

WITHIN  
THE  
ATRIUM

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*A Context for Roman Daily Life*



*Anna-Maria Cannatella*

This brochure accompanies an exhibition of the same name at the Bowdoin College Museum of Art, Brunswick, Maine, from April 3 through June 8, 1997.

COVER ILLUSTRATION

*Cameo of husband and wife*

Roman, 1st century B.C. (cat. no. 44)

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PHOTOGRAPHS

Dennis Griggs, Topsham, Maine

DESIGN

Michael Mahan Graphics, Bath, Maine

EDITOR

Susan L. Ransom, Portland, Maine

PRINTER

J.S. McCarthy Printers, Augusta, Maine

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## FOREWORD

The exhibition *Within the Atrium: A Context for Roman Daily Life* has been organized for the Bowdoin College Museum of Art by Anna-Maria Cannatella, Andrew W. Mellon Curatorial Intern for 1996-1997 and a member of Bowdoin's class of 1995. Ms. Cannatella, who is deeply committed to the study of art as material culture, early established the goal for her exhibition of an installation that would give the viewer an understanding of ancient Roman family life and space. She also wished to restore proper value and appreciation to those objects from the museum's collection that might have been used on a daily basis by the ancient Romans.

During her internship, Anna-Maria Cannatella has been a teaching fellow for Assistant Professor of Classics James A. Higginbotham in his courses on Greek and Roman archaeology. She has successfully encouraged Bowdoin College faculty and students from across the curriculum to use the collections and has guaranteed the collections' accessibility. In this role as facilitator, Ms. Cannatella fulfills the goal of the second phase of the Andrew W. Mellon Foundation grant that funds her position, to use campus art museum collections in interdisciplinary teaching. The Mellon Foundation grant has played an extraordinary role in strengthening the engagement of the Museum of Art with the campus through development of the teaching potential of the collections. Mellon support has provided opportunity for creativity, experimentation, risk, and most of all for continuing growth. We are deeply grateful.

In every aspect of her internship, Ms. Cannatella has been helped by members of the Bowdoin College Museum of Art staff and by Assistant Professor Higginbotham, to whom we all owe thanks. With generosity, the Harvard University Art Museums lent objects essential to her exhibition. We are grateful to James Cuno, deputy director, and David Gordon Mitten, curator of ancient art, at the Arthur M. Sackler Museum. We also wish to express appreciation to Anna-Maria Cannatella, who, with devotion and enthusiasm, has realized her vision of bringing alive for the contemporary viewer the beliefs, relationships, and activities of the ancient Roman family through the objects of daily life.

Katharine J. Watson  
Director

## ACKNOWLEDGMENTS

I would like to acknowledge a number of individuals who have given generously of their time and effort in making *Within the Atrium: A Context for Roman Daily Life* possible. Their collaboration has been essential to the success of this exhibition. Katharine J. Watson, the director of the Bowdoin College Museum of Art, has graciously encouraged and counseled me throughout the organization of this project. I am deeply indebted to Assistant Professor of Classics James A. Higginbotham for his continued support and guidance, insight, and faithful friendship. Alison Ferris, curator at the Bowdoin College Museum of Art, offered her advice, constructive criticism, and knowledge of curatorial procedure. I am thankful for the suggestions and patience of the members of the museum staff—Suzanne K. Bergeron, Chaké K. Higgison '78, Amy J. Honchell, Mattie Kelley, José L. Ribas '76, and Victoria Wilson. I would also like to acknowledge the Harvard University Art Museums, which lent objects essential to this exhibition, and the personal assistance of Aaron J. Paul, curatorial research associate of ancient art, and Rachel Vargas, associate registrar. In addition, I would like to thank Susan L. Ransom for her careful editing of this text, Michael W. Mahan '73 for the design of this brochure, and Dennis Griggs for the photography of the objects. Finally, I am most grateful to the Andrew W. Mellon Foundation, whose generosity has made possible this internship and exhibition.

Anna-Maria Cannatella '95  
*Andrew W. Mellon Curatorial Intern*

INTRODUCTION

**W***ithin the Atrium: A Context for Roman Daily Life* focuses on the material culture of the Roman family in the context of the atrium, the main hall of an ancient Roman house. In the design of the exhibition gallery, the architectural space of the atrium is suggested to elucidate aspects of Roman daily life and to evoke an original context of Roman art. Artifacts that were utilized by the Roman family are displayed within the imagined atrium. The familial, religious, social and political roles of the atrium provide a framework through which to consider these objects.

It is sometimes difficult to understand archaeological materials in a museum because of their separation from original context. Ancient artifacts such as architectural relief fragments and household utensils may seem incomplete and sterile to the viewer if they are displayed without regard to context. Frequently, such ambiguous objects are relegated to storage and become inaccessible to the general public. Therefore, the reason for this exhibition and its central challenge is to provide an understandable context for the selected artifacts.

Helen Johnson Chase, a generous donor to the Bowdoin College Museum of Art and daughter of Henry Johnson, the first director of the museum, argued the issue of museum context in 1919, in a letter to Mr. F. H. Tompkins of the Boston Art Club. Mrs. Chase reflects a viewpoint common

in the early twentieth century—that certain objects may not be suitable for exhibit within the art museum:

Museums are essential, of course, to house things which are unique and rare, —do not for a moment think I don't appreciate that, —but outside of them certain semi precious objects can be rightly kept by ordinary mortals for no better reason than that the objects are delightful to live with, —to hold literally in the hand now and then. No one who realized their quality could bring *damage* to them. The question would seem to be: is it in a museum or out that they will be most fruitful?<sup>1</sup>

Helen Chase (who underestimated the damage that can occur from ordinary handling of objects under household conditions) was referring to Bowdoin's collection of Pompeian bronzes,<sup>2</sup> which included such mundane household objects as needles, inkwells, a spoon, and a key (FIGURE 1). Her reservation is still relevant today: can the museumgoer experience the subtle character of these artifacts "in the Art Building, always beyond reach?"<sup>3</sup> In response to this challenge, and through advances made in museum display techniques, I am seeking to provide a context in which to better understand objects of Roman daily life through the evocation of the atrium.

