



Ancient Decorative Wall-Painting

Author(s): M. Rostovtzeff

Source: *The Journal of Hellenic Studies*, Vol. 39 (1919), pp. 144-163

Published by: [The Society for the Promotion of Hellenic Studies](#)

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Accessed: 09/08/2013 17:30

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PAINTED SARCOPHAGUS DISCOVERED IN KERCH IN 1900.
The scene represents a painter of encaustic funeral portraits. (*A.d.p.S.R.* Pl. XCII.)

ANCIENT DECORATIVE WALL-PAINTING.¹

[PLATES VI.—IX.]

I

THE history of ancient decorative wall-painting has yet to be written. The attention of the whole world was attracted by the wonderful discoveries made in Pompeii, and indeed for many years Pompeii stood for ancient decorative wall-painting in general.

That Pompeii so completely overshadowed modern ideas on the evolution of this art is due in great measure to the fact that at Pompeii it had found a wonderful exponent and explorer in the late Professor August Mau. His book dealing with the Pompeian decorative mural painting at once became a classic and influenced profoundly text-books and popular works on the history of ancient art and customs.

Two facts, however, should be borne in mind. First, that the decoration of Pompeian houses illustrates the art of one epoch only—the Hellenistic and the earlier Roman Empire, except for a few examples from a still earlier age, and those not before the third century B.C. Also it should be remembered that this art at Pompeii can be taken as characteristic only of Italy and indeed only of Southern Italy; it does not follow that it developed on the same lines in other regions of the ancient world.

Secondly, that besides Pompeii we have other equally important and complete series of remains of decorative wall-painting, which, like Pompeii,

¹ The text of this article represents a lecture delivered to the Oxford Architectural and Historical Society.

provide magnificent illustrations of the history of mural decorative painting in the ancient world.

This art is not illustrated everywhere, as in Pompeii, by the mural decorations of beautiful houses; sometimes it is found in the decoration of vaults. But it should be remembered, once and for all, that the scheme and system of decorative wall-painting never changes whether used to embellish the dwellings of the living or the habitations of the dead.

I shall recall the most important series of mural decorations known to us, partly those belonging to the Pompeian period and partly those of an earlier or later period.

I shall not dwell on the long series of mural decorations of Egypt, beginning with the pre-dynastic period and ending with the Saitic epoch. Their history has not been handed down to us by anyone, though it would have been instructive, not merely for the history of decorative art in the East. Neither shall I dwell on the monuments of Babylonia, Elam, Assyria and Persia, or the valuable remains of the Aegean and Mycenaean palaces and vaults on the islands and in Greece. Even up to the present time no proper research has been carried on with regard to these remains. I will only point out the most important series of decorations within the bounds of the Greek and Italic world.

Attention is drawn here first of all to the numerous decorated vaults of Etruria, which illustrate mural painting in Greece from the seventh century B.C. to the third century B.C. If these are carefully studied together with the remains of the decorations of ancient Greek and Italic temples and the valuable series of painted Greek sarcophagi beginning with the Cyprian and Clazomenian and ending with the Etruscan and Sidonian (including Etruscan urns), and if to these is added the series of Greek painted vases, studied from the point of view of a decorative scheme, and the series of Greek painted stelae from Boeotia, Thessaly, Phoenicia and Egypt, then, I consider, it will be easy to outline the history of Greek mural decoration from the archaic to the early Hellenistic period.

In studying the epoch immediately preceding the Pompeian period, we are aided by a magnificent series of decorated Macedonian vaults of the fourth-third centuries B.C., by some tombs of Palestine and by an equally valuable series of Campanian, Apulian, Samnite and Latin tombs, which should be studied together with the decorated vases of that period, found in those districts.

With the third century B.C. begins the series of mural decorations of Pompeian houses. We should not, however, study them, like Mau, only in Pompeii. For the earlier stages of Hellenistic mural painting we have now, besides Pompeii, a fine series of mural decorations of private houses in Delos, as well as in Priene, Thera, Pantikapaion, Olbia, and a number of most interesting decorated vaults belonging to the earlier Hellenistic period in Alexandria and its neighbourhood. This material should be studied together with the history of vase-painting, which, during the Hellenistic period, from being monochrome became polychrome, and together with the

history of painted glass vessels. We are greatly aided in this by various early examples of mosaic on walls and floors.

For the later Hellenistic period there is not so much material. Yet, besides Pompeii, there are the painted grave-stelae noted above, and a certain number of painted vaults mostly belonging to Syria, Phoenicia and Palestine. We must not forget that in this period begins a unique series of remains of decorative mural paintings in houses and vaults belonging to Rome, the then capital of the world. I will only remind the reader of the wall-paintings of the Palatine, and in particular of the latest discoveries made by Boni, the house on the other side of the Tiber, the mural decorations of the Villa Liviae ad gallinas albas, the painted columbaria, etc.

Pompeii was destroyed in 79 A.D. Thus the series of Pompeian decorations abruptly ceases near the end of the first century A.D. A few people have spoken of the development of decorative wall-painting in Greece before Pompeii. But no one has taken interest in or studied the history of decorative painting after Pompeii, in the second and following centuries A.D. Nevertheless, if we wish to understand the system according to which Christian churches in the West and East were decorated, and if we wish to make a careful study of the systems of decoration which prevailed in the Middle Ages and the Renaissance, we should be acquainted with the evolution of decorative mural painting during the whole period of the Roman Empire.

Here we are also aided by possessing most valuable, though not particularly well-known material. I have already spoken of the wonderful remains of mosaic, those stone carpets which covered the floors and walls. Let us remember the valuable series which have been left to us by Italy and the East, and more particularly by the western Roman provinces: Africa, Numidia, Spain, Gaul and Britain.

In addition to the mosaics we have a remarkable series of wall-decorations, the most important of which are to be found in Rome. From the Renaissance period decorated vaults have been opened in Rome one after another. A very few have been preserved; some have been copied, others destroyed without a trace. A great number of decorated houses have also been found: I will only recall to you the 'Domus Aurea' of Nero, the house on the Caelian, and the famous house under SS. Giovanni e Paolo. Only of late has an interest in these monuments been shown; some of them are now being published by the British School in Rome.

These series cannot be treated separately from the wonderful series of catacombs in Rome, Sicily, Naples, Alexandria and on other Christian sites. These have been mostly studied by historians of Christian art whose chief interest lies in the subjects of the paintings. But from the point of view of the history of the art they can only be understood if studied in connexion with the whole series of contemporary mural decorations. Latterly, in the neighbourhood of Rome, Ostia has yielded a most noteworthy series of house decorations, not less interesting, indeed, than those found at Pompeii. The oldest belong to the second century A.D., the latest to the fourth century A.D.

The western Roman provinces have less valuable remains, but even here we have some material of primary importance. I may mention the highly interesting work found in Britain, particularly the mural decorations of the houses at Caerwent, the remains at Salonae and Pola in Dalmatia and Aquincum on the Danube, many tombs in Albania, Macedonia, Serbia and Bulgaria, important remains of stucco-paintings in some Gallic villas and houses in North Africa, a beautiful painted tomb near Tripoli, etc.

There are not as many remains in the East, but even here we find some particularly valuable material. Few people know how many remains of Roman decorative painting there are in Egypt. A series of vaults near Akhmim (Panopolis) belonging to the second-third centuries A.D., decorated edifices and tombs in Alexandria, and the important paintings on one of the walls of a temple in Luxor—these are the fragments I have personally seen in Egypt.

Moreover, we have a whole series of painted vaults from Palmyra, another series in Phoenicia and Palestine, fragments of mural decoration from a large house in Kos and the decorations of the former palace of Attalus in Pergamon, etc.

With all these facts it seems possible to attempt the task of reconstructing the history of decorative wall-painting in the period of the Roman Empire.

II

Amid all these examples of our art, a special place is occupied by the decorations found in the Greek towns of South Russia, which were first collected and arranged by me. There are not many, nor are they particularly important considered artistically. They belong on the whole to provincial art. But they are important to us for two reasons. In the first place, they make a complete series of monuments from the fourth century B.C. to the fourth century A.D.—in each century are several specimens of well-preserved vaults and these can always be dated. (The evidence for these dates has been collected by me and is published in my book: I cannot dwell on them in detail here.) In the second place because these monuments depict the evolution of mural decorative painting in the East, where we have so few remains of the Roman period, and where Greek tradition and Eastern art unite. Studying these monuments, we are able not only to recognise the Egyptian and Syrian influences, but also the Iranian, the important significance of which has only lately been realised.

