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POLYCHROME HUNTING MOSAICS FROM  
THE WESTERN ROMAN EMPIRE  
A study in content.

Pierrette J. Carrière

Thesis presented to the School of  
Graduate Studies of the University  
of Ottawa for an M.A. in Classical  
Studies.

Ottawa, 1981



P. Carrière, Ottawa, Canada, 1982

In the memory of my loving father  
Armand Carrière and to my dear  
mother Rosalie Carrière I dedicate  
this thesis, and to my lovely dog  
Lou who was an excellent companion  
during this research.



### SELECTION PRINCIPLES

General literature on Roman mosaics led me to divide my research on ancient hunters as represented on pavements of Roman homes into four main categories of hunt scenes: 1) hunting for sport as performed by gentlemen hunters and their attendants, servants and slaves; 2) exotic hunts as work accomplished by professional venatores; 3) bestiarif hunting in the arena and 4) victorious riders shown symbolically overpowering more than one victim. Each of these types had to be fairly represented so I chose for 1) the El Djem Hare Hunt, Cat.# 19, pp.155-156, the Althiburos Hare and Jackal Hunt, Cat.# 28 pp.173-174, the Bordj-Djedid Falcon Scene, Cat.# 18, pp.153-154, the Small Hunt from Piazza Armerina, Cat.# 5, pp.127-128, the Utica Hunting Panels Cat.# 4, pp.125-126, the Lillebonne Deer Hunt Cat.#6, pp.129-130, the Oudna Hare and Fox Hunt Cat.# 7 pp.131-132, and the Conimbriga Deer Hunt Cat.# 17, pp.151-152. To illustrate exotic hunts I selected the Hippo Regius Hunt Cat.# 14, pp.145-146, the Dermeh Hunting Scenes Cat.# 11 pp.139-140, the Heloros Hunt Scenes Cat.# 29 pp. 175-176, the Great Hunt from Piazza Armerina Cat.# 15 pp.147-148. As for bestiarif in the arena these are very well depicted on the Mosaic of Magerius Cat.# 26, pp.169-170, the Thelepte bestiarius Cat.# 25 pp.167-168, the Sousse bestiarif Cat.# 24 pp.165-166, the Djemila Hunt and Amphitheatre Scenes Cat.# 12 pp.141-142, and the Villelaure Hunting Scenes Cat.# 13 pp. 143-144. Victorious riders appear on the following mosaics: the Djemila Hunt and Amphitheatre Scenes mentioned above, the Cherchel Victorious Rider Cat.# 21 pp.159-160, and Dominus Dulcitus Cat# 22 pp.161-162. The other mosaics listed and not mentioned above, fall into sub-categories of the four

main types and will be discussed individually within the thesis.

Two important criteria for the selection of these mosaics were the quality of their illustration in their publication and how thoroughly researched they were. Most of the information available on the mosaics is found in periodicals scattered across Europe and North Africa, some going back to 19th Century reports recorded in early archeological journals such as La Gazette Archéologique and in Mélanges d'Archéologie et d'Histoire.

.. In these older reports, illustrations are poor and almost useless and the information is very meagre and frustrating to read. These early finds were briefly mentioned "en passant" and the mosaics were simply sold to museums where they are found today. In some cases, parts of the mosaics have disappeared or were cut out and sold as individual pieces making it impossible to study these documents in their entity.

As for more recent finds there are more complete reports and good publications. The Utica panels have been thoroughly published in Corpus des mosaïques de Tunisie Vol. I Fascicule I, Tunis, 1973. Again the Althiburos Hare and Jackal Hunt was published by Mongi Ennaïfer in 1976 in La Cité d'Althiburos et l'Edifice des Asclépieia, Tunis. As a result of C. Ampolo, A. Carandini and G. Pucci's recent stratigraphic investigations at Piazza Armerina published in 1971, scholars in mosaic studies have been able to set a more accurate date on the pavements (A.D. 310-320) but much more extensive research is necessary to give to these mosaics more realistic interpretations. So much glory has been given to these pavements since their discovery in the 1950's by Gino Vinicio Gentili, yet their thorough publication and illustration within their archeological setting is still lacking. The Lillebonne mosaic discovered in the late 19th century has been

brought out of its darkness by Jean-Pierre Darmon and today this pavement is well documented and illustrated with excellent slides and photographs available from le Musée départemental des Antiquités de Rouen, France.

Both Dr. Colin Wells and Dr. Katherine Dumbabin provided me with excellent reading material and slides taken on sites in North Africa during their visits to Tunisia. Without this kind of help, I would never have been able to write this thesis.

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### GENERAL INTRODUCTION

My search to identify the realistic hunter represented on mosaic pavements of Late Antiquity brought me into contact with many mosaics from across the Mediterranean basin. Most hunting scenes that contain social themes represent domestic and wild animals, very frequently tucked in among people, gods, and goddesses. On occasion hunting figures appear on the periphery of some pavements as if they were leaving the inhabited grounds of a domain to hunt for their dominus. At other moments some figures are shown defending the land from the attacks of wild felines. Here I have in mind two specific pavements: the Dominus Julius Scene (Cat.# 1, pp. 119-120) of a domain complete with dominus, domina and servants, and the Oudna rural scenes (Cat.# 20, pp. 157-158) representing workers in the field and on the grounds, a villa, and mounted hunters bringing down a lioness.

After studying these two mosaics very carefully, I set about collecting Roman hunting scenes found in various areas of the Western Roman world. I discovered that most of the extant hunting pavements were from North Africa and an important aspect of the African scenes was that most of them covered entire floor surfaces, making it possible for me to study the hunters in detail. Their movements and gestures, their costumes and weapons were clearly represented. My task was to compare them and build a comprehensible picture of hunting methods represented on mosaics.

My main interest lay initially with the sporting hunters as they pursued hare, deer and boar in the forests of the Western Roman world.

But many of the mosaics also contained other types of hunts, such as exotic hunts in the field and in the arena. The story became more complicated as I dealt with these special hunters separately, but their juxtaposition intrigued me and I decided to include them in my study. But in order to distinguish them from my sporting hunters I called the exotic hunters in the field venatores using the Latin term and the arena hunters bestiarii. One last factor that stimulated my curiosity was the representation of Diana on many of the pavements. It was my observation that sporting hunters worshipped Diana at special shrines in the woods, but that venatores raped her territory and that bestiarii tortured and killed her animals. On the other hand Diana did not seem to be angered by all this as she is shown running to congratulate the Smirat bestiarii Cat. # 26 pp. 169-170. Furthermore on the Khereddine mosaic Cat# 2 pp. 121-122, a tall strong and aureoled Diana stands triumphantly within a temple-like structure as she looks conspiringly in the direction of Apollo. Both gods stand ceremoniously flanked by pillars and elegantly dressed venatores. A large bleeding crane lies at the foot of an altar in front of them. Therefore, these very different representations of Diana on hunting mosaics further captured my interest. On the one hand the goddess is worshipped on a pedestal in the heart of a woodland by sporting hunters who observe a given custom as described by ancient writers of Cynegeticon, and on the other hand a Diana runs among bestiarii in the confinement of the arena as she is shown celebrating a very violent, commercial and political act. Later in the early fifth century she is represented greater than life-size and honoured by venatores on a large mosaic from Carthage. I chose to include these representations of the hunting goddess to throw some light on the religious side of hunting, as a sport, in the field, and in the arena.

The small collection of hunting scenes to be studied in this thesis is a cross-section of the known extant hunting scenes found in the Western Roman world. Ten of the selected mosaics were found in Europe, the rest in North Africa.

INTRODUCTION

## 1. WHAT IS MEANT BY THE "REALISTIC HUNTER" ON MOSAIC PAVEMENTS?

The realistic hunter on mosaic pavements of later Antiquity is an artistic figure representation of a real sporting hunter or a real professional venator fully dressed and equipped according to hunting customs of his epoch, as opposed to the classical mythological hunter generally represented nude in the act of spearing his victim. This development has been summarized by Katherine Dunbabin as follows:

"From the Severan period onwards, episodes from the hunt are among the commonest subjects of the North African mosaics and constitute one of the most typical manifestations of the genre. In some areas (particularly in and around Carthage), a series of such scenes proceeds steadily at least into the fifth century. Two distinct processes may be traced in this development. The first is the change in the subject matter preferred which led the patron to require a theme reflecting his own interests and pursuits, a scene of lively activity with which he could identify himself. Second are the formal changes which made possible the rendering of such scenes on a large scale, the combination of different episodes in a single frame, and the indication of landscape."

The first process referred to here has been studied by Dunbabin while the second is the subject of an excellent article by Irving Lavin.<sup>1</sup> Dunbabin goes on to account for the development:

"The main impetus for the sudden increase in the popularity of hunting scenes in the early third century certainly came from the patrons, they wanted to see on their pavements representations of one of their favorite occupations, and required the mosaicist to experiment with methods of illustrating a subject with which they had not previously been equipped to deal. A wider fashion for realistic, generic themes makes its appearance around this time; hunting scenes suited all the requirements of this fashion, and the demand for them

1. Katherine Dunbabin, The Mosaics of Roman North Africa, Oxford 1978 esp Chapter V pp.65-87; I. Lavin, "The Hunting Mosaics of Antioch and their Sources: A study of compositional principles in the development of early mediaeval style" in Dumbarton Oaks Papers 17, 1963, pp.181-286, on the radical formal changes which took place in the work of the North African mosaicists during the third and fourth centuries with special reference to the hunting mosaics and those which represent hunt scenes in the arena.

seems to have spread slowly at first, but increasingly throughout the third century. That this demand originated primarily with the patrons can be seen from the difficulties experienced by some mosaicists in adapting their established methods to suit the new subject-matter."<sup>2</sup>

Katherine Dunbabin goes on to illustrate this by using mosaics mainly from North Africa but she does refer to others found in Europe and Sicily in her introduction and later in her book.<sup>3</sup> When referring to the Carthage Boar Hunt, she says:

"The most remarkable feature of this pavement is the choice of scenes selected for illustration. The classic formula for a boar-hunt showed the moment when the boar was speared by a hero, generally nude, who faced it steadily on foot, or attacked on horseback. Here, however, it is a very unheroic hunt that is illustrated. The method is that which was actually practiced at the time, of chasing the boar into a net, and it is this scene which occupies the central register; the moment of dispatch itself does not appear. The characters wear realistic contemporary dress and are equipped with sticks and ropes, and even so commonplace an object as a bucket of water. The combination of the new method of composition and of the original treatment of the subject suggests the presence both of an adventurous artist or workshop and of a patron who definitely rejected the standard repertory."<sup>4</sup>

Branching out from Dunbabin's research, this thesis will mainly concentrate on the realistic hunters themselves and their roles when hunting, especially in North Africa and Sicily but also in Europe. By demonstrating how different types of hunters each have a specific responsibility on the hunt and comparing similar scenes repeated on other mosaics it will be shown how realistic hunters make up two distinct hierarchical groups: on the one hand sporting hunters, and on the other professional hunters, both represented on mosaics with their entire train of attendants and slaves. When we examine hunting mosaics carefully, it is clearly noticeable how each figure is busily engaged in some task related to the type of hunt illustrated on the mosaic.

2. Dunbabin, pp.46-48.

3. Ibid, p.10, and chapter XII

4. Ibid, p.49. No.11, 12-Pl.21.

It may be a humble task such as driving a mule cart, carrying equipment and dead animals, or blowing on a fire to keep it going, this leaving gentlemen hunters free to fully enjoy their sport. More involved attendants busily tend to horses and dogs as they run behind the riders and are shown in much closer contact with the action. All these hunting figures from highest to lowest on a social scale occupy either prominent areas of the mosaic or very secondary and minor sections thus showing that there is a relationship between their social status and their prominence on the mosaics. Attitudes are also very different; where the gentleman hunter is represented with pride and dignity, the attendants and slaves display resigned obedience and at times servile behaviour. Sometimes attendants are treated harshly by their superiors. Five mosaics to be discussed further below, illustrate these various attitudes particularly well: The Althiburos mosaic, pp.173-174 (cat. #28) the Small and the Great Hunts from Piazza Armerina, pp.147-148 (cat. #15) the Hippo Regius pavement, pp.145-146 (cat. #14) and the Khéreddine mosaic pp.121-122 (cat. #2) from Carthage.

2. A VERY ROMANIZED CLIENTELE

Mosaic art specializing in elaborate hunting scenes describes in vivid and realistic details a very Romanized upper social class of provincial people. Very rich men, lovers of hunting for sport, show, and profitable income, are represented as proud of their achievements and as honestly shown, as ever could be, on the pavements of their own homes. The intimacy of the home cradled this popular art and made it into a very special medium of personal and private expression, removed from the general public's eye.<sup>1</sup> Archeologists brought these mosaics to light for the appreciation of a 20th century public. These hunting mosaics were used as status symbols to nourish the owners' wishes whose own images were carefully depicted in pretty stones commissioned by them, thus preserving for eternity very personal aspects of their lifestyles.

Domini are represented in various situations, at times alone, at other moments with an entire train of attendants and slaves. Dominus Julius (cat. #1) <sup>pp. 119-120</sup> is shown as a successful landowner, seated receiving a report, perhaps on the excellent management of his domain. His servants surround him as two attendants leave the villa grounds to capture hare for their dominus. The victorious rider from Djemila <sup>pp. 141-142</sup> (cat. #12) is shown overpowering his victims while an attendant on a lower register carries a net and dead hare. The Djemila dominus, a successful hunter, also displays his great munificence in the arena, two crested venatores and five great exotic cats are shown in combat; below; another dominus from Althiburos <sup>pp. 173-174</sup> (cat. #28) leads a whole group of hunters on an exciting hare and jackal hunt. One brave dominus spears a lion near his villa on a Utica panel <sup>pp. 125-126</sup> (cat. #4) and another from El Djem <sup>pp. 155-156</sup> (cat. #19) is represented teaching his mounted youngsters the art of hare hunting. The

1. Dr. Dunbabin points out that "the aristocrat's house was not purely private. She says that the reception and entertainment of guests especially of clients was an important part of a semi-public social position." Even so only an elite group was entertained by the rich in the rich man's home.

Lillebonne (cat.#6 p.130) dominus brings an offering to Diana after a successful deer hunt while the dominus from Henschir Toungar (cat. #16 p.150) worries about his over-confident son leaving the villa grounds by himself with only one dog as a hunting companion.

Other powerful men are shown supervising calculated and professionally organized expeditions meant to capture live exotic beasts from Africa or the Eastern Mediterranean. On the Great Hunt from Piazza Armerina, (plan 1,2 pp.178-179) (cat. #15 p.148) the middle ground area, two important figures supervise the disembarkation of exotic animals from Africa on the left, and Eastern lands on the right (illustration #1 p. 6 ). They both hold T shaped canes as symbols of their authority and power. On the left side of these men an officer approaches with a letter or report in his left hand (ill. #2 p. 7 ). Another authoritarian figure holding a T-cane whips an attendant at the foot of a gangplank near the first ship from the left (cat. #15 p.148). Farther on between the second ship and the third vessel stands an older more experienced supervisor leaning on his T-cane as he is consulted on the slow progress of an entire caravan making its way to a seaport, perhaps Alexandria (ill. #3 p. 8 ).

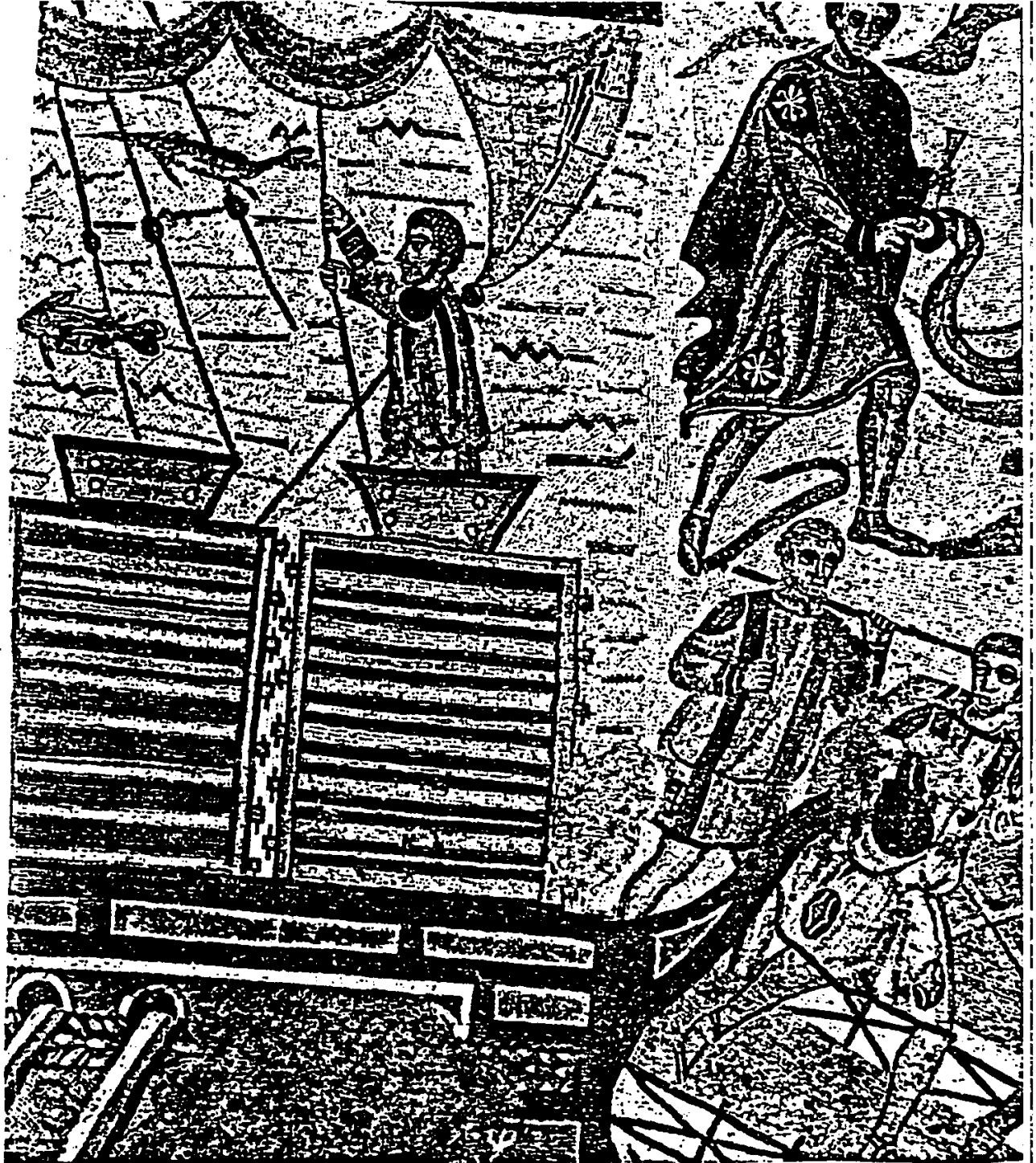
The great leader of this network of operations is not represented on the Great Hunt mosaic as was believed by Gentili but is exhibited perhaps in the tablinum of the villa complex. There he is shown as a "mature man with a short beard and a fuller chaplet, wearing a rich priest's robe with ample sleeves bordered in red and a green sash knotted on his breast. With a wide gesture of his arm he holds a bronze candelabra, the cerularium, a calix with burning candle. His upturned face and absorbed expression makes him appear as if engaged in a mystical contemplation... There is so much realism in the face of the principal figure that it is believed to be a portrait".<sup>2</sup> I believe that this could very well be the portrait of the dominus of Piazza Armerina (ill. #4, p. 10)

2. Gentili, Gino Vinicio, The Imperial Villa of Piazza Armerina, Rome, 1961 p.18. (Further research could perhaps clarify who this man is.)

(illustration #1)



(illustration #2)



(Illustration 1)



Some mosaics of smaller dimensions also represent warrior-type men engaged in the capture and transportation of exotic animals. On the Heloros mosaic (cat. #29),<sup>pp.175-176</sup> also from Sicily three important figures are seen on the right side of a large seated figure; the middle man holds a T-cane like the ones represented on the Great Hunt mosaic. The three men also supervise the disembarkation of exotic animals from the Eastern Mediterranean; on the bottom left side of the large central seated figure an armed man struggles with an overpowering tiger.

Two other mosaics from the North African coast, the Dermech (cat. #11)<sup>pp.139-140</sup> and Hippo Regius (cat. #14)<sup>pp.145-146</sup> pavements, show entire troops of men fully involved in the live capture of ostriches, gazelles, onagers, lions and panthers. On the Hippo Regius mosaic (lower right corner) gentlemen enjoy a meal while watching operations, as on the Heloros lower register six men dine luxuriously as they are served by slaves and attendants.

Two kinds of hierarchical systems are discernible in the mosaics selected for study. On the one hand, landowners enjoying their wealth and hunting for sport with their pure-bred animals, their train of attendants and slaves, display their leisure activities proudly. On the other, rich and powerful professional hunters engage in exciting exotic hunts with their own train of attendants, servants and slaves, displaying dangerous hunting techniques demanding courage and skillful teamwork. In both groups, hunters and their attendants, servants and slaves have specific responsibilities on the hunt. Gentlemen hunters pursue the animals on horseback. Attendants assist them on foot, while servants and slaves attend to transportation of animals and equipment and serve meals on long hunting trips.



### 3. A BRIEF ACCOUNT OF ANCIENT HUNTING LITERATURE

The hunting mosaics selected for study in this thesis are sometimes elucidated by ancient hunting literature, but a very sharp distinction must be made between these two very different types of evidence as regards the subject of hunting in Ancient Roman History. Where literature relates the experience and specific interests and concerns of hunters in various cultural settings across the Mediterranean from the fifth century B.C. to the third century A.D., hunting mosaics clearly emphasize some typically Roman institutions of the later Roman Empire in the strongly Romanized areas of the Western ancient world. The mosaics illustrate hunting episodes practiced, on the one hand by very rich provincial landowners who are involved in hunting for sport, and who display their rich villas and pure-bred animals with pride, and, on the other hand, by hunters participating in the profitable capture of exotic animals for the amphitheatres of the Empire, thus providing Roman citizens with local shows in the provinces as well as feeding the Colosseum in Rome. This rich provincial class of Roman citizens, especially well established in North Africa and Sicily, recorded their interests in hunting for sport as well as their great munificence in vivid colours on the floors of their private homes.

What element of hunting literature was also found in later western mosaics, showing hunt scenes as practiced by a very Romanized clientele? Mainly its theme, natural setting, vivid descriptions of dogs, horses and other ordinary and exotic animals and its strong emotional content.

Of the hunting treatises that have come down to us, the first dates back to the fourth century B.C. Xenophon's Cynegeticus addresses a young literate hunting public that the author wishes to educate in the art of hunting. Xenophon believes it to be his duty to save these young Greek men from the terrible influence of the misleading sophists of his day. He instructs them that hunting is a divine and noble sport as old as Chiron who received it from Apollo and

Artemis and is a respectable pastime not to be neglected as an easy means of personal, moral and physical growth. This Greek author is clearly preaching to a young hunting public far removed from the Romanized hunters of the later Roman Empire.

On hunting Xenophon says,

"In fact they saw that this is the only one among the pleasures of the younger man that produces a rich crop of blessings. For it makes sober and upright men of them, because they are trained in the school of truth."<sup>1</sup>

The next four extant hunting treatises date from the first century A.D. to the late third century of our era. All these writers, Grattius (Roman, first century) and Nemesian (North African, late third century) reflect the interests of romanized hunters settled in the provinces of the Empire, East and West. The hunters described in the literature regarded hunting as a very respectable sport worthy of being practiced and enjoyed by the refined and educated upper class, yet they were intrigued and fascinated by the growing popularity of hunting for show in the amphitheatres and circuses of the Empire, and at times became directly involved in the capture and sale of exotic animals for political prestige and achievement. As early as Xenophon, exotic hunts are mentioned at the very end of his discussion on the practical side of hunting.<sup>2</sup> But it is not until the time of Oppian that specific references to spectacles and transportation are made in hunting literature.

1. Xenophon, Cynegeticus XII, 7, in Scripta Minora, translated by E.C. Marchant, The Loeb classical library, Harvard University Press, Cambridge Massachusetts, 1956, XII, 7 p.445.

2. XI, 1-4 pp.441-42. The author mentions animal poisoning when referring to lions, lynxes, panthers leopards and bears on mountain ranges beyond Macedonia and Syria and others. Later he describes a technique for capturing wild beasts alive by digging a large hole in the ground, leaving a pillar of earth in the middle, and tying a goat on it as bait to lure the animals. This technique is not represented on mosaics but Xenophon talks of methods of killing the threatening beasts, which are represented on at least one mosaic. Refer to catalogue No.20. Xenophon says, "Sometimes, while they (lions, leopards, lynxes, panthers, bears) are going down to the plain at night they are cut off by parties of armed and mounted men" XI, 3. Xenophon does not say for what reasons wild beasts are captured alive. Much later in the third century A.D. Oppian refers to a spectacle for royal eyes (III,47).

Xenophon provided his readers with a very concise and useful manual on hunting techniques as regards to ordinary animals: boar, hare, deer, abundant in the countryside of most Mediterranean countries. His Cynegeticus was later to be drawn upon, criticized and added to, by other writers of hunting treatises.

Xenophon taught men the art of hunting on foot. He showed them how to fabricate a variety of hunting nets, and how to shape smooth stakes so that their nets would pull off readily once an animal was caught (II, 3-8). The Greek author suggested a calf-skin bag to carry the nets in as well as bill hooks for cutting wood (II, 9). No doubt he equipped his hunters well and then informed them on animal habits, especially those of the hare to be hunted in winter.

"The hare making off, though out of sight, generally doubles back to the place where she is found"<sup>3</sup>

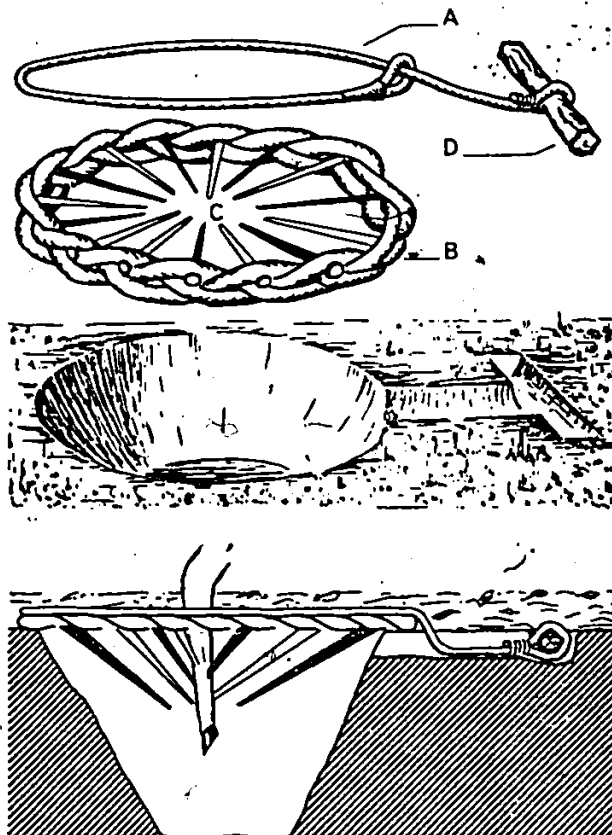
The author also showed his reading public how to train their dogs for various hunts and gave detailed instructions to the hunters on how to build caltrops<sup>4</sup> (illustration #5)<sup>p.14</sup> for trapping deer and boar. Xenophon clearly stated what boar hunters should use as dependable equipment giving full descriptions of nets, javelins and spears to be used and how to hunt this dangerous animals as safely as possible. (X, 2-23)

3. Ibid, p.409; On the El Djem hare hunt (cat. #19)<sup>pp.155-156</sup> A.D. 240-260 (Dunbabin, Mosaics of Roman North Africa note 13 p.49 dated by Foucher) a gentleman on foot is shown teaching two mounted young hunters the art of hunting hare. The animal is shown doubling back to its form as it is overtaken by two splendid African sloughis (hounds) on the bottom register of the mosaic. But the overall luxury of this scene sets the characters in a more sophisticated social class than Xenophon's hunters.

4. On the Khéreddine mosaic (cat. #2)<sup>pp.121-122</sup> a servant is shown carrying an instrument that could be a type of caltrop on the top register. Gentlemen hunters leave villa grounds on horseback followed by servants (slaves?) on foot. This mosaic is dated in the late fourth/early 5th century (A.D. 390-410: Dunbabin p.253 no.41 catalogue). Again the scene is far removed from Xenophon's day but hunting instruments basically remain the same although the hunters are now on horseback and their equipment is carried for them by servants or slaves.

(illustration #5)

## CHAUSSE-TRAPE POUR LE CERF



- A \_\_\_\_\_ corde avec nœud coulant  
 B \_\_\_\_\_ tresse du couvercle (l'ensemble BC forme la couronne)  
 C \_\_\_\_\_ chevilles de fer et de bois  
 D \_\_\_\_\_ bûche de chêne ou d'yeuse

He warned boar hunters about the dangers involved in this type of hunt and what to do in case of accidents<sup>5</sup> as illustrated on the Small Hunt scene at Piazza Armerina dated 310-330<sup>6</sup> (cat. #5, p. 128). These elegantly dressed gentlemen hunters on foot do look quite helpless, and out of place, on this dangerous scene of butchery, witnessed by five relaxing diners at whose feet the action takes place. The boar hunters stand out in clear contrast with their equally rich hunting companions who enjoy hare and deer hunting to their entire satisfaction and perform dextrously, in contrast with the poor and clumsy behaviour of the boar hunters (ill. #6, p.16).

By comparing Xenophon's text with the hunting mosaics mentioned above, it is possible to show, that, as far as instruments used when hunting ordinary animals such as hare, deer and boar, are concerned, these instruments remained pretty much the same throughout the early centuries of our era; but the gentlemen hunters are more elegantly dressed than their Greek counterparts and they ride horses. The element of show is forever present on the mosaic, while the sober tone of Xenophon's Cynegeticus sets the reader in a more natural atmosphere of young and unmannered realistic hunters simply involved in hunting as an extra source of food for their families as well as enjoying a proper pastime.

Xenophon's farmer-hunter certainly existed among the farming Roman people during Republican times and these Romans practiced hunting as another part of their livelihood in the woodlands near their farms.<sup>7</sup> But it is only in the first century of our era that Grattius Faliscus from the area of Falerii, north of Rome, writes about hunting in his day. Many changes had occurred in hunting

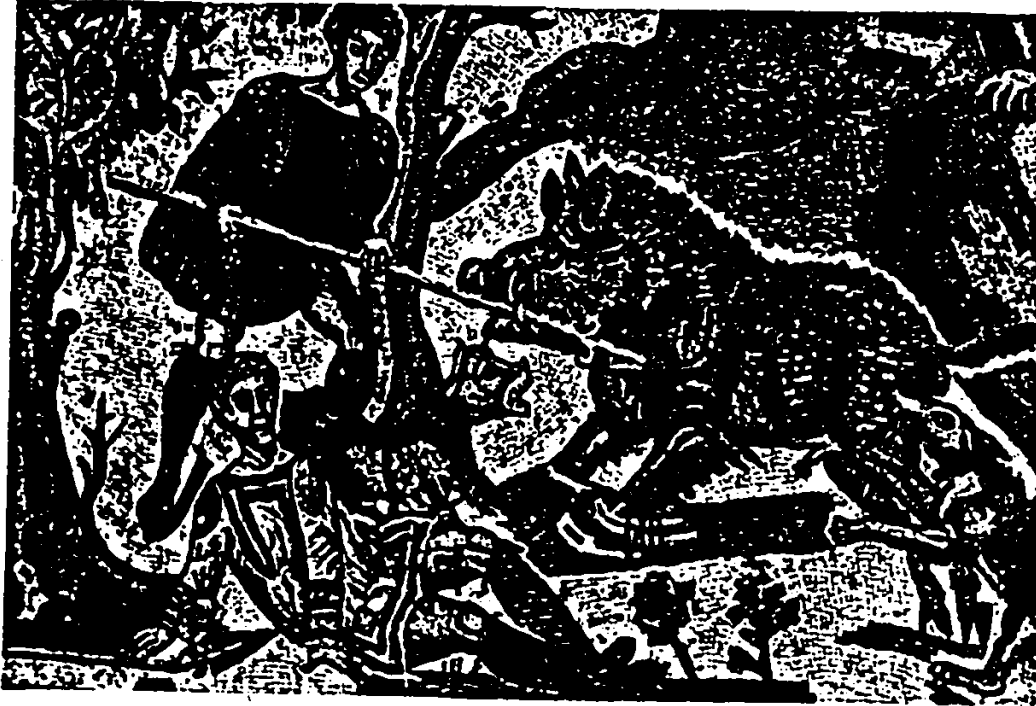
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5. Ibid p.437

6. Dunbabin p.245

7. Jacques Aymard, Essai sur les chasses Romaines des origines à la fin du siècle des Antonins, Paris 1951, traces the history of hunting among Romans to its origins.

(illustration #6a)



Notice the fallen hunter's spear. The weapon is broken near the head. The standing hunter's spear is about to be destroyed in the same way by the boar who has just gotten hold of the lower shaft. The wounded hunter simply looks at the powerful animal in amazement.

(illustration #6b)



(illustration #6c)



gear since Xenophon's time, and Grattius, a contemporary of Ovid (43 B.C. to A.D. 18), believed it necessary to remind his hunters of the quality of traditional equipment as well as supplying a few more instructions of his own to a young growing upper-class hunting public.

Grattius shows keen interest in the fabrication of hunting equipment such as spear shafts and nets and he points to various areas of the ancient world where good products could be obtained, as far as Saba in the Orient. Even though he approves the use of spears and bow and arrows he has no faith in caltrops because he believes that strangers could easily profit from another hunter's game.<sup>8</sup> But to hunt deer he recommends another instrument, the formido, mentioned by Ovid<sup>9</sup> and Virgil.<sup>10</sup> Vulture feathers intermingled with brilliant swan plumes terrified the hunted deer. These lines were hung on known deer paths so that the animals could be diverted towards the hunters. To make this instrument even more effective Grattius suggested dying some feathers with Assyrian purple.<sup>11</sup>

8. Grattius Faliscus, Oeuvres complètes avec traduction en Français, publiées sous la direction de M. Nisard, JJ Dubochet et compagnie, éditeurs, Paris, 1843, lignes 91-94, p.780

9. MET. IV 475

10. G. III 1371, AEN. XII 750

11. Grattius, 86., An interesting mosaic from Lillebonne (cat. #6 p.130) found in Northern Gaul, dated by Darmon in late 3rd early 4th century A.D. in La Mosaïque de Lillebonne, Musée des Antiquités, Rouen, 1976 represents on its western panel an attendant carrying a cylindrical instrument with a handle, which I believe to be a formido. It is only reasonable that "hunting line" would be spun around a large spool made of light wood easily carried by an attendant as shown on this mosaic; furthermore, it is interesting to notice that Grattius suggested dying some feathers with Assyrian purple when a few centuries later Nemesian will describe the beautifully coloured birds of Libya whose feathers are used for the very same type of instrument, the formido (lines 311-320).

Grattius tells his readers of the great variety of pure-bred hunting dogs available on demand for his hunting public. He claimed that a thousand countries supplied pure-breeds from Asia to Britain, but pronounces himself in favour of cross breeding in the attempt to improve upon certain races of hounds with bad habits as well as commendable talents. By suggesting such a thing he is talking to an informed public who already knew about certain hounds' weaknesses on the hunt and may have been ready to experiment with them. On many African mosaics, however, pure-bred African hounds are magnificently displayed in all their glory when hunting hare so successfully. The El Djem pavement (cat. <sup>pp. 155-156</sup> #19) already mentioned and the Oudna threshold panel (cat. <sup>pp. 131-132</sup> #7) as well as the Utica panels (cat. <sup>pp. 125-126</sup> #4) show African sloughs at their best.

Grattius devotes another 150 lines of his hunting treatise to dogs' illnesses and their treatment (345-496). The author uses elementary human knowledge and divine faith to heal the sick animals. He even suggests giving Massic wine (474) from Campania to the sick dog to soothe his pain when it is necessary to operate on him. At the very end he begins to describe the best horses to be ridden for hunting purposes, favoring mountain horses from Gallaecia in the Pyrenees (514) and Numidian (518) steeds who need very little to live on and thus are very economical to own. Thracian horses are also easily kept but Sicilian mounts from Acragas are celebrated in hunting deer and the last surviving lines of Grattius' poem praise Italy for its excellent breeds.

Grattius' preoccupations with hunting gear, commerce in pure-bred dogs, dogs' illnesses and their treatment, and economically kept horses reveal the worries and interests of first century hunters faced with a wide selection of animals to choose and rear for hunting purposes. Mosaics of later Antiquity reflect very involved hunters enjoying the sport enthusiastically, and proudly displaying their animals at all costs, even at the price of hiring a fine mosaicist to execute portraits, not only of themselves on their estates and

surrounding woodlands but of their favorite animals as well. One exciting hunting mosaic from Althiburos (cat. <sup>pp.173-174</sup> 728) found in the Asclepieia of the city not only shows a whole train of hunters, attendants and slaves with their dominus, but displays many favorite horses and dogs with their names inscribed next to them: horses: AMOR, CUCIA, FAUNUS, PLUMEUS...dogs: LECTA, SPINA, PINNATUS, ATALANTE, to name a few of them.

If the first century Roman hunter needed to be guided in his choice of hunting equipment and animal purchase, a second century Greek writer from Nicomedia, Arrian, A.D. 95-175 a successful officer in the Roman army who became consul and legate in Cappadocia, turns to Gaul to praise the hunting habits of the richer noble class and supplement the treatise attributed to Xenophon. He proudly declares his knowledge of the swift and well admired Celtic hound unknown to the early Greek writer. The "fleetfoot vertragi"<sup>12</sup> outran hares, thus making this type of hunt a real sportsman's delight. The mounted hunters took to the field with their dogs and drove the hare in the open and the author claimed that the object of the true sportsman was not to kill the hare but to let her go once overtaken. Arrian goes so far as to say "And if I came too late to save her I have struck my forehead in grief that the hounds had slain a gallant adversary." The author is very romantic and goes on to tell us about his love for his own faithful bitch HORME, giving a very charming story about this dog. The author also gives instructions on grooming, feeding, breeding and exercising the animals well. Arrian's love for his pet huntress no doubt appealed to the rich upper class hunters who could afford the time and effort necessary in rearing pure-bred hounds and horses.