Anna-Maria Cannatella  
Andrew W. Mellon Curatorial Intern



FIGURE 1 31 Strigil, 33 tweezers, 35 inkwells, 29 key, 32 needle, and 28 spoon, from Pompeii, 1st century A.D., bronze

# WITHIN THE ATRIUM

*A Context for Roman Daily Life*

Artifacts from the ancient city of Pompeii as well as other sites nearby on the Bay of Naples in southern Italy were buried in a precise historical, social, and cultural context during the eruption of Mt. Vesuvius on August 24 and 25 in A.D. 79. Unexpectedly, a deluge of volcanic debris stopped life in this prosperous Roman seaport. As a result, Pompeii is a paradigm for understanding and reconstructing aspects of Roman daily life and is the model for this exhibition.

The vast majority of houses unearthed at Pompeii were built around an atrium. Since the eighteenth century, excavations at Pompeii have uncovered over 200 atrium-style houses, which provide evidence and context for the material culture of Roman domestic life. The architectural prominence of the atrium attests to its vital role in Roman social, religious, and political life.

## ARCHITECTURAL SPACE

The atrium was a notable component of the Roman house during the late Republic and the early Empire, and certain

elements were consistent in its layout. Generally rectangular in plan, the atrium was the first room one entered when leaving the entryway, or *fauces*. In the center of the room was the *impluvium*, a rectangular pool that collected rainwater through a rectangular opening above, the *compluvium*. Directly beyond the atrium was the *tablinum*, where the

*paterfamilias*, the male head of the household, received

guests. Arranged around the atrium were *cubicula*, rooms that functioned as private meeting areas and bedrooms, and *alae*, recesses that led to other parts of the house. As a vestibule court, the atrium varied in scale and decoration reflective of the social and economic status of the owner. Secure and enclosed, the atrium house was an inward-facing building, centrally lit from the *compluvium* above (FIGURE 3).

Painted frescoes and ornamental frieze courses embellished the Roman house and reflected the desires and tastes of its owner. Traditional styles of wall painting were often combined with contemporary styles to maintain a nostalgic link with the past, for example, as seen in the House



FIGURE 2  
9 Fragment of revetment plaque  
with head of the Gorgon Medusa,  
Roman, Augustan period,  
terra cotta

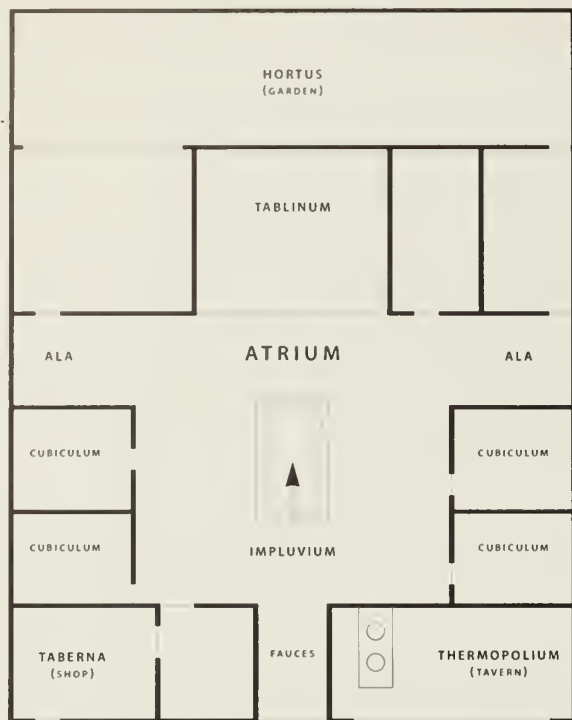


FIGURE 3 Floor plan of atrium house

of Sallust at Pompeii. These decorations ranged from traditional imitations of architectural elements such as faux marble and plaster molding to more contemporary and complex illustrations that opened the walls in illusionistic recession.

Scenes painted on interior walls often represented mythological scenes of Greek origin. Derived from Dionysus, the Greek god of wine, Bacchus was a particularly common mythological subject within the Roman house and conveyed the Roman interest in Greek traditions. Grapes, vines, and satyrs and maenads engaged in drunken revelry evoke the Bacchic cult and allude to themes of reproduction and the seasonal death and rebirth of nature.

The terracotta architectural fragment depicting satyrs is an example of the kind of decoration that one would have encountered in the atrium (FIGURE 4). Recalling the celebration related to the first fruits of harvest, two satyrs in goatskins dance hand in hand and tread grapes, the fruit of Bacchus. Because the prosperity of Pompeii was closely linked to the wine trade, it is likely that many families would have sought the personal protection of Bacchus to insure an abundant harvest. Often representing blatant and unbridled sexuality, Bacchus and his satyrs symbolized the relationship between fertility and the prosperity of the ancient Roman household.

Decorations in the Roman house also conveyed the superstitious nature of the Roman people and their fascination with the grotesque. Popular belief held that good and evil were active forces to be diligently fostered or diverted. An exaggerated phallus as a hanging ornament at a doorway or on the statue of a rustic divinity was a symbol and safeguard of the prosperity of the house.<sup>4</sup> Medusa, the mortal Gorgon slain by Perseus in Greek myth, was another common apotropaic device, or guard against evil. According to legend, her horrific gaze turned men to stone. Wreathed by snakes at her neck, the terracotta plaque of Medusa with piercing eyes, a frightening grin, and protruding tongue kept evil at bay (FIGURE 2).

