Pompei*, 9. Jashemski 1993, 137 n. 254. Ciarallo & Giordano 2012, 523 n. 258. Bechi refers to the plants, because there were clear vestiges (Italian word *vestigii*) of plants, which in this context probably refers to the root cavities.
- 2056 Bragantini 1993, 702, 704, 707–709. Ciarallo & Giordano 2012, 524 n. 258.
- 2057 Bechi 1831, *Relazione degli Scavi di Pompei*, 10–11. Fiorelli 1862, 234; 1875, 131. Niccolini & Niccolini 1862, *Descrizione generale*, 35. Bragantini 1993, 700, 707, 709–713.

2058 Bragantini 1993, 714. Ciarallo & Giordano 2012, 524 n. 258.  
 2059 Bechi 1831, *Relazione degli Scavi di Pompei*, 10. Bragantini 1993, 714.  
 2060 Niccolini & Niccolini 1862, *Descrizione generale*, 35. Fiorelli 1875, 131.  
 2061 Bechi 1831, *Relazione degli Scavi di Pompei*, 11. Bragantini 1993, 721.  
 2062 Bragantini 1993, 714. Ciarallo & Giordano 2012, 524 n. 258.  
 2063 Bechi 1831, *Relazione degli Scavi di Pompei*, 10.  
 2064 Niccolini & Niccolini 1862, *Descrizione generale*, 35. Fiorelli 1875, 131.  
 2065 Bragantini 1993, 715. Ciarallo & Giordano 2012, 524 n. 258.  
 2066 Bechi 1831, *Relazione degli Scavi di Pompei*, 10. Bragantini 1993, 715.  
 2067 MANN 9270, 9253. Bragantini 1993, 715–717. Five paintings in the MANN (inv. nn. 8873, 9051, 9142, 9320 and 9534) are from the peristyle, but their exact location is unknown (Bragantini 1993, 718–720).  
 2068 Bragantini 1993, 765–788.  
 2069 Bragantini 1993, 748–765.  
 2070 Bragantini 1993, 722–746.  
 2071 Bragantini 1993, 722–746.  
 2072 Bragantini 1993, 722, 736.  
 2073 Bragantini 1993, 747.  
 2074 Bechi 1831, *Relazione degli Scavi di Pompei*, 14.  
 2075 Bragantini 1993, 671–679.  
 2076 Bragantini 1993, 793–809.  
 2077 Jashemski 1993, 138 n. 255.  
 2078 Schoonhoven 2006, 198.  
 2079 Jashemski 1993, 138 n. 255. Ciarallo & Giordano 2012, 525 n. 259. Niccolini and Niccolini (1862, *Descrizione generale*, 35) and Ciarallo and Giordano report that there were 2 porticoes. Fiorelli (1875, 133) reports that there were 3 porticoes.  
 2080 Bonucci 1829, 146. Fiorelli 1862, 223. Jashemski 1993, 138 n. 255. Bragantini 1993, 841. Ciarallo & Giordano 2012, 525 n. 259. There are reports of small columns on the upper floor. These columns – or any other remains of the second floor – are no longer visible, and it cannot be determined which porticoes had a second floor. There was second floor at least on the east and north side rooms opening into the peristyle (Bragantini 1993, 819).  
 2081 Bragantini 1993, 838. Ciarallo & Giordano 2012, 525 n. 259. Bechi (1830, *Relazione degli scavi di Pompei*, 4) and Jashemski (1993, 138 n. 255) report that there were 8 columns. Bragantini or Ciarallo and Giordano do not provide a count of the columns.  
 2082 Bechi 1830, *Relazione degli scavi di Pompei*, 4. Jashemski 138 n. 255. Bragantini 1993, 838–389. Ciarallo & Giordano 2012, 525 n. 259.  
 2083 Bragantini 1993, 838, 840. Ciarallo & Giordano 2012, 525 n. 259.  
 2084 Niccolini & Niccolini 1862, *Descrizione generale*, 35. Fiorelli 1875, 133. Jashemski 1993, 138 n. 255. Bragantini 1993, 838–840. Ciarallo & Giordano 2012, 525 n. 259. The pluteus is damaged and the depth of the groove cannot be measured properly.  
 2085 CIL IV 1313.  
 2086 Jashemski 1993, 138 n. 255. Bragantini 1993, 840. Ciarallo and Giordano (2012, 525 n. 259) report a masonry gutter.  
 2087 Ciarallo and Giordano (2012, 525 n. 259) report a cistern opening. The cistern head is on the plinth.  
 2088 Jashemski 1993, 138 n. 255. Bragantini 1993, 838–839. Ciarallo & Giordano 2012, 525 n. 259. The modern plantings cover the middle part of the garden and the basin. Its material and size are unknown. According to the PBMP map ([http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258): Last visited 16.4.2016), the size is about 1,60 x 1,40.  
 2089 Bragantini 1993, 838.  
 2090 Bragantini 1993, 841.  
 2091 Bragantini 1993, 842–843.  
 2092 Bragantini 1993, 844.  
 2093 Bechi 1830, *Relazione degli scavi di Pompei*, 4. The room is destroyed.  
 2094 Jashemski 1993, 138 n. 255.  
 2095 Schoonhoven 2006, 198.  
 2096 According to Jashemski (1993, 138 n. 256) and Ciarallo and Giordano (2012, 525–256 n. 260), the space is a Corinthian atrium, which has an impluvium in the middle of the garden. Bechi (1830, *Relazione degli scavi di Pompei*, 5–6) and Bragantini (1993, 858) identify this space as a Corinthian atrium. Niccolini and Niccolini (1862, *Descrizione generale*, 35) and Fiorelli (1875, 134) call the space an atrium, but mention that it has a garden in the middle.  
 2097 Bechi 1830, *Relazione degli scavi di Pompei*, 5. Jashemski 1993, 138 n. 256. There are currently remains of 6 columns visible in the peristyle.  
 2098 CIL IV 1297–1302.

2099 Jashemski 1993, 138 n. 256. According to Ciarallo and Giordano (2012, 525–526 n. 260), there was a masonry gutter.  
 2100 Ciarallo & Giordano 2012, 525–526 n. 260. Jashemski (1993, 138 n. 256) reports that the podium had a marble cover. There are only remains of plaster now, and no signs of the marble. The ruined state of the podium leaves the question of the material of the cover open. If there was marble, it was probably on the top of the podium. Jashemski and Ciarallo and Giordano speculate that there was a fountain statue on top of the podium.

2101 Bechi 1830, *Relazione degli scavi di Pompei*, 5–6. Jashemski 1993, 138 n. 256. Ciarallo & Giordano 2012, 525–526 n. 260.

2102 Jashemski 1993, 138 n. 256. Ciarallo & Giordano 2012, 525–526 n. 260. The pool is reburied, and only its imprint is visible on the surface of the grass.

2103 Ciarallo & Giordano 2012, 525–526 n. 260.

2104 Bragantini 1993, 846. Ciarallo & Giordano 2012, 525–526 n. 260.

2105 Bechi 1830, *Relazione degli scavi di Pompei*, 7. Bragantini 1993, 846. The paintings and the pilaster are no longer visible.

2106 Ciarallo & Giordano 2012, 525–526 n. 260.

2107 Ciarallo & Giordano 2012, 525–526 n. 260.

2108 Bragantini 1993, 855, 857.

2109 Bragantini 1993, 851–857.

2110 Bechi 1830, *Relazione degli scavi di Pompei*, 7. Bragantini 1993, 858.

2111 Bragantini 1993, 851.

2112 Bragantini 1993, 851.

2113 Bragantini 1993, 847.

2114 Bragantini 1993, 846.

2115 Bragantini 1993, 844–845.

2116 Jashemski 1993, 138 n. 255.

2117 Schoonhoven 2006, 198.

2118 The peristyle is mostly destroyed, and its limits cannot be defined anymore. The area is measured on the basis of the PBMP map ([http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258); Last visited 17.4.2016).

2119 Fiorelli 1875, 134–135. Jashemski 1993, 138 n. 258. Ciarallo & Giordano 2012, 527 n. 262.

2120 Bechi 1830, *Relazione degli scavi di Pompei*, 7. Nothing of the columns remains, except pieces of fluted tuff columns (d. 0,53). It is not certain, however, if they are from this peristyle.

2121 Jashemski 1993, 138 n. 258. Ciarallo & Giordano 2012, 527 n. 262. The pool is not visible anymore due the ruined state of the peristyle.

2122 Bechi 1830, *Relazione degli scavi di Pompei*, 7. Jashemski 1993, 138 n. 258. Ciarallo & Giordano 2012, 527 n. 262. Jashemski reports that there were shrubs, but does not explain how she has identified the plants as shrubs.

2123 Bragantini 1993, 819. The paintings are not visible anymore.

2124 Bechi 1830, *Relazione degli scavi di Pompei*, 8. Jashemski 1993, 343 n. 50.

2125 Bechi 1830, *Relazione degli scavi di Pompei*, 7.

2126 Bragantini 1993, 819. The paintings are no longer visible.

2127 Bechi 1830, *Relazione degli scavi di Pompei*, 8. Jashemski 1993, 138 n. 258, 343 n. 50. Ciarallo & Giordano 2012, 527 n. 262. The paintings are no longer visible.

2128 The wall is mostly destroyed.

2129 Bragantini 1993, 819. The paintings are no longer visible.

2130 Bechi 1830, *Relazione degli scavi di Pompei*, 8. Jashemski 1993, 343 n. 50.

2131 Bechi 1830, *Relazione degli scavi di Pompei*, 7.

2132 Bragantini 1993, 819. The paintings are no longer visible.

2133 Bechi 1830, *Relazione degli scavi di Pompei*, 8. Jashemski 1993, 343 n. 50.

2134 CIL IV 1303.

2135 Bragantini 1993, 855, 857.

2136 The room is mostly destroyed.

2137 Bechi 1830, *Relazione degli scavi di Pompei*, 7. Bragantini 1993, 858.

2138 Bragantini 1993, 851–857.

2139 Jashemski 1993, 138 n. 255.

2140 Schoonhoven 2006, 198.

2141 The space is badly destroyed, and it is not possible to measure the garden size. The garden area is measured on the basis of the PBMP map ([http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258); Last visited 17.4.2016). A large beam hole at south wall may indicate the location of the columns of the east portico. If this is the case, then the east portico is w. 1,80.

2142 Jashemski 1993, 138 n. 257. Ciarallo & Giordano 2012, 526–527 n. 261.



- <sup>2143</sup> Jashemski 1993, 138 n. 257. There are currently no columns visible in the peristyle, except remains of tuff columns (d. 0,33) with white plaster. The fragments of columns might come from this peristyle, but it is not certain. Ciarallo and Giordano (2012, 526–527 n. 261) report that there is one column visible on the south side, but this was no longer visible when I visited the peristyle.
- <sup>2144</sup> Jashemski 1993, 138 n. 257. Ciarallo & Giordano 2012, 526–527 n. 261.
- <sup>2145</sup> Jashemski (1993, 138 n. 257) reports a cistern opening.
- <sup>2146</sup> Bonucci 1829, 67. Fiorelli 1862, 222. Kaposy 1969, 21. Dwyer 1982, 124. Jashemski 1993, 138 n. 257. The current whereabouts of the statues found in this garden is unknown. Jashemski speculates that they might have been given to the king and queen of Sardinia.
- <sup>2147</sup> Bonucci 1829, 67. Fiorelli 1862, 222. Jashemski 1993, 138 n. 257. The table is no longer in the house.
- <sup>2148</sup> Ciarallo & Giordano 2012, 526–527 n. 261.
- <sup>2149</sup> Niccolini & Niccolini 1862, *Descrizione generale*, 35. Fiorelli 1875, 134.
- <sup>2150</sup> Fiorelli 1862, 222.
- <sup>2151</sup> Jashemski 1993, 138 n. 259. Bragantini 1993, 860.
- <sup>2152</sup> Schoonhoven 2006, 198.
- <sup>2153</sup> Bechi 1829, *Relazione degli scavi di Pompei*, 15. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10; 1862, *Descrizione generale*, 36. Jashemski 1993, 138 n. 259. Ciarallo & Giordano 2012, 528 n. 263. There might have been a roofed area in the southern part of the garden. It has a floor, and is separated from the garden by lavastone sockets, which probably supported a fence, but there are no remains of columns, and there was no colonnade. Bechi (1829, *Relazione degli scavi di Pompei*, 15) and Niccolini and Niccolini (1854, *Casa detta di Castore e Polluce*, 10) suggest that there was a pergola.
- <sup>2154</sup> Bechi 1829, *Relazione degli scavi di Pompei*, 15. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10. Richardson 1955, 41. Jashemski 1993, 138 n. 259. Ciarallo & Giordano 2012, 528 n. 263. The diameter was measured by the author.
- <sup>2155</sup> Richardson 1955, 41. Ciarallo & Giordano 2012, 528 n. 263. Fiorelli (1862, 213) reports that a part of the columns was red.
- <sup>2156</sup> Bechi 1829, *Relazione degli scavi di Pompei*, 15. Gell 1832, II, 45, 142. Fiorelli 1862, 213. Richardson 1955, 41. Jashemski 1993, 138 n. 259. Ciarallo & Giordano 2012, 528 n. 263. The width was measured by the author.
- <sup>2157</sup> Richardson 1955, 41.
- <sup>2158</sup> Bechi 1829, *Relazione degli scavi di Pompei*, 15. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10. Richardson 1955, 41–42. Jashemski 1993, 138 n. 259. Ciarallo and Giordano (2012, 528 n. 263) report a tuff gutter in the north side, but there are remains of a masonry channel, which indicates that the north side also had a cocciopesto gutter.
- <sup>2159</sup> Bechi 1829, *Relazione degli scavi di Pompei*, 15. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10. Richardson 1955, 42. Jashemski 1993, 138 n. 259.
- <sup>2160</sup> Bechi 1829, *Relazione degli scavi di Pompei*, 15. Gell 1832, II, 43. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10. Richardson 1955, 42. Jashemski 1993, 138 n. 259. According to Ciarallo and Giordano (2012, 528 n. 263) the puteal is made of tervertine. The diameter of the hole was measured by the author.
- <sup>2161</sup> Richardson 1955, 42. Bragantini 1993, 940, 949. Jashemski (1993, 138 n. 259) reports a cistern opening. The hole is unmeasurable, because the marble puteal is covering the cistern head.
- <sup>2162</sup> Bechi 1829, *Relazione degli scavi di Pompei*, 16. Gell 1832, II, 43, 142. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10. Fiorelli 1862, 213; 1864, 90. Richardson 1955, 45–46. Jashemski 1993, 139 n. 259, 343–344 n. 51. Bragantini 1993, 940, 942. Brandt 2010, 103 n. 156. Ciarallo & Giordano 2012, 528 n. 263.
- <sup>2163</sup> The holes and distance of the holes is measured by Richardson (1955, 45–46).
- <sup>2164</sup> Bechi 1829, *Relazione degli scavi di Pompei*, 16. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10. Richardson 1955, 46. Jashemski 1993, 138 n. 259. Ciarallo & Giordano 2012, 528 n. 263. The altar is no longer in the peristyle.
- <sup>2165</sup> Richardson 1955, 44. Jashemski 1993, 139 n. 259. Ciarallo & Giordano 2012, 528 n. 263.
- <sup>2166</sup> Bechi 1829, *Relazione degli scavi di Pompei*, 16. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10. Fiorelli 1862, 213. Jashemski 1993, 139 n. 259. Ciarallo & Giordano 2012, 528 n. 263.
- <sup>2167</sup> Richardson 1955, 44. Jashemski 1993, 138 n. 259. Bechi (1829, *Relazione degli scavi di Pompei*, 15–16) proposes that there was a pergola on these sockets.
- <sup>2168</sup> Bechi 1829, *Relazione degli scavi di Pompei*, 15–16. Richardson 1955, 42, 67. The floor is no longer visible.
- <sup>2169</sup> MANN 976. Fiorelli 1862, 213; 1864, 90. Richardson 1955, 45. Jashemski 1993, 138 n. 259. Ciarallo & Giordano 2012, 528 n. 263. Fiorelli and Richardson think the statue was probably Isis, and Jashemski notes the similarity with Isis.
- <sup>2170</sup> Richardson 1955, 46. Jashemski 1993, 138 n. 259. Bragantini 1993, 940, 949. Ciarallo & Giordano 2012, 528 n. 263. Bragantini reports that the table disc was made of travertine.



- 2171 Gell 1832, II, 43. Richardson 1955, 45. Jashemski 1993, 138 n. 259. Ciarallo & Giordano 2012, 528 n. 263. Jashemski speculates that this could have been a kitchen garden.
- 2172 Bechi 1829, *Relazione degli scavi di Pompei*, 15.
- 2173 Richardson 1955, 42. Bragantini 1993, 940, 946–947.
- 2174 Bechi 1829, *Relazione degli scavi di Pompei*, 16–17. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10; 1862, *Descrizione generale*, 36. Fiorelli 1875, 137. Richardson 1955, 42–43. Bragantini 1993, 946–947.
- 2175 Richardson 1955, 45. According to Richardson the garden wall was white.
- 2176 Bechi 1829, *Relazione degli scavi di Pompei*, 15–16. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10. Richardson 1955, 41. Bragantini 1993, 940–941. Ciarallo & Giordano 2012, 528 n. 263. Jashemski (1993, 138 n. 259) reports 2 half columns. She probably means a column on the north wall and a column on the south wall. She mentions that they are supporting the colonnade on the west side of the garden.
- 2177 Bechi 1829, *Relazione degli scavi di Pompei*, 16. Gell 1832, II, 43. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10. Fiorelli 1862, 213. Richardson 1955, 42, 44–45. Jashemski 1993, 139 n. 259, 343–344 n. 51. Bragantini 1993, 940, 942. Ciarallo & Giordano 2012, 528 n. 263.
- 2178 Bechi 1829, *Relazione degli scavi di Pompei*, 16. Gell 1832, II, 43. Fiorelli 1862, 213. Richardson 1955, 41, pl. 2. Jashemski 1993, 139 n. 259, 343–344 n. 51. Bragantini 1993, 940. Ciarallo & Giordano 2012, 528 n. 263. Jashemski reports that there were 5 half columns.
- 2179 Richardson 1955, pl. 2.
- 2180 Richardson 1955, pl. 2.
- 2181 Richardson 1955, 42. Bragantini 1993, 942.
- 2182 Bechi 1829, *Relazione degli scavi di Pompei*, 16–17. Gell 1832, II, 42. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10; 1862, *Descrizione generale*, 36. Fiorelli 1862, 213; 1875, 137. Richardson 1955, 42–44. Bragantini 1993, 942–943.
- 2183 Bechi 1829, *Relazione degli scavi di Pompei*, 15–16. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10. Richardson 1955, 41. Jashemski 1993, 138 n. 259. Ciarallo & Giordano 2012, 528 n. 263.
- 2184 Richardson 1955, pl. 2.
- 2185 Richardson 1955, 42. Bragantini 1993, 945.
- 2186 Bechi 1829, *Relazione degli scavi di Pompei*, 16–17. Gell 1832, II, 45. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 10; 1862, *Descrizione generale*, 35. Fiorelli 1875, 137. Richardson 1955, 42–43. Bragantini 1993, 945–946.
- 2187 Richardson 1955, 46–48. Bragantini 1993, 950–953.
- 2188 Richardson 1955, 48–49. Bragantini 1993, 940–941.
- 2189 Richardson 1955, 67.
- 2190 Bechi 1829, *Relazione degli scavi di Pompei*, 21–22. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 12. Richardson 1955, 63–65. Bragantini 1993, 851, 956.
- 2191 Richardson 1955, 28–32. Bragantini 1993, 914–929.
- 2192 Richardson 1955, 32–36. Bragantini 1993, 901–914.
- 2193 Richardson 1955, 36–37.
- 2194 Richardson 1955, 38–40. Bragantini 1993, 930–939.
- 2195 Jashemski 1993, 138 n. 259. Bragantini 1993, 860.
- 2196 Schoonhoven 2006, 198.
- 2197 Richardson 1955, 51. Bechi (1829, *Relazione degli scavi di Pompei*, 19–20), Niccolini and Niccolini (1854, *Casa detta di Castore e Polluce*, 11) call the space an atrium, not a peristyle, but they mention that there was a garden in the middle of the area.
- 2198 Jashemski 1993, 139 n. 260. Ciarallo & Giordano 2012, 529 n. 264.
- 2199 Bechi 1829, *Relazione degli scavi di Pompei*, 19. Gell 1832, II, 20. Richardson 1955, 52, pl. 2. Jashemski 1993, 139 n. 260. Ciarallo & Giordano 2012, 529 n. 264. According to Niccolini and Niccolini (1854, *Casa detta di Castore e Polluce*, 11) there were 16 columns, but they also count the corner piers. The height was measured by the author.
- 2200 Bechi 1829, *Relazione degli scavi di Pompei*, 19. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 11. Fiorelli 1862, 209; 1875, 137. Richardson 1955, 52, pl. 2. Jashemski 1993, 139 n. 260. The material of the stone blocks used in the ovm was recognized by the author.
- 2201 Bechi 1829, *Relazione degli scavi di Pompei*, 19–20. Gell 1832, II, 20. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 11. Richardson 1955, 52. Bragantini 1993, 956. Ciarallo & Giordano 2012, 529 n. 264.
- 2202 MANN 8977, 8998, 9302, 9304. Bonucci 1929, 22. Gell 1832, II, pl. 65. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 12. Fiorelli 1862, 210; 1864 86; 1875, 137–138. Richardson 1955, 55, 61. Bragantini 1993, 974–977.
- 2203 Bechi 1829, *Relazione degli scavi di Pompei*, 20. Niccolini & Niccolini 1854, *Casa detta di Castore e Polluce*, 11. Richardson 1955, 53. Ciarallo & Giordano 2012, 530 n. 264.

- 2204 CIL IV 1295.
- 2205 Gell 1832, II, 20. Fiorelli 1862, 209. Richardson 1955, 53. Jashemski 1993, 140 n. 260. Bragantini 1993, 958–959. Ciarallo & Giordano 2012, 530 n. 264. Richardson, Ciarallo and Giordano report that there was a cocchiopesto gutter. However, Fiorelli reports a lavapesta gutter. The width of the water channel was measured by the author.
- 2206 Bonucci 1929, 22. Bechi 1829, *Relazione degli scavi di Pompei*, 120. Gell 1832, II, 20, pl. 65. Niccolini & Niccolini 1854, Casa detta di Castore e Polluce, 11; *Descrizione generale*, 36. Fiorelli 1862, 209–210; 1864, 86; 1875, 137. Richardson 1955, 53. Jashemski 1993, 139 n. 260. Ciarallo & Giordano 2012, 529 n. 264. The pool, except the depth, was measured by the author. Jashemski (1993, 139 n. 260) reports measurements as 4,40 x 5,50. She has probably included the rim in the size of the pool. Gell reports the measurements as 4,75 x 5,54.
- 2207 Bonucci 1929, 22. Bechi 1829, *Relazione degli scavi di Pompei*, 20–21. Gell 1832, II, 20. Niccolini & Niccolini 1854, Casa detta di Castore e Polluce, 11. Fiorelli 1862, 209–210; 1864, 86. Richardson 1955, 54. Jashemski 1993, 140 n. 260. Bragantini 1993, 851. Ciarallo & Giordano 2012, 529 n. 264. The column is partly destroyed, but Richardson speculates that it was probably as high as the pool was deep, which is already mentioned by Fiorelli. The current height of the column is 1,30. Bragantini reports 2 fountains in this garden, but there is only remains of one.
- 2208 Bechi 1829, *Relazione degli scavi di Pompei*, 20. Niccolini & Niccolini 1854, Casa detta di Castore e Polluce, 11 Richardson 1955, 54. Jashemski 1993, 140 n. 260. Ciarallo & Giordano 2012, 529–530 n. 264. Gell (1832, II, 20) thinks that the pool was a cistern. The rim was measured by the author. The building technique and the material was recognized by the author.
- 2209 Richardson 1955, 54. Jashemski 1993, 140 n. 260. Ciarallo & Giordano 2012, 529 n. 264.
- 2210 Bechi 1829, *Relazione degli scavi di Pompei*, 20. Niccolini & Niccolini 1854, Casa detta di Castore e Polluce, 11. Jashemski 1993, 140 n. 260.
- 2211 Richardson 1955, 56. Bragantini 1993, 956, 959–972. Ciarallo & Giordano 2012, 530 n. 264.
- 2212 Bechi 1829, *Relazione degli scavi di Pompei*, 20. Niccolini & Niccolini 1854, Casa detta di Castore e Polluce, 11; *Descrizione generale*, 36. Fiorelli 1862, 210; 1875, 137. Richardson 1955, 55–60. Bragantini 1993, 960–973.
- 2213 Richardson 1955, 59. The relief is no longer in the peristyle.
- 2214 Richardson 1955, pl. 2.
- 2215 Richardson 1955, pl. 2.
- 2216 Bechi 1829, *Relazione degli scavi di Pompei*, 20. Bragantini 1993, 956, 978. Ciarallo & Giordano 2012, 530 n. 264.
- 2217 Niccolini & Niccolini 1854, Casa detta di Castore e Polluce, 11. Fiorelli 1862, 210. Bragantini 1993, 978.
- 2218 Richardson 1955, 56. Bragantini 1993, 956, 979–85. Ciarallo & Giordano 2012, 530 n. 264.
- 2219 MANN 120086. Bechi 1829, *Relazione degli scavi di Pompei*, 20. Niccolini & Niccolini 1854, Casa detta di Castore e Polluce, 11; *Descrizione generale*, 36. Fiorelli 1862, 210; 1875, 137. Richardson 1955, 55–60. Bragantini 1993, 979–985.
- 2220 Richardson 1955, 59. The relief is no longer in the peristyle.
- 2221 Richardson 1955, 56. Bragantini 1993, 956, 986–995. Ciarallo & Giordano 2012, 530 n. 264.
- 2222 Bechi 1829, *Relazione degli scavi di Pompei*, 20. Niccolini & Niccolini 1854, Casa detta di Castore e Polluce, 11; *Descrizione generale*, 36. Fiorelli 1862, 210; 1875, 137. Richardson 1955, 57–60. Bragantini 1993, 986–995.
- 2223 Richardson 1955, 61–62. Bragantini 1993, 876.
- 2224 Richardson 1955, 26–27.
- 2225 Richardson 1955, 11, 13, 15, 51. Bragantini 1993, 884–890. Richardson and Bragantini count this area as a part of the atrium. Richardson calls it a south bay.
- 2226 Richardson 1955, 28.
- 2227 Bechi 1829, *Relazione degli scavi di Pompei*, 21. Niccolini & Niccolini 1854, Casa detta di Castore e Polluce, 12. Richardson 1955, 63–65. Bragantini 1993, 851, 956.
- 2228 Richardson 1955, 65–66.
- 2229 Richardson 1955, 69–70.
- 2230 Jashemski 1993, 138 n. 259. Bragantini 1993, 860.
- 2231 Schoonhoven 2006, 198.
- 2232 Richardson 1955, 77. Jashemski 1993, 140 n. 261. Ciarallo & Giordano 2012, 530 n. 265.
- 2233 Richardson 1955, 77, pl. 2. Ciarallo & Giordano 2012, 530 n. 265. Gell (1832, II, 18) reports that the area never had a colonnade, but his plan (pl. 63) illustrates the corner pier; this is probably not enough to be defined as a colonnade according to Gell. The stone material of the pier was identified by the author.
- 2234 Niccolini & Niccolini 1862, *Descrizione generale*, 36. Fiorelli 1875, 138. Richardson 1955, 77. Jashemski 1993, 140 n. 261.
- 2235 Richardson 1955, 77.
- 2236 Gell 1832, II, 18. Richardson 1955, 77. The gutter is no longer visible.
- 2237 Richardson 1955, 77.
- 2238 Richardson 1955, pl. 2.

2239 Richardson 1955, 77.  
 2240 Richardson 1955, pl. 2.  
 2241 Richardson 1955, 78.  
 2242 Richardson 1955, pl. 2. Ciarallo & Giordano 2012, 530 n. 265. The stone material was identified by the author.  
 2243 Richardson 1955, pl. 2.  
 2244 Richardson 1955, 78.  
 2245 Richardson 1955, 78.  
 2246 Richardson 1955, 79.  
 2247 Richardson 1955, 79.  
 2248 According to Richardson (1955, 79) this entrance leads to a stable (69), but in the current condition it seems more likely to be a fauces leading to entrance 8. There are no remains of a wall channelling the movement towards the stable. The wall is visible in Richardson's plan (pl. 1).  
 2249 Gell 1832, II, 18. Richardson 1955, 79.  
 2250 Bechi 1829, *Relazione degli scavi di Pompei*, 24. Richardson 1955, 76–77. Bragantini 1993, 861.  
 2251 Richardson 1955, 76.  
 2252 Richardson 1955, 78. Bragantini 1993, 1004.  
 2253 Sampaolo 1993, 1029. Rossi 2006, 30–33. Jashemski (1993, 141 n. 263) reports that the house was excavated in 1827.  
 2254 Schoonhoven 2006, 198.  
 2255 Rossi 2006, 46–47.  
 2256 Jashemski 1993, 141 n. 263. Ciarallo & Giordano 2012, 531 n. 267. Niccolini and Niccolini (1862, *Descrizione generale*, 37) report that the garden had porticoes on two sides. This is currently difficult to verify, but there are rooms on 3 sides of the peristyle, which suggests that there were also porticoes on 3 sides.  
 2257 Jashemski 1993, 141 n. 263. Rossi 2006, 47. The columns has been destroyed.  
 2258 Rossi 2006, 47.  
 2259 Rossi 2006, 46.  
 2260 CIL IV 1288–1291.  
 2261 Rossi 2006, 46.  
 2262 Rossi 2006, 46–47.  
 2263 Rossi 2006, 46–47.  
 2264 Bonucci 1829, 146. Fiorelli 1862, 223. It is not entirely clear upon which wall these paintings were placed, but Bonucci and Fiorelli give the impression that they were on the garden wall.  
 2265 Rossi 2006, 47. Ciarallo & Giordano 2012, 531 n. 267.  
 2266 Rossi 2006, 47.  
 2267 Rossi 2006, 47.  
 2268 Rossi 2006, 51. The room is badly damaged.  
 2269 Niccolini & Niccolini 1862, *Descrizione generale*, 37. Fiorelli 1875, 141. Sampaolo 1993, 1029, 1041–1043. Rossi 2006, 50–51, 62–64.  
 2270 Rossi 2006, 49–50.  
 2271 Rossi 2006, 48, 62.  
 2272 Sampaolo 1993, 1029–1030, 1036. Rossi 2006, 41–43, 60.  
 2273 Rossi 2006, 43, 59.  
 2274 Benedetti 2006, 122. Jashemski (1993, 141 n. 265) reports that the house was excavated in 1828.  
 2275 Schoonhoven 2006, 198. Benedetti (2006, 121) reports an area of 475.  
 2276 Benedetti 2006, 138–139.  
 2277 Jashemski 1993, 141 n. 265. Benedetti 2006, 138, 263. Ciarallo & Giordano 2012, 531–532 n. 269.  
 2278 Jashemski 1993, 141 n. 265. Benedetti 2006, 139–140. Ciarallo & Giordano 2012, 531–532 n. 269. There are visible remains of 3 columns, of which 2 are in situ according to Benedetti.  
 2279 Benedetti 2006, 140.  
 2280 Benedetti 2006, 139.  
 2281 Benedetti 2006, 139. The latrine is no longer visible.  
 2282 Benedetti 2006, 138.  
 2283 Benedetti 2006, 138–139. The beam holes were measured by the author.  
 2284 Ciarallo & Giordano 2012, 531–532 n. 269.  
 2285 Benedetti 2006, 138–139. The beam holes were measured by the author.  
 2286 Benedetti 2006, 139.  
 2287 Ciarallo & Giordano 2012, 531–532 n. 269.  
 2288 Benedetti 2006, 139.  
 2289 Niccolini & Niccolini 1862, *Descrizione generale*, 37. Fiorelli 1875, 142. Jashemski 1993, 141 n. 265. Benedetti 2006,

- 148–149.
- 2290 Benedetti 2006, 147–148.
- 2291 Benedetti 2006, 146–147, 150, 152. Sampaolo 1993, 1044, 1049.
- 2292 Benedetti 2006, 145–146, 150, 152. Sampaolo 1993, 1044, 1048–1049.
- 2293 Sampaolo 1993, 1072. Costantino 2006, 246–249. Jashemski (1993, 141–142 n. 267) reports that the house was excavated in 1825–1827.
- 2294 Schoonhoeven 2006, 198.
- 2295 Cassetta & Costantino 2006, 291–295.
- 2296 Cassetta & Costantino 2006, 293–295.
- 2297 Gell 1832, 182. Niccolini & Niccolini 1862, *Descrizione generale*, 38. Fiorelli 1875, 144. Sampaolo 1993, 1073, 1101. Cassetta & Costantino 2006, 295. Ciarallo & Giordano 2012, 533–534 n. 271.
- 2298 Niccolini & Niccolini 1862, *Descrizione generale*, 38. Fiorelli 1875, 144. Jashemski 1993, 11–142 n. 267. Cassetta & Costantino 2006, 291, 293, 295. Ciarallo & Giordano 2012, 533–534 n. 271.
- 2299 Sampaolo 1993, 1101. Cassetta & Costantino 2006, 291. Costantino 2006, 308–309. Ciarallo & Giordano 2012, 533–534 n. 271.
- 2300 Fiorelli 1875, 144. Jashemski 1993, 11–142 n. 267. Cassetta & Costantino 2006, 291–293. Ciarallo & Giordano 2012, 533–534 n. 271.
- 2301 Cassetta & Costantino 2006, 292.
- 2302 Cassetta & Costantino 2006, 292. Ciarallo & Giordano 2012, 533–534 n. 271.
- 2303 Cassetta & Costantino 2006, 291, 293.
- 2304 Cassetta & Costantino 2006, 292.
- 2305 Gell 1832, 182. Niccolini & Niccolini 1862, *Descrizione generale*, 38. Fiorelli 1875, 144. Soprano 1950, 301. Jashemski 1993, 11–142 n. 267. Cassetta & Costantino 2006, 295. Ciarallo & Giordano 2012, 533–534 n. 271. Jashemski and Soprano report the measurements as 3,75 x 2,90.
- 2306 Gell 1832, 182. Niccolini & Niccolini 1862, *Descrizione generale*, 38. Fiorelli 1875, 144. Soprano 1950, 301. Jashemski 1993, 11–142 n. 267. Cassetta & Costantino 2006, 295. Ciarallo & Giordano 2012, 533–534 n. 271.
- 2307 Cassetta & Costantino 2006, 293–294.
- 2308 Cassetta & Costantino 2006, 292, 294.
- 2309 Cassetta & Costantino 2006, 292, 294.
- 2310 Niccolini & Niccolini 1862, *Descrizione generale*, 38. Fiorelli 1875, 144. Jashemski 1993, 11–142 n. 267. Cassetta & Costantino 2006, 291, 295. Ciarallo & Giordano 2012, 533–534 n. 271.
- 2311 CIL IV 1471.
- 2312 Cassetta & Costantino 2006, 292.
- 2313 Cassetta & Costantino 2006, 292.
- 2314 Sampaolo 1993, 1101. Cassetta & Costantino 2006, 293–294.
- 2315 Cassetta & Costantino 2006, 293–294.
- 2316 Niccolini & Niccolini 1862, *Descrizione generale*, 38. Fiorelli 1875, 144. Jashemski 1993, 11–142 n. 267. Sampaolo 1993, 1101. Cassetta & Costantino 2006, 291, 295. Ciarallo & Giordano 2012, 533–534 n. 271.
- 2317 Cassetta & Costantino 2006, 286–287.
- 2318 Cassetta & Costantino 2006, 285–286.
- 2319 Sampaolo 1993, 1073, 1093–1101. Cassetta & Costantino 2006, 245, 290–291. Costantino 2006, 302–306.
- 2320 Sampaolo 1993, 1089–1094. Cassetta & Costantino 2006, 245. Costantino 2006, 299–302.
- 2321 Jashemski 1993, 11–142 n. 267. Cassetta & Costantino 2006, 294.
- 2322 Schoonhoven 2006, 198.
- 2323 Jashemski 1993, 143 n. 270. Ciarallo & Giordano 2012, 535 n. 274.
- 2324 According to Avellino (1843, 67), Ciarallo and Giordano (2012, 535 n. 274) there were 4 columns in this peristyle, but they are probably also counting the half column on the south wall. They also state that the material of the columns was tuff and that the columns were fluted. The current remains of the columns are made of travertine, and have no signs of fluting. Avellino's identification is based on a fragment of a column. This fragment is no longer visible in the peristyle, and it probably was not a part of the columns of this peristyle.
- 2325 Avellino 1843, 67. Jashemski 1993, 143 n. 270. Ciarallo & Giordano 2012, 535 n. 274.
- 2326 Avellino 1843, 67. It is not clear which room around the peristyle had the decoration. Avellino is referring to a cubiculum.
- 2327 Jashemski 1993, 143–144 n. 272. Strocka 1994, 3.
- 2328 Schoonhoven 2006, 198. According to Strocka (1994, 1) area is about 2000.
- 2329 Strocka 1991, 35; 1994, 1, 26. Strocka reports an area of 634, but I have rounded it to 635. According to Jashemski (1993, 143–144 n. 272) the measurements of the peristyle are 23,20 x 26,50.
- 2330 Strocka 1994, 26. Strocka reports an area of 294, but I have rounded it to 295.

- 2331 Jashemski 1993, 143–144 n. 272. Ciarallo & Giordano 2012, 536 n. 276.
- 2332 Schulz 1838, 151. Bechi 1839, *Relazione degli scavi di Pompei*, 4. Niccolini 1862, *Descrizione generale*, 39. Fiorelli 1875, 148. Strocka 1991, 33–34, 36; 1994, 1–2, 26–28. Jashemski 1993, 143–144 n. 272. Ciarallo & Giordano 2012, 536 n. 276.
- 2333 Strocka 1991, 37; 1994, 2. Ciarallo & Giordano 2012, 536 n. 276.
- 2334 CIL IV 1418–1447. Niccolini 1862, *Descrizione generale*, 39. Fiorelli 1875, 148. Della Corte 1954, 33 n. 27a–c. Strocka 1991, 37. Jashemski 1993, 143–144 n. 272.
- 2335 Strocka 1991, 37. Jashemski 1993, 143–144 n. 272. Ciarallo & Giordano 2012, 536 n. 276.
- 2336 Strocka 1991, 37.
- 2337 According to Ciarallo & Giordano (2012, 536 n. 276) the slabs are semicircular, and were probably for vases.
- 2338 Strocka 1991, 37. Ciarallo & Giordano 2012, 536 n. 276. According to Strocka, the puteal is made of travertine. The puteal is broken, and was previously taller.
- 2339 Jashemski 1993, 143–144 n. 272. Ciarallo & Giordano 2012, 536 n. 276.
- 2340 Strocka 1991, 37. Ciarallo & Giordano 2012, 536 n. 276. According to Ciarallo and Giordano, two cistern heads are made of tuff.
- 2341 Strocka 1991, 36–37.
- 2342 Strocka 1991, 36–37.
- 2343 Strocka 1991, 37.
- 2344 Strocka 1991, 37.
- 2345 Ciarallo & Giordano 2012, 536 n. 276.
- 2346 Strocka 1991, 37.
- 2347 Strocka 1991, 37.
- 2348 Strocka 1991, 36; 1994, 31.
- 2349 Schulz 1838, 151. Strocka 1991, 37. The pilasters are no longer visible.
- 2350 Strocka 1991, 35–36.
- 2351 Schulz 1838, 151. Strocka 1991, 37; 1994, 2, 30–31.
- 2352 Strocka 1994, 30, 37.
- 2353 Strocka 1994, 30, 37.
- 2354 Strocka 1991, 33–35.
- 2355 Strocka 1991, 36.
- 2356 Strocka 1991, 37; 1994, 29. Ciarallo & Giordano 2012, 536 n. 276.
- 2357 Schulz 1838, 151. Strocka 1994, 29. Ciarallo & Giordano 2012, 536 n. 276.
- 2358 Strocka 1994, 30.
- 2359 Strocka 1991, 39–41; 1994, 34.
- 2360 Strocka 1991, 41–42; 1994, 35–38.
- 2361 Strocka 1991, 42–44; 1994, 37–39.
- 2362 Strocka 1991, 44–48; 1994, 39–45.
- 2363 Strocka 1991, 50–52; 1994, 50–57.
- 2364 Strocka 1991, 38; 1994, 25.
- 2365 Strocka 1991, 34.
- 2366 Strocka 1991, 33–34; 1994, 1, 23–24.
- 2367 Strocka 1991, 34–35; 1994, 1.
- 2368 Strocka 1991, 38–39.
- 2369 Strocka 1991, 53.
- 2370 Jashemski 1993, 145 n. 276. Hoffmann 1994, 80. Carrella 2008, 86.
- 2371 Schoonhoven 2006, 198. Hoffmann (1994, 80) estimates that the area is about 3000.
- 2372 Jashemski 1993, 145 n. 276.
- 2373 Niccolini & Niccolini 1854, *Casa detta del Fauno*, 6. Jashemski 1993, 145 n. 276. Ciarallo & Giordano 2012, 537 n. 280.
- 2374 Bechi 1832, *Relazione degli scavi di Pompei*, 10. Niccolini & Niccolini 1854, *Casa detta del Fauno*, 6. Jashemski 1993, 145 n. 276. Hoffmann 1994, 81. Ciarallo & Giordano 2012, 537 n. 280.
- 2375 Jashemski 1993, 145 n. 276. Ciarallo & Giordano 2012, 537 n. 280.
- 2376 Hoffmann 1994, 122.
- 2377 Ciarallo & Giordano 2012, 537 n. 280.
- 2378 Jashemski 1993, 145 n. 276. Hoffmann 1994, 117–118. Ciarallo & Giordano 2012, 537–538 n. 280.
- 2379 Bonucci 1932, 10. Bechi 1832, *Relazione degli scavi di Pompei*, 10. Niccolini & Niccolini 1854, *Casa detta del Fauno*, 6. Fiorelli 1875, 156. Jashemski 1993, 145 n. 276. Hoffmann 1994, 117–118. Ciarallo & Giordano 2012, 537–538 n. 280.

2380 Jashemski 1993, 145 n. 276. Ciarallo & Giordano 2012, 537 n. 280. The basins are sunken into the ground and filled with earth, which makes measuring the depth impossible. The basin on the podium is no longer in the peristyle.

2381 Bonucci 1832, 10. Ciarallo & Giordano 2012, 537 n. 280. Ciarallo and Giordano think that this was one of the podia in the garden corners mentioned by Jashemski (1993, 145 n. 276). Bonucci thinks that there were vases or statues on the podia.

2382 Bonucci 1932, 10. Bechi 1832, *Relazione degli scavi di Pompei*, 10. Niccolini & Niccolini 1854, Casa detta del Fauno, 6. Jashemski 1993, 145 n. 276. Ciarallo & Giordano 2012, 537 n. 280. Bonucci and Jashemski think that there were vases, statues or other decoration on the podia.

2383 Bechi 1832, *Relazione degli scavi di Pompei*, 10. Bechi thinks that the podia had wooden poles affixed to them, which held a velum to protect the porticoes from the sun. The marble podia are no longer in the peristyle.

2384 Hoffmann 1994, 82. Ciarallo & Giordano 2012, 537 n. 280.

2385 Bonucci 1932, 10. Jashemski 1993, 145 n. 276.

2386 Bonucci 1932, 10. Fiorelli 1875, 156. Hoffmann 1994, 122. Jashemski 1993, 145 n. 276. Ciarallo & Giordano 2012, 537 n. 280.

2387 Bechi 1832, *Relazione degli scavi di Pompei*, 10. Niccolini & Niccolini 1854, Casa detta del Fauno, 6. Fiorelli 1862, 247; 1875 156. Hoffmann 1994, 82, 122. There were probably more pilasters against this wall, but only 3 are still visible.

2388 Bechi 1832, *Relazione degli scavi di Pompei*, 10. Niccolini & Niccolini 1854, Casa detta del Fauno, 6. Fiorelli 1862, 247. The pilasters on this wall are not visible anymore.

2389 Bechi 1832, *Relazione degli scavi di Pompei*, 10. Niccolini & Niccolini 1854, Casa detta del Fauno, 6. Fiorelli 1862, 247. The pilasters on this wall are not visible anymore.

2390 Hoffmann 1994, 82, 117–118, 122. Ciarallo & Giordano 2012, 537 n. 280.

2391 Bechi 1832, *Relazione degli scavi di Pompei*, 10. Niccolini & Niccolini 1854, Casa detta del Fauno, 6. Fiorelli 1862, 247. Hoffmann 1994, 82, 117–118. Ciarallo & Giordano 2012, 537 n. 280. There were probably more pilasters against this wall, but only 8 are still visible.

2392 MANN 9990a–c, 10020. Jashemski 1993, 145 n. 276. Hoffmann 1994, 81–82, 122–123. M. De Vos 1994, 83, 123–125.

2393 Bonucci 1832, 51. Hoffmann 1994, 85, 131. M. De Vos 1994, 132–134.

2394 Hoffmann 1994, 126. M. De Vos 1994, 126.

2395 MANN 9991. M. De Vos 1994, 104–105.

2396 Bechi 1832, *Relazione degli scavi di Pompei*, 9. Niccolini & Niccolini 1854, Casa detta del Fauno, 5. Hoffmann 1994, 82. M. De Vos 1994, 108–110.

2397 Bechi 1832, *Relazione degli scavi di Pompei*, 9. Niccolini & Niccolini 1854, Casa detta del Fauno, 5. Hoffmann 1994, 106. M. De Vos 1994, 106–107.

2398 Jashemski 1993, 145 n. 276. Hoffmann 1994, 80. Carrella 2008, 86.

2399 Schoonhoven 2006, 198. According to Hoffmann (1994, 80) the area is about 3000.

2400 Jashemski 1993, 145–146 n. 277.

2401 Jashemski 1993, 145–146 n. 277.

2402 Ciarallo & Giordano 2012, 538–539 n. 281.

2403 Jashemski 1993, 145–146 n. 277. Hoffmann 1994, 127. Ciarallo & Giordano 2012, 538–539 n. 281. According to Fiorelli (1862, 252), Bechi (1832, *Relazione degli scavi di Pompei*, 12) and Niccolini and Niccolini (1854, Casa detta del Fauno, 8) there were 44 columns.

2404 Hoffmann 1994, 127. Ciarallo & Giordano 2012, 538–539 n. 281.

2405 Fiorelli 1862, 252; 1875, 157.

2406 Jashemski (1993, 145–146 n. 277), and Ciarallo and Giordano (2012, 538–539 n. 281) state that there were holes in the columns. Jashemski mentions that the holes were at the heights of 0,48 and 1,00. These holes are no longer visible.

2407 Fiorelli 1875, 157. Bechi (1832, *Relazione degli scavi di Pompei*, 12) and Niccolini and Niccolini (1854, Casa detta del Fauno, 8) report iron rings that would have held a cloth between the columns. These iron rings are no longer visible.

2408 Niccolini & Niccolini 1854, Casa detta del Fauno, 8. Fiorelli 1862, 252.

2409 CIL IV 1475–1481. Fiorelli 1875, 157.

2410 Jashemski 1993, 145–146 n. 277. Ciarallo & Giordano 2012, 538–539 n. 281.

2411 Bechi 1832, *Relazione degli scavi di Pompei*, 12. Niccolini & Niccolini 1854, Casa detta del Fauno, 8. Jashemski 1993, 145–146 n. 277. Fiorelli 1875, 157. Ciarallo & Giordano 2012, 538–539 n. 281.

2412 Fiorelli 1875, 157. Jashemski 1993, 145–146 n. 277. Ciarallo & Giordano 2012, 538–539 n. 281.

2413 Bechi 1832, *Relazione degli scavi di Pompei*, 12. Niccolini & Niccolini 1854, Casa detta del Fauno, 8.

2414 Jashemski (1993, 145–146 n. 277) and Ciarallo and Giordano (2012, 538–539 n. 281) report 3 cistern openings.

2415 The holes of the cistern heads cannot be measured, as 2 of them have puteals, 2 have a stone block top them and 1 has a lid affixed.