Arrian mentions two types of hunters in Gaul, those who hunted with nets for a livelihood and those who hunted without nets for the sheer beauty of the chase.

12. Arrian Cyn. III, 6.

Of two hunting mosaics found in Gaul, one shows a hare hunt. On the Villedaure<sup>pp. 143-144</sup> (cat. #13) pavement lower panel a hunter on foot chases a hare into a net with the help of two dogs perhaps vertragi. The Lillebonne pavement shows similar dogs on three of its panels as the Lillebonne dominus brings an offering<sup>13</sup> to Diana after a successful deer hunt. The bottom panel does represent "the sheer beauty of the chase" as three mounted hunters with three vertragi ride swiftly across the scene.

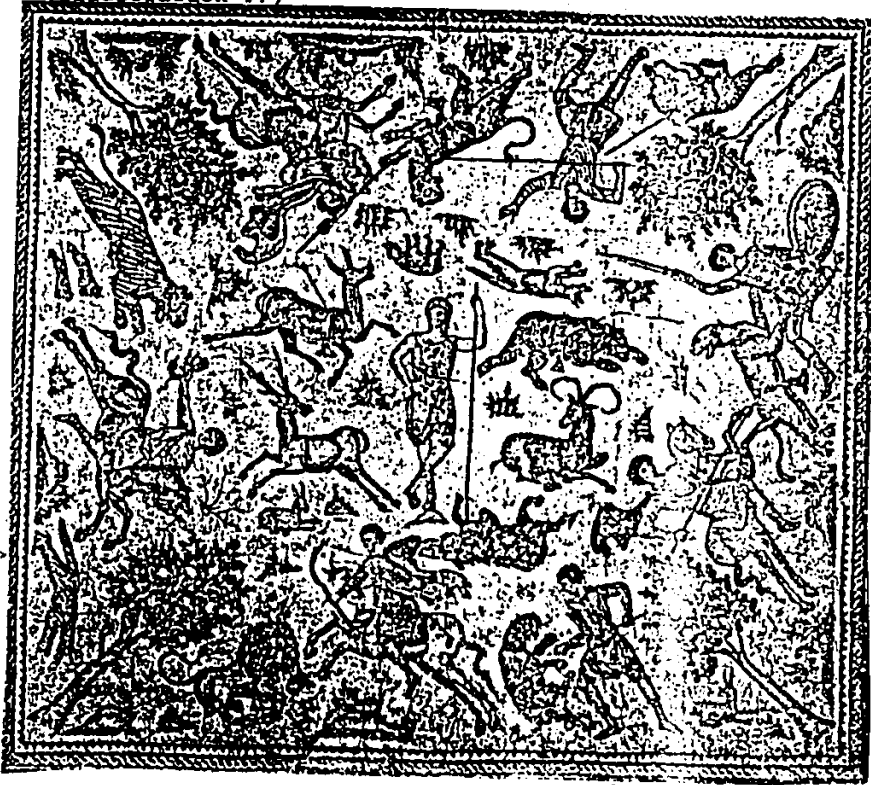
Oppian<sup>14</sup> wrote during the time of Caracalla (A.D. 211-217) a poem in four books on hunting which he dedicated in pompous fashion to the emperor. He then engaged in a dialogue with the goddess Artemis who tells him what she wants to hear in his poem (Book 1, 20-35). This Apamean author blends descriptions specifically related to hunters and their equipment<sup>15</sup> (146-157) with pastoral scenes and "shepherds watching by their flocks" (II, 39) as related to the seasons. (120-145) This technique is also present on early fourth and fifth century mosaics from the East depicting exotic hunt scenes. Both the Worcester hunt and the Megalopsychia hunt (illustration #8) from Antioch are good examples of this.<sup>p.23</sup>

13. Arrian mentions the Celts' custom of making an offering of 4 drachmas to Artemis, for a deer. This animal represents a nobler form of sport Cyn 34. On the Lillebonne pavement the dominus holds a money bag in his left hand.

14. It is very possible that this Cynegeticon was written by an imitator of Oppian but a native of Apamea on the Orontes in Syria, Cyn ii 125e

15. Oppian uses warlike vocabulary: "weapons", "arms", "blood of the beasts", when describing hunting gear. (I, 146-157) He talks of purse nets, as seen on the deer hunt on the Small Hunt, Piazza Armerina pavement (cat. #5)<sup>p.128</sup>, broad-headed hunting lance (again Small Hunt, Piazza Armerina) used to hunt boar, hare-stick as shown on Villedaure hare hunt, and swords as on Worcester Hunt, Antioch (illustration #7)<sup>p.22</sup> or as carried by Sousse Bestiarii (Cat. #24, pp.165-166)

(illustration #7)



(illustration #8)



What is striking about Oppian's Cynegetica is the importance held by horses as a noble hunters' prize possession. But again when Oppian talks about horses he mixes in warriors and charioteers to show how horses have a subtle mind and heart when recognizing their owners. He praises horses very highly, revealing his great reverence for these animals.<sup>16</sup> Horses hold an important place on mosaics as well and are shown as prize possessions of many villa owners and city dwellers. The Althiburos mosaic (cat. #28)<sup>p.174</sup> is the best example of this, another is the El Djem (cat. #19)<sup>p.156</sup> hare hunt.

When he comes down to dogs, as he says, "but now descend my soul to the lay of Dogs, (line 368), he approves mixing the breeds, and breeds should be mixed together (398-400), but further he adds "prudent dog-breeding is thy care" (434). For both horses and dogs Oppian describes what the buyer should look for in the animal's build. (175-192, 402-414)

In Book II Oppian describes ordinary wild animals and their habits very much in the same way as a naturalist would. He speaks of horned wild beasts, bulls and stags. In book II the exotic animals are described: shaggy necked lions from Arabia and blackish-hued lions from Libya. He especially mentions a well-maned lion, black of hue, from Ethiopia which he saw when it was transported to Libya to be a "spectacle for royal eyes." (III, 47). Oppian picks up his information from wild animal keepers (III, 53). He talks of leopards, lynxes and tigers and how the females fight the hunters for their young ones, braving spear and javelin throwers (III, 135). The Megalopsychia hunt from Antioch shows this well (illustration #8 tiger hunter). The great variety

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16. It is interesting to note that in the first century as seen in Gratius's text, there was a great preoccupation with dog breeding; now, in the third, Oppian's Cynegetica reveals a great preoccupation with horse breeding.

of beasts Oppian talks about from all over the Mediterranean world reveals how far and widely spread the animal trade was in the 3rd century A.D., so well depicted in brilliant details on the Great Hunt from Piazza Armerina, an early fourth century mosaic from Sicily.

The fourth chapter is particularly interesting in so far as it sets the atmosphere for exotic hunts as depicted on mosaics of the 3rd and 4th centuries A.D. on which the hunters are shown as warriors engaged in a battle with the species of wild animals captured for the amphitheatres of the Empire. (IV, 5-10) and Oppian claims that he will sing of what he has seen with his "own eyes when following in the woods the chase" (IV, 18).

Firstly Oppian describes ordinary hunts for sport by gentlemen on horseback using nets and traps. IV 40-55. The top register of the Khéreddine mosaic comes to mind when reading these lines. Oppian's text also contains some references to ships and sails and a beautiful image follows (IV lines 58-64).

"And even as men who ride in seafaring ships sit in the stern with the tiller in their hands and scan the sky and obedient to the white South Wind spread the sails of their ships of canvas wings, so on the dry land I bid the hunter scan on either hand the winds that blow, so that they may set up their nets and drive the game ever against the wind;"<sup>17</sup>

Oppian is the only writer after Xenophon (XI, 2-4) to mention exotic animals and to describe exotic hunting techniques in details. When describing lion hunts on the banks of the Euphrates the technique employed by the hunters recalls the technique displayed on the Hippo Regius (cat. <sup>p.146</sup>#14) pavement. (IV, 119-146).

This Eastern writer of the third century A.D. provides us with a

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17. Oppian, *Cynegetica* IV, 58-65, in Oppian, Colluthus, Tryphiodorus, translated by A.W. Mair, the Loeb Classical Library, London 1928 p.167

Cynegeticon that treats both ordinary hunts and wild exotic animal hunts. A rich and Romanized landed aristocracy, mainly living in the East and in North Africa, hunts hare, boar, and deer in a natural woodland setting while professional warrior-hunters, as shown on the Great Hunt mosaic from Piazza Armerina, search the natural habitats for exotic animals in order to capture them alive to supply the amphitheatres of the Mediterranean world.

Nemesian, a North African writer of the later third century A.D., was admired for his poetry<sup>18</sup> and may have belonged to a very distinguished African family<sup>19</sup>. His Cynegeticon is filled with poetic and colourful references to typically North African hunting concerns of the richer Romanized landed aristocrats as displayed on hunting pavements from that continent.

Nemesian's poem opens gently on soft green moss where cart wheels never tread. Here he is dreaming of the pure chase on foot in the countryside away from the city, "Intacto Premimus Uestigia Musco". Further he adds that he loves to explore the woodland and capture animals with well trained dogs. In the next paragraph he sings of the Roman Victory.

"aurea purpureo longe radiantia uelo signa micant  
sinuatque truces leuis aura dracones"<sup>20</sup>

18. Nemesien, Oeuvres, texte établi et traduit par Pierre Volpilhac, Société d'édition "Les Belles Lettres" publié sous le patronage de l'association Guillaume Budé, collection des Universités de France, Paris, 1975, p.7.

19. Ibid, p.9

20. Ibid, 84-85.

What a welcome!

The author follows Diana into the untrodden bush after describing her costume, that could be worn by a gentleman hunter of Nemesian's day.

"candida puniceis aptentur crura cothurnis,  
sit chlamys aurato multum subtemine lusa  
corrugesque sinus gemmat is balteus artet  
rexibus...<sup>21</sup>

The gentlemen hunters on the El Djem hare hunt (cat. #19, p.156) certainly fit this description well.

And of you who are taken by the love of hunting, says Nemesian, escape the stress of the courts, politics and war and concentrate your attention on rearing good healthy hounds. He refers to a few breeds including the Libyan hound, possibly the African sloughi that is represented on mosaics such as the one mentioned above. Nemesian favors the rearing of pure bred dogs "non humili de gente canem."

As for handsome horses he turns to Greece, Cappadocia and Spain for their beauty, pride and agility. But in Africa he recommends two pure breeds from Mauretania. Nemesian tells the hunter not to be put off by their ugly heads and bellies (263-65) because they are extremely obedient to the whip, one touch is sufficient to set them off and another to bring them to a full stop. Moreover these African breeds are very rapid on the chase, leaving their companions behind in their hunger for victory (270-71). On many mosaics gentlemen hunters are represented whip in hand as they ride their galloping horses, as illustrated on the El Djem, Oudna and Althiburos mosaics.

And to care for these precious horses Nemesian refers to "famuli comitumque animosa iuventus". The Utica panels as well as the Althiburos mosaic illustrate this very well. He ends his poem by listing hunting instruments, nets and the very colourful African formido, which he puts in the attentive care of the same servants who tend the animals for a gentleman hunter.

As winter approaches...

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21. Ibid, 90-93

"incipe ueloces catulos immittere pratis incipe cornipedes  
latos aitare per agros. Venemur dum mane nouum, dum mollia  
prata nocturnis calcata feris uestigia seruant."<sup>22</sup>

Nemesian's Cynegeticon is very representative of the North African hunters' desire to escape the stressful world of politics and hunt peacefully, spiritually free in the woodlands of a rich continent where landed aristocrats thrive on the wealth of their villas built on rich agricultural farmlands of bountiful golden wheat and fruitful olive trees. Dominus Julius (cat. #1, p. 120) may sit royally as he is given a report by an attendant on one mosaic from Carthage dated around A.D. 380-400. On the upper register an olive tree is represented on the left, and wheat on the right hand side. Hunters are shown leaving the villa grounds on foot with two sloughs on the far right middle register. This mosaic is the first to be discussed in the series chosen for study.

On the one hand, hunting literature describes in detail hunting preparations usually following a logical sequence of events necessary to be a successful hunter. Breeding and training animals, fabricating and handling equipment, organizing safe hunting expeditions, worshipping Artemis and Apollo and caring for sick animals and wounded hunters are all part of the responsible hunter's duties while hunting on the gods' territory. On the other hand, mosaics display hunting episodes capturing specific moments and events as occurring in time and juxtaposed on one floor surface. The following study will attempt to explain how hunters are realistically portrayed on thirty-five mosaics.

22. Ibid, 322-25.

## II

## ATTENDANTS, SERVANTS AND SLAVES

## 1. ATTENDANTS ASSOCIATED WITH A VILLA

Attendants appear very frequently on mosaics that represent realistic hunting scenes. In fact, they play an important role in showing off the landowner's standard of living and his interest in hunting mainly as a source of food from his land and surrounding forests. These men whose duty it is to hunt for their dominus are seen on mosaics as secondary figures in a variety of situations. They could be leaving for the hunt, returning with their capture, catching an animal or more than one, helping a gentleman hunter by carrying equipment or the carcass of a dead animal just killed and ready to be transported back home. Section 1 will show the roles of hunters on foot, usually appearing on secondary areas of major mosaics and closely associated with a villa represented on the pavement.

Attendants associated with villas:

Mosaics selected for study:

- 1) Dominus Julius (Carthage) cat. #1, p.120)
- 2) Constantine hunting scene (cat. #3, p.124)
- 3) Utica panels No. 1, 3, 4, 6, 7 (cat. #4, p.126)

From Carthage, the mosaic of Dominus Julius is made up of three registers. The middle one represents a departure for the hunt. On the right hand side of a large and fortified villa two hunters are seen leaving the grounds. One fragmentary figure holds back two hounds with his left hand and motions with his right to his attentive companion who appears to be listening to him. One anxious dog is already sniffing the ground for possible scents while the other eagerly listens to

instructions (?) The other man carries a net on his left shoulder and a long spear in his right hand. He wears cothurni and a long-sleeved tunic similar to the one worn by the man below him on the lower register, but our hunter has lifted up his tunic and tucked it in at his waist to allow freer movement. The ground line on which he is walking is irregular and possibly indicates a different setting for the hunters as a contrast to the smooth ground lines in the rest of the mosaic.

A fragmentary mosaic from Constantine shows hunters returning from a boar hunt. They are closely associated with a fortified villa, above which a lion has brought down an antelope. Below, in front of the building, two hunters and a dog are seen arriving with their capture. On the right, a man carries a boar on a pole; his companion has been destroyed. Ahead walks another hunter carrying a net on his shoulders. He wears a short long-sleeved tunic and cothurni.

On a series of panels from Utica, found in peristyle VI of the Maison de la chasse, hunters on foot and on horseback are associated with a villa represented on the first panel. Four kinds of hunts are clearly represented: fowl, deer, hare, and lion hunting. Of the seven panels only five will be discussed here. Panel 1, although fragmentary, represents a villa. The remains of a tower on the right hand side may indicate that it was a fortified building complex. On panel 3 two hunters wearing short long-sleeved tunics and cothurni are intent on catching a buck and a doe. The two animals are about to be entangled in a crescent shaped net. One of the hunters is crouching behind the animals and appears to be pulling on the protruding right end stake of the net as if controlling it. As the deer try to leap over it, their thin legs will get caught in the meshes as the net is pulled up and forward. The other hunter, on a higher plane, has chased them in and is now blocking their escape. The other

panels show hunters returning to the villa. On panel 4, a proud hunter holds up the catch as an attendant looks on holding a heavy net on his left shoulder. A sloughi in the middle lifts up its nose to smell the dead hare. Panel 7 shows two similarly dressed men carrying a long net on their left shoulders. A sloughi on a leash sniffs the net hanging between them, possibly catching a whiff of freshly caught deer. The net may still carry the scent of the wild animals. The men look at the dog as if admiring him. Their tunics hang to their knees, in contrast with the deer hunters on panel 3. Returning from the hunt they may have just loosened them. Panel 6 has been interpreted as possibly representing the dominus riding his horse back to the villa, as an attendant walks speedily beside him.<sup>2</sup>

"Le cavalier, probablement le propriétaire, porte un riche vêtement bleu, turquoise (verre), vert et rouge (verre); il a des bas épais comme ceux de son serviteur et des chasseurs des autres panneaux. Il est monté sur un cheval jaune pâle et brun cannelle, harnaché d'une selle rouge-orange et jaune clair, et il tient à la main une fourche à deux dents."

Found in a peristyle in front of the oculus of the Maison de la Chasse, these panels were oriented towards the yard facing the visitor as he walked into the reception hall. They date to the second half of the 4th century A.D., when the house became more luxurious. During its first phase of construction in the first century A.D. la Maison de la Chasse was a modest home.<sup>3</sup>

2. Alexander, M.A., Ennaifer, M., Gretzinger, J., Metraux, G.P.R., Soren, David Spiro Marie. Utique, Insulae I-II-III, Tunis, 1973. p.77 panels No.5. (the dominus is recognized "sans doute". On panel No.6 the dominus is seen returning from perhaps a hare hunt. He carries a two-pronged spear similar to others represented on other mosaics - refer to catalogue No. 28, 5, 19.

3. Ibid p.68.

The following will be a brief appreciation of each mosaic. One mosaic from Carthage, Dominus Julius, one from Constantine and a series of seven panels from Utica of which five have been discussed here: the first two mosaics mentioned cover an entire hall floor. One of them, Dominus Julius, is made up of registers. It records charmingly the prosperous estate of Julius and the fidelity and love of his servants towards his entire household. The mosaicist rendered this scene with a high degree of ability, achieving unity in composition and a harmony in balance. On the Constantine hunting pavement the mosaicist was not preoccupied with unity and probably had many existing patterns to work from. He associated patterns that were pleasing to his patron's taste. It may have been more expensive to hire an artist with the ability of the one who produced the Dominus Julius mosaic, or such an artist was not available in Constantine. On the Constantine mosaic the artist did not pay attention to proportion. Space between figures is filled in with a simple pale background. Here unity is lost and there is no life to the scene; everything is static. Creativity has been left out and old patterns are settling in. The panel series from Utica illustrate this even more. Scenes are related only by theme. These panels must have been much cheaper to produce and install than the previous mosaic mentioned where the artist struggled to assemble many patterns of various sizes onto one large pavement.

All these mosaics differ in quality and content, in size and function but they all have something in common. All the hunters discussed above are on foot and are either leaving a villa, returning to it with their capture or in the process of capturing the animal, without any allusion to the enjoyment of the sport. All these hunters are engaged in a task. They carry equipment and listen to instructions. They generally hold a secondary place on a mosaic but are represented as playing an important role as "support staff" of a wealthy landowner.

## 2. ATTENDANTS AND GENTLEMEN HUNTERS

Mosaics selected for study:

- 1) Small Hunt from Piazza Armerina (cat. #5 pp.127-128)
- 2) Lillebonne hunting pavement (cat. #6 pp.129-130)
- 3) Threshold panel from Oudna (cat. #7 pp.131-132)
- 4) Althiburos Mosaic (cat. #28 pp.173-174)

Numbers 1), 3), and 4) mix various hunts together: fowl, hare, fox, deer, boar and jackal. But the Lillebonne mosaic displays techniques of only one type of hunt, that is, deer hunting with a decoy. All five mosaics show gentlemen hunters chasing their victims on horseback while attendants perform all kinds of tasks for them, thus allowing these rich hunters to enjoy their sport thoroughly. Again here, all the attendants are seen on foot.

The Small Hunt from the so-called villa Erculia in Piazza Armerina exhibits flagrantly the pretentious owner's wealth. This mosaic displays a variety of hunts (fox, boar, hare, bird, and deer) taking place around a luxurious central picnic scene. Dismounted hunters sit on a rolled carpet<sup>1</sup> as two youths serve them a drink. A canopy hangs ceremoniously over their heads, drawing attention to the great variety of trees growing in the area of the villa which is well set in a richly wooded valley of Sicily, as described by Gentili.<sup>2</sup> Although Jacques Aymard did not refer to Piazza Armerina in his Essai sur les chasses Romaines (published prior to the discovery of the mosaics or their publication), but since he showed how the Romans loved spectacles and show, he would certainly have pointed to the theatrical effects of this scene.<sup>3</sup> There is no doubt here that

1. An interesting detail on a floor that evidently has no need for a carpet. It may have been necessary to have something to lean on that would replace couches in a triclinium. Two other mosaics display a similar picnic scene, one from a villa on the Tellaro in Sicily, refer to catalogue No.29 shows diners on the bottom register leaning on a hunting net. However, on the Hippo Regius Pavement (cat. #14) the diners do not appear to be leaning on anything.

2. G.V. Gentili, La Villa Erculia de Piazza Armerina I Mosaici figurati, Rome, 1959.

3. A deer and dangerous boar hunt takes place at the feet of the five diners.

these wealthy hunters think very highly of themselves since they occupy the focal point of the mosaic. They appear even more important than Diana herself whose small statuette stands above an altar up on the second register tucked in between arching branches of two small trees. Although two gentlemen hunters honour her, all attention centers on a worldly picnic enjoyed by wealthy powerful men, who seem to be least preoccupied by what is going on above their heads. We will return to these gentlemen hunters but the main purpose of this discussion is to examine the attendants and how they are shown on this mosaic.

Six attendants are represented on the two top registers, and two young servants turn up in the picnic scene mentioned above. A crawling dark skinned figure below the left hand diner could be a slave. On the top register, left hand side, a man attends to two striding hounds whose leashes he holds in his right hand. He wears a long-sleeved tunic held up in a short skirt effect just below the waist. Both his cothurni and his costume, resemble the attendants' costumes and foot wear on the Utica panels, Maison de la Chasse, with slight variations. The Utica hunters wear their boots tight on their legs up to the knee at which point four leather straps are left hanging and flapping about the leg; their tunics also appear wider and baggier, but the same orbiculi appear on their shoulders and thighs and clavi decorate the frontal area of their costumes. These are frequent features of the late antique costume. But on the Piazza Armerina mosaic only the upper half of the hunter's tunic is striped.

A few cypress trees separate this dog attendant from a beater on the right hand side of the top register. This man has just managed to scare a fox out of the bush and is setting two growling muscular hounds on it. He carries a long beating rod in his left hand and gesticulates to the dogs with his right. Strangely, the lower end of the stick passes in between his legs, impairing his

movement. He may have just spotted the fox and quickly thrown the stick into his left hand to free his right as he excitedly points and shouts "There he is! get him, hounds!" The little fox looks back in his assailant's direction and also shows his sharp teeth. The beater's costume is a bit different from the dog attendant's. He wears a cape, and the shoulder, thigh, and wrist decorations on his tunic appear to be embroidered.

On the second register, left hand side, two men carry a dead boar. The animal is well wrapped in a net and is securely tied to a strong pole. Just below, a dog jumps up to sniff the animal as the two carriers walk back probably to the villa. These two men wear tunics similar to the dog attendant's above. This type of scene is one that is often repeated on mosaics; the Carthage boar hunt, the Constantine mosaic, the Dermech hunting pavement and the Great Hunt from Piazza Armerina display similar scenes.<sup>4</sup>

The middle section of the second register shows two dismounted hunters honouring the huntress Diana at a small woodland shrine. This ritual probably took place at the end of the hunt because one slain animal is displayed on each side of the shrine on the same register, a boar on the left and a hare on the right giving reason to the hunters to thank the goddess for such a bountiful hunt. (On one other mosaic this ritual takes place upon the hunter's departure in which case the hunter would implore the goddess' favour.<sup>5</sup>) On the left side of the altar, on the Small Hunt Piazza Armerina an attendant holds the reins of a gentleman's horse, as the distinguished nobleman performs the ritual. This horse attendant wears a similar costume to the ones

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4. Refer to catalogue No. 15, pp.147-148.

5. Henchir Toungar mosaic a fire is still burning on the altar (Catalogue No. 16).

worn by the carriers next to him. On the right hand side of the altar a young boy holds a dog while on the far left another attendant carries a two-pronged hare spear in his right arm and holds up a dead hare in his left. Not far below him a gentleman rider is shown about to kill a hare with a very similar instrument. The two young servants busy supplying drinks to the five diners below also wear similar costumes. But these young fellows do not wear boots like the figures on the top registers; instead they wear delicate sandals similar to the ones worn by the attendant on the Oudna threshold panel discussed below on page 31. In all, six attendants two servants and a slave boy are represented on this mosaic. They wear similar costumes and are all busily engaged in some task that involves them directly in the hunt, allowing the gentlemen hunters to take on the leading roles without having to carry equipment or dead animals. Only the two servants and the slave blowing on the fire are far removed from the exciting activity of the sport.

The style of the Lillebonne hunting pavement is very different from the two mosaics discussed above. The elements of show and status of the owner's wealth and favourite pastime are second in importance here to the effect of the central emblem-type panel suggesting a mythological male figure's sexual triumph over a possible water nymph. Katherine Dunbabin believes that the female figure could be a water nymph holding on to an urn that is next to her. Hunting attendants can be identified on at least three of the border panels that deal specifically with deer hunting. These three panels may be read from west to east and south. The North panel is an offering to Diana at the end of the hunt.

The North panel involves a dominus paying honour to Diana after a deer hunt. Two ritual attendants ceremoniously stand on each side of the goddess's statue while he thanks Diana for her assistance. Four people stand behind the dominus. Three of the four standing figures clearly have specific duties. On the far right an attendant holds a decoy deer on a leash. This tame animal is held still by the attendant who grips the bridle firmly at the deer's chin. This man wears a simple long-sleeved tunic held up to the level of his thighs. His companion's tunic hangs lower. All the attendants appear to be wearing sandals and leggings, except for the figure on the far left who seems to be bare legged. In between this figure and the dominus stands a dog attendant whose function it is to hold his master's spear and his dog as he is involved in the ritual to the goddess. This attendant holds the spear in his left hand and the hound on a leash with his right, but the dog stands pulling on his left crossing the spear. This uncomfortable position only emphasizes the loyal duty of this man who waits patiently for the dominus. On the far left a horse attendant holds a whip in his left hand and with his right clutches the bridle of a prancing horse. The horse's forward movement makes him bend backwards in his attempt to stop the animal from going ahead.

On the West border panel two gentlemen hunters and their dogs are led into the bush by two men on foot dressed similarly to the attendants. The farther man on the left holds a male decoy deer and the fellow behind him presses on a walking stick in his right hand while he carries a drumlike object with a long wooden handle over his left shoulder. This object has feathers (?) on it, set in a semicircle on the wall of the cylinder. Could this be a formido or a roll of line on which were hung feathers to scare deer into a desired path for the hunters? According to Aymard this was a Roman invention.

"Indiscutablement attesté de la fin de la République aux derniers siècles de l'empire l'usage de l'épouvantail apparaît comme un corollaire presque normal de la chasse au fillet en même temps que comme une des originalités de la technique romaine. La langue cynégétique connaît deux mots pour désigner l'engin: metus, formido... les auteurs de cynegetica, Grattius et Némésien se servent uniquement de "metus" (Gratt. *Cyn* 85, 88, Nemes., *Cyn* 304, 311); les autres écrivains préférèrent en général "formido" (Virg. G. III, 371, *OV. Rem. Am.* 203)... L'engin était rudimentaire en son principe: une simple corde, à laquelle des plumes ou des touffes de plumes d'oiseaux étaient attachées de place en place.<sup>6</sup>

The South panel illustrates the technique of deer hunting with a decoy. In the centre of the scene an attendant hides behind a tree while he holds the tame decoy deer loosely by his leash. As the animal calls, a stag and two females appear through bushes on the left hand side of the panel while a gentleman hunter aims his arrow at the challenging wild buck. The whole this mosaic contains very interesting details on deer hunting techniques in Gaul. This type of hunt was carried on in the mating season. The sexual overtones of the mosaic emphasize this. Still, if the gentlemen hunters and their escorts do not occupy the main focus of this mosaic as on the Small Hunt from Piazza Armerina, they certainly press hard on the borders.

A threshold mosaic from Oudna is the next to be studied. Found in the Maison des Laberii at the entrance of a large room, this panel is decorated with a hunting scene showing the headlong pursuit across the countryside of a hare and a fox by two riders and their hounds named Mustela and Ederatus which an attendant has just unleashed. Of the three mosaics representing gentlemen hunters this is the only one that does not contain a religious scene. The main focus of this one is on the two hounds pursuing the hare and the fox. These

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6. Aymard J., Essai sur les chasses romaines, Paris, 1951, pp.218-19.

four animals are drawn almost as big as the horses and the inscriptions show the owner's pride in his two hounds.

On this small mosaic there is one attendant on foot. He occupies a very small area of the pavement. Hurrying next to the riders, he sets the dogs on to their prey. He holds two leashes in his left hand and motions in the dogs' direction with the other. He wears a short and simple long-sleeved tunic held up to the level of his thighs in the conventional manner and, as footwear, delicate sandals fitted to his feet by two leather straps passing between his toes, along each side of the foot and tied at his ankles. An interesting detail on this mosaic is that the hunters carry no weapons. The kill is left to Mustela and Ederatus.

The four mosaics discussed vary in shape, size, and purpose. Apart from the Lillebonne hunting pavement, the other three contain a few common traits. Two display more than one type of hunt. This detail in itself serves to show 1) the hunter's interest in hunting a variety of animals, 2) the abundance of these animals in the vicinity of the villa, 3) the hunter's enjoyment of the sport as he rides chasing his prey while attendants accomplish more tedious jobs for him. Lastly on two of these mosaics including Lillebonne and on the Henchir Toungar pavement referred to earlier p.35 we have been able to observe the hunters' religious involvement as they enter upon Diana's territory in three areas of the Empire, Gaul, Sicily, and North Africa.

All four mosaics exhibit a high quality of workmanship and a very keen interest on the part of the mosaicist to please demanding patrons who wanted these scenes to be as realistic as possible, making it clear that mosaics of the wealthy reflected their own high standard of living. Again the Oudna panel is

but a small indication of the owner's pride in his possessions. But the Small Hunt at Piazza Armerina brags and parades its luxury.

The Althiburos mosaic is badly damaged but attendants are clearly recognizable on all the registers. On the top one in the far right corner a beater is seen poking his stick into an animal's lair. On the second and the third registers far left sides, attendants on foot cater to spirited riders. A falling rider calls for attention while the hounds left unattended get hold of their prey. In the right area of the third register, a wounded attendant is cared for by another hunter on foot. In the fourth and bottom register two attendants have lost control of the dogs and here again the same incident occurs. The hounds chew at the hare they have just captured, while one angry rider whips a kneeling attendant, who tries desperately to release the hare from the dogs' grip as another excited hunter, on foot, spreads his arms helplessly. Also on the bottom register, returning dog attendants carry the jackal and dead hare. They wear cylindrical knapsacks on their backs and appear to be chatting together as they walk back to the villa.

### 3. ATTENDANTS REPRESENTED ALONE

Mosaics selected for study:

- 1) The Carthage boar hunt from North Africa (cat. #8 pp.133-134)
- 2) A deer hunt from Westerhofen Germany (cat. #9 pp.135-136)
- 3) A border panel from Orbe Switzerland (cat. #10 pp.137-138)

These mosaics are studied together for three main reasons: a) because of the area they occupy on a given floor; b) they all represent hunters on foot dressed in simple costumes with no element of show in their appearance or attitude; c) every single one of these figures is engaged in a task to which he diligently applies himself.

Two of the mosaics mentioned above, 1) and 2) were designed to fit into an apse. One fills the entire floor of the apse to which it belongs with a unified scene, the other only a third of the surface, covering a long narrow rectangle at the outer end of the apse, the rest of the interior covered by another crescent-shaped mosaic representing an amphitheatre scene with geometric border designs set in semicircles filling out the remainder of the apsidal floor.

The Carthage boar hunt's main focal point is the boar charging into the net on the middle register. The animal also appears confronted on the lower register and carried home on the top one; a logical sequence in the events of boar hunting is pictured here in a very realistic fashion. On the lower register, which is badly damaged, three men and two dogs confront a wild boar on a rugged and partly marshy territory. Only the lower part of their legs is visible even though the damaged area has been restored. The three men wear cothurni similar to those worn by the Utica hunters previously studied. All three men seem to have just disturbed the boar on his own marshy territory, as indicated by the wavy lines below his feet and belly. As the animal rises and prepares to challenge the intruders, the plan of the hunters is perhaps to scare him off, forcing the boar

to take flight. The middle man stands solidly on his tracks, feet wide apart holding a weapon in his right hand: only the bottom part of a shaft remains visible. The farther hunter holds his dog back while the attacking dog confronts the boar head-on. On this hunt the dogs will do most of the dangerous work, pursuing the boar closely and chasing him into the net. The dogs wear protective girdles to shield themselves against the boar's violent kicks and thrusts. The middle register illustrates this technique very well. Even though a third hunter is missing here and is also absent on the top register, emphasis is placed on the two shielded dogs and the boar chased into the net while two unarmed men, one on each side, gesticulate excitedly. The man on the right and closest to the net carries a heavy bucket which is spilling over. The bloody killing of the animal has been left out of this mosaic. Is it because the kill represented in art of this kind would be reserved for the gentleman hunter? The detail of the bucket is sufficient to suggest the cleansing of the slaughtered boar. Up on the third register the animal's carcass is carried back (to the villa?). A rope holds his hind quarters together. Two caped men lean heavily on bending walking sticks, they return with their victim. One weary dog leads, head bent towards the ground, as the other lifts one paw and sniffs the body of the dead boar. This is a common scene, repeated on a few mosaics already studied, but not always rendered so sensitively.

All the hunters on this mosaic wear simple tunics held up below the waist and hanging at thigh level to allow freer movement. Only the top hunters have some decorations on their costumes, orbiculi on the shoulders and thighs, similar to the costumes worn by the Utica hunters.

The next two apsidal floor mosaics from Westerhofen were designed to fit into a semicircular space. These pavements are of different shapes and subject matter. The area between them was filled in with geometric designs.<sup>1</sup> A narrow

1. Parlasca, K., Die romischen Mosaiken in Deutschland, Berlin, 1959, p.104.

rectangular panel representing a deer hunt fits perfectly between the outer arms of the apse, closing it off, leaving a semicircular space on top, on which are represented two large amphitheatre animals, a bull dressed for combat (he wears a decorative belt around his waist) and a bear lurks nearby. The proud stance of the muscular bull attracts the immediate attention of the spectator, dwarfing the men and animals on the hunt scene below. But once our eyes rest on this hunt scene it is easy to appreciate its delicate workmanship and hard to imagine the same mosaicist producing both types of mosaics to fit into the same space. The only explanation is that an obstinate patron must have demanded this kind of combination for the sole purpose of showing off his interests in both hunting and providing animals for the amphitheatre. The bull represented could be his prize possession.

On the rectangular panel two hunters on foot follow three dogs who chase a buck and doe in a sparsely wooded forest of deciduous trees. These men wear simple long-sleeved tunics held up just below the waist and left hanging at thigh level. They appear to be wearing low sandals and fasciae. The hunter on the left leans on a walking stick as he holds a sling in his left hand.<sup>2</sup> His companion turns his head towards him as he is holding a snare in his left hand and a spear in his right. This same man also carries a knapsack. Compare this with the two returning attendants on the Althiburos (cat. <sup>p.174</sup>#28) mosaic lower left register. The two carry similar but bigger cylindrical sacks on their backs. One of the three dogs appears smaller than the other two. He could be a puppy being trained to hunt deer.

The next mosaic to be studied in this subgroup is a border design of the Pastoralmosaik from Orbe, Switzerland. It represents, on the left hand corner,

2. Ibid, p.104

two bullocks hauling a wagon containing an enormous net, possibly used to capture bears in the mountains of Switzerland. The driver wears a loose fitting, full length tunic and holds a staff in his right hand; the top section rests on his right shoulder. While he pays close attention to the road ahead, the bullocks stare at us, as they slowly move along, pulling their heavy load. Ahead, a bird-catcher is coming out of the bush holding a tar bucket in his right hand. His poles are neatly tucked under his arm. He wears short boots that reach up to the middle of his lower legs. His tunic is short and his sleeves reach only to the middle of his lower arms. On the right hand side, a man appears to be climbing the side of a hill as he blows into a horn<sup>3</sup> and leans on a walking stick. He wears a short tunic and a baggy cloak over his shoulders. All three men's hairstyles appear to be different from all the figures previously discussed. Their hair is longer and worn well below the ears. The driver's long hair seems to be held up in a toque.

This border panel interests me because of the caller and driver who join the group of secondary figures, servants and attendants represented on mosaics to set off the owner's wealth. All the figures discussed in this group appear alone and on secondary areas of a main floor and sometimes on the fringes of a more important pavement. All three mosaics studied were well done by expert artists who had a keen eye for details: a bucket on the Carthage boar hunt, a sling and knapsack from Westerhofen and iron pins locking the hubs of the wagon wheels on the Pastoralmosaik from Orbe. Details of this nature further illustrate the realistic representations achieved by the mosaicists who produced these mosaics.

3. Oppian Cyn IV, 396-421 refers to bear hunting with nets, formido and trumpet "...the trumpet sounds its tremendous note and the bear leaps...net on net they pile...".

#### 4. ATTENDANTS WITH PROFESSIONAL VENATORES

This last subgroup of mosaics completes my discussion on attendants' roles on mosaic pavements. I have selected five mosaics to illustrate 1) the combination of boar hunters on foot with the more hazardous trapping of live wild animals by professional hunters in the forest, and 2) the mixture of amphitheatre scenes with hare hunters.

