

Figure 4.5



a: Niche painting in the *triclinium* of I.12.15.

b: Detail of the repainting around the upper-left edge of the niche.



Figure 4.6



a: Niche shrine underneath the stair in bar I.12.5.



b: Detail of the repainting on the upper-left sidewall of the niche.



Figure 4.7



a: Traditional painting in the kitchen of house I.13.2.

b: Detail of the north wall.

c: Detail of the east wall.





Figure 4.8 – Spectrum of users and viewers of shrines in different types of space

Type of Space	Examples	Creator / Primary user(s)	Other potential participants / viewers	Possible associations
Domestic	<i>Domus</i> , residence attached to a shop or workshop	Family members, servants, slaves	Guests (friends, clients), trades people, messengers, passersby	Piety, display of status, competition, family well-being
Commercial	Bar, retail establishment, inn	Owner, employees(?)	Customers, passersby	Economic success, reassurance of safety in patronizing the establishment, make guests feel at home
Industrial	Workshop	Business owner, employees(?)	Business associates, customers, passersby	Economic success, reassurance of safety in patronizing the establishment
Restricted communal	Clubhouse / guild hall, sex-segregated public bath	Institutional administration, members	Guests(?), passersby(?)	Oversight of social relationships, organizational prosperity
Unrestricted communal	Street	City officials, affiliated community unit	All passersby	Civic duty / well-being, neighborhood pride



Figure 4.9



a: Pseudo-aedicula in the garden of house I.14.7.

b: Detail of the niche.

c: Detail of the base.





Figure 4.10



Niche shrine in the garden of house I.14.7.



Figure 4.11



Snake painting with *aedicula* façade behind the counter in bar I.11.10-11.



Figure 4.12



a: Traditional painting in inn VI.4.4. There is no visual archival documentation of the shrine in its condition upon excavation.

b: Close-up of the traditional painting in inn VI.4.4.





Figure 4.13



Traditional painting in bar I.8.8-9.



Figure 4.14



Plan of house VI.15.5. The shrines are circled in red.



Figure 4.15



*Aedicula* in the *atrium* of house VI.15.5.



Figure 4.16



Pseudo-aedicula in the garden of house VI.15.5.



Figure 4.17



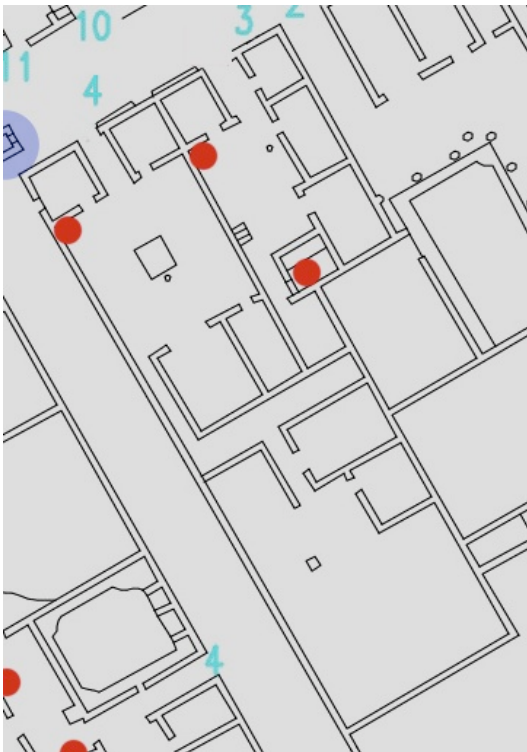
a: Painted niche with *aedicula* façade in the *atrium* of house I.13.12/14.



b: Painted niche with *aedicula* façade in the room north of the *tablinum* in house II.9.4.



Figure 4.18



a: *Aedicula* in the northwest corner of the *atrium* in house I.16.3.

b: *Aedicula* in the northwest corner of the *atrium* in house I.16.4.

c: Plan of houses I.16.3 and I.16.4.



Figure 4.19

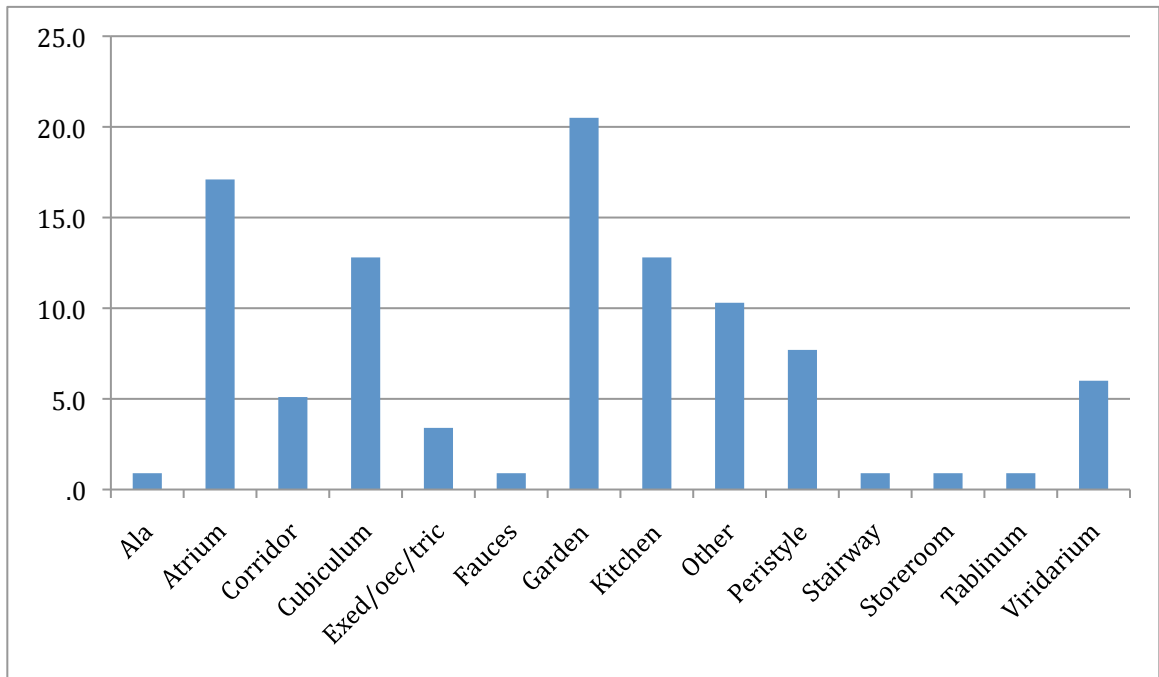


Plan of houses VII.6.3 and VII.6.7.



Figure 4.20 - % of domestic shrines in x room (overall)

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Room Type * Space Type	183	90.6%	19	9.4%	202	100.0%



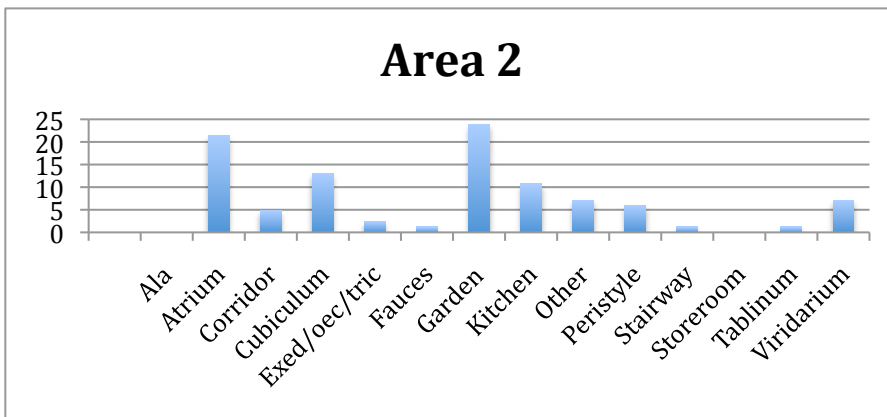
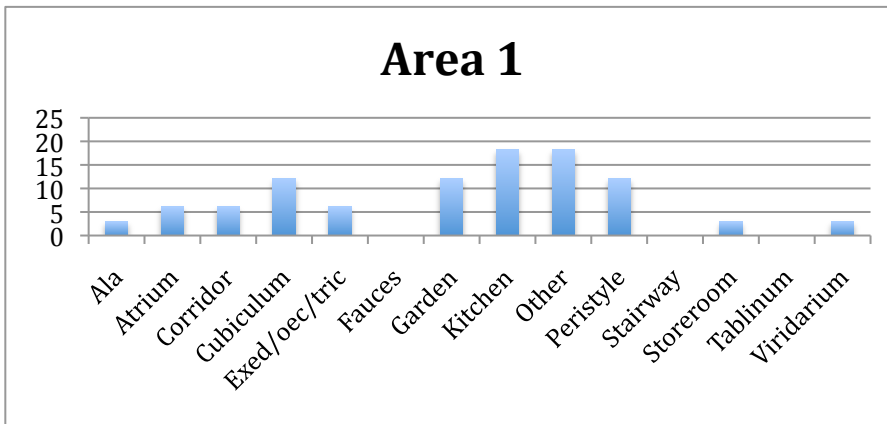
Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	192.020 <sup>a</sup>	51	.000
N of Valid Cases	183		

a. 60 cells (83.3%) have expected count less than 5. The minimum expected count is .01.



Figure 4.21 - % of domestic shrines in x room (per area)

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Room Type * Space Type * Study Area	183	90.6%	19	9.4%	202	100.0%



<b>Chi-Square Tests</b>				
Study Area		Value	df	Asymp. Sig. (2-sided)
Area 2	Pearson Chi-Square	135.987 <sup>a</sup>	42	.000
	N of Valid Cases	130		
Area 1	Pearson Chi-Square	68.403 <sup>b</sup>	28	.000
	N of Valid Cases	53		

a. 53 cells (88.3%) have expected count less than 5. The minimum expected count is .02.

b. 45 cells (100.0%) have expected count less than 5. The minimum expected count is .09.



Figure 4.22 – % of domestic shrines with high or low accessibility in x room (per area)

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Room Type * Space Type * Accessibility * Study Area	180	89.1%	22	10.9%	202	100.0%

Chi-Square Tests					
Study Area	Accessibility		Value	df	Asymp. Sig. (2-sided)
Area 2	High	Pearson Chi-Square	93.944 <sup>a</sup>	30	.000
		N of Valid Cases	38		
	Low	Pearson Chi-Square	63.903 <sup>b</sup>	30	.000
		N of Valid Cases	92		
Area 1	High	Pearson Chi-Square	36.245 <sup>c</sup>	18	.007
		N of Valid Cases	24		
	Low	Pearson Chi-Square	29.391 <sup>d</sup>	22	.134
		N of Valid Cases	26		

a. 44 cells (100.0%) have expected count less than 5. The minimum expected count is .03.

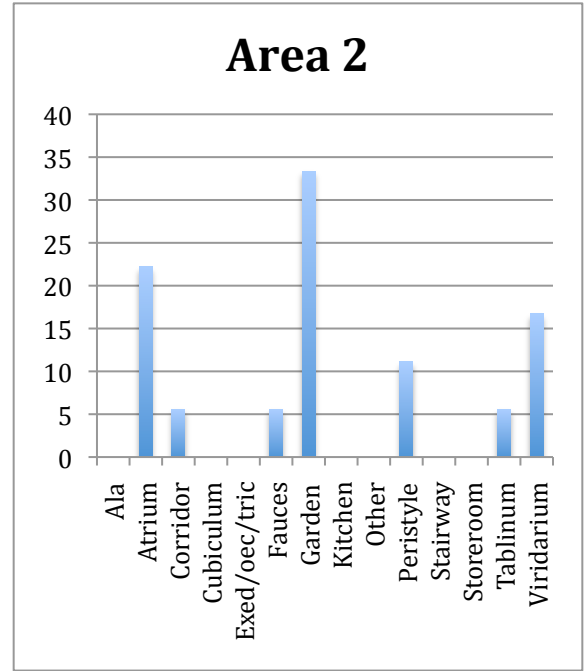
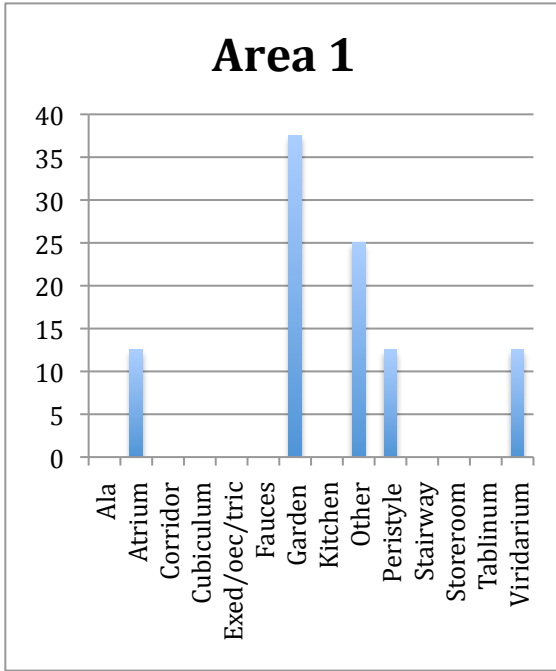
b. 39 cells (88.6%) have expected count less than 5. The minimum expected count is .01.

c. 30 cells (100.0%) have expected count less than 5. The minimum expected count is .08.

d. 35 cells (97.2%) have expected count less than 5. The minimum expected count is .04.



High-access



Low-access

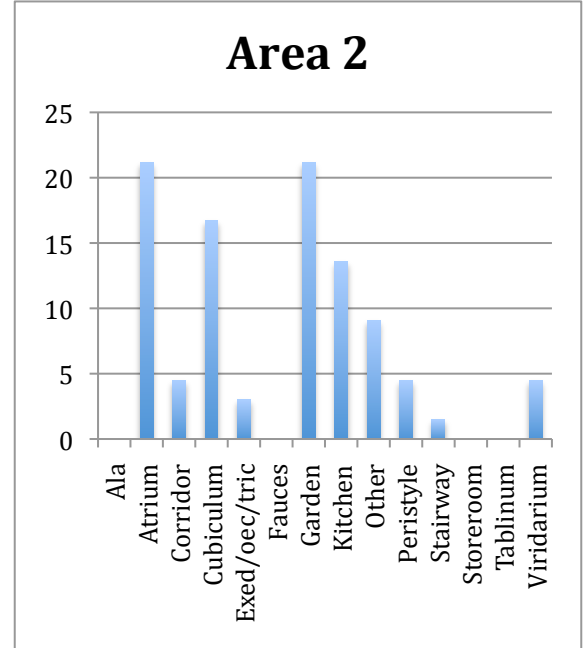
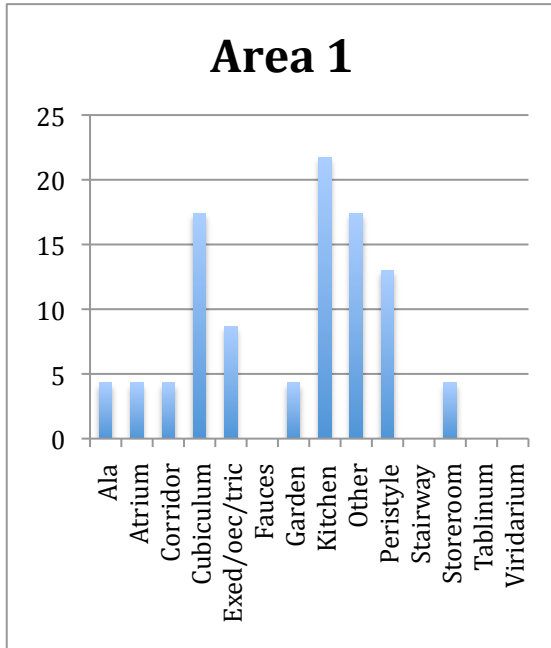
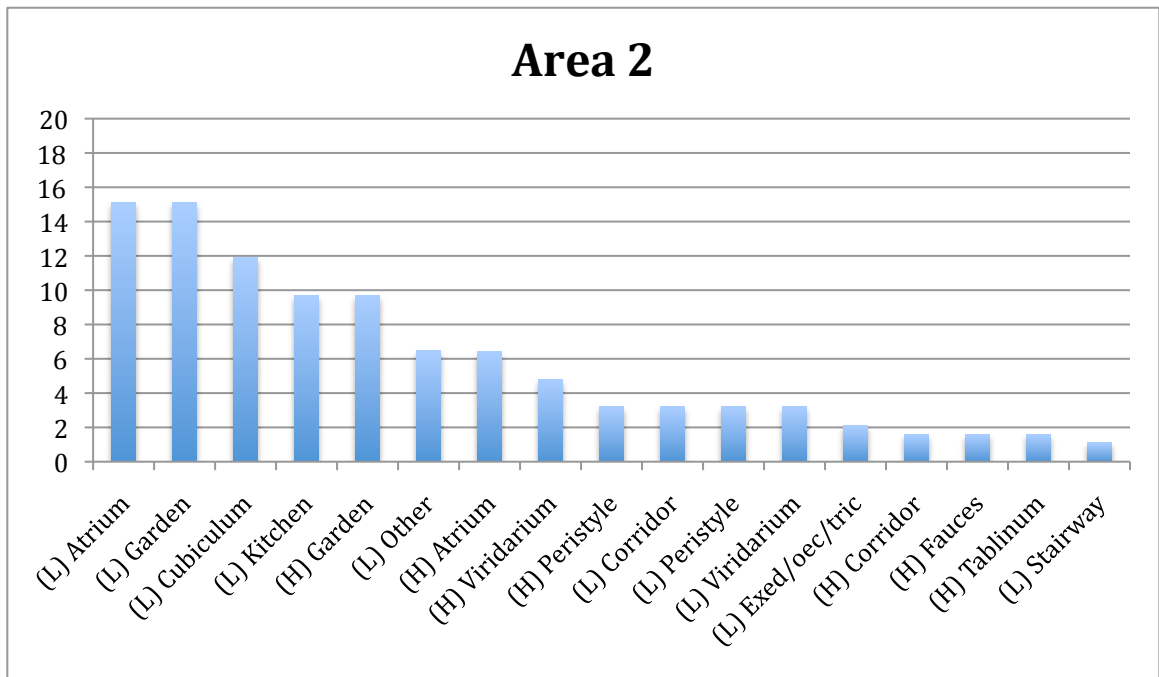
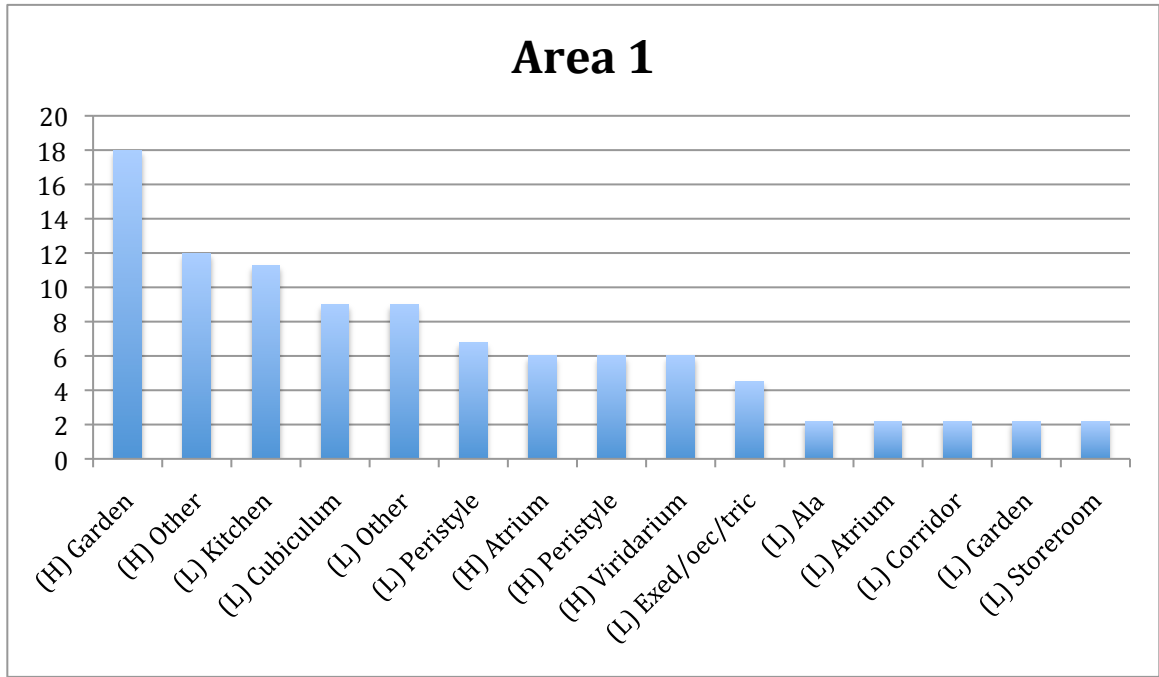


Figure 4.23 – % of domestic shrines with high or low accessibility in x room (per area)<sup>1</sup>



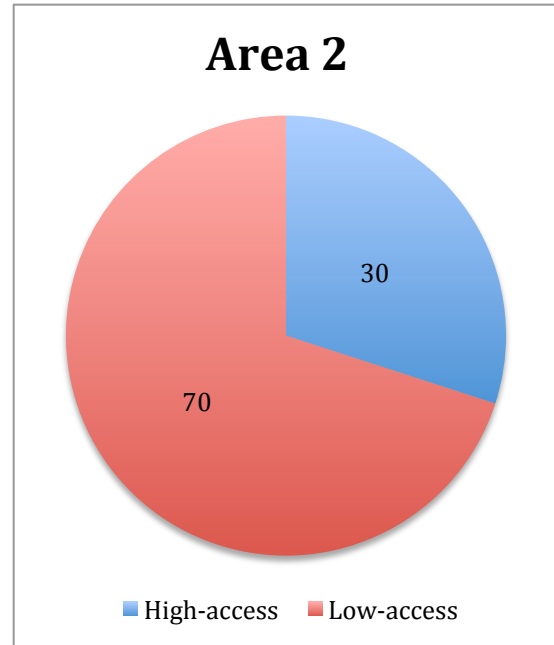
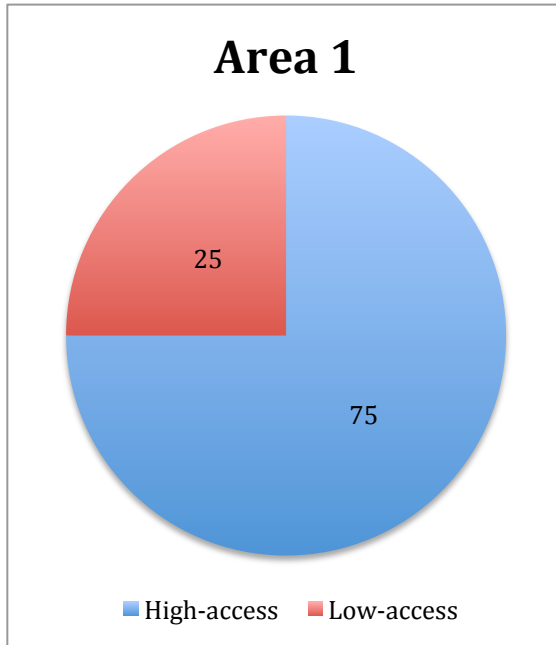
(H) = High-access; (L) = Low-access

<sup>1</sup> These charts were created from the data presented in Figure 4.22.



Figure 4.24 – % of domestic shrines with high or low accessibility in gardens (per area)

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Room Type * Accessibility * Space Type * Study Area	180	89.1%	22	10.9%	202	100.0%



Chi-Square Tests					
Study Area	Space Type		Value	df	Asymp. Sig. (2-sided)
Area 2	Domestic	Pearson Chi-Square	20.086 <sup>a</sup>	11	.044
		N of Valid Cases	84		
Area 1	Domestic	Pearson Chi-Square	13.591 <sup>b</sup>	10	.192
		N of Valid Cases	31		

a. 20 cells (83.3%) have expected count less than 5. The minimum expected count is .21.

b. 22 cells (100.0%) have expected count less than 5. The minimum expected count is .26.

Figure 4.25 - % of shrines in x room (per area)

N (Area 1)	Valid	54
	Missing	6

N (Area 2)	Valid	134
	Missing	8

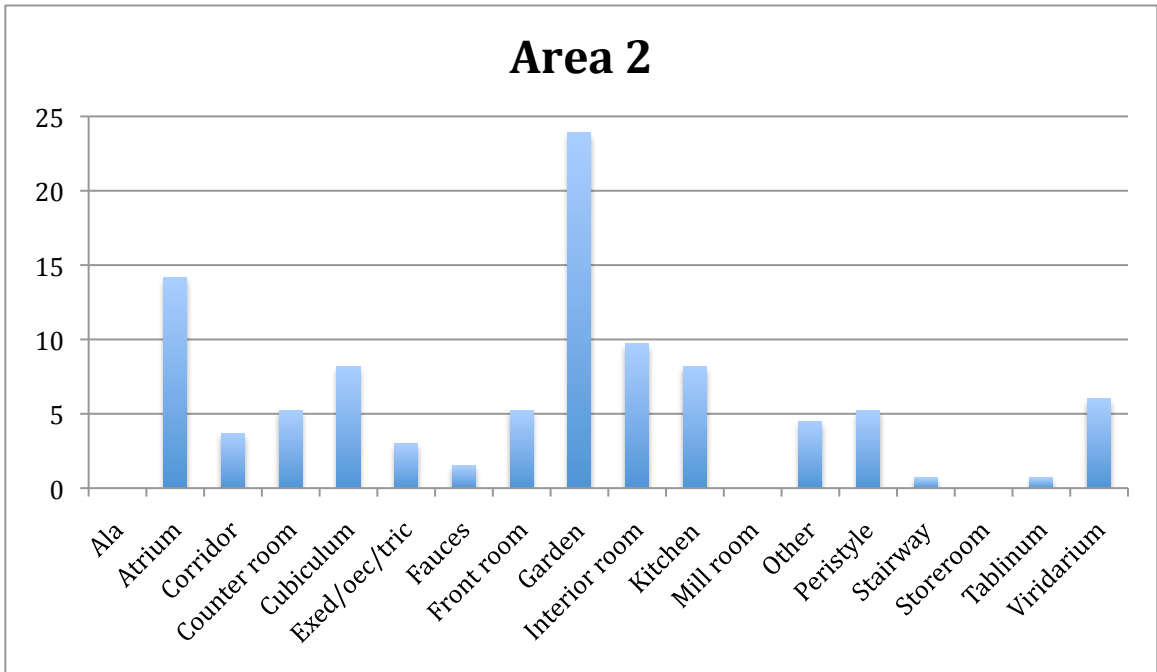
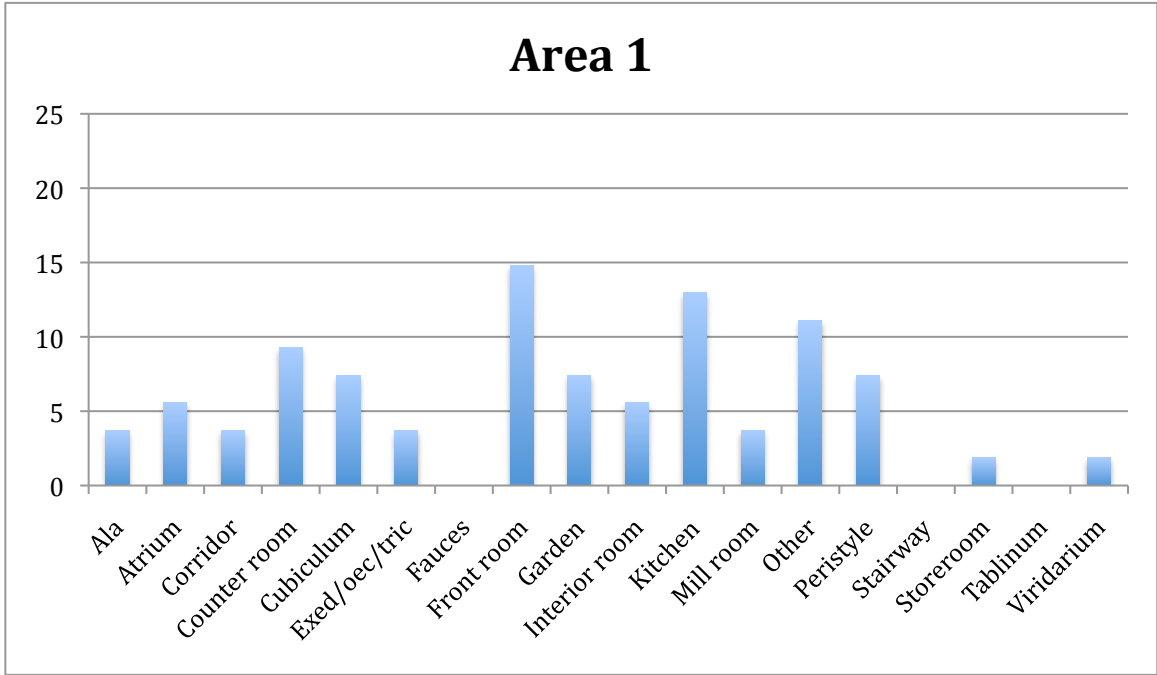
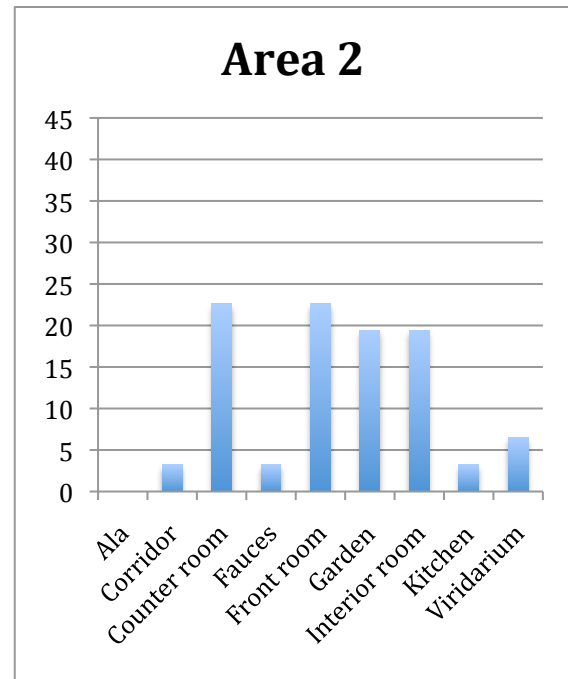
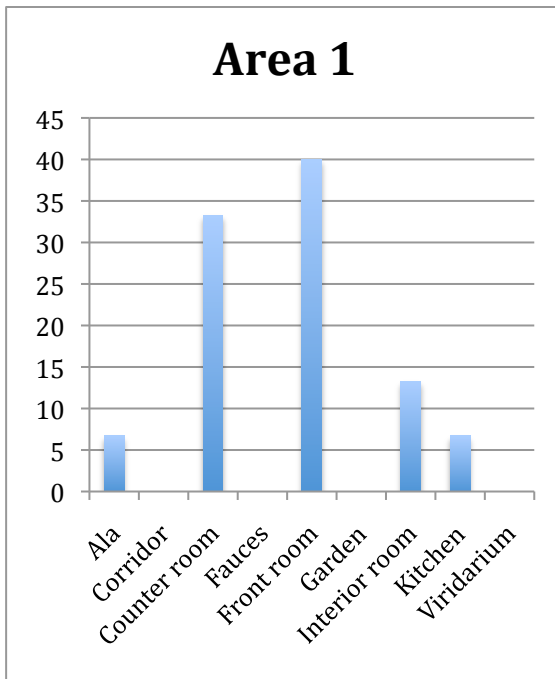




Figure 4.26 - % of commercial shrines in x room type (per area)

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Room Type * Space Type * Study Area	183	90.6%	19	9.4%	202	100.0%



Chi-Square Tests				
Study Area		Value	df	Asymp. Sig. (2-sided)
Area 2	Pearson Chi-Square	135.987 <sup>a</sup>	42	.000
	N of Valid Cases	130		
Area 1	Pearson Chi-Square	68.403 <sup>b</sup>	28	.000
	N of Valid Cases	53		

a. 53 cells (88.3%) have expected count less than 5. The minimum expected count is .02.

b. 45 cells (100.0%) have expected count less than 5. The minimum expected count is .09.

Figure 4.27 - % of commercial shrines with high or low accessibility in x room type (per area)

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Room Type * Space Type * Accessibility * Study Area	180	89.1%	22	10.9%	202	100.0%

Chi-Square Tests					
Study Area	Accessibility		Value	df	Asymp. Sig. (2-sided)
Area 2	High	Pearson Chi-Square	93.944 <sup>a</sup>	30	.000
		N of Valid Cases	38		
	Low	Pearson Chi-Square	63.903 <sup>b</sup>	30	.000
		N of Valid Cases	92		
Area 1	High	Pearson Chi-Square	36.245 <sup>c</sup>	18	.007
		N of Valid Cases	24		
	Low	Pearson Chi-Square	29.391 <sup>d</sup>	22	.134
		N of Valid Cases	26		

a. 44 cells (100.0%) have expected count less than 5. The minimum expected count is .03.

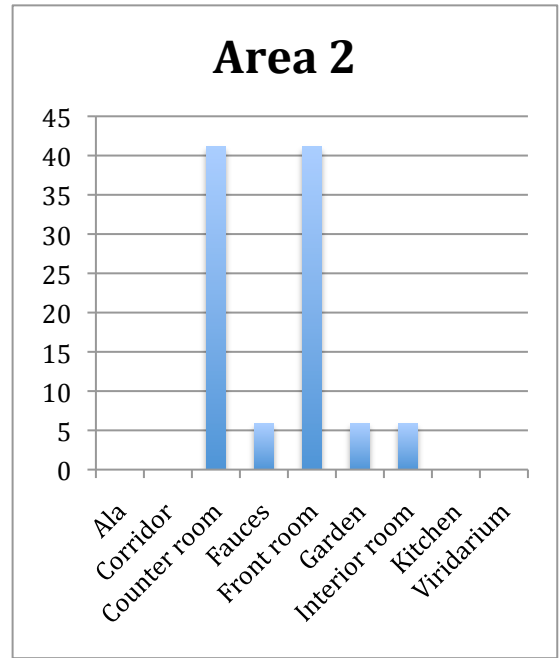
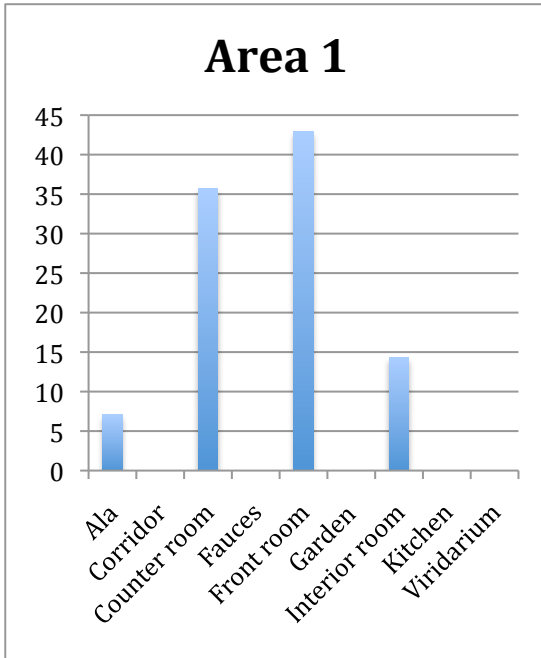
b. 39 cells (88.6%) have expected count less than 5. The minimum expected count is .01.

c. 30 cells (100.0%) have expected count less than 5. The minimum expected count is .08.

d. 35 cells (97.2%) have expected count less than 5. The minimum expected count is .04.



