

Catalogue C: the Sacello del Silvano

Numbers of rooms taken from Bakker 1994. Inventory-numbers taken from Giornale degli Scavi.

CASEGGIATO DEI MOLINI, ROOM 24

A. 2.06 x 4.20 x 2.11 x 3.58; area c. 7.5 m².

B. North, a L. 1.31. Latericium. Largely modern. Remains of thin and of coarse plaster.

b L. 0.75. Rubble masonry, lower part (to h. 0.45 from plinth) modern latericium. Not clear whether lower part originally formed entity with a or not. No joint corresponding to that between a and b in 25, south. Set a little into east wall. Traces of thin plaster with traces of red paint. Remains of coarse plaster.

East, a L. 1.81 - 1.20 (up to facade). Mixtum. Crack in south part. Remains of thin plaster with traces of red paint.

Doorway to room 16. H. 2.23. Jambs latericium. Traces of thin plaster with traces of red paint on left jamb. Filled in by b.

b Lower part of doorway to h. 0.40 completely filled in (modern). Only eastern half of upper part filled in. North part (l. 0.61 to 0.66) vittatum mixtum. South part (l. 0.54 to 0.58) rubble masonry. Space (niche) left over, d. 0.28. In upper right corner small arch of plaster or mortar indicates former presence of niche, some 0.40 high. Considerable remains of rather coarse plaster (th. 0.02 to 0.03) with traces of red paint.

South, a L. 0.44. Latericium. Traces of thin plaster with faint traces of red paint.

West, a L. 3.58. Latericium. Remains of thin plaster with traces of red paint. Groove in north end corresponding to similar groove in north end of east wall, both directly next to north wall. Both shaped as an inverted F with the vertical bar to the south. West one: 0.90/1.60 from plinth; total w. 0.34; w. of vertical bar 0.10 to 0.14; h. of horizontal bars 0.15. East one: 0.93/1.80 from floor; total w. 0.28; w. of vertical bar 0.10; h. of horizontal bars 0.10 and 0.13.

C. Brick plinths in south, west and north wall (Heres 1988, fig. 12). Latter one over total l. of north wall, c. 0.05 above present floor and passing over plinth in west wall.

D. Two beamholes in east wall, south one passing through the wall: 3.05/3.27 and 3.04/3.24 from floor. Two beamholes in west wall: 2.94/3.14 and 3.00/3.23 from plinth.

E. Excavated in 1914 (GdS 1914, 162-163). Finelli found a destruction-layer resulting from fire (described as "materiale incendiato"), c. 3.00 high. In this layer were found:

9222 Bronze. Fifty-six coins.

xxxx Finelli reports find of lead water-pipe, coming from street, running below threshold and along east wall, entering room 25.

CASEGGIATO DEI MOLINI, ROOM 25 (SACELLO DEL SILVANO)

Plan: fig. 19. General view: fig. 20, pls. 91 and 92.

A. 2.02 x 6.50 x 2.06 x 6.50; area c. 13 m².

B. Outer north wall, doorway to room 25. W. 0.96. No threshold preserved. Right jamb (th. 0.38) latericium. Left jamb = east wall, mixtum. Rectangular hole in left jamb, 1.82/1.96 from floor; w. 0.38; d. c. 0.12. Three holes a little to the north. Meas. to centre of holes. Round hole: 1.00 from floor; 0.20 from north side of north wall; diam. 0.18; d. 0.17. Round hole: 1.50 from floor; 0.07 from north side of north wall; diam. 0.07; d. 0.14. Rectangular hole: starting at 1.71 from floor; 0.24 from north side of north wall; h. 0.07; w. 0.11; d. 0.07.

a L. 1.04. Latericium.

b L. 0.43. Latericium.

c L. 0.17. Latericium.

North, a L. 1.06; preserved max. h. 1.77.

East, a L. 2.02 (from south side of north wall) - 1.84. Mixtum. Three round holes in north part (meas. to centre of holes). First one: 0.81 from floor; 0.66 from south side of north wall; diam. 0.10; d. 0.09. Second one: connected with first one, because two tufa blocks of facing in between are missing; 0.67 from floor; 0.82 from south side of north wall; diam. 0.09; d. 0.07. Third one: 0.98 from floor; 1.06 from south side of north wall; diam. 0.11; d. 0.15.

Doorway to room 17. W. 1.48; h. cannot be measured, because upper part is covered by modern panel. Slightly curved lintel arch visible on pl. 92. Completely filled in by b.

b Latericium. Front part of two blocked slit windows, that gave light to room 17. South window: 1.38/1.72 from floor; 0.23/0.42 from south jamb; w. of back 0.31; d. 0.30. North window: 1.37/1.71 from floor; 1.10/1.30 from south jamb; w. of back 0.26; d. 0.34. Bottoms missing, sides latericium, backs showing core of wall, brick lintels. North jamb of north window at right angle to wall.

c L. 1.16. Mixtum.

