

# CORINTH

RESULTS OF EXCAVATIONS CONDUCTED BY

THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

VOLUME V

## THE ROMAN VILLA

BY

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DEDICATED  
TO  
THE MEMORY  
OF  
NORA JENKINS SHEAR  
ARTIST  
SCHOLAR  
ARCHAEOLOGIST



# P R E F A C E

**T**HE excavation of this Villa was conducted with a gift presented to the American School of Classical Studies at Athens through Dr. B. H. Hill by the late Mrs. J. Pierpont Morgan after a visit to Corinth in the year 1924. The publication of this volume is financed with the generous assistance of Mr. Morgan. Mr. Henry J. Patten kindly contributed the funds necessary to build a house for the protection of the mosaic floors. The copies of the mosaics were made in water-color with the most painstaking care by the late Nora Jenkins Shear. The desirability of reproducing the head of Dionysus in exact facsimile necessitated the adoption of an unusually large format for the book. Some drawings have been included that were executed by William V. Cash and by Richard Stillwell. M. E. Gilliéron gave some valuable advice on a visit to Corinth and my colleagues at Princeton, Professors Edward Capps and G. W. Elderkin, have been uniformly helpful with sympathetic suggestions. Mr. Frederic Warde has had entire charge of the typography and of the general arrangement of the book. The accurate reproductions of the paintings and drawings were made by the Ganymed Graphische Anstalt in Berlin. To these coöperators I here express my appreciation and gratitude.

T. L. S.

## THE ROMAN VILLA



# THE ROMAN VILLA

AT THE FOOT OF THE CITADEL OF CORINTH A NARROW STRIP OF FERTILE LAND EXTENDS BETWEEN THE HILLS AND THE WATERS OF THE CORINTHIAN GULF. HERE THE FAMOUS CITY WAS SITUATED ON SEVERAL NATURAL TERRACES FACING THE SEA. AMONG THE MAGNIFICENT BUILDINGS LYING DIRECTLY NORTH OF THE ACROCORINTH THE GREAT THEATRE WAS CONSPICUOUS BECAUSE OF ITS SIZE AND ITS SPLENDOR. AN ANCIENT ROAD from the market-place to the neighboring town of Sicyon on the west skirts the theatre, and by this road, outside the city's walls, at a kilometre's distance from the theatre a hillock of red clay rises on the south from which a spring of clear water flows. The spring and the color of the earth give the place its present local name of Kokkinovrysi, the Red Spring. The majestic height of Acrocorinth rises to the southeast, as it is shown in Figure 1, while to the north olive orchards, vineyards and fields of grain stretch to the edge of the deep blue waters of the sea. The beauty of the natural scenery, the coolness of the breezes and the presence of abundant water mark this as an ideal site for the location of a settlement of ancient days, and the handsome suburban villa that was built here was worthy of the beauty of its surroundings.

While the flow of water from the Red Spring is continuous its volume is scanty in the summer season, but when the heavy rains fall in autumn a torrent of water pours down the southern slope washing the earth before it. Some years ago the attrition of ground caused by these miniature floods revealed a corner of a mosaic pavement which was noticed by George Kachros, the vigilant guardian of the antiquities of Corinth. He cleared the spot sufficiently to see that a mosaic panel was preserved with a picture of Europa on the bull, which he subsequently covered again with earth. Year after year the winter rains washed away more pieces of the picture until in 1925, when I was working at the theatre, it seemed to me to be an imperative duty to investigate the area and to make a scientific record of the remains. This work was, therefore, begun on April thirteenth of that year and was continued throughout the remainder of the season, for the small bit of mosaic that had been exposed was found to be part of the floor in the room of a house of considerable size. The depth of soil that covered the building was slight, not exceeding one metre at the deepest point, but great care was necessary in the prosecution of the excavation in

order that none of the small particles of the patterns should be dislodged, and therefore only four experienced workmen were employed on the task of clearance. After the stream of water had been diverted by ditches from the prospective field of work the excavation was begun at the point of the emergence of the mosaic from the ground. This was just in front of the representation of the group of Europa on the bull, which was found to be a rectangular panel picture, surrounded by decorative borders, that was set in the centre of the floor of a large room. The pattern of the mosaics of the floor about the picture consists of a uniform series of crescents with protuberances extending from their concave sides. This general design is delimited by a narrow exterior border that is laid close to the walls of the room. The shape of the room is irregular and the floor has been cut away by the action of the water from the spring which flowed in a northwesterly direction, with the result that the northeastern section of the mosaic is missing, but fortunately this space can be restored with certainty from the remainder of the pattern.

When the limits of the design of the first room had been reached it appeared that the southern side was bordered by a low socle wall, and investigation to the north of this wall soon revealed the mosaic designs of another floor. Again a framed picture occupied the centre of the room but in this case it was in such a badly injured condition that only a portion of the upper part of a standing figure of Dionysus was still in place. This picture was found to be surrounded by panels of geometrical designs which were either intact or else were sufficiently well preserved so that a perfect restoration is possible. The panel picture is rectangular in shape and is placed in an east to west orientation with the figure facing towards the east. This indicated the desirability of an extension of the investigation in an eastern direction which resulted in the uncovering of a room of large size with a square water basin in its centre. Slowly and carefully the earth was removed

and then with the utmost caution a hard deposit of lime was scraped away until there was gradually revealed an alternating series of framed pictures and of geometrical patterns, of which the latter occupied the corners of the room while the former were placed on the sides parallel to the sides of the pool.

In consequence of the discovery of this succession of rooms diligent search was made in all directions outside the limits of the recovered designs and presently a narrow mosaic pavement of uniformly white cubes was found to continue to the west beyond the southwest corner of the room first cleared. This proved to be the floor of a doorway leading into a fourth

room of which the elaborate floor designs were in a state of perfect preservation, a marble socle was standing about all the sides, and the stuccoed wall on the south was in place to a height of about one metre. Elaborate mosaic designs surround a central circular framed picture of the head of Dionysus. As the floor of this room and the socle of the wall are entirely preserved their clearance at once revealed an opening in the west wall where a large marble threshold is in place. Through this doorway passage is given to a fifth room of which the floor design consists of a large number of small squares of recurrent decorative motives and colors. This is the only room uncovered in which no picture is included in the scheme of decoration.

## THE GROUND PLAN

THE ground plan of the Villa as it has been revealed by the excavations exhibits a series of rooms which, with one exception, are of unusual and extraordinary shape. The plan which is reproduced in PLATE I was drawn by William V. Cash. The building extends in a general direction from east to west. On the north the ground slopes gently to a narrow strip of plain that borders the Corinthian gulf which is nearly a mile distant from the Villa and, as has been mentioned, a modern road to Sicyon passes behind the house. The first room on the east will be designated as the atrium or room A. A photographic view of this room as seen from the east is reproduced as *Figure 2*. Although now injured on the north side it is evident that this room was practically square, measuring 7.15 metres on the side. In its centre is a square cement-lined pool, which is 0.52 metres deep and has at its corners square column bases, 0.55 metres square. Marks in the floor of the pool indicate that the cement had originally been covered with some kind of veneering, possibly made of thin plaques of colored marble such as are found elsewhere in the building. As the pool now exists no inlet or outlet for water is visible, but it was open to the sky and thus received the natural rainfall as well as the drainage of rain water from the in-sloping sides of the roof. It has not seemed advisable to mutilate the cement floor of the pool in search of evidence for earlier water-works, but outside the east wall of the room a water-pipe was uncovered and was followed to the eastern edge of the room where it passes under the floor at a lower level than that of the bottom of the pool. A water-pipe that also appears on the south side passes through the south wall and thence con-

tinues, apparently, under the mosaic floor opposite the southwest column-base, for the floor at this point rings hollow when struck. The walls of this room, as well as of the other rooms in the house, are constructed of rough stones, uncut and untrimmed, but fairly well fitted together and laid in cement. For the atrium the width of the wall varies from 0.50 to 0.70 metres. On the interior it was faced with a low socle of thin marble slabs, above which the surface was covered with painted stucco. On the centre of the east side the wall is broken by the insertion of a large block of limestone, 1.50 M. long by 0.50 M. wide, which evidently served as a threshold for the entrance-door. But the use of this threshold is subsequent to the time when the mosaics were designed and laid, as it covers part of the pattern on the side in question. It is probable, however, that this entrance succeeded to an earlier doorway on the same spot as no structural evidence for an approach has been found on either of the other sides of the room where the wall still exists.

Adjoining the atrium, Room A, on the southwest is a smaller room, Room B, with a handsome mosaic floor, but though the floor design is a symmetrical rectangle the walls of the room, preserved here only in foundations, are quite irregular, the outer width of the room at the east end being four metres, at the west end five metres. Similar irregularities occur in the orientation of the walls of the remaining three rooms of the building.

The large room on the north, Room C, lies 0.52 M. below the level of Rooms A and B. It has a rectangular picture in its centre set in a series of decorative borders. The mosaic design about the picture is symmetrical

except in the southeast corner where a small recess, 1.20 by 0.80 M., is excluded from the pattern. The sides of the rectangular mosaic do not coincide with the walls of the room which run unsymmetrically. On the north and east sides the end of the floor has been destroyed, but on the south the irregular space between the design and the wall is filled with plain red cubes. The excluded space is larger on the west and here a rinceau pattern is used, set in white on a red ground. The east walls of this room and of the small room to the south are badly preserved, so that no evidence for doorways remains, but the entrance to these rooms must have opened from the atrium.

