

Appendix I

Glossary of Marble Types and Geographical Origins

This appendix is intended as a basic glossary of the varieties of decorative stone described in the text. Nomenclature varies archaeological publications. This list is limited to the varieties mentioned in the previous chapters, i.e. those types that are clearly identifiable in First through Fourth Style wall paintings. Stone types are listed in alphabetical order according the English names I use in the text (which are based on Latin names). Alternate names, especially common Italian versions, are included here when available. I also include the ancient and/or modern names for the geographical area where quarries were located, if known.

Alabaster

Alternate names:

Latin: *Alabastrum*

Italian: *Alabastro*

Origin: Varieties found in a number of regions, including Egypt, Italy, North Africa, and Asia Minor.

(Note: See n. 38 above on the use of the term “alabaster” to refer to a number of different stone types with similar visual properties.)

Breccia

General name for a variety of stones with egg-shaped or irregular inclusions.

Examples include Sagarian marble (or *Breccia Corallina*) and *Breccia di Aleppo*, not discussed in detail in the previous chapters.

Carystian marble

Alternate names:

Latin: *Marmor Carystium* or *Marmor Styrium*

Italian: *Cipollino verde* or *Marmo Caristio*

Origin: Karystos, Euboea, Greece

Chian marble

Alternate names:

Latin: *Marmor Chium*

Italian: *Portasanta* or *Marmo Chio*

Origin: Chios, Greece (island off of Anatolian coast)

Lucullan marble

Alternate names:

Latin: *Marmor Lucullaeum*

Italian: *Africano*, *Marmo Luculleo*

Origin: Sığacık (Teos), Izmir, Turkey

Luna marble (specifically Grey Luna)

Alternate names:

Italian: *Bardiglio*

Origin: Carrara, Italy (i.e. Luna, Etruria)

Numidian marble

Alternate names:

Latin: *Marmor Numidicum*

Italian: *Giallo antico*, *Marmo Numidico*

Origin: Chemtou, Tunisia (i.e. Numidia)

Taenarian marble

Alternate names:

Latin: *Marmor Taenarium*

Italian: *Rosso antico*, *Marmo Tenario*

Origin: Mani Peninsula (Cape Taenarum), Peloponnese, Greece

Phrygian marble

Alternate names:

English: Docimion

Latin: *Marmor Phrygium*, *Marmor Docimium*, *Marmor Synnadicum*

Italian: *Pavonazzetto*, *Marmo Frigio*

Origin: İscehisar, Turkey

Porphyry

Alternate names:

Greek: *Lapis Porphyrites*

Italian: *Porfido*

Origin: Gebel Dokhan, Eastern Desert, Egypt

Appendix II

Index of Alternate Names and Street Addresses for Houses and Villas

This appendix constitutes a complete list of the 46 houses and villas whose archaeological remains are discussed and/or illustrated in the above chapters. Many of the houses in Pompeii and villas in the surrounding area are known by multiple names in the scholarly literature. In the preceding chapters, I have chosen one of the most common Italian names to use for each house, but some houses have alternate Italian, English, or Latin names. Consequently, I have listed here all of the variations of which I am aware in the forms in which they occur in publications, along with street addresses for Pompeian houses. The index is arranged in alphabetical order according to the names I use in the main text. Because the houses in Appendix 3 are listed in order of address, this index can be used to locate houses mentioned by name elsewhere in the text in that catalog.

Pompeii

Casa degli Amorini Dorati (VI.16.7)

Alternate names: House of the Golden Cupids, House of Gnaeus Poppaeus Habitus, Domus Cn. Poppaei Habiti

Casa di Apollo (VI.7. 23)

Alternate names: House of Apollo, Domus M. Herenulli Communis

Casa di Arianna (VII.4.31)

Alternate names: House of Ariadne, House of the Painted/Coloured Capitals, Casa degli Capitelli Colorati

Casa dell'Ara Massima (VI. 16.15)

Alternate names: House of Pinarius, House of Narcissus, Casa di Narciso

Casa del Bracciale d'Oro (VI.17.42)

Alternate names: House of the Golden Bracelet, House of the Wedding of Alexander

Casa della Caccia Antica (VII.4.48)

Alternate names: House of the Ancient Hunt, House of the Hunt, House of the Wild Boar

Casa dei Casti Amanti (IX.12.6)

Alternate names: House of the Chaste Lovers

Casa del Cenacolo (V.2.h)

Alternate names: none

Casa del Centauro (VI.9.3-5)

Alternate names: House of the Centaur, House of A. Vettius Caprascius Felix

Casa di Cerere (I.9.13/14)

Alternate names: House of Ceres

Casa di Cipio Panfilio (VII.6.38)

Alternate names: House of Cippius Pamphilius Felix

Casa del Criptoportico (I.6.2)

Alternate names: House of the Cryptoportius, House of T. Lucretius Carus

Casa dei Dioscuri (VI. 9.6)

Alternate names: House of the Dioscuri, House of Castor and Pollux

Casa dell'Efebo (I.7.11-12)

Alternate names: House of the Ephebe/Ephebus, House of Cornelius Tages, Domus P. Cornelius Tages

Casa di Epidio Sabino (IX.1.22)

Alternate names: House of Epidius Sabinus, Domus M. Epidi Sabini

Casa del Fauno (VI.12.2/5)

Alternate names: House of the Faun

Casa di Giulio Polibio (IX.13.1)

Alternate names: House of C. Julius Polybius

Casa del Labirinto (VI.11.12)

Alternate names: House of the Labyrinth

Casa di Marco Fabio Rufo (VII. 16. 22)

Alternate names: House of Marcus Fabius Rufus

Casa di Marco Lucrezio (IX.3.5)

Alternate names: House of M. (Marcus) Lucretius, Casa delle Suonatrici, House of the Female Players)

Casa di Marco Lucrezio Frontone (V.4.a)

Alternate names: House of M. (Marcus) Lucretius Fronto

Casa dei Marmi (VII.2.20)

Alternate names: House of N. Popidius Priscus, Casa di Popidio Prisco

Casa di Marte e Venere (VII.1.40)

Alternate names: House of Mars and Venus, House of M. Caesius Blandus, Domus M. Caesi Blandi

Casa del Meleagro (VI.9.2)

Alternate names: House of Meleager, House of L. Cornelius Primogenes

Casa del Menandro (I.10.4)

Alternate names: House of Menander/the Menander, House of the Silver Treasure

Casa di Obellio Firmo (IX.14.2)

Alternate names: House of M. Obellius Firmus, Domus M. Obelli Firmi, Casa del Conte di Torino

Casa di Ottavio Quartione (II.2.2)

Alternate names: House of D. Octavius Quartio, House of Loreius Tibertinus

Casa di Pompeo Axiocho (VI.13.19)

Alternate names: House of S. (Sextus) Pompeius Axiochus,

Casa dei Quattro Stili (I.8.17)

Alternate names: House of the Four Styles

Casa di Sallustio (VI.2.4)

Alternate names: House of Sallust, Domus A. Cossius Libanus

Casa dei Vettii (VI.15.1)