##### Attendants with professional venatores

Mosaics chosen for study:

- 1) Carthage Dermech hunting scenes (cat. #11 pp.139-140 b)
- 2) Djemila, Mosaïque de la salle aux absides (cat. #12 pp.141-142)
- 3) Villelaure, hunting pavement (cat. #13 pp.143-144)
- 4) Hippo Regius, Maison d'Isguntus, hunting scenes (cat. #14 pp.145-146)
- 5) Great Hunt from Piazza Armerina (cat. #15 pp.147-148)

The Dermech hunting scenes are very damaged but some hunters and animals are still recognizable. Here the mosaicist has combined realistic hunt scenes with more hazardous wild animal hunts. Some hunters kill animals while others capture them alive for the amphitheatre. The central boat scene with a rider rushing on board ship is an indication that all these hunters are being represented on the animals' own territories. Just above the ship's mast and slightly to the right a familiar pattern of boar carriers is noticed. Two caped individuals wear cothurni and striped costumes as they carry a dead boar tied to a pole over their left shoulders; a dog follows between the two hunters and sniffs the animal, as seen before on mosaics previously discussed. This hunting dog wears a shielding girdle like those worn by the Carthaginian dogs represented on the apsidal mosaic from the Hill of Juno. Indeed, this type of pattern was used by more than one mosaicist in North Africa and in Sicily, as described on both the Great and Small Hunt from Piazza Armerina.

The Djemila mosaic combines 10 animals and 4 human figures juxtaposed on a pale background interspersed with a variety of leaves and branches. On the upper half of the mosaic all the figures stand slightly above a thick groundline, whereas on the lower half, except for a venator and a lion, the mosaicist left this detail out; perhaps he did not have enough room if all the animals were to be included as requested by the patron.

One standing figure on the left hand middle area of the mosaic will be studied more closely, but let us first examine its relationship with the rest of the figures. This hare hunter on foot stands diagonally to the victorious dominus above him who occupies the focal point of this pavement. Immediately below this horseman are represented three types of hunts in which the dominus participates. Here he is seen raising his right arm, gesticulating in the victorious fashion of his day. His broken spear sticks out of a wounded and bleeding boar. Just above the dominus is a leaping stag and next to this animal, on the left, is a tall and muscular attendant, faithfully holding a dead hare. Notice that we never see these carriers killing the animal. The kill seems to be reserved for gentleman, as on the Small Hunt from Piazza Armerina on which a hare and a boar are slain by gentlemen hunters. This hare carrier also carries a large net over his left shoulder. He could be compared to one hare carrier on one of the Utica panels described above on page 23. But the Djemila hare carrier is dressed quite differently from the Utica hunter. This one wears a dark long sleeved tunic high up on his thighs revealing his strong legs as if he were an athlete. This man may be the dominus' favorite attendant, who not only accompanies him on hunts but may also act as his body guard and protect him against "evil men"<sup>1</sup>. He may also be shown here to show off the proud owner's security and comfort as well as his leisure activities in the company of strong devoted men.

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1. Oppian, Cyn 1, 95, warns the hunters against evil men.

A thick ground line separates this hare carrier from a venator challenging a lion just below him. In fact, the entire bottom half of the mosaic represents combats between men and animals, possibly within the arena.<sup>2</sup> The inclusion of these venatores and animals indicates the owner's wish to record his great munificence; five great cats are displayed with two brave venatores, a fine gift to the people of Djemila. The background of (that city?) is seen above the head of the munificent and victorious dominus.

The next pavement to be studied is one from Gaul. Done in a very different style from the North African mosaics, it is more like the Lillebonne pavement (#6 p.130). But when closely compared these two mosaics are very different in content. The focal point of the Villelaure mosaic is the central emblema-type panel representing Diana and Callisto.<sup>3</sup> (#13 p.144)

The panels around the central emblema are outwardly oriented in contrast with the Lillebonne panels, on which the figures were pressing on to the central scene. All the Lillebonne panels could be read in a logical sequence. On the Villelaure pavement three panels are loosely connected by theme; the left, right, and top panels represent venatores and animal combats in the arena.<sup>4</sup>

2. Considering the lack of setting, the men's costumes, and overconfident behaviour and the variety of animals grouped together.

3. L.H. Labande "Les mosaïques romaines de Villelaure" Bulletin Archeologique du Comité des travaux, 1903 M. Héron de Villefosse y a reconnu Diane et Callisto, p.11

4. Notice the absence of setting, again the men's costumes and challenging heroic behaviour, the performance of the trained dogs chasing the animals towards the venatores and the variety of wild cats on the top panel. Contrast with the detailed wild animal hunt of Hippo Regius on which the professional wild game hunters properly defend themselves and are without doubt on the animals' own territory.

The fourth and bottom panel independently represents a hare hunt with dogs and net in the countryside.

This panel differs from the other three in several aspects. A second human figure, is seated next to the tree on the left hand side. A net is neatly set up and tied close to a small bush in the middle area of the panel, and a larger shrub is included behind the hare hunter's left foot. Finally, the two end trees blend into this hare hunt scene more so than with the right and left panels that they also frame. Although the hare hunter's footwear is similar to what is worn by the venatores on the same mosaic the rest of his costume is very much the same as those worn by sporting hunters seen and described previously. Even though his tunic is simple and short-sleeved, he could be compared to the fox hunter on the Small Hunt from Piazza Armerina, (#5 p.128) who is seen on the right hand corner, top register. The Villelaure hare hunter is armed with a Lagobolon<sup>5</sup> that rests in his left arm.

Next, the hunting scenes from Hippo Regius bring us back into the natural wild setting of the animals' territory. A large, rectangular pavement, this floor is entirely filled with exciting episodes of wild game hunting. The mosaic was sponsored by a wealthy owner who was greatly impressed with the techniques and dangers of the hunts. The action proceeds from left to right, on this mosaic, and the main focus is in the middle area of the pavement. There, in a circle, formed by a whole squadron of thirteen hunters poking flaming torches between their close-knit barricade of shields, 5 fierce lions and leopards growl angrily, waving their tails as they run counter-clockwise, leaping over a savagely wounded man dragged down by a vicious leopard gnawing at his face. The fifteenth hunter (reading from the left including the fallen hunter) stands on a open trap on wheels, waiting for an animal to go in for the bait placed in a pocket en-

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5. Hare stick

closure behind the trap. After the animal goes inside, the trap will be slammed shut and quickly pulled away, and another will be set up in its place. On the far right middle area of the mosaic a row of open traps lie ready to be pulled in. Two other pockets of bait animals are represented at intervals behind the hunters. Possibly the same technique could be repeated in these areas but not shown by the artist, or these other pockets of crying animals could be used to further confuse the panic-stricken prey, who would throw themselves into the cages in their wild desire to escape, and snatch at an animal they could hear and smell, but could not see. The warrior-hunters close in on the cats as they run in a dizzying circle, compelling them to exhaustion and final surrender.

Outside of this mad circle other activities are going on. Hunters on horseback and on foot, each carrying two long spears, pursue ostriches and gazelles. On the far right upper hand corner, one agile horseman lassos a wild onager. The main interest of the mosaicist who produced this pavement was to show the excitement and danger involved in a variety of wild game hunting in North Africa.

Let us return now to Piazza Armerina and study some details on the Great Hunt mosaic. This huge pavement covered the floor of a whole corridor that stretched across the entire villa complex. It represents the capture and transportation of wild and exotic animals from two continents that link with the Mediterranean Sea, North West Africa and the East. At both ends of this ambulatory are apses containing mosaics that represent two continents; the north apse would represent Africa and the south one either Arabia or India, perhaps both.<sup>6</sup>

6. Refer to catalogue No. 15. I have divided the Great Hunt into 4 sections. From the far right, including the apsidal mosaic, I call India and Arabia; the seated olive skinned figure in the apse represents the east and a burning phoenix next to her confirms this hypothesis. Up from the small boat to the first ship to the next boar is Egypt; the types of animals taken (rhinoceros) support this belief of the caravan making its way up to a seaport along a river (Nile?) perhaps headed towards Alexandria. The middle ground where the animals are unloaded could be Sicily. Professional hunters would then supervise caravans going up the Italian peninsula to major urban centres of Italy. The wild animals may have had a better chance of surviving on land than on the sea journey especially when coming from the East. This is well illustrated on the mosaic itself. The remainder of the injured pavement is Africa well confirmed by a panther hunt displaying a technique already seen on that African continent, as well as the familiar boar hunt mixed in with the live capture of African beasts. The apse on the far left is

The task of transporting exotic beasts is accomplished by highly-trained personnel, properly equipped to meet the beasts in combat on their own territory, outwit them, as observed on the Hippo Regius pavement, and manage a way to transport them alive back home. The Great Hunt records with detailed descriptions how these animals were taken live from their homeland. The incredible efforts and obstinate determination of the hunters involved is recorded on all their faces, as they struggle with the naive and resisting victims. On Egyptian soil an older more experienced supervisor is represented among the workers in the field, contemplating the work being accomplished there.<sup>7</sup> An empty and cold look on his face, he leans wearily on a tall walking stick. This man does not seem to respond favourably to a suppliant (officer?) on his left who is worriedly pointing something out to him. The tall silent character behind the so called "owner" looks suspicious, holding his shield up between himself and the old man, partially hiding his face, as he keeps a strong arm (ready?) under his cloak at breast level. He peers over his shield staring in the speaker's direction. Could this hovering man be the supervisor's bouncer? These men are without doubt hired professional hunters and not imperial lords.

"As an archeologist, I have been entrusted since 1950 with supervising the excavation of these treasures. The site lies in mountainous terrain near the town of Piazza Armerina 55 miles northwest of Syracuse.

Here, some 1,600 years ago, a Roman of almost unlimited wealth erected a palatial and ornate villa, marvelously decorated in colour and design. An army of artists, craftsmen, and laborers must have worked on it.

6. damaged, but a personification of Africa remains.

7. Refer to illustration #9. This old man has been identified by Gino Vinicio Gentili as the Roman Emperor Marcus Aurelius Valerius Maximianus, a general who reigned between A.D. 286 and 305. According to Katherine Dunbabin there is no evidence in Ancient sources that Maximianus had ever given beast shows or had ever been involved in the animal trade. He ruled the western half of the Empire while Diocletian ruled the East. When comparing this mosaic to others selected for study (Hippo Regius, Heloros, Dermech and setting the theme in its commercial content, the hypothesis that this older figure is Maximianus is unacceptable. This is not the work of an emperor but of hired professionals in the animal trade.

(illustration #9)



Today the ceilings, most of the walls, columns, and statuary have crumbled away. But the mosaic floors remain, almost unbelievably well-preserved through the centuries, a brilliant art gallery alive with human figures, gods and heroes, animals, fishes, and striking geometric patterns. No other single group of floor mosaics uncovered anywhere matches them in scope and complexity.

Who built the palace? We may never be absolutely sure, but there is impressive evidence that it belonged to a Roman emperor, Marcus Aurelius Valerius Maximianus.

While he reigned, the empire still held sway over most of the western world--northern Africa, Europe, Britain, and the Near East. He died A.D. 310; at the end of that century the Roman Empire began its long decline.

A well-known Norwegian archeologist, H.P. L'Orange, has suggested that the Piazza Armerina ruins might be the villa to which Maximian retired after he left public life. I think rather it was simply his summer home, a place for country ease, for hunting and field sports. In those days this part of Sicily would have been a quiet, remote, and wooded area abounding in game.<sup>8</sup>

Only a powerful millionaire living in the forests of Sicily during the troubled early fourth century could afford to parade his cold and calculated cruelties to the animal and human world in such a luxurious fashion, and be encouraged to do so, by perhaps powerful imperial men very much in need of exotic animals to perpetuate a strongly rooted Roman custom of mass animal killings, for show in the amphitheatres of Rome and the rest of the Empire, both East and West.

Attendants, are represented all over this mosaic, working not only for this older man but for others as well. On Sicilian ground and African soil other authoritarian figures display their powers holding T-shaped canes. Their job is to see to it that gazelles, wild bulls, rhinoceros, and beasts of labour are brought

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8. Gino Venetio Gentili, "Roman Life in 1,600 year old Color Pictures", National Geographic February 1957 p.211.

to a seaport for loading and shipping. Not even a richly clothed officer is spared the humiliating task of pushing a loaded cart out of the mud as a busy attendant, in front, timidly looks in his direction. As this sinister caravan slowly moves along, lions and leopards threaten the lives of both men and animals, as they leap upon easy prey suffering in a personal combat of their own, victims of both worlds. The size and importance of this mosaic clearly emphasizes the owner's interest and involvement. The type of work exhibited on this mosaic is not that of an emperor but perhaps that of an emperor's very rich supplier.

The five mosaics studied have brought us discreetly into the homes of rich and powerful men, some wealthier than others, who ordered and paid for these floor decorations, proudly displaying their leisure or, as in these mosaics, their work, a dangerous but evidently profitable source of income.

## 5. SLAVES AND SERVANTS WITH SPORTING HUNTERS AND PROFESSIONAL VENATOIRES.

Servants, possibly slaves, on hunting mosaics are shown isolated and performing very humble tasks, their duties being very different from those of the attendants described above as actively participating in the hunt, closely cooperating with the gentlemen hunters. The slaves' attitudes are those of resigned servants inferior in station and servile in nature. Their bodies are often contorted with humble gestures. Their responsibilities are to attend to transportation and meals or to carry fowling equipment and dead fowl. They are occasionally expected to perform some manual labor. These duties set them apart from all the excitement of the chase. Their costumes are extremely simple in appearance as compared with the dog or horse attendants' costumes.

### Mosaics chosen for study

- 1) Althiburos (cat. #28 pp.173-174)
- 2) Small Hunt (cat. #5 pp.127-128)
- 3) Hippo Regius (cat. #14 pp.145-146)
- 4) Khéreddine (cat. #2 pp.121-122)

On the Althiburos mosaic, sporting gentlemen hunters are seen leaving for the hunt on the top register. The mounted dominus riding a horse called Faunus is represented with his slave on foot next to him. Behind the dominus another hunter gives instructions to another slave who looks up at him in a suppliant manner. Móngi Ennaifer describes this top register as follows:

"L'axe du premier registre est occupé par un cavalier, vu de face. Le bras droit levé, la main ouverte, le personnage appelle ses compagnons, stationnés à sa droite, et les prévient que le signal du départ est imminent. Son geste et sa place dans le registre indiquent qu'il dirige l'équipe.

Juste devant lui, un esclave, penché en avant, et à la coiffure en queue de cheval ressemblant à celle d'un pugiliste (408), tient en laisse deux lévriers tout en écoutant son maître qu'il fixe du regard...

Derrière lui, un Dominus - maître (409) montant le cheval Faunus, (Faune) couleur rose et harnachement en cuir noir, est déjà prêt, et se retourne pour transmettre aux autres, l'appel du chef. Un troisième cavalier, vu de biais, la main gauche posée sur la croupe de son cheval, couleur ivoire et harnachement rouge et noir, pour garder son équilibre, adresse à son esclave ses dernières instructions. De l'index de sa main droite, il désigne quelque chose, alors que le serviteur lui tend la main droite...

L'esclave a le front large et proéminent, les yeux grands ouverts et le nez épâté. Sa tunique marron, aux manches courtes, lui colle au corps.<sup>1</sup>

Two more slaves appear on the fourth and bottom registers, the master of the hunt sits still on his horse as he turns his head towards another rider on his left. Both riders are represented between two walking figures described by Enaifer as slaves. On the master's right hand side a scruffy red haired slave wearing a pink tunic and black sandals, carries a bundle of limed sticks and a wicker cage. A tar bucket hangs between his legs.<sup>2</sup> Strangely, this slave is walking in the opposite direction to the normal flow of final activity, as the hunters return from the hunt. On the far right middle area of the same register, next to a mule, another slave, barefoot, carries more fowling equipment and a cylindrical wicker knapsack on his back. A tar bucket hangs over his left thigh, and a bird, perhaps a partridge, over his right.

1. Mongi Ennaifer, La cité d'Althiburos et l'Edifice des Asclepieia Institut National d'Archéologie et d'art, Ministère des Affaires culturelles Tunis, 1976. p.111

2. Compare the Althiburos slave to the Orbe figure carrying the same type of fowling equipment. Would the lone Orbe fowler be a slave or a servant? Yet he is not as heavily laden and does hold his head up high.

Thus, four slaves in all are represented on the Althiburos mosaic, all performing humble duties. On the top register one slave listens to final instructions from a gentleman rider concerned with the proper arrangements still being made for the hunters' departure. Ahead of Faunus another slave hastily brings two hounds to the waiting gentleman. And on the bottom register two more slaves are bent over carrying burdensome fowling gear. When compared with the two game and hound attendants on the bottom right hand corner or the wounded attendant and his caring companion next to Cucia on the third register, the isolation of the slaves is even more accentuated. Everyone else on this mosaic is engaged in teamwork of some kind, no matter how chaotic the whole scene appears to be. It is lively with adventure and pulsating with feeling.

The Small Hunt from Piazza Armerina displays a crawling black slave blowing on a fire. His simple and very humble responsibility is to be performed at the feet of five luxurious diners who are being served bread and wine by two well dressed young male servants. This black slave resembles quite closely another black figure on the Hippo Regius pavement, lower right hand corner. On this African mosaic, the servility of this black man is noticeable in his attitude as he prepares drinks for his seated masters.<sup>3</sup>

In the left hand corner of the Hippo mosaic a very small walking servant very simply dressed tends to two mules pulling a two wheeled cart laden with a tightly closed trap reinforced with iron bolts and bars. This man carries a small whip over his right shoulder. His isolation and submissive removal from the excitement of the hunt is noticeable. Again teamwork is emphasized on this mosaic as opposed to individual services provided by two lone figures in the corners of the pavement.

3. E. de Pachtère says "...à l'abri d'un arbre des chasseurs sont assis devant des vitraillies. Non loin d'eux, un grand chaudron est disposé sur un feu de bois. Un esclave noir, tout en surveillant la cuisson des aliments prépare à boire pour ses maîtres..." "Les nouvelles fouilles d'Hippone" Mélanges d'Arch. et d'Hist. 1911. 334. Refer to illustration #10 for Piazza Armerina Small Hunt, and illustration #11 for Hippo Regius hunt.



The Khéreddine mosaic (Cat. #2, p.122) shows on its top register two figures walking behind a pack-donkey. The first man carries a club and the second a sharp instrument on to which are slipped foot trap discs used to catch deer and boar. These two servants are expected to perform some manual labour for the professional venatores proudly represented on this late mosaic. These servants contrast sharply with the rest of the riders, spearing exotic beasts or standing majestically next to their gods on the middle register. Again, the isolation of these two figures sets them in a completely different category of hunting personnel, the servant crew.



(illustration #11)

## III

## GENTLEMEN HUNTERS

Gentlemen hunters are usually represented on horseback but they may appear on foot or dismounted. On the eleven mosaics I have selected for this discussion, there are 41 riders and 15 hunters on foot. The riders either pursue their victims at high speed or are represented aiming at their prey with spears and bow and arrows. On the other hand, the gentlemen on foot may confront and kill an animal. These gentlemen carry and handle weapons, as opposed to attendants who humbly carry dead animals and equipment and are never seen using weapons for their own profit. Dismounted gentlemen are also represented participating in a religious rite and are seen enjoying a picnic after the hunt. On one mosaic a gentleman is teaching two young riders the art of hare hunting. Gentleman hunters may also be associated with villas; they are seen either leaving or returning from a hunt.

It can be clearly observed that all these gentlemen hunters are pursuing ordinary animals found in the countryside of most European countries and North Africa. They hunt realistically on the animal's own territory, dressed in contemporary costumes and using equipment as described by ancient authors. It is also interesting to notice that real lion hunts when carried out by gentlemen hunters are only seen on North African soil. The hunters are often clearly associated with a villa represented on the mosaic and the hunters are killing the lions who threaten their land. On the whole they obviously enjoy the sport and wish to record their brave exploits.

The mosaics selected for discussion are divided into four subgroups:

- 1) Gentlemen hunters either leaving for or returning from the hunt.
- 2) Gentlemen riders on the chase.
- 3) Gentlemen riders killing lions on villa grounds.
- 4) Gentlemen hunters on foot next to their gods on the Khéreddine mosaic.

Within these four groups, attention will be given to mosaics that mix representations of villas with a variety of hunts: hare, deer, boar, and lion; and the hunters may be riding or on foot. Therefore, for the sake of clarity, certain parts of some mosaics will be examined closely.

Mosaics to be studied:

- 1) Henchir Toungar hunting scenes. (cat. #16 pp.149-150)
- 2) Utica Maison de la chasse panneau 6. (cat. #4 pp.125-126)
- 3) Althiburos (cat. #26 pp.173-174)
- 4) Mosaique de Lillebonne. (cat. #6 pp.129-130)
- 5) Conimbriga deer hunt (cat. #17 pp.151-152)
- 6) Small Hunt from Piazza Armerina. (cat. #15 pp.127-128)
- 7) Carthage Bordj-Djedid falcon scene. (cat. #18 pp.153-154)
- 8) Oudna threshold panel. (cat. #7 pp.131-132)
- 9) El Djem Hare hunt. (cat. #19 pp.155-156)
- 10) Oudna Rural Scenes (cat. #20 pp.157-158)
- 11) Maison de la chasse panneau 5. (cat. #4 pp.125-126)

### 1. GENTLEMEN HUNTERS EITHER LEAVING FOR OR RETURNING FROM THE HUNT

The first two mosaics on the list above represent two domini. One is counselling a young gentleman about to leave for the hunt, the other is returning from the sport, safely escorted back to his villa by an attendant. The Henchir Toungar pavement (Cat. #16, p. 150) is made up of three scenes one above the other. They are vaguely connected by theme. The top scene is occupied by the dominus and the young gentleman. These two men are talking together on the fringe of the woods in front of a large and semicircular villa. They both stand a few feet away from an altar on which a fire is still burning, as if they had just paid honour to Diana a few minutes before this conversation took place. The dominus points with his right hand in the young man's direction, holding a spear delicately in his left. He wears a knee length long-sleeved tunic decorated with orbiculi on the shoulder and thigh, as seen at Piazza Armerina and Utica. Bands decorate the collar area and the lower sleeve around the wrist. A cloak is flung over his left shoulder and he wears dark cothurni. A restless horse is tied to a tree next to him. The young man has one leg propped up on a rock as he bends forward to tie his boot laces. His head is calmly turned in the direction of the speaker, who does not appear to be disturbing his plans of leaving for the hunt. If this young man is a servant as described by Dunbabin<sup>1</sup>, his behaviour is certainly very casual in front of a superior as compared to other servants we have already seen.<sup>2</sup> His costume is very much like that of the dominus but his tunic has a blouse-like folding collar.

1. Dunbabin, p. 51, 262, pl. 23.

2. Refer to the 2 young servants on the Small Hunt from Piazza Armerina (Cat. #5, p. 128) and illustration #10. p. 57.

The next scene on the Henchir Toungar pavement represents a man (only his legs and part of his right arm are preserved) standing dangerously close behind a kicking boar as two hounds gallantly defend him. The bottom panel shows a lion clawing a wild horse. The blood gushes down the terrified animal's back as another wild horse looks on in panic and fear, nervously prancing about. Considering the content of these two violent scenes and their connection to the top panel, could the dominus be counselling the young gentleman on the dangers he may encounter on the wild animal's territory? Inexperience could lead to serious accidents. The young hunter is about to leave alone with only one dog.

Panel 6 from the Maison de la Chasse at Utica is very damaged but enough details of the scene have been preserved to appreciate its content. This emblematic panel represents the return of the dominus from perhaps a hare-hunt, represented on panel 4. In an earlier study of the Utica panels p.30, it was shown that all these emblematic scenes were connected by a common theme closely associated with a villa and its dominus. On panel 6, the dominus is arriving at the villa and is greeted by a servant. The dominus carries a long two-pronged hunting spear. An attendant walks hastily next to the rider holding on to the left bridle of the horse's harness as if he is trying to slow down the horse so that the rider may dismount and the animal be led to the stables.

The Althiburos mosaic represents a hare and jackal hunt. On the top register the dominus holding a whip in his right hand sits still on his horse Faunus as he turns his head in the direction of his riding companions who are making last minute preparations. In the middle of the top register another ~~gentleman~~ hunter waves in the direction of the riders about to leave on the hunt. On the bottom scene returning gentlemen riders are engaged in a conversation as attendants and slaves pass them by, moving along, back to the villa.

## 2. GENTLEMEN RIDERS ON THE CHASE

The Althiburos pavement and the next five mosaics illustrate the gentlemen hunters' highest sporting pleasure, the chase. From Northern Gaul to the interior of North Africa, this sport is recorded by some of the best mosaicists of late Antiquity. Found in some of the richest private residences of the Western Roman world, these pavements proudly commemorate their owners' love of hunting.

All the riders chase deer or hare with the exception of three mosaics. On the Lillebonne pavement, the prey is not seen, and on the Oudna threshold, the hunters chase a hare and a fox, and on the Althiburos pavement a jackal and a hare are chased. On only two of the pavements are nets used and shown on the mosaics. The riders on the Small Hunt from Piazza Armerina chase three male deer into a semicircular net and the mounted hunter from Bordj-Djedid, Carthage, pursues three hares along a lengthy net acting as a corridor. On all these pavements emphasis is placed on grace, agility and movement as the gallant horsemen are carried by their noble steeds. Oppian said:

"First, give me young men who are not over-stout. For the hunter must mount the noble horse amid the rocks and anon must leap a ditch. And often in the woods must he with light feet and nimble limbs pursue the wild beast...for at times the keen hunter must contend with warlike wild beasts. So I would have them bear a body tempered thus - both swift to run and strong to fight"<sup>1</sup>

There is no doubt that on all these mosaics, the horse is represented as a noble animal to be ridden only by a gentleman. But the gentlemen are not always "swift to run and strong to fight" as Oppian would like them to be.

1. Oppian, Cyn. 1., 82-90, Loeb Classical Library, translation by A.W. Moir, 1928.

On the Lillebonne pavement, the riders make their entrée quickly riding through, as if the animal they are chasing went by so rapidly that we did not catch a glimpse of it. The leading hound jumps up as he runs stretching his neck, peering through branches in the hope of catching a better scent. The riders wear long tunics that hang down to the middle of their legs, similar to those worn by the gentlemen on foot on the left panel and the two riders on the top one. This bottom panel represents three riders perhaps chasing deer in mating season as shown on the left panel. These mounted hunters would have pursued the deer that appear on the left panel pushing them onto the tame caller's territory.

The Conimbriga riders occupy a central rotating emblema-type panel. Four riders and two dogs pursue a male and female deer on a sparsely wooded flatland. Five trees and irregularly spaced shrubs create the setting on the rim of the circle as the dark horses gallop round and round satisfying viewpoints from any angle of the room. The mosaicist who produced this pavement brilliantly solved a problem that must have frustrated many creative artists.<sup>2</sup>

On the Small Hunt from Piazza Armerina gentlemen occupy mainly the two lower registers (including the central picnic scene), and the religious scene on the second top register. Seven horses are represented in close connection to gentlemen on this mosaic. Three are ridden and the other four are being held by attendants or tied to trees in the picnic scene. In the lower right hand corner

p.22

2. Refer to illustration No. 7. Once the figures are set inside the circle, they can easily be spread out to cover the entire floor, using a series of circles one within the other.

of the mosaic an interesting group of inexperienced gentlemen hunters confront a wild boar with great difficulty. Here we are faced with a complicated mosaic that combines a variety of scenes: two dismounted gentlemen worshippers on top, five gentlemen diners in the middle, three mounted hunters on the side and bottom areas, as well as four gentlemen hunters on foot in the bottom right hand corner.

All these men are richly dressed with embroidered tunics and neatly fitting knee boots. On the bottom register two riders chase three stags into a net. The first deer tumbles over as one of its hooves goes through a mesh while the other two animals are pressured into the net by the riders at their tail.<sup>3</sup>

Next to this scene, a gentleman on foot armed with a long spear rescues a wounded companion by piercing a savage and wounded boar whose forelegs are sinking in the mud. It is fortunate for these hunters that the boar's movement is impaired, for these gentlemen are evidently inexperienced. Firstly, the wounded man should not be sitting up like that, staring helplessly at the terrified beast. He should be lying flat on his stomach protecting his breast and head, avoiding the boar's attacks, as Xenophon recommends.<sup>4</sup> Since the animal's nose is pugged and his tusks curve upwards the boar would find it more difficult to overturn a hunter lying face down on the ground. And the minute someone rescues him by challenging the boar head-on, the fallen hunter should be fast on his feet, grabbing his spear to help out. But in this hunter's case, his spear lies broken next to him, a useless instrument for his defence. Secondly, the challenger's left arm is much too close to the boar's nose: the same thing will happen to him as to his wounded companion. A detail on this mosaic shows exactly how the boar broke the first spear and he is

3. Compare this scene with a Utica panel; No.3, refer to illustration-No. 6c.

4. Cyn., X 11-16:

about to break this one too. Notice the lower shaft between the boar's teeth and look at the broken spear on the ground. It is no wonder that the other two men are hiding behind a rock; as one of them lifts a heavy stone to knock the animal out, the other scratches his forehead! The dogs are doing a better job of protecting the wounded man than his gentlemen friends are doing.

Just above the boar scene a softer prey is about to be killed by a rider who has just chased the hare back to its form. As the exhausted animal hugs the earth the mounted hunter bends over gently with a two-pronged spear to nail his victim to the ground, a delicate job indeed, leaving the animal's fur intact for future garments. What a contrast to the butchery below! The diners certainly have a bloody spectacle to watch.

The next three mosaics were found in three North African cities, Carthage (Bordj-Djedid), Oudna and El Djem. All three scenes record hare hunts. The Carthage (Bordj-Djedid) mosaic although fragmentary, relates a very charming technique of hare hunting with two hounds and a trained falcon. The group is chasing three hares along a lengthy stretched-out net. The rider wears long trousers and a loose blouse-like tunic tucked in below the waist and hanging to his knees. A flowing cape is flung over his shoulders and held in a knot at breast level as if it were sewn into the costume. The end of a small blanket shows underneath the horseman's right thigh.

The Oudna threshold panel has already been discussed. I have included it again in the gentlemen hunters' group to show the riders as they enjoy their sport free of work. The purity of the chase is enjoyed here at its very best with dependable dogs that deserve to be commemorated and cared for by a devoted attendant. All are represented on the mosaic.

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Another mosaic to be studied in the gentlemen riders' group is the Hare Hunt from El Djem. Two young riders are being led into a sparsely wooded area by two adult gentlemen on foot, to be instructed in the art of hunting hare. The large middle figure on the top register of the mosaic is an important character because he occupies a focal point of the pavement. He wears a fine, light, short tunic with long sleeves, and a cloak is flung over his left shoulder. His hand is turned towards his dog attendant, dressed similarly, on the second register. The first gentleman wears light sandals and carries a two-pronged hare spear with both hands. Both young hunters are very elegantly dressed in stylish suits as they ride their proud horses slowly and pay close attention to the walking gentleman between them. On the right side of the top register a young rider with shoulder length curly hair wears a short long sleeved tunic held up above the knees. The youngster carries a whip in the right hand and wears delicate slipper-like shoes. On the left side of the same register, an older boy is much better attired for the sport. He wears a tight fitting long sleeved tunic split along the thigh leaving room for movement, without having to tuck his garment under his seat when in full gallop as the other rider does on the bottom register. The boy has short curly hair, carries a whip in his right hand and wears cothurni.

On the middle register, two tracker dogs have just found the hare's form. They bark loudly to warn the approaching hunters of their discovery. A small circular band of shrubs, just below the second young rider, serves to indicate the hare's form. The animal lies quietly in it. On the left side of this register, a gentleman restrains two fine hounds on leashes. The bottom register represents these pure-bred hounds chasing the hare back to its form.

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The Althiburos riders display two exciting hunts on the two middle registers of the pavement as they chase a jackal on the left and a hare on the right.

On both hunts accidents occur. One jackal hunter falls from his horse and a dog attendant hurts his foot losing control of the hounds. On both scenes the dogs sink their teeth into their victims, to the great frustration of the riders. On the far right second register a gentleman hunter on horseback spears a small animal or bird, perhaps a partridge.

The mosaicist who produced this pavement had a keen eye for movement and the ability to represent bodily contortions of both the human beings and animals displayed. Horses, dogs, and men are seen in various positions and facing many different directions, producing an overall effect of stir and pulsating activity.

### 3. GENTLEMEN HUNTERS KILLING LIONS IN VILLA GROUNDS

The two next mosaics illustrate the arduous task of villa owners to keep their land safe of prowling lions in search of easy prey. The Oudna Rural scenes mosaic is packed with occupations related to the upkeep of a villa. On the far left side of the pavement, three armed riders, with flowing capes, bring a lioness down. They carry nine spears to accomplish their task. The first rider on the right has just wounded the lioness as he leaps forward waving his right arm triumphantly. The second hunter is about to spear the victim again while the third rider prepares his attack. With such teamwork, the lioness has very little chance of escaping alive.

Panel No.5 from Utica's Maison de la Chasse is badly damaged but enough details have been preserved to show the content of this emblema-type scene. A gentleman on horseback is killing a lion. The animal's tail is represented above the horse's figure in the upper right hand corner. The rider has lifted his spear, his firm arm fully extended, about to pierce the threatening foe.

The mounted hunters on the two mosaics studied have two things in common. Firstly, the riders pursue lions to kill them, and secondly, both these men are associated with a villa. Perhaps their reason for killing lions is to protect their land.

4. A CLOSER STUDY OF THE KHEREDDINE MOSAIC'S RELIGIOUS CONTENT AS REGARDS GENTLEMEN HUNTERS ON FOOT (Cat. #2 p.122).

The row of standing gentlemen hunters are all associated with a cult of Diana and Apollo. This religious scene is very different from what has been previously studied. The worshippers here are set next to their gods on the same plane. They are all armed with spears and stand proudly in front of tall cypress trees. The hunters appear to be supporting their gods, backing them up like an army. The gods are also armed and represented larger than the hunters, they are not statuettes on pedestals as on the mosaics so far studied, but stand on the same ground as the human beings next to them. The gods have expressions on their faces as they respond with feeling. The pillars and pediment act as a façade behind and in front of which free-moving figures, both god and human, intermingle on a continuous irregular groundline. Apollo's left foot rests outside the left pillar as if he were going through this arch-like frame. His bow also crosses the right pillar on the exterior of the frame. Notice the two men standing immediately next to the divinities: they both hold their spears in their left hands and they both hold their right arm up in a calling gesture to their gods, requesting them to come through. The gods look at each other as if responding to the call of the hunters. The haloed goddess huntress pulls an arrow from her quiver, mysteriously smiling at Apollo. (illustration #12) p.71

Are we faced here with the celebration of a triumph of two pagan gods? The date of this mosaic 390-410 coincides with the pagan revival of the end of the 4th century.<sup>1</sup> Pagan owners were receding to the security and safety of their homes to perpetuate their lifestyle in privacy.

1. Refer to Dumbabin, p. 57 footnote 39.

(Illustration #12)



## IV

## VICTORIOUS HUNTERS

Four of the mosaics studied represent victorious gentlemen hunters on

horseback.

Mosaic selections:

- 1) Djemila (cat. #12 pp.141-142)
- 2) Cherchel (cat. #21 pp.159-160)
- 3) Dominus Dulcitus from Spain (cat. #22 pp.161-162)
- 4) Esquiline Hunt Scenes (cat. #23 pp. 163-164)

Why are they referred to as victorious? Because they are pictured by mosaicists at the very moment of victory over the beasts they are pursuing. The mosaics commemorate their power and skill over the animals they hunted. Victorious hunters proudly wished to be represented on mosaics very much in the same manner as early 2nd century Roman Emperors are seen on triumphal arches or erected in Roman cities or coins that circulated all over the Empire.<sup>1</sup> The gentlemen are shown raising their right arms over their heads as they ride above their wounded prey proudly gesturing or signalling their conquest. This very gesture makes them stand out as special figures on mosaics. Sarcophagi of the third century show similar victorious riders in bas relief sculpture.<sup>2</sup>

"Or ces geste, dans sa conventionnelle, majestueuse et parfois hiératique ampleur, s'apparente à ces scènes triomphantes où l'imperator victorieux, galope bras tendu, au milieu du champ de bataille; ainsi, sur les bêtes abattues, le regard fixé au loin, galope parfois le Chasseur Victorieux...le geste du chasseur est devenu affirmation de Victoire."<sup>3</sup>

1. Refer to illustration No. 13.

2. Richard Brilliant, "Gesture and Rank in Roman Art" Memoirs of the Connecticut Academy of Arts and Sciences, Volume XIV, February, 1963 New Haven, Connecticut p. 186-188.

3. Aymard, Jacques, Essai sur les chasses romaines, Paris, 1951, p. 292.

It will be shown how this is true for two mosaics selected for discussion; however, on the Cherchel mosaic and the Esquiline Hunt Scenes from Rome, certain details indicate other reasons for representing the hunters in this fashion.

"le bras tendu ou levé du cavalier..." may simply be "un acte de chasse: indications ou ordres signifiés aux autres membres de l'équipe."<sup>3</sup> or again, "le mouvement du bras droit levé est le geste logique du cavalier attaquant l'adversaire du haut vers le bas."<sup>4</sup> Ayraud makes these two distinctions and it is interesting to study two other mosaics that support these statements.

The Emperor Hadrian was wellknown for his love of hunting, as a personal experience, in the forests of the Empire, as he travelled all over the Mediterranean world. "Certainly, he was admired by many gentlemen hunters of his day who may have seen and appreciated his portraits on coins. Other Emperors were also represented as hunters on coins, for instance Marcus Aurelius and Commodus. It was evidently an honour for these emperors to be represented as brave hunters on coins issued during their rule. If these coins unmistakably represent real emperors as hunters, and they do, then rich gentlemen hunters may have emulated their past emperors in the privacy of their own homes on a medium they controlled and could afford to buy. It has been an observed phenomenon in human history that the more conservative classes in hierarchical societies emulate the rich in powerfully classes in their ambitious desire to rise to power themselves and to identify with the ruling class.

"Les grandes chasses coloniales d'Hadrien...occupent une place de premier plan parmi celles des Césars; nulle vie d'empereur...ne fournit à l'histoire de la vénérie des textes aussi nombreux aussi divers et aussi substantiels; mieux encore, pour la première

3. Ibid., p.293.

4. Ibid., p.291.

fois semble-t-il dans l'histoire romaine des frappes monétaires métropolitaines, un monument triomphal élevé à Rome, sont venu commémorer le souvenir des aventures cynégétiques d'un souverain.<sup>5</sup>

Every owner of a rich Roman home anywhere in the Empire was a symbol of Roman victory over the native cultures, and these owners whose floors were decorated with mosaics that reflected their own image as victorious hunters enjoyed their prominent role in their own society away from Rome. It pleased them to exhibit their own feelings of power and superiority. Feelings of this nature are present in most of the mosaics chosen for study.