2416 Fiorelli 1862, 254. Jashemski 1993, 145–146 n. 277. Jashemski reports a height of 0,89.  
 2417 Fiorelli 1862, 254. Jashemski 1993, 145–146 n. 277. Jashemski reports a height of 0,76.  
 2418 Fiorelli 1862, 255. The podium is no longer in the peristyle. Its material and other measurements are unknown. Fiorelli  
 states that the podium was suitable for the statue of Paris.  
 2419 MANN 6869. Bonucci 1832, 11, 51. Bechi 1833, tav. 43. Niccolini & Niccolini 1854, Casa detta del Fauno, 8. Fiorelli  
 1862, 252–253; 1875, 157. Jashemski 1993, 145–146 n. 277. Carrella 2008, 87–88. Ciarallo and Giordano (2012, 537  
 n. 280) report a marble table in the south peristyle of the house, but not in the north, but all other sources indicate out  
 that the table was found in the north peristyle.  
 2420 Hoffmann 1994, 82–83, 126. Ciarallo & Giordano 2012, 538–539 n. 281.  
 2421 Fiorelli 1862, 253–254; 1875, 158. Jashemski 1993, 145–146 n. 277. Hoffmann 1994, 129. Brandt 2010, 103 n. 168.  
 Ciarallo & Giordano 2012, 538–539 n. 281. One niche – unknown which one – had a lararium statue. The other niche  
 was not necessarily a lararium.  
 2422 Fiorelli 1862, 252. Hoffmann 1994, 82. Ciarallo & Giordano 2012, 538–539 n. 281. There were probably more pilas-  
 ters against this wall, but only 2 are still visible.  
 2423 Fiorelli 1862, 252. Hoffmann 1994, 82–83, 126. Ciarallo & Giordano 2012, 538–539 n. 281.  
 2424 Hoffmann 1994, 82, 128. Ciarallo & Giordano 2012, 538–539 n. 281. There were probably more pilasters against this  
 wall, but only one is still visible.  
 2425 Fiorelli 1862, 252. There were probably more pilasters against this wall, but only 4 are still visible.  
 2426 Fiorelli 1862, 252. There were probably more pilasters against this wall, but only 5 are still visible.  
 2427 Hoffmann 1994, 135.  
 2428 See Jashemski 1993, 145–146 n. 277, Ciarallo & Giordano 2012, 538–539 n. 281. Hoffmann (1994, 135) states that it  
 is a niche for statues. Jashemski, and Ciarallo and Giordano, suggest that it could have been a stage or place for readings.  
 According to Niccolini and Niccolini (1854, Casa detta del Fauno, 8) the level was an altar, and Fiorelli (1862, 523) also  
 speculates that the space might be related to cult functions.  
 2429 Hoffmann 1994, 137. Hoffmann proposes that this space was a niche for a statue.  
 2430 M. De Vos 1994, 128.  
 2431 Hoffmann 1994, 126. M. De Vos 1994, 126.  
 2432 Bonucci 1832, 51. Hoffmann 1994, 85, 131. M. De Vos 1994, 132–134.  
 2433 MANN 9990a–c, 10020. Jashemski 1993, 145–146 n. 277. Hoffmann 1994, 81–82, 122–123. M. De Vos 1994, 83,  
 123–125.  
 2434 Hoffmann 1994, 82, 130.  
 2435 Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 3. Jashemski 1993, 147 n. 278. Loccardi 2009, 33.  
 2436 PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). Last visited 15.2.2016. Schoonhoeven (2006,  
 198) gives an area of 1215,81, but she combines this house with the *Casa del Forno di ferro* (VI,13,6), although there is  
 no entrance between these two houses. The current state of the houses is poor, and it is difficult to form a clear picture  
 of how the rooms were connected.  
 2437 Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 3. Jashemski 1993, 147 n. 278. Ciarallo & Giordano  
 2012, 540 n. 282.  
 2438 Sampaolo 1994, 142, 148. Ciarallo & Giordano 2012, 540 n. 282.  
 2439 Sampaolo 1994, 142, 148. Ciarallo & Giordano 2012, 540 n. 282.  
 2440 Sampaolo 1994, 142. Loccardi (2009, 66) reports that the tuff columns had remains of red plaster, while the brick  
 columns were white. The point of change of for the colours cannot currently be measured, as the plaster remains are too  
 sparse.  
 2441 Fiorelli 1875, 422–423. Mau 1875, 182. Viola 1879, 19. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il  
 1882, 3. Jashemski 1993, 147 n. 278. Sampaolo 1994, 142, 148. Ciarallo & Giordano 2012, 540 n. 282. The groove is  
 no longer visible.  
 2442 CIL IV 2531.  
 2443 Fiorelli 1875, 422–423. Jashemski 1993, 147 n. 278. Sampaolo 1994, 142. Ciarallo & Giordano 2012, 540 n. 282. The  
 puteal was integrated into the pluteus, but currently nothing of the puteal remains visible.  
 2444 Jashemski 1993, 147 n. 278.  
 2445 Fiorelli 1875, 423. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 3. Jashemski 1993, 147 n. 278.  
 Sampaolo 1994, 142, 148–150. Loccardi 2009, 35, 48–49, 66. Brandt 2010, 104 n. 170. Ciarallo & Giordano 2012,  
 540 n. 282.  
 2446 MANN 110002. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 3. Jashemski 1993, 147 n. 278.  
 Loccardi 2009, 31, 35, 66, 68. Carrella (2008, 88–89) connects this statue with house VI,13,49, which as she mentions  
 is not identifiable in the maps of Pompeii.  
 2447 MANN 110003. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 3. Jashemski 1993, 147 n. 278.  
 Loccardi 2009, 31, 35, 66.



- 2448 MANN 110004. Jashemski 1993, 147 n. 278. Loccardi 2009, 31, 35, 66–68. Niccolini and Niccolini (1896, Nuovi scavi dal 1874 a tutto il 1882, 3) report that some of the herms were found in this peristyle, but do not specify which herms and how many. Carrella (2008, 88–89) connects this statue with house VI,13,49, which as she mentions is not identifiable in the maps of Pompeii. Mau (1875, 188) reports that house VI,13,46 is VI,13,5–7. Mau (1875, 182) describes house VI,13,49 and reports that the peristyle has a groove on the pluteus, and as the *Casa del Gruppo dei vasi di vetro* is only house in the insula VI,13 whit that type of pluteus. It seems likely that house VI,13,49 is the *Casa del Gruppo dei vasi di vetro* (VI,13,2).
- 2449 MANN 110001. Jashemski 1993, 147 n. 278. Loccardi 2009, 35, 66. See also Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 3.
- 2450 MANN 110005. Jashemski 1993, 147 n. 278. Loccardi 2009, 66. See also Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 3.
- 2451 MANN 110006, 110007. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 3. Jashemski 1993, 147 n. 278. Loccardi 2009, 31, 35, 68–69.
- 2452 Loccardi 2009, 47. According to Loccardi (2009, 66) the peristyle walls were black on the lower part and white on the upper parts.
- 2453 Loccardi 2009, 47. According to Loccardi (2009, 66) the peristyle walls were black on the lower part and white on the upper parts.
- 2454 Sampaolo 1994, 148. Loccardi 2009, 47, 66.
- 2455 Sampaolo 1994, 148. Loccardi 2009, 47, 66.
- 2456 Loccardi 2009, 47–48. According to Loccardi (2009, 66) the peristyle walls were black on the lower part and white on the upper parts.
- 2457 Loccardi 2009, 47–48. According to Loccardi (2009, 66) the peristyle walls were black on the lower part and white on the upper parts.
- 2458 Loccardi 2009, 48. According to Loccardi (2009, 66) the peristyle walls were black on the lower part and white on the upper parts.
- 2459 Loccardi 2009, 48. According to Loccardi (2009, 66) the peristyle walls were black on the lower part and white on the upper parts.
- 2460 CIL IV, 4447, 4448, 4449, 4450, 5469. Loccardi 2009, 35, 76.
- 2461 Loccardi 2009, 57.
- 2462 Sampaolo 1994, 142, 150–155. Loccardi 2009, 52–53, 70–72 Provenzale 2009, 73–75. Sampaolo calls the space also as an exedra.
- 2463 Loccardi 2009, 51.
- 2464 Loccardi 2009, 50–51.
- 2465 Loccardi 2009, 49–50.
- 2466 Loccardi 2009, 43.
- 2467 Sampaolo 1994, 142–143, 145–147. Loccardi 2009, 43–44, 63–66.
- 2468 Loccardi 2009, 58.
- 2469 Loccardi 2009, 58, 72.
- 2470 Loccardi 2009, 57–58, 72.
- 2471 Sampaolo 1994, 157. Loccardi 2009, 56, 72.
- 2472 Jashemski 1993, 147 n. 279. Lipizer & Loccardi 1994, 158. Lipizer & Loccardi 2009, 107.
- 2473 PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). Last visited 15.2.2016. Lipizer and Loccardi (2009, 105) report that the area of the house is about 580. Schoonhoeven (2006, 198) gives an area of 1215,81, but she combines this house with the *Casa del Gruppo dei vasi di vetro* (VI,13,2), although there is no entrance between these two houses.
- 2474 Lipizer & Loccardi 2009, 118.
- 2475 Lipizer & Loccardi 2009, 118–119.
- 2476 Jashemski 1993, 147 n. 279. Lipizer & Loccardi 2009, 119. Ciarallo & Giordano 2012, 540–541 n. 283.
- 2477 Sampaolo 1994, 158, 170. Lipizer & Loccardi 2009, 118–119. Ciarallo & Giordano 2012, 540–541 n. 283. The diameter was measured by the author.
- 2478 Sampaolo 1994, 158, 170. Lipizer & Loccardi 2009, 118–119. Ciarallo & Giordano 2012, 540–541 n. 283. The diameter was measured by the author.
- 2479 Jashemski 1993, 147 n. 279. Sampaolo 1994, 171. Lipizer & Loccardi 2009, 133–134. Ciarallo & Giordano 2012, 540–541 n. 283. The point of change of for the colours cannot currently be measured, as the plaster remains are too sparse.
- 2480 Fiorelli 1875, 425–426. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 3. Jashemski 1993, 147 n. 279. Lipizer & Loccardi 2009, 105–106. Ciarallo & Giordano 2012, 540–541 n. 283. The width was measured by the author.

- 2481 Sampaolo 1994, 159. Lipizer & Loccardi 2009, 128.
- 2482 CIL IV, 1490–1507. Lipizer & Loccardi 2009, 105–106, 135–137. See also Jashemski 1993, 147 n. 279.
- 2483 Fiorelli 1875, 425–426. Jashemski 1993, 147 n. 279. Ciarallo & Giordano 2012, 540–541 n. 283. The gutter is no longer visible.
- 2484 Jashemski 1993, 147 n. 279. Ciarallo & Giordano 2012, 540–541 n. 283. The width was measured by the author.
- 2485 Lipizer & Loccardi 2009, 118.
- 2486 Lipizer & Loccardi 2009, 106.
- 2487 Lipizer & Loccardi 2009, 133–134.
- 2488 Lipizer & Loccardi 2009, 118.
- 2489 Lipizer & Loccardi 2009, 106.
- 2490 Lipizer & Loccardi 2009, 133–134.
- 2491 Lipizer & Loccardi 2009, 118.
- 2492 Lipizer & Loccardi 2009, 106.
- 2493 Lipizer & Loccardi 2009, 133–134.
- 2494 Lipizer & Loccardi 2009, 106.
- 2495 Lipizer & Loccardi 2009, 133–134.
- 2496 Lipizer & Loccardi 2009, 119.
- 2497 Lipizer & Loccardi 2009, 121.
- 2498 Lipizer & Loccardi 2009, 121.
- 2499 Sampaolo 1994, 158, 172, 174. Lipizer & Loccardi 2009, 120, 131–133. The paintings are also interpreted as III style wall paintings.
- 2500 Sampaolo 1994, 159, 166–167. Lipizer & Loccardi 2009, 105, 114.
- 2501 Sampaolo 1994, 158, 168, 170. Lipizer & Loccardi 2009, 14–115.
- 2502 Sampaolo 1994, 159. Lipizer & Loccardi 2009, 105, 115–116.
- 2503 Sampaolo 1994, 158–159, 173–174. Lipizer & Loccardi 2009, 106, 134.
- 2504 Fiorelli 1875, 425–426. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 3. Jashemski 1993, 147 n. 279. Sampaolo 1994, 158–159, 173–174. Lipizer & Loccardi 2009, 106, 123–124, 134.
- 2505 Gobbo 2009, 336.
- 2506 Schoonhoven 2006, 198.
- 2507 Gobbo 2009, 349–350. Mau (1877, 166) reports area of 145.
- 2508 Fiorelli 1876, 78. Mau 1877, 166. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 4. Jashemski 1993, 147–148 n. 280. Gobbo 2009, 335. Ciarallo & Giordano 2012, 541–542 n. 284.
- 2509 Viola 1879, 19. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 4. Sampaolo 1994, 179, 190. Gobbo 2009, 336. Ciarallo & Giordano 2012, 541–542 n. 284. According to (Mau 1877, 166–167) there were 4 columns.
- 2510 Gobbo 2009, 352.
- 2511 Mau 1877, 167. Viola 1879, 19. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 4. Gobbo 2009, 336.
- 2512 Mau 1877, 167.
- 2513 Mau 1877, 167.
- 2514 Mau 1877, 167–168. Sampaolo 1994, 190–191. Gobbo 2009, 349, 351, 359. According to Gobbo, the south portico was functioning as a summer triclinium during the late Republican era, and the mosaic emblem was in the centre of the couches. The emblem is no longer visible.
- 2515 Mau 1877, 167. Jashemski 1993, 147–148 n. 280. Gobbo 2009, 350.
- 2516 Mau 1877, 167.
- 2517 Jashemski 1993, 147–148 n. 280.
- 2518 Mau 1877, 167. Gobbo 2009, 350.
- 2519 Sampaolo 1994, 190. Gobbo 2009, 350. Ciarallo & Giordano 2012, 541–542 n. 284. According to Mau (1877, 166) the cistern head was made of lavastone.
- 2520 Fiorelli 1876, 78. Mau 1877, 168. Viola 1879, 19–20. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 4. Jashemski 1993, 147–148 n. 280. Sampaolo 1994, 192–193. Gobbo 2009, 335, 360. Brandt 2010, 104 n. 171. Ciarallo & Giordano 2012, 541–542 n. 284. The niche was measured by the author.
- 2521 MANN 120577. Fiorelli 1876, 78. Jashemski 1993, 147–148 n. 280. Gobbo 2009, 337, 359–360.
- 2522 Mau 1877, 168. Viola 1879, 20. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 4. Jashemski 1993, 147–148 n. 280. Gobbo 2009, 335–337, 351, 360. Ciarallo & Giordano 2012, 541–542 n. 284.
- 2523 Gobbo 2009, 349.
- 2524 Gobbo 2009, 349.
- 2525 Gobbo 2009, 349.
- 2526 Gobbo 2009, 349.
- 2527 Mau 1877, 167. Sampaolo 1994, 190–191. Gobbo 2009, 335, 349, 359. Ciarallo & Giordano 2012, 541–542 n. 284.

2528 Sampaolo 1994, 190–191. Gobbo 2009, 335, 349, 359.  
 2529 Gobbo 2009, 349.  
 2530 Gobbo 2009, 349.  
 2531 CIL IV, 4464, 4465. Tiussi 2009, 364.  
 2532 Sampaolo 1994, 193. Gobbo 2009, 350. Ciarallo & Giordano 2012, 541–542 n. 284.  
 2533 Sampaolo 1994, 193. Gobbo 2009, 350.  
 2534 Mau 1877, 166. Viola 1879, 19. Ciarallo & Giordano 2012, 541–542 n. 284. Jashemski (1993, 147–148 n. 280) reports one half column. Ciarallo and Giordano report that the half columns were made of brick.  
 2535 Gobbo 2009, 336, 350, 359.  
 2536 Gobbo 2009, 352–353.  
 2537 Mau 1877, 168. Viola 1879, 20. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 4. Gobbo 2009, 352–353.  
 2538 Gobbo 2009, 351–352, 361.  
 2539 Sampaolo 1994, 179. Gobbo 2009, 335, 348–349, 358–359.  
 2540 Sampaolo 1994, 179, 184, 188. Gobbo 2009, 347, 358–359.  
 2541 Sampaolo 1994, 179, 184–189. Gobbo 2009, 335, 346–347, 358–359.  
 2542 Sampaolo 1994, 202. Zanier 2009, 231, 245. Jashemski (1993, 148 n. 282) reports that the house was excavated in 1874.  
 2543 Schoonhoven 2006, 198.  
 2544 Zanier 2009, 244–247. According to Ciarallo and Giordano (2012, 542 n. 286) the portico was transformed into 2 rooms during the last phase. The northern part of the space, west from the garden, still had a column and a pluteus, which makes it a portico.  
 2545 Zanier 2009, 246–247.  
 2546 Viola 1879, 21. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 4. Jashemski 1993, 148 n. 282. Sampaolo 1994, 202. Ciarallo & Giordano 2012, 542 n. 286.  
 2547 Jashemski 1993, 148 n. 282. Zanier 2009, 244, 271. Ciarallo & Giordano 2012, 542 n. 286. Viola (1879, 21) reports that there were 2 columns, but he also counts the half column.  
 2548 Zanier 2009, 265. Ciarallo & Giordano 2012, 542 n. 286.  
 2549 Jashemski 1993, 148 n. 282. Zanier 2009, 244–245, 265. Ciarallo & Giordano 2012, 542 n. 286.  
 2550 Zanier 2009, 245, 265.  
 2551 Zanier 2009, 281.  
 2552 Zanier 2009, 244.  
 2553 Zanier 2009, 245.  
 2554 MANN 110335. Von Rohden 1880, 21, 45–46, 75. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 4. Jashemski 1993, 148 n. 282. Sampaolo 1994, 226. Zanier 2009, 231–232–271. Ciarallo & Giordano 2012, 542 n. 286. One statue is broken in fragments. Jashemski reports a height of 0,51. The statues were found in the 2 middle niches on the east wall.  
 2555 Zanier 2009, 282–283.  
 2556 Zanier 2009, 246, 265.  
 2557 Sampaolo 1994, 226, 230. Zanier 2009, 246, 265.  
 2558 Sampaolo 1994, 226, 230. Zanier 2009, 246, 265.  
 2559 Zanier 2009, 246, 265–266.  
 2560 Mau 1875, 190–191. Von Rohden 1880, 21. Jashemski 1993, 148 n. 282, 344 n. 53. Sampaolo 1994, 226, 232, 236. Zanier 2009, 246, 265–266. Ciarallo & Giordano 2012, 542 n. 286.  
 2561 Sampaolo 1994, 226, 232, 236. Zanier 2009, 246, 265–266.  
 2562 Viola 1879, 21. Von Rohden 1880, 21. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 4. Jashemski 1993, 148 n. 282. Sampaolo 1994, 226, 232, 236–238. Zanier 2009, 231, 247, 266–269. Ciarallo & Giordano 2012, 542 n. 286.  
 2563 Zanier 2009, 245–246, 265.  
 2564 Sampaolo 1994, 226, 230. Zanier 2009, 245–246, 265.  
 2565 Sampaolo 1994, 226, 230. Zanier 2009, 245–246, 265.  
 2566 Zanier 2009, 246.  
 2567 Jashemski 1993, 148 n. 282. Sampaolo 1994, 226–227, 230. Zanier 2009, 244–245, 265.  
 2568 Sampaolo 1994, 226–227, 230. Zanier 2009, 244–246, 265–266.  
 2569 Zanier 2009, 247–249.  
 2570 Zanier 2009, 252–254.  
 2571 Sampaolo 1994, 202, 238–239. Zanier 2009, 245–246, 265. The room has been a part of the portico. It is visible due to the column on the east side and has a similar floor as portico q. The distinction between a room and a portico is not

clear in this case, as the east wall of this room is mainly the old pluteus of the portico, and the opening above it is interpreted as a large window. However, the portico space was divided in two (spaces t and q) after the earthquake (Zanier 2009, 246). Zanier (2009, 245) interprets space q as a possible oecus. On the basis of the only remaining free-standing column, I have interpreted space q as a portico of the garden, while space t was transformed into a room, as it lacks free-standing columns.

- 2572 Sampaolo 1994, 203, 226, 229. Zanier 2009, 243, 264.
- 2573 Jashemski 1993, 149 n. 283.
- 2574 Schoonhoven 2006, 198.
- 2575 Fiorelli 1875, 428. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 5. Jashemski 1993, 149 n. 283. Ciarallo & Giordano 2012, 543 n. 287.
- 2576 Fiorelli 1875, 428. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 5. Jashemski 1993, 149 n. 283. Bragantini 1994, 257. Ciarallo & Giordano 2012, 543 n. 287.
- 2577 Bragantini 1994, 257. Ciarallo & Giordano 2012, 543 n. 287.
- 2578 Bragantini 1994, 257. Ciarallo & Giordano 2012, 543 n. 287.
- 2579 Ciarallo & Giordano 2012, 543 n. 287.
- 2580 Bragantini 1994, 257.
- 2581 Bragantini 1994, 257.
- 2582 Bragantini 1994, 257.
- 2583 Fiorelli 1875, 428. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 5. Jashemski 1993, 149 n. 283. Bragantini 1994, 255–256.
- 2584 Bragantini 1994, 249.
- 2585 Bragantini 1994, 262–263.
- 2586 Fiorelli 1875, 428. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 5. Jashemski 1993, 149 n. 283. Bragantini 1994, 247, 257–262.
- 2587 Jashemski 1993, 149 n. 284.
- 2588 Schoonhoven 2006, 198.
- 2589 Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 5–6. Jashemski 1993, 149 n. 284. According to Viola (1879, 22), Ciarallo and Giordano (2012, 543–544 n. 288) there were 2 porticoes.
- 2590 Jashemski 1993, 149 n. 284. Ciarallo & Giordano 2012, 543–544 n. 288. According to Niccolini and Niccolini (1896, Nuovi scavi dal 1874 a tutto il 1882, 6) there were 8 columns, but he also counts the half column.
- 2591 Jashemski 1993, 149 n. 284. Narciso 1994, 282–284. Ciarallo & Giordano 2012, 543–544 n. 288.
- 2592 CIL IV 4502–4515.
- 2593 Jashemski 1993, 149 n. 284. Narciso 1994, 282–284. Ciarallo & Giordano 2012, 543–544 n. 288.
- 2594 Brandt 2010, 104 n. 174. Ciarallo & Giordano 2012, 543–544 n. 288.
- 2595 Jashemski 1993, 149 n. 284. Narciso 1994, 282. Ciarallo & Giordano 2012, 543–544 n. 288.
- 2596 Narciso 1994, 265, 282, 284–291.
- 2597 Mau 1876, 20–21. Viola 1879, 22. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 6. Jashemski 1993, 149 n. 284, 344–345 n. 54. Narciso 1994, 265, 282, 284–291. Ciarallo & Giordano 2012, 543–544 n. 288. According to Mau the painting belongs to the last style of Pompeii.
- 2598 CIL IV 4516–4518.
- 2599 Narciso 1994, 292.
- 2600 Narciso 1994, 276–281.
- 2601 Narciso 1994, 274–275.
- 2602 Viola 1879, 22. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 6. Jashemski 1993, 149 n. 284. Narciso 1994, 265, 284–285, 289, 291, 297–307.
- 2603 Narciso 1994, 265.
- 2604 Narciso 1994, 292–297.
- 2605 Jashemski 1993, 150 n. 286.
- 2606 Schoonhoven 2006, 198.
- 2607 Mau 1876, 46. Jashemski 1993, 150 n. 286.
- 2608 Mau 1876, 46. Jashemski 1993, 150 n. 286. Ciarallo & Giordano 2012, 545 n. 290.
- 2609 Mau 1876, 46. Viola 1879, 23. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 6. Jashemski 1993, 150 n. 286. The gutter is no longer visible.
- 2610 Bragantini 1994, 334. Viola (1879, 23) and Niccolini and Niccolini (1896, Nuovi scavi dal 1874 a tutto il 1882, 6) identify this room as a tablinum, but the exceptional form of the house makes the identification doubtful.
- 2611 Mau (1876, 45), Viola (1879, 23) and Niccolini and Niccolini (1896, Nuovi scavi dal 1874 a tutto il 1882, 6) identify this space as an atrium without an impluvium. The exceptional form of the house and the lack of an impluvium makes the identification doubtful.

- 2612 Mau 1876, 45–46. Viola 1879, 23. Bragantini 1994, 337–340.
- 2613 Viola 1879, 23. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 6.
- 2614 Mau 1876, 46. Viola 1879, 23. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 6.
- 2615 Mau 1878, 86.
- 2616 Schoonhoeven 2006, 198.
- 2617 Mau 1878, 110.
- 2618 Fiorelli 1876, 192. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 7. Jashemski 1993, 150–151 n. 189. Ciarallo & Giordano 2012, 545–546 n. 293. The modern condition of the peristyle indicates that it had 4 porticoes, as the grass is surrounded on all sides by small pebbles. There are, however, no signs of columns or a floor at the east end, and therefore there is no clear evidence for interpreting a colonnade on the east side.
- 2619 Mau 1878, 116. Jashemski 1993, 150–151 n. 189. Currently there are 2 columns.
- 2620 According to Jashemski (1993, 150–151 n. 189) there were 2 piers, but there are remains of, at least, 4 piers visible.
- 2621 Mau 1878, 116–117.
- 2622 CIL IV 4544–4546, 5475. Fiorelli 1876, 192.
- 2623 Mau 1878, 112. Jashemski 1993, 150–151 n. 189. Ciarallo & Giordano 2012, 545–546 n. 293. The gutter is no longer visible.
- 2624 Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 7.
- 2625 Mau 1878, 112. Jashemski 1993, 150–151 n. 189. Ciarallo & Giordano 2012, 545–546 n. 293. The cistern openings are no longer visible.
- 2626 Fiorelli 1876, 193. Mau (1878, 112) and Jashemski (1993, 150–151 n. 189) report one marble podium.
- 2627 Fiorelli 1876, 193.
- 2628 Fiorelli 1876, 193. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 7. Jashemski 1993, 150–151 n. 189. The supports are not in the peristyle anymore.
- 2629 Fiorelli 1876, 193. Mau 1878, 113. The table supports are no longer in the peristyle.
- 2630 Mau 1878, 113, 115, 118. Bragantini 1994, 377. Ciarallo & Giordano 2012, 545–546 n. 293. The wall decoration is no longer visible.
- 2631 Mau 1878, 116. Bragantini 1994, 377. Ciarallo & Giordano 2012, 545–546 n. 293. The wall decoration is no longer visible.
- 2632 Mau 1878, 113, 115, 118. Bragantini 1994, 377. Ciarallo & Giordano 2012, 545–546 n. 293. The wall decoration is no longer visible.
- 2633 Mau 1878, 116. Bragantini 1994, 377. Ciarallo & Giordano 2012, 545–546 n. 293. The wall decoration is no longer visible.
- 2634 Mau 1878, 113, 115, 118. Bragantini 1994, 377. Ciarallo & Giordano 2012, 545–546 n. 293. The wall decoration is no longer visible.
- 2635 Mau 1878, 116. Bragantini 1994, 377. Ciarallo & Giordano 2012, 545–546 n. 293. The wall decoration is no longer visible.
- 2636 Brandt 2010, 104 n. 178. Ciarallo & Giordano 2012, 545–546 n. 295. Mau (1878, 113) reports a niche, but does not identify it as a lararium. The lararium is currently not visible. Jashemski (1993, 150–151 n. 189) reports an arched niche in the southwest corner. It might be the same niche that Brandt reports as the lararium.
- 2637 Mau 1878, 113. The basin is no longer in the peristyle.
- 2638 Most of the wall is destroyed.
- 2639 Mau 1878, 113, 115, 118. Bragantini 1994, 377. Ciarallo & Giordano 2012, 545–546 n. 293. The wall decoration is no longer visible.
- 2640 Mau 1878, 116. Bragantini 1994, 377. Ciarallo & Giordano 2012, 545–546 n. 293. The wall decoration is no longer visible.
- 2641 Bragantini 1994, 382–383.
- 2642 Mau 1878, 117. Bragantini 1994, 382–383.
- 2643 The room is mostly destroyed.
- 2644 Mau 1878, 110–111. Jashemski 1993, 150–151 n. 189. Bragantini 1994, 377. The room is mostly destroyed.
- 2645 Mau 1878, 118–119. Bragantini 1994, 381–382.
- 2646 Mau 1878, 86.
- 2647 Schoonhoeven 2006, 198.
- 2648 Fiorelli 1876, 147. Mau 1878, 91. Viola 1879, 25. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 7. Jashemski 1993, 151 n. 290. Bragantini 1994, 384.
- 2649 Mau 1878, 91. Viola 1879, 25. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 7. Jashemski 1993, 151 n. 290.
- 2650 Fiorelli 1876, 147. Mau 1878, 91. Jashemski 1993, 151 n. 290.
- 2651 Fiorelli 1876, 147. Mau 1878, 91. Jashemski 1993, 151 n. 290.

- 2652 Mau 1878, 91. Jashemski 1993, 151 n. 290.
- 2653 Mau 1878, 91.
- 2654 Mau 1878, 87.
- 2655 Fiorelli 1876, 147. Mau 1878, 87, 91. Viola 1879, 25. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 7. Jashemski 1993, 151 n. 290. Bragantini 1994, 385. The stairs cannot be measured.
- 2656 Fiorelli 1876, 147. Mau 1878, 87. Viola 1879, 25. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 7. Jashemski 1993, 151 n. 290. The stairs cannot be measured.
- 2657 Bragantini 1994, 384.
- 2658 Schoonhoven 2006, 198.
- 2659 Mau 1877, 212. Jashemski 1993, 151 n. 291. Ciarallo & Giordano 2012, 546–547 n. 295. The only clearly visible colonnade is on the west side. There might have been a roofed colonnade on the north side, as is suggested by Jashemski (1993, 151 n. 291) and the plan of the *Pompei: Pitture e mosaici* (vol. V 1994, 390). Jashemski also states that part of the south side had a roof. She states that the roof of the rooms on the north and south sides overhung the passages. Mau (1877, 212) states that there were roofed passageways on north and south sides, but he notes that they do not have columns.
- 2660 Jashemski 1993, 151 n. 291. Ciarallo & Giordano 2012, 546–547 n. 295. Viola (1879, 25) reports that the columns are made of brick. The building technique was identified by the author.
- 2661 Mau 1877, 212. Jashemski 1993, 151 n. 291.
- 2662 CIL IV 4565. Fiorelli 1877, 146.
- 2663 Jashemski 1993, 151 n. 291. The gutter is no longer visible.
- 2664 Mau 1877, 212. The wall is no longer visible.
- 2665 CIL IV 1551, 1551a, 4566–4570.
- 2666 CIL IV 4562–4564.
- 2667 Mau 1877, 213. Bragantini 1994, 401–403.
- 2668 Mau 1877, 213. Bragantini 1994, 405–406.
- 2669 Mau 1877, 213. Viola 1879, 25.
- 2670 Mau 1877, 212–213. Viola 1879, 25. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 7. The room is identified as a kitchen, but there are no remains of a cooking bench. Brandt (2010, 104 n. 181) states that the lararium paintings were on the south wall of the peristyle, but there are no remains of the paintings there, and also no other sources mention the lararium paintings in the peristyle, so Brandt probably located the lararium paintings in the wrong space.
- 2671 Mau 1877, 212.
- 2672 Mau 1877, 212. Bragantini 1994, 407–408.
- 2673 Mau 1877, 209–212. Bragantini 1994, 398–401.
- 2674 Jashemski 1993, 151 n. 293. Carrella 2008, 96.
- 2675 Schoonhoven 2006, 198.
- 2676 Jashemski 1993, 151 n. 293. Ciarallo & Giordano 2012, 547–549 n. 297.
- 2677 Bragantini 1994, 449–450. Ciarallo & Giordano 2012, 547–549 n. 297.
- 2678 Bragantini 1994, 449. Ciarallo & Giordano 2012, 547–549 n. 297.
- 2679 Jashemski 1993, 151 n. 293. Bragantini 1994, 449–450. Ciarallo & Giordano 2012, 547–549 n. 297.
- 2680 Fiorelli 1875, 429–430. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 8. Jashemski 1993, 151 n. 293. Bragantini 1994, 449. Ciarallo & Giordano 2012, 547–549 n. 297.
- 2681 Bragantini 1994, 448.
- 2682 Jashemski 1993, 152 n. 293. Bragantini 1994, 459. Ciarallo & Giordano 2012, 547–549 n. 297.
- 2683 Bragantini 1994, 449. Ciarallo & Giordano 2012, 547–548 n. 297. The pluteus is partly destroyed.
- 2684 Bragantini 1994, 449. Ciarallo & Giordano 2012, 547–548 n. 297. The structure is mostly destroyed, but there are remains of red plaster. The measurements of the remains of the structure: 0,60 x 0,55, h. 0,56.
- 2685 Schultz 1841, 113. Avellino 1846, 5–6. Fiorelli 1862, 370; 1864, 152; 1875, 430. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 8. Jashemski 1993, 151–152 n. 293, 346 n. 56. Bragantini 1994, 452–459. Carella 2008, 97. Ciarallo & Giordano 2012, 547–549 n. 297.
- 2686 Jashemski 1993, 152 n. 293. Ciarallo & Giordano 2012, 547–549 n. 297. Jashemski reports a height of 0,68.
- 2687 Schultz 1841, 113. Jashemski 1993, 152 n. 293. Bragantini 1994, 457. Ciarallo & Giordano 2012, 547–549 n. 297.
- 2688 Schultz 1841, 113. Jashemski 1993, 152 n. 293. Bragantini 1994, 457. Ciarallo & Giordano 2012, 547–549 n. 297.
- 2689 MANN 126249. Schultz 1841, 113–114. Jashemski 1993, 152 n. 293. Bragantini 1994, 457. Carella 2008, 97–98.
- 2690 Fiorelli 1875, 430. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 8. Spano 1910, 255. Jashemski 1993, 152 n. 293. Bragantini 1994, 450, 452. Carella 2008, 97. Ciarallo & Giordano 2012, 547–549 n. 297. The rim and the diameter of the jet were measured by the author.
- 2691 Jashemski 1993, 151 n. 293. Ciarallo & Giordano 2012, 547–549 n. 297.



- 2692 Fiorelli 1875, 430. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 8. Jashemski 1993, 152 n. 293.  
Bragantini 1994, 459–460. Brandt 2010, 104 n. 182. Ciarallo & Giordano 2012, 547–549 n. 297.
- 2693 CIL IV 1533–1539, 1542. Fiorelli 1875, 430. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 8.
- 2694 Bragantini 1994, 450.
- 2695 Jashemski 1993, 151 n. 293. Bragantini 1994, 450. Ciarallo & Giordano 2012, 547–548 n. 297.
- 2696 Jashemski 1993, 346 n. 56.
- 2697 Bragantini 1994, 449.
- 2698 Jashemski 1993, 151 n. 293. Bragantini 1994, 450. Ciarallo & Giordano 2012, 547–548 n. 297.
- 2699 Jashemski 1993, 151 n. 293. Ciarallo & Giordano 2012, 547–548 n. 297.
- 2700 Bragantini 1994, 426, 465–467.
- 2701 Bragantini 1994, 462–465.
- 2702 Bragantini 1994, 461–463.
- 2703 Jashemski 1993, 153 n. 294.
- 2704 PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last time visited 15.2.2016. Schoonhoven (2006, 198) reports an area of 116,97, which probably is missing one number.
- 2705 Niccolini & Niccolini 1896, Nuovi Scavi, 74. Sogliano 1898, 269–270. Jashemski 1993, 153 n. 294. Ciarallo & Giordano 2012, 549 n. 298.
- 2706 Mau 1896, 30. Sogliano 1898, 270. Jashemski 1993, 153 n. 294. Ciarallo & Giordano 2012, 549 n. 298.
- 2707 Mau 1896, 30. Niccolini & Niccolini 1896, Nuovi Scavi, 74. Sogliano 1898, 270. Jashemski 1993, 153 n. 294. Ciarallo & Giordano 2012, 549 n. 298.
- 2708 Mau 1896, 31. Sogliano 1898, 272. Sampaolo 1994, 468, 498–507.
- 2709 CIL IV 4596–4601. Mau 1896, 94. Sogliano 1898, 270–271.
- 2710 Mau 1896, 31, 36. Sogliano 1898, 281. Jashemski 1993, 154 n. 294. Ciarallo & Giordano 2012, 550 n. 298.
- 2711 Mau 1896, 31, 40. Sogliano 1898, 287–288. Jashemski 1993, 154 n. 294. According to Ciarallo and (Giordano 2012, 549 n. 298) the puteal is made of marble. Mau state that in the peristyle was found a marble disc (d. 0,68) decorated with relief of Medusa. He thinks it was the lid of the puteal. The height of the puteal was measured by the author. The table disc is on the puteal, and the hole cannot be measured.
- 2712 Sogliano 1895, 34; 287–288. Mau 1896, 40. Niccolini & Niccolini 1896, Nuovi Scavi, 77. Jashemski 1993, 154 n. 294. Ciarallo & Giordano 2012, 550 n. 298.
- 2713 Mau 1896, 31. The table disc is on the puteal, and the hole cannot be measured.
- 2714 Mau (1896, 31–32), Ciarallo and Giordano (2012, 551 n. 298) report that the cistern was not in use during the last phase.
- 2715 Mau 1896, 31. Sampaolo 1994, 502. Ciarallo & Giordano 2012, 551 n. 298.
- 2716 Sogliano 1895, 34; 1898, 283–284, 289. Mau 1896, 39–40. Jashemski 1993, 153 n. 294. Ciarallo & Giordano 2012, 550 n. 298.
- 2717 Mau 1896, 40. Sogliano 1898, 289. Jashemski 1993, 154 n. 294. Niccolini & Niccolini 1896, Nuovi Scavi, 76–77. Sampaolo 1994, 521–522. Ciarallo & Giordano 2012, 551 n. 298.
- 2718 Mau 1896, 41. Jashemski 1993, 154 n. 294. Ciarallo and Giordano 2012, 551 n. 298. According to Sogliano (1898, 289–290) the basin was a table or a sort of flower bed.
- 2719 Sogliano 1895, 33–34, 47; 1898, 281–282. Mau 1896, 36–38. Niccolini & Niccolini 1896, Nuovi Scavi, 76–77. Jashemski 1993, 153 n. 294. Sampaolo 1994, 522. Ciarallo & Giordano 2012, 549 n. 298.
- 2720 Sogliano 1895, 34. Mau 1896, 39. Niccolini & Niccolini 1896, Nuovi Scavi, 77. Jashemski 1993, 153 n. 294. Ciarallo & Giordano 2012, 550 n. 298. Jashemski reports the measurements as 0,89 x 0,99. Mau reports that the diameter of the jet is 0,005.
- 2721 Pompeii inv. 704, 705. Sogliano 1895, 47; 1898, 285–286. Mau 1896, 38. Niccolini & Niccolini 1896, Nuovi Scavi, 74, 77. Jashemski 1993, 153 n. 294. Sampaolo 1994, 520–522. Ciarallo & Giordano 2012, 550 n. 298.
- 2722 Pompeii inv. 681. Mau 1896, 37. Sogliano 1898, 287. Jashemski 1993, 153 n. 294. Sampaolo 1994, 524–525. Sampaolo 1994, 524. 520–522.ies them as Silenos and a men
- 2723 Pompeii inv. 701. Sogliano 1895, 47; 1898, 284–285. Mau 1896, 38. Niccolini & Niccolini 1896, Nuovi Scavi, 77. Jashemski 1993, 153 n. 294. Sampaolo 1994, 523.
- 2724 Pompeii inv. 679. Sogliano 1895, 33, 47; 1898, 284. Mau 1896, 38. Niccolini & Niccolini 1896, Nuovi Scavi, 76, 77. Jashemski 1993, 153 n. 294. Sampaolo 1994, 524.
- 2725 Pompeii inv. 678. Sogliano 1895, 33; 1898, 285–287. Mau 1896, 36–37. Niccolini & Niccolini 1896, Nuovi Scavi, 76. Jashemski 1993, 153 n. 294. Sampaolo 1994, 524.
- 2726 Pompeii inv. 687. Sogliano 1895, 33; 1898, 287. Mau 1896, 37. Niccolini & Niccolini 1896, Nuovi Scavi, 76. Jashemski 1993, 153 n. 294. Sampaolo 1994, 524–525.
- 2727 Pompeii inv. 1157, 1158. Sogliano 1895, 34; 1898, 285–286. Mau 1896, 37–38. Niccolini & Niccolini 1896, Nuovi Scavi, 77. Jashemski 1993, 153 n. 294. Sampaolo 1994, 524–525.



- 2728 Pompeii inv. 630. Sogliano 1895, 34; 1898, 289. Mau 1896, 41–42. Niccolini & Niccolini 1896, Nuovi Scavi, 74, 77. Jashemski 1993, 154 n. 294. Ciarallo & Giordano 2012, 551 n. 298. Sampaolo (1994, 522) identifies the head as Silenos and a maenad.
- 2729 Pompeii inv. 631. Sogliano 1895, 34; 1898, 289. Mau 1896, 42–43. Niccolini & Niccolini 1896, Nuovi Scavi, 74, 77. Jashemski 1993, 154 n. 294. Sampaolo 1994, 522. Ciarallo & Giordano 2012, 551 n. 298.
- 2730 Mau 1896, 40. Sogliano 1898, 288. Niccolini & Niccolini 1896, Nuovi Scavi, 77. Jashemski 1993, 154 n. 294. Sampaolo 1994, 507. Ciarallo & Giordano 2012, 550 n. 298. According to Jashemski, and Ciarallo and Giordano, the table was made of travertine.
- 2731 Mau 1896, 40. Sampaolo 1994, 522. Ciarallo and Giordano 2012, 550 n. 298. According to Sogliano (1898, 288) the table was made of marble.
- 2732 Sogliano 1895, 33–34; 1898, 288. Mau 1896, 40. Niccolini & Niccolini 1896, Nuovi Scavi, 74, 76. Jashemski 1993, 154 n. 294. Sampaolo 1994, 502, 523. Ciarallo & Giordano 2012, 550 n. 298.
- 2733 Sogliano 1895, 33, 47; 1898, 281–283. Mau 1896, 36. Niccolini & Niccolini 1896, Nuovi Scavi, 76–77. Ciarallo & Giordano 2012, 549–550 n. 298. The podia – excluding the height – were measured by the author.
- 2734 Mau 1896, 43. Sogliano 1898, 290. Jashemski 1993, 155 n. 294.
- 2735 Jashemski 1993, 155 n. 294.
- 2736 Mau 1896, 43. Niccolini & Niccolini 1896, Nuovi Scavi, 74. Sampaolo 1994, 470. Pappalardo 2004, 337. Ciarallo & Giordano 2012, 549 n. 298. Jashemski (1993, 153 n. 294) reports that the plans of the excavation do not demonstrate any root cavities.
- 2737 Ciarallo & Giordano 2012, 551 n. 298.
- 2738 Mau 1896, 32–36. Niccolini & Niccolini 1896, Nuovi Scavi, 74. Sogliano 1898, 272–281. Jashemski 1993, 155 n. 294, 346 n. 57. Sampaolo 1994, 508–509.
- 2739 Ciarallo & Giordano 2012, 551 n. 298.
- 2740 Mau 1896, 32–36. Niccolini & Niccolini 1896, Nuovi Scavi, 74. Sogliano 1898, 272–281. Jashemski 1993, 155 n. 294, 346 n. 57. Sampaolo 1994, 510, 513.
- 2741 Ciarallo & Giordano 2012, 551 n. 298.
- 2742 Mau 1896, 32–36. Niccolini & Niccolini 1896, Nuovi Scavi, 74. Sogliano 1898, 272–281. Jashemski 1993, 155 n. 294, 346 n. 57. Sampaolo 1994, 511–513.
- 2743 Ciarallo & Giordano 2012, 551 n. 298.
- 2744 Mau 1896, 32–36. Niccolini & Niccolini 1896, Nuovi Scavi, 74. Sogliano 1898, 272–281. Jashemski 1993, 155 n. 294, 346 n. 57. Sampaolo 1994, 511–516.
- 2745 Sampaolo 1994, 541–565.
- 2746 Mau 1896, 49. Sampaolo 1994, 468, 531–541.
- 2747 Sampaolo 1994, 497, 509.
- 2748 Mau 1896, 11. Sogliano 1898, 269. Sampaolo 1994, 468, 471–480.
- 2749 Mau 1896, 43. Sampaolo 1994, 468, 524–531.
- 2750 Jashemski 1993, 153 n. 294.
- 2751 PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last time visited 15.2.2016. Schoonhoven (2006, 198) reports an area of 116,97, which probably is missing one number.
- 2752 Mau 1896, 89.
- 2753 Mau 1896, 89. Sogliano 1898, 323. Sampaolo 1994, 565. Jashemski (1993, 155 n. 295) reports only a portico on the east side. Also, Ciarallo and Giordano (2012, 551–552 n. 299) write that in the last phase there was a portico only on the east side. They note that the north and south porticoes were blocked by walls built between the columns. There are walls, but they are only partial, as Ciarallo and Giordano state, and there are also colonnades at the south and north, but these colonnades are supported only by a free-standing corner column.
- 2754 Mau 1896, 89. Sampaolo 1994, 565.
- 2755 Mau 1896, 89. Jashemski 1993, 155 n. 295. Sampaolo 1994, 565. Ciarallo & Giordano 2012, 551–552 n. 299.
- 2756 Mau 1896, 89. Cfr. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=18#390>. Last visited 20.9.2017.
- 2757 Sogliano 1898, 323. Sampaolo 1994, 565. Ciarallo & Giordano 2012, 551–552 n. 299.
- 2758 Sogliano 1898, 323. Jashemski 1993, 155 n. 295.
- 2759 Mau 1896, 89. Sampaolo 1994, 565. Ciarallo & Giordano 2012, 551–552 n. 299. Sogliano (1898, 323) and Jashemski (1993, 155 n. 295) report a cistern opening.
- 2760 Sampaolo 1994, 565.
- 2761 Mau 1896, 89. Sogliano 1898, 323–324. Sampaolo 1994, 565. Jashemski 1993, 346 n. 58.
- 2762 Mau 1896, 89. Sogliano 1898, 323–324.
- 2763 Identification made on the basis of illustration 88 of *Pompeii: Pitture e mosaici* (V, 519).
- 2764 Mau 1896, 89. Sogliano 1898, 323–324. Jashemski 1993, 347 n. 58. Sampaolo 1994, 565.
- 2765 Mau 1896, 89. Sogliano 1898, 323–324.

- 2766 Sogliano 1898, 323–324.
- 2767 Mau 1896, 89. Sogliano 1898, 325–326. Jashemski 1993, 155 n. 295, 346 n. 58.
- 2768 Mau 1896, 92. The identification of the IV style is made by the author, on the basis of the descriptions and dating of Mau.
- 2769 Mau 1896, 90–92. Sampaolo 1994, 566–571. The identification of the IV style is made by the author.
- 2770 Jashemski 1993, 156–157 n. 297. Carrella 2008, 99.
- 2771 Schoonhoeven 2006, 199.
- 2772 Sogliano 1897, 23. Jashemski 1993, 156–157 n. 297. Ciarallo & Giordano 2012, 552–553 n. 301.
- 2773 Mau 1898, 14–15. Sampaolo 1994, 581.
- 2774 Sogliano 1897, 23. Jashemski 1993, 156–157 n. 297. Sampaolo 1994, 607, 609. Ciarallo & Giordano 2012, 552–553 n. 301.
- 2775 Mau 1898, 15. According to Sampaolo (1994, 607, 609), Ciarallo and Giordano (2012, 552–553 n. 301), the column is made of ov technique. Jashemski (1993, 156–157 n. 297) reports that there were 2 piers, but she also counts the pilaster.
- 2776 Mau 1898, 14. Ciarallo & Giordano 2012, 552–553 n. 301. According to Sampaolo (1994, 607, 609) the lower part was yellow. Mau reports that only one column had plaster.
- 2777 Sogliano 1897, 23. Mau 1898, 14, 17. Jashemski 1993, 156–157 n. 297. Sampaolo 1994, 607, 609. Ciarallo & Giordano 2012, 552–553 n. 301. The width was measured by the author.
- 2778 Mau 1898, 14. Sogliano 1897, 28. Sampaolo 1994, 607. Cfr. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=19#415>. Last visited 20.9.2017.
- 2779 CIL IV 4624–4625. Sogliano 1897, 23. Mau 1898, 23.
- 2780 Mau 1898, 14. Sogliano 1897, 23. Jashemski 1993, 156–157 n. 297. Ciarallo & Giordano 2012, 552–553 n. 301.
- 2781 Sogliano 1897, 23. Mau 1898, 18. Jashemski 1993, 156–157 n. 297. Sampaolo 1994, 581, 610. Carrella 2008, 99. Ciarallo & Giordano 2012, 552–553 n. 301. The puteal is no longer in the peristyle.
- 2782 MANN 124841. Sogliano 1895, 438; 1897, 23. Mau 1898, 18–19. Kapossy 1969, 15. Jashemski 1993, 156–157 n. 297. Sampaolo 1994, 581, 610. Carrella 2008, 99–101. Ciarallo & Giordano 2012, 552–553 n. 301.
- 2783 Sogliano 1897, 27. Mau 1898, 18. Jashemski 1993, 156–157 n. 297. Ciarallo and Giordano (2012, 552–553 n. 301) think that Jashemski means the travertine disc on the masonry podium, but it is not the same, as its material is different, and both discs are mentioned separately by Sogliano. The disc is no longer in the peristyle.
- 2784 Sogliano 1897, 23. Mau 1898, 18. Jashemski 1993, 156–157 n. 297. Sampaolo 1994, 581, 607. Carrella 2008, 99. Ciarallo & Giordano 2012, 552–553 n. 301. The diameter was measured by the author.
- 2785 Mau 1898, 18. Sampaolo 1994, 607, 609. Soprano (1950, 309), Sampaolo, Jashemski (1993, 156–157 n. 297), and Ciarallo and Giordano (2012, 552–553 n. 301) report that there was an outdoor triclinium. According to Sogliano (1897, 23) Jashemski, Ciarallo and Giordano the triclinium was destroyed before the last phase, and the west couch was transformed into the aedicule niche against the west wall. Mau reports that the floor was mostly destroyed when it was uncovered, and the floor was probably being destroyed, as the triclinium on top of it was already destroyed. The floor is not currently visible.
- 2786 Sogliano 1897, 23. Mau 1898, 18. Jashemski 1993, 156–157 n. 297. Sampaolo 1994, 581, 607, 609–610. Carrella 2008, 99. Ciarallo & Giordano 2012, 552–553 n. 301. Sogliano, Jashemski, Sampaolo, and Ciarallo and Giordano think that the niche was probably going to be a fountain niche, but it was never finished.
- 2787 Sogliano 1897, 28.
- 2788 Sogliano 1895, 439; 1896, 168; 1897, 27. Mau 1898, 18. Jashemski 1993, 156–157 n. 297. Ciarallo & Giordano 2012, 552–553 n. 301. The podia are no longer visible.
- 2789 MANN 1248570. Sogliano 1895, 439; 1897, 27. Mau 1898, 18. Kapossy 1969, 51. Jashemski 1993, 156–157 n. 297. Sampaolo 1994, 581. Ciarallo & Giordano 2012, 552–553 n. 301.
- 2790 MANN 124912. Sogliano 1896, 168; 1897, 27. Mau 1898, 18. Kapossy 1969, 49. Jashemski 1993, 156–157 n. 297. Sampaolo 1994, 581. Ciarallo & Giordano 2012, 552–553 n. 301.
- 2791 Sogliano 1897, 27. Mau 1898, 20. Jashemski 1993, 156–157 n. 297. Sampaolo 1994, 610. Ciarallo & Giordano 2012, 552–553 n. 301. The hole goes through the whole podium, so this might have been for a fountain.
- 2792 Sogliano 1897, 27. Mau 1898, 20. Jashemski 1993, 156–157 n. 297. Sampaolo 1994, 610. Ciarallo & Giordano 2012, 552–553 n. 301. The height was measured by the author.
- 2793 Sogliano 1897, 23. Jashemski 1993, 156–157 n. 297. Sampaolo 1994, 581, 610. Ciarallo & Giordano 2012, 552–553 n. 301. Carrella 2008, 99. The height was measured by the author.
- 2794 MANN 124913. Sogliano 1896, 168; 1897, 27. Mau 1898, 18. Kapossy 1969, 52. Jashemski 1993, 156–157 n. 297. Sampaolo 1994, 581. Ciarallo & Giordano 2012, 552–553 n. 301.
- 2795 Sogliano 1895, 438; 1897, 26. Mau 1898, 20. Jashemski 1993, 156–157 n. 297. Mau and Sampaolo (1994, 581) identify the statue as Micon and Pero.
- 2796 MANN 124906. Sogliano 1896, 167. Mau 1898, 20. Jashemski 1993, 156–157 n. 297. Carrella 2008, 99, 101.