The few articles of furniture used by the Romans reflected the principal uses of the room. The *cartibulum*, an offering table where the *paterfamilias* would conduct his daily business, was sometimes positioned just behind the *impluvium*. Chairs were brought out when necessary and stowed away after use. An *arca*, a strongbox for the safekeeping of money and important documents, sat along a wall in the atrium. Often located against a wall just inside the entrance of the atrium, the *lararium*, or domestic shrine, provided the principal religious focus for the family.

#### FAMILIAL SPACE

The atrium was the central area of the *domus*, the physical house and household belonging to the Roman *familia*. The *familia* consisted of an extended family, dependents, and all persons including slaves under the paternal control of the *paterfamilias*. Legally recognized as the ultimate authority of the Roman *familia*, the *paterfamilias* was the oldest surviving male member. In a broader sense, the Roman family also acknowledged past members of the household. Ancestral portraits, or *imagines maiorum*, were arranged on the lateral walls in the atrium and served to remind those within the household of the respect, *pietas*, given to one's ancestors. The Roman family derived its status and prestige from its ancestors and based its hopes on future progeny.

Many objects of Roman daily life reflect family relations and activities. The Roman cameo of husband and wife (COVER ILLUSTRATION) represents more than just visual likeness; subtle relations of power are suggested through its imagery. In quiet composure, the Roman matron is positioned to one side and behind her husband. The cameo

indicates that the Roman wife displayed chastity and modesty in dress—her veil symbolized to the community that she was a respectable and honorable woman. The image of the cameo delicately reveals that the Roman wife was a support to her husband and his household.

Musonius Rufus, a Roman philosopher in the first century, contended that the role of the Roman woman was central to the stability of the family:

In the first place a woman must run her household and pick out what is beneficial for her home and take charge of the household slaves . . . . Next, a woman must be chaste, and capable of keeping herself free from illegal love affairs, and pure in respect to the other pleasures of indulgence, and not enjoy quarrels, not be extravagant, or preoccupied with her appearance . . . . There are still other requirements: she must control anger, and not be overcome by grief, and be stronger than every kind of emotion.<sup>5</sup>

The ideal of Roman woman was closely tied to her role within the *familia*. As wife and mother, she embodied virtues of beauty, modesty, and fidelity that were valued by Roman society. Images of women in Roman portraiture, such as the cameo, were designed often to reflect and communicate these virtues. Conforming to this social ideal, the depiction of the couple may not convey individualized portraits, but an idealized representation of Roman marriage.

Although jewelry was worn by Roman women of all social classes, it also communicated status. The gold cable bracelet, stick pin, and earring would have been viewed both as “adornment and as visible evidence of wealth”<sup>6</sup> (FIGURE 5). Jewelry reflects the confluence of styles and traditions that appealed to Roman women. The earring of Egyptian provenance could have been imported into the Roman world by foreign merchants. Adorning the Roman woman, these precious artifacts would have communicated her status and that of her *familia* for the outside community to admire.

The wearing of jewelry was often in conflict with the modesty required of the Roman matron. Opulent displays of jewelry sometimes inspired ridicule and envy. In the early days of the Republic, women were limited to wearing half an ounce of gold by a sumptuary law, *Lex Oppia*.<sup>7</sup>

The atrium was closely associated with Roman marriage because the area was sanctified by symbols meant to communicate the continuation of the *familia*, such as the

marriage bed, or *lectus genialis*, which was placed in the atrium sometimes two years prior to the marriage ceremony.

The Roman woman was destined to become a *matrona*, lawful wife and mother. A legal ceremony was not essential, and the marriage could simply involve the couple living in the same house after signing a contract, usually involving a dowry. This kind of free marriage was the most common form in late Republican and Imperial Rome. Accordingly, a woman remained under the authority of her original *paterfamilias* and did not come under her husband’s legal authority.<sup>8</sup> Backed by Roman law, the expressed purpose of marriage was to produce children.

In Roman society, the atrium served as the setting for an important ritual, whereby a newborn child had to be chosen to become a member of the family. The baby was placed on the floor of the atrium in front of the *paterfamilias*. If the child was male, the *paterfamilias* generally decided to accept the child, and he would lift the newborn in his arms. Through this act, *tollere*, the *paterfamilias* recognized the boy as a legitimate member of his family, and he established rights over him.<sup>9</sup> The *paterfamilias* decided the future of newborns and thereby controlled the family line.

The *paterfamilias* sometimes proudly communicated his clear preference for succession with the commission of a portrait of a young boy within the household. Conspicuously displayed in the atrium, the portrait would have signified the strength and continuity of the family and the hope for future generations.

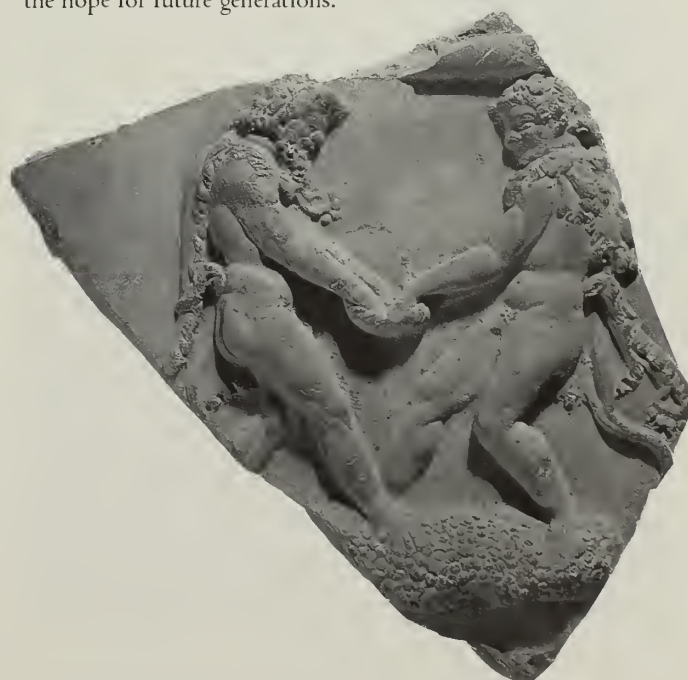


FIGURE 4 2 Fragment of cresting with satyrs treading grapes, Roman, 1st century A.D., terra cotta