The Djemila mosaic (no. 12 & fig. 14) (ref. p. 46) clearly represents a victorious dominus on horseback. He is represented above his struggling victims, a wounded boar and a leaping stag, while an attendant stands still on his lower right holding a dead hare in his right hand. The dominus' spear has pierced the left side of the boar's chest and was broken upon impact. The victorious hunter waves his right arm, excitedly exhibiting his conquest. The element of show is present and powerful in this mosaic as the dominus rides over men and animals.<sup>6</sup>

Another mosaic from North Africa, the Cherchel hunting pavement, is packed with a message of power and violence to the animal world. A mounted hunter swiftly rides above two dying victims, each one pierced by a deadly spear. The animals are shown collapsing to the ground, a stag in agony and below an enraged lion. Both horse and rider appear fragile as they leap above their prey. The hunter holds a (third?) spear in his left hand as he waves his right victoriously.

The next two mosaics were found in Spain and in Italy. These are different from the two above, mainly because they represent a victorious hunter overpowering a single animal. The Spanish mosaic focuses on a young aristocrat

5. Ibid., p.173; Refer to illustration No: 13. p.75

6. Refer to illustration #14. p.75

(illustration #13)



(illustration #14)



Dulcitus and his horse. This wide eyed young gentleman wears a short embroidered long sleeved tunic, tight fitting trousers, and low dark boots. He is represented within a circular panel among trees, shrubs, and a boulder set just above his head; all elements of the setting float loosely around him near the rim of the circle but each one is oriented to please a single viewpoint.<sup>7</sup> The focal point of this pavement is on a group of three figures riding one upon the other. Both hunter and horse overpower a female deer as she is pierced by the man's spear. Her entire body is being crushed to the ground as she stares wide-eyed, bending her head towards the earth as her violator proudly exhibits his power over her delicate and harmless body.

The Esquiline pavement is fragmentary but much less pretentious in content. A boar hunt is realistically represented on marshy territory. A spear has been thrown by a skilful rider and has found its target in the left flank of the savage beast. The animal sinks knee-deep in the mud as he struggles to rid himself of the painful weapon anchored deep within his flesh. As both tame and wild animals face one another, fear invades the horse's body as his hind legs also sink into the marsh, while his brave and calm rider urges him on swiftly to overpower his wounded and falling victim. The hunter is in full control of his excited steed and his courageous dog steadfastly confronts the enraged boar fighting for his life. This hunter's right hand is not seen, but by the way he stares at his victim, he could be aiming another spear at him as he holds on tightly to the horse's reins.

The four mosaics discussed above were found in various areas of the Roman Empire including the city of Rome; when they are compared, the North African hunters stand out as powerful victory symbols over the land and its wild animals. So does the Spanish Dulcitus.

7. Compare this mosaic with the Conimbriga pavement. Refer to catalogue No. 17,22, pp. 152 and 162.

## BRAVE VENATORES AND BESTIARI

Venatores are professional hunters, represented on mosaics in the act of capturing wild animals live on their own territory, or they could be seen challenging them inside the arena of an amphitheatre. There, venatores represented on mosaics fall into two distinct groups of hunters. In this discussion venatores will be referred to hunters in the field and bestiarii are hunter-actors in the arena. Certain characteristics may be attributed to each group so that their differences may be underlined. Hunters in the field perform very dangerous work, demanding much bravery and skill. They must devise a variety of techniques to outwit their prey and they are well organized and safely armed in doing this. It is in the act of capturing and escaping with live victims that these field hunters become interesting subjects to be represented on mosaics. Rich patrons, most probably involved in this kind of work, commissioned mosaicists to reproduce their hunters and their skilful techniques on the floors of their own homes, exhibiting their interest in capturing wild animals for the amphitheatres of their cities.

On the other hand, a wealthy patron could provide entertainment for the city people by hiring bestiarii who performed live hunts in the arena. In this case, the patron would buy lions, panthers or other exotic animals to have them slaughtered in public as a gift to the people who accepted and supported his superior political and social status. Wishing to record his munificence, he would commission an artist to reproduce these special public events on a mosaic that he would proudly display in his own home. Hunters in the arena are very different from hunters in the field. Emphasis is on personal combat between hunter actor and animals. These men are on show and they thrill their audience by performing risky stunts. Generally, they are armed with only one spear and confront more than one

animal confidently without a shield or apparent protective equipment. They are represented on mosaics either in full frontal view or full back view so that the crests on their costumes may be recognized by the spectators. The absence of setting further emphasized the importance of these performing figures who occupied prominent space on the mosaics.

## 1. PROFESSIONAL HUNTERS IN THE FIELD

Mosaics selected for discussion:

- 1) Hippo Regius Pavement (cat. #14 pp.145-146)
- 2) Dermech hunting mosaic (cat. #11 pp.139-140 b)
- 3) Khéreddine mosaic (cat. #2 pp.121-122)
- 4) Great Hunt (cat. #15, pp.147-148)
- 5) Heloros (cat. #29 pp.175-176)

When comparing the Hippo Regius pavement with the Dermech mosaic from Carthage, two interesting techniques to capture live wild prey may be observed. On the first mosaic, lions and panthers are driven into open traps by an army of shielded hunters using flaming torches to force the animals to surrender. Bait animals are held behind the trap, out of sight of the wild cats. On the second pavement, a lioness is attracted to an open trap by trickery. What appears to be a decoy goat is being pulled inside an open trap, luring a lioness inside. A skilled attendant will snap the trap door shut, capturing the animal alive.

Close confrontation with healthy wild animals on their own territory was dangerous business. Hunters in the field made the first contact with wild beasts, pioneering the treacherous conquest of the animal kingdom, later to be simulated by hunter actors in the arena who would show off their sadistic work to a curious bloodthirsty public.

On mosaics that represent exotic hunts, techniques are displayed and means of transporting the wild animals alive to the many amphitheatres of the late Empire. The Great Hunt mosaic is the most impressive pavement in this selection mainly because of its size and content. An entire army of professional hunters is shown on this pavement that represents the capture and transportation of wild animals from all around the Mediterranean Sea from West to East. In the far left area of the mosaic an African panther hunt is shown very close to a familiar boar

carrying scene of the familiar type as attendants work under the supervision of a brutal officer. This figure is shown whipping his workers. They are loading up/a waiting ship about to leave for either Italy or Sicily. Beyond this first ship, going right, the remainder shows slow moving caravans making their way to seaports from both the Middle East, India and Arabia in the extreme end. Egypt is set between the far boat on the right going all the way left to the first ship.

Eastern Animals, tigers and rhinoceros are brought with great difficulty to waiting ships. A tiger cub hunter rides his horse fast up a gangplank as an enraged tigress is close on his tracks (illustration #15)<sup>p.82</sup>. Farther on one attendant holds the reins of a tamed tigress (a leather strap is wrapped around the lower jaw for safety).

<sup>p.83</sup> (illustration #16). Perhaps this tigress who is heavy with milk will feed the stolen baby tigers mentioned above. Other attendants pull wild bulls and gazelles, whole horns have been bared with small boards hammered onto the sharp tips of the horns, making travel a bit safer for the hunters. Just the same, on a few occasions the animals get loose and attack men and other animals as the entire group moves along.

When compared with other pavements the Great Hunt reveals comparable material. The Heloros mosaic (#29)<sup>p.176</sup> displays similar authoritarian figures in the centre of the pavement, awaiting the disembarkation of eastern animals. Attendants push a heavily loaded cart on a muddy shore. On the lower left area of the mosaic, just above a picnic scene, an overpowered hunter is attacked by a leaping tigress. The top register is damaged but a hunter is still visible on top of an open trap where two other hunters lure a panther. Only the head of the beast remains. On the second register are shown three animal combats and a row of six shielded hunters as one hunter pokes his spear at a ferocious lion who has just attacked an antelope. Another hunter shoots arrows at other animals above. The disembarkation of the wild animals must have been extremely dangerous work, as displayed on both the Great and the Heloros pavements, needing a professionally trained personnel fully equipped for such risky adventures.

The Khéreddine hunt also displays eastern animals. Tigers are pursued by mounted hunters on the second top register. Even though trees separate the hunters from the far end animals, the middle panther is shown leaping on the rear of a horse ridden by a hunter carrying a spear. The rider on the right aims an arrow at a tiger. The bottom register is greatly damaged, but again the remains of an open trap are shown, on which a hunter awaits the entrance of a lion taunted by a beater who chases him towards a trap in front of which a goat is tied.



(illustration #1b)



1. HUNTER ACTORS IN THE ARENA

Mosaics selected for discussion:

- 1) Djemila (cat. #12 pp.141-142)
- 2) Sousse (cat. #24, pp.165-166)
- 3) Mosaic of Nagerius (cat. #26, pp.169-170)
- 4) Thelepte (cat. #25 pp.167-168)
- 5) Villedaure (cat. #11 pp.143-144)
- 6) Eliten (cat. #37 pp.171-172)

The arena is an artificial hunting ground fed by streams of real live prey from all over the Mediterranean continents. Like deadly extermination camps of the second world war, these huge gaping monuments devoured millions of abducted animals. Mosaics record this horrible story very clearly and in so doing provide us with clear pictures of arena hunters as opposed to hunters in the field. It is necessary to identify arena hunter actors in order to distinguish them from the rest of the hunters described above since many mosaics already studied mix various types of hunters together.

Two arena hunters are represented on the Djemila mosaic. Both are dressed similarly and have box-like designs on their chests. They wear short long sleeved tunics held up at their hips and hanging down at their groin. Pads protect their knees, and their feet and lower legs are wrapped with fasciae, exposing their toes for easier movement. The top bestiarius has taken on three animals; one lion lies wounded, biting and pulling on a spear's shaft as it sticks out of his pierced and bleeding body, another lion attacks the bestiarius as he braces himself for the impact; a panther lurks and circles around the combatants waiting for his chance to challenge the human fighter.

The lower bestiarius is represented in a very different manner from his companion on the upper level. This man appears to have some magic power over the beasts next to him as he bends towards the rear of a lion, uplifting his hand in a calming

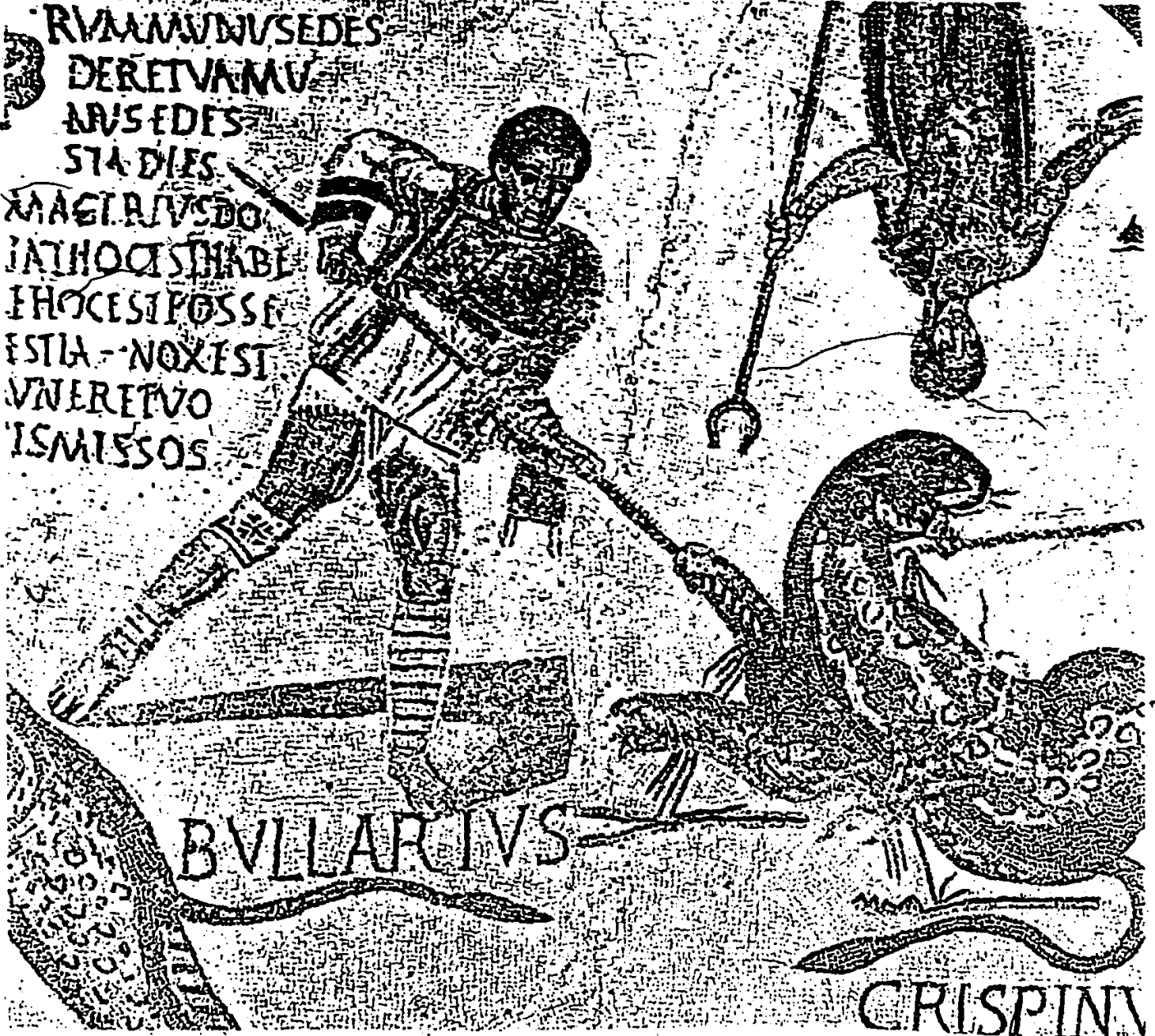
motion to the animal. He holds a very short spear in his left hand. These lions have human-like faces and appear harmless as compared with the vicious wild cats above.

The top Djemila bestiarius could be compared with Bullarius from Smirat. Although Bullarius is more glamorously adorned for a public amphitheatre combat than the Djemila arena hunter he wears a similar costume (illustration #17 p.86). But on the Smirat mosaic, Bullarius wears only one decorated knee pad on his right leg and fasciae on his left leg. The chest area of his blouse-like tunic displays a colorful maze pattern. Bullarius' tunic is very short and more ornamental; his undergarment is showing while on the Djemila mosaic the top bestiarius tunic touches the ground along the backs of his legs.

For the sake of comparison, another arena hunter may be studied, a lion bestiarius from Thelepte (cat. #25 p.168). The man is seen from behind, back exposed to spectators. An interesting detail here may possibly show how some bestiarii may have worn their crests as separate protective (though leather?) garments over their left shoulder, as seen on this bestiarius. Compare this man to the frontally-viewed lower Djemila arena hunter's crested garment; his upper left arm is completely covered, whereas his right is free to move. The Thelepte hunter wears a diamond crest, wide protective knee supports reaching up to the middle of his thighs. He also wears short boots.

Finally, four more venatores from Sousse pose magnificently after killing many animals, all displayed at their feet. Four handsome men with different hairstyles stare in various directions as they stand steadfast on strong muscular legs, clutching their weapons firmly as if the animals could fight back: ostriches, gazelles, onagers, wild goats, and deer. The middle right venator wears a vicious looking lion's head as a crest while the long-haired hunter on the far left wears the skin of a small goat, with hooves, head, and horns preserved and stretched along the entire length of his costume. (illustration #18) p.87.

RVAAVNVSEDES  
 DERETVAMV  
 NVSEDES  
 STA DIES  
 MAGI RVSDO  
 IATHOC SHABE  
 EHOCEST POSSE  
 ESTIA - NOXEST  
 VNERETVO  
 ISMISSOS



BVLLARIVS

CRISPINA

(illustration #18)



The Villedaure mosaic from Southern Gaul also shows arena hunters in action. Two panels around the central emblem represent deer, lion, and panther hunts within the amphitheatre. Two hunters wear different coloured costumes and they both fight more than one animal. The Villedaure arena deer hunter could be compared to another deer bestiarius from Zliten, showing how trained dogs were used in the arena to chase the frightened animals on to the bestiarius' spear.

(illustration #19)

(illustration #19)



## BOAR CARRIERS, A FAMILIAR IMAGE RECURRING IN HUNT SCENES

- Mosaics studied:
- 1) Carthage Boar Hunt (Cat. #8 p.134)
  - 2) Small Hunt Piazza Armerina (Cat. #5 p.128)
  - 3) Great Hunt Piazza Armerina (Cat. #15 p.148)
  - 4) Dermech Hunting Scenes (Cat. #11 p.140) (b)
  - 5) Constantine Boar Hunt (Cat. #3 p.124)

A popular image that recurs at least five times on the mosaics discussed in this study is that of boar carriers. It was probably used to display the conquered boar as a good hunter's prize and also show off the owner's wealth as attendants carry the prey for him. From the early third century to the middle of the fourth, the group of carriers recurs in very much the same way, with slight differences in the study of their costumes and the method chosen to carry the carcass of the dead animal. The figures' hairstyles and footwear remain similar on each pavement. Usually this image consists of a group of four figures: Two men carry a dead boar tied to a pole that rests upon their left shoulder; a dog is also represented in the middle, sniffing the dangling prey as the group moves along.

The earliest of these images is seen on the Carthage Boar hunt, A.D. 210-230. The top register of the mosaic contains the image of the boar carriers returning home with their prey. The two men carry the animal on a long pole, allowing sufficient room to the rear carrier so that he will not be too close to the smelly animal and be able to walk more comfortably with his load. Their improvised walking sticks indicate that they had to walk a certain distance back to the villa. These sticks could also have been used as weapons against bothersome animals met on the return trip home. The realism of the scene is further emphasized by the presence of a small common breed<sup>1</sup> of dogs sniffing the remains of the freshly killed boar as a more massive dog walks ahead smelling the ground. One's sense of smell is very aroused in this scene, an interesting technique used by the mosaicist to add feelings to the anecdote. Both dogs wear shielding girdles around their middle

1. Both Ville and Mahjoubi refer to a common breed of dogs in this type of scene. Mahjoubi, Comptes Rendus de l'Académie des Inscriptions., 1967 p.269; Ville, Karthago XI, 1961, p.73.

and thick studded collars adorn their necks. It is possible that common breeds of dogs were used when hunting savage boars at close range since the dogs would be exposed to a great danger and could be replaced at a cheaper price than pure-breeds if killed or severely wounded on the hunt. Pure-bred sloughis, as seen on the El Djem hare hunt or on panel 7 from Utica; were admired for their speed on hare-hunts and are usually represented in the company of gentlemen hunters, attended by devoted servants. Katherine Dunbabin says that the breeds are distinguished by their specialised hunting skills -- the 'sloughi' for tracking ability as well as speed, the more pugnacious terrier-type for confronting the boar.

The image of boar carriers on the Carthage boar hunt contains many realistic details that probably served as a model for other mosaicists, who would re-use the same type on later pavements, adding or subtracting interesting details from the group; for example, the Carthage boar carriers' costumes are rather simple, even referred to as "drab"<sup>2</sup> by Dunbabin. On other mosaics, such as the Great and Small Hunts from Piazza Armerina, the mosaicists have dressed their figures with more colourful costumes as they perform the same task of carrying a dead boar for a wealthy hunter.

Two scenes from Piazza Armerina illustrate two different techniques of carrying the boar. On the Small Hunt the carriers use more sophisticated equipment than on the Carthage boar hunt. On this scene the men use a carrying-net designed to slide on to a carrying-pole unfortunately cut too short for comfort, as the rear carrier, disgusted, holds up the boar's tail instead of holding on to the pole itself.

(illustration #20) <sup>p.91</sup> This is a touch of realism not to be ignored since the mosaicist bothered to include this detail. These two boar carriers also have to walk back home with the animal and use slender walking sticks as protective weapons. A dog is also represented between them, sniffing the boar. This medium size dog wears a studded collar but does not wear shielding equipment, possibly because the rich owner can easily replace him.

2. Dunbabin, p.49.

(illustration #20)



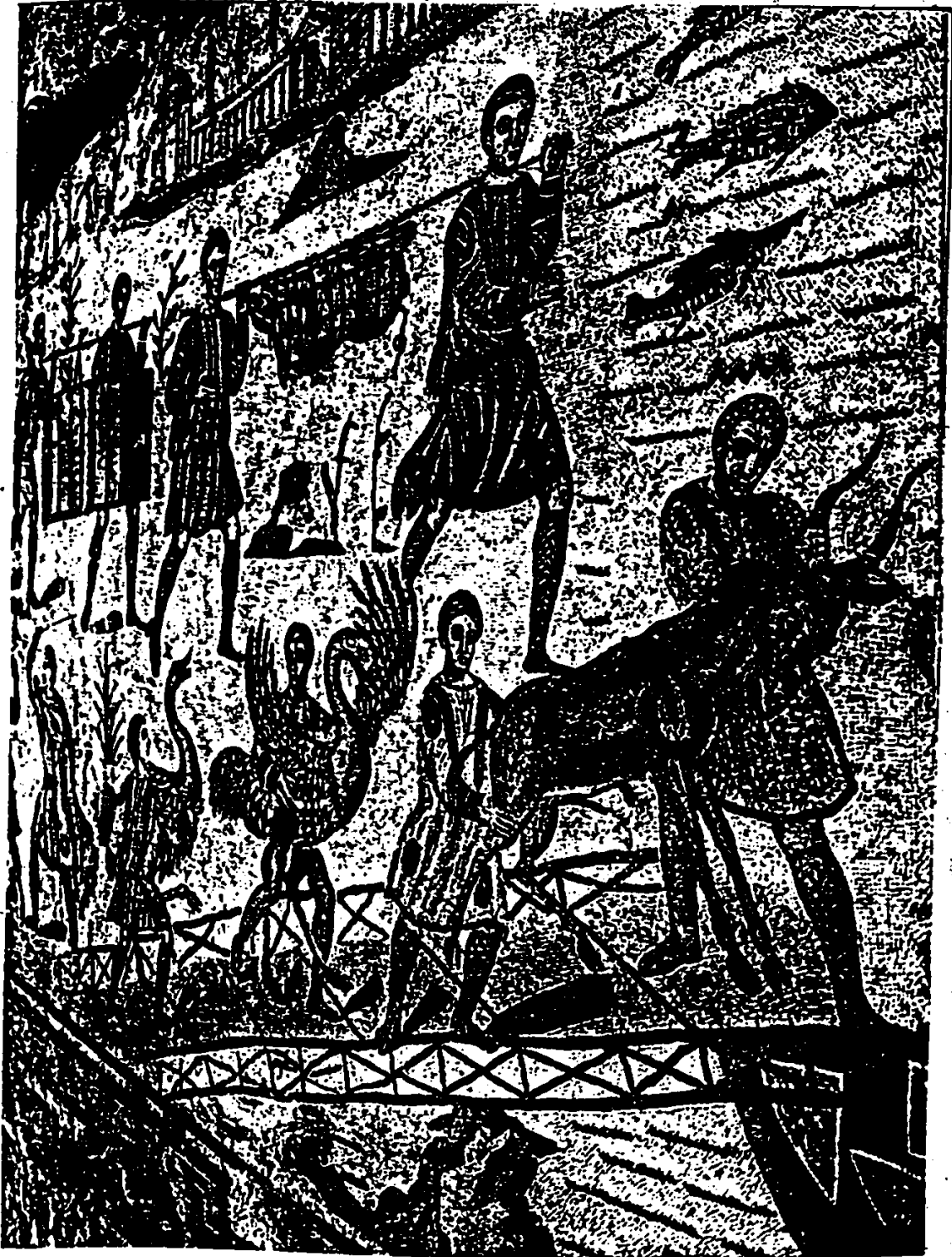
92

On the Great Hunt mosaic similar boar carriers perform the same task, without a dog. In this scene the men have turned their load around so that the rear carrier does not have the tail end of the animal dangling in his face (illustration <sup>p. 93</sup> #21). The two carriers are followed by two other attendants carrying a trap tied to a carrying pole. All four men walk towards a waiting ship. They do not lean on walking sticks, presumably because they do not have very far to go, and shielded hunters carrying spears are near-by to protect these workers and their loads against possible wild animal attacks as they walk towards the anchored vessel. Other similarly dressed attendants are seen loading animals and traps onto the ship.

The Great Hunt boar carriers are almost lost in the numerous scenes related to the capture and transportation of exotic animals. But their presence is important to further illustrate the realism of these great hunting expeditions on foreign lands. Why would there be a dead boar represented on this mosaic when the major theme is capturing animals live? Because once the hunters retire after a long day's work the officers will reward themselves with a good meal of boar meat. In the middle fourth section lower area of the Great Hunt a boar is confronted in marshy territory. One hunter is wounded and another is coming to his rescue. Both boar carriers and hunters are included in these wild hunting expeditions to supply the officers with food.

The Dermech boar carriers are also associated with a waiting ship and wild hunt scenes in which attention is focused on capturing live exotic animals. And a boar hunter on the lower left hand side of the boar carrying scene is also included on this mosaic, making it possible to compare this pavement with the Great Hunt scenes described above. Even though the Dermech scenes are not as well integrated into a unified story as on the Great Hunt mosaic, the recurring images of boar carriers and hunters mixed with exotic hunt scenes lead one to believe that similar events are

(Illustration 21)



taking place on both pavements, even though these exotic hunts are not at all on the same scale, given the size and importance of the Great Hunt mosaic as compared with the Dermech pavement.

(Cat. #11 p140) b)

The Dermech boar is quite large. The rear carrier holds up the tail end of the carcass as both men take long strides with their load. The leading carrier turns his head towards his partner. They do not lean on walking sticks; again they only have a short distance to cover and are protected by the other men on the expedition. One bearded man is shown holding a long shaft, just below the boar carrying scene. Above his head a medium size dog sniffs the boar as already seen on the Carthage boar hunt and on the small Hunt from Piazza Armerina. This dog wears a protective girdle. The owner must have valued him.

(Cat. #3 p124)

On the Constantine pavement only one of the boar carriers is visible. But in this scene the mosaicist has reversed the familiar image and the man holds the carrying pole on his right shoulder rather than on the left as seen on the previous four groups discussed above. These boar carriers are arriving at a fortified villa represented above a massive dog. This hunting dog wears a protective girdle and precedes the group of hunters; he may be compared with the powerful Carthage boar hunting dog that also precedes the carriers. Even though the scenes on this mosaic are very disjointed and out of proportion with one another the image of boar carriers and hunters has some unity that links it up to the previous images studied.

In all, ten boar carriers have been described carrying their load either to a villa or a waiting ship. They wear simple costumes as compared to those worn by venatores often seen on the same mosaics. Boar carriers are shown performing a task rather than actively participating in the chase or capture of the animal, with the exception of the Carthage boar hunt in which only attendants make up the hunting party. The image of boar carriers was known and transmitted to mosaicists working in North Africa and Sicily during the third and fourth centuries of our era.

- Mosaics studies:
- 1) Carthage Boar Hunt (Cat.#8 p134 )
  - 2) Henchir Toungar Departure for Hunt, (Cat.#16 p150)
  - 3) Dermech Hunting Scenes (Cat.#11 p140)
  - 4) Small Hunt from Piazza Armerina (Cat.#5 p128)
  - 5) Great Hunt from Piazza Armerina (Cat.#15 p148)
  - 6) Djemila Hunt & Amphitheatre Scenes (Cat.#12 p142)

#### 1. BOAR HUNTING

Of all the mosaics studied only one pavement presents a detailed account of a boar hunt from the hunters' departure to their return trip home. On the Carthage boar hunt the animal is confronted on its own marshy territory by two shielded dogs and three hunters on foot. Although the bottom register is much damaged the middle one shows the pursued boar at the point of capture. A semicircular net is used to prevent the boar's escape. The kill is not shown, yet a waving figure carrying a spilling bucket serves to indicate the outcome of the boar's carcass - cleaned out and carried back home on the top register. The technique exhibited here is extremely dangerous. The hunters are on foot and poorly armed. Only one shaft of a (spear?) is shown on the bottom register, held by the second hunter from the left. The hunter confronting the boar also holds something in his hands, to judge from the way he stands firmly on the ground, his left knee bending as in an "en garde" position. On this bottom register the boar would be discovered and set to flight, then pursued into the net by the dogs and hunters following behind. As the chase is undertaken, an attendant may remain near the net ready for the kill and the clean-up job at the end.

Dangers encountered in such hunts are well illustrated on the Henchir Toungar pavement. Here two dogs are seen viciously attacking a kicking boar as one hunter's life is threatened. The dogs attempt to bite the boar at his neck and stay clear of his legs.

On three of the five mosaics discussed earlier in 'Boar carriers' the savage boar is confronted by hunters on foot armed with spears. On these pavements, Dermech, Small and Great Hunts from Piazza Armerina, the kill is shown and the means

by which the dead boar is carried to the villa or to a waiting ship. The pursuit of the animal is not described. If we compare the lone hunter from Dermech with the boar hunting group on the Small Hunt and the Great Hunt, the techniques illustrated are very similar. All the hunters aim their blows at the boar's left shoulder in order to drive the head of the spear into the heart of the beast. The confident Dermech hunter appears victorious as he lifts up his right arm after a definite impact with the charging animal. But the Piazza Armerina hunters, although more numerous, struggle desperately with their prey. On both Hunts one of the men lies wounded on the ground having struck an unsuccessful blow.

The hunters described above are all on foot but victorious gentlemen hunters on horseback are also represented killing boars as they ride close to or over their victims. On the Djemila mosaic and the Esquiline pavement, a spear sticks out of the boar's left shoulder as the riders wave their right arms in conquest. An attentive dog helps the mounted Roman hunter.

By piecing all these scenes together it is possible to build a general picture of boar hunting techniques as represented on mosaics. Basically, boar hunting is carried out either on foot or on horseback, with a net or with spears. Trained dogs track the beast down and pursue it into a net or on to the hunter's spear and help out when confronting the attacking boar in combat. The animal is usually found on marshy territory and is very rarely routed as shown on the Carthage boar hunt. Usually the wild boar is represented attacking the hunter and meeting his foe in combat pitching a difficult battle, at times wounding the hunters. It is no wonder that the familiar image of a dead boar carried by two attendants, as described earlier, would recur so frequently as a symbol of victory for the hunters, given the ferocity of the boar in combat. Yet the lack of coherence between the boar carriers and the hunters, since both scenes are often far apart on mosaics, weakens the power of this

symbol, but throws some light on the division between hunter and worker (boar carrier) on mosaics. The dead boar is in the hands of boar carriers who are transporting this carcass home or to a waiting vessel, for future consumption. In this way the boar is shown off as a valued source of food and is connected to work rather than to hunting as a pleasurable sport.

## 2. HARE HUNTING (List of mosaics at bottom of page)

The six mosaics selected for this discussion clearly show that hare hunting is a gentleman's sport. The riders carry few weapons and servants tend to their sloughis or pure bred hounds, unleashing them when the prey is spotted or discovered by tracker dogs. Grouped together, the pavements make up an exciting detailed account of this type of hunt. Where one mosaicist left out a detail an other seems to have picked it up so that a logical sequence of events may be observed from one mosaic to the other. Patrons had these pavements made to represent their own interests in hunting for pleasure and to show off their beautiful animals killed in the hunt. Proud horses and elegant dogs parade their strength and endurance on leisurely hunts.

The hunting techniques exhibited here are very simple. On four mosaics gentlemen hunters chase a hare until it either returns exhausted to its form and is represented motionless about to be killed by a mounted hunter using a two-pronged spear, or the hare is chased into a net by agile hounds and on one occasion, on the Bordj Djedid mosaic, a trained falcon captures the prey.

(Cat.#19 p.156)  
On the El Djem hare hunt, the prey is first discovered in its form on the second register by two tracker dogs who warn the hound attendant. He unleashes two handsome sloughis and the chase is on! The hare is quickly pursued back to its form as one young rider overtakes it, but the moment of the kill is left out of the mosaic. A two pronged spear carried by the middle figure on the top register serves to indicate the method by which the hare will die. This top man on foot richly clothed, may well be the patron taking pride in teaching his obedient youngster a lesson in hare hunting and wished to be represented as an important figure in the background, overseeing and directing the whole operation. He is seen as the wealthy owner of these fine horses and hounds. Mosaics studied:

- 1) The El Djem Hare Hunt (Cat. 19 p.156)
- 2) The Oudna Hare & Fox Hunt (Cat.#7 p.132)
- 3) Small Hunt from Piazza Armerina (Cat.#5 p.128)
- 4) The Althiburos Hare & Jackal Hunt (Cat.#28 p.174)
- 5) The Bordj Djedid Falcon Scene (Cat.#18 p.154)
- 6) The Villelaure Pavement (Cat.#13 p.144)

(Cat. #7 p.132) —  
 The Oudna hare and fox hunt is a simple chase showing off the two excellent sloughs Mustela and Ederatus represented almost as big as the horses and with their names inscribed next to them. It is evident here that the owner of these priceless animals wished to commemorate his beloved dogs.

At Piazza Armerina, on the Small Hunt, the moment of the kill is shown on the far right middle register. Evidently here the patron found it pleasing to show the highlight of victory as the mounted hunter bends over his victim with a two-pronged spear.

But the most interesting mosaic in this small collection is the Althiburos hare and jackal hunt found in one of the rooms of the Asclepia of the ancient African city. This pavement records in four registers a complete series of hunting events from the departure of the hunters to the chase and kill of the animals and the return trip home. On the third register (far right area) riders and dogs are seen overpowering a hare, while an attendant nearby is busy caring for another man's wounded foot. On the lower register we can observe a consequence of this accident. The dogs were left unattended at the moment of capture and in their excitement sank their teeth into the terrified hare. The anger of one rider is evident in his facial expression as he pokes his whip in the shoulder of the man releasing the hare from the dog's grip. (illustration #22) p.100

The two next mosaics exhibit different techniques. The Bordj Djedid hunter is on horseback and hunts hares with dogs and a falcon, (illustration #23) p.101 whereas the Villelaure man is on foot. (Cat. #13 p.144) Both hunters use nets to catch their prey. The Carthage rider has two dogs and a falcon at his service as he pursues three hares along an elongated net. On the Villelaure pavement the hare hunter follows two dogs that chase the hare into a semicircular net. This man carries a lagobolon, the instrument he will use to kill the small animal.



(Illustration 23)



On all these hare hunt mosaics, the hunters carry very few weapons. Of the twenty-one recognizable riders, seven hold small horse whips in their hands and only one rider handles a two-pronged hare spear, on the Small Hunt from Piazza Armerina. A gentleman on foot carries a similar two-pronged instrument on the El Djem hare hunt and a running hunter from Villelaure carries a lagobolon cradled in his left arm. These are the only weapons shown on these mosaics, apart from two types of nets. On all six mosaics fast-moving pure-bred animals are represented chasing their prey with skill. Basically hare hunting is a safe and simple sport carried out by gentlemen hunters on horseback. Even though these men are skilful riders, accidents do happen. As Martial once warned his friend Priscus in Book XII, 14 "Look before you leap, no rash riding, be careful, Priscus, with your dashing steed," the Althiburos mosaic shows Leontius' rider falling from his horse (illustration #24). But attendants are there to care for the gentlemen riders, their dogs and their equipment. They even carry the dead animals for them, as was described in earlier discussions. It is interesting to note that the Althiburos mosaic records at least two accidents to human beings, a gentleman falls from his horse and an attendant has wounded his foot: Perhaps there is a connection with the nature of the site on which the mosaic was found, Asclepius being the god of medicine.

(illustration #24)



## Mosaics studied:

- 1) Lillebonne Deer Hunt (Cat.#6 p.130)
- 2) Khereddine Offering of the Crane (Cat.#2 p. 122)
- 3) Cherchel Victorious rider (Cat.#21 p.160)
- 4) Zliten Amphitheatre Scenes (Cat.#27 p. 172)
- 5) Utica Hunting Panels (Cat.#4 p. 126)
- 6) Small Hunt Piazza Armerina (Cat.#5 p.128)
- 7) Dominus Dulcitus (Cat.#2 p.162)
- 8) Conimbriga Deer Hunt (Cat.#17 p.152)
- 9) Villelaure Hunting Scenes (Cat.#13 p.144)
- 10) Westerhofen Deer Hunt (Cat.#9 p. 136)

## 3. DEER HUNTING

Ten of the mosaics studied illustrate various deer hunting techniques in the field and in the amphitheatre across the Western Roman Empire from North Africa to Germany, passing through Spain, Portugal and Gaul. Deer are hunted with nets, with spears, and with bows and arrows. Usually this animal is hunted by gentlemen on horseback, represented in groups or as single victorious hunters slaying deer. But two mosaics show hunters on foot pursuing and capturing their prey and two more represent amphitheatre hunts. The Lillebonne mosaic (Cat.#6 p.130) exhibits a special technique of its own: the hunters use a decoy deer in the mating season.

On three North African mosaics the hunters use spears to slay their victims. On the Khéreddine pavement, (Cat.#2 p.122) a hunter is shown aiming his weapon at a fleeing deer on the fourth register. Another on the Cherchel mosaic, (Cat.#21 p.160) has thrown his lance, transfixing a stag. A third pavement, from Zliten (Cat.#27 p.172) shows an arena hunter challenging a deer head-on as a trained dog chases the animal towards his master. But on a fourth mosaic panel, from Utica, (Cat.#4, p.126) another technique is illustrated. Two hunters on foot capture a couple of deer with a semi circular net. As one man, in a crouching position grasps one end of the net to pull it forward, entangling the slender legs of the animal in the meshes as they attempt to leap over the obstacle, another chases them in, clapping his hands.

On the Small Hunt from Piazza Armerina (Cat.#5 p.128) gentlemen hunters on horseback chase three beautiful stags into a high semicircular net. When compared with the hand-manoeuvred stiff Utica net, this one acts as a huge pouch into which the animals are forced to take a nose-dive as their hooves get caught in the loose ground area of the net.