- 2797 MANN 124917. Sogliano 1896, 168. Mau 1898, 20. Jashemski 1993, 156–157 n. 297. According to Mau the mask was made of travertine.
- 2798 Sogliano 1895, 439. Sampaolo 1994, 581. Sampaolo states the altar has signs of burning. According to Mau (1898, 19) there was a tuff altar with plaster and signs of burning. Perhaps Mau means that the masonry podium near the aedicule niche was an altar. The terracotta altar is no longer in the peristyle.
- 2799 CIL IV 4617–4623.
- 2800 Mau 1898, 16.
- 2801 CIL IV 4616–4167.
- 2802 Sampaolo 1994, 607.
- 2803 Sogliano 1897, 28. Mau 1898, 16.
- 2804 Sogliano 1897, 28. Mau 1898, 16.
- 2805 Sogliano 1897, 28. Mau 1898, 16.
- 2806 Sampaolo 1994, 581.
- 2807 Sampaolo 1994, 581.
- 2808 Sampaolo 1994, 581.
- 2809 Sampaolo 1994, 581, 598–601.
- 2810 Sampaolo 1994, 581, 593–597.
- 2811 Sampaolo 1994, 581, 589–593.
- 2812 Sampaolo 1994, 580,610–611.
- 2813 Sogliano 1897, 28.
- 2814 Strocka 1994, 647.
- 2815 Schoonhoven 2006, 199. According to Strocka (1994, 647) the area is about 260.
- 2816 Jashemski 1993, 157 n. 298. Ciarallo & Giordano 2012, 554 n. 302.
- 2817 Mau 1898, 35. Strocka 1984, 24. Jashemski 1993, 157 n. 298. Ciarallo & Giordano 2012, 554 n. 302. The diameter was measured by the author.
- 2818 Sogliano 1897, 35. Mau 1898, 35. Strocka 1984, 25. Jashemski 1993, 157 n. 298. Ciarallo & Giordano 2012, 554 n. 302.
- 2819 Sogliano 1897, 35. Jashemski 1993, 157 n. 298. Ciarallo & Giordano 2012, 554 n. 302.
- 2820 Sogliano 1897, 35. Strocka 1984, 24.
- 2821 CIL IV 4657. Sogliano 1897, 35. Mau 1898, 41.
- 2822 Sogliano 1897, 35. Strocka 1984, 31. Jashemski 1993, 157 n. 298. Ciarallo & Giordano 2012, 554 n. 302.
- 2823 Mau 1898, 36. Strocka 1984, 31; 1994, 679. Jashemski 1993, 157 n. 298. Ciarallo & Giordano 2012, 554 n. 302. The width was measured by the author.
- 2824 Jashemski 1993, 157 n. 298. Ciarallo & Giordano 2012, 554 n. 302. The puteal is covering the cistern head.
- 2825 Mau 1898, 36.
- 2826 Sogliano 1897, 35. Mau 1898, 36. Strocka 1984, 31; 1994, 676. Jashemski 1993, 157 n. 298. Brandt 2010, 104 n. 187. Ciarallo & Giordano 2012, 554 n. 302.
- 2827 Sogliano 1896, 475; 1897, 35, 342. Mau 1898, 36–37. Strocka 1984, 31–32; 1994, 679. Jashemski 1993, 157 n. 298. Ciarallo & Giordano 2012, 554 n. 302. Currently the table is in the Antiquarium of Pompeii (Strocka 1994, 679). Strocka reports the measurements as 0,69 x 0,45, h. 1,03.
- 2828 Mau 1898, 40.
- 2829 Strocka 1984, 24.
- 2830 Mau 1898, 35, 37. Strocka 1994, 658–659.
- 2831 Sogliano 1897, 35. Mau 1898, 35–36. Strocka 1994, 658–659.
- 2832 Strocka 1984, 24. Jashemski 1993, 157 n. 298.
- 2833 CIL IV 4656. Sogliano 1897, 35. Mau 1898, 41.
- 2834 Mau 1898, 35, 37.
- 2835 Sogliano 1897, 35. Mau 1898, 35–36.
- 2836 Mau 1898, 35. Strocka 1984, 24. Jashemski 1993, 157 n. 298.
- 2837 Strocka 1984, 31; 1994, 678.
- 2838 Mau 1898, 35, 37.
- 2839 Sogliano 1897, 35. Mau 1898, 35–36.
- 2840 Strocka 1984, 31.
- 2841 Ciarallo & Giordano 2012, 554 n. 302.
- 2842 Strocka 1984, 23–24; 1994, 656–657, 678.
- 2843 Strocka 1984, 22; 1994, 678, 655–657.
- 2844 Strocka 1984, 19–20; 1994, 647, 650–654.
- 2845 Strocka 1984, 25; 1994, 660, 667.

- 2846 Strocka 1984, 26; 1994, 661–666.
- 2847 Strocka 1984, 29.
- 2848 Strocka 1984, 29–31; 1994, 668–675, 678.
- 2849 Sampaolo 1994, 701. Jashemski (1993, 158 n. 301) reports that the garden was excavated in 1896–1897.
- 2850 Schoonhoven 2006, 199.
- 2851 Mau 1898, 50. Jashemski 1993, 158 n. 301. Sampaolo 1994, 701. Ciarallo & Giordano 2012, 555 n. 305.
- 2852 Sogliano 1897, 62. Mau 1898, 52. Jashemski 1993, 158 n. 301. Sampaolo 1994, 702–703. Ciarallo & Giordano 2012, 555 n. 305. Sogliano, Mau, Jashemski and Sampaolo report that there were 11 brick columns, but 2 columns are made of stone blocks. Ciarallo and Giordano do not provide a count of the columns.
- 2853 Sampaolo 1994, 702–703.
- 2854 Sogliano 1897, 62. Mau 1898, 52. Jashemski 1993, 158 n. 301. Sampaolo 1994, 702–703. Ciarallo & Giordano 2012, 555 n. 305. The colour of the plaster cannot be identified, and it is not reported by Sogliano. The width of the wall was measured by the author.
- 2855 Sogliano 1897, 62. Mau 1898, 52. Jashemski 1993, 158 n. 301. Ciarallo and Giordano (2012, 555 n. 305) mentions a masonry gutter. Currently the gutter is only partly visible and cannot be fully measured.
- 2856 Mau 1898, 52.
- 2857 Sogliano 1897, 62. Mau 1898, 52. Jashemski 1993, 158 n. 301. Ciarallo & Giordano 2012, 555 n. 305. The puteal is badly damaged and the original height cannot be measured.
- 2858 Sogliano 1897, 39, 62. Mau 1898, 52. Sampaolo 1994, 701.
- 2859 Mau 1898, 52. Jashemski 1993, 158 n. 301. Ciarallo & Giordano 2012, 555 n. 305. Sogliano (1897, 39) report that the podium is made of travertine. Mau and Jashemski speculate that the podium was for a basin or a table.
- 2860 Sampaolo 1994, 703, 705. The paintings are no longer visible.
- 2861 Sampaolo 1994, 703, 705. The colour is no longer visible.
- 2862 Sampaolo 1994, 704–705.
- 2863 Sogliano 1897, 62. Sampaolo 1994, 701, 705. The material was recognized by the author.
- 2864 Sampaolo 1994, 701, 706–707.
- 2865 Sogliano 1907, 549. Jashemski 1993, 159 n. 302. Seiler 1994, 714.
- 2866 Schoonhoven 2006, 199. According to Seiler (1994, 714) the area is about 830.
- 2867 Seiler 1992, 37.
- 2868 Sogliano 1907, 550. Jashemski 1993, 159 n. 302. Seiler 1994, 715, 741. Ciarallo & Giordano 2012, 556 n. 306.
- 2869 Jashemski 1993, 159 n. 302. Seiler 1994, 715.
- 2870 Sogliano 1907, 550–551. Jashemski 1993, 159 n. 302. Ciarallo & Giordano 2012, 556 n. 306.
- 2871 Sogliano 1907, 551. Jashemski 1993, 159 n. 302. Seiler 1992, 39. Ciarallo & Giordano 2012, 556 n. 306.
- 2872 Sogliano 1907, 551. Jashemski 1993, 159 n. 302. Ciarallo and Giordano 2012, 556 n. 306.
- 2873 Sogliano (1907, 589), Jashemski (1993, 159 n. 302) and Ciarallo and Giordano (2012, 556 n. 306) report the piers as white and fluted.
- 2874 Sogliano 1907, 556, 571. Seiler 1994, 746–748, 754–755, 760, 768.
- 2875 CIL IV 6829–6837. Sogliano 1907, 551–553.
- 2876 Jashemski 1993, 159 n. 302. Seiler 1994, 715, 746. Ciarallo & Giordano 2012, 558 n. 306.
- 2877 Seiler (1994, 746) and Ciarallo and Giordano (2012, 558 n. 306) report a tuff cistern head with a lavastone lid.
- 2878 Ciarallo & Giordano 2012, 558 n. 306. Ciarallo and Giordano report that the cistern head was made of marble. The hole is unmeasurable, because the puteal is covering the cistern head.
- 2879 Ciarallo & Giordano 2012, 558 n. 306. Seiler (1994, 715) report that the puteal was made of travertine.
- 2880 Seiler 1992, 38–39.
- 2881 Sogliano 1907, 571. Jashemski 1993, 159 n. 302. Seiler 1994, 741, 743. Ciarallo & Giordano 2012, 557–558 n. 306.
- 2882 Sogliano 1907, 571–572. Jashemski 1993, 159 n. 302. Ciarallo & Giordano 2012, 557–558 n. 306.
- 2883 Sogliano 1907, 571. Jashemski 1993, 159 n. 302. Ciarallo & Giordano 2012, 557–558 n. 306.
- 2884 Pompeii inv. 1281. Sogliano 1907, 578–579. Jashemski 1993, 161 n. 302.
- 2885 Pompeii inv. 1282. Sogliano 1907, 579. Jashemski 1993, 161 n. 302. Seiler 1994, 716.
- 2886 Sogliano 1907, 586.
- 2887 Sogliano 1907, 574. Jashemski 1993, 159 n. 302.
- 2888 Sogliano 1907, 588.
- 2889 Sogliano 1907, 588. Sogliano thinks the sculpture was a table support.
- 2890 Pompeii inv. 1735. Sogliano 1907, 588. Jashemski 1993, 162 n. 302.
- 2891 Pompeii inv. 20588. Sogliano 1907, 588. Gibbs 1976, 285. Seiler 1994, 743.
- 2892 Sogliano 1907, 565–566. Jashemski 1993, 163 n. 302. Seiler 1992, 40; 1994, 715, 758–759. Brandt 2010, 105 n. 192. Ciarallo & Giordano 2012, 556 n. 306. Sogliano reports a height of 2,02.
- 2893 Sogliano 1907, 550. Seiler 1992, 39–40.

- 2894 Seiler 1994, 741. Ciarallo & Giordano 2012, 556 n. 306.
- 2895 Sogliano 1907, 556. Di Capua 1950, 68.
- 2896 Pompeii inv. 1483. Sogliano 1907, 582–583. Jashemski 1993, 161 n. 302. Seiler 1994, 745. Seiler reports a height of 0,63, but it is without the podium.
- 2897 Pompeii inv. 20370. Sogliano 1907, 588. Jashemski 1993, 162 n. 302. Seiler 1994, 716.
- 2898 Pompeii inv. 1232. Sogliano 1907, 588. Jashemski 1993, 162 n. 302. Seiler 1994, 716.
- 2899 Pompeii inv. 1234. Sogliano 1907, 589. Jashemski 1993, 162 n. 302. Seiler 1994, 716.
- 2900 Pompeii inv. 3015. Sogliano 1907, 593. Jashemski 1993, 159, 163 n. 302. Seiler 1994, 716, 746. Seiler speculates that the bust possibly portrays an ancestor of the house owner.
- 2901 Sogliano 1907, 587.
- 2902 Pompeii inv. 20363. Sogliano 1907, 574. Jashemski 1993, 159 n. 302. Seiler 1994, 716.
- 2903 Pompeii inv. 1280. Sogliano 1907, 578. Jashemski 1993, 161 n. 302. Seiler 1994, 716.
- 2904 Pompeii inv. 20361. Sogliano 1907, 583. Jashemski 1993, 161 n. 302. Seiler 1994, 744.
- 2905 Pompeii inv. 20364. Sogliano 1907, 586. Jashemski 1993, 162 n. 302. Sogliano speculates that one head is an anthropomorphic bull. Jashemski thinks that it might be an ox. Sogliano states that there might have been a table above this podium, with Hercules themed decoration.
- 2906 Pompeii inv. 20455. Sogliano 1907, 558–559, 588. Seiler 1994, 716.
- 2907 Pompeii inv. 20455. Sogliano 1907, 588. Jashemski 1993, 162 n. 302. Seiler 1994, 716.
- 2908 Pompeii inv. 1258. Sogliano 1907, 589. Jashemski 1993, 162 n. 302.
- 2909 Pompeii inv. 20460. Sogliano 1907, 574–578. Jashemski 1993, 161 n. 302. Seiler 1994, 743. Sogliano and Jashemski identify the masks of the relief as Pan or Marsyas and a maenad.
- 2910 Pompeii inv. 20553. Sogliano 1907, 580–582. Jashemski 1993, 161 n. 302
- 2911 Sogliano 1907, 583–585. Jashemski 1993, 161–162 n. 302.
- 2912 Pompeii inv. 20458. Sogliano 1907, 587–588. Jashemski 1993, 162 n. 302.
- 2913 Pompeii inv. 2351. Sogliano 1907, 590–591. Jashemski 1993, 163 n. 302. Seiler 1994, 716, 746.
- 2914 Pompeii inv. 2352. Sogliano 1907, 591. Jashemski 1993, 163 n. 302. Seiler 1994, 716, 746.
- 2915 Pompeii inv. 3014. Sogliano 1907, 590. Jashemski 1993, 162 n. 302. Seiler 1994, 716.
- 2916 Pompeii inv. 2354. Sogliano 1907, 591. Jashemski 1993, 162 n. 302. Seiler 1994, 716. According to Seiler the mask is decorated with Dionysiac themes.
- 2917 Pompeii inv. 2353. Sogliano 1907, 591. Jashemski 1993, 162–163 n. 302. Seiler 1994, 716. According to Seiler this mask is decorated with Dionysiac themes.
- 2918 Pompeii inv. 2866. Sogliano 1907, 592. Jashemski 1993, 163 n. 302. Seiler 1994, 716.
- 2919 Pompeii inv. 2885. Sogliano 1907, 592. Jashemski 1993, 163 n. 302. Seiler 1994, 716, 746.
- 2920 Seiler 1994, 715, 755–759, 760, 776. Ciarallo & Giordano 2012, 558 n. 306.
- 2921 Sogliano 1907, 553–554. Seiler 1994, 715, 756, 760. Ciarallo & Giordano 2012, 558 n. 306.
- 2922 Seiler 1994, 762.
- 2923 Seiler 1994, 715, 760–766, 768, 776. Ciarallo & Giordano 2012, 558 n. 306.
- 2924 Sogliano 1907, 553–554. Seiler 1994, 715, 760, 762. Ciarallo & Giordano 2012, 558 n. 306.
- 2925 Sogliano 1907, 554. Seiler 1994, 762.
- 2926 Sogliano 1907, 554–556. Di Capua 1950, 67–68. Jashemski 1993, 163 n. 302. Seiler 1994, 715, 764–768. Brandt 2010, 105 n. 193. Ciarallo & Giordano 2012, 556–557 n. 306.
- 2927 Sogliano 1907, 556. Seiler 1994, 764–765, 767. Sogliano, Di Capua (1950, 67–68), Ciarallo and Giordano (2012, 556–557 n. 306) report that there was a type of aedicula lararium made of wood at the southeast corner.
- 2928 Sogliano 1907, 554. Seiler 1994, 716, 760–762, 776.
- 2929 Seiler 1994, 715, 746–748, 754, 764–766, 768, 770–772. Ciarallo & Giordano 2012, 558 n. 306.
- 2930 Sogliano 1907, 553–554, 561564. Jashemski 1993, 163 n. 302. Seiler 1994, 715–716, 746–748, 754, 768, 770–771. Ciarallo & Giordano 2012, 558 n. 306.
- 2931 Sogliano 1907, 554–556. Di Capua 1950, 67–68. Jashemski 1993, 163 n. 302. Seiler 1992,40; 1994, 715, 764–768. Brandt 2010, 105 n. 193. Ciarallo & Giordano 2012, 556–557 n. 306.
- 2932 Pompeii inv. 20464. Jashemski 1993, 163 n. 302. Seiler 1994, 716.
- 2933 Pompeii inv. 20463. Sogliano 1907, 559. Jashemski 1993, 163 n. 302. Seiler 1994, 716, 770–771.
- 2934 Pompeii inv. 1270. Sogliano 1907, 559–560. Jashemski 1993, 163 n. 302. Seiler 1994, 716, 768, 770–771, 773.
- 2935 Pompeii inv. 20462. Sogliano 1907, 560–561. Seiler 1994, 716, 771–774.
- 2936 Pompeii inv. 20465. Sogliano 1907, 564. Jashemski 1993, 163 n. 302. Seiler 1994, 716, 772, 775.
- 2937 Pompeii inv. 20472. Sogliano 1907, 565. Jashemski 1993, 163 n. 302. Seiler 1994, 716, 771–772.
- 2938 Seiler 1994, 768, 773.
- 2939 Seiler 1994, 715, 746–748, 750–754, 776. Ciarallo & Giordano 2012, 558 n. 306.
- 2940 Sogliano 1907, 553–554. Seiler 1994, 715, 746–748, 750. Ciarallo & Giordano 2012, 558 n. 306.

- 2941 Seiler 1994, 750. Seiler reports that the reliefs were taken off the wall before the excavation of the house in 1903–1905.  
 2942 Seiler 1994, 750–751.  
 2943 CIL IV 6828. Sogliano 1907, 571.  
 2944 Seiler 1992, 53–55; 1994, 800–805.  
 2945 Seiler 1992, 52–53; 1994, 756, 799.  
 2946 Seiler 1992, 52.  
 2947 Seiler 1992, 51–52; 1994, 798.  
 2948 Seiler 1992, 49–51; 1994, 791–798.  
 2949 Seiler 1992, 29–37; 1994, 732–740.  
 2950 Seiler 1992, 22–25; 1994, 720–727.  
 2951 Seiler 1994, 778–791.  
 2952 Seiler 1992, 63–65; 1994, 804–815.  
 2953 Seiler 1992, 59–62; 1994, 750, 768, 819–833.  
 2954 Seiler 1994, 818.  
 2955 Seiler 1992, 55–59; 1994, 752, 754, 833–845.  
 2956 Jashemski 1993, 164 n. 304.  
 2957 Schoonhoven 2006, 199.  
 2958 Ciarallo and Giordano (2012, 559 n. 308) are unsure that there was a garden in this area. Sogliano (1908, 57) reports that the area was without a roof.  
 2959 Jashemski 1993, 164 n. 304.  
 2960 Sogliano 1908, 57. Jashemski 1993, 164 n. 304.  
 2961 Sogliano 1908, 57. Jashemski 1993, 164 n. 304.  
 2962 Sogliano 1908, 57. Jashemski 1993, 164 n. 304.  
 2963 Sogliano 1908, 57–58.  
 2964 Sogliano 1908, 57.  
 2965 Sogliano 1908, 57.  
 2966 Sogliano 1908, 57.  
 2967 Sogliano 1908, 54–55.  
 2968 Sogliano 1908, 55.  
 2969 Sogliano 1908, 58.  
 2970 Schoonhoven 2006, 199.  
 2971 Sogliano 1908, 189. Jashemski 1993, 164 n. 305. Ciarallo & Giordano 2012, 559 n. 309.  
 2972 Sampaolo 1994, 918. According to Sogliano (1908, 189) there were 4 brick columns, but he also counts a half column and the travertine columns.  
 2973 According Ciarallo and Giordano (2012, 559 n. 309) there were several travertine columns.  
 2974 Sogliano 1908, 189. Jashemski 1993, 164 n. 305. Sampaolo 1994, 918. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=23#499>. Last visited 20.9.2017. Ciarallo & Giordano 2012, 559 n. 309. There are no traces of colour above the red lower part.  
 2975 Sogliano 1908, 189. Jashemski 1993, 164 n. 305. Sampaolo 1994, 918. Ciarallo & Giordano 2012, 559 n. 309.  
 2976 Ciarallo & Giordano 2012, 559 n. 309.  
 2977 Sogliano 1908, 189. Jashemski 1993, 164 n. 305. Sampaolo 1994, 918. Ciarallo & Giordano 2012, 559 n. 309.  
 2978 Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=23#499>. Last visited 20.9.2017.  
 2979 Sogliano 1908, 190. Jashemski 1993, 164 n. 305. Sampaolo 1994, 851, 919. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=23#499>. Last visited 20.9.2017. Ciarallo & Giordano 2012, 559 n. 309. Currently there are 5 dolia in the garden.  
 2980 Sampaolo 1994, 851.  
 2981 Sogliano 1908, 190. Sampaolo 1994, 851, 919–921. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=23#499>. Last visited 20.9.2017. Ciarallo & Giordano 2012, 559 n. 309.  
 2982 Sogliano 1908, 189. Jashemski 1993, 164 n. 305. Ciarallo & Giordano 2012, 559 n. 309.  
 2983 Sampaolo 1994, 851.  
 2984 Sogliano 1908, 190. Sampaolo 1994, 851, 921–926. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=23#499>. Last visited 20.9.2017. Ciarallo & Giordano 2012, 559 n. 309.  
 2985 Sogliano 1908, 189. Jashemski 1993, 164 n. 305. Sampaolo 1994, 921. Ciarallo & Giordano 2012, 559 n. 309.  
 2986 Sampaolo 1994, 851.  
 2987 Sogliano 1908, 190. Sampaolo 1994, 851, 926. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=23#499>. Last visited 20.9.2017. Ciarallo & Giordano 2012, 559 n. 309.  
 2988 Sogliano 1908, 189. Jashemski 1993, 164 n. 305. Sampaolo 1994, 923, 926. Ciarallo & Giordano 2012, 559 n. 309.  
 2989 Sogliano 1908, 191.



- 2990 Sogliano 1908, 191.
- 2991 Sampaolo 1994, 890–891, 915–917. Sampaolo lists the room as a tablinum, but the room is not in the traditional location of a tablinum, opposite the main entrance.
- 2992 Sampaolo 1994, 915.
- 2993 Sogliano 1908, 191. Sampaolo 1994, 926–929.
- 2994 Sogliano 1908, 191.
- 2995 Sogliano 1908, 191.
- 2996 Sogliano 1908, 191. The identification of the painting style is made by the author on the basis of the descriptions of Sogliano. The paintings are no longer visible.
- 2997 According to Sampaolo (1994, 26) the window is opening into the room X.
- 2998 Sogliano 1908, 191. The identification of the painting style is made by the author on the basis of the descriptions of Sogliano. The paintings are no longer visible.
- 2999 Sogliano (1908, 191) mentions 2 niches under the stairs, but the northern space under the stairs is perhaps too large to be a niche.
- 3000 Sampaolo 1994, 982.
- 3001 Schoonhoeven 2006, 199.
- 3002 Sogliano 1908, 364. Jashemski 1993, 164 n. 308. Sampaolo 1994, 981, 983. Ciarallo & Giordano 2012, 560–561 n. 312.
- 3003 Sogliano 1908, 364. There are no longer any remains of the colour. It is also possible that only the lower part was white.
- 3004 Sogliano 1908, 364. Jashemski 1993, 164 n. 308. Sampaolo 1994, 983. Ciarallo & Giordano 2012, 560–561 n. 312.
- 3005 Sogliano (1908, 365) reports a *cocciopesto* floor with decoration.
- 3006 CIL IV 6859. Sogliano 1908, 364.
- 3007 Sogliano 1908, 364. Jashemski 1993, 164 n. 308. Ciarallo & Giordano 2012, 560–561 n. 312.
- 3008 Sogliano 1908, 364. Sampaolo 1994, 983. Ciarallo & Giordano 2012, 560–561 n. 312. The puteal is no longer in the peristyle, but there is a terracotta item (d. 0,26, d. hole 0,15, h. 0,50) in triclinium H. Its height does not match with the height provided by Sogliano, but the item seems to be broken and was probably higher. The diameter of the item and the diameter of the hole is very small for a puteal and it rather resembles the podium of a fountain.
- 3009 Sogliano 1908, 364. Jashemski 1993, 164 n. 308.
- 3010 Sogliano 1908, 364. Sampaolo 1994, 981, 983–985. Brandt 2010, 105 n. 200. Ciarallo & Giordano 2012, 560–561 n. 312.
- 3011 Sogliano 1908, 364. Jashemski 1993, 164 n. 308. Sampaolo 1994, 983. Ciarallo & Giordano 2012, 560–561 n. 312. Jashemski reports a height of 0,75. The size of the table disc was measured by the author.
- 3012 Ciarallo & Giordano 2012, 560–561 n. 312.
- 3013 Sogliano 1908, 364.
- 3014 CIL IV 6858.
- 3015 Sogliano 1908, 364.
- 3016 Sogliano 1908, 364.
- 3017 Sogliano 1908, 364. Jashemski 1993, 164 n. 308.
- 3018 Sogliano 1908, 364.
- 3019 Sampaolo 1994, 982, 994–995.
- 3020 Sampaolo 1994, 981, 985–994.
- 3021 Sogliano 1908, 365. Sampaolo 1994, 982.
- 3022 Sogliano 1908, 365. Sampaolo 1994, 981. Sogliano and Sampaolo interpret this area as a part of the west portico.
- 3023 Carrella 2008, 101.
- 3024 PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). Last visited 23.5.2016.
- 3025 Jashemski 1993, 165 n. 310. Carrella 2008, 101. Ciarallo & Giordano 2012, 561–562 n. 314. The peristyle is currently badly overgrown, so it is difficult to analyse.
- 3026 Jashemski 1993, 165 n. 310. Carrella 2008, 101. Currently there are 11 columns.
- 3027 Carrella (2008, 101) and Ciarallo and Giordano (2012, 561–562 n. 314) report that 2 of the columns were fluted, but this cannot be verified, as only very little of the plaster remains, and the scholars who visited the house close to the excavation date do not mention any fluting.
- 3028 Mazois 1824, II, 72. The pluteus is no longer visible.
- 3029 Jashemski 1993, 165 n. 310. According to Ciarallo and Giordano (2012, 561–562 n. 314) the gutter is reburied, but it was partly visible in 2011.
- 3030 Jashemski 1993, 165 n. 310. Currently there is a half column.
- 3031 The room is destroyed.
- 3032 The room is destroyed.
- 3033 The room is destroyed.



3034 The room is destroyed.  
 3035 Carrella 2008, 101.  
 3036 PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last visited 23.5.2016.  
 3037 The peristyle is no longer visible, and most information is unavailable. The measurements of the peristyle are calculated from Jashemski's plan (1993, 165).  
 3038 Ciarallo & Giordano 2012, 562 n. 315.  
 3039 Mazois 1824, II, 72.  
 3040 Jashemski 1993, 165 n. 311. According to Jashemski, Mazois (1824, pl. 30) reports that there was glass between the columns, but I have not been able to find this information in his text. Mazois (1824, II, 52) reports that the peristyle of house VI,17,32-36 has glass between the piers. Jashemski might have mistaken the peristyle.  
 3041 Fiorelli 1875, 434. Jashemski 1993, 165 n. 311. Ciarallo & Giordano 2012, 562 n. 315. The pool is no longer visible.  
 3042 Mazois 1824, II, 72.  
 3043 PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last visited 24.5.2016.  
 3044 This space is not listed as a garden by Jashemski (1993) or Ciarallo and Giordano (2012), but Fiorelli (1875, 434) reports that there was a garden enclosed by porticoes. The peristyle garden is currently in the former office of the excavations  
 3045 The wall is badly damaged.  
 3046 PBMP map ([http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last visited 24.5.2016) demonstrates an opening to west in the north edge of the west wall. This opening is closed by a masonry wall, and there is plaster over the closing masonry, indicating that that the closing of the door was made in antiquity.  
 3047 There is no connection between the room and the peristyle in the current state, as the door is closed with wall, but Fiorelli (1875, 434) mentions that the room, which he calls an ala, opens into the peristyle.  
 3048 Sampaolo 1996, 1.  
 3049 PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last visited 24.5.2016.  
 3050 Mazois (1824, II, 52) identifies the space as a Corinthian atrium. Breton (1870, 266) identifies the space as a Corinthian peristyle.  
 3051 Fiorelli 1875, 434. Jashemski 1993, 166 n. 312. Ciarallo & Giordano 2012, 562–563 n. 316.  
 3052 Currently there are 9 piers.  
 3053 Breton 1870, 266. The pluteus is no longer visible.  
 3054 Mazois 1824, II, 52. Breton 1870, 266. The arches are no longer visible.  
 3055 Mazois 1824, II, 52. Breton 1870, 266. There are no remains of the glass, or the marble discs that were holding the glass, that were reported by Mazois.  
 3056 Mazois 1824, II, 52. Breton 1870, 266. The floor is no longer visible.  
 3057 Jashemski 1993, 166 n. 312. Ciarallo & Giordano 2012, 562–563 n. 316. The gutter is not visible. Jashemski's plan (1993, 166) shows rectangular extensions at the corners of the gutter in the north part, but nothing is currently visible on site.  
 3058 Mazois 1824, II, 52. Fiorelli 1875, 434. Jashemski 1993, 166 n. 312. Ciarallo & Giordano 2012, 562–563 n. 316. The pool is no longer visible.  
 3059 Sampaolo 1996, 3. The wall is mostly destroyed.  
 3060 Mazois 1824, II, 52.  
 3061 Mazois 1824, II, 52.  
 3062 Mazois 1824, II, 52.  
 3063 Mazois 1824, II, 52.  
 3064 Sampaolo 1996, 1–6.  
 3065 Sampaolo 1996, 1, 6–9.  
 3066 Jashemski 1993, 171 n. 318.  
 3067 Schoonhoven 2006, 199.  
 3068 According to Jashemski (1993, 171 n. 318) the area is 5,00 x 6,90.  
 3069 Niccolini & Niccolini 1854, Strada Stabiana Casa numero 57, 3. Fiorelli 1875, 169. Jashemski 1993, 171 n. 318. Ciarallo & Giordano 2012, 566–567 n. 323.  
 3070 Niccolini & Niccolini 1854, Strada Stabiana Casa numero 57, 3. Finati 1856, *Relazione degli Scavi di Pompei*, 2–3. Minervini 1856, 169–170. Jashemski 1993, 171 n. 318. Bragantini 1996, 324. Serpe 2008, 113. Ciarallo & Giordano 2012, 566–567 n. 323.  
 3071 Niccolini and Niccolini (1854, Strada Stabiana Casa numero 57, 3), Finati (1856, *Relazione degli Scavi di Pompei*, 2–3), and Minervini (1856, 169–170) report that the columns on the east side were shorter than the other columns. Only a single column remains at the original height, in the southwest corner, so the original height of the columns on the west side cannot be measured.  
 3072 Niccolini & Niccolini 1854, Strada Stabiana Casa numero 57, 3. Jashemski 1993, 171 n. 318. Ciarallo & Giordano

2012, 566–567 n. 323. According to Bragantini (1996, 324) and Serpe (2008, 113), the columns were white and fluted.

3073 Bragantini 1996, 325. Serpe 2008, 113.

3074 Niccolini & Niccolini 1854, Strada Stabiana Casa numero 57, 3. Jashemski 1993, 171 n. 318. Ciarallo & Giordano 2012, 566–567 n. 323. The gutter is no longer visible.

3075 Niccolini & Niccolini 1854, Strada Stabiana Casa numero 57, 3. Jashemski 1993, 171 n. 318. Bragantini 1996, 329. Ciarallo & Giordano 2012, 566–567 n. 323.

3076 Bragantini 1996, 329. The hole is unmeasurable, because the puteal is covering the cistern head.

3077 MANN 120595. Serpe 2008, 113–144.

3078 Bragantini 1996, 229, 325. Serpe 2008, 113. Ciarallo & Giordano 2012, 566–567 n. 323.

3079 Niccolini & Niccolini 1854, Strada Stabiana Casa numero 57, 3. Bragantini 1996, 325.

3080 Jashemski 1993, 171 n. 318. Bragantini 1996, 325. Brandt 2010, 105 n. 204. Ciarallo and Giordano (2012, 566–567 n. 323) are uncertain whether the niche was a lararium.

3081 Ciarallo & Giordano 2012, 566–567 n. 323.

3082 Bragantini 1996, 229, 326. Serpe 2008, 113. Ciarallo & Giordano 2012, 566–567 n. 323.

3083 Niccolini & Niccolini 1854, Strada Stabiana Casa numero 57, 3.

3084 Bragantini 1996, 229, 326–328. Serpe 2008, 113. Ciarallo & Giordano 2012, 566–567 n. 323.

3085 Niccolini & Niccolini 1854, Strada Stabiana Casa numero 57, 3.

3086 Bragantini 1996, 229, 328. Serpe 2008, 113. Ciarallo & Giordano 2012, 566–567 n. 323.

3087 Niccolini & Niccolini 1854, Strada Stabiana Casa numero 57, 3. Bragantini 1996, 328.

3088 Bragantini 1996, 320–323.

3089 Niccolini & Niccolini 1854, Strada Stabiana Casa numero 57, 2. Fiorelli 1875, 169. Bragantini 1996, 229, 315–319.

3090 Bragantini 1996, 345–353.

3091 Bragantini 1996, 338–344.

3092 Fiorelli 1875, 170. Bragantini 1996, 338–339.

3093 Jashemski 1993, 171 n. 318.

3094 Jashemski 1993, 169, 171 n. 316.

3095 Schoonhoven 2006, 199.

3096 Fiorelli 1862b, 21. Jashemski 1993, 169, 171 n. 316. According to Ciarallo and Giordano (2012, 565 n. 321) the peristyle is located after an atrium, but there was a tablinum and a fauces between the peristyle and the atrium. Fiorelli (1873, 12; 1875, 179–180) reports that there were 3 porticoes.

3097 Bragantini 1996, 303. Ciarallo & Giordano 2012, 565–567 n. 321.

3098 Fiorelli 1862b, 21.

3099 Niccolini and Niccolini (1854, Strada Stabiana Casa numero 57, 5) and Fiorelli (1862b, 21) report that the columns had white plaster. Ciarallo and Giordano (2012, 565–567 n. 321) report fragments of white plaster. There are still remains of red plaster visible at the lower part of the columns.

3100 Fiorelli 1862b, 21; 1873, 12; 1875, 180. Jashemski 1993, 169, 171 n. 316. Bragantini 1996, 303. Ciarallo & Giordano 2012, 565–567 n. 321.

3101 Fiorelli 1862b, 21; 1873, 12; 1875, 180. Jashemski 1993, 169, 171 n. 316. Bragantini 1996, 308. Ciarallo & Giordano 2012, 565–567 n. 321.

3102 Fiorelli 1862b, 21; 1873, 12; 1875, 180. Jashemski 1993, 169, 171 n. 316. According to Bragantini (1996, 308), Ciarallo and Giordano (2012, 565–567 n. 321), the cistern head is made of lavastone.

3103 Fiorelli 1862b, 21; 1873, 12; 1875, 180. Soprano 1950, 308. Jashemski 1993, 169, 171 n. 316. Bragantini 1996, 303, 307. Ciarallo & Giordano 2012, 565–567 n. 321.

3104 Fiorelli 1862b, 22; 1873, 12; 1875, 180. Bragantini 1996, 229, 303.

3105 Bragantini 1996, 308. Ciarallo & Giordano 2012, 565–567 n. 321.

3106 Fiorelli 1862b, 21–22 Bragantini 1996, 308.

3107 Fiorelli 1862b, 22.

3108 Ciarallo & Giordano 2012, 565–567 n. 321.

3109 Brandt 2010, 105 n. 207.

3110 Bragantini 1996, 307.

3111 Bragantini 1996, 308. Ciarallo & Giordano 2012, 565–567 n. 321.

3112 According to Jashemski (1993, 171 n. 317) and Bragantini (1996, 311) the space was a garden. Fiorelli (1862b, 22) is uncertain of the function and the nature of this space. Kiessling (1862, 98) thinks that the room was storage space.

3113 Bragantini 1996, 311.

3114 Fiorelli 1862b, 22. Bragantini 1996, 310.

3115 Bragantini 1996, 253–240.

3116 Jashemski 1993, 169, 171 n. 316.

3117 Bragantini 1996, 302.

3118 Jashemski 1993, 169 n. 315.  
 3119 Schoonhoven 2006, 199.  
 3120 Jashemski 1993, 169 n. 315. Ciarallo & Giordano 2012, 565 n. 320.  
 3121 Jashemski (1993, 169 n. 315) reports that the peristyle has 13 columns. Ciarallo and Giordano (2012, 565 n. 320) report that the columns are made of brick. Bragantini (1996, 448) reports an or technique for the columns, but the columns are a combination of brick (ot), or and oi.  
 3122 Jashemski 1993, 169 n. 315.  
 3123 Bragantini (1996, 446) and Ciarallo and Giordano (2012, 565 n. 320) report remains of white plaster on the columns.  
 3124 Niccolini & Niccolini 1862, Descrizione generale, 41. Fiorelli 1873, 15; 1875, 174. Jashemski 1993, 169 n. 315. Bragantini 1996, 446. Ciarallo & Giordano 2012, 565 n. 320.  
 3125 Bragantini 1996, 448–451. Ciarallo & Giordano 2012, 565 n. 320.  
 3126 Bragantini 1996, 450–451.  
 3127 CIL IV 1715–1736. Fiorelli 1875, 174.  
 3128 Jashemski 1993, 169 n. 315. Bragantini 1996, 446. According to Ciarallo and Giordano (2012, 565 n. 320) the gutter is made of tuff.  
 3129 Bragantini 1996, 451. According to Ciarallo and Giordano (2012, 565 n. 320) the cistern head is made of tuff.  
 3130 According to Ciarallo and Giordano (2012, 565 n. 320) there is a marble puteal in the peristyle.  
 3131 Niccolini & Niccolini 1862, Descrizione generale, 41. Fiorelli 1873, 15; 1875, 174. Jashemski 1993, 169 n. 315. Niccolini and Niccolini, Fiorelli and Jashemski speculate that the podium supported a vase or a candelabrum. The podium is no longer in the house.  
 3132 Niccolini & Niccolini 1862, Descrizione generale, 41. Fiorelli 1873, 15; 1875, 174. Jashemski 1993, 169 n. 315. Bragantini 1996, 445. Ciarallo & Giordano 2012, 565 n. 320. There are remains of 2 marble supports (west: 0,11 x 0,10, current height 0,39, east: 0,08 x 0,07, current height 0,36) in the garden.  
 3133 Niccolini & Niccolini 1862, Descrizione generale, 41. Fiorelli 1873, 15; 1875, 174. Jashemski 1993, 169 n. 315. The table is no longer in the house.  
 3134 Bragantini 1996, 448. Ciarallo & Giordano 2012, 565 n. 320.  
 3135 CIL IV 1714. Fiorelli 1875, 174–175. Jashemski 1993, 169 n. 315.  
 3136 Bragantini 1996, 413–428.  
 3137 Bragantini 1996, 406–413.  
 3138 Bragantini 1996, 430–434. De Haan 2010, 207–208 K. 18.  
 3139 Bragantini 1996, 435–443. De Haan 2010, 208–211 K. 18.  
 3140 Bragantini 1996, 452.  
 3141 Bragantini 1996, 453–455.  
 3142 Bragantini 1996, 455–457.  
 3143 The room is mostly destroyed.  
 3144 Jashemski 1993, 172 n. 319.  
 3145 Schoonhoven 2006, 199. Schoonhoven has combined the *Casa di Terentius Neo* (VI,2,6), the *Panificio di Terentius Neo* (VI,2,3) and the *Tintoria* (VI,2,11–12).  
 3146 Sampaolo (1996, 468, 470–471) lists the space as an atrium, but also as a peristyle. Niccolini and Niccolini (1862, Descrizione generale, 4) and Fiorelli (1873, 28; 1875, 182) call the space an atrium.  
 3147 Jashemski (1993, 172 n. 319), Ciarallo and Giordano (2012, 567–568 n. 324) report that there were 4 porticoes.  
 3148 Sampaolo 1996, 468. Ciarallo & Giordano 2012, 567–568 n. 324. Fiorelli (1873, 28–29) and Jashemski (1993, 172 n. 319) report that there were 8 columns, but 2 columns are a part of the west wall and no longer free-standing.  
 3149 Sampaolo 1996, 468, 470. Ciarallo & Giordano 2012, 567–568 n. 324.  
 3150 Sampaolo 1996, 471. Ciarallo and Giordano (2012, 567–568 n. 324) reports remains of red plaster on the columns.  
 3151 Matz 1868, 203. Jashemski 1993, 172 n. 319. Sampaolo 1996, 468, 470. Ciarallo & Giordano 2012, 567–568 n. 324.  
 3152 Jashemski 1993, 172 n. 319. Sampaolo 1996, 470. Ciarallo & Giordano 2012, 567–568 n. 324.  
 3153 Matz 1868, 203. Jashemski 1993, 172 n. 319. Sampaolo 1996, 470. Ciarallo & Giordano 2012, 567–568 n. 324. The gutter is no longer visible.  
 3154 Niccolini & Niccolini 1862, Descrizione generale, 42. Matz 1868, 203. Fiorelli 1873, 28–29; 1875, 182. Jashemski 1993, 172 n. 319. Sampaolo 1996, 468, 470. Ciarallo & Giordano 2012, 567–568 n. 324.  
 3155 Niccolini & Niccolini 1862, Descrizione generale, 42. Fiorelli 1873, 29. Sampaolo 1996, 468.  
 3156 Sampaolo 1996, 471.  
 3157 Sampaolo 1996, 471.  
 3158 Sampaolo 1996, 471.  
 3159 Sampaolo 1996, 470. Sampaolo calls the space a vestibulum.  
 3160 Niccolini & Niccolini 1862, Descrizione generale, 42. Fiorelli 1873, 29; 1875, 182. Sampaolo 1996, 468.  
 3161 Jashemski 1993, 172 n. 320. Sampaolo 1996, 497.

- 3162 Schoonhoven 2006, 199. Schoonhoven has combined the *Casa di Terentius Neo* (VI,2,6), the *Panificio di Terentius Neo* (VI,2,3) and the *Tintoria* (VI,2,11–12).
- 3163 Avellino (1844, 84) calls the space an atrium.
- 3164 Heydemann 1868, 13. Jashemski 1993, 172 n. 320. Sampaolo 1996, 496. Ciarallo & Giordano 2012, 568 n. 325.
- 3165 Avellino 1844, 84. Heydemann 1868, 12–13. Fiorelli 1873, 30. Sampaolo 1996, 496, 501. Ciarallo & Giordano 2012, 568 n. 325. Currently there are 8 columns.
- 3166 Avellino 1844, 84. Heydemann 1868, 12. Sampaolo 1996, 500.
- 3167 Avellino 1844, 84. Sampaolo 1996, 496, 499–501. Ciarallo & Giordano 2012, 568 n. 325.
- 3168 Heydemann 1868, 14.
- 3169 Sampaolo 1996, 501–503. Ciarallo & Giordano 2012, 568 n. 325.
- 3170 Niccolini & Niccolini 1862, Descrizione generale, 42. Heydemann 1868, 13. Fiorelli 1873, 30; 1875, 185. Jashemski 1993, 172 n. 320. Sampaolo 1996, 502–503. Ciarallo & Giordano 2012, 568 n. 325. The puteal is no longer in the house.
- 3171 Heydemann 1868, 13. Sampaolo 1996, 503.
- 3172 Sampaolo 1996, 502–503. Ciarallo & Giordano 2012, 568 n. 325.
- 3173 Avellino 1844, 84. Niccolini & Niccolini 1862, Descrizione generale, 42. Heydemann 1868, 14. Fiorelli 1873, 30; 1875, 185. Sampaolo 1996, 496, 499, 502–503. Ciarallo & Giordano 2012, 568 n. 325. Sampaolo and Heydemann report that the basin is made of tuff.
- 3174 Avellino 1844, 84. The basin is no longer in the house.
- 3175 Avellino 1844, 84. Niccolini & Niccolini 1862, Descrizione generale, 42. Heydemann 1868, 13–14. Fiorelli 1873, 30; 1875, 185. Jashemski 1993, 172 n. 320. Sampaolo 1996, 496, 499, 503–505. Ciarallo & Giordano 2012, 568 n. 325. The diameter was measured by the author.
- 3176 Sampaolo 1996, 503.
- 3177 Avellino 1844, 85. The paintings are no longer visible.
- 3178 Avellino 1844, 85.
- 3179 Sampaolo 1996, 500.
- 3180 Sampaolo 1996, 496.
- 3181 Heydemann 1868, 14. Sampaolo 1996, 496, 507. According to Fiorelli (1873, 30; 1875, 185) there were 4 shelves.
- 3182 Sampaolo 1996, 497, 505–506.
- 3183 Sampaolo 1996, 496, 498.
- 3184 Sampaolo 1996, 496, 507.
- 3185 Jashemski 1993, 173 n. 322.
- 3186 Schoonhoven 2006, 199.
- 3187 Niccolini & Niccolini 1862, Descrizione generale, 43. Matz 1868, 196. Fiorelli 1873, 32; 1875, 187. Jashemski 1993, 173 n. 322. Sampaolo 1996, 530. Ciarallo & Giordano 2012, 569–570 n. 527.
- 3188 Sampaolo 1996, 553. Ciarallo & Giordano 2012, 569–570 n. 527.
- 3189 Sampaolo 1996, 553.
- 3190 Jashemski papers Box 8, Acc. 2013–36, Wh29: A, 120b, Roman Ruins photos (2/4) 1960s–1970s, 17–22–77. Sampaolo 1996, 552. Ciarallo & Giordano 2012, 569–570 n. 527.
- 3191 Sampaolo 1996, 556. According to Ciarallo and Giordano (2012, 569–570 n. 527) there was a mosaic floor, but there are no remains of that type of floor in the peristyle.
- 3192 Jashemski 1993, 173 n. 322. Ciarallo & Giordano 2012, 569–570 n. 527. The gutter is no longer visible.
- 3193 Niccolini & Niccolini 1862, Descrizione generale, 43. Matz 1868, 196. Fiorelli 1873, 32; 1875, 187. Jashemski 1993, 173 n. 322. Sampaolo 1996, 552, 554. Ciarallo & Giordano 2012, 569–570 n. 527. The height was measured by the author.
- 3194 Jashemski 1993, 173 n. 322. Sampaolo 1996, 530. Ciarallo & Giordano 2012, 569–570 n. 527. The pipes are no longer visible.
- 3195 Ciarallo and Giordano (2012, 569–570 n. 527) report that there are 2 tuff cistern heads in the peristyle. Matz (1868, 196) reports a cistern opening.
- 3196 Sampaolo 1996, 531, 556.
- 3197 Sampaolo 1996, 531, 556.
- 3198 Sampaolo 1996, 531, 556.
- 3199 Sampaolo 1996, 531, 556.
- 3200 Sampaolo 1996, 556.
- 3201 Sampaolo 1996, 539–546.
- 3202 Sampaolo 1996, 534–535.
- 3203 Sampaolo 1996, 547–551.
- 3204 Sampaolo 1996, 568–569.