In my short account I cannot dwell on all the important questions arising from the study of all the above-mentioned facts and material. Let me deal only with the question concerning the evolution of the general scheme of mural decorative painting of the Greek and Roman period.

The most ancient system of mural decoration of small houses and of vaults in Greece (not in the Aegean world, where different principles were employed) was based on an elementary and simple idea. This idea is prompted by the structural system of the wall as such. The oldest walls

were not built of stone but of unbaked brick; large stone blocks were only used for the base. To join the base and the brick-wall a course of wood, stone or twigs was required; a similar course was required at the top of the wall for the purpose of fixing the roof. This construction divides the wall into four parts: the base, the intermediate portion, the central part of the wall and the cornice.

The unbaked brick and rough stones were brittle and shapeless; they were therefore covered with plaster, which from the most ancient times was painted. Usually the central part of the wall was painted red. The cornice and intermediate portion were the most suitable parts of the wall for painting and embellishing with geometrical and other designs. The base was either entirely painted over in a colour differing from the colour of the central wall-space or painted to imitate a base built of stone slabs.

This oldest scheme of wall-decoration was greatly influenced by buildings built entirely of squared stones, which fully retained the characteristics of the more ancient wall of unbaked brick: the base, the intermediate portion, the central part and the cornice.

The system of wall-painting traced above, which may be called the 'structural system,' is splendidly illustrated in some decorated vaults found in South Russia belonging to the fourth and third centuries B.C., in one of Kertch, one on Vassiurin's hill (on the Taman peninsula) and another near Anapa on the Black Sea (anc. Gorgippia). The painted vault of Kertch (see Plate VI. 1; comp. *A.d.p.S.R.* p. 70 foll., Pls. XXVI., XXVII. 5 and XXVIII.) belongs to the fourth century B.C. The decorative system, however, reproduced in this vault illustrates a very primitive decorative scheme. There is no doubt that the decorative wall, though built up of stones, is decorated as if it were constructed of unbaked bricks. The base and the middle part of the wall painted in plain colours (red and yellow), the intermediate part reproducing a wooden course, the wooden cornice with nails on which sepulchral implements are hung, demonstrate that the decorator operated with a very old and primitive decorative scheme.

More advanced is the decorative scheme of the painted vault on Vassiurin's hill (see *A.d.p.S.R.* p. 30 foll., Pls. XI.-XXV. and Figs. 6-10). The base here imitates square stone courses, the intermediate part and the cornice are richly adorned with painted ornaments and reproduce perhaps stuccoed and painted stone courses. In examining the decorations of the vault on Vassiurin's hill it should be remembered that its architectural prototype is not a building covered with a roof, but only one surrounded by walls: hence the balusters on the walls and the birds perched on them. The carpet decorating the ceiling of this vault is often met with in the decorations of ceilings: we also find it in some of the Alexandrian vaults of the third century B.C. and later in the decorations of some of the rooms in the Flavian palace on the Palatine. The fact that ceilings and walls were decorated with carpets leads one to suppose that the ceilings were often upholstered with stuff or with carpets.

The vault of Anapa (see *A.d.p.S.R.* 83 foll., Pls. XXVII. 1 and

XXIX.-XXXI.) shows the great influence on wall-painting of vaults and houses built of huge squared stones.

A stone building did not require covering with stucco. It was sufficient, as in the large Greek temples, to paint the capitals of the columns or the frieze and cornice. It was also customary to decorate the coffers of the ceiling. All this can be observed in the decorations of the vault of the Tumulus Bolshaja Blisnitza, belonging to the fourth century B.C. (see *A.d.p.S.R.* 10 foll., Pls. IV.-XI., Figs. 1-5). The head of Kore in the central space of the step-vaulted ceiling (Pl. VII. 1 and Fig. 1) recalls similar heads of gods and goddesses of the nether world to be found in many of the vaults of Asia Minor and Italy of the same period; similar heads are often



FIG. 1.—VIEW OF THE PAINTED VAULT IN THE TUMULUS BOLSHAJA
BLISNITZA (TAMAN).
(Rostovtzeff, *A.d.p.S.R.* Pl. VI. 2.)

used as decorations of coffers of ordinary ceilings. Later they appear in the centre of semi-cylindrical vaults.

This most ancient system of mural painting, dating back, then, to ancient Egypt and lasting almost unchanged to the fourth and third centuries B.C., led to important artistic creations. The central undecorated wall-space became the natural background for monumental decoration in the form of figure subjects, that is the so-called Greek 'megalography.' Wonderful paintings once adorned this part of the wall in the 'Stoa Poikile.' Splendid examples of walls thus decorated are to be found in many Etruscan and Samnite tombs and later in the Villa Igem recently discovered near Pompeii.

Along with this another idea begins to develop and prevail in the early

Hellenistic time. The walls of the Hellenistic palaces of Asia Minor and Egypt were mostly built of brick and were often covered with thin slabs of different coloured marble instead of stucco, but retaining all the structural parts of a Greek wall built of squared stone. This resulted in a rich harmony of colours, familiar to us not in the originals, but in innumerable copies on the walls of bourgeois houses and vaults throughout the Hellenistic world—in Delos, Priene, Thera, Pompeii, Alexandria, Pantikapaion and Olbia. This system of wall-decoration is generally called the first Pompeian or the incrustation style. I cannot adopt this terminology, first because the style is not confined to Pompeii, secondly because incrustation is the inseting of marble of one colour into marble slabs of a different colour, and that is not the case here. Real incrustation will be observed later (p. 152).

The so-called first Pompeian style does not differ in principle from the old Greek structural style; it is only finer and richer in colour and more elaborate in details. We may designate it as the Hellenistic structural style.

It is interesting to note, however, that the so-called first Pompeian style is not the same everywhere: three varieties can be clearly distinguished—the Alexandrian, that of Asia Minor, to which the South Russian decorations belong (see Pl. VI. 2; comp. *A.d.p.S.R.* 112 foll., Pl. XXVII. 2-4 and XXXVII.-XLIV., Figs. 23-26) and the Italian. The Asia Minor style is richer in elaborate details and has more colour, whereas the Italian is more strictly architectural.

The Italian and especially Pompeian wall-paintings developed not only polychrome effects, but also architectural elements. In addition to the horizontal divisions of the wall, vertical divisions are indicated everywhere. From top to bottom, from the dado to the cornice, the wall is divided by columns, pilasters and half-columns; the frames of doors, windows and niches are richly embellished and painted; walls with two lights, as in the Odeon of Pericles, are reproduced in the mural decorations.

All these elements, which strongly prevail in Italy in the first Pompeian style, gradually develop into the so-called second Pompeian style, and later into the third and fourth Pompeian styles, whose further development can be observed in Italy and the western provinces. I would call all these styles architectural. One of the most striking features of the architectural style is the close imitation in wall-decorations of the decorations of the theatre stage. This imitation is as characteristic of the earlier phases of the architectural style (the second Pompeian style) as of the later development (the fourth Pompeian style).

In considering the hotly debated question of the provenance of this architectural style it is most important to state that I know of no examples in the East or in South Russia, though many vaults belonging to this period are to be found in the South of Russia. Neither has Egypt produced any conspicuous examples, whereas Rome, Italy and the West are rich in remains of that style. I would therefore feel inclined to agree with the opinion of those ancient authors, who saw the development of this style and consider Italy its place of origin.

In the East a different development may be observed. In the first and second centuries A.D. two different styles made their appearance, both of no less importance in the further development of decorative art. At first, during the later Hellenistic period, simple degeneration and simplification of the structural style begins; it is in fact the same process as that suffered by the architectural style in Italy and the western provinces (see *A.d.p.S.R.* 136 foll., chs. xi.–xvi.; I called this system of decoration pseudo-isodome or late structural).

But afterwards, two peculiar styles emerge: the floral or carpet style, and the incrustation style.