The Spanish Dulcitus <sup>(Cat.#22 p.162)</sup> spears a timid doe and rides over his victim triumphantly. The Conimbriga riders <sup>(Cat.#17 p.152)</sup> carry their spears horizontally as they pursue deer

(Cat. #13 p.144)  
 with their dogs. No nets are used. An arena hunter on the Villelaure pavement challenges two stags chased by a couple of trained dogs. His "en garde" position is very similar to other arena hunters discussed earlier.

But by far the most complete and interesting mosaic on deer hunting techniques is the Lillebonne hunting pavement. On three of the border panels a decoy deer is shown at three different stages of the hunt, the departure of the hunters, the final confrontation with the wild deer through the call of the tame decoy, and the offering to Diana, after the hunt. Although certain details on the mosaic hint at other deer hunting techniques not elaborated on this pavement, the most consistent one throughout is the use of the decoy. On the right hand panel of the mosaic, the only weapon held by one of the attendants is a spear, whereas on the left panel, the hunter confronts the deer with bow and arrow. On the top one a hunting group is made up of two gentlemen one on horseback and one is walking next to his horse they follow two dogs and two attendants on foot. One of these men carries a formido as described above on page 37. Therefore on the Lillebonne mosaic possibly two deer hunting techniques are shown but only one of them is described in more detail. Hunters are seen on foot and on horseback with and without dogs. The left panel contains the most significant information as to how a hunter would use the tame decoy.

The cooperating animal is represented nose slightly uplifted, foreleg bent at the knee and held motionless in an attentive position as he calls the wild deer to him. An attendant hiding behind a bush holds onto the decoy's rein as a muscular buck and two reticent does innocently make their appearance. A calm and calculating hunter on foot prepares to shoot a deadly arrow at the challenging stag (illustration #25). p,108.

(Cat. #9 p.136)  
 From Westerhofen two hunters on foot follow three dogs chasing a couple of deer. One hunter carries a spear and a knapsack protrudes over his right

shoulder. Both hunters carry snares. This technique is very simple but would demand a lot of energy on the part of the hunters. Not riding horses, they must do their best to follow the animals on foot with their faithful dogs. They must also carry their own equipment and the prey once it is caught.

Except for four mosaics of which two represent amphitheatre combats, the majority of deer hunters perform this sport on horseback. As with hare hunting, this is a gentleman's sport. But hunting deer is a bit more complicated and demands more skilful planning in order to catch these fast fleeting animals. On horseback, the riders are represented either pursuing the animals closely or overpowering and killing their timid prey. On two mosaics the hunters use nets very effectively and on one pavement a decoy deer was the prize inspiration of one excellent mosaicist. Trained dogs are used to chase these nervous animals and guide them carefully to the hunters in the field or in the arena.

- 1) The Dermech Hunting Scenes (Cat.#11 p.140)
- 2) The Hippo Regius Hunt (Cat.#14 p.146)
- 3) The Great Hunt, Piazza Armerina (Cat.#15 p. 148)

#### 4. LION AND PANTHER HUNTS

Techniques used to capture live lions and panthers are among the most exciting methods yet described. On three mosaics selected these adventurous hunts on to the wild animals' territory are shown in vivid details.

The Carthage Dermech (early 4th century) hunting scenes depict a very interesting lion hunt with the use of a decoy goat.<sup>1</sup> Even though the unfolding action in this scene is more theatrical than realistic it may be compared with other lion hunt scenes found elsewhere in Africa and Sicily. Firstly, why is the Dermech scene theatrical? Because the mechanical device used to attract the lioness to the cage and the vulnerability of the men operating the device amuse the spectator rather than inspire him with the excitement and danger of wild game hunting as on the Hippo Regius and Great Hunt mosaics. But, in fact, the Dermech scene is very much like the other ones in content except for one detail. The man pulling the decoy goat is not hiding behind a bush or shield. But if he were, the spectator would not understand the technique described here and an important reason for including this scene on the pavement would be lost. The mosaicist had to shed some light on this type of operation. As for the content of this scene, more than one animal is approaching the trap. Shielded men stand close guard next to the cage and, a very brave trapdoor operator holds the sliding door in an upright vertical position ready to slam it shut once the lioness is inside. Whether the trapdoor operator is more exposed to danger or not is not important because the mosaicist is concerned with describing the technique devised and employed by the hunters. Artistically speaking the artist may have exposed his hunters to more danger for the sake of clarity than the real hunters would have done in a live hunt situation.

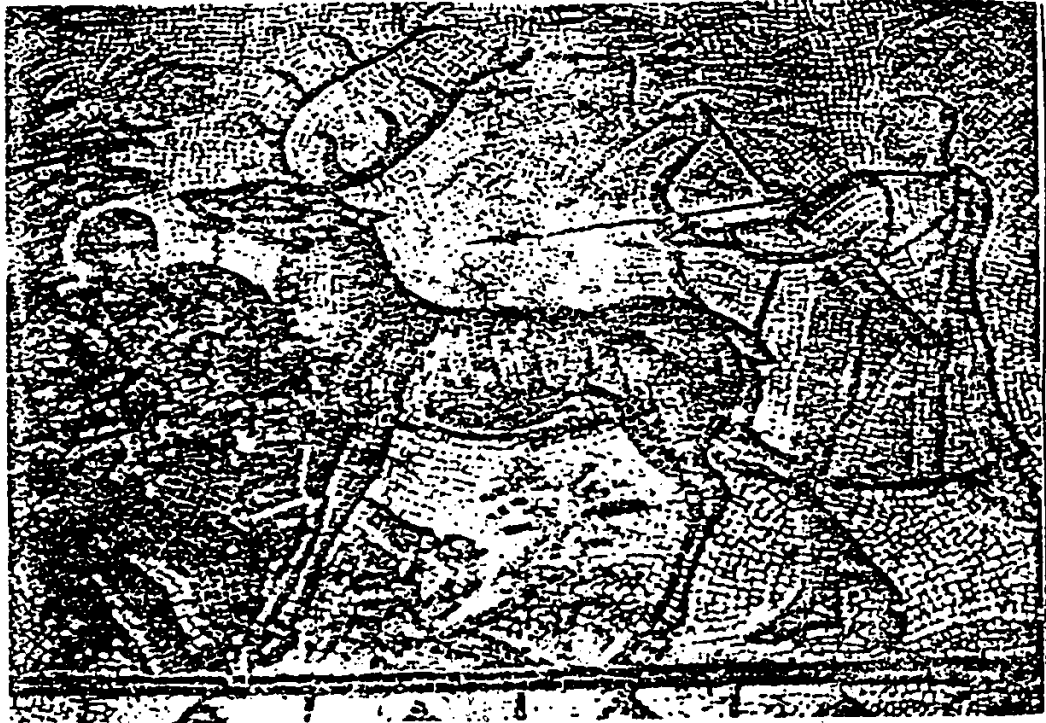
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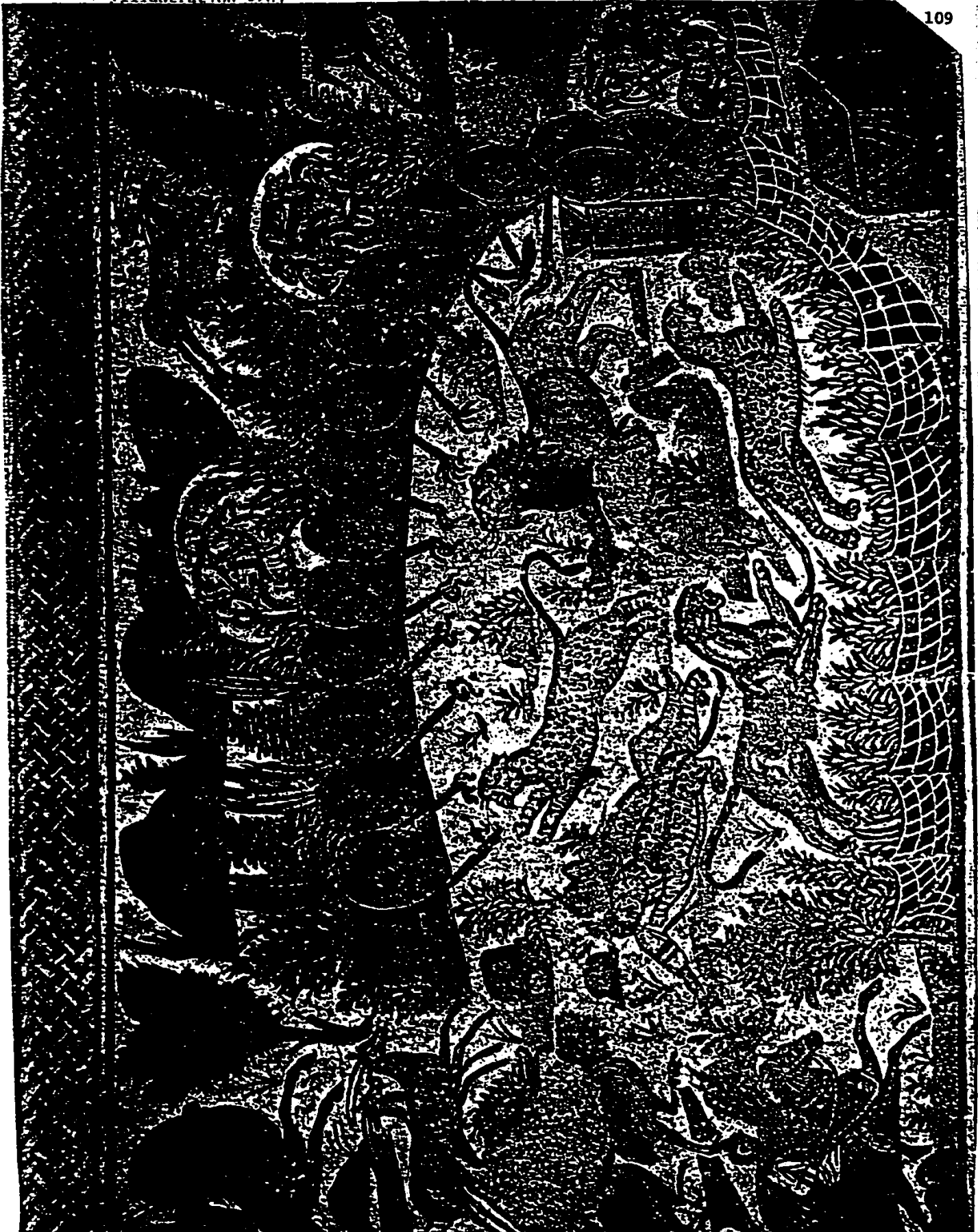
1. This idea was first suggested by Amar Mahjoubi in C.R.A.I. 1967, 267 note 9.

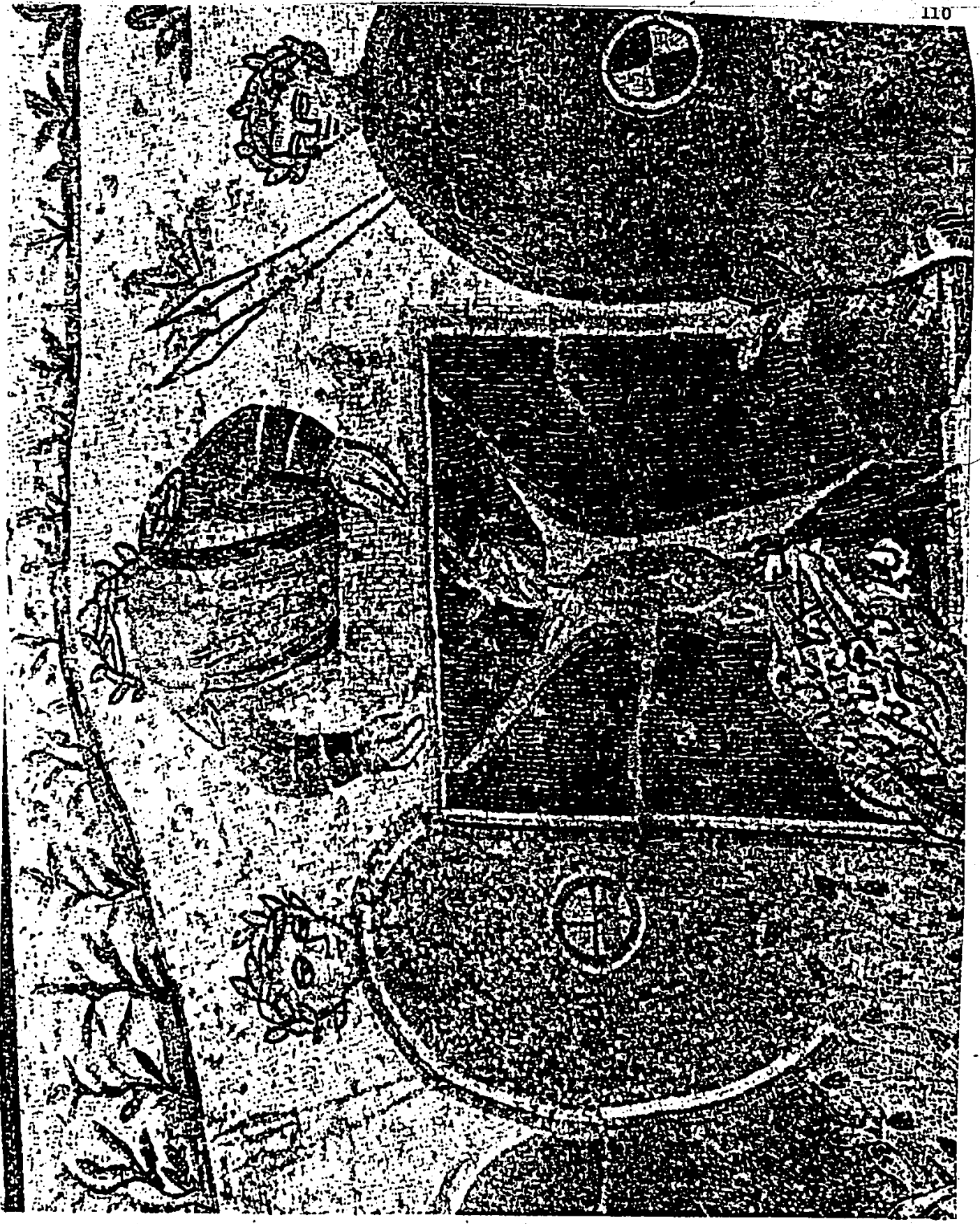
The Hippo Regius pavement is a few decades older than the Dermech or the Sicilian mosaics, c. 310-330 (illustration #26).<sup>p.109</sup> The Hippo hunters are so well hidden behind their shields that the fallen hunter appears out of place in such a well organized hunting technique. Fourteen heavily shielded hunters use flaming torches as they crouch shoulder to shoulder in a semicircle forming a barricade, with the Fourteenth hunter standing on an open trap. A huge camouflaged net, tied to a tree on the left and set on vertical stakes behind low bushes acts as the inner arm of the human semicircle. Five wild cats, three panthers, a lioness and a lion run in a mad circle unable to escape as the army closes in, forcing them to run into cages set for the purpose. How were the cats attracted there in the first place? By pockets of animals used as bait and rounded up behind the hunters at three different intervals. It has already been shown on the Great Hunt from Piazza Armerina how these beasts of prey lurk in the area of slow-moving caravans in the hope of capturing weaker animals, at times during the pursuit by the hunters. This time on the Hippo Regius pavement the exotic animal hunters concentrate their tactics on the menacing foe. But on the same pavement other hunters on foot and on horseback pursue gazelles, ostriches and onagers in the area.

The entire far left area of the Great Hunt corridor mosaic represents an exotic animal hunt on North African soil. As panthers and a beautifully maned lion lurk in the surrounding landscape, hunters pursue smaller game like those on the Hippo Regius mosaic. Among these scenes a panther hunt is described by the artist. Seven hunters are shielded up to their necks as they stand close together in straight formation on each side of an open trap on which stands an operator. Inside, the tortured body of a goat is held standing by its four legs spread and nailed to the inner frame of a box. This bait attracts the first panther's thirst for blood. Each hunter stands calmly holding two tall spears as his leaf-crowned head peeps over his shield. (illustration #27) p.110

(illustration #25)







The hunting techniques described on all three mosaics demand courage, skill and engineering on the part of the hunters. Traps with sliding doors, a decoy on a rope, a gigantic net, flaming torches, heavy protective equipment and transportation were used to capture live panthers and lions on North African soil. The hunters' skills are shown on these mosaics perhaps in order to emphasize strongly the overall Roman victory in North Africa. The hunters are here represented as warriors conquering the enemy's exotic animal world.

## VIII

CONCLUSION:

The aim of my thesis was to study the content of a selected number of polychrome hunting mosaics in order to show how realistic hunters were represented on these important social documents of Late Roman Antiquity. By studying the figures represented on the pavements and observing their positions, costumes, gestures and movements I compared and contrasted various hunters of different social classes involved in a variety of hunting activities.

Four distinct types of hunting scenes are depicted on the mosaics:

- 1) hunting for sport in various provinces of the Western Roman Empire
- 2) hunting exotic animals in North Africa 3) hunting for show in the arena
- 4) juxtaposed victorious hunters with bestiarii or individual victorious hunters riding over their victims. Each type of scene depicts hunters dressed in a particular style and hunting specific types of animals either in the field or in the arena. The first two types mentioned show hunters participating in groups with entire trains of attendants, servants and slaves each performing some specific task related to the type of hunt undertaken. On the other two types of scenes individuals predominate. The bestiarii entertain a public with bloody spectacles in the arena and the victorious hunters wave to signal their success over fallen victims. At times the lone victorious hunter is associated with the arena and bestiarii and at other moments with exotic animals usually slain in the amphitheatre.

From Northern Gaul to the heart of North Africa sporting hunters on horseback pursue hare, deer, fox and jackal, very rarely boar as shown on mosaics. Gentlemen hunters wear short tunics tucked in at the waist and knee boots, cothurni. Their tunics may or may not be elaborately embroidered with orbiculi and clavi, characteristic designs on the late Antique costume. At Piazza Armerina the costumes are overly stylish. Generally the costume is simple and practical to wear, leaving the rider free to move quickly, and the design is of secondary importance. Gentleman riders carry whips and this is a sure indication of their status besides the fact that they ride horses. These hunters are also represented handling weapons to kill animals and are shown at times at the highest peak of excitement on the hunt. This could be one of two things, the thrill of pursuit on the heels of the prey or at the moment of the kill. Gentlemen hunters control the action and everything else rotates around them, both people and animals. When represented on foot gentlemen hunters are shown near shrines taking part in the ritual or on foot slaughtering animals as the boar hunters on the Small Hunt from Piazza Armerina do.

Attendants on sporting hunts wear similar costumes and boots as worn by the gentlemen though their tunics may be simpler and the hunters may wear sandals. It is their functions that distinguishes them from the gentlemen hunters. Attendants are responsible for unleashing or controlling the hunting dogs. These men are on foot and run to keep up with the gentlemen hunters. They also tend to the gentlemen riders if an accident happens as represented on the Althiburos hare and jackal hunt. The attendants also carry weapons and dead prey on the return trip home.

Servants and slaves are also depicted on these pavements. By servants I mean those people that are specifically brought along on the hunt to serve food or cook for the gentlemen hunters. These people are removed from the chase altogether and occupy themselves with domestic tasks. Slaves are distinguished from the rest by their color, attitudes and servile behaviors. They also have low responsibility jobs such as blowing on a fire to keep it going or carrying bird hunting equipment. The latter group is harder to identify and there are exceptions. I have depended mostly on other researchers' identification of them. Again it is their function that underlines their difference although slaves are often physically different as well, meaning that their color is different from the rest of the attendants. Also, slaves occupy very little space on the mosaics unless they are represented to show off the owner's wealth as on the Kherredine mosaic.

Exotic hunts in North Africa are carried out by professional venatores hired for the purpose of capturing live felines, lions, and panthers and other rare animals to be brought back to the markets of the Western Empire for sale and eventual slaughter in the arena. These professional hunters may ride horses or be represented on foot. These men are usually heavily armed with more than one lance, and they carry a sword and large shield. The animals they are after are quite dangerous and the men need to protect themselves. The hierarchy of tasks among the hunters in this group is not always clear. On some mosaics such as the Great Hunt from Piazza Armerina the head supervisors of the animal trade are very clearly represented and the same is true at Heloros, but not so true on the Hippo Regius mosaic.

On this African pavement three small reclining figures are represented in the bottom right corner but nothing really distinguishes them from the other venatores except that they are shown eating, while work is being done and they do resemble the mounted venatores on the far left. But the type of work that is emphasized here is team work. Soldier-like hunters carry out the capture in an organized manner.

Attendants on exotic hunts hold jobs related to the transportation of animals and equipment such as traps and huge nets. These men are intermingled with the professional hunters and at times only their tasks distinguish them from the venatores. At Piazza Armerina, on the Great Hunt, attendants are shown carrying heavy loads to waiting ships, while others operate the vessel. The same is true at Dermech. At Hippo Regius one man drives a cart.

Domestic servants are also utilized on these types of hunts. These men are brought along to cook and prepare meals for the venatores and their supervisors. Servants are depicted preparing a meal for reclining diners at Heloros. Possibly the same men that carry a freshly killed boar on both the Great Hunt mosaic and the Dermech hunting scenes will also cook the meat for the hunters at the end of the hunt.

There are some slaves represented on these types of scenes. On the Kherredine mosaic top register, two men follow a group of mounted venatores. The first on the far left carries a club, the second one holds a sharp instrument with circular foot traps slipped onto it. He also is responsible for driving a mule cart loaded with nets and other equipment. On the Hippo Regius hunt another slave is responsible for cooking food. On exotic hunts slaves are isolated and shabbily dressed. Their stance is usually hunched

and they appear humble and servile more so than the servants whose costumes are often almost as elegant as the venatores' or those worn by gentlemen hunters as on the Meloros mosaic or the Small Hunt from Piazza Armerina.

Hunting for show in the arena is carried out by bestiarii who hunt publicly to entertain a blood-thirsty public. These hunter-actors are dressed in a special costume that is designed for the purpose. They wear short tunics and protective chest and back plates that cover the left shoulder area. These plates are elaborately decorated with individual crests meant to identify the hunters individually. They often wear knee and elbow supports and handle spears. Elegant and decisive combat motions and gestures are performed by the bestiarii against more than one exotic animal. These men are at times publicly rewarded with hard cash as the Telegenii on the Smirat mosaic.

Lastly the victorious hunters drop their spears and ride gallantly over their victims symbolically waving their right arm in conquest as if they were gesturing for an applauding public. Spears are shown sticking out of agonizing felines and wild boars or timid, wide-eyed deer as their killers ride over them. The image of the victorious hunter may be shown alone and framed within a rectangular or circular panel, or the huntsman could be set in connection with bestiarii as the Djemila hunter is depicted, possibly within the arena. The victorious riders wear ordinary tunics as worn by the gentlemen hunters discussed above but they often wear a cloak which blows in the wind as they ride over their conquered prey. The fact that they are set within a frame to be portrayed puts more emphasis on their individuality as Dominus Dulcitus overrides his delicate victim.

5

The hunters studied in my thesis have basically two general orientations: one is leisure, the other is work. Mosaics depict both categories very clearly and therefore are very important social documents, to be ranked first class with ancient literary evidence on the hunting habits of Late Antique huntsmen.

LIST OF MOSAICS STUDIED

1. Dominus Julius (340-400) pp. 119-120
2. Kheddine Offering of the Crane (390-410) pp. 121-122
3. Carthage Boar Hunt (Second half of 4th c.) pp. 123-124
4. Carthage Hunting Panels (355-361) pp. 125-126
5. Carthage Small Hunt Piazza Armerina (315-320) pp. 127-128
6. Lillebonne Deer Hunt (End of 3rd c. first of 4th c.) pp. 129-130
7. Oudna Hare and Fox Hunt (Late 3rd c. early 4th c.) pp. 131-132
8. Carthage Boar Hunt (210-230) pp. 133-134
9. Westerhofen Deer Hunt (Late 3rd c. ?) pp. 135-136
10. Orbe Pastoral Mosaic (Late 3rd c. to 4th c. ?) pp. 137-138
11. Dermach Hunting Scenes (Early 4th c.) pp. 139-140 b)
12. Djemila Hunt and Amphitheatre Scenes (End of 5th c. or later) pp. 141-142
13. Villelaure Hunting Scenes (Possibly 3rd c. or 4th c.) pp. 143-144
14. Hippo Regius Hunt (280-330, 310-330 probably) pp. 145-146
15. Great Hunt Piazza Armerina (315-320) pp. 147-148
16. HENCHIR TOUNGAR Departure for Hunt (Second quarter of 3rd c.) pp. 149-150
17. Conimbriga Deer Hunt (3rd c.) pp. 151-152
18. Bordj-Djedid Falcon Scene (5th c.) pp. 153-154
19. El Djem Hare Hunt (240-260) pp. 155-156
20. Oudna Rural Scenes with Lion Hunt (160-180) pp. 157-158
21. Cherchel Victorious Rider (Mid late 4th c.) pp. 159-160
22. Dominus Dulcitus (4th c. ?) pp. 161-162
23. Esquiline Hunt Scenes (Early 4th c.) pp. 163-164
24. Sousse Bestiarii (around 250) pp. 165-166
25. Thelepte Bestiarius (Mid late 3rd c.) pp. 167-168
26. Mosaic of Magerius (240-250) pp. 169-170
27. Zliten Amphitheatre Scenes (Late first early 2nd c.) pp. 171-172
28. Althiburos Hare and Jackal Hunt (End of 3rd c.) pp. 173-174
29. Meloros Hunt Scenes (Early 4th c.) pp. 175-176

MOSAIC NAME: DOMINUS  
JULIUS

DATE: 340-  
400 SUPP. ARCH. EV.:

ORIGIN: provNORTHcity CARTHAGE  
AFRICA

119

ARCHEOLOGICAL INFO

- 1) actual situation BARDO
- 2) state of preservation damaged in at 1
- 3) inscription IV(lia DOM (ino) on scroll
- 4) discovery site private home near<sup>2</sup>
- 5) description 4.5 m. by 5m.65
- 6) excavated by, year Direction des<sup>3</sup>
- 7) published by, year Alfred Merlin BAC T921

CONTENT INFO

A. Types of hunt

- 1) boar \_\_\_\_\_
- 2) deer \_\_\_\_\_
- 3) hare X \_\_\_\_\_
- 4) fox \_\_\_\_\_
- 5) lion \_\_\_\_\_
- 6) other \_\_\_\_\_
- 7) combination \_\_\_\_\_

C. Hunters on horseback, number (active)

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or  
lasso \_\_\_\_\_
- 3) riding and gesticulating \_\_\_\_\_
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the  
picnic \_\_\_\_\_

E. Equipment

- 1) weapons 1 hare spear
- 2) nets 1 net thrown on left shoulder
- 3) traps \_\_\_\_\_
- 4) transportation \_\_\_\_\_

ARTISTIC INFO

A. Style

- 1) registers, entire floor 3 registers
- 2) combined stock patterns, entire  
floor \_\_\_\_\_
- 3) emblem type panels \_\_\_\_\_
- 4) compartment design \_\_\_\_\_

B. Hunters on foot, number (active) 2

- 1) carrying equipment 1
- 2) carrying dead animals \_\_\_\_\_
- 3) engaged in pursuit or combat \_\_\_\_\_
- 4) attending to dogs and horses 1 attending to dogs
- 5) beaters \_\_\_\_\_
- 6) slaves and servants 2 servants  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena \_\_\_\_\_

D. Costumes

- 1) simple tunic without design \_\_\_\_\_
- 2) simple tunic with design X
- 3) embroidered tunic with elaborate  
design \_\_\_\_\_
- 4) capes \_\_\_\_\_
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear hunters wear cothurni

F. Religious Activity

- 1) sacrifice and offering as part of  
hunt scene \_\_\_\_\_
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. least 13 areas
2. St. Louis chapel
3. Antiquités de Tunisie, 1920



MOSAIC NAME: KHEREDDINE  
Offering of  
the Crane

DATE: 390-  
410

SUPP. ARCH. EV.:

ORIGIN: prov NORTH city CARTHAGE  
AFRICA

121

ARCHEOLOGICAL INFO

- 1) actual situation BARDO
- 2) state of preservation Last two registers<sup>1</sup>
- 3) inscription \_\_\_\_\_
- 4) discovery site Khereddine suburb of<sup>2</sup>
- 5) description \_\_\_\_\_
- 6) excavated by, year \_\_\_\_\_
- 7) published by, year P. Gauckler, Inventaire<sup>3</sup>

ARTISTIC INFO

- A. Style
- 1) registers, entire floor 5 registers
- 2) combined stock patterns, entire floor \_\_\_\_\_
- 3) emblem type panels \_\_\_\_\_
- 4) compartment design \_\_\_\_\_

CONTENT INFO

A. Types of hunt

- 1) boar X
- 2) deer X
- 3) hare X
- 4) fox \_\_\_\_\_
- 5) lion X
- 6) other tiger, panther
- 7) combination X

B. Hunters on foot, number (active) 9

- 1) carrying equipment 2 slaves carry equipment
- 2) carrying dead animals \_\_\_\_\_
- 3) engaged in pursuit or combat \_\_\_\_\_
- 4) attending to dogs and horses \_\_\_\_\_
- 5) beaters \_\_\_\_\_
- 6) slaves and servants \_\_\_\_\_  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena \_\_\_\_\_

C. Hunters on horseback, number (active)

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or  
lasso 2 with spear, one with bow & arrow<sup>3</sup>
- 3) riding and gesticulating one rider<sup>4</sup>
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the  
picnic \_\_\_\_\_

D. Costumes

- 1) simple tunic without design all riders and<sup>6</sup>
- 2) simple tunic with design \_\_\_\_\_
- 3) embroidered tunic with elaborate  
design \_\_\_\_\_
- 4) capes 4 riders wear capes
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear all wear cothurni except riders  
spearing tigers.

E. Equipment

- 1) weapons \_\_\_\_\_
- 2) nets \_\_\_\_\_
- 3) traps one hunter operating trap door and<sup>5</sup>
- 4) transportation 1 mule

F. Religious Activity

- 1) sacrifice and offering as part of  
hunt scene X
- 2) hunters involved 6 hunters involved
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. are very damaged.

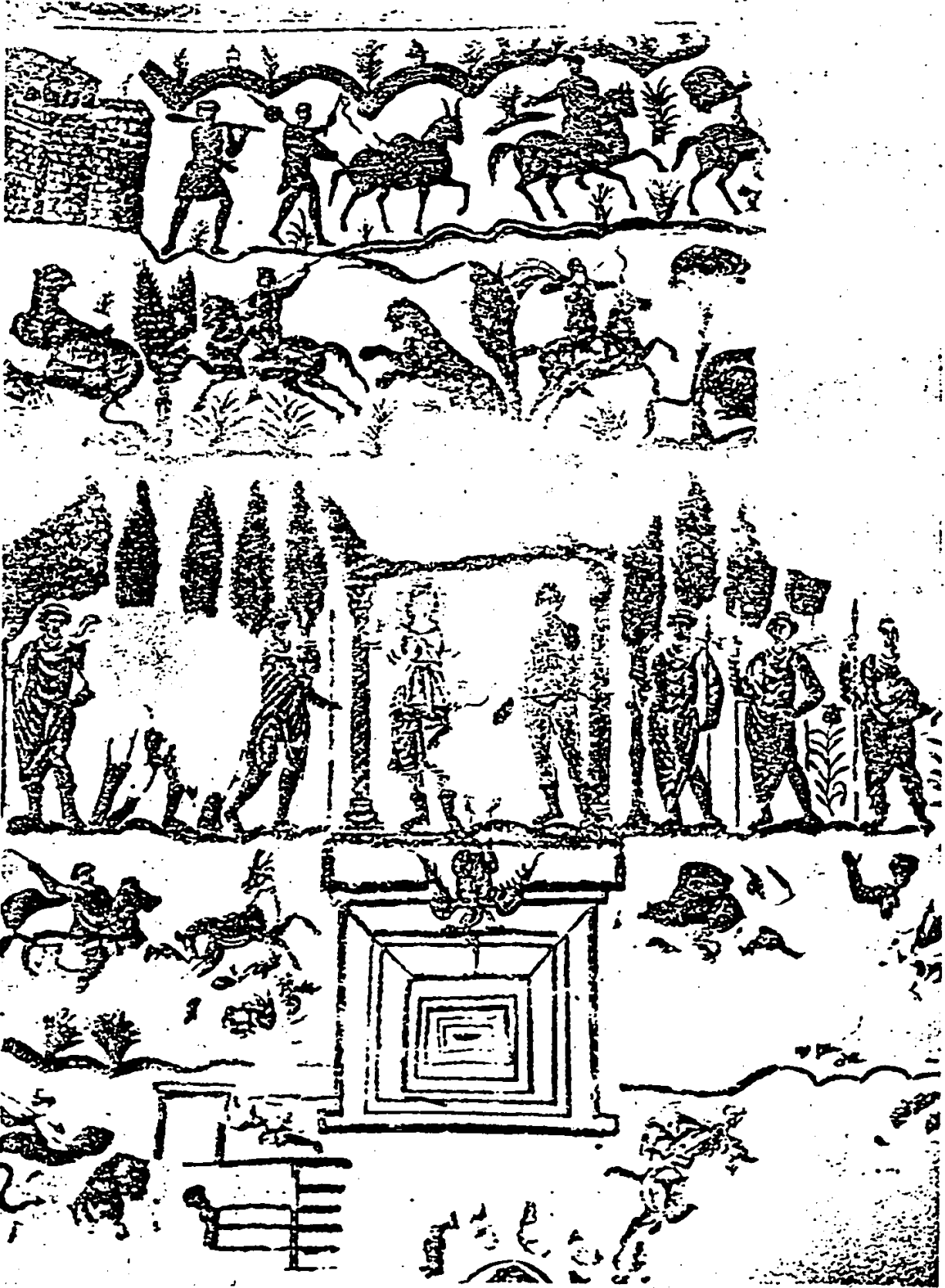
2. Carthage

3. des mosaïques de la Gaule et de l'Afrique II Afrique ProconSulaire (Tunisie)  
(Paris 1910) no. 607.

4. gesticulates to slaves at the rear

5. tethered goat

6. servants wear simple tunics middle register - 6 hunters dressed in loose see-through  
gowns stand majestically next to their gods; they all wear head bands.



MOSAIC NAME: CONSTANTINE BOAR HUNT DATE: Second half of 4th c. SUPP. ARCH. EV.