- 3205 Sampaolo 1996, 569–573.  
 3206 Sampaolo 1996, 574–576.  
 3207 Sampaolo 1996, 577.  
 3208 Sampaolo 1996, 577–584.  
 3209 Sampaolo 1996, 568.  
 3210 Sampaolo 1996, 560–568.  
 3211 Sampaolo 1996, 560.  
 3212 Sampaolo 1996, 559.  
 3213 Fiorelli 1875, 187–188. Sampaolo 1996, 530. Brandt 2010, 106 n. 214. Ciarallo & Giordano 2012, 569–570 n. 527.  
 3214 Sampaolo 1996, 557–558.  
 3215 Sampaolo 1996, 557.  
 3216 Jashemski 1993, 174 n. 324. Sampaolo 1996, 587.  
 3217 Schoonhoven 2006, 199.  
 3218 Jashemski 1993, 174 n. 324. Ciarallo & Giordano 2012, 571 n. 329.  
 3219 Jashemski 1993, 174 n. 324. Ciarallo & Giordano 2012, 571 n. 329. Currently there are 13 columns.  
 3220 Jashemski 1993, 174 n. 324. Ciarallo & Giordano 2012, 571 n. 329.  
 3221 Ciarallo & Giordano 2012, 571 n. 329. Jashemski 1993, 174 n. 324. The gutter is mostly reburied, and the water channel width cannot be measured.  
 3222 Niccolini & Niccolini 1862, *Descrizione generale*, 43. Matz 1868, 194. Fiorelli 1873, 33; 1875, 190. Jashemski 1993, 174 n. 324. Sampaolo 1996, 606. The diameter was measured by the author.  
 3223 Niccolini & Niccolini 1862, *Descrizione generale*, 43. Matz 1868, 194. Fiorelli 1873, 33; 1875, 190. Jashemski 1993, 174 n. 324. Sampaolo 1996, 606. Ciarallo & Giordano 2012, 571 n. 329.  
 3224 Sampaolo 1996, 606. Ciarallo & Giordano 2012, 571 n. 329.  
 3225 CIL IV 2953. Fiorelli 1875, 190. Della Corte 1954, 127 n. 272n. Sampaolo 1996, 586.  
 3226 Sampaolo 1996, 607–608. Ciarallo and Giordano (2012, 571 n. 329) list the niche as a lararium. Brandt (2010, 106 n. 151) reports that the niche has the sword paintings, and it is perhaps not a lararium. Niccolini and Niccolini (1862, *Descrizione generale*, 43) report that this was a lararium for penates, and Fiorelli (1873, 33; 1875, 190) attributes it to the Lares or Penates. Matz (1868, 194–195) reports that the niche is reminiscent of a lararium.  
 3227 Sampaolo 1996, 604.  
 3228 Sampaolo 1996, 590.  
 3229 Sampaolo 1996, 602.  
 3230 Sampaolo 1996, 611.  
 3231 Sampaolo 1996, 609.  
 3232 Sampaolo 1996, 608–609.  
 3233 Sampaolo 1996, 611–612.  
 3234 Jashemski 1993, 174 n. 325.  
 3235 Schoonhoven 2006, 199.  
 3236 Jashemski 1993, 174 n. 325. Ciarallo & Giordano 2012, 571–572 n. 330. Jashemski reports that the peristyle is after the tablinum, but there is a room (o2) after the tablinum when proceeding from entrance 20. According to Sampaolo (1996, 616, 632–637), both rooms area tablina. Niccolini (1862, *Descrizione generale*, 43) and Fiorelli (1873, 33; 1875, 192) state that the house has a double tablinum.  
 3237 Fiorelli 1873, 33. Jashemski 1993, 174 n. 325. Sampaolo 1996, 616, 645–646. Ciarallo & Giordano 2012, 571–572 n. 330. There are 13 columns are still visible. Sampaolo and Ciarallo and Giordano state that the building technique is ov, but it is actually closer to ovm, as after every line of stone blocks there follows lines of bricks. Ten of the remaining columns are made of brick, and 3 of tuff and brick.  
 3238 Sampaolo 1996, 645–646. Ciarallo & Giordano 2012, 571–572 n. 330.  
 3239 Sampaolo 1996, 647, 651. The floor is no longer visible.  
 3240 Jashemski 1993, 174 n. 325. Ciarallo & Giordano 2012, 571–572 n. 330. The gutter is no longer visible.  
 3241 Sampaolo 1996, 648.  
 3242 Fiorelli 1875, 192. Fiorelli does not mention which wall held the graffito, and therefore it could be any wall of the peristyle.  
 3243 Sampaolo 1996, 648.  
 3244 Sampaolo 1996, 648.  
 3245 Sampaolo 1996, 649. Ciarallo & Giordano 2012, 571–572 n. 330.  
 3246 Sampaolo 1996, 649.  
 3247 Sampaolo 1996, 644–645.  
 3248 Sampaolo 1996, 640–641.  
 3249 Sampaolo 1996, 634–637.

- 3250 Sampaolo 1996, 642–643. This space is labelled as a niche by Sampaolo. The niche on the north wall of the space and the masonry podium might indicate that the space had a cult function. A similar space is the opening on the west side of the *Casa di M. Gavius Rufus* (VII,2,16–17), also labelled as a lararium.
- 3251 Sampaolo 1996, 649–651. Ciarallo & Giordano 2012, 571–572 n. 330.
- 3252 Sampaolo 1996, 649–651. Ciarallo & Giordano 2012, 571–572 n. 330.
- 3253 It is unclear if there was a connection between this room and the peristyle, but in the current state it seems that there was at least one window opening between the room and the peristyle.
- 3254 Sampaolo 1996, 652. Sampaolo lists this space also as an oecus.
- 3255 Jashemski 1993, 174 n. 327.
- 3256 Schoonhoven 2006, 199.
- 3257 Sampaolo (1996, 683) labels the space as an atrium (e) and a peristyle (f), and later (p. 687) she states that the atrium and peristyle are almost the same space in this house. Avellino (1844, 9) and Niccolini (1862, *Descrizione generale*, 44) call the space an atrium.
- 3258 Jashemski 1993, 174 n. 327. According to Ciarallo and Giordano (2012, 572–573 n. 332) there were 2 porticoes.
- 3259 Sampaolo 1996, 686–687. Ciarallo & Giordano 2012, 572–573 n. 332.
- 3260 Avellino 1844, 9. Fiorelli 1873, 35; 1875, 194. Sampaolo 1996, 687.
- 3261 MANN 27698, 27702. Avellino 1844, 9. Niccolini & Niccolini 1862, *Descrizione generale*, 44. Jashemski 1993, 174 n. 327. Sampaolo 1996, 686–687. Ciarallo & Giordano 2012, 572–573 n. 332. According to Ciarallo and Giordano the groove is no longer visible.
- 3262 Avellino 1846, 1. Sampaolo 1996, 685, 689.
- 3263 Fiorelli 1873, 35; 1875, 194. Sampaolo 1996, 683, 685.
- 3264 Avellino 1844, 9; 1846, 1. Sampaolo 1996, 689. Sampaolo reports that the puteal was used as an altar. It was found in the corner of the portico, as stated by Avellino, and it was not on a cistern opening.
- 3265 Avellino 1846, 1.
- 3266 Sampaolo (1996, 689) reports that the building technique is ov, but her picture (p. 688 n. 9) shows that it is ovm.
- 3267 Sampaolo (1996, 689) reports that the building technique is ov, but her picture (p. 688 n. 9) shows that it is ovm.
- 3268 Avellino 1844, 9. Sampaolo 1996, 689.
- 3269 Avellino 1844, 9. Sampaolo 1996, 687.
- 3270 Avellino 1844, 9–10.
- 3271 Sampaolo 1996, 689–691.
- 3272 Jashemski 1993, 174 n. 327.
- 3273 Schoonhoven 2006, 199.
- 3274 Niccolini & Niccolini 1862, *Descrizione generale*, 44. Fiorelli 1873, 35; 1875, 194. Jashemski 1993, 174 n. 328. Ciarallo and Giordano (2012, 573 n. 333) report that there were 2 porticoes.
- 3275 Avellino 1846, 1, 3. Niccolini & Niccolini 1862, *Descrizione generale*, 44. Fiorelli 1873, 35; 1875, 194. Jashemski 1993, 174 n. 328. Sampaolo 1996, 683. According to Ciarallo and Giordano (2012, 573 n. 333) there is one pier in this peristyle.
- 3276 Avellino 1846, 3.
- 3277 Avellino 1846, 3.
- 3278 Avellino 1846, 1.
- 3279 Jashemski 1993, 174 n. 328. Ciarallo & Giordano 2012, 573 n. 333.
- 3280 Sampaolo 1996, 706, 708.
- 3281 Avellino 1846, 3. Fiorelli 1875, 194. Jashemski 1993, 174 n. 328, 359–360 n. 67. Jashemski 1993, 359–360 n. 67. Sampaolo 1996, 693–694, 706. Ciarallo & Giordano 2012, 573 n. 333.
- 3282 Avellino 1846, 2–3. Fiorelli 1875, 194. Jashemski 1993, 174 n. 328, 359–360 n. 67. Jashemski 1993, 359–360 n. 67. Sampaolo 1996, 694–698, 706. Ciarallo & Giordano 2012, 573 n. 333.
- 3283 Avellino 1846, 2–3. Niccolini & Niccolini 1862, *Descrizione generale*, 44. Jashemski 1993, 174 n. 328. Sampaolo 1996, 694–695. Brandt 2010, 106 n. 217. Ciarallo & Giordano 2012, 573 n. 333.
- 3284 Avellino 1846, 1–2. Fiorelli 1862, 449; 1875, 194. Niccolini & Niccolini 1862, *Descrizione generale*, 44. Jashemski 1993, 174 n. 328, 359–360 n. 67. Sampaolo 1996, 694, 698–706. Ciarallo & Giordano 2012, 573 n. 333.
- 3285 Avellino 1846, 1. Jashemski 1993, 359–360 n. 67. Sampaolo 1996, 694, 706.
- 3286 Sampaolo 1996, 706, 708, 710–711.
- 3287 Jashemski 1993, 174 n. 328, 359–360 n. 67. Sampaolo 1996, 693, 706, 708, 710–715.
- 3288 Jashemski 1993, 174 n. 332.
- 3289 Schoonhoven 2006, 199.
- 3290 Niccolini & Niccolini 1862, *Descrizione generale*, 45. Fiorelli 1873, 38; 1875, 199. Jashemski 1993, 174 n. 332. Ciarallo & Giordano 2012, 575–576 n. 337.
- 3291 Jashemski 1993, 174 n. 332. Bragantini 1996, 832.



- 3292 Bragantini 1996, 832.
- 3293 Jashemski 1993, 174 n. 332. Ciarallo & Giordano 2012, 575–576 n. 337. The gutter is not entirely visible. The measurement was made from the visible part, but the gutter was probably wider.
- 3294 Bragantini 1996, 832. Ciarallo & Giordano 2012, 575–576 n. 337.
- 3295 Brandt 2010, 106 n. 219. Ciarallo & Giordano 2012, 575–576 n. 337. The identification as a lararium is uncertain; e.g. Jashemski (1993, 174 n. 332) does not mention that this niche was a lararium.
- 3296 Jashemski 1993, 174 n. 332. Ciarallo & Giordano 2012, 575–576 n. 337.
- 3297 Bragantini 1996, 834.
- 3298 Bragantini 1996, 827–829.
- 3299 Bragantini 1996, 832.
- 3300 Sampaolo 1996, 866. Jashemski (1993, 177 n. 339) reports that the house was excavated in 1834, but this is obviously an error.
- 3301 Schoonhoven 2006, 199.
- 3302 Jashemski 1993, 177 n. 339. Ciarallo & Giordano 2012, 579 n. 344.
- 3303 The number of the columns is based on Fiorelli's (1875, pl. 9) and Jashemski's plans (1993, 176). Nothing of the columns remains visible. Ciarallo and Giordano (2012, 579 n. 344) report that there was a base of a column or pier visible on the west side.
- 3304 The existence of the pier is based on Fiorelli's (1875, pl. 9) and Jashemski's plans (1993, 176). Nothing of the pier remains visible. Ciarallo and Giordano (2012, 579 n. 344) report that there was a base of a column or pier visible on the west side.
- 3305 Avellino 1844, 1. Fiorelli 1875, 204. Jashemski 1993, 177 n. 339. Ciarallo & Giordano 2012, 579 n. 344. The gutter is no longer visible.
- 3306 Ciarallo & Giordano 2012, 579 n. 344.
- 3307 Sampaolo 1996, 869. Ciarallo & Giordano 2012, 579 n. 344.
- 3308 Avellino 1844, 1–2. Niccolini & Niccolini 1862, *Descrizione generale*, 46. Breton 1870, 382. Fiorelli 1873, 41; 1875, 204. Jashemski 1993, 177 n. 339. Sampaolo 1996, 866–869. Brandt 2010, 106 n. 224. Ciarallo & Giordano 2012, 579 n. 344. Sampaolo mistakenly locates the lararium on the east wall. Brandt (2010, 106 n. 225) also locates a lararium type 41 in this peristyle, but does not specify its place. He might be referring to the plaster snake in the lararium.
- 3309 Sampaolo 1996, 867.
- 3310 Sampaolo 1996, 866.
- 3311 Sampaolo 1996, 870–872.
- 3312 Sampaolo 1996, 875.
- 3313 Sampaolo 1996, 902. Jashemski (1993, 177 n. 342) reports that the house was excavated in 1867.
- 3314 Schoonhoven 2006, 199.
- 3315 Jashemski 1993, 177 n. 342. Sampaolo 1996, 903. Ciarallo & Giordano 2012, 580 n. 347.
- 3316 Niccolini & Niccolini 1862, *Descrizione generale*, 47. Heydemann 1868, 41. Breton 1870, 406. Fiorelli 1873, 43; 1875, 208. Jashemski 1993, 177 n. 342. Sampaolo 1996, 903. Ciarallo & Giordano 2012, 580 n. 347.
- 3317 Fiorelli 1873, 43; 1875, 208. Sampaolo 1996, 942. Heydemann (1868, 41) identifies the structure as an altar.
- 3318 The peristyle is part of a modern building, and a wall analysis could not be carried out in more detail.
- 3319 Ciarallo & Giordano 2012, 580 n. 347.
- 3320 The peristyle is part of a modern building, and a wall analysis could not be carried out in more detail.
- 3321 The peristyle is part of a modern building, and a wall analysis could not be carried out in more detail.
- 3322 Heydemann 1868, 41. Fiorelli 1873, 43; 1875, 208. Jashemski 1993, 177 n. 342. Sampaolo 1996, 942. Brandt 2010, 106 n. 227. Ciarallo & Giordano 2012, 580 n. 347. The peristyle is part of a modern building, and a wall analysis could not be carried out in more detail.
- 3323 Jashemski 1993, 177 n. 339. Sampaolo 1996, 900.
- 3324 Heydemann 1868, 41.
- 3325 Niccolini & Niccolini 1862, *Descrizione generale*, 47. Sampaolo 1996, 903.
- 3326 Niccolini & Niccolini 1862, *Descrizione generale*, 47.
- 3327 Sampaolo 1996, 902–903, 916–923.
- 3328 Jashemski 1993, 176 n. 333.
- 3329 Schoonhoven 2006, 199.
- 3330 Sampaolo (1996, 974–976) lists the space as an atrium, as does Fiorelli (1873, 39; 1875, 209). He uses the Italian term *atriolo*. There is no pavement in the open area, in which case it was likely a garden. Jashemski (1993, 176 n. 333) lists the area as a peristyle garden and Ciarallo and Giordano (2012, 576 n. 338) state that there was probably a garden. Heydemann (1868, 449) labels the space as peristyle.
- 3331 Ciarallo & Giordano 2012, 576 n. 338. According to Jashemski (1993, 176 n. 333) there were 2 porticoes, but only the north side has a pier. There is a roofed passageway on the west side, constraining the *pluteus*. The west side has no



columns or piers, and it is not counted as a portico. There might also have been a passageway on the east side, but Fiorelli (1873, 39; 1875, 209) reports that the garden was surrounded by roofed passageways on two sides.

3332 Jashemski 1993, 176 n. 333. Ciarallo & Giordano 2012, 576 n. 338. The building material was recognized by the author.

3333 Fiorelli 1873, 39; 1875, 209. Jashemski 1993, 176 n. 333. Ciarallo & Giordano 2012, 576 n. 338.

3334 Fiorelli 1873, 39; 1875, 209. Jashemski 1993, 176 n. 333. Sampaolo 1996, 975. Ciarallo & Giordano 2012, 576 n. 338.

3335 Sampaolo 1996, 976.

3336 Sampaolo 1996, 977.

3337 Jashemski 1993, 179 n. 350. Descoeudres 1996, 996.

3338 Schoonhoven 2006, 200. According to Descoeudres (1996, 996) the area is about 1850.

3339 Jashemski 1993, 179 n. 350. Ciarallo & Giordano 2012, 583 n. 355.

3340 Ciarallo & Giordano 2012, 583 n. 355.

3341 Bonucci 1833, 34. Jashemski 1993, 179 n. 350. Ciarallo & Giordano 2012, 583 n. 355.

3342 Bonucci 1833, 34. Bechi 1834, 4. Pistolesi 1842, 493. Niccolini & Niccolini 1854, Casa detta dei Capitelli Colorati, 2. Bonucci and Bechi speculate that the nails held curtains, and Jashemski (1993, 179 n. 350) thinks there was a lattice fence.

3343 CIL IV 1572d.

3344 Jashemski 1993, 179 n. 350. According to Ciarallo and Giordano (2012, 583 n. 355) there is a cocchiopesto gutter.

3345 Jashemski 1993, 179 n. 350. Ciarallo & Giordano 2012, 583 n. 355. According to Breton (1870, 376) there were 2 puteals, but no other source mentions 2 puteals. There is only one puteal remaining in the peristyle.

3346 Jashemski (1993, 179 n. 350) and Ciarallo and Giordano (2012, 583 n. 355) report 2 cistern openings.

3347 Bonucci 1834, 35. Bechi 1834, 4. Pistolesi 1842, 493. Niccolini & Niccolini 1854, Casa detta dei Capitelli Colorati, 2; 1862, Descrizione generale, 47. Fiorelli 1875, 219. Jashemski 1993, 179 n. 350. Ciarallo & Giordano 2012, 583 n. 355. Breton (1870, 376) reports measurements of 5,00 x 1,80, depth 1,00. Ciarallo and Giordano mistakenly locates the amphora on the east side. The rim was measured by the author.

3348 Bonucci 1834, 35. Pistolesi 1842, 493. Niccolini & Niccolini 1854, Casa detta dei Capitelli Colorati, 2. Breton 1870, 376. Jashemski 1993, 179 n. 350. Descoeudres 1996, 997. Ciarallo & Giordano 2012, 583 n. 355.

3349 Descoeudres 1996, 1026.

3350 Descoeudres 1996, 1026.

3351 Descoeudres 1996, 1026.

3352 Descoeudres 1996, 1026.

3353 Descoeudres 1996, 1051–1059.

3354 Descoeudres 1996, 1059–1065.

3355 Descoeudres 1996, 997, 1066–1070.

3356 Descoeudres 1996, 1069–1074.

3357 Descoeudres 1996, 1070.

3358 Descoeudres 1996, 1075–1076.

3359 Descoeudres 1996, 997, 1077–1086.

3360 Descoeudres 1996, 1087.

3361 Descoeudres 1996, 1087–1092.

3362 Descoeudres 1996, 1009–1025.

3363 Niccolini & Niccolini 1862, Descrizione generale, 48.

3364 Descoeudres 1996, 1009.

3365 Descoeudres 1996, 1026–1028.

3366 Descoeudres 1996, 1027–1029.

3367 Descoeudres 1996, 997, 1029–1044.

3368 Descoeudres 1996, 1043–1044.

3369 Descoeudres 1996, 1044–1050.

3370 Jashemski 1993, 179 n. 350. Descoeudres 1996, 996.

3371 Schoonhoven 2006, 200. According to Descoeudres (1996, 996) the area is about 1850.

3372 Breton 1870, 375.

3373 Breton (1870, 375) identifies the space as a Corinthian atrium.

3374 Jashemski 1993, 179 n. 351. Ciarallo & Giordano 2012, 583–584 n. 356.

3375 Ciarallo & Giordano 2012, 583–584 n. 356.

3376 Breton 1870, 376.

3377 Ciarallo and Giordano (2012, 583–584 n. 356) reports a cocchiopesto gutter. See also Breton 1870, 376, Jashemski 1993, 179 n. 351.

- 3378 Breton 1870, 376. Jashemski 1993, 179 n. 351. Ciarallo & Giordano 2012, 583–584 n. 356.
- 3379 Ciarallo & Giordano 2012, 583–584 n. 356. Jashemski (1993, 179 n. 351) reports a cistern opening. The hole is unmeasurable, because the puteal is covering the cistern head.
- 3380 Bechi 1834, 6. Niccolini & Niccolini 1854, *Casa detta dei Capitelli Colorati*, 3; 1862, *Descrizione generale*, 49. Fiorelli 1875, 221. Jashemski 1993, 179 n. 351. Ciarallo & Giordano 2012, 583–584 n. 356. The pool is mainly under the modern ground level and thus cannot be measured.
- 3381 Niccolini & Niccolini 1862, *Descrizione generale*, 49. Jashemski 1993, 179 n. 351. Descoeudres 1996, 997. Ciarallo & Giordano 2012, 583–584 n. 356. The fountain is no longer visible.
- 3382 Pistolesi 1842, 496.
- 3383 Bonucci 1834, 35. Bechi 1834, 5, pl. A.B. Pistolesi 1842, 496. Niccolini & Niccolini 1854, *Casa detta dei Capitelli Colorati*, 3, pl. 2; 1862, *Descrizione generale*, 49. Breton 1870, 376. Fiorelli 1875, 221. Jashemski 1993, 179–180 n. 351. Ciarallo & Giordano 2012, 583–584 n. 356. The tile structures are currently only visible at the southern part of the pool. The visible construction is 3,40 x 6,30.
- 3384 Descoeudres 1996, 1101.
- 3385 Descoeudres 1996, 997, 1102–1105.
- 3386 Descoeudres 1996, 1106.
- 3387 Descoeudres 1996, 1106–1107.
- 3388 Descoeudres 1996, 1098–1099.
- 3389 Descoeudres 1996, 1100.
- 3390 Descoeudres 1996, 1101.
- 3391 Allison 1997, 6; 2002, 14. Jashemski (1993, 180 n. 352) reports that the peristyle was excavated in 1832–1834.
- 3392 Schoonhoven 2006, 200. According to Allison (1997, 6) the area is about 600.
- 3393 Jashemski 1993, 180 n. 352. Allison 1997, 7. Sear 2002, 39. Ciarallo & Giordano 2012, 584 n. 357.
- 3394 Sear 2002, 39, 41.
- 3395 Jashemski 1993, 180 n. 352. Allison 1997, 6, 30. Sear 2002, 39, 40. Ciarallo & Giordano 2012, 584 n. 357. According to Breton (1870, 378) there were 6 columns.
- 3396 Allison 1997, 30. Sear 2002, 40. Ciarallo & Giordano 2012, 584 n. 357.
- 3397 Niccolini & Niccolini 1862, *Descrizione generale*, 49. Breton 1870, 378. Allison 1997, 30. Sear 2002, 40. Jashemski 1993, 180 n. 352. Ciarallo & Giordano 2012, 584 n. 357.
- 3398 Jashemski 1993, 180 n. 352. Allison 1997, 7. Sear 2002, 41. Ciarallo & Giordano 2012, 584 n. 357. The gutter corners were measured by the author.
- 3399 Sear 2002, 41. Ciarallo & Giordano 2012, 584 n. 357. Allison (1997, 30) reports a cistern opening.
- 3400 Sear 2002, 41. Ciarallo & Giordano 2012, 584 n. 357.
- 3401 Schulz 1835, 129. Niccolini & Niccolini 1862, *Descrizione generale*, 49. Breton 1870, 378. Fiorelli 1875, 224. Jashemski 1993, 180 n. 352. Allison 1997, 7, 30. Sear 2002, 41. Ciarallo & Giordano 2012, 584 n. 357. Breton reports depth of 1,35. The rim was measured by the author.
- 3402 Sear 2002, 39–40.
- 3403 Allison 1997, 7.
- 3404 Allison 1997, 7; 2002, 42–43. The black colour is no longer visible.
- 3405 Allison 1997, 30, 42. Sear 2002, 45–47, 50–52.
- 3406 Allison 1997, 7.
- 3407 Allison 1997, 7; 2002, 43. The black colour is no longer visible.
- 3408 Allison 1997, 30. Sear 2002, 40.
- 3409 Allison 1997, 7.
- 3410 Allison 1997, 7; 2002, 43.
- 3411 Schulz 1835, 40, 128–129. Bechi 1835, 3. Niccolini & Niccolini 1862, *Descrizione generale*, 49. Breton 1870, 378–379. Fiorelli 1875, 224. Jashemski 1993, 180 n. 352, 361–362 n. 73. Allison 1997, 7, 30–32; 2002, 44–45. Ciarallo & Giordano 2012, 584 n. 357.
- 3412 Jashemski 1993, 180 n. 352. Sear 2002, 41.
- 3413 CIL IV 1576, 1577.
- 3414 Sear 2002, 39–40.
- 3415 Allison 1997, 7.
- 3416 Allison 1997, 7.
- 3417 Schulz 1835, 40, 128. Bechi 1835, 3. Breton 1870, 379. Jashemski 1993, 180 n. 352. Allison 1997, 7, 30, 33–35; 2002, 44–45. Ciarallo & Giordano 2012, 584 n. 357.
- 3418 Jashemski 1993, 180 n. 352. Sear 2002, 41.
- 3419 Jashemski 1993, 180 n. 352. Allison 1997, 7, 21; 2002, 31–32. Sear 2002, 30.
- 3420 Allison 1997, 21–29; 2002, 26–30. Sear 2002, 25.

3421 Allison 1997, 7; 2002, 24–25. Sear 2002, 24.  
 3422 Allison 1997, 7; 2002, 46–47. Sear 2002, 45–46.  
 3423 Allison 1997, 7–8, 36–41; 2002, 48–50. Sear 2002, 47–48.  
 3424 Allison & Grave 2002, 50–51.  
 3425 Sear 2002, 50–51.  
 3426 Allison 1997, 8; 2002, 51. Sear 2002, 51.  
 3427 Allison 1997, 8. Sear 2002, 51–52. Allison & Grave 2002, 52.  
 3428 Jashemski 1993, 180–181 n. 353. Staub Gierow (1997, 44) reports that the house was excavated in 1833.  
 3429 Schoonhoven 2006, 200.  
 3430 Staub Gierow 1994, 33.  
 3431 Jashemski 1993, 180–181 n. 353. Staub Gierow 1997, 53. Ciarallo & Giordano 2012, 585–586 n. 358.  
 3432 Avellino 1843, 375. Jashemski 1993, 180–181 n. 353. Staub Gierow 1994, 33–34; 1997, 53. Ciarallo & Giordano 2012, 585–586 n. 358.  
 3433 Avellino 1843, 375. Staub Gierow 1994, 33–34; 1997, 53. Ciarallo & Giordano 2012, 585–586 n. 358.  
 3434 Avellino 1843, 374.  
 3435 Avellino 1843, 375. Staub Gierow 1994, 34. Ciarallo & Giordano 2012, 585–586 n. 358.  
 3436 Avellino 1843, 375.  
 3437 Avellino 1843, 374. Staub Gierow 1994, 33. Jashemski (1993, 180–181 n. 353), Staub Gierow (1997, 53), Ciarallo and Giordano (2012, 585–586 n. 358) report a cistern opening.  
 3438 Avellino 1843, 376.  
 3439 Avellino 1843, 375.  
 3440 Bonucci 1833, 147–148. Schulz 1835, 39. Bechi 1835, 9–10. Avellino 1843, 376–378, 380–385. Fiorelli 1862, 273; 1875, 225. Niccolini & Niccolini 1862, *Descrizione generale*, 50. Breton 1870, 374. Jashemski 1993, 180–181 n. 353. Staub Gierow 1994, 34–36; 1997, 45, 53, 56. Serpe 2008, 121–122. Ciarallo & Giordano 2012, 585–586 n. 358.  
 3441 Bonucci 1833, 147–148. Avellino 1843, 381, 383. Bechi 1835, 10. Fiorelli 1862, 273; 1875, 225. Breton 1870, 374. Jashemski 1993, 180–181 n. 353, 362 n. 74. Staub Gierow 1997, 53–56. Serpe 2008, 121–122. Ciarallo & Giordano 2012, 585–586 n. 358.  
 3442 MANN 6341. Bonucci 1833, 147–148. Schulz 1835, 39. Bechi 1835, 9–10. Avellino 1843, 378–380, 384. Fiorelli 1862, 273; 1875, 225. Niccolini & Niccolini 1862, *Descrizione generale*, 50. Breton 1870, 374. Kaposy 1969, 30. Jashemski 1993, 180–181 n. 353. Staub Gierow 1994, 36; 1997, 53, 56, 61. Serpe 2008, 121–122. Jashemski mentions height of 0,65. Breton identifies the statue as a faun.  
 3443 Bonucci 1833, 148. Avellino 1843, 383–384. Jashemski 1993, 180–181 n. 353. Staub Gierow 1997, 53, 56. Serpe 2008, 121–122.  
 3444 Bonucci 1833, 148. Bechi 1835, 10. Avellino 1843, 383–384. Jashemski 1993, 180–181 n. 353. Staub Gierow 1997, 53.  
 3445 Bonucci 1833, 148. Bechi 1835, 10. Jashemski 1993, 180–181 n. 353.  
 3446 Bonucci 1833, 147. Bechi 1835, 10. Avellino 1843, 380. Fiorelli 1862, 273, 276. Breton 1870, 374. Staub Gierow 1997, 53, 56. Jashemski 1993, 180–181 n. 353.  
 3447 Bonucci 1833, 148. Avellino 1843, 376. Jashemski 1993, 180–181 n. 353. Staub Gierow 1994, 33, 36; 1997, 56, 58. Ciarallo & Giordano 2012, 585–586 n. 358.  
 3448 Avellino 1843, 375. Breton 1870, 374. Staub Gierow 1994, 33, 36–37; 1997, 51, 53. Ciarallo & Giordano 2012, 585–586 n. 358.  
 3449 Avellino 1843, 375. Staub Gierow 1994, 33, 36–37.  
 3450 Staub Gierow 1994, 36.  
 3451 Staub Gierow 1994, 30.  
 3452 Staub Gierow 1994, 33.  
 3453 Staub Gierow 1997, 53.  
 3454 Bonucci 1833, 147. Avellino 1843, 375. Jashemski 1993, 180–181 n. 353, 362 n. 74. Staub Gierow 1997, 45, 53, 56. Ciarallo & Giordano 2012, 585–586 n. 358.  
 3455 Avellino 1843, 375. Jashemski 1993, 180–181 n. 353. Staub Gierow 1994, 33; 1997, 53. Ciarallo & Giordano 2012, 585–586 n. 358. The stone materials were identified by the author.  
 3456 Staub Gierow 1994, 33.  
 3457 Staub Gierow 1997, 53.  
 3458 Bonucci 1833, 147. Avellino 1843, 375. Jashemski 1993, 180–181 n. 353, 362 n. 74. Staub Gierow 1997, 45, 53, 56. Ciarallo & Giordano 2012, 585–586 n. 358.  
 3459 Avellino 1843, 375. Jashemski 1993, 180–181 n. 353. Staub Gierow 1994, 33; 1997, 53. Ciarallo & Giordano 2012, 585–586 n. 358. The stone materials were identified by the author.  
 3460 Staub Gierow 1994, 33.

3461 Staub Gierow 1994, 34.  
 3462 Avellino 1843, 372. Staub Gierow 1994, 31–32; 1997, 45, 51–52.  
 3463 Staub Gierow 1994, 29.  
 3464 Staub Gierow 1994, 28.  
 3465 Staub Gierow 1994, 37.  
 3466 Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 1. Jashemski 1993, 181 n. 354. Staub Gierow 1997, 63.  
 3467 Schoonhoven 2006, 200.  
 3468 Staub Gierow (1994, 67) reports an area of 174, but it must be mistake, as the area does not match with her other measurements of the peristyle.  
 3469 Staub Gierow (1997, 88) reports an area of 174 for the peristyle, but she must mean the unroofed space.  
 3470 Avellino 1853, 34. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20; 1862, Descrizione generale, 50. Breton 1870, 366. Fiorelli 1875, 226. Jashemski 1993, 181 n. 354. Staub Gierow 1997, 88–89. Ciarallo & Giordano 2012, 586–587 n. 359.  
 3471 Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20. Staub Gierow 1994, 68; 1997, 88. Ciarallo & Giordano 2012, 586–587 n. 359.  
 3472 Staub Gierow 1994, 68; 1997, 88. Ciarallo & Giordano 2012, 586–587 n. 359.  
 3473 Avellino 1853, 35. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20. Jashemski 1993, 181 n. 354.  
 3474 Avellino 1853, 35. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20. Staub Gierow 1994, 68, 70; 1997, 89. Ciarallo & Giordano 2012, 586–587 n. 359.  
 3475 Avellino 1853, 36. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20. Avellino speculates that there were lamps or decorations attached to the iron fittings.  
 3476 Staub Gierow 1994, 81.  
 3477 Avellino 1853, 36. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 21.  
 3478 Avellino 1853, 36. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20. Jashemski 1993, 181 n. 354. Staub Gierow 1994, 68. Ciarallo & Giordano 2012, 586–587 n. 359.  
 3479 Staub Gierow 1994, 68.  
 3480 Avellino 1853, 36. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20. Ciarallo & Giordano 2012, 586–587 n. 359. Jashemski (1993, 181 n. 354) mentions a cistern opening.  
 3481 Avellino 1853, 36. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20. Jashemski 1993, 181 n. 354. The puteal is not in the house anymore.  
 3482 Avellino 1853, 35. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20; 1862, Descrizione generale, 50. Breton 1870, 366. Fiorelli 1875, 226. Jashemski 1993, 181 n. 354. Brandt 2010, 107 n. 237. Ciarallo & Giordano 2012, 586–587 n. 359.  
 3483 Staub Gierow 1994, 67.  
 3484 Staub Gierow 1994, 67.  
 3485 Avellino 1853, 36. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20; 1862, Descrizione generale, 50. Fiorelli 1875, 226. Jashemski 1993, 181 n. 354. Staub Gierow 1994, 69. Ciarallo & Giordano 2012, 586–587 n. 359. The height was measured by the author.  
 3486 Avellino 1853, 38, 92. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 22. Gibbs 1976, 329. Jashemski 1993, 181 n. 354. Ciarallo & Giordano 2012, 586–587 n. 359. Avellino speculates that the sundial was from the upper levels, but does not explain his reasoning. As the peristyle is indicated as the find place, it is probable that the sundial was from the peristyle. The sundial is no longer in the house.  
 3487 Avellino 1853, 36, 92. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20–21. Gibbs 1976, 293. Jashemski 1993, 181 n. 354. Ciarallo & Giordano 2012, 586–587 n. 359. Avellino speculates that the sundial was from the upper levels, but does not explain his reasoning. As the peristyle is indicated as the find place, it is probable that the sundial was from the peristyle. The sundial is no longer in the house.  
 3488 Staub Gierow 1994, 67.  
 3489 Staub Gierow 1994, 68.  
 3490 Staub Gierow 1994, 67. The cruma blocks are identified by the author.  
 3491 Staub Gierow 1997, 64.  
 3492 CIL IV 1569–1572. Fiorelli 1875, 226–227. Staub Gierow 1997, 64.  
 3493 Staub Gierow 1994, 67.  
 3494 Staub Gierow 1997, 64, 90–91. Ciarallo & Giordano 2012, 586–587 n. 359.  
 3495 Staub Gierow 1997, 91.  
 3496 Avellino 1853, 34. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20–21. Breton 1870, 366. Jashemski 1993, 181 n. 354. Staub Gierow 1997, 88, 90–91. Ciarallo & Giordano 2012, 586–587 n. 359.  
 3497 Avellino 1853, 35. Niccolini & Niccolini 1862, Casa detta dei Capitelli figurati 20. Staub Gierow 1994, 69; 1997, 91.  
 3498 Staub Gierow 1994, 64–65; 1997, 64, 86.

- 3499 Avellino 1853, 32. Niccolini & Niccolini 1862, *Casa detta dei Capitelli figurati* 19. Staub Gierow 1994, 53–64; 1997, 64.
- 3500 Staub Gierow 1994, 61–63; 1997, 64, 80–81.
- 3501 Avellino 1853, 33. Staub Gierow 1994, 65–66; 1997, 64, 87–88.
- 3502 Avellino 1853, 37. Staub Gierow 1997, 64, 92.
- 3503 Staub Gierow 1994, 71–71.
- 3504 Avellino 1853, 37. Niccolini & Niccolini 1862, *Casa detta dei Capitelli figurati* 21. Staub Gierow 1994, 72.
- 3505 Jashemski 1993, 181–182 n. 355. Staub Gierow 1997, 93. Breton (1870, 365) reports that the house was excavated in 1832–1833.
- 3506 Schoonhoeven 2006, 200.
- 3507 Staub Gierow 1997, 121; 2000, 45.
- 3508 Niccolini & Niccolini 1862, *Descrizione generale*, 50. Fiorelli 1875, 227. Jashemski 1993, 181–182 n. 355. Staub Gierow 1997, 93, 121; 2000, 45. Serpe 2008, 123. Ciarallo & Giordano 2012, 587–588 n. 360.
- 3509 Avellino 1843, 173. Jashemski 1993, 181–182 n. 355. Staub Gierow 1997, 93, 121; 2000, 47. Ciarallo & Giordano 2012, 587–588 n. 360. Avellino (1843, 174) reports that 2 columns on the south side of the peristyle were one-third higher than the other columns, meaning that they were at least 4,60 high. The current height of the columns does not correspond with the original height (Staub Gierow 1997, 121–122).
- 3510 Avellino 1843, 174. Jashemski 1993, 181–182 n. 355. Staub Gierow 1997, 122; 2000, 47. Ciarallo & Giordano 2012, 587–588 n. 360.
- 3511 Avellino 1843, 172–174. Staub Gierow 1997, 122; 2000, 49. Ciarallo & Giordano 2012, 587–588 n. 360. In the south portico, the change of colour is at the height of 1,14 and in the north portico at the height of 1,36.
- 3512 Staub Gierow 2000, 80.
- 3513 Avellino 1843, 174–175. Fiorelli 1875, 227–228. Jashemski 1993, 181–182 n. 355. Ciarallo & Giordano 2012, 587–588 n. 360. The iron fittings and holes are no longer clearly visible. There are small holes (d. 0,02) visible, but they are at a height of 1,10 and 1,60 and it is difficult to determine, whether the holes are ancient or modern, and what their purpose may have been. Jashemski (1993, 181–182 n. 355) reports iron hooks to hang lamps and other objects. The presence of the hooks cannot be verified in any other source.
- 3514 Avellino 1843, 176. Staub Gierow 1997, 119–121; 2000, 48.
- 3515 CIL IV 1568a.
- 3516 Avellino 1843, 176. Staub Gierow 2000, 47. Jashemski 1993, 181–182 n. 355. Ciarallo & Giordano 2012, 587–588 n. 360.
- 3517 Staub Gierow 2000, 47–48.
- 3518 Avellino 1843, 176. Ciarallo & Giordano 2012, 587–588 n. 360. Jashemski (1993, 181–182 n. 355) mentions a cistern opening. The cistern head is broken, and the other half is not survived, and a side is at least 0,33 wide.
- 3519 Avellino 1843, 176. Staub Gierow 2000, 46–47. The opening and the lid are no longer visible.
- 3520 Avellino 1843, 176. Fiorelli 1862, 268. The container is no longer visible.
- 3521 Avellino 1843, 177. Niccolini & Niccolini 1862, *Descrizione generale*, 50. Breton 1870, 365. Fiorelli 1875, 228. Jashemski 1993, 181–182 n. 355. Staub Gierow 1997, 122; 2000, 48. Ciarallo & Giordano 2012, 587–588 n. 360.
- 3522 Avellino 1843, 176. Breton 1870, 365. Jashemski 1993, 181–182 n. 355. Staub Gierow 2000, 46–47; 2000, 48.
- 3523 Avellino 1843, 176–177. Staub Gierow 1997, 122; 2000, 48. Ciarallo & Giordano 2012, 587–588 n. 360.
- 3524 Avellino 1843, 177. Niccolini & Niccolini 1862, *Descrizione generale*, 50. Fiorelli 1875, 228. Staub Gierow 1997, 122, 124; 2000, 48.
- 3525 Fiorelli 1862, 283. Jashemski 1993, 181–182 n. 355.
- 3526 Fiorelli 1862, 288. Jashemski 1993, 181–182 n. 355.
- 3527 Fiorelli 1862, 268. Jashemski 1993, 181–182 n. 355. The masks were lost after the excavation.
- 3528 Jashemski (1993, 181–182 n. 355) and Serpe (2008, 122–127) report 6 oscilla found in the peristyle, but the oscillum (MANN 6641) with dancing figures cannot be definitively linked to this peristyle, because Fiorelli (1862, 297) does not clearly state that the oscillum was found in this peristyle. The oscillum is not mentioned by Avellino (1834b, 200) in his list of the oscilla found in this peristyle.
- 3529 MANN 6552. Luaranta 1834, pl. 15, 16. Avellino 1843, 200, 205–207. Fiorelli 1862, 263. Staub Gierow 2000, 52. Serpe 2008, 125–126.
- 3530 MANN 6643. Luaranta 1834, pl. 15, 16. Avellino 1843, 200, 230–232. Fiorelli 1862, 264. Staub Gierow 2000, 52. Serpe 2008, 124.
- 3531 MANN 6647. Avellino 1843, 200, 237–240. Fiorelli 1862, 288. Ward-Perkins & Claridge 1978, 141. Staub Gierow 2000, 52. Serpe 2008, 124–125.
- 3532 Avellino 1843b, 200, 240–241. Fiorelli 1862, 288. Serpe 2008, 126–127. A fragment of the oscillum is in the MANN, but without an inventory number.
- 3533 MANN 6662. Avellino 1843, 200. Fiorelli 1862, 263. Staub Gierow 2000, 51–52. Serpe 2008, 126.

- 3534 Staub Gierow 2000, 48.
- 3535 Staub Gierow 2000, 45.
- 3536 Staub Gierow 1997, 94.
- 3537 Staub Gierow 2000, 46.
- 3538 Staub Gierow 1997, 94, 126–127.
- 3539 Staub Gierow 1997, 126; 2000, 48–51.
- 3540 Avellino 1843, 172. Staub Gierow 2000, 48–49.
- 3541 Avellino 1843, 178. Staub Gierow 2000, 49. The paintings are no longer visible.
- 3542 Staub Gierow 2000, 46, 47.
- 3543 Avellino 1843, 172. Staub Gierow 2000, 46, 47, 49.
- 3544 Staub Gierow 1997, 94; 2000, 45–46.
- 3545 Staub Gierow 1997, 94.
- 3546 Avellino 1843, 177. Staub Gierow 2000, 49.
- 3547 Staub Gierow 1997, 121; 2000, 44.
- 3548 Staub Gierow 1997, 94, 108–111; 2000, 35–37.
- 3549 Staub Gierow 1997, 94, 111–117; 2000, 37–43.
- 3550 Avellino 1843, 195. Staub Gierow 1997, 94, 136–138; 2000, 64–65.
- 3551 Avellino 1843, 193–194. Staub Gierow 1997, 128–136; 2000, 56–64.
- 3552 Avellino 1843, 191–193. Staub Gierow 1997, 94; 2000, 55. The wall paintings are no longer visible.
- 3553 Avellino 1843, 188.
- 3554 Avellino 1843, 178. Staub Gierow 2000, 53.
- 3555 Jashemski 1993, 182 n. 356. Staub Gierow 1997, 140.
- 3556 Schoonhoven 2006, 200.
- 3557 The house was badly damaged during the bombings (Jashemski 1993, 182 n. 356, Staub Gierow 1997, 140, Ciarallo & Giordano 2012, 588 n. 361), and a detailed analysis and measurement of the peristyle cannot be carried out. A modern office and the electrical hub of the excavations currently occupy the location of the house.
- 3558 Jashemski 1993, 182 n. 356. The number of porticoes is calculated on the basis of the plans in Niccloni and Niccolini (1890, *Topografia di Pompei: origine e vicende storiche*, pl. 5), Jashemski (1993, 178 pl. 62) and the PBMP map ([http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258): Last visited 15.6.2016). The plan in Pompei: *pitture e mosaici*, Vol. 7 (1997, 140) indicates that there might have been a wall, not columns, on the west side of the garden, and in this case the peristyle would have had only 3 porticoes. Jashemski's plan also has a sort of wall, perhaps a pluteus, between the columns on the west side.
- 3559 Fiorelli 1862, 282.
- 3560 The number of columns and piers is calculated on base the plans of Niccolini & Niccolini (1890, *Topografia di Pompei: origine e vicende storiche*, pl. 5), and the PBMP map ([http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258): Last visited 15.6.2016). Jashemski's (1993, 178 pl. 62) plan suggests that the peristyle had 12 columns. The plan in the Pompei: *pitture e mosaici*, Vol. 7 (1997, 140) demonstrates 8 columns. Staub Gierow (2000, 103) reports a brick pier.
- 3561 Staub Gierow 1997, 141, 151–153; 2000, 100–101.
- 3562 Staub Gierow 1997, 141, 153; 2000, 102.
- 3563 Staub Gierow 1997, 153; 2000, 104.
- 3564 Niccolini & Niccolini 1862, *Descrizione generale*, 50. Fiorelli 1875, 229–230. Staub Gierow 2000, 103.
- 3565 Jashemski 1993, 184 n. 358. The house was first excavated in 1760, then refilled and again re-excavated in 1910.
- 3566 Schoonhoven 2006, 200.
- 3567 Spano 1910, 441. Jashemski 1993, 184 n. 358. Ciarallo & Giordano 2012, 589–590 n. 363.
- 3568 Spano 1910, 441. The stone material is identified by the author.
- 3569 Spano 1910, 442. Fiorelli (1860, I, 115) reports the white colour of the columns. The plaster is no longer visible.
- 3570 Spano 1910, 442. Jashemski 1993, 184 n. 358. Ciarallo & Giordano 2012, 589–590 n. 363.
- 3571 CIL IV 9000–9002. Spano 1910, 445.
- 3572 Spano 1910, 442. Jashemski 1993, 184 n. 358. Sampaolo 1997, 175. Ciarallo & Giordano 2012, 589–590 n. 363.
- 3573 Fiorelli 1860, I, 114, 125–126, 139. Studniczka 1888, 278. Niccolini & Niccolini 1890, *L'arte in Pompei*, 7. Spano 1910, 442–443. Jashemski 1993, 184 n. 358. Sampaolo 1997, 175. Serpe 2008, 127. Ciarallo & Giordano 2012, 589–590 n. 363. Brandt (2010, 107 n. 239) places this lararium in a room on the south side of the peristyle, but it is in the garden of the peristyle. Only the podium of the structure is still in the garden.
- 3574 MANN 6008. Finati 1825, pl. 8. Fiorelli 1860, I, 114, 125, 128. Studniczka 1888, 277–278. Niccolini & Niccolini 1890, *L'arte in Pompei*, 7. Jashemski 1993, 184 n. 358. Sampaolo 1997, 173, 175. Serpe 2008, 127–129. Ciarallo & Giordano 2012, 589–590 n. 363.
- 3575 Spano 1910, 443. Jashemski 1993, 184 n. 358. Ciarallo & Giordano 2012, 589–590 n. 363.
- 3576 Fiorelli 1860, II, 144.



3577 The wall is mostly destroyed.  
 3578 Spano 1910, 441–442. The half columns are no longer visible  
 3579 Spano 1910, 444.  
 3580 The half column is no longer visible.  
 3581 Spano 1910, 442.  
 3582 Spano 1910, 442.  
 3583 Spano 1910, 441.  
 3584 CIL IV 8998–8999. Spano 1910, 444–445.  
 3585 Fiorelli 1860, I, 115. The room is mostly destroyed.  
 3586 Spano 1910, 441. The room is mostly destroyed.  
 3587 Spano 1910, 442. The room is mostly destroyed.  
 3588 Spano 1910, 442. Sampaolo 1997, 175.  
 3589 Spano 1910, 441. The floor is no longer visible.  
 3590 Jashemski 1993, 184–185 n. 359. Sampaolo 1997, 176.  
 3591 Schoonhoven 2006, 200.  
 3592 Spano 1910, 456. Jashemski 1993, 184–185 n. 359. Ciarallo & Giordano 2012, 590 n. 364.  
 3593 Spano 1910, 456. Jashemski 1993, 184–185 n. 359. Ciarallo & Giordano 2012, 590 n. 364. Currently there is one column.  
 3594 Spano 1910, 456. Jashemski 1993, 184–185 n. 359. Ciarallo & Giordano 2012, 590 n. 364. There are no longer any remains of the colour.  
 3595 Spano 1910, 456. Jashemski 1993, 184–185 n. 359. Sampaolo 1997, 178. Ciarallo & Giordano 2012, 590 n. 364. The pluteus is no longer visible.  
 3596 Spano 1910, 456. The floor is no longer visible.  
 3597 CIL IV 9003–9008, 9016. Spano 1910, 460.  
 3598 Spano 1910, 456. Jashemski 1993, 184–185 n. 359. Ciarallo & Giordano 2012, 590 n. 364. The gutter is no longer visible.  
 3599 Fiorelli 1860, I, 132. Jashemski 1993, 184–185 n. 359. Ciarallo & Giordano 2012, 590 n. 364. The cistern head is no longer visible.  
 3600 Spano 1910, 457. Jashemski 1993, 184–185 n. 359. Sampaolo 1997, 177–178. Ciarallo & Giordano 2012, 590 n. 364. The flower benches are no longer visible.  
 3601 Fiorelli 1860, II, 144. Sampaolo 1997, 176.  
 3602 Spano 1910, 457. Jashemski 1993, 184–185 n. 359. Ciarallo & Giordano 2012, 590 n. 364.  
 3603 The wall is mostly destroyed.  
 3604 The wall is mostly destroyed.  
 3605 MANN 27704. Fiorelli 1860, II, 144. Spano 1910, 457. Jashemski 1993, 184–185 n. 359, 362 n. 76. Sampaolo 1997, 176, 178. Ciarallo & Giordano 2012, 590 n. 364. The paintings are no longer visible.  
 3606 Brandt 2010, 107 n. 241. Ciarallo & Giordano 2012, 590 n. 364. Jashemski (1993, 184–185 n. 359) reports a rectangular niche on the south wall. The niche is no longer visible.  
 3607 Spano 1910, 456. Jashemski 1993, 184–185 n. 359. Sampaolo 1997, 178. Ciarallo & Giordano 2012, 590 n. 364.  
 3608 Spano 1910, 456–457. The wall is mostly destroyed.  
 3609 CIL IV 9009–9015.  
 3610 Spano 1910, 456.  
 3611 Spano 1910, 456.  
 3612 Spano 1910, 456.  
 3613 Spano 1910, 457–458.  
 3614 Spano 1910, 458.  
 3615 Spano 1910, 460.  
 3616 Spano 1910, 460.  
 3617 Spano 1910, 460.  
 3618 Spano 1910, 458–459. Sampaolo 1997, 179.  
 3619 Spano 1910, 459.  
 3620 Spano 1910, 459–460.  
 3621 Spano 1910, 460.  
 3622 Jashemski 1993, 185 n. 360. Sampaolo 1997, 182–183.  
 3623 Schoonhoven 2006, 200.  
 3624 Spano 1910, 465. Jashemski 1993, 185 n. 360. Ciarallo & Giordano 2012, 590–591 n. 365.  
 3625 Spano 1910, 465–466. Sampaolo 1997, 183.  
 3626 Spano 1910, 465. Jashemski 1993, 185 n. 360. Sampaolo 1997, 183.