Exit from the large northern room is by means of a doorway, 0.895 M. wide, in the southwestern corner, through which one passes into a small room with handsome floor and wall decorations. This room also is of eccentric shape, its width on the north being 3.41 metres, on the south only 2.38. The east and west walls slope sharply inwards each cutting an integral part of the mosaic pattern. On the south a narrow strip, increasing to a maximum width of 0.11 M. at the west end, is left between the mosaic design and the south wall forming a space of which the pavement consists of cubes of many colors laid without any fixed design to give a kaleidoscopic effect.

The west wall of Room D is cut by an opening, 0.90 M. wide, which is a doorway to another Room, E, on the west. The marble sill is still in place and in it are two holes which served as sockets for the door posts. The dimensions of the sill are 0.90 by 0.44 M. The fifth room had been used in part at some late period for a cistern and it is therefore cut by a late transverse wall, *Figure 5*. Because of the water that had been stored here the lime deposit on this floor was especially thick and difficult to remove, but after the demolition of the late walls and the clearing of the floor the mosaic design was found to be nearly intact. The pattern is geometric with repetitions of small squares of varied colored motives. Outside of the walls of this room on the northwest, in an area where no floor pavement remains, the upper half of a large pithos was lying, and in a similar area to the south of the room were two smaller pithoi that were found in an upright position. This suggests that storerooms adjoined the fifth room of the house and that this room with its plainer mosaic floor was used for domestic purposes, though no traces of burning due to cooking were anywhere apparent. It is certain that the house originally consisted of more than the five rooms that are now preserved. Another room lay just west of Room B and southeast of Room D. This is proved by many small pieces of painted stucco from the interior walls that were scattered over this area, but later reconstructions have totally destroyed the mosaic floor if one ever existed here. Furthermore there is no passage to this area through the existing wall of Room D, and though the west wall of room B is in a very dilapidated condition evidence is also lacking for the presence of a doorway there.

The most characteristic element in the plan of this house as it now exists is its irregularity. All the rooms have extraordinarily irregular shapes with

the exception of the atrium, where the walls run with a fair degree of straightness to form right angles at the corners. This peculiarity can not have been due to any limitation of terrain, as the ground here is sufficiently even, and no problem of congestion of suburban residences could ever have arisen. As will be seen later the mosaic patterns were designed for rectangular rooms, and it is not apparent why some later reconstructionist built asymmetrical walls even to the detriment of the floor designs. Houses of irregular shape have been found elsewhere. At Delos in a house near the sacred lake none of the rooms is rectangular<sup>1</sup>, and although the location of this house on a crowded corner of the town may explain the irregularity of its exterior plan that is not sufficient reason to account for the asymmetry of all the interior walls of the rooms. Nothing can be said of the arrangement of the rooms in the house at Corinth as a whole because part of this house has evidently been destroyed.

The structural nature of the house is well illustrated by the existing walls of Room D and by the objects found in the deposit of earth over that room. The depth of the deposit was 0.70 metres of which about 0.50 M. consisted of surface earth. Below this for a depth of from 0.10 to 0.15 M. the area was thickly strewn with small fragments of brightly colored fresco from the walls, and then came a space, 0.20 to 0.25 M. thick, reaching to the floor itself, in which were lying many terracotta roof tiles. This stratification indicates that the house, at least in the part where this room was situated, was of only one story, and that the roof collapsed first and was followed by the caving-in of the walls. Large stones were not found in the area, but it is probable that the upper part of the walls was constructed in the same way as the lower part that is still in place. Any loose stones lying near the surface would have been tempting building material for later inhabitants and could have been easily carried away with only traces left behind of the painted stucco of their ornamented face. In any case no evidence was found for the assumption of the construction of the upper walls from other material. On the south side of Room D the wall is preserved, at its highest point, to a height of one metre, including a low marble socle at the base. The width of the partition wall between Rooms D and E is 0.51 M. All the walls are constructed of stones of irregular shape, the inner face of which has been smoothed and is covered with plaster which was painted in a large variety of colors. Unfortunately all the pieces that were recovered from the earth are small. The colors that predominate are bright red, dark blue and yellow, but several shades of these same colors also occur. Pieces of green are rare but both light and dark blue are common, a fact that is in contrast to the scarcity of blue colors at Delos<sup>2</sup>. There are also many pieces with a combination of colors such as red with a cream band, red with a black band, black and blue, and gray and white. A streaked deco-

<sup>1</sup> See Bertha C. Rider, *The Greek House*, p. 250, fig. 48a; and L. Couve in *Bulletin de Correspondance Hellénique*, XIX, 1895, p. 485, Plate III.

<sup>2</sup> M. Bulard, *Peintures murales et mosaïques de Délos*, p. 127.

ration of gray and white is of common occurrence, and stucco of this type is still preserved to a height of 0.43 M. on the west end of the south wall of Room D, but on the east end of the same wall the fresco is of a mottled red color. This is an evident attempt to imitate the appearance of veined marbles, and continues up the wall the color notes given by the particolored marbles of the socle. At Delos stucco in imitation of marble is found on the orthostates as at Corinth and also occasionally on the plinths<sup>1</sup>, where marble facing is used in the house at Corinth. The socle is almost wholly preserved on three sides of Room D, and is partially in place in Rooms A, C and E. In Room D the height of the slabs is 0.14 M., and their thickness is 0.04 M. They vary in length from 0.095 M., a small piece beside the entrance doorway, to 0.725 M. The scheme of arrangement on the east side, which is typical, with the sizes of the revetment slabs, beginning at the north end, is as follows: white slab, 0.095 M.; doorway, 0.895 M.; mottled gray, 0.575 M.; white, 0.16 M.; mottled gray, 0.485 M.; dark gray, 0.725 M.; white, 0.27 M.; veined red, 0.295 M.; white, 0.41 M.; mottled gray, 0.21 M.; dark gray, 0.53 M. On both the east and south walls, where the stucco is in part preserved,

<sup>1</sup> Bulard, *op. cit.*, Plate VI A, a; figures 32 f and 43.

the streaked gray fresco is above the white and gray marbles, and the streaked red fresco is above the white and red marbles. *Figure 4* gives a view of this room as it appears from the southwest.

Numerous fragments of roof tiles were lying in various parts of the building, especially above the floor of Room D, but a complete tile could not be put together from any of the fragments. They are terracotta tiles made of coarse clay and are unpainted. Both cover and imbrex tiles, and tiles with spouts were found. The width of the cover tiles is 0.40 M. The type of tile is illustrated by the drawing made by Richard Stillwell that is reproduced in *Figure 5*.

On the basis of the structural data that have been mentioned Richard Stillwell has made a restoration of the building in section, as shown in PLATE II. Everything above the orthostates is conjectural, but the colors of the frescoes are taken from the fragments of stucco found, except that no pieces exist from a pictorial scene. The columns of the atrium are restored, as only the bases were discovered in place, but the roof is constructed in the drawing from the recovered tiles.

# THE MOSAICS<sup>1</sup>

THE floors of the building are elaborate designs made by combinations of small cubes of various colors. The English word “mosaic” is from the Greek *μουσαϊον*, a place that was commonly decorated in mosaic construction. But the use of this stem in Greek for this designation is only of very late appearance in the language and in the classical period some circumlocution is used involving the word *ψιφιδος* a pebble, or *λιθος*, a stone. The Latin word is *tessera* and mosaic cubes are usually designated by that term. The custom was widely prevalent in Greece in the classical period to construct a floor of inlaid pebbles of two or three colors arranged to form a simple design. This practice is still continued in the island towns of the Greek archipelago, as it is a simple, inexpensive method of securing effective decoration. Many pieces of such mosaic pavement made of black, orange and white pebbles have been found at Corinth in deposits that date from the fifth century B.C. From this simple type of construction in which natural stones were used it was but a normal stage of development that led to the cutting and shaping of the stones and to a wider selection of colors. The use of the more elaborate mosaic patterns is associated with Corinth at a comparatively early period in a late and possibly apocryphal story about Diogenes, the Cynic philosopher, who spent the latter part of his life at Corinth, where he was visited by Alexander the Great, and where he died, according to bookish tradition, on the day of Alexander’s death in Babylon in 323 B.C. While living at the Kraneion in the eastern part of the city Diogenes was invited on one occasion to dine at the house of a wealthy friend who was more particular about the fine appearance of his house than about the neatness of his own person. When Diogenes entered his friend’s room for the festive dinner he cleared his throat, glanced about the room and then spat on his host. To his friend’s angry demand for an explanation of this indignity the philosopher replied: “You have a fine house where the furniture is clean and spotless, the walls are adorned with paintings and the floors are paved with valuable mosaics in which are representations of the gods. You are the only dirty thing in sight and people are accustomed to spit on the dirtiest places.” This story is related by Galen, the famous physician of the time of Hadrian in the beginning of the second century A.D.<sup>2</sup> It is also

repeated in substance by Diogenes Laertius<sup>1</sup>. Both of these writers lived long after the death of Diogenes the Cynic, but Galen pursued his medical studies at Corinth and thus had ample opportunity for securing Corinthian records and traditions. If the story about Diogenes be substantially true it indicates that floors of elaborate mosaic designs were made and used at Corinth before 323 B.C., which is an early record for the appearance of mosaics in Greece. It may be noted that some scholars simply reject the entire story as a creation of fancy<sup>2</sup>, but where a tradition exists there is usually some foundation for it however much a later version may diverge from perfect accuracy. But in this case no evidence is available on which to refute the story of Galen, which adds a certain touch of literary reminiscence to the newly discovered mosaic designs. On the contrary, the presence of mosaics at Corinth in the fourth century has been attested by the discovery made in the course of the excavations of the season of 1929. Just east of the theatre a room was cleared of which the floor was constructed of small black and white pebbles set in cement to form varied designs. A meander border bounds the outer edge of the room that is nearly square, and within this is a large circle with a running wave pattern for a border. The circle is decorated with graceful palmettes and anthemias and in the corners are placed animal groups which represent lions attacking in one case a horse and in another an antelope. The technical execution of this work, the animal groups and the meander and wave borders are similar to those in a mosaic recently found at Olynthus by D. M. Robinson, which is dated by him at about 400 B.C. and which in any case must be anterior to 348 B.C. when Olynthus was destroyed by Philip.<sup>3</sup> The shapes of the palmettes and anthemias in the Corinthian house accord stylistically with a date early in the fourth century, and thus at Corinth a mosaic now actually exists that was undoubtedly extant in the time of Diogenes.<sup>4</sup>