Alternate names: House of the Vettii, Domus Vettiorum

Casa di Vetutius Placido

Alternate names: House of L. Betutius/Vetutius Placidus

House I.6.3

Alternate names: none

Rome

Casa di Augusto

Alternate names: House of Augustus

Casa dei Grifi

Alternate names: House of the Griffins

Casa di Livia

Alternate names: House of Livia

Domus Aurea

Alternate names: Nero's Golden House

Campanian villas

Villa A at Oplontis

Alternate names: Villa of Poppaea, Villa di Poppea

Villa di Agrippa Postumo, Boscotrecase

Alternate names: Villa of Agrippa Posthumous

Villa Arianna, Stabiae

Alternate names: none

Villa Imperiale, Pompeii

Alternate names: Suburban Villa of the Porta Marina, Villa Suburbana

Villa di Publio Fannio Sinistore, Boscoreale

Alternate names: Villa of P. Fannius Synistor

Villa dei Misteri, Pompeii

Alternate names: Villa of the Mysteries, Villa degli Istacidii

Villa dei Papiri, Herculaneum

Alternate names: Villa of the Papiri

Villa at Pausylipon

Alternate names: Villa of Vedius Pollio

Villa under the Castello Aragonese di Baia

Alternate names: none

Appendix III

Catalog of Select Houses and Villas with Imitation Stone Decoration

Details of imitation decorative stone in wall paintings from the Bay of Naples region are rarely featured in published photographs. When paintings that contain faux stone are published, the stone is often cropped out, since it frequently appears only on the lower portion of the wall (as is almost always the case in Fourth Style examples). Omitting the dado in a photograph allows narrative or figural elements of paintings in the central zone of the wall to be seen more clearly. Because information from publications is incomplete, I have included here only houses and villas whose paintings I was able to analyze in person during visits to Pompeii and its vicinity between 2009 and 2012. I am familiar with wall paintings that include imitation stone in other buildings not described here, but since they were inaccessible to me, I cannot describe them completely and accurately. For a comprehensive catalog of faux stone in Pompeii, with brief descriptions, see Eristov 1979.

I have omitted from this appendix many examples of wall paintings that seem to depict blocks or panels or stone if those blocks or panels are not embellished with marbling details, but instead are simply painted in solid colors. Though I believe that the ultimate origin of most such panels lies in the representation of real stone, in simpler examples from Pompeii, it is often difficult to determine what type of stone – if any – the painter had in mind. For my interpretation of simpler Second Style compositions, see p. 182 above. For a comprehensive catalogue of Second Style paintings in Pompeii, see Heinrich 2002; for the First Style, see Laidlaw 1979. I have not included here houses in which the *only* imitation stone appears on shrines, rather than as wall decoration, nor those that include *only* splatter painted dados (on which see pp. 185-186) or “zebra stripe” paintings (see pp. 195-196). I have not included any public buildings.

Houses in Pompeii are listed here in order of street address (e.g. 1.7.11-12 indicates Regio I, Insula 7, doorways 11 and 12). In all there are 56 painted rooms in 26 houses from Pompeii cataloged here. In addition, there are more than 20 rooms from the Villa dei Misteri and Villa A at Oplontis. It is on the basis of this sample, in addition to published photos of other paintings when available, and observations of the many wall paintings that *do not* contain imitation stone, that I have based my arguments in the preceding chapters.

Pompeii, Regio I

Casa dell'Efebo (I.7.11-12)

Rooms with (preserved) imitation marble: 2

Types of stone represented: Numidian marble and alabaster (?)

Painting styles represented: Fourth

Illustrations: Fig. 77

The small Room 9 in the Casa dell'Efebo painted in a Fourth Style scheme on a white background has a low dado probably meant to represent stone. Rectangular panels are loosely painted with swipes and swirls of yellow and red paint. Narrower panels separating them have the same colors, along with black, splattered on them. While this dado resembles stone more than do splatter dados in the Third Style, it seems more like a solution for quickly painting the lower zone of the wall, rather than a genuine attempt to depict a certain type of stone decoration.

In addition, a small arched shrine in northwest corner of the garden has imitation Numidian marble decorating the wall below it, painted in a typical Fourth Style fashion or red ovoid shapes on a yellow background. The room paved with a large opus sectile floor (Room 17: fig. 79) is located between the atrium and garden, at some distance from the rooms with painted marble.

Casa dei Quattro Stili (I.8.17)

Rooms with (preserved) imitation marble: 1

Types of stone represented: alabaster, unknown breccia

Painting styles represented: First

Illustrations: Figs. 19, 24, 60, 62

References: Laidlaw 1985

General description:

First Style painting featuring marbling effects is preserved in the small room to the left of the entrance (north). Two other rooms opening from the atrium are decorated with a fairly simple Second Style scheme, but all panels are painted solid colors. (See p. 182 above on these decorations.)

The First Style decoration of the room near the entrance is divided into two main sections, with more elaborate marbling embellishing walls surrounding a raised niche for a couch. The other walls outside the niche have upright yellow orthostats framed in red. Though the painting is in somewhat poor condition, it appears that the marbling details in on these walls were restricted to a row of blocks immediately above the orthostats, which display breccia patterns. The two additional courses of blocks above this row seem to have been left plain.

In the couch niche, the upright orthostats as painted to look like alabaster in shades of red and yellow. The design of each panel is unique. One panel includes a representation of a *mappa* (see p. 104 above). Above the orthostats are two courses of solid blocks painted red, green, and yellow.

Casa di Cerere (I.9.13/14)

Rooms with (preserved) imitation marble: 7

Types of stone represented: Numidian marble, Chian marble, Taenarian marble, alabaster, Lucullan marble (?)

Painting styles represented: Second

Illustrations: Figs. 53-58, 61

References: Freccero 2005, Heinrich 2002

General description:

The majority of rooms in the Casa di Cerere with preserved painting are decorated in the Second Style. An exception is (perhaps) the *hortus*, which has a poorly preserved garden painting. In general, the Second Style paintings in this house are detailed and carefully painted, comparable to those found in large villas in Campania. The majority are closed-wall systems, with panels of faux stone covering the entire wall surface. In some cases, columns project in front of this surface. The only room that preserves a painting in which the surface of the wall is illusionistically opened up to reveal sky and structures beyond, is Room *k*, a small, vaulted chamber opening from the *tablinum*'s north west corner.

The composition and proportion of different zones of the wall vary from room to room, but upright/vertical orthostats are the rule. In some large rooms (e.g. Room *j/tablinum*, Room *m*, *fauces*), where the paintings are less detailed, these central panels take up nearly half of the preserved decoration, reaching well above a typical viewer's height before the smaller isodome panels take over. In other, smaller rooms (e.g.s Rooms *l*, *e*, *c*, *h*, *g*, *k*) the orthostats are shorter and are topped with a number of colorful rows of isodomes and cornices. It is in this latter group, with the addition of the *fauces*, that the more detailed representations of stone appear. Room *d* fits into neither of these groups, having more oblong orthostats (almost square). The decoration of Room *c* divides it into two halves, with upright orthostats nearest the entrance, and the central zone of the other half made up of smaller rectangular panels (like isodomes), some turned on their sides, and square panels. This arrangement is comparable to the First Style decoration of the Casa del Centauro, in a small room to the south of its entrance.

The lower zones, or dados, of the walls are rarely preserved. Where they are, they are usually painted in solid colors, sometimes arranged in strips. Two rooms contain important exceptions. The walls of Room *e* are painted in the Second Style, with a completely closed wall surface and no projecting columns. The upright orthostats are painted convincingly to imitate Numidian and Chian marble. The lower zone of the painting comprises a "splatter" dado of the type more commonly associated with Third or Fourth Style decorations. The background of this dado is dark reddish-purple with black, yellow, and green speckles. The other exception, Room *d*, displays a yellow curtain or swag with red embroidery and fringe on its dado.

The painted decoration of most rooms in the Casa di Cerere also features detailed representations of different varieties of stone, carefully painted with attention to the characteristics of known stone types. There is, however, variation; again, Room *d* marks a departure. Though the poor condition of this room's painting makes it difficult to discern a number of details, there is no sign of the detailed stone types included in other

paintings in the house. Instead, there are a few panels painted half red and half yellow that resemble nothing so closely as similarly divided panels in the First Style decoration of the Casa del Centauro, in the same room noted above.