ORIGIN: prov NORTH AFRICA city CONSTANTINE (Cirta)

ARCHEOLOGICAL INFO

- 1) actual situation Constantine Museum
- 2) state of preservation only partially<sup>1</sup>
- 3) inscription \_\_\_\_\_
- 4) discovery site 61 Nationale St. Constantine
- 5) description 3.10m. by 5m.
- 6) excavated by, year 1928 municipal<sup>2</sup>
- 7) published by, year J. Alquier, BAC, 1928-29

ARTISTIC INFO

- A. Style
  - 1) registers, entire floor \_\_\_\_\_
  - 2) combined stock patterns, entire floor X
  - 3) emblem type panels \_\_\_\_\_
  - 4) compartment design \_\_\_\_\_

CONTENT INFO

- A. Types of hunt
  - 1) boar X
  - 2) deer \_\_\_\_\_
  - 3) hare \_\_\_\_\_
  - 4) fox \_\_\_\_\_
  - 5) lion \_\_\_\_\_
  - 6) other animal combat above villa
  - 7) combination \_\_\_\_\_
- B. Hunters on foot, number (active) 3
  - 1) carrying equipment 1
  - 2) carrying dead animals 2 carry dead boar on pole
  - 3) engaged in pursuit or combat \_\_\_\_\_
  - 4) attending to dogs and horses one massive dog
  - 5) beaters \_\_\_\_\_
  - 6) slaves and servants 3 servants returning to (non-active) villa
  - 7) showing off capture \_\_\_\_\_
  - 8) engaged in combat in arena \_\_\_\_\_
- C. Hunters on horseback, number (active) \_\_\_\_\_
  - 1) pursuing animals into net \_\_\_\_\_
  - 2) chasing animal with spear or lasso \_\_\_\_\_
  - 3) riding and gesticulating \_\_\_\_\_
  - 4) posing as victorious hunter \_\_\_\_\_
  - 5) dismounted and enjoying the picnic \_\_\_\_\_
- D. Costumes
  - 1) simple tunic without design X
  - 2) simple tunic with design \_\_\_\_\_
  - 3) embroidered tunic with elaborate design \_\_\_\_\_
  - 4) capes \_\_\_\_\_
  - 5) loose shirts and trousers \_\_\_\_\_
  - 6) foot wear Cothurni.
- E. Equipment
  - 1) weapons \_\_\_\_\_
  - 2) nets one hunter carries net over shoulders
  - 3) traps \_\_\_\_\_
  - 4) transportation \_\_\_\_\_
- F. Religious Activity
  - 1) sacrifice and offering as part of hunt scene \_\_\_\_\_
  - 2) hunters involved \_\_\_\_\_
  - 3) separate scene \_\_\_\_\_
  - 4) hunters not involved \_\_\_\_\_

1. preserved.  
2. authorities



MOSAIC NAME: UTICA HUNTING PANELS DATE: 355-361 SUPP. ARCH. EV.: Coin of Constantius II ORIGIN: prov NORTH city UTICA 125 AFRICA  
 355-361

ARCHEOLOGICAL INFO

- 1) actual situation MAISON DE LA CHASSE<sup>1</sup>
- 2) state of preservation Panels 2,3,7 are<sup>2</sup>
- 3) inscription \_\_\_\_\_
- 4) discovery site PORTICO #VI (1.67 X
- 5) description 8.45m.) series of 7 panels
- 6) excavated by, year P. CINTAS, 1958
- 7) published by, year G. VILLE, 1961-62

CONTENT INFO

Types of hunt-

- 1) bear \_\_\_\_\_
- 2) deer X
- 3) hare X
- 4) fox \_\_\_\_\_
- 5) lion X
- 6) other bird
- 7) combination \_\_\_\_\_

C. Hunters on horseback, number (active) 2

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or lasso 1 spearing lion
- 3) riding and gesticulating 1 returning to<sup>3</sup>
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the picnic \_\_\_\_\_

E. Equipment

- 1) weapons 1 hare spear; 1 lion spear
- 2) nets 2
- 3) traps (bird catching equipment)
- 4) transportation \_\_\_\_\_

ARTISTIC INFO

A. Style

- 1) registers, entire floor \_\_\_\_\_
- 2) combined stock patterns, entire floor \_\_\_\_\_
- 3) emblem type panels 7 panels
- 4) compartment design \_\_\_\_\_

B. Hunters on foot, number (active) 9

- 1) carrying equipment 3 carry nets
- 2) carrying dead animals \_\_\_\_\_
- 3) engaged in pursuit or combat 2 capturing
- 4) attending to dogs and horses 3 attend to dogs<sup>5</sup>
- 5) beaters \_\_\_\_\_
- 6) slaves and servants 7 could be servants  
(non-active)
- 7) showing off capture 1 showing off hare
- 8) engaged in combat in arena \_\_\_\_\_

D. Costumes

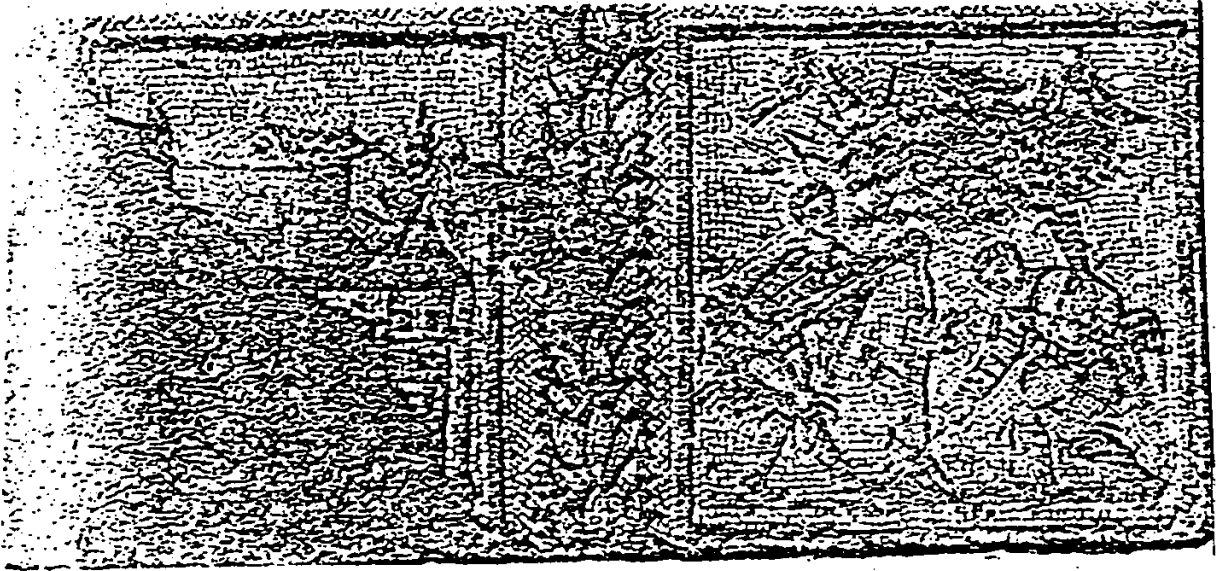
- 1) simple tunic without design \_\_\_\_\_
- 2) simple tunic with design 9
- 3) embroidered tunic with elaborate design 2 riders wear embroidered tunics
- 4) capes \_\_\_\_\_
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear \_\_\_\_\_

F. Religious Activity

- 1) sacrifice and offering as part of hunt scene \_\_\_\_\_
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

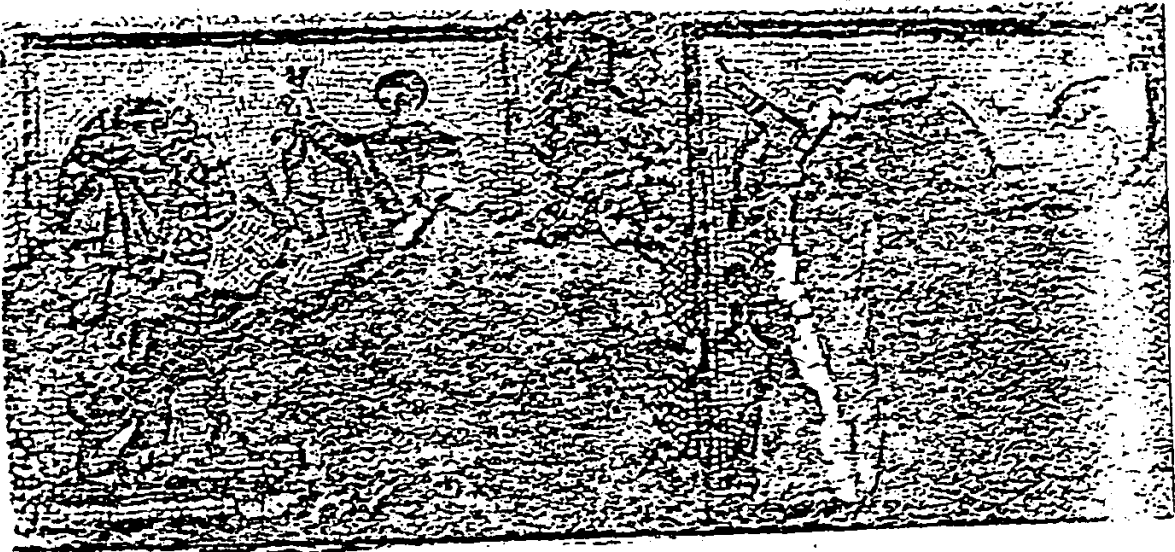
1. PORTICO IN FRONT OF OECUS
2. best preserved.
3. villa with servant on foot
4. deer in net.
5. 1 attends to horse and rider

(1)



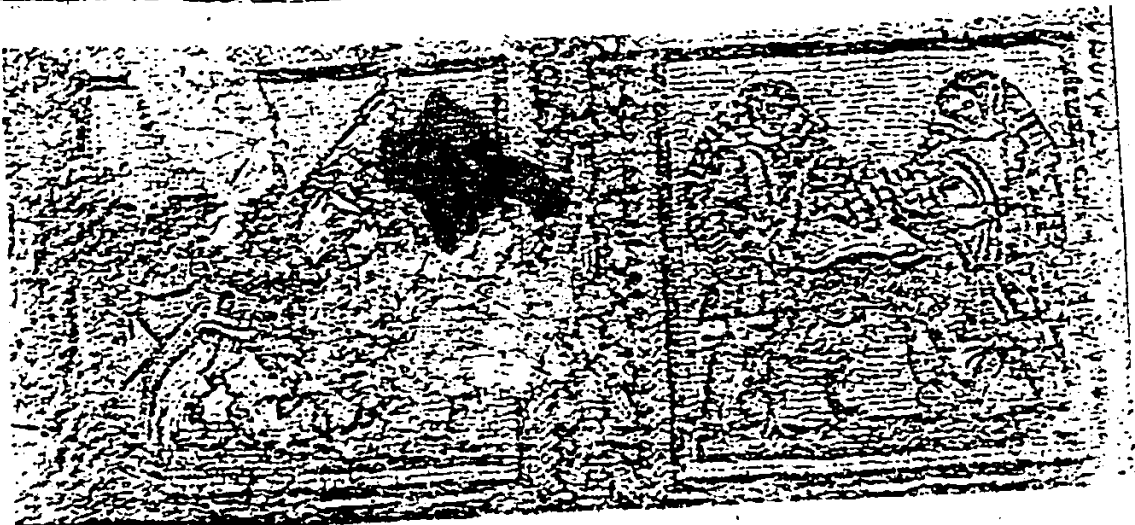
(2)

(4)



(5)

(6)



(7)



(3)

MOSAIC NAME: SMALL HUNT DATE: 315-  
PIAZZA ARMERINA 320

SUPP. ARCH. EV.:

ORIGIN: prov SICILY city VILLA DEL 127  
CASALE

ARCHEOLOGICAL INFO

- 1) actual situation IN SITU
- 2) state of preservation 11 areas of mosaic
- 3) inscription \_\_\_\_\_
- 4) discovery site VILLA DEL CASALE #21
- 5) description Living room floor approx.
- 6) excavated by, year GINO VINICIO GENTILI
- 7) published by, year " " " " " "

ARTISTIC INFO

- A. Style
- 1) registers, entire floor 5 registers
- 2) combined stock patterns, entire floor \_\_\_\_\_
- 3) emblema type panels \_\_\_\_\_
- 4) compartment design \_\_\_\_\_

CONTENT INFO

A. Types of hunt

- 1) boar X
- 2) deer X
- 3) hare X
- 4) fox X
- 5) lion \_\_\_\_\_
- 6) other \_\_\_\_\_
- 7) combination \_\_\_\_\_

- B. Hunters on foot, number (active) 15
- 1) carrying equipment 2 carry bird catching
- 2) carrying dead animals 2 boar carriers; 1 hare
- 3) engaged in pursuit or combat 4 boar hunters
- 4) attending to dogs and horses 2 dog attendants
- 5) beaters 1 beater chasing fox
- 6) slaves and servants 1 slave blowing on fire  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena \_\_\_\_\_

C. Hunters on horseback, number (active) 5

- 1) pursuing animals into net 2
- 2) chasing animal with spear or lasso 1 killing hare
- 3) riding and gesticulating \_\_\_\_\_
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the picnic 5

- D. Costumes
- 1) simple tunic without design \_\_\_\_\_
- 2) simple tunic with design 8
- 3) embroidered tunic with elaborate design 18
- 4) capes \_\_\_\_\_
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear all wear cothurni except 2 servants

E. Equipment

- 1) weapons 2 hare spears; 1 boar spear
- 2) nets 2
- 3) traps \_\_\_\_\_
- 4) transportation \_\_\_\_\_

F. Religious Activity

- 1) sacrifice and offering as part of hunt scene X
- 2) hunters involved 2
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. have been destroyed
2. 30' long
3. 1950
4. 1959
5. equipment.
  - o. carrier
7. 2 nurse attendants
8. 2 servants on picnic scene
9. on picnic scene and possibly slave.



MOSAIC NAME: LILLEBONNE  
DEER HUNT

DATE end of SUPP. ARCH. EV.:  
3rd c.  
first half  
of 4th

ORIGIN: prov. GALLIA<sup>129</sup>  
city JULIOBONA  
(cité gallo-romaine des calètes)

ARCHEOLOGICAL INFO

- 1) actual situation Musée des Antiquités de<sup>1</sup>
- 2) state of preservation at least 20 areas<sup>2</sup>
- 3) inscription 2 T(itus) Sen(nius Felix)<sup>3</sup>
- 4) discovery site Lillebonne on mayor's land<sup>4</sup>
- 5) description 8.56m. by 6.80 (triclinium)<sup>5</sup>
- 6) excavated by, year 1870 L'Abbé Cochet<sup>6</sup>
- 7) published by, year 1870 L'Abbé Cochet<sup>7</sup>

ARTISTIC INFO

- A. Style
- 1) registers, entire floor \_\_\_\_\_
- 2) combined stock patterns, entire floor \_\_\_\_\_
- 3) emblem type panels X framing a central<sup>9</sup>
- 4) compartment design \_\_\_\_\_

CONTENT INFO

A. Types of hunt

- 1) boar \_\_\_\_\_
- 2) deer X \_\_\_\_\_
- 3) hare \_\_\_\_\_
- 4) fox \_\_\_\_\_
- 5) lion \_\_\_\_\_
- 6) other \_\_\_\_\_
- 7) combination \_\_\_\_\_

B. Hunters on foot, number (active) 9

- 1) carrying equipment 1 \_\_\_\_\_
- 2) carrying dead animals \_\_\_\_\_
- 3) engaged in pursuit or combat 2 in ambush \_\_\_\_\_
- 4) attending to dogs and horses 1 dog attendant; 10 \_\_\_\_\_
- 5) beaters \_\_\_\_\_
- 6) slaves and servants 6 servants \_\_\_\_\_  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena \_\_\_\_\_

C. Hunters on horseback, number (active) 5

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or lasso \_\_\_\_\_
- 3) riding and gesticulating 3 involved in<sup>8</sup> \_\_\_\_\_
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the picnic \_\_\_\_\_

D. Costumes

- 1) simple tunic without design X \_\_\_\_\_
- 2) simple tunic with design \_\_\_\_\_
- 3) embroidered tunic with elaborate design \_\_\_\_\_
- 4) capes \_\_\_\_\_
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear shoe like sandals with leggings \_\_\_\_\_

E. Equipment

- 1) weapons 1 bow and arrow \_\_\_\_\_
- 2) nets 1 formido \_\_\_\_\_
- 3) traps, 1 decoy deer \_\_\_\_\_
- 4) transportation \_\_\_\_\_

F. Religious Activity

- 1) sacrifice and offering as part of hunt scene X \_\_\_\_\_
- 2) hunters involved X \_\_\_\_\_
- 3) separate scene separate panel \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. Rouen
2. lost and restored
3. c(ivis) puteolanus fec(it) (e)t Amor c(ivis) K(aletorum) discipulus; others accept K(arthaginiensis)
4. St. Denis quarter
5. 5.80m. by 5.60 of figured surface after restoration by FACCHINA 5.73m. by 5.92m.
6. était sur les lieux et a fourni une description générale de la mosaïque dans son état original
7. Numerous publications since 1870 most recent - JEAN-PIERRE DARMON, Gallia, 1978
8. chase
9. circular panel.
10. 1 horse attendant, 1 deer attendant.



MOSAIC NAME: OUDNA

DATE: late SUPP. ARCH. EV.:  
3rd early  
4th

ORIGIN: prov NORTH it, OUDNA  
(Uthina)

131

HARE AND FOX

ARCHAEOLOGICAL INFO

- 1) actual situation BARDO
- 2) state of preservation very good
- 3) inscription 2 names of hounds TOP-1
- 4) discovery site DECUS #32
- 5) description Small Threshold panel
- 6) excavated by, year \_\_\_\_\_
- 7) published by, year P. GAUCKLER Le Domaine  
des LABERII à UTHINA<sup>2</sup>

CONTENT INFO

A. Types of hunt

- 1) bear \_\_\_\_\_
- 2) deer \_\_\_\_\_
- 3) hare X
- 4) fox X
- 5) lion \_\_\_\_\_
- 6) other \_\_\_\_\_
- 7) combination \_\_\_\_\_

C. Hunters on horseback, number (active) 2

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or  
lasso chasing without weapons
- 3) riding and gesticulating X (waving whips)
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the  
picnic \_\_\_\_\_

E. Equipment

- 1) weapons \_\_\_\_\_
- 2) nets \_\_\_\_\_
- 3) traps \_\_\_\_\_
- 4) transportation \_\_\_\_\_

ARTISTIC INFO

A. Style

- 1) registers, entire floor \_\_\_\_\_
- 2) combined stock patterns, entire  
floor small panel using stock patterns
- 3) emblem type panels \_\_\_\_\_
- 4) compartment design \_\_\_\_\_

B. Hunters on foot, number (active)

- 1) carrying equipment \_\_\_\_\_
- 2) carrying dead animals \_\_\_\_\_
- 3) engaged in pursuit or combat \_\_\_\_\_
- 4) attending to dogs and horses attends to 2 dogs
- 5) beaters \_\_\_\_\_
- 6) slaves and servants 1 servant  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena \_\_\_\_\_

D. Costumes

- 1) simple tunic without design \_\_\_\_\_
- 2) simple tunic with design X
- 3) embroidered tunic with elaborate  
design \_\_\_\_\_
- 4) capes \_\_\_\_\_
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear riders wear cothurni and servant<sup>3</sup>

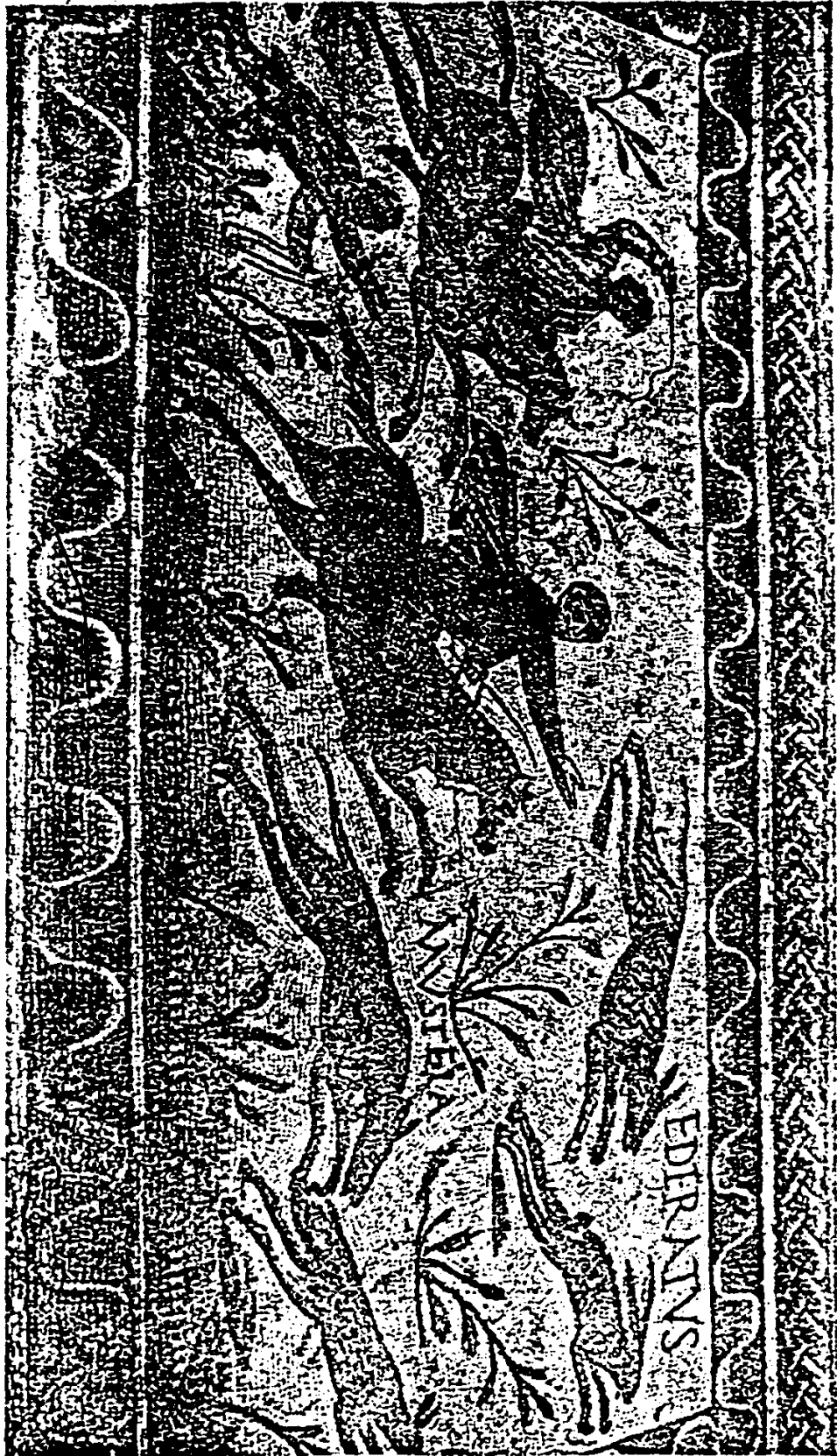
F. Religious Activity

- 1) sacrifice and offering as part of  
hunt scene \_\_\_\_\_
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. EDERATUS Bottom - MUSTELA

2. MON. PIOT iii, 1896.

3. wears sandals



MOSAIC NAME: CARTHAGE  
BOAR HUNT

DATE: 210- SUPP. ARCH. EV.:  
230

ORIGIN: prov-NORTH city CARTHAGE  
AFRICA <sup>133</sup>

ARCHEOLOGICAL INFO

- 1) actual situation BARDO
- 2) state of preservation lower register is
- 3) inscription \_\_\_\_\_
- 4) discovery site Hill of Juno Carthage
- 5) description apsidal mosaic
- 6) excavated by, year \_\_\_\_\_
- 7) published by, year POINSSOT & LAHTIER  
BAC 1924

CONTENT INFO

- A. Types of hunt
- 1) boar X
  - 2) deer \_\_\_\_\_
  - 3) hare \_\_\_\_\_
  - 4) fox \_\_\_\_\_
  - 5) lion \_\_\_\_\_
  - 6) other \_\_\_\_\_
  - 7) combination \_\_\_\_\_
- C. Hunters on horseback, number (active)
- 1) pursuing animals into net \_\_\_\_\_
  - 2) chasing animal with spear or lasso \_\_\_\_\_
  - 3) riding and gesticulating \_\_\_\_\_
  - 4) posing as victorious hunter \_\_\_\_\_
  - 5) dismounted and enjoying the picnic \_\_\_\_\_
- E. Equipment
- 1) weapons \_\_\_\_\_
  - 2) nets one net - one bucket - dogs wear
  - 3) traps \_\_\_\_\_
  - 4) transportation \_\_\_\_\_

ARTISTIC INFO

- A. Style
- 1) registers, entire floor 3 registers
  - 2) combined stock patterns, entire floor \_\_\_\_\_
  - 3) emblem type panels \_\_\_\_\_
  - 4) compartment design \_\_\_\_\_
- B. Hunters on foot, number (active) 7
- 1) carrying equipment 1 carries bucket
  - 2) carrying dead animals 2 boar carriers
  - 3) engaged in pursuit or combat 5
  - 4) attending to dogs and horses 2 attend dogs
  - 5) beaters \_\_\_\_\_
  - 6) slaves and servants all could be servants  
(non-active)
  - 7) showing off capture \_\_\_\_\_
  - 8) engaged in combat in arena \_\_\_\_\_
- D. Costumes
- 1) simple tunic without design 2
  - 2) simple tunic with design 2 bottom register
  - 3) embroidered tunic with elaborate design \_\_\_\_\_
  - 4) capes \_\_\_\_\_
  - 5) loose shirts and trousers \_\_\_\_\_
  - 6) foot wear all wear cothurni
- F. Religious Activity
- 1) sacrifice and offering as part of hunt scene \_\_\_\_\_
  - 2) hunters involved \_\_\_\_\_
  - 3) separate scene \_\_\_\_\_
  - 4) hunters not involved \_\_\_\_\_

1. damaged
2. protective girdles
3. badly damaged - costume destroyed only lower legs of hunters visible



MOSAIC NAME: WESTERHOFEN  
DEER HUNT

DATE: late  
3rd c.

SUPP. ARCH. EV.:

ORIGIN: prov. GERMANY

135

ARCHEOLOGICAL INFO

- 1) actual situation MUNCHEN, PRAHIST<sup>1</sup>
- 2) state of preservation very good
- 3) inscription \_\_\_\_\_
- 4) discovery site VILLA von WESTERHOFEN<sup>2</sup>
- 5) description rectangular outer area of apse
- 6) excavated by, year 1856
- 7) published by, year KASS, DIE ROMERVILLA  
ZU WESTERHOFEN, 1857<sup>3</sup>

CONTENT INFO

A. Types of hunt

- 1) bear \_\_\_\_\_
- 2) deer X
- 3) hare \_\_\_\_\_
- 4) fox \_\_\_\_\_
- 5) lion \_\_\_\_\_
- 6) other \_\_\_\_\_
- 7) combination \_\_\_\_\_

C. Hunters on horseback, number (active)

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or  
lasso \_\_\_\_\_
- 3) riding and gesticulating \_\_\_\_\_
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the  
picnic \_\_\_\_\_

E. Equipment

- 1) weapons 1 spear; 1 snare
- 2) nets \_\_\_\_\_
- 3) traps \_\_\_\_\_
- 4) transportation \_\_\_\_\_

ARTISTIC INFO

A. Style

- 1) registers, entire floor \_\_\_\_\_
- 2) combined stock patterns, entire  
floor \_\_\_\_\_
- 3) emblem type panels \_\_\_\_\_
- 4) compartment design \_\_\_\_\_

B. Hunters on foot, number (active) 2

- 1) carrying equipment 2
- 2) carrying dead animals \_\_\_\_\_
- 3) engaged in pursuit or combat X
- 4) attending to dogs and horses X
- 5) beaters \_\_\_\_\_
- 6) slaves and servants both can be servants  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena \_\_\_\_\_

D. Costumes

- 1) simple tunic without design X
- 2) simple tunic with design \_\_\_\_\_
- 3) embroidered tunic with elaborate  
design \_\_\_\_\_
- 4) capes \_\_\_\_\_
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear sandals and fasciae wrapped<sup>4</sup>

F. Religious Activity

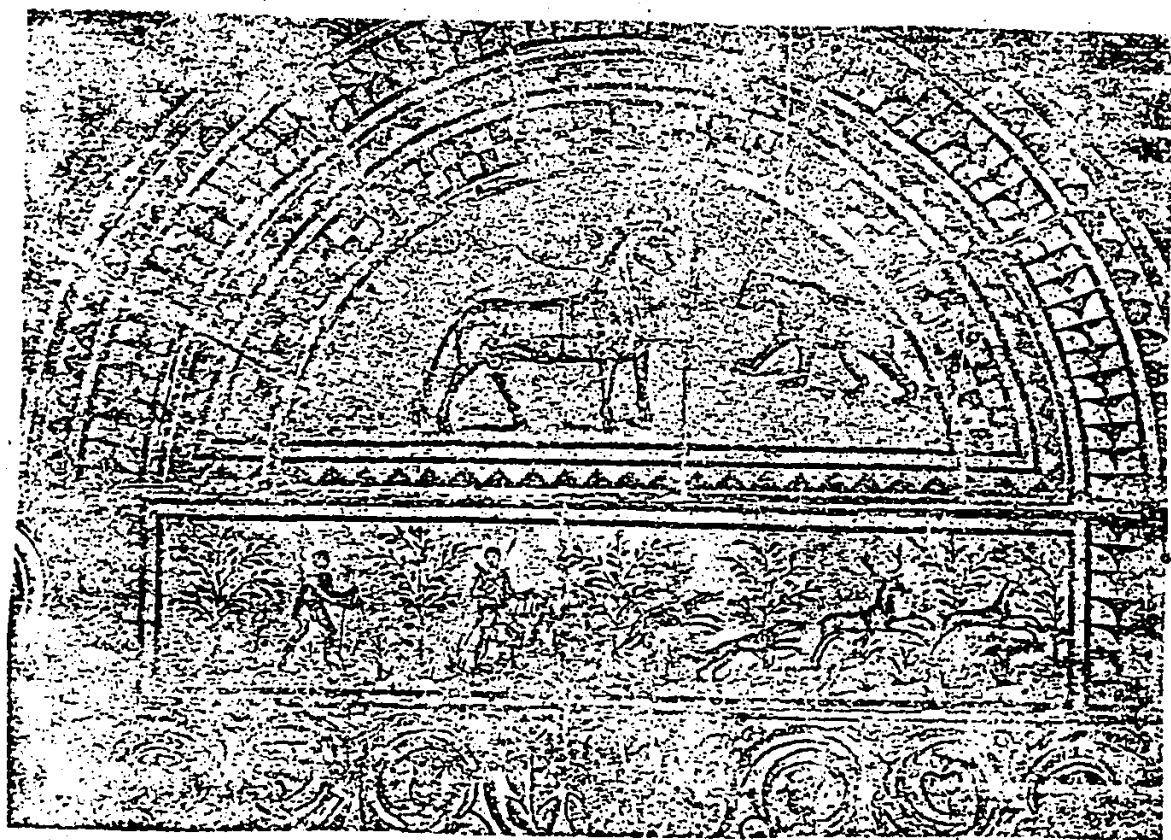
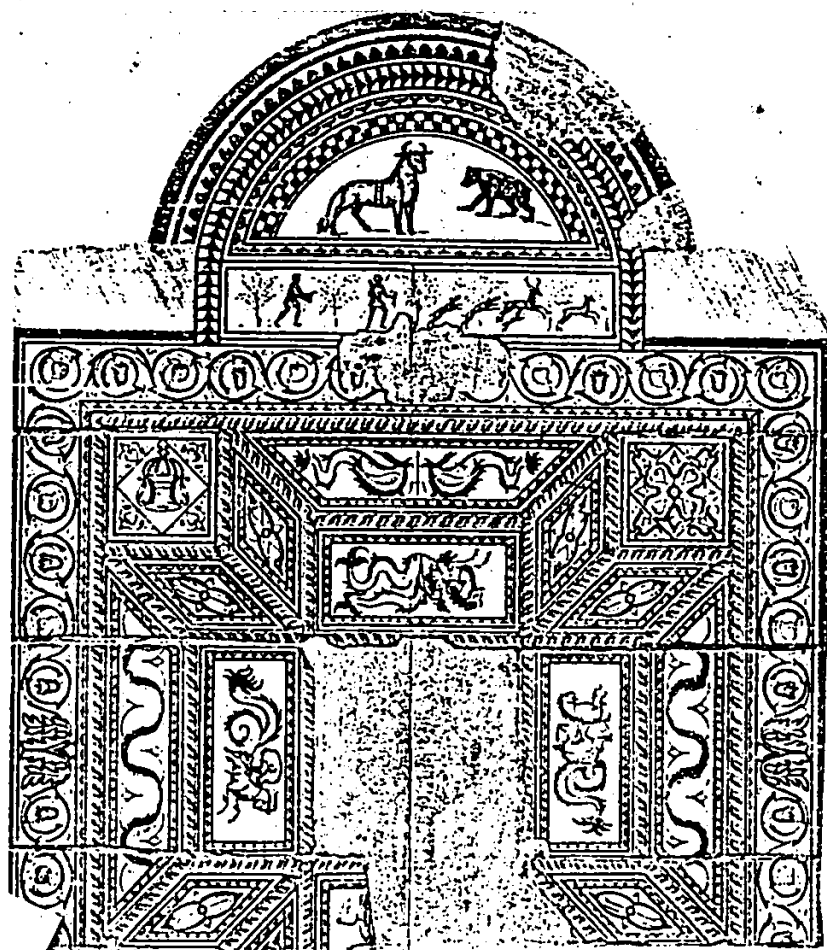
- 1) sacrifice and offering as part of  
hunt scene \_\_\_\_\_
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. STAATSSLG.

2. near von INGOLSTADT

3. More recent publication by: KLAUS PARLASCA, DIE ROMISCHEN MOSAIKEN IN DEUTSCHLAND  
Berlin, 1959, WALTER DE GRUYTER & CO. p. 100.

4. around lower leg near ankle and below the knee. The first hunter on the left wears  
fasciae on his thighs.



MOSAIC NAME: ORBE

DATE: late

SUPP. ARCH. EV.:

ORIGIN:

SWITZERLAND 13/  
prov. \_\_\_\_\_ city ORBE

PASTORAL MOSAIC 3rd to  
4th c.

ARCHEOLOGICAL INFO

- 1) actual situation Orbe, Switzerland
- 2) state of preservation Damaged in right
- 3) inscription \_\_\_\_\_  
area
- 4) discovery site Orbe
- 5) description Border frieze
- 6) excavated by, year \_\_\_\_\_
- 7) published by, year Von Gonzenbach V.,

ARTISTIC INFO

- A. Style
- 1) registers, entire floor \_\_\_\_\_
  - 2) combined stock patterns, entire  
floor (Border frieze design each figure 2
  - 3) emblem type panels \_\_\_\_\_
  - 4) compartment design \_\_\_\_\_

CONTENT INFO

A. Types of hunt

- 1) boar \_\_\_\_\_
- 2) deer \_\_\_\_\_
- 3) hare \_\_\_\_\_
- 4) fox \_\_\_\_\_
- 5) lion \_\_\_\_\_
- 6) other bird - possible bear hunt
- 7) combination \_\_\_\_\_

B. Hunters on foot, number (active) 2

- 1) carrying equipment 1 carrying lime box; 3
- 2) carrying dead animals \_\_\_\_\_
- 3) engaged in pursuit or combat \_\_\_\_\_
- 4) attending to dogs and horses \_\_\_\_\_
- 5) beaters \_\_\_\_\_
- 6) slaves and servants all three could be servants  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena \_\_\_\_\_

C. Hunters on horseback, number (active)

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or  
lasso \_\_\_\_\_
- 3) riding and gesticulating \_\_\_\_\_
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the  
picnic \_\_\_\_\_

D. Costumes

- 1) simple tunic without design X
- 2) simple tunic with design \_\_\_\_\_
- 3) embroidered tunic with elaborate  
design \_\_\_\_\_
- 4) capes \_\_\_\_\_
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear \_\_\_\_\_

E. Equipment

- 1) weapons \_\_\_\_\_
- 2) nets 1 huge net one hunter sounds bucina
- 3) traps \_\_\_\_\_
- 4) transportation 1 cart pulled by 2 bulls  
and 1 driver

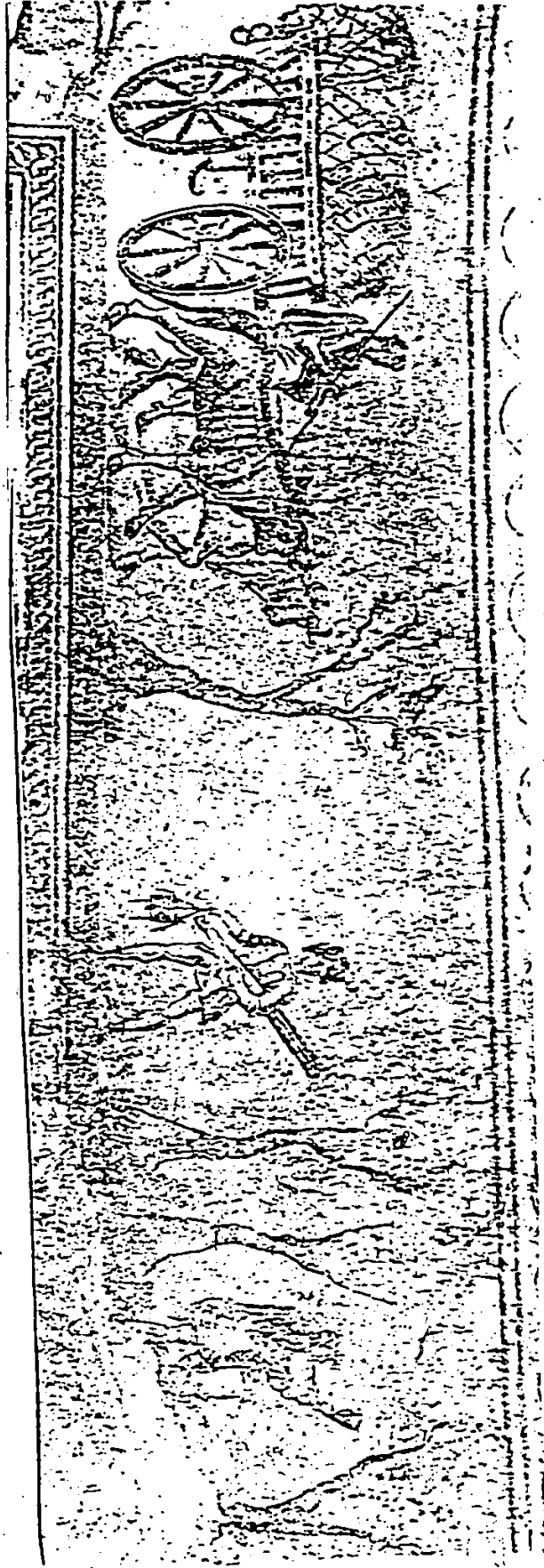
F. Religious Activity

- 1) sacrifice and offering as part of  
hunt scene \_\_\_\_\_
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. Die römischen Mosaiken der Schweiz (Basil 1961)

2. separated by trees)

3. another blows into horn.



MOSAIC NAME: Dermoch  
Hunting Scenes

DATE: Early SUPP: ARCH. EV.  
4th c.