- 3627 Spano 1910, 465. Jashemski 1993, 185 n. 360. Sampaolo 1997, 182, 188.
- 3628 CIL IV 9021–9023. Spano 1910, 475.
- 3629 Spano 1910, 466. Jashemski 1993, 185 n. 360. Ciarallo & Giordano 2012, 590–591 n. 365. The gutter is no longer visible.
- 3630 Spano 1910, 466. Jashemski 1993, 185 n. 360. Ciarallo & Giordano 2012, 590–591 n. 365. The puteal is no longer visible.
- 3631 Sampaolo 1997, 182.
- 3632 Jashemski 1993, 185 n. 360. Ciarallo & Giordano 2012, 590–591 n. 365. The cistern opening is no longer visible.
- 3633 Spano 1910, 466. Jashemski 1993, 185 n. 360, 362–363 n. 77. Sampaolo 1997, 183, 188–189. Brandt 2010, 107 n. 243. Ciarallo & Giordano 2012, 590–591 n. 365. The altar is no longer visible.
- 3634 Sampaolo 1997, 185, 188.
- 3635 Spano 1910, 466. Jashemski 1993, 185 n. 360. Sampaolo 1997, 182. Ciarallo & Giordano 2012, 590–591 n. 365.
- 3636 Spano 1910, 466. Jashemski 1993, 185 n. 360. Sampaolo 1997, 182. Ciarallo & Giordano 2012, 590–591 n. 365.
- 3637 The wall is mostly destroyed.
- 3638 Sampaolo 1997, 186. The paintings are no longer visible.
- 3639 Spano 1910, 468–470. Jashemski 1993, 185 n. 360. Sampaolo 1997, 183, 186–188. Ciarallo & Giordano 2012, 590–591 n. 365. The paintings are no longer visible.
- 3640 Jashemski 1993, 185 n. 360. Sampaolo 1997, 183, 186. Currently there is one half column.
- 3641 The wall is mostly destroyed.
- 3642 The wall is mostly destroyed.
- 3643 The wall is mostly destroyed.
- 3644 Spano 1910, 465–466. Sampaolo 1997, 183.
- 3645 Spano 1910, 465. Sampaolo 1997, 183.
- 3646 Spano 1910, 474–475. Sampaolo 1997, 183, 190–191, 195.
- 3647 Spano 1910, 465. Sampaolo 1997, 183.
- 3648 Sampaolo 1997, 183, 185, 188–195.
- 3649 Jashemski 1993, 185 n. 361. Sampaolo 1997, 197.
- 3650 Schoonhoven 2006, 200.
- 3651 Jashemski (1993, 185 n. 361), Ciarallo and Giordano (2012, 591, n. 366) report that there were roofed passageways on 3 sides, but there is a column only on the east side. Spano (1910, 483) states that the pluteus has a hole for a wooden beam that was supporting the roof.
- 3652 There have been interpretations that the area between the fauces and the peristyle was a room (33). Spano (1910, 481) and Sampaolo (1997, 197–198) even interpret the room as a sort of atrium between the fauces and the peristyle, while that atrium continued to the east portico of the peristyle.
- 3653 Spano 1910, 483. Jashemski 1993, 185 n. 361. Ciarallo & Giordano 2012, 591, n. 366. The column is no longer in the peristyle.
- 3654 Spano 1910, 482. Jashemski 1993, 185 n. 361. Sampaolo 1997, 197. Ciarallo & Giordano 2012, 591, n. 366.
- 3655 Spano 1910, 483. Jashemski 1993, 185 n. 361. Sampaolo 1997, 198. Ciarallo & Giordano 2012, 591, n. 366.
- 3656 Spano 1910, 483. Jashemski 1993, 185 n. 361. Sampaolo 1997, 198.
- 3657 Spano (1910, 483), Jashemski (1993, 185 n. 361), Ciarallo and Giordano (2012, 591, n. 366) report 2 cistern openings, but only one is currently visible.
- 3658 Spano 1910, 483. Jashemski 1993, 185 n. 361. Ciarallo & Giordano 2012, 591, n. 366. The cistern opening is no longer visible.
- 3659 Spano 1910, 483. Jashemski 1993, 185 n. 361. Sampaolo 1997, 198. Ciarallo & Giordano 2012, 591, n. 366.
- 3660 Spano 1910, 483.
- 3661 Spano 1910, 483. Sampaolo 1997, 206.
- 3662 Spano 1910, 483. The beam holes are no longer visible.
- 3663 Spano 1910, 483.
- 3664 Spano 1910, 481. Brandt 2010, 107 n. 244. Spano states that the lararium niche is in room 33, which he does not include in the peristyle. Also, Brandt locates the lararium in the atrium. The upper part of the niche is destroyed.
- 3665 Spano 1910, 483.
- 3666 Spano 1910, 483.
- 3667 CIL IV 9030–9031. Spano 1910, 484.
- 3668 Spano 1910, 483.
- 3669 Sampaolo 1997, 204.
- 3670 Spano 1910 482.
- 3671 Spano 1910, 481.
- 3672 Sampaolo 1997, 200–203. Spano 1910, 481.

- Spano 1910, 483. Sampaolo 1997, 204–206.
- Spano 1910, 483.
- Spano 1910, 483–484. Sampaolo 1997, 206.
- Sampaolo 1997, 198, 206.
- Jashemski 1993, 185 n. 362. Sampaolo 1997, 211.
- Schoonhoven 2006, 200.
- Spano 1910, 446, 448. Jashemski 1993, 185 n. 362. Sampaolo 1997, 210.
- Spano 1910, 446–447. Sampaolo 1997, 212.
- Spano 1910, 446. Sampaolo 1997, 210, 212. Jashemski 1993, 185 n. 362. According to Ciarallo and Giordano (2012, 591–592 n. 367) there were brick columns. The stone material is identified by the author.
- Spano 1910, 446. Jashemski 1993, 185 n. 362. Sampaolo 1997, 212. Ciarallo & Giordano 2012, 591–592 n. 367.
- Spano 1910, 446. Jashemski 1993, 185 n. 362. Sampaolo 1997, 210, 212. Ciarallo & Giordano 2012, 591–592 n. 367.
- Spano 1910, 446. Jashemski 1993, 185 n. 362.
- Spano 1910, 447.
- CIL IV 9041–9044. Spano 1910, 450–451.
- Spano 1910, 446–447. Jashemski 1993, 185 n. 362. Ciarallo & Giordano 2012, 591–592 n. 367.
- Spano 1910, 447.
- Spano 1910, 452.
- Spano 1910, 447. Jashemski 1993, 185 n. 362. Ciarallo & Giordano 2012, 591–592 n. 367.
- Spano 1910, 447. Sampaolo 1997, 212.
- Spano 1910, 447. Sampaolo 1997, 212. Ciarallo & Giordano 2012, 591–592 n. 367. According to Jashemski (1993, 185 n. 362) there were 2 half columns.
- CIL IV 9045. Spano 1910, 451. The graffiti could also have been on the west wall, as Spano only reports that they are in the northwest corner of the peristyle.
- Spano 1910, 447.
- Spano 1910, 447. Sampaolo 1997, 210. The columns between the peristyle and the exedra (23) are no longer visible.
- Spano 1910, 446. Sampaolo 1997, 210. The beam holes are no longer visible.
- Spano 1910, 447.
- The pilaster is mostly destroyed, and the original width cannot be measured.
- Spano 1910, 446. Sampaolo 1997, 210. The beam holes are no longer visible.
- Spano 1910, 447.
- Spano 1910, 446. Currently there is one pilaster.
- Sampaolo 1997, 210.
- CIL IV 9046–9047. Spano 1910, 451.
- Spano 1910, 448. Sampaolo 1997, 210. The room is mostly destroyed.
- Spano 1910, 447. Sampaolo 1997, 214. The room is mostly destroyed.
- Sampaolo 1997, 210, 214–215.
- Sampaolo 1997, 210, 216.
- Spano 1910, 449–450. Sampaolo 1997, 211–212.
- Sampaolo 1997, 210–212, 217–223.
- Fiorelli (1873, 44) reports that the insula was excavated after 1860, but Jashemski (1993, 186 n. 363) states that the house was excavated 1879; however, the peristyle must have been excavated already before 1862, when Niccolini and Niccolini (1862, *Descrizione generale*, 52) published their description of the house, mentioning the altar in the peristyle.
- Schoonhoven 2006, 200. House VII,7,2 and the *Casa di Trittolemo* (VII,7,5) is interpreted as one house by Schoonhoven.
- Niccolini & Niccolini 1862, *Descrizione generale*, 52. Fiorelli 1873, 44; 1875, 241. Jashemski 1993, 186 n. 363. Ciarallo & Giordano 2012, 592 n. 368.
- Bragantini 1997, 227. Ciarallo & Giordano 2012, 592 n. 368. According to Jashemski (1993, 186 n. 363), Ciarallo and Giordano (2012, 592 n. 368) there were 6 columns and 2 half columns. Currently there are 7 columns and not a single half column. Bragantini does not provide a count of the columns.
- Jashemski 1993, 186 n. 363. Ciarallo & Giordano 2012, 592 n. 368. The gutter is no longer visible.
- Niccolini & Niccolini 1862, *Descrizione generale*, 52. Fiorelli 1873, 44; 1875, 241. Jashemski 1993, 186 n. 363. Bragantini 1997, 227. Brandt 2010, 107 n. 245. Ciarallo & Giordano 2012, 592 n. 368. The paintings are no longer visible.
- Bragantini 1997, 238.
- Jashemski 1993, 186 n. 363. Bragantini 1997, 241–249.
- Bragantini 1997, 230–231.

- 3719 Bragantini 1997, 227–229.
- 3720 Bragantini 1997, 229.
- 3721 Bragantini 1997, 226.
- 3722 Bragantini 1997, 226.
- 3723 Jashemski 1993, 186 n. 363. Bragantini 1997, 225.
- 3724 Bragantini 1997, 240–241.
- 3725 Fiorelli (1873, 44) reports that the insula was excavated after 1860, but Jashemski (1993, 186 n. 363) states that the house was excavated 1879; however, the peristyle must have been excavated already before 1862, when Niccolini and Niccolini (1862, *Descrizione generale*, 52) published their description of the house, mentioning the altar in the peristyle.
- 3726 Schoonhoven 2006, 200. House VII,7,2 and the *Casa di Trittolemo* (VII,7,5) is interpreted as one house by Schoonhoven.
- 3727 Niccolini & Niccolini 1862, *Descrizione generale*, 52. Fiorelli 1875, 242. Jashemski 1993, 186 n. 364. Bragantini 1997, 232. Ciarallo & Giordano 2012, 592–593 n. 369.
- 3728 Bragantini 1997, 236.
- 3729 Bragantini 1997, 236. Ciarallo & Giordano 2012, 592–593 n. 369.
- 3730 Jashemski papers Box 8, Acc. 2013–36, Wh29: A, 120b, Roman Ruins photos (3/4) 1960s–1970s, 8–12–78. Jashemski 1993, 186 n. 364. Bragantini 1997, 236. Ciarallo & Giordano 2012, 592–593 n. 369.
- 3731 Fiorelli 1875, 242. Jashemski 1993, 186 n. 364. Ciarallo & Giordano 2012, 592–593 n. 369. The holes were measured by the author.
- 3732 Bragantini 1997, 237. Ciarallo & Giordano 2012, 592–593 n. 369.
- 3733 CIL IV 4725–4785. Niccolini & Niccolini 1862, *Descrizione generale*, 52. Fiorelli 1875, 242.
- 3734 Jashemski 1993, 186 n. 364. Ciarallo & Giordano 2012, 592–593 n. 369.
- 3735 Ciarallo & Giordano 2012, 592–593 n. 369. Jashemski (1993, 186 n. 364) reports a cistern opening.
- 3736 Niccolini & Niccolini 1862, *Descrizione generale*, 52. Fiorelli 1873, 45; 1875, 242. Jashemski 1993, 186 n. 364. Bragantini 1997, 236. Ciarallo & Giordano 2012, 592–593 n. 369. The rim was measured by the author.
- 3737 CIL X 807. Niccolini & Niccolini 1862, *Descrizione generale*, 52. Fiorelli 1875, 243. Bragantini 1997, 236.
- 3738 Ciarallo & Giordano 2012, 592–593 n. 369.
- 3739 The entire pilaster has not survived; it is at least 0,23 wide.
- 3740 CIL IV 4713.
- 3741 Bragantini 1997, 238.
- 3742 Bragantini 1997, 238.
- 3743 Bragantini 1997, 238. Ciarallo & Giordano 2012, 592–593 n. 369.
- 3744 Fiorelli 1875, 242. Bragantini 1997, 238.
- 3745 CIL IV 4718–4724.
- 3746 Ciarallo & Giordano 2012, 592–593 n. 369.
- 3747 Ciarallo & Giordano 2012, 592–593 n. 369.
- 3748 Bragantini 1997, 256.
- 3749 Bragantini 1997, 232, 251–255.
- 3750 Bragantini 1997, 250.
- 3751 Bragantini 1997, 241–249.
- 3752 Bragantini 1997, 240–241.
- 3753 Bragantini 1997, 239–240.
- 3754 Bragantini 1997, 234–235.
- 3755 Bragantini 1997, 235–236.
- 3756 Sampaolo (1997, 258) reports that the house was excavated in 1864–1871. Fiorelli (1873, 44) reports that the insula was excavated after 1860. Niccolini and Niccolini (1862, *Descrizione generale*, 52) already describes the peristyles in 1862, so it had to have been excavated at least partly already before Niccolini and Niccolini's publication. According to Jashemski (1993, 186 n. 365) the house was excavated in 1872.
- 3757 Schoonhoven 2006, 200.
- 3758 Niccolini & Niccolini 1862, *Descrizione generale*, 53. Fiorelli 1873, 45; 1875, 246. Jashemski 1993, 186 n. 365. Ciarallo & Giordano 2012, 593 n. 370.
- 3759 Jashemski 1993, 186 n. 365.
- 3760 Jashemski 1993, 186 n. 365. Ciarallo & Giordano 2012, 593 n. 370. Jashemski, and Ciarallo and Giordano, report that the columns are fluted, but do not mention the difference between the fluting.
- 3761 Ciarallo & Giordano 2012, 593 n. 370.
- 3762 Sampaolo 1997, 265.
- 3763 Jashemski papers Box 7, Acc. 2013–36, WH29: A: 120a, Notebook 1957, July 6.

- 3764 Niccolini & Niccolini 1862, *Descrizione generale*, 53. Fiorelli 1875, 246. Jashemski 1993, 186 n. 365, 363 n. 78. Sampaolo 1997, 266–268. Ciarallo & Giordano 2012, 593 n. 370. The painting is faded.
- 3765 Sampaolo 1997, 269. Ciarallo & Giordano 2012, 593 n. 370.
- 3766 Niccolini & Niccolini 1862, *Descrizione generale*, 53. Sampaolo 1997, 265.
- 3767 Sampaolo 1997, 269.
- 3768 Jashemski 1993, 186 n. 365, 363 n. 78. Sampaolo 1997, 270. Ciarallo & Giordano 2012, 593 n. 370. The paintings have been destroyed.
- 3769 Niccolini & Niccolini 1862, *Descrizione generale*, 53. Fiorelli 1875, 246. Jashemski 1993, 186 n. 365. Sampaolo 1997, 271–274. Ciarallo & Giordano 2012, 593 n. 370.
- 3770 Sampaolo 1997, 273. Ciarallo & Giordano 2012, 593 n. 370.
- 3771 Sampaolo 1997, 275–276.
- 3772 Sampaolo 1997, 274.
- 3773 Sampaolo 1997, 263.
- 3774 Schoonhoven 2006, 200.
- 3775 Niccolini & Niccolini 1862, *Descrizione generale*, 53. Fiorelli 1875, 247. Jashemski 1993, 188 n. 366. Ciarallo & Giordano 2012, 594 n. 371.
- 3776 The peristyle is badly damaged, and it is difficult to reconstruct its state before the eruption. There might have been 1 or 2 additional piers in the northeast corner, but this cannot be determined beyond a doubt.
- 3777 Fiorelli 1875, 247–248. Ciarallo and Giordano (2012, 594 n. 371) reports a cistern head.
- 3778 Niccolini & Niccolini 1862, *Descrizione generale*, 53. Fiorelli 1875, 247. The basin is no longer visible, except for a fragment of red plaster on the south wall.
- 3779 Jashemski (1993, 188 n. 366) thinks that the structure was an aviary. Ciarallo and Giordano (2012, 594 n. 371) interprets it as a planting bed.
- 3780 Fiorelli 1875, 247.
- 3781 Niccolini & Niccolini 1862, *Descrizione generale*, 53. Fiorelli 1875, 247.
- 3782 Fiorelli 1875, 247. Jashemski 1993, 188 n. 366. Brandt 2010, 107 n. 247. Ciarallo & Giordano 2012, 594 n. 371. The niche is no longer visible.
- 3783 CIL IV 4786. Fiorelli 1875, 247.
- 3784 Niccolini & Niccolini 1862, *Descrizione generale*, 53. Fiorelli 1875, 247.
- 3785 Niccolini & Niccolini 1862, *Descrizione generale*, 53. Fiorelli 1875, 247.
- 3786 Niccolini & Niccolini 1862, *Descrizione generale*, 53. Fiorelli 1875, 247.
- 3787 Niccolini & Niccolini 1862, *Descrizione generale*, 53.
- 3788 Schoonhoven 2006, 200.
- 3789 Fiorelli 1875, 250. Niccolini & Niccolini 1862, *Descrizione generale*, 54. Jashemski 1993, 188 n. 367. Ciarallo & Giordano 2012, 594–595 n. 372.
- 3790 Minervini 1859, 66. Sampaolo 1997, 284. According to Jashemski (1993, 188 n. 367) there were 5 columns, but she is also counting the column on the border between the atrium and the peristyle. Niccolini and Niccolini (1862, *Descrizione generale*, 54), Fiorelli (1875, 250), and Jashemski (1993, 188 n. 367) report masonry columns in the peristyle, when Ciarallo and Giordano (2012, 594–595 n. 372) report that they are made of brick; however, the remains of the columns are clearly made of tuff drums.
- 3791 Sampaolo 1997, 284.
- 3792 Niccolini & Niccolini 1862, *Descrizione generale*, 54. Fiorelli 1875, 250. Jashemski 1993, 188 n. 367. Sampaolo 1997, 284. Ciarallo & Giordano 2012, 594–595 n. 372.
- 3793 Minervini 1859, 66. Jashemski 1993, 188 n. 367. The gutter is no longer visible.
- 3794 Minervini 1859, 66. Fiorelli 1875, 250. Jashemski 1993, 188 n. 367. Ciarallo & Giordano 2012, 594–595 n. 372. The puteal is no longer in the house.
- 3795 Fiorelli 1875, 250. Jashemski 1993, 188 n. 367.
- 3796 Minervini 1859, 66–67. Fiorelli 1875, 250. Jashemski 1993, 188 n. 367. Ciarallo & Giordano 2012, 594–595 n. 372.
- 3797 Jashemski 1993, 188 n. 367. Ciarallo & Giordano 2012, 594–595 n. 372. Jashemski thinks that the structure was a garden bench, but the function cannot be verified.
- 3798 Minervini 1859, 66. Niccolini & Niccolini 1862, *Descrizione generale*, 54. Fiorelli 1875, 250.
- 3799 Minervini 1859, 66.
- 3800 Minervini 1859, 66–67. Niccolini & Niccolini 1862, *Descrizione generale*, 54. Fiorelli 1875, 250. Jashemski 1993, 188 n. 367. Brandt 2010, 107 n. 249. Ciarallo & Giordano 2012, 594–595 n. 372. The painting is no longer visible.
- 3801 Minervini 1859, 65.
- 3802 Sampaolo 1997, 358. Breton (1870, 442) and Jashemski (1993, 190, 370) report that the house was excavated in 1820.
- 3803 Schoonhoven 2006, 200.
- 3804 Niccolini & Niccolini 1862, *Descrizione generale*, 57. Fiorelli 1875, 271. Jashemski 1993, 190, 370. Ciarallo & Giordano 2012, 594–595 n. 372.

dano 2012, 596–597 n. 377.

3805 Sampaolo 1997, 359, 371. Ciarallo & Giordano 2012, 596–597 n. 377. According to Jashemski (1993, 190, 370) there were 15 tuff columns.

3806 Sampaolo 1997, 371.

3807 Sampaolo 1997, 371.

3808 Sampaolo 1997, 371. Ciarallo & Giordano 2012, 596–597 n. 377.

3809 Sampaolo 1997, 359, 372–373.

3810 CIL IV 1715–1736, 2539. Fiorelli 1862, 20.

3811 Jashemski 1993, 190, 370. Ciarallo & Giordano 2012, 596–597 n. 377.

3812 Fiorelli 1875, 271. Jashemski 1993, 190, 370. Sampaolo 1997, 371. Ciarallo & Giordano 2012, 596–597 n. 377. The hole was measured by the author.

3813 Jashemski (1993, 190, 370) reports a cistern opening. According Ciarallo and Giordano (2012, 596–597 n. 377) the cistern head was made of tuff.

3814 The hole is unmeasurable, because the puteal is covering the cistern head.

3815 Bonucci 1827, 173. Breton 1870, 442. The pools are no longer visible.

3816 Niccolini and Niccolini (1862, *Descrizione generale*, 57) and Fiorelli (1875, 271) report 3 basins.

3817 Jashemski papers Box 7, Acc. 2013–36, WH29: A: 120a, Notebook 1957, July 1. The podia are not currently visible. The northeast corner column has collapsed, but the east side of the northwest corner column has remains indicating that it probably had a podium situated against it. Nothing of the podium remains in the peristyle. Jashemski thinks that there were statues on the podia.

3818 Jashemski (1993, 190, 370) thinks that the podium was an altar.

3819 Fiorelli 1862, 26–27. The podium is no longer in the house.

3820 Fiorelli 1862, 20. Jashemski 1993, 190, 370.

3821 Fiorelli 1862, 20. Jashemski 1993, 190, 370.

3822 Fiorelli 1862, 23.

3823 Bonucci 1827, 173. Breton 1870, 442. The table is no longer in the house.

3824 Ciarallo & Giordano 2012, 596–597 n. 377.

3825 According to Jashemski (1993, 190, 370) the half columns were made of tuff.

3826 Ciarallo & Giordano 2012, 596–597 n. 377. According to Jashemski (1993, 190, 370) the half columns were made of tuff.

3827 Ciarallo & Giordano 2012, 596–597 n. 377.

3828 CIL IV 1714.

3829 Sampaolo 1997, 359, 373–377.

3830 Sampaolo 1997, 359, 368–371.

3831 Jashemski 1993, 190 n. 371.

3832 Schoonhoven 2006, 200.

3833 The only remaining column is on the west side, and it can only be certainly determined that the north side had a portico. There were probably roofed passageways on the north and south sides, but no remains of columns are visible on these sides, and they cannot be defined as porticoes.

3834 Ciarallo & Giordano 2012, 597 n. 378.

3835 Ciarallo & Giordano 2012, 597 n. 378. Currently there is one column.

3836 The height of the fence cannot be measured, as the holes are only visible on the plinth.

3837 Ciarallo & Giordano 2012, 597 n. 378.

3838 Ciarallo & Giordano 2012, 597 n. 378. The cistern opening is on the plinth.

3839 The wall is mostly destroyed.

3840 The wall is mostly destroyed.

3841 Jashemski 1993, 191 n. 372.

3842 Schoonhoven 2006, 200.

3843 Jashemski 1993, 191 n. 372. Ciarallo & Giordano 2012, 597–598 n. 379.

3844 Bragantini 1997, 412–413. Ciarallo & Giordano 2012, 597–598 n. 379. According to Jashemski (1993, 191 n. 372) there were 5 columns.

3845 Jashemski (1993, 191 n. 372), Bragantini (1997, 386, 412), Ciarallo and Giordano (2012, 597–598 n. 379) report that the columns are white and fluted, but they are actually red and smooth to the height of the pluteus.

3846 Jashemski 1993, 191 n. 372. Bragantini 1997, 412–413. Ciarallo & Giordano 2012, 597–598 n. 379.

3847 Bragantini 1997, 386, 412–413.

3848 Jashemski 1993, 191 n. 372. Ciarallo & Giordano 2012, 597–598 n. 379. The gutter is not visible.

3849 Breton 1870, 443. Jashemski 1993, 191 n. 372. Bragantini 1997, 412–413, 415. Ciarallo & Giordano 2012, 597–598 n. 379. The depth was measured by the author. Jashemski reports a depth of 0,75, which is a mistake.

3850 Jashemski 1993, 191 n. 372. Ciarallo & Giordano 2012, 597–598 n. 379.  
 3851 Bragantini 1997, 386, 413. Ciarallo & Giordano 2012, 597–598 n. 379.  
 3852 Niccolini & Niccolini 1862, Descrizione generale, 58. Breton 1870, 443. Fiorelli 1875, 274. Jashemski 1993, 191 n.  
 372, 364 n. 81. Bragantini 1997, 413. Ciarallo & Giordano 2012, 597–598 n. 379. Jashemski reports remains of the  
 3853 paintings on the south wall. The paintings are no longer visible.  
 3854 Bragantini 1997, 413. Ciarallo & Giordano 2012, 597–598 n. 379.  
 3855 Jashemski 1993, 191 n. 372.  
 3856 Bragantini 1997, 414.  
 3857 Bragantini 1997, 386, 414. Ciarallo & Giordano 2012, 597–598 n. 379.  
 3858 Bragantini 1997, 414.  
 3859 Jashemski 1993, 191 n. 372.  
 3860 Bragantini 1997, 386, 416. Ciarallo & Giordano 2012, 597–598 n. 379.  
 3861 Bragantini 1997, 415.  
 3862 Bragantini 1997, 386. Ciarallo & Giordano 2012, 597–598 n. 379.  
 3863 Bragantini 1997, 415. Bragantini identifies the space as a closet.  
 3864 Bragantini 1997, 386, 416–419.  
 3865 Jashemski 1993, 191 n. 373. Bragantini 1997, 416. Ciarallo & Giordano 2012, 598 n. 380.  
 3866 Bragantini 1997, 411.  
 3867 Bragantini 1997, 404–411.  
 3868 Jashemski 1993, 191 n. 374.  
 3869 Schoonhoeven 2006, 200.  
 3870 Jashemski 1993, 191 n. 374. Sampaolo 1997, 423, 427. Ciarallo & Giordano 2012, 598–599 n. 381.  
 3871 Jashemski 1993, 191 n. 374. Sampaolo 1997, 427. Ciarallo & Giordano 2012, 598–599 n. 381.  
 3872 Jashemski 1993, 191 n. 374. Sampaolo 1997, 427. Ciarallo & Giordano 2012, 598–599 n. 381.  
 3873 CIL IV 2165.  
 3874 Jashemski 1993, 191 n. 374. Ciarallo & Giordano 2012, 598–599 n. 381.  
 3875 Niccolini & Niccolini 1862, Descrizione generale, 58. Fiorelli 1873, 27; 1875 275. Sampaolo 1997, 428.  
 3876 Niccolini & Niccolini 1862, Descrizione generale, 58. Fiorelli 1873, 27; 1875 275. Sampaolo 1997, 423, 428.  
 3877 Sampaolo 1997, 430–431.  
 3878 Sampaolo 1997, 423, 431.  
 3879 Sampaolo 1997, 423, 435.  
 3880 Sampaolo 1997, 432–434.  
 3881 Sampaolo 1997, 424.  
 3882 Sampaolo 1997, 424.  
 3883 Schoonhoven 2006, 201. Schoonhoeven identifies the rooms opening from entrances 7 and 8 as their own unit, separate  
 3884 from house VII,11,6.  
 3885 Jashemski 1993, 192 n. 376. Ciarallo & Giordano 2012, 599 n. 383.  
 Sampaolo 1997, 451. Ciarallo & Giordano 2012, 599 n. 383. Fiorelli (1873, 24–25; 1875, 277) and Sampaolo (1997,  
 446) claim that the peristyle did not have columns during the last phase, and only a pluteus encircled the garden. The  
 peristyle is, and apparently was when it was excavated, in very poor condition, and it is difficult to determine whether  
 the roofs were supported by columns. The fact that the remains of the columns are higher than the remains of the  
 pluteus suggests that the pluteus did not entirely replace the columns, and at least some sort of columns were planned  
 for the peristyle. The stone material was identified, and the number of columns was calculated, by the author. There  
 are remains of 8 columns, but it seems likely that the peristyle originally had more. Niccolini and Niccolini's (1890,  
 Topografia di Pompei: origine e vicende storiche, pl. 8) plan has 18 columns, Fiorelli's (1873, pl. 8) plan 16, Jashemski's  
 (1993, 192 pl. 70) 15, and the plan of *Pompei: pitture e mosaici* (1997, VII, 446) has 14 columns.  
 3886 Niccolini & Niccolini 1862, Descrizione generale, 59. Fiorelli 1873, 24–25; 1875, 277. Jashemski 1993, 192 n. 376.  
 Sampaolo 1997, 446, 451. Ciarallo & Giordano 2012, 599 n. 383.  
 3887 Jashemski (1993, 192 n. 376), Ciarallo and Giordano (2012, 599 n. 383) reports a cistern opening.  
 3888 Sampaolo 1997, 449.  
 3889 Sampaolo 1997, 449.  
 3890 Sampaolo 1997, 449–450.  
 3891 Ciarallo and Giordano (2012, 599 n. 383) thinks that the niche was a lararium.  
 3892 Sampaolo 1997, 449.  
 3893 Sampaolo 1997, 449–450.  
 3894 Sampaolo 1997, 449–450, 453.  
 3895 Sampaolo 1997, 449–450.

- 3896 Sampaolo 1997, 449–450.
- 3897 Sampaolo 1997, 453.
- 3898 Sampaolo 1997, 446, 452. Sampaolo calls the space also an *exedra*.
- 3899 Sampaolo 1997, 446, 453.
- 3900 Niccolini & Niccolini 1862, *Descrizione generale*, 59. Fiorelli 1873, 25; 1875, 278.
- 3901 Jashemski 1993, 192 n. 377.
- 3902 Schoonhoven 2006, 201. Schoonhoven identifies the room opening from entrance 9 as its own unit, separate from house VII,11,10.
- 3903 According to Jashemski (1993, 192 n. 377), and Ciarallo and Giordano (2012, 600 n. 384), there is only one portico, but the east and west sides have small passageways supported by a corner column or pier.
- 3904 Sampaolo 1997, 460. Ciarallo & Giordano 2012, 600 n. 384.
- 3905 Jashemski (1993, 192 n. 377), Ciarallo and Giordano (2012, 600 n. 384) reports a cistern opening.
- 3906 Sampaolo 1997, 460.
- 3907 Sampaolo 1997, 460. Ciarallo & Giordano 2012, 600 n. 384.
- 3908 Sampaolo 1997, 456, 460–461.
- 3909 Sampaolo 1997, 458.
- 3910 Sampaolo 1997, 462.
- 3911 Schoonhoven 2006, 201.
- 3912 According to Jashemski (1993, 198 n. 378), and Ciarallo and Giordano (2012, 600 n. 385), there were 2 passageways around the garden, but the eastern passageway is walled and does not have any columns or piers, so it cannot be counted as a portico. In this study, the eastern passageway is listed as an individual unit separated from the peristyle garden.
- 3913 Sampaolo 1997, 468. Ciarallo & Giordano 2012, 600 n. 385. Jashemski (1993, 198 n. 378) interprets the north side of the garden as having 2 windows opening onto it. In this interpretation, the pier would be a part of the wall structure, and therefore the garden would not have any piers or columns. The small difference (about 0,02–0,05) between the width of the pier and the pilaster, and the wall between the pier and the pilaster, indicates that the structure between the pier and the pilaster was a *pluteus*.
- 3914 Sampaolo 1997, 468.
- 3915 Sampaolo 1997, 468. Ciarallo & Giordano 2012, 600 n. 385. Sampaolo, and Ciarallo and Giordano do not report the niche. It is mainly under the modern ground level and thusit cannot be measured properly.
- 3916 Sampaolo 1997, 468. Ciarallo & Giordano 2012, 600 n. 385.
- 3917 Sampaolo 1997, 468. Ciarallo & Giordano 2012, 600 n. 385.
- 3918 Sampaolo 1997, 467.
- 3919 Niccolini & Niccolini 1862, *Descrizione generale*, 59. Fiorelli 1873, 26; 1874, 280. Jashemski 1993, 198 n. 379. Sampaolo 1997, 463.
- 3920 Niccolini & Niccolini 1862, *Descrizione generale*, 59. Fiorelli 1873, 25; 1874, 279. Sampaolo 1997, 463.
- 3921 Jashemski 1993, 193 n. 381.
- 3922 Schoonhoeven 2006, 201.
- 3923 According to Ciarallo and Giordano (2012, 601) there were no gardens in the *insula* VII,12, but Niccolini and Niccolini (1862, *Descrizione generale*, 59), Fiorelli (1873, 17; 1875, 281) and Jashemski (1993, 193 n. 381) identify this space as a garden.
- 3924 Fiorelli 1875, 281. Jashemski 1993, 193 n. 381.
- 3925 Jashemski 1993, 193 n. 381.
- 3926 Fiorelli 1873, 17; 1875, 281. Jashemski 1993, 193 n. 381. Fiorelli and Jashemski do not report the marble top.
- 3927 Niccolini & Niccolini 1862, *Descrizione generale*, 59. Fiorelli 1873, 17; 1875, 281. Jashemski 1993, 193 n. 381. Bragantini 1997, 483. The rim was measured by the author.
- 3928 Jashemski 1993, 193 n. 381.
- 3929 Bragantini 1997, 483.
- 3930 Bragantini 1997, 481.
- 3931 Bragantini 1997, 481.
- 3932 Bragantini 1997, 478.
- 3933 Schoonhoeven 2006, 201.
- 3934 According to Ciarallo and Giordano (2012, 601) there were no gardens in the *insula* VII,12, but Niccolini and Niccolini (1862, *Descrizione generale*, 61) report a garden in this space. Fiorelli (1873, 22; 1875, 289) and Jashemski (1993, 196 n. 384) report that a half of the open space was a garden.
- 3935 Jashemski 1993, 196 n. 384.
- 3936 Jashemski 1993, 196 n. 384. According to Niccolini and Niccolini (1862, *Descrizione generale*, 61) and Fiorelli (1873, 22; 1875, 289) there were 3 columns, but they also count the half column.
- 3937 Niccolini & Niccolini 1862, *Descrizione generale*, 61. Fiorelli 1873, 22; 1875, 289. Jashemski 1993, 196 n. 384.



3938 Fiorelli 1873, 22. 1875, 289. Jashemski 1993, 196 n. 384.  
 3939 Bragantini 1997, 569.  
 3940 Bragantini 1997, 569.  
 3941 Niccolini & Niccolini 1862, Descrizione generale, 61. Breton 1870, 438. Fiorelli 1875, 289. Jashemski 1993, 196 n.  
 3942 384. Bragantini 1997, 569. Brandt 2010, 108 n. 258.  
 3943 Jashemski 1993, 196 n. 384. Bragantini 1997, 569.  
 3944 Bragantini 1997, 565, 570–579.  
 3945 Bragantini 1997, 579.  
 3946 Bragantini 1997, 569.  
 3947 Bragantini 1997, 589–593.  
 3948 Bragantini 1997, 567–589.  
 3949 Jashemski 1993, 196 n. 384.  
 3950 Breton 1870, 438. Jashemski (1993, 196 n. 385) states that the house was excavated 1863; however, the peristyle must  
 3951 have been excavated – at least partly – already before 1862, when Niccolini and Niccolini (1862, Descrizione generale,  
 61) published their description of the house.  
 3952 Schoonhoven 2006, 201.  
 3953 The space has been interpreted as an atrium with a garden (Breton 1870, 440, Bragantini 1997, 601–604), or as a court-  
 3954 yard (Niccolini & Niccolini 1862, Descrizione generale, 61, Fiorelli 1875, 291). Bragantini (1997, 594) even states that  
 3955 space f, which refers to the portico, was unroofed. She notes that the whole space (f, g) reminds one more of a peristyle  
 3956 than an atrium.  
 3957 According to Ciarallo and Giordano (2012, 601) there were no gardens in the *insula* VII,12, but Niccolini and Niccolini  
 3958 (1862, Descrizione generale, 61), Fiorelli (1875, 291), Jashemski (1993, 196 n. 385) and Bragantini (1997, 603–604)  
 3959 report a garden in this space.  
 3960 Jashemski 1993, 196 n. 385.  
 3961 Jashemski (1993, 196 n. 385) reports that there were 3 columns, but she also counts the half columns. Niccolini and  
 3962 Niccolini (1862, Descrizione generale, 61) and Fiorelli (1873, 22; 1875, 291–292) report that there were 4s columns,  
 3963 but they also count the half column and the pier.  
 3964 Jashemski 1993, 196 n. 385. The material of the pier cannot be identified.  
 3965 Niccolini & Niccolini 1862, Descrizione generale, 61. Breton 1870, 440. Fiorelli 1873, 22; 1875, 291–292. Jashemski  
 3966 1993, 196 n. 385.  
 3967 Jashemski 1993, 196 n. 385. Bragantini 1997, 603.  
 3968 Breton 1870, 441. Jashemski 1993, 196 n. 385. Bragantini 1997, 603.  
 3969 Breton 1870, 440–441. Fiorelli 1873, 22; 1875, 291 Jashemski 1993, 196 n. 385. Bragantini 1997, 603.  
 3970 Breton 1870, 441. Jashemski 1993, 196 n. 385. Bragantini 1997, 603.  
 3971 Pompeii inv. 20395. Niccolini & Niccolini 1862, Descrizione generale, 61. Breton 1870, 440–441. Fiorelli 1873, 22,  
 3972 165; 1875, 291. Kapossy 1969, 43. Jashemski 1993, 196 n. 385. Bragantini 1997, 603.  
 3973 Niccolini & Niccolini 1862, Descrizione generale, 61. Fiorelli 1873, 22. Jashemski 1993, 196 n. 385. Bragantini 1997,  
 3974 603.  
 3975 Fiorelli 1873, 22. Jashemski 1993, 196 n. 385. Bragantini 1997, 603.  
 3976 Breton 1870, 441. Fiorelli 1873, 22; 1875, 292. Jashemski 1993, 196 n. 385. Bragantini 1997, 604.  
 3977 Niccolini & Niccolini 1862, Descrizione generale, 61. Breton 1870, 441. Fiorelli 1873, 22; 1875, 292. Jashemski 1993,  
 3978 196 n. 385. Bragantini 1997, 602.  
 3979 Jashemski 1993, 196 n. 385. Bragantini 1997, 602. Niccolini and Niccolini (1862, Descrizione generale, 61) and  
 3980 Fiorelli (1873, 22; 1875, 292) think that the *dolia* were flower pots.  
 3981 Bragantini 1997, 601.  
 3982 Niccolini & Niccolini 1862, Descrizione generale, 61. Fiorelli 1873, 22. Bragantini 1997, 613. Jashemski 1993, 196,  
 3983 386.  
 3984 Bragantini 1997, 594, 606–612.  
 3985 Bragantini 1997, 596–597.  
 3986 Bragantini 1997, 594–596.  
 3987 Bragantini 1997, 595, 598–600.  
 3988 Bragantini 1997, 604–605.  
 3989 Bragantini 1997, 606–609.  
 3990 Breton 1840, 452. Jashemski 1993, 197 n. 387. Bragantini 1997, 616.  
 3991 Schoonhoven 2006, 201.  
 3992 Schulz 1841, 122. Niccolini & Niccolini 1862, Descrizione generale, 61. Breton 1840, 452–453. Fiorelli 1875, 296.  
 3993 Jashemski 1993, 197 n. 387. Bragantini 1997, 616. Serpe 2008, 138. Ciarallo & Giordano 2012, 601–602 n. 388.  
 3994 Bragantini 1997, 620. Ciarallo & Giordano 2012, 601–602 n. 388.

3979 Bragantini 1997, 620. There is no plaster remaining on the upper parts of the columns.  
3980 Fiorelli 1875, 296. Jashemski 1993, 197 n. 387. Bragantini 1997, 620. Serpe 2008, 138. Ciarallo & Giordano 2012, 601–602 n. 388.  
3981 Bragantini 1997, 620. Serpe 2008, 138.  
3982 Bragantini 1997, 620–621. Ciarallo & Giordano 2012, 601–602 n. 388. The puteal is currently in oecus p.  
3983 Bragantini 1997, 620–621. Serpe 2008, 138. Ciarallo & Giordano 2012, 601–602 n. 388.  
3984 Bragantini 1997, 620.  
3985 Serpe 2008, 138. Ciarallo & Giordano 2012, 601–602 n. 388.  
3986 Serpe 2008, 138. Ciarallo & Giordano 2012, 601–602 n. 388.  
3987 Bragantini 1997, 620–621. Serpe 2008, 138. Ciarallo & Giordano 2012, 601–602 n. 388.  
3988 Bragantini 1997, 620.  
3989 Breton 1840, 453. Jashemski 1993, 197 n. 387. Bragantini 1997, 620. Brandt 2010, 108 n. 261. Ciarallo & Giordano 2012, 601–602 n. 388.  
3990 Bragantini 1997, 622–630.  
3991 Bragantini 1997, 629, 631.  
3992 Bragantini 1997, 619.  
3993 Breton 1870, 455. Jashemski 1993, 198 n. 389.  
3994 Schoonhoven 2006, 201.  
3995 Schulz 1841, 123. Niccolini & Niccolini 1862, *Descrizione generale*, 62. Breton 1870, 455. Fiorelli 1875, 301. Jashemski 1993, 198 n. 389. Ciarallo & Giordano 2012, 602–603 n. 390.  
3996 According to Jashemski (1993, 198 n. 389), Ciarallo and Giordano (2012, 602–603 n. 390) there were 3 piers.  
3997 According to Ciarallo and Giordano (2012, 602–603 n. 390) the gutter was made of travertine.  
3998 Breton 1870, 456. Jashemski 1993, 198 n. 389. Sampaolo 1997, 664, 676. Ciarallo & Giordano 2012, 602–603 n. 390.  
3999 Schulz 1841, 123. Sampaolo 1997, 676. Ciarallo & Giordano 2012, 602–603 n. 390.  
4000 Schulz 1841, 123. Breton 1870, 456. Jashemski 1993, 198 n. 389, 364 n. 84. Sampaolo 1997, 664. Ciarallo & Giordano 2012, 602–603 n. 390.  
4001 Sampaolo 1997, 676.  
4002 Sampaolo 1997, 676.  
4003 Sampaolo 1997, 676.  
4004 Schulz 1841, 123. Jashemski 1993, 364 n. 84. Sampaolo 1997, 676. Ciarallo & Giordano 2012, 602–603 n. 390.  
4005 Sampaolo 1997, 676.  
4006 Sampaolo 1997, 664, 673–675.  
4007 Sampaolo 1997, 676. Ciarallo & Giordano 2012, 602–603 n. 390. Sampaolo, and Ciarallo and Giordano, state that it is not sure that the niche functioned as a lararium. The room is also interpreted as a part of the portico (14), which goes through the whole east–west length of the house.  
4008 Sampaolo 1997, 666.  
4009 Sampaolo 1997, 664, 682–683.  
4010 The room is also interpreted as a part of the portico (14), which goes through the whole east–west length of the house (see Sampaolo 1997, 676).  
4011 Sampaolo 1997, 676, 678–679.  
4012 Jashemski 1993, 198 n. 390.  
4013 Schoonhoven 2006, 201.  
4014 Niccolini 1862, *Descrizione generale*, 62. Fiorelli 1875, 302. Jashemski 1993, 198 n. 390. Sampaolo 1997, 693. Ciarallo & Giordano 2012, 603 n. 391.  
4015 Currently there are 2 brick columns.  
4016 Sampaolo 1997, 693. Ciarallo & Giordano 2012, 603 n. 391.  
4017 Sampaolo 1997, 693.  
4018 CIL IV 2516.  
4019 Sampaolo 1997, 693. Ciarallo & Giordano 2012, 603 n. 391. The gutter is no longer visible.  
4020 Sampaolo 1997, 693.  
4021 Jashemski (1993, 198 n. 390), Sampaolo (1997, 693), Ciarallo and Giordano (2012, 603 n. 391) report a cistern opening.  
4022 Sampaolo 1997, 693.  
4023 Sampaolo 1997, 686. Sampaolo does not specify which wall has the remains of the IV style wall paintings, but as the north wall is the only wall with clear remains of paintings, it is probably this wall.  
4024 Sampaolo 1997, 695. Ciarallo & Giordano 2012, 603 n. 391.  
4025 Sampaolo 1997, 694–695.

4026 Sampaolo 1997, 686, 688–690.  
 4027 Sampaolo 1997, 686.  
 4028 Sampaolo 1997, 695. De Haan 2010, 212–213 K. 19.  
 4029 Sampaolo 1997, 695–696. De Haan 2010, 213 K. 19.  
 4030 Jashemski 1993, 200 n. 398. Sampaolo 1997, 824.  
 4031 PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). Last visited 3.7.2016.  
 4032 Mau 1874, 96. Jashemski 1993, 200 n. 398. Ciarallo & Giordano 2012, 606–607 n. 399.  
 4033 Mau 1874, 96. Jashemski 1993, 200 n. 398. Sampaolo 1997, 825. According to Ciarallo and Giordano (2012, 606–607 n. 399) there were 4 columns, but they are probably including the half column. Except for a small brick piece, nothing of the columns remains visible. Room b has a brick half column (d. 0,30, h. 2,86). The columns of the peristyle were probably similar to this column.  
 4034 Mau 1874, 96. Jashemski 1993, 200 n. 398. Ciarallo & Giordano 2012, 606–607 n. 399. The gutter is no longer visible.  
 4035 Niccolini & Niccolini 1862, Descrizione generale, 64. Fiorelli 1873, 50; 1875, 314. The kitchen bench is badly damaged; it was probably higher.  
 4036 Mau 1874, 96. Jashemski 1993, 200 n. 398. Sampaolo 1997, 825. The half column is no longer visible.  
 4037 Fiorelli 1873, 50. Jashemski 1993, 200 n. 398. Sampaolo 1997, 825.  
 4038 PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). Last visited 3.7.2016.  
 4039 The peristyle is badly damaged, and a detailed analysis and measurement of the peristyle cannot be carried out.  
 4040 Ciarallo & Giordano 2012, 607 n. 400. The peristyle and nearby areas are badly damaged, and it is difficult to verify the porticoes around the open space.  
 4041 Currently there is one column. The number of columns is based on Jashemski's plan (1993, 201 pl. 75) and the plan of the *Pompei: pitture e mosaici* (1997, vol. VII, 840).  
 4042 Jashemski 1993, 201 n. 399.  
 4043 The wall is mostly destroyed.  
 4044 The wall is mostly destroyed.  
 4045 The peristyle area is mostly destroyed, and it is difficult to verify the number of rooms opening into the peristyle.  
 4046 Jashemski 1993, 201 n. 399.  
 4047 PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). Last visited 4.7.2016.  
 4048 The peristyle is badly damaged, and a detailed analysis and measurement of the peristyle cannot be carried out. The area of the peristyle and the garden area are calculated from the Jashemski's plan (1993, 201 pl. 75) and the PBMP map ([http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258); last visited 4.7.2016).  
 4049 Jashemski 1993, 201 n. 400. Ciarallo & Giordano 2012, 607 n. 401.  
 4050 Jashemski 1993, 201 n. 400. Bragantini 1997, 858. Ciarallo & Giordano 2012, 607 n. 401. Currently there are 8 columns.  
 4051 Bragantini 1997, 858. Ciarallo & Giordano 2012, 607 n. 401.  
 4052 Bragantini 1997, 858.  
 4053 Fiorelli 1875, 441. Jashemski 1993, 201 n. 400. Bragantini 1997, 858. Ciarallo & Giordano 2012, 607 n. 401.  
 4054 The wall is mostly destroyed.  
 4055 The wall is mostly destroyed.  
 4056 The peristyle area is mostly destroyed, and it is difficult to verify the number of rooms opening into the peristyle.  
 4057 The area of the room cannot be measured.  
 4058 Bragantini 1997, 853.  
 4059 Bragantini 1997, 854.  
 4060 The room is destroyed.  
 4061 The room is destroyed.  
 4062 PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). Last visited 4.7.2016.  
 4063 Ciarallo & Giordano 2012, 607–608 n. 402.  
 4064 Jashemski (1993, 203 n. 402) reports that there is a column on every side of the peristyle. Ciarallo and Giordano (2012, 607–608 n. 402) reports that the material of the columns is brick.  
 4065 Jashemski (1993, 203 n. 402) reports that there is a pier in every corner of the peristyle. Ciarallo and Giordano (2012, 607–608 n. 402) reports that the piers are made of opus technique.  
 4066 Jashemski 1993, 203 n. 402. Ciarallo & Giordano 2012, 607–608 n. 402.  
 4067 Bragantini 1997, 890.  
 4068 The structure is made of roof tiles. It might have been storage space or a podium.  
 4069 Bragantini 1997, 891.  
 4070 Bragantini 1997, 891.  
 4071 Bragantini 1997, 891–892. Ciarallo & Giordano 2012, 607–608 n. 402.