South, a L. 2.06; th. 0.45; preserved max. h. 2.00. Latericium. Two niches. First one: lower, rectangular part preserved; 0.81/0.40 from west wall; starting at 0.87 from floor; preserved h. 0.53; d. 0.27; sides and back latericium, bottom consisted of a brick protruding a little (GdS 1914, 166 and Calza 1915(2), fig. 4), now broken off. Finelli says niche had been filled in, but does not tell why (GdS 1914, 166). Second one: A1; 0.20/0.08 from west wall; 1.28/1.43 from floor; d. 0.15; sides and back latericium, covered by a brick, bottom not preserved.

West, a L. 0.37; th. 0.04 less than that of b. Latericium.

b L. 0.90. Latericium.

c L. 4.82. Latericium. Seven putlog-holes, three of them filled in. Av. h. from floor (centre of holes) 0.55.

d Visible l. 0.51; total l. 0.89. Latericium.

C. Floor at same level as south part of floor of room 26 and 0.07 above brick plinth in north wall of room 24. Covered by a black-and-white mosaic. Damaged in some places, in bad condition. *Tesserae* of different sizes and shapes, av. meas. 0.015 x 0.015. Mosaic missing to the south of doorway in north wall and to the south and west of masonry altar. Along east wall a band of mosaic is missing (av. w. 0.22; up to 4.10 from south wall), separated from mosaic by a row of small stones (w. 0.04; material unknown to me, perhaps modern; perhaps related to water-pipe, found along east wall of room 24, entering room 25).

The mosaic is a patch-work, partly antique, partly modern (possibly also antique restorations). On north part, up to c. 2.50 from south wall, black lines create an irregular pattern (irregular circles, squares etc.).

* *Victimarius*. At 1.40/1.70 from south wall, total h. 1.10. Partly modern. Turned south, head on west side. One leg set back a little, the other resting on a line. Wearing long mantle ending above feet, folds and belt indicated by white *tesserae*. Holding axe with round blade above head. Head and axe rendered very schematically and crudely. A number of black *tesserae* in front of the figure shows that something else was depicted here, largely covered by masonry altar, according to Calza an altar (Calza 1915(2), 246). There are some slightly curved lines between lower part of *victimarius* and masonry altar.

In front of *victimarius* a masonry altar, 1.32/0.80 from south wall, 1.28/0.70 from west wall (Heres 1988, fig. 13). Lower part (h. 0.46) latericium, with one row of rectangular tufa stones. On top a large block of peperino (h. 0.23), dark-grey to black, broken in three pieces. Middle of sides recessed 0.015 over h. 0.09. Total h. 0.70. Traces of plaster. Finelli reports that the altar was heightened later "facendovi sopra una costruzione molto andante" (GdS 1914, 166).

D. Two beamholes in east wall. First one: not passing through the wall, above Fortuna, 2.95/3.19 from floor. Second one: passing through the wall, in east, c, not measurable because

of presence of modern roof. One beamhole in west wall: not passing through the wall, above raised arm next to Silvanus, 2.87/3.05 from floor. Large, rectangular hole in north part of west wall, above groove in plaster, 2.92/3.10 from floor. There could be more beamholes, covered by or reused for modern roof.

E. See chapter 9, § 4A. Finelli mentions room for the first time in GdS 1914, 162. "...nell'incendio o materiale incendiato e ad altezze varie che in media va a raggiungere il metro dal pavimento" were found (GdS 1914, 170-174) (bronze unless indicated otherwise):

9225 Almost cylindrical vessel. H. 0.155; diam. 0.16.

9226 Cone- or funnel-shaped vessel. Preserved h. 0.16.

9227 Biconical vessel. Preserved h. 0.20.

9228 Bowl-shaped vessel. H. 0.11; diam. 0.18.

9229 "Sgomarello". H. 0.05; diam. 0.097.

9230 "Sgomarello". In handle hole for suspension. Diam. 0.14; l. of handle 0.155.

9231 Pan. H. 0.055; diam. 0.29.

9232 Pan. Preserved h. 0.065; diam. 0.38.

9233 Fragment of pan.

9234 Deformed vessel. Preserved h. 0.14; diam. c. 0.15.

9235 Deformed pan, having long handle with a hole. Repaired several times in antiquity. Meas. 0.29 x 0.18. L. of handle 0.21.