The tesserae employed in the mosaics of the Corinthian villa range in size from a surface of a square centimetre to quite tiny particles. The large squares occur in the linear and geometric designs, *opus tessellatum*, while the small and irregularly shaped pieces are necessary for the construction of the figures, *opus vermiculatum*. Three materials are found to be used,

<sup>1</sup> A good general treatment of the subject of ancient mosaics is presented by P. GAUCKLER in Daremberg and Saglio, *Dictionnaire des Antiquités Grecques et Romaines*, under the term *musivum opus*, III, pp. 2088 ff.

<sup>2</sup> *Protrepikos epi technas*, VIII, 19.

<sup>1</sup> VI, 52.

<sup>2</sup> Gauckler, *loc. cit.* III, p. 2096.

<sup>3</sup> *Amer. Jour. Arch.* XXXIII, 1929, pp. 64 and 65, *figs.* 12 and 13.

<sup>4</sup> *Ibid.* XXXIII, 1929, pp. 526-528, *fig.* 10.

limestone, terracotta and vitreous paste or glass. The combination of cubes of hard limestone with those of soft terracotta is unusual<sup>1</sup>, and would not seem to be very practical if one may judge from the experience of scraping off the hard deposit of lime that covered the floor. It was impossible to avoid shaving the surface of some of the terracotta cubes in the cleaning process, and when the house was in use in antiquity the necessary cleaning of the floors must have worn down the terracotta without affecting the neighboring cubes of stone. Glass is employed for representing bright green and blue colors, while the pale pink is terracotta and limestone occurs in many different shades and tones. A total of thirty colors is represented in one design of the atrium. The range of the palette required by Nora J. Shear in reproducing this design illustrates most effectively the variety of the original colors. They are here listed by numbers which are followed by the constituent mixtures needed to secure the particular tone.

1. *Black.*
2. *Black and white.*
3. *Black, white and yellow ochre.*
4. *Black, viridian and indigo.*
5. *Cobalt, viridian, yellow ochre and white.*
6. *Emerald green, yellow ochre and white.*
7. *Indian red and light red.*
8. *Indian red, light red and yellow ochre.*
9. *Indian red, light red and burnt sienna.*
10. *Indian red, burnt sienna and white.*
11. *Indigo and sepia.*
12. *Indigo, sepia and light red.*
13. *Indigo, sepia, light red and yellow ochre.*
14. *Indigo, sepia, light red, yellow ochre emerald green and white.*
15. *Indigo, yellow ochre and white.*
16. *Light red and yellow ochre.*
17. *Light red, yellow ochre and vermilion.*
18. *Light red, yellow ochre, vermilion and white.*
19. *Light red, yellow ochre and white.*
20. *Light red, vermilion and white.*
21. *Sepia, yellow ochre and white.*
22. *Vandyck brown and purple madder.*
23. *Vandyck brown, purple madder and white.*
24. *Vandyck brown, purple madder, sepia and white.*
25. *Vandyck brown, burnt sienna and yellow ochre.*
26. *Vandyck brown, burnt sienna, indian red and purple madder.*
27. *Viridian and yellow ochre.*
28. *Viridian, burnt umber and ultramarine.*
29. *Yellow ochre and white.*
30. *Yellow ochre, burnt umber and white.*

<sup>1</sup> Gauckler, *loc. cit.* III, p. 2098: il n'emploie presque jamais la brique.

This is a list of the colors used in the attempt to approximate in the reproduction as nearly as possible the original tones but it should not be in any way inferred that other combinations of colors are excluded. The great variety of tone indicated by the necessity for the use of these thirty mixtures gives astonishing vivacity to the designs, so that even where one pattern covers a large area no monotony of effect is experienced.

Archaeologists are not in accord in regard to the technique of laying a mosaic, but the view once prevalent that the tesserae were set in place by an artisan, who made a finished piece of work from a plan before him, has to some extent been modified. In the case, at least, of the pictures it seems probable that the cubes were set in cement by an artist in his atelier working from a painting, and that subsequently the completed unit in one or more pieces was transported to its destination and laid as a whole on a cement foundation that had been previously prepared. Evidence for this reasonable procedure is furnished in several instances by the fact that the clay in which the cubes are set differs from the clay of the foundation<sup>1</sup>. Such a difference, however, is not noticeable at Corinth.

The designs of the atrium are set within an outer border consisting of three elements. Close to the wall is a narrow band of red, within which is a band of small black pyramids, while the third inner decorative element consists of a series of conventionalized beads and reels in red. The corners of the room are occupied by large squares, 2.17 M., with alternating patterns, the southeast and northwest corners having a diamond design while the designs in the other corners are circular. But though the geometric outlines of the patterns in the opposite corners are similar the effect is quite different because the colors are variously distributed. On each side of the pool a picture, 1.15 M. by 0.95 M., is represented in mosaic, and is surrounded by an elaborate frame that consists of a multi-colored guilloche pattern within a meander design. On the east side of the pool the picture represents a goat reclining under a tree. The picture on the south side which is perfectly preserved portrays a herdsman standing beneath a tree. He is playing a flute and by his side are three oxen. Only a few unrecognizable fragments remain of the picture on the west, and that on the north has been entirely destroyed. In fact the northern end of the room for its entire width has been washed away, but as enough of the patterns remained to show their character the floor is reproduced with completed designs in Plate 3. But no evidence existed for a reconstruction of the panel picture on this side.

The guilloche and meander bands not only form effective frames for the pictures but are in themselves important, as these elements occur in mosaics elsewhere and provide features for stylistic comparison. In a corner of a recess of the agora of the Italians at Delos a hydria is represented in mosaic<sup>2</sup>, of which the decorative frame consists of guilloche and meander bands

<sup>1</sup> Gauckler, *loc. cit.* III, pp. 2098 and 2099.

<sup>2</sup> M. Bulard, *op. cit.* Plate XI.

that are identical in character with the corresponding elements of the frame about the pictures in the atrium of the Villa. The significance of the piece in Delos is due to the fact that it is clearly marked as a work of the Roman period, not only from the place where it was found but also from the Roman name in Greek letters that appears beside the hydria, ΠΟΠΑΙΟΣ ΣΑΤΡΙΚΑΝΙΟΣ ΠΟΠΑΙΟΥ ΥΙΟΣ. This name occurs on another mosaic in the same area and commemorates the person who assumed the costs of that particular piece of work. Monsieur J. Hatzfeld of the staff of the French excavators at Delos has made a careful and elaborate study of this building, by which he has proved beyond question that it was erected in the last years of the second century B.C., probably about the year 100, which is a valuable fixed date in connection with our study<sup>1</sup>. A similar combination of guilloche and meander bands appears on a floor in the house of the consul Attalos at Pergamum which, because of the fineness of the workmanship, is regarded by Dörpfeld as one of the best Greek mosaic floors<sup>2</sup>. These convenient and handsome decorative elements became part of the repertory of later ornamentation, but the point for emphasis here is the fact that they occur in identical form in the pre-Christian period.

The well preserved picture within the frame on the south side of the atrium is reproduced in PLATE IV from a water-color study by Nora J. Shear. Because of its importance it is also shown on PLATE V in a black and white reproduction of a facsimile copy made by William V. Cash. A young herdsman is standing in an easy attitude, supporting himself against a tree as he plays a flute. The grayish green color of the trunk of the tree and its twisted and gnarled nature mark the tree as an ancient olive. The leaves are given a bright green tone by the use of glass as the material of the tesserae. The youth is nude except for a leopard's skin that is placed around the neck and over the left upper arm whence it hangs down on his left side. The body of the boy is represented in a dull red tone, perhaps by way of suggesting the tanned body of a mountain shepherd. Close beside the tree a spacious yellow pot has been placed on the ground, and a white streak within its rim identifies its contents as milk. The right of the picture is occupied by a group of three cattle, of which the one on the left, seen almost in full side, is of a gray color, the central animal, which is lying down with his head in an opposite direction to the others, is painted in a dark shade, while the third, as seen from the rear, is represented in an extraordinary pose and is painted in a light red. Beyond the cattle and sloping to the upper right corner of the picture is the outline of a rocky hill, on the side of which a green bush is growing. Other bushes are scattered over the terrain. The sun is low on the left of the group so that the figures cast long shadows which the artist indicates in a brownish red shade. Of almost identical color is a band with irregular outline at the bottom of the picture. It is difficult to understand this feature. The color would seem to

<sup>1</sup> *Bulletin de Correspondance Hellénique*, XXXVI, 1912, pp. 110 to 112 and 117.

