

## ROMAN-PERIOD WALL PAINTINGS FROM THE WESTERN QUARTER AT GAMLA

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### INTRODUCTION

The ancient town of Gamla was excavated over 18 seasons, uncovering about 6% of its total area, estimated at about 40 acres (for the final publications of the excavations, see Syon and Yavor 2005; 2008; 2010; Berlin 2006; Syon 2014; 2016). The site was first occupied in the Chalcolithic period. During the Early Bronze Age, it was a major urban center, later abandoned until the Hellenistic period. The archaeological evidence points to the existence of a small settlement, possibly a Seleucid military fort, in the second century BCE. Gamla is primarily renowned for its role in the battle against the Romans in 67 CE, a narrative rendered in detail by Flavius Josephus (*The War of the Jews* 4.1). The site is a remarkably preserved battle site from the first century CE, never interfered with ever since.

The excavations at Gamla yielded huge quantities of pottery, coins and various small finds, shedding light on life in the town from around 100 BCE to 67 CE. The Jewish identity of the inhabitants is supported by Herodian lamps, chalk-stone vessels and Galilean pottery types. Evidence of the battle of 67 CE comprises large quantities of ballista balls, arrowheads and other military items, found along both sides of the city wall. Fireplaces, cooking pots and storage jars found within the synagogue and other public places tell the story of the refugees who arrived at the town prior to its siege.

The Western Quarter at Gamla flourished in the first century CE and was left to decay after the Roman siege of 67 CE. The quarter was built on uneven terraces and comprises well-constructed dwellings, some simple and others elaborately decorated, separated by streets, alleys, staircases and stone-paved public plazas.

All the colored wall-painting fragments presented in this paper derive from Areas S and R in the Western Quarter at Gamla, excavated by Shmarya Gutmann during the 1978–1989 seasons (Gutmann 1994:126–130; Yavor 2010). They were discovered dislocated from their original place, although it is sometimes possible to suggest which rooms they decorated

based on their findspot in the destruction debris of the buildings.<sup>1</sup> These fresco and secco fragments complement the previously published stucco fragments from Gamla (Farhi 2010) and together they play a key role in the reconstruction of the decorative schemes of the houses. Due to the nature of the findings, the fragments are presented below according to the loci in which they were discovered (Plan 1) and are not related to specific rooms.

*Area S.* Three clusters of buildings were excavated in this area. Building 1900, covering about 450 sq m, was extensively exposed (Yavor 2010:78–85, Figs. 2.80–2.94, Plans 2.17, 2.19). Its rooms were situated to the north and west of an inner courtyard and they originally carried a second story, with rooms elaborately decorated with stucco moldings, painted plaster and columns capped with Doric capitals. Three other buildings (1920, 2020, 2050), of a simpler layout, were partly exposed (Yavor 2010:70–74, 77–78, Figs. 2.74–2.78, Plan 2.18). Only few wall-painting fragments were preserved in these buildings; however, their presence supports the hypothesis that wall paintings existed in the other unexcavated rooms.

*Area R.* One partly excavated building (5050) was found to be elaborately decorated (Yavor 2010:93–96, Figs. 2.109–2.113, Plan 2.21). This building is situated above an olive-oil press (Yavor 2010:98–109) and separated from it by a stone-paved plaza. The entrance to the two-room building was from the plaza; east of the building was a stepped street. In one room were numerous wall paintings and in the other were stucco fragments, found in the debris. Some white plaster is still attached to the walls and the floor.

## THE WALL PAINTINGS

The tradition of decorating houses, public buildings and tombs with wall paintings and stucco works was widespread in the Southern Levant in the Hellenistic and Roman periods (Rozenberg 2008:298–310, 333–424). The influence of Hellenistic and Roman styles of decoration is strongly attested in the Hasmonean and Herodian palaces at Jericho (Rozenberg 2008) and in the Herodian palaces at Masada (Foerster 1995), Herodium (Rozenberg 1981; Corbo 1989), Machareus (Vörös 2013; 2015), Cypros (Netzer and Damati 2004)

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<sup>1</sup> Some fragments were mentioned in Gutmann's popular book (1994:128, 146). Some are on display in the Golan Antiquities Museum at Qazrin and some, in the Hecht Museum at the University of Haifa. We would like to thank Danny Syon for inviting us to examine and publish these fragments. We would also like to thank Yael Strassberg from the Golan Antiquities Museum at Qazrin and Perry Harel from the Hecht Museum in Haifa for their assistance. Photographs of the fragments were taken in 2000 by one of the authors (Y.F.) as part of a research for his MA studies. Some of those photographs are the only evidence for some of the fragments, the current location of which is unknown. Recent photographs of the fragments in the Qazrin Museum were taken by Michael Osband, and of those in the Hecht Museum, by Shay Levy; we wish to thank them both for their assistance. We would also like to thank Clara Amit of the IAA, for photographing some of the fragments, Silvia Rozenberg, for reading through the manuscript and giving important advice and Danny Syon and Lori Lender, for assembling the final figures and editing.



Plan. 1. Schematic plan of the buildings in Areas S and R; loci where wall-painting fragments were found are marked in red.

and Jerusalem (mainly unexcavated, see Amiran and Eitan 1970:113; Geva 1983:63–65; Rozenberg 2008:367). In turn, the interior decoration of these palaces influenced the decoration of contemporary edifices and mansions, for example, in Jerusalem (Broshi 1972; Avigad 1983:95–103; Rozenberg 2003), Sebaste (Reisner, Fisher and Lyon 1924:167–190, Figs. 97, 98, 102, Pls. 34:a, 35:a, Plans 2, 8; Barag 1993:8–15), Caesarea (Gendelman and Gersht 2017:33–42) and Zippori (Rozenberg 2008:376–377; Vilozny 2015:115–118). This influence was also observed at country estates, such as the ‘Palace of Hīlkiya’ (Damati 1982), and at secluded towns, like Yodefat (Aviam 2015:114–115).

## TECHNIQUE AND COLORS

The plaster fragments from Gamla are of excellent quality, with smoothly finished surfaces. The plaster was carefully applied, making it difficult to distinguish between the layers. On most of the fragments, the upper two or three plaster layers were preserved, while on others, up to five layers survived.<sup>2</sup> Multiple layers of plaster were a prerequisite for the fresco technique, where the color pigments were painted on the moist plaster, allowing the color to be absorbed in it, forming a smooth and durable surface. Some fresco surfaces exhibit the subsequent use of the secco technique, in which pigments were applied to dry plaster, e.g., for denoting details or certain areas. Several fragments were painted only in the secco technique, as indicated by the thick coats of paint covering the fragments (Nos. **22**, **193**, **194**; Figs. 2; 21).

The render layer applied to the stone walls is gray with a soft texture; above this layer, two harder cream-colored plaster layers (1.2 and 0.7 cm thick) were applied. These three lower layers contain a high amount of basalt and carbonaceous stone grains (Ilani 2016:325–327), each grain measuring up to 5 mm in size. The three upper layers are composed of a fine, white lime plaster that varies in thickness: the bottom layer, 0.3–0.9 cm; the intermediate layer, 0.3–0.6 cm; and the top layer, 0.2–0.3 cm. These layers too contain a high amount of basalt and carbonaceous stones, albeit with a grain size of up to 2 mm. The fresco fragments of the highest quality show that the pigments were applied to an additional, 1 mm thick white moist plaster layer that was itself applied just before painting. The basalt and carbonaceous grain inclusions in the plaster probably derive from the estuary of Nahal Daliyot, some 10 km west of Gamla (Ilani 2016:326–327). This deliberate choice of material reflects the desire of the craftsmen to achieve a certain texture and quality that they could not obtain by the use of a closer source of grains.<sup>3</sup> The sand grains were added to the plaster to increase its plasticity and strengthen it, facilitating the intensive polishing needed to obtain the high-quality smoothness and luminosity of the wall.

At Gamla, different pigments were used when painting in fresco technique as opposed to painting in secco technique. The fresco fragments were adorned with earth colors, such as hematite for red and goethite for yellow-ochre, while the secco fragments were adorned with local iron-rich clays for the red, red-brown and yellow-ochre, and synthetic pigments, such as Egyptian Blue and orange (minium) (Ilani 2016:326–327). According to Ilani, green, containing green earth or celadonite, was used for the secco technique. But its use in the fresco technique is also present, as the absorption of green is visible on the sublayer, where a crusty transparent patina has flaked off together with the surface layer on several green fragments (Nos. **19**, **25**; Fig. 2). The pigment used to produce the highly polished

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<sup>2</sup> The use of multiple layers should be considered a sign of quality. Vitruvius advocated six layers of moist plaster as the foundation for fresco paintings (*de Arch.*, VII, 3.5–8). This number of layers is seldom found on Early Roman walls in our region.

<sup>3</sup> A similar pattern is documented in Lombardy, Italy (Bugini and Folli 2013:98).

black fresco background of a floral motive (Nos. **53–64** and **178–186**; Figs. 6; 17) was made of manganese-oxide, a pigment not known from the Herodian palaces. The black, orange, green and blue pigments were probably imported, while the earth-colored pigments could have been quarried in the region (Ilani 2016:327).