9236 Fragment of pan, having long handle with a hole.

9237 Fragment of vessel.

9238 Fragment of vessel.

9239 Fragments of vessels.

9240 Lid, decorated with concentric circles. Diam. 0.094.

9241 Revetment of round lock. Diam. 0.06.

9241 Fragment of revetment of lock.

9241 Fragment of folding knife, having handle of bone.

9241 Fragment of lance-head.

9241 Fragments of sheets.

9242 Hollow key. L. 0.035.

9243 Two small knives of painter or pharmacist. One damaged, l. of complete one 0.161.

9244 Part of handle of vessel, decorated with leaves, upper end ending in leaf, lower end having a female mask. H. 0.17.

9245 Part of handle of vessel, upper end ending in head, lower end having a lion's head. H. 0.123.

9246 Round revetment, with the front part of a horse in relief. Diam. 0.047.

9247 Ear-pick. Preserved l. 0.101.

9247 Three fragments of handles of vessels.

(iron unless indicated otherwise):

9248 Two keys. L. 0.09 and 0.052.

9249 Palette-knife to smooth paint. L. 0.20.

9250 Pick-axe. L. 0.17.

9251 Two knives to beat meat, one in fragments. L. 0.29 and 0.28.

9252 Tool or knife used by tanners or mould-makers. L. 0.27.

9253 Many fragments of a saw.

9254 Lance-head or other object, wrapped up in a bronze sheet.

9255 Revetment or grip. H. 0.056; diam. 0.055.

9256 Bell with clapper, to which part of a bronze chain is attached. H. 0.045.

9256 Fragments of objects.

9256 Nails, hooks, fragments of a chain.

(terracotta unless indicated otherwise):

9257 Lamp. Shape CIL XV, 28, with stamp CIL XV, 6296a. Top damaged, traces of a figure; bunch of grapes and wreath of vine-tendrils. L. 0.115.

9258 Lamp. Shape almost CIL XV, 6, with stamp CIL XV, 6296a. L. 0.117.

9259 Vessel or bowl. Preserved h. 0.13; diam. 0.075.

9260 Lid. Diam. 0.185.

9261 Bronze. Twenty-one coins.

9262 White marble. Fragment of frieze, showing sleeping amorino. Preserved h. 0.23; present w. 0.157.

9262 Lead. Sheets, deformed by fire.

9262 Glass. Fragments of vessels, deformed by fire.

9263 White marble. Statuette of Lar, standing on a round base (pl. 87). Head and left arm missing. Wearing *tunica* and boots. Holding *patra* in outstretched right hand. Preserved h. of figure 0.32; h. of base 0.05. Found between masonry altar and large niche in south wall, c. 1.00 from floor (see also Calza 1915(2), 247 and fig. 5; according to Calza fallen from altar). St.-r. V, sh. 5, inv. 230.

CASEGGIATO DEI MOLINI, ROOM 25: PLASTER

The identification of the figures depicted in the shrine is discussed in chapter 9, § 4C.

Outer north wall, a Remains of thin plaster, four layers, with traces of red paint on all layers.

b Remains of thin plaster, four layers, with traces of red paint on third layer.

c Slight traces of thin plaster.

* Finelli saw a painted Silvanus on this wall. Lower part of legs and left arm lost. In his right hand a sickle-shaped knife. His clothes reddish with red vertical bands. Related by Finelli to layer east, D, 5, "ma di arte ancora più scadente". Reconstructed total h. c. 0.66 (GdS 1914, 169-170). Disappeared.

North wall, a Traces of thin plaster on lower part. Considerable remains of plaster on upper part (on modern panels), heavily damaged by water. Smooth surface on which remain parts of red and yellow bands (w. 0.03), one slightly curved, and lines (w. 5 mm.). Some remains of plaster on lower west part (on wall), heavily damaged by water, may belong to this layer (th. 7 mm.).

Doorway to room 26. On left jamb considerable remains of plaster (th. 3 mm.), brush strokes discernable.

EAST WALL. No traces of plaster on most of lower and upper part of wall. Most plaster attached on modern panels. All paintings on panels treated with the chemical paraloid. Plates show paintings still on walls. Modern panels numbered A to D for reference:

Panel A: on north part.

Panel B: covering upper part of doorway.

Panel C: on lower south part (two panels).

Panel D: on south part (attached 0.07 too high on wall, as is shown by an interruption in two bands on B and D; B has been attached in the right place, as can be deduced from bands framing slit-windows; meas. from floor have been corrected).

East wall: layer 1 On all sections traces of thin plaster (on b visible on pl. 92).

East wall: layer 2 The first superimposed layer has a white primer coating with many brush strokes. Finished with a very thin, very smooth white layer. The layer is very hard and tenacious. Between A and B some remains on the wall (th. 7 mm.). Paint often shows brush strokes. On A, on which the plaster has been somewhat damaged, only the primer coating is recognizable. Layer well preserved on B and C: red, green and yellow bands (w. 0.025 to 0.04) create rectangles (preserved over h. 0.40/2.72 from floor). On B thin, red lines partly follow the bands, partly create new rectangles. On C, apart from these bands, part of a yellow, curved band and part of a diagonal, red band are found. On C as well, below north part of D and at av. h. 1.20 from floor, four faded, round objects (red and yellow paint). One of these could be

a *patera*: it has a yellow centre with a dark-yellow nucleus and is encircled by a red band (diam. 0.13; pls. 88, 97). Layer 2 visible in only a few places on D.