4072 Bragantini 1997, 891–892.  
 4073 Ciarallo & Giordano 2012, 607–608 n. 402.  
 4074 Bragantini 1997, 893–896. The floor had an inscription made of tesserae.  
 4075 Bragantini 1997, 901.  
 4076 Breton 1870, 500. Jashemski 1993, 205 n. 408.  
 4077 PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last visited 5.7.2016.  
 4078 Jashemski 1993, 205 n. 408. Sampaolo 1998, 62. Ciarallo & Giordano 2012, 611–612 n. 409.  
 4079 Ciarallo & Giordano 2012, 611–612 n. 409.  
 4080 Remains of plaster only on the lower part of the columns.  
 4081 Mazois 1824, II, 61. The pluteus bench is badly damaged; it was probably higher.  
 4082 Sampaolo 1998, 62. Ciarallo & Giordano 2012, 611–612 n. 409.  
 4083 Ciarallo & Giordano 2012, 611–612 n. 409.  
 4084 Sampaolo 1998, 62. Ciarallo & Giordano 2012, 611–612 n. 409.  
 4085 Sampaolo 1998, 63. Sampaolo does not specify which of the walls of this peristyle had paintings, only mentions that there were remains of III style wall paintings, and as this wall has remains of paintings, it assumed to be III style.  
 4086 The west part of the wall is destroyed.  
 4087 Sampaolo 1998, 63. Sampaolo does not specify which wall has the remains of the III style wall paintings. This is the only wall with remains of paintings.  
 4088 Breton 1870, 501. Sampaolo 1998, 63. The floor is no longer visible.  
 4089 Sampaolo 1998, 63.  
 4090 Sampaolo 1998, 63.  
 4091 The room is mostly destroyed.  
 4092 The room is mostly destroyed.  
 4093 The room is destroyed.  
 4094 PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last visited 5.7.2016.  
 4095 Fiorelli 1875, 444–445. Jashemski 1993, 205 n. 409. Ciarallo & Giordano 2012, 612 n. 410.  
 4096 Sampaolo 1998, 70. Ciarallo & Giordano 2012, 612 n. 410.  
 4097 Ciarallo & Giordano 2012, 612 n. 410.  
 4098 According to Ciarallo and Giordano (2012, 612 n. 410) there was a travertine gutter.  
 4099 Ciarallo and Giordano (2012, 612 n. 410) reports 2 travertine cistern heads.  
 4100 Ciarallo and Giordano (2012, 612 n. 410) reports 2 travertine cistern heads.  
 4101 There is semicircular hole (d. 0,40) on the floor by the wall, suggesting that there was a half column. Red paint around the hole on the floor suggest that the lower part of the half column was red. In addition, Fiorelli (1875, 444–445) reports 6 columns in this peristyle, but there are only 4 free-standing columns and 1 half column, so there was probably a second half column.  
 4102 Sampaolo 1998, 71.  
 4103 The space has also been interpreted as a public alley (Sampaolo 1998, 72, PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last visited 5.7.2016).  
 4104 PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last visited 6.7.2016.  
 4105 Sogliano 1899, 143. Jashemski 1993, 205–206 n. 410. Ciarallo & Giordano 2012, 612–613 n. 411.  
 4106 Sogliano 1899, 143. Jashemski 1993, 205–206 n. 410. Ciarallo & Giordano 2012, 612–613 n. 411.  
 4107 Ciarallo & Giordano 2012, 612–613 n. 411.  
 4108 Sampaolo 1998, 90.  
 4109 Sogliano 1899, 143.  
 4110 Sogliano 1899, 143. The cistern opening is under a modern iron grid thus cannot be measured.  
 4111 Sogliano 1899, 143. Jashemski 1993, 205–206 n. 410. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=24#551>. Last visited 20.9.2017. Ciarallo & Giordano 2012, 612–613 n. 411. The pool is partly filled thus its depth cannot be measured. It is at least 1,00.  
 4112 Sogliano 1899, 143. Jashemski 1993, 205–206 n. 410. Ciarallo & Giordano 2012, 612–613 n. 411. According to Jashemski there were only one row on the east side.  
 4113 Sogliano 1899, 143. The fountain is no longer visible.  
 4114 Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=24#551>. Last visited 20.9.2017.  
 4115 Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=24#551>. Last visited 20.9.2017.  
 4116 Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=24#551>. Last visited 20.9.2017.  
 4117 Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=24#551>. Last visited 20.9.2017.  
 4118 The space has also been interpreted as a public alley (Sampaolo 1998, 72, PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last visited 5.7.2016).  
 4119 Sogliano 1890, 328; 1899, 143. Niccolini & Niccolini 1896, Nuovi scavi, 61–62. Sampaolo 1998, 91.

4120 Sogliano 1899, 143.  
 4121 Mau 1892, 10.  
 4122 Sampaolo 1998, 63.  
 4123 PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). Last visited 6.7.2016.  
 4124 The peristyle is mostly destroyed and cannot be measured properly. The calculated peristyle and garden areas are the minimums, and they were probably larger.  
 4125 Mau 1892, 9. Sogliano 1893, 48. Niccolini & Niccolini 1896, Nuovi scavi, 61. Jashemski 1993, 206 n. 411. There are porticoes at least on the north and east sides. The south and west part of the peristyle is destroyed, so it is not possible to determine whether the peristyle was also bordered by porticoes on these sides. Sogliano (1893, 48–49) already speculated about the possibility that there were porticoes on all sides.  
 4126 Mau 1892, 9. Jashemski 1993, 206 n. 411. Ciarallo & Giordano 2012, 613 n. 412.  
 4127 Sogliano 1893, 48–49. Niccolini & Niccolini 1896, Nuovi scavi, 61. Ciarallo & Giordano 2012, 613 n. 412. There were probably more piers in this peristyle, but they were destroyed when the southwestern part of the house collapsed.  
 4128 Mau 1892, 9. Sogliano 1893, 48. Niccolini & Niccolini 1896, Nuovi scavi, 61. Ciarallo & Giordano 2012, 613 n. 412.  
 4129 Sogliano 1893, 49. Mau 1892, 10. Sampaolo 1998, 74, 86. The height in the southeast part was measured by the author.  
 4130 Sogliano 1893, 48. Sampaolo 1998, 85–86.  
 4131 Sogliano 1893, 49. Sampaolo 1998, 74. Jashemski 1993, 206 n. 411. Ciarallo & Giordano 2012, 613 n. 412.  
 4132 Sogliano 1893, 49. Sampaolo 1998, 86. Ciarallo & Giordano 2012, 613 n. 412.  
 4133 The wall is mostly destroyed.  
 4134 The peristyle is destroyed in the south and west, so the exact number of rooms and spaces surrounding it is uncertain.  
 4135 Mau 1892, 10.  
 4136 Sampaolo 1998, 74, 88–90.  
 4137 Sampaolo 1998, 87–88.  
 4138 Sampaolo 1998, 84.  
 4139 Sampaolo 1998, 74.  
 4140 Mau 1892, 9. Sogliano 1893, 48. Niccolini & Niccolini 1896, Nuovi scavi, 61. Sampaolo 1998, 87.  
 4141 Sogliano 1893, 49. The room sizes cannot be measured.  
 4142 PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). Last visited 7.7.2016.  
 4143 The area of the peristyle and the garden was calculated based on Jashemski's plan (1993, 208 pl. 78), and the information provided by her that the portico was 2,20 wide.  
 4144 Jashemski 1993, 208–209 n. 414. Ciarallo & Giordano 2012, 614 n. 415.  
 4145 Ciarallo & Giordano 2012, 614 n. 415.  
 4146 Sogliano 1883, 348. Niccolini & Niccolini 1896, Nuovi scavi, 20. Jashemski (1993, 208–209 n. 414) reports that there were columns in this peristyle. The number of piers is based on the Jashemski's plan (1993, 208 pl. 78).  
 4147 Sogliano 1883, 348. Niccolini & Niccolini 1896, Nuovi scavi, 20.  
 4148 Sogliano 1883, 348. Niccolini & Niccolini 1896, Nuovi scavi, 20. Jashemski 1993, 208–209 n. 414.  
 4149 Jashemski 1993, 208–209 n. 414.  
 4150 Sogliano 1883, 348. Niccolini & Niccolini 1896, Nuovi scavi, 20. Jashemski 1993, 208–209 n. 414. Sampaolo 1998, 243. Ciarallo & Giordano 2012, 614 n. 415.  
 4151 There is no information about the south side of the garden, and there might have also been spaces opening on that side. In addition, the room sizes cannot be measured.  
 4152 Sampaolo 1998, 258–259.  
 4153 Sogliano 1883, 348. Niccolini & Niccolini 1896, Nuovi scavi, 20. Sampaolo 1998, 260–263.  
 4154 Schoonhoven 2006, 201.  
 4155 Schulz 1841, 119. Jashemski 1993, 210 n. 418. Ciarallo & Giordano 2012, 615–616 n. 419.  
 4156 Ciarallo & Giordano 2012, 615–616 n. 419.  
 4157 Fiorelli 1875, 321–322. Jashemski 1993, 210 n. 419. Ciarallo and Giordano (2012, 616 n. 420) report that it is not possible to verify that the area was used as a garden.  
 4158 Niccolini & Niccolini 1862, Descrizione generale, 65. Fiorelli 1875, 321.  
 4159 Niccolini & Niccolini 1862, Descrizione generale, 65. Fiorelli 1875, 321.  
 4160 Breton 1870, 453.  
 4161 Schoonhoven 2006, 201.  
 4162 Jashemski 1993, 210 n. 420. Ciarallo & Giordano 2012, 616 n. 421.  
 4163 Bragantini 1998, 378. Ciarallo & Giordano 2012, 616 n. 421.  
 4164 Bragantini 1998, 378.  
 4165 Jashemski 1993, 210 n. 420. Ciarallo & Giordano 2012, 616 n. 421.  
 4166 Jashemski 1993, 210 n. 420. Ciarallo & Giordano 2012, 616 n. 421. The hole and the height of the lower holes were measured by the author.

- 4167 Bragantini 1998, 379. The floor is no longer visible.  
 4168 CIL IV 2031–2037. Fiorelli 1875, 323–324.  
 4169 Ciarallo & Giordano 2012, 616 n. 421.  
 4170 According to Ciarallo and Giordano (2012, 616 n. 421) there were 4 tuff cistern heads.  
 4171 Breton 1870, 453. Fiorelli 1875, 323. Jashemski 1993, 210 n. 420. Bragantini 1998, 378.  
 4172 Bragantini 1998, 379.  
 4173 Bragantini 1998, 379. Ciarallo & Giordano 2012, 616 n. 421.  
 4174 Bragantini 1998, 363, 372.  
 4175 Breton 1870, 453. Bragantini 1998, 372–376.  
 4176 Bragantini 1998, 381–382.  
 4177 Bragantini 1998, 380–381.  
 4178 Bragantini 1998, 363.  
 4179 Bragantini 1998, 380.  
 4180 Schoonhoven 2006, 201.  
 4181 The area is interpreted as an atrium by Mazois (1824, 49), Niccolini and Niccolini (1862, *Descrizione generale*, 65),  
 Breton (1870, 496), Fiorelli (1875, 325), Jashemski (1993, 211 n. 421) and Bragantini (1998, 398–399).  
 4182 Schulz (1841, 121) mentions a garden in the middle of the space, but he is combining the garden space with garden  
 14 on north side of the house. Jashemski (1993, 211 n. 421), and Ciarallo and Giordano (2012, 616–617), do not list  
 this space as a garden. Between the pluteus and the pool, there is currently a space that does not have pavement, which  
 suggest that the area was possibly planted. It is possible that the area featured a beaten earth floor, or some other type of  
 floor, which does not exist anymore.  
 4183 The upper parts of the niches are destroyed thus the height cannot be measured. It is at least 1,70.  
 4184 Breton 1870, 496. Fiorelli 1875, 325. Bragantini 1998, 397–398.  
 4185 Mazois 1824, II, 49. Niccolini & Niccolini 1862, *Descrizione generale*, 65. Breton 1870, 496. Fiorelli 1875, 325.  
 Bragantini 1998, 397–398.  
 4186 Mazois 1824, II, 49. Niccolini & Niccolini 1862, *Descrizione generale*, 65. Bragantini 1998, 397–398.  
 4187 Mazois 1824, II, 49. The fountain was no longer visible in 2011.  
 4188 Bragantini 1998, 398–399.  
 4189 Schulz 1841, 121. Fiorelli 1875, 325. Bragantini 1998, 398–399.  
 4190 Schulz 1841, 121. Bragantini 1998, 398–399.  
 4191 Schulz 1841, 121. Bragantini 1998, 398–399.  
 4192 Bragantini 1998, 398–399.  
 4193 Bragantini 1998, 398–399.  
 4194 Jashemski 1993, 211 n. 421. Bragantini 1998, 395, 407–409. Ciarallo & Giordano 2012, 616–617 n. 422.  
 4195 Bragantini 1998, 400–401.  
 4196 Bragantini 1998, 402–405.  
 4197 Bragantini 1998, 395, 405–407.  
 4198 Breton (1870, 497) calls the space an atrium.  
 4199 Jashemski 1993, 211 n. 422. Ciarallo & Giordano 2012, 617–618 n. 423.  
 4200 Jashemski 1993, 211 n. 422. Ciarallo & Giordano 2012, 617–618 n. 423.  
 4201 Jashemski 1993, 211 n. 422. The plaster is no longer visible.  
 4202 Fiorelli 1875, 326–327. Jashemski 1993, 211 n. 422. Ciarallo & Giordano 2012, 617–618 n. 423.  
 4203 Mazois 1824, II, 50. Bonucci 1827, 159. Niccolini & Niccolini 1862, *Descrizione generale*, 66. Breton 1870, 497.  
 Fiorelli 1875, 327. Soprano 1950, 306–307. Jashemski 1993, 211 n. 422. Ciarallo & Giordano 2012, 617–618 n. 423.  
 Soprano reports a diameter of 3,40. The stibadium is badly damaged. The hole and the height were measured by the  
 author.  
 4204 Mazois 1824, II, 50. Soprano 1950, 306–307. Jashemski 1993, 211 n. 422. Ciarallo & Giordano 2012, 617–618 n.  
 423. The table is no longer visible.  
 4205 In the current condition, there is only a space (the rooms 9, 1 and 2 belongs to this space) on the south side of the per-  
 istyle. This can be interpreted as a portico supported by piers, as is done by Niccolini and Niccolini (1862, *Descrizione*  
*generale*, 66) and Fiorelli (1875, 326), but Mazois (1824, II, 49–50, pl. 12) reports separated rooms also at the south  
 side of the peristyle. It seems likely that the walls between the rooms were destroyed before Niccolini and Niccolini and  
 Fiorelli carried out their research. The threshold between the piers also suggests that there were several different rooms  
 on the south side of the peristyle.  
 4206 Breton 1870, 498. Jashemski 1993, 211 n. 423.  
 4207 Schoonhoven 2006, 202.  
 4208 Breton 1870, 499. Jashemski 1993, 211 n. 423. Ciarallo & Giordano 2012, 618 n. 424.  
 4209 Bragantini 1998, 413. Ciarallo & Giordano 2012, 618 n. 424. According to Breton (1870, 499) there were 9 columns,

but he also counts the half column. Bragantini, Ciarallo and Giordano do not provide a count of the columns.  
 4210 Bragantini (1998, 413), Ciarallo and Giordano (2012, 618 n. 424) report that the columns were white and fluted.  
 4211 Breton 1870, 499. Jashemski 1993, 211 n. 423. Bragantini 1998, 413. Ciarallo & Giordano 2012, 618 n. 424.  
 4212 Ciarallo & Giordano 2012, 618 n. 424.  
 4213 Jashemski 1993, 211 n. 423. Bragantini 1998, 413. Ciarallo & Giordano 2012, 618 n. 424.  
 4214 Breton 1870, 499. Ciarallo & Giordano 2012, 618 n. 424.  
 4215 Schoonhoven 2006, 201.  
 4216 Niccolini & Niccolini 1862, *Descrizione generale*, 66. Breton 1870, 499. Jashemski 1993, 211 n. 425. Ciarallo &  
 Giordano 2012, 619 n. 426.  
 4217 Ciarallo & Giordano 2012, 619 n. 426.  
 4218 Fiorelli 1875, 328. Jashemski 1993, 211 n. 425. Ciarallo & Giordano 2012, 619 n. 426.  
 4219 CIL IV 1988–1989a.  
 4220 Breton 1870, 499. Fiorelli 1875, 328. Jashemski 1993, 211 n. 425. Ciarallo & Giordano 2012, 619 n. 426.  
 4221 Currently there is a fragment of the puteal in the peristyle.  
 4222 Breton 1870, 499.  
 4223 The cistern head is under a travertine block thus cannot be measured properly, except the diameter of hole.  
 4224 Sampaolo 1998, 419–420.  
 4225 Sampaolo 1998, 418–420.  
 4226 Sampaolo 1998, 419–420.  
 4227 Sampaolo 1998, 418–420.  
 4228 Sampaolo 1998, 419–420.  
 4229 Sampaolo 1998, 418, 420. Ciarallo & Giordano 2012, 619 n. 426.  
 4230 Sampaolo 1998, 419–420, 440.  
 4231 Sampaolo 1998, 439–440.  
 4232 Sampaolo 1998, 435–436.  
 4233 Sampaolo 1998, 435.  
 4234 Sampaolo 1998, 432–434.  
 4235 Sampaolo 1998, 419, 428–432.  
 4236 Schoonhoven 2006, 201.  
 4237 Niccolini & Niccolini 1862, *Descrizione generale*, 66. Fiorelli 1875, 330. Jashemski 1993, 211 n. 427. Sampaolo 1998,  
 443, 445.  
 4238 Sampaolo 1998, 445. Ciarallo & Giordano 2012, 619–620 n. 428.  
 4239 Sampaolo 1998, 445. Ciarallo & Giordano 2012, 619–620 n. 428.  
 4240 Sampaolo 1998, 445. Ciarallo & Giordano 2012, 619–620 n. 428.  
 4241 Fiorelli 1875, 330. Jashemski 1993, 211 n. 427. Sampaolo 1998, 445. Ciarallo & Giordano 2012, 619–620 n. 428.  
 4242 Jashemski 1993, 211 n. 427. Ciarallo and Giordano (2012, 619–620 n. 428) report a stone gutter.  
 4243 Niccolini & Niccolini 1862, *Descrizione generale*, 66. Fiorelli 1875, 330.  
 4244 Ciarallo and Giordano (2012, 619–620 n. 428) report a tuff cistern head.  
 4245 Jashemski 1993, 211 n. 427.  
 4246 Jashemski 1993, 211 n. 427.  
 4247 Niccolini & Niccolini 1862, *Descrizione generale*, 66. Fiorelli 1875, 330. Sampaolo 1998, 443, 445. Niccolini and  
 Niccolini, Fiorelli, and Sampaolo interpret this space and the stairs in the west portico as same space.  
 4248 Sampaolo 1998, 443, 447–448.  
 4249 Sampaolo 1998, 443, 446–447.  
 4250 Jashemski 1993, 211 n. 428. Breton (1870, 500) reports that the house was excavated in 1829.  
 4251 Schoonhoven 2006, 201.  
 4252 Jashemski 1993, 211 n. 428. Sampaolo 1998, 449. Ciarallo & Giordano 2012, 620 n. 429.  
 4253 Ciarallo & Giordano 2012, 620 n. 429. According to Jashemski (1993, 211 n. 428) there were 6 columns. Fiorelli  
 (1875, 331) and Sampaolo (1998, 449) report that there were 7 columns. Currently there are 5 free-standing columns.  
 Ciarallo and Giordano do not provide a count of the columns.  
 4254 Ciarallo & Giordano 2012, 620 n. 429.  
 4255 Ciarallo and Giordano (2012, 620 n. 429) report a marble puteal.  
 4256 Ciarallo and Giordano (2012, 620 n. 429) report a cistern opening. The cistern heads are on the plinth.  
 4257 The wall is mostly destroyed.  
 4258 Jashemski 1993, 211 n. 428.  
 4259 Jashemski 1993, 212 n. 429. Dickmann 1998, 451.  
 4260 Schoonhoven 2006, 201.  
 4261 Minervini 1862, 53. Jashemski 1993, 212 n. 429. Ciarallo & Giordano 2012, 620–621 n. 430.



- 4262 Fiorelli 1861, 51; 1875, 334–335. Minervini 1861, 53. Niccolini & Niccolini 1862, *Descrizione generale*, 66. Breton 1870, 463. Jashemski 1993, 212 n. 429. Dickmann (1998, 452) reports that there were a second floor at least on the north and west side of the peristyle. He does not specify what type of space this was. There are remains of columns and piers in the northwest corner above the ground floor columns.
- 4263 Minervini 1862, 53. Fiorelli 1873, 2. According to Breton (1870, 461) there were 11 columns.
- 4264 Fiorelli 1873, 2. Jashemski 1993, 212 n. 429. Ciarallo & Giordano 2012, 620–621 n. 430.
- 4265 Minervini 1862, 53. Breton 1870, 462. Bragantini 1998, 485. Ciarallo and Giordano (2012, 620–621 n. 430) report that the lower part was yellow and the upper part was white and fluted.
- 4266 Minervini 1862, 53. Fiorelli 1873, 2; 1875, 335. Jashemski 1993, 212 n. 429. Dickmann 1998, 452. Bragantini 1998, 485. Ciarallo & Giordano 2012, 620–621 n. 430.
- 4267 Niccolini & Niccolini 1862, *Descrizione generale*, 66. Breton 1870, 462. Fiorelli 1875, 335. Jashemski 1993, 212 n. 429. Ciarallo & Giordano 2012, 620–621 n. 430.
- 4268 Niccolini & Niccolini 1862, *Descrizione generale*, 66. Fiorelli 1873, 2; 1875, 335. Jashemski 1993, 212 n. 429. The signs of the wooden are no longer visible.
- 4269 Bragantini 1998, 485. Ciarallo & Giordano 2012, 620–621 n. 430. The attachments are no longer visible.
- 4270 Fiorelli 1861, 51. Minervini 1862, 53. The floor is not visible anymore.
- 4271 CIL IV 2067–2069. Minervini 1862, 55. Fiorelli 1875, 335. Jashemski 1993, 212 n. 429.
- 4272 Fiorelli 1861, 46–47. Minervini 1862, 53. Breton 1870, 462. Jashemski 1993, 212 n. 429. Dickmann 1998, 452. Ciarallo & Giordano 2012, 620–621 n. 430.
- 4273 Fiorelli 1861, 47, 350; 1873, 2; 1875, 334. Minervini 1862, 53. Breton 1870, 462–463. Jashemski 1993, 212 n. 429. Dickmann 1998, 452. Bragantini 1998, 486–487. Ciarallo & Giordano 2012, 620–621 n. 430.
- 4274 Fiorelli 1861, 47, 350; 1873, 2. Minervini 1862, 53. Breton 1870, 463. Jashemski 1993, 212 n. 429. The hooks are no longer visible.
- 4275 Fiorelli 1861, 47, 350; 1873, 2; 1875, 334. Minervini 1862, 53. Niccolini & Niccolini 1862, *Descrizione generale*, 66. Breton 1870, 463. Jashemski 1993, 212 n. 429. Dickmann 1998, 452. Bragantini 1998, 486–487. Ciarallo & Giordano 2012, 620–621 n. 430. The height and the diameter of the jet were measured by the author.
- 4276 Fiorelli 1861, 47, 350; 1873, 2–3; 1875, 335. Minervini 1862, 53. Niccolini & Niccolini 1862, *Descrizione generale*, 66. Breton 1870, 462. Dickmann 1998, 452–453. Bragantini 1998, 486–487. Ciarallo & Giordano 2012, 620–621 n. 430.
- 4277 Fiorelli 1861, 47, 350.
- 4278 Ciarallo & Giordano 2012, 620–621 n. 430.
- 4279 Bragantini 1998, 486–487. Ciarallo & Giordano 2012, 620–621 n. 430.
- 4280 Breton 1870, 462.
- 4281 Fiorelli 1861, 47, 350; 1873, 2; 1875, 334. Minervini 1862, 53. Niccolini & Niccolini 1862, *Descrizione generale*, 66. Breton 1870, 463. Dickmann 1998, 453. Bragantini 1998, 486–487. Ciarallo & Giordano 2012, 620–621 n. 430. According to Jashemski (1993, 212 n. 429) there was a marble monopodium.
- 4282 Fiorelli 1861, 47, 350; 1873, 2–3; 1875, 334. Minervini 1861, 53. Breton 1870, 462–463. Jashemski 1993, 212 n. 429. Dickmann 1998, 452–453. Bragantini 1998, 487. Ciarallo & Giordano 2012, 620–621 n. 430. The statue was damaged in antiquity.
- 4283 Bragantini 1998, 487. Ciarallo & Giordano 2012, 620–621 n. 430.
- 4284 Minervini 1862, 53. Bragantini 1998, 491.
- 4285 Fiorelli 1861, 51. Minervini 1861, 53–54. Breton 1870, 464. Bragantini 1998, 487.
- 4286 Bragantini 1998, 487–488. Ciarallo & Giordano 2012, 620–621 n. 430.
- 4287 Fiorelli 1861, 51–56; 1875, 335. Minervini 1862, 53–54. Breton 1870, 464. Bragantini 1998, 488.
- 4288 Niccolini & Niccolini 1862, *Descrizione generale*, 67. The alcove is no longer visible.
- 4289 Bragantini 1998, 489–490. Ciarallo & Giordano 2012, 620–621 n. 430.
- 4290 Minervini 1862, 53. Breton 1870, 464.
- 4291 Bragantini 1998, 490–491. Ciarallo & Giordano 2012, 620–621 n. 430.
- 4292 Minervini 1862, 53. Bragantini 1998, 491.
- 4293 Minervini 1862, 53. Breton 1870, 464.
- 4294 CIL IV 2070. Minervini 1862, 54. Breton 1870, 464. Fiorelli 1875, 335. Jashemski 1993, 212 n. 429.
- 4295 Bragantini 1998, 492–494.
- 4296 Bragantini 1998, 483.
- 4297 Dickmann 1998, 452. Bragantini 1998, 478–482.
- 4298 Bragantini 1998, 483.
- 4299 Bragantini 1998, 483–485.
- 4300 Niccolini & Niccolini 1862, *Descrizione generale*, 67. Fiorelli 1873, 3. Bragantini 1998, 485–487.
- 4301 Bragantini 1998, 511–517.

- 4302 Bragantini 1998, 495, 497–506.  
 4303 Bragantini 1998, 506–510.  
 4304 Bragantini 1998, 495–496.  
 4305 Bragantini 1998, 494–495.  
 4306 Jashemski 1993, 213 n. 431.  
 4307 Schoonhoven 2006, 201.  
 4308 Jashemski 1993, 213 n. 431. Ciarallo & Giordano 2012, 622 n. 432.  
 4309 The number of columns is based on Fiorelli's plan (1873, pl. 5.)  
 4310 Fiorelli 1861, 332. Ciarallo & Giordano 2012, 622 n. 432.  
 4311 Ciarallo & Giordano 2012, 622 n. 432.  
 4312 Fiorelli 1861, 331–332; 1873, 5; 1875, 340. Niccolini & Niccolini 1862, *Descrizione generale*, 67. Breton 1870, 470. Jashemski 1993, 213 n. 431. Ciarallo & Giordano 2012, 622 n. 432. Ciarallo and Giordano reports that the pool is no longer visible.  
 4313 Fiorelli 1861, 331–332; 1873, 5; 1875, 340. Breton 1870, 470. Jashemski 1993, 213 n. 431. Ciarallo & Giordano 2012, 622 n. 432.  
 4314 Fiorelli 1861, 367. Jashemski 1993, 213 n. 431. Ciarallo & Giordano 2012, 622 n. 432.  
 4315 Fiorelli 1861, 332. Breton 1870, 470.  
 4316 Fiorelli 1861, 332; 1873, 5; 1875, 340. Niccolini & Niccolini 1862, *Descrizione generale*, 67. Jashemski 1993, 213 n. 431.  
 4317 Niccolini & Niccolini 1862, *Descrizione generale*, 67. Breton 1870, 470. Fiorelli 1873, 5; 1875, 340. Jashemski 1993, 213 n. 431. According to Lugebil (1861, 237) there were 6 dolia. Ciarallo and Giordano (2012, 622 n. 432) reports that there are currently 2 dolia.  
 4318 Jashemski 1993, 213–214 n. 432.  
 4319 Schoonhoven 2006, 201.  
 4320 Niccolini & Niccolini 1862, *Descrizione generale*, 67. Breton 1870, 472. Jashemski 1993, 213–214 n. 432. Ciarallo & Giordano 2012, 623 n. 433.  
 4321 Breton 1870, 472. Jashemski 1993, 213–214 n. 432. Bragantini 1998, 519, 523–524. Ciarallo & Giordano 2012, 623 n. 433.  
 4322 Breton 1870, 472. Bragantini 1998, 523–524. Ciarallo & Giordano 2012, 623 n. 433.  
 4323 The grooves have been interpreted as an imprint of a wooden fence on the columns (Jashemski 1993, 213–214 n. 432, Ciarallo & Giordano 2012, 623 n. 433), but 2 grooves have plaster on them, and one of these has a lead pipe inside. The pipe in the columns was noted already by Jashemski (Jashemski papers Box 7, Acc. 2013–36, WH29: A: 120a, Notebook 1957), but later she relates the grooves to a wooden fence. The grooves were either for a fountain jet on the columns, like in the peristyle of the *Casa dei Postumii* (VIII,4,4/49), or they were for lifting water flow to stabilize the pressure. The 2 columns with plaster-filled grooves have plinths with a cut for a tube.  
 4324 CIL IV 2074a.  
 4325 Jashemski 1993, 213–214 n. 432. Ciarallo & Giordano 2012, 623 n. 433.  
 4326 Breton 1870, 472. Jashemski 1993, 213–214 n. 432. Ciarallo & Giordano 2012, 623 n. 433. The rim was measured by the author.  
 4327 Niccolini & Niccolini 1862, *Descrizione generale*, 67. Fiorelli 1873, 6; 1875, 341. Jashemski 1993, 213–214 n. 432. Ciarallo & Giordano 2012, 623 n. 433.  
 4328 Niccolini & Niccolini 1862, *Descrizione generale*, 67. Breton 1870, 472. Fiorelli 1873, 6; 1875, 341. Jashemski 1993, 213–214 n. 432. Ciarallo & Giordano 2012, 623 n. 433.  
 4329 Niccolini & Niccolini 1862, *Descrizione generale*, 67. Fiorelli 1873, 6; 1875, 341. Jashemski 1993, 213–214 n. 432. Ciarallo & Giordano 2012, 623 n. 433.  
 4330 Ciarallo & Giordano 2012, 623–624 n. 434.  
 4331 Ciarallo & Giordano 2012, 623 n. 433. The hole is unmeasurable, because the travertine puteal is covering the cistern head.  
 4332 The hole is unmeasurable, because the marble puteal is covering the cistern head.  
 4333 Bragantini 1998, 519.  
 4334 Bragantini 1998, 519, 522.  
 4335 Bragantini 1998, 518, 521.  
 4336 Bragantini 1998, 524.  
 4337 There probably was some type wooden terrace over garden I of house VIII,26–29, as there are no signs of a fence or pluteus between the tuff columns on the south side of the peristyle. It is also possible that the south wall was just open, but this seems unlikely.  
 4338 Sampaolo 1998, 530.  
 4339 Bragantini 1998, 519, 523–524.

4340 PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). Last visited 13.7.2016.  
 4341 Niccolini & Niccolini 1862, Descrizione generale, 67. Fiorelli 1873, 7; 1875, 343. Jashemski 1993, 214 n. 433.  
 4342 Jashemski 1993, 214 n. 433. Ciarallo and Giordano (2012, 623–624 n. 434) report the columns were made of tuff. There are remains of tuff columns in the garden, but these remains are from the south wall tuff columns of the peristyle of the *Casa di Cornelius Rufus* (VIII,4,15/30). Jashemski does not report the material of the columns.  
 4343 Ciarallo & Giordano 2012, 623–624 n. 434.  
 4344 Brandt 2010, 110 n. 295. Ciarallo & Giordano 2012, 623–624 n. 434. Jashemski (1993, 214 n. 433) reports a niche, but does not specify its function. The niche is no longer visible.  
 4345 Sampaolo 1998, 530.  
 4346 Sampaolo 1998, 530.  
 4347 Sampaolo 1998, 530.  
 4348 Schoonhoven 2006, 201.  
 4349 Jashemski 1993, 214 n. 435. Ciarallo & Giordano 2012, 624 n. 436. Jashemski notes that the garden has a column only on the north side. There was also a passageway on the west, separated from the garden by the pluteus.  
 4350 Jashemski 1993, 214 n. 435. Ciarallo & Giordano 2012, 624 n. 436.  
 4351 Jashemski 1993, 214 n. 435. Ciarallo & Giordano 2012, 624 n. 436.  
 4352 Jashemski (1993, 214 n. 435) reports a cistern opening incorporated into the pluteus. Ciarallo and Giordano (2012, 624 n. 436) mentions a terracotta puteal connected to the pluteus. This probably refers the terracotta inner ring surrounded by a masonry rim.  
 4353 Niccolini & Niccolini 1862, Descrizione generale, 67. Fiorelli 1873, 8; 1875, 344.  
 4354 Niccolini & Niccolini 1862, Descrizione generale, 67. Fiorelli 1873, 8; 1875, 344.  
 4355 Sogliano 1881, 320. Sampaolo 1998, 547.  
 4356 Schoonhoven 2006, 201.  
 4357 Sogliano 1881, 320. Jashemski 1993, 216 n. 436. Ciarallo & Giordano 2012, 625 n. 437. The peristyle was under reconstruction during the eruption, and the west side in particular is missing columns (Sogliano 1881, 320, Mau 1883, 172, Jashemski 1993, 216 n. 436, Sampaolo 1998, 547, Ciarallo & Giordano 2012, 625 n. 437). This might indicate that there was an intention to eliminate the west portico and change the space into a pseudoperistyle with 3 porticoes. The gutter and its corner tuff slabs, however, indicated that the peristyle, when the eruption occurred, still had 4 porticoes, although the northwest column is the only column that remains of the west portico.  
 4358 Sogliano 1881, 320. Sampaolo 1998, 555. Ciarallo & Giordano 2012, 625 n. 437.  
 4359 Sogliano 1881, 320. Jashemski 1993, 216 n. 436. Sampaolo 1998, 555. Ciarallo & Giordano 2012, 625 n. 437.  
 4360 Jashemski 1993, 216 n. 436. Ciarallo & Giordano 2012, 625 n. 437.  
 4361 Sampaolo 1998, 547.  
 4362 Jashemski 1993, 216 n. 436. Ciarallo & Giordano 2012, 625 n. 437.  
 4363 Sogliano 1881, 320–321. Ciarallo & Giordano 2012, 625 n. 437.  
 4364 Jashemski 1993, 216 n. 436.  
 4365 Sogliano 1881, 321. Jashemski 1993, 216 n. 436. Ciarallo & Giordano 2012, 625 n. 437. Sogliano and Jashemski calls the cistern opening a puteal.  
 4366 Jashemski 1993, 216 n. 436. The cistern opening is no longer visible.  
 4367 Jashemski 1993, 216 n. 436. Ciarallo & Giordano 2012, 625 n. 437.  
 4368 CIL IV 4926.  
 4369 Sampaolo 1998, 555–556. Ciarallo & Giordano 2012, 625 n. 437.  
 4370 Sampaolo 1998, 552–555.  
 4371 Sampaolo 1998, 555–556.  
 4372 Sampaolo 1998, 548.  
 4373 Sampaolo 1998, 548.  
 4374 Mau 1883, 173. Sampaolo 1998, 547–548, 555, 558, 560. The room is mostly destroyed.  
 4375 The room is mostly destroyed.  
 4376 The room is mostly destroyed.  
 4377 Sogliano 1881, 322. Jashemski 1993, 216 n. 437.  
 4378 Schoonhoven 2006, 202.  
 4379 Sogliano 1881, 322. Mau 1883, 175–176. Jashemski 1993, 216 n. 437. There is a portico on the east and north sides, but Mau, Jashemski, and Ciarallo and Giordano (2012, 625–626 n. 438) think that the garden only had a portico on the north side.  
 4380 Mau 1883, 175. Jashemski 1993, 216 n. 437. Bragantini 1998, 570–571. Ciarallo & Giordano 2012, 625–626 n. 438. According to Sogliano (1881, 322) there were 6 columns, but he also counts the half column.  
 4381 Bragantini 1998, 570–571. Ciarallo & Giordano 2012, 625–626 n. 438.  
 4382 There was probably a wooden beam between the holes. The function of the beam is unclear; it may have held a curtain.

- There are no corresponding holes in any other columns.
- 4383 Jashemski 1993, 216 n. 437. Ciarallo & Giordano 2012, 625–626 n. 438.
- 4384 Sogliano 1881, 322. Mau 1883, 175–176. Jashemski 1993, 216 n. 437. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=30#787>. Last visited 20.9.2017. Ciarallo & Giordano 2012, 625–626 n. 438. The basin is no longer visible.
- 4385 Sogliano 1881, 322. Mau 1883, 175. Jashemski 1993, 216 n. 437. Allison 2004: <http://www.stoa.org/projects/ph/rooms?houseid=30#787>. Last visited 20.9.2017. Ciarallo & Giordano 2012, 625–626 n. 438. The puteal is no longer in the house.
- 4386 Sogliano 1881, 322. Mau 1883, 175. Jashemski 1993, 216 n. 437. Ciarallo & Giordano 2012, 625–626 n. 438. The cistern head is mainly under the modern ground level and thus cannot be measured.
- 4387 Mau 1883, 176.
- 4388 Sogliano 1881, 322. Mau 1883, 175. Jashemski 1993, 216 n. 437. Ciarallo & Giordano 2012, 625–626 n. 438.
- 4389 Jashemski 1993, 216 n. 437.
- 4390 Bragantini 1998, 569, 571. Sogliano 1881, 322.
- 4391 Bragantini 1998, 569.
- 4392 Mau 1883, 177.
- 4393 Mau 1883, 177.
- 4394 Mau 1883, 177.
- 4395 Mau 1883, 176. Bragantini 1998, 569.
- 4396 Schoonhoven 2006, 202.
- 4397 Sogliano 1882, 317. Mau 1883, 197. Jashemski 1993, 216–217 n. 438. Sampaolo 1998, 572. Ciarallo & Giordano 2012, 626 n. 439.
- 4398 Sogliano 1882, 279. Jashemski 1993, 216–217 n. 438. Ciarallo & Giordano 2012, 626 n. 439.
- 4399 Ciarallo & Giordano 2012, 626 n. 439.
- 4400 Mau 1883, 198. Jashemski 1993, 216–217 n. 438. Ciarallo & Giordano 2012, 626 n. 439.
- 4401 Mau 1883, 198. Jashemski 1993, 216–217 n. 438. Ciarallo & Giordano 2012, 626 n. 439.
- 4402 Mau 1883, 198.
- 4403 CIL IV 4934–4938.
- 4404 Sampaolo 1998, 572.
- 4405 Mau 1883, 197.
- 4406 Mau 1883, 198. Sampaolo 1998, 581–583.
- 4407 Mau 1883, 198.
- 4408 Bragantini 1998, 619, 638–645.
- 4409 Bragantini 1998, 619, 624–636.
- 4410 Sogliano 1882, 317. Mau 1883, 198. Jashemski 1993, 216–217 n. 438. Ciarallo & Giordano 2012, 626 n. 439.
- 4411 Jashemski 1993, 217 n. 442.
- 4412 Schoonhoven 2006, 202.
- 4413 Jashemski 1993, 217 n. 442. Ciarallo & Giordano 2012, 627–628 n. 443.
- 4414 Mau 1883, 228. Jashemski 1993, 217 n. 442.
- 4415 Mau 1883, 228. Jashemski 1993, 217 n. 442.
- 4416 MANN 113196, 113197. Sogliano 1882, 322–324. Mau 1883, 229–230. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 al tutto il 1882, 19–20. Ward-Perkins & Claridge 1978, 152. Jashemski 1993, 217 n. 442. Bragantini 1998, 604–607. Ciarallo & Giordano 2012, 627–628 n. 443.
- 4417 Mau 1883, 228. Jashemski 1993, 217 n. 442. Ciarallo & Giordano 2012, 627–628 n. 443. The gutter is no longer visible.
- 4418 Mau 1883, 228.
- 4419 Mau 1883, 229.
- 4420 Mau 1883, 228.
- 4421 Mau 1883, 228.
- 4422 Mau 1883, 228.
- 4423 Mau 1883, 228.
- 4424 Bragantini 1998, 604, 608–609.
- 4425 Bragantini 1998, 604, 607–608.
- 4426 Schoonhoven 2006, 202.
- 4427 Fiorelli 1875, 447. Jashemski 1993, 217 n. 443. Ciarallo & Giordano 2012, 628 n. 444.
- 4428 Sogliano 1882, 324. Mau 1883, 231. Jashemski 1993, 217 n. 443. Bragantini 1998, 611–617. Ciarallo & Giordano 2012, 628 n. 444.
- 4429 Jashemski 1993, 217 n. 443. Bragantini 1998, 617. Ciarallo & Giordano 2012, 628 n. 444.

4430 Jashemski 1993, 217 n. 443. Ciarallo & Giordano 2012, 628 n. 444. The holes were measured by the author.  
 4431 Mau 1883, 231.  
 4432 CIL IV 2046.  
 4433 Jashemski 1993, 217 n. 443. Ciarallo & Giordano 2012, 628 n. 444.  
 4434 Ciarallo and Giordano (2012, 628 n. 444) reports a cistern opening. One cistern opening is on the plinth and one is in the garden.  
 4435 Mau (1883, 231) connects the structure with the restoration process of the peristyle. The area was built, according to Mau, for mixing chalk. According to Ciarallo and Giordano (2012, 628 n. 444) the structure was probably a masonry planting bench.  
 4436 Fiorelli 1875, 447. Jashemski 1993, 217 n. 443. Bragantini 1998, 611.  
 4437 Mau 1883, 231.  
 4438 Bragantini 1998, 618.  
 4439 Bragantini 1998, 611.  
 4440 Jashemski 1993, 218 n. 444.  
 4441 Schoonhoven 2006, 202.  
 4442 Mau 1884, 108. Jashemski 1993, 218 n. 444. Ciarallo & Giordano 2012, 628–629 n. 445. There was also probably a roofed passageway on the south side, but it did not have any columns. Mau and Jashemski think that there was also a roof on the west side.  
 4443 Mau 1884, 108. Jashemski 1993, 218 n. 444. Sampaolo 1998, 647. Ciarallo & Giordano 2012, 628–629 n. 445.  
 4444 Mau 1884, 108. Jashemski 1993, 218 n. 444. Ciarallo & Giordano 2012, 628–629 n. 445.  
 4445 Mau 1884, 108. Jashemski 1993, 218 n. 444. Ciarallo & Giordano 2012, 628–629 n. 445.  
 4446 MANN 120048. Sogliano 1882, 377. Mau 1884, 108. Jashemski 1993, 218 n. 444. Sampaolo 1998, 647.  
 4447 MANN 120050. Sogliano 1882, 377. Mau 1884, 108. Jashemski 1993, 218 n. 444. Sampaolo 1998, 647. Mau and Sampaolo identify the head as Serapis.  
 4448 MANN 120057. Sogliano 1882, 377. Mau 1884, 108. Jashemski 1993, 218 n. 444. Sampaolo 1998, 647.  
 4449 MANN. 120049. Sogliano 1882, 377. Mau 1884, 108. Jashemski 1993, 218 n. 444. Sampaolo 1998, 647.  
 4450 Mau 1884, 108. Sampaolo 1998, 647.  
 4451 Mau 1884, 108. Jashemski 1993, 218 n. 444. Sampaolo 1998, 647. According to Ciarallo and Giordano (2012, 628–629 n. 445) the half column was made of brick.  
 4452 Mau 1884, 108.  
 4453 Mau 1884, 108. Sampaolo 1998, 647. The remains of the third shelf are no longer visible on the north wall, but it is on the east wall.  
 4454 Mau 1884, 108. Sampaolo 1998, 647.  
 4455 Mau 1884, 108. Sampaolo 1998, 647.  
 4456 Mau 1884, 108. Jashemski 1993, 218 n. 444. According to Ciarallo and Giordano (2012, 628–629 n. 445) the eastern half column was made of brick.  
 4457 Mau 1884, 108–109.  
 4458 Mau 1884, 109. Bragantini 1998, 647.  
 4459 Schoonhoven 2006, 202.  
 4460 Sogliano 1882, 280. Mau 1884, 127. Jashemski 1993, 218 n. 445. Serpe 2008, 149. Ciarallo & Giordano 2012, 629 n. 445.  
 4461 Sogliano 1882, 280. Mau 1884, 127–128. Jashemski 1993, 218 n. 445. Serpe 2008, 1489. Ciarallo & Giordano 2012, 629 n. 445.  
 4462 Mau 1884, 128. Jashemski 1993, 218 n. 445. Serpe 2008, 149. Ciarallo & Giordano 2012, 629 n. 445.  
 4463 Jashemski 1993, 218 n. 445. Ciarallo & Giordano 2012, 629 n. 445.  
 4464 Mau 1884, 128.  
 4465 Mau 1884, 128.  
 4466 Sogliano 1882, 280. Mau 1884, 128.  
 4467 Mau 1884, 128. Soprano 1950, 301. Jashemski 1993, 218 n. 445. Bragantini 1998, 648–649. Serpe 2008, 149. Ciarallo & Giordano 2012, 629 n. 445.  
 4468 Mau 1884, 128. Soprano 1950, 301. Jashemski 1993, 218 n. 445. Bragantini 1998, 649. Ciarallo & Giordano 2012, 629 n. 445.  
 4469 Soprano 1950, 301. Jashemski 1993, 218 n. 445. Ciarallo & Giordano 2012, 629 n. 445.  
 4470 Soprano 1950, 301. Bragantini 1998, 649. Ciarallo & Giordano 2012, 629 n. 445.  
 4471 Sogliano 1882, 360.  
 4472 Sogliano 1882, 324, 360. Mau 1884, 129. Jashemski 1993, 218 n. 445. Serpe 2008, 149.  
 4473 Sogliano 1882, 360. Mau 1884, 129.  
 4474 MANN 120036. Sogliano 1882, 280. Mau 1884, 129. Jashemski 1993, 218 n. 445. Serpe 2008, 149. Jashemski men-

tions height of 0,16.  
 4475 MANN 120037. Sogliano 1882, 280. Mau 1884, 129. Jashemski 1993, 218 n. 445. Serpe 2008, 149–150. Jashemski  
 mentions height of 0,16.  
 4476 Sogliano 1882, 359. Mau 1884, 129.  
 4477 MANN 120039. Sogliano 1882, 359–360. Mau 1884, 129. Serpe (2008, 149–150) reports another herm, in addition  
 to Silenos and Egyptian male, that was found in this garden. Its presence in this peristyle cannot be verified in any other  
 source  
 4478 MANN 120041. Sogliano 1882, 360. Mau 1884, 129. Jashemski 1993, 218 n. 445. Serpe 2008, 149–150.  
 4479 MANN 120042. Sogliano 1882, 360. Mau 1884, 129. Kapossy 1969, 48. Jashemski 1993, 218 n. 445. Serpe 2008,  
 149–150.  
 4480 MANN 120043. Sogliano 1882, 360. Mau 1884, 129. Jashemski 1993, 218 n. 445. Serpe 2008, 149, 151.  
 4481 Sogliano 1882, 360. Mau 1884, 129.  
 4482 Sogliano 1882, 360. Mau 1884, 128.  
 4483 Sogliano 1882, 360. Mau 1884, 128.  
 4484 Mau 1884, 128. Mau does not describe the statues.  
 4485 Mau 1884, 127–129. Serpe 2008, 149.  
 4486 Sogliano 1882, 281.  
 4487 CIL IV 4941. Sogliano 1882, 281. Mau 1884, 129.  
 4488 Bragantini 1998, 652–663.  
 4489 Bragantini 1998, 649–652.  
 4490 Bragantini 1998, 648, 654–661.  
 4491 Jashemski 1993, 220–221 n. 452.  
 4492 Schoonhoven 2006, 202.  
 4493 Mau 1875, 164. Viola 1879, 17. Spano 1910, 264. Jashemski 1993, 220–221 n. 452. Ciarallo & Giordano 2012,  
 632–633 n. 453.  
 4494 Mau 1875, 164. Viola 1879, 17. Jashemski 1993, 220–221 n. 452. Ciarallo & Giordano 2012, 632–633 n. 453.  
 4495 Mau 1875, 164. Jashemski 1993, 220–221 n. 452. The colour is no longer visible.  
 4496 Mau 1875, 164. Jashemski 1993, 220–221 n. 452. Ciarallo & Giordano 2012, 632–633 n. 453.  
 4497 Fiorelli 1875, 349. Fiorelli does not mention which wall held the graffiti, and therefore it could be any wall of the peri-  
 style.  
 4498 Mau 1875, 165. The gutter is no longer visible.  
 4499 Spano 1910, 264. Jashemski 1993, 220–221 n. 452. Ciarallo & Giordano 2012, 632–633 n. 453. The basin is no longer  
 visible. Th shape of the basin is interpreted based on Spano's plan (1910, 263 pl. 5).  
 4500 Spano 1910, 264.  
 4501 Ciarallo & Giordano 2012, 632–633 n. 453.  
 4502 Niccolini & Niccolini 1862, *Descrizione generale*, 68. Fiorelli 1875, 348. Spano 1910, 264. Soprano 1950, 301–302.  
 Jashemski 1993, 220–221 n. 452. Ciarallo & Giordano 2012, 632–633 n. 453. The height was measured by the author.  
 The triclinium is currently covered with plastic.  
 4503 Spano 1910, 264. Soprano 1950, 301–302. Jashemski 1993, 220–221 n. 452. Ciarallo & Giordano 2012, 632–633 n.  
 453. The height and the niche were measured by the author. The table is currently covered with plastic.  
 4504 Mau 1875, 164. Viola 1879, 17. The stairs are no longer visible.  
 4505 Spano 1910, 264. Jashemski 1993, 220–221 n. 452. A bottom of the dolium was a part of the basin. It is no longer  
 visible.  
 4506 Spano 1910, 264. Jashemski 1993, 220–221 n. 452. Ciarallo & Giordano 2012, 632–633 n. 453.  
 4507 Spano 1910, 264. Jashemski 1993, 220–221 n. 452. Ciarallo & Giordano 2012, 632–633 n. 453. The number of cav-  
 ities is based on Spano's plan (1910, 263 pl. 5). Spano states that the cavities are beam holes for a pergola or for small  
 trees, but there are no cavities around the triclinium that would suit a pergola. The only group that seems suitable for a  
 pergola are 4 cavities in the northeast corner of the garden.  
 4508 Mau 1875, 164.  
 4509 Niccolini 1862, *Descrizione generale*, 68. Fiorelli 1875, 348. Mau 1875, 164. Jashemski 1993, 220–221 n. 452. Cia-  
 rallo & Giordano 2012, 632–633 n. 453. The paintings are no longer visible.  
 4510 Spano 1910, 264. Jashemski 1993, 220–221 n. 452. Ciarallo & Giordano 2012, 632–633 n. 453. The wall is partly  
 destroyed. The table is no longer visible.  
 4511 Mau 1875, 164.  
 4512 Mau 1875, 164.  
 4513 Mau 1875, 165.  
 4514 Mau 1875, 165.  
 4515 Jashemski 1993, 222 n. 457.