As propaganda for the Imperial household, this practice was popular with the ruling class. The emperor Augustus (27 B.C.–A.D. 14), for example, had his grandsons, Gaius and Lucius Caesar, depicted on official coins and sculpture in his own image to emphasize their succession to power. For reasons of tradition, social status, or political propaganda, portraiture in the style of the official classicizing portraits of Augustus continued to be used for generations after his death to represent members of the ruling house and others who wished to be identified with its values.<sup>10</sup>

During his reign, Augustus often looked back to classical Greek models of art from the fifth and fourth centuries B.C., and this style of portraiture remained fashionable for aristocrats through the Julio–Claudian era until A.D. 68. The Bowdoin portrait of a boy is an example of the revived classicizing form that emulates the style of Imperial portraiture and may represent a young aristocratic boy between the ages of seven and nine (FIGURE 6). The eyes, nose, and mouth are sharply delineated and symmetrical. The straight eyebrows create a distinct ridge connecting to the bridge of the nose. Almond-shaped eyes, a straight nose, and rounded, full lips form a clear and consistent model. The relaxed musculature and subtle modeling of the face reveal little physiognomic detail. The boy's expression lacks emotion, and his mood is quiet and composed. His hair carefully brushes his upper forehead and characteristically curls up in front of his ear along the cheek.

The boy's rite of passage, the *Liberalia*, was enacted in the atrium. The young boy initially wore a *bulla*, an amulet of either leather or gold, and his *toga praetexta*, a light-



FIGURE 6 51 Portrait head of boy, Julio-Claudian, 1st century B.C. or A.D., Parian marble

colored toga with a purple border that signified that he was freeborn. The assumption of the toga of manhood, *toga virilis*, at the age of sixteen or seventeen, marked the end of childhood. On March 17, the festival of the Liber, the boy dedicated his *bulla* and old toga to the household gods of the family shrine. Though the rite marked the Roman boy's initiation into society, he remained subject to his father's authority.<sup>11</sup>



FIGURE 5 49 Gold pin with carnelian bead, Greek, Hellenistic period; 47 One of a pair of earrings, Greco-Egyptian, Late Ptolemaic, ca. 150–30 B.C., gold, beads; and 46 Gold cable bracelet, Greek, 3rd–1st century B.C.

#### RELIGIOUS SPACE

Worship of household gods, *lares* and *penates*, was a prominent activity in the daily lives of the Roman family. From archaeological evidence, Pompeii has the most complete assemblage of objects and shrines found in the Roman world. The *lararium*, a household shrine, was often found in the atrium, though it could be placed in the kitchen or garden of the home. The *lararium* took the form of a simple niche or an *aedicula*, a sort of miniature temple consisting of a podium, colonnettes, and a cornice, constructed of wood or masonry and coated in stucco. Images of gods took the form of statuettes or were painted on the walls of the shrine.



The family *lar*, the protecting divinity of the house, resided in the shrine. The *lar* was normally portrayed as a youthful figure wearing a short-sleeved tunic and a short kilt. Elf-like in appearance, this bronze statuette of a *lar* in the Harvard collection dances on his tiptoes in festivity (FIGURE 8). Usually represented in pairs, the *lares* held a sacrificial dish, *patra*, and a drinking vessel, *rhyton*, or *cornucopia*, horn of plenty. Each household had its own individual *lar* to insure the strength and maintenance of the family.

Worship of domestic deities was the duty of the Roman household. The Roman boy made special sacrifices to the *lares* when he received his *toga virilis*. The *lares* were also worshipped during the festival of the *Parentalia*, when the family annually renewed the burial rites of their ancestors. Women, in particular, had special obligations to the domestic shrine. It was a young daughter's duty to present the *lares* with daily offerings of incense, wine, and garlands and to keep the sacrificial fire burning at all times. During her ceremony of transition, a young bride was required to pay homage to the *lares* of her husband's house. As part of the marriage ceremony, the couple shared the sacred cake with the *lares*, pledging their commitment to each other and to the home.<sup>12</sup> The customary placement of the *lararium* in the atrium communicated the fortune and self-reliance of the *familia* to all who entered the space.

#### SOCIAL AND POLITICAL SPACE

Vitruvius, a Roman architect and designer in the first century B.C., confirmed the relationship between form and the social and political function of the atrium house:

Hence, men of everyday fortune do not need entrance courts, *tablina*, or *atria* built in grand style, because such men are more apt to discharge their social obligations by going round to others than to have others come to them.<sup>13</sup>

Depending on one's wealth in relation to others, at any one time the same person might be a *paterfamilias*, a patron, and a client. In the morning hours, the *paterfamilias*, acting as a patron, would receive his *clientela*, dependents or clients who served his political or economic interests, in the area of the *tablinum*, just beyond the atrium. Banking existed in the domestic context at all levels, and the client might borrow money from his patron to pay off an existing debt. This ritual visit, *salutatio*, secured the power of the *paterfamilias* and

the resources of the family. Waiting to be received by the head of the household, the clients crowded into his atrium. In the *tablinum*, the *paterfamilias* paid and was paid by his clients for successful business transactions or loans. The many denominations of coins (FIGURE 7) that might be exchanged during the visit were locked in the family strongbox.