The floral style is very old. It originates in the tent of nomadic tribes, which was entirely hung with carpets. But the form in which it appears in

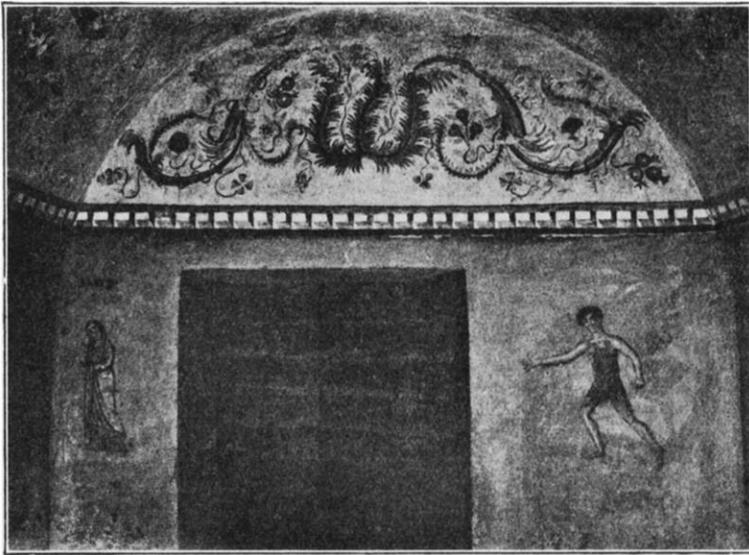


FIG. 2.—FRONT PART AND FRONT DOOR OF THE VAULT DISCOVERED IN KERCH IN 1895. (The two figures to the right and to the left of the door are defined by inscriptions as Hermes and Kalypso, the θεοὶ ψυχοπόμποι, *A.d.p.S.R.* Pl. LVI.)

South Russia is the product of late Hellenism. It may be described as follows: the framework of architectural structure and divisions remains the same: dado, central and upper part of the wall: all these parts of the wall, however, are used as background for decoration. In some decorations of Pompeii, Cyrene and Alexandria, the leading idea is that of a woven carpet covering the wall. In South Russia the wall is covered with branches, flowers and garlands partly taken from nature and partly conventionalised. They are strewn in full disorder without system on the walls and ceilings, and are often found in conjunction with figure subjects, which at this period are found in the central space and in the lunettes (see Fig. 2, the earliest example of this style: the vault discovered at Kertch in 1895; the ceiling

with the head of Demeter is reproduced on Pl. VII. 2, comp. *A.d.p.S.R.* 199 foll., Pls. LVI.–LXII., Figs. 35–47; other examples of the same style in Kertch are the vault of 1873, see *A.d.p.S.R.* 227 foll., Pls. LXIII.–LXV., Figs. 49–52, and the vault of Sorakos, *ibid.* 244 foll., Pl. LXV. 4, Fig. 53).

I cannot here trace the full development of this style, but I may say that it is not confined to the South of Russia. It is found in some houses in Pompeii, in the vaults of Rome, Tripoli and Palmyra, and in the palace of the Attalids in Pergamon. Its influence is strongly felt in some decorations of the western provinces of Rome. I find traces of it in Hellenistic ceramics, and in many Hellenistic and Roman mosaics, but it is probably older than Hellenism and originates in the East. For the future no student of decorative art can afford to neglect it.

The incrustation style has a still greater importance. The history of its origin was outlined to us by Vitruvius and Pliny. They consider the palace of Mausolus in Caria the first example of it in the Greek world. But it dates even further back. Its birthplace is ancient Mesopotamia and Iran with their buildings of unbaked brick and their wealth of different coloured stone. The principle of the style is as follows: the same fundamental system of dividing the wall into three parts is retained, and the whole or some parts of the wall are covered with slabs of different coloured marbles, not with the intent of reproducing or outlining the structural character of the wall, but of achieving a rich polychromy. Its leading idea is to obtain an effect of mosaic, 'marmoribus pingere.' Marble slabs of one colour are 'incrusted' or inlaid with 'crustae' of another colour, forming geometrical ornament, and separate figures or whole scenes.

The same effect is produced in Elam, Babylonia and Persia, by using different coloured tiles. During the Roman period decorators refrained from reproducing human figures and animals on walls decorated on this system and contented themselves with geometrical ornament. Their treatment of floors, however, as is shown by numerous examples found in Rome, is all the more unrestricted, and by means of incrustation, human beings, animals, etc., are represented.

A splendid illustration of this form of art is given by a vault opened by Stassov in Pantikapaion (see Pl. VIII., one of the walls, and Pl. IX., the ceiling), and by a vault in the same place, which I have discovered and described. (*A.d.p.S.R.*, p. 261 foll., Pls. LXVI.–LXX.)

Characteristic for Kertch is the fact that the incrustation style was mostly combined with the floral and with representations of figured scenes in the upper part of the wall. In these cases the lower part of the wall was covered with decoration imitating marble incrustation, the upper with figure subjects and strewn flowers and garlands (see Pl. VIII.). The same combination may be observed on the ceilings (see Pl. IX.): the central part is covered with flowers, birds and garlands; the parts of the ceiling above the funeral beds, with coffers inlaid with coloured marble. The description of vaults decorated in the incrustation style and an analysis of the style as such can be found in *A.d.p.S.R.* 260 foll., chs. xxiv.–xxviii. (pure

incrustation style) and p. 283 foll., chs. xxix.—xxxii. (mixed incrustation and floral style).

It is interesting to note that this style can be observed in the later decorations of Pompeii.

The incrustation style had a promising future. Every Byzantine church, many relics of the early medieval ages provide brilliant examples of the further development—extending even to the present day.

The floral and incrustation style in South Russia reached their climax in the second and the beginning of the third century A.D. In the third century they are already declining. Rich colour and form disappear; the floral and incrustation style adopt geometrical form, and everything is based on line and contour.

Christianity established in the Chersonese during the third century A.D. gives rise to the rebirth of decorative wall-painting strongly influenced by Syria and Palestine. The determination of the origin of this new development is a difficult and complicated question. A discussion of it would be too lengthy for me to enter on here (see *A.d.p.S.R.*, p. 439 foll., chs. xlvii.—lviii., Pls. CIII.—CX.).

I have now given a brief review of the development of decorative wall-painting in the East and partly in the West, in so far as this development is shown by the monuments found in South Russia. The universal evolution is more complicated and more detailed, but the essential steps of evolution have all left their trace in South Russia, and from their observation some fresh idea can be obtained of the general development of mural decorative art in Greece and the Roman Empire.

NOTES AND REFERENCES.

To Part I.

The article printed above reproduces in general outlines the results at which I arrived in my book *Ancient Decorative Painting in the South of Russia*. S. Petersburg, 1914, vol. i. (text), vol. ii. (plates), (quoted as *A.d.p.S.R.*). It is impossible to give in a few pages the whole content of a big work of about 600 pages and 112 plates dealing with difficult and unexplored material. But it would be perhaps useful to trace the main outlines of the general evolution of ancient decorative painting as resulting from the minute research carried out in my above-mentioned book.

In these few additional notes appended to my article I cannot give all the references and quotations contained in my book. I should like only to illustrate certain points in my article by some references partly borrowed from my above-mentioned book, partly new. My aim is to give to my reader the possibility of controlling my own statements and to guide him through the scattered and unsufficiently studied materials. I do not mention the

older publications if I am able to refer to a recent work or article containing a more or less good bibliography of the subject.

The standard work on *Pompeian Decorative Painting* is A. Mau, *Geschichte der decorativen Wandmalerei in Pompeii*, Berlin, 1882, with atlas of coloured and uncoloured plates. The new works about the subject deal with some points of detail and are indicated in the introduction to my *A.d.p.S.R.* (Valuable remarks about the origin of the Pompeian system may be found in R. Pagenstecher, 'Alexandrinische Studien' ii., *Sitzb. der Heid. Ak.*, Ph.-Hist. Kl. 1917, 1 foll.) No one has tried to illustrate post-Pompeian decorative painting in the Roman world, as no one has attempted to give the outlines of evolution before Pompeii. I have not to deal here with the question of the composition and the originals of individual Pompeian pictures; see the last works on this subject: Lippold, *Jahrb. d. d. Arch. Inst.* xxix. (1914), 174 foll.; F. Matz, *Ath. Mitth.* xxxix. (1914), 65 foll.

Etruria.—The latest and best work on the painted tombs of Etruria is F. Weege, *Etruskische Gräber mit Gemälden in Corneto, Jahrb. d. d. Arch. Inst.* 1916 (xxx.), 105 foll. but it deals only with Corneto; comp. Ducati, *Atene e Roma*, 1914, 129 foll. and Galli, *Monum. antichi* xxiv. (1917), 1 foll. With the Etruscan tombs we have to compare the beautiful sarcophagus from Gela in Sicily of the fifth century B.C., stuccoed and painted inside like a sepulchral room, see Orsi, *Mon. ant.* xvii. (1907), 384, Figs. 284–287 and Tav. XLVI. Of later date (fourth to third century B.C.) are the remains of painted stuccoes from a dwelling house in Gela (Orsi, *ibid.* 379, Fig. 281). The remains in Greece itself are scarce; note a tomb from Eretria in Euboea, *Ath. Mitth.* 1901, 339, Fig. 2, and another tomb from Aegina, Ross, *Arch. Aufs.* Pl. III., cf. *Ath. Mitth.* 1885, 158.