<sup>2</sup> *Athenische Mitteilungen*, XXXII, 1907, p. 184, Plate XVII, 2.

preclude the possibility of a representation of a stream of water, and the band may be intended to indicate the vertical side of a cliff or of a bank of earth<sup>1</sup>. A similar band is placed at the bottom of the picture on the east side of the pool of the atrium, but in that case the upper edge is straight and not broken.

The artistic conception of the picture of the herdsman is a masterly one with subtle balance of values in evidence throughout. The upright element on the left is balanced by the broad extent of ground on the right foreground and the high hill above it. The red color of the boy is balanced by the red ox on the right, while on each side are tall green shrubs. The green mass of the leaves at the top of the picture is counterbalanced by the brown earth or rock that runs across the entire width at the bottom. Remarkable attempts at foreshortening are seen in the representation of the feet of the youth and in the pose of the ox on the right, which is seen from the rear. As the youth wears a leopard's skin and appears as a herdsman in mountainous scenery it may be that this is a picture of Paris portrayed as a herdsman on the slopes of Mount Ida. In fact the picture might serve appropriately as an illustration for Euripides' description, in the "Helen," of Paris "whose pipe's wild melody floated afar over Ida and round still steadings of kine"<sup>2</sup>. In the well known vase of Ionic style in Munich, with the scene of the Judgment of Paris, Paris is represented in one panel as a herdsman with three cattle<sup>3</sup>. He also appears with three cattle on a Hellenistic relief in Rome<sup>4</sup>. This is a familiar rustic motive but Paris in the rôle of a shepherd is appropriately associated with such rusticity, and other rural representations of the theme, in which sheep and goats are present as well as cattle, may be conveniently seen in the paintings on the subject that are grouped together by Reinach in his *Répertoire de Peintures Grecques et Romaines*, pages 163 and 164. The use of mosaics in the Greek period for illustrating epic stories is attested by Athenaeus, V, 41, who states that in the ship of Hiero of Syracuse the floors of the cabins were composed of mosaics in which the whole story of the Iliad was depicted in a marvelous manner.

The interpretation of the youth in the mosaic at Corinth as Paris was tentatively suggested by me in the preliminary report of my excavations of 1925<sup>5</sup>, and Deonna has correctly pointed out the similarity of the figure to the type of the Praxitelean statue of the satyr<sup>6</sup>. But the pictorial element is the most characteristic feature of the mosaic, and the skillful artistic arrangement of the masses of the composition, and the tasteful and harmonious disposition of colors indicate that the work is made from a painting

<sup>1</sup> A somewhat similar treatment of the lower edge of the picture is seen on a mosaic from Pompeii, shown by Gauckler, *op. cit.* III, p. 2099, fig. 5259.

<sup>2</sup> *Helena*, 358 and 359, translation by A. S. Way.

<sup>3</sup> Furtwängler - Reichhold, *Griechische Vasenmalerei*, Plate 21.

<sup>4</sup> T. Schreiber, *Die Hellenistischen Reliefbilder*, I, Plate IX.

<sup>5</sup> *Amer. Jour. Arch.* XXIX, 1925, p. 392.

<sup>6</sup> *Revue Archeologique*, XXIII, 1926, p. 351.

by an artist of high merit. Whatever may be the ultimate origin of the motive of the standing youth he has here been incorporated into a pictorial rural scene, and the painting has been the model for the maker of the mosaic. Several striking characteristics of this picture have led me to associate it with Pausias or with his famous school of painting that flourished in Sicyon in the fourth century B.C. A few facts about the style of Pausias are recorded by Pliny in his *Natural History*<sup>1</sup>. According to this authority "Pausias habitually painted small pictures, boys being his favorite subject. His rivals declared that this was because his method of encaustic painting was slow, whereupon he determined to acquire a reputation for rapid execution and painted in a single day a picture of a boy called the Day's Work"<sup>2</sup>. The name is a play on words signifying that the picture was painted in one day, and also serving as a title for the painting. The "Day's Work" would not be an inappropriate title for the mosaic picture in the Villa, for it is a typical day's work in Greece when a shepherd rests and plays his flute in the shade of a tree with his flocks and herds nearby.

Pliny also gives us some information on the technique of Pausias. He says that the artist painted oxen and in so doing "he devised an innovation which has often been imitated but never equalled. Wishing to display an ox's length of body he painted a front and not a side view of the animal, and yet contrived to show its size. Again while all others put in the high lights in white and paint the less salient parts in dark colour, he painted the whole ox black and gave substance to the shadow out of the shadow itself, showing great art in giving all his figures full relief upon the flat surface, and in indicating their form when foreshortened"<sup>3</sup>. The panel size of our picture, the youth, the foreshortened ox, the dark color of the cattle and the modelling of the shadows so as to emphasize the plasticity of the figures are such characteristic features of the mosaic as to suggest that it is a copy of a painting by Pausias, or by a member of his school. We know little about the works of Pausias, but at least we are told that the paintings remained in Sicyon until 56 B.C. when they were sold to pay the city's debt and were taken to Rome<sup>4</sup>. It is quite reasonable to suppose that copies of his paintings may have existed in the neighboring city of Corinth.

It is interesting for purposes of comparison to refer here to the mosaic picture of the battle between Alexander and Darius that was found in the house of the Faun at Pompeii and is now in the Naples Museum<sup>5</sup>. It was laid in the Pompeian house perhaps as early as the second century B.C., but it was not made for the place it occupied and was evidently imported from elsewhere. It has been cogently argued that the painting from which the mosaic was made was executed in the third or possibly at the end of

the fourth century B.C.<sup>1</sup>. A noticeable feature of the picture is the extraordinary perspective of the horse in its centre. This animal is seen from the rear like the ox at Corinth, but the high lights are painted white, which is a technique contrary to that practiced by Pausias, as recorded by Pliny. Landscape is indicated by a green shrub and several stones scattered over the ground, and the sun is low on the left casting long shadows to the right as it does in the Corinth picture. The purpose of this comparison is to emphasize the fact that the Alexander mosaic is a Greek work made from a Greek painting, and this, it is hoped, will also be proved for the works from Corinth.

The picture on the east of the pool in the atrium is fully preserved only on the right side. It is shown in a facsimile reproduction in Plate 6. Here a goat, realistically portrayed, is lying at the base of a gnarled trunk of a tree which, as in the other picture, is evidently an olive. The leaves are produced from small particles of bright green and blue glass. A round yellow pot with a hanging handle is standing on the ground. It obviously contains milk since its liquid content of white tone is partly visible. From a branch of the tree a bag is suspended just as similar bags of cheese or yoghurt are hung from branches of olive trees to-day in Greece. The grouping, composition and the distribution of the colors are admirable. This seems to be another rustic scene of Theocritean type, but a mythological interpretation might not be excluded if the entire picture were preserved, for the scanty remains in the lower left corner seem to show a nude youth seated on an animal or on a rock. The beauty of the pictures that are preserved makes one regret the more the destruction of the scenes in the other panels.

Opening from the southwest of the atrium is a small Room, B, measuring 3.54 M. by 3.26 M., which has an effective mosaic floor decoration that is reproduced in PLATE VII. The traces of a parietal wall here are very slight and it is possible that this room was separated from the atrium only by a curtain, and that it was used as a retiring room for the master and his guests. That the entrance to it was from the atrium is proved by the position of the picture which faces one coming from that direction. Close to the walls is a border in solid red, broader on the sides but narrow at the ends, within which are white and dark blue bands, followed by a series of large crosses with bars in black and red and with red centres. Then comes the rectangle of elaborate decoration about the picture. The corners are squares subdivided into smaller squares in red and dark blue on a white ground. The order of the smaller red and blue units differs in alternate squares making for variety in color effect. At the top and bottom of the picture is an interesting combination of squares and circles in which yellows and pinks predominate. A diamond pattern appears on the sides that is similar to the design in the corners of the atrium, but the colors are much more brilliant with again a prevailing use of yellows and pinks. The large

<sup>1</sup> *Ibid.* p. 8.

<sup>1</sup> XXXV, 125 to 127.

<sup>2</sup> Translation by Jex-Blake-Sellers, *The Elder Pliny's Chapters on the History of Art*, p. 151.

<sup>3</sup> *Ibid.* p. 153.

<sup>4</sup> Pliny, *Nat. Hist.* XXXV, 127.

<sup>5</sup> F. Winter, *Das Alexandermosaik aus Pompeji*.

use of yellow gives a conspicuously yellow tone to this room that is not found elsewhere in the Villa. A guilloche pattern in yellow, red and light blue forms the immediate frame of the panel picture. The picture itself has been badly injured but enough is preserved to permit the identification of the subject. The god, Dionysus, is represented as standing, with the thyrsus supported by his left hand. The body is nude and the head is crowned with an ivy wreath while a fillet or the end of a cloak is hanging from the extended right arm. A somewhat similar standing figure of Dionysus occurs on the imperial coins of Corinth<sup>1</sup>. The god of the coin-design is holding the thyrsus in his raised left hand and has a bunch of grapes in his extended right hand, while over the forearm the end of a scarf or fillet is suspended. This figure is possibly a copy of wooden statues of Dionysus that were seen by Pausanias at Corinth<sup>2</sup>, and the representation of the god in the mosaic may be related to the same type. The coin, at least, suggests a clue for the restoration of the missing part of the picture. Several standing figures of the youthful Dionysus, as represented in paintings and mosaics, are grouped together by Reinach in his *Répertoire de Peintures Grecques et Romaines*, pages 108 and 109. In most of these illustrations the god appears as part of a group, and as the lower half of the Corinth picture is missing it is not impossible that some additional figure was also present there. A strip along the northern side of this room has been washed away but on the basis of existing evidence the design has been rendered complete on the plan.