Elsewhere in the Casa di Cerere, accurate depictions of a variety of stone types appear both in the upper zone of the walls, on smaller panels, and in the middle zones, on orthostats (and isodomes in Room *c*). Perhaps the most common type is alabaster (Rooms *l, k, g, c, e*), which is depicted in a variety of ways, with dark or light colors. In the lighter examples yellow or pink dominate. After alabaster, the most frequently depicted stones are Numidian marble (*fauces*, Room *e*) and Chian marble, a type of pinkish stone that can have a number of quite distinct appearances (*fauces*, Rooms *k, g, h, c*). In the Casa di Cerere, two types of Chian marble appear: one with a pink background (sometimes with white and yellow) and thin red veins, and another that is mostly pink, but with large gray, red, and yellowish inclusions. Because of the combination of colors and complexity typical of Chian marble, it can sometimes be difficult to distinguish from alabaster (in its painted representation – the two are quite distinct in reality). These three stone types (alabaster, Numidian, and Chian) are the most common in the Casa di Cerere's paintings, though there are others more difficult to identify, such as a green stone with red speckles (Room *h*) that may be Lucullan marble. The condition of the paintings makes it difficult to be certain, and if that identification is correct, it would be an unusual depiction of that stone. Small square panels in Room *g* are painted dark red with yellow inclusions or swirls, and this may represent another form of Chian marble, but it is again difficult to identify. It is likely that the solid colored panels were also meant to represent colored stone of various types, especially Taenarian in the case of the reddish-purple examples. While Chian, alabaster, and Numidian marble all appear on orthostats, along with some solid colors, other types of stone appear only in smaller panels in the upper registers.

Casa del Menandro (I.10.4)

Rooms with (preserved) imitation marble: 4

Types of stone represented: alabaster, Chian, Numidian, porphyry

Painting styles represented: First, Fourth

Illustrations: Fig. 26

References: Ling 1997, Varriale 2012

General description:

A room decorated in the First Style with the Casa del Menandro actually comes from a house that previously stood on the same plot of land, but was buried and built over by the current structure. Three rooms from this previous building have been partially excavated through the later floor surface of Room 18. In one of the rooms, the lower part of a First Style decoration is visible. The orthostats are poorly preserved and their original design is therefore difficult to make out. They may have been decorated with red and yellow alabaster swirls. A continuous strip of faux alabaster below these blocks and above the solid purple dado is in better condition. The details of the stone here are executed in shades of pale yellow, red, and green on a white background. The design and technique used to depict this stone is unusual for the First Style, as is the continuous band on which it is painted. (See pp. 102-103 above.)

In Room 46, part of the house's bath complex, a small segment of Second Style decoration is preserved, though badly damaged, on the north wall. It is possible to make out small square panels embellished with imitation stone details in a row near the top of the wall, but they are too worn for the stone types to be identified. These square panels are similar to ones found in the Villa dei Misteri, at Oplontis, and in the Casa del Labirinto (see catalog entries on these three residences). The mosaic floor in this room contains a large number of irregular pieces of colored stone, including Numidian marble, Chian marble, alabaster, and a red stone, which may be Taenarian marble, as well as white marble and green limestone.

Two shrines in the Casa del Menandro are also decorated with faux stone. An elaborate shrine in the atrium, to the immediate right upon entering, has imitation *opus sectile* decoration on its base, in a typical design for the Fourth Style. Details of the painting are difficult to distinguish, but on the side nearest the entrance, a circular panel of porphyry appears to be set into square panel of Numidian marble, around which appear four triangular pieces of Chian marble. All of this is framed by rectangles of yellow and green. A similar design appears on the other side of the shrine's base, though the Numidian and Chian marbles have exchanged places. The same types of stone are depicted on the back walls of the shrine, inside its aedicular structure. The small column supporting the shrine's roof is also plastered and painted to look like pink stone, probably Chian.

Another shrine on the rear wall of the peristyle (in its southwest corner) is decorated with a marble pattern in the form of red veins on a yellow background that indicate Numidian marble. The technique used by the painter is typical of the representation of this type of stone in the Fourth Style (cf. Fig. 69).

Pompeii, Regio IX

Casa di Marco Lucrezio (IX.3.5)

Rooms with (preserved) imitation marble: 1

Types of stone represented: Lucullan marble, Numidian marble, porphyry, Chian marble

Painting styles represented: Fourth

Illustrations: Figs. 69-70

General description:

Imitation stone appears in a prominent location in this house: the dado of the Fourth Style painting in the *fauces*. The dado imitates an *opus sectile* design that includes large lozenges, circles, and half circles. The painting of the southeast wall is somewhat well preserved, allowing some details to be discerned. Porphyry circles or half circles and Numidian lozenges are framed and flanked by panels of Lucullan, Numidian, and Chian marble. The marble details, such as the red outlines of inclusions in the Chian, are fairly sketchy but allow the stone types to be recognizable. The condition of the painting makes it difficult to determine if the dark reddish-purple panels are speckled with white to indicate porphyry, but porphyry is more commonly found in the Fourth Style than solid red Taenarian panels, so that identification is likely. Above the imitation stone dado, a central mythological panel appears on an Egyptian blue and yellow background.

The rest of the house contains a great deal of real imported stone inserted into pavements, such as in a carefully fitted *opus sectile emblema* in the *tablinum*, and other irregular inserts of stone scattered across *opus signinum* floors in at least two other rooms.

Regio II

Casa di Ottavio Quartione (II.2.2)

Rooms with (preserved) imitation marble: 2

Types of stone represented: Numidian, Chian, Lucullan, Carystian, porphyry, Laconian marble (green porphyry) (?)

Painting styles represented: Fourth

Illustrations: Figs. 66-67

General description:

The Casa di Ottavio Quartione has one room in which faux marble is preserved as part of its Fourth Style paintings. In addition, imitation stone is combined with real decorative stone – a rare occurrence – in the adornment of a *nymphaeum*.

In Room J, which is located between the atrium and the garden and is open on two sides, the Fourth Style painting features an elaborate imitation stone dado. A continuous strip of faux Carystian marble crowns the dado. Below this strip there is a thin illusionistic cornice painted to look like Chian marble. The rest of the dado consists of large, nearly square panels alternating with narrow rectangular panels. Each panel is painted to look like stone of one variety and is framed by stone of another variety. The most prominent stone types, which take up largest area in the dado are Numidian, Chian, and Lucullan. These types appear on the large square panels. These panels are framed in Chian, Numidian, Lucullan, or porphyry. The narrower panels represent Carystian, porphyry, and what appears to be either Lucullan, or Laconian marble (i.e. green porphyry); the condition of the painting, while generally good, is degraded in these areas making the green strips more difficult to identify. Framing these narrow panels are Numidian, Lucullan, and Chian marbles. The combination of imitation stone types is especially rich and arranged in a way that creates a lively and interesting effect. The depiction of the details of these marbles is accurate and convincing. The painter used a different technique to represent each variety.

Around the corner from Room J is a *nymphaeum-triclinium*, covered by an aedicular structure and decorated with lava stones to imitate a natural grotto. Two small grey columns, which may be Luna grey marble, support the structure. Inside its pediment is a triangular panel of Numidian marble. On the wall behind each column, flanking the central grotto, is a strip of imitation Carystian marble. A small pedestal or statuette base in the center is plastered and painted to look like Numidian marble. This *nymphaeum*'s decoration is a rare example of the juxtaposition of real and faux stone, which are only rarely found within the same space in Pompeii.

Pompeii, Regio V

Casa del Cenacolo (V.2.h)

Rooms with (preserved) imitation marble: 2

Types of stone represented: alabaster, unknown breccia

Painting styles represented: First

Illustrations: Figs. 20-25

References: Laidlaw 1985

General description:

Two small rooms opening on to the house's atrium have First Style decorations preserved that include details of faux stone. One room's dado is painted to resemble alabaster in a continuous design, not broken up into blocks or panels. The alabaster is very loosely painted in yellow, red, and green wavy lines, resembling a more simplified version of the Second Style alabaster dado in the Casa di Pompeio Axiocho. The orthostats and isodomes above the dado seem to have been left white.