High-access



Low-access

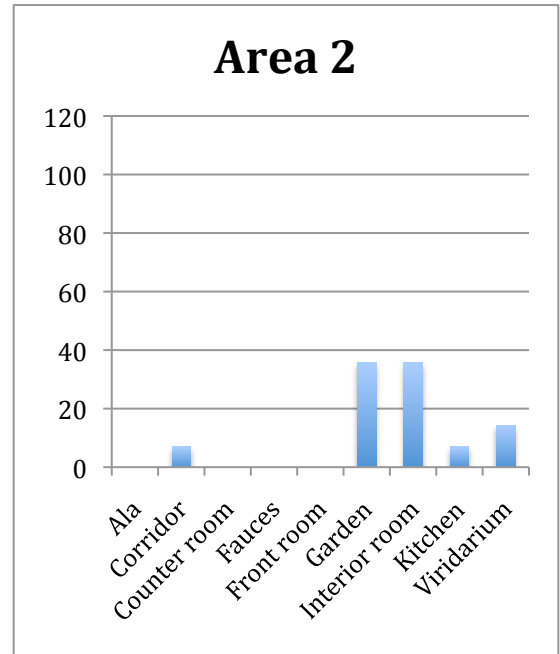
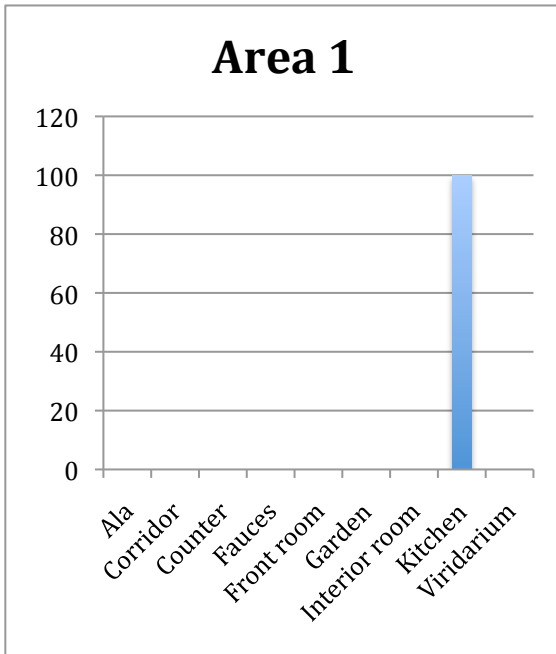
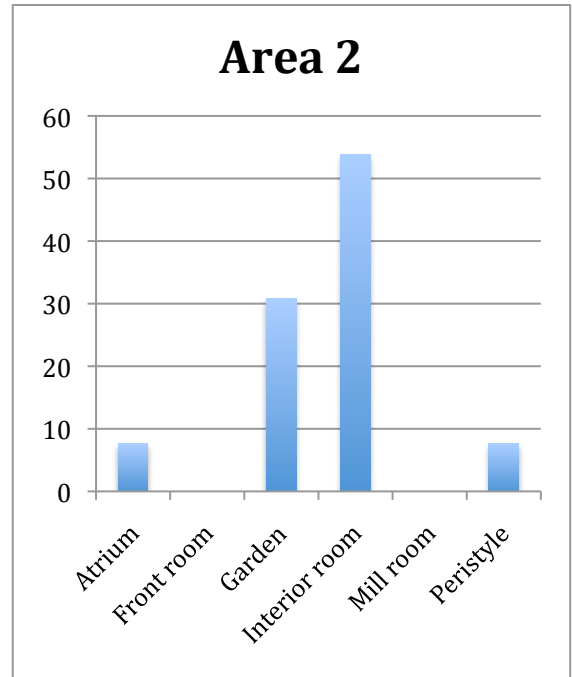
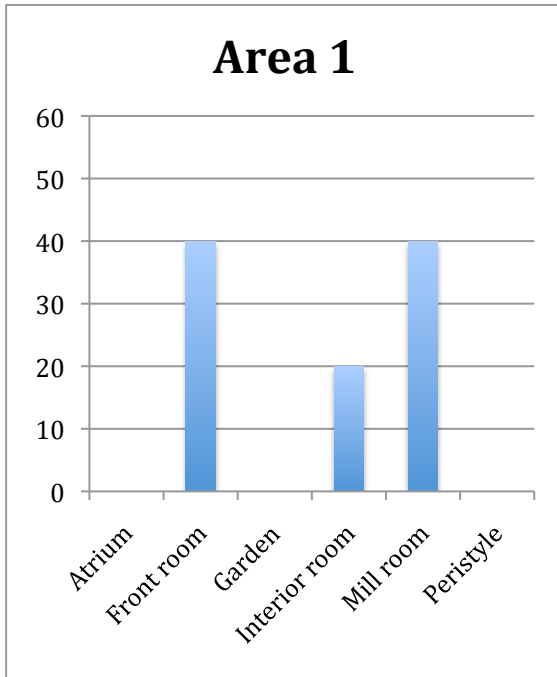


Figure 4.28 - % of industrial shrines in x room type (per area)

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Room Type * Space Type * Study Area	183	90.6%	19	9.4%	202	100.0%



Chi-Square Tests				
Study Area		Value	df	Asymp. Sig. (2-sided)
Area 2	Pearson Chi-Square	135.987 <sup>a</sup>	42	.000
	N of Valid Cases	130		
Area 1	Pearson Chi-Square	68.403 <sup>b</sup>	28	.000
	N of Valid Cases	53		

a. 53 cells (88.3%) have expected count less than 5. The minimum expected count is .02.

b. 45 cells (100.0%) have expected count less than 5. The minimum expected count is .09.



Figure 4.29 - % of industrial shrines with high or low accessibility in x room type (per area)

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Room Type * Space Type * Accessibility * Study Area	180	89.1%	22	10.9%	202	100.0%

Chi-Square Tests					
Study Area	Accessibility		Value	df	Asymp. Sig. (2-sided)
Area 2	High	Pearson Chi-Square	93.944 <sup>a</sup>	30	.000
		N of Valid Cases	38		
	Low	Pearson Chi-Square	63.903 <sup>b</sup>	30	.000
		N of Valid Cases	92		
Area 1	High	Pearson Chi-Square	36.245 <sup>c</sup>	18	.007
		N of Valid Cases	24		
	Low	Pearson Chi-Square	29.391 <sup>d</sup>	22	.134
		N of Valid Cases	26		

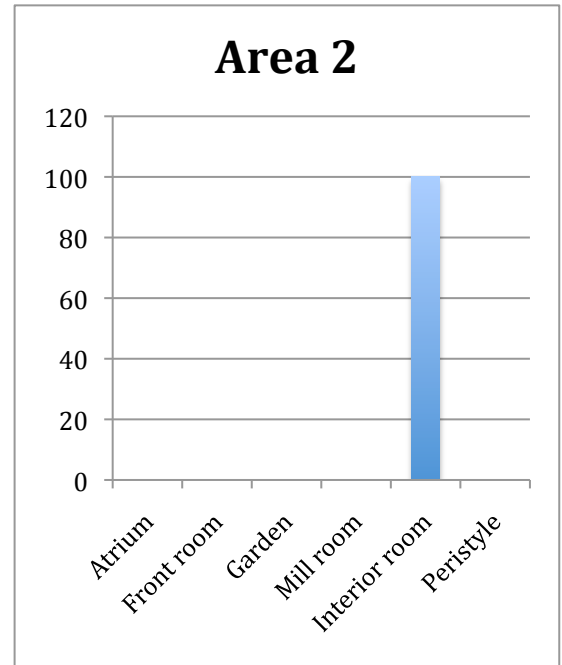
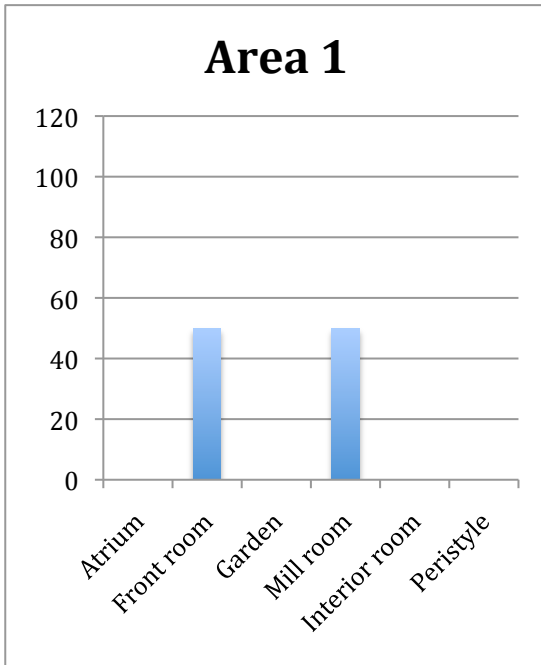
a. 44 cells (100.0%) have expected count less than 5. The minimum expected count is .03.

b. 39 cells (88.6%) have expected count less than 5. The minimum expected count is .01.

c. 30 cells (100.0%) have expected count less than 5. The minimum expected count is .08.

d. 35 cells (97.2%) have expected count less than 5. The minimum expected count is .04.

High-access



Low-access

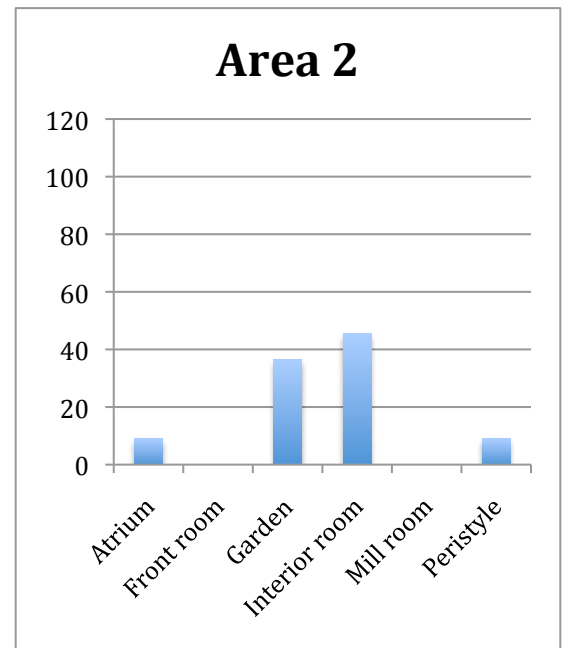
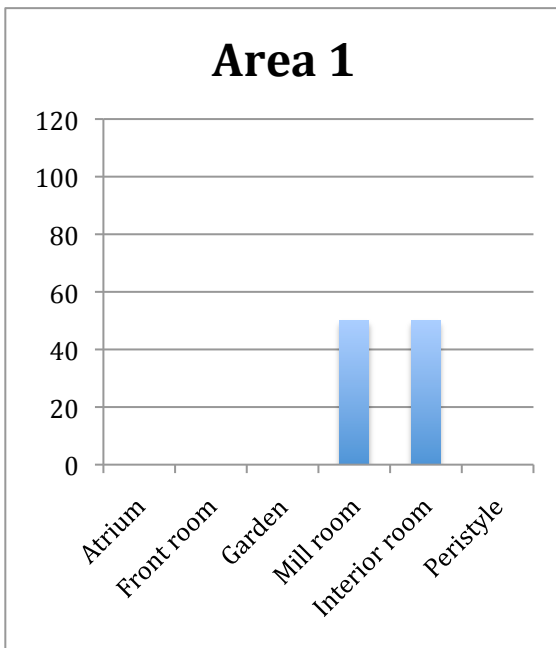
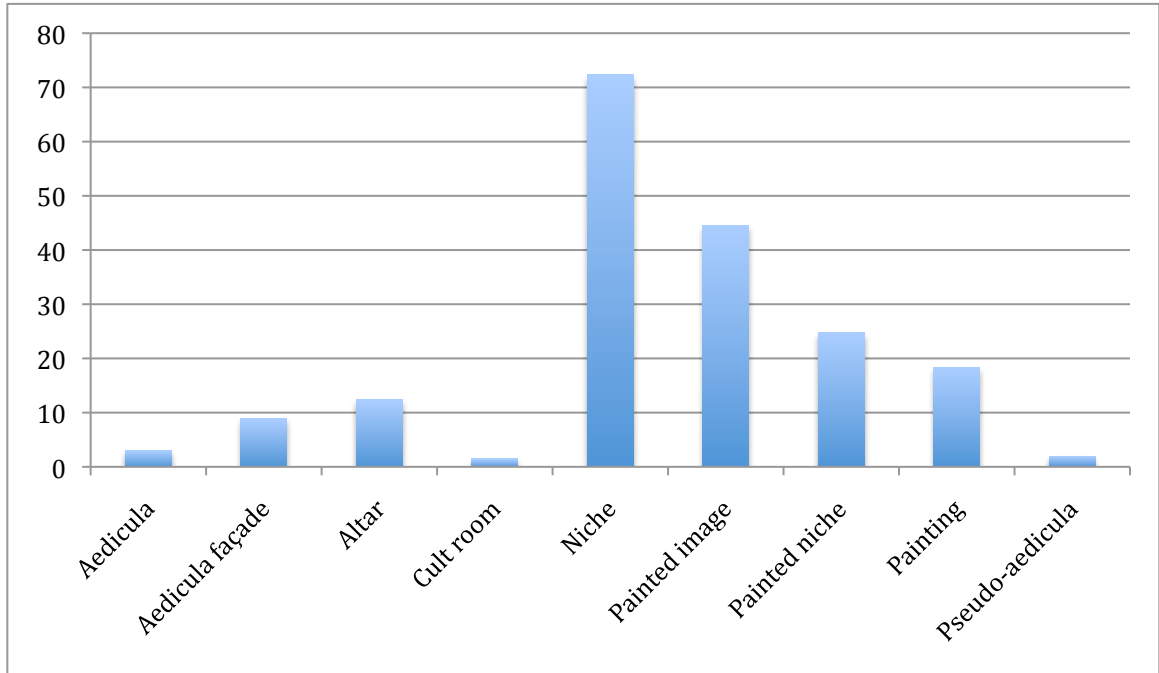




Figure 4.30 - % of shrines with x shrine type (overall)

N	Valid	202
	Missing	0



NB: painted niches and paintings are elements of the broader category of painted images. I include them as separate entries here and in Figure 12 because I will be discussing them in further detail below.

Figure 4.31 - % of shrines with x shrine type (per area)

Area 2	N	Valid	142
		Missing	0
Area 1	N	Valid	60
		Missing	0

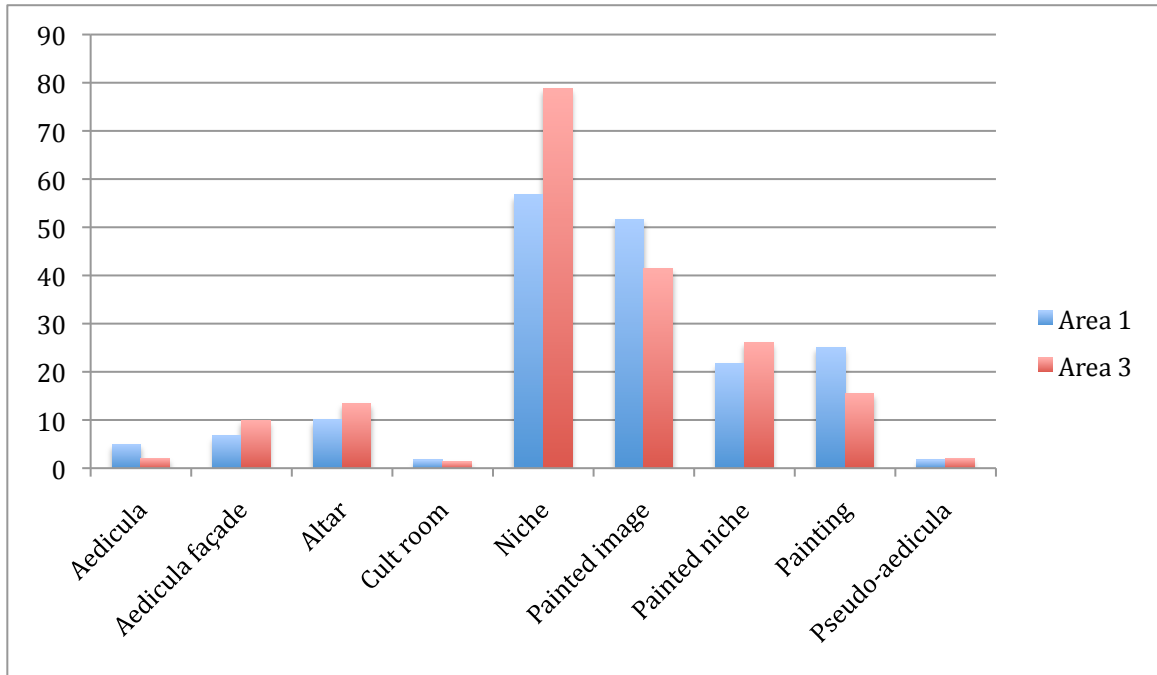
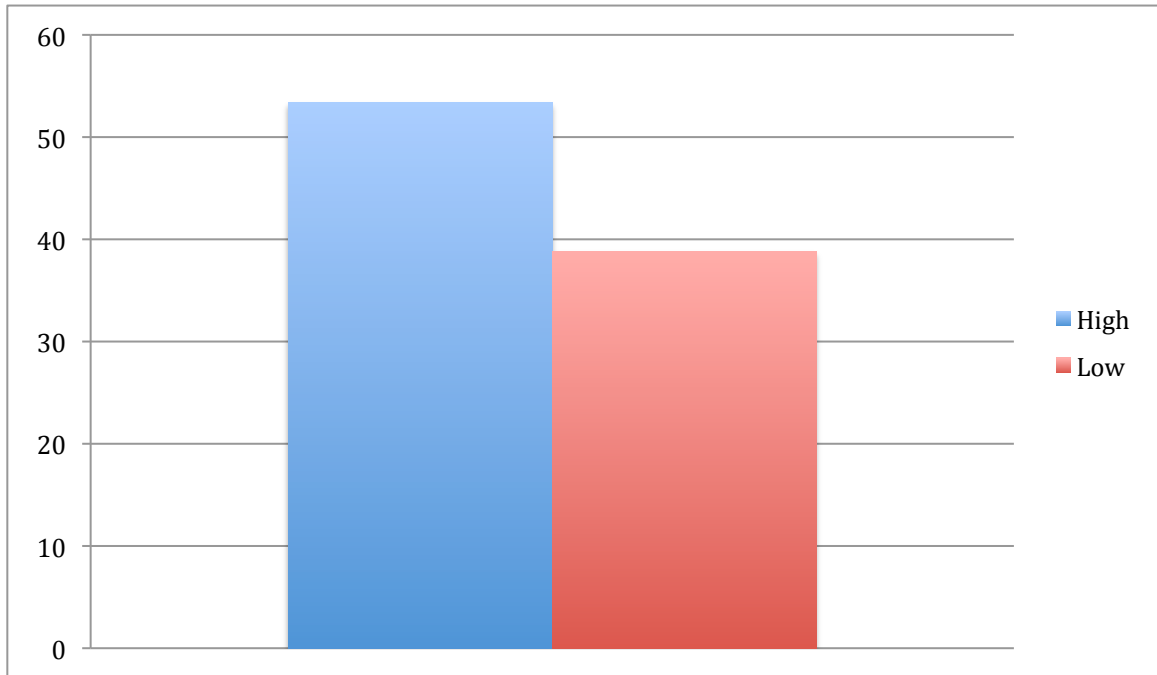


Figure 4.32 – % of high- or low-access shrines with painted images

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Shrine Type * Accessibility	194	96.0%	8	4.0%	202	100.0%



Chi-Square Tests					
	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	3.923 <sup>a</sup>	1	.048		
Continuity Correction <sup>b</sup>	3.354	1	.067		
Fisher's Exact Test				.054	.034
N of Valid Cases	194				

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 32.36.

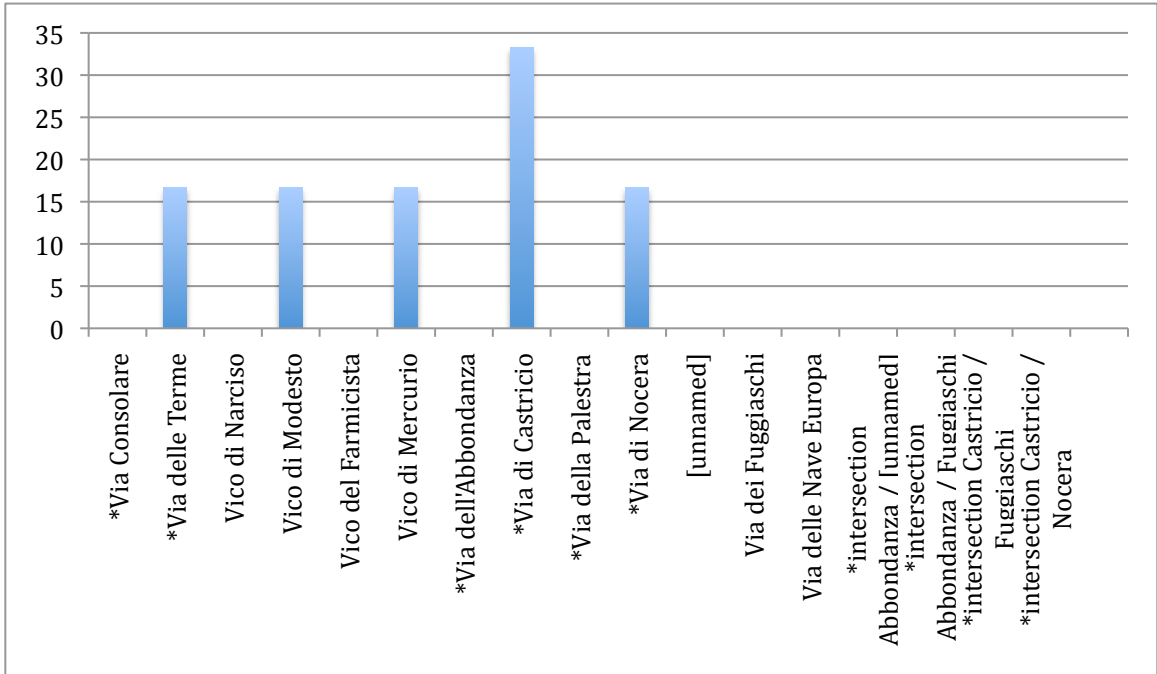
b. Computed only for a 2x2 table



Figure 4.33 – % of shrines with x shrine type in x street

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Street * Shrine Type	201	99.5%	1	.5%	202	100.0%

*Aediculae*



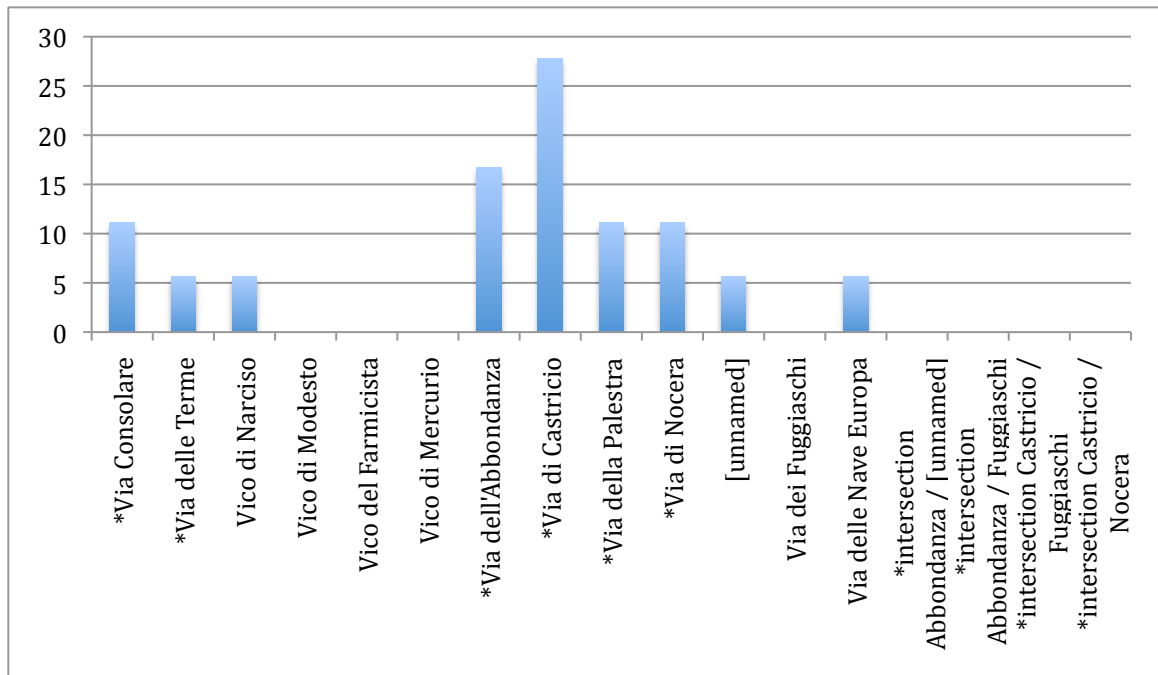
\* = busy street

66.7% of *aediculae* are on busy streets.

Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	41.750 <sup>a</sup>	16	.000
N of Valid Cases	201		

a. 25 cells (73.5%) have expected count less than 5. The minimum expected count is .03.

*Aedicula* façades<sup>2</sup>

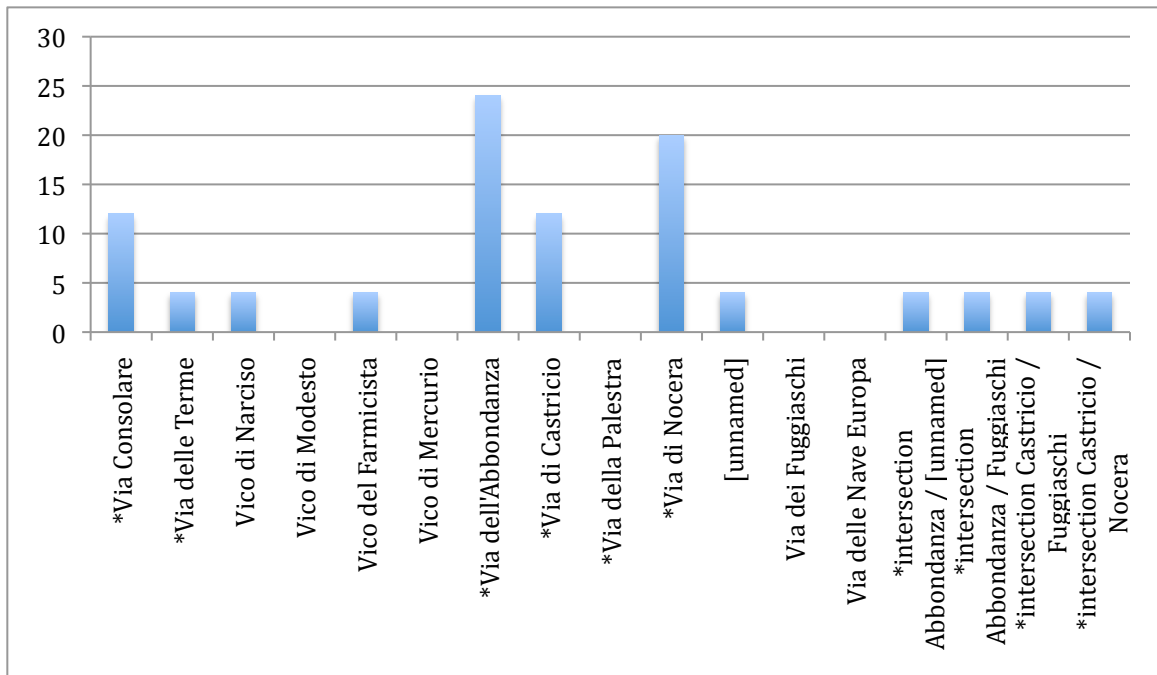


Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	14.107 <sup>a</sup>	16	.591
N of Valid Cases	201		

a. 25 cells (73.5%) have expected count less than 5. The minimum expected count is .09.

<sup>2</sup> The percentage of shrine type on busy streets has not been calculated for shrine types with no significant relationship to street location.

## Altars



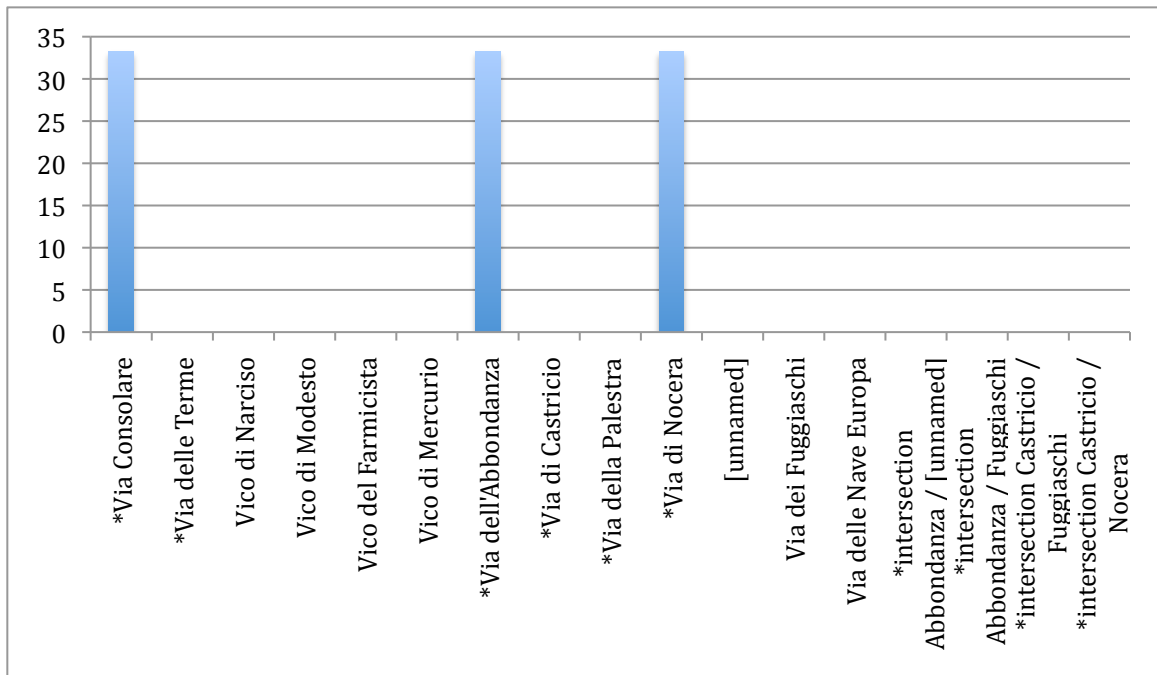
88% of altars are on busy streets.

Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	35.420 <sup>a</sup>	16	.003
N of Valid Cases	201		

a. 25 cells (73.5%) have expected count less than 5. The minimum expected count is .12.



### Cult rooms<sup>3</sup>

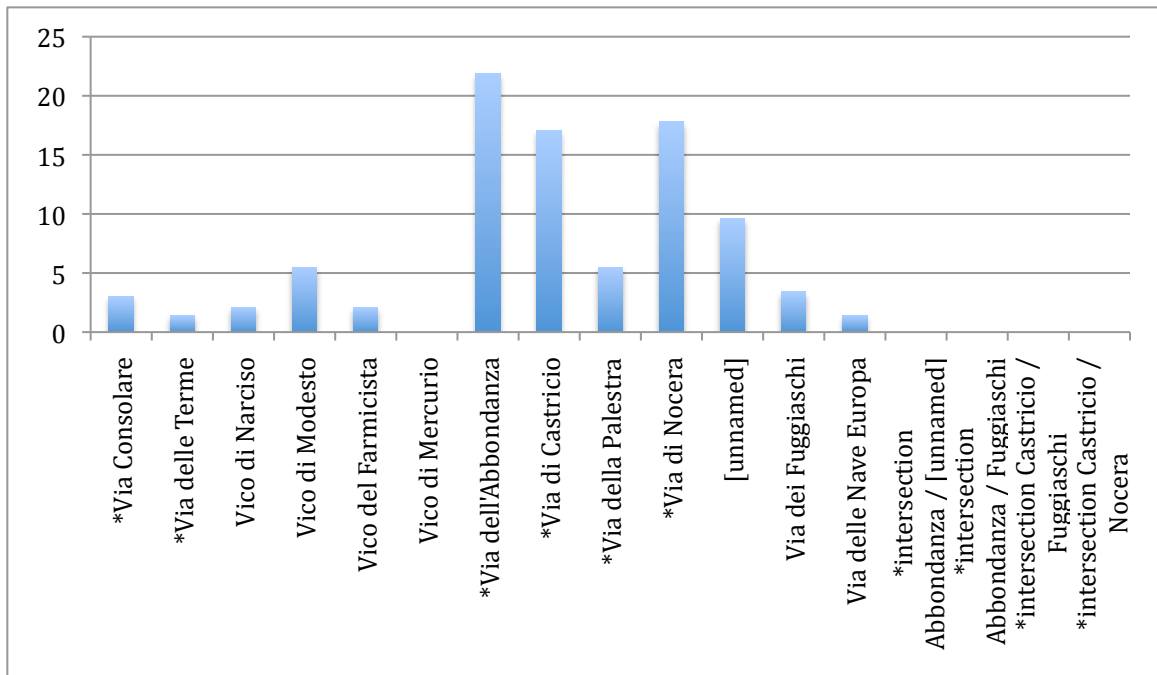


Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	3.027 <sup>a</sup>	16	1.000
N of Valid Cases	201		

a. 25 cells (73.5%) have expected count less than 5. The minimum expected count is .01.

<sup>3</sup> See n. 2 above.

## Niches

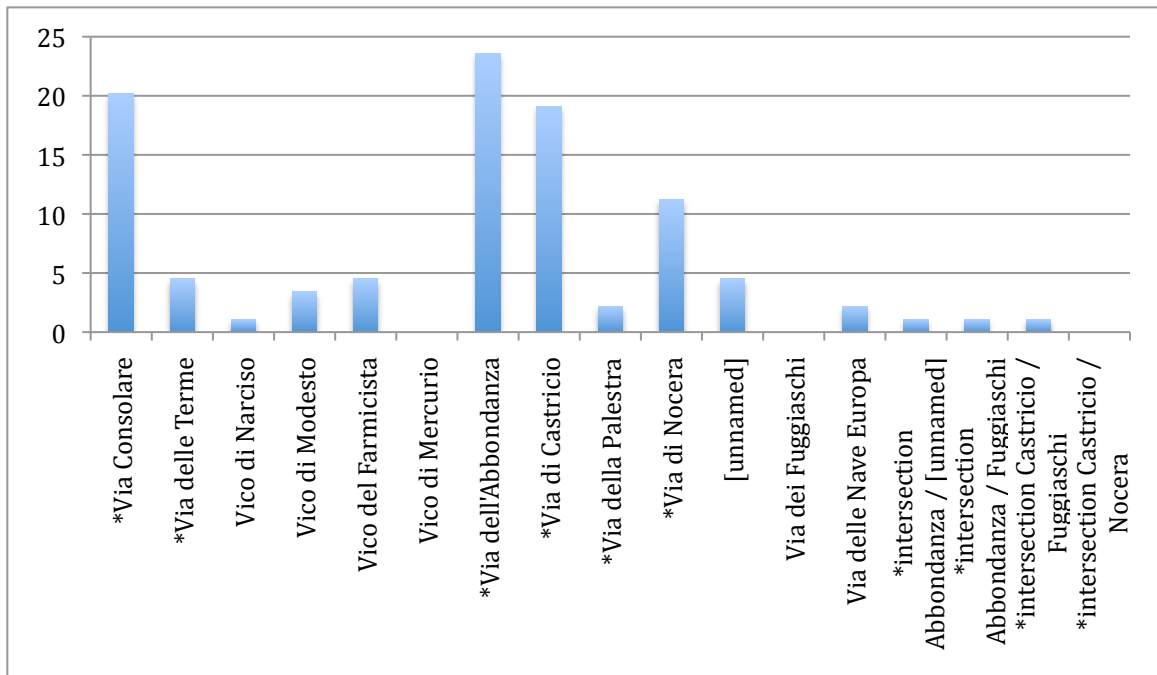


76% of niches are on busy streets.

Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	33.651 <sup>a</sup>	16	.006
N of Valid Cases	201		

a. 23 cells (67.6%) have expected count less than 5. The minimum expected count is .27.

## Painted images



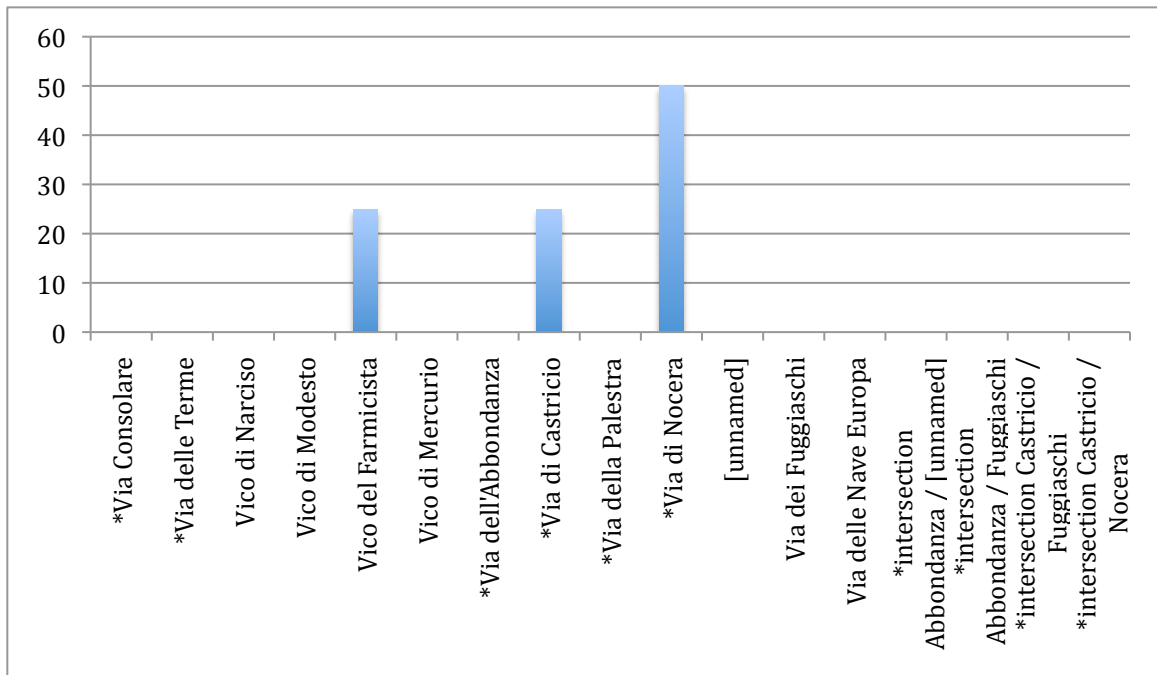
84.1% of painted images are on busy streets.

Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	27.748 <sup>a</sup>	16	.034
N of Valid Cases	201		

a. 22 cells (64.7%) have expected count less than 5. The minimum expected count is .44.



Pseudo-aediculae<sup>4</sup>



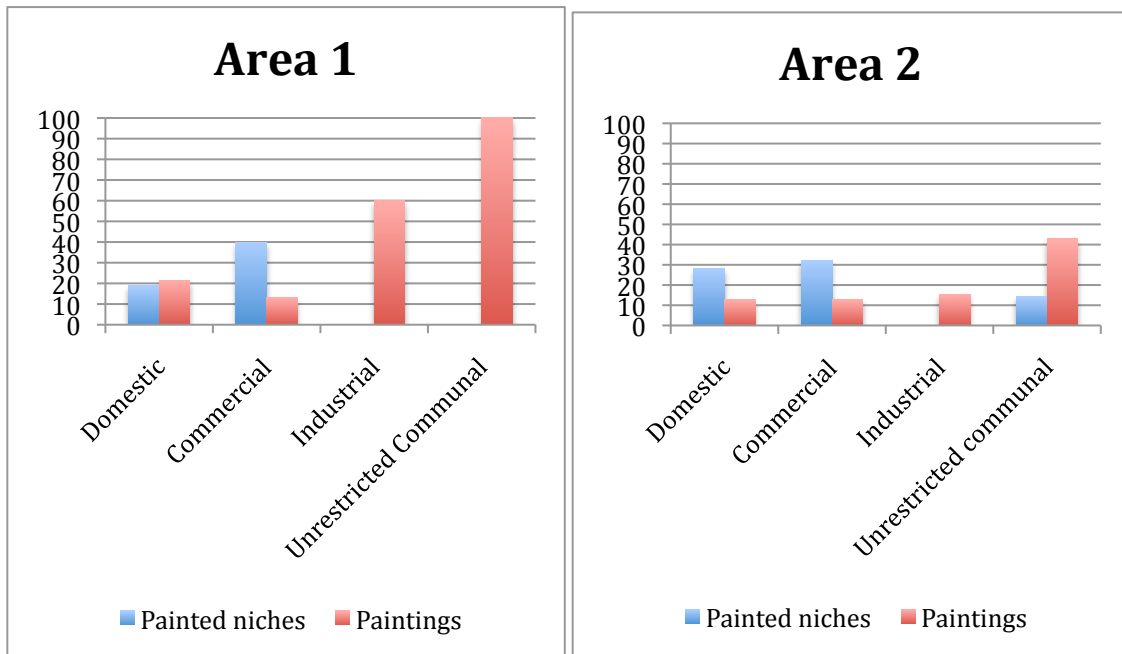
Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	12.143 <sup>a</sup>	16	.734
N of Valid Cases	201		

a. 25 cells (73.5%) have expected count less than 5. The minimum expected count is .02.

<sup>4</sup> See n. 2 above.

Figure 4.34 - % of shrines in x space type with painted niches or paintings (per area)<sup>5</sup>

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Space Type * Shrine Type * Study Area	197	97.5%	5	2.5%	202	100.0%



<sup>5</sup> These analyses do not in themselves always show a strong significant relationship between shrine type and space type when grouped by area, but they do show one consistently when taken as a whole, without the division by area. The further the sample is broken down into sub-categories, the smaller the number of examples in each becomes, such that some are represented by too few shrines for a proper statistical analysis. I therefore present the patterns with this caveat, but feel confident that, despite the sporadic lack of statistical correlation, they do not diverge too much from what they would be in a larger sample, for three reasons. One, there is a strong significant relationship between shrine type and space type overall; two, some of the sub-categories are statistically correlated; and three, they fit into a larger picture drawn by many different analyses.

Painted niches [overall 0.039]

Chi-Square Tests				
Study Area		Value	df	Asymp. Sig. (2-sided)
Area 2	Pearson Chi-Square	6.700 <sup>a</sup>	4	.153
	N of Valid Cases	138		
Area 1	Pearson Chi-Square	5.006 <sup>b</sup>	3	.171
	N of Valid Cases	59		

a. 4 cells (40.0%) have expected count less than 5. The minimum expected count is .51.

b. 5 cells (62.5%) have expected count less than 5. The minimum expected count is .44.

Paintings [overall 0.021]

Chi-Square Tests <sup>6</sup>				
Study Area		Value	df	Asymp. Sig. (2-sided)
Area 2	Pearson Chi-Square	5.120 <sup>a</sup>	4	.275
	N of Valid Cases	138		
Area 1	Pearson Chi-Square	10.258 <sup>b</sup>	3	.015
	Likelihood Ratio	9.755	3	.021
	N of Valid Cases	59		

a. 6 cells (50.0%) have expected count less than 5. The minimum expected count is .29.

b. 5 cells (62.5%) have expected count less than 5. The minimum expected count is .51.

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<sup>6</sup> It might make sense, actually, in this example that Area 1 shows a statistical correlation between space type and painting shrine type, while Area 2 does not. Area 1, after all, was defined according to the topographical cohesiveness of the urban space it represents. Area 2, on the hand, was purposefully chosen somewhat more arbitrarily, to test if the more “neighborhood-like” characteristics of Area 1 were significant to the operation of the shrines.

Figure 4.35 – % of shrines in x space type with high- or low-access painted niches or paintings (per area)<sup>7</sup>

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Shrine Type * Space Type * Accessibility * Study Area	189	93.6%	13	6.4%	202	100.0%

Painted niches

Chi-Square Tests					
Study Area	Accessibility		Value	df	Asymp. Sig. (2-sided)
Area 2	High	Pearson Chi-Square	2.114 <sup>a</sup>	4	.715
		N of Valid Cases	45		
	Low	Pearson Chi-Square	4.966 <sup>b</sup>	3	.174
		N of Valid Cases	92		
Area 1	High	Pearson Chi-Square	2.863 <sup>c</sup>	3	.413
		N of Valid Cases	26		
	Low	Pearson Chi-Square	.807 <sup>d</sup>	2	.668
		N of Valid Cases	26		

a. 7 cells (70.0%) have expected count less than 5. The minimum expected count is .27.

b. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .24.

c. 6 cells (75.0%) have expected count less than 5. The minimum expected count is .62.

d. 5 cells (83.3%) have expected count less than 5. The minimum expected count is .19.

Paintings

Chi-Square Tests <sup>8</sup>					
Study Area	Accessibility		Value	df	Asymp. Sig. (2-sided)
Area 2	High	Pearson Chi-Square	4.096 <sup>a</sup>	4	.393
		N of Valid Cases	45		
	Low	Pearson Chi-Square	.475 <sup>b</sup>	3	.924
		N of Valid Cases	92		
Area 1	High	Pearson Chi-Square	8.597 <sup>c</sup>	3	.035
		N of Valid Cases	26		
	Low	Pearson Chi-Square	1.140 <sup>d</sup>	2	.566
		N of Valid Cases	26		

a. 7 cells (70.0%) have expected count less than 5. The minimum expected count is .18.

b. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .13.

c. 6 cells (75.0%) have expected count less than 5. The minimum expected count is .46.

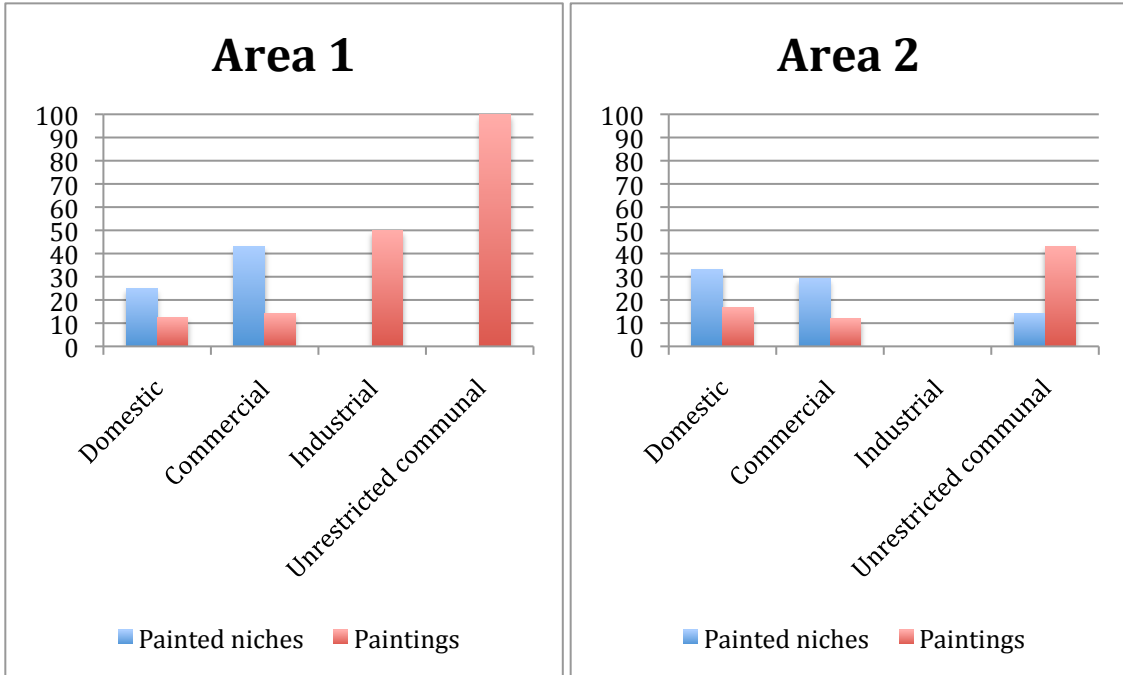
d. 4 cells (66.7%) have expected count less than 5. The minimum expected count is .23.

<sup>7</sup> Cf. n. 5 above and overall chi-square values for each shrine type.

<sup>8</sup> See n. 6 above.



High-access



Low-access

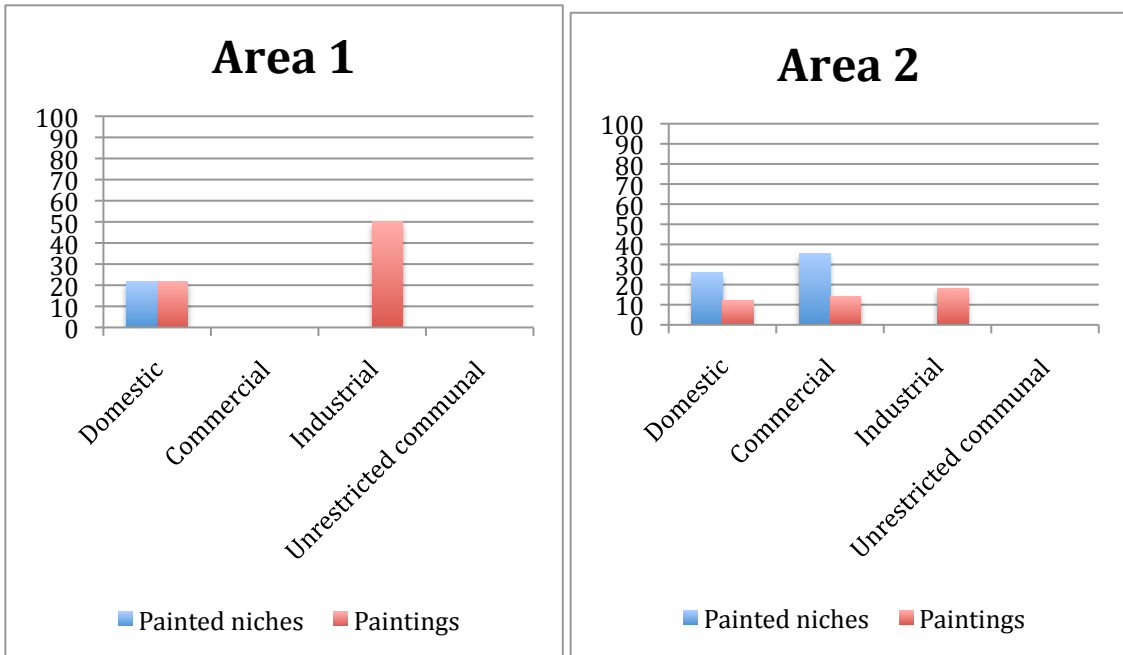
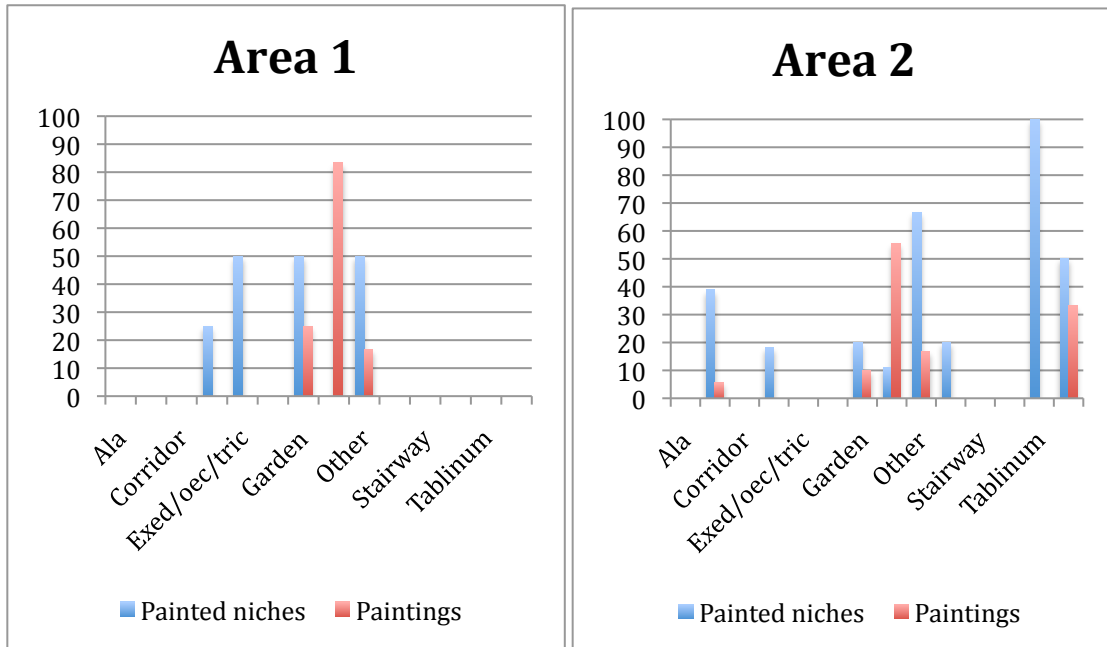


Figure 4.36 - % of shrines in x room in x space type with x shrine type (per area)<sup>9</sup>

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Room Type * Shrine Type * Space Type * Study Area	183	90.6%	19	9.4%	202	100.0%

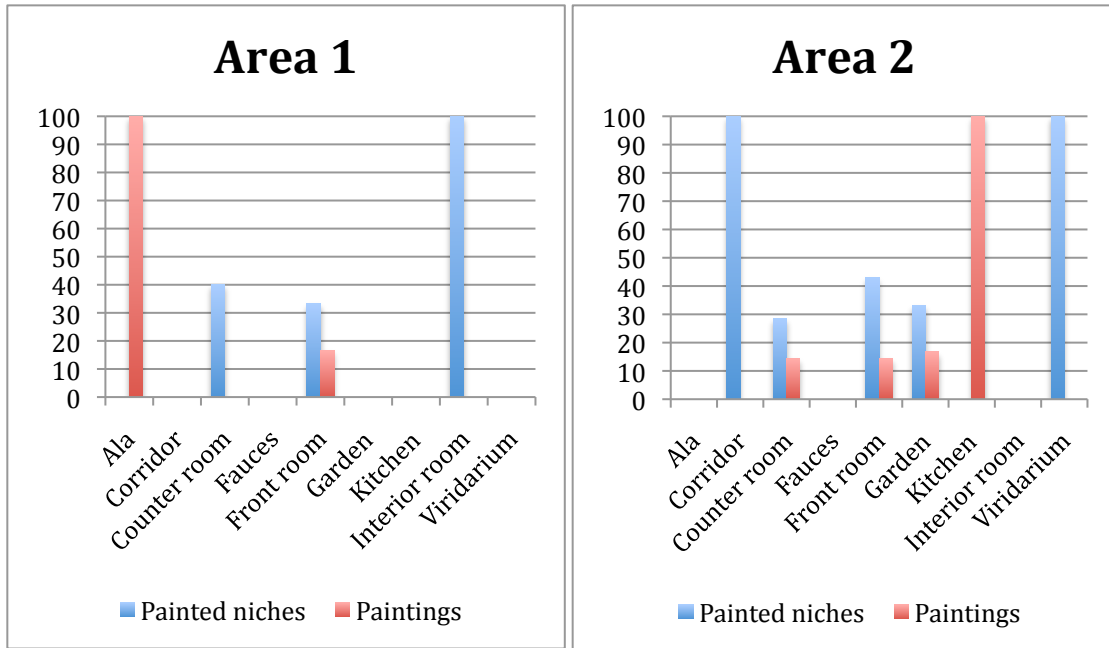
Domestic



NB: the *tablinum* percentage in Area 2 is comprised of only one shrine, so it may be particularly unrepresentative.

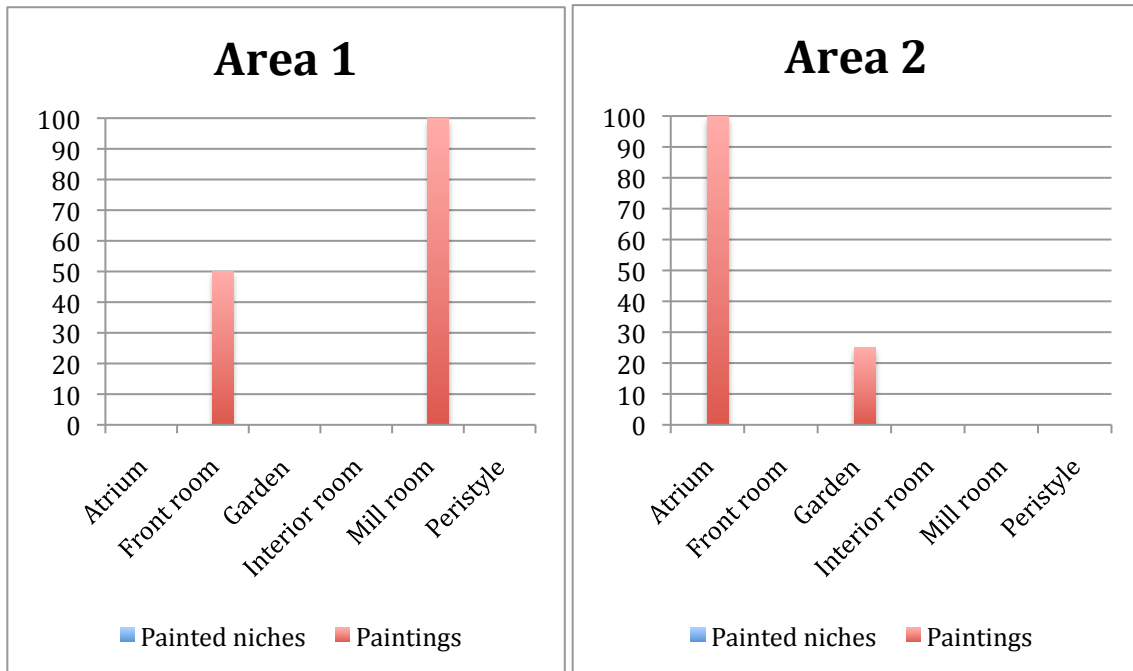
<sup>9</sup> Cf. n. 5 above.

Commercial



NB: the *ala* percentage in Area 1 and the corridor and kitchen percentages in Area 2 are each comprised of only one shrine, so they may be particularly unrepresentative.

Industrial



NB: the *atrium* percentage is comprised of only one shrine, so it may be particularly unrepresentative.

Painted niches

Chi-Square Tests					
Study Area	Space Type		Value	df	Asymp. Sig. (2-sided)
Area 2	Domestic	Pearson Chi-Square	15.420 <sup>a</sup>	11	.164
		N of Valid Cases	84		
	Commercial	Pearson Chi-Square	10.516 <sup>b</sup>	7	.161
		N of Valid Cases	31		
	Industrial	Pearson Chi-Square	. <sup>c</sup>		
		N of Valid Cases	13		
Area 1	Domestic	Pearson Chi-Square	10.562 <sup>d</sup>	10	.393
		N of Valid Cases	33		
	Commercial	Pearson Chi-Square	4.444 <sup>e</sup>	4	.349
		N of Valid Cases	15		
	Industrial	Pearson Chi-Square	. <sup>c</sup>		
		N of Valid Cases	5		

- a. 19 cells (79.2%) have expected count less than 5. The minimum expected count is .27.  
 b. 16 cells (100.0%) have expected count less than 5. The minimum expected count is .32.  
 c. No statistics are computed because Type-pntdnic is a constant.  
 d. 22 cells (100.0%) have expected count less than 5. The minimum expected count is .21.  
 e. 10 cells (100.0%) have expected count less than 5. The minimum expected count is .40.

Paintings

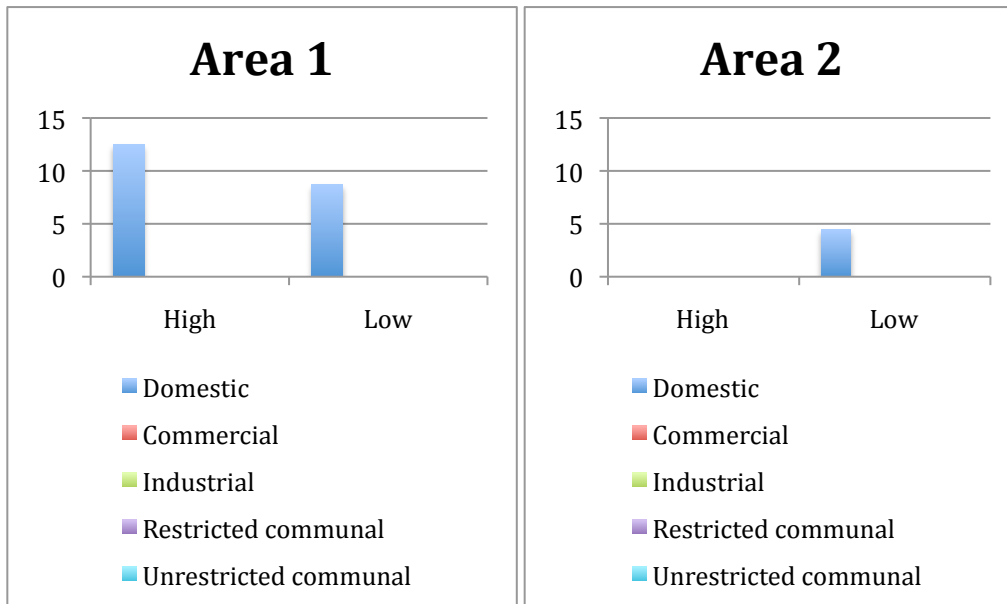
Chi-Square Tests					
Study Area	Space Type		Value	df	Asymp. Sig. (2-sided)
Area 2	Domestic	Pearson Chi-Square	21.319 <sup>a</sup>	11	.030
		N of Valid Cases	84		
	Commercial	Pearson Chi-Square	8.331 <sup>b</sup>	7	.304
		N of Valid Cases	31		
	Industrial	Pearson Chi-Square	7.239 <sup>c</sup>	3	.065
		N of Valid Cases	13		
Area 1	Domestic	Pearson Chi-Square	18.540 <sup>e</sup>	10	.047
		N of Valid Cases	33		
	Commercial	Pearson Chi-Square	7.788 <sup>f</sup>	4	.100
		N of Valid Cases	15		
	Industrial	Pearson Chi-Square	2.917 <sup>g</sup>	2	.233
		N of Valid Cases	5		

- a. 18 cells (75.0%) have expected count less than 5. The minimum expected count is .13.  
 b. 12 cells (75.0%) have expected count less than 5. The minimum expected count is .13.  
 c. 7 cells (87.5%) have expected count less than 5. The minimum expected count is .15.  
 d. No statistics are computed because Type-painting is a constant.  
 e. 22 cells (100.0%) have expected count less than 5. The minimum expected count is .21.  
 f. 9 cells (90.0%) have expected count less than 5. The minimum expected count is .13.  
 g. 6 cells (100.0%) have expected count less than 5. The minimum expected count is .40.



Figure 4.37 - % of shrines in x space type with high- or low-access *aediculae* (per area)<sup>10</sup>

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Shrine Type * Space Type * Accessibility * Study Area	189	93.6%	13	6.4%	202	100.0%



[overall 0.433<sup>11</sup>]

Chi-Square Tests					
Study Area	Accessibility		Value	df	Asymp. Sig. (2-sided)
Area 2	High	Pearson Chi-Square	. <sup>a</sup>		
		N of Valid Cases	45		
	Low	Pearson Chi-Square	1.222 <sup>b</sup>	3	.748
		N of Valid Cases	92		
Area 1	High	Pearson Chi-Square	2.340 <sup>c</sup>	3	.505
		N of Valid Cases	26		
	Low	Pearson Chi-Square	.283 <sup>d</sup>	2	.868
		N of Valid Cases	26		

a. No statistics are computed because Type-aed is a constant.

b. 5 cells (62.5%) have expected count less than 5. The minimum expected count is .03.

c. 6 cells (75.0%) have expected count less than 5. The minimum expected count is .08.

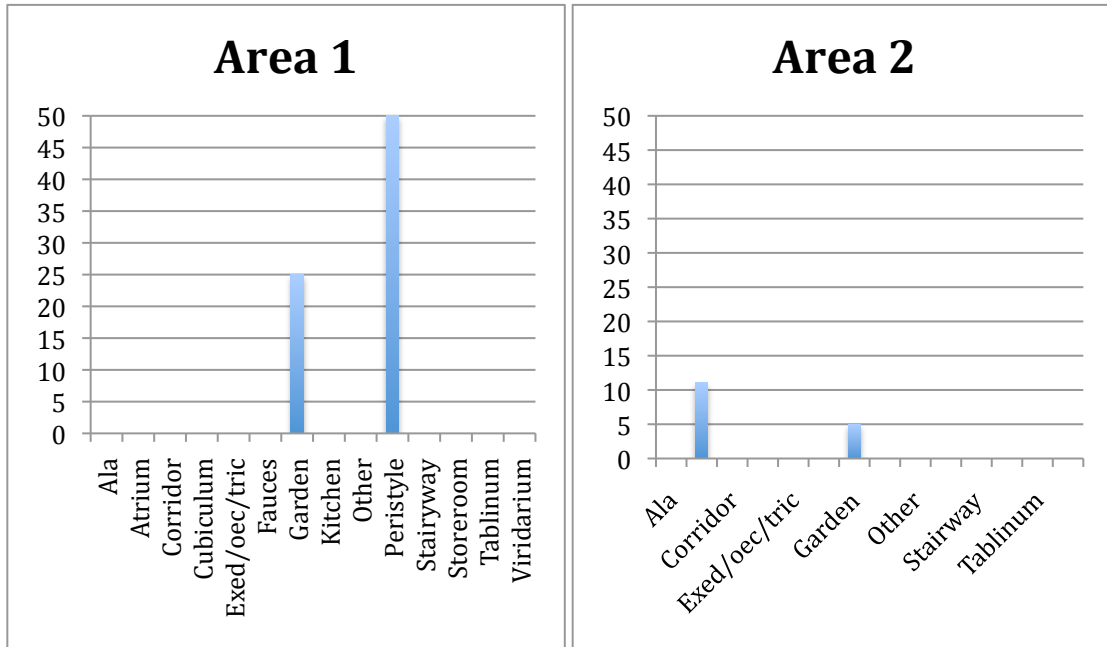
d. 5 cells (83.3%) have expected count less than 5. The minimum expected count is .08.

<sup>10</sup> Cf. n. 5 above and the overall chi-square value for this analysis.

<sup>11</sup> The analysis of the statistical relationship between space type and *aedicula* shrine type is an example of how the small sample size is distorting the statistical correlation. There are no examples of *aediculae* in any space type but domestic, so there should be a very strong correlation between *aedicula* shrine type and space type. However, there is not, according to the chi-square test.

Figure 4.38 - % of shrines in x room in domestic space type with *aediculae* (per area)<sup>12</sup>

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Room Type * Shrine Type * Space Type * Study Area	183	90.6%	19	9.4%	202	100.0%



Chi-Square Tests					
Study Area	Space Type		Value	df	Asymp. Sig. (2-sided)
Area 2	Domestic	Pearson Chi-Square	4.793 <sup>a</sup>	11	.941
		N of Valid Cases	84		
Area 1	Domestic	Pearson Chi-Square	11.825 <sup>b</sup>	10	.297
		N of Valid Cases	33		

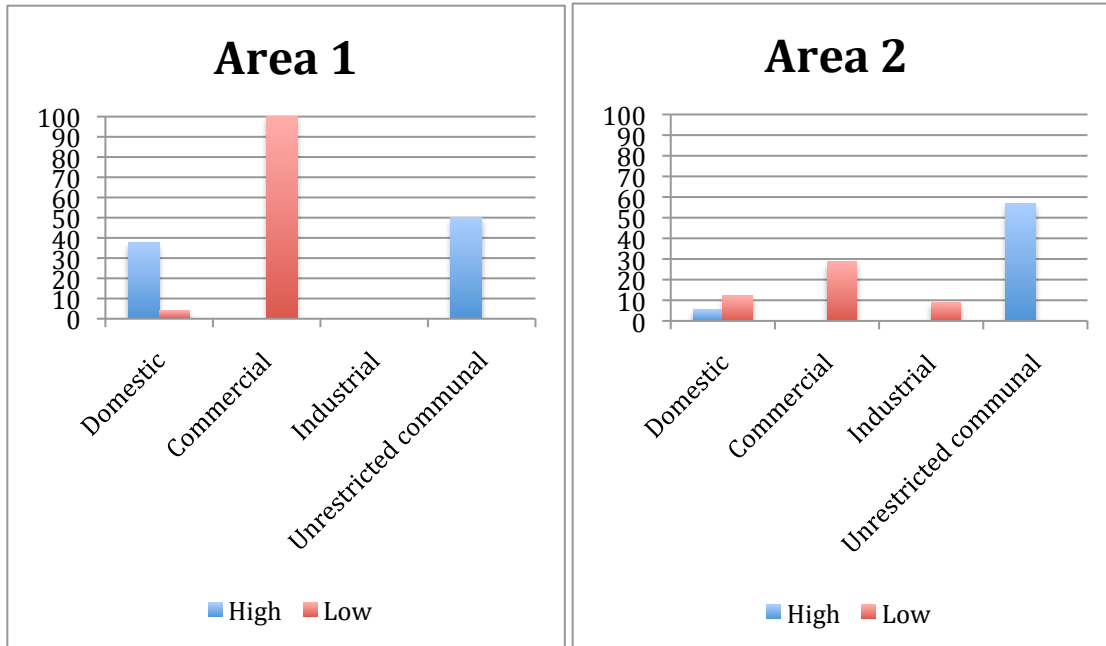
a. 18 cells (75.0%) have expected count less than 5. The minimum expected count is .04.

b. 20 cells (90.9%) have expected count less than 5. The minimum expected count is .09.

<sup>12</sup> Cf. n. 5 above and the overall chi-square value for the aedicula shrine type in Figure 4.37.

Figure 4.39 - % of shrines in x space type with high- or low-access altars (per area)<sup>13</sup>

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Shrine Type * Space Type * Accessibility * Study Area	189	93.6%	13	6.4%	202	100.0%



NB: the low-access commercial percentage is comprised of only one shrine, so it may be particularly unrepresentative.