Roman coinage also widely advertised the ideals of the Roman *familia* through the visual imagery of the Imperial family. Antonia, mother of the emperor Claudius, was honored as the ideal Roman matron on coins that Claudius had minted during his reign from A.D. 41-50. After the death of her husband, Drusus, she never remarried, and instead supervised the raising of the children of the Imperial household after the death of Livia. The mature and individualized portrait of Antonia on the *dupondius* attests to the marital fidelity of the women in the Imperial household and the honor given her by her dutiful son.<sup>14</sup>

The atrium was also the most communal area of the Roman house. After the men conducted their business in the morning and left to go to the forum, the atrium essentially became a living room. In the atrium, the matron may have supervised the daily chores of the household slaves. Inkwells and *styli* found there document her important role as teacher of the children in the household. Children may have studied and played in this area. Dolls were the most popular toy in antiquity and may reflect the importance of play in fostering creativity and curiosity. A Roman ivory flute is just one of many objects which serve as evidence of entertainment (FIGURE 10). Objects such as cups, spoons, and glass in the context of the atrium suggest the general activity of a domestic space (FIGURE 9).

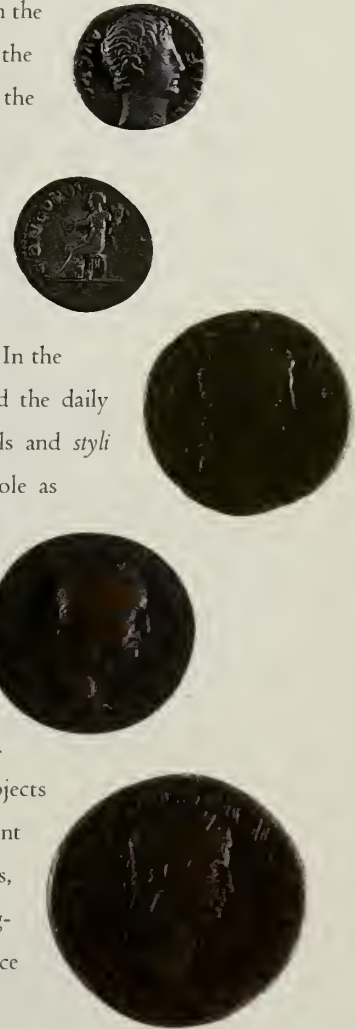


FIGURE 7 60 *Denarius*, of the reign of Augustus, 12 B.C., silver; 66 *Denarius*, of the reign of Vespasian, A.D. 72-73, silver; 63 *Dupondius*, of the reign of Claudius, A.D. 41-50, bronze; 65 *Dupondius*, of the reign of Vespasian, A.D. 71, bronze; and 62 *Sestertius*, of the reign of Claudius, A.D. 41-50, bronze

The volcanic debris that ended the lives of the inhabitants of Pompeii uniquely preserved their memory. Architectural reliefs that decorated their walls, jewelry that adorned their bodies, and religious objects from their shrines give clues to the daily lives and beliefs of the Roman people. Exhibiting such objects together allows the museumgoer to view them in several contexts: as ancient objects from a society that no longer exists, and as objects that are relevant within the confines of a museum. *Within the Atrium: A Context for Roman Daily Life* is an attempt to make these artifacts more accessible to the viewer's understanding, both intellectually and visually.



FIGURE 8 24 Figure of a dancing Lar, Roman, 1st–2nd century A.D., bronze, Arthur M. Sackler Museum, Harvard University Art Museums, Marian H. Phinney Fund, 1987.132

#### NOTES

1. Mrs. Chase to Mr. Tompkins, 12 September 1919, Brunswick, ME, Bowdoin College Museum of Art historical record files.
2. In correspondence Mrs. Chase and Mr. Tompkins document that these objects came from Pompeii. The original letters are in the Bowdoin College Museum of Art historical record files.
3. Mrs. Chase to Mr. Tompkins, 12 September 1919.
4. John Ward-Perkins and Amanda Claridge, *Pompeii AD 79* (New York: Alfred A. Knopf, 1978), 64.
5. Mary R. Lefkowitz and Maureen B. Fant, eds., *Women's Life in Greece and Rome: A Source Book in Translation*, 2nd ed. (Baltimore: Johns Hopkins University Press, 1992), 51.
6. Susan B. Matheson, Amy M. Prescher, and Amy C. Smith in *I Claudia: Women in Ancient Rome*, ed. Diana E. E. Kleiner and Susan B. Matheson (New Haven: Yale University Art Gallery, 1996), 175.
7. Ibid.
8. Beryl Rawson, ed., *The Family in Ancient Rome: New Perspectives* (New York: Cornell University Press, 1986), 20–21.
9. Florence Dupont, *Daily Life in Ancient Rome*, trans. Christopher Woodall (Cambridge, MA: Basil Blackwell, 1992), 220.
10. Elaine K. Gazda, ed., *Roman Portraiture: Ancient and Modern Revivals* (The University of Michigan Kelsey Museum of Archaeology, 1977), 4.
11. Dupont, 223 and 229.
12. David Gerald Orr, "Roman Domestic Religion: A Study of the Roman Household Deities and Their Shrines at Pompeii and Herculaneum." (Ph.D. diss., University of Maryland, 1972), 15–18.
13. Morris Hicky Morgan, trans., *Vitruvius: The Ten Books on Architecture*, book 5.1 (New York: Dover Publications, 1960), 182.
14. Michael J. Behen in Kleiner and Matheson, 60.

#### FOR FURTHER READING

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# WORKS IN THE EXHIBITION

All works except catalogue numbers 12, 13, 24, 27, and 38 are in the permanent collection of the Bowdoin College Museum of Art. Starred works are illustrated in this brochure. Measurements are height before width before depth. Edward Perry Warren h '26, a noted collector of antiquities who was particularly instrumental in building the collections of the Bowdoin College Museum of Art and the Museum of Fine Arts, Boston, donated thirty-eight of these objects, fully half of this exhibition. Objects that were not donated by Edward Perry Warren are credited individually.