The other small room displays a yellow dado below white horizontal orthostats. Two rows of isodomes above this zone feature faux marbling details on blocks interspersed among solid red, green, and yellow blocks. These embellished blocks represent breccias with various appearances. On some blocks the inclusions are rounded, while on others they are more angular. Red, green, yellow and white were used for all of the details.

Casa di Sallustio (VI.2.4)

Rooms with (preserved) imitation marble: 4

Types of stone represented: alabaster, unknown breccia, Chian marble, Carystian marble, Numidian marble, Chian marble

Painting styles represented: First, Fourth

Illustrations: n/a

References: Laidlaw 1985, Salvatore and Laidlaw 2008

General description:

The painted embellishment of the First Style stucco blocks in the Casa di Sallustio is not well preserved, but enough remains to note that some blocks were once decorated with breccia details. In the atrium, an *ala*, and a room facing the garden, breccia patterns can be seen in the margins of blocks in the typical colors of red, green, white, and yellow, though specific characteristics are difficult to make out. These details appear on isodome blocks in the upper portion of the walls.

Most of the walls in the garden area of the house are painted in the Fourth Style. A small room opening on to the southwest corner of the garden includes a faux stone painted dado, featuring large Chian and Numidian marble panels framed with strips of Chian and Carystian marble. Narrower rectangular panels separate these panels, in the form of Carystian marble framed by Numidian and Chian. The paintings in this room are now very dirty and so details are difficult to discern. The entire floor of this small space

is paved in an elaborate geometric *opus sectile* design, including Phrygian marble, Numidian marble, Lucullan marble, Chian marble, Luna grey, Taenarian marble, Luna grey marble, and black stone, perhaps slate. This room represents a rare example in the Fourth Style of an imitation *opus sectile* dado abutting a real *opus sectile* pavement.

Casa di Marco Lucrezio Frontone (V.4.a)

Rooms with (preserved) imitation marble: 1

Types of stone represented: Numidian marble

Painting styles represented: Fourth

Illustrations: n/a

General description:

At the base of the doorframe between the house's atrium and *tablinum* are roughly square panels of imitation Numidian marble. The marble type is indicated by simple red outlines on a yellow background. The location and representation of the stone is comparable to the column bases in the Casa del Meleagro and is typical of the stone's appearance in Fourth Style paintings in general. Several rooms elsewhere in the house have rather small inserts of imported stone, including Chian marble, Numidian marble, alabaster, and Luna grey marble, set into their *opus signinum* pavements.

Regio VI

Casa di Apollo (VI.7. 23)

Rooms with (preserved) imitation marble: 1

Types of stone represented: Chian marble, Numidian marble

Painting styles represented: Fourth

Illustrations: Fig. 71

General description:

A small, detached room in the garden of the Casa di Apollo is decorated with Fourth Style painting. The dado is painted to look like an *opus sectile* design consisting of Numidian and Chian marbles. Large rectangular panels of Numidian or Chian marble are framed by wide strips of Chian. In between the large panels are narrower rectangular separators representing Chian marble framed by Numidian. A continuous band of Numidian marble caps the dado. Though only two varieties of stone are depicted, they are represented in a variety of ways, with inclusions of different sizes or shapes on each panel, suggesting that they had been cut from different pieces of stone. The dado is, in this way, most closely similar to the Fourth Style *opus sectile* dado from Room J in the Casa di Ottavio Quattione. The painting of the dado in the Casa di Apollo only survives on two sections of wall: on the rear walls of niches for couches. The remainder of the dado has been stripped away, although the elaborate Fourth Style scene above it is well preserved throughout.

Remains of *opus sectile* paved floors are partially preserved in many rooms of the house itself, including a large variety of imported stone types. The floor of the garden room, however, is paved with black and white mosaic.

Casa del Meleagro (VI.9.2)

Rooms with (preserved) imitation marble: 1
Types of stone represented: Numidian marble
Painting styles represented: Fourth
Illustrations: n/a

General description:

Imitation stone in the Casa di Meleagro is preserved only on the square bases of columns inside its Corinthian *oecus*. The surrounding walls are painted in the Fourth Style, consisting of a mainly yellow and red scheme. The columns surrounding the room are fluted in stucco and painted yellow, and their bases are decorated with faux Numidian marble. The details of the imitation marble seem to have been painted fairly hastily, as is common in Fourth Style faux stone, but are nonetheless recognizable (cf. the Casa di Marco Lucrezio Frontone).

Casa del Centauro (VI.9.3-5)

Rooms with (preserved) imitation marble: 1
Types of stone represented: alabaster, unknown breccia
Painting styles represented: First
Illustrations: Figs. 21-23
References: Laidlaw 1985

General description:

First Style decoration is preserved in an unusual room located to the south of the entrance of the Casa del Centauro. The room is divided into two parts: a large anteroom, and a small side chamber with a low, vaulted ceiling. The side chamber is larger than a typical couch niche and has a raised floor.

The details of the First Style decoration in this room are also unusual. The side chamber has no orthostats, perhaps because the overall wall area is smaller than most. Instead, there are two rows of isodomes with alternating large, horizontal blocks and narrow, vertical blocks. Paint in this area is not well preserved, but it appears that the large blocks were originally solid green, while the smaller blocks had yellow backgrounds with red ovoid shapes painted on them. In the larger part of the room, the majority of the blocks are painted solid green, yellow, or red, but several have extra details added. Some display irregular patterns that seem to represent the inclusions in a brecciated stone. One block is divided in half horizontally and painted red on one side and white on the other. Another block has a curved band, which flares out on either end, running through the middle of it horizontally. The band is painted yellow with green details, while the portions of the block above and below it are green with (perhaps) red details.

Another area of the house, which seems to once have been the *tablinum*, contains a mosaic pavement with *opus sectile* inserts of colored stone that include Numidian and Chian marble. This area of the house is, unfortunately, extremely poorly preserved and so the floor is badly damaged, as is most of the rest of the house's wall decoration.

Casa del Labirinto (VI.11.12)

Rooms with (preserved) imitation marble: 3

Types of stone represented: unknown breccia, Numidian marble, alabaster, Taenarian marble

Painting styles represented: First, Second

Illustrations: Figs. 45-46

References: Stroocka and Frölich 1984

General description:

The First Style decoration of a room near the house's atrium once included details of faux breccia on its isodomes. These paintings are so poorly preserved now that it is only possible to discern some faint indications of the pattern in the margins of some of the stucco blocks.

The Second Style paintings in rooms opening from the peristyle are also in rather poor condition and might once have included more imitation stone than is now visible. Room 24 displays a great deal of faux stone. The Second Style painting of the room features an illusory wall above which openings reveal sky and receding colonnades behind. A number of imitation stone details are included in the composition, including accurately depicted Numidian marble with red outlined inclusions on podiums supporting columns. A strip set into a pillar that wraps around a projecting corner of the room's actual wall surface displays a smaller scale red-on-yellow design that may also have been meant to represent Numidian marble, though it is now badly degraded (and some green pigment seems also to have been used). Inside a niche for a couch on the rear wall of the room are large upright orthostats painted to look like alabaster, as well as a row of square panels near the top of the wall also representing alabaster (cf. similar square panels from Oplontis or the Villa dei Misteri). Each square is painted with a different design using a different combination of colors, suggesting that the painter was interested in displaying a wide range of known variations of that type of stone (cf. fig. 2). Some squares resemble the alabaster in Room 5 of the Villa dei Misteri, with complex red, yellow, and green swirls, while others are more linear and paler in color. Other squares are speckled in green, yellow and red, or display red geometric outlines, and may be intended to represent a different type of stone. Other panels in the scheme are painted solid purple, green, yellow, and black, and were probably also meant to represent imported colored marble.

In Room 23 (the Corinthian *oecus*), the only detailed imitation stone that I have been able to identify appears in the form of large columns in the corners of the room painted to look like alabaster. These columns are painted in yellow, red, and white. Room 23 also features an *opus sectile emblema* in the middle of its mosaic floor, which includes Phrygian, Taenarian, Numidian, and Chian marbles.