East wall, panel D: further superimposed layers The further superimposed layers have been preserved best on D, which is therefore described first. Much of these layers disappeared when the plaster was separated from the wall, as I was told by the former restorer of the Ostian paintings, mr. A. Vicari, who has detached them some twenty years ago).

East wall, panel D: layers 3-4 Main feature on panel is a row of figures. Description supplemented with the help of photographs taken by the Istituto Centrale per il Catalogo e la Documentazione (ICCD), Rome (pls. 97, 98 and 99), and of three photographs taken by the Soprintendenza di Ostia, which however largely record layer 5 (pls. 88, 89 and 90). Figures standing on wide, horizontal, yellow-brown band (1.36/1.50 from floor; av. h. 0.14). A large number of bands is found around and intersecting the figures (w. 0.015 to 0.03; not visible on plates). Some are curved, others horizontal, others are almost horizontal but are gently sloping upwards towards the south, still others are almost vertical, but are "leaning" to the left. Creating large spaces, but pattern cannot be reconstructed because of presence of further superimposed layers.

- * Emperor (pl. 97). Body ?/2.99 from south wall; 1.47/2.04 from floor. Light-red background, on top of which is a very thin, smooth layer of dark-red paint. Remains of green paint. Head and left half of body missing. Upper part of body naked, lower part covered by mantle, a fold of which is hanging over left arm. Resting on right leg, feet overlapping yellow-brown band. Shadow, dark-red, of left foot shown. Yellow-brown band does not cover left foot, but there are yellow-brown lines on shadow of left foot. Sceptre or lance in left hand.
- * Harpocrates (pl. 97). 2.89/2.83 from south wall; h. from band 0.21, but slightly overlapping band. Very faded, red paint. Small object on head. Shadow to the left of body, dark-red paint with yellow-brown lines.
- * Isis (pl. 97). Body 2.70/2.53 from south wall; preserved h. from band 0.57. Faded, red paint. Head missing, left arm missing or not visible. Wearing long mantle. Two bracelets around upper part of right arm. Lower part of *sistrum* in raised right hand.
- * Fortuna (pl. 97). Body 2.08/1.88 from south wall; preserved h. from band 0.62. Head missing. Wearing long mantle. Lower part of *cornucopiae* in left arm, with right hand holding rudder, probably resting on hemisphere (lost). Uneven, red-brown paint on right arm, upper part of body and *cornucopiae*. On top of this paint a very thin layer: green and white paint on middle and upper part of mantle, yellow paint on rudder, yellow-brown paint on lower part of mantle, remains of smooth, dark-red paint on right arm. The yellow-brown on Fortuna forming entity with the yellow-brown of the horizontal band. Below and to the left of her this band and a white background belonging to it cover bands belonging to layer 3 (among these a horizontal band running below figures).
- * Annona (pl. 98). Body 1.46/1.30 from south wall; preserved h. from band 0.63. Head missing. Wearing long mantle, below breasts knot of ribbons (largely lost). In left arm lower part of rudder, in right hand lower, rectangular part of *tessera* (lost). Everywhere uneven, red-brown paint. On top of it a very thin layer: green, yellow, white and smooth, dark-red paint on rudder and flap of mantle hanging over left arm. Traces of smooth, dark-red paint on mantle.
- * Genius? (pl. 99). Body 1.01/0.88 from south wall; h. from left foot (= band) to top of *cornucopiae* 0.76. Rather damaged. Wearing long mantle, ending just below knees. Probably resting on right leg (lost). Fold of mantle hanging over right arm? *Cornucopiae* in left arm. Head was perhaps encircled by nimbus, part of which seems visible directly to the left of *cornucopiae* (lost). Everywhere uneven, red-brown paint. On top of it a very thin layer: white paint on right hand and "fold of mantle", small white triangle on central part of body, everywhere smooth, dark-red paint.
- * Figure in the posture of the lysippian Alexander the Great (pl. 99) (referred to from here on

as "Alexander"). Body 0.55/0.35 from south wall; h. from feet (= band) to top of nimbus 0.83. Naked, except for mantle hanging down from left shoulder. Resting on right leg. In left hand holding sceptre or lance, right hand resting on right hip and perhaps holding an object (rod), which is resting on inside of right elbow. Head encircled by nimbus. Above head a wide, horizontal band (lost). Body and head have uneven, red-brown paint. Nimbus (yellow-brown) is a superimposed layer and passes over an uneven, red-brown band. Sceptre or lance yellow according to Finelli, but preserved part is red. Some yellow-brown on mantle. Numerous smooth, dark-red spots on body.