Macedonia and Thracia.—The beautiful painted vaults in Macedonia and Thracia belonging to the fourth-third centuries B.C. give the best analogies to the painted tombs of early date in South Russia. Like them they are covered by a big tumulus and belong apparently to Macedonian and Thracian kings and princes. A few of them were excavated, to wit, some tumuli near Pella, Pydna and Palatitza, see Delacourche, 'Berceau de puissance macédonienne,' 76 (*Arch. de mission sc.* 1858); Heuzey et Daumet, *Mission en Macédoine*, 226 foll.; 247 foll. and 251. A splendid tomb was discovered by K. F. Kinch in Macedonian Thrace, see Kinch *Beretning om en Archäologiska Reise i Makedonien*, København, 1893; *A.d.p.S.R.* 313, Fig. 61, compare the newly discovered vault near Salonika with funeral beds and a splendid door, Macridy Bey, *Jahrb. d. d. Arch. Inst.* 1910, 210.

South Italy.—F. Weege, 'Oskische Grabmalerei,' *Jahrb. d. d. Arch. Inst.* 1909 (xxiv.), 99 foll.; R. Pagenstecher, 'Grabgemälde aus Gnathia,' *Röm. Mitth.* 1912, 101 foll. (gives valuable evidence on the Apulian graves); Gabrici, *Mon. d. Linc.* xx. (1910), 1 foll. (vault of Teano). Compare H. Nachod, *Röm. Mitth.* 1914 (xxix.), 260 foll. and some articles on various badly excavated and thoroughly forgotten tombs in the periodicals *Apulia* and *Neapolis* (e.g. *Apulia* ii. 159; iii. 97; *Neapolis* i. 104, etc.).

Palestine.—To the early Hellenistic period belongs the splendid painted tomb of Marissa, see Palestine Exploration Fund, *Painted Tombs in the Necropolis of Marissa* by J. P. Peters and M. Thiersch, London, 1905; cf. Macalister, Addenda *ibid.* and Vincent, *Rev. biblique*, 1906; also Thiersch, *Arch. Anz.* 1908, 405 foll.

The splendid representatives of the oriental branch of the so-called first Pompeian style from *Delos* are now decently published and carefully studied by M. Bulard, 'Peintures et mosaïques de Delos,' *Mon. et Mém. Piot* xiv. (1908); less important are the remains in Priene, Magnesia on Maeander and Thera, see Wiegand and Schrader, *Priene*, p. 308 foll.; Hiller von Gaertringen, *Thera* iii. 145; 148 and Pl. 4; 162 and 164 Pls. 1–2 and Fig. 154, comp. p. 169 (some of the remains on Thera belong to Roman times); *Magnesia am Maeander*, p. 138, Fig. 149, 150; on Olbia and Pantikapaion, see further above.

Extremely rich and quite peculiar is the series of painted tombs of the early Hellenistic period discovered in *Alexandria*. It is a pity that the series was never published as a whole; some tombs, like the beautiful tombs near the ancient Pharos, remain practically unpublished, see M. Thiersch, *Zwei antike Grabanlagen bei Alexandria*, Berlin, 1904 (the tomb of Sidi-Gaber and that in the garden Antoniadis); the painted vault of Souk-el-Wardian, see Breccia, *Musée égyptien* ii. (1904), 63 foll.; a description of the paintings in the tombs of Pharos, Botti, *Bull. de la Soc. Arch. d'Alexandrie*, 1902 (No. 4), 13 foll. compare *A.d.p.S.R.*, p. 63, fig. 12, and Pl. XXV. 2. The new and less important monuments are published in the periodical *Rapport sur le marche du Service du Musée* of the municipality of Alexandria.

We have to compare the Alexandrian examples with those from South Italy, e.g. *Naples, Mon. ant. pubbl. dell' Accademia dei Lincei*, viii. 221 foll., compare Gabrici, 'Tomba ellenistica di S. Maria Nuova in Napoli,' *Röm. Mitth.* 1912, 148 foll.

Valuable information about the style, ornaments, colours and the decorative scheme of Hellenistic wall-painting is supplied by *painted clay* and *glass vases* of the same period. The latest and most important works on the clay vases of the Hellenistic period are: E. Pottier, 'Vases hellénistiques à fond blanc,' *Mon. Piot* xx. (1913); G. Leroux, *Lagynos, Recherches sur la céramique et l'art ornamental hellénistiques*, Paris, 1913; Sieglin-Pagenstecher, *Beschreibung der griech.-ägypt. Sammlung Ernst von Sieglin*, Leipzig, 1913, *Expedition E. v. Sieglin*, ii. 3; Picard, 'La fin de la céramique peinte en Grande-Grèce,' *Bull. de corr. hell.* 1911; E. Breccia, *Catal. gén. des ant. ég. du Musée d'Alexandrie. La nécropole di Sciattli*, Le Caire, 1912; compare *Musée ég.* iii. 13 foll. (*La ghirlandomania alessandrina*); J. Six, *Polychrome Malereien von hellenistischen Hydrien aus der Nekropole von Hatra in Herrmann, Denkm. der Malerei des Alt.* 15. K. V. Trever, *Olbian Polychrome amphora* (in Russian), *Materialy po archeologii Rossii*, N. 36 (Petrograd, 1918). The painted glass-vessels are illustrated by myself: "Painted Glass Vases of the Late Hellenistic Times and

the History of Decorative Painting" (in Russian), *Bull. de la Comm. Imp. Arch.* 1914, compare Morin-Jean, *Rev. arch.* 1917, 310 foll. (abstract of my article, not without defects and misunderstandings).

Of great importance are the *painted grave-stelae* of the Greek and early Hellenistic period found chiefly in Egypt, Phoenicia (Sidon) and Thessaly. We have no general publication of the painted stelae of Alexandria. Most of them are published by Breccia in his accounts of the excavations in the necropolis of Alexandria—Sciatli, Ibrahimieh, Gabbari, etc., see the above mentioned book *La necropoli di Sciatli*, compare *Rapport sur la marche du service*, and *Bulletin arch. d'Alexandrie*, also the article of A. Reinach, 'Les Galates dans l'art Alexandrin,' *Mon. Piot*, xviii. 37 foll. and my article in *Monuments du Musée Alexandre III. à Moscou* (Moscou, 1912), i.-ii. 69 foll. The curious Sidonian stelae now chiefly in the Museum of Constantinople were collected by Lammens, *Rev. Arch.* 1898 (33), 109; Perdrizet, *ibid.* 1899, 42 foll. and 1904, 234 foll. The stelae of Pagasae-Demetrias in Thessaly were published by A. S. Arvanitopulos, *Θεσσαλικά Μνημεία*, 1909, compare A. Reinach, 'Les nouvelles stèles de Demetrias,' *Rev. ép.* ii. 137 foll.; G. Rodenwaldt, *Ath. Mitth.* 1910, 118 foll. and A. Walton, 'Painted marbles from Thessaly,' in *Art and Archaeology*, iv. (1916), 47 foll.

Late Hellenistic (?) Palestinian tombs were published by Bliss and Macalister, *Excavations in Palestine during the Year 1898*, p. 198 foll. and Pl. 92, Figs. 3 and 5 (Tell el Judeideh) and by Bliss and Dickie, *Excavations at Jerusalem*, 1894-1897, London, 1898, 244 foll. (two coloured plates). The dates of both are uncertain.

The late Hellenistic wall-paintings of *Rome* are to be found in the above mentioned book of A. Mau. The new discoveries in the foundations of the Flavian house on the Palatine are not published yet. The wall-paintings of *Rome* belonging to the time after the destruction of Pompeii are partly mentioned by Mau. But the series is enormously rich and few monuments are duly published. I shall mention first of all the new publication of the remains of wall-paintings in the domus aurea of Nero by F. Weege, 'Das goldene Haus des Nero,' *Jahrb. d. d. Arch. Inst.* 1913 (xxviii.), 127 foll. and some coloured plates in the *Antike Denkmäler*, as examples of a good publication of one of the most beautiful works of ancient decorative painting, completely destroyed after its first discovery.