ORIGIN: prov NORTH city CARTHAGE  
AFRICA 139

ARCHAEOLOGICAL INFO

- 1) actual situation Carthage Museum
- 2) state of preservation Very damaged
- 3) inscription \_\_\_\_\_
- 4) discovery site Dermoch train station
- 5) description Large pavement 8.5m. X 7m.
- 6) excavated by, year Ammar Mangoubi 1965
- 7) published by, year Ammar Mangoubi,

CONTENT

A. Type of hunt

- 1) boar X
- 2) deer \_\_\_\_\_
- 3) hare \_\_\_\_\_
- 4) fox \_\_\_\_\_
- 5) lion X
- 6) other \_\_\_\_\_
- 7) combination \_\_\_\_\_

C. Hunters on horseback, number (active) 1

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or lasso \_\_\_\_\_
- 3) riding and gesticulating riding up a 2
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the picnic \_\_\_\_\_

E. Equipment

- 1) weapons 1 boar spear
- 2) \_\_\_\_\_
- 3) \_\_\_\_\_ 1 trap with decoy goat on rollers
- 4) transportation \_\_\_\_\_

ARTISTIC INFO

A. Style

- 1) registers, entire floor \_\_\_\_\_
- 2) combined stock patterns, entire floor X
- 3) emblem type panels \_\_\_\_\_
- 4) compartment design \_\_\_\_\_

B. Hunters on foot, number (active) 8 visible

- 1) carrying equipment 1 trap door operator
- 2) carrying dead animals 2 boar carriers
- 3) engaged in pursuit or combat 5 in combat
- 4) attending to dogs and horses \_\_\_\_\_
- 5) beaters \_\_\_\_\_
- 6) slaves and servants 10 possible servants  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena \_\_\_\_\_

D. Costumes

- 1) simple tunic without design \_\_\_\_\_
- 2) simple tunic with design X
- 3) embroidered tunic with elaborate design \_\_\_\_\_
- 4) capes 2 wear capes
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear all wear cothurni

F. Religious Activity

- 1) sacrifice and offering as part of hunt scene \_\_\_\_\_
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. Comptes rendus de l'Academie des Inscriptions
2. gang-plank





MOSAIC NAME: DJEMILA HUNT DATE: End of SUPP. ARCH. EV. AND AMPHITHEATRE 5th c. or later SCENES

ORIGIN: prov NORTH city DJEMILA AFRICA (Cult) 141

ARCHEOLOGICAL INFO

- 1) actual situation Djemila Museum
- 2) state of preservation Good
- 3) inscription \_\_\_\_\_
- 4) discovery site House of Bacchus
- 5) description found in large rectangular
- 6) excavated by, year 1930, M. CHRISTOFLE
- 7) published by, year 1935, M. CHRISTOFLE

ARTISTIC INFO

- A. Style
  - 1) registers, entire floor \_\_\_\_\_
  - 2) combined stock patterns, entire floor X
  - 3) emblem type panels \_\_\_\_\_
  - 4) compartment design \_\_\_\_\_

CONTENT INFO

A. Types of hunt

- 1) boar X
- 2) deer X
- 3) hare X
- 4) fox \_\_\_\_\_
- 5) lion X
- 6) other panther
- 7) combination \_\_\_\_\_

B. Hunters on foot, number (active) X

- 1) carrying equipment carrying net
- 2) carrying dead animals carrying dead hare
- 3) engaged in pursuit or combat \_\_\_\_\_
- 4) attending to dogs and horses \_\_\_\_\_
- 5) beaters \_\_\_\_\_
- 6) slaves and servants 1 possible servant (non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena 2

C. Hunters on horseback, number (active) 1

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or lasso \_\_\_\_\_
- 3) riding and gesticulating X
- 4) posing as victorious hunter X
- 5) dismounted and enjoying the picnic \_\_\_\_\_

D. Costumes

- 1) simple tunic without design X3
- 2) simple tunic with design \_\_\_\_\_
- 3) embroidered tunic with elaborate design \_\_\_\_\_
- 4) capes \_\_\_\_\_
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear riders and attendants wear

E. Equipment

- 1) weapons 3 heavy spears
- 2) nets \_\_\_\_\_
- 3) traps \_\_\_\_\_
- 4) transportation \_\_\_\_\_

F. Religious Activity

- 1) sacrifice and offering as part of hunt scene \_\_\_\_\_
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. banquet room 9.8m. X 21m.

2. Rapport sur les travaux de fouilles exécutés en 1930-31-32. Alger, 1935. (2 professional arena hunters with decorated breast-plates.

3. More recent publications, cf. Lassus, Antiquités Africaines LIII, 1971, p. 180-187

4. cothurni, arena hunters wear knee pads and fasciae around lower legs ankles and middle foot leaving toes exposed for easier movement.



MOSAIC NAME: VILLELAURE DATE: Possibly 3rd or 4th c.  
HUNTING SCENES

ORIGIN: prov GAUL city VILLELAURE <sup>143</sup>

ARCHEOLOGICAL INFO

- 1) actual situation Avignon Museum
- 2) state of preservation Partially damaged
- 3) inscription \_\_\_\_\_
- 4) discovery site Villa complex in Area of
- 5) description Room E the largest room
- 6) excavated by, year M. Peyrusse, 1900
- 7) published by, year L.H. LABANDE et A.HERON?

ARTISTIC INFO

- A. Style
- 1) registers, entire floor \_\_\_\_\_
  - 2) combined stock patterns, entire floor \_\_\_\_\_
  - 3) emblem type panels X framing a central square
  - 4) compartment design \_\_\_\_\_

CONTENT INFO

A. Types of hunt

- 1) bear X
- 2) deer X
- 3) hare X
- 4) fox \_\_\_\_\_
- 5) lion X
- 6) other \_\_\_\_\_
- 7) combination \_\_\_\_\_

B. Hunters on foot, number (active) 4 possibly 5

- 1) carrying equipment \_\_\_\_\_
- 2) carrying dead animals \_\_\_\_\_
- 3) engaged in pursuit or combat X
- 4) attending to dogs and horses one attending dogs
- 5) beaters \_\_\_\_\_
- 6) slaves and servants 2 possible servants  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena 3

C. Hunters on horseback, number (active)

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or lasso \_\_\_\_\_
- 3) riding and gesticulating \_\_\_\_\_
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the picnic \_\_\_\_\_

D. Costumes

- 1) simple tunic without design X 3
- 2) simple tunic with design \_\_\_\_\_
- 3) embroidered tunic with elaborate design \_\_\_\_\_
- 4) capes one hunter wears cape
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear all wear fasciae

E. Equipment

- 1) weapons 4 spears - 1 lagobolon
- 2) nets 1
- 3) traps \_\_\_\_\_
- 4) transportation \_\_\_\_\_

F. Religious Activity

- 1) sacrifice and offering as part of hunt scene \_\_\_\_\_
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. Villelaure

2. (publication in I. Lavin D.O.P. 1963)

de Villefosse B.A.C. 1903

More recent publications in I. Lavin D.O.P. 1963.

3. 3 arena hunters wear short sleeved tunics with protective left shoulder and breast plates tied across and round their waists.



MOSAIC NAME: HIPPO REGIUS DATE: 280-330 SUPP. ARCH. EV.:  
HUNT 310-330  
(probably)

ORIGIN: prov NORTH AFRICA CITY: HIPPO REGIUS <sup>145</sup>

ARCHEOLOGICAL INFO

- 1) actual situation Hippo Museum
- 2) state of preservation Good
- 3) inscription
- 4) discovery site tablinum of villa House of
- 5) description mosaic covers an area of
- 6) excavated by, year Madame Dufour
- 7) published by, year F. de Paçtere  
M.E.F.R., 1911

ARTISTIC INFO

- A. Style
- 1) registers, entire floor X
  - 2) combined stock patterns, entire floor
  - 3) emblem type panels
  - 4) compartment design

CONTENT INFO

- A. Types of hunt
- 1) boar
  - 2) deer
  - 3) hare
  - 4) fox
  - 5) lion
  - 6) other
  - 7) combination 4 oryx, wild onagers  
2 ostriches, 2 lions,  
3 panthers
- C. Hunters on horseback, number (active) 3
- 1) pursuing animals into net
  - 2) chasing animal with spear or lasso y
  - 3) riding and gesticulating
  - 4) posing as victorious hunter
  - 5) dismounted and enjoying the picnic 3
- E. Equipment 16 shields
- 1) weapons 8 spears 1 lasso, 13 flaming 3
  - 2) nets 1 huge net
  - 3) traps 4 (sliding doors)
  - 4) transportation 1 cart pulled by 2  
mules and driver. Eating  
and sleeping equipment.

- B. Hunters on foot, number (active) 17
- 1) carrying equipment
  - 2) carrying dead animals
  - 3) engaged in pursuit or combat X
  - 4) attending to dogs and horses
  - 5) beaters
  - 6) slaves and servants 2 slaves  
(non-active)
  - 7) showing off capture
  - 8) engaged in combat in arena
- D. Costumes
- 1) simple tunic without design
  - 2) simple tunic with design X
  - 3) embroidered tunic with elaborate design
  - 4) capes 5 wear capes
  - 5) loose shirts and trousers
  - 6) foot wear low boots and tight trousers
- F. Religious Activity
- 1) sacrifice and offering as part of hunt scene
  - 2) hunters involved
  - 3) separate scene
  - 4) hunters not involved

1. ISGU TUS upper level.
2. 25m.
3. torches.



MOSAIC NAME: GREAT HUNT DATE: 315-320 SUPP. ARCH. EV.:  
PIAZZA ARMERINA

ORIGIN: prov. SICILY city VILLA DEL CASALE 147

ARCHEOLOGICAL INFO

- 1) actual situation IN SITU
- 2) state of preservation North end very<sup>1</sup>
- 3) inscription \_\_\_\_\_
- 4) discovery site large corridor of villa<sup>2</sup>
- 5) description over 70 yards long
- 6) excavated by, year GINO V. GENTILI 1950
- 7) published by, year " " " " " 1959

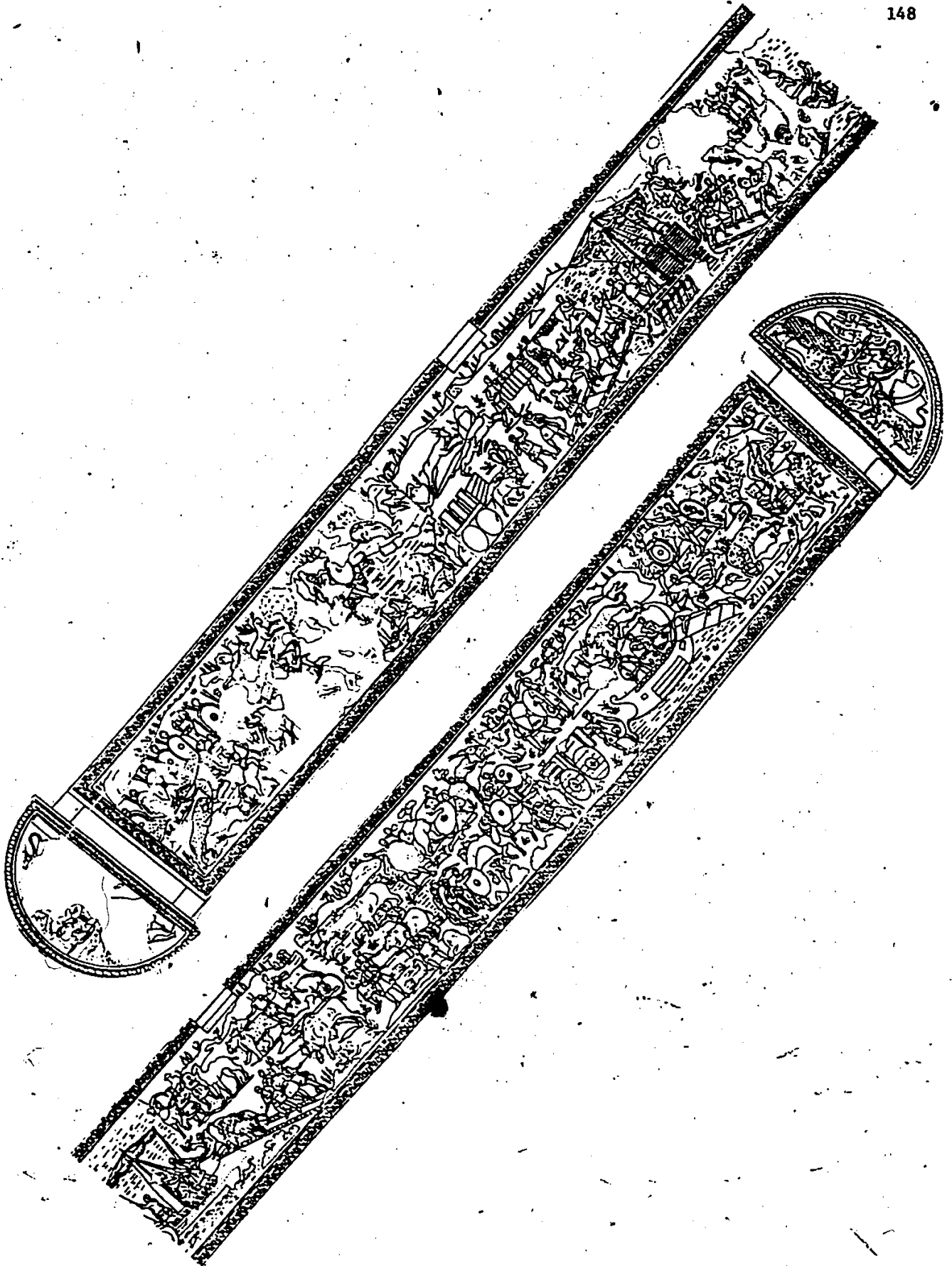
CONTENT INFO

- A. Types of hunt
- 1) boar X
  - 2) deer \_\_\_\_\_
  - 3) hare \_\_\_\_\_
  - 4) fox \_\_\_\_\_
  - 5) lion X
  - 6) other \_\_\_\_\_
  - 7) combination Panthers, Gazelles, Ostriches-  
elephants, tigers, wild bull, oryx  
rhynosorous, addax, onigars, griffin
- C. Hunters on horseback, number (active) 8
- 1) pursuing animals into net \_\_\_\_\_
  - 2) chasing animal with spear or  
lasso X 3
  - 3) riding and gesticulating 3 (Supervising<sup>3</sup>
  - 4) posing as victorious hunter \_\_\_\_\_
  - 5) dismounted and enjoying the  
picnic \_\_\_\_\_
- E. Equipment
- 1) weapons 17 shields, 18 spears
  - 2) nets 1 net 4 carrying poles ropes
  - 3) traps 8 traps 1 crate
  - 4) transportation 2 carts, 2 sail boats,  
1 small boat.

ARTISTIC INFO

- A. Style one long narrative on
- 1) registers, entire floor continuous band.
  - 2) combined stock patterns, entire  
floor \_\_\_\_\_
  - 3) emblem type panels \_\_\_\_\_
  - 4) compartment design \_\_\_\_\_
- B. Hunters on foot, number (active) 17
- 1) carrying equipment \_\_\_\_\_
  - 2) carrying dead animals \_\_\_\_\_
  - 3) engaged in pursuit or combat 17
  - 4) attending to dogs and horses \_\_\_\_\_
  - 5) beaters \_\_\_\_\_
  - 6) slaves and servants 39 attendants (carrying<sup>4</sup>  
(non-active)
  - 7) showing off capture \_\_\_\_\_
  - 8) engaged in combat in arena \_\_\_\_\_
- D. Costumes
- 1) simple tunic without design \_\_\_\_\_
  - 2) simple tunic with design X
  - 3) embroidered tunic with elaborate  
design X
  - 4) capes \_\_\_\_\_
  - 5) loose shirts and trousers \_\_\_\_\_
  - 6) foot wear Sandals or low boots and tight-  
fitting trousers
- F. Religious Activity
- 1) sacrifice and offering as part of  
hunt scene \_\_\_\_\_
  - 2) hunters involved \_\_\_\_\_
  - 3) separate scene \_\_\_\_\_
  - 4) hunters not involved \_\_\_\_\_

1. damaged
2. complex
3. transportation by cart) (1 dismounted supervises embarkation of Eastern animals: 1 riding  
up a gangplank with stolen baby tiger)
4. 1 dead boar attending to carts, loading animals onto carts and boats) 11 supervisors on  
foot 4 hold 1 canes.



MOSAIC NAME: HENCHIR  
TOUNGAR  
DEPARTURE  
FOR HUNT

DATE: Second SUPP. ARCH. EV.:  
quarter  
of 3rd c.

ORIGIN: prov NORTH-AFRICA, HENCHIR  
TOUNGAR 149

ARCHEOLOGICAL INFO

- 1) actual situation BARDO
- 2) state of preservation middle & lower<sup>1</sup>
- 3) inscription \_\_\_\_\_
- 4) discovery site \_\_\_\_\_
- 5) description rectangular mosaic made up<sup>2</sup>
- 6) excavated by, year \_\_\_\_\_
- 7) published by, year Quoniam, KARTHAGO  
1951, pp. 109-22

CONTENT INFO

A. Types of hunt

- 1) boar ?
- 2) deer \_\_\_\_\_
- 3) hare \_\_\_\_\_
- 4) fox \_\_\_\_\_
- 5) lion \_\_\_\_\_
- 6) other \_\_\_\_\_
- 7) combination \_\_\_\_\_

C. Hunters on horseback, number (active)

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or  
lance \_\_\_\_\_
- 3) riding and gesticulating \_\_\_\_\_
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the  
picnic \_\_\_\_\_

E. Equipment

- 1) weapons 1 spear
- 2) nets \_\_\_\_\_
- 3) traps \_\_\_\_\_
- 4) transportation \_\_\_\_\_

ARTISTIC INFO

A. Style

- 1) registers, entire floor \_\_\_\_\_
- 2) combined stock patterns, entire  
floor \_\_\_\_\_
- 3) emblem type panels X related by theme
- 4) compartment design \_\_\_\_\_

B. Hunters on foot, number (active) 2 Dominus<sup>3</sup>

- 1) carrying equipment \_\_\_\_\_
- 2) carrying dead animals \_\_\_\_\_
- 3) engaged in pursuit or combat \_\_\_\_\_
- 4) attending to dogs and horses \_\_\_\_\_
- 5) beaters \_\_\_\_\_
- 6) slaves and servants \_\_\_\_\_  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena \_\_\_\_\_

D. Costumes

- 1) simple tunic without design \_\_\_\_\_
- 2) simple tunic with design X
- 3) embroidered tunic with elaborate  
design \_\_\_\_\_
- 4) capes \_\_\_\_\_ X
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear both wear Cothurni

F. Religious Activity

- 1) sacrifice and offering as part of  
hunt scene 1 altar
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. panels damaged
2. of three panels
3. talks with one young gentleman tying bootlace before leaving for hunt.



MOSAIC NAME: CONIMBRIGA  
DEER HUNT

DATE: early  
3rd c.

SUPP. ARCH. EV:

ORIGIN: prov. PORTUGAL  
CITY: CONIMBRIGA 151

ARCHEOLOGICAL INFO

- 1) actual situation in situ, villa outside
- 2) state of preservation good
- 3) inscription \_\_\_\_\_
- 4) discovery site Conimbriga
- 5) description circular panel within square
- 6) excavated by, year 1908, VIRGILIO CORREIA
- 7) published by, year 1908, OLEIRO, 1955

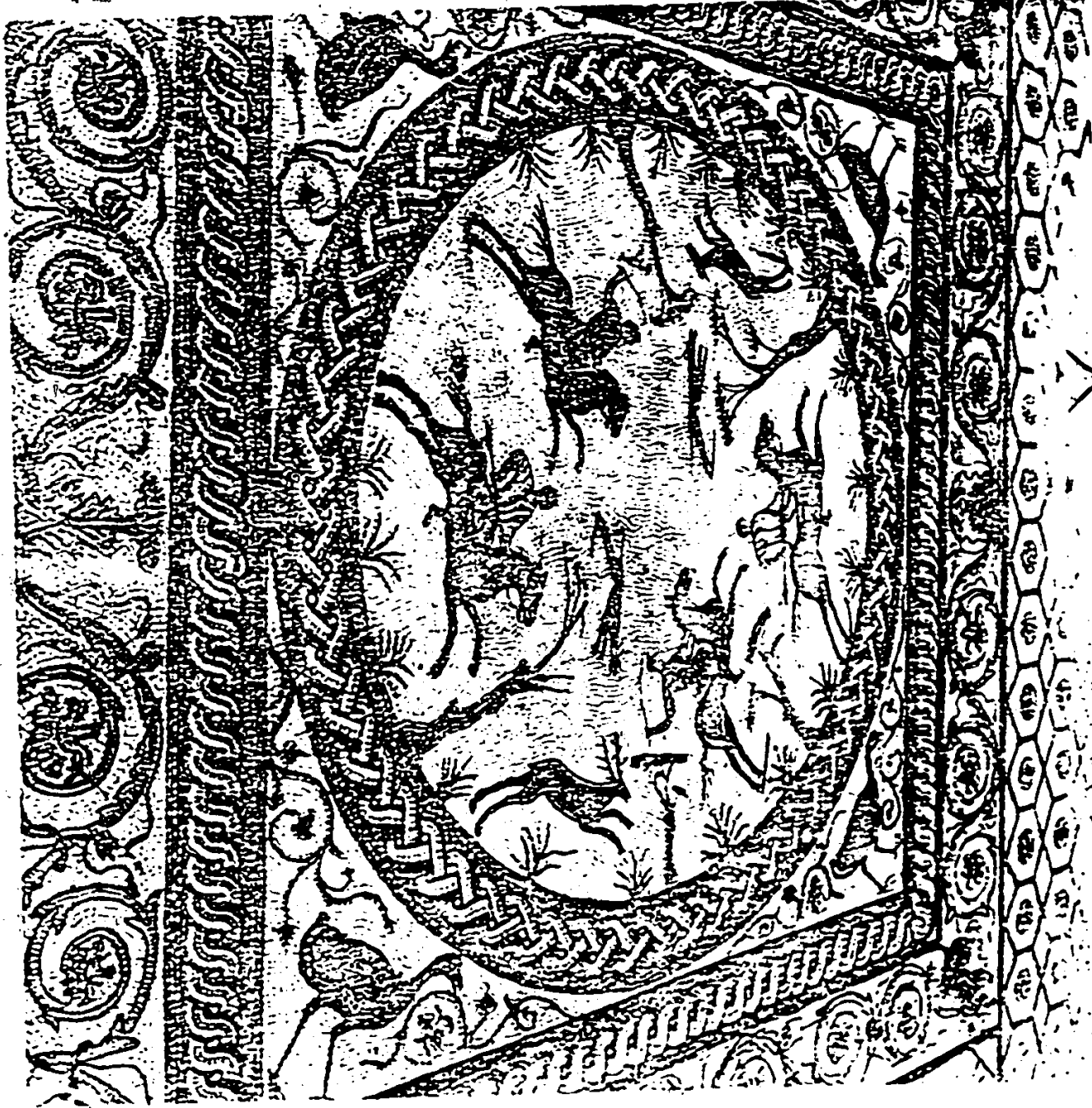
CONTENT INFO

- A. Types of hunt
- 1) boar \_\_\_\_\_
  - 2) deer X
  - 3) hare \_\_\_\_\_
  - 4) fox \_\_\_\_\_
  - 5) lion \_\_\_\_\_
  - 6) other \_\_\_\_\_
  - 7) combination \_\_\_\_\_
- C. Hunters on horseback, number (active)
- 1) pursuing animals into net \_\_\_\_\_
  - 2) chasing animal with spear or lance X 2 spears
  - 3) riding and gesticulating \_\_\_\_\_
  - 4) posing as victorious hunter \_\_\_\_\_
  - 5) dismounted and enjoying the picnic \_\_\_\_\_
- E. Equipment
- 1) weapons 2 spears 2 whips
  - 2) nets \_\_\_\_\_
  - 3) traps \_\_\_\_\_
  - 4) transportation \_\_\_\_\_

ARTISTIC INFO

- A. Style
- 1) registers, entire floor \_\_\_\_\_
  - 2) combined stock patterns, entire floor \_\_\_\_\_
  - 3) emblem type panels X
  - 4) compartment design \_\_\_\_\_
- B. Hunters on foot, number (active)
- 1) carrying equipment \_\_\_\_\_
  - 2) carrying dead animals \_\_\_\_\_
  - 3) engaged in pursuit of comba \_\_\_\_\_
  - 4) attending to dogs and horses \_\_\_\_\_
  - 5) beating \_\_\_\_\_
  - 6) slaves and servants \_\_\_\_\_ (non-active)
  - 7) showing off capture \_\_\_\_\_
  - 8) engaged in combat in arena \_\_\_\_\_
- D. Costumes
- 1) simple tunic without design \_\_\_\_\_
  - 2) simple tunic with design X
  - 3) embroidered tunic with elaborate design \_\_\_\_\_
  - 4) cape \_\_\_\_\_
  - 5) loose shirts and trousers \_\_\_\_\_
  - 6) foot wear Boots and fastiae
- F. Religious Activity
- 1) sacrifice and offering X
  - 2) hunters involved \_\_\_\_\_
  - 3) separate scene \_\_\_\_\_
  - 4) hunters not involved \_\_\_\_\_

1. walls of Conimbriga



MOZAIK NAME: BORDJ-DJEDID DATE: 5th c. SUPP. ARCH. EV.:

ORIGIN: prov NORTH it, CARTHAGE 153  
AFRICA

ARCHAEOLOGICAL INFO

- 1) actual situation BARDO
  - 2) state of preservation Damaged
  - 3) description \_\_\_\_\_
  - 4) discovery site Bordj-Djedid
  - 5) description detail \_\_\_\_\_
  - 6) \_\_\_\_\_
  - 7) \_\_\_\_\_
- \_\_\_\_\_ Yacoub, Musée du Bardo,  
1970.

CONTENT INFO

- A. \_\_\_\_\_
  - 1) \_\_\_\_\_
  - 2) \_\_\_\_\_
  - 3) \_\_\_\_\_
  - 4) \_\_\_\_\_
  - 5) \_\_\_\_\_
  - 6) \_\_\_\_\_
  - 7) \_\_\_\_\_
- 
- C. Hunters on horseback, number (active)
  - 1) pursuing animals (into net) (a long net)
  - 2) chasing animal with spear or  
lance \_\_\_\_\_
  - 3) yelling and gesticulating \_\_\_\_\_
  - 4) posing as victorious hunter \_\_\_\_\_
  - 5) dismounted and enjoying the  
prey \_\_\_\_\_
- 
- E. \_\_\_\_\_
  - 1) \_\_\_\_\_
  - 2) \_\_\_\_\_
  - 3) \_\_\_\_\_
  - 4) \_\_\_\_\_

ARTISTIC INFO

- A. Style
  - 1) registers, entire floor \_\_\_\_\_ X
  - 2) combined stock patterns, entire  
floor \_\_\_\_\_
  - 3) emblem type panels \_\_\_\_\_
  - 4) compartment design \_\_\_\_\_
- 
- B. Hunters on foot, number (active)
  - 1) carrying equipment \_\_\_\_\_
  - 2) carrying dead animals \_\_\_\_\_
  - 3) engaged in pursuit or combat \_\_\_\_\_
  - 4) attending to dogs and horses \_\_\_\_\_
  - 5) beaters \_\_\_\_\_
  - 6) slaves and servants \_\_\_\_\_
  - 7) showing off capture \_\_\_\_\_ (non-active)
  - 8) engaged in combat in arena \_\_\_\_\_
- 
- D. Costumes
  - 1) simple tunic without design \_\_\_\_\_
  - 2) simple tunic with design \_\_\_\_\_
  - 3) embroidered tunic with elaborate  
design \_\_\_\_\_
  - 4) capes \_\_\_\_\_
  - 5) loose shirts and trousers \_\_\_\_\_ X
  - 6) foot wear boots \_\_\_\_\_
- 
- F. Religious Activity
  - 1) sacrificial offering at  
temple scene \_\_\_\_\_
  - 2) hunters involved \_\_\_\_\_
  - 3) separate scene \_\_\_\_\_
  - 4) hunters not involved \_\_\_\_\_



MOSAIC NAME: EL DJEM  
HARE HUNT

DATE: 240-260 SUPP. ARCH. EV.:

ORIGIN: prov NORTH CITY EL DJEM  
AFRICA

155

ARCHAEOLOGICAL INFO-

- 1) actual situation El Djem Museum
- 2) state of preservation good
- 3) inscription \_\_\_\_\_
- 4) discovery/site Maison de la chasse à Courre
- 5) description \_\_\_\_\_
- 6) excavated by, year \_\_\_\_\_
- 7) published by, year P. Gauckler, Inv. Tun. 1910 #64

ARTISTIC INFO

- A. Style
- 1) registers, entire floor X
  - 2) combined stock patterns, entire floor \_\_\_\_\_
  - 3) emblem type panels \_\_\_\_\_
  - 4) compartment design \_\_\_\_\_

CONTENT INFO

- A. Theme/subject
- 1) hunt \_\_\_\_\_
  - 2) war \_\_\_\_\_
  - 3) hunt X
  - 4) fox \_\_\_\_\_
  - 5) lion \_\_\_\_\_
  - 6) other \_\_\_\_\_
  - 7) combination \_\_\_\_\_

- B. Hunters on foot, number (active) 2
- 1) carrying equipment | carries hare spear \_\_\_\_\_
  - 2) carrying dead animals \_\_\_\_\_
  - 3) engaged in pursuit or combat \_\_\_\_\_
  - 4) attending to dogs and horses | attending dogs
  - 5) beaters \_\_\_\_\_
  - 6) slaves and servants \_\_\_\_\_  
(non-active)
  - 7) showing off capture \_\_\_\_\_
  - 8) engaged in combat in arena \_\_\_\_\_

- C. Hunters on horseback, number (active) 2
- 1) pursuing animals into net \_\_\_\_\_
  - 2) chasing animal with spear or javelin \_\_\_\_\_
  - 3) riding and gesticulating 2 bottom riders
  - 4) posing as victorious hunter \_\_\_\_\_
  - 5) dismounted and enjoying the picnic \_\_\_\_\_

- D. Costumes
- 1) simple tunic without design \_\_\_\_\_
  - 2) simple tunic with design \_\_\_\_\_
  - 3) embroidered tunic with elaborate design X
  - 4) capes X 2
  - 5) loose shirts and trousers \_\_\_\_\_
  - 6) foot wear | rider wears cothurni, 3 wear sandals.

- E. Equipment
- 1) weapons | hare spear, 2 whips & tracker \_\_\_\_\_
  - 2) \_\_\_\_\_
  - 3) \_\_\_\_\_
  - 4) transportation \_\_\_\_\_

- F. Religious Activity
- 1) sacrifice and offering as part of hunt scene \_\_\_\_\_
  - 2) hunters involved \_\_\_\_\_
  - 3) separate scene \_\_\_\_\_
  - 4) hunters not involved \_\_\_\_\_

1. Same as above
2. dogs, 2 sloughs (African hounds)



MOSAIC NAME: OUDNA RURAL DATE: 160-180 SUPP. ARCH. EV.:  
SCENES WITH or restored  
LION HUNT 40 years later

ORIGIN: pro-NORTH city OUDNA  
AFRICA

157

ARCHEOLOGICAL INFO

- 1) actual situation House of the Laberii
- 2) state of preservation good
- 3) inscription \_\_\_\_\_
- 4) discovery site House of the Laberii
- 5) description large pavement
- 6) excavated by, year \_\_\_\_\_
- 7) published by, year P. GAUCKLER, MON. PIOT  
iii, 1898 p. 233; INV, TON, 362

ARTISTIC INFO

- A. Style
- 1) registers, entire floor \_\_\_\_\_
  - 2) combined stock patterns, entire floor X
  - 3) emblem type panels \_\_\_\_\_
  - 4) compartment design \_\_\_\_\_

CONTENT

- A. Type of hunt
- 1) boar \_\_\_\_\_
  - 2) deer \_\_\_\_\_
  - 3) hare \_\_\_\_\_
  - 4) fox \_\_\_\_\_
  - 5) lion X around edge, scenes of lion -2
  - 6) other \_\_\_\_\_
  - 7) combination \_\_\_\_\_

- B. Hunters on foot, number (active)
- 1) carrying equipment \_\_\_\_\_
  - 2) carrying dead animals \_\_\_\_\_
  - 3) engaged in pursuit or combat \_\_\_\_\_
  - 4) attending to dogs and horses \_\_\_\_\_
  - 5) beaters \_\_\_\_\_
  - 6) slaves and servants \_\_\_\_\_
  - 7) showing off capture X (non-active)
  - 8) engaged in combat in arena \_\_\_\_\_

- C. Hunters on horseback, number (active) 3
- 1) pursuing animals into net \_\_\_\_\_
  - 2) chasing animal with spear or lasso X spear
  - 3) riding and gesticulating y
  - 4) posing as victorious hunter y
  - 5) dismounted and enjoying the picnic \_\_\_\_\_

- D. Costures
- 1) simple tunic without design \_\_\_\_\_ X
  - 2) simple tunic with design \_\_\_\_\_
  - 3) embroidered tunic with elaborate design \_\_\_\_\_
  - 4) capes \_\_\_\_\_
  - 5) loose shirts and trousers \_\_\_\_\_
  - 6) foot-wear cothurni

- E. Equipment
- 1) weapons 7 spears
  - 2) nets \_\_\_\_\_
  - 3) trap \_\_\_\_\_
  - 4) transportation \_\_\_\_\_

- F. Religious Activity
- 1) sacrifice and offering is part of hunt scene \_\_\_\_\_
  - 2) hunters involved \_\_\_\_\_
  - 3) separate scene \_\_\_\_\_
  - 4) hunters not involved \_\_\_\_\_

1. Room 21
2. hunt



MOSAIC NAME CHERCHEL  
VICTORIOUS  
RIDER

DATE: mid-  
late  
4th c.

ORIGIN: pro-NORTH CHERCHEL  
AFRICA (Caesarea)

159

ARCHAEOLOGICAL INFO

- 1) actual situation CHERCHEL MUSEUM
- 2) state of preservation Fair
- 3) inscription \_\_\_\_\_
- 4) discovery site HOUSE OF THE GRACES
- 5) description Long narrow panel
- 6) excavated by, year \_\_\_\_\_
- 7) published by, year F.G. de Pachtère,  
INV. ALG. #422

CONTENT INFO

A. Types of hunt

- 1) boar \_\_\_\_\_
- 2) deer X
- 3) hare X
- 4) fox \_\_\_\_\_
- 5) lion X
- 6) other \_\_\_\_\_
- 7) combination \_\_\_\_\_

C. Hunters on horseback, number (active),

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or  
lasso \_\_\_\_\_
- 3) riding and gesticulating X
- 4) posing as victorious hunter X
- 5) dismounted and enjoying the  
picnic \_\_\_\_\_

E. Equipment

- 1) weapons 3 spears
- 2) nets \_\_\_\_\_
- 3) traps \_\_\_\_\_
- 4) transportation \_\_\_\_\_

ARTISTIC INFO

A. Style

- 1) registers, entire floor \_\_\_\_\_
- 2) combined stock patterns, entire  
floor X
- 3) emblem type panels \_\_\_\_\_
- 4) compartment design \_\_\_\_\_

B. Hunters on foot, number (active)

- 1) carrying equipment \_\_\_\_\_
- 2) carrying dead animals \_\_\_\_\_
- 3) engaged in pursuit or combat \_\_\_\_\_
- 4) attending to dogs and horses \_\_\_\_\_
- 5) beaters \_\_\_\_\_
- 6) slaves and servants \_\_\_\_\_  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena \_\_\_\_\_

D. Costumes

- 1) simple tunic without design X
- 2) simple tunic with design \_\_\_\_\_
- 3) embroidered tunic with elaborate  
design \_\_\_\_\_
- 4) capes X
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear \_\_\_\_\_

F. Religious Activity

- 1) sacrifice and offering as part of  
hunt scene \_\_\_\_\_
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_



MOSAIC NAME: DOMINUS  
DULCITIUS

DATE: 3rd c. SUPP. ARCH. EV.:

ORIGIN: provSPAINcity RAMALETE 161

ARCHEOLOGICAL INFO

- 1) actual situation RAMALETE
- 2) state of preservation good
- 3) inscription DULCITIUS
- 4) discovery site RAMALETE
- 5) description large central circle
- 6) excavated by, year \_\_\_\_\_
- 7) published by, year GARCIA Y BELLIDO,

ARCH, ESP. ARL XXVL, 1953 pp.214-17

CONTENT INFO

A. Types of hunt

- 1) bear \_\_\_\_\_
- 2) deer X
- 3) hare \_\_\_\_\_
- 4) fox \_\_\_\_\_
- 5) lion \_\_\_\_\_
- 6) other \_\_\_\_\_
- 7) combination \_\_\_\_\_

C. Hunters on horseback, number (active)

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or lasso \_\_\_\_\_
- 3) riding and gesticulating \_\_\_\_\_
- 4) posing as victorious hunter X
- 5) dismounted and enjoying the picnic \_\_\_\_\_

E. Equipment

- 1) weapons 1 spear
- 2) nets \_\_\_\_\_
- 3) traps \_\_\_\_\_
- 4) transportation \_\_\_\_\_

ARTISTIC INFO

A. Style

- 1) registers, entire floor \_\_\_\_\_
- 2) combined stock patterns, entire floor \_\_\_\_\_
- 3) emblem-type panels X
- 4) compartment design \_\_\_\_\_

B. Hunters on foot, number (active)

- 1) carrying equipment \_\_\_\_\_
- 2) carrying dead animals \_\_\_\_\_
- 3) engaged in pursuit or combat \_\_\_\_\_
- 4) attending to dogs and horses \_\_\_\_\_
- 5) beaters \_\_\_\_\_
- 6) slaves and servants \_\_\_\_\_  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena \_\_\_\_\_

D. Costumes

- 1) simple tunic without design \_\_\_\_\_
- 2) simple tunic with design \_\_\_\_\_
- 3) embroidered tunic with elaborate design X
- 4) capes \_\_\_\_\_
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear Low boots and tight trousers

F. Religious Activity

- 1) sacrifice and offering as part of hunt scene \_\_\_\_\_
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_



ARCHAEOLOGICAL INFO

- 1) actual situation ANTICQUARIUM COMUNALE<sup>1</sup>
- 2) state of preservation partially preserved<sup>1</sup>
- 3) inscription \_\_\_\_\_
- 4) discovery site Esquiline 5th region of<sup>2</sup>
- 5) description Continuous bands of scenes
- 6) excavated by, year 1903
- 7) published by, year NOTIZIE DEI SCAVI<sup>3</sup>

ARTISTIC INFO

- A. Style
- 1) registers, entire floor \_\_\_\_\_
- 2) combined stock patterns, entire floor continuous bands of hunt scenes
- 3) emblem type panels \_\_\_\_\_
- 4) compartment design \_\_\_\_\_

CONTENT INFO

- A. Types of hunt
- 1) bear X only bear hunt scene is studied<sup>4</sup>
  - 2) deer \_\_\_\_\_
  - 3) hare \_\_\_\_\_
  - 4) fox \_\_\_\_\_
  - 5) lion \_\_\_\_\_
  - 6) other \_\_\_\_\_
  - 7) combination \_\_\_\_\_

- B. Hunters on foot, number (active)
- 1) carrying equipment \_\_\_\_\_
  - 2) carrying dead animals \_\_\_\_\_
  - 3) engaged in pursuit or combat \_\_\_\_\_
  - 4) attending to dogs and horses \_\_\_\_\_
  - 5) beaters \_\_\_\_\_
  - 6) slaves and servants \_\_\_\_\_ (non-active)
  - 7) showing off capture \_\_\_\_\_
  - 8) engaged in combat in arena \_\_\_\_\_

- C. Hunters on horseback, number (active)
- 1) pursuing animals into net \_\_\_\_\_
  - 2) chasing animal with spear or lasso X spear
  - 3) riding and gesticulating \_\_\_\_\_
  - 4) posing as victorious hunter X
  - 5) dismounted and enjoying the picnic \_\_\_\_\_

- D. Costumes
- 1) simple tunic without design X (shoulder mantle)
  - 2) simple tunic with design \_\_\_\_\_
  - 3) embroidered tunic with elaborate design \_\_\_\_\_
  - 4) capes \_\_\_\_\_
  - 5) loose shirts and trousers \_\_\_\_\_
  - 6) foot wear \_\_\_\_\_

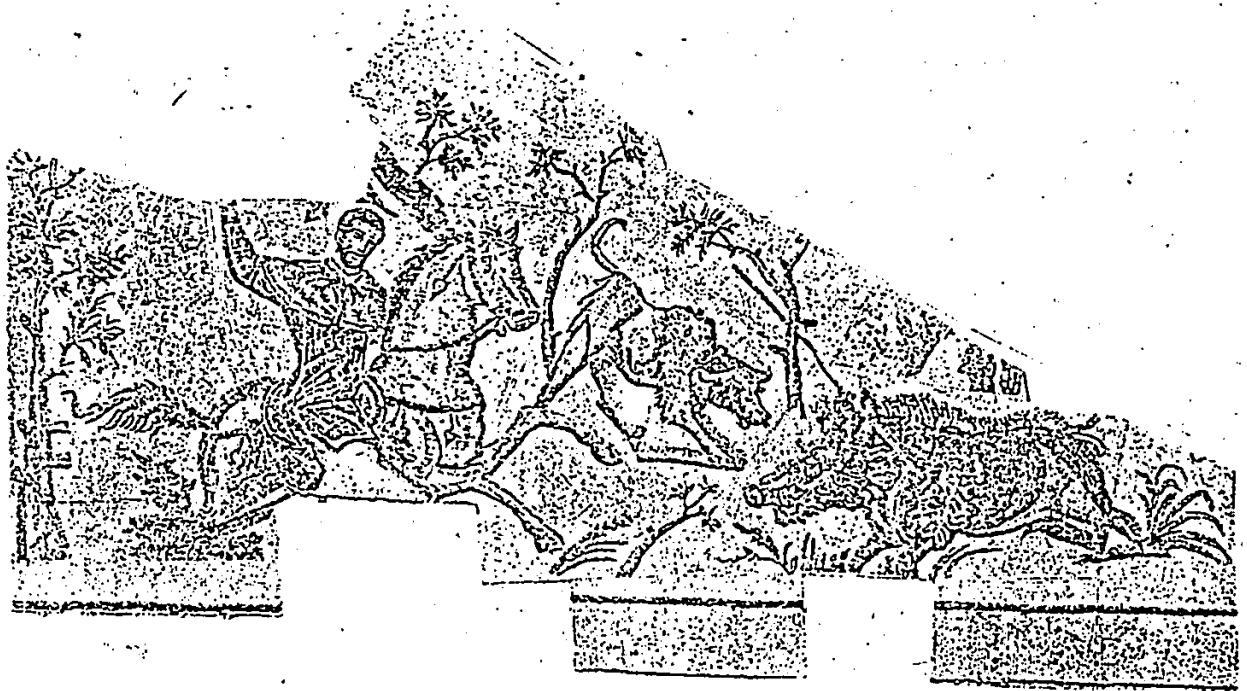
- E. Equipment
- 1) weapons 1 spear
  - 2) nets \_\_\_\_\_
  - 3) traps \_\_\_\_\_
  - 4) transportation \_\_\_\_\_

- F. Religious Activity
- 1) sacrifice and offering as part of hunt scene \_\_\_\_\_
  - 2) hunters involved \_\_\_\_\_
  - 3) separate scene \_\_\_\_\_
  - 4) hunters not involved \_\_\_\_\_

1. DI ROMA  
 2. Rome  
 3. 1903 p.509 A more recent publication by J. AYMARD, M.E.F.R. 1937.  
 4. here.



Longueur = 15 m.  
Largeur totale = 9-50.  
Largeur du pavement figuré = 5-100.