At least two superimposed layers have been described above. The second of these (layer 3) is very thin (1 mm.). On it a characteristic paint is found: red-brown on a light-red background, the surface uneven with many white dots (as if it has been sanded). The red-brown paint, which is sometimes missing over short stretches, could be a very accurate repainting. This characteristic paint is found on the bands around and intersecting the figures, and on Fortuna, Annona, the Genius and Alexander. The red-brown *cornucopiae* of the Genius forms an entity with one of the red-brown bands. It cannot be shown that this paint is on top of 2; it is below all further layers. The first layer of the Emperor is light-red without red-brown, uneven paint. The left half of his body has disappeared and here a band belonging to layer 2 has appeared. Here it can be seen that the light-red paint of the Emperor is the first superimposed layer on 2. Like the figures mentioned above, the Emperor is covered by layer 4. We can conclude that layer 3, defined as all paint between 2 and 4, had the bands, and the Emperor, Fortuna, Annona, the Genius and Alexander. Harpocrates and Isis do not have the characteristic paint, but they may be added because they were repainted during phase 5, and because in their absence there would be a large gap in the series. It may also be noted that an uneven band below the figures (see Fortuna) continues below Isis.

Layer 4 is very thin, and characterized by smooth, dark-red paint and the colours white, green, yellow, and yellow-brown. These colours were added to the figures, but, as far as can be seen, their posture and attributes were left unchanged. The figures were now standing on a wide band (the yellow-brown of the wide, horizontal band below the figures is identical to this colour on the figures). There may have been a similar band above them (see Alexander). In two instances (see Fortuna and Alexander) the yellow-brown can be seen to be covering uneven, red-brown bands. Therefore layer 4 made the bands of layer 3 disappear.

East wall, panel D: layer 5 Layer 5, that is extremely thin, was described for the first time by Finelli and Calza (GdS 1914, 168-169; Calza 1915(2), 247-248). This layer has largely disappeared. It was recorded on two small drawings by Calza (Calza 1915(2), figs. 6 and 7), on three photographs (pls. 88, 89 and 90), and on an anonymous watercolour (Ostia, neg. nr. A 1932). The description below draws heavily upon these descriptions and illustrations. Finelli reports traces of fire on the paintings. He studied the layer when it had not yet been cleaned (GdS 1914, 167-169).

- * Emperor (pl. 88). No changes visible.
- * Harpocrates (pl. 88). Repainted, now disappeared. H. 0.33. Overlapping wide band. Wearing red mantle, ending just below knees. In left arm *cornucopiae*, bringing right hand to mouth. Small object on head.
- * Figure on Isis (pl. 88). H. 0.67. Overlapping wide band. Wearing red mantle, ending just below knees. Left arm lost or not visible. Round object, probably *patera*, in outstretched right hand. Object on head. Some faded light-red paint preserved.
- * Fortuna (pl. 89). Repainted, now disappeared (head still visible on pl. 97). Feet lost, reconstructed total h. c. 0.66. White mantle (lower part lost), with vertical red and diagonal yellow bands. Left arm lost. For right arm, with rudder, lower part of right arm of preceding Fortuna was used. Parting in the middle of the hair. Wearing diadem. Object on head.
- * Annona (pl. 89). Repainted, right half of body and head lost. Feet lost, reconstructed total h. c. 0.66. Body 1.58/? from south wall. Wearing long, light-red mantle. In dark-red, left

arm rudder, red and yellow, in raised right hand *tessera* - rectangular, with a round knob on the top -, yellow and red. Diadem on head.

* Genius? (pl. 90). H. 0.66? (according to watercolour feet on top of band, not confirmed by pl. 90, and head a little higher than heads of unidentified figure, Fortuna and Annona, not confirmed by pl. 90). Head and neck red, mantle green with vertical red bands. Head below reconstructed height of head of preceding Genius. Nimbus around head visible on watercolour, perhaps to be seen on pl. 90. *Cornucopiae* seems to have been repainted.

* Alexander (pl. 90). A comparison of pls. 90 and 99 shows that he was made wider and disproportionate. His left thigh and right hip were widened. Space between his left arm and body was reduced, result of broadening of chest. Mantle was extended to the far side of the sceptre or lance. Paint of widening disappeared, with the exception of some faded, light-red paint of extended mantle.

The wide horizontal band below the figures was left visible. One of Calza's drawings shows three torches: between Isis and Fortuna, Fortuna and Annona, Annona and the Genius. The former two can be seen on pl. 89.

Layer 5 had the Emperor, Harpocrates, an unidentified male figure, Fortuna, Annona, the Genius (?), and Alexander, standing on a wide, horizontal band. As far as can be seen posture and attributes were again left unchanged, with the exception of Isis, who was replaced by an unidentified male figure. The figures in between the Emperor and Alexander were now smaller than the rulers. They may actually be a little smaller than their predecessors. Harpocrates however is placed at a lower level than his predecessor, while the feet of the unidentified figure are on this low level as well.