I cannot enumerate all the monuments containing wall-paintings, partly published, partly unpublished, which I brought together for the second volume of my *A.d.p.S.R.*, the list would be too long. I shall mention only that the interest in these valuable remains, which seemed to be dead in the nineteenth century, awakened again in the twentieth century. Some scholars are busy in republishing certain valuable frescoes, badly and incorrectly published in the seventeenth and eighteenth centuries, partly from the extant originals, partly from ancient unpublished coloured drawings. I may remind the reader of the splendid publication of the pictures of Rome and Ostia preserved in the Vatican by Nogara, of many publications of

ancient drawings made after ancient tombs and buildings discovered in Rome in the seventeenth and eighteenth centuries; see R. Engelmann, *Antike Bilder aus Römischen Handschriften*, Berlin, 1909, and T. Ashby in the *Papers of the British School at Rome*, vii. (1914), 1 foll. and viii. (1916), 91 foll., compare A. Michaelis, *Jahrb. d. d. Arch. Inst.* xxv. (1910), 101 foll.; *A.d.p.S.R.* p. 371 foll. and G. Rodenwaldt, *Gemälde aus dem Grabe der Nasonier*, *Röm. Mitth.* 32, 1 foll., and of many valuable papers by T. Ashby and Mrs. Strong giving good reproductions of forgotten or insufficiently known representatives of Roman wall-paintings; see Ashby, 'The Columbarium of Pomponius Hylas,' *Papers of the British School at Rome*, v. (1910), 463 foll.; Mrs. A. Strong, 'Ancient Wall-Paintings in Rome. I. The Palatine,' *ibid.* vii. (1914), 114 foll.; 'II. The House in the via de' Cerchi,' *ibid.* viii. (1916), 91 foll. Compare, on the Caelian house, Gatti, *Bull. Com.* 1902, 147 foll. But I must say that the work of republishing unduly forgotten remains is only at its beginning. One must not forget how many valuable remains were discovered during the rebuilding and building of modern Rome in the eighteen-seventies. Meanwhile new monuments of the first importance come to light and await an adequate publication. I mentioned the paintings of the Palatine; now some beautiful Columbaria have been discovered under S. Sebastiano on the Via Appia, see Profumo, *St. Romani*, ii. (1914), 417 foll.; Marrucchi, *Bull. Com.* 1916, 249 foll.; comp. *Cronaca delle belle arti* iv. (1917), 40 foll. and Sparo in *Neapolis* i. (1915), 334 foll.; and a building near Porta Maggiore is described as containing splendid decorations, see *Cron. d. belle arti*, iv. (1917), 41 and van Buren, *The Year's Work in Class. Phil.* xii. (1917), 4 foll. See also E. Katterfeld, *Röm. Mitth.* 1913, 28 foll. The wall-paintings in *Ostia* are described and studied by F. Fornari in *Studi Romani*, i. (1913), 305 foll.

To enumerate all the remains of ancient decorative wall-painting in the western provinces of the Roman Empire would be a hard and long task. I shall give but few references, more to illustrate than to exhaust the subject.

In *Gaul* and *Belgium* we have many remains of Roman decorative paintings found partly in Gallo-Roman towns, partly in villas. The best collection of these fragments may be seen in the Museum of St. Germain. Interest in these remains is now awakened among French scholars; new finds are sometimes well reproduced, (see e.g. E. Chanel, 'Peintures murales de la villa gallo-romaine de Periguet hameau d'Izernore (Ain),' *Bull. arch. du com. d. tr. hist.* 1909, 1, 3 foll., Pls. I.-IV.); old drawings are republished (see *Rev. arch.* 1913 (xxi.), 195—drawings of Langlois from some frescoes of Lillebeare, compare Gaillard, *Mém. de la soc. d. ant. de Normandie*, 1853, 50 foll.). A full list of the monuments would be of great importance.

The same may be said of the numerous remains in *Britain* scattered in many provincial museums and published in provincial publications. The best were discovered at Caerwent and partly published in the *Account of the Excavations* (in *Archaeologia*). I give no references, because only a full list would be of use. My materials are still too fragmentary.

Roman *Africa*, so rich in mosaics, has supplied us with some important remains of decorative mural painting also. To illustrate this I reproduce a short list of publications sent to me in 1912 at my request by A. Merlin. M. Merlin did not pretend to make a full statement, but the list as it is is very instructive. I must point out, that Merlin deals only with *Africa proconsularis*, excluding Numidia and Mauretania. To his enumeration I can append only one monument—the beautiful painted tomb of Guigarich near Leptis Magna, see *C.R. de l'Acad.* 1903, 358 and 360; *l'Arte*, 1903, 97; *Nuovo Bull. di Archeologia Crist.* 1903, 286.

The list runs as follows :

Gigthis : Gauckler, *Compte rendu de la Marche du Service des Antiquités* en 1902, p. 25; Merlin, *Bull. archéol. du Comité*, janvier, 1912. *Thina* : Massigli, *Cat. du Musée de Sfax*, p. 14; Fortica et Malahar, *Bull. archéol. du Comité*, 1910, p. 86 et suiv., notamment, p. 92; Merlin, *Bull. archéol. du Comité*, mai, 1912. *El-Djem.* : Merlin, *Bull. archéol. du Comité*, 1910, p. ccix.; 1911, p. clxiii. *Sousse* : Lacomble et Hannezo, *Bull. archéol. du Comité*, 1889, p. 110 et suiv., en particulier, p. 116 et Pl. II.; S. Reinach, *Bull. archéol. du Comité*, 1892, p. 416 et suiv., Pls. XXIX.–XXX.–XXXI.; Gauckler, Gouvet et Hannezo, *Musées de Sousse*, p. 45. *Oudna* : *Monuments Piot*, iii. 1897, pp. 217–218: 'lourdes rosaces géométriques, bariolées de couleurs criardes, formant un réseau ininterrompu sur fond blanc.' Voir aussi *Catal. Musée Alaoui*, Suppl., p. 39, Nos. 83 et suiv.

I add a few scattered notes on other western provinces just to show how large and rich the material is.

Trier : F. Hettner, *Illustr. Führer durch das Provinzialmuseum*, 95 (painted tomb); *Dalmatia* (Salonae) : *Bull. Dalm.* 1900, 201, Pl. IV.; 1901, 110 foll. and Pl. XI.; compare 1892, 159 (painted tombs of early Christian time); *Albania* : *Archeologia*, 1849, p. 69 foll. (painted tomb); *Macedonia* : *Mél. de l'école fr. de Rome*, 1905, 92 foll. and Pl. II.; *Aquincum* (on the Danube), Hungary : many remains of wall-paintings of houses are published in the Hungarian periodical, *Budapest Regiségei*, vv. i.–ix.; *Serbia* and *Bulgaria* : I published recently two painted tombs from Viminacium and Varna in *Zapiski Russkago arch. Obščestva* (Depart. of Classical and Byz. Arch.) viii.; more important is the tomb of Brestovik (near Belgrad), published by Vasič and Valtrovič in *Starinar*, 1906, 128 foll.

As regards *Egypt*, but few monuments have been published. In Alexandria some frescoes from Gabbari have been studied by Thiersch, 'Zwei Gräber der röm. Kaiserzeit in Gabbari,' *Bull. de la Soc. arch. d'Alex.* 1900, 3; cp. Botti, *ibid.* No. 2, 52 foll.; compare Edgar, *Musée ég.* ii. 49 foll., and Rubensohn, *Jahrb. d. d. Arch. Inst.* 1905, 17; but the more important decorated walls in some rooms of the big tomb of Kom-es-Shukafa still remain unpublished. Nobody has tried to reproduce and to save the most important series of tombs near *Akhmim* (Panopolis). One of them was described by Rubensohn, *Arch. Anz.* 1906, 130; two were photographed and one published by myself (*A.d.p.S.R.* p. 494, Fig. 92, 93). The wall-decorations in Luxor remain unpublished. To much later times belong the

decorative paintings of Bahwit and Bahawat: see Cledat, 'Le monastère et la necropole de Baouit,' *Mém. publiés par les membres de l'Inst. fr. d'arch. or.* xii. (1904); and von Bock and Smirnov, *Matériaux pour servir l'archéologie de l'Égypte chrétienne* (in Russian), St. Petersburg, 1901.

Palmyra: Pharmakovsky, *Bulletin de l'Institut russe à Constantinople*, viii. 3; Strzygowski, *Orient oder Rom*, 12 foll.; Cumont, *Rev. de l'hist. d. rel.* 62 (1910), 142 foll.

Phoenicia and Palestine: see Renan, *Mission en Phénicie*, Paris, 1864, 209, 395, 408, 411, 661; F. Dietrich, *Zwei sidonische Inschriften etc.*, Marburg, 1855, 8; Vogué, *Fragment d'un Journal de voyage en Orient*, 27 foll.; Schick, *Pal. Expl. F. Quart. Stat.* 1887, 51 (newly discovered rock-hewn tombs at Kolonieh).

Pergamon: Schazmann, *Ath. Mitth.*, 1908 (33), 437. The house of *Kos* is still unpublished.