Laboratory analyses of the Gamla fragments showed that the distinction between the fresco and secco techniques is based on the presence or absence of a 1 mm thick white plaster layer below the color, and whether the wall was polished before or after it was painted. In some cases, details in the secco technique were added to frescoes, such as those with floral motifs against a black background. Only faint vestiges of the secco are visible (Nos. **53, 54, 178**; Figs. 6; 17). Several secco bands were painted in white and black on other fresco fragments (Nos. **159, 202, 203**; Figs. 12; 22). Light blue (less suitable for the fresco technique) was painted on some fragments to achieve a shade effect (No. **147**; Fig. 7) or as a superimposed motif (Nos. **41, 42**; Fig. 3).

### THE DECORATIVE DESIGNS

Most of the excavated fragments were colored red, yellow-ochre and green, often bordered by black, and sometimes by red bands. Several patterns were noticed among the fragments: molding imitations, geometric patterns imitating veined marble and meanders, vegetation, thin pilasters and decorative borders.

#### *Marble Imitation*

Several fragments were painted in patterns imitating marble. One type (Nos. **25–28, 188, 263, 264**; Figs. 2; 18; 34) has red veining on a yellow-ochre background resembling Numidian marble. On one fragment (No. **188**; Fig. 18), the marble imitation is bordered by a black and white area. Red, white and black bands were painted across the patterns to simulate projecting panels on the flat surface of the wall. The veining style is similar to Second Style patterns found at ‘Omrit (Rozenberg 2011:66, Figs. 5.30, 5.31), and in Italy, as at the House of Ceres at Pompei (Carratelli and Baldassarre 1990b:206–209), the Villa of Mysteries (Eristov 1979: Cat. Nos. 251, 282, Pl. 6a: c; Varone 2002:347) and the Villa of Poppaea in Oplontis (De Franciscis 1975: Pls. 17, 23; Varone 2002:364).

Another type of marble imitation (Nos. **161–163**; Fig. 13) had circular shapes of varying sizes painted with red veining on a background consisting of red, light-ochre and yellow-ochre areas rendered in broad brushstrokes. The samples from Gamla show some affinities with a group of fragments from the Jewish Quarter in Jerusalem (Rozenberg 2003:305–306, Pl. II.5:19, 20); however, the latter are more colorful and lack the larger shapes present at Gamla. The pedestals of the Early Shrine at ‘Omrit (Nelson 2015: Figs. 43, 107) have a

pattern including both large and small circular and ovoid shapes,<sup>4</sup> and so seem to be a closer parallel to the Gamla fragments. The veining style resembles Second Style patterns found in Italy, as at the House of Ceres (Carratelli and Baldassarre 1990b:190–191).

A third type of stone imitation (Nos. **211–214**, **265–272**; Figs. 24; 35), possibly of granite, is a rendering of irregular black dots on a red background that seems to have been sponged. This pattern is bordered by a green area. A similar pattern in blue on a yellow-ochre background was discovered underneath the House of Dionysos at Zippori and dated to the first century CE (Vilozny 2015:116, Fig. 2). Granite-like patterns on a red background appear in Fourth-Style Rooms 4, 32, 45, 46 and 76 in the Villa of Poppaea at Oplontis in Italy (Gee 2015:134).<sup>5</sup>

### *Linear Designs*

The linear designs (Nos. **18**, **19**, **25**, **30**, **31**, **41**, **42**, **151**, **152**, **154–156**, **190**, **191**, **195**, **205**, **223**, **232**; Figs. 2; 3; 9; 11; 20; 21; 23; 28) consist mainly of black, white, red and green bands painted on the red, yellow-ochre and green panels, creating the illusion of three-dimensional drafted margin ashlar. Other bands (Nos. **4**, **50–52**, **147**, **157–159**, **193**, **194**, **196**, **207–210**, **223–225**, **228**, **242–245**, **248**, **249**, **255–257**, **280**, **281**, **283**, **284**, **287**, **288**; Figs. 1; 5; 7; 12; 21; 24; 28; 30; 32; 33; 36; 37) of the same colors probably marked the ‘joints’ between the ashlar.

Several other combinations do not fit into this pattern and were probably part of various decorative designs. Two yellow-ochre fresco fragments (Nos. **20**, **21**; Fig. 2) have a shaded green band that has a three-dimensional appearance. Similar patterns with a black band on a white band are also present on red (Nos. **202**, **203**, **246**, **247**; Figs. 22; 31) and yellow-ochre (No. **204**; Fig. 22) backgrounds. Another similar combination (No. **3**; Fig. 1) has a black stripe on a green band painted on a white band against a red background. The bands give the impression of a dark sunken area bordered by white between red panels. The design is typical Late Herodian, also found in the Jewish Quarter in Jerusalem (Rozenberg 2003: Pl. II.1:4) and in Herod’s Third Palace at Jericho, where they were part of geometric patterns (Rozenberg 2008: Ills. 181, 185, 186, 193, 194, 199, 526).

### *Geometric and Curving Designs*

Several fragments (Nos. **44**, **45**, **148**, **150**, **285**, **286**; Figs. 3; 7; 8; 37) seem to have created the illusion of a three-dimensional meander pattern painted in red, yellow, yellow-ochre, dark yellow-ochre, blue and black. The pattern has no known parallels in wall paintings in the region during the Early Roman period. Meander borders appear in various styles and

<sup>4</sup> No color photograph was published of the pattern. Another fragment from ‘Omrit exhibits similar colors, but a slightly different veining pattern than the Gamla fragment (Rozenberg 2011:65, Fig. 5.17).

<sup>5</sup> The author describes the technique as “flicking” a paint-loaded brush onto the surface, creating a granite-like texture.

shapes as early as the Archaic and Classical Greek periods (Ovadiah 1980:100–102). Their depiction on mosaics and Masonry Style wall paintings starts in the Hellenistic period.<sup>6</sup> During the Roman period, the pattern was widespread on mosaics (Ovadiah 1980:100–102; Balmelle et al. 1985:76–87), with some occurrences on wall paintings. Most meanders on Second Style paintings from Campania have a form different from the one at Gamla; they are outlined in thin lines, forming a three-dimensional pattern on a monochrome background.<sup>7</sup> The Fourth-Style meander on the ceiling in Triclinium HH at the House of Caius Julius Polybius in Pompei (Carratelli and Baldassarre 2003:295–296 [Insula 13.1]) is similar in form, but polychrome, and thus, a closer stylistic parallel to the fragments from Gamla. The Gamla designs apparently resemble meander designs on mosaic floors (Ovadiah 1980:100–102; Balmelle et al. 1985:76–87).

The fragment of a dark yellow-ochre lozenge (No. 22; Fig. 2), framed by a red band and touching a red area against a white background, is reminiscent of a fragment from Area A in the Jewish Quarter in Jerusalem, where it is rendered in dark yellow-ochre and framed by black bands (Rozenberg 2003: Pl. 11.6:25) and in Herod's Third Palace at Jericho (Rozenberg 2008:439–440, Ills. 531, 532 and n. 90).

Another fragment (No. 43; Fig. 3) features a torus with three diagonal red bands and its shadow painted in yellow-ochre; it is bordered by a black band and painted against a cream-colored background. A similar pattern appears on the torus of a painted coffer from Room 88 and the ceiling fresco fragments from Room 92 in the Northern Palace at Masada (Foerster 1995:36, Color Pls. 5a, 8a). Similar borders appear on the ceiling of the upper cubiculum in the House of Augustus (Carettoni 1983: Color Pl. X2) and on the walls in Cubiculum B in the Roman villa under the Villa Farnesina (Mols and Moormann 2008: Fig. 29).

Two fragments (Nos. 237, 238; Fig. 29), showing black-outlined borders between red, yellow-ochre and white panels, have a red-and-black pattern against a white background; the pattern perhaps imitates a narrow-decorated panel or a pilaster.

### *Stylized Floral Designs*

Several fragments (Nos. 172–177, 219, 220, 224, 239–241; Figs. 16; 26; 29) feature ornamental designs painted in black lines with additional curving lines in green and red. The decoration was superimposed on a white border between red and yellow-ochre areas, partly overlapping them. The black lines form schematic ornamental bands. Some are reminiscent of meanders, others are lotus-shaped, and some have curving lines framing red fields, probably running along the lotus band. The highly stylized bands seem to be simplified versions of the lotus

<sup>6</sup> Mitridate in the Greek colony Pantikapaion in the Crimea (Rostovtzeff 2004: Pl. XXXVIII); Delos (Chamonard 1922–1924: Fig. 83; Bruneau 1970. EAD XXVII, Figs. 110, 118 and 122); and Beirut, second-century BCE house (Aubert and Eristov 2001: Pl. XXXIX.4).

<sup>7</sup> Villa of the Mysteries (Rozenberg 2008: Ills. 284–286); the House of the Cryptoportico (Carratelli and Baldassarre 1990a: Insula 6.2, p. 202, Figs. 15, 16); Villa of Fannius Synistor at Boscoreale (Bergmann et al. 2010: Figs. 24, 34–36).

bands known from Garden Courtyard B64 in Herod's Third Palace at Jericho (Kelso and Baramki 1955: Pl. 19:54; Rozenberg 2008: Ills. 562–565) and from the Jewish Quarter in Jerusalem (Avigad 1983: Fig. 173; Rozenberg 2003:308–309, Pl. 11.7, Photographs 40, 41); a more simplified version is known from a probable ceiling in Room 92 in the Northern Palace at Masada (Foerster 1995: Pl. VIII:a). The Egyptian lotus motif was popular in Second-Style wall paintings; however, it also continues in the Third Style. The Gamla and Jericho samples are closer to the Third-Style depictions (Rozenberg 2008:447–448).