East wall, panel D: layer 6 Wirth and Finelli report the presence on all walls of a white layer without paint (Wirth 1934, 139-141; GdS 1914, 170). Confirmed in several places, especially between Augustus and Isis, Isis and Fortuna, and on Alexander. Very thin, very smooth, characterized by large, curved brush strokes.

East wall, panel D: earlier studies Calza distinguishes four layers, but offers no detailed analysis: 1: layer 2; 2: Isis and Harpocrates; 3: unidentified figure and figure confused with Alexander (the latter imaginary as far as I can see); 4: Augustus, Fortuna, Liberalitas (= Annona), Alexander. Wirth reports "numerous layers" (Wirth 1934, 139-141). Van Essen distinguishes two layers: 1: layer 2; 2: the remainder, but does not offer an analysis either (Van Essen 1954(1), 47).

East wall, panel A: layers 3-6 (pl. 96). Superimposed on the underlayer of 2 are segments of curved bands, one yellow, the others red, that might belong to layer 2. Superimposed a very thin layer:

* Horse, going to the right. Total h. c. 0.57; remains 0.31/0.96 from south end of north wall. Chest missing, head fragmentary. Standing on a horizontal band (lost). Wide, red, vertical band confused with one of the front legs (largely disappeared). The horse has red-brown paint, very faded, with some smooth, dark-red patches (not clear whether superimposed), and on upper part of body yellow-brown paint.

Traces of red-brown in front of horse. Below horse a segment of two horizontal, red-brown bands: ?/1.42 and 1.51/1.62 from floor. Pl. 92 shows the upper band to be the continuation (albeit a little higher) of the wide, horizontal, yellow-brown band on D, the lower band to be the continuation of a lost band below. Superimposed traces of a very thin, white layer.

East wall, panel B: layers 3-6 (pl. 92). Very thin paint superimposed on 2. North of northern slit-window: two red-brown, horizontal bands, 1.32/1.37 and 1.44/1.54 from floor. On and below upper band superimposed paint, red-brown with some smooth dark-red: a vertical band (w. 0.025), the lower end curved to the left (lower part of a leg?), and a horizontal band (w. 0.015), running to the right from curved end. Superimposed traces of a very thin, white layer. The upper band is the continuation of the upper band on A and (albeit a little higher) of the yellow-brown band on D. The lower band continues between the slit-windows (faded red-brown

paint). This band formed an entity with the lower band on A and with a band on D, now disappeared, below the wide, yellow-brown band (see pl. 92). The windows are framed by heavily restored red bands and connected by a horizontal band (smooth red paint with white spots). Above the graffito *CERIALE* (between slit-windows; see below) traces of a very thin, superimposed layer with traces of red paint.

East wall, panel C: layers 3-6 Traces of a very thin, white, superimposed layer.

Not all of the paint on panels A, B and C is identical to paint on one of the layers on D. The yellow-brown and smooth dark-red of D 4, and probably the white of D 6 are found. New is the colour described as red-brown. It comes close to the red-brown of D 3. On B it has an uneven surface - albeit not as bumpy as that on D 3 -, some white spots - larger than those of D 3 -, while there is no light-red background. The upper red-brown band on A-B has some superimposed paint of D 4 on B, indicating that it belongs to D 3. If this band was related to a figure above, we may assume that the horse on A, on which the yellow-brown of D 4 is found, dates back to D 3.

East wall, graffiti

- * *CAMAND* [---] | C. On B, on upper band north of northern window. Partly covered by thin, white layer. H. of first line 0.06, of second line 0.11; w. 0.21; av. h. of first line from floor 1.50.
- * *MARIUS* | *ANNA* | *VII KAL MAIAS* (leaf) (fig. 23). On B, directly above red band connecting windows. Superficial, blunt letters. H. of three lines 0.11; w. 0.22; av. h. from floor 1.75. H. of leaf at end of third line 0.115. Date is April 25th.
- * *CERIALE* (fig. 22). On B, directly below red band connecting windows and below graffito of Marius and Anna. Superficial, sharp letters. Hand of Calpurnius (see west wall, B). H. 0.015; w. 0.08; av. h. from floor 1.63.

SOUTH WALL. Almost 50% of wall covered by plaster, attached on modern panel. Plaster preserved over h. 0.21/1.38 from floor.