Casa di Pompeo Axiocho (VI.13.19)

Rooms with (preserved) imitation marble: 1

Types of stone represented: alabaster

Painting styles represented: Second

Illustrations: n/a

References: Heinrich 2002

General description:

A small room opening from the north side of the house's atrium is decorated in a rather simple Second Style scheme. The largest zone of the wall consists of upright yellow orthostats framed in red. Imitation stone details are restricted to the dado, which has square panels of alternating green, purple, and imitation alabaster. The alabaster panels are loosely painted in red, yellow, and white. The style of painting closely resembles the alabaster painted dado of the First Style decoration in the Casa del Cenacolo, as well as (to a lesser degree) the First Style orthostats in the Casa dei Quattro Stili.

Casa dell'Ara Massima (VI. 16.15)

Rooms with (preserved) imitation marble: 1

Types of stone represented: Chian marble, Numidian marble, Lucullan marble (?), solid black stone

Painting styles represented: Fourth

Illustrations: n/a

General description:

Imitation stone appears only in the dado of a very large niche in the house's atrium. The present condition is somewhat poor and as a result the identities of the stone types represented are not certain. In addition, the techniques used to paint them are obscured. The faux *opus sectile* dado consists of large circular and rectangular panels of Numidian, Chian, and solid black stone, framed by Chian marble and a dark colored stone painted in shades of red and green or grey, which may represent Lucullan marble. Across the top of the dado is a continuous strip of imitation Chian marble.

Casa del Fauno (VI.12.2/5)

Rooms with (preserved) imitation marble: 2

Types of stone represented: alabaster, unknown breccia

Painting styles represented: First

Illustrations: Figs. 13-18

References: Faber and Hoffman 2009, Fant 2007, Laidlaw 1985

General description:

The paintings and pavements of the Casa del Fauno are discussed in detail in Chapter 3. The only details of faux stone that are partially preserved today appear in the *fauces* and in a small space opening onto the rear of the peristyle. In the *fauces*, a row of isdomes

above the orthostats is decorated with three different patterns. One pattern, though today in poor condition, seems to have represented the curving lines of alabaster in yellow. Another consists of concentric circles or ovoid shapes in rings of yellow, purple, green, and white. The third is made up of more angular ovoids representing breccia in green on a yellow background. The interior doorframe displays an unusual pattern that may also be meant to indicate alabaster, with curving orange or brown shapes, which resemble coral, and large red blotches on a yellow background.

The remains of an orthostat block in Room 48 shows that it was once decorated with red and yellow spots on a green background, perhaps representing breccia, but the condition is extremely poor.

Casa degli Amorini Dorati (VI.16.7)

Rooms with (preserved) imitation marble: 2

Types of stone represented: Numidian marble, porphyry, Carystian marble, solid black stone

Painting styles represented: Fourth

Illustrations: n/a

References: Powers 2006

General description:

A low dado in Room I represents a rather simple *opus sectile* design composed of several varieties of stone. Imitated on the dado are porphyry (purple with white speckles), Carystian marble, Numidian marble, and plain black stone. The basic pattern consists of a rectangle of one type framed by another type of stone next to a smaller rectangle in which the stone types have been reversed. Porphyry and Numidian are paired together, as are Carystian marble and black.

A shrine in the peristyle, immediately to the left of the doorway leading to Room I, is also decorated with faux porphyry and Numidian marble. Its base features a central porphyry circle surrounded by Numidian and framed by strips of green. The flanking sides of the shrine's base are also decorated with imitation Numidian marble. On the right side, a man's face has been playfully rendered in the outline of one of the stone's inclusions. The peristyle's pavement is *opus signinum* studded with fairly large irregular pieces of stone (though many are square and some are hexagonal or lozenge-shaped), including Numidian marble, Luna grey, Lucullan marble, Phrygian marble, white marble, slate, and alabaster.

Casa del Bracciale d'Oro (VI.17.42)

Rooms with (preserved) imitation marble: 2

Types of stone represented: Luna grey ("zebra stripe"), porphyry, Carystian marble, Numidian marble, Chian marble, alabaster

Painting styles represented: Fourth

Illustrations: n/a

References: Ciardiello 2009a, Fant 2007

General description:

The walls of the staircase leading to the garden of the house are decorated with a “zebra stripe” design. This painting appears to have been executed extremely quickly, even compared to other examples of this pattern. The painting has not been divided into panels. The allusion to marble, then, is especially abstract here.

A nymphaeum in the garden on the west side of the property features built-in *triclinium* benches veneered in white marble. This fixture partially covers an earlier Fourth Style painting of *opus sectile*. Though the design is intricate and colorful, depicting many pieces of imitation decorative stone in an elaborate pattern, the painting seems to have been hastily executed. For example, the speckles on the porphyry panels are not very randomized, instead appearing as parallel lines of closely-space blotches. Nevertheless, the painter has been able to adequately represent several types of imported stone using a variety of techniques, including Numidian, porphyry, Chian, Carystian, and alabaster. The alabaster here is a rare example of the depiction of that stone type in the Fourth Style in Pompeii.

Regio VII

Casa di Marte e Venere (VII.1.40)

Rooms with (preserved) imitation marble: 4

Types of stone represented: alabaster, Chian marble, Tarnarian marble, Numidian marble, turquoise (?)

Painting styles represented: Second

Illustrations: n/a

References: Heinrich 2002

General description:

In the bath complex of the Casa di Marte e Venere, a small vaulted room is decorated with a closed-wall Second Style scheme. Three rows of alternating rectangular and square panels in the upper zone of the wall include panels representing alabaster (in yellow, green, purple, and white), and Chian marble, along with solid panels in purple, green, yellow, and black. Some of the smaller square panels are painted light blue, which may indicate turquoise (cf. Fig. 35).

Casa dei Marmi (VII.2.20)

Rooms with (preserved) imitation marble: 1

Types of stone represented: Numidian marble

Painting styles represented: Second

Illustrations: Fig. 80

References: Heinrich 2002

General description:

In the corner of the *tablinum* (Room 13), a small section of the otherwise completely obliterated Second Style decoration remains. Overlapping the corner is what appears to

be a column or pillar painted to look like Numidian marble. The details of the stone are quite subtle, including yellow, red, and white paints, making the imitation stone convincing. Numidian marble is also depicted on the base of a statue between two white columns on the north wall.

Casa di Arianna (VII.4.31)

Rooms with (preserved) imitation marble: 2

Types of stone represented: Chian marble, Taenarian marble (?)

Painting styles represented: Fourth

Illustrations: Figs. 72-73

General description:

In a room opening onto the house's peristyle, the Fourth Style painting features a particularly high dado, which seems to represent Chian marble. Wide continuous bands of the faux stone are located at the top and bottom of the dado, separated from the central area by red stripes, perhaps meant to represent Taenarian marble. The condition makes the exact colors difficult to identify, but the larger panels appear to consist of red, yellow, and green (or grey) veins very quickly painted on a blotchy white, pink, and green or grey background. The main zone of the dado is divided into roughly square panels framed by narrower strips of faux stone. All areas of the dado are painted with the same pattern and same colors.

Casa della Caccia Antica (VII.4.48)

Rooms with (preserved) imitation marble: 2

Types of stone represented: Numidian marble, porphyry, Chian marble, green stone

Painting styles represented: Fourth

Illustrations: Fig. 68

References: Allison 2002

General description:

Two Fourth Style rooms in the Casa della Caccia Antica display similar faux *opus sectile* dados. In both rooms, the stones imitated are Numidian marble, Chian marble, a solid green stone, and porphyry. As is typical of these Fourth Style dados, central circles or diamond shaped panels of one type of stone or another are surrounded and framed by imitation stone of other varieties. The dados of both the *tablinum* and a smaller room opening from the east side of the garden are very similar. They have the same basic pattern as the Fourth Style dado of the Casa di Marco Lucrezio and others like it. The representation of the different stone types is quite convincing, but not as carefully painted as, for example, the imitation stone in the Casa di Ottavio Quartione, where a variety of techniques were used to indicate different marbles. In the Casa della Caccia Antica, the Numidian and Chian marbles are painted similarly, with loose outlines of inclusions or veins in red; only the background color (yellow or pink) distinguishes the two types.