### *Naturalistic Floral Designs*

Several black fresco fragments (Nos. **53–64**, **178–186**; Figs. 6; 17, and probably Nos. **235**, **236**; Fig. 29) were decorated in a free, sketchy style, with green leaves, yellow tendrils and clusters of red fruits; details were added in yellow and light green. The pattern was spread out on both sides of a shadowed slim column executed in shades of white, yellow and light red to create the illusion of a three-dimensional candelabrum cane. A similar column painted on a black background probably decorated Temple One at 'Omrit (Rozenberg 2011:67, Fig. 5.39). Slim columns painted as if standing in front of a paneled wall are known from the Mountain Palace fortress at Herodium (Corbo 1989: Color Pls. 1, 9.2), and probably, at Yodefath (Neguer and Alef 2014: Photographs on pp. 13–16; Aviam 2015:114–115).

Naturalistic vegetation painted on a black background appears at several sites, e.g., Masada, the Jewish Quarter in Jerusalem, Dor and Zippori (Foerster 1995:30–31, 40–42, Pl. 6; Stern et al. 2000:28\*; Rozenberg 2003:309–311, Pl. 11.7; Vilozy 2015:116–117, Figs. 2, 3). Most of the patterns portray garden scenes. Some fragments from Masada have green tendrils and red fruit clusters, but their execution seems more restrained and schematic than those from Gamla (Foerster 1995:31, 33, 42, Pl. 7:a). The closest parallels to the Gamla pattern were painted on a white background. Two fragments from the Jewish Quarter in Jerusalem have green ivy leaves, red clusters and green tendrils that spread out on both sides of slim columns, one painted red, the other green, both on a white background (Rozenberg 2003:310, Pl. 11.7: Photograph 37). A different pattern on a white background is present on fragments from Garden Courtyard B64 of Herod's Third Palace at Jericho (Rozenberg 2008:109, Nos. 533–540, Ill. 579), with green ivy leaves, brown tendrils, brown fruit clusters and details in yellow and brown painted on a white background.

Comparable floral designs painted on a black background appear in several Late Second-Style wall paintings in Italy. The green leaf garland in Triclinium C in the Roman Villa under Villa Farnesina stretches between slim columns reminiscent of those at Gamla (Mols and Moormann 2008: Fig. 36). A similar floral design appears on a decorated frieze on the southern wall of the anteroom adjoining the large tetrastyle *oecus* in The House of Augustus (Iacopi 2008:71).

### *Architectural Designs*

Several fragments (Nos. **46**, **153**, **199**, **200**, **221**, **222**, **233**, **289**; Figs. 4; 10; 22; 27; 29; 38) have a series of red-and-green bands on a white background. Above the bands is a black



area and below the bands is a white, red or a yellow-ochre area. It seems possible that this pattern was an imitation of a molded profile. Painted representations of molded profiles are common in Herod's palaces (Foerster 1995: Color Pl. 15b; Rozenberg 2008:436–437, n. 77, Ills. 519, 527–529, 582; 2013:175), on several frames showing marbled panels from the Upper City in Jerusalem (Rozenberg 2003:305, Figs. 9–13, 16, 17, 20), and on some large fragments from Samaria-Sebaste (Crowfoot, Kenyon and Sukenik 1942:34–35, Pl. LXXXIII). Painted profiles are also part of the architectural designs on the wall paintings at the palatial mansion in the Jewish Quarter in Jerusalem (Avigad 1983: Figs. 103–105; Rozenberg 2008:370–374, Ills. 438, 444, 445). Imitations of painted profiles are common in Second-Style wall paintings—e.g., of cornices and pilasters, as well as picture frames—but appear also as architectural features on the walls of later styles (Rozenberg 2003:305).

Several fragments (Nos. **169–171**; Fig. 15) painted in shades of yellow-ochre to dark yellow-ochre with a black band on a white background seem to imitate the profiled curves of a cornice. The profile was decorated with a pattern of curving red lines, probably forming an ornamental lotus band. Similar patterns can be seen in Cubiculum B at the Villa under Villa Farnesina in Rome (Mols and Moormann 2008: Figs. 28, 30). The pattern at Gamla was bordered by two parallel dark yellow-ochre bands (Nos. **164–168**; Fig. 14), one of which has dentil-like protrusions, possibly an architectural element (Foerster 1995: Pl. 6a; Fittschen 1996:145; Rozenberg 2003: Pl. 11.8:42–46). A schematic dentil pattern was preserved on fragments from Room 88 in the Northern Palace at Masada (Foerster 1995: Pl. 6a). This parallel, however, is not entirely convincing, as the Gamla dentils are shorter and do not end in a band. It is possible that the artist used the dentil motif without understanding what it represented, thus giving it an irregular and unconvincing appearance, resembling acroteria, such as those depicted on fragments from the reception area in the theater at Herodium (personal observation).

#### CATALOGUE OF STUCCO AND FRESCO FINDS

A brief description of the stucco and fresco finds is provided here according to excavation area, building and locus (see *Catalogue*; Plan 1). The illustrated fragments appear in consecutive order in Figs. 1–38; they are arranged according to their findspots. Each fragment is assigned a type of decoration: *Marble Imitation*, indicating the appearance of veining imitating marbled stones; *Linear*, indicating horizontal and vertical lines; and *Curving*, indicating curving lines.

As it is difficult to determine the original orientation of a pattern on the wall, the orientation of the fragments in the figures is arbitrary. The surface pattern of the fragments is described from top to bottom; the terms 'over' and 'under' refer to superimposed layers of paint. The term 'line' is used for stripes less than 0.2 cm wide; 'stripe', for between 0.2 and 0.5 cm; and 'band', for 0.5 cm and above. All dimensions are given in centimeters; the thickness of each fragment is not stated as not all of them were available or preserved for examination.

## Area S

### *Building 1900*

*L1900* (Fig. 1).— Several red, yellow-ochre, green and blue fragments, some with light-blue elements painted in secco over the fresco layers.

*L1901, Courtyard*.— Numerous fragments colored red, yellow-ochre and green were found in this locus during the excavation; most are not included in this catalogue as they were not saved. Most of the fragments were found along the southern and western walls, indicating that they decorated the walls of the courtyard or—more likely—the rooms to its west or above it (L1906/1907).

*L1903, Room North of Courtyard*.— Yielded few fragments.

*L1905, Arched Entrance from the Courtyard to Corridor 1913* (Fig. 2).— Numerous fragments of yellow-ochre, red and green, including several fragments with red, bordered by green and red, bordered by yellow-ochre, were found in this locus. The fragments decorated either the walls of the courtyard, or the rooms to its west (L1906/1907).

*L1906, Corridor* (Figs. 3–6).— The fragments uncovered in this locus are very similar to those from L1907, to its north. The fragments were found only in the northern part, suggesting that L1906 was not decorated and the colored fragments should be ascribed to neighboring loci. A thick layer of fragments painted mostly in red and yellow-ochre was found in this locus, as well as some painted in green.

*L1907* (Figs. 7–20).— The fragments were discovered in the debris of a conflagration. These fragments, as well as those from adjacent L1906, may have originated in a room on the second story of the building. Numerous fragments<sup>8</sup> colored yellow-ochre and red, and some colored black and green, were found in this locus. Several had black bands at the borders between the red and green and yellow-ochre and green.

*L1908* (Fig. 21).— Numerous red, yellow-ochre and green fragments, several polished, high-quality red and yellow-ochre fragments and molded stucco fragments were found in this locus.

*L1910, Street(?)*.— One yellow-ochre fragment was found, probably deriving from one of the rooms to the north.

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<sup>8</sup> Only some are presented in the catalogue.

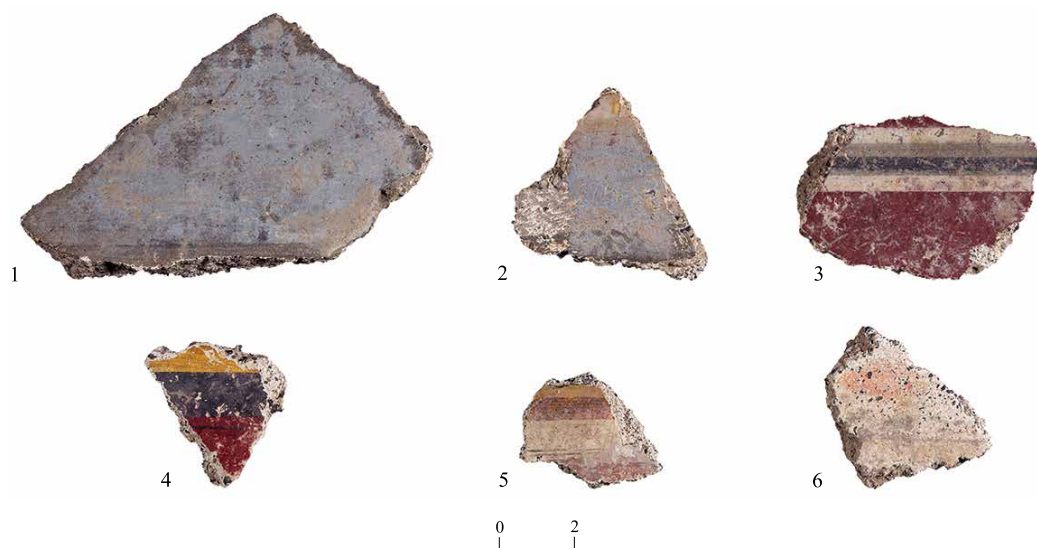


Fig. 1. Area S, L1900: fragment Nos. 1–6.