[overall 0.001]

Chi-Square Tests					
Study Area	Accessibility		Value	df	Asymp. Sig. (2-sided)
Area 2	High	Pearson Chi-Square	21.992 <sup>a</sup>	4	.000
		N of Valid Cases	45		
	Low	Pearson Chi-Square	3.021 <sup>b</sup>	3	.388
		N of Valid Cases	92		
Area 1	High	Pearson Chi-Square	7.756 <sup>c</sup>	3	.051
		N of Valid Cases	26		
	Low	Pearson Chi-Square	12.529 <sup>d</sup>	2	.002
		N of Valid Cases	26		

a. 7 cells (70.0%) have expected count less than 5. The minimum expected count is .13.

b. 4 cells (50.0%) have expected count less than 5. The minimum expected count is .14.

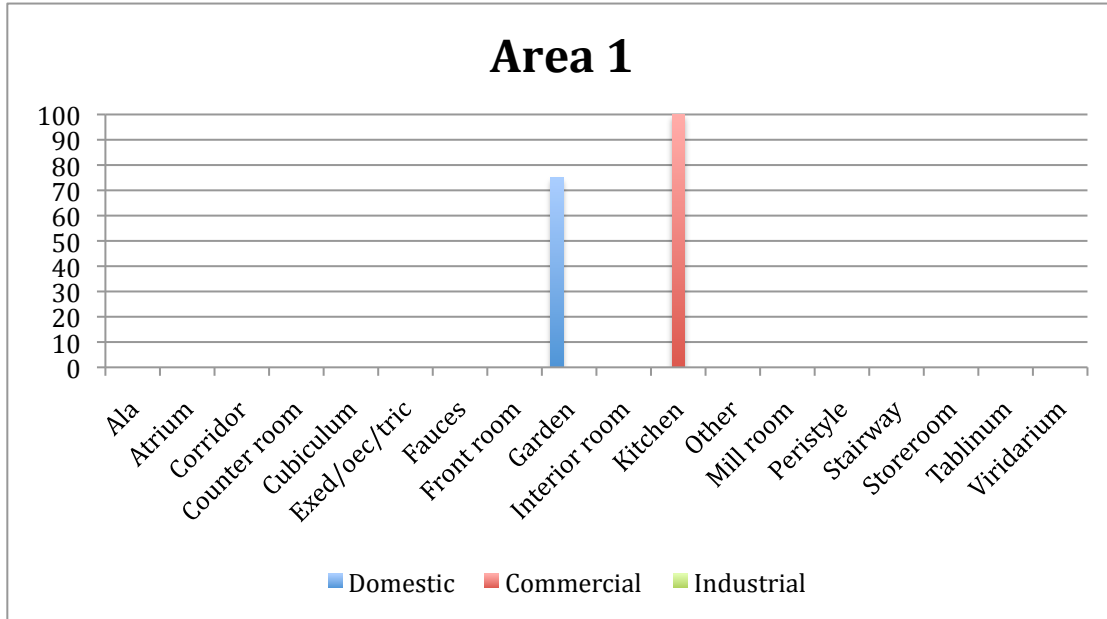
c. 6 cells (75.0%) have expected count less than 5. The minimum expected count is .31.

d. 5 cells (83.3%) have expected count less than 5. The minimum expected count is .08.

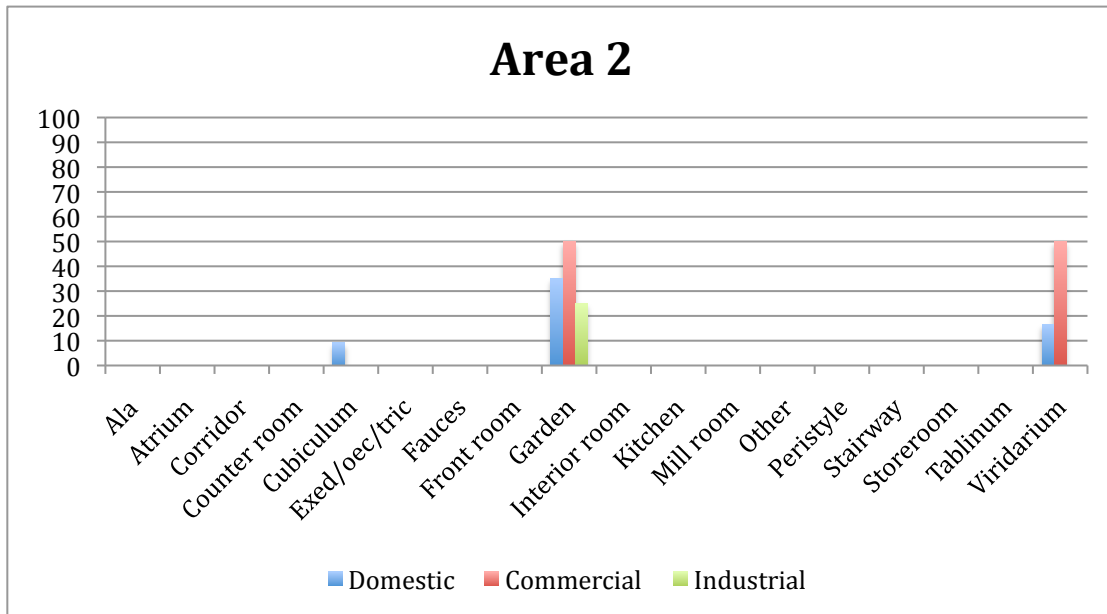
<sup>13</sup> Cf. n. 5 above and the overall chi-square value in this analysis.

Figure 4.40 - % of shrines in x room in x space type with altars (per area)<sup>14</sup>

Room Type * Shrine Type * Space Type * Study Area	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Room Type * Shrine Type * Space Type * Study Area	183	90.6%	19	9.4%	202	100.0%



NB: the kitchen percentage is comprised of only one shrine, so it may be particularly unrepresentative.



<sup>14</sup> Cf. n. 5 above and the overall chi-square value for the altar shrine type in Figure 4.39.



Chi-Square Tests <sup>15</sup>							
Study Area	Space Type		Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Area 2	Domestic	Pearson Chi-Square N of Valid Cases	18.223 <sup>a</sup> 84	11	.077		
	Commercial	Pearson Chi-Square N of Valid Cases	13.204 <sup>b</sup> 31	7	.067		
	Industrial	Pearson Chi-Square N of Valid Cases	2.438 <sup>c</sup> 13	3	.487		
	Restricted communal space	Pearson Chi-Square Continuity Correction <sup>e</sup> Fisher's Exact Test N of Valid Cases	2.000 <sup>d</sup> .000  2	1 1	.157 1.000	1.000	.500
Area 1	Domestic	Pearson Chi-Square N of Valid Cases	18.136 <sup>f</sup> 33	10	.053		
	Commercial	Pearson Chi-Square N of Valid Cases	15.000 <sup>g</sup> 15	4	.005		
	Industrial	Pearson Chi-Square N of Valid Cases	. <sup>h</sup> 5				

a. 18 cells (75.0%) have expected count less than 5. The minimum expected count is .11.

b. 12 cells (75.0%) have expected count less than 5. The minimum expected count is .13.

c. 7 cells (87.5%) have expected count less than 5. The minimum expected count is .08.

d. 4 cells (100.0%) have expected count less than 5. The minimum expected count is .50.

e. Computed only for a 2x2 table

f. 20 cells (90.9%) have expected count less than 5. The minimum expected count is .12.

g. 9 cells (90.0%) have expected count less than 5. The minimum expected count is .07.

h. No statistics are computed because Type-altar is a constant.

<sup>15</sup> Cf. n. 6 above.

Figure 4.41 - % of shrines with x image type (overall)

N	Valid	71
	Missing	131

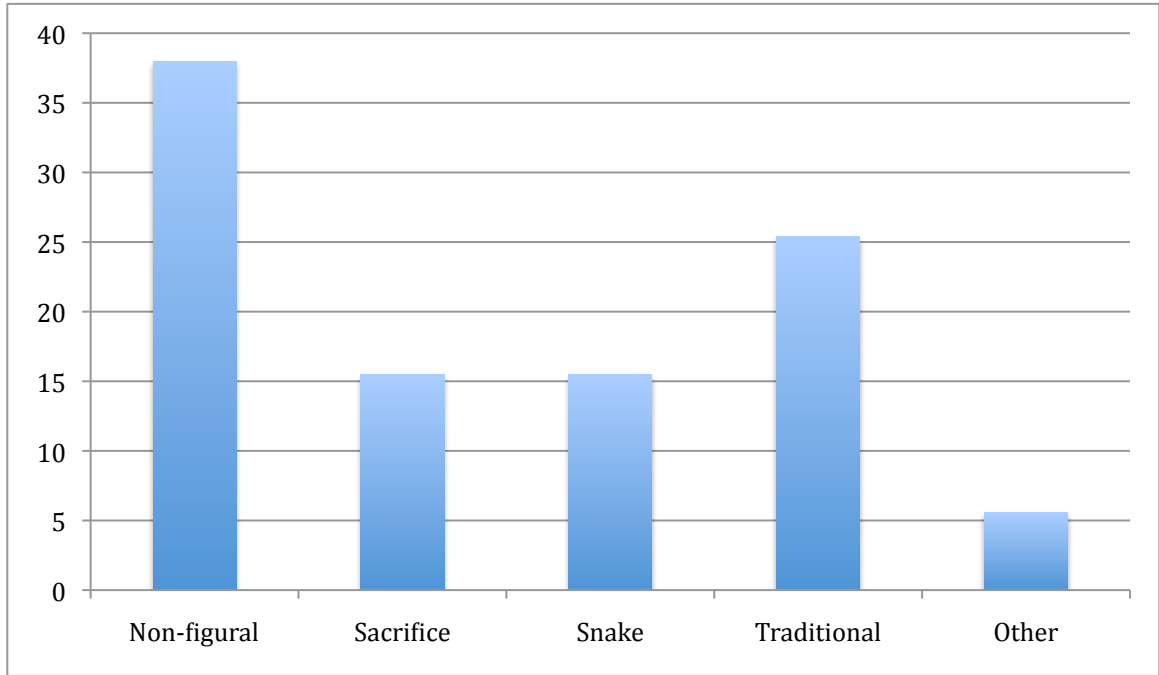


Figure 4.42 - % of shrines with x image type (per area)

Area 2	N	Valid	44
		Missing	98
Area 1	N	Valid	27
		Missing	33

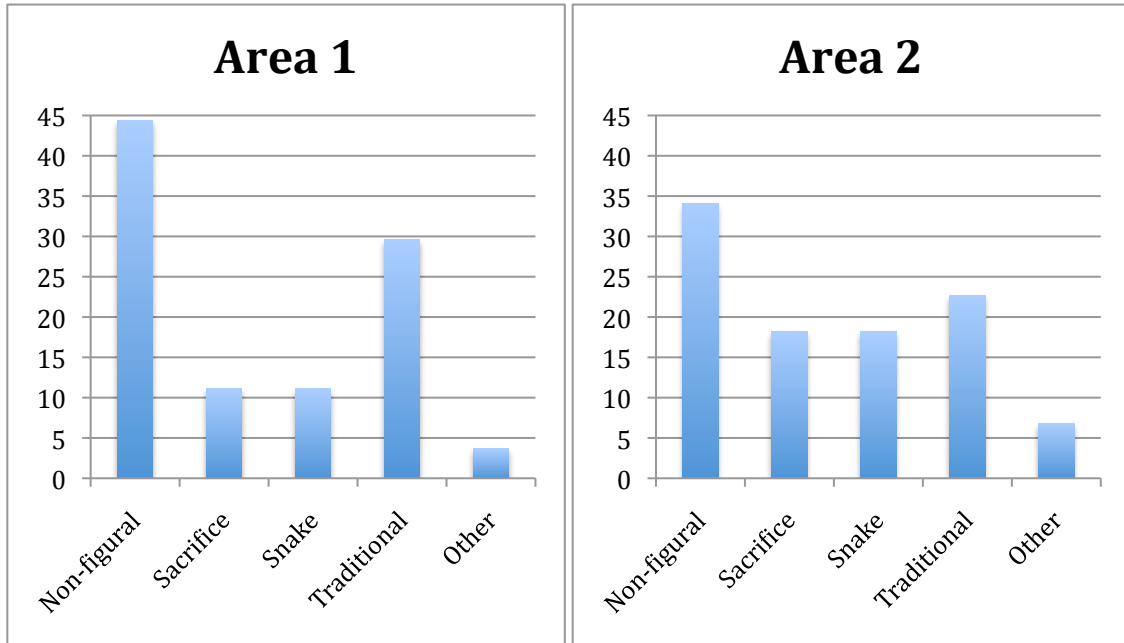
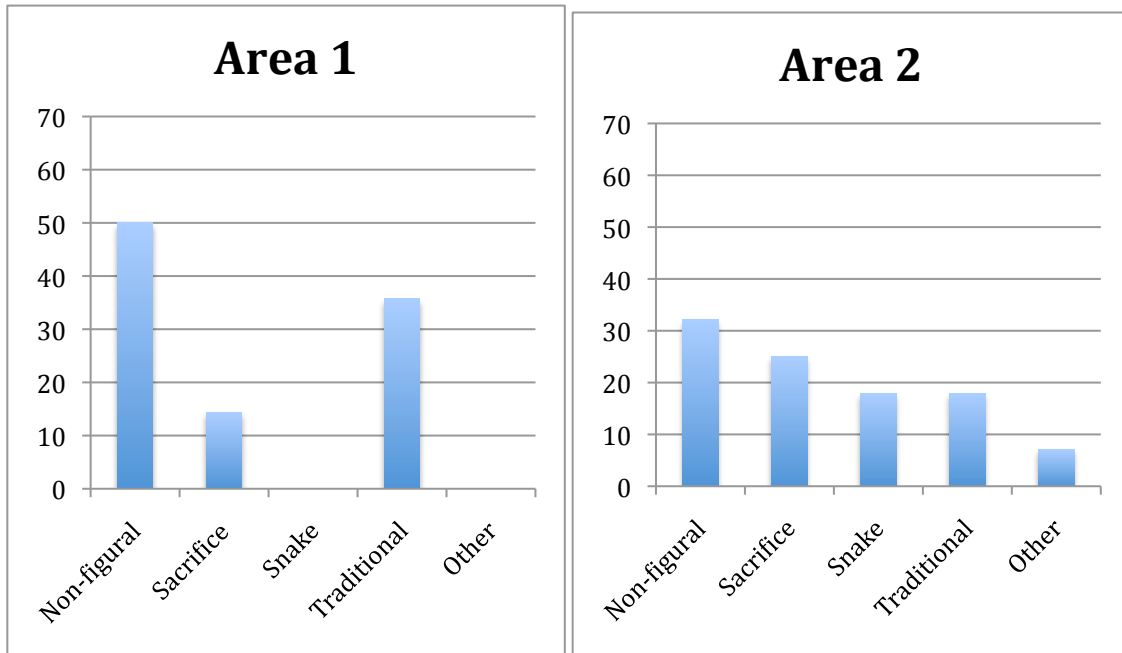


Figure 4.43 - % of shrines in x space type of x image type (per area)<sup>16</sup>

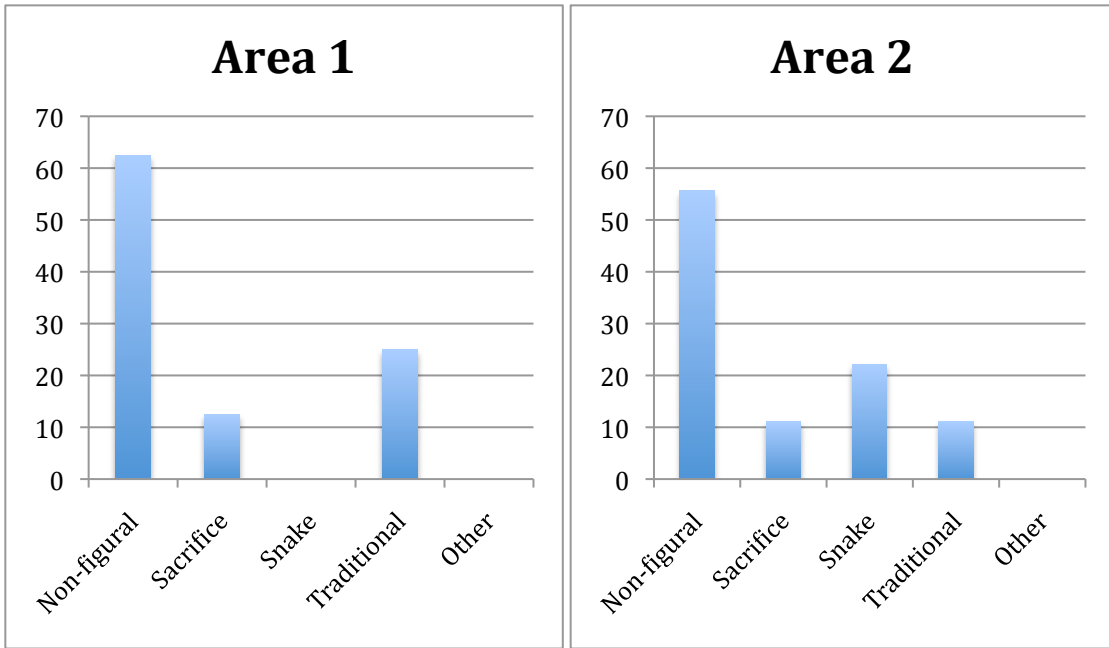
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Image Type * Space Type * Study Area	69	34.2%	133	65.8%	202	100.0%

Domestic

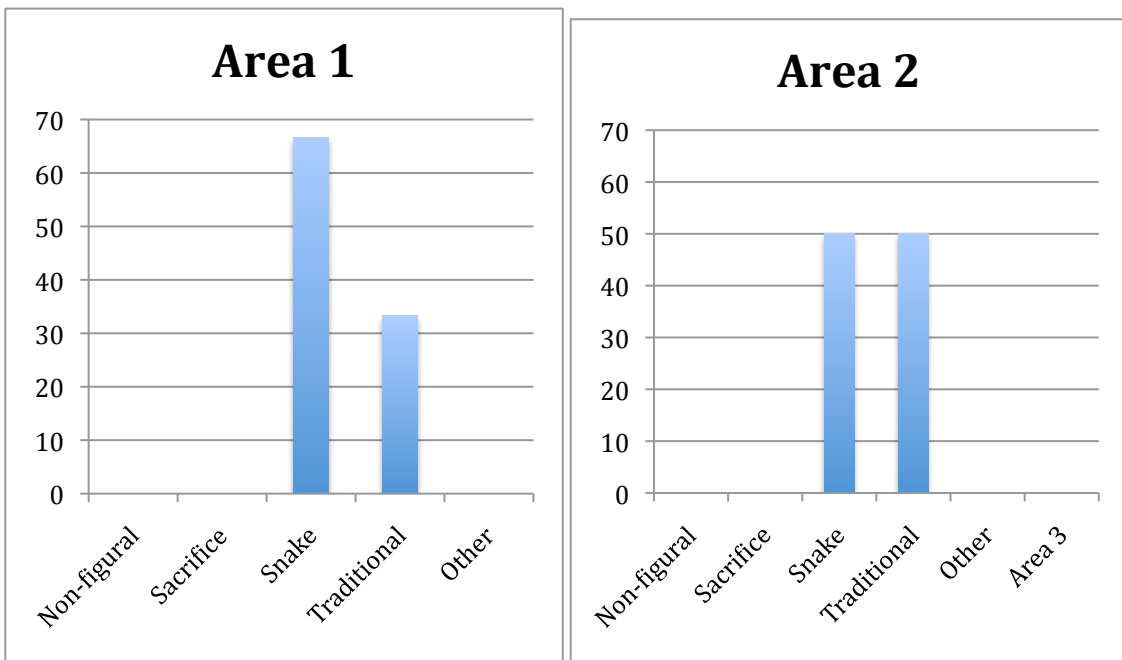


<sup>16</sup> Cf. n. 5 above and the overall chi-square value for this analysis.

Commercial

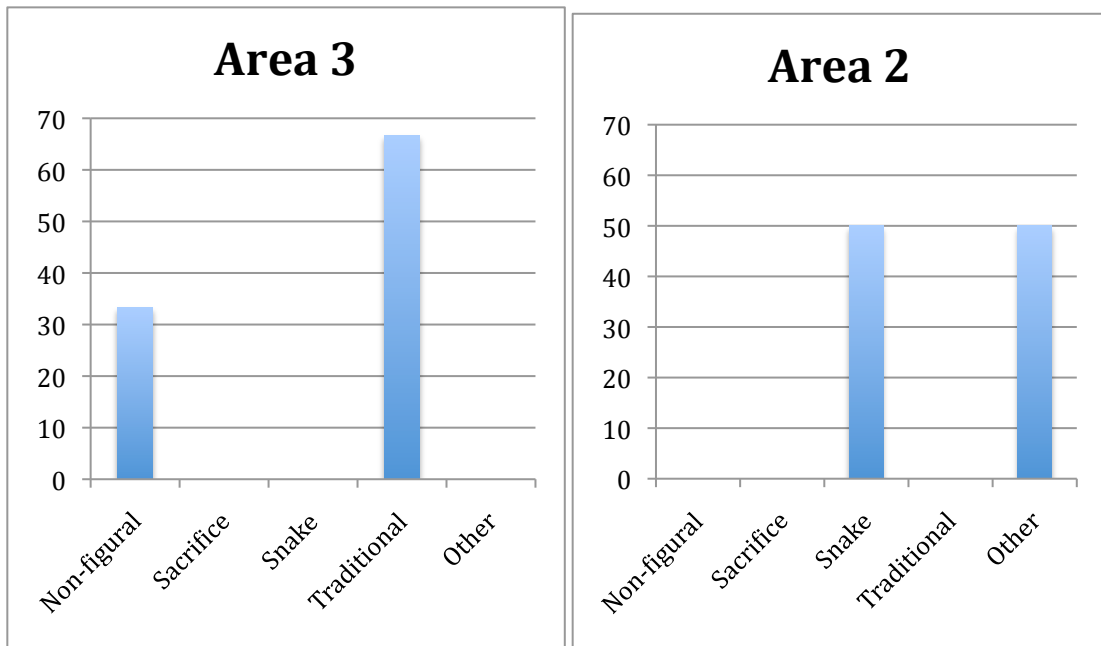


Industrial





Unrestricted communal



[overall 0.100]

Chi-Square Tests <sup>17</sup>				
Study Area		Value	df	Asymp. Sig. (2-sided)
Area 2	Pearson Chi-Square	10.469 <sup>a</sup>	12	.575
	N of Valid Cases	42		
Area 1	Pearson Chi-Square	30.442 <sup>b</sup>	12	.002
	N of Valid Cases	27		

a. 16 cells (80.0%) have expected count less than 5. The minimum expected count is .10.

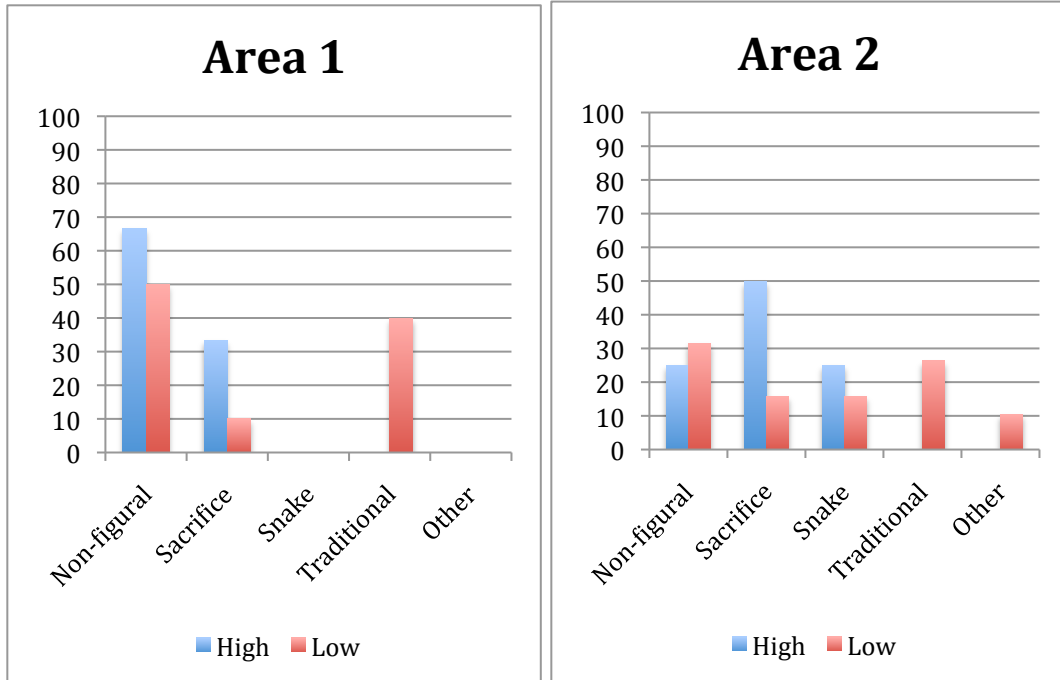
b. 19 cells (95.0%) have expected count less than 5. The minimum expected count is .07.

<sup>17</sup> Cf. n. 6 above.

Figure 4.44 – % of shrines in x space type of x image with high or low accessibility (per area)<sup>18</sup>

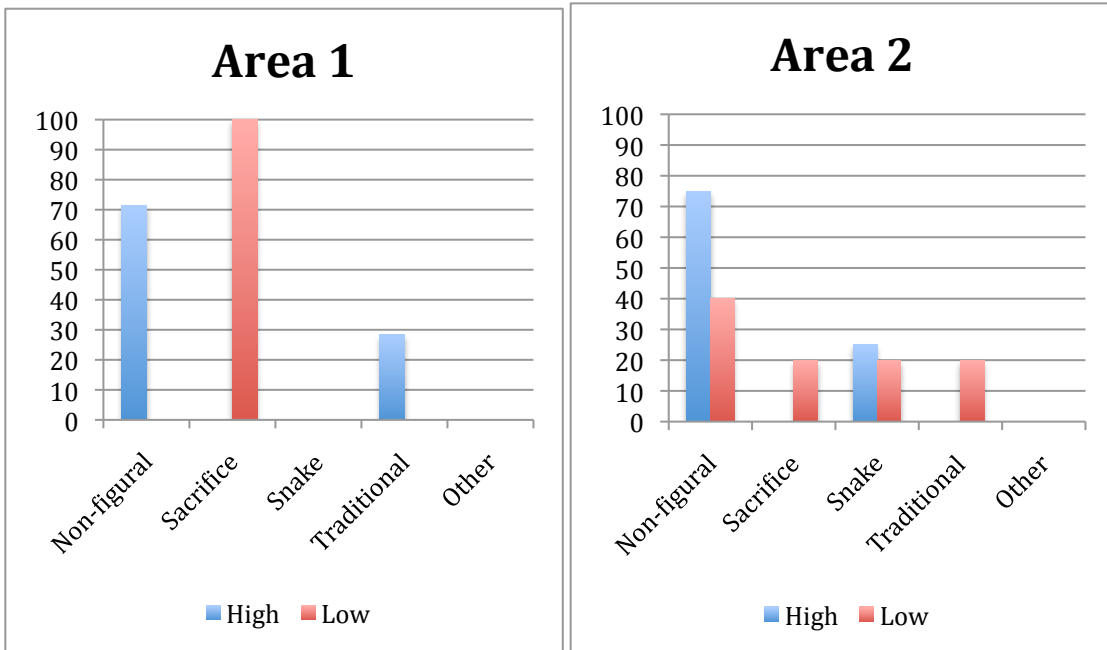
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Image Type * Space Type * Accessibility * Study Area	66	32.7%	136	67.3%	202	100.0%

Domestic



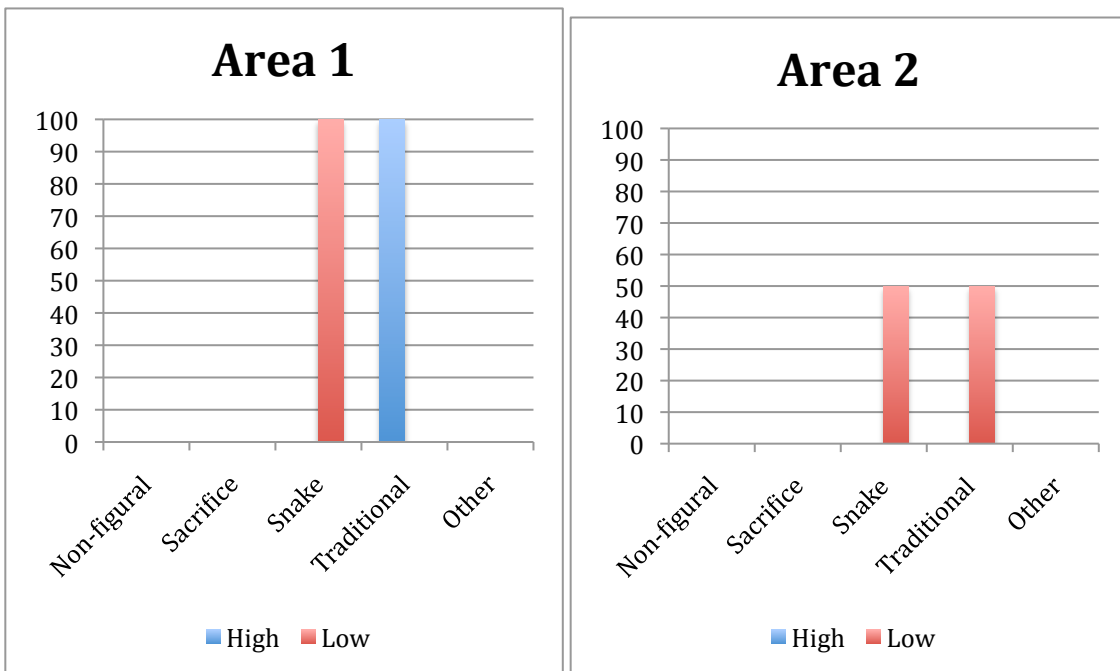
<sup>18</sup> Cf. n. 5 above.

Commercial



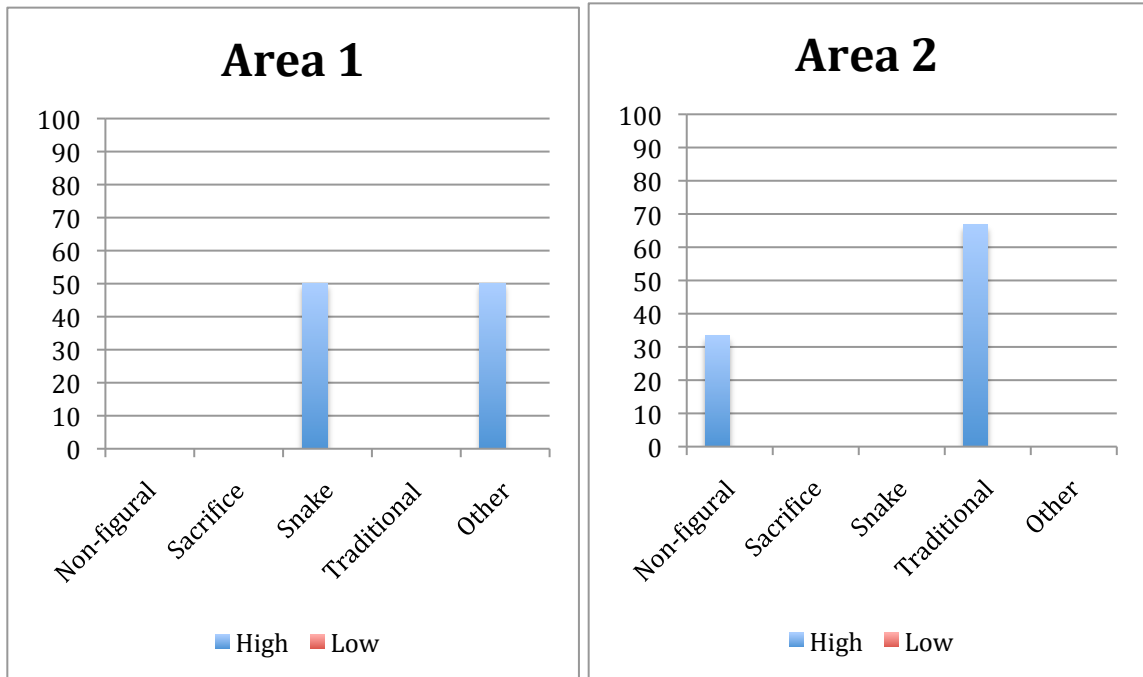
NB: the sacrifice low-access percentage in Area 1 is comprised of only one shrine, so it may be particularly unrepresentative.

Industrial



NB: the snake and traditional percentages in Area 1 are each comprised of only one shrine, so they may be particularly unrepresentative.

Unrestricted communal



Chi-Square Tests					
Study Area	Accessibility		Value	df	Asymp. Sig. (2-sided)
Area 2	High	Pearson Chi-Square	13.958 <sup>a</sup>	6	.030
		N of Valid Cases	15		
	Low	Pearson Chi-Square	3.464 <sup>b</sup>	8	.902
		N of Valid Cases	26		
Area 1	High	Pearson Chi-Square	20.252 <sup>c</sup>	12	.062
		N of Valid Cases	13		
	Low	Pearson Chi-Square	17.400 <sup>d</sup>	6	.008
		N of Valid Cases	12		

a. 12 cells (100.0%) have expected count less than 5. The minimum expected count is .40.

b. 13 cells (86.7%) have expected count less than 5. The minimum expected count is .15.

c. 20 cells (100.0%) have expected count less than 5. The minimum expected count is .08.

d. 12 cells (100.0%) have expected count less than 5. The minimum expected count is .08.

## APPENDIX 1. EXPLICATION OF TERMINOLOGY

The entries are based on observation of the shrines in the study areas. I have incorporated additional information for other areas of the site when known, but there may be some shrines that differ in ways that I do not note. The entries are arranged based on the order of their appearance in a typical catalogue entry.

### *Property type*

Multiple classifications may apply to a single property. The major classifications are listed first in the catalogue entries, followed by other characteristics that further define the property.

**Bar**  
**Clubhouse**  
**Inn**  
**Residence**  
**Shop**  
**Street**  
**Workshop**

**Attached bar/shop**  
**Attached house**  
**Attached workshop**  
**Bath**  
**Crossroads**  
**Facade**  
**Living quarters**  
**Market garden**

### *Space type*



**Domestic** – residential properties, whether independent *atrium* houses or rented accommodations above a bar.<sup>1</sup>

**Commercial** – bars, shops, inns, etc. in which retail transactions took place.

**Industrial** – workshops, and areas of other properties, in which production and processing activities took place.

**Restricted communal** – properties such as clubhouses, or baths that are restricted to particular genders.

**Unrestricted communal** – streets, to which everyone had access.

The type of space a shrine was located in was determined by assessing the nature of the original artifacts, features, architecture, and decoration associated with the immediate vicinity of the shrine. I utilized all available clues as to the activities that took place in the space. It is essential to consider the space of the shrine, rather than just the type of property in which it was located, because single properties could welcome activities and interactions of multiple sorts – a bar adjoining a residential space; living quarters not architecturally distinct from the bar in which they are located.<sup>2</sup> As Wallace-Hadrill puts it, “Any analysis that attempts to distinguish the residential units of Pompeii from commercial or industrial ones must founder on this objection. But this is not to say that there are no such boundaries *within* the house.”<sup>3</sup> Moreover, determining the boundaries of

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<sup>1</sup> Living quarters in a bar or shop are particularly difficult to identify, however, as the space was probably neither strictly commercial or strictly domestic; Pirson (1999: 55) describes how bedrolls could be laid out in the bar when it was time to sleep. Hence I have erred on the side of attributing the space as commercial or industrial, since that is what can be demonstrated as providing some context for the shrine, and since the domestic aspect can never be proven in many cases. We must just keep it in mind as a possibility. Of course, larger establishments could have living spaces that were more readily differentiated.