Casa di Cipio Panfilio (VII.6.38)

Rooms with (preserved) imitation marble: 1

Types of stone represented: alabaster, unknown breccia, Chian marble, Lucullan marble (?), Numidian, Taenarian

Painting styles represented: First, Second

Illustrations: Fig. 59

References: Heinrich 2002

General description:

A small room to the left of the house's entrance (north) is decorated in a combination of First and Second Style. The walls are painted in a rather simple Second Style scheme covering approximately the lower two thirds of the surface, and a stucco cornice caps that zone. Above the cornice, First Style blocks in a similar color scheme are preserved in two courses. Above these blocks is another stucco cornice. The first cornice is too low to have been positioned immediately below the ceiling, and there is no evidence for a later vault having been installed in the room as is sometimes the case when earlier paintings are now visible on the upper portions of walls. Instead, it appears that the two styles coexisted in the room, displayed as part of an integrated decorative scheme. This room is the only example I have found in which First and Second Style are displayed together on the walls of a single room.

The Second Style portion of the walls consists of large, upright orthostats painted purple (Taenarian marble). The design of the dado is hard to make out, as the room is now used for storage and crates line the walls, but appears to be painted with two continuous zones in purple (below) and green (above). An illusionistic cornice tops the orthostats, above which are three courses of painted blocks. The blocks are painted to look like alabaster, Chian marble, a breccia with a green background (Lucullan?), and solid yellow (Numidian). Above the blocks is a continuous frieze band of alabaster, below the room's first stucco cornice.

Two courses of First Style blocks appear above the cornice. Some are painted solid green, red, and yellow. A few are embellished with a breccia design, and others are painted to look like alabaster. Both the color scheme and the techniques used to depict stone in the First and Second Style areas of the wall are similar, though not identical. One is left with the impression that these two portions of the wall were painted at different times, by different painters, but with attention to coordinating them.

The room is paved with irregular chips of multicolored stone (cf. the pavements of the *alae* in the Casa del Fauno). Most of the rest of this house has been completely destroyed, so it is now impossible to reconstruct the decoration of other rooms.

Pompeii, Regio IX

Casa dei Vettii (VI.15.1)

Rooms with (preserved) imitation marble: 3

Types of stone represented: Carystian marble, Numidian marble, porphyry, Chian marble, Laconian marble (green porphyry) (?)

Painting styles represented: Fourth
Illustrations: n/a

General description:

In the Casa dei Vettii's atrium, a low socle of imitation Carystian marble surrounds the walls, above which are other Fourth Style motifs. A small room that opens from the atrium also displays a faux stone dado as part of its Fourth Style painting. The design of the dado imitates *opus sectile* made from Numidian marble, porphyry, and another speckled stone, which may be intended to represent Chian marble. The overall pattern is made up of squares and triangles and appears to have been very hastily executed: the shapes representing pieces of veneer are not symmetrical and were clearly drawn freehand, and the outlines of inclusions in the stone are crudely rendered.

One other room, which opens from the peristyle, also has an imitation stone dado: this is the so-called Ixion room. As in the atrium, a low socle or baseboard is painted to look like Carystian marble. Above this is a complicated faux *opus sectile* design, featuring alternating circular and square panels of a variety of imitation stone types framed by other types. The varieties of stone included in the design are porphyry, Numidian marble, Chian marble (of two variations: one more pink and one more beige), and vibrant green stone that may be intended to represent Laconian marble. Different techniques were used to paint each type of stone, though the painting is not as detailed and convincing as, for example, the dado in the Casa di Ottavio Quattione; the veins are more sketchy and fewer shades of paint are used, among other differences. The imitation stone painting in this room is far more accurate, however, than in the room on the atrium in the same house.

Casa di Epidio Sabino (IX.1.22)

Rooms with (preserved) imitation marble: 3

Types of stone represented: alabaster, unknown breccia, porphyry, Numidian marble, Carystian marble (?), Chian marble (?)

Painting styles represented: First, Fourth

Illustrations: Fig. 27

References: Laidlaw 1985

General description:

A room located between the atrium and peristyle, next to the *tablinum*, contains the remains of a Fourth Style painting in poor condition. It is still possible to make out a faux *opus sectile* dado with rectangular and lozenge shaped panels. The types of stone imitated are difficult to identify, but based on the preserved paint colors and on analogy with similar Fourth Style dados (such as in the Casa di Marco Lucrezio or the Casa della Caccia Antica), these were probably porphyry, Numidian marble, Carystian marble, and Chian marble. In addition, a shrine in the atrium has typical Fourth Style Numidian marble depicted on the small column holding up the corner of its roof.

At the rear of the house, opening from the peristyle, is a room with First Style decoration preserved in fair condition. The very tall vertical orthostats reach about a meter in height above the top of the doorway. Below them is a continuous band

embellished with a faux alabaster pattern (cf. the Casa di Menandro). Above the orthostats is a row of wide isodome blocks alternating with narrower blocks. The wide blocks are decorated in patterns of breccia and alabaster, though the details are now faint. At least some of the narrower blocks once displayed figural decoration. This First Style decoration is preserved in a room opening from the peristyle (also decorated in the First Style) at the back of the house, rather than near the atrium or entrance, as is more common in Pompeii. It is interesting to note, however, that if all the doors of the house were open, the decoration of the peristyle and the room could have been visible from the atrium.

Casa di Obellio Firmo (IX.14.2)

Rooms with (preserved) imitation marble: 2

Types of stone represented: alabaster, unknown (Lucullan marble?)

Painting styles represented: Second

Illustrations: Fig. 52

References: Heinrich 2002

General description:

The Second Style paintings of the Casa di Obellio Firmo are unusual in comparison to other Second Style paintings from Pompeii in a number of their elements, not the least of which is their imitation stone. In contrast to almost every other instance of faux stone in the Second Style, stone in the Casa di Obellio Firmo is not recognizable as a specific real type; instead it seems to have been designed simply to suggest stone while coordinating with overall scheme of the painted walls. A room opening from the west side of the peristyle displays imitation stone on a course of small panels above large black orthostats. These blocks feature black and purple backgrounds with white, yellow, and green hazy, abstract shapes painted on them with sketchy strokes. They do not closely resemble any type of stone with which I am familiar. The color scheme (with the exception of the yellow) is perhaps closest to that of Lucullan marble, though the pattern is quite different from any other representation of that type found in Pompeii. The room's dado is painted in a similar pattern, with a purple background dotted with widely spaced irregular dots in yellow, green, and white. This dado also does not resemble real stone, but it is different from common "splatter" painted dados as well.

The *tablinum* also displays imitation stone – alabaster, most likely – on a row of panels above the orthostats. More than any other extant Second Style example, these alabaster panels resemble the alabaster frieze in the First Style paintings below the Casa del Menandro, particularly in their pastel color scheme, though the technique used to depict the stone is different. The Casa di Obellio Firmo's alabaster painted panels display swirls of pale purple, green, red, and yellow that appear almost organic. White details are overlaid on the colorful background.

Other rooms surrounding the house's peristyle contain elaborate Second Style paintings, but none of these others have marbling details.