Layer 1 not encountered. The first layer found is nr. 2: hard and smooth, white background with the characteristic red and green, and a yellow-brown closer to the yellow of 2 than to the yellow-brown of 4. The colours often show traces of the brush. Spaces are created by horizontal, vertical and slightly curved red and green bands (w. 0.025 to 0.035) and red lines (w. 5 mm.), following the bands. Red bands (partly modern) frame sides and bottom of large niche, at some distance. Layer continues inside large niche, but is here rather damaged. On sides remains of thin, red lines. Vertical green and yellow-brown bands follow front and back of sides. Back yellow-brown. To layer 2 belongs:

- * Figure to the left of large niche, lower part preserved only: 1.16/1.06 from west wall; 1.01/1.23 from floor. Standing on purple band. Wearing purple *tunica* (with some white lines, now disappeared, see pl. 100 and slide 13.118, Dept. of Classical Archaeology, Univ. of Groningen, Netherlands), ending above the knees. Legs painted brown, bare feet. Finelli saw a small part of the upper half of the figure and says it was naked (GdS 1914, 166).

Remains of a superimposed layer, th. 1 mm., with remains of red-brown paint.

WEST WALL. Most plaster attached on modern panels. All paintings on panels treated with the chemical paraloid. Plates show paintings still on walls. Modern panels numbered A to E for reference.

Panel A: on section a.

Panel B: on lower part of southern pier.

Panel C: on upper part of southern pier.

Panel D: on central part of wall.

Panel E: on north part of wall.

West wall: layer 1 On all sections extensive remains of two superimposed layers of thin plaster. On first layer considerable remains of red paint.

West wall: layer 2 Some remains of plaster on lower north part of wall, heavily damaged, th.

7 mm. Perhaps belonging to 2.

West wall, panels A and D: layer 2 (pls. 94, 95). Layer 2 is recognized immediately on A and D. Plaster preserved over h. 1.00/2.90 from floor. On colours often traces of the brush. Horizontal, vertical and curved bands (w. 0.025 to 0.035), yellow, green and red, create spaces. Thin red lines (w. 5 mm.) follow the bands, and create new spaces. On lower part of A, at av. h. 1.34 from floor, a red and yellow object (h. 0.15). On upper part of A, at av. h. 2.00 from floor, object visible on pl. 95 (now faded). On D three compartments:

- * In south compartment a bird flying to the left (green paint with some red; av. h. from floor 2.25; h. 0.24).
- * In central compartment a *gorgoneion* (green paint with some red; av. h. from floor 2.28; h. 0.15).
- * In north compartment a dolphin moving left (green paint; av. h. from floor 2.25; h. 0.15).

West wall, panel B: layer 2 (pls. 85, 95).

- * Silvanus (GdS 1914, 166-167; Calza 1915(2), 248-249, figs. 4, 8; Wirth 1934, 145-146, Taf. 37; Van Essen 1954(1), 47; Calza - Floriani Squarciapino 1962, 110 nr. 16; Dorigo 1971, 68-69; Helbig 1972, nr. 3186; Dal Maso - Vighi 1979, fig. on p. 102 (colour)). Museum, room XII, inv. nr. 156. Originally starting at c. 0.74 from floor; h. c. 1.10; w. c. 0.80 (border restored); h. of Silvanus 1.03.

On a white background the colours black, beige, brown, red, yellow, yellow-brown and green have been used. Silvanus is standing on a wide horizontal band, not reaching the sides of the painting, amidst some plants. To his left a dog (looking like a panther), looking to the left; black lines on body, the hind-part of which is darker, perhaps indicating the shadow of Silvanus' body. To his right an altar, on top of which are some small objects. Silvanus is looking to the left. His hair slightly overlaps a band framing the scene. He is bearded and wearing a mantle, covering a *tunica*. Hem of mantle, ending at the height of his knees, has a black edging. In his left hand a branch with leaves, in his right hand a sickle-shaped knife. On either side of his head a beam-end (yellow-brown with some red). Scene framed by red bands. Finelli and Calza saw traces of gilding on dog and Silvanus (wide diagonal band on clothes; on hair, eyebrows, lips, hands and clothes; see also pl. 85; now disappeared). In 1870 the words *EX VISO*, written with large purple letters, were read on the painting (CIL XIV, 54). Lost by 1914.

The painting has three characteristics of layer 2: the smooth, hard, tenacious background; traces of the brush on the colours in several places; the colours red and yellow-brown. Calza states that the painting was made separately. He must then have seen grooves around the painting. Unfortunately his statement is difficult to check, because the painting has been taken to the museum and is cut off in the framing bands, which are largely restored anyway. Whether there was a groove to the south of Silvanus cannot be established. Pl. 85 shows a groove between panels B and C, but there does not seem to be a groove to the north. Two other photographs of the painting *in situ* show a curious white stretch to the north, starting at the height of Silvanus' neck and widening downwards towards the north (Calza 1915(2), fig. 4; Wirth 1934, fig. 71). It has no paint and cuts off bands and lines belonging to layer 2. A groove to the north of the painting may then be looked for at the north end of this white stretch, and as a matter of fact a small segment of a groove in the right position can be seen on pl. 95. Because the diagonal groove cuts off the pattern of 2, and because there is no band following the groove to the right - contrary to the groove between D and E - the painting must have been made later.