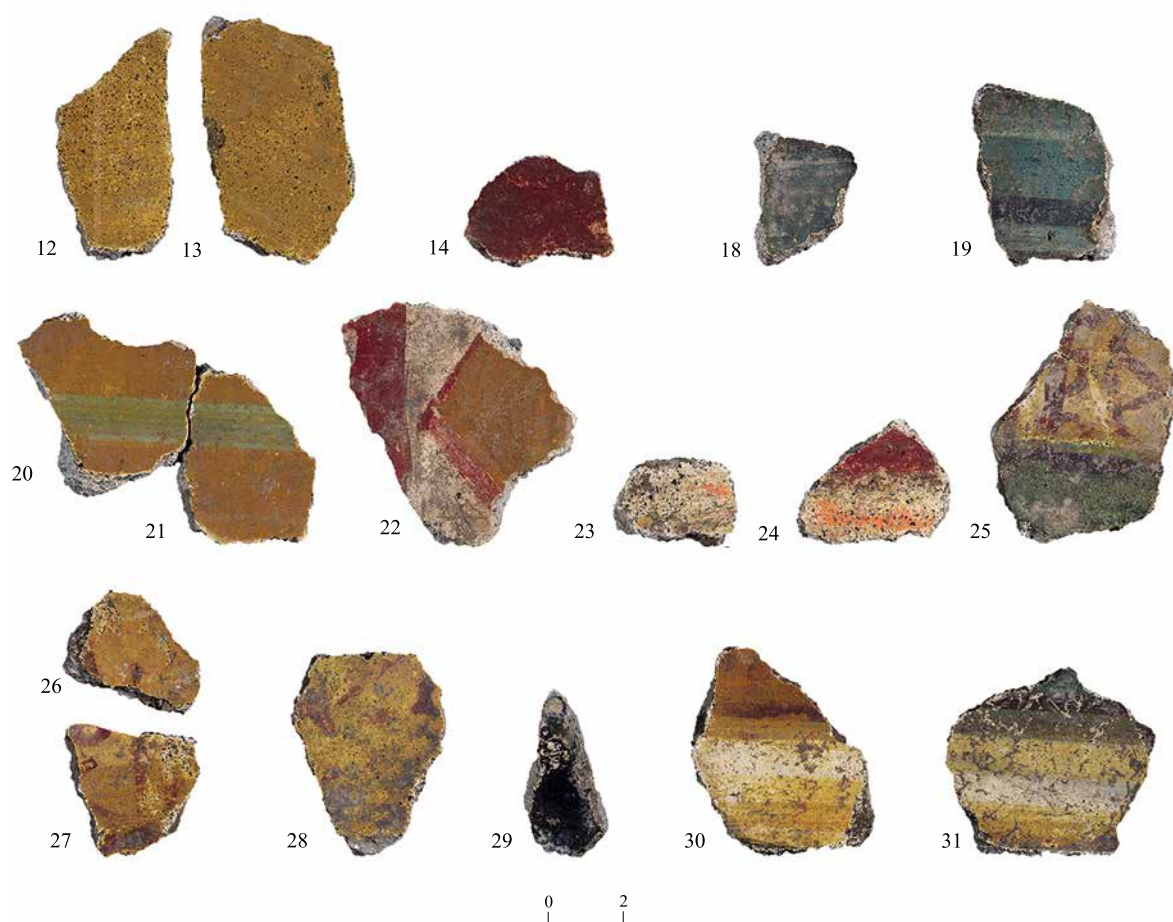


Fig. 2. Area S, L1905: fragment Nos. 12–14, 18–31.

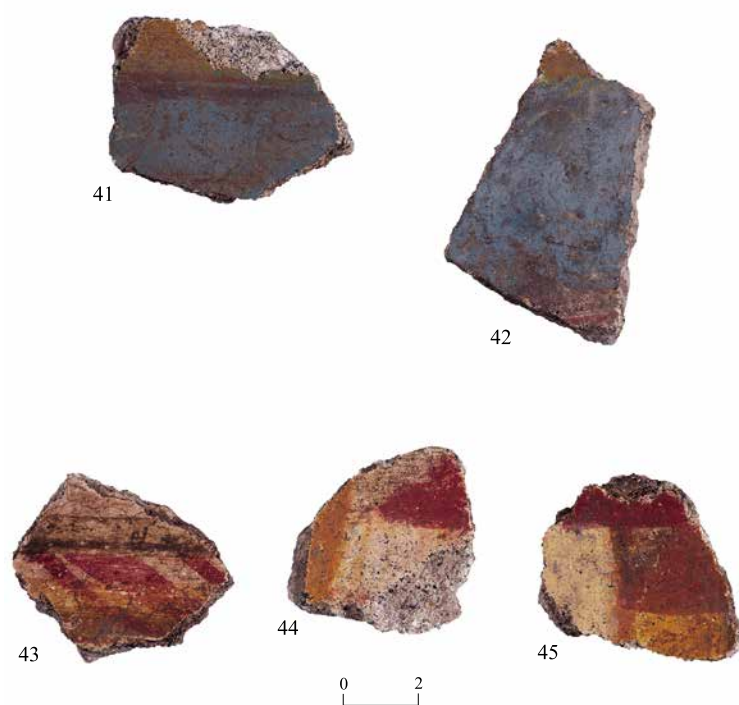


Fig. 3. Area S, L1906: fragment Nos. 41–45.

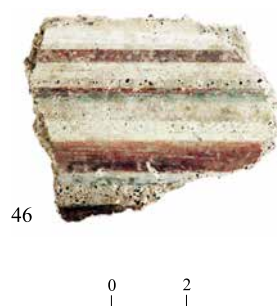


Fig. 4. Area S, L1906: fragment No. 46.



Fig. 5. Area S, L1906: fragment Nos. 50–52.

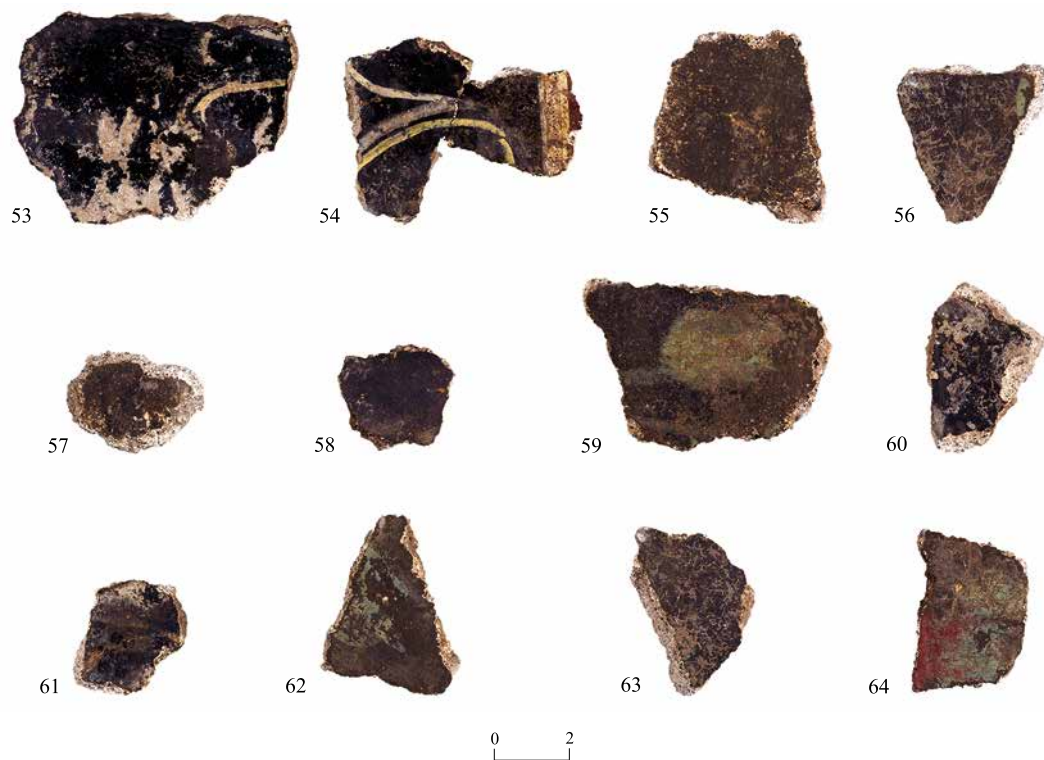


Fig. 6. Area S, L1906: fragment Nos. 53–64.