Villas

Villa A at Oplontis

Rooms with (preserved) imitation marble: (at least) 10

Types of stone represented: alabaster, Numidian marble, Chian marble, Taenarian marble, porphyry, Lucullan marble (?), turquoise (?), solid black stone, solid green stone

Painting styles represented: Second, Fourth

Illustrations: Figs. 28, 32-33, 39-44, 63, 65, 74-76

References: Fant and Barker 2013, Thomas and Clarke 2009, Ciardiello 2009b, Thomas and Clarke 2007, Bergmann 2002a, Bergmann 2002b, Clarke 1991

General description:

The number of rooms indicated above is imprecise, because several spaces are decorated with “zebra stripe” painting. The precise number, therefore, of rooms included in my list depends on whether you consider those designs to represent faux stone, and also how you divide up the spaces they decorate, such as meandering corridors. If zebra stripe is excluded, then there are six rooms with painted marble decoration – though I do consider “zebra stripe” a form of imitation stone. Two of the most elaborate Second Style rooms, Room 23 and Room 15 are not included in this list, because although they depict blocks of stone, no blocks or columns are embellished with details representing any specific variety of imported stone.

Zebra stripe designs appear in paintings in the smaller peristyle (Room 32), at the south end of the large peristyle and in corridors throughout the villa. A variety of techniques and patterns have been used in these paintings. Sometimes long brushstrokes are used to create wide, even stripes, and in other cases short swirling strokes have produced lines that appear almost to vibrate or zig-zag. The stripes may be diagonal or vertical, and may appear on large panels in a dado, for example, or in smaller blocks in the upper portion of the wall.

In Room 4, near the villa’s entrance, a zebra stripe dado is combined with large central panels representing Carystian and Numidian marbles. They are framed in deep red, perhaps indicating porphyry. The painting seems to have been executed very hastily, using few shades, and perhaps is an example of faux stone being used as a way to quickly paint a large area of a wall. This painting is also a very rare example of imitation stone in a Fourth Style painting that is located on a higher zone of the wall than the dado.

While most of the nearby small peristyle (32) is also decorated with zebra stripe panels, the large shrine on the left side displays the remains of other imitation stone painting. A central circular panel of imitation porphyry is surrounded by green and framed by strips of Numidian marble in a typical Fourth Style *opus sectile* design.

The rest of the imitation stone in Villa A appears in Second Style paintings, rather than Fourth. The choice to exclude imitation stone from Fourth Style paintings may have been made by the painters or by the villa’s owner due to the installation of a great deal of real imported stone in the first century C.E. The general rule in the Fourth Style in Campania seem to be that the more real decorative stone is used, the less it is imitated (see pp. 190-191 above). In the Second Style period, however, real imported stone was

virtually inaccessible to private patrons, and so there was no competition between its depiction in painting and its actual display.

In Room 14, a rather large reception room, large columns on the east and west walls are painted to look as though they are made of Numidian marble. The central focus of each wall is a tholos temple visible above a set of double doors. Gilded and jeweled columns frame that painted doorway. To either side are four Numidian columns flanking a low red wall, above which a colonnade of pillars is visible. The details of the Numidian marble on the columns are accurate and convincing.

Above the two side doors leading into Room 14, at the south ends of the east and west walls, are smaller rectangular and square panels decorated with marbling details. The stone types here are different from those found elsewhere in the villa, and are unusual for the Second Style in general. In addition to a simple yellow, pink, and white alabaster pattern, there is a pink and brown breccia, which may represent a form of Chian marble, though its identity is uncertain. Small square panels with figures painted on them may represent turquoise. This section of the painting is unfortunately only preserved well on the east wall.

In the atrium, huge painted columns in its Second Style decoration are embellished with an alabaster pattern. In general, the concentric semi-circles and waves in yellow, white, pink, red, and in some instances green, that indicate the stone type are detailed, but lack the naturalistic randomness of the most convincing Second Style imitations of alabaster. The pattern here most closely resembles, for example, the simple alabaster panels in Room 6 of the Villa dei Misteri, or the margins of the orthostats in Room 3 of that same villa, though it is not identical to either of those. As in the Villa dei Misteri, it is clear that the painters of this villa have used a varieties of techniques to represent decorative stone, some producing more realistic results than others.

In the *alae* of the atrium, small fragments of Second Style are preserved, which include several details of faux stone. Among these are small rectangular panels representing a dark colored alabaster in shades of purple, yellow, white and green. These panels are similar to those in Room 4 of the Villa dei Misteri, which themselves seem to be intended to echo the alabaster panels in Room 5, though the examples in Room 4 and in the *alae* at Oplontis have much less subtle shading and are generally less convincing as real stone. Also in this area is a segment of an alabaster column, depicted in a manner different from those in the atrium, with less regular streaks and swirls. Two other columns in the remains of the painting of this space are speckled, though the condition makes the identity of the faux stone difficult to determine. The original colors may have been pink and grey, which would suggest Chian marble.

Finally, the small Room 11 has the richest array of imitation stone in its Second Style painting of any room in the villa. In a central niche, the wall appears to open, allowing a view into the space beyond. Yellow alabaster columns flank this opening. Though the colors used for these columns are similar to those in the atrium, the alabaster's details here appear much more naturalistic. On either side of these columns are large, central upright orthostat panels that also represent alabaster, but of a very different variety. The alabaster here is painted with large, irregular blobs of grey, green, purple, red, pink, and yellow, with outlines in white and other colors adding dimension. These panels are second only to the alabaster in Room 5 in the Villa dei Misteri in their ability to evoke the complexity and translucency of real alabaster, though the colors and

techniques used to paint them differ. Above these large central panels is a row of much smaller rectangular panels of Numidian marble, also depicted with a great deal of accuracy. On the flanking walls of the niche, in the upper zone, there are rows of square panels painted in alternating types of stone. One type is clearly Numidian marble, but the other is less certain. It is a red and green speckled stone, somewhat similar to examples from the Casa di Obellio Firmo or Room 4 in the Villa dei Misteri, though lacking the yellow that those examples include and painted in a more careful and precise manner that is more convincing as real stone. It is possible that these panels are meant to represent Lucullan marble, though the inclusions would be unusually small for that stone.

Real decorative stone was used throughout the villa, though in the Second Style period was restricted to alabaster thresholds and small pieces of colored stone in mosaic pavements. By the last phase of the villa's use, lavish marble dados and *opus sectile* pavements were installed in several rooms near the large peristyle, which was lined with monolithic marble columns.

Villa dei Misteri, Pompeii

Rooms with (preserved) imitation marble: 10

Types of stone represented: alabaster, Numidian marble, Chian marble, Taenarian marble, Carystian marble, Lucullan marble, turquoise (?), solid black stone, solid green stone

Painting styles represented: Second, Fourth (?)

Illustrations: Figs. 29-31, 34-38

References: Esposito 2007

General description:

Every well-preserved Second Style painting in the Villa dei Misteri includes details of imitation stone of recognizable types. Other rooms were repainted in later styles or are now in poor condition, but originally there may have been more faux stone on display in the villa than the examples I describe here. Not every painting's imitation stone is executed in precisely the same way, and the range of stones depicted varied from one room to another. I have tried to group together the rooms that most closely resemble one another.

The most famous room in the villa, Room 5, features a great deal of imitation stone both above and below the main figural frieze. On the dado, a continuous strip of faux Numidian marble runs between two strips of black, below which is a green baseboard. The Numidian marble is perhaps the most intricate and detailed example of the representation of that stone in all of extant Second Style painting. Reddish-brown veins surround yellow inclusions highlighted with white paint. The shading of the stone is subtle and naturalistic, and the inclusions appear truly random and varied, in a huge range of sizes and shapes.

Above the figural frieze in Room 5 is another register of particularly detailed and convincing faux stone. Here we see wide panels of alabaster with drafted margins alternating with narrow, vertical panels of solid green stone. The alabaster panels are so intricately painted that they are virtually indistinguishable from the real thing. The painter has used a range of colors in several shades, including brown, yellow, green, purple, red,

and white. The gradations from one shade to another are subtle, creating the impression that the stone is translucent. The pattern painted on each panel is unique and naturalistic. Overall, the imitation stone above and below the figures in Room 5 is unequalled in terms of its resemblance to natural stone, though in a particularly spectacular and flawless form.