To Part II.

The leading ideas in my account of the earlier history of wall-painting are (1) the close connexion of the mural painting with the structure of the wall; (2) the independence of the Greek evolution from every foreign influence, and the direct evolution of the so-called first Pompeian style from the purely Greek structural decorative scheme. The problem of the origin of the first Pompeian style is hotly debated. My point of view remains very near to the point of view of Doerpfeld, though I arrived at it quite independently; see Doerpfeld, 'Zu den Bauwerken Athens,' *Ath. Mitth.* 1911 (36), p. 52 foll. (deals with the Pinakothek on the Akropolis of Athens), and 'Gesimse unter Wandmalereien' (*ibid.* p. 86 foll.; deals with the halls of the Athena-sanctuary in Pergamon). I cannot see what influence Alexandria had on the first Pompeian style, nor can I acknowledge that the palace of Mausolus was decorated in the scheme of the first Pompeian style. The palace and its oriental prototypes were parents of the true incrustation style. I shall have to deal with it later. On the question of the origin of the first Pompeian style, see e.g. Th. Schreiber, *Die Brunnenreliefs*, pp. 13 and 48; *Jahrb. d. d. Arch. Inst.* 1896, 82; H. Thiersch, *Zwei antike Grabanlagen*, 12; Pfuhl, *Jahrb. d. d. Arch. Inst.* 1905, 54; Wace, *Ann. of the Br. School at Athens*, ix. 232 foll.; R. Pagenstecher, *Sitzb. der Heid. Akad., Phil.-Hist. Klasse*, 1917, 12.

More complex is the question of the origin of the second style—the architectural style, as I call it, to differentiate it from the first, or structural style. It is commonly accepted, on the ground of certain literary evidence and of monuments like the façades of the tombs at Petra in Arabia, that the architectural style originated in Asia Minor. The most important text, however—Vitr. vii. 5, 5, dealing with Apaturius from Alabanda—does not mention the house-decorations, but pictures to adorn a theatre stage. At the same time it must be taken into consideration that Apaturius lived not earlier than in the first century B.C., and was perhaps a contemporary of

Vitruvius. It is possible that he introduced into Asia Minor a foreign fashion coming from Italy. It is necessary to remember that he encountered opposition in Tralles and was obliged to substitute for his fantastic picture a more real one. Quite indecisive are the other texts, quoted by the defenders of the Asia Minor theory (e.g. Studniczka, *Tropaeum Traiani*, 67, etc.), like the information on Agatharchos and his work in the house of Alcibiades (Plut. *Per.* 13; *de amic. mult.* 5; Vitruv. vii. praef. 11). On the other side we have no monuments of Hellenistic times in Greece and Asia Minor showing a decoration of this style. There is no doubt that the tombs of Petra belong to about the time of Hadrian, and to the same time or a little earlier belong other monuments of the same kind. Convincing, on the other hand, is the negative evidence. None of the numerous wall-paintings of houses in Delos, Priene, Thera, Magnesia, Pantikapaion, Olbia, which are partly, as in Delos, comparatively late (second-first century B.C.), no tomb in the East, in Egypt and in South Russia is decorated in the architectural style. On the other side, Italy and the western provinces are full of examples of this style belonging partly to the first century B.C. In view of this negative and positive evidence, it would be unmethodical to give no credence to certain authoritative statements of Roman authors, who affirm that the architectural style was born in Rome and was one of the forms of the Italian renaissance of the later Hellenistic time. This development was prepared by the peculiar form of the Italian so-called first Pompeian style. I have already mentioned the predominance in this style in Italy of vertical divisions and the tendency to fill upper parts of the wall with windows, niches, etc., or to give the impression of an opening of the wall with the view outside. Like the vertical divisions of the wall, it is an imitation of real architecture in the type of the Odeon of Pericles: see Plat. *Per.* 13; Vitruv. v. 9. 1; Benndorf, *Das Monument von Adamklissi* 144. The tendency to vertical divisions is not peculiar to Italy and to Rome. The real Greek architecture cultivated it during the whole Hellenistic age. New is the rich development both in real architecture and painted imitations. And this is just the peculiarity of Italy. One must not forget that the second and first century B.C. was a time of economic decay of the East and at the same time of strong development of wealth and wealthier classes in Italy. Italy was filled with Greek artists, well paid and employed to adorn the town palaces and villas of Roman wealthy citizens. No wonder if the new leading tendencies in art were developed not in Greece, Asia Minor, and Egypt, but in Rome, Italy and Gaul. At the time when the East under the Roman emperors grew wealthier again and overwhelmed decaying Italy, the architectural style was no more the leading fashion; both the third and the fourth Pompeian styles having developed directly from the second, probably in Italy, perhaps the third style in Alexandria also (see Ippel, *Der dritte pompeianische Styl*, Berlin, 1910) were decaying in the second century A.D. and did not suit the tastes of the new world of the East, closely connected as they were with the old traditions of the ancient Eastern monarchies. So the architectural style remained confined to Italy and to the western provinces of the Roman Empire. The

literary notices I alluded to are Plin. *N.H.* xxxv. 116, 117 and Vitruv. vii. 5. I have dealt with them from the point of view of the history of architectural landscape painting in my 'Die hellenistisch-römische Architekturlandschaft' (*Röm. Mitth.* 1911, 139 foll.); compare G. Rodenwaldt, 'Megalographia,' *Röm. Mitth.* 1914, 194 foll. I have nothing to change in my views, as the question of the origin of landscape and the question of the origin of the architectural style have to be treated separately and ought not to be mixed up.

The two new styles which came to supplant the structural style in the East and to fight the architectural style in the West—the *flower* and the *incrustation style*—are both of Oriental origin.

The naturalistic flower-style seems to have been born in Egypt. I cannot deal with the matter at length, but I must remind the reader of Egyptian monuments of the New Kingdom, like the painted tombs of Sheikh Abd-el-Gourna near Thebes, the tombs near Elephantine, and the discoveries made in the residence of Akhenaten both of mural decorations on stucco and of floor-decorations.

The flower-style has two sub-divisions—the carpet-style and the true flower-style. I have dealt at length with both in my above-mentioned article on the painted glass vessels from Olbia and Kertch.

The leading idea of the carpet-style is to reproduce on the wall or ceiling a rich woven carpet or stuff covered with flowers. A good idea of these stuffs and carpets can be derived from thousands of linen and woollen clothes found in the graves of Antinoë and other towns of Egypt. They are chiefly adorned with naturalistic and stylised flowers.

It is worthy of mention that examples of the carpet-style are not to be found in South Russia, but are numerous in countries closely connected with Egypt. The most of them come from Kyrene (see Pacho, *Voyage en Cyrénaïque*) and North Africa (chiefly mosaics). Both countries stood under the direct influence of Egypt. I note also that the carpet-style found its way to the West: we can see rich Alexandrian carpets painted on the newly discovered ceiling of the Palatine of the time of the second style, and in many houses of Pompeii of the time of the fourth style the walls are painted not in the architectural fourth style but in the new carpet-style: the painter dropped the columns and prospects and covered the walls from the dado to the cornice with a rich carpet of yellow or red colour. I could adduce about ten examples, all unpublished. For us it is the more interesting as our wall-decoration, consisting of coloured paper adorned with naturalistic or stylised flowers, derives directly from this Egyptian carpet-system. A careful examination of the remains of wall-painting in the western provinces shows that they were not inaccessible to the new fashion.