4516 Schoonhoven 2006, 202.

4517 The peristyle is partly destroyed. The area is measured on the basis of the PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258) (Last visited 20.7.2016).

4518 Jashemski 1993, 222 n. 457.

4519 The number of columns is based on Mazois plan (1824, II, pl. 16). Currently there are 2 columns.

4520 Jashemski papers Box 7, Acc. 2013–36, Wh29: A: 120a, Notebook 1959, July 28.

4521 Mazois 1824, II, 54.

4522 Mazois 1824, II, 54.

4523 The wall is mostly destroyed.

4524 The wall is mostly destroyed.

4525 The wall is mostly destroyed.

4526 The wall is mostly destroyed.

4527 The room is mostly destroyed. The stairs are no longer visible.

4528 The room is mostly destroyed.

4529 The room is mostly destroyed.

4530 The room is mostly destroyed.

4531 The room is mostly destroyed.

4532 The room is mostly destroyed.

4533 Schoonhoven 2006, 202.

4534 Mazois 1824, II, 55. Niccolini & Niccolini 1862, Descrizione generale, 69. Fiorelli 1875, 358. Jashemski 1993, 222 n. 458. Ciarallo & Giordano 2012, 635 n. 459. According to Mazois there were passageways on all 4 sides of the garden, but only one of them had columns.

4535 Mazois 1824, II, pl. 16.

4536 Mazois 1824, II, 54, pl. 16.

4537 Ciarallo & Giordano 2012, 635 n. 459.

4538 The wall is mostly destroyed.

4539 The wall is mostly destroyed.

4540 Mazois 1824, II, 55.

4541 Mazois 1824, II, pl. 16. The room is destroyed.

4542 Schoonhoven 2006, 202.

4543 Gallo 2001, 30.

4544 Gallo 2001, 28.

4545 Jashemski 1993, 225 n. 462. Gallo 2001, 25, 30, 51. Ciarallo & Giordano 2012, 637 n. 464.

4546 Jashemski 1993, 225 n. 462. Gallo 2001, 28. Ciarallo & Giordano 2012, 637 n. 464.

4547 Jashemski 1993, 225 n. 462. Gallo 2001, 28. Ciarallo & Giordano 2012, 637 n. 464. The width was measured by the author.

4548 Gallo 2001, 51.

4549 CIL IV 2364, 2364a.

4550 Jashemski 1993, 225 n. 462. Gallo 2001, 28. Ciarallo & Giordano 2012, 637 n. 464. The width of the gutter, the settling tank, and the lavastone slabs were measured by the author.

4551 Gallo 2001, 28.

4552 Gallo 2001, 53.

4553 Gallo 2001, 53.

4554 Jashemski 1993, 225 n. 462. Gallo 2001, 28. Ciarallo & Giordano 2012, 637 n. 464.

4555 Gallo 2001, 51. According to Gallo the upper part of the half column was brownish red. However, the southern half column has remains of yellow colour.

4556 Gallo 2001, 30–31. The cruma blocks are recognized by the author.

4557 Gallo 2001, 53. According to Ciarallo and Giordano (2012, 637 n. 464) there were III style wall paintings.

4558 Gallo 2001, 53. Ciarallo & Giordano 2012, 637 n. 464. According to Ciarallo and Giordano the lower and the middle parts were black.

4559 Gallo 2001, 31.

4560 Jashemski 1993, 225 n. 462. Gallo 2001, 28. Ciarallo & Giordano 2012, 637 n. 464.

4561 Gallo 2001, 30.

4562 Gallo 2001, 53. According to Ciarallo and Giordano (2012, 637 n. 464) there were III style wall paintings.

4563 Gallo 2001, 53. Ciarallo & Giordano 2012, 637 n. 464. According to Ciarallo and Giordano the lower and the middle parts were black.

4564 Ciarallo and Giordano (2012, 637 n. 464) identify the niche as a lararium.

4565 Gallo 2001, 53.



4566 Gallo 2001, 53.

4567 Niccolini & Niccolini 1862, *Descrizione generale*, 70. Fiorelli 1873, 62; 1875, 370. Gallo 2001, 29 n. 86, 51. Fiorelli identifies the masonry level as an altar an altar.

4568 Gallo 2001, 29.

4569 Gallo 2001, 29–30, 51–52.

4570 Sampaolo 1998, 902. Gallo 2001, 30, 52–53.

4571 Gallo 2001, 30, 52.

4572 Niccolini & Niccolini 1862, *Descrizione generale*, 70. Fiorelli 1873, 62; 1875, 370. Gallo 2001, 28–29. According to Niccolini and Fiorelli the stairs were made of wood, but nothing of them remains. Sampaolo (1998, 893) states that the room was a closet.

4573 Sampaolo 1998, 895–896. Gallo 2001, 25–26, 49–50.

4574 Fiorelli 1873, 62; 1875, 369. Gallo 2001, 27–28, 51.

4575 Breton 1870, 482. Jashemski 1993, 225–226 n. 463. D’Acunto 2008, 162.

4576 Schoonhoeven 2006, 202.

4577 Gallo 2013, 57–59.

4578 Gallo 2013, 59–59. According to Breton (1870, 486) and Jashemski (1993, 225–226 n. 463) the area is about 250.

4579 Niccolini & Niccolini 1862, *Descrizione generale*, 71. Schöne 1867, 45. Fiorelli 1873, 63; 1875, 372. Jashemski 1993, 225–226 n. 463. Sampaolo 1998, 916. Ciarallo & Giordano 2012, 637 n. 465.

4580 Schöne 1867, 45. Jashemski 1993, 225–226 n. 463. Sampaolo 1998, 917. Ciarallo & Giordano 2012, 637 n. 465. Gallo 2013, 57 n. 145. The columns are reconstructed, and the measurements, particularly the height, do not necessarily reflect the original height.

4581 Gallo 2013, 57.

4582 Gallo 2013, 57.

4583 Ciarallo & Giordano 2012, 637 n. 465.

4584 Ciarallo & Giordano 2012, 637 n. 465.

4585 Gallo 2013, 59. Currently only the lid is visible.

4586 Breton 1870, 486. Gallo 2013, 59.

4587 Breton 1870, 486.

4588 Breton 1870, 486. Fiorelli 1873, 63; 1875, 372. Jashemski 1993, 225–226 n. 463. Ciarallo & Giordano 2012, 637 n. 465. Gallo 2013, 62.

4589 Gallo 2013, 59.

4590 Gallo 2013, 59.

4591 Gallo 2013, 59.

4592 Gallo 2013, 59.

4593 Sampaolo 1998, 917. Gallo 2013, 50–51, 113.

4594 Sampaolo 1998, 917, 942–955. Gallo 2013, 46–48, 96–112.

4595 Sampaolo 1998, 942. Gallo 2013, 43–46, 94–96.

4596 Gallo 2013, 48–50, 113.

4597 Sampaolo 1998, 917. Gallo 2013, 54–56, 116.

4598 Sampaolo 1998, 956. Breton (1870, 478) and Jashemski (1993, 226–227 n. 465) reports that the house was excavated in 1865–1866.

4599 Schoonhoeven 2006, 202.

4600 The identification of the area as a garden is not entirely sure, but Niccolini & Niccolini (1862, *Descrizione generale*, 71), Fiorelli (1873, 63–64; 1875, 373–375), Jashemski (1993, 226–227 n. 465), Ciarallo and Giordano (2012, 638–639 n. 467) list the space as a garden. Breton (1870, 478–479) reports that the area had a *cocciopesto* pavement. Schöne (1867, 48) also lists this space as a room – not as a garden – but he notes the portico around it. Jashemski (1993, 227 n. 465) thinks that the *cocciopesto* reported by Breton was a part of the gutter, as she mentions there were remains of the gutter visible. The existence of the gutter is doubtful, as nothing of it is currently visible, and also there is no gutter in this space visible on the plans of Niccolini and Niccolini (1890, *Topografia di Pompei: Origine e Vicende storiche*, pl. 8) or Fiorelli (1873, pl. 11). Ciarallo and Giordano (2012, 639 n. 467) report remains of the gutter in the southeast corner, but these traces are not currently visible and cannot be verified. Sampaolo (1998, 977–978) notes a short stretch of *cocciopesto* decorated with white *tesserae*. This might be the same *cocciopesto* that Jashemski interpreted as a gutter. It probably is not a gutter, as it is decorated with *tesserae*. Perhaps the north, and possibly the east, side of the open area had a small stretch of *cocciopesto* to protect the paintings on the wall, which raised the porticoes to a higher level than the garden. It is also possible that the *cocciopesto* is a part of a previous pavement of the space, as it is on a lower level than the impluvium-like marble pool on the east side of the peristyle. These types of pools were embedded on the ground, and their upper level was at the floor or garden level. Sampaolo interprets that the open space was not a garden, but that there were flower beds around the pools. Sampaolo is probably correct, as at least the western part of the space

was almost entirely covered by the masonry pool and could not fit a garden, but there is space for the garden at the eastern part of the open space.

4601 Schöne 1867, 48. Jashemski 1993, 226–227 n. 465. Sampaolo 1998, 977. Ciarallo & Giordano 2012, 638–639 n. 467.

4602 Breton 1870, 478. Jashemski 1993, 226–227 n. 465. Sampaolo 1998, 957. Ciarallo & Giordano 2012, 638–639 n. 467. Sampaolo reports that the difference is about 0,60.

4603 Sampaolo 1998, 977.

4604 Schöne 1867, 48. Breton 1870, 478. Jashemski 1993, 226–227 n. 465.

4605 Breton 1870, 478. Sampaolo 1998, 977. Ciarallo & Giordano 2012, 638–639 n. 467.

4606 Jashemski 1993, 226–227 n. 465. Ciarallo & Giordano 2012, 638–639 n. 467.

4607 Jashemski 1993, 226–227 n. 465. Sampaolo 1998, 977. Ciarallo & Giordano 2012, 638–639 n. 467.

4608 Ciarallo and Giordano (2012, 638–639 n. 467) report that the floor was decorated with white tesserae, but the *cocciopesto* currently visible does not have any tesserae.

4609 Breton 1870, 478. Ciarallo & Giordano 2012, 638–639 n. 467.

4610 Schöne 1867, 48. Breton 1870, 479. Jashemski 1993, 226–227 n. 465. Sampaolo 1998, 957, 977. Ciarallo & Giordano 2012, 638–639 n. 467. The height and the rim were measured by the author.

4611 Schöne 1867, 48. Jashemski 1993, 226–227 n. 465. Ciarallo & Giordano 2012, 638–639 n. 467. The pool had several fountain jets, but none of the them is currently visible. Jashemski reports that one of them is in the middle of the pool.

4612 Breton 1870, 478–479. Sampaolo 1998, 977. Ciarallo & Giordano 2012, 638–639 n. 467.

4613 Breton 1870, 478–479.

4614 Jashemski (1993, 226–227 n. 465) reports the structure, but cannot explain what it was. Ciarallo and Giordano (2012, 638–639 n. 467) interpret it as a cistern.

4615 Sampaolo 1998, 980–983.

4616 CIL IV 2399a–b. Fiorelli 1875, 374.

4617 CIL IV 2398.

4618 Schöne 1867, 48. Breton 1870, 479. Jashemski 1993, 226–227 n. 465, 365 n. 90. Sampaolo 1998, 977, 983. Ciarallo & Giordano 2012, 638–639 n. 467.

4619 CIL IV 2393–2397. Schöne 1867, 48. Sampaolo 1998, 977.

4620 Sampaolo 1998, 992–994.

4621 Sampaolo 1998, 957.

4622 Schöne 1867, 49. Breton 1870, 479. Sampaolo 1998, 957, 1027–1044.

4623 Sampaolo 1998, 988–990.

4624 Sampaolo 1998, 974–975.

4625 Sampaolo 1998, 957, 971–973.

4626 Sampaolo 1998, 983–987. Sampaolo (1998, 957) calls the room also a *triclinium*.

4627 Jashemski 1993, 226–227 n. 465. Sampaolo 1998, 982–983.

4628 Sampaolo 1998, 987–988.

4629 Sampaolo 1998, 956. Breton (1870, 478) and Jashemski (1993, 226–227 n. 465) report that the house was excavated in 1865–1866.

4630 Schoonhoven 2006, 202.

4631 Schöne 1867, 85. Breton 1870, 480. Jashemski 1993, 277 n. 466. Sampaolo 1998, 957, 994. Ciarallo & Giordano 2012, 439 n. 468.

4632 Jashemski 1993, 277 n. 466. Sampaolo 1998, 994. Ciarallo & Giordano 2012, 439 n. 468. According to Schöne (1867, 85) the columns are made of tuff. The building technique is identified by the author.

4633 Sampaolo 1998, 994. Ciarallo & Giordano 2012, 439 n. 468.

4634 Ciarallo and Giordano (2012, 439 n. 468) reports a masonry gutter.

4635 Ciarallo and Giordano (2012, 439 n. 468) report a tuff cistern head. Only part of the southern cistern head is currently in the peristyle.

4636 Sampaolo 1998, 957. Ciarallo & Giordano 2012, 439 n. 468.

4637 Schöne 1867, 85. Sampaolo 1998, 994.

4638 Sampaolo 1998, 957, 998. Ciarallo & Giordano 2012, 439 n. 468.

4639 According to Sampaolo (1998, 999) the building technique is *ov*.

4640 Sampaolo 1998, 957, 999. Ciarallo & Giordano 2012, 439 n. 468.

4641 Sampaolo 1998, 999.

4642 Sampaolo 1998, 957.

4643 Schöne 1867, 85. Sampaolo 1998, 999.

4644 Schöne 1867, 85.

4645 Jashemski 1993, 277 n. 466. According to Schöne (1867, 85) there were 5 half columns.

4646 Breton 1870, 480. Sampaolo 1998, 994.

- 4647 Sampaolo 1998, 999.
- 4648 Sampaolo 1998, 956, 1005.
- 4649 Sampaolo 1998, 956–957, 1005–1013.
- 4650 Sampaolo 1998, 1014.
- 4651 Sampaolo 1998, 998, 1021.
- 4652 Sampaolo 1998, 992–994.
- 4653 Sampaolo 1998, 957.
- 4654 Sampaolo 1998, 1000–1005.
- 4655 Sampaolo 1998, 1091. Jashemski (1993, 229 n. 471) reports that the house was excavated in 1869.
- 4656 Schoonhoven 2006, 202.
- 4657 Niccolini & Niccolini 1862, *Descrizione generale*, 72. Fiorelli 1873, 56; 1875, 380. Jashemski 1993, 229 n. 471. Sampaolo 1998, 1091. Ciarallo & Giordano 2012, 641 n. 473. Niccolini and Niccolini, Fiorelli, Jashemski, Sampaolo, and Ciarallo and Giordano state that the garden was surrounded by a portico on two sides (south and east), but the west side also has a portico. It is very short (2,9) and it only has a corner column. This short portico can be interpreted as a part of the south portico.
- 4658 Niccolini & Niccolini 1862, *Descrizione generale*, 72. Fiorelli 1873, 56; 1875, 380. Jashemski 1993, 229 n. 471. Sampaolo 1998, 1091.
- 4659 According to Sampaolo (1998, 1092) the building technique of the columns is ov. Ciarallo and Giordano (2012, 641 n. 473) report that the columns are made of brick.
- 4660 Niccolini & Niccolini 1862, *Descrizione generale*, 72. Fiorelli 1873, 56; 1875, 380. Jashemski 1993, 229 n. 471. Sampaolo 1998, 1091–1093. Ciarallo & Giordano 2012, 641 n. 473.
- 4661 Sampaolo 1998, 1091, 1093. Ciarallo & Giordano 2012, 641 n. 473. The cistern opening is no longer visible.
- 4662 Sampaolo 1998, 1093.
- 4663 Sampaolo 1998, 1093.
- 4664 Sampaolo 1998, 1106–1116.
- 4665 Sampaolo 1998, 1105.
- 4666 Sampaolo 1998, 1093.
- 4667 Sampaolo 1998, 1093, 1098–1104.
- 4668 Sampaolo 1998, 1093.
- 4669 Sampaolo 1998, 1093.
- 4670 Sampaolo 1998, 1095–1098.
- 4671 Sampaolo 1998, 1093.
- 4672 Sampaolo 1999, 1. According to Jashemski (1993, 229 n. 472) the garden was excavated in 1871. However, the garden must have been at least partly excavated already in 1862, as it is mentioned by Niccolini and Niccolini (1862, *Descrizione generale*, 72).
- 4673 Schoonhoven 2006, 202.
- 4674 Ciarallo and Giordano (2012, 642 n. 474) report a garden with a portico. According to Jashemski (1993, 229 n. 472) the garden with a portico on the east side is situated after a tablinum. The plan of the house, however, does not follow the typical door–atrium–tablinum–garden form (Trendelenburg 1871, 201, Sampaolo 1999, 1), and the room that – according to Jashemski – is the tablinum, is on the west side of the atrium, and the fauces leading to entrance 16 is on the south side; therefore, no direct visual link can be made with the entrance and the garden.
- 4675 Jashemski 1993, 229 n. 472. Ciarallo & Giordano 2012, 642 n. 474. There are no columns visible anymore.
- 4676 Sampaolo 1999, 36.
- 4677 Niccolini & Niccolini 1862, *Descrizione generale*, 72. Trendelenburg 1871, 201. Fiorelli 1875, 384. Jashemski (1993, 229 n. 472) reports a niche on the wall. Ciarallo and Giordano (2012, 642 n. 474) report traces of decoration visible in the niche. Brandt (2010, 111 n. 309) reports that there was a lararium of Type 30.
- 4678 Sampaolo (1999, 36) reports an ovm pilaster. According to Jashemski (1993, 229 n. 472) there was a half column.
- 4679 Jashemski 1993, 229 n. 472. Sampaolo 1999, 36. Ciarallo & Giordano 2012, 642 n. 474.
- 4680 Jashemski 1993, 229 n. 472. Ciarallo & Giordano 2012, 642 n. 474. According to Sampaolo (1999, 36) the columns integrated into the wall are made of ov.
- 4681 Sampaolo 1999, 39.
- 4682 Trendelenburg 1871, 201. Sampaolo 1999, 1–2, 32–35.
- 4683 Sampaolo 1999, 39.
- 4684 Schoonhoven 2006, 202.
- 4685 Trendelenburg 1871, 198–199. Jashemski 1993, 229 n. 473. Sampaolo 1999, 41. Ciarallo & Giordano 2012, 642–643 n. 475.
- 4686 Trendelenburg 1871, 199. Jashemski 1993, 229 n. 473. Sampaolo 1999, 50. Ciarallo & Giordano 2012, 642–643 n. 475. The building technique is identified by the author.

- 4687 Niccolini & Niccolini 1862, *Descrizione generale*, 73. Fiorelli 1875, 385. Trendelenburg 1871, 199. Jashemski 1993, 229 n. 473. Sampaolo 1999, 50. Brandt 2010, 111 n. 311. Ciarallo & Giordano 2012, 642–643 n. 475.
- 4688 CIL IV 4989–4990.
- 4689 Niccolini & Niccolini 1862, *Descrizione generale*, 73. Fiorelli 1873, 57; 1875, 385. Jashemski 1993, 229 n. 473. Ciarallo & Giordano 2012, 642–643 n. 475. Sampaolo (1999, 450) reports that the puteal was made of limestone.
- 4690 Sampaolo (1999, 50) reports a limestone cistern head. Jashemski (1993, 229 n. 473), Ciarallo and Giordano (2012, 642–643 n. 475) report a cistern opening. The hole is unmeasurable, because the puteal is covering the cistern head.
- 4691 CIL IV 4986–4988.
- 4692 Sampaolo 1999, 50, 54.
- 4693 Sampaolo 1999, 54.
- 4694 Trendelenburg 1871, 199. Jashemski 1993, 229 n. 473. Sampaolo 1999, 50. Ciarallo & Giordano 2012, 642–643 n. 475.
- 4695 Sampaolo 1999, 50, 55. The stone materials are identified by the author.
- 4696 Trendelenburg 1871, 199. Jashemski 1993, 229 n. 473. Sampaolo 1999, 50, 54. Ciarallo & Giordano 2012, 642–643 n. 475.
- 4697 Trendelenburg 1871, 199.
- 4698 Sampaolo 1999, 56.
- 4699 Sampaolo 1999, 41.
- 4700 Sampaolo 1999, 55. Sampaolo calls the space also an exedra.
- 4701 Trendelenburg 1871, 199. Sampaolo 1999, 56.
- 4702 Schoonhoven 2006, 202.
- 4703 Jashemski 1993, 229 n. 474. Ciarallo & Giordano 2012, 643 n. 476.
- 4704 Niccolini & Niccolini 1862, *Descrizione generale*, 73. Fiorelli 1873, 57–58; 1875, 385. Jashemski 1993, 229 n. 474. Sampaolo 1999, 58. Ciarallo & Giordano 2012, 643 n. 476. Currently there are 2 columns.
- 4705 Jashemski 1993, 229 n. 474. Sampaolo 1999, 75. Ciarallo & Giordano 2012, 643 n. 476. The width was measured by the author.
- 4706 Jashemski 1993, 229 n. 474. Ciarallo & Giordano 2012, 643 n. 476. The gutter is no longer visible.
- 4707 Sampaolo 1999, 75. Ciarallo & Giordano 2012, 643 n. 476.
- 4708 Trendelenburg 1871, 196. Jashemski 1993, 229 n. 474. Sampaolo 1999, 75. Brandt 2010, 111 n. 313. Ciarallo & Giordano 2012, 643 n. 476.
- 4709 Sampaolo 1999, 70.
- 4710 Sampaolo 1999, 58, 66–68.
- 4711 Sampaolo 1999, 76–77.
- 4712 Sampaolo 1999, 77–80.
- 4713 Schoonhoven 2006, 202.
- 4714 Niccolini & Niccolini 1862, *Descrizione generale*, 73. Fiorelli 1873, 58; 1875, 387. Jashemski 1993, 229 n. 475. Ciarallo & Giordano 2012, 643–644 n. 478.
- 4715 Ciarallo & Giordano 2012, 643–644 n. 478. According to Bragantini (1999, 93) the columns are made of ovm.
- 4716 Bragantini 1999, 93. According to Ciarallo and Giordano (2012, 643–644 n. 478) the pier is made of brick.
- 4717 Bragantini 1999, 93. According to Ciarallo and Giordano (2012, 643–644 n. 478) the pier is made of brick.
- 4718 The change of colour height cannot be measured, as the plaster survives only on the lower and upper parts of the piers and column.
- 4719 Jashemski 1993, 229 n. 475. Bragantini 1999, 93. Ciarallo & Giordano 2012, 643–644 n. 478.
- 4720 Jashemski 1993, 229 n. 475. Ciarallo & Giordano 2012, 643–644 n. 478. The gutter is no longer visible.
- 4721 Niccolini and Niccolini (1862, *Descrizione generale*, 73), and Fiorelli (1873, 58; 1875, 387) report 2 cistern openings. Jashemski (1993, 229 n. 475), Ciarallo and Giordano (2012, 643–644 n. 478) report 2 cistern openings integrated into the pluteus. According to Bragantini (1999, 88–89), a round masonry structures had plants inside, but it is likely a puteal.
- 4722 Niccolini & Niccolini 1862, *Descrizione generale*, 73. Fiorelli 1873, 58. Trendelenburg 1871, 193. Jashemski 1993, 229 n. 475. Ciarallo & Giordano 2012, 643–644 n. 478.
- 4723 Trendelenburg 1871, 193. Jashemski 1993, 229 n. 475. Bragantini 1999, 93. Ciarallo & Giordano 2012, 643–644 n. 478.
- 4724 Bragantini 1999, 93.
- 4725 Niccolini & Niccolini 1862, *Descrizione generale*, 73. Fiorelli 1873, 58; 1875, 387. Trendelenburg 1871, 193. Jashemski 1993, 229 n. 475. Bragantini 1999, 93. Brandt 2010, 111 n. 315. Ciarallo & Giordano 2012, 643–644 n. 478.
- 4726 Bragantini 1999, 88–89.
- 4727 Bragantini 1999, 90.
- 4728 Jashemski 1993, 230 n. 476.

4729 Schoonhoven 2006, 202.

4730 Niccolini & Niccolini 1862, Descrizione generale, 73. Barone 1870, col. 35. Fiorelli 1873, 59; 1875, 388. Jashemski 1993, 230 n. 476. Bragantini 1999, 106. Ciarallo & Giordano 2012, 644 n. 478.

4731 Niccolini & Niccolini 1862, Descrizione generale, 73. Barone 1870, col. 36. Trendelenburg 1871, 179. Fiorelli 1873, 59; 1875, 388.

4732 According to Barone (1870, col. 35), Trendelenburg (1871, 179) and Jashemski (1993, 230 n. 476) there were 4 piers, but they also count the pilaster. Ciarallo and Giordano (2012, 644 n. 478) report the material of the piers, but not provide a count of the piers.

4733 Barone 1870, col. 35.

4734 Barone 1870, col. 35. Jashemski 1993, 230 n. 476. Ciarallo & Giordano 2012, 644 n. 478.

4735 CIL IV 5003–5055, 5493. Niccolini 1862, Descrizione generale, 73. Barone 1870, col. 35. Trendelenburg 1871, 179. Fiorelli 1875, 388.

4736 Barone 1870, col. 35. Jashemski 1993, 230 n. 476. Ciarallo & Giordano 2012, 644 n. 478.

4737 Barone 1870, col. 35–36. Jashemski 1993, 230 n. 476. Ciarallo & Giordano 2012, 644 n. 478.

4738 Barone 1870, col. 35–36.

4739 Barone 1870, col. 35–36. Jashemski 1993, 230 n. 476. Ciarallo & Giordano 2012, 644 n. 478. The cistern head is no longer visible.

4740 CIL IV 5056–5060.

4741 Bragantini 1999, 114.

4742 Bragantini 1999, 115.

4743 Jashemski 1993, 230 n. 477.

4744 PBMP map: [http://digitalhumanities.umass.edu/pbmp/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmp/?page_id=1258). Last visited 3.8.2016.

4745 Fiorelli 1873, 59; 1875, 389. Jashemski 1993, 230 n. 477. Ciarallo & Giordano 2012, 645 n. 479.

4746 Bragantini (1999, 117), Ciarallo and Giordano (2012, 645 n. 479) report the material of the columns. Barone (1870, col. 10) state that there were 7 columns, but he also counts the half columns. Trendelenburg (1871, 177) reports that there were 6 columns.

4747 Barone 1870, col. 10.

4748 Barone 1870, col. 10. Trendelenburg 1871, 177.

4749 Niccolini & Niccolini 1862, Descrizione generale, 73. Barone 1870, col. 10. Fiorelli 1875, 389. Jashemski 1993, 230 n. 477. Bragantini 1999, 117. Ciarallo & Giordano 2012, 645 n. 479.

4750 Barone 1870, col. 10. Fiorelli 1873, 59; 1875, 389. Jashemski 1993, 230 n. 477. Ciarallo & Giordano 2012, 645 n. 479. The gutter is no longer visible.

4751 The puteal is mostly destroyed and it might be larger than the measurements.

4752 Barone 1870, col. 10.

4753 Barone 1870, col. 10. Trendelenburg 1871, 177. Jashemski 1993, 230 n. 477. Bragantini 1999, 117. Brandt 2010, 111 n. 317. Ciarallo & Giordano 2012, 645 n. 479. The lararium is broken and was previously taller.

4754 Barone 1870, col. 10. Trendelenburg 1871, 177. Jashemski 1993, 230 n. 477. Bragantini 1999, 117. The altar is no longer visible.

4755 Ciarallo & Giordano 2012, 645 n. 479.

4756 Bragantini 1999, 117.

4757 Barone 1870, col. 9–10.

4758 Bragantini 1999, 116–119.

4759 Bragantini 1999, 116, 119–121.

4760 Bragantini 1999, 116, 123–127.

4761 Fiorelli 1873, 59; 1875, 389.

4762 Jashemski 1993, 231 n. 478. Viitanen *forthcoming*.

4763 Schoonhoven 2006, 202.

4764 Viitanen *forthcoming*.

4765 Jashemski (1993, 231 n. 478) reports that there were 2 porticoes, but only the north side has a pier, and therefore there is only a single portico, but there was probably a roofed passageway on the west side. According to Ciarallo and Giordano (2012, 645 n. 480) the open area extended all the way to the west wall of the space.

4766 Viitanen *forthcoming*. Jashemski (1993, 231 n. 478) reports that the peristyle has a pier, but does not mention the material. According to Ciarallo and Giordano (2012, 645 n. 480) the pier is made of brick.

4767 Viitanen *forthcoming*.

4768 Viitanen *forthcoming*. The gutter is no longer visible.

4769 Viitanen *forthcoming*.

4770 Viitanen *forthcoming*.

4771 Viitanen *forthcoming*.

4772 Viitanen *forthcoming*.  
 4773 Viitanen *forthcoming*.  
 4774 Viitanen *forthcoming*.  
 4775 Viitanen *forthcoming*.  
 4776 Viitanen *forthcoming*.  
 4777 Viitanen *forthcoming*.  
 4778 Jashemski 1993, 231 n. 478. Bragantini 1999, 136. Viitanen *forthcoming*.  
 4779 Bragantini 1999, 136.  
 4780 Bechi 1852, 17. Fiorelli 1862, 468. Jashemski 1993, 231 n. 478. Bragantini 1999, 134–135. Brandt 2010, 111 n. 318. Viitanen *forthcoming*. The distance of the niche and the current ground level was made by the author.  
 4781 Bechi 1852, 17. Bragantini 1999, 136. Viitanen *forthcoming*.  
 4782 Viitanen *forthcoming*.  
 4783 Viitanen *forthcoming*.  
 4784 Bechi 1852, 17–18. Bragantini 1999, 134–135. Viitanen *forthcoming*.  
 4785 Bechi 1852, 18. Bragantini 1999, 138–139. Viitanen *forthcoming*.  
 4786 Bechi 1852, 18. Viitanen *forthcoming*.  
 4787 Bechi 1852, 17. Bragantini 1999, 128, 130. Viitanen *forthcoming*.  
 4788 Jashemski 1993, 231 n. 479. Viitanen *forthcoming*. Bragantini (1999, 141) and D’Acunto (2008, 164) report that the house was excavated in 1846–1847.  
 4789 Schoonhoven 2006, 202.  
 4790 Viitanen *forthcoming*.  
 4791 Viitanen *forthcoming*.  
 4792 Jashemski 1993, 231 n. 479. Ciarallo & Giordano 2012, 645–646 n. 481. According to Fiorelli (1875, 393) there were porticoes on 3 sides. Fiorelli is probably counting the cocchiopesto area leading to the rooms on the south side of the garden as a portico. It is also possible to interpret the garden as having only a single portico on the east side (Viitanen *forthcoming*). In this case, space 20 is interpreted as a separated room, as have been done by Bechi (1952, pl. A), Bragantini (1999, 141), and Viitanen (*forthcoming*). The decoration of the space is different than the east portico, which might indicate that it was a separate room, but the south wall of the space is mainly open towards the garden, except in the lower part, which from the width and height seems like a pluteus. The function of the space is clearly connected to movement through the house, as it must be traversed if one wants to move from the west side of the house to the east. This practical function, the openness of the south wall, and the pluteus-like structure indicate that the space was probably part of the peristyle, although the decoration is different.  
 4793 Falkener 1853, 72. Viitanen *forthcoming*.  
 4794 Viitanen *forthcoming*.  
 4795 Falkener 1853, 72–73. Breton 1870, 392. Jashemski 1993, 231 n. 479, 366 n. 92. Ciarallo & Giordano 2012, 645–646 n. 481. Viitanen *forthcoming*.  
 4796 Falkener 1853, 72–73. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17. Jashemski 1993, 231 n. 479, 366 n. 92. Bragantini 1999, 290. Ciarallo & Giordano 2012, 645–646 n. 481. Viitanen *forthcoming*.  
 4797 CIL 2331–2334. Bechi 1852, 12. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17; 1862, Descrizione generale, 74. Minervini 1856, 55. Breton 1870, 392–393. Fiorelli 1875, 393. Bragantini 1999, 290–291. Viitanen *forthcoming*.  
 4798 Falkener 1853, 78. Breton 1870, 394. Bragantini 1999, 293. Viitanen *forthcoming*. Falkener reports that the east side floor has black stucco, but it is difficult to know what he means by this.  
 4799 Falkener 1853, 72, 78. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Jashemski 1993, 231 n. 479. Ciarallo & Giordano 2012, 645–646 n. 481. Viitanen *forthcoming*.  
 4800 Avellino 1848, 34. Viitanen *forthcoming*.  
 4801 Viitanen *forthcoming*.  
 4802 Bechi 1852, 12. Falkener 1853, 73–74. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17; 1862, Descrizione generale, 74. Minervini 1856, 56. Fiorelli 1862, 464; 1875, 393. Breton 1870, 395. Kaposy 1969, 59, 77. Dwyer 1982, 40. Jashemski 1993, 239 n. 479. Bragantini 1999, 286, 288. D’Acunto 2008, 164. Ciarallo & Giordano 2012, 645–646 n. 481. Viitanen *forthcoming*.  
 4803 Bechi 1852, 12. Minervini 1856, 56. Falkener 1853, 74. Breton 1870, 395. Kaposy 1969, 59, 77. Dwyer 1982, 40. Jashemski 1993, 231 n. 479. Bragantini 1999, 286, 288. Ciarallo & Giordano 2012, 645–646 n. 481. Viitanen *forthcoming*. Many of the sources reports 5 steps, but the matter depends if the upper level is counted as a step.  
 4804 Pompeii inv. 20332. Bechi 1852, 12. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17; 1862, Descrizione generale, 74. Minervini 1856, 56. Fiorelli 1862, 464; 1875, 393. Breton 1870, 395. Kaposy 1969, 30, 59, 77. Dwyer 1982, 41, 47. Jashemski 1993, 231 n. 479. Bragantini 1999, 286, 288. D’Acunto 2008, 164. Ciarallo & Giordano 2012, 645–646 n. 481. Viitanen *forthcoming*. According to Falkener (1853, 72) the statue represents Marsyas.  
 4805 Bechi 1852, 12. Minervini 1856, 56. Falkener 1853, 74. Breton 1870, 395. Kaposy 1969, 59, 77. Jashemski 1993, 231



- n. 479. Ciarallo & Giordano 2012, 645–646 n. 481. Viitanen *forthcoming*.
- 4806 Bechi 1852, 12. Falkener 1853, 73. Minervini 1856, 56. Breton 1870, 395. Kapossy 1969, 59, 77. Dwyer 1982, 40–41. Jashemski 1993, 231 n. 479. Bragantini 1999, 288. Ciarallo & Giordano 2012, 645–646 n. 481.
- 4807 Bechi 1852, 12. Falkener 1853, 73. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Breton 1870, 395. Kapossy 1969, 59. Jashemski 1993, 231 n. 479. Bragantini 1999, 288. D’Acunto 2008, 164. Ciarallo & Giordano 2012, 645–646 n. 481. Viitanen *forthcoming*.
- 4808 Viitanen *forthcoming*.
- 4809 Pompeii inv. 20333, 20338, 20627, 20628. Jashemski 1993, 232 n. 479.
- 4810 Bechi 1852, 12. Falkener 1853, 74. Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Fiorelli 1862, 464; 1875, 393. Dwyer 1982, 47–48.
- 4811 Bechi 1852, 12. Falkener 1853, 74. Fiorelli 1862, 464; 1875, 393. Dwyer 1982, 48. Niccolini (1854, Casa di M. Lucrezio, 17) and Minervini (1856, 56) identifies the herm as Dionysos.
- 4812 Bechi 1852, 12. Falkener 1853, 74. Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Fiorelli 1862, 463; 1875, 393. Breton 1870, 396. Kapossy 1969, 60. Dwyer 1982, 43–44.
- 4813 Pompeii inv. 20373, 20375. Bechi 1852, 12. Falkener 1853, 76–77. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Fiorelli 1862, 463, 465. Breton 1870, 396. Kapossy 1969, 60, 77. Dwyer 1982, 42–43. Jashemski 1993, 232 n. 479. Fiorelli (1875, 393–394) reports a dolphin sculpture.
- 4814 Pompeii inv. 2060. Bechi 1852, 12. Falkener 1853, 76. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Fiorelli 1862, 463; 1875, 394. Breton 1870, 396. Kapossy 1969, 60. Dwyer 1982, 42. Jashemski 1993, 232 n. 479.
- 4815 Pompeii inv. 20331. Bechi 1852, 12–13. Falkener 1853, 76. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Breton 1870, 396. Fiorelli 1862, 463; 1875, 394. Kapossy 1969, 77. Dwyer 1982, 44–45. Jashemski 1993, 232 n. 479. Dwyer states that the statue perhaps functioned as a table support.
- 4816 Pompeii inv. 20333. Bechi 1852, 13. Falkener 1853, 76–77. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Fiorelli 1862, 464; 1875, 393. Breton 1870, 396. Kapossy 1969, 60. Dwyer 1982, 44. Jashemski 1993, 232 n. 479.
- 4817 Pompeii inv. 2057/20367, 2063/2036. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Fiorelli 1862, 463; 1875, 393. Breton 1870, 396. Dwyer 1982, 45–47. Jashemski 1993, 232 n. 479. Falkener (1853, 78) reports that 2 marble toads were found in the garden, but he is uncertain of the identification. Perhaps he has identified the rabbits as toads. According to Kapossy (1969, 50, 60) the sculptures represent dogs.
- 4818 Bechi (1852, 12) and Breton (1870, 396) identify the animal as a rabbit. Minervini (1856, 56) and Fiorelli (1875, 393) identify it as a dog. Niccolini and Niccolini (1854, Casa di M. Lucrezio, 17) report that it is a rabbit or a dog.
- 4819 Pompeii inv. 20376, 20378. Bechi 1852, 12. Falkener 1853, 78. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Fiorelli 1862, 463–464; 1875, 393. Breton 1870, 396. Kapossy 1969, 60. Dwyer 1982, 45. Jashemski 1993, 232 n. 479.
- 4820 Pompeii inv. 20377. Bechi 1852, 12. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Fiorelli 1862, 463; 1875, 393. Breton 1870, 396. Dwyer 1982, 45–46. Jashemski 1993, 232 n. 479. According to Falkener (1853, 78) the statue represents a goose.
- 4821 Pompeii inv. 20466. Falkener 1853, 78. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Fiorelli 1862, 463–464. Breton 1870, 396. Fiorelli 1875, 393. Dwyer 1982, 45–46. Jashemski 1993, 232 n. 479. Bechi (1852, 12) thinks that the sculpture represents a horse. According to Kapossy (1969, 60) it is a cow.
- 4822 Pompeii inv. 20467. Bechi 1852, 12. Falkener 1853, 78. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 17. Minervini 1856, 56. Breton 1870, 396. Kapossy 1969, 51, 60. Dwyer 1982, 45–46. Jashemski 1993, 232 n. 479. Fiorelli (1862, 464) identifies the statue as a bull, but later he (1875, 393) states that it is a cow.
- 4823 MANN 6648. Falkener 1853, 73. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 21–22. Minervini 1856, 86. Fiorelli 1862, 463. Dwyer 1982, 38. Jashemski 1993, 232 n. 479. D’Acunto 2008, 166–167.
- 4824 Falkener 1853, 73. Fiorelli 1862, 466. Jashemski 1993, 232 n. 479. Dwyer 1982, 40. D’Acunto 2008, 168. The lower part of the oscilla is missing, and the original height cannot be measured.
- 4825 Niccolini & Niccolini 1854, Casa di M. Lucrezio, 21. Minervini 1856, 86. Dwyer 1982, 39–40.
- 4826 MANN 6663. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 21. Minervini 1856, 86. Fiorelli 1862, 466. Dwyer 1982, 39. D’Acunto 2008, 167.
- 4827 MANN 6669. Fiorelli 1862, 465. Dwyer 1982, 39. D’Acunto 2008, 167–168.
- 4828 Falkener 1853, 73. Fiorelli 1862, 466. Jashemski 1993, 232 n. 479. Dwyer 1982, 40.
- 4829 Falkener 1853, 74.
- 4830 Niccolini & Niccolini 1854, Casa di M. Lucrezio, 21. Minervini 1856, 86. Falkener (1853, 70) reports that the support was found in the atrium. Fiorelli (1862, 461) does not report the exact find spot of the support. Dwyer (1982, 25) places it in the atrium, but he states that the location is unknown.
- 4831 Niccolini & Niccolini 1854, Casa di M. Lucrezio, 21. Minervini 1856, 86. According to Falkener (1853, 70) the table



was originally in the upper floor. Dwyer (1982, 25) places it in the atrium, but he states that the location is unknown.

4832 Falkener 1853, 78. Fiorelli 1862, 465.

4833 Viitanen *forthcoming*.

4834 Viitanen *forthcoming*.

4835 Bragantini 1999, 289, 295–297. Viitanen *forthcoming*.

4836 Falkener 1853, 72. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 16; 1862, Descrizione generale, 74. Minervini 1856, 55. Breton 1870, 393. Fiorelli 1875, 393. Dwyer 1982, 22–23. Bragantini 1999, 297. D’Acunto 2008, 164.

4837 Viitanen *forthcoming*.

4838 Falkener 1853, 73. Bragantini 1999, 289. Viitanen *forthcoming*.

4839 Bechi 1852, 11. Niccolini & Niccolini 1854, Casa di M. Lucrezio, 16; 1862, Descrizione generale, 74. Minervini 1856, 55. Breton 1870, 393. Fiorelli 1875, 393. Dwyer 1982, 22–23. Bragantini 1999, 297. D’Acunto 2008, 164. Viitanen *forthcoming*.

4840 Viitanen *forthcoming*.

4841 Bragantini 1999, 298. Viitanen *forthcoming*.

4842 Bechi 1852, 11. Falkener 1853, 72. Bragantini 1999, 298.

4843 Viitanen *forthcoming*.

4844 Viitanen *forthcoming*.

4845 Viitanen *forthcoming*.

4846 Viitanen *forthcoming*.

4847 Viitanen *forthcoming*.

4848 Bragantini 1999, 298. Viitanen *forthcoming*.

4849 Viitanen *forthcoming*. Viitanen reports that the colour is black or red.

4850 Bragantini 1999, 292–294. Viitanen *forthcoming*.

4851 Bragantini 1999, 308. Viitanen *forthcoming*.

4852 Breton 1870, 394. Bragantini 1999, 298–301. Viitanen *forthcoming*.

4853 Breton 1870, 394. Bragantini 1999, 303. Viitanen *forthcoming*.

4854 Viitanen *forthcoming*.

4855 Bragantini 1999, 303–307. Viitanen *forthcoming*.

4856 Breton 1870, 391. Jashemski 1993, 232 n. 479. Bragantini 1999, 142, 253–280. Viitanen *forthcoming*.

4857 Bragantini 1999, 250–253. Viitanen *forthcoming*.

4858 Viitanen *forthcoming*.

4859 Schoonhoven 2006, 202.

4860 Viitanen *forthcoming*.

4861 Viitanen *forthcoming*.

4862 Viitanen *forthcoming*. Jashemski (1993, 234 n. 481), Ciarallo and Giordano (2012, 647 n. 483) report that the peristyle had 3 porticoes, but there are no free-standing columns on the north side, although there is a passageway, which is separated from the garden by a pluteus.

4863 Jashemski 1993, 234 n. 481. Bragantini 1999, 337. Ciarallo & Giordano 2012, 647 n. 483. Viitanen *forthcoming*. According Niccolini and Niccolini (1862, Descrizione generale, 74) and Fiorelli (1873, 52) there were 10 columns, but they also count the half columns.

4864 Viitanen *forthcoming*. The change of colour point cannot be measured, as there is no plaster remaining at that height.

4865 Fiorelli 1873, 52; 1875, 396. Jashemski 1993, 234 n. 481. Bragantini 1999, 337. Ciarallo & Giordano 2012, 647 n. 483. Viitanen *forthcoming*.

4866 Viitanen *forthcoming*.

4867 Viitanen *forthcoming*.

4868 Jashemski 1993, 234 n. 481. Ciarallo & Giordano 2012, 647 n. 483. Viitanen *forthcoming*.

4869 Viitanen *forthcoming*.

4870 Viitanen *forthcoming*.

4871 Jashemski 1993, 234 n. 481. Bragantini 1999, 337–338. Brandt 2010, 111 n. 321. Ciarallo & Giordano 2012, 647 n. 483. Viitanen *forthcoming*. The length of the structure (0,27) was measured by the author.

4872 Viitanen *forthcoming*.

4873 Ciarallo & Giordano 2012, 647 n. 483.

4874 Jashemski 1993, 234 n. 481. Bragantini 1999, 337. Viitanen *forthcoming*.

4875 Viitanen *forthcoming*.

4876 Bragantini 1999, 339. Ciarallo & Giordano 2012, 647 n. 483.

4877 Bragantini 1999, 339.

4878 Viitanen *forthcoming*.

4879 Viitanen *forthcoming*.

4880 Viitanen *forthcoming*.  
 4881 Viitanen *forthcoming*.  
 4882 Viitanen *forthcoming*.  
 4883 Viitanen *forthcoming*.  
 4884 Bragantini 1999, 338.  
 4885 Bragantini 1999, 338. Viitanen *forthcoming*.  
 4886 Niccolini 1862, Descrizione generale, 74. Fiorelli 1873, 52; 1875, 396. Viitanen *forthcoming*.  
 4887 Viitanen *forthcoming*.  
 4888 Niccolini 1862, Descrizione generale, 74. Fiorelli 1873, 52. Jashemski 1993, 234 n. 481. Bragantini 1999, 339. Viita-  
 nen *forthcoming*.  
 4889 Bragantini 1999, 345. Viitanen *forthcoming*.  
 4890 Bragantini 1999, 341–344. Viitanen *forthcoming*.  
 4891 Bragantini 1999, 340–341. Viitanen *forthcoming*.  
 4892 Viitanen *forthcoming*.  
 4893 Viitanen *forthcoming*.  
 4894 Schoonhoven 2006, 202.  
 4895 According to Jashemski (1993, 236 n. 487) there were 3 porticoes, and the north side also had a roof. The existence  
 of the roof on the north side is confirmed by Mau (1879, 27). Viola (1879, 32), and Ciarallo and Giordano (2012,  
 649–650 n. 487) report that the peristyle had 3 porticoes.  
 4896 Jashemski 1993, 236 n. 487. Bragantini 1999, 388. Mau 1879, 27. Currently there is one column.  
 4897 Bragantini 1999, 388.  
 4898 Mau 1879, 27.  
 4899 Bragantini 1999, 388.  
 4900 Sogliano 1878, 146. Mau 1879, 27. Jashemski 1993, 236 n. 487. Bragantini 1999, 370, 388. Ciarallo & Giordano  
 2012, 649–650 n. 487.  
 4901 Jashemski 1993, 236 n. 487. Ciarallo & Giordano 2012, 649–650 n. 487. The gutter is no longer visible.  
 4902 Mau 1879, 27. Jashemski (1993, 236 n. 487), Ciarallo and Giordano (2012, 649–650 n. 487) report a cistern opening.  
 The lid is no longer in the peristyle.  
 4903 Mau 1879, 27. The cistern opening is no longer visible.  
 4904 Mau 1879, 27. The structure is no longer visible.  
 4905 Bragantini 1999, 388.  
 4906 Sogliano 1878, 146. Bragantini 1999, 388. Ciarallo & Giordano 2012, 649–650 n. 487.  
 4907 Bragantini 1999, 370, 392–398.  
 4908 Bragantini 1999, 388.  
 4909 Schoonhoven 2006, 203.  
 4910 Fiorelli 1875, 274. Viola 1879, 33. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 14. Jashemski  
 1993, 237 n. 489. Bragantini 1999, 486. Ciarallo & Giordano 2012, 650 n. 489.  
 4911 Bragantini 1999, 501. According to Viola (1879, 33) and Niccolini and Niccolini (1896, Nuovi scavi dal 1874 a tutto  
 il 1882, 14) the columns were made of brick.  
 4912 Fiorelli 1875, 274. Mau 1879, 136–137. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 14. Jashem-  
 ski 1993, 237 n. 489, 366 n. 94. Bragantini 1999, 501. The yellow plaster is still visible on the columns, but the paint-  
 ings are faded away, except for some red remains that are still visible.  
 4913 Fiorelli 1875, 274. Mau 1879, 131, 137. Jashemski 1993, 237 n. 489. Bragantini 1999, 501. Ciarallo & Giordano  
 2012, 650 n. 489. The paintings are no longer visible.  
 4914 CIL IV 5089, 5090. Fiorelli 1875, 274.  
 4915 Fiorelli 1875, 274. Mau 1879, 131. Jashemski 1993, 237 n. 489. Bragantini 1999, 501, 503. Ciarallo & Giordano  
 2012, 650 n. 489.  
 4916 Mau 1879, 131.  
 4917 Mau 1879, 131. Jashemski (1993, 237 n. 489), Ciarallo and Giordano (2012, 650 n. 489) report a cistern opening.  
 4918 Mau 1879, 131. Mau does not specify the material of the masks, and the masks are not mentioned by anyone else.  
 4919 Bragantini 1999, 500. Ciarallo & Giordano 2012, 650 n. 489.  
 4920 Fiorelli 1875, 274. Bragantini 1999, 500. Ciarallo & Giordano 2012, 650 n. 489.  
 4921 Fiorelli 1875, 274. Mau 1879, 135. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 14. Jashemski  
 1993, 366 n. 94. The paintings are no longer visible.  
 4922 Bragantini 1999, 500–501.  
 4923 Bragantini 1999, 500–501. Ciarallo & Giordano 2012, 650 n. 489.  
 4924 Fiorelli 1875, 274. Mau 1879, 134. Bragantini 1999, 500–501. Ciarallo & Giordano 2012, 650 n. 489.  
 4925 Bragantini 1999, 501–502. Ciarallo & Giordano 2012, 650 n. 489.