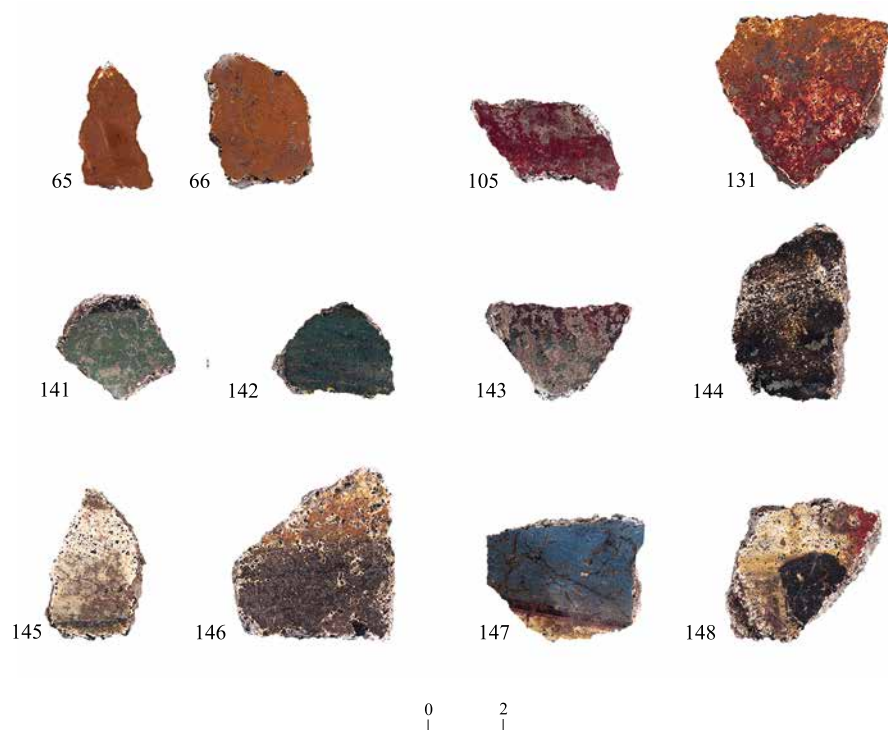


Fig. 7. Area S, L1907: fragment Nos. 65, 66, 105, 131, 141–148.



Fig. 8. Area S, L1907: fragment No. 150.



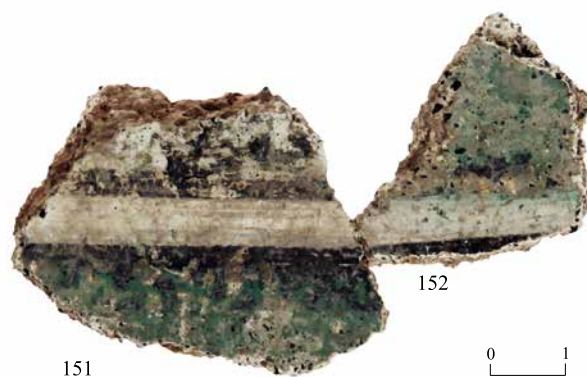


Fig. 9. Area S, L1907: fragment Nos. 151, 152.



Fig. 10. Area S, L1907: fragment No. 153.

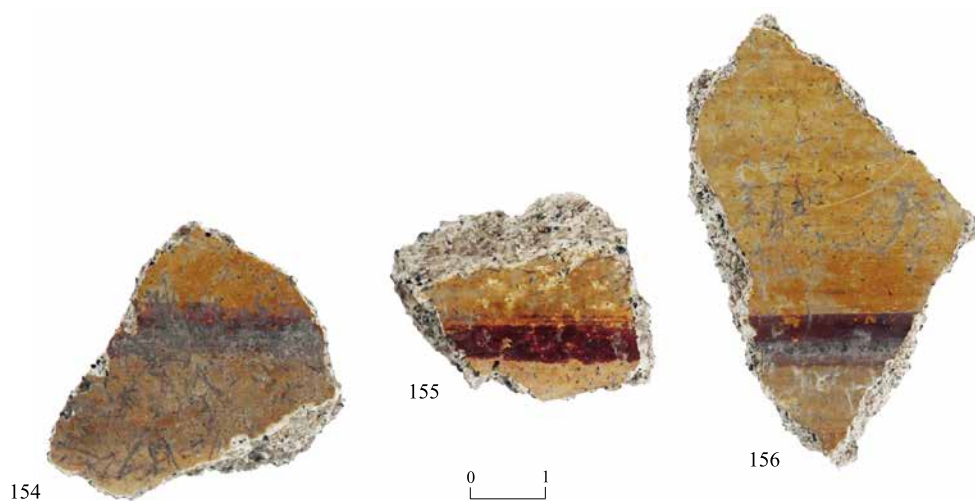


Fig. 11. Area S, L1907: fragment Nos. 154–156.

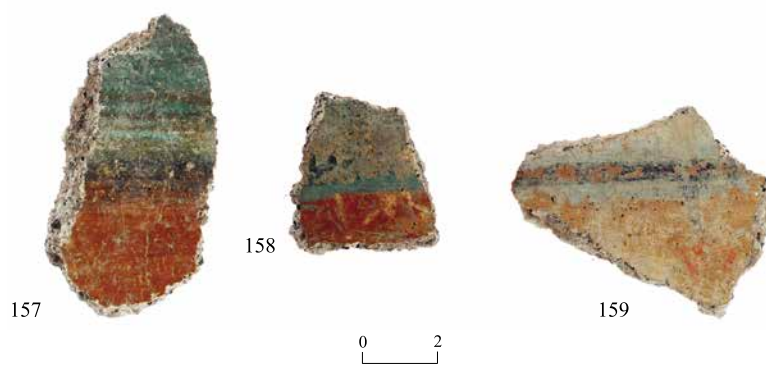


Fig. 12. Area S, L1907: fragment Nos. 157–159.

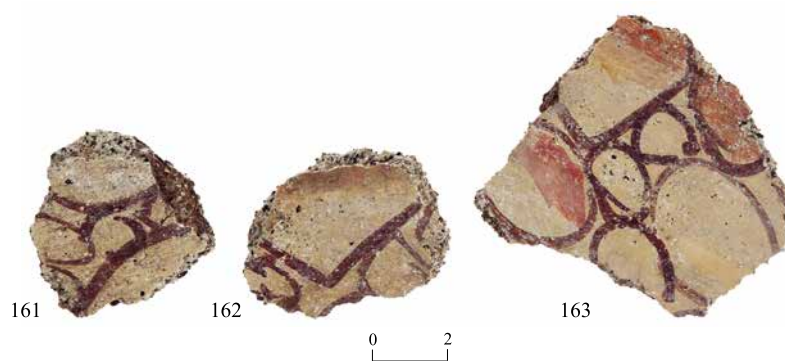


Fig. 13. Area S, L1907: fragment Nos. 161–163.

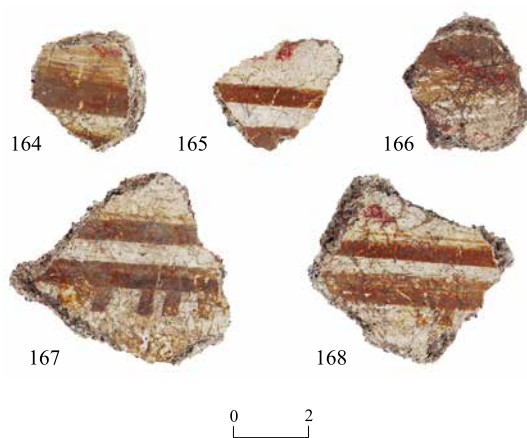


Fig. 14. Area S, L1907: fragment Nos. 164–168.



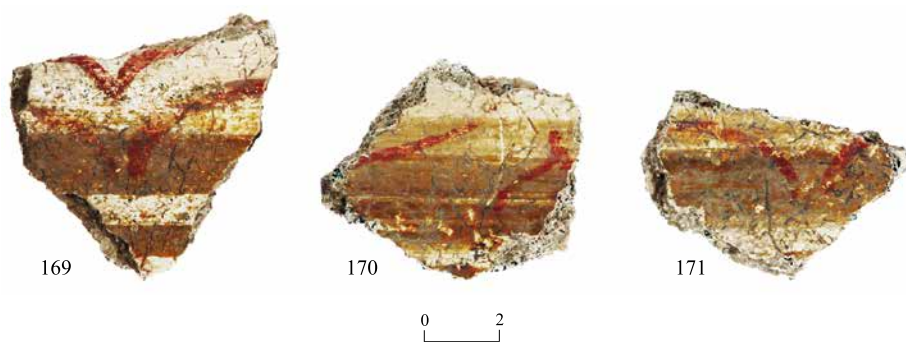


Fig. 15. Area S, L1907: fragment Nos. 169–171.

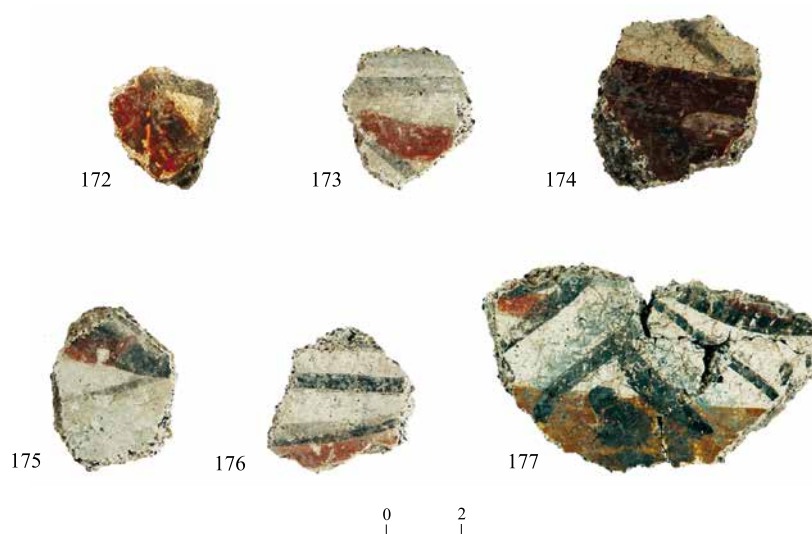


Fig. 16. Area S, L1907: fragment Nos. 172–177.