## DECORATIVE RELIEFS

1. *Fragment of revetment plaque with the head of Dionysus*  
Roman, 1st century A.D.  
terra cotta, 17.8 x 18.5 x 6.0 cm (7 x 7 5/16 x 2 3/8 inches)  
1913.47
- \*2. *Fragment of cresting with satyrs treading grapes*  
Roman, 1st century A.D.  
terra cotta, 25.0 x 26.9 x 3.2 cm (9 13/16 x 10 5/8 x 1 1/4 inches)  
1913.29
3. *Fragment of sima with Eros carrying a cluster of fruit*  
Roman, Augustan period (27 B.C.—A.D. 14)  
terra cotta, 14.6 x 13.1 x 6.0 cm (5 3/4 x 5 1/8 x 2 3/8 inches)  
1913.44
4. *Fragments of cresting with a statue in a colonnade*  
Roman, 2nd century A.D.  
terra cotta, 36.5 x 20.5 x 3.5 cm (14 3/8 x 8 1/16 x 1 3/8 inches)  
1927.24.1—2
5. *Fragment of revetment plaque with head of Ammon*  
Roman, 1st century A.D.  
terra cotta, 21.0 x 10.7 x 4.4 cm (8 1/4 x 4 3/16 x 1 3/4 inches)  
1913.48
6. *Rainspout in the form of a lion's head*  
provenance unknown  
terra cotta, 20.2 x 15.3 x 13.0 cm (7 15/16 x 6 x 5 1/8 inches)  
1913.57
7. *Mask of young satyr*  
Greek, 3rd or 2nd century B.C.  
terra cotta, 16.5 x 20.5 x 8.8 cm (6 1/2 x 8 1/16 x 3 1/2 inches)  
1913.42
8. *Female Bacchic mask*  
from Cyprus, Hellenistic period (3rd—1st century B.C.)  
molded terra cotta, 18.2 x 16.5 x 7.5 cm  
(7 3/16 x 6 1/2 x 2 15/16 inches)  
Gift of Dana Estes h 1898  
1902.44
- \*9. *Fragment of revetment plaque with head of the Gorgon Medusa*  
Roman, Augustan period (27 B.C.—A.D. 14)  
terra cotta, 21.3 x 19.2 x 5.5 cm (8 3/8 x 7 9/16 x 2 3/16 inches)  
1913.45
10. *Lion's head relief*  
Roman, from Syria, 1st or 2nd century A.D.  
bronze, 17.5 (diam.) x 5.4 cm (6 7/8 x 2 1/8 inches)  
Gift of Mr. and Mrs. George Warren Hammond h 1900  
1898.18
11. *Fragment of sima with head of Silenus*  
Roman, 1st century B.C.  
terra cotta, 15.0 x 16.8 x 7.5 cm (5 7/8 x 6 5/8 x 2 15/16 inches)  
1913.46
12. *Intarsia panels*  
Roman, c. 50 B.C.—c. A.D. 50  
bronze, 27.1 x 3.6 cm (10 11/16 x 1 7/16 inches) and  
17.6 x 3.5 cm (6 15/16 x 1 3/8 inches)  
Arthur M. Sackler Museum, Harvard University Art Museums,  
David M. Robinson Fund  
1992.317 and 1992.318
13. *Intarsia panels*  
Roman, c. 50 B.C.—c. A.D. 50  
bronze, 25.0 cm (9 13/16 inches) and 32.3 cm (12 3/4 inches)  
Arthur M. Sackler Museum, Harvard University Art Museums,  
David M. Robinson Fund  
1992.320 and 1992.321

## HOUSEHOLD ITEMS

14. *Lamp with relief decorations of gladiatorial weapons*  
Roman, from Cyprus, 1st century A.D.  
molded clay, 2.8 x 11.4 x 8.4 cm (1 1/8 x 4 1/2 x 3 5/16 inches)  
Gift of Dana Estes h 1898  
1902.6
15. *Red glazed lamp with relief decorations of leaves, birds, and fruit*  
Roman, from Cyprus, 1st century A.D.  
molded clay, 3.0 x 9.5 x 6.8 cm (1 3/16 x 3 3/4 x 2 11/16 inches)  
Gift of Dana Estes h 1898  
1902.9
16. *Red glazed lamp with relief decoration of shell design*  
Roman, from Cyprus, 1st century A.D.  
molded clay, 2.1 x 8.8 x 6.3 cm (13/16 x 3 1/2 x 2 1/2 inches)  
Gift of Dana Estes h 1898  
1902.10
17. *Glazed vessel (drug dispenser?) in the form of a sleeping satyr*  
Roman, from Tarentum, 2nd—1st century B.C.  
molded clay, 5.5 x 11.0 x 3.3 cm (2 3/16 x 4 5/16 x 1 5/16 inches)  
1913.1



FIGURE 9 57 *Conical Unguentarium*, Roman, 1st-2nd century A.D., blown glass;  
and 56 *Ribbed bowl*, Roman, 1st-2nd century A.D., blown glass

18. *Small bronze bells*

Roman, 1st century A.D.  
3.8 x 2.8 cm (diam.) (1 1/2 x 1 1/8 inches)  
2.1 x 1.9 cm (diam.) (13/16 x 3/4 inches)  
1930.19 and 1930.21

19. *Dancing Satyr*

Greco-Roman, 1st century A.D.  
hollow cast bronze, 21.4 x 11.8 x 6.3 cm  
(8 7/16 x 4 5/8 x 2 1/2 inches)  
1930.215

20. *Hand of Sabazius*

from Pompeii, 1st century B.C. or A.D.  
bronze, 5.5 x 3.3 x 3.0 cm (2 3/16 x 1 1/4 x 1 3/16 inches)  
Bequest of the Henry Johnson-Helen Chase Estate  
1958.33

21. *Vessel attachment of Priapus*

Roman, 1st century B.C.  
bronze, 11.0 x 4.8 x 2.0 cm (4 5/16 x 1 7/8 x 13/16 inches)  
1915.37