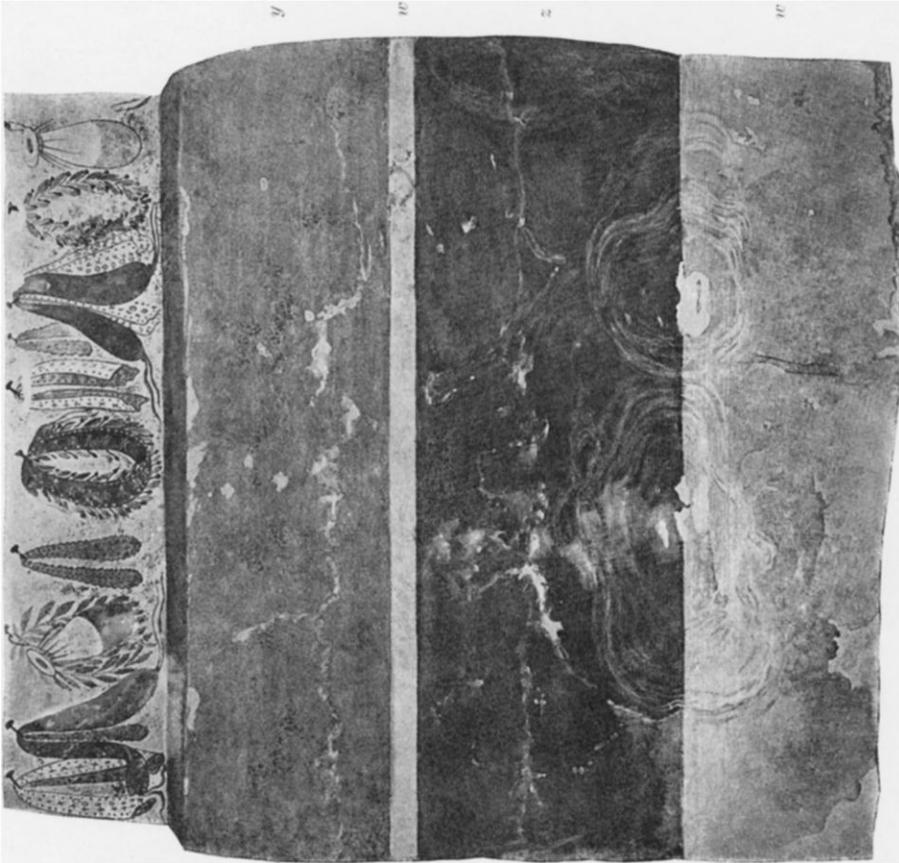
The naturalistic flower-style differs from the carpet-style in that naturalistic or stylised flowers are not disposed symmetrically on the surface, forming mostly geometrical ornaments characteristic of the textile technique, but are strewn in disorder on the surface, mixed up with plants, animals, birds, garlands, etc. This style is widely spread throughout the

whole ancient world, beginning with the first-second centuries A.D. It derives directly from the naturalistic tendencies in Hellenistic and Roman art: mosaics of Delos and Pergamon, silver vessels with engraved ornaments, reproducing a mosaic (see Mathies, *Ath. Mitth.* 1914, 114 foll.); painted clay-vessels of different kinds of the Hellenistic period, etc., show the same system. There is no doubt that the fashion derived from a Ptolemaic revival of old Egyptian decorative art, and it is very likely that here, too, real architecture gave the first impulse (see Studniczka, 'Das Symposion Ptolemaios II.,' *Abh. der Sächs. Ges.*, Phil.-hist. Kl. xxx. No. 2; F. Caspari, 'Das Nilschiff Ptolemaios IV.,' *Jahrb. d. d. arch. Inst.* 31 (1916), 1 foll.; A. Frickenhaus, 'Griechische Bankethäuser,' *Jahrb. d. d. arch. Inst.* 32 (1917), 114 foll.). But the movement grew slowly and invaded the mural decoration not earlier than in the first century B.C. The growth of the fashion can be studied in the painted tombs of Kertch. The earliest example, the vault of Zaizeva, belongs to the time of Augustus. In the second half of the first century A.D., and in the whole second century it is the dominating style. But Kertch is not alone. The same system dominates the textiles of Egypt (the earliest belong to the second century A.D.); examples of wall-paintings of this style are to be found as early as in Pompeii (decorations of some little house-shrines); many sepulchral vaults in Rome are painted with strewn flowers; we can follow the spreading of the fashion on floor-mosaics in Africa and on tombs from Leptis Magna and Palmyra, as well as on tombs of Phoenicia, Salonae in Dalmatia, Serbia, and Bulgaria. As we have seen, the fashion is not confined to tombs and the spreading of it cannot be explained by religious motives. Mosaics and textiles have nothing to do with tombs, and the house of Attalus in Pergamon, painted in Roman times, as well as many houses in Rome and many rooms in the catacombs, demonstrate that dwelling-houses as well were decorated in the same fashion.

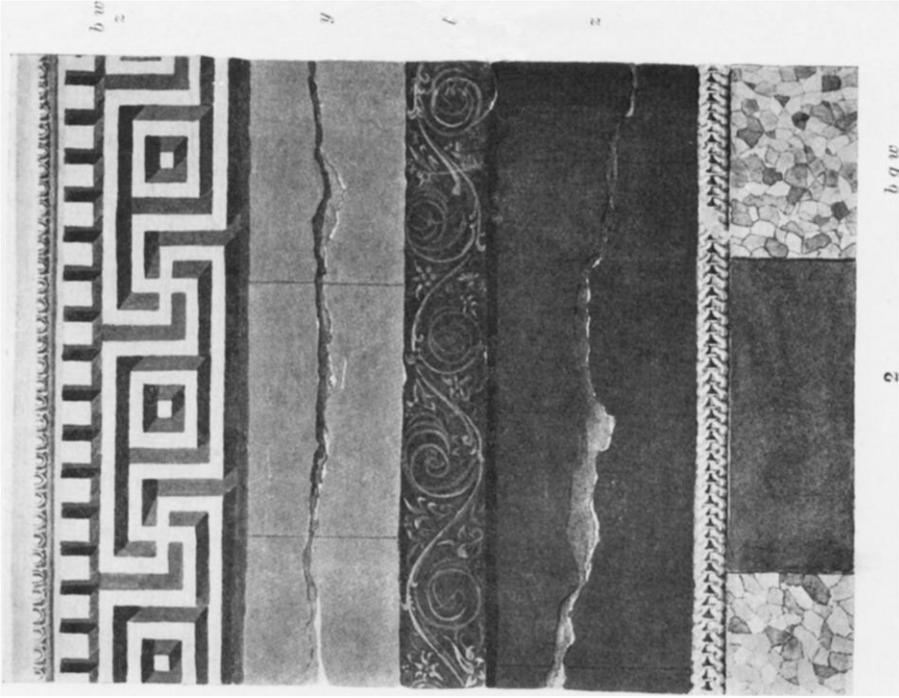
The flower-style is combined in Kertch with the real *incrustation style*. This style, as already indicated in the text of my article, has nothing to do with the first Pompeian style. It is a kind of mosaic consisting of big slabs of coloured marble forming geometrical designs. The whole development is traced by Vitruvius and Pliny. The style originated in Asia Minor and was certainly imitated from Persian buildings: the house of Mausolus was the first example known to Pliny and Vitruvius, see Plin. *N.H.* 36, 47; Vitr. ii. 8, 10; the further evolution is depicted by Pliny, *N.H.* 35, 2; 36, 134 and 114. The innovation consisted in adorning the walls, ceilings and floors with different designs formed by coloured marbles, coloured glass, metals, etc. It has nothing to do with the much earlier mosaic (see R. Engelmann, *Berl. Phil. Woch.* 1907, 1653, against R. Delbrück, *Hellenistische Bauten in Latium*, 50 foll.; Gauckler, who first expressed in Daremberg et Saglio, *Dict. ant.*, art. *Musivum opus*, the wrong opinion, has since agreed with Engelmann), and was characterised by Pliny with the expression 'lapide pingere.' This heavy and pompous style is a right expression of the strong influence of the ancient Orient on the Roman Empire. We must

study it not from originals in the houses and palaces, but from copies in tombs and more modest houses, where these decorations were imitated in colours on stuccoed walls. Examples of this painted reproduction are to be found everywhere. The earliest are to be found in Pompeii: the latest decorations of the fourth style show constantly a base adorned with marble incrustation. Afterwards in the first and following centuries we have examples everywhere: in dwelling houses, catacombs and churches in Rome, also in tombs, in the above-mentioned tombs of Egypt, in Palmyra, etc., etc. In the West the new style had to struggle like the flower-style and in combination with it against the latest architectural style. We know that the vanquisher was not the architectural style, although it had a revival in the early Renaissance decoration of private houses in Italy and elsewhere. For the late Roman Empire and the Dark Ages the flower and incrustation decorative style was *the* style, a style which finally overpowered all its rivals and gave rise to many new and very important creations.