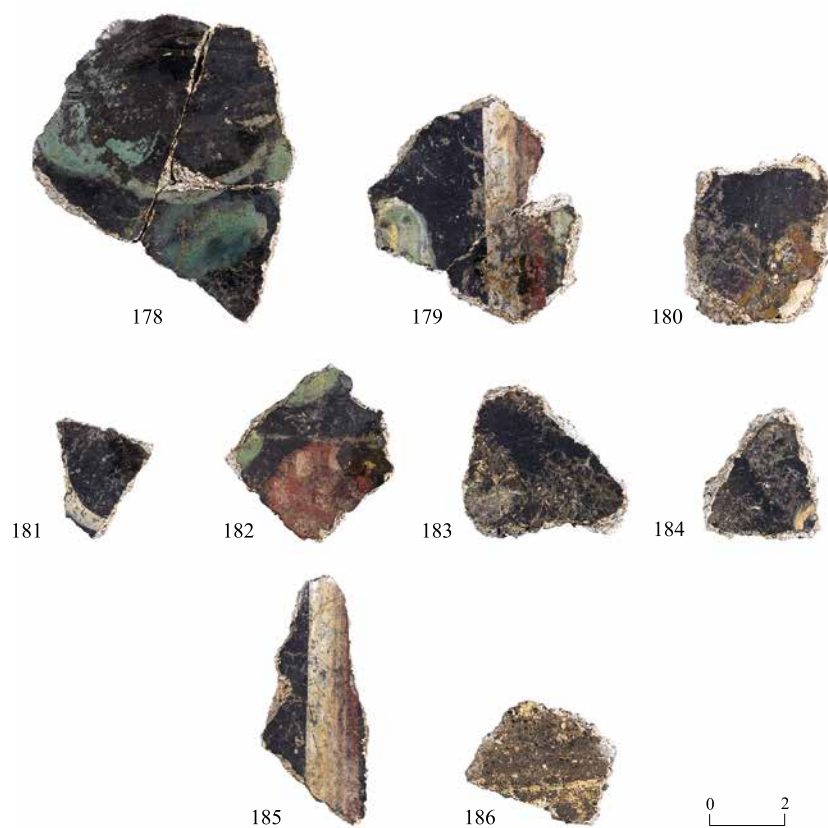


Fig. 17. Area S, L1907: fragment Nos. 178–186.

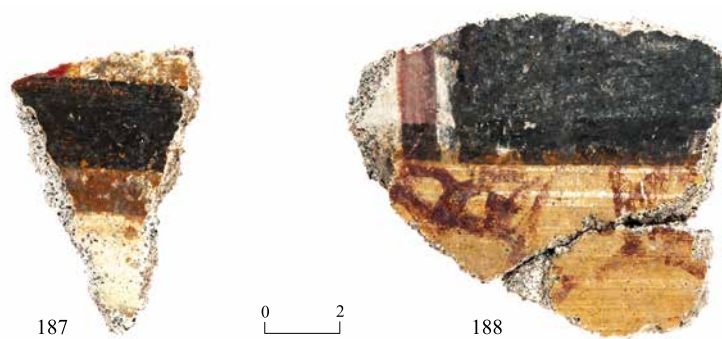


Fig. 18. Area S, L1907: fragment Nos. 187, 188.



189



Fig. 19. Area S, L1907: fragment No. 189.



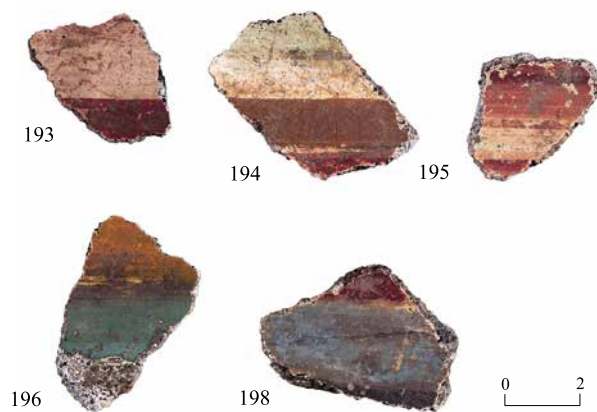
190

191

192



Fig. 20. Area S, L1907: fragment Nos. 190–192.



193

194

195

196

198



Fig. 21. Area S, L1908: fragment Nos. 193–196, 198.

*L1911*.— Red, yellow-ochre and green fragments and several stucco fragments.

*L1912* (Fig. 22).— Red, yellow-ochre and green fragments and several stucco fragments.

*L1914, Street*.— The red, yellow-ochre and green fragments, several of them polished and of high quality, as well as stucco fragments, probably derive from *L1915*.

*L1915* (Fig. 22).— Red and yellow-ochre fragments and several stucco fragments.

*L1916 and L1925, Two Parts of a Room Separated by a Window-Wall* (Figs. 23–28).— Numerous fragments colored red, yellow-ochre and green were found.

*L1918*.— A few wall painting and stucco fragments, probably deriving from *L1916*.

*L1919*.— One red fragment.

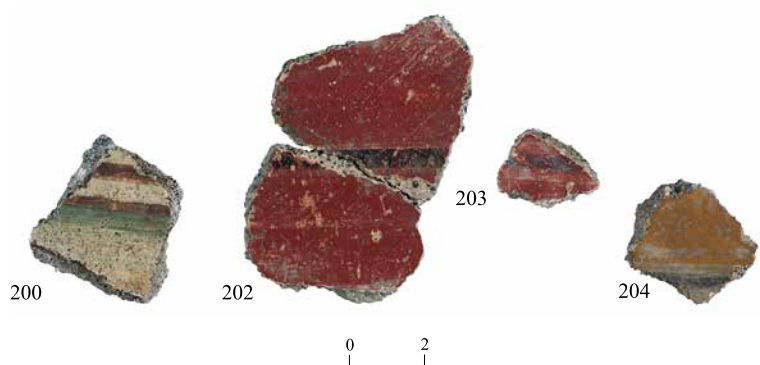


Fig. 22. Area S, *L1912*, *L1915*, *L1916*: fragment Nos. 200, 202–204.



Fig. 23. Area S, *L1916*, *L1925*: fragment No. 205.

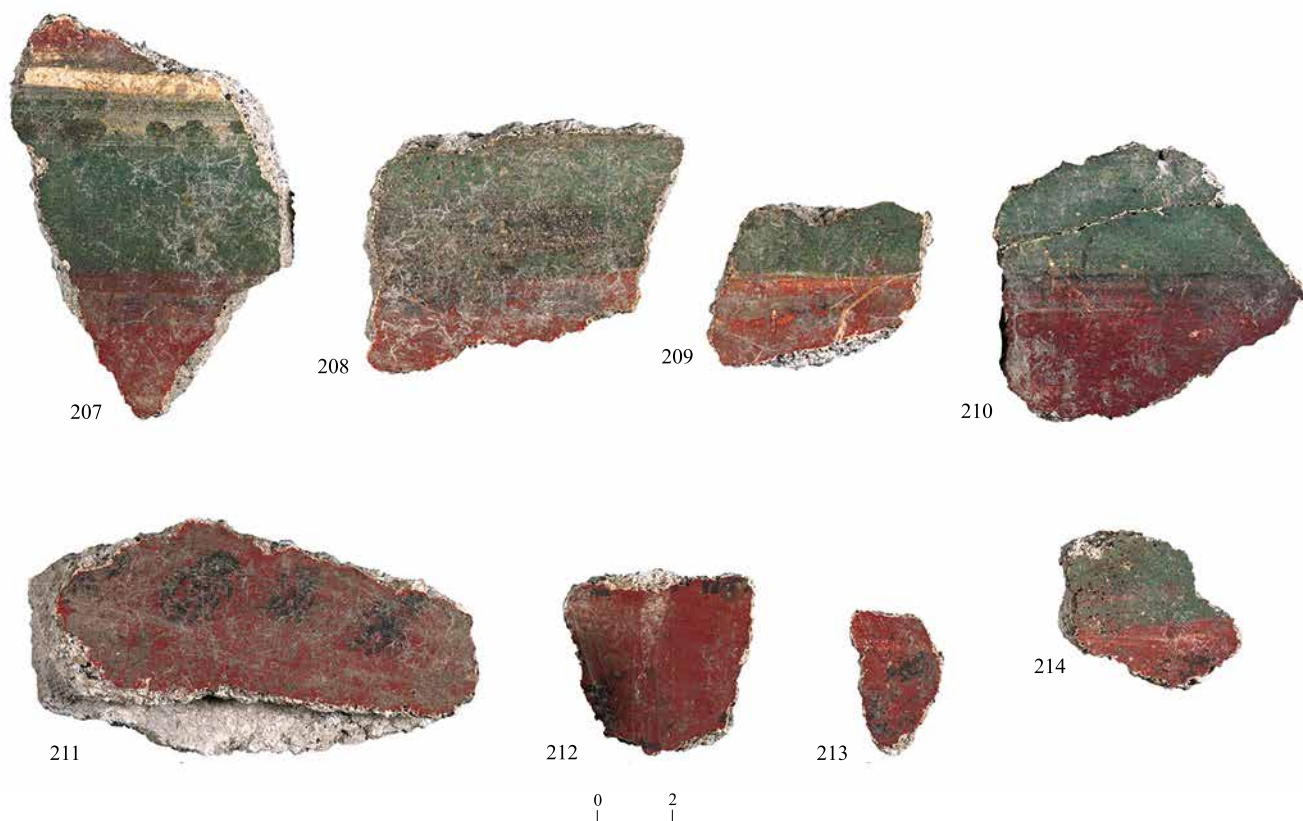


Fig. 24. Area S, L1916, L1925: fragment Nos. 207–214.