<sup>2</sup> Ellis (2005: 35) argues that the form of a building and its installations can be used to reconstruct its activities – he says this mitigates the problems with lack of comprehensive finds data. (The problems with finds data are discussed in Chapter 1.)

<sup>3</sup> Wallace-Hadrill 1994: 134.

larger spatial units, such as rooms and properties, can be complex and somewhat arbitrary due to their interconnectedness.<sup>4</sup> Thus, the “space” in which was located shrine is not necessarily coincident with the total area of the room in which the shrine is located, such as if only the corner of a room in which a shrine was located was used for industrial activity. (In practice, however, it often works out that the “space” of the shrine and the room are the same, due to the inherent difficulties in reconstructing artifact assemblages and activity areas resulting from poor recording of finds.) A null value was for space type was assigned to those shrines for which I could not determine the type of space in which they were located.

**Rented space.** In the absence of written documentation of a property’s legal status, domestic properties are the only type of space (at least at this point in time) for which it may be possible to determine archaeologically whether a particular property was rented. According to Pirson, 42% of residences in Pompeii were rented, and 32% of houses had rentable units.<sup>5</sup> They are difficult to identify, however, because, as Pirson points out indicators are more like guidelines than sure signs;<sup>6</sup> the architecture itself is not indicative.<sup>7</sup> Wallace-Hadrill has considered the issue, and posits that perhaps a secondary doorway or a second set of stairs or a shrine on an upper level might identify a multi-family residential unit.<sup>8</sup> Pirson, who has conducted a major study on the subject of rented accommodation, agrees with the significance of a separate entry, but he complicates the importance of a separate

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<sup>4</sup> Cf. Ellis 2005: 24, 58; Wallace-Hadrill 1994: 72-74.

<sup>5</sup> Pirson 1999: 174.

<sup>6</sup> Pirson 1999: 55.

<sup>7</sup> Cf. Wallace-Hadrill 1994: 110.

<sup>8</sup> Wallace-Hadrill 1994: 107-8, 110.

shrine niche as an indicator. He argues that it is only indicative of a second household (and thus rented space) when it is dedicated to the *Lares* – otherwise, it might just be dedicated to the protective deity of the shop / patron deity of the trade, and not indicate a separate household.<sup>9</sup> Pirson believes that multiple shrine niches are really the most helpful indicator – one would be “domestic” one and the other “commercial.” He also suggests the habitability of unit, its ownership, and independence as factors to consider.<sup>10</sup>

“**Doubt.**” Those shrines whose space type classification is marked with some degree of uncertainty are those that were excluded from the analyses involving space type, as a test, in order to determine if the results of the analyses were affected by the exclusion.

### *Room type*

I use the standard labels for identifying the type of room that a shrine is found in (e.g. *atrium*, *tablinum*, *ala*, peristyle, garden, *triclinium*, etc.) as convenient shorthand, since these types are widely known.<sup>11</sup> I do not, however, automatically accept their implications about the use of the room: a room could have hosted numerous activities at different times of the day and depending on who was using it. Using these labels simply allows me to analyze which shrines are found in similar types of spaces. The possible range of activities that could have occurred in each

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<sup>9</sup> Pirson 1999: 54-55, 80.

<sup>10</sup> Pirson 1997: 173-77.

<sup>11</sup> I did also run the analyses involving room type using Allison’s classifications of room use that she developed for domestic properties, but they did not yield significantly different results. But this was comparing, for the Allison room labels, *atrium* houses (the only properties for which her labels are valid), against, for the traditional room labels, the full range of other properties. It could be profitable in a future study to compare the two sets of labels using a sample of only *atrium* houses.

room is factored into my interpretations of individual shrines and their communication. For non-extant shrines, I accept the reported location unless there is a particular reason to believe that it is incorrect.

Some spaces are marked with two names; for example, the location of a shrine in the portico of a peristyle has been given both names in order to distinguish the space from other versions of porticoes, and to make it clear that the shrine is not in the open space of the peristyle. In the statistical analysis, however, only one label could be given to each type of space. Thus, shrines in porticos were grouped with the type of green space they were located next to, because it could take on some of the associations of that space.

Also, in the statistical analysis, shrines whose location in a property is unknown (e.g. those known only from brief archaeological reports) were given null values for room type.

**Domestic shrines.** The standard room labels originated in the layout of the *atrium* house, and other types of residences do not conform to the terminology as easily. Thus, I have classified the rooms that do not fit into the standard typology as “other.” I decided not to give these room locations a null value because we do know where the shrines in these rooms are located; we just do not have enough information about the range of activities that took place in these rooms to be able to identify them. Not being able to classify these rooms is not the same as being “uncertain” about where a shrine is located.

**Commercial and industrial shrines.** Because the standard room labels were intended to describe domestic space, there are rooms in other types of space

that simply do not fit into the typology. Outside of domestic space, I only use the standard names when they refer to a room with very specific features or characteristics that relate to its use and that do not depend on it being domestic – a kitchen with a hearth in a commercial or industrial space; a garden is an uncovered space in all space types; *fauces* are a narrow corridor leading from the street into the property. In some cases, the property could have been converted from a residence, so the traditional labels are particularly fitting in these cases. Likewise, an industrial space, for example, could be inside a functioning residence – in a separate wing or part of a room. Basically, rooms are named by use only in obvious situations because similar activities could take place in different types of rooms. Otherwise, for commercial and industrial properties, the room in which a shrine is found is named by its location in the property: “front room” for the space immediately off the street (also called a “counter room” when there is evidence of there having been a counter), or “interior room” for spaces in the rear of a property. In industrial space, “mill rooms” are a special type because they have very specific features governing their use: the mills for processing grain.

**Communal shrines.** There are not enough shrines in restricted communal space to devise a typology for the shrines’ locations. Shrines in unrestricted communal space were not included in analyses involving room type because the idea of a room location only applies to shrines that are found inside properties.

#### *Shrine features (non-exclusive)*

These features are the various components that comprise the physical structure of a shrine.



**Aedicula** – a built architectural structure comprising a base surmounted by a temple-like roof that is often supported by columns though square supports or solid walls may at times substitute. The depth of projection from the wall may vary.

**Aedicula façade** – a painted or stuccoed frame around a niche or shrine painting, in imitation of an *aedicula* or temple façade. In a few cases, the pediment is constructed of masonry.

**Altar** – both small portable altars and large fixed ones are included. The former are only taken in consideration when found in certain association with a shrine, such as *in situ* during excavation, however, since their portable nature makes any subsequent location suspect.

**Bench** – a long low masonry ledge along the bottom of a wall near a shrine or along one or more walls in a cult room. Perhaps used for seating or in place of an altar or ledge for the display of artifacts and offerings.

**Cult room** – a single room, either part of the interior space of a property or a freestanding structure in a garden or peristyle, dedicated entirely to ritual activity.

**Ledge** – the projecting floor of a niche, or a shelf embedded in or near a shrine painting, to support artifacts or offerings. Roof tiles are the most common material, placed so as to imitate the top of an altar with volutes. Stucco is preserved on many examples; all might have originally be so adorned. It is not clear whether some intact stuccoed ledges have another material inside or are in fact entirely made of stucco. Other materials include other types of ceramic, marble, stone, and possibly wood. The shrine painting in VI.2.3-5 (cat. no. 51) has three holes below it that were likely to support a wooden ledge.

**Niche** – a cavity cut or built into a wall, usually arched or square, but a number of niches have some variety of pointed roof in imitation of an *aedicula* or temple façade. Some recesses originally intended for other purposes, such as under-stair support vaults and those resulting from blocked doors or windows, are used as niches and classified as such in this project. A very few niches are built to project from the wall rather than be set into it; the known examples of these niches are formed of plaster or tile. Niches adorned with fresco images are termed “painted niches” in this study.

**Painting** – a fresco image applied to a wall.

**Podium** – usually the base of an *aedicula*. The podium in the cult room in II.1.11-12 (cat. no. 37) is a notable exception; it could have been for the

display of a statue.<sup>12</sup> *Podia* are noted separately for those cases where it is not certain that there was a complete *aedicula* structure.

**Pseudo-aedicula** – a built structure resembling an *aedicula* but without the complete articulation of base, columns, and roof.

**Sculpted relief** – a marble or three-dimensional stucco relief image (other than moldings or *aedicula* façades).

The following considerations in regards to terminology were made in the statistical analysis:

**“Type-niche”** was given to those shrines that were comprised solely of a niche or niches, or a niche accompanied by a painting, bench, sculpted relief, or altar. Niches in cult rooms or niche-like spaces in *aediculae*, pseudo-*aediculae*, and *podia* were not classified as separate features. “Type-niche” includes “Type-painted niche.”

**“Type-painted niche”** indicates those niches with painted images inside a niche. It is included in “Type-niche” and can co-exist with “Type-painting.” Niches painted with solid colors are counted because even a solid color would attract attention, and a number were likely originally overpainted with other images.

**“Type-painting”** was used only for stand-alone paintings or paintings accompanied by a niche (but not for painted images solely within a niche, or in *aediculae*, pseudo-*aediculae*, or cult rooms).

**“Type-image”** refers to any painted decoration (included paintings and painted niches), but also mosaic and sculpted relief, even those in *aediculae*, pseudo-*aediculae*, or cult rooms.

In “Type-*aedicula*,” “Type-pseudo-*aedicula*,” and “Type-cult room,” everything that is part of an *aedicula*, pseudo-*aedicula*, or cult room itself is subsumed into the larger designation. Only those features that are separate (such as an altar, or nearby niche) are classified separately. Thus, any painted niches and paintings in these shrines are not marked on their own, but they are included in “Type-image.”

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<sup>12</sup> Jashemski (1993, Appendix I, no. 132) suggests it could have supported a couch for the sibyl.

### *Shrine imagery*

The following categories apply to images in fresco, stucco, and mosaic:

**Figures** – divinities, humans, and animals.

**Other elements** – non-figural and decorative components.

**Image type** –

Traditional – an image containing the *Lares*, typically flanking the *genius* sacrificing at an altar, with a snake or snakes present somewhere in the composition.

Non-figural – an image with objects or vegetative elements alone, or painted only in a solid-color.

Sacrifice – a figural image with deities but not the *Lares* (includes those with the *genius* alone). So-called because these deities are often sacrificing.

Snake – a single image of a snake.

Other – any non-fragmentary image that does not fall into one of the four previous classifications.

In the statistical analysis, fragmentary paintings were given null values and not included in analyses involving image type because it was not clear which type they belonged to.

### *Artifacts*

The artifacts listed in the catalogue are only those found *in situ* in the shrine. They are recorded in a tripartite classification. The material is noted first; followed by the type of object; then the imagery, if any.

### *Evidence of use*

**Nails or nail holes** – nails were stuck into shrines, most likely to support real garlands hung over a shrine painting or in a niche.

**Writing** – inscriptions and graffiti on shrines and artifacts displayed in shrines reveal the identities and requests of the people who used the shrines.

**Evidence of burning** – several shrines have been found with the remains of their last sacrifice still *in situ*. One example is the carbonized remains of a chicken on a street altar (cat. no. 9).

**Votive deposit** – artifacts or organic remains buried in association with a shrine, such as bones and shells buried at the base of an altar (cat. no. 26).

### *Shrine orientation*

In order to be consistent between shrines that are located inside a property, and those located along the façade of an *insula*, I have noted the orientation of a shrine according to the direction that a user, and most viewers, would face in order to use or view the shrine. Determining the orientation by the position of the wall on which it is located would lead to inconsistent results: an interior shrine on the east wall of a room faces west, but an exterior shrine on the east wall of an *insula* faces east. Consistency is important for my analyses of the relation of the shrines to local traffic patterns, among others, and I have chosen to use the orientation of the human user or viewer, rather than that of the shrine itself, because in other aspects of Roman religion (e.g. auguries), direction was reckoned by the position of the human ritual actor.

In the statistical analysis, non-extant shrines with no recorded orientation were given null values and not included in analyses involving shrine orientation.

### *Shrine accessibility*

A shrine with “high” accessibility is visible from the street. A shrine with “low” accessibility is not. In some cases of shrines that are today visible from the street, but difficult to discern unless the viewer knows they are there, and knows when to look as he or she passes by, the effect of inadequate lighting in 79 CE would almost surely have obscured the shrines from view. I therefore treat these shrines as if they were not visible from the street.

In the statistical analysis, non-extant shrines without detailed description of location from which to determine their accessibility were given null values and not included in analyses involving shrine accessibility.

#### *Shrine orientation to traffic*

Shrines are either located so as to be visible to oncoming traffic (oriented to traffic = “Yes”), not located where they are visible to oncoming traffic (not oriented to traffic = “No”), or located where they are equally visible to traffic coming from either direction (neutral to traffic = “Neutral”). “Unknown” indicates either that the traffic circulation patterns relevant to a high-access shrine, and thus its orientation to them, are unknown, or that the accessibility of the shrine, and thus whether it had any relationship to traffic patterns, is unknown. “N/a” indicates that the shrine is low-access and did not have a relationship with traffic circulation patterns.

## APPENDIX 2. CATALOGUE

The following entries describe the shrines in the two study areas referenced in the text. They are ordered by property address. Plans of individual *insulae*,<sup>1</sup> with shrines marked in red, are provided at the end of the catalogue to facilitate identification of the shrines' locations and their physical relations to other shrines:

Appendix 2, figure 1 – <i>insula</i> I.11	Appendix 2, figure 11 – <i>insula</i> VI.1
Appendix 2, figure 2 – <i>insula</i> 1.12	Appendix 2, figure 12 – <i>insula</i> VI.2
Appendix 2, figure 3 – <i>insula</i> 1.13	Appendix 2, figure 13 – <i>insula</i> VI.3
Appendix 2, figure 4 – <i>insula</i> I.14	Appendix 2, figure 14 – <i>insula</i> VI.4
Appendix 2, figure 5 – <i>insula</i> I.16	Appendix 2, figure 15 – <i>insula</i> VI.5
Appendix 2, figure 6 – <i>insula</i> 1.17	Appendix 2, figure 16 – <i>insula</i> VI.6
Appendix 2, figure 7 – <i>insula</i> II.1	Appendix 2, figure 17 – <i>insula</i> VI.17
Appendix 2, figure 8 – <i>insula</i> II.8	Appendix 2, figure 18 – <i>insula</i> VII.6
Appendix 2, figure 9 – <i>insula</i> II.9	Appendix 2, figure 19 – <i>insula</i> IX.13
Appendix 2, figure 10 – <i>insula</i> III.4	

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<sup>1</sup> The plan of the city used in the figures is after Foss and Dobbins (2007), Map 3 = The RICA Map of Pompeii, 1984, courtesy of the Soprintendenza Archeologica di Pompei.



<b>Shrine I.D.</b>	159
<b>Area</b>	3
<b>Address<sup>2</sup></b>	I.11.1
<b>Extant</b>	Yes
<b>Property<sup>3</sup></b>	Bar, Inn ; Attached bar/shop
<b>Street name</b>	Via dell'Abbondanza
<b>Space</b>	Commercial
<b>Room</b>	Corridor

## DESCRIPTION

**Shrine features**

Ledge  
Bench(es)  
Niche - arched, painted

**Type of image**

Snake

**Artifacts**

None

**Evidence of Use**

None

<b>Multi-phased</b>	Yes
<b>Orientation</b>	East
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

The arched niche, with projecting ledge, is located on the east wall in the northeast corner of a corridor leading to the back of the property. The lower portions of the north and east walls in this corner, including the area around and inside the niche, are covered with red plaster; a bench runs along the bottom of each wall in the area of the niche. To the left, underneath the niche, is painted a snake. Inside the niche, it is evident that there was also an earlier phase of painting, consisting of a white plaster layer on which a *genius* surrounded by *taeniae* was painted. There was also

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<sup>2</sup> For properties with multiple units, e.g. a house with an attached bar, property addresses indicate only the unit in which the shrine is located. Continuous multiple entrances are always joined by a dash (-); non-continuous multiple entrances along the same side are separated by a comma (,); non-continuous multiple entrances on different sides of the same *insula* are separated by a slash (/).

<sup>3</sup> I have not taken into consideration the wealth or size of a property; there is some suggestion that these factors might impact the shrine patterns. D'Ambrosio and Borriello (2001: 15) note the differences in altar distribution among domestic properties classified according to Wallace-Hadrill's typology.

red outlining around the arch of the niche in this earlier phase. Both paintings are almost completely faded away.

#### DISCUSSION

The niche is low-access, but a person standing at the niche might be visible from the street, providing an occasional hint of ritual activity in the space for those passing by. The location of the niche is close enough to the counter to suggest a connection with the sale of food or drink that took place there, but it is also conveniently located for any guests who may have used the property as an inn. There was another niche shrine, with *aedicula* façade, above the entrance to I.11.1.

#### BIBLIOGRAPHY<sup>4</sup>

Orr 5; Fröhlich L19.

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<b>Shrine I.D.</b>	161
<b>Area</b>	2
<b>Address</b>	I.11.3
<b>Extant</b>	Yes
<b>Property</b>	Shop ; Living quarters
<b>Street name</b>	Via dell'Abbondanza
<b>Space</b>	Commercial† <sup>5</sup>
<b>Room</b>	Interior room

#### DESCRIPTION

##### **Shrine features**

Niche - arched

##### **Type of image**

N/a

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<sup>4</sup> I list only references from the primary catalogues, where further bibliography can be found: Boyce 1937, Orr 1972, Fröhlich 1991, Jashemski 1993, Kaufmann-Heinimann 1998, Van Andringa 2000, Giacobello 2008, and Bassani 2008. (I do provide other references when available for those shrines that are not listed in one of the catalogues.) *PPM* and Eschebach 1993 are additional references, as are Mayeske 1972 and Ellis 2005 for industrial shrines and commercial shrines in bars, respectively (all are arranged by address). These latter four sources also provide important information about the properties in which the shrines are located.

<sup>5</sup> A dagger (obelisk) next to the space type indicates that there is some uncertainty in the identification.

**Artifacts**

None

**Evidence of Use**

None

<b>Multi-phased</b>	Yes
<b>Orientation</b>	South
<b>Accessibility</b>	High
<b>Traffic</b>	Unknown

The arched niche is located on the rear wall of the property. Two layers of plaster are preserved in the niche. Both are unpainted, although the plaster on the lower portion of the back wall of the niche is marked with parallel scratches in various directions, probably to help the covering layer of plaster bond to the earlier layer.

## DISCUSSION

Note that Orr mistakenly located this niche in the front room of the property. It is positioned on the wall so it is visible and framed in a direct visual axis from the right-hand side of the threshold. It is possible that the niche should be considered domestic, if the rear room functioned as living quarters. Even in that scenario, however, the niche would still have some commercial association, given that it was visible in and through the commercial space of the shop.

## BIBLIOGRAPHY

Orr 6.

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<b>Shrine I.D.</b>	162
<b>Area</b>	2
<b>Address</b>	I.11.5/8
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Via dell'Abbondanza
<b>Space</b>	Domestic
<b>Room</b>	Atrium

## DESCRIPTION

**Shrine features**

Niche – square, painted  
Ledge

**Type of image**

Non-figural

**Artifacts**

None

**Evidence of Use**

None

**Multi-phased**

No

**Orientation**

West

**Accessibility**

Low

**Traffic**

N/a

The square niche, with projecting ledge, sits on the west wall of the *atrium* between the *cubiculum* west of the *fauces* and the enclosed garden area to the south. A band of rosettes contained within red squares runs across the middle of the sides and back wall of the niche; below this band, there are green plants and dabs of paint perhaps meant to represent flowers. Black outlining highlights the joining edges of the back wall and sides of the niche. There might once have been a snake on the upper half of the back wall, where there are sinuous traces of red and yellow paint.

## DISCUSSION

It is possible the square niche would have been visible to a person standing at the altar in the garden, and it is likely that a person standing at the niche would have been visible from that altar. Perhaps there was some resonance between the vegetation depicted in the square niche and garden to the south. *Lar, genius*, and snake statuettes were found somewhere in the property (Kaufmann-Heinimann GFV9).

## BIBLIOGRAPHY

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<b>Shrine I.D.</b>	10
<b>Area</b>	2
<b>Address</b>	I.11.10-11
<b>Extant</b>	Yes
<b>Property</b>	Inn, Bar ; Attached house
<b>Street name</b>	Via di Castricio
<b>Space</b>	Commercial
<b>Room</b>	Counter room

## DESCRIPTION

### **Shrine features**

Painting  
*Aedicula* façade  
Ledge

### **Type of image**

Snake

### **Artifacts**

None

### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	North
<b>Accessibility</b>	High
<b>Traffic</b>	Unknown

An *aedicula* façade of white stucco in the form of two pilasters sandwiched between courses of egg-and-dart molding surrounds a painting of a snake approaching an altar. The snake moves through green vegetation with red flowers, below garlands depicted along the top of the painting. Red outlining emphasizes the presence of the *aedicula* façade around the painting. There may once have been a ledge underneath the painting. The upper-right corner of the painting overlaps an earlier wall painting of red and yellow, but it is not clear whether this was part of an earlier phase of the shrine.

## DISCUSSION

The snake painting contains compositional similarities to another painting of a snake in the property; this second shrine painting is located on the exterior wall of a latrine. In both, the snake and altar are the only figural elements, and in both, the snake approaches an altar to the left. This shrine may have been reserved for the proprietor of the establishment, as well as his employees, while the multiple shrines in the garden could have been available for use by customers.

## BIBLIOGRAPHY

Orr 8; Fröhlich L21.

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<b>Shrine I.D.</b>	14
<b>Area</b>	2
<b>Address</b>	I.11.12

<b>Extant</b>	Yes
<b>Property</b>	Residence ; Attached bar/shop
<b>Street name</b>	[unnamed]
<b>Space</b>	Domestic
<b>Room</b>	Garden

#### DESCRIPTION

##### **Shrine features**

Niche - square  
*Aedicula* façade

##### **Type of image**

N/a

##### **Artifacts**

Marble Sculpture Venus  
 Marble Sculpture Satyr  
 Marble Sculpture Bacchant  
 Marble Sculpture Bacchant

##### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	South
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

This niche shrine takes an unusual form. It is formed from tiles projecting from the wall to form an enclosed space that functioned as a niche. The back of the niche wall is curved; the niche is surmounted by a masonry pediment, and was once stuccoed. A marble statuette of Venus was found inside the niche. She is nude, with a mantle draped over her lower body. The mantle is swept up over her left arm, which rests on a pillar. The goddess stands *contraposto* with her weight on her right leg. There remain traces of color on her hair, eyes, and clothing. Three marble heads of herms, in the guise of female bacchantes and a satyr, were embedded in the wall to either side of the niche. One bacchant is crowned with grape leaves, the other with ivy leaves and berries.

#### DISCUSSION

Located on the south wall to the west of the bend, the shrine is visible throughout much of the garden and the surrounding rooms. It is also visible from the *fauces*, but only immediately after stepping over the threshold at the far end. The garden was planted as a vineyard, which would have affected its potential sightlines in antiquity. The vineyard and heads of members of Bacchus's retinue resonate with the function of the bar and garden in the attached inn/bar to the south (I.11.10-11). That



property also had vineyards planted, and there are two *dolia* for fermenting grape juice. There were also inscribed graffiti of Bacchus and of Priapus, and snippets of songs and conversations. (See Jashemski, Appendix I, 72 for discussion of the garden in the inn/bar.) House I.11.12 was possibly the habitation of the innkeeper.

#### BIBLIOGRAPHY

Orr 12; Jashemski, Appendix I, 73; Giacobello V15.

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<b>Shrine I.D.</b>	170
<b>Area</b>	2
<b>Address</b>	I.11.13
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	[unnamed]
<b>Space</b>	Domestic
<b>Room</b>	Garden

#### DESCRIPTION

##### Shrine features

Ledge  
Niche - arched

##### Type of image

N/a

##### Artifacts

None

##### Evidence of Use

None

<b>Multi-phased</b>	No
<b>Orientation</b>	East
<b>Accessibility</b>	High
<b>Traffic</b>	Unknown

The arched niche with projecting ledge is surrounded by a square (or in this case, perhaps an arch) of fine white plaster.

#### DISCUSSION

Note that Orr mistakenly states that the niche is located on the north wall. From its location on the east wall, the niche is visible from the main entrance, though it is not centered in the axial view.

#### BIBLIOGRAPHY

Orr 14; Jashemski, Appendix I, 74.

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<b>Shrine I.D.</b>	175
<b>Area</b>	2
<b>Address</b>	I.11.15/9
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	[unnamed]
<b>Space</b>	Domestic
<b>Room</b>	Garden

#### DESCRIPTION

##### Shrine features

Altar  
Painting

##### Type of image

Snake

##### Artifacts

None

##### Evidence of Use

None

<b>Multi-phased</b>	No
<b>Orientation</b>	West
<b>Accessibility</b>	High
<b>Traffic</b>	Unknown

In the shrine painting, two snakes confront one another over an altar bearing an egg; the altar is adorned with puppets like those used in crossroads shrines, and it sits under a garland. Around the snakes are leafy plants with red blossoms. Birds fly overhead. Red outlining is preserved around some edges of the painting. The plaster layer of the painting is thicker than that of the wall above, perhaps because it is a later addition or repainting. The window in the wall above the painting was used as a shelf for statuettes or offerings.

The altar in front of the painting is decorated with red, green, and yellow splotches perhaps meant to represent blossoms. This altar is not on a direct axis with the painted one behind it, but there may still be resonance in their placement to suggest that the snakes are in fact approaching both altars. The altar is set into a *cocciopesto* surface that is continuous with the drain leading to the cistern and tank on the south side of the garden, perhaps to facilitate clean-up after ritual acts.

#### DISCUSSION

Along the ground around the west and south sides of the garden there is a water channel; on the south, it runs into a tank with a drainage aperture. There is also a wellhead on the south side of the garden, with a pipe at the bottom that connects it to the channel. The garden is bordered by a portico on both its east and south sides. Giacobello comments that rooms to the south of the portico, which include a latrine, comprised a service area, but this was not necessarily so.

There is a niche high on the north wall of the room at the end of the east portico; a window in this room overlooks the garden, and it is possible to see the painting from the window, but not from the location of the niche itself. The shrine painting is also visible from all second story rooms, and from the entry at No. 9.

#### BIBLIOGRAPHY

Orr 13; Fröhlich L20; Jashemski, Appendix I, 77; Giacobello V17.

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<b>Shrine I.D.</b>	15
<b>Area</b>	2
<b>Address</b>	I.11 ne corner
<b>Extant</b>	Yes
<b>Property</b>	Street ; Crossroads
<b>Street name</b>	Via dell'Abbondanza / Vicolo della Nave Europa
<b>Space</b>	Unrestricted Communal
<b>Room</b>	N/a

#### DESCRIPTION

##### Shrine features

Altar  
Painting

**Type of image**

Traditional

**Artifacts**

None

**Evidence of Use**

Writing

Evidence of burning

**Multi-phased**

Yes

**Orientation**

West

**Accessibility**

High

**Traffic**

Unknown

The painting had two registers separated by a red line, and was repainted in similar form at least five times. In the upper register were the *Lares* flanking a figure that was presumably the *genius*. Above this figure, a *tabula ansata* from an earlier phase was visible. The *tabula* was framed in black and red and contained a series of names, *Primigenius Caeseti(a)es Stab(ia)nus | N. Maro Chius C. ...Primigeni*. In the lower register were two snakes. The painting was poorly preserved when excavated, and now hardly any traces remain. The altar below the painting had traces of sacrificial offerings on its sides. Ashes and coals from a sacrifice were found with the altar during excavation.

## DISCUSSION

The names in the *tabula ansata* are likely those of the *magistri* who performed rituals at the shrines. The first is that of a slave from the *gens* Caesetia, which is consistent with the status of the compital *magistri* as slaves and freedmen. The position of the altar below the level of the sidewalk along *Via della Nave Europa* might suggest that it was intended to be used by a person standing on the *Via dell'Abondanza*. The northeast corner of the *insula* near the shrine was adorned with a large club of Hercules, but there is no certain connection between it and the shrine.

## BIBLIOGRAPHY

Fröhlich F8; Van Andringa 18.

9

**Shrine I.D.**

180

**Area**

2

**Address**

I.11 nw corner

**Extant**

Yes

<b>Property</b>	Street ; Crossroads
<b>Street name</b>	Via dell'Abbondanza / [unnamed]
<b>Space</b>	Unrestricted Communal
<b>Room</b>	N/a

#### DESCRIPTION

##### **Shrine features**

Altar  
Painting

##### **Type of image**

Traditional

##### **Artifacts**

None

##### **Evidence of Use**

Writing  
Evidence of burning

##### **Multi-phased**

Yes

##### **Orientation**

East

##### **Accessibility**

High

##### **Traffic**

Unknown

Two large *Lares* flank an altar around which a snake twines. There are sacrificial offerings on the altar. A garland hangs over the scene. An earlier painting was preserved above this one; only a garland and the hand(s) of a *Lar* were visible. To the left of the painting there is an inscription in red, *Lariis sanctos rogo t(e) ut*. (Van Andringa records the phrase as, *per Lares sanctos, rogo te ut*. This latter rendering is apparently an edited version of the inscription.) The physical altar below the painting is set on top of the sidewalk. The carbonized remains of a chicken were found on the altar.

#### DISCUSSION

It is likely that the inscription was meant to be unfinished, so worshippers could orally fill-in whatever they were asking for. Note that the *te* is singular, while the *Lares* are plural. Perhaps the shrine was dedicated to another deity in addition to the *Lares*. There is another graffito nearby, *Ceiium aed*, but it is unclear whether it is associated with the shrine or not.

#### BIBLIOGRAPHY

Fröhlich F7; Van Andringa 17.

<b>Shrine I.D.</b>	181
<b>Area</b>	2
<b>Address</b>	I.12.1-2
<b>Extant</b>	No
<b>Property</b>	Shop, Workshop ; Living quarters
<b>Street name</b>	Via dell'Abbondanza
<b>Space</b>	Commercial
<b>Room</b>	Front room

## DESCRIPTION

**Shrine features**

Painting  
Bench(es)

**Type of image**

Uncertain

**Artifacts**

None

**Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	South
<b>Accessibility</b>	High
<b>Traffic</b>	Unknown

The painting is located above a bench in the commercial area of a bakery. It is very badly faded and only a portion of a snake is known to have been depicted. There were once traces of red outlining some of the edges.

## DISCUSSION

The size of the painting and presence of the snake, as well as the association of the space with food, suggest that the painting might originally have depicted the *Lares* and *genius*, and/or Vesta. The bench could accommodate waiting customers. Another bench lies against the façade outside the property.

## BIBLIOGRAPHY

Orr 16.

**Shrine I.D.** 185  
**Area** 2  
**Address** I.12.3  
**Extant** Yes

**Property** Bar  
**Street name** Via dell'Abbondanza  
**Space** Commercial  
**Room** Kitchen

#### DESCRIPTION

##### **Shrine features**

Painting

##### **Type of image**

Traditional

##### **Artifacts**

None

##### **Evidence of Use**

Nail / nail hole

**Multi-phased** No  
**Orientation** East  
**Accessibility** Low  
**Traffic** N/a

In the upper register, two *Lares* flank an altar; they stand amidst springy greens and garlands hang over the scene. In the lower register, two snakes confront one another an egg-and-pinecone-laden altar hung with puppets amidst more springy greens. The nail holes have been filled in.

#### DISCUSSION

The painting is located above the kitchen hearth in the northeast corner of the room. The southern half of the room has been reconstructed with a mezzanine. A small window in the west wall looks out into the portico of a *viridarium* (from which the kitchen entrance also opens). The property was once a house; the shrine might predate the conversion.

#### BIBLIOGRAPHY

Orr 17; Fröhlich L24.



**Shrine I.D.** 186  
**Area** 2  
**Address** I.12.5  
**Extant** Yes

**Property** Bar ; Living quarters  
**Street name** Via dell'Abbondanza  
**Space** Commercial†  
**Room** Viridarium

#### DESCRIPTION

##### **Shrine features**

Altar  
Niche - arched, painted

##### **Type of image**

Non-figural

##### **Artifacts**

None

##### **Evidence of Use**

None

**Multi-phased** Yes  
**Orientation** East  
**Accessibility** Low  
**Traffic** N/a

The niche fills the space below the stairway in the rear of the property that led to a second level. There are two phases of painting. The earlier phase is exposed on the roof and upper side walls of the niche; it is represented by dabs of paint, perhaps meant to represent flowers, and garlands. The later phase also depicts garlands strung along the top of the side walls of the niche; *gorgoneia* hang below them, with bushes along the bottom edges of the side walls. The arch of the niche on the exterior wall, and the border of the panels on the side walls of the niche, are outlined in red. There is an altar set in place in front of the niche and painted in imitation of marble.

#### DISCUSSION

The rear of the property may have had an industrial use, in addition to, or instead of, hosting activities related to the bar. There is also a cooking apparatus just to the north of the shrine. A person standing before the niche would be visible to a person at the counter in the front of the property, and also to a person in the room east of

the corridor to the rear of the property. It is not clear, however, from where the niche itself would be visible.

#### BIBLIOGRAPHY

Orr 18; Fröhlich L25.

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<b>Shrine I.D.</b>	191
<b>Area</b>	2
<b>Address</b>	I.12.7
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Vicolo dei Fuggiaschi
<b>Space</b>	Domestic
<b>Room</b>	Cubiculum

#### DESCRIPTION

##### **Shrine features**

Niche - arched

##### **Type of image**

N/a

##### **Artifacts**

None

##### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	North
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

The bottom of the arched niche is formed from a fragment of a ceramic vessel set into the niche such that it appears to allow drainage from the niche through its nozzle. The niche itself is shallow; it is rock-cut to the depth of the ceramic, so the close fit between the two is intentional.

#### DISCUSSION

The property may have some connection to the *garum* shop at I.12.8, since an amphora with *garum* residue was found in the property.

## BIBLIOGRAPHY

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<b>Shrine I.D.</b>	196
<b>Area</b>	2
<b>Address</b>	I.12.9/14
<b>Extant</b>	No
<b>Property</b>	Residence
<b>Street name</b>	Via di Castricio
<b>Space</b>	Domestic
<b>Room</b>	Kitchen

### DESCRIPTION

#### Shrine features

Painting

#### Type of image

Traditional

#### Artifacts

None

#### Evidence of Use

None

<b>Multi-phased</b>	No
<b>Orientation</b>	East
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

The shrine painting is now very faded. There are two large figures flanking an altar, one of which carries a cornucopia, one or two smaller figures, and a final large figure just barely detectable. Scholarly opinions on the original content of the painting differ slightly. Orr identifies two *Lares*, the *genius*, an assistant, and a figure that is either another assistant, or the *materfamilias*. Giacobello identifies the figures as the *genius*, a *Lar*, and two assistants that are probably the *camillus* and a *tibicen*. She also identifies a large ham at the edge of the painting. Garlands adorned the top of the painting. Below the main scene, parts of a snake and some vegetation, as well as another altar, were visible.

## DISCUSSION

The kitchen also contained a wellhead and latrine; there is also evidence for a mezzanine. A potential incense burner found “*sul banco della cucina*” may be associated with the shrine (D’Ambrosio and Borriello 2001, no. 132). The property may also have had some commercial and/or industrial use.