North of the small room is a large room of irregular shape that lies at a level lower by 0.32 metres than the rooms that have just been described. The floor of this room is shown on PLATE VIII. The dimensions of the rectangular design within the white outer border are 8.70 M. by 7.46 M. As the mosaic pattern of this room is uniform, with a comparatively small picture in the centre, it may be that this was the dining room where the couches that were set along the sides of the walls would conceal much of the floor, and consequently diversity of pattern would be unessential. On the other hand the elaborate picture in the centre of the room would be the cynosure of all eyes. The main mosaic design is rectangular in form with outer borders of blue and white, and the spaces between the straight sides of the design and the slanting walls of the room is filled with red cubes, except in the upper end of the room where the space is larger and is decorated by a rinceau pattern in white on a red ground. In the lower left corner a small space is excluded from the design by the turning of the outer border. Nothing was found to prove the reason for the existence of this reserved area, but the entrance from the atrium must have been close to this corner and a marble slab may have been placed here to support the couple of low steps leading from the higher room. The mosaic on the northern side of this room is missing, but as the design is certain it has been completed on the plan. The pattern of the mosaic is an ornament of

crescent shape with central protuberances. These crescents are repeated in uniform groups and with regular alternation of red and blue colors. This is a familiar decorative motive known as that of the double-axe because of its resemblance to a conventionalized form of that implement. The later history of this design, beginning with the first century A.D., is the subject of a special study by R. B. O'Connor<sup>3</sup>. It is of frequent occurrence in Italy in the early centuries of the Empire<sup>4</sup>. In the centre of the room in the Villa is a picture of Europa on the bull that is set in an elaborate frame, which is divided from the main pattern by a narrow blue border. Then comes a running wave design in red on a white ground that is separated by a narrow white strip from a band of dark blue pyramids. Narrow bands of blue and yellow follow, succeeded by a series of gray turrets and the usual guilloche in yellow, red and light blue. These decorative motives are familiar in mosaic designs and occur in the pre-Christian period. A similar combination of borders, for example, is found on the floor of a house in Delos, where one may see the running wave on the outside and two bands of pyramids with a guilloche between them<sup>5</sup>. The colors on the example at Delos are not as varied or as brilliant as those at Corinth.

The picture itself, which occupies a space measuring 1.45 M. by 1.26 M., represents Europa as seated on the bull that is just entering the water<sup>6</sup>. Europa is seated sideways on the bull's back with her body shown in front view and again, as in the case of the shepherd boy, interesting perspective is in evidence in the treatment of the lower limbs. Her gaze is directed towards the partly turned head of the animal, on the back of which her left hand is resting, while with her upraised right hand she is holding out a fluttering purple scarf in such a way that blown by the off-shore wind it makes a curve over her head. Her simple garment, that covers the upper part of the body and reaches to the ankles, is of a prevailing yellow color decorated with red and blue strips, of which the blue consists of glass tesserae. The bull is of a reddish brown color and the water through which he is proceeding is indicated by a blue of varying shades, arranged in such a way as to give a rippled naturalistic effect. It is noticeable that the bull's hindleg is visible through the water. Pausanias<sup>7</sup> records that such a device of showing an object through a transparent medium was employed by the painter Pausias in the painting of Drunkenness, personified, that he made for the tholos in Epidaurus. She was represented as drinking wine from a glass bowl, and you could see in the painting the bowl of glass and

<sup>1</sup> *Amer. Jour. Arch.* XXIV, 1920, pp. 151 to 170.

<sup>2</sup> See, for example, *Notizie degli Scavi*, 1922, pp. 353 and 354, *figs.* 5 and 6; *ibid.* 1923, pp. 305 and 306, *figs.* 4 and 5; also Nicola Putorti in *Biblioteca della Società Calabrese di Storia Patria*, 1917, p. 6, *figs.* 1 and 2.

<sup>3</sup> M. Bulard, *op. cit.*, *fig.* 66.

<sup>4</sup> It should be noted that Athena was worshipped at Corinth under the title of Hellotia or Hellotis, which is an epithet of Europa, and thus some early association of Europa with Corinthian cults may be inferred, see Roscher, *Ausführliches Lexikon der Griechischen und Römischen Mythologie*, s.v. Hellotia, I, col. 2051.

<sup>5</sup> II, 27, 3.

<sup>1</sup> *British Museum Catalogue of Greek Coins, Corinth*, Plate XX, no. 2.

<sup>2</sup> II, 2, 6.

through it the woman's face. So in the mosaic at Corinth one sees the blue water of the Mediterranean and through it the bull's hindleg. Some famous painting of this subject was the inspiration for many poems and epigrams, of which the idyll of Moschus is conspicuously beautiful, and in verses 125 to 130 the poet describes the phase of the incident that is represented in the mosaic. Portrayals of this scene in painting and mosaic are conveniently grouped together by Salomon Reinach in pages 12 to 14 of his *Répertoire*. The picture at Corinth differs noticeably from all the other representations of the scene, in which Europa is either wholly or partly nude. The figure at Corinth has a graceful and natural pose, and the features have a noble and dignified expression that contrast it strongly with the affected and frivolous Europa that appears on the mosaic in Sparta<sup>1</sup>.

A doorway in the southwest corner of the dining room leads into a small room beyond that has an elaborately decorated floor. *Figure 6* gives a photographic view towards the south that shows the walls of the room with the marble socle at their base. The plan of the floor is given in PLATE X. The chief element of the design is a large circle with a head at its centre. The circle is inscribed in a square with wine-cups in its corners, and the square in turn is included in a rectangular pattern, but even this rectangle of the unit design has been cut by the walls sloping inwards to the south. On the south end of the room an additional space caused by the irregularity of the wall there is filled with cubes of odd scattered colors, and on the north, though the line of the wall is straighter, it is not perfectly true. One passes from the dining room over a threshold of white cubes to a band of large red diamonds and circles within which are white crosses. The background is composed of alternating masses of red and dark blue. This design is continued along the south side of the room. Similarly on the north and west sides a uniform pattern is found that consists of a circular motive. Beyond the band of diamonds and circles comes the true rectangle of the floor decoration with an outer frame of red and dark blue pyramids set opposite each other so as to form white diamonds between. Within this outer border is a white strip that encloses an inner rectangle which is divided into an upper and lower band, so spaced that the intermediate area is square in form. The lower band that is opposite the door to the dining room has a decoration of crescents that is similar to that of the preceding room and thus subtly continues the familiar decorative note of one room into an adjoining one. The upper band of the rectangle repeats exactly a design that is used in one of the corners of the atrium, and is similar to the ornament of the outer border of the room on the north and west sides. The circle inscribed in the square leaves the four corners excluded and the space thus available is decorated in each case by a cantharus, the characteristic cup of the god, Dionysus. Two branching vines extend from each of the cups which are colored alternately orange and gray, probably for the purpose of suggesting gold and silver vessels, and in the gold cups

the red color of the contents evidently indicates red wine while white wine is apparently present in the silver cups.

The large circle is bordered by a band of guilloche design such as frames all the mosaic pictures of the Villa. Within this is a series of thirteen circular bands which diminish in width progressively towards the centre and are decorated with triangles, of which the white alternate with those of varied colors, yellow, red and dark blue. The colors are so skillfully arranged as to give the effect of an ornamental, flowerlike setting to the centre of the circle which is occupied by a head of Dionysus within a frame of wave design. This head with its surrounding frame is reproduced in full size as the Frontispiece of this book. It is portrayed with a wreath of ivy leaves and fruit in the hair in careful and beautiful style. The green color of the leaves is secured by the use of glass, and the colors of the other tesserae are selected and distributed with such taste and skill as to give a natural and pleasing expression to the face. The artistic conception of the head as the centre of a series of brightly colored petals is admirably executed. The effectiveness of the design may be particularly observed by its comparison with mosaics of somewhat similar pattern. This decorative motive occurs in decadent form on a mosaic floor that was found in the Peiraeus and is now in the National Museum of Athens<sup>1</sup>. In this design the square is bordered by the guilloche pattern which is also used for the circular frame. Single ivy leaves with twisted stems are placed in the corners. The large circle is filled by ten circular bands of triangles, but the colors are placed without regard for any pattern so that the essence of the room design is lost. In the centre is a head of Medusa which, however, is not separated by an intervening decorative motive from the triangle unit of the design. In every respect this is a late, careless and inartistic rendering in reminiscence of some well known earlier work such as that found at Corinth. It certainly dates from Roman times. Also apparently from the Roman period is a similar motive in a mosaic of the Roman thermae at Delphi<sup>2</sup>. In this case a successful distribution is made of the colors of the surrounding triangles so as to obtain a petal design but the picture in the centre is lacking and is replaced by a complex knot. Thus the purpose of the whole elaborate design is lost for, while the setting for the picture is present, the picture itself is missing. Far earlier than these floors at Peiraeus and Delphi, and much superior in conception and execution is the mosaic at Corinth, which is a unit in its artistic design and a masterpiece of technical craftsmanship.

A doorway through a thick wall, with a marble threshold still in place, leads from the west side of the room with the Dionysus head into the fifth room of the Villa. The floor of this room has a purely geometric design without a picture, but the pattern is so variegated and the colors are so diversified that the effect produced is that of an elaborate piece of embroidery or of a Turkish rug, PLATE XI. Around the edge of the room is a

<sup>1</sup> *Archaiologike Ephemeris*, 1894, Plate 4.