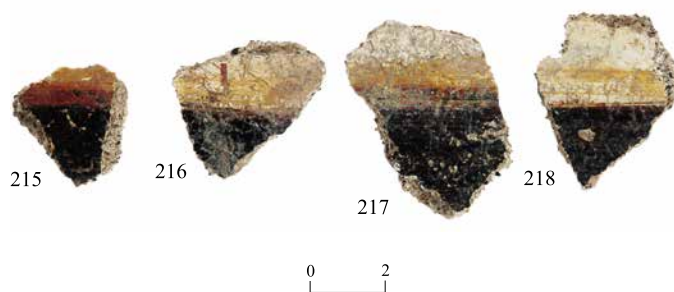


Fig. 25. Area S, L1916, L1925: fragment Nos. 215–218.

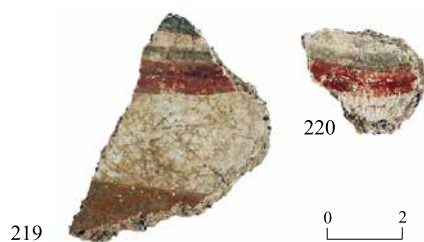


Fig. 26. Area S, L1916, L1925: fragment Nos. 219, 220.

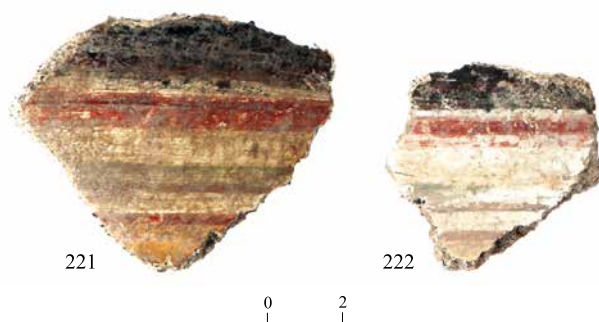


Fig. 27. Area S, L1916, L1925: fragment Nos. 221, 222.



Fig. 28. Area S, L1916, L1925: fragment Nos. 223–225, 228.



*L1920, Street.*— One yellow-ochre fragment.

*Building 1920*

*L1921.*— One yellow-ochre fragment.

*L1924.*— A few red and yellow-ochre fragments.

*L2005, Street.*— One red fragment.

*Building 2050*

*L2051.*— Several red fragments.

**Area R**

*Building 5050*

*L5053* (Figs. 29–35).— This room—a vestibule paved with a plaster floor—leads to a larger room, *L5054*. The wall-painting fragments were painted red, yellow-ochre and green, and some were black and cream colored. One red fragment was re-plastered and painted light-red, suggesting restoration work in the building.

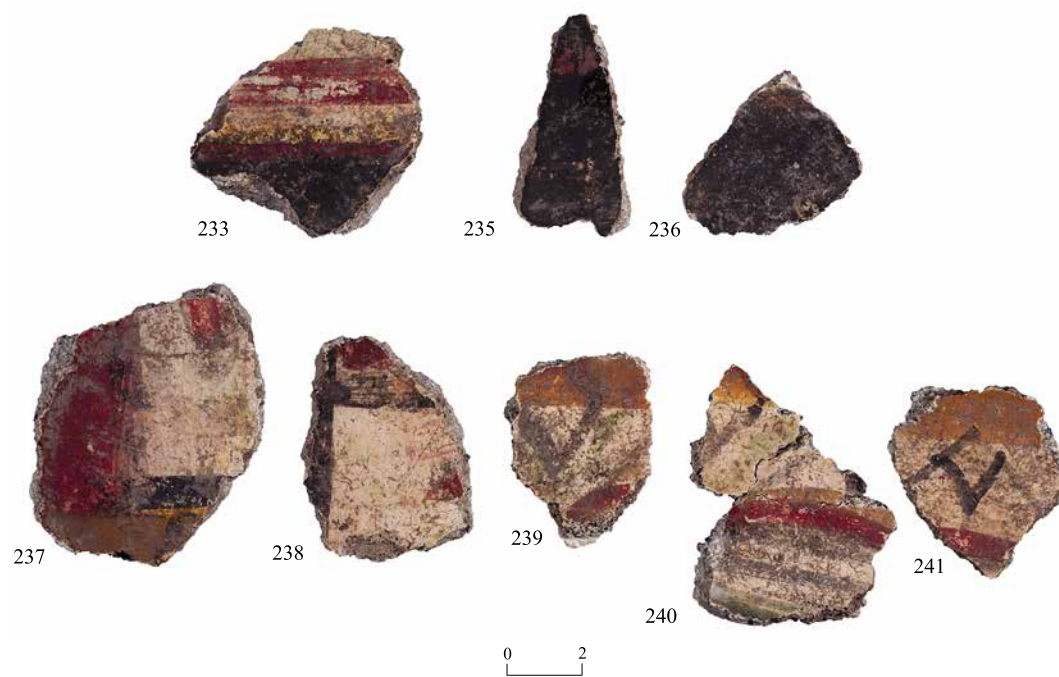


Fig. 29. Area R, L5053: fragment Nos. 233, 235–241.

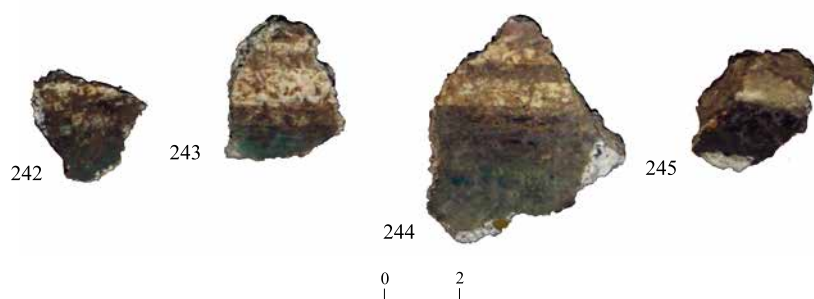


Fig. 30. Area R, L5053: fragment Nos. 242–245.



Fig. 31. Area R, L5053: fragment Nos. 246, 247.

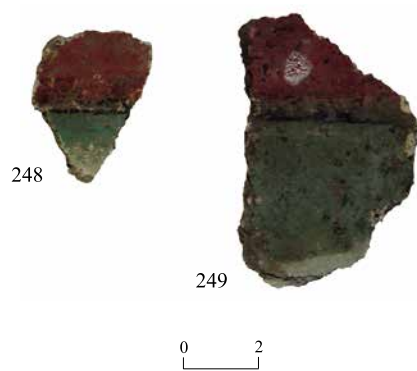


Fig. 32. Area R, L5053: fragment Nos. 248, 249.



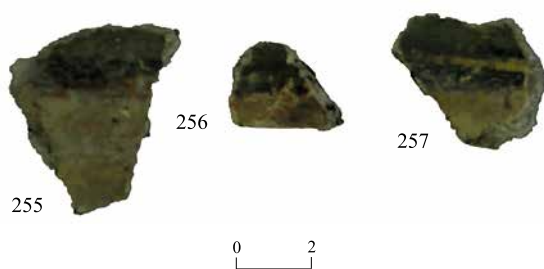


Fig. 33. Area R, L5053: fragment Nos. 255–257.

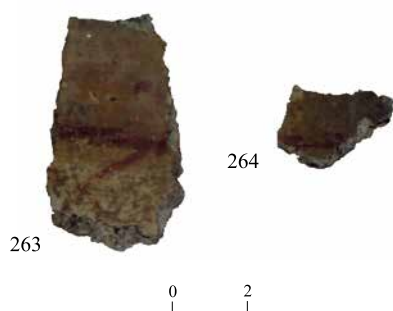


Fig. 34. Area R, L5053: fragment Nos. 263, 264.

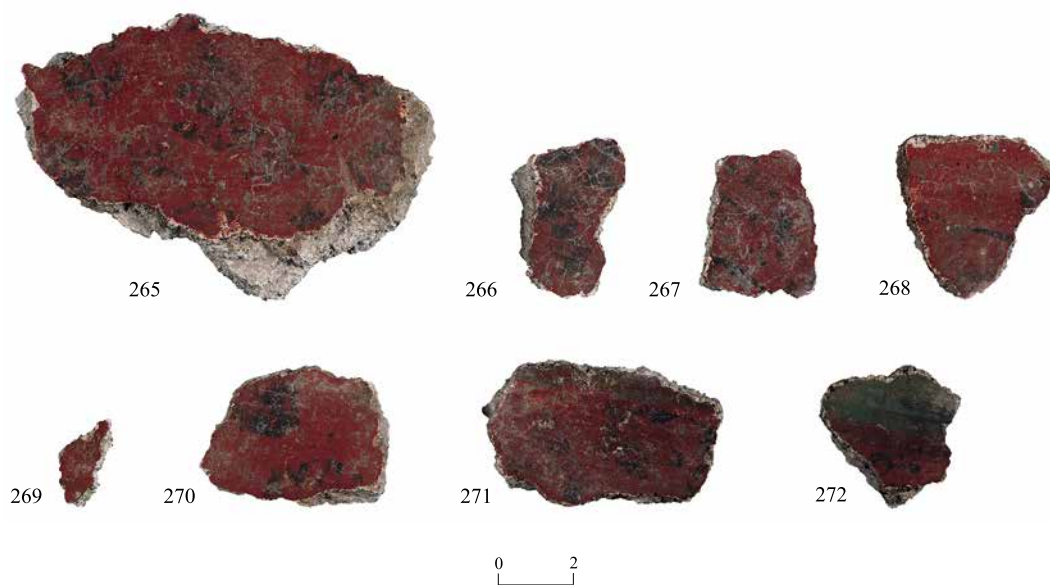


Fig. 35. Area R, L5053: fragment Nos. 265–272.