West wall, panel C: layer 2 (pl. 95). Starting at 1.84 from floor. Whole panel yellow-brown (the colour of layer 2), with a small red spot on the lower left part and traces of a red band following a groove between C and D (C and D are one modern panel). Groove filled in during a modern restoration, w. now 0.03 to 0.04, but originally less (see pl. 95). The painting is contemporaneous with layer 2 or Silvanus.

West wall, panel E: layer 2 (pl. 93). Vertical band, showing traces of the brush, w. 0.03, at av. dist. 0.46 from north wall. Upper part, somewhat thicker, curved to the left from h. 2.36 from floor and then lost. There does not seem to have been much more paint, if at all, belonging to 2 on the upper part (lower part covered by superimposed layers).

D and E are separated by a vertical groove, w. 0.015, but restored, at 4.14 from south wall. Starting at 1.10 from floor, but plaster below not preserved, then at h. 2.13 running almost horizontally to the right over l. 0.16, then continuing vertically over h. 0.45, up to h. 2.58. From here on the plaster is lost. Red band following the groove to the left, belonging to 2, restored.

West wall, panels A, B, C: further superimposed layers No further plaster preserved on A and C. Pl. 85 seems to show a second, white layer on the right hand side of B (which has now been thoroughly cleaned).

West wall, panel D: further superimposed layers (pl. 95). On three places. Directly to the right of C, at 0.00\0.20 from the groove between C and D, remains of red and green paint on a white background (th. 1 mm.).

* Figure. At 0.60/1.20 from groove and 1.23/2.04 from floor considerable remains of a superimposed layer (th. 1 mm.). A wide vertical band, the upper part of uneven, red-brown paint with a light-red background (w. 0.05), the lower part of smooth, dark-red paint (= layers 3 and 4). Immediately to the right a second, uneven band (w. 0.015; = layer 3). Above and to the right part of an outstretched arm, similar to Alexander's left arm, intersecting the narrower vertical band and partly overlapping the wide one (starting at 1.90 from floor). The former band is a lance or sceptre. At some distance below arm, starting from the two bands and sloping downwards towards the north, an uneven band (w. 0.03). Below the arm and to the right remains of red, green and yellow paint.

Below the arm and to the right remains of a very thin and extremely smooth, superimposed layer, white, with large, curved strokes of the brush.

On north part of D a few slight traces of a thin, superimposed layer (th. 1 mm.), with slight traces of red paint.

The arm has the uneven, red-brown paint of layer 3 with many smooth, dark-red spots of layer 4. The white layer below the arm and to the right is layer 6.

West wall, panel E: further superimposed layers (pl. 93). The first superimposed layer (layer 4; th. 1 mm.) has light-red paint, on top of which are many remains of smooth, dark-red paint (cf. Emperor). A row of figures is characterized by this paint (upper part of figures lost). Figures standing on a wide horizontal band, 1.23/1.37 from floor, av. h. 0.14. Below it the upper part of a second band.

* Front legs of horse turned to the right, ?/2.20 from north wall. One leg lifted, shadow of other leg depicted.

* Remains of Dioscure, 1.93/1.79 from north wall (fig. 21). Legs and part of mantle behind figure's right leg have been preserved. To the north segments of a lance or sceptre, w. 8 mm., standing slightly diagonal.

* Horse turned to the left, preserved h. 0.55, 1.70/0.95 from north wall. Upper part of body yellow-brown (the colour of layer 4). Shadows of legs depicted, like those of Emperor and Harpocrates with lines on them, here white.

* Front part of horse turned to the left, 0.80/? from north wall. One leg raised.

Several remains of paint, red and red-brown, cannot be assigned to one of the layers. On pl. 93 horse-legs near and confused with first and second horse seem visible, now faded (layer 5?). Layer 6 is probably present through very thin remains with curved strokes of the brush.

West wall, graffiti

* *COH(ORTE) VII (or VI) (CENTURIA) OST(IENSIS) IMP(ERANTE) | AN(TONINO), CO(N)S(ULIBUS) L(A)ETO ET CE | RIALE, SEBARIUS | CALPURNIUS, X* (pl. 86 and fig. 22). In *tabula ansata*, X in right *ansa*. On B, to the north of Silvanus's left hand (see

Dal Maso-Vighi 1979, fig. on p. 102). H. 0.04; w. 0.11. Seen by P.E. Visconti (Giornale di Roma, May 16th 1870), found in 1928 by Wirth (cf. Wirth 1934, 139). Not visible on pl. 85, not seen by Finelli and Calza. CIL XIV S, 4530; CIL XIV S II, p. 845. Dated 215 AD. Cf. east wall, graffito *CERIALE*.

* On D someone has written "VV il re" (Long live the king), "VV", changed by someone in "ΛΛ il re" (Down with the king), "ΛΛ".