<sup>2</sup> E. Bourguet, *Les Ruines de Delphes*, p. 287, fig. 96.

<sup>1</sup> Reinach, *op. cit.* p. 13, no. 2.

white border, within which is a band of large squares colored blue and red that are separated from one another by small white squares and have large white square centres. Then follow in succession a band of red, a blue strip, a band of red pyramids, a white band and finally a narrow blue strip that encloses the main design. This design is a large square, measuring 2.55 M. on the side, that is composed of four hundred small squares which are grouped in combinations of four units in such a way that adjoining groups have units of alternating red and blue colors. The pattern is simple when it is thus analyzed but the impression conveyed by the floor as a whole is one of great brilliancy.

The problem of assigning a date to these beautiful and artistic productions is as puzzling as it is important and interesting. Corinth was destroyed by Mummius in 146 B.C. and subsequently lay desolate for about one hundred years when it was resettled by Julius Caesar. It is improbable that a sumptuous house like this was constructed during the period of abandonment and it must therefore date from before 146 or from after 46 B.C. It is certain that the house was occupied in the first century A.D. This fact is proved by the presence of Roman coins, of pottery of the Roman period and of several characteristic lamps. The lamps, which are wheelmade of local Corinthian clay, belong to a group that has formed the subject of a recent special study by Oscar Broneer, who has determined within rather wide limits the date of the manufacture of the type<sup>1</sup>. But while it is clear that the Villa was in use in the early centuries of the Christian era some important pieces of evidence indicate that it was also occupied at an earlier time. This evidence may be conveniently discussed under three headings, structural, archaeological and stylistic. Emphasis has previously been laid on the peculiar structure of the house in which the walls of the rooms are not parallel to the lines of the rectangular designs. The walls and the mosaic floors were not laid coincidentally unless the mosaics had been transported here from some other place, for it is incredible that such beautiful mosaic designs should have been planned for rooms to which they were not fitted. This discrepancy between the walls and the mosaic designs is noticeable in each room of the house, but it is especially conspicuous in the room of the Dionysus head where an essential part of the mosaic pattern is affected. Two possible explanations may be suggested. Either all the floors have been brought to this house from elsewhere, or the mosaics are in the positions for which they were made and the original lines of the walls have been altered in a later reconstruction of the building. The latter explanation seems the more probable. The evidence furnished by the archaeological finds is significant. As the floors were covered by only a slight deposit of earth it is natural that comparatively few small objects were recovered. These are spindle-whorls, bone and ivory stick pins, some lamps, pot-sherds and coins. But an important circumstance is that just outside the walls on both the north and south sides were found many fragments of Attic and

Corinthian pottery. The Corinthian ware is similar to that of the vases found in the graves in the "North Cemetery" that were excavated in May 1928 and can be dated not later than the fifth century B.C.

Seventy coins were found in the area of the Villa of which two are illegible though their period is certain, one being of the late Roman Empire of the fourth century A.D. and the other being late Byzantine. Seljukian Turkey furnishes one small silver piece and there is a one-lepton coin of George I of Greece. The other sixty-six coins fall into the following categories:

G R E E K, B E F O R E 146 B. C.

|                |    |
|----------------|----|
| <i>Cleonae</i> | 1  |
| <i>Sicyon</i>  | 1  |
| <i>Corinth</i> | 10 |

R O M A N E M P I R E

|                        |   |
|------------------------|---|
| <i>Domitian</i>        | 1 |
| <i>Hadrian</i>         | 1 |
| <i>Antoninus Pius</i>  | 2 |
| <i>Commodus</i>        | 1 |
| <i>Caracalla</i>       | 1 |
| <i>Gallienus</i>       | 2 |
| <i>Constantine I</i>   | 2 |
| <i>Constantius II</i>  | 2 |
| <i>Gratianus</i>       | 1 |
| <i>Valentinianus I</i> | 1 |
| <i>Valens</i>          | 2 |
| <i>Theodosius</i>      | 4 |
| <i>Arcadius</i>        | 2 |
| <i>Honorius</i>        | 1 |
| <i>Constantine III</i> | 1 |

B Y Z A N T I N E E M P I R E

|                            |    |
|----------------------------|----|
| <i>Justinus II</i>         | 2  |
| <i>Michael IV</i>          | 1  |
| <i>Alexius I</i>           | 2  |
| <i>Manuel I</i>            | 18 |
| <i>Anonymous Crusaders</i> | 4  |

M E D I A E V A L

|                          |   |
|--------------------------|---|
| <i>Princes of Achaia</i> | 2 |
| <i>Venice in Levant</i>  | 1 |

The presence of the Corinthian pottery, of some fragments of Greek lamps and of the twelve Greek coins proves that a building existed on this site in the pre-Mummian period. When the area was cleared for the erection of a new house after the resettlement of the city it was natural that the débris should be thrown outside of the walls where most of the early coins and pottery were found. According to this archaeological evidence there was certainly a building here before 146 B.C. in which the mosaics might have been placed.

<sup>1</sup> *Amer. Jour. Arch.* XXXI, 1927, pp. 329 to 337.

Artistic evaluation of ancient works is always a subjective matter, but certain objective criteria are often available from comparative material. The decorative motives that occur on the Corinth mosaics are familiar elements in productions of the Roman period, but attention has been drawn to the fact that they also occur on mosaic floors at Pergamum and at Delos that are dated in the ante-Christian era. There is no doubt that the Greeks used mosaic floors in their houses. D. M. Robinson has recently found several in place in the houses of Olynthus,<sup>1</sup> and fragments of Greek pebble mosaic are constantly being turned up in the excavations of Corinth. The story that has been quoted about Diogenes, the Cynic, refers to the existence of mosaics with representations of the gods in Corinth in the fourth century B.C., and to the early part of that century belongs the mosaic floor that was uncovered in 1929 near the Corinthian theatre. There is also a specific statement of Pliny<sup>2</sup> that the Greeks invented this kind of pavement and that as it was used on one occasion by Sosus at Pergamum the house was called *asarotos oikos*, the unswept house, because the small stones of varied colors gave the appearance of crumbs of food lying on the floor. It is, in fact, such an impression that is conveyed by the narrow piece of mosaic that supplements the main pattern at the south end of the room with the head of Dionysus. One of the finest mosaic pictures at Delos represents Dionysus riding on a tiger or a panther<sup>3</sup>. The god, who is winged and is brandishing a thyrsus in his right hand, has a wreath of ivy leaves in his hair. The beast is raising a paw over a cantharus that is lying on its side on the ground, and bushes are scattered over the terrain. Chamonard, who dates this picture in the third century B.C., declares that the strong and virile features, the grave and noble expression, mark this without question as one of the finest pieces of Greek mosaic<sup>4</sup>. Nevertheless serious defects are noticeable in the anatomical treatment of the bodies both of the god and of the

animal. The head of Dionysus at Corinth does not suffer any diminution of power and beauty in comparison with the head of the god at Delos, and certainly the dignity and simplicity of the Corinth head, the skillful representation of the eyes, the shaded flesh colors of the cheeks and the contrasted arrangement of the green leaves and the mellow fruit in the hair indicate that the mosaic craftsman was executing the conception of an artist and place this in the front rank of such artistic productions. The elaborateness and elegance of the wreath in the hair tempt one to see again the influence of Pausias, who was much practiced in painting wreaths of flowers because of his love for the wreathbinder, Glykera, of whom he painted a very famous picture<sup>1</sup>.

The evidence for assigning to the mosaics of Corinth a date prior to 146 B.C. may be briefly summarized. The Roman walls of the house are not in structural accord with the floors, but cut some of the mosaic patterns and in others leave outside of the designs blank spaces that have been casually filled. Space, however, is available between the rooms for the completion of the floors with their original designs, and the probability is strong that these designs have been disturbed by the construction of later walls which, for some unknown reason, have been built at unusual angles. The presence of a house here before 146 B.C. is proved by the discovery of Attic and Corinthian pottery and of twelve Greek coins, which were scattered just outside the walls where they would have naturally been swept in a clearance of the terrain for reconstruction purposes after the resettlement of Corinth in 46-44 B.C. This structural and archaeological evidence is confirmed by the style of the mosaic pictures and patterns which, in their artistic excellence, compare favorably with similar Hellenistic works at Delos, Pergamum, Pompeii and elsewhere. My conclusion, then, is that these handsome mosaic floors are products of the Hellenistic period made in the third or in the beginning of the second century B.C., and that, in any case, they date before 146 B.C., the time of the destruction of Corinth by Mummius.

<sup>1</sup> Pliny, *Nat. Hist.* XXXV, 125.

<sup>1</sup> *Amer. Jour. Arch.* XXXIII, 1929, pp. 64 and 65, *figs.* 12 and 13.

<sup>2</sup> *Nat. Hist.* XXXVI, 184.

<sup>3</sup> Bulard, *op. cit.*, plate XIV.

<sup>4</sup> *Bulletin Correspondance Hellenique*, XXX, 1906, p. 540.

## THE PLATES

# ILLUSTRATIONS

## P L A T E S

*Frontispiece.* Head of Dionysus exact size.

- I. Plan of the Villa.
- II. Sectional Restoration of the Villa.
- III. The Floor of the Atrium, Room A.
- IV. The Picture on the South side of the Atrium, from a water-color study by N. J. Shear.
- V. The Picture on the South side of the Atrium, from a facsimile copy by William V. Cash.
- VI. The Picture on the East side of the Atrium.
- VII. The Floor of Room B.
- VIII. The Floor of the Dining Room C.
- IX. The Picture of Europa on the Bull in Dining Room.
- X. The Floor of Room D.
- XI. The Floor of Room E.