- 4926 Fiorelli 1875, 274. Ciarallo & Giordano 2012, 650 n. 489.
- 4927 Bragantini 1999, 500, 502. Ciarallo & Giordano 2012, 650 n. 489.
- 4928 Fiorelli 1875, 274. Bragantini 1999, 500.
- 4929 Fiorelli 1875, 274. Mau 1879, 134–135. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 14. Jashemski 1993, 237 n. 489, 366 n. 94. Bragantini 1999, 502. Ciarallo & Giordano 2012, 650 n. 489. The paintings are no longer visible.
- 4930 Bragantini 1999, 502. Ciarallo & Giordano 2012, 650 n. 489.
- 4931 Bragantini 1999, 486, 503–520.
- 4932 Fiorelli 1875, 274. Mau 1879, 132.
- 4933 Bragantini 1999, 486, 488–491.
- 4934 Bragantini 1999, 486.
- 4935 Bragantini 1999, 520.
- 4936 Bragantini 1999, 521–523.
- 4937 Bragantini 1999, 524–527.
- 4938 Schoonhoven 2006, 203.
- 4939 Fiorelli 1877, 250. Viola 1879, 33. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15. Soprano 1950, 302–303. Jashemski 1993, 237 n. 490. Bragantini 1999, 528. Ciarallo & Giordano 2012, 651 n. 490.
- 4940 Fiorelli 1877, 250. Mau 1879, 195. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15. Jashemski 1993, 237 n. 490. Ciarallo & Giordano 2012, 651 n. 490. According to Ciarallo and Giordano there were 5 columns. Soprano (1950, 302–303) reports that the garden had 5 columns, but in his drawing (n. 33) there are only 4 columns.
- 4941 Mau 1879, 195. Jashemski 1993, 237 n. 490. Bragantini 1999, 597. The lower part is currently red, and the change of colour occurs at a height of 1,23 from the current ground level. It is hard to know why the current columns are different from Mau's description, but it might be due some later restoration work.
- 4942 Fiorelli 1877, 250. Mau 1879, 195. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15. Soprano 1950, 302–303. Jashemski 1993, 237 n. 490. Bragantini 1999, 597. Ciarallo & Giordano 2012, 651 n. 490. The width was measured by the author.
- 4943 CIL IV 5095–5098. Fiorelli 1877, 250.
- 4944 Mau 1879, 195. Jashemski 1993, 237 n. 490. Ciarallo & Giordano 2012, 651 n. 490.
- 4945 Fiorelli 1877, 250. Mau 1879, 195–196. Viola 1879, 33. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15. Soprano 1950, 302–303. Jashemski 1993, 237 n. 490. Bragantini 1999, 528, 597. Ciarallo & Giordano 2012, 651 n. 490.
- 4946 Fiorelli 1877, 250. Mau 1879, 195–196. Viola 1879, 33. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15. Soprano 1950, 302–303. Jashemski 1993, 237 n. 490. Bragantini 1999, 528, 597. Ciarallo & Giordano 2012, 651 n. 490. The height and the niche were measured by the author.
- 4947 Fiorelli 1877, 250. Mau 1879, 195–196. Viola 1879, 33. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15. Soprano 1950, 302–303. Jashemski 1993, 237 n. 490. Bragantini 1999, 528, 597. Ciarallo & Giordano 2012, 651 n. 490. The basin is no longer visible. The height was measured by the author.
- 4948 Soprano 1950, 302–303. Ciarallo & Giordano 2012, 651 n. 490. Mau (1879, 196) identifies the podium as an altar. According to Jashemski (1993, 237 n. 490) it was a table. The podium is no longer visible.
- 4949 Mau 1879, 196. According to Mau there was perhaps a wooden beam in the hole. The travertine slab is no longer visible.
- 4950 Fiorelli 1877, 250. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15.
- 4951 CIL IV 5092–5094. Fiorelli 1877, 250. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15.
- 4952 Soprano 1950, 302–303.
- 4953 Bragantini 1999, 597.
- 4954 Soprano 1950, 302–303.
- 4955 Fiorelli 1877, 250. Mau 1879, 206. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15. Jashemski 1993, 237 n. 490, 366 n. 95. Bragantini 1999, 597. Ciarallo & Giordano 2012, 651 n. 490. Jashemski reports that the paintings are no longer visible.
- 4956 Fiorelli 1877, 250. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 14. Bragantini 1999, 578–590.
- 4957 Bragantini 1999, 590–595.
- 4958 Bragantini 1999, 596.
- 4959 Bragantini 1999, 598–599.
- 4960 Fiorelli 1877, 251. Viola 1879, 33. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15.
- 4961 Schoonhoven 2006, 203.
- 4962 Sogliano 1878, 183. Viola 1879, 34. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15. Jashemski 1993, 237 n. 491. Ciarallo & Giordano 2012, 651–652 n. 491.
- 4963 Mau 1879, 208–209. Bragantini 1999, 646.
- 4964 Sogliano 1878, 183. Mau 1879, 208. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15. Jashemski

- 1993, 237 n. 491. Ciarallo & Giordano 2012, 651–652 n. 491.
- 4965 Sogliano 1878, 183. Mau 1879, 208. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15. Jashemski 1993, 237 n. 491. Bragantini 1999, 645–645. Ciarallo & Giordano 2012, 651–652 n. 491.
- 4966 Mau 1879, 208–209. Bragantini 1999, 646. The pluteus is no longer visible.
- 4967 MANN 111442. Sogliano 1878, 183. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 15. Bragantini 1999, 648.
- 4968 Ciarallo & Giordano 2012, 651–652 n. 491.
- 4969 Ciarallo and Giordano (2012, 651–652 n. 491) reports a cistern opening.
- 4970 Mau 1879, 209.
- 4971 Bragantini 1999, 645.
- 4972 Bragantini 1999, 645. Ciarallo & Giordano 2012, 651–652 n. 491.
- 4973 Bragantini 1999, 645. The colour of the lower part is faded, and it is now mainly pink. It might have originally been black or red.
- 4974 Bragantini 1999, 645.
- 4975 Ciarallo & Giordano 2012, 651–652 n. 491.
- 4976 Bragantini 1999, 646.
- 4977 Bragantini 1999, 646–647. Ciarallo & Giordano 2012, 651–652 n. 491.
- 4978 Bragantini 1999, 646–647.
- 4979 Ciarallo & Giordano 2012, 651–652 n. 491.
- 4980 Bragantini 1999, 647.
- 4981 Mau 1879, 208. Bragantini 1999, 647.
- 4982 Bragantini 1999, 524–527.
- 4983 Bragantini 1999, 521–523.
- 4984 Bragantini 1999, 649–653.
- 4985 Bragantini 1999, 602–605.
- 4986 Bragantini 1999, 653.
- 4987 Jashemski 1993, 237 n. 493. Sampaolo 1999, 670.
- 4988 Schoonhoeven 2006, 203.
- 4989 Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 16. Ciarallo & Giordano 2012, 652–653 n. 493.
- 4990 Mau 1880, 21. Jashemski 1993, 237 n. 493. Sampaolo 1999, 670, 674. Currently there are 2 columns. The columns are badly damaged.
- 4991 Jashemski 1993, 237 n. 493. Currently there are 3 piers.
- 4992 Mau 1880, 21. Sampaolo 1999, 674, 677.
- 4993 Mau 1880, 21. Viola 1879, 34. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 16. Jashemski 1993, 237 n. 493. Sampaolo 1999, 670. Ciarallo & Giordano 2012, 652–653 n. 493. Sampaolo 1999 (674) probably confuses this wall with the wall between the gutter and the garden, as she mentions that the wall between the columns and piers had plants painted on it. The pluteus is no longer visible.
- 4994 CIL IV 5109–5111.
- 4995 Mau 1880, 21. Viola 1879, 34. Jashemski 1993, 237 n. 493. Ciarallo & Giordano 2012, 652–653 n. 493. The gutter is no longer visible.
- 4996 Mau 1880, 21. Jashemski 1993, 237 n. 493.
- 4997 Niccolini & Niccolini (1896, Nuovi scavi dal 1874 a tutto il 1882, 16), Ciarallo and Giordano (2012, 652–653 n. 493) report a cistern opening. Viola (1879, 34) reports a puteal, but he probably means the cistern head. The cistern head is under the modern ground level and thus cannot be measured properly.
- 4998 Mau 1880, 21. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 16. Jashemski 1993, 237 n. 493. Sampaolo 1999, 674. Ciarallo & Giordano 2012, 652–653 n. 493. The rim was measured by the author.
- 4999 Mau 1880, 21. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 16. Jashemski 1993, 237 n. 493. Sampaolo 1999, 674. Ciarallo & Giordano 2012, 652–653 n. 493. The diameters were measured by the author.
- 5000 Viola 1879, 34. The basins are no longer visible.
- 5001 Sogliano 1878, 268. Mau 1880, 22. Viola 1879, 34. Sampaolo 1999, 670.
- 5002 Mau 1880, 21. Viola 1879, 34. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 16. Jashemski 1993, 237 n. 493. The wall is no longer visible.
- 5003 Mau 1880, 21. Viola 1879, 34. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 16. Jashemski (1993, 237 n. 493) and Sampaolo (1999, 670) report that the table is made of marble. Because of the damaged state of the peristyle it is difficult to know whether the remains of the supports are still in the peristyle. There are remains of travertine and marble in the northern part of the peristyle. The travertine block size: 0,22 x 0,50, h. 0,08. The marble slab size: 0,35 x 0,42, h. 0,12.
- 5004 Viola 1879, 34. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 16. Jashemski 1993, 237 n. 493. The

support is no longer in the peristyle.

5005 Sogliano 1878, 268. Mau 1880, 21. The columns are no longer visible.

5006 Sampaolo 1999, 676.

5007 Mau 1880, 21. Sampaolo 1999, 675–676.

5008 The division of the rooms on the north side of the peristyles is unclear, particularly now when the peristyle is badly damaged. I have divided the north wall opening into 3 rooms. The limit between the peristyle, fauces q, and the south side of room l is a column mentioned by Sogliano (1878, 268) and Mau (1880, 21). The column is also visible in the plans of Viola (1879, pl. 3), Mau (1880, 22) and *Pompei: pitture e mosaici* (1999, 670). The space between room l and the peristyle is not counted as a room in any of the plans mentioned above, but e.g. Sogliano (1878, 268) mentions it as a separate room, and Niccolini and Niccolini (1896, Nuovi scavi dal 1874 a tutto il 1882, 16) call it a tablinum. The north side could also have been a double portico, but this is not clear, and the nature of the space remains uncertain.

5009 Sampaolo 1999, 674.

5010 Mau 1880, 2. Sampaolo 1999, 674. Sampaolo (1999, 708) states that room k was also a closet, but the illustration indicates that she means room i.

5011 Sampaolo 1999, 708.

5012 Sampaolo 1999, 670, 677.

5013 Sampaolo 1999, 678–680.

5014 Sampaolo 1999, 670–672, 689–698.

5015 Sampaolo 1999, 671–672, 699–708. Sampaolo uses the term *cubiculum* for the room, but she mentions that this is based on previous research, and she rather thinks that the room is an *oecus*.

5016 Jashemski 1993, 238 n. 496.

5017 Schoonhoeven 2006, 203.

5018 Jashemski 1993, 238 n. 496. Ciarallo & Giordano 2012, 654 n. 495.

5019 Fiorelli 1878, 323. Mau 1880, 229. Jashemski 1993, 238 n. 496. Sampaolo 1999, 763. Ciarallo & Giordano 2012, 654 n. 495. Currently there are 14 columns. The diameters were measured by the author.

5020 Fiorelli 1878, 323. Mau 1880, 229. Jashemski 1993, 238 n. 496. Sampaolo 1999, 763. Jashemski reports that the upper part had a reddish colour. The colours of the columns are currently badly faded, and they cannot be verified, but the east side portico has reddish plaster on the columns. However, it might not be the original colour of the plaster.

5021 Fiorelli 1878, 323. Mau 1880, 229. Jashemski 1993, 238 n. 496. Sampaolo 1999, 763. Ciarallo & Giordano 2012, 654 n. 495. The width was measured by the author.

5022 Fiorelli 1878, 323.

5023 Fiorelli 1878, 323. Mau 1880, 229. Jashemski 1993, 238 n. 496. Ciarallo & Giordano 2012, 654 n. 495. The settling tanks are no longer visible.

5024 Fiorelli 1878, 323. Mau 1880, 229. Jashemski 1993, 238 n. 496. Ciarallo & Giordano 2012, 654 n. 495. The puteal is no longer in the house.

5025 Mau 1880, 229.

5026 Mau (1880, 229), Jashemski (1993, 238 n. 496), Ciarallo and Giordano (2012, 654 n. 495), report a cistern opening.

5027 Mau 1880, 229. Sampaolo 1999, 748. The partition walls are no longer visible.

5028 Mau 1880, 229. The kitchen bench is no longer visible.

5029 Sampaolo 1999, 763.

5030 Sampaolo 1999, 748, 763.

5031 Sampaolo 1999, 763.

5032 Mau 1880, 229.

5033 Mau 1880, 229.

5034 Sampaolo 1999, 748.

5035 Sampaolo 1999, 748.

5036 Mau 1880, 228–229.

5037 Sampaolo 1999, 748.

5038 Sampaolo 1999, 748, 764.

5039 Sampaolo 1999, 760.

5040 Sampaolo 1999, 759.

5041 Jashemski (1993, 239 n. 498) reports that the peristyle was excavated in 1879, but it was already mentioned by Sogliano in 1878 (p. 373).

5042 Schoonhoven 2006, 203. The house is not fully excavated, and therefore the area is at least 562,55.

5043 Jashemski 1993, 239 n. 498. Ciarallo & Giordano 2012, 655 n. 498.

5044 Mau 1880, 235–236. Jashemski 1993, 239 n. 498. Sogliano (1879, 73) reports that there were 14 columns, but he also counts the half columns. Currently there are no single column visible.

5045 Sogliano 1879, 73. Mau 1880, 265. Jashemski 1993, 239 n. 498.

5046 CIL IV 5197–5204. Sogliano 1879, 73.  
 5047 Mau 1881, 22. Jashemski 1993, 239 n. 498. Ciarallo & Giordano 2012, 655 n. 498. According to Mau every corner of  
 the gutter was rounded. The gutter is no longer visible.  
 5048 Mau 1881, 22. Jashemski 1993, 239 n. 498. The tuff slab no longer visible.  
 5049 Mau 1881, 22. The cistern opening is not currently visible.  
 5050 Mau 1881, 24. Jashemski 1993, 239 n. 498. The marble basin and the support are no longer in the house.  
 5051 Mau 1881, 22.  
 5052 Mau 1881, 23–24. The dolia are no longer in the peristyle.  
 5053 Sogliano 1879, 73. Mau 1881, 22. Jashemski 1993, 239 n. 498. Brandt 2010, 112 n. 336. Ciarallo & Giordano 2012,  
 655 n. 498. Mau and Jashemski think that the depressions were made by bases of statues. The niche is no longer visible.  
 5054 Mau 1880, 235.  
 5055 Jashemski 1993, 239 n. 498. The half column is no longer visible.  
 5056 Mau 1880, 235; 1881, 23. Bragantini 1999, 733.  
 5057 Sogliano 1879, 73. Mau 1881, 23.  
 5058 CIL IV 5192–5196, 5498. Sogliano 1879, 73.  
 5059 Jashemski 1993, 239 n. 498.  
 5060 Mau 1880, 235. The wall is mostly destroyed. The colours of the plaster are no longer visible.  
 5061 The house is mostly destroyed, and number of the rooms opening onto the peristyle cannot be verified in situ. The  
 number of spaces opening onto the peristyle is based on Mau's plan (1880, 194).  
 5062 Sogliano 1879, 73.  
 5063 Mau 1880, 235.  
 5064 Bragantini 1999, 733.  
 5065 Bragantini 1999, 735.  
 5066 Sogliano 1879, 73. Mau 1880, 235.  
 5067 Sogliano 1879, 73. Mau 1880, 235.  
 5068 Jashemski 1993, 240 n. 501. D'Acunto 2008, 186. Niccolini & Niccolini (1890, Casa nell'Isola VII. della Regione IX,  
 1) report that the house was excavated during the year 1880.  
 5069 Schoonhoven 2006, 203.  
 5070 Sogliano 1880, 488. Niccolini & Niccolini 1890, Casa nell'Isola VII. della Regione IX, 1. Jashemski 1993, 240 n. 501.  
 Ciarallo & Giordano 2012, 657–658 n. 502.  
 5071 Sogliano 1880, 488. Niccolini & Niccolini 1890, Casa nell'Isola VII. della Regione IX, 1. Jashemski 1993, 240 n. 501.  
 Bragantini 1999, 832. There are 14 columns currently visible in the peristyle. Mau (1882, 200) reports that the columns  
 were made bricks and stones. The stone materials travertine and cruma are identified by author.  
 5072 Sogliano 1880, 488. Mau 1882, 140, 200. Niccolini & Niccolini 1890, Casa nell'Isola VII. della Regione IX, 1. Bra-  
 gantini 1999, 832. Ciarallo & Giordano 2012, 657–658 n. 502.  
 5073 Sogliano 1880, 488. Mau 1882, 140, 200, 221. Niccolini & Niccolini 1890, Casa nell'Isola VII. della Regione IX, 1.  
 Della Corte 1954, 177. Dwyer 1982, 69. Jashemski 1993, 240 n. 501. Bragantini 1999, 832, 834. D'Acunto 2008,  
 186. Ciarallo & Giordano 2012, 657–658 n. 502.  
 5074 Mau 1882, 220.  
 5075 CIL IV 5376. Mau 1882, 221.  
 5076 Mau 1882, 220. Jashemski 1993, 240 n. 501. Ciarallo & Giordano 2012, 657–658 n. 502.  
 5077 Mau 1882, 220. Jashemski 1993, 240 n. 501.  
 5078 Sogliano 1880, 488. Mau 1882, 141, 220. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 18. Bra-  
 gantini 1999, 836. Niccolini and Niccolini (1890, Casa nell'Isola VII. della Regione IX, 1) report a terracotta puteal.  
 Ciarallo and Giordano (2012, 657–658 n. 502) report a cistern opening and a terracotta puteal.  
 5079 Sogliano 1880, 452, 488. Mau 1882, 220. Niccolini & Niccolini 1890, Casa nell'Isola VII. della Regione IX, 1; 1896,  
 Nuovi scavi dal 1874 a tutto il 1882, 18. Dwyer 1982, 76. Jashemski 1993, 240 n. 501. Bragantini 1999, 835. Ciarallo  
 & Giordano 2012, 657–658 n. 502. The basin is no longer in the house anymore.  
 5080 Sogliano 1880, 488, 492. Mau 1882, 220. Niccolini & Niccolini 1890, Casa nell'Isola VII. della Regione IX, 1; 1896,  
 Nuovi scavi dal 1874 a tutto il 1882, 18. Dwyer 1982, 76. Jashemski 1993, 240–241 n. 501. D'Acunto 2008, 186.  
 Ciarallo & Giordano 2012, 657–658 n. 502.  
 5081 MANN 111701. Sogliano 1880, 452, 488. Mau 1882, 220. Niccolini & Niccolini 1890, Casa nell'Isola VII. della Re-  
 gione IX, 1; 1896, Nuovi scavi dal 1874 a tutto il 1882, 18. Dwyer 1982, 76. Jashemski 1993, 240 n. 501. Bragantini  
 1999, 835. Ciarallo & Giordano 2012, 657–658 n. 502. Kapossy (1969, 39) reports that the statue was found in the  
*Casa della Fontana grande* (VI.8,22). According to Bragantini (1999, 835) the statue was on top of a travertine podium  
 (d. 0,23, h. 0,59), which is currently in the northeast corner of the peristyle portico.  
 5082 Mau 1882, 220. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 18. Bragantini 1999, 834. The  
 podium is currently covered with plastic and cannot be properly examined and measured. The measurements provided



are approximations.

5083 MANN 114595. Sogliano 1880, 488, 492. Mau 1882, 200. Niccolini & Niccolini 1890, Casa nell'Isola VII. della Regione IX, 1–2; 1896, Nuovi scavi dal 1874 a tutto il 1882, 18. Dwyer 1982, 76–77. Jashemski 1993, 241 n. 501. Bragantini 1999, 834. Ciarallo & Giordano 2012, 657–658 n. 502. D'Acunto 2008, 187.

5084 MANN 120362. Sogliano 1880, 488, 492–493. Mau 1882, 221. Niccolini & Niccolini 1890, Casa nell'Isola VII. della Regione IX, 1; 1896, Nuovi scavi dal 1874 a tutto il 1882, 18. Dwyer 1982, 77–78. Jashemski 1993, 241 n. 501. D'Acunto 2008, 186, 194–195. Ciarallo & Giordano 2012, 657–658 n. 502.

5085 MANN 120325. Sogliano 1880, 398, 488. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 18. Dwyer 1982, 75. D'Acunto 2008, 189–190.

5086 MANN 120326. Sogliano 1880, 398–399, 488. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 18. Dwyer 1982, 74. D'Acunto 2008, 190.

5087 MANN 120324. Sogliano 1880, 398, 488–489. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 18. Dwyer 1982, 73–74. D'Acunto 2008, 189.

5088 MANN 120330. Sogliano 1880, 489, 492. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 18. Dwyer 1982, 72. D'Acunto 2008, 191–192.

5089 Sogliano 1880, 489, 492. Niccolini & Niccolini 1896, Nuovi scavi dal 1874 a tutto il 1882, 18. Jashemski 1993, 241 n. 501. Dwyer 1982, 75.

5090 MANN 120395. Sogliano 1880, 399. Dwyer 1982, 75–76.

5091 Sogliano 1880, 399.

5092 Mau 1882, 140. Bragantini 1999, 833.

5093 Bragantini 1999, 833. Mau (1882, 140–142) does not believe that this peristyle had I style paintings.

5094 Mau 1882, 140. Bragantini 1999, 833.

5095 Bragantini 1999, 832–833. The beam holes are no longer visible.

5096 Mau 1882, 222.

5097 Bragantini 1999, 832–833.

5098 CIL IV 5377. Mau 1882, 222.

5099 Sogliano 1880, 488. Mau 1882, 218. Niccolini & Niccolini 1890, Casa nell'Isola VII. della Regione IX, 1.

5100 Bragantini 1999, 837–838.

5101 Bragantini 1999, 824, 856–862.

5102 Mau 1882, 222. Bragantini 1999, 824, 838–854.

5103 Niccolini & Niccolini 1890, Casa nell'Isola VII. della Regione IX, 1. Bragantini 1999, 856.

5104 Sogliano 1880, 488. Niccolini & Niccolini 1890, Casa nell'Isola VII. della Regione IX, 1. Jashemski 1993, 240 n. 501. D'Acunto 2008, 186.

5105 Niccolini & Niccolini 1890, Casa detta Centenario, 1. Jashemski 1993, 244 n. 506. Sampaolo (1999, 903) and D'Acunto (2008, 196) report that the house was excavated in 1879–1881.

5106 Schoonhoeven 2006, 203. According to Sampaolo (1999, 905) the area is about 1850.

5107 Niccolini & Niccolini 1890, Casa detta Centenario, 2. Jashemski 1993, 244 n. 506. D'Acunto 2008, 196. Ciarallo & Giordano 2012, 659–661 n. 507.

5108 Mau 1881, 171. Jashemski 1993, 244 n. 506. Sampaolo 1999, 904, 968–969. D'Acunto 2008, 196. Ciarallo & Giordano 2012, 659–661 n. 507.

5109 Sogliano 1880, 148. Jashemski 1993, 244 n. 506. Sampaolo 1999, 904, 968–969. D'Acunto 2008, 196. Ciarallo & Giordano 2012, 659–661 n. 507. According to Niccolini & Niccolini (1890, Casa detta Centenario, 2) there were 26 columns. The columns have most of their plaster remaining, which makes it impossible to determine their building material and technique. There are at least 3 tuff columns, 6 ovm columns and 1 brick column. Sampaolo state that the peristyle has ov columns, but I have not able to find any.

5110 Sogliano 1880, 148. Mau 1881, 169. Niccolini & Niccolini, 1890 Casa detta Centenario, 2. Jashemski 1993, 244 n. 506. Sampaolo 1999, 968–969.

5111 Sogliano 1880, 148. Mau 1881, 171. Jashemski 1993, 244 n. 506. Sampaolo 1999, 904. D'Acunto 2008, 196. Ciarallo & Giordano 2012, 659–661 n. 507. Currently there are 2 columns.

5112 Sogliano 1880, 148. Mau 1881, 169–170. Niccolini & Niccolini, 1890 Casa detta Centenario, 2. Jashemski 1993, 244 n. 506. Sampaolo 1999, 904, 968–969. Ciarallo & Giordano 2012, 659–661 n. 507. None of the listed sources report the cuts on the plinth, but they are visible in the peristyle.

5113 Mau 1881, 170. Jashemski 1993, 244 n. 506. Sampaolo 1999, 904, 968–969. Ciarallo & Giordano 2012, 659–661 n. 507. The height of the nail holes is estimated, as they are no longer visible; Mau states that the first row was at the beginning of the white upper part of the columns, and the second row was below the capitals.

5114 CIL IV 5220–5231, 5499–5501. Sogliano 1880, 148. Sampaolo 1999, 905. D'Acunto 2008, 196.

5115 Mau 1881, 171. Jashemski 1993, 244 n. 506. According to Ciarallo and Giordano (2012, 659–661 n. 507) there is a cocciopesto gutter.



5116 Ciarallo & Giordano 2012, 659–661 n. 507. Sogliano (1880, 148), Mau (1881, 170) and Jashemski (1993, 244 n. 506)  
report a low (h. 0,15) marble puteal with a lavastone lid.

5117 Mau 1881, 170. Ciarallo & Giordano 2012, 659–661 n. 507. Sogliano (1880, 148), Niccolini & Niccolini (1890 Casa  
detta Centenario, 2) and Jashemski (1993, 244 n. 506) report 3 cistern openings.

5118 Sogliano 1880, 100, 103, 148. Mau 1881, 170. Niccolini & Niccolini, 1890 Casa detta Centenario, 2. Jashemski 1993,  
244 n. 506. Sampaolo 1999, 904. Ciarallo & Giordano 2012, 659–661 n. 507.

5119 Mau (1881, 171) reports that the distance between the gutter and the north portico is 1,00. Jashemski (1993, 244 n.  
506) reports a measurement of 0,98.

5120 Mau 1881, 170. Sogliano 1880, 101, 103. Jashemski 1993, 244 n. 506. Sampaolo 1999, 904. Ciarallo & Giordano  
2012, 659–661 n. 507. Sogliano states first that the podium is made of marble, but then later writes that it is made of  
travertine. As the podium is no longer in the peristyle, its material cannot be verified.

5121 MANN 111495. Sogliano 1880, 100–101, 103, 148. Mau 1881, 170. Niccolini & Niccolini, 1890 Casa detta Cente-  
nario, 2. Kaposy 1969, 32. Jashemski 1993, 244 n. 506. Sampaolo 1999, 904. Ciarallo & Giordano 2012, 659–661 n.  
507. D’Acunto 2008, 196.

5122 Sogliano 1880, 152.

5123 Jashemski 1993, 244 n. 506.

5124 Jashemski 1993, 244 n. 506.

5125 Jashemski 1993, 244 n. 506. Ciarallo & Giordano 2012, 659–661 n. 507.

5126 Jashemski 1993, 244 n. 506.

5127 Jashemski 1993, 244 n. 506.

5128 Jashemski 1993, 244 n. 506.

5129 Sampaolo 1999, 969–970.

5130 Sogliano 1880, 148.

5131 Niccolini & Niccolini, 1890 Casa detta Centenario, 2.

5132 Sampaolo 1999, 970–974. Ciarallo & Giordano 2012, 659–661 n. 507.

5133 CIL IV 5217–5219.

5134 Sampaolo 1999, 904, 986.

5135 Mau 1881, 221. Sampaolo 1999, 904, 978–982.

5136 Sampaolo 1999, 904–905, 975–977.

5137 Sampaolo 1999, 904, 936–955.

5138 Sampaolo 1999, 904, 934–935.

5139 Sampaolo 1999, 903.

5140 Sampaolo 1999, 904, 956–967.

5141 Sampaolo 1999, 1026–1028.

5142 Sampaolo 1999, 1024.

5143 Sampaolo 1999, 992–995.

5144 Sampaolo 1999, 991.

5145 Sampaolo 1999, 904.

5146 Sampaolo 1999, 990.

5147 Sampaolo 1999, 988–990.

5148 Sampaolo 1999, 1094–1099.

5149 Schoonhoven 2006, 203.

5150 Sogliano 1880, 185. Jashemski 1993, 245 n. 508. Ciarallo & Giordano 2012, 662 n. 509.

5151 Sogliano 1880, 185. Jashemski 1993, 245 n. 508. Ciarallo & Giordano 2012, 662 n. 509. The columns are no longer  
visible.

5152 Jashemski 1993, 245 n. 508. Ciarallo and Giordano (2012, 662 n. 509) report that the piers are made of brick.

5153 Sogliano 1880, 185. Jashemski 1993, 245 n. 508. Ciarallo & Giordano 2012, 662 n. 509.

5154 Sogliano 1880, 185. Jashemski 1993, 245 n. 508. Ciarallo & Giordano 2012, 662 n. 509. The basin is no longer visible.

5155 Sogliano 1880, 185. The stairs are no longer visible.

5156 Sogliano 1880, 185. The table supports are no longer in the house.

5157 Sogliano 1880, 298.

5158 Sogliano 1880, 298. The beam holes no longer visible.

5159 Sogliano 1880, 185.

5160 Sogliano 1880, 298.

5161 Schoonhoven 2006, 203.

5162 Sogliano 1888, 515. Mau 1889, 6. Niccolini 1986, Nuovi scavi, 31. Jashemski 1993, 246 n. 509. Ciarallo & Giordano  
2012, 662 n. 510.

5163 Mau 1889, 6. Sampaolo 2003, 116, 120.

- 5164 Sogliano 1888, 515. Mau 1889, 5. Niccolini 1986, Nuovi scavi, 31. Jashemski 1993, 246 n. 509. Sampaolo 2003, 115. Ciarallo & Giordano 2012, 662 n. 510.
- 5165 Mau 1889, 5.
- 5166 Mau 1889, 5–6. Sampaolo 2003, 120.
- 5167 Sogliano 1888, 515. Mau 1889, 6. Niccolini 1986, Nuovi scavi, 31. Jashemski 1993, 246 n. 509. Sampaolo 2003, 115, 120. Ciarallo & Giordano 2012, 662 n. 510. The width was measured by the author.
- 5168 Sogliano 1888, 515. Mau 1889, 6. Niccolini 1986, Nuovi scavi, 31. Jashemski 1993, 246 n. 509. Ciarallo & Giordano 2012, 662 n. 510. The gutter is no longer visible.
- 5169 Mau 1889, 6.
- 5170 Sogliano 1888, 515. Mau 1889, 6. Niccolini 1986, Nuovi scavi, 31. The puteal is no longer in the house.
- 5171 Mau 1889, 6. Niccolini 1986, Nuovi scavi, 31. The structure is no longer visible.
- 5172 Mau 1889, 4, 6.
- 5173 Mau 1889, 4, 6.
- 5174 Mau 1889, 7.
- 5175 Mau 1889, 4, 6.
- 5176 Mau 1889, 6, 8. Sampaolo 2003, 120.
- 5177 Mau 1889, 4, 6.
- 5178 Sogliano 1888, 515. Mau 1889, 6. Niccolini 1986, Nuovi scavi, 31. Jashemski 1993, 246 n. 509. Sampaolo 2003, 119. Brandt 2010, 112 n. 351. Ciarallo & Giordano 2012, 662 n. 510. Mau reports that the upper part of the niche is destroyed, and therefore the upper part of the wall must be a modern reconstruction. The current height of the lararium is 0,37.
- 5179 Sogliano 1888, 515. Mau 1889, 7. Sampaolo 2003, 115.
- 5180 Mau 1889, 5.
- 5181 Sogliano 1888, 515. Mau 1889, 7–8. Sampaolo 2003, 115, 120, 122.
- 5182 Sogliano 1888, 515. Mau 1889, 7. Sampaolo 2003, 120.
- 5183 Jashemski 1993, 246–247 n. 511.
- 5184 Schoonhoven 2006, 203.
- 5185 Sogliano 1889, 123. Mau 1889, 19. Niccolini & Niccolini 1986, Nuovi scavi, 33. Jashemski 1993, 246–247 n. 511. Sampaolo 2003, 131. Ciarallo & Giordano 2012, 663–664 n. 512.
- 5186 Sogliano 1889, 123. Mau 1889, 19. Niccolini & Niccolini 1986, Nuovi scavi, 33. Jashemski 1993, 246–247 n. 511. Ciarallo & Giordano 2012, 663–664 n. 512. The wide and length of the piers are measured by author.
- 5187 Sogliano 1889, 123. Mau 1889, 19–20. Niccolini & Niccolini 1986, Nuovi scavi, 33. Jashemski 1993, 246–247 n. 511. Sampaolo 2003, 131.
- 5188 Sogliano 1889, 123–124. Mau 1889, 20. Niccolini & Niccolini 1986, Nuovi scavi, 34. Jashemski 1993, 246–247 n. 511. Ciarallo & Giordano 2012, 663–664 n. 512. The piers are currently only 0,93 high, and the niches have not survived.
- 5189 Sogliano 1889, 123. Mau 1889, 20. Niccolini & Niccolini 1986, Nuovi scavi, 33–34. Jashemski 1993, 246–247 n. 511. Ciarallo & Giordano 2012, 663–664 n. 512.
- 5190 Sogliano 1889, 123, 125. Mau 1889, 24–25. Niccolini & Niccolini 1986, Nuovi scavi, 34. Jashemski 1993, 246–247 n. 511. Ciarallo & Giordano 2012, 663–664 n. 512.
- 5191 Mau 1889, 24. The bridges are no longer visible.
- 5192 Sogliano 1889, 125. Mau 1889, 15, 24–25. Niccolini & Niccolini 1986, Nuovi scavi, 34. Ciarallo & Giordano 2012, 663–664 n. 512. Jashemski (1993, 246–247 n. 511) reports a cistern opening. The cistern head is no longer visible.
- 5193 Sogliano 1889, 125. Niccolini & Niccolini 1986, Nuovi scavi, 34.
- 5194 Sogliano 1889, 123. Mau 1889, 20. Niccolini & Niccolini 1986, Nuovi scavi, 34. Jashemski 1993, 246–247 n. 511. Ciarallo & Giordano 2012, 663–664 n. 512. The width and the length of the altar were measured by the author.
- 5195 Sogliano 1889, 124–125. Niccolini & Niccolini 1986, Nuovi scavi, 34. The base is no longer visible.
- 5196 Sogliano 1888, 523.
- 5197 Sogliano 1889, 125. Mau 1889, 25. Niccolini & Niccolini 1986, Nuovi scavi, 34. Jashemski 1993, 246–247 n. 511. Sampaolo 2003, 132. Ciarallo & Giordano 2012, 663–664 n. 512. The diameter was measured by the author.
- 5198 Jashemski 1993, 246–247 n. 511.
- 5199 Jashemski 1993, 246–247 n. 511. Sampaolo 2003, 139. Ciarallo & Giordano 2012, 663–664 n. 512.
- 5200 Sogliano 1889, 123. Mau 1889, 20. Niccolini & Niccolini 1986, Nuovi scavi, 34.
- 5201 Jashemski 1993, 246–247 n. 511.
- 5202 Sogliano 1889, 123. Niccolini & Niccolini 1986, Nuovi scavi, 34. Sampaolo 2003, 139.
- 5203 Sogliano 1889, 123. Mau 1889, 20, 26–27. Niccolini & Niccolini 1986, Nuovi scavi, 34. Jashemski 1993, 246–247 n. 511. Sampaolo 2003, 139. Brandt 2010, 113 n. 355. Ciarallo & Giordano 2012, 663–664 n. 512.
- 5204 Sogliano 1889, 125. Niccolini & Niccolini 1986, Nuovi scavi, 34.

- 5205 Sogliano 1889, 125. Mau 1889, 22. Sampaolo 2003, 131, 136–137. Niccolini & Niccolini 1986, Nuovi scavi, 34.  
 5206 Mau 1889, 23.
- 5207 Sogliano 1889, 125. Mau 1889, 23–24. Sampaolo 2003, 132, 137.
- 5208 Sogliano 1889, 125. Mau 1889, 27; 1890, 228–231. Niccolini & Niccolini 1986, Nuovi scavi, 34–35. Di Capua 1950, 64–66. Jashemski 1993, 246–247 n. 511. Sampaolo 2003, 132, 140–141. Brandt 2010, 113 n. 356. Ciarallo & Giordano 2012, 663–664 n. 512.
- 5209 Mau 1889, 24.
- 5210 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5211 Ciarallo & Mariotti Lippi 1993, 110. Varone 2007, 136, 140. Ciarallo & Giordano 2012, 667–668 n. 519.
- 5212 The house is only partially excavated, and so the relationships of the rooms are unclear. It is possible that entrance 9 was not the main entrance of the house.
- 5213 According to Ciarallo and Giordano (2012, 667–668 n. 519) the columns are made of brick.
- 5214 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5215 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5216 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5217 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5218 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5219 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5220 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5221 Varone 2007, 140. Ciarallo & Giordano 2012, 667–668 n. 519.
- 5222 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5223 Ciarallo & Mariotti Lippi 1993, 110, 115.
- 5224 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5225 Ciarallo & Mariotti Lippi 1993, 110–111.
- 5226 Ciarallo & Mariotti Lippi 1993, 110–111.
- 5227 Ciarallo & Mariotti Lippi 1993, 111.
- 5228 Ciarallo & Mariotti Lippi 1993, 111.
- 5229 Ciarallo & Mariotti Lippi 1993, 110–111, 115. Varone 2007, 140. Ciarallo & Giordano 2012, 667–668 n. 519.
- 5230 Ciarallo & Mariotti Lippi 1993, 110. Varone 2007, 140.
- 5231 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5232 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5233 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5234 Ciarallo & Giordano 2012, 667–668 n. 519.
- 5235 Varone 2007, 141.
- 5236 Varone 2007, 141.
- 5237 Varone 2007, 141.
- 5238 Varone 2007, 140.
- 5239 Varone 2007, 140.
- 5240 Jashemski 1993, 249 n. 517. Ciarallo & Giordano 2012, 668–669 n. 520.
- 5241 PBMP map: [http://digitalhumanities.umass.edu/pbmap/?page\\_id=1258](http://digitalhumanities.umass.edu/pbmap/?page_id=1258). Last visited 15.2.2016.
- 5242 18. Gen. 1972, Fergola 2001, 92. Jashemski 1993, 249 n. 517. Mariotti Lippi 2001, 71. Bragantini 2003, 183. Ciarallo & Giordano 2012, 668–669 n. 520.
- 5243 Jashemski 1993, 249 n. 517. The plaster on the columns is well preserved and the material of the columns cannot be identified.
- 5244 De Franciscis 2001, 218. Ciarallo & Giordano 2012, 668–669 n. 520.
- 5245 25. Lug. 1973, Fergola 2001, 144. Mariotti Lippi 2001, 71. Ciarallo & Giordano 2012, 668–669 n. 520. The settling tanks were measured by the author.
- 5246 26. Gen. 1973, Fergola 2001, 120.
- 5247 Ciarallo & Giordano 2012, 668–669 n. 520. The hole is unmeasurable, because the puteal is covering the cistern head.
- 5248 26. Gen. 1973, Fergola 2001, 120. Bragantini 2003, 236–237. According to Ciarallo and Giordano (2012, 668–669 n. 520) there was a travertine puteal.
- 5249 31. Lug. 1973, Fergola 2001, 144. Jashemski 1993, 249 n. 517. Mariotti Lippi 2001, 72.
- 5250 Bragantini 2003, 215, 222.
- 5251 16. Lug. 1973, Fergola 2001, 143. Jashemski 1993, 249 n. 517. Mariotti Lippi 2001, 72. Ciarallo & Giordano 2012, 668–669 n. 520.
- 5252 16. Lug. 1973, Fergola 2001, 143. Jashemski 1993, 249 n. 517. Mariotti Lippi 2001, 72. Ciarallo & Giordano 2012, 668–669 n. 520.
- 5253 Jashemski 1993, 249 n. 517. Mariotti Lippi 2001, 72.

- 5254 Jashemski 1993, 249 n. 517. Mariotti Lippi 2001, 73.
- 5255 Jashemski 1993, 249 n. 517. Mariotti Lippi 2001, 72. Ciarallo & Giordano 2012, 668–669 n. 520.
- 5256 Mariotti Lippi 2001, 73.
- 5257 De Franciscis 2001, 218. 8. Bragantini 2003, 211. During the excavation the wall paintings were interpreted as IV style (Nov. 1971, Fergola 2001, 85).
- 5258 8. Nov. 1971, Fergola 2001, 85. Bragantini 2003, 184. Ciarallo & Giordano 2012, 668–669 n. 520.
- 5259 Bragantini 2003, 211.
- 5260 De Franciscis 2001, 218. Bragantini 2003, 211, 215–231. During the excavation the wall paintings were interpreted as IV style (22. Dic. 1971, Fergola 2001, 90).
- 5261 22. Dic. 1971, Fergola 2001, 90. Bragantini 2003, 184, 211, 215–231. Ciarallo & Giordano 2012, 668–669 n. 520.
- 5262 Bragantini 2003, 211, 215, 222.
- 5263 Bragantini 2003, 215.
- 5264 Giordano 1974, 26.
- 5265 De Franciscis 2001, 218. Bragantini 2003, 226–229.
- 5266 15. Feb. 1972, Fergola 2001, 95, 18. Mag. 1972, Fergola 2001, 103. Bragantini 2003, 184, 226–229. Ciarallo & Giordano 2012, 668–669 n. 520.
- 5267 23. Mag. 1973, Fergola 2001, 136. 25. Mag. 1973, Fergola 2001, 136. Giordano 1974, 28. Bragantini 2003, 229.
- 5268 De Franciscis 2001, 218. Bragantini 2003, 231–234.
- 5269 Bragantini 2003, 184, 231–234. Ciarallo & Giordano 2012, 668–669 n. 520.
- 5270 Jashemski 1993, 249 n. 517. Mariotti Lippi 2001, 72. Ciarallo & Giordano 2012, 668–669 n. 520.
- 5271 22. Nov 1971, Fergola 2001, 87, 18. Gen. 1972, Fergola 2001, 92. Jashemski 1993, 249 n. 517. Bragantini 2003, 211. Ciarallo & Giordano 2012, 668–669 n. 520. The half columns are 0,06 shorter than the columns of the peristyle.
- 5272 6. Lug. 1973, Fergola 2001, 139. The electoral notices are no longer visible.
- 5273 De Franciscis 2001, 218. Bragantini 2003, 184, 249–272.
- 5274 De Franciscis 2001, 218. Bragantini 2003, 272–280.
- 5275 De Franciscis 2001, 218–219.
- 5276 Bragantini 2003, 281–297.
- 5277 De Franciscis 2001, 219–220.
- 5278 De Franciscis 2001, 219. The identification as a tablinum, on the basis of the location and the large openings to the atrium (O) and the peristyle (CC), was made by the author.
- 5279 De Franciscis 2001, 219. Bragantini 2003, 314–321. According to Bragantini the wall paintings are IV style.
- 5280 De Franciscis 2001, 219. Bragantini 2003, 229, 245.
- 5281 De Franciscis 2001, 219. Bragantini 2003, 238–245. According to Bragantini the wall paintings are IV style.
- 5282 Jashemski 1993, 252 n. 518. Sampaolo (2003, 361) state that the house was excavated 1903, 1905 and 1911–1912.
- 5283 Schoonhoven 2006, 203.
- 5284 Jashemski 1993, 252 n. 518. Ciarallo & Giordano 2012, 669–670 n. 521.
- 5285 Della Corte 1911, 48. Sampaolo 2003, 362, 492. According to Ciarallo and Giordano (2012, 669–670 n. 521) the columns are made of travertine.
- 5286 Della Corte 1911, 48. Sampaolo 2003, 494–495.
- 5287 According to Sampaolo (2003, 494–495, 498–499) the pier is made of ov. Ciarallo and Giordano (2012, 669–670 n. 521) report the pier is made of brick.
- 5288 Sampaolo 2003, 495. The plaster is no longer visible.
- 5289 Sampaolo 2003, 498–499.
- 5290 Sampaolo 2003, 495, 498–499.
- 5291 CIL IV 8961–8964. Della Corte 1911, 49–51, 54. Sampaolo 2003, 495–497.
- 5292 Sampaolo 2003, 494–495. Jashemski 1993, 252 n. 518. According to Ciarallo and Giordano (2012, 669–670 n. 521) the gutter is made of travertine.
- 5293 Della Corte 1911, 51. Spinazzola 1953, 349. Jashemski 1993, 252 n. 518. Sampaolo 2003, 452–453. Ciarallo & Giordano 2012, 669–670 n. 521. According to Sampaolo (2003, 499–500) the pool was in garden 43. The pool is near the limit of the peristyle and garden, and as there is no archaeological evidence as to where the border of these two spaces was, the pool can be interpreted as being a feature of either space. It is also possible that there was no border between the peristyle (42) and the garden (43), and the garden space in the middle of the peristyle continued towards the southeast part of the house, as interpreted by Spinazzola 1953, 344. Della Corte (1911, 54) notes that the pool is between the spaces. The rim and depth were measured by the author. The pool is currently partially filled in, meaning that the depth is at least 0,35.
- 5294 Della Corte 1911, 51, 54. Ciarallo & Giordano 2012, 669–670 n. 521. According to Spinazzola (1953, 344) and Jashemski (1993, 252 n. 518) there were 12 jets. The jets no longer visible.
- 5295 Della Corte 1911, 54. Spinazzola 1953, 299. Jashemski 1993, 252 n. 518. Ciarallo & Giordano 2012, 669–670 n. 521.

- 5296 Della Corte 1911, 48–49. Jashemski 1993, 252 n. 518.
- 5297 Della Corte 1911, 49. Gibbs 1976, 146. Jashemski 1993, 252 n. 518. Gibbs reports a height of 0,48 and a width of 0,65. The sundial is no longer in the peristyle.
- 5298 CIL IV 8964.
- 5299 Sampaolo 2003, 437.
- 5300 Sampaolo 2003, 437, 498–499.
- 5301 CIL IV 7806, 8966–8968. Della Corte 1954, 9. Sampaolo 2003, 361.
- 5302 Sampaolo 2003, 461–467, 495.
- 5303 Sampaolo 2003, 389–391.
- 5304 Sampaolo 2003, 473, 492.
- 5305 Sampaolo 2003, 362. The floor is no longer visible.
- 5306 Della Corte 1911, 54. Spinazzola 1953, 344. Jashemski 1993, 252 n. 518. Ciarallo & Giordano 2012, 670 n. 522.
- 5307 Sampaolo 2003, 391–425.
- 5308 Sampaolo 2003, 425–433.
- 5309 Sampaolo 2003, 362, 435–437.
- 5310 Sampaolo 2003, 362, 437–439.
- 5311 Sampaolo 2003, 362, 439–450.
- 5312 Sampaolo 2003, 362, 451–452, 498–499.
- 5313 Sampaolo 2003, 452, 457, 498–499. De Haan 2010, 229–230 K. 24. Sampaolo calls the space also an apoditerium.