22. *Herm of Silenus*

Roman, 1st or 2nd century A.D.  
bronze, 13.2 x 2.2 x 1.6 cm (5 3/16 x 7/8 x 5/8 inches)  
1923.38

23. *Statuette of Cybele on a throne*

Greek, Hellenistic period (3rd-1st century B.C.)  
marble, 17.5 x 9.5 x 9.2 cm (6 7/8 x 3 3/4 x 3 5/8 inches)  
1927.2

\*24. *Figure of a dancing Lar*

Roman, 1st-2nd century A.D.  
bronze, 17.2 cm (6 3/4 inches)  
Arthur M. Sackler Museum, Harvard University Art Museums,  
Marian H. Phinney Fund  
1987.132

DOMESTIC IMPLEMENTS

25. *Small ladle with shallow bowl*

Roman, 1st century A.D.  
silver, 16.8 x 5.1 cm (6 5/8 x 2 inches)  
1927.11

26. *Two-handled relief cup*

Asia Minor, 1st century B.C. molded clay with green vitreous  
glaze, 7.5 x 8.2 cm (diam.) (2 15/16 x 3 3/16 inches)  
Florence C. Quinby Fund in memory of Henry Cole Quinby h '16  
1969.92

27. *Trefoil oinochoe*

Roman, 100 B.C.-A.D. 100  
cast and hammered bronze, 14.0 x 12.5 cm (5 1/2 x 4 15/16 inches)  
Arthur M. Sackler Museum, Harvard University Art Museums,  
Gift of Jerome Eisenberg  
1990.59

\*28. *Spoon*

from Pompeii, 1st century A.D.  
bronze, 15.3 x 3.7 cm (6 x 1 7/16 inches)  
Bequest of Henry Johnson-Helen Chase Estate  
1958.19

- \*29. *Key*  
from Pompeii, 1st century A.D.  
bronze, 6.3 x 2.6 x 1.2 cm (2 1/2 x 1 x 7/16 inches)  
Bequest of Henry Johnson–Helen Chase Estate  
1958.20
30. *Belt buckle*  
from Pompeii, 1st century A.D.  
bronze, 4.7 x 2.1 x 1.3 cm (1 13/16 x 13/16 x 1/2 inches)  
Bequest of Henry Johnson–Helen Chase Estate  
1958.23
- \*31. *Strigil*  
from Pompeii, 1st century A.D.  
bronze, 17.8 x 1.2 cm (7 x 1/2 inches)  
Bequest of Henry Johnson–Helen Chase Estate  
1958.24
- \*32. *Needle*  
from Pompeii, 1st century A.D.  
bronze, 17.5 cm (6 7/8 inches)  
Bequest of Henry Johnson–Helen Chase Estate  
1958.25.2
- \*33. *Tweezers*  
from Pompeii, 1st century A.D.  
bronze, 7.7 x 2.0 x 0.5 cm (3 x 3/4 x 3/16 inches)  
Bequest of Henry Johnson–Helen Chase Estate  
1958.30
34. *Hinge*  
from Pompeii, 1st century A.D.  
bronze, 3.4 x 2.8 cm (1 5/16 x 1 1/8 inches)  
Bequest of Henry Johnson–Helen Chase Estate  
1958.35
- \*35. *Inkwells*  
from Pompeii, 1st century A.D.  
bronze, 4.5 x 3.3 cm (diam.) (1 3/4 x 1 5/16 inches)  
Bequest of Henry Johnson–Helen Chase Estate  
1958.45.1–.2
36. *Needle*  
Roman, 1st or 2nd century A.D.  
ivory, 14.7 cm (5 13/16 inches)  
1930.47
37. *Hairpins*  
Roman, 1st or 2nd century A.D.  
ivory, 8.8 cm (3 7/16 inches) and 8.3 cm (3 1/4 inches)  
1930.46 and 1930.49
38. *Mirror relief depicting Aphrodite with Erotes*  
Roman, 2nd century A.D.  
bronze, 9.0 cm (diam.) (3 9/16 inches)  
Arthur M. Sackler Museum, Harvard University Art Museums,  
Gift of Leo Mildenberg  
1978.486
39. *Thimble*  
Roman, 1st century A.D.  
bronze, 2.3 x 2.6 cm (diam.) (15/16 x 1 1/16 inches)  
1930.20

40. *Small elongated spoon*  
Roman, 1st century A.D.  
bronze, 4.1 cm (1 5/8 inches)  
1930.28
41. *Small stone alabastron*  
Hellenistic period, ca. 50–25 B.C.  
variegated agate, 5.0 x 3.2 cm (diam.) (1 15/16 x 1 1/4 inches)  
1927.22
42. *Small fibula*  
Roman, from Pompeii, 1st century A.D.  
bronze, 5.2 x 0.8 x 0.8 cm (2 1/16 x 5/16 x 5/16 inches)  
Bequest of Henry Johnson–Helen Chase Estate  
1958.31

#### J E W E L R Y

43. *Torque*  
Roman, 1st or 2nd century A.D.  
bronze, 12.8 cm (diam.) (5 inches)  
1927.7
- \*44. *Cameo of husband and wife*  
Roman, 1st century B.C.  
two-layered chalcedony, 4.2 x 3.4 cm (1 11/16 x 1 5/16 inches)  
1915.1
45. *Section of necklace*  
Hellenistic, ca. 3rd century B.C.  
gold, sards (chalcedony), 27.8 cm (10 15/16 inches)  
1923.36
- \*46. *Gold cable bracelet*  
Greek, 3rd–1st century B.C.  
6.6 cm (diam.) (2 9/16 inches)  
1923.35
- \*47. *One of a pair of earrings*  
Greco-Egyptian, Late Ptolemaic, ca. 150–30 B.C.  
gold, beads, 3.1 cm (diam.) (1 3/16 inches)  
Gift of John Hubbard  
1927.33a
48. *Gold earring terminating in a lion's head*  
Greek, 3rd century B.C.  
2.0 cm (diam.) (13/16 inches)  
1923.34
- \*49. *Gold pin with carnelian bead*  
Greek, Hellenistic period (3rd–1st century B.C.)  
10.1 cm (4 inches)  
1928.9
50. *Cameo ring of Silenus*  
Roman, 1st–2nd century A.D.  
gold, sardonyx, 2.1 cm (diam.) (13/16 inches)  
1923.115