MOSAIC NAME: SOUSSE

DATE: C.250 SUPP. ARCH. EV.

ORIGIN: prov NORTH AFRICA SOUSSE 165

AFRICA

(Hadrumentum)

BESTIARI

ARCHAEOLOGICAL INFO

- 1) actual situation Sousse museum
- 2) state of preservation good
- 3) inscription
- 4) discovery site MAISON DES AUTRUCHEST
- 5) description I shaped pavement
- 6) excavated by, year
- 7) published by, year FOUCHER, OCUL. Med. Leiden XIV, 1954 pp. 96-114

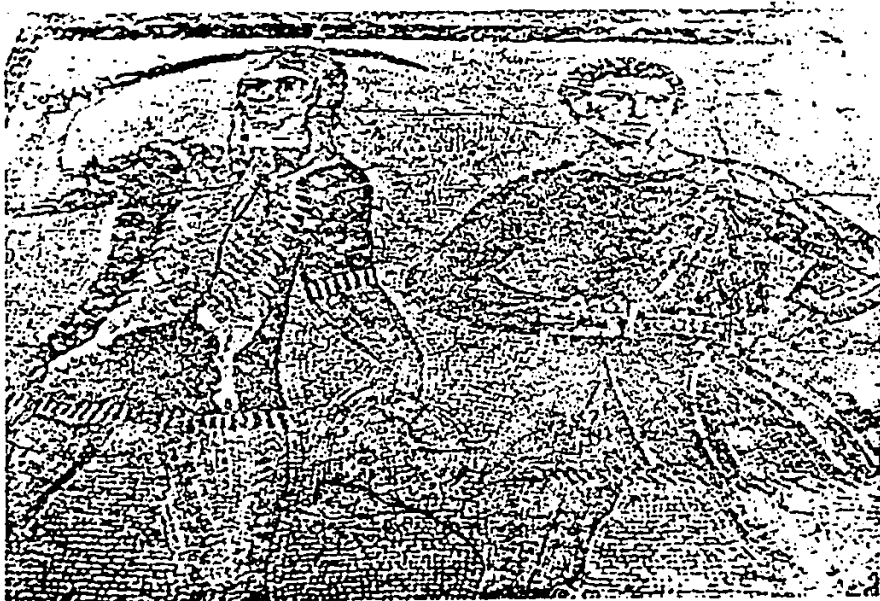
CONTENT INFO

- A. Types of hunt
  - 1) ~~lion~~
  - 2) deer
  - 3) hare
  - 4) fox
  - 5) lion
  - 6) other
  - 7) combination North African animals
- C. Hunters on horseback, number (active)
  - 1) pursuing animals into net
  - 2) chasing animal with spear or lasso
  - 3) riding and gesticulating
  - 4) posing as victorious hunter
  - 5) dismounted and enjoying the picnic
- E. Equipment
  - 1) weapons 3 swords, 1 spear, 1 lasso
  - 2) nets
  - 3) traps
  - 4) transportation

ARTISTIC INFO

- A. Style
  - 1) registers, entire floor
  - 2) combined stock patterns, entire floor X
  - 3) emblematic panels
  - 4) compartment design
- B. Hunters on foot, number (active) 4
  - 1) carrying equipment
  - 2) carrying dead animals
  - 3) engaged in pursuit or combat
  - 4) attending to dogs and horses
  - 5) beaters
  - 6) slaves and servants (non-active)
  - 7) showing off capture
  - 8) engaged in combat in arena 4 posing victoriously in arena.
- D. Costumes
  - 1) simple tunic without design
  - 2) simple tunic with design
  - 3) embroidered tunic with elaborate design 3 (short arena costumes, 1 wears long<sup>2</sup>
  - 4) capas
  - 5) loose shirts and trousers
  - 6) foot wear 2 hunters wear fasciae
- F. Religious Activity
  - 1) sacrifice and offering as part of hunt scene
  - 2) hunters involved
  - 3) separate scene
  - 4) hunters not involved

- 1. Upper level, Oecus/Triclinium
- 2. (sleeved simple tunic)



THELEPTE  
BESTIARIES

DATE: mid to late  
SUPP. ARCH. EV.  
3rd c.

ORIGIN: prov NORTH AFRICA  
THELEPTE 167  
(Feriana)

ARTISTIC INFO

ARTISTIC INFO

1) Location: BARDO  
2) State of preservation: partially preserved  
3) Date: Thelepte  
4) 1948-49  
5) BARDO, TUNISIA  
6) 1948-49  
7) BARDO, TUNISIA

A. Style  
1) registers, entire floor  
2) combined stock patterns, entire floor  
3) column type panels  
4) compartment design X

1) \_\_\_\_\_  
2) \_\_\_\_\_  
3) \_\_\_\_\_  
4) \_\_\_\_\_  
5) \_\_\_\_\_  
6) \_\_\_\_\_  
7) \_\_\_\_\_

B. Hunters on foot, number (active) 1  
1) carrying equipment  
2) carrying dead animals  
3) engaged in pursuit or combat  
4) attending to dogs and horses  
5) beaters  
6) slaves and servants (non-active)  
7) showing off capture  
8) engaged in combat in arena 1

C. Hunters on horseback, number (active)  
1) parading animals into net  
2) chasing animal with spear or lance  
3) riding and gesticulating  
4) posing as victorious hunter  
5) dismounted and enjoying the picnic

D. Costumes  
1) simple tunic without design  
2) simple tunic with design X (short arena costume?)  
3) embroidered tunic with elaborate design  
4) capes  
5) loose shirts and trousers  
6) foot wear stiff boots with leg supports

E. Equipment  
1) weapons 1 short heavy spear  
2) nets  
3) traps  
4) transportation

F. Religious Activity  
1) sacrifice and offering as part of hunt scene  
2) hunters involved  
3) separate scene  
4) hunters not involved

1. Yacoub, Musée du Bardo, p.118, Inv. 35.75.  
2. with leather protecting plates with design.



ARCHAEOLOGICAL INFO

- 1) actual situation Sousse Museum
- 2) state of preservation partially damaged
- 3) inscription 4 names of venatores
- 4) discovery site SMIRAT
- 5) description 6.80m. X 5.30m
- 6) excavated by, year \_\_\_\_\_
- 7) published by, year A. BESCHAUSSCH

C.R.A.I. 1968 pp. 134-57

CONTENT

A. Type of hunt

- 1) bear \_\_\_\_\_
- 2) deer \_\_\_\_\_
- 3) hare \_\_\_\_\_
- 4) fox \_\_\_\_\_
- 5) lion \_\_\_\_\_
- 6) other Panthers
- 7) combination \_\_\_\_\_

C. Hunters on horseback, number (active)

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or lasso \_\_\_\_\_
- 3) riding and gesticulating \_\_\_\_\_
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the picnic \_\_\_\_\_

E. Equipment

- 1) weapons 4 spears
- 2) nets \_\_\_\_\_
- 3) traps \_\_\_\_\_
- 4) transportation \_\_\_\_\_

ARTISTIC INFO

A. Style

- 1) registers, entire floor \_\_\_\_\_
- 2) combined stock patterns, entire floor X (commemorative)
- 3) emblem type panels \_\_\_\_\_
- 4) compartment design \_\_\_\_\_

B. Hunters on foot, number (active)

- 1) carrying equipment \_\_\_\_\_
- 2) carrying dead animals \_\_\_\_\_
- 3) engaged in pursuit or combat \_\_\_\_\_
- 4) attending to dogs and horses \_\_\_\_\_
- 5) beaters \_\_\_\_\_
- 6) slaves and servants \_\_\_\_\_ (non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena 4

D. Costumes

- 1) simple tunic without design \_\_\_\_\_
- 2) simple tunic with design \_\_\_\_\_
- 3) embroidered tunic with elaborate design X (3 wear arena costumes, 1 bare)
- 4) capes \_\_\_\_\_
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear fasciae

F. Religious Activity

- 1) sacrifice and offering as part of hunt scene
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. SPITTARA, BULLARIUS, HILARINUS, MAMERTINUS fighting 4 leopards named VICTOR, CRISPINUS, ROMANUS and LUXURIUS also -- inscription MAGERI twice repeated. There is a boy with money-bags in centre, accompanied by inscription recording exclamations of herald and crowd. That on the left reads: Per curionem/ dictum 'domini mei ut/ Telegeni(?) / pro leopardo/ meritum ha/beant vestri/ favoris dona/te eis denarios/ quingentos'. To the right 'Adclamatum est / 'Exemplo tuo munus sic discant/ futuri audiant' praeteriti unde/ tale quando tale/ exemplo quaesto/rum munus edes/ de re tua munus edes/ (i)sta dies' / Magerius do/nat 'hoc est habe/re hoc est posse / hoc est ia(m) nox est/ ia(m) munere tuo/ saccis missos'.
2. chested with loin cloth.



MOSAIC NAME: ZLITEN      DATE: late 1st SUPP. ARCH. EV.      ORIGIN: prov. North City Zliten 171, Africa  
 AMPHITHEATRE      first  
 SCENES      early second c.

ARCHEOLOGICAL INFO

- 1) actual situation in situ
- 2) state of preservation damaged
- 3) inscription \_\_\_\_\_
- 4) discovery site Villa at Dar Buc Ammera Room d.
- 5) description \_\_\_\_\_
- 6) excavated by, year \_\_\_\_\_
- 7) published by, year Corrigor, I. Mosaici Di Zliten, Rome 1926

ARTISTIC INFO

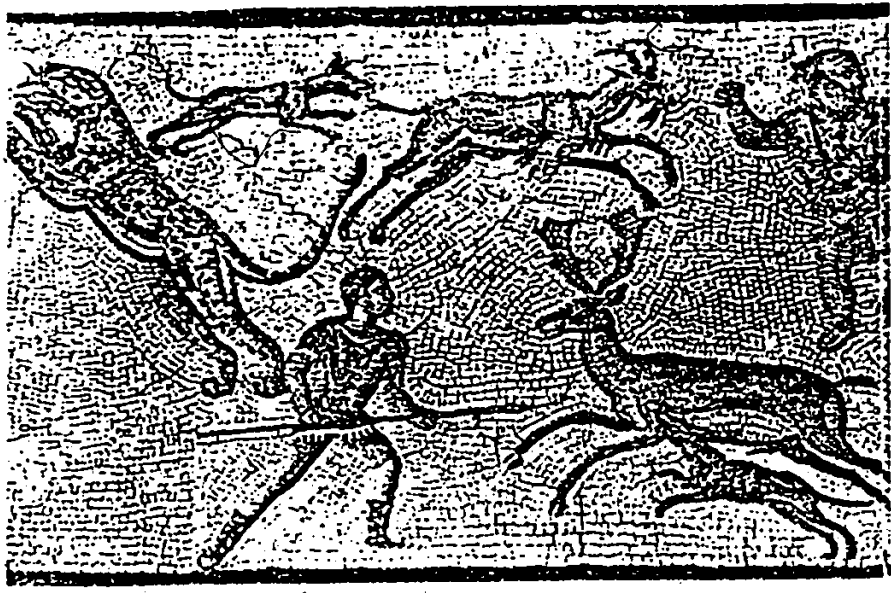
- A. Style
- 1) registers, entire floor \_\_\_\_\_
- 2) combined stock patterns, entire d. floor frieze around central large panel
- 3) emblem type panels \_\_\_\_\_
- 4) compartment design \_\_\_\_\_

CONTENT INFO

- A. Types of hunt
- 1) boar \_\_\_\_\_
- 2) deer x
- 3) hare \_\_\_\_\_
- 4) fox \_\_\_\_\_
- 5) lion \_\_\_\_\_
- 6) other \_\_\_\_\_
- 7) combination Various animal combats in arena and gladiator scenes
  
- C. Hunters on horseback, number (active)
- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or lasso \_\_\_\_\_
- 3) riding and gesticulating \_\_\_\_\_
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the picnic \_\_\_\_\_
  
- E. Equipment
- 1) weapons 1 spear
- 2) nets \_\_\_\_\_
- 3) traps \_\_\_\_\_
- 4) transportation \_\_\_\_\_

- B. Hunters on foot, number (active)
- 1) carrying equipment \_\_\_\_\_
- 2) carrying dead animals x
- 3) engaged in pursuit or combat \_\_\_\_\_
- 4) attending to dogs and horses \_\_\_\_\_
- 5) beaters \_\_\_\_\_
- 6) slaves and servants \_\_\_\_\_ (non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena x
  
- D. Costumes
- 1) simple tunic without design x
- 2) simple tunic with design \_\_\_\_\_
- 3) embroidered tunic with elaborate design \_\_\_\_\_
- 4) capes \_\_\_\_\_
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear fasciae
  
- F. Religious Activity
- 1) sacrifice and offering as part of hunt scene \_\_\_\_\_
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. More recent publication by Ville in CMGR, 1965, pp. 147-55.



MOSAIC NAME ALTHIBUROS DATE End of 3rd c. SUPP. ARCH. EV.: 3rd c. ORIGIN: pro North city ALTHIBUROS 173 AFRICA  
HARE AND JACKAL HUNT

ARCHEOLOGICAL INFO

- 1) actual situation IN SITU
- 2) state of preservation Partially damaged
- 3) inscription names of horses and hounds 1
- 4) discovery site ASCLEPIEIA room 16, TRICLINIUM
- 5) description 5.87m. X 5.22m. rectangular
- 6) excavated by, year 1961, M. BOULOUDHININE 4
- 7) published by, year 1976, MONGI ENNAIFER

ARTISTIC INFO

- A. Style
- 1) registers, entire floor X
  - 2) combined stock patterns, entire floor \_\_\_\_\_
  - 3) emblem type panels \_\_\_\_\_
  - 4) compartment design \_\_\_\_\_

CONTENT INFO

A. Types of hunt

- 1) bear \_\_\_\_\_
- 2) deer \_\_\_\_\_
- 3) hare X
- 4) fox \_\_\_\_\_
- 5) lion \_\_\_\_\_
- 6) other Jackal
- 7) combination \_\_\_\_\_

B. Hunters on foot, number (active) 17

- 1) carrying equipment 4
- 2) carrying dead animals 1 hare and 1 jackal corner
- 3) engaged in pursuit or combat 2 are disturbing<sup>3</sup>
- 4) attending to dogs and horses 3 dog attendants
- 5) beaters \_\_\_\_\_
- 6) slaves and servants 4 slaves 9 servants  
(non-active)
- 7) showing off capture \_\_\_\_\_
- 8) engaged in combat in arena \_\_\_\_\_

C. Hunters on horseback, number (active) 16

- 1) pursuing animals into net \_\_\_\_\_
- 2) chasing animal with spear or Jassoone uses hare spear riders only<sup>2</sup>
- 3) riding and gesticulating \_\_\_\_\_
- 4) posing as victorious hunter \_\_\_\_\_
- 5) dismounted and enjoying the picnic \_\_\_\_\_

D. Costumes

- 1) simple tunic without design \_\_\_\_\_
- 2) simple tunic with design X except slave costumes
- 3) embroidered tunic with elaborate design \_\_\_\_\_
- 4) capes \_\_\_\_\_
- 5) loose shirts and trousers \_\_\_\_\_
- 6) foot wear cothurni and fasciae, 1 slave is bare  
foot.

E. Equipment

- 1) weapons 2 hare spears
- 2) nets \_\_\_\_\_
- 3) traps Bird catching
- 4) transportation mule and cart

F. Religious Activity

- 1) sacrifice and offering as part of hunt scene \_\_\_\_\_
- 2) hunters involved \_\_\_\_\_
- 3) separate scene \_\_\_\_\_
- 4) hunters not involved \_\_\_\_\_

1. HORSES: AMOR, AUSPICATOR, O(V)ATUS, BRACATUS, CUCIA, EVENTUS, FAUNUS, ICARUS, LEONTIUS, MINIATUS, MULGIUS, PERDIK, PLUMEUS, SURIACA  
 DOGS: ATALANTE, BOIS, LECTA, PINNATUS, POLIFEMUS, SPINA
2. carry whips
3. animals fair..1 retrieving hare from dogs grip.



MOSAIC NAME: HELOROS HUNT SCENES DATE: Early 4th c. SUPP. ARCH. EV.: ORIGIN: province of HELOROS 175

ARCHEOLOGICAL INFO

- 1) actual situation IN SITU
- 2) state of preservation damaged
- 3) inscription \_\_\_\_\_
- 4) discovery site Villa Del Tellaro
- 5) description 6.20m X 6.40m.
- 6) excavated by, year G. Voza
- 7) published by, year G. Voza, 1971. Un<sup>1</sup>

CONTENT INFO

- A. Types of hunt
- 1) bear \_\_\_\_\_
  - 2) deer \_\_\_\_\_
  - 3) hare \_\_\_\_\_
  - 4) fox \_\_\_\_\_
  - 5) lion X
  - 6) other \_\_\_\_\_
  - 7) combination Panther, Antelope, Tiger
- C. Hunters on horseback, number (active) 2<sup>2</sup>
- 1) pursuing animals into net \_\_\_\_\_
  - 2) chasing animal with spear or lasso \_\_\_\_\_
  - 3) riding and gesticulating \_\_\_\_\_
  - 4) posing as victorious hunter \_\_\_\_\_
  - 5) dismounted and enjoying the picnic X 6
- E. Equipment
- 1) weapons 10 shields spears
  - 2) nets \_\_\_\_\_
  - 3) traps 1 trap with sliding door
  - 4) transportation 1 cart service equipment for dining (servant cutting meat from dead prey hanging from tree)

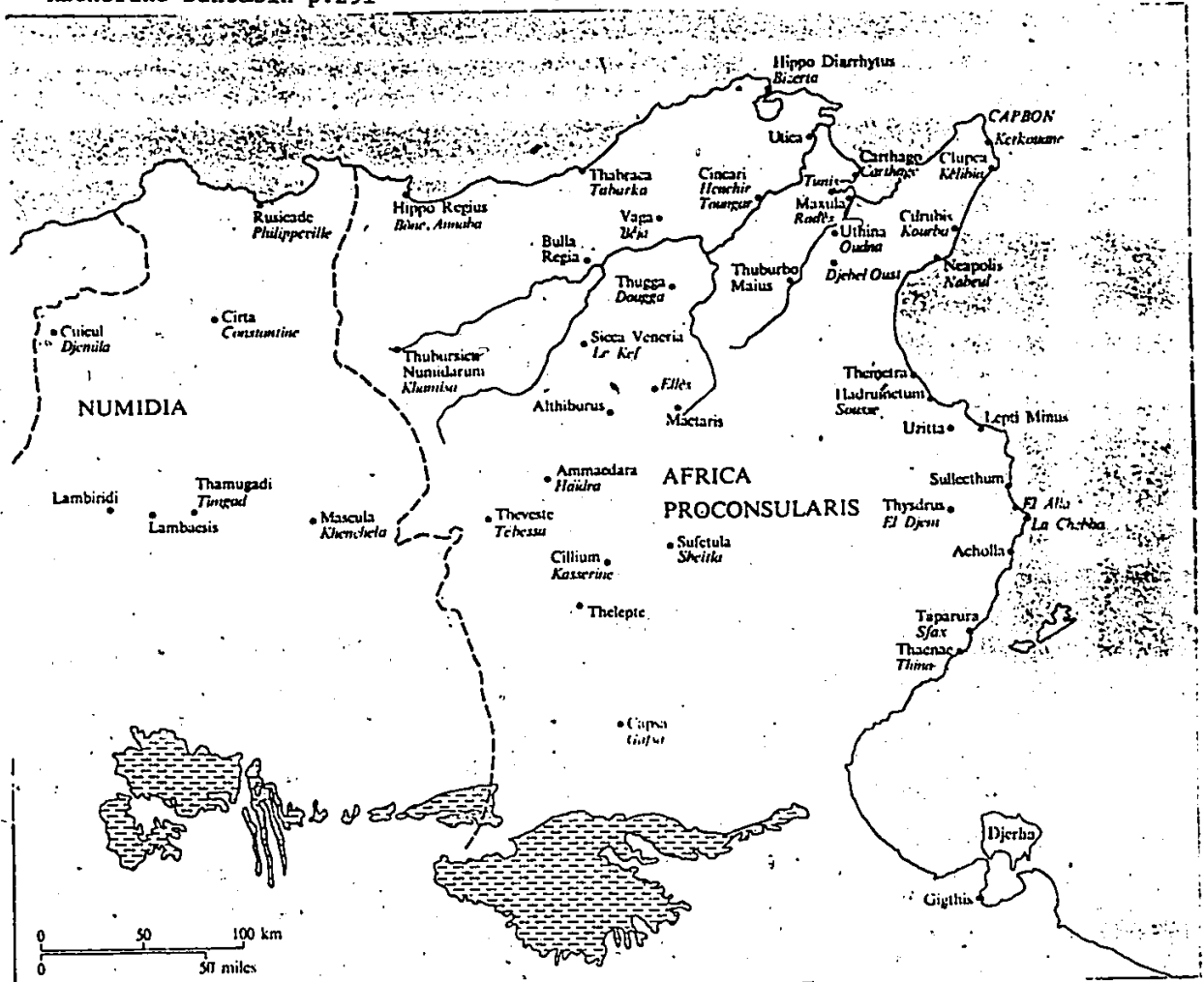
ARTISTIC INFO

- A. Style
- 1) registers, entire floor \_\_\_\_\_
  - 2) combined stock patterns, entire floor \_\_\_\_\_
  - 3) emblem type panels \_\_\_\_\_
  - 4) compartment design \_\_\_\_\_
- B. Hunters on foot, number (active) 11<sup>3</sup>
- 1) carrying equipment \_\_\_\_\_
  - 2) carrying dead animals \_\_\_\_\_
  - 3) engaged in pursuit or combat X combat
  - 4) attending to dogs and horses \_\_\_\_\_
  - 5) beaters \_\_\_\_\_
  - 6) slaves and servants 4 servants 2 cart attendants (non active)
  - 7) showing off capture \_\_\_\_\_
  - 8) engaged in combat in arena \_\_\_\_\_
- D. Costumes
- 1) simple tunic without design \_\_\_\_\_
  - 2) simple tunic with design X
  - 3) embroidered tunic with elaborate design X
  - 4) capes X
  - 5) loose shirts and trousers \_\_\_\_\_
  - 6) foot wear \_\_\_\_\_
- F. Religious Activity
- 1) sacrifice and offering as part of hunt scene \_\_\_\_\_
  - 2) hunters involved \_\_\_\_\_
  - 3) separate scene \_\_\_\_\_
  - 4) hunters not involved \_\_\_\_\_

1. quinquennio di attivita archeologica nella Provincia di Siracusa. (Siracuse, 1971), pp. 78-80. 1973 G. voza, in P. Pelagatti and G. Voza (ed.) Archeologia nella Sicilia sud-orientale (Naples 1973)
2. This mosaic represents the disembarkation of exotic animals but as on the Great Hunt from Piazza Armerina this pavement also represents the capture of panthers. The 2 riders are supervising the disembarkation of the animals.
3. 3 head supervisors stand in middle of mosaic 1 holds 1 cane as they observe procedures.

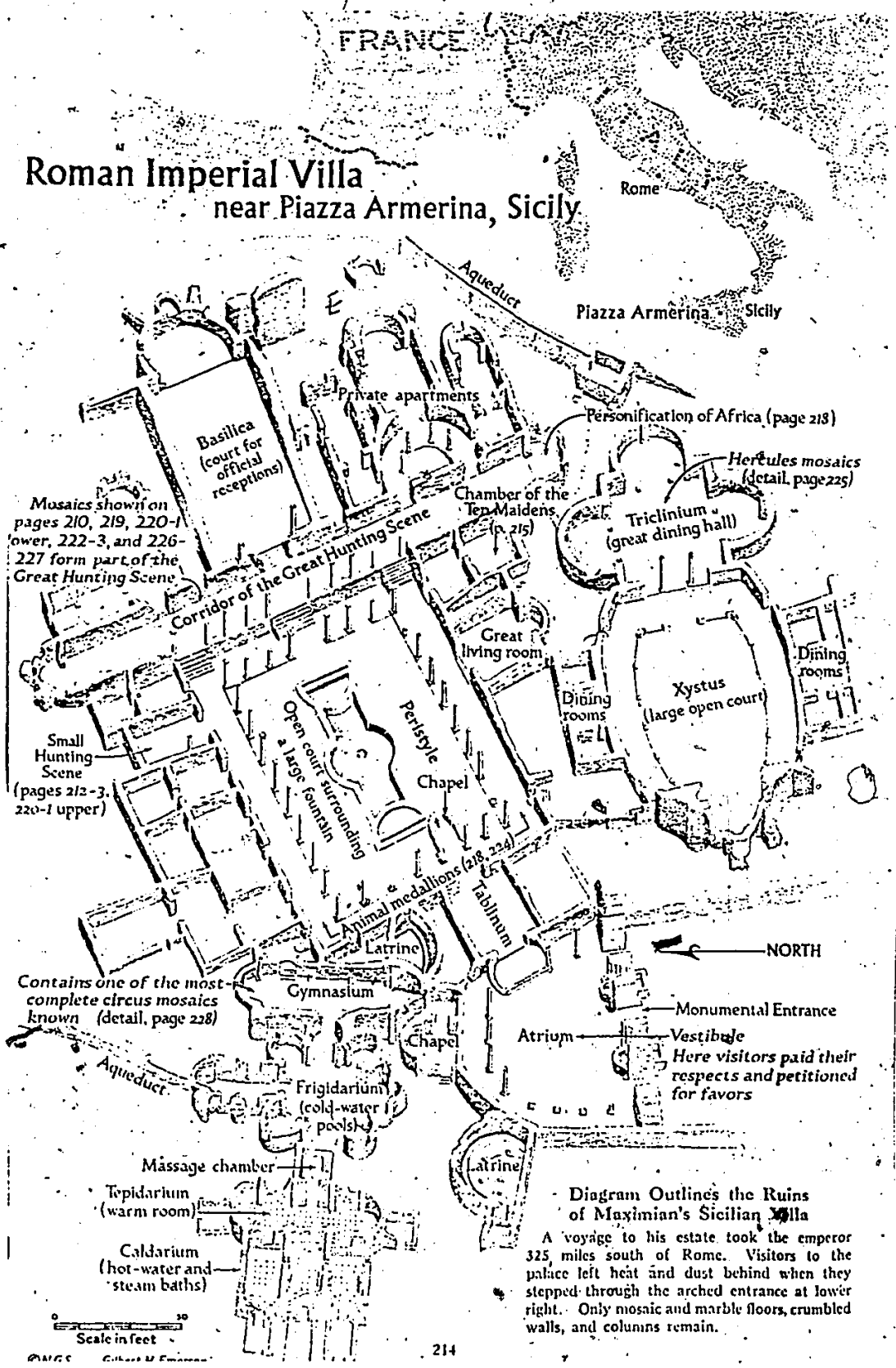


Katherine Dunbabin p.291



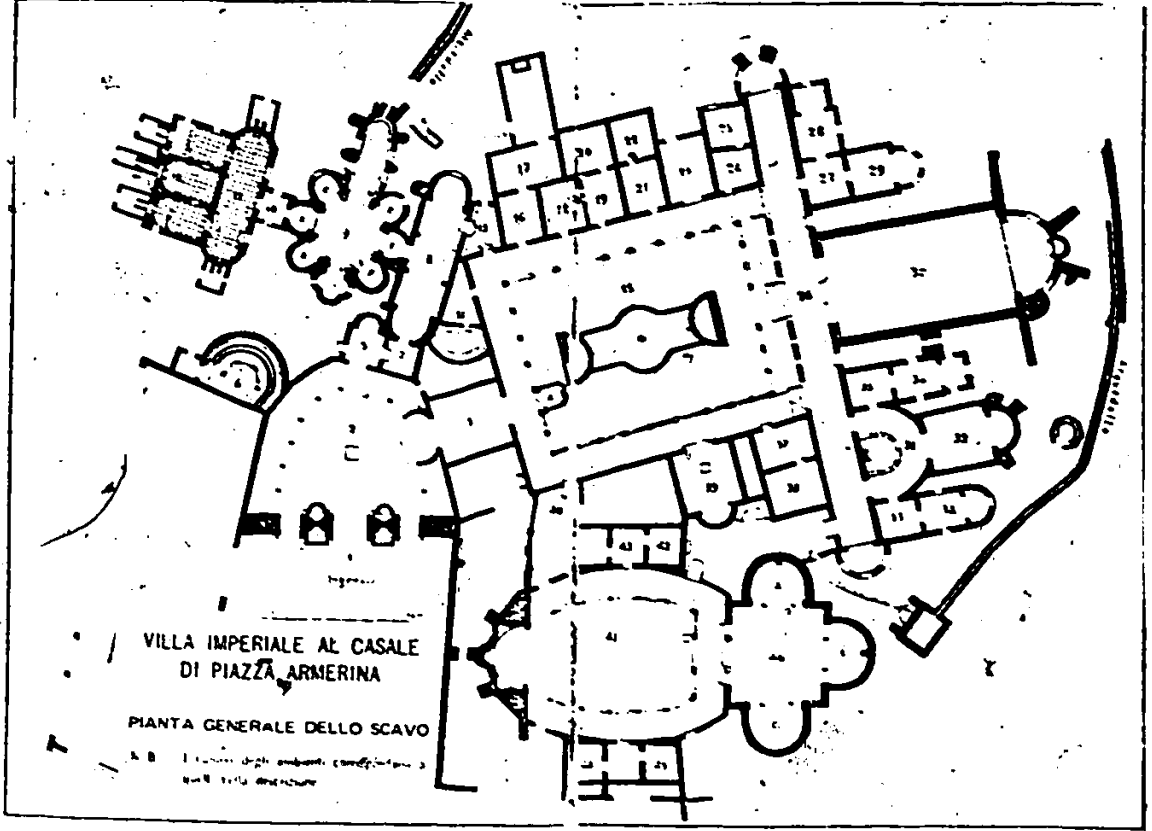
Numidia and Africa Proconsularis

# Roman Imperial Villa near Piazza Armerina, Sicily



**Diagram Outlines the Ruins of Maximian's Sicilian Villa**  
 A voyage to his estate took the emperor 325 miles south of Rome. Visitors to the palace left heat and dust behind when they stepped through the arched entrance at lower right. Only mosaic and marble floors, crumbled walls, and columns remain.

Gentili, Guida Touristica



HUNTING FOR SPORT OR HORSEBACK IN WOODED COUNTRYSIDE

DISPLAY OF DOG AND HORSE ATTENDANTS, HORSES AND HOUNDS SERVANTS AND SLAVES

OFFERING TO DIANA ALONE OR WITH APPOLO

DOMINUS, GENTLEMEN AND SERVANTS OR SERVANTS ALONE LEAVING OR RETURNING TO VILLA WITH CAPTURE OR EQUIPMENT AND CART

BOAR HUNTERS AND CARRIERS ASSOCIATED WITH HUNTING FOR SPORT

1. Dominus Julius
2. Khereddine
3. Constantine
4. Utica 4, 6, 7
5. Small Hunt P.A.

6. Armerina
7. Lillebonne
8. Oudna Threshold Panel
9. Carthage Boar Hunt
10. Westerhofen Deer Hunt
11. Djemila Hunt (2 top registers)

12. Lillebonne
13. Carthage Boar Hunt
14. Orbe (Border) Mosaic
15. Henghir Toungar
16. Henghir Toungar Departure for hunt

17. Conimbriga Deer Hunt
18. Bordj Djedid Hare Hunt and Falcon Scene
19. El Djem Hare Hunt
20. Oudna Rural Scenes

- 21.
- 22.
- 23.
- 24.
- 25.
- 26.
- 27.
28. Althiburos Hare and Jackal Hunt
29. Althiburos Hare and Jackal Hunt

BOAK CARRIERS AND HUNTERS ASSOCIATED WITH HUNTING EXOTIC ANIMALS IN FIELD OR ARENA

HARE CARRIERS WITH HUNTING FOR SPORT

HARE CARRIERS OR HUNTERS ASSOCIATED WITH ARENA SCENE OR EXOTIC HUNT

DEER HUNTED IN ARENA OR ASSOCIATED WITH ARENA SCENE OR EXOTIC HUNT

VICTORIOUS HUNTERS ON HORSEBACK IN FIELD OR ASSOCIATED WITH VILLA OR ARENA

1. Khereddine

2. Khereddine

3. Khereddine

4. Utica #3 associated Utica #5 by theme

5. Small Hunt P.A.

6. Khereddine

7. Utica #4 associated by theme

8. Westerhofen Deer Hunt top Apsidal mosaic Ball and bear in arena

9. Djemila Hunt (2 top registers) Villedaure Arena Hunt

10. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

11. Great Hunt P.A.

12. Oudna Rural Scenes Cherchel Victorious Rider Dominus Dulcitus from Spain Esquiline Roman Boar Hunter

13. Cherchel Victorious Rider

14. Djemila Hunt (2 top registers) Villedaure Arena Hunt

15. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

16. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

17. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

18. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

19. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

20. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

21. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

22. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

23. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

24. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

25. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

26. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

27. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

28. Djemila Hunt (2 top registers) Villedaure Field Hunt Villedaure Arena Hunt

29. Althiburos Hare and Jackal Hunt

ANIMAL COMBATS WITH HUNTERS IN FIELD OR IN ARENA ASSOCIATED WITH HUNT FOR SPUR: OR PROFESSIONAL EXOTIC HUNTS

EMBARKATION AND DISEMBARKATION OF EXOTIC ANIMALS TRAVELLING TO ITALY FROM NORTH AFRICA AND THE EAST

EXOTIC HUNTS IN THE FIELD ASSOCIATED WITH TRANSPORTATION BY CART AND BOATS DISPLAYING ARMY OF HUNTERS, AND SERVANTS AND SLAVES

PROFESSIONAL HUNTERS IN THE ARENA DISPLAYING THEIR TALENTS

EVIDENCE SHOWING THAT MOSAIC IS COMMEMORATIVE

Dominus Julius

Constantine Hunt

Westerhofen (Apsidal Mosaic and Deer Hunt Panel)

Dermekh Exotic Hunt

Dermekh Exotic Hunt

Djemila (2 bottom registers) Villelaure (North East and South Panels)

Hippo Regius Hunt Great Hunt P.A.

Hippo Regius Hunt Great Hunt P.A.

Great Hunt P.A.

Great Hunt P.A. Henghir Toungar

Sousse Venatores Thelepte Venatores Smirat Venatores Zliten Venatores

Zliten

Heloros Exotic Hunt

Heloros Exotic Hunt

Heloros Exotic Hunt

- 1.
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