## F I G U R E S

1. View from the Villa towards the Acrocorinth in the Southeast.
2. View of the Atrium from the East.
3. Ground Plan of the Villa with its exterior walls.
4. View from the Southwest of the Room with the Head of Dionysus, Room D.
5. Roof Tiles found in the Villa.
6. View of Room D from the North.
7. The Site of the Villa as it now appears, with the Modern House that covers and protects the Mosaics.



PLATE I

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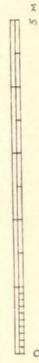
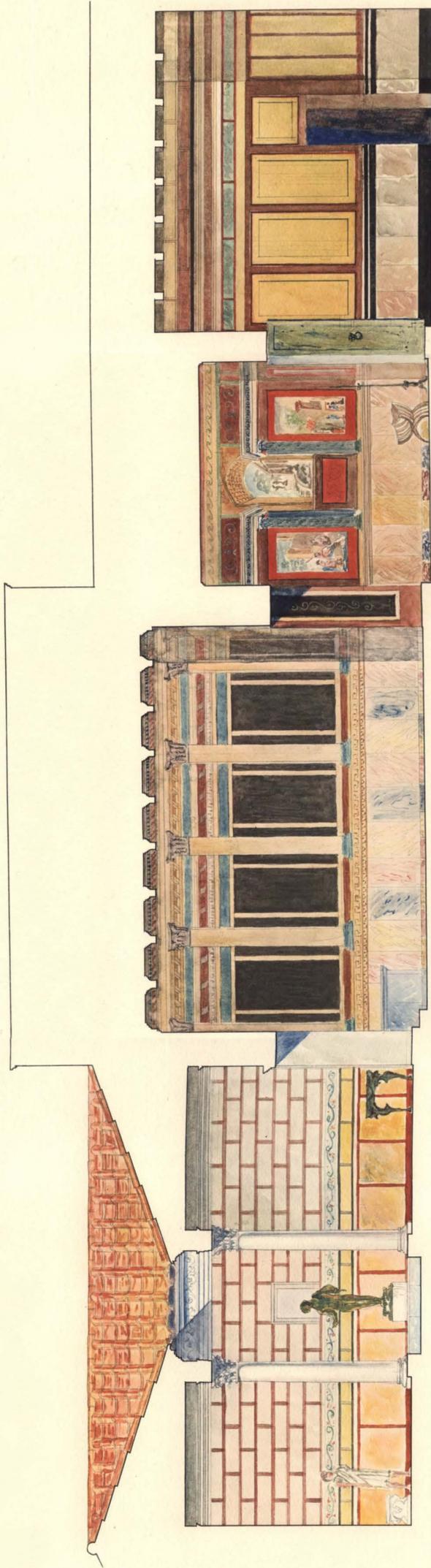


PLATE II

CORINTH: ROMAN VILLA  
RESTORATION

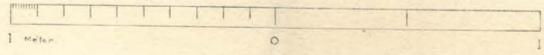
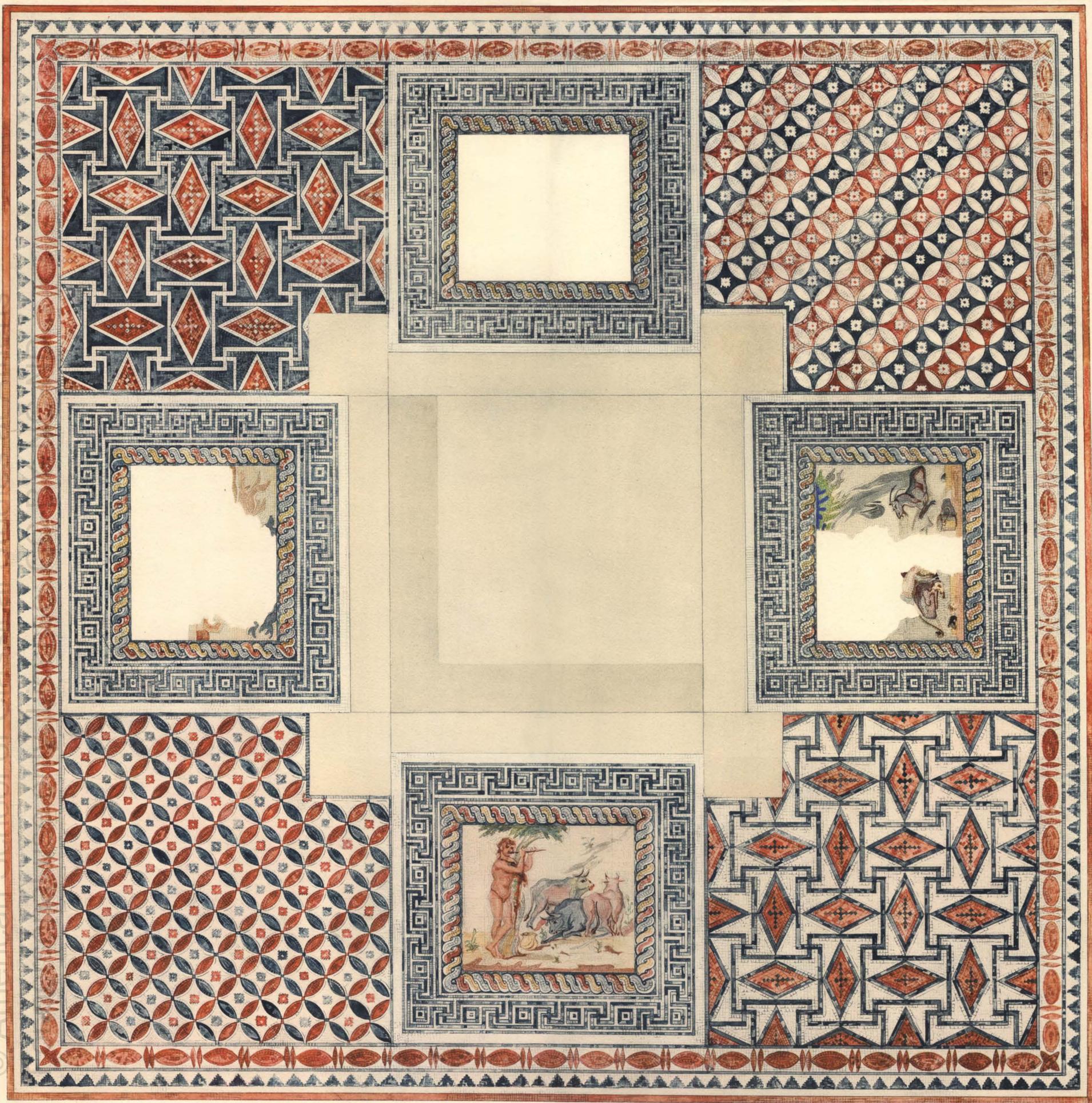


PLATE III

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PLATE IV

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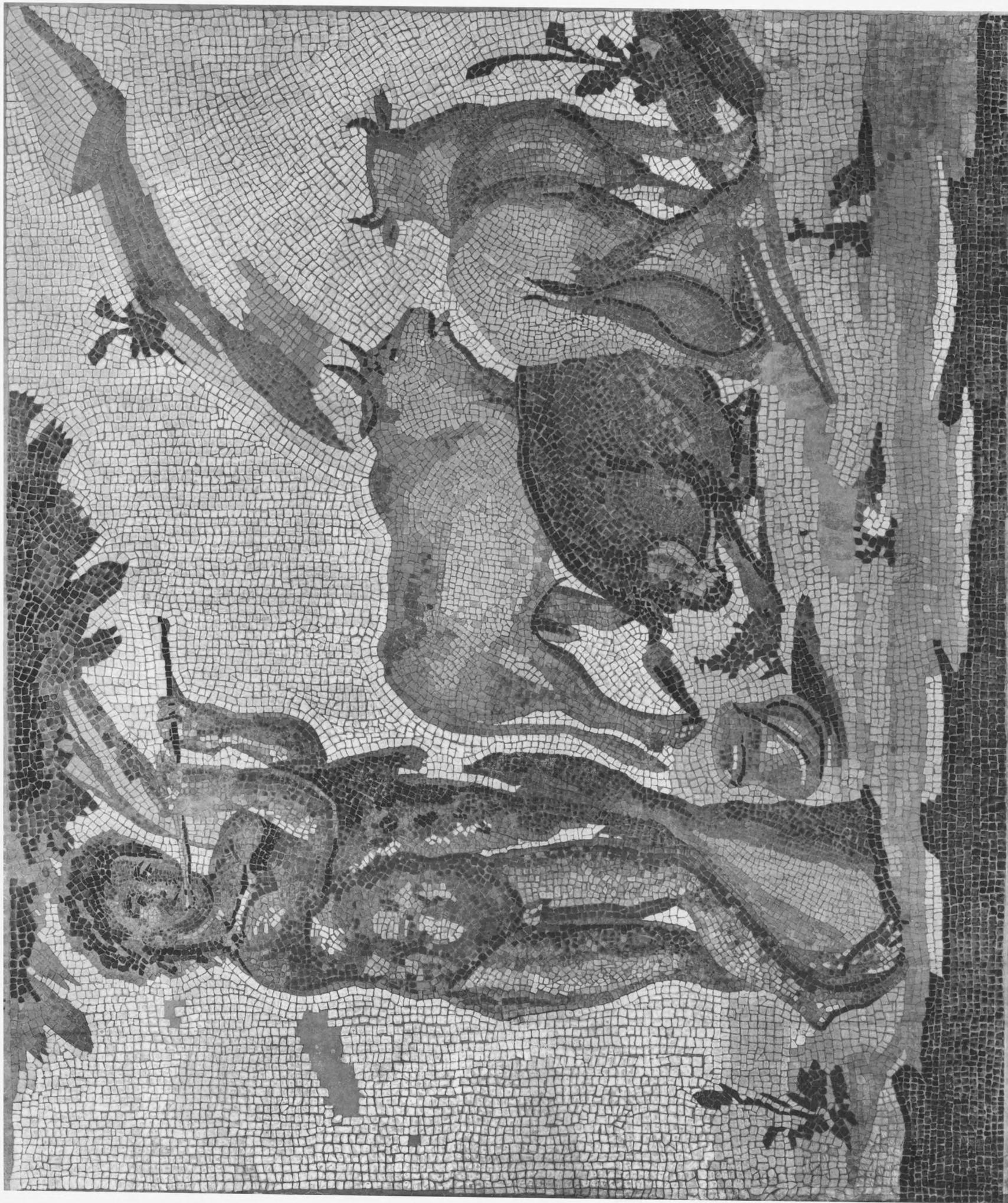