#### P O R T R A I T

- \*51. *Portrait head of a boy*  
Julio-Claudian, 1st century B.C. or A.D.  
Parian marble, 18.1 x 15.5 cm (7 1/8 x 6 1/8 inches)  
1923.111

GAMES AND LEISURE ACTIVITIES

52. *Jointed nude female dolls*  
 Greek, Hellenistic period (3rd–1st century B.C.)  
 molded clay, 19.0 x 7.7 x 3.0 cm (7 1/2 x 3 1/16 x 1 3/16 inches)  
 and 15.5 x 5.3 x 3.6 cm (6 1/8 x 2 1/16 x 1 7/16 inches)  
 1913.28 and 1923.22

53. *Ivory die*  
 Roman, 1st century A.D.  
 sides, 1.4 cm (9/16 inches)  
 1930.52

54. *Terra cotta die*  
 Roman, 1st century A.D.  
 sides range, 2.6–2.7 cm (1–1 1/16 inches)  
 1930.213

\*55. *Ivory flute*  
 Roman, 1st or 2nd century A.D.  
 32.7 x 2.9 cm (12 7/8 x 1 1/8 inches)  
 1928.2

GLASS

\*56. *Ribbed bowl*  
 Roman, from Trebizond, 1st–2nd century A.D.  
 blown glass, 6.0 x 8.4 cm (diam. at lip) (2 3/8 x 3 5/16 inches)  
 1913.50

\*57. *Conical unguentarium*  
 Roman, from Cyprus, 1st–2nd century A.D.  
 blown glass, 11.9 x 7.3 cm (diam. at base) (4 11/16 x 2 7/8 inches)  
 Gift of the Misses Harriet Sarah and Mary Sophia Walker  
 1894.56

58. *Candlestick unguentarium*  
 Roman, from Cyprus, 1st–2nd century A.D.  
 blown glass, 24.0 x 9.0 cm (diam. at base)  
 (9 7/16 x 3 9/16 inches)  
 Gift of Dana Estes h 1898  
 1902.145

59. *Small blue amphora*  
 Roman, from Syria, 1st century A.D.  
 blown glass, 7.0 x 5.2 cm (diam.) (2 3/4 x 2 1/16 inches)  
 1915.455

COINS

These are measured in range of diameter to communicate irregular flan.

\*60. *Denarius, of the reign of Augustus*  
 Roman, minted in Pergamon?, 12 B.C.  
 silver, 1.7–1.8 cm (5/8–11/16 inches); wt. 3.5 g.  
 Obverse: portrait of emperor  
 Reverse: IMP XI capricorn right holding globe  
 Gift of Mr. and Mrs. Mark M. Salton  
 1988.44.1

61. *Denarius, of the reign of Augustus*  
 Roman, minted in Rome, 29–27 B.C.  
 silver, 1.9–2.0 cm (3/4–13/16 inches); wt. 3.5 g.  
 Obverse: Apollo head, laureate  
 Reverse: veiled Octavian  
 Gift of Mr. and Mrs. Mark M. Salton  
 1988.44.3



FIGURE 10 55 *Ivory flute*, Roman, 1st–2nd century A.D.

\*62. *Sestertius, of the reign of Claudius*  
 Roman, minted in Rome, A.D. 41–50  
 bronze, 3.3–3.5 cm (1 5/16 x 1 3/8 inches); wt. 26.0 g.  
 Obverse: portrait of Claudius, laureate  
 Reverse: SPES AVGVSTA  
 Gift of Mr. and Mrs. Mark M. Salton  
 1988.44.8

\*63. *Dupondius, of the reign of Claudius*  
 Roman, minted in Rome, A.D. 41–50  
 bronze, 2.6–2.8 cm (1 1/16–1 1/8 inches); wt. 14.6 g.  
 Obverse: portrait of Antonia, wife of Nero Drusus  
 Reverse: veiled Claudius standing, holding simpulum  
 Gift of Mr. and Mrs. Mark M. Salton  
 1988.44.9

64. *Dupondius, of the reign of Caligula*  
 Roman, minted in Rome, A.D. 37–41  
 bronze, 2.7–2.8 cm (1 1/16–1 1/8 inches); wt. 11.8 g.  
 Obverse: head of emperor, laureate.  
 C. CAESAR. AVG. GERMANICVS. PON. M. TR. POT.  
 Reverse: Vesta seated, VESTA. S. C.  
 Gift of John Max Wulfing  
 1926.10.4

\*65. *Dupondius, of the reign of Vespasian*  
 Roman, minted in Rome, A.D. 71  
 bronze, 2.7–2.8 cm (1 1/16–1 1/8 inches); wt. 10.8 g.  
 Obverse: Head of emperor, laureate.  
 IMP. CAES. VESPASIAN. AVG. COS. III  
 Reverse: Victory, striding to left, VICTORIA. AVGVSTI. S.C.  
 Gift of John Max Wulfing  
 1926.10.7

\*66. *Denarius, of the reign of Vespasian*  
 Roman, minted in Rome, A.D. 72–73  
 silver, 1.7–1.9 cm (11/16–3/4 inches); wt. 3.1 g.  
 Obverse: head of emperor, laureate. P M COS III  
 Reverse: Concordia seated  
 Gift of Mr. and Mrs. Mark M. Salton  
 1988.44.12



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