## BIBLIOGRAPHY

Orr 24; Giacobello 26.

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<b>Shrine I.D.</b>	197
<b>Area</b>	2
<b>Address</b>	I.12.11
<b>Extant</b>	Yes
<b>Property</b>	Residence ; Attached bar/shop
<b>Street name</b>	Via di Castricio
<b>Space</b>	Domestic
<b>Room</b>	Kitchen

## DESCRIPTION

### Shrine features

Painting

### Type of image

Uncertain

### Artifacts

None

### Evidence of Use

Nail / nail hole

<b>Multi-phased</b>	No
<b>Orientation</b>	South-east
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

Garlands adorn the east and south walls of the kitchen, above the hearth. As with the shrine painting in I.12.9/14, scholarly opinion differs on the original content of the painting. Orr detected possible traces of a snake; Giacobello, however, has seen evidence of the *Lares*. I believe that the arched, green shapes on the east and south walls are the remains of either snakes or wreath-like objects. There may well have

been depictions of the *Lares*, but the painting is now too faded to allow certainty. There is a definite edge along the top of the painting, as if it is painted on a different type of plaster than the rest of the wall.

#### DISCUSSION

The room at the west end of the kitchen contains what is likely a latrine and a water feature with drain to the street. The property had possible industrial use.

#### BIBLIOGRAPHY

Orr 25; Giacobello 27.

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<b>Shrine I.D.</b>	201
<b>Area</b>	2
<b>Address</b>	I.12.15
<b>Extant</b>	Yes
<b>Property</b>	Uncertain ; Market garden
<b>Street name</b>	Vicolo della Nave Europa
<b>Space</b>	Unknown
<b>Room</b>	Exedra/Oecus/Triclinium

#### DESCRIPTION

##### Shrine features

Painting  
Niche - arched, painted

##### Type of image

Other

##### Artifacts

None

##### Evidence of Use

None

<b>Multi-phased</b>	Yes
<b>Orientation</b>	East
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

The shrine displays two phases. The earlier phase is preserved in the *Lares* on the red plaster surrounding the niche; garlands swing above them from the apex of the

niche, which was outlined in red. The later phase is comprised of the present decoration of the niche; in this phase, a garland outlines the niche. A crescent moon looms over a *gorgoneion* and two deer arrayed beneath a garland swag. Below the niche, a snake rises over an altar on one side, accompanied by green plants; traces of white paint on the opposite side of the altar suggest that there was a second snake confronting the first. The two heads flanking the *Lares* are distinct fragments of fresco set into the wall. It is not clear whether they belong with the shrine proper. They may be the heads of herms; the head on the left does seem to sit above traces of what might be a herm support.

#### DISCUSSION

The shrine is located above a built *triclinium*. There is a wellhead nearby, and perhaps a cook surface turned into an alcove in the northeast corner. The shrine is visible from the entrance of the garden into the *atrium*. It is likely only visible from the street at present because part of an intervening wall has collapsed. The large open space to the north was apparently cultivated. Fröhlich believes there are the remains of a second shrine painting elsewhere in the property; I did not see any evidence of a second painting, but it could well have faded since he conducted his research.

#### BIBLIOGRAPHY

Orr 28; Fröhlich L27; Jashemski, Appendix I, 88, 89.

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<b>Shrine I.D.</b>	202
<b>Area</b>	2
<b>Address</b>	I.12.16
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Vicolo della Nave Europa
<b>Space</b>	Domestic
<b>Room</b>	Atrium

#### DESCRIPTION

##### **Shrine features**

Ledge  
*Aedicula* façade  
 Niche - arched, painted

##### **Type of image**

Sacrifice

**Artifacts**

None

**Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	South
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

The niche, with projecting ledge, on the south wall of the *atrium* is unique. There is a physical hole in the lower-left corner, from which a painted snake emerges. The hole from the shrine is visible in the backside of the wall in I.12.15. Above the snake, separated from it by a green ground line, Bacchus stands with his panther to his right; the image is now very faded. Grape vines arch above him on the back wall of the niche. The ceiling of the niche is decorated with large red blossoms and other vegetal matter. There is a yellow border around the entire niche, separating it from the wall; there was once also a stucco *aedicula* façade in the form of two columns flanking the niche.

## DISCUSSION

The line separating the two registers may have originally been red or black.

## BIBLIOGRAPHY

Orr 29; Fröhlich L28; Giacobello A3.

18

<b>Shrine I.D.</b>	206
<b>Area</b>	2
<b>Address</b>	I.13.2
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Via dell'Abbondanza
<b>Space</b>	Domestic
<b>Room</b>	Garden

## DESCRIPTION

**Shrine features**

*Aedicula* façade  
Niche – square, painted



**Type of image**

Non-figural

**Artifacts**

Bronze Sculpture Minerva

**Evidence of Use**

Writing

<b>Multi-phased</b>	No
<b>Orientation</b>	South
<b>Accessibility</b>	High
<b>Traffic</b>	Unknown

A painted decorative frame of bordered upside-down “V”s once completely surrounded the niche. The pediment displays a circle resting between two “V”s turned on their sides; a dot rests in the middle of the circle and yellow rays radiate from its circumference. Giacobello describes a cross shape located above the circle. The background may once have been a dark yellow. The interior of the niche is painted in imitation marble. Both the niche and pediment have been heavily restored. The wood panels inside the niche are modern supports. A photograph taken in May 2010 and published at [www.pompeiiinpictures.com](http://www.pompeiiinpictures.com) reveals significant damage to the left side of the pediment after June 2008 when I studied the shrine.

The bronze statuette of Minerva was found inside the niche. The helmed goddess stands on a base, a lance in her left hand, and a dove in her right. An inscription on the base of the statuette reads, *Theodor(us) | mag(ister) | famil(iae) d(e) s(uo) d(edit)*.

## DISCUSSION

The niche is set directly above a *triclinium* in the southwest corner of the garden; it is visible from outside the *fauces* of the property, but it is not centered in the axial view. The dedication of the statuette by the *magister familiae* is in keeping with the emphasis given to the presence of the entire *familia* in the shrine painting in the kitchen to the east (cat. no. 20).

## BIBLIOGRAPHY

Orr 31; Jashemski, Appendix I, 92; Kaufmann-Heinimann GFV10; Giacobello V18.

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<b>Shrine I.D.</b>	208
<b>Area</b>	2
<b>Address</b>	I.13.2
<b>Extant</b>	Yes

<b>Property</b>	Residence
<b>Street name</b>	Via dell'Abbondanza
<b>Space</b>	Domestic
<b>Room</b>	Atrium

#### DESCRIPTION

##### **Shrine features**

Niche – arched, painted

##### **Type of image**

Uncertain

##### **Artifacts**

None

##### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	North
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

The arched niche in the *atrium* lies very low to the ground. It appears to contain a wreathed figure standing with his or her hands extended out to the side. There may be an altar in front of the figure. There are other traces, but they are difficult to decipher.

#### DISCUSSION

There is a bench along the east wall of the *atrium*, very close to the shrine, perhaps allowing viewers a chance to sit down to get a closer look at the niche shrine. A storage chest also located in the *atrium* contained precious objects and a clay relief with a reclining female figure. Reclining figures appear in other shrines in the city; this plaque may have had ritual significance.

#### BIBLIOGRAPHY

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<b>Shrine I.D.</b>	209
<b>Area</b>	2
<b>Address</b>	I.13.2
<b>Extant</b>	Yes

<b>Property</b>	Residence
<b>Street name</b>	Via dell'Abbondanza
<b>Space</b>	Domestic
<b>Room</b>	Kitchen

DESCRIPTION

**Shrine features**

Painting  
Ledge  
Niche – arched, painted

**Type of image**

Traditional

**Artifacts**

None

**Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	North-east
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

A traditional shrine painting covers the north and east walls of the kitchen, opposite the hearth. Garlands hang over the scenes on both walls. The north wall contains an arched niche surrounded by depictions of cuts of meat, including a ringwurst above the niche. Below, a snake approaches an altar hung with puppets, on which there is an offering, perhaps a pinecone. Green tufts of vegetation spring up around him. The back wall of the niche is painted with a garland, and the side walls have black and yellow-orange splotches.

On the east wall, there are two registers. The upper register contains a unique scene. On the sides, two *Lares* flank a gathering of worshippers. To the left, a *tibicen* and *camillus* stand by the altar. To the right of the *camillus*, there appear to be traces of a small figure carrying a small animal in front of the first row of participants. Behind the altar, the *paterfamilias* of the household conducts a sacrifice while the *materfamilias* looks on. Two rows of worshippers, the *familia* of the household, watch the proceedings and may be participating through the gesture that all make with their right hands. In the lower register, a man leads two mules and a bull. The entire painting is set on a base layer of fine white plaster.

## DISCUSSION

The depiction in the lower register of the painting on the east wall is likely a representation of the patron's profession. See also above (cat. no. 18) for the resonance between this shrine and the niche shrine in the garden.

## BIBLIOGRAPHY

Orr 33; Fröhlich L29; Giacobello 28.

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<b>Shrine I.D.</b>	218
<b>Area</b>	2
<b>Address</b>	I.13.11
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Via di Castricio
<b>Space</b>	Domestic
<b>Room</b>	Atrium

## DESCRIPTION

### Shrine features

Niche – square, painted  
Painting  
Ledge

### Type of image

Snake

### Artifacts

None

### Evidence of Use

None

<b>Multi-phased</b>	No
<b>Orientation</b>	West
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

The painting in the niche shrine, with projecting ledge, is comprised of flowers with red blossoms. It appears there might once have been a step inside the niche, along the bottom of the back wall. Beneath the niche, the painting is almost entirely faded away, but the shapes of two snakes are still visible. They confront one another over

an altar bearing two eggs. Birds once flew over the snakes, and there were dabs of yellow and red paint probably meant to represent flowers. Green plants flanked the niche.

#### DISCUSSION

The area of the wall in which the snake is painted is not distinguished from the rest of the decorative program of the *atrium*, thus harmonizing it within the larger scheme. Statuettes of Hercules and Minerva were found in the property (Kaufmann-Heinimann GFV11).

#### BIBLIOGRAPHY

Orr 37; Fröhlich L31; Giacobello A5.

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<b>Shrine I.D.</b>	220
<b>Area</b>	2
<b>Address</b>	I.13.12/14
<b>Extant</b>	Yes

<b>Property</b>	Residence, Workshop ; Market garden, Attached bar/shop,
<b>Street name</b>	Via di Castricio
<b>Space</b>	Domestic
<b>Room</b>	Atrium

#### DESCRIPTION

##### **Shrine features**

*Aedicula* façade  
Niche – square, painted

##### **Type of image**

Other

##### **Artifacts**

None

##### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	West
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

An *aedicula* façade of plastered masonry surrounded a painted niche. The pediment of the façade is adorned with a mosaic that includes shells. The niche was placed in the wall off-center; thus, the left niche wall was made thicker than the right in compensation. The projection of the walls of the niche over what is now empty space may have been to accommodate a wooden podium below. The interior of the niche is painted with red-blossomed flowers interspersed with items such as *situlae*, *caducei*, *cistae*, *sistra*, and birds. The exterior sites of the niche were once painted as well, but the imagery is now too faded to identify.

#### DISCUSSION

The niche, though low-access, would have been visible to a person behind the counter in shop I.13.13.

#### BIBLIOGRAPHY

Orr 38; Fröhlich L32.

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<b>Shrine I.D.</b>	224
<b>Area</b>	2
<b>Address</b>	I.14.1
<b>Extant</b>	Yes
<b>Property</b>	Inn
<b>Street name</b>	Via Nocera
<b>Space</b>	Commercial
<b>Room</b>	Interior room

#### DESCRIPTION

##### **Shrine features**

Niche - multiple  
Niche - arched

##### **Type of image**

N/a

##### **Artifacts**

None

##### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	East

**Accessibility** Low  
**Traffic** N/a

Three arched, plastered niches are arranged in a row on the east wall of the room located in a complex accessed through the garden. The niche in the middle is larger.

#### DISCUSSION

The side niches could have held lamps or ritual paraphenalia. The niches are only visible from the central space of the complex, to the west. Perhaps the room could have served for storage, or the lodging of guests; perhaps these niches were accessible for use by guests.

#### BIBLIOGRAPHY

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**Shrine I.D.** 225  
**Area** 2  
**Address** I.14.1  
**Extant** Yes

**Property** Inn  
**Street name** Via Nocera  
**Space** Commercial  
**Room** Interior room

#### DESCRIPTION

**Shrine features**  
Niche - arched

**Type of image**  
N/a

**Artifacts**  
None

**Evidence of Use**  
None

**Multi-phased** No  
**Orientation** South  
**Accessibility** Low  
**Traffic** N/a

A single plastered arched niche in the central space of the complex accessed through the garden.

#### DISCUSSION

This may be the shrine mentioned by Orr (40), if he was mistaken about its location on the east wall of the garden. There is no niche in that location now. It is located above and to the left of a feature that may be the remains of a hearth.

#### BIBLIOGRAPHY

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<b>Shrine I.D.</b>	226
<b>Area</b>	2
<b>Address</b>	I.14.2
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Via Nocera
<b>Space</b>	Domestic
<b>Room</b>	Atrium

#### DESCRIPTION

##### **Shrine features**

Niche - arched, painted

##### **Type of image**

Non-figural

##### **Artifacts**

None

##### **Evidence of Use**

Nail / nail hole

<b>Multi-phased</b>	No
<b>Orientation</b>	West
<b>Accessibility</b>	High
<b>Traffic</b>	Unknown

There are traces of a garland painted across the back wall of the niche.



## DISCUSSION

The height of the niche suggest that it might more properly be associated with a second level or a stairway.

## BIBLIOGRAPHY

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<b>Shrine I.D.</b>	332
<b>Area</b>	2
<b>Address</b>	I.14.2
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Via Nocera
<b>Space</b>	Domestic
<b>Room</b>	Garden

## DESCRIPTION

### Shrine features

Altar

### Type of image

N/a

### Artifacts

None

### Evidence of Use

Votive deposit

<b>Multi-phased</b>	No
<b>Orientation</b>	South-west
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

The shrine consists of limestone block that functioned as an altar; it was surrounded by a clump of trees. A votive deposit of bones and shells was buried at the base of the block. Broken pottery in the vicinity may also be associated with the shrine.

## DISCUSSION

There were trees, olive and fig, and beans planted in the garden. There were also water pans in the garden as if set out for birds and small animals. A built *triclinium*

sits in the southeast corner of the garden, with a whetstone and firewood nearby; a drainage channel ran along the east end of the garden.

BIBLIOGRAPHY

Jashemski, Appendix I, 101.

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<b>Shrine I.D.</b>	230
<b>Area</b>	2
<b>Address</b>	I.14.7
<b>Extant</b>	Yes
<b>Property</b>	Residence ; Attached bar/shop
<b>Street name</b>	Via di Castricio
<b>Space</b>	Domestic
<b>Room</b>	Garden

DESCRIPTION

**Shrine features**

Niche - square, painted  
Ledge  
Altar

**Type of image**

Sacrifice

**Artifacts**

None

**Evidence of Use**

Nail / nail hole

<b>Multi-phased</b>	Yes
<b>Orientation</b>	West
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

A square niche with projecting ledge. A wreathed, draped figure reclines on a couch. The right hand of the figure raises a branch, while the left holds a small *patera* (both now faded). A low table with a small bowl and offerings of fruit (now faded) sits in front, surrounded by red blooms; there is a lamp stand to the right of the couch. A garland overhangs the scene. The plaster on the top back wall of the niche has fallen, revealing an older layer painted with dabs of colored, perhaps meant to represent flowers. There is a square of fine plaster around the niche overlying

plaster of lower grade the covers the rest of the wall. There was a small altar in front of the niche, or perhaps a table holding a small altar and offerings.

#### DISCUSSION

The two garden shrines were intervisible (see cat. no. 28, below). Both were built and decorated before the rest of the house was finished.

#### BIBLIOGRAPHY

Orr 43; Fröhlich L34; Jashemski, Appendix I, 104; Charles-Laforge 2007; Giacobello V20.

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<b>Shrine I.D.</b>	231
<b>Area</b>	2
<b>Address</b>	I.14.7
<b>Extant</b>	Yes
<b>Property</b>	Residence ; Attached bar/shop
<b>Street name</b>	Via di Castricio
<b>Space</b>	Domestic
<b>Room</b>	Garden

#### DESCRIPTION

##### Shrine features

*Ps.-aedicula*

Niche - arched, painted

##### Type of image

Sacrifice

##### Artifacts

Bronze Sculpture Lar

Bronze Sculpture Lar

Terracotta Dishware

Bronze Lamp

##### Evidence of Use

None

<b>Multi-phased</b>	No
<b>Orientation</b>	South
<b>Accessibility</b>	High
<b>Traffic</b>	Unknown

The pseudo-*aedicula* is decorated in two main parts. The niche contains an image of the *genius* sacrificing at an altar, which might have *pupae* attached to it. A *patera* is in his right hand. Plants surround *genius* and starry rosettes dot the sides and roof of the niche, while dolphins adorn the edges. Below, on the front of the base of the pseudo-*aedicula*, there is a highly unusual painted scene of river trade. Next to the river god Sarnus, who pours out a stream of water from a jar, a shipment of what is probably vegetables is weighed and loaded or unloaded; the activity appears to be directed by the figure in the middle of the upper register, wearing partially blue clothing. The male figure “directing” the activity may be the *paterfamilias* of the household. There is yellow outlining around the edges of the pseudo-*aedicula*.

The shrine is surrounded by a canal of water that seems to extend Sarnus’ stream and bring his waters into the house. Giacobello comments that perhaps the shrine is set up to imitate a nymphaeum. Two bronze statuettes of *Lares* were found in the niche *in situ* at the time of excavation, along with a bronze lamp and a terracotta vessel that may be an incense burner. The two statuettes are of the same overall height, but their socles are not the same height.

#### DISCUSSION

The yellow outlining here is functionally equivalent to red outlining as seen in many other shrines; it is yellow because red outlining would blend in excessively with the pseudo-*aedicula* itself. According to Giacobello, the painting was executed by the so-called Bottega dei Pittori di Via di Castricio. The shrine is visible from the entrance, but it is not on axis with it; it is aligned instead with the corridor that leads from the *atrium* to the garden. The two garden shrines were intervisible (see cat. no. 28, below). Both were built and decorated before the rest of the house was finished.

#### BIBLIOGRAPHY

Orr 42; Fröhlich L33; Jashemski, Appendix I, 104; Kaufmann-Heinimann GFV12; D’Ambrosio and Borriello 2001, p. 48; Giacobello 30.

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<b>Shrine I.D.</b>	235
<b>Area</b>	2
<b>Address</b>	I.14.15
<b>Extant</b>	Yes
<b>Property</b>	Bar
<b>Street name</b>	Via della Palestra
<b>Space</b>	Commercial
<b>Room</b>	Counter room

## DESCRIPTION

### **Shrine features**

Ledge  
Niche - arched

### **Type of image**

N/a

### **Artifacts**

None

### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	East
<b>Accessibility</b>	High
<b>Traffic</b>	Unknown

A plastered, arched niche with projecting ledge located behind the counter of the property.

## DISCUSSION

There is another niche shrine on the west wall of the bar. The two niches are intervisible.

## BIBLIOGRAPHY

Orr 41.

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<b>Shrine I.D.</b>	241
<b>Area</b>	2
<b>Address</b>	I.16.3
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Via di Castricio
<b>Space</b>	Domestic
<b>Room</b>	Atrium

## DESCRIPTION

### **Shrine features**

*Aedicula*

Painting

**Type of image**

Sacrifice

**Artifacts**

Terracotta Vessels

Glass Vessels

**Evidence of Use**

None

**Multi-phased**

No

**Orientation**

North-west

**Accessibility**

Low

**Traffic**

N/a

The shrine is a standard *aedicula* form; it is adorned with painted stucco decoration. The north wall of the niche has a painting of Minvera sacrificing over a garlanded altar; the *genius* sacrifices at another altar with offerings on the west wall. There might be puppets attached to his altar. Red outlining highlights the panels on which the deities are depicted. There is a step or shallow shelf along the bottom of the west niche wall. Multiple ceramic and glass vessels were found in the shrine.

DISCUSSION

This shrine is structured very much like the one in I.16.4 (cat. no. 32). There is another shrine on the south wall of the *viridarium* (cat. no. 31) of I.16.3, with which the *aedicula* shrine is intervisible, although in antiquity the completed stairway would have obscured much of the view. The stair would also obstruct the view of a person in the rear of the property. Perhaps the intent was to minimize the visual impact of the shrine for all but for those who have just entered the property. (The stair would not obscure their view.) The wall decoration adjacent to the *aedicula* is a garden painting.

BIBLIOGRAPHY

Orr 47; Fröhlich L35; Jashemski, Appendix II, 24; Giacobello A6.

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<b>Shrine I.D.</b>	301
<b>Area</b>	2
<b>Address</b>	I.16.3
<b>Extant</b>	Yes
<b>Property</b>	Residence

**Street name** Via di Castricio  
**Space** Domestic  
**Room** Viridarium

DESCRIPTION

**Shrine features**  
Sculpted relief

**Type of image**  
Snake

**Artifacts**  
None

**Evidence of Use**  
Nail / nail hole

**Multi-phased** No  
**Orientation** South  
**Accessibility** High  
**Traffic** Unknown

A stucco relief of a snake approaches an altar. The relief is placed above a painted garden fence with vegetation. There is some green and yellow color preserved around the head of the snake and the bottom of the altar. Perhaps the stucco relief inserted into the garden scene as if dwelling within it. There are at least five nails inserted along the body of the snake, and another in the altar.

DISCUSSION

The snake relief is intervisible with the *aedicula* shrine in the northwest corner of the *atrium*, and the garden painting in which it is set may have some resonance with the garden painting around the *aedicula*. The *viridarium* may have hosted some industrial activity. There are two snake paintings in the property across *Via di Castricio*, I.11.10-11, though neither is intervisible with the snake relief in I.16.3. A passerby, however, could view all three shrines in quick succession.

BIBLIOGRAPHY

Jashemski, Appendix II, 23; Giacobello, p. 234.

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**Shrine I.D.** 242  
**Area** 2  
**Address** I.16.4

<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Via di Castricio
<b>Space</b>	Domestic
<b>Room</b>	Atrium

#### DESCRIPTION

##### **Shrine features**

*Aedicula*  
 Painting  
 Sculpted relief

##### **Type of image**

Snake

##### **Artifacts**

None

##### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	North-west
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

The shrine has a standard *aedicula* form (it was originally roofed). The north and west walls of the niche each bear a painted snake with a stucco head; they approach the northeast corner as if confronting each other over the offerings placed in the niche. The panels in which the snakes are depicted are emphasized with outlining. A step or shallow shelf runs along the bottom of both the north and west walls.

#### DISCUSSION

Note that Orr mistakenly locates the shrine in I.16.2. It is structured very much like the one in I.16.3 (cat. no. 30). The shrine in I.16.4 is nicely harmonized with its environment. The red and green outlining connects all elements with the surrounding wall areas, and the snakes are positioned as if they could have slithered out from the flanking plants. According to Giacobello, the paintings are attributed to the Bottega di Via di Castricio.

#### BIBLIOGRAPHY

Orr 46; Fröhlich L36; Jashemski, Appendix II, 25; Giacobello A7.



<b>Shrine I.D.</b>	245
<b>Area</b>	2
<b>Address</b>	I.17.2
<b>Extant</b>	No
<b>Property</b>	Residence ; Attached bar/shop
<b>Street name</b>	Via di Castricio
<b>Space</b>	Domestic
<b>Room</b>	Corridor

## DESCRIPTION

**Shrine features**

Niche - arched

**Type of image**

N/a

**Artifacts**

None

**Evidence of Use**

None

<b>Multi-phased</b>	Yes
<b>Orientation</b>	North
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

A plastered, arched niche. The bottom of the niche was partially blocked in antiquity, and a second floor laid on top of the "blocking." The floor has been consolidated and filled in since I first studied the niche in 2008.

## DISCUSSION

Note that Orr mistakenly locates this shrine in I.17.1. The corridor in which the niche is located leads from the *atrium* to the rear of the commercial area in I.17.3.

## BIBLIOGRAPHY

Orr 49.

<b>Shrine I.D.</b>	246
<b>Area</b>	2

<b>Address</b>	I.17.3
<b>Extant</b>	Yes
<b>Property</b>	Shop ; Attached house
<b>Street name</b>	Via di Castricio
<b>Space</b>	Commercial
<b>Room</b>	Counter room

DESCRIPTION

**Shrine features**

Niche - square  
Niche - blocked

**Type of image**

N/a

**Artifacts**

None

**Evidence of Use**

None

**Multi-phased**

Yes

**Orientation**

South

**Accessibility**

High

**Traffic**

Unknown

A square, plastered niche lies directly above an arched niche that was blocked in antiquity.

DISCUSSION

Note that Orr mistakenly believes that the niches are on a north wall. He calls the room in which the niches are located a counter room, but there is no evidence for a counter today.

BIBLIOGRAPHY

Orr 50.

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<b>Shrine I.D.</b>	257
<b>Area</b>	2
<b>Address</b>	II.1.1/13
<b>Extant</b>	No

<b>Property</b>	Bar ; Living quarters?
<b>Street name</b>	Via dell'Abbondanza
<b>Space</b>	Unknown
<b>Room</b>	Kitchen

#### DESCRIPTION

##### **Shrine features**

Painting

##### **Type of image**

Traditional

##### **Artifacts**

None

##### **Evidence of Use**

Writing

##### **Multi-phased**

No

##### **Orientation**

South

##### **Accessibility**

High

##### **Traffic**

Unknown

The painting is placed above the hearth; it is now too faded to see. In an upper register, two large *Lares* flanked the composition. Between them a smaller figure sacrificed at an altar, presumably the *genius*. There may be another figure, or perhaps just some plants, on the other side of the altar. A *tabula ansata* above the altar bore the inscription, *Felix Laribus | con(se) c[rat] votum*. There is the head of a pig next to the *Lar* on the right-hand side of the painting. In the lower register, a snake amidst green bushes approached near to where there was the depiction of a ham. A garland was strung along the top of the entire painting. The painting was set on a rectangle of fine white plaster.

#### DISCUSSION

The painting is visible through the window in west wall of the property; the window overlooks the *Via di Nocera* north of No. 13. The rear of the property may have had domestic use. Even if it did, the kitchen was likely used for both commercial and domestic activities. The painting, then, has commercial associations, if not others. There was also a niche shrine in the east wall of the counter room in the front of the property.

#### BIBLIOGRAPHY

Orr 54; Fröhlich L38; Giacobello 31.

**Shrine I.D.** 258  
**Area** 2  
**Address** II.1.8-9  
**Extant** Yes

**Property** Residence, Workshop  
**Street name** Via Nocera  
**Space** Domestic†  
**Room** Garden

#### DESCRIPTION

##### **Shrine features**

*Aedicula* façade  
Niche – square, painted  
Painting  
Ledge  
Sculpted relief

##### **Type of image**

Sacrifice

##### **Artifacts**

None

##### **Evidence of Use**

None

**Multi-phased** No  
**Orientation** East  
**Accessibility** High  
**Traffic** Unknown

The square niche with a projecting plastered ledge is surrounded by a stucco *aedicula* façade with pediment. There are traces of a reddish, pink color on the ledge. The interior of the niche is painted in imitation of marble. The joins between the back wall and sides of the niche are outlined in red, as are the top and sides of the *aedicula* façade. To the right of the niche, Hercules holds a small sacrificial vessel in his right hand, and in his left, the club, the end of which rests on the ground. He is dressed in the lionskin. There are a stucco snake and altar on the wall below the niche; the altar once bore a pinecone and two eggs. The plants and garland in this register are painted. Both panels containing the snake and Hercules are outlined in red.

## DISCUSSION

A water channel runs along the wall in front of the shrine. The property may have had a commercial aspect in the form of an inn, or a serving area in the rear garden.

## BIBLIOGRAPHY

Orr 55; Fröhlich L39; Jashemski, Appendix I, 128; Coralini 2001, P037; Giacobello V23.

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<b>Shrine I.D.</b>	334
<b>Area</b>	2
<b>Address</b>	II.1.11-12
<b>Extant</b>	Yes
<b>Property</b>	Residence, Workshop, Clubhouse
<b>Street name</b>	Via Nocera
<b>Space</b>	Restricted Communal
<b>Room</b>	Peristyle, Garden

## DESCRIPTION

### Shrine features

Altar  
Podium  
Cult room

### Type of image

N/a

### Artifacts

None

### Evidence of Use

None

<b>Multi-phased</b>	No
<b>Orientation</b>	East
<b>Accessibility</b>	High
<b>Traffic</b>	Unknown

A room opening off the northeast corner of the peristyle garden functioned as a cult room. Against the rear wall was a podium for a statue. To the north are storerooms for ritual material. The cult room could be closed with a shutter, and various graffiti were found on the pillars at each side of the door. A square masonry altar, with iron rings for garlands, sat in the garden in front of the room. Two squat terracotta vases

with a little bowl attached to the rim above the handle were also found near the altar.

#### DISCUSSION

Trees were planted in the garden. The cult room is visible on a direct visual axis from the entry at No. 12, though the altar is slightly off-center.

#### BIBLIOGRAPHY

Jashemski, Appendix I, 132.

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<b>Shrine I.D.</b>	262
<b>Area</b>	2
<b>Address</b>	II.8.2-3
<b>Extant</b>	Yes
<b>Property</b>	Bar
<b>Street name</b>	Via Nocera
<b>Space</b>	Commercial
<b>Room</b>	Garden

#### DESCRIPTION

##### Shrine features

Altar  
Ledge  
Niche - arched, painted

##### Type of image

Uncertain

##### Artifacts

None

##### Evidence of Use

None

<b>Multi-phased</b>	No
<b>Orientation</b>	North
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

A small altar bearing a relief of a club sits below an arched, painted niche with a projecting ledge. There are at least three sockets in the niche ledge. The lower face of the ledge intersects the wall at a 45° angle.

## DISCUSSION

The niche and altar are in close proximity to a built *triclinium*, and may have been used for offerings during meals. A person standing in front of the niche might have visible from the street.

## BIBLIOGRAPHY

Orr 65; Jashemski, Appendix I, 150; Coralini 2001, p. 175.

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<b>Shrine I.D.</b>	266
<b>Area</b>	2
<b>Address</b>	II.8.6
<b>Extant</b>	Yes
<b>Property</b>	Residence ; Market garden
<b>Street name</b>	Via Nocera
<b>Space</b>	Domestic†
<b>Room</b>	Garden

## DESCRIPTION

### Shrine features

*Aedicula*

Altar

### Type of image

N/a

### Artifacts

None

### Evidence of Use

None

<b>Multi-phased</b>	No
<b>Orientation</b>	East
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

The shrine has a standard *aedicula* form, though the supports for the pediment are more unusual. The left is comprised of a column adjacent to a brick pilaster. The plaster on the right pediment support is rounded on its interior end, perhaps to resemble a column. A statue of Hercules was found fixed in the *aedicula*.

## DISCUSSION

Two votive statuettes of a draped figure and Eros were found near the shrine, perhaps associated with it. A *triclinium* is very near to the shrine. The shrine is visible throughout the entire garden, which was cultivated with grapes originally; later, in its final period, it was cultivated with flowers. The house and garden may have had some commercial or industrial aspects.

## BIBLIOGRAPHY

Jashemski, Appendix I, 153; Coralini 2001, p. 175; Giacobello V26.

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<b>Shrine I.D.</b>	267
<b>Area</b>	2
<b>Address</b>	II.9.1
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Via Nocera
<b>Space</b>	Domestic
<b>Room</b>	Portico, Viridarium

## DESCRIPTION

### Shrine features

Painting

### Type of image

Sacrifice

### Artifacts

None

### Evidence of Use

None

<b>Multi-phased</b>	No
<b>Orientation</b>	Unknown
<b>Accessibility</b>	High
<b>Traffic</b>	Unknownt

A painted pillar that forms part of a portico adjacent to an open-air *triclinium*. South side: Bacchus with panther; west side: Priapus; north side: cornucopias and a *caduceus*; east side - a *kithara*, a raven, and an *omphalos*.



## DISCUSSION

The pillar is visible off-axis from the main entrance to the property.

## BIBLIOGRAPHY

Fröhlich L41.

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<b>Shrine I.D.</b>	268
<b>Area</b>	2
<b>Address</b>	II.9.1
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Via Nocera
<b>Space</b>	Domestic
<b>Room</b>	Other

## DESCRIPTION

### Shrine features

Painting

### Type of image

Traditional

### Artifacts

None

### Evidence of Use

Nail / nail hole

<b>Multi-phased</b>	No
<b>Orientation</b>	West
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

Two large *Lares* flank a scene of the *genius* sacrificing over an altar, around which a snake is twined. A *camillus* stand to the left of the altar. A garland is depicted along the top of the painting.

## DISCUSSION

The placement of the nails in and very near to the figures (as well as along the painted garland) does not definitively prove, as Fröhlich and Giacobello claim, that the painting was not used as a shrine at the time of the eruption.

## BIBLIOGRAPHY

Fröhlich L41b; Giacobello 32.

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**Shrine I.D.** 271  
**Area** 2  
**Address** II.9.2  
**Extant** Yes

**Property** Residence, Workshop  
**Street name** Via Nocera  
**Space** Domestic†  
**Room** Other

## DESCRIPTION

**Shrine features**

Ledge

Niche - arched, painted

**Type of image**

Non-figural

**Artifacts**

Bronze Sculpture Bacchus

Bronze Sculpture Venus

Terracotta Sculpture Apollo

**Evidence of Use**

None

**Multi-phased** No  
**Orientation** West  
**Accessibility** Low  
**Traffic** N/a

A plastered and painted arched niche. There are red and green splotches on the rear wall of the niche, presumably meant to represent flowers. The ledge does not extend all the way back into the niche. Three statuettes were found in the niche. The first is a bronze Bacchus; he is young, with a *thyrsos* and *nebris*, and is accompanied by a small animal, perhaps his panther. The second is a bronze nude Venus covering herself with her hands out of modesty. The third is a terracotta bust of Apollo.

## DISCUSSION

The shrine may be located in a portion of the property that housed industrial activity, rather than strictly domestic space.

## BIBLIOGRAPHY

Kaufmann-Heinimann GFV14.

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<b>Shrine I.D.</b>	273
<b>Area</b>	2
<b>Address</b>	II.9.4
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Via Nocera
<b>Space</b>	Domestic
<b>Room</b>	Other

## DESCRIPTION

### Shrine features

Niche – square, painted  
Ledge  
*Aedicula* façade

### Type of image

Other

### Artifacts

None

### Evidence of Use

None

<b>Multi-phased</b>	No
<b>Orientation</b>	North
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

The square niche, surrounded by an stuccoed *aedicula* façade with pediment, possesss a projecting ledge. There are still stucco columns flanking the niche, supporting the pediment. The interior of the niche is painted with red-blossomed flowers interspersed with birds, cupids, and pieces of fruit. The shrine is outlined in red. Cupids also adorn the center of a number of the painted panels that decorate the remaining walls of the room with the shrine.

## DISCUSSION

The window in the east wall overlooks the garden; perhaps there was resonance between this view and the vegetal content of the niche. Furthermore, a painting of Europa and the bull, in the room off the *tablinum* to the south, also depicts a cupid very much like those in the shrine; there are other suggestions of visual connections among the shrine and various elements of the larger decorative program of the house. The room with the painting of Europa also contained an image of Venus fishing in a pool of water, while two cupids look on. A statuette of Venus was found in the property, and there was a pool in the rear garden.