M. ROSTOVITZEFF.



1
PART OF A PAINTED WALL IN A VAULT DISCOVERED AT
PANTIKAPAION IN 1908
(ROSTOVZEFF, *A.d.p.S.R.* Pl. XXXVI.)



2
PART OF A PAINTED WALL IN PANTIKAPAION
(ROSTOVZEFF, *A.d.p.S.R.* Pl. XXXVIII.)



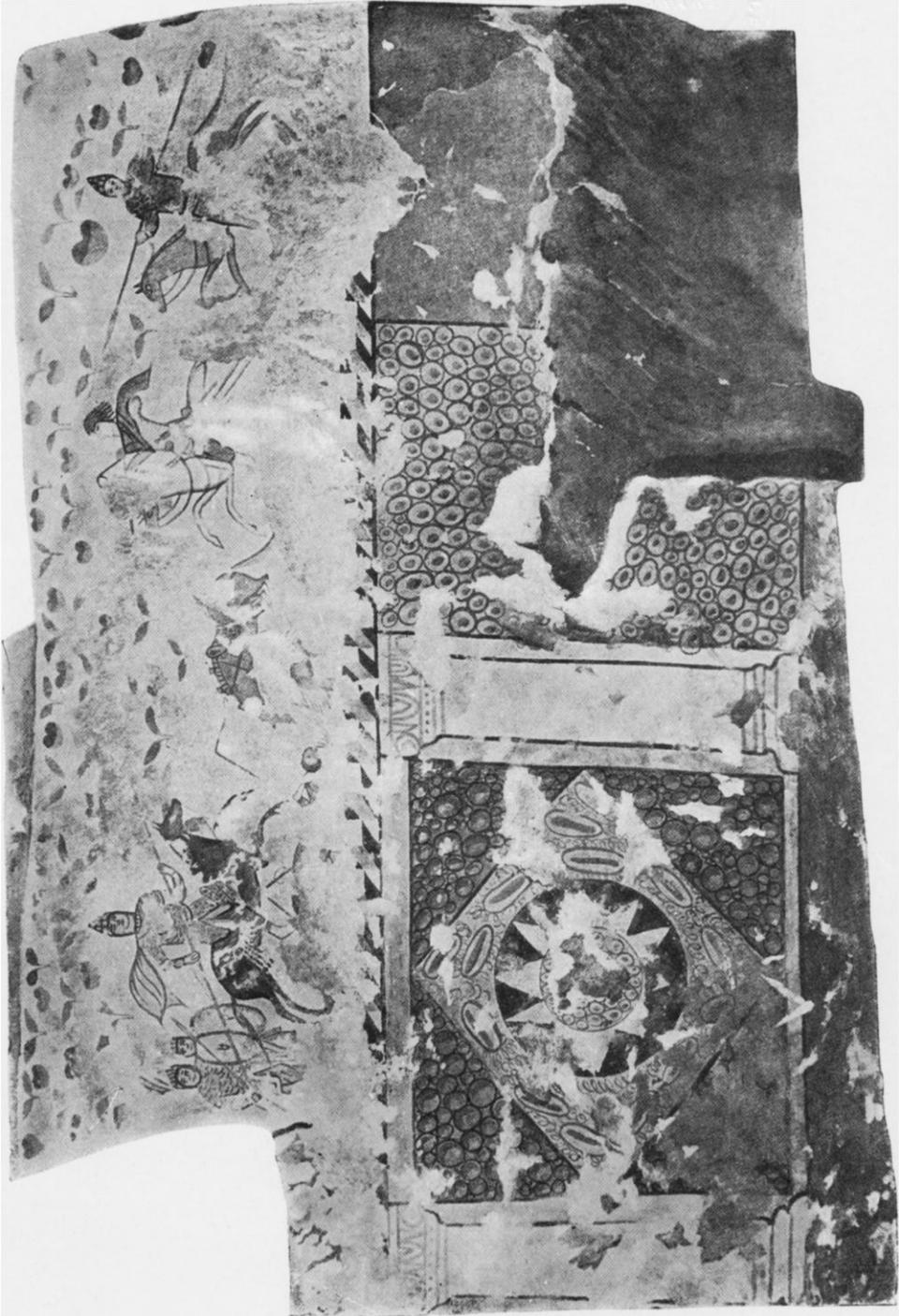
1

HEAD OF KORE IN THE VAULT OF THE TUMULUS
BOLSHAJA-BLISNITZA (TAMAN)
(ROSTOVZEFF, *A.d.p.S.R.* Pl. VIII.)

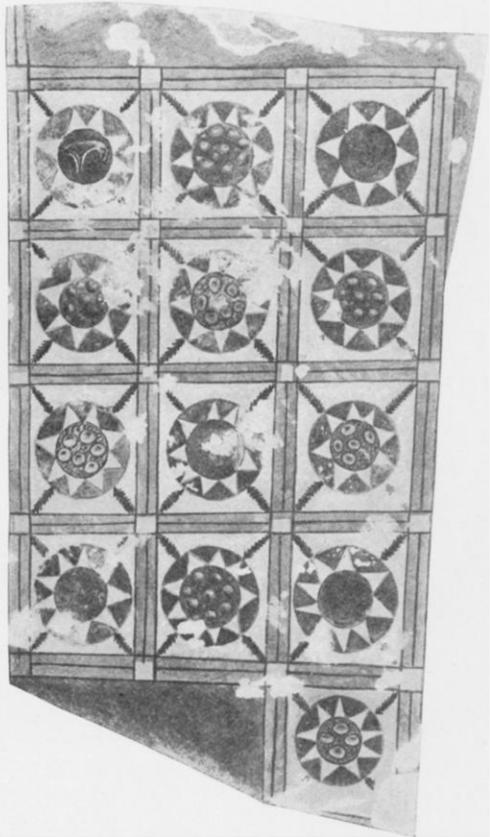
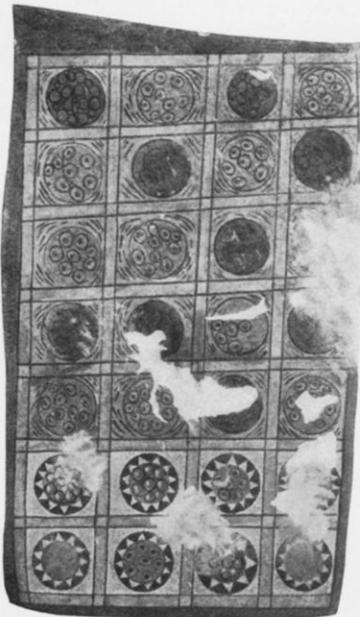
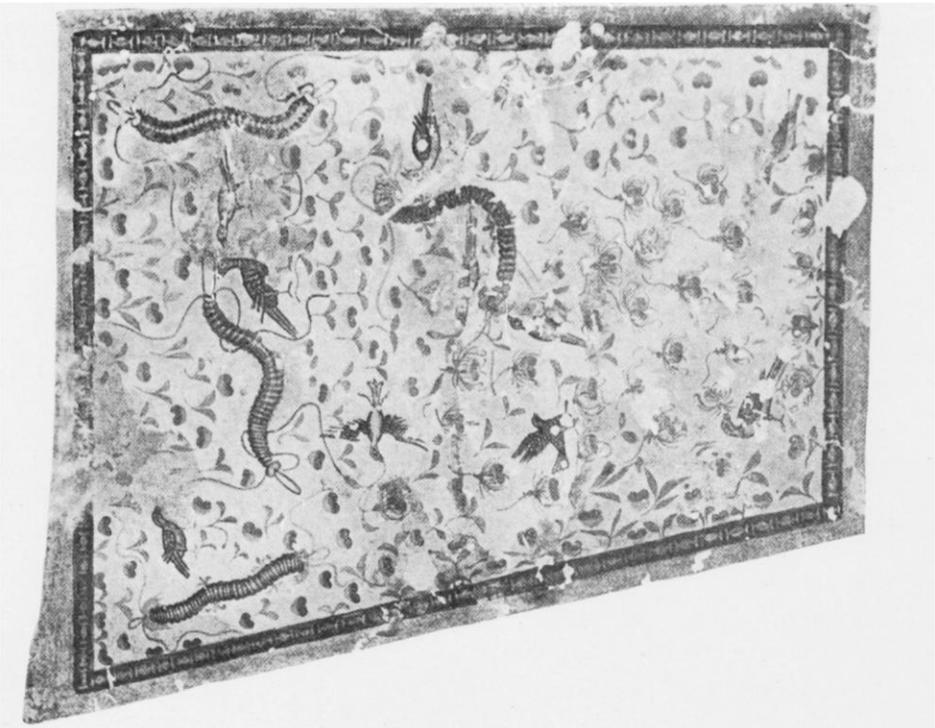


2

PAINTED CEILING IN THE VAULT DISCOVERED IN
PANTIKAPAION IN 1895
(ROSTOVZEFF, *A.d.p.S.R.* Pl. LVII.)



SOUTH WALL OF THE PAINTED VAULT DISCOVERED IN PANTIKAPAION IN 1872
(ROSTOVITZEFF, *A. d. p. S. R.* Pl. LXXIX.)



PAINTED CEILING IN THE VAULT DISCOVERED IN PANTIKAPAION IN 1872
(ROSTOVITZEEF, *A.d.p.S.B. Pl. LXXXI. 1, AND LXXXII. 3 AND 4*)