PLATE V



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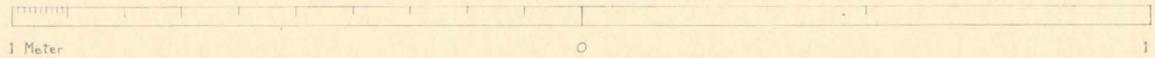


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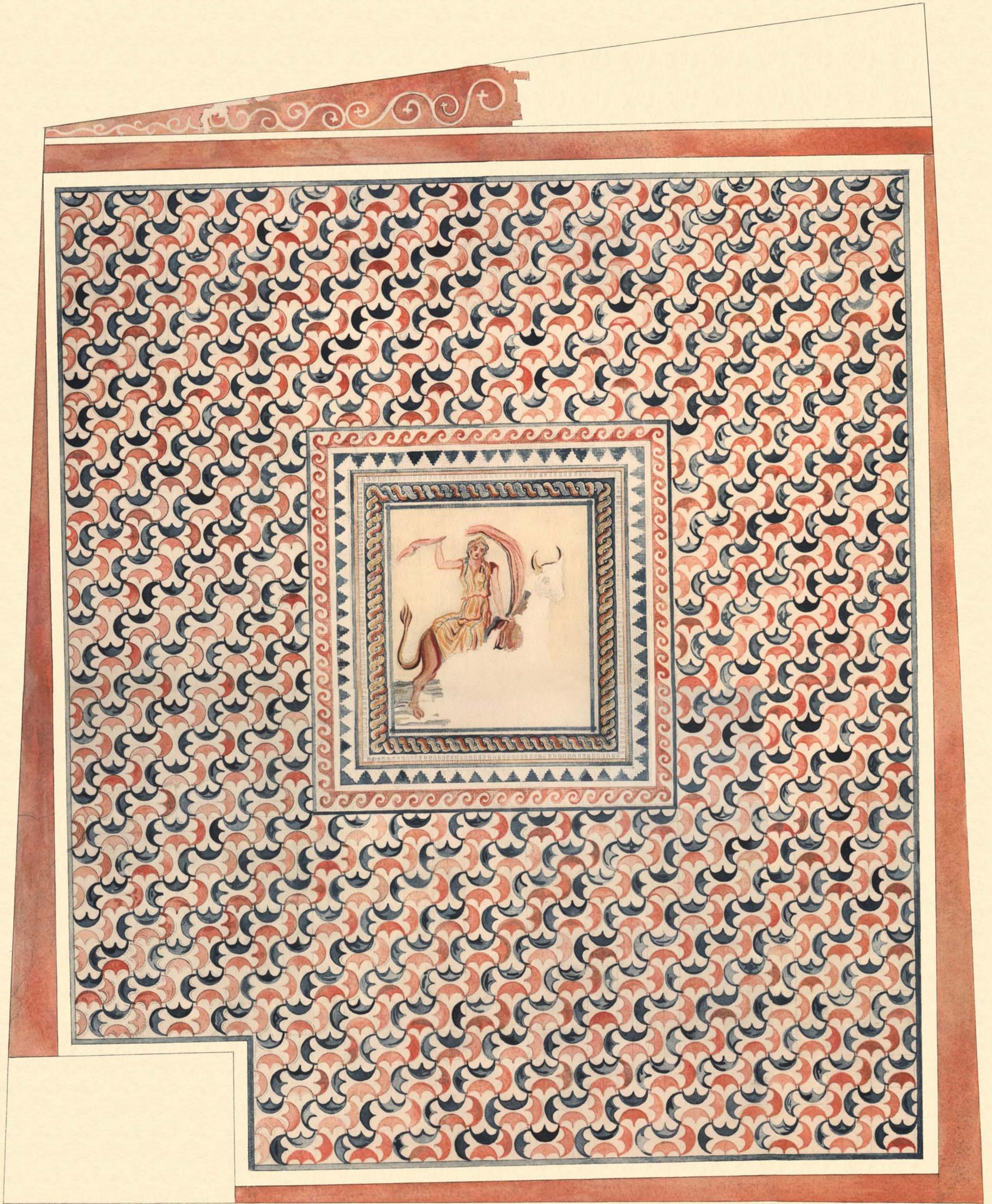


PLATE VIII

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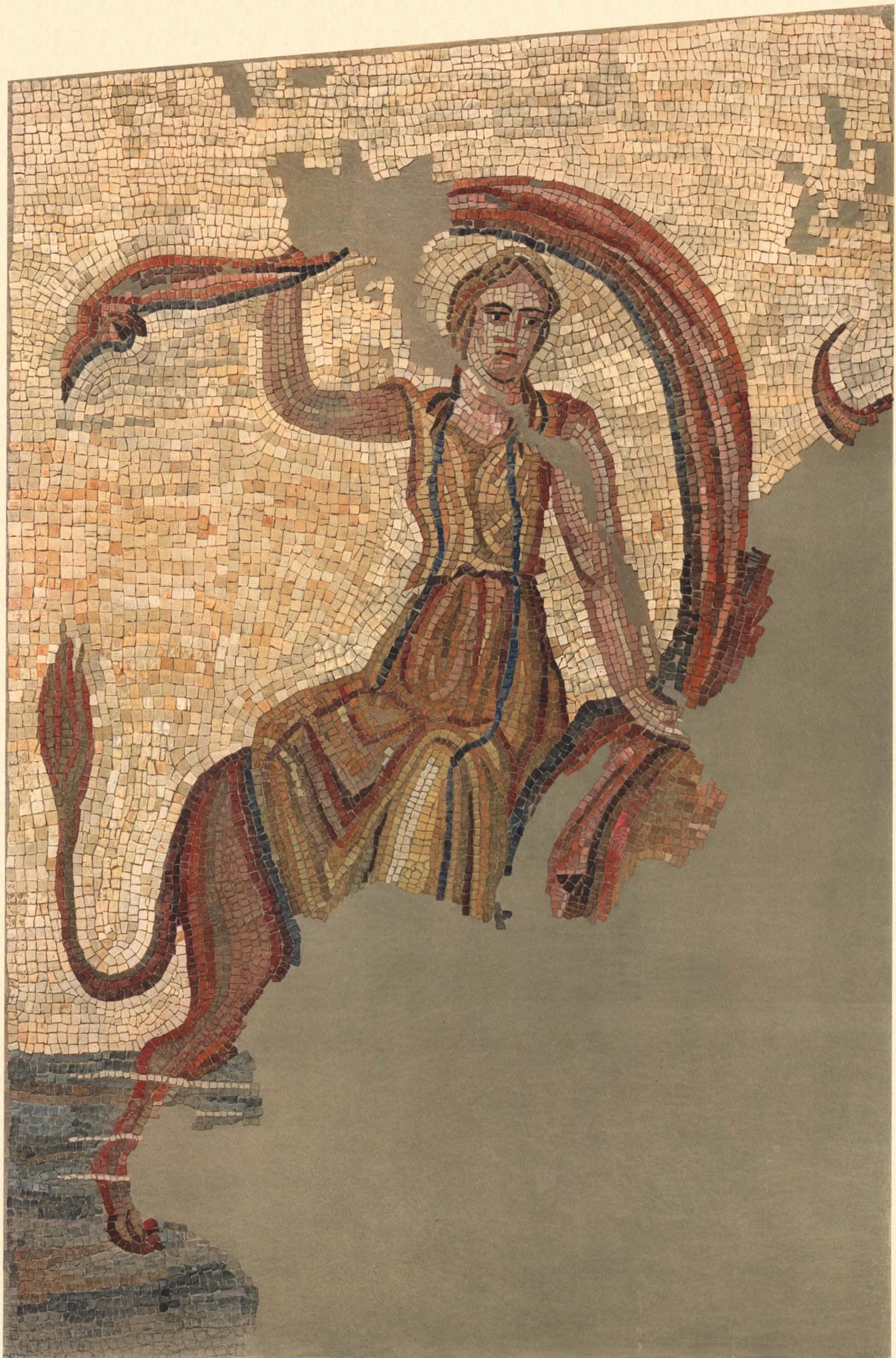


PLATE IX

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PLATE X