## BIBLIOGRAPHY

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<b>Shrine I.D.</b>	275
<b>Area</b>	2
<b>Address</b>	II.9.5-7
<b>Extant</b>	Yes
<b>Property</b>	Workshop, Bar? ; Market garden
<b>Street name</b>	Via Nocera
<b>Space</b>	Commercial†
<b>Room</b>	Garden

## DESCRIPTION

### Shrine features

*Ps.-aedicula*  
Niche - arched  
Ledge

### Type of image

N/a

### Artifacts

None

### Evidence of Use

None

<b>Multi-phased</b>	No
<b>Orientation</b>	Unknown
<b>Accessibility</b>	High
<b>Traffic</b>	Unknown

Two large fountains occupy the center of the garden, near a built *triclinium*. The structures are identical. Each large niche has a smaller niche inside it, with a ledge. The front faces are covered in mosaic, including shell, volcanic stone, and glass paste – with representations of birds, fish, and seahorses as well as abstract designs. The top and bottom frontal sides of the fountains, as well as the interior of the small niches, exhibit a grotto-izing effect. A round marble feature inside the north fountain resembles a round altar and could have functioned as such. The side and back façades of the fountains are painted with garden paintings. There is a water tank on top of the north fountain; the access stairs are on the rear side of each fountain.

#### DISCUSSION

Fountains could also be sites of ritual. The garden was planted as a vineyard, and there are facilities for wine production; the fountains could thus have had an industrial aspect, as well, but their position near a *triclinium* suggests a closer association with eating and drinking as in a bar. The fountains are axially aligned with the entry at No. 7 on the eastern side of the insula, perhaps to take advantage of the viewing opportunities offered by the traffic flowing west from the *palaestra*.

#### BIBLIOGRAPHY

Jashemski, Appendix I, 154; Jashemski, Appendix II, 29.

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<b>Shrine I.D.</b>	335
<b>Area</b>	2
<b>Address</b>	III.4.2-3
<b>Extant</b>	No
<b>Property</b>	Residence
<b>Street name</b>	Via dell'Abbondanza
<b>Space</b>	Domestic
<b>Room</b>	Garden

#### DESCRIPTION

##### **Shrine features**

Altar

##### **Type of image**

N/a

**Artifacts**

Marble Sculpture Unidentified  
 Vessel Lamb  
 Vessel  
 Bronze Vessel

**Evidence of Use**

Evidence of burning

<b>Multi-phased</b>	No
<b>Orientation</b>	North
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

In the middle of the garden, on a high pedestal, there stood a marble statuette of the goddess worshipped in the garden. At the foot of the statue was an incense burner in the shape of a wooly lamb on a rectangular base; behind this item, a receptacle for the incense rested against a column. A cylindrical bronze and iron brazier was found in front of the statue. The goddess represented by the statue is likely Isis, or the syncretic Isis-Diana.

## DISCUSSION

This shrine is the only known statue of deity for which there is any degree of certainty that it was used for ritual. Other statues may, and probably were, used for ritual, but no objects have been found with them to elevate this assumption above the level of supposition.

## BIBLIOGRAPHY

Jashemski, Appendix I, 159.

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<b>Shrine I.D.</b>	287
<b>Area</b>	1
<b>Address</b>	VI.1.1
<b>Extant</b>	Yes
<b>Property</b>	Inn ; Living quarters?
<b>Street name</b>	Via Consolare
<b>Space</b>	Commercial†
<b>Room</b>	Kitchen

## DESCRIPTION

**Shrine features**

Altar  
 Bench(es)  
 Ledge  
 Niche - multiple  
 Niche - arched, painted  
 Cult room

**Type of image**

Sacrifice

**Artifacts**

None

**Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	North-east
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

Inside the cult room in the northeast corner of the property, an arched niche with a projecting ledge was placed on the north wall. On the back wall of the niche there is a wreathed, draped figure reclining on a couch and holding a cornucopia and a *kantharos*. Before the couch sits a table bearing a jar and an *acerra*. The roof and sidewalls of the niche are dotted with floral ornaments, and a garland once hung along the top of the niche; the joins of the walls are highlighted with red outlining. A fixed altar with the figure of a garlanded pig stands in front of the niche. A bench runs along the north, west, and south sides of the room. Just outside the room there is another arched niche with projecting ledge; this one is painted with red flowers. A bench lined the north wall of the corridor leading to the cult room.

## DISCUSSION

The cult room lies in the northeast corner of the property in a very secluded location; it is accessible only through the adjacent kitchen and *triclinium*. This may suggest that it was not for the use of guests. The property may also have had living quarters, and the shrine could be located in space associated them.

## BIBLIOGRAPHY

Boyce 132; Fröhlich L55; Charles-Laforge 2007.

<b>Address</b>	VI.1.10/23
<b>Extant</b>	Yes
<b>Property</b>	Residence ; Attached bar/shop
<b>Street name</b>	Via Consolare
<b>Space</b>	Domestic
<b>Room</b>	Kitchen

#### DESCRIPTION

##### **Shrine features**

Painting  
Ledge

##### **Type of image**

Traditional

##### **Artifacts**

None

##### **Evidence of Use**

None

##### **Multi-phased**

Yes

##### **Orientation**

South

##### **Accessibility**

Low

##### **Traffic**

N/a

The painting is now too faded to discern. There were originally two registers. In the upper register, either the *genius* or the *paterfamilias* sacrificed at an altar, with a *camillus* to his left. Two figures flank this central scene; they are most likely *Lares*, though they carry *paterae* rather than *rhyta* and *situlae*. In the lower register, two snakes confront one another over an altar laden with offerings. The remains of a projecting ledge are embedded in the wall between the two altars. The remains of an earlier phase of painting are discernable in the form of the two unidentified figures above the main composition of the painting.

#### DISCUSSION

The painting is located next to the hearth. The positioning of the ledge allows the offerings placed on it to take the place of the painted ones, and *vice versa*. A statuette of Minerva was found in an unknown location elsewhere in the property.

#### BIBLIOGRAPHY

Boyce 135; Fröhlich L56; Giacobello 48.



<b>Shrine I.D.</b>	52
<b>Area</b>	1
<b>Address</b>	VI.1.12
<b>Extant</b>	Yes
<b>Property</b>	Shop ; Living quarters
<b>Street name</b>	Via Consolare
<b>Space</b>	Domestic†
<b>Room</b>	Other

## DESCRIPTION

**Shrine features**

Niche - square, painted

**Type of image**

Non-figural

**Artifacts**

None

**Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	South
<b>Accessibility</b>	High
<b>Traffic</b>	No

A narrow rectangular niche with a fragment of purplish red fresco.

## DISCUSSION

Located in the rear of the property, which is separated from the front room by a freed-standing wall. A hearth and latrine were originally presented in the rear portion of the property along with the niche.

## BIBLIOGRAPHY

<b>Shrine I.D.</b>	56
<b>Area</b>	1
<b>Address</b>	VI.1 s side

<b>Extant</b>	Yes
<b>Property</b>	Street ; Crossroads
<b>Street name</b>	Via Consolare
<b>Space</b>	Unrestricted Communal
<b>Room</b>	

#### DESCRIPTION

##### **Shrine features**

Painting  
Altar

##### **Type of image**

Other

##### **Artifacts**

None

##### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	North
<b>Accessibility</b>	High
<b>Traffic</b>	Yes

In the painting, three robed figures stand on either side of a statue on a pedestal. An altar, once stuccoed, is placed in front of the painting.

#### DISCUSSION

The painting is affixed to the side of a cistern, and there is a fountain directly south. The shrine is intervisible with the one on the north end of *insula* VI.4 (cat. no. 59). The space around the shrine and fountain is a convenient gathering spot for people in the area.

#### BIBLIOGRAPHY

Fröhlich F36; Van Andringa 1.

50<sup>6</sup>

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<b>Shrine I.D.</b>	59
<b>Area</b>	1

<sup>6</sup> This shrine was not included in the statistical analyses because it was blocked in antiquity. I include it in this catalogue to support my discussion of it in the text.

<b>Address</b>	VI.2.2
<b>Extant</b>	Yes
<b>Property</b>	Shop
<b>Street name</b>	Via Consolare
<b>Space</b>	Commercial
<b>Room</b>	Front room

#### DESCRIPTION

##### **Shrine features**

Niche – blocked, arched

##### **Type of image**

N/a

##### **Artifacts**

None

##### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	East
<b>Accessibility</b>	High
<b>Traffic</b>	Neutral

An arched niche that was blocked in antiquity. There is a hollow cavity underneath the niche.

#### DISCUSSION

The cavity could have enclosed a pot to collect libations,<sup>7</sup> or perhaps coins.

#### BIBLIOGRAPHY

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<b>Shrine I.D.</b>	60
<b>Area</b>	1
<b>Address</b>	VI.2.3-5/30-31
<b>Extant</b>	No

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<sup>7</sup> This cavity was pointed out to me in 2008 by Marco Salvatore Stella and Anne Laidlaw, whom I thank for the observation about its potential function.

**Property** Inn, Bar ; Living quarters?  
**Street name** Via Consolare  
**Space** Commercial  
**Room** Ala

#### DESCRIPTION

##### **Shrine features**

Painting  
Ledge

##### **Type of image**

Traditional

##### **Artifacts**

None

##### **Evidence of Use**

None

**Multi-phased** No  
**Orientation** East  
**Accessibility** High  
**Traffic** Yes

The painting is placed in the recess created by the blocking of a door. In the painting, a *genius* sacrifices over a tripod, accompanied by the *tibicen*. *Lares* flank the composition; garlands are strung along the top of the painting. In a lower register, a snake crawls to the right. Three holes below the painting suggest that there was once a wooden ledge.

#### DISCUSSION

A person standing at the counter of bar VI.2.5 would have a good view of the painting, though the interior pilasters of the bar would make viewing more difficult for those entering the property through the entrance at VI.2.4. Any customers or guests who were inside the property would have had easy access to the shrine. The area around the peristyle in the southern portion of the property may have functioned as living quarters.

#### BIBLIOGRAPHY

Boyce 139; Fröhlich L57.

<b>Area</b>	1
<b>Address</b>	VI.2.14
<b>Extant</b>	No
<b>Property</b>	Residence
<b>Street name</b>	Vico di Narciso
<b>Space</b>	Domestic
<b>Room</b>	Garden

#### DESCRIPTION

##### **Shrine features**

Altar  
*Aedicula* façade  
 Niche – painted

##### **Type of image**

Sacrifice

##### **Artifacts**

None

##### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	East
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

The niche was constructed in the plaster projecting from the wall and surrounded with a painted or stuccoed *aedicula* façade. Egyptian deities were depicted above red-colored steps: a female, presumably Isis; a male, Sarapis or Osiris; and Harpokrates. The stuccoed altar set on the ground in front of the niche bore the image of a candelabrum.

#### DISCUSSION

The shrine was incorporated into a garden painting.

#### BIBLIOGRAPHY

Boyce 141; Fröhlich L58; Jashemski, Appendix 1, 207; Jashemski, Appendix II, 42.

<b>Area</b>	1
<b>Address</b>	VI.2.24
<b>Extant</b>	Yes
<b>Property</b>	Residence ; Attached bar/shop
<b>Street name</b>	Vico di Modesto
<b>Space</b>	Domestic
<b>Room</b>	Viridarium

DESCRIPTION

**Shrine features**

Ledge  
Niche - arched

**Type of image**

N/a

**Artifacts**

None

**Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	West
<b>Accessibility</b>	High
<b>Traffic</b>	Neutral

An arched, plastered niche.

DISCUSSION

The height of the shrine appears to preclude its use for utilitarian purposes.

BIBLIOGRAPHY

Giacobello V42.

54<sup>8</sup>

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<b>Shrine I.D.</b>	68
<b>Area</b>	1
<b>Address</b>	VI.2 w side
<b>Extant</b>	Yes

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<sup>8</sup> This shrine was not included in the statistical analyses because it was blocked in antiquity. I include it in this catalogue because I discuss it in the text as an example of a vicinal shrine.

<b>Property</b>	Street ; Façade
<b>Street name</b>	Vico di Narciso
<b>Space</b>	Unrestricted Communal
<b>Room</b>	N/a

#### DESCRIPTION

##### **Shrine features**

Niche – blocked, arched

##### **Type of image**

N/a

##### **Artifacts**

Bronze Coin

Terracotta Sculpture

Terracotta Vessel

Terracotta Vessel

Glass Utensil

Bronze Utensil

##### **Evidence of Use**

Votive deposit

<b>Multi-phased</b>	Yes
<b>Orientation</b>	East
<b>Accessibility</b>	High
<b>Traffic</b>	Neutral

An arched, plastered niche that was blocked in antiquity. A votive deposit directly underneath the niche was enclosed with rough limestone slabs; it contained fifteen bronze coins ranging in date from the end of the 4th century BCE to the middle of the 2nd century BCE, a miniature *kylix*, an amphora handle, a piece of glass that was perhaps a game piece, a small mirror, a fragment of a terracotta female head, and some bone.

#### DISCUSSION

The niche was cut partly into the north jamb of entrance into VI.2.16/21. It was blocked up at the end of the Augustan period, according to Anniboletti; Giacobello places the closure earlier, at the founding of the colony. An adjacent votive deposit, apparently from the late Republican period, is also associated with the shrine. It contained items relating to marriage ritual. It included a fragment of a sculpture, four coins, a dish, and an altar with an inscription.

#### BIBLIOGRAPHY

Anniboletti 2005; Anniboletti 2007; Anniboletti 2008; Giacobello, p. 268.

**Shrine I.D.** 69  
**Area** 1  
**Address** VI.3.3/27-28  
**Extant** No

**Property** Shop, Workshop ; Stable, Attached bar/shop  
**Street name** Via Consolare  
**Space** Industrial  
**Room** Mill room

#### DESCRIPTION

**Shrine features**  
Painting

**Type of image**  
Traditional

**Artifacts**  
None

**Evidence of Use**  
None

**Multi-phased** No  
**Orientation** West  
**Accessibility** High  
**Traffic** No

There were a number of figures in the shrine painting that once graced the rear wall of the mill room. On the left, there was a *Lar*. To the right of the *Lar* was a female figure that most likely was Vesta, though Fornax is a possibility. On the other side of Vesta is an altar, and what seems to have been a third figure. There may have been additional components, but the scene is known only from a sketch of the painting *in situ*; in this drawing, a millstone obscures the right-hand side of the painting. Below, in a lower register, two snakes confront one another over an altar bearing a pinecone and fruit, with green plants in the background. The panel was flanked by birds chasing insects.

#### DISCUSSION

The painting is located on a section of wall over features related to the production of bread, such as a basin for water. The shrine is oriented towards people entering the bakery.



BIBLIOGRAPHY

Boyce 149; Fröhlich L59.

56

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<b>Shrine I.D.</b>	71
<b>Area</b>	1
<b>Address</b>	VI.3.7/25-26
<b>Extant</b>	Yes
<b>Property</b>	Residence ; Attached bar/shop
<b>Street name</b>	Via Consolare
<b>Space</b>	Domestic
<b>Room</b>	Garden

DESCRIPTION

**Shrine features**

Painting  
Altar  
Niche - arched

**Type of image**

Sacrifice

**Artifacts**

None

**Evidence of Use**

Nail / nail hole

<b>Multi-phased</b>	No
<b>Orientation</b>	East
<b>Accessibility</b>	High
<b>Traffic</b>	Neutral

A red stuccoed altar is placed against the back wall of the property. On the wall around the altar was a painting. Atop the three-dimensional altar, a *genius* sacrificed at a painted altar, while snakes to either side rose up through thick bushes as if to consume the actual offerings on the physical altar. There is an arched niche above and to the right of the altar and painting.

DISCUSSION

The altar and painting are set within the central axis view from the *fauces*. Does the asymmetry of the niche suggest that it was not part of the shrine? It does not seem to function as part of a strategy to increase the visibility of the shrine.

BIBLIOGRAPHY

Boyce 146; Jashemski, Appendix I, 218; Giacobello 49.

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<b>Shrine I.D.</b>	72
<b>Area</b>	1
<b>Address</b>	VI.3.10
<b>Extant</b>	Yes
<b>Property</b>	Workshop
<b>Street name</b>	Via Consolare
<b>Space</b>	Industrial
<b>Room</b>	Front room

DESCRIPTION

**Shrine features**

Niche - arched

**Type of image**

N/a

**Artifacts**

None

**Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	East
<b>Accessibility</b>	High
<b>Traffic</b>	Neutral

An arched, plastered niche set low to the ground.

DISCUSSION

The niche is located behind a wellhead. It is set within a view axis from the right-hand side of the threshold.

BIBLIOGRAPHY

<b>Shrine I.D.</b>	76
<b>Area</b>	1
<b>Address</b>	VI.4.3-4
<b>Extant</b>	Yes
<b>Property</b>	Inn, Bar
<b>Street name</b>	Via Consolare
<b>Space</b>	Commercial
<b>Room</b>	Front room

## DESCRIPTION

**Shrine features**

Painting  
Ledge  
*Aedicula* façade

**Type of image**

Traditional

**Artifacts**

None

**Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	North
<b>Accessibility</b>	High
<b>Traffic</b>	No

The shrine painting is known only from written sources. Two large *Lares* flank the *genius* sacrificing at an altar; a *tibicen* accompanies the scene. From either side, snakes approach the same altar at which the *genius* stands. A garland hangs over the scene. Boyce reports that a lower panel, outlined in red like the main composition, may have contained additional figures. There was once a ledge.

## DISCUSSION

A *triclinium* and hearth were located in the same space.

## BIBLIOGRAPHY

Boyce 151; Fröhlich L60.

<b>Shrine I.D.</b>	78
<b>Area</b>	1
<b>Address</b>	VI.4 n side
<b>Extant</b>	No
<b>Property</b>	Street ; Crossroads
<b>Street name</b>	Via Consolare
<b>Space</b>	Unrestricted Communal
<b>Room</b>	N/a

## DESCRIPTION

**Shrine features**

Painting

**Type of image**

Snake

**Artifacts**

None

**Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	South
<b>Accessibility</b>	High
<b>Traffic</b>	Yes

In the painting, located on the east façade of bar VI.4.1-2, a snake crawls through short grass towards an altar to its left; fruits are placed on the altar.

## DISCUSSION

Intervisible with the street shrine at the south end of *insula* VI.1 (cat. no. 49).

## BIBLIOGRAPHY

Van Andringa 2.

<b>Shrine I.D.</b>	316
<b>Area</b>	1
<b>Address</b>	VI.5.3/22

**Extant** Yes

**Property** Residence ; Attached bar/shop  
**Street name** Vico di Modesto  
**Space** Domestic  
**Room** Cubiculum

DESCRIPTION

**Shrine features**  
 Niche - arched, painted

**Type of image**  
 Non-figural

**Artifacts**  
 None

**Evidence of Use**  
 None

**Multi-phased** No  
**Orientation** West  
**Accessibility** Low  
**Traffic** N/a

The interior the arched niche is painted with green vegetation across the lower half of the rear wall.

DISCUSSION

The height of the niche seems to preclude use for utilitarian purposes. Perhaps there was some resonance between the vegetation in the niche and the *impluvium* planting beds.

BIBLIOGRAPHY

Boyce 152; Giacobello C12.

61

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**Shrine I.D.** 317  
**Area** 1  
**Address** VI.5.3/22  
**Extant** Yes

**Property** Residence ; Attached bar/shop

**Street name** Vico di Modesto  
**Space** Domestic  
**Room** Atrium

DESCRIPTION

**Shrine features**  
Podium

**Type of image**  
N/a

**Artifacts**  
None

**Evidence of Use**  
None

**Multi-phased** No  
**Orientation** North  
**Accessibility** Low  
**Traffic** N/a

The podium has three steps, perhaps for the display of offerings and statuettes. The bottom two are covered by ceramic tile and the upper one was probably originally so covered as well. The structure may have been part of an otherwise wooden *aedicula*.

DISCUSSION

The construction of the structure is very odd, if it is indeed a stairway as Fiorelli suggests. The differential preservation necessary for the middle portion to have been preserved while the first few lower steps, and the entire rest of the stair with its support structure, did not survive, is unlikely. It also seems unlikely that the preserved portion structure would be the only portion of the stair constructed of masonry while the remaining components were of wood.

BIBLIOGRAPHY

Fiorelli 1875, p. 97.

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**Shrine I.D.** 319  
**Area** 1  
**Address** VI.5.5/21

<b>Extant</b>	Yes
<b>Property</b>	Residence ; Attached bar/shop
<b>Street name</b>	Vico di Modesto
<b>Space</b>	Domestic
<b>Room</b>	Atrium

#### DESCRIPTION

##### **Shrine features**

Niche - arched

##### **Type of image**

N/a

##### **Artifacts**

None

##### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	East
<b>Accessibility</b>	High
<b>Traffic</b>	Neutral

The roof of the plastered niche top is triple-pointed in shape of an *aedicula*.

#### DISCUSSION

This niche might be the *larario* noted by Boyce (no. 153) as belonging to the property, but his description of the location does not match. (If not this shrine, Boyce's shrine is now no longer extant.) The shrine is visible from outside the property, but only in a limited area around the main entrance.

#### BIBLIOGRAPHY

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<b>Shrine I.D.</b>	326
<b>Area</b>	1
<b>Address</b>	VI.5.10
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Vico di Modesto

**Space** Domestic  
**Room** Peristyle, Portico

DESCRIPTION

**Shrine features**  
Podium

**Type of image**  
N/a

**Artifacts**  
None

**Evidence of Use**  
None

**Multi-phased** No  
**Orientation** East  
**Accessibility** High  
**Traffic** Neutral

There are three steps, but perhaps only the top two are part of the shrine proper; they could have served for the display of offerings or statuettes. The structure may have been part of an otherwise wooden *aedicula*.

DISCUSSION

The structure is not oriented correctly and is too steep to be a stair. In the current incarnation of the layout of the property, the peristyle would perhaps function like an *atrium*.

BIBLIOGRAPHY

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**Shrine I.D.** 22  
**Area** 1  
**Address** VI.6.1/8/12/13  
**Extant** Yes

**Property** Residence ; Attached bar/shop  
Stable  
**Street name** Via delle Terme  
**Space** Domestic  
**Room** Kitchen



## DESCRIPTION

### Shrine features

Painting  
*Aedicula* façade

### Type of image

Traditional

### Artifacts

None

### Evidence of Use

None

<b>Multi-phased</b>	Yes
<b>Orientation</b>	North
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

A traditional painting once adorned the north wall of the kitchen, above the hearth on the east wall. The painting was surrounded by painted *aedicula* façade. In the painting, underneath a garland, the *Lares* flank a *genius* sacrificing at an altar. Below a ground line, two snakes amidst plants confront each other over an altar hung with puppets and bearing a pinecone and two eggs. To either side of the main composition cuts of meat, dead animals (a hare and birds), and a live pig are depicted. Today, only a niche from an earlier phase survives in the location of the shrine.

## DISCUSSION

There is a back entrance to the property at No. 13, in the room north of the kitchen; this entry could have increased access to the shrine. It is clear, however, from the position of the shrine on the north wall opposite the threshold between the kitchen and the peristyle, that the shrine was oriented to viewers in the peristyle, not those entering through the rear door.

## BIBLIOGRAPHY

Boyce 156; Fröhlich L61; Giacobello 50.

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<b>Shrine I.D.</b>	312
<b>Area</b>	1
<b>Address</b>	VI.17.41

<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Vico del Farmicista
<b>Space</b>	Domestic
<b>Room</b>	Other

#### DESCRIPTION

##### **Shrine features**

Ledge  
Niche - arched, painted

##### **Type of image**

Non-figural

##### **Artifacts**

##### **Evidence of Use**

None

<b>Multi-phased</b>	No
<b>Orientation</b>	South
<b>Accessibility</b>	Low
<b>Traffic</b>	N/a

A painted, arched niche, with projecting ledge, containing red-blossomed vegetation.

#### DISCUSSION

The imagery harmonizes nicely with the surrounding decoration. The red framing device and flower-like motifs in the wall decoration echo the blossoms in the niche.

#### BIBLIOGRAPHY

Giacobello C15.

66

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<b>Shrine I.D.</b>	289
<b>Area</b>	1
<b>Address</b>	VI.17.42
<b>Extant</b>	Yes
<b>Property</b>	Residence
<b>Street name</b>	Vico del Farmicista
<b>Space</b>	Domestic

**Room** Kitchen

DESCRIPTION

**Shrine features**

Painting

**Type of image**

Uncertain

**Artifacts**

None

**Evidence of Use**

None

**Multi-phased** No  
**Orientation** North  
**Accessibility** Low  
**Traffic** N/a

A fragment of painting appears to show the *camillus* and half the body of the *genius*.

DISCUSSION

The preserved section of the painting is placed opposite the hearth. Because the stairway that enters the underground level of the property from the street leads into a passageway that slopes under the kitchen, the painting might have been visible to a person walking down this passage. Otherwise, visibility limited to those in the kitchen.

BIBLIOGRAPHY

Fröhlich L78; Giacobello 70.

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**Shrine I.D.** 87  
**Area** 1  
**Address** VII.6.3  
**Extant** Yes

**Property** Residence ; Attached bar/shop  
**Street name** Via delle Terme  
**Space** Domestic  
**Room** Garden

## DESCRIPTION

### Shrine features

*Aedicula*

Altar

### Type of image

N/a

### Artifacts

Marble Sculpture Diana

### Evidence of Use

None

<b>Multi-phased</b>	No
<b>Orientation</b>	South
<b>Accessibility</b>	High
<b>Traffic</b>	Neutral

Only a low podium remains today, but it was once stuccoed and surmounted by four columns and a pedimental roof. Two steps are cut in the front side, though they are now difficult to discern. An archaistic statue of Diana originally stood in the shrine. It was white marble, with the goddess's garments executed in colored marble. A small altar sits to the side in front of the *aedicula* and was originally stuccoed.

## DISCUSSION

The low height of the podium is unusual for *aediculae*. The shrine is visible in the central view axis from the *fauces* through to the rear of the house. Specifically, the altar is centered in the view, and the podium is off-set slightly. The window set low in the wall to the west looks into the underground kitchen, where there is a traditional shrine painting.

## BIBLIOGRAPHY

Boyce 286; Jashemski, Appendix I, 358; Bassani 33.

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<b>Shrine I.D.</b>	90
<b>Area</b>	1
<b>Address</b>	VII.6.7
<b>Extant</b>	No
<b>Property</b>	Residence
<b>Street name</b>	Via delle Terme

**Space** Domestic  
**Room** Peristyle  
Garden

DESCRIPTION

**Shrine features**

Niche – square, painted

**Type of image**

Non-figural

**Artifacts**

None

**Evidence of Use**

None

**Multi-phased** Yes  
**Orientation** South  
**Accessibility** High  
**Traffic** Neutral

A square niche plastered with successive layers of red, green, and yellow. Heavy bomb damage to the property during World War II obliterated the shrine (cf. García y García 2006, p. 102).

DISCUSSION

The niche was visible from the main entrance of the property; it was also aligned on axis with *Vico di Modesto*. That street carried north-bound wheeled traffic, though, so the axiality would only benefit pedestrians and perhaps those wheeled vehicles traveling from *Via Consolare* to *Via delle Terme*. The wall around the niche was decorated with a garden painting. An archival photograph (AFS C359) reveals what seems to be a brazier standing to the side of the niche.

BIBLIOGRAPHY

Boyce 289; Jashemski, Appendix I, 359.

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**Shrine I.D.** 280  
**Area** 2  
**Address** IX.13.1, 3  
**Extant** Yes

**Property** Residence, Workshop ; Attached bar/shop  
**Street name** Via dell'Abbondanza  
**Space** Industrial†  
**Room** Atrium

#### DESCRIPTION

**Shrine features**  
Painting

**Type of image**  
Traditional

**Artifacts**  
None

**Evidence of Use**  
Writing

**Multi-phased** No  
**Orientation** West  
**Accessibility** Low  
**Traffic** N/a

Below a garland, two large *Lares* flank a *genius* and *iuno* sacrificing at an altar, assisted by a small *camillus* and *tibicen*; a snake from a vegetation-filled lower register breaks through the groundline below the figures to twine around the altar. Above the altar, a *tabula ansata* bears the inscription, *pro salutem reditum et victoria(m) C. Iuli Philippi votum h(ic) fecit Laribus P. Cornelius Felix et Vitalis Cuspi*. The entire painting is outlined in red.

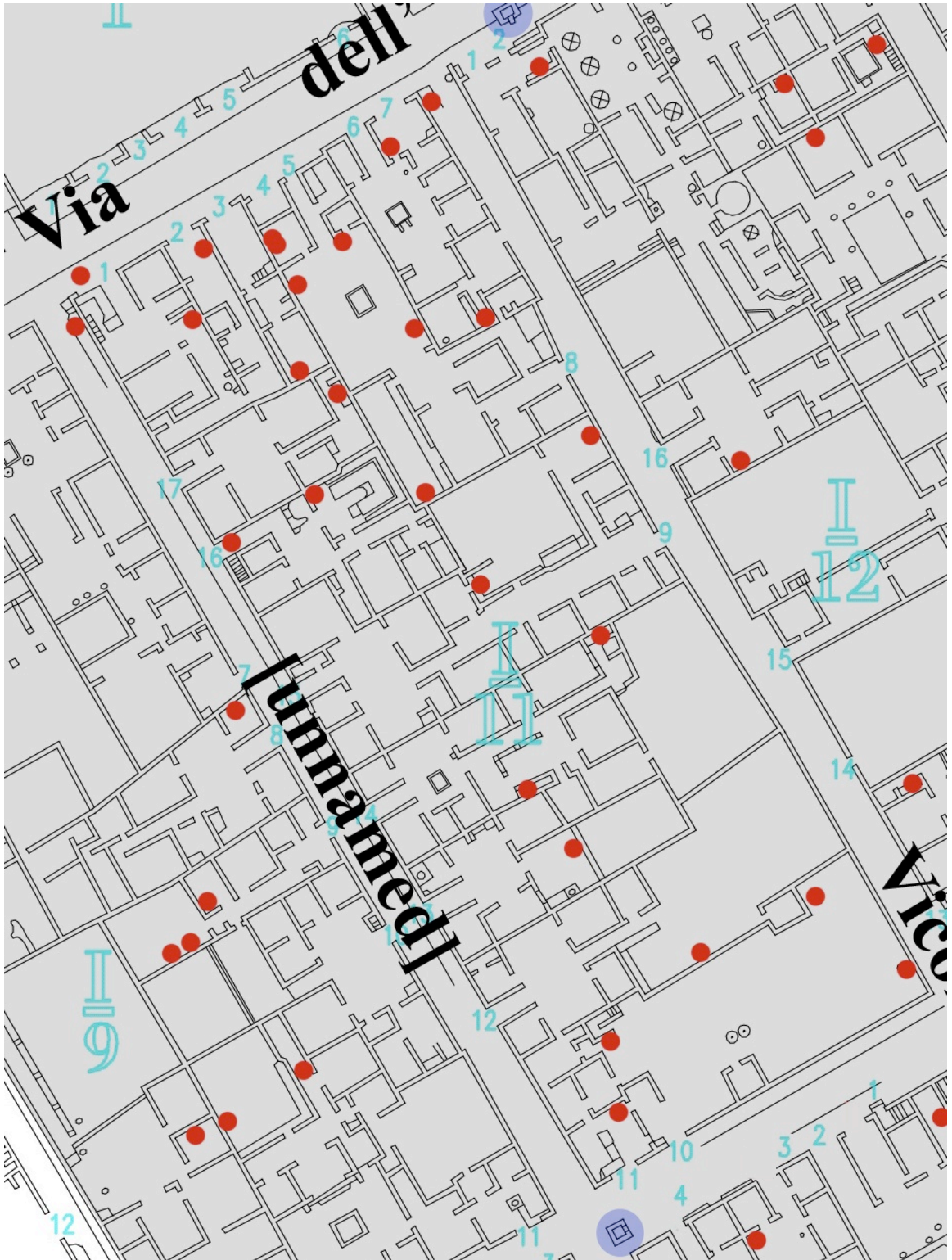
#### DISCUSSION

The western *atrium*, in which the shrine is located, is generally considered to have served industrial purposes, but it could have been domestic. There is a small kitchen directly to the north of the painting; the patron may have wanted to place the painting inside the kitchen but found that there was not enough room for the large painting that he desired. It seems from the inscription that C. Iulius Philippus is the *paterfamilias*, for whose safe return a vow was made by two members of the *familia*.

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Fröhlich L109; Giacobello 113.