*L5054*.— Numerous stucco fragments were found in this locus, including both cornice fragments and white Masonry Style fragments.

*Unknown Loci* (Figs. 36–38)

These comprise fragments that lost their provenance labels.



Fig. 36. Unknown loci: fragment Nos. 280, 281, 283, 284.

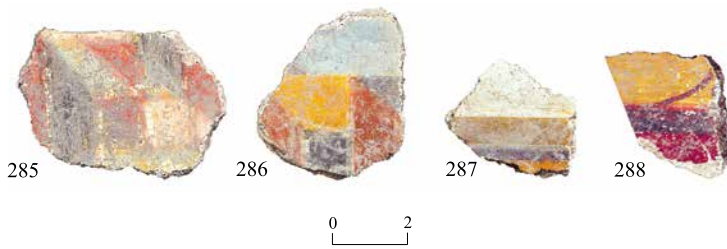


Fig. 37. Unknown loci: fragment Nos. 285–288.

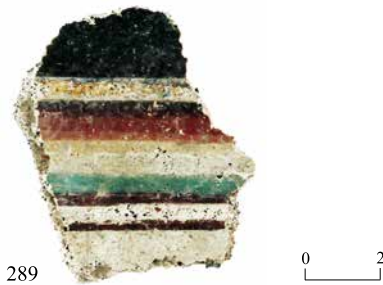


Fig. 38. Unknown loci: fragment No. 289.

## CATALOGUE

Fragment No.	Decoration Type	Description <sup>i</sup>	Fig. No.
<b>Area S, Building 1900</b>			
1		Monochrome; blue on black background	1
2	Linear	White band (0.5) painted over yellow-ochre area followed by red stripe (0.4) followed by gray band (1.5) and black area; vestiges of light blue cover the entire surface from white band and below; polished, high-quality surface under the light blue color, which appears to have been applied on the dry wall	1
3	Linear	Red with black stripe (0.25) painted on green band (0.6) over white band (1.2); polished, high-quality surface	1
4	Linear	Black band (0.85) painted between yellow-ochre and red areas and a black line (0.1) over red area; polished, high-quality surface	1
5	Linear	Cream-white with red stripe (0.4) painted on yellow-ochre area on top, and red area below; polished, high-quality surface	1
6		Poorly preserved; lower layer of plaster with vestiges of orange band (0.7); one white layer of plaster with many sand inclusions (thickness 1)	1
7	Linear	Shades of dark yellow-ochre on top, partly covering black area below (4.5 × 4.5)	
<i>Courtyard 1901</i>			
8	Linear	Painted yellow-ochre on top and red below (5 × 5)	
9, 10	Linear	Two fragments; painted red on top and partly painted over black area below (6.7 × 5.0)	
<i>L1903</i>			
11	Linear	Fragment painted yellow-ochre on top and red below (6 × 5)	
<i>Arched Entrance 1905 from Courtyard to Corridor 1913</i>			
12, 13		Two yellow-ochre fragments	2
14–17		Four red-brown fragments (4.5 × 3.5, 2.0 × 1.8, 2.3 × 1.4, 2.0 × 1.3)	2 (14)
18	Linear	Green with vestiges of a black band	2
19	Linear	Green with two black bands (one measuring 0.7) and a white band (0.6); polished, high-quality surface	2
20, 21	Linear	Two joining yellow-ochre fragments with a white stripe (0.3) and a light-green band (1.3) painted over by a darker green band (0.8); polished, high-quality surface	2
22	Geometric	White with a dark yellow-ochre lozenge framed by a red band (0.6) touching a red area; plaster composed of three white layers with a high amount of medium-sized sand inclusions (thickness of layers: 0.2, 1.3, 0.4)	2
23, 24	Linear	Two poorly preserved fragments painted red on top, vestiges of orange on a white background below	2
25–28	Marble imitation	Four yellow-ochre fragments with red-brown veining and a green area with a black band (0.5) below; upper crust of green has flaked off, showing penetration of green pigment into plaster	2
29		Black fragment, with a polished, high-quality surface	2

<sup>i</sup> All measurements are in centimeters. Measurements in brackets at the end of the description are given for fragments that are not illustrated.

## CATALOGUE (cont.)

Fragment No.	Decoration Type	Description <sup>i</sup>	Fig. No.
30	Marble imitation	White fragment with vestiges of red-brown veining and a red band (0.5) on a yellow-ochre area on top, and a yellow-ochre brush stroked band (2) and black area below	2
31	Linear	Corner fragment with a dark red-brown stripe (0.4) on a green area on top, a cream-white band (1) and a yellow-ochre on white area close to the corner below	2
32–40		Nine red fragments bordered by green (together $23 \times 8$ ); the border was painted over with a black band (1.0–1.5)	
<i>Corridor 1906</i>			
41, 42	Linear	Two fragments painted yellow-ochre on top, a red band (0.7) and light-blue on a black area below the band; No. 42 has a red stripe on the lower part	3
43	Architectural(?)	Cream colored with diagonal red bands (0.4 and 1.1) and black (1) and yellow-ochre (1.4) shaded bands painted over them horizontally, forming a torus-like illusion; a grayish band (1) was painted on the lower part of the yellow-ochre band	3
44, 45	Geometric	Two fragments of a geometric or architectural pattern with areas colored yellow, yellow-ochre, dark-yellow ochre, red and brick-red; probably part of a meander pattern	3
46	Linear	Cream colored with red (0.3) and green (0.4) stripes, and vestiges of a red area below	4
47	Linear	Painted cream on top and a dark yellow-ochre band painted partly on red area below ( $4.5 \times 2.7$ )	
48	Linear	White with a cream-colored area on top and shades of yellow-ochre below ( $6.0 \times 4.5$ )	
49	Linear	Red with a white stripe (0.2) on top and a yellow-ochre area below ( $3.6 \times 1.6$ )	
50–52	Curving	Three fragments painted red on lower part, a black frame with a rounded corner (0.8) and a green area painted inside frame	5
53–64	Floral	Twelve black fragments with vestiges of linear bands painted in red, pink (0.2) and white (0.6) and leaves painted in green, white and yellow. Red fruit or flower and curving yellow and white ribbons forming a floral ornament on the black background; polished, high-quality surface	6
<i>L1907</i>			
65–104		Forty yellow-ochre fragments (together $30 \times 16$ )	7 (65, 66)
105–130	Linear	Twenty-six red fragments (together $27 \times 20$ )	7 (105)
131		Painted dark yellow-ochre on top and red below	7
132, 133		Two red-brown fragments ( $5.0 \times 4$ , $3.5 \times 3.0$ )	
134–140		Seven green fragments ( $5.5 \times 5.0$ , $4.5 \times 4.2$ , $3.5 \times 1.5$ , $2.5 \times 2.0$ , $2.5 \times 1.8$ , $2.5 \times 1.5$ , $2.5 \times 2.4$ )	
141, 142	Linear	Two green fragments with a black band on top	7
143	Linear	Painted red on top and a black band on a red and green area below	7

## CATALOGUE (cont.)

Fragment No.	Decoration Type	Description <sup>i</sup>	Fig. No.
144–146	Linear	Three poorly preserved fragments with vestiges of black, yellow-ochre and green	7
147	Linear	Painted light blue on black on top and a black stripe (0.25) bordering a red area below	7
148, 149	Geometric	Two poorly preserved cream-white fragments with a geometric or architectural pattern with areas in red, yellow-ochre, dark yellow-ochre and black (together $9 \times 8$ ); probably part of a meander pattern	7 (148)
150	Geometric	Painted yellow-ochre on top right, blue on top left and black in between; a white band (0.5) on a red band (2.6) and a black area below; probably part of a meander pattern	8
151, 152	Linear	Two poorly preserved green fragments with a white band (0.7) painted on vestiges of a black band	9
153	Linear	Poorly preserved, white with a red band (0.5) bordering a black area with a red band (0.5)	10
154–156	Linear	Three yellow-ochre fragments with a red band (0.6)	11
157, 158	Linear	Two fragments painted green on top, partly painted over with a black band (1) bordering a yellow-ochre area below	12
159	Linear	Yellow-ochre painted over on top with a green and a black band (0.4)	12
160	Linear	Painted green on top, a red band (2.8) and a yellow-ochre band below ( $9.7 \times 6.3$ )	
161–163	Marble imitation	Three light yellow-ochre fragments with broad brush strokes in red and yellow-ochre forming areas of color painted over with red-brown veining forming large shapes surrounded by small circles (together, $12.5 \times 9.5$ ); No. 163 was found re-plastered and painted red (Guttmann 1994:128)	13
164–168	Geometric or Architectural	Five cream-white fragments with vestiges