Other imitation stone in Room 5 appears in the form of bases beneath figures in the central zone of the painting. These seem to represent alabaster, but use a different palette of paler shades and a very different, less convincing technique from the panels in the upper section of the wall. These bases appear to have been painted by a different painter.

The neighboring Room 6, a large rectangular space that opens onto the colonnade on the south side of the villa, also features realistic details of imitation stone, though in smaller areas than in Room 5. Painted pillars in the southern half of the two longer walls of the room are painted to look like Numidian marble inset with a strip of Lucullan marble. The Numidian marble is carefully and accurately painted. The strip of Lucullan marble apparently represents the only clearly recognizable example of that type of stone in extant Second Style, and it is subtle and inconspicuous. Its reddish-purple inclusions in a grey-green ground make its identification unmistakable, however. Numidian pillars, without any Lucullan marble, also appear in the corners of the room at the southern end of the room.

In the northern half of Room 6, small rectangular and square panels in the upper zone of the wall are painted to look like alabaster and what appears to be Chian marble, using a technique that looks identical to panels from the Casa del Labirinto (see appendix entry above). Though these can be recognized as imitation stone, they are less naturalistic than the examples of imitation stone in the southern half of the room. Some of the square panels on the east wall are painted a pale blue color and may have been meant to represent turquoise.

In the atrium, lozenge-shaped panels appear in the central zone of the wall, painted black or purple. These are surrounded by triangular panels of faux Numidian marble and what seems to be alabaster. The probable alabaster is executed in shades of red, green and yellow, but as it is preserved, has a rather blotchy or hazy appearance, rather than displaying well-defined swirls. The Numidian is, in contrast, quite distinctly rendered. The atrium's dado had yellow panels on it with white blotches that may or may not have been intended to represent a variety of stone; their condition makes them difficult to identify.

Corridor F3, which connects the atrium to the spaces west of the *tablinum*, is painted with large-scale imitation stone panels that are truly unique. The design on these panels does not correspond to any known type of stone: white, green, yellow streaks and blotches are combined intricately on upright rectangular panels with a red background. The narrowness of the corridor and its lack of direct lighting make the details of its decoration difficult to see clearly. It must only have been visible during certain times of the day or by lamplight, and it can only be viewed at an extreme angle. Nevertheless, despite a lack of correspondence with a real stone type, a great deal of care has been taken to render the details of stone here in a naturalistic manner.

Room 3 employs faux alabaster details in an unusual way: as a minor embellishment to a mostly monochromatic, rather simple, Second Style scheme. Half of the very small room is painted in shades of yellow and the other half in shades of green.

Though the variety and arrangement of panels and other illusionistic architectural elements is complicated, imitation stone appears only in narrow strips framing the large central panels (orthostats). The details painted on these strips depict alabaster using a similar technique to that of the small square panels in Room 6 or the bases of figures in Room 5.

Room 4 serves as a sort of anteroom to Room 5 and its decoration seems to have been designed to coordinate with that larger room, especially through its relatively large, red central panels which serve as a background for mythological or human figures. The types of imitation stone that appear in this space and the techniques and colors used to depict them differ significantly from those in the adjoining room. Marbling details appear on the small rectangular blocks above the orthostats throughout the room. In the western section, which does not include figural decoration, a variety of stone types are depicted, though exactly what varieties they represent is difficult to determine. One type is certainly alabaster of the yellow-gray variety. Another is a type of breccia with grey and yellow inclusions in a purple ground, which closely resembles a type of stone now called *breccia di Aleppo*, a Greek stone which was introduced to Rome in the first century C.E. A third type resembles the unidentified faux stone found in the Casa di Obellio Firmo, with a cloudy pattern in yellow, green and white on a purple background. A painted column near the western end of the room is painted to look like green stone, perhaps Thessalian marble, though the condition of the painting when I visited made its identification uncertain. A strip down the middle of the adjoining pillar seems to represent Chian marble.

In the other half of the room, above the figures, blocks are painted to look like multi-colored alabaster in an obvious effort to echo the alabaster in the neighboring Room 5. The shading and blending of the colors is, however, less subtle and naturalistic than in Room 5, with the result that this faux stone is less convincing. Some of the alabaster blocks in Room 4 are painted vibrant red, purple, green, and yellow, while others are more subdued shades of yellow, grey, and beige. A row of panels below the figures seems to also have been painted with faux marble details, but this zone of the wall is now in poor condition.

Room 16 includes marble details in a similar location on the wall, above the large red central panels. These panels include some painted to look like Numidian marble, along with a number of strange purple or yellow blocks with sketchy white lines or blotches painted on them – the identification of the latter is uncertain. This unidentified purple stone appears only on one wall; on the other walls, Numidian marble is paired with blocks of solid purple or red. The technique used to depict stone on the two walls is altogether different, suggesting that they were painted by different painters and/or at different times.

In Room 15, imitation stone details appear on a row of horizontal rectangular panels below the large central purple panels, as well as above them. In the lower portion of the walls, the blocks are painted in a blotchy red and pink design, perhaps representing Chian marble. In the upper zone, a row of rectangular alabaster panels in shades of beige, pink, green, and yellow with white details is interspersed with light blue squares, possibly meant to represent turquoise. In addition, a pillar in the corner is painted to look like Numidian marble. Large panels in this room's dado may also have been painted with the

features of alabaster, though their comparatively poor condition makes this identification difficult to confirm.

Room 8 contains a great deal of imitation stone in its Second Style paintings. It again features rectangular panels embellished with faux stone in the upper zone of the walls. These details include brecciated pink Chian marble and an unusual grey and green alabaster. Small square panels with simple alabaster stripes appear in the row above that one, alternating with solid yellow rectangles. Surmounting that row is another row of rectangular panels painted with pink, red, and grey details, again likely meant to indicate Chian marble. Half of the room has large red central panels, while in the other half the central panels are painted to look like Chian or Numidian marble (heat damage has made the original colors uncertain, though Chian is the most likely identification). Strips of yellow alabaster, identical to that found in Room 3, frame these large panels. Below the large red panels in the other half of the room is a row of rectangular panels with yellow backgrounds and white details, resembling the pattern on the dado of the atrium. Room 8 also features, inside a bed niche, a row of light blue panels in the upper section of the wall, perhaps representing turquoise. Alabaster columns are depicted in the corners of this part of the room.

The last space with extant imitation marble is the peristyle. The half wall added between the peristyle's columns is painted with red panels separated by yellow and green strips. These strips are painted to look like Numidian and Carystian marble, respectively. The technique used to depict these stones, which is comparable to examples in houses in Pompeii, suggest that this painting was produced during the Fourth Style period, as does the inclusion of Carystian marble. I know of no other example of that stone's representation in a Second Style painting. The general pattern of red panels divided by strips of yellow is echoed by the surrounding wall of the peristyle, but there the panels are all simple solid colors.

The Second Style decoration of the Villa dei Misteri can be divided into two main groups based on the techniques used to represent stone. The first group includes only Room 5 and the southern half of Room 6, in which imitation stone is especially naturalistic and detailed. Room 5 surpasses all other examples in this regard, however. The other group includes the atrium, and Rooms 3, 8, 15, and 16, and the northern half of Room 6. The types of stone and the techniques used to depict them are similar in all of these spaces.

A few paintings stand out as being difficult to link closely to others. These include Corridor F3, which is unique, Room 4, and one wall of Room 16. The purple panels in Room 16 do not resemble anything else found in the villa. Room 4's imitation stone shows some clear attempts to coordinate it with other examples in the villa, especially Room 5, but it also features several unidentifiable stone types, which make it exceptional. These differences may be attributable to these walls having been painted by a different workshop or painters, or to their being produced at a different time.

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