Appendix 2, figure 1 – *insula* 1.11



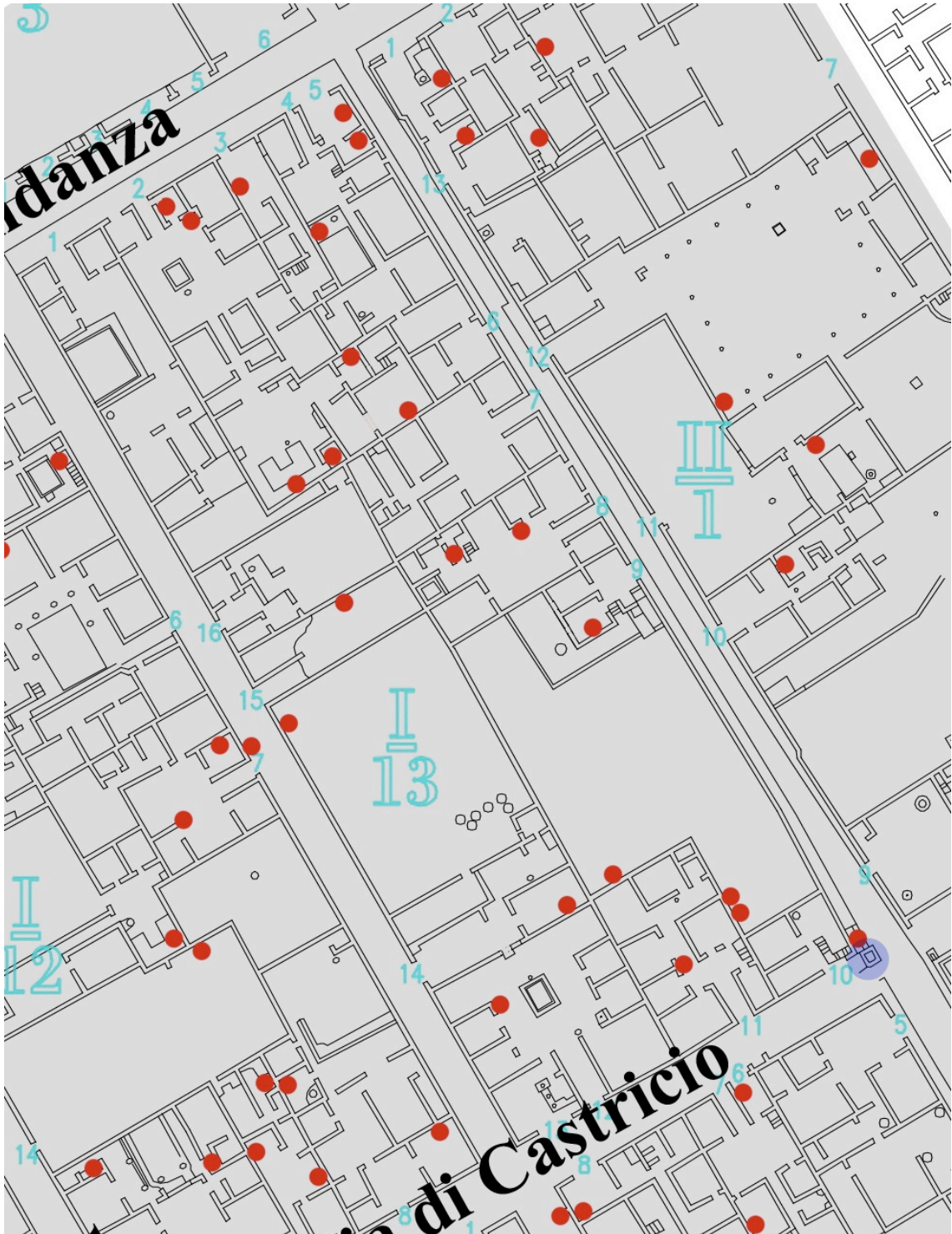


Appendix 2, figure 2 – insula I.12

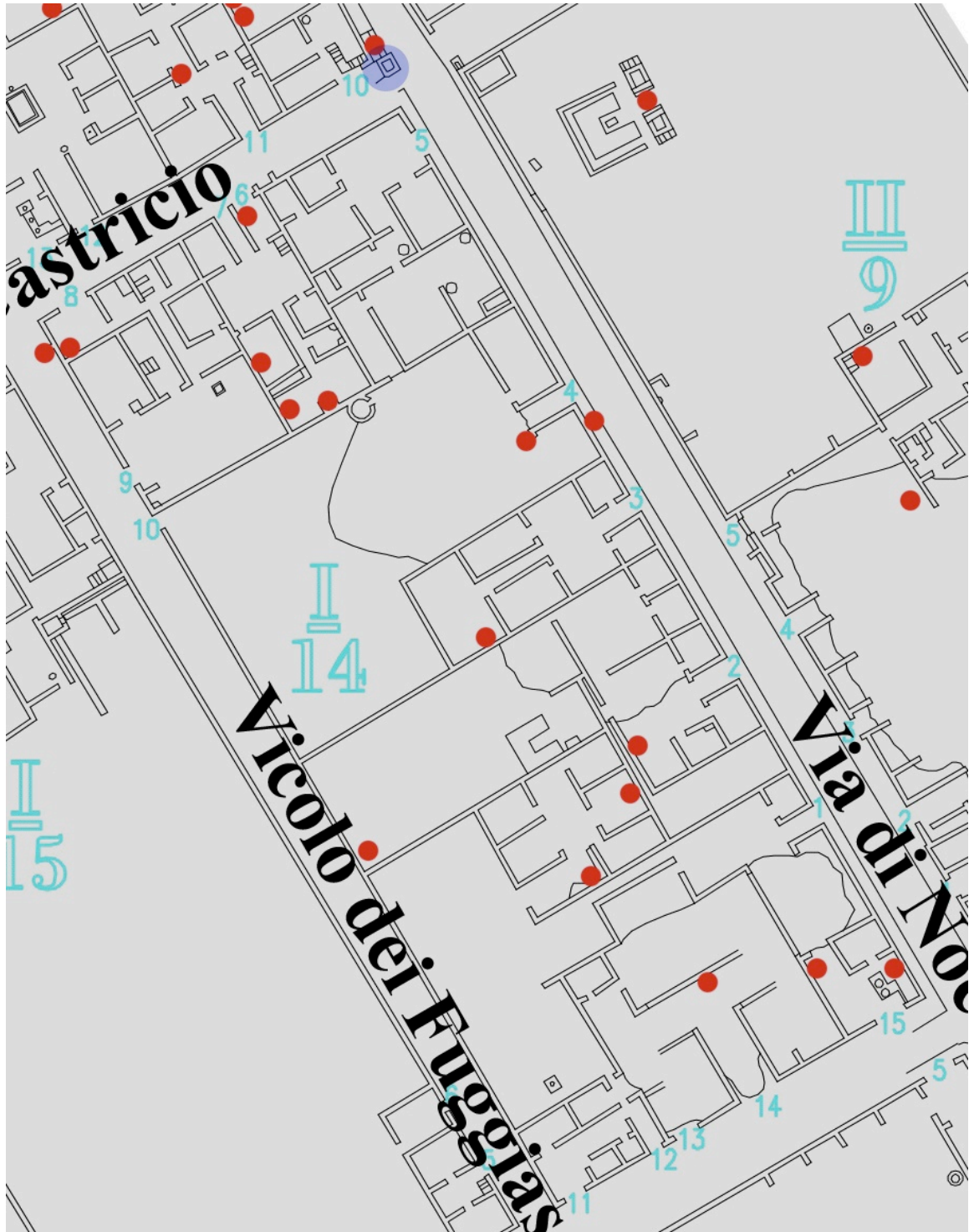




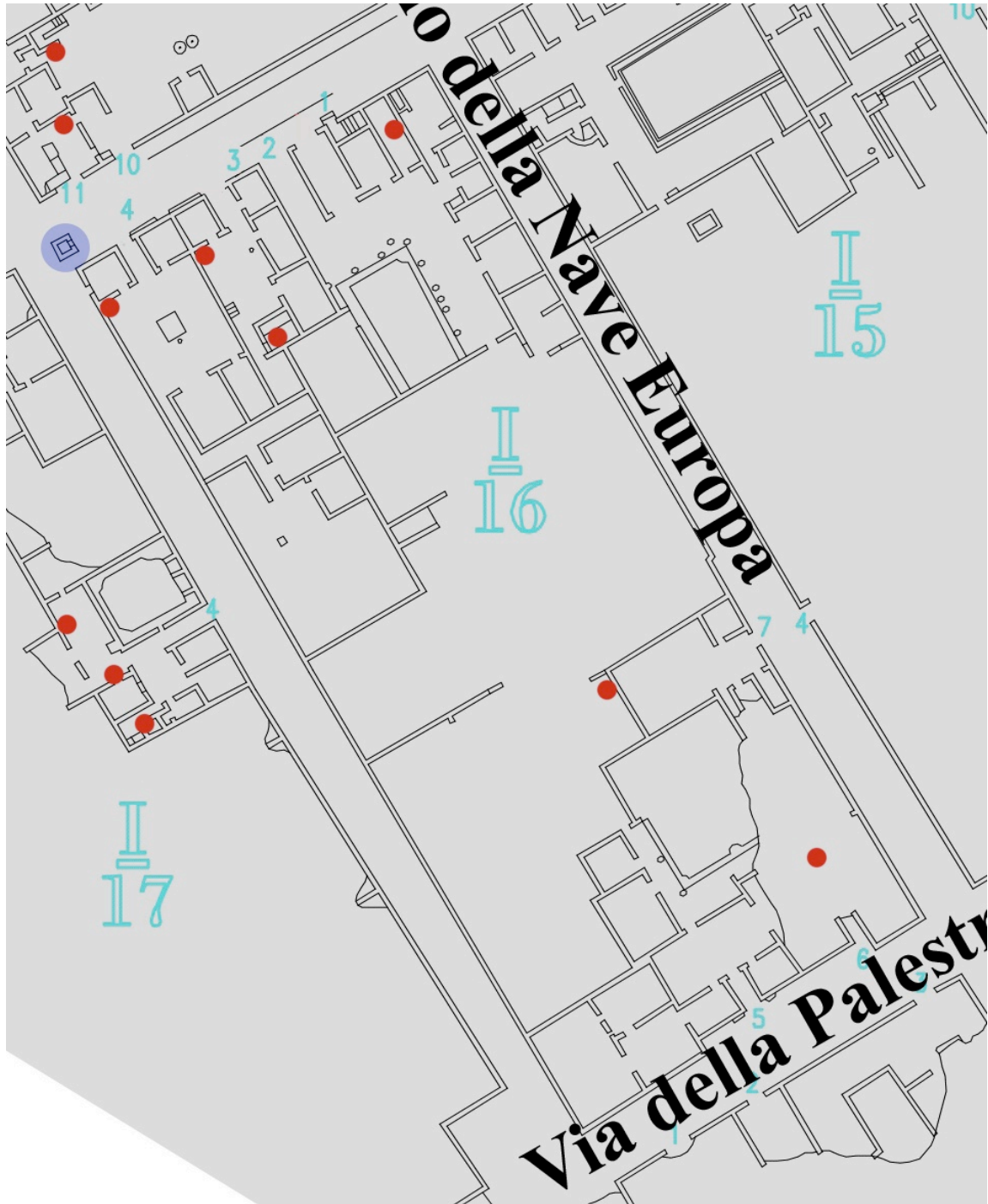
Appendix 2, figure 3 – *insula* 1.13



Appendix 2, figure 4 – *insula* 1.14



Appendix 2, figure 5 – *insula* I.16





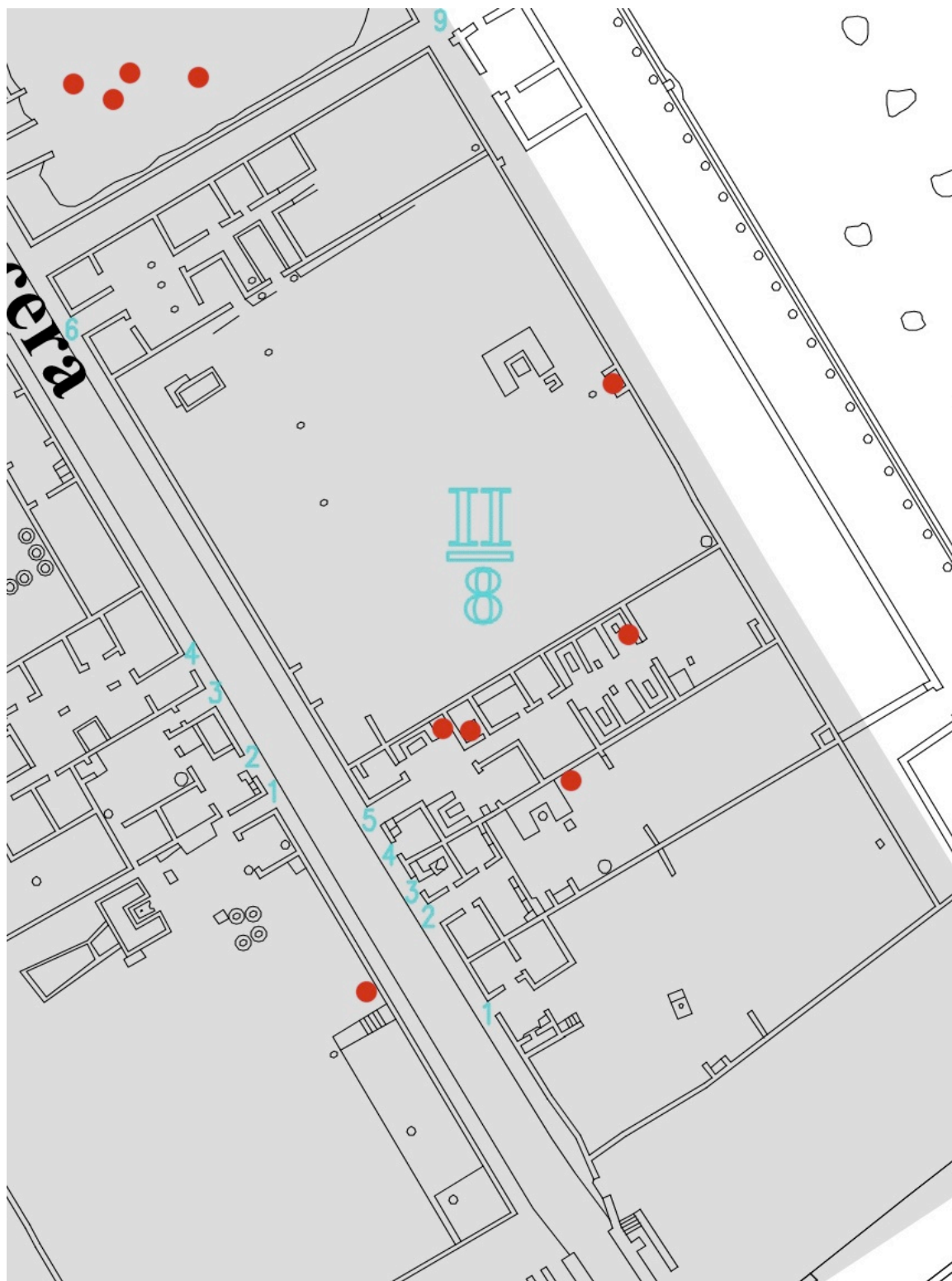
Appendix 2, figure 6 – *insula* I.17



Appendix 2, figure 7 – *insula* II.1



Appendix 2, figure 8 – *insula* II.8





Appendix 2, figure 9 – *insula* II.9



Appendix 2, figure 10 – *insula* III.4





Appendix 2, figure 11 – *insula* VI.1

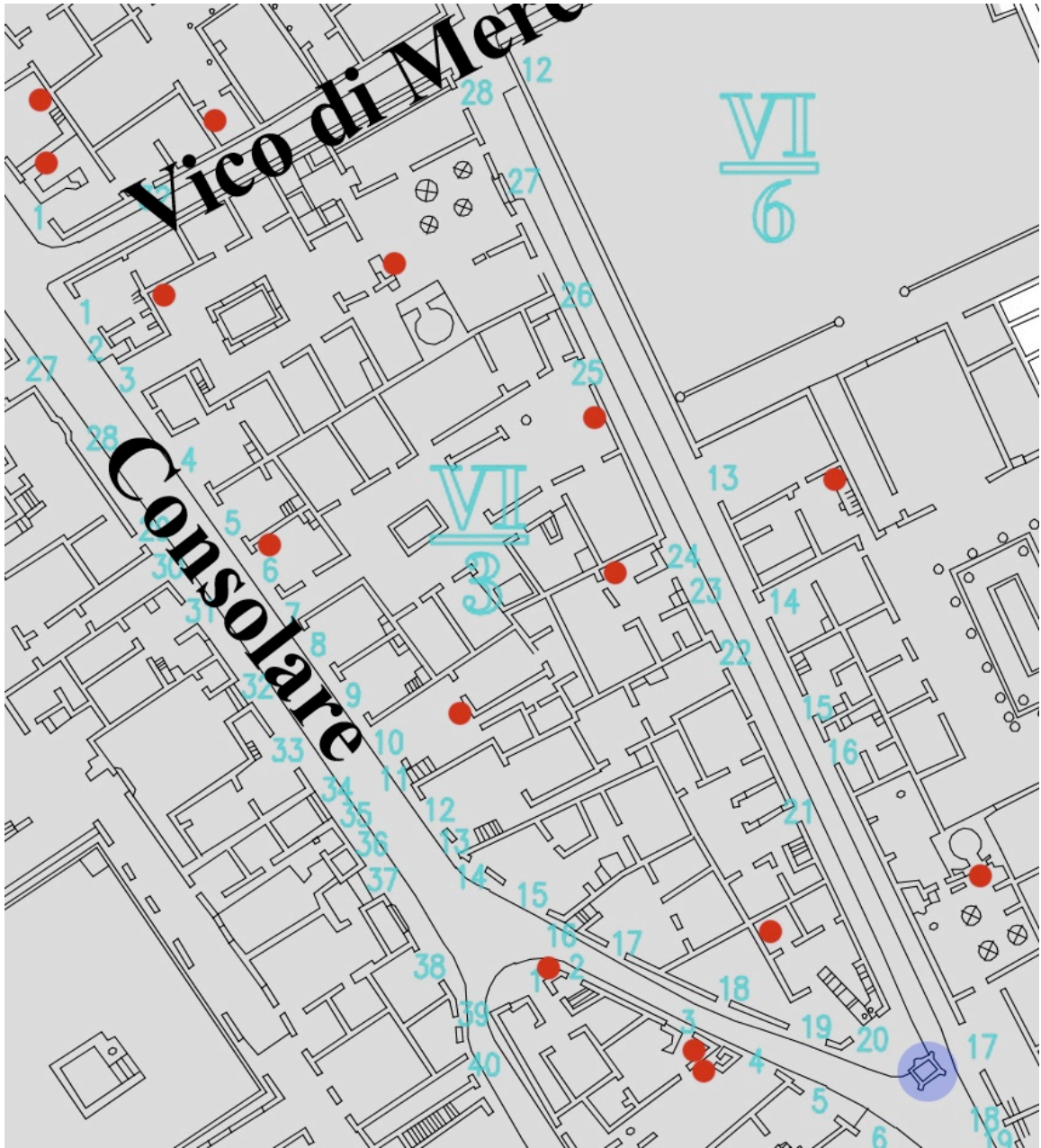


Appendix 2, figure 12 – *insula* VI.2

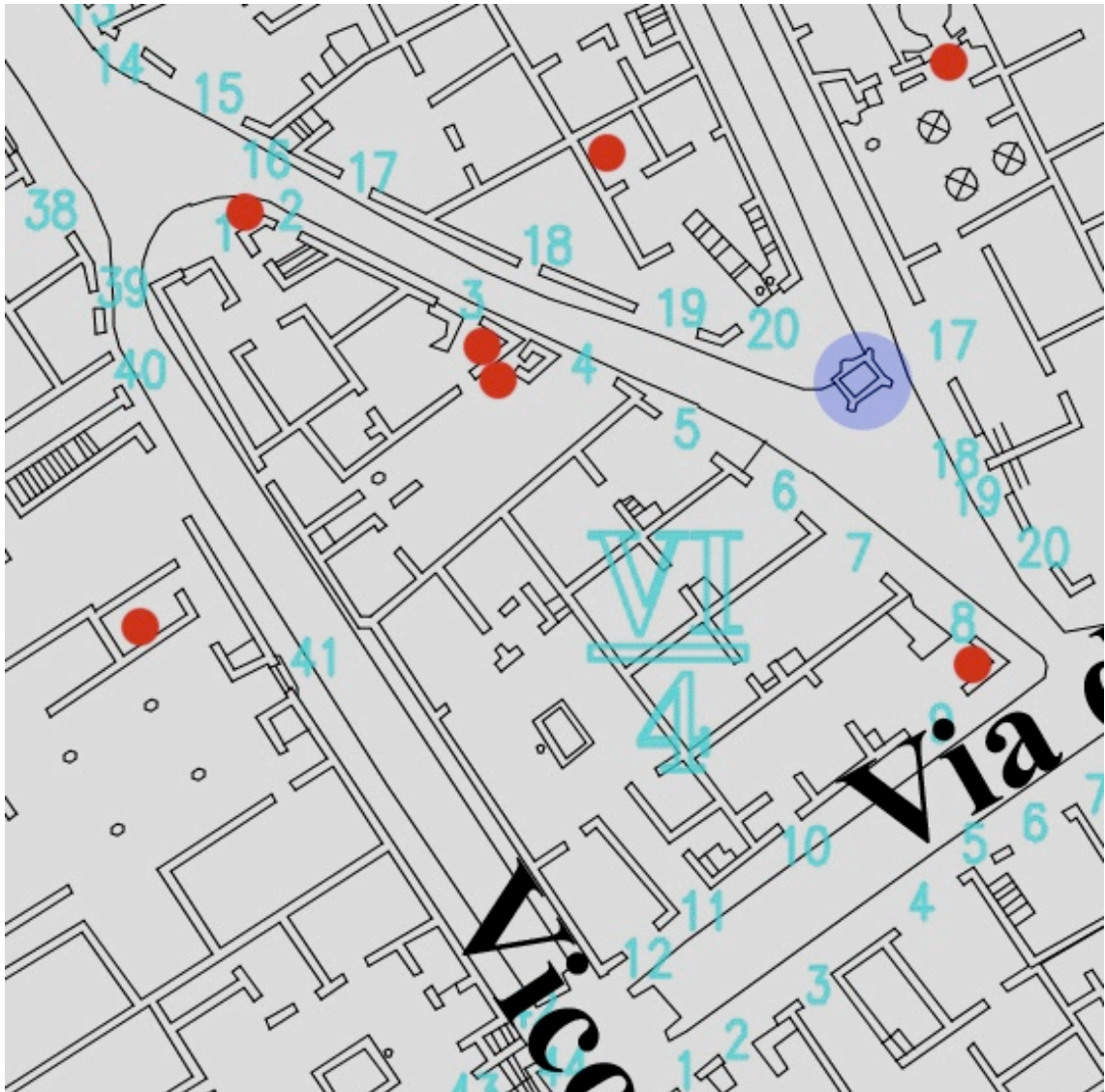




Appendix 2, figure 13 – *insula* VI.3

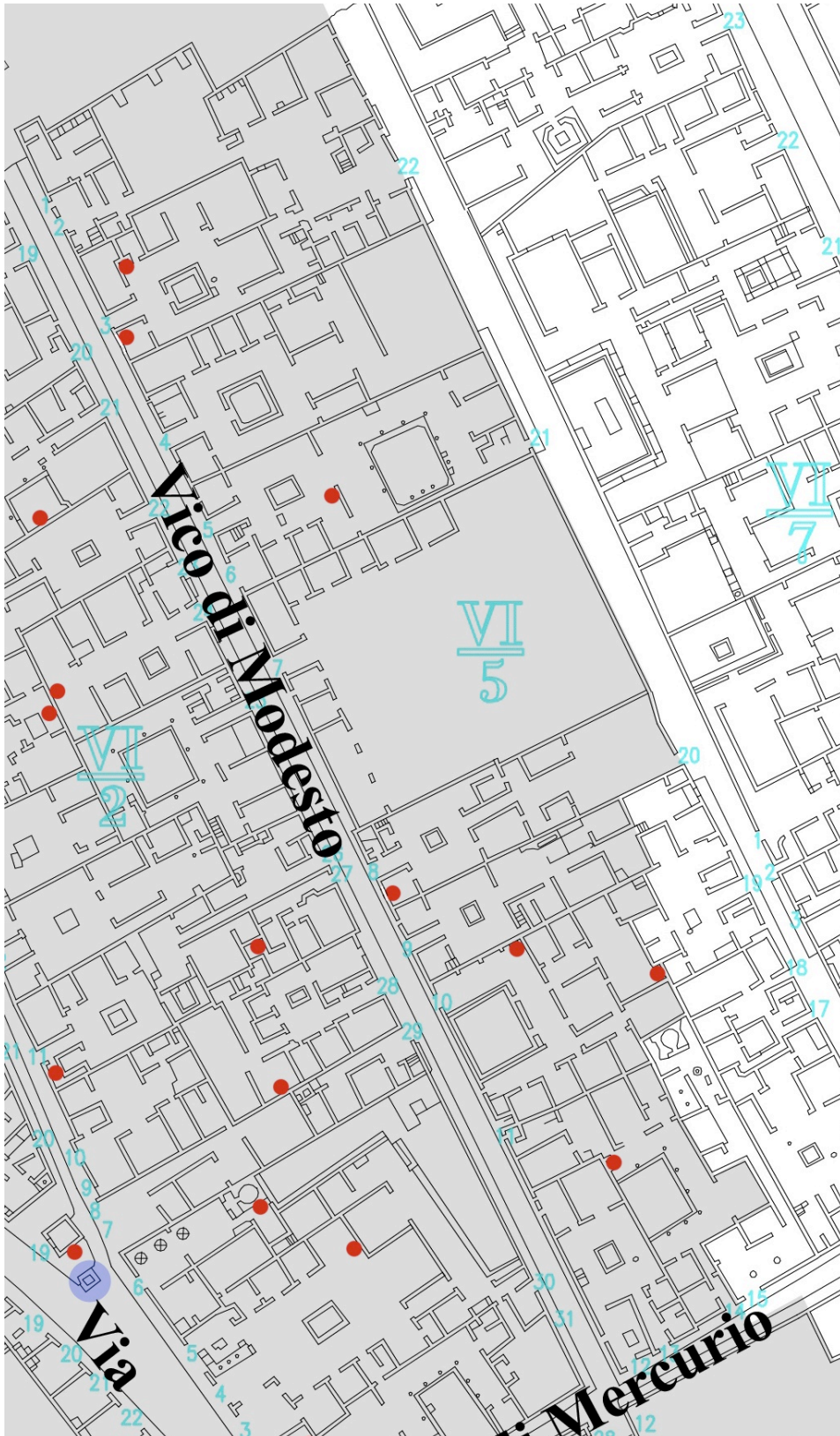


Appendix 2, figure 14 – *insula* VI.4

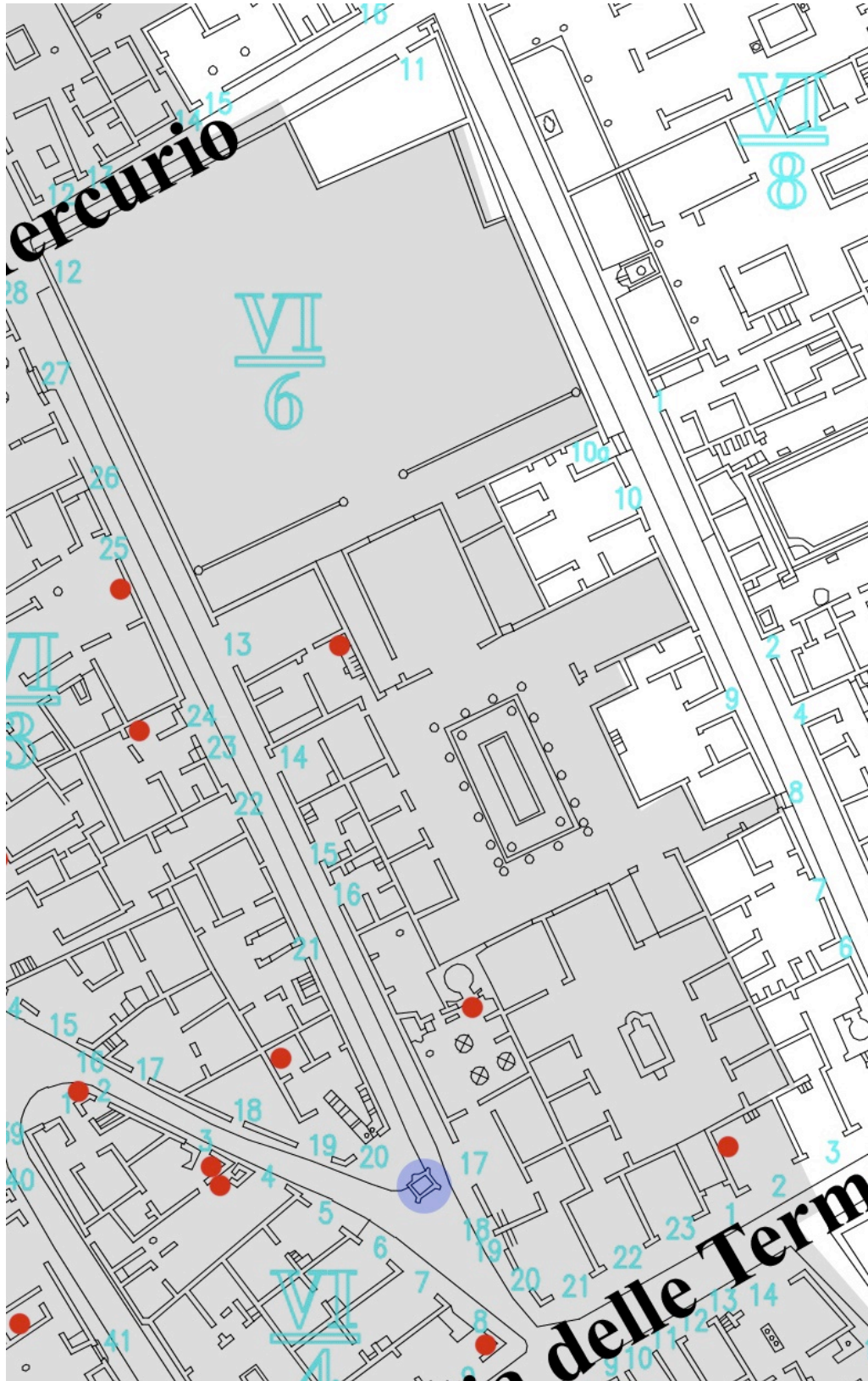




Appendix 2, figure 15 – *insula* VI.5

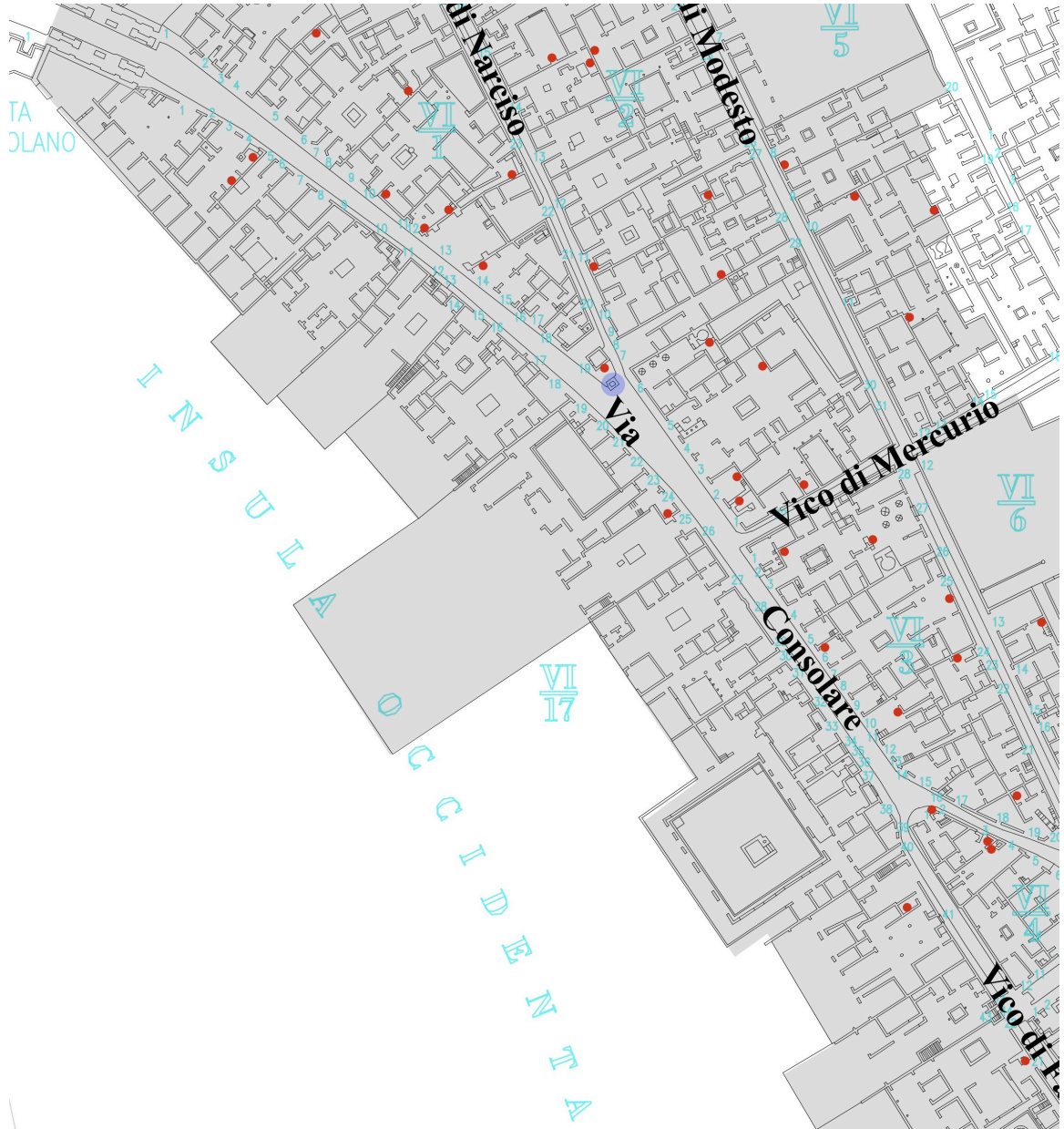


Appendix 2, figure 16 – *insula* VI.6

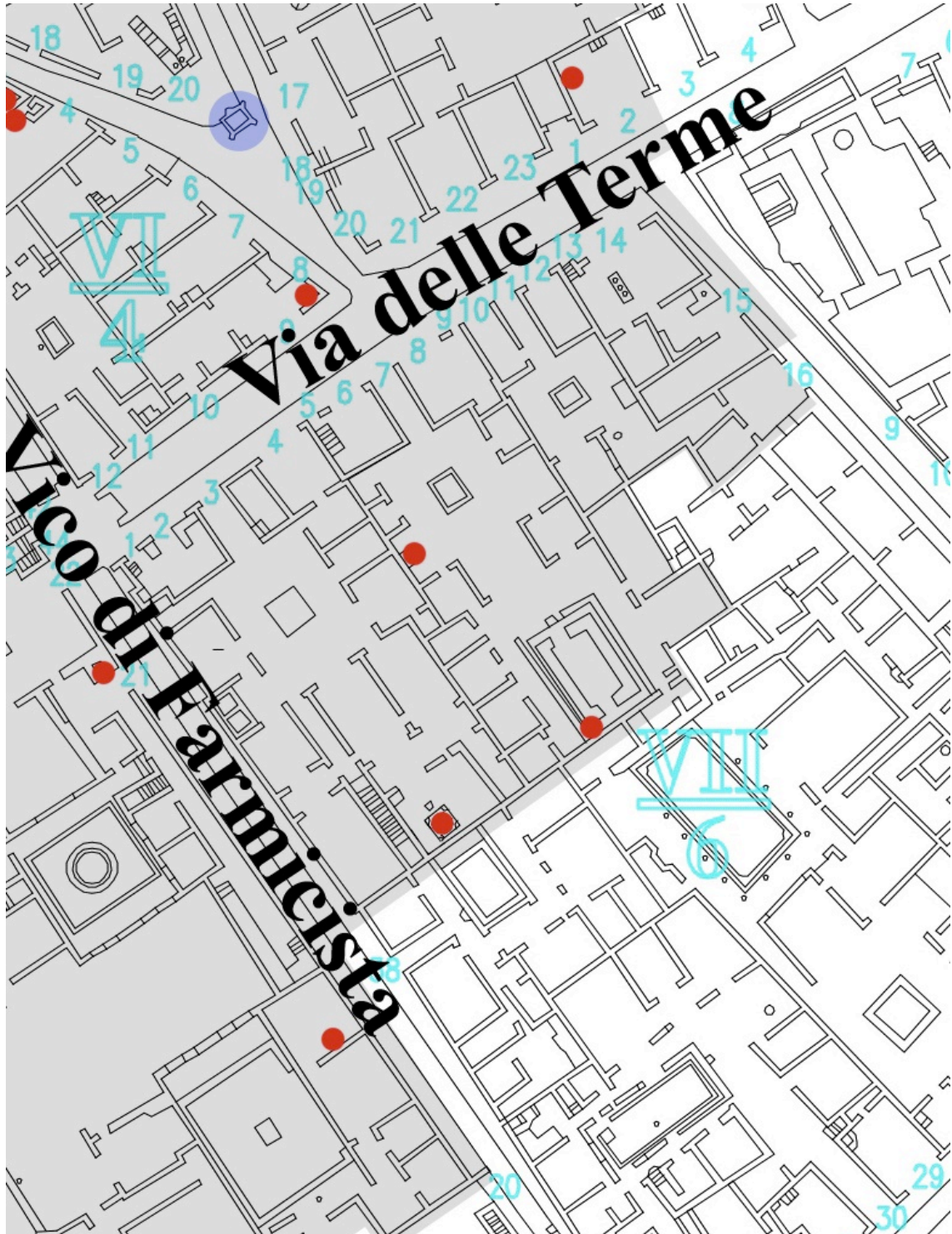




Appendix 2, figure 17 – *insula* VI.17



Appendix 2, figure 18 – *insula* VII.6





Appendix 2, figure 19 – *insula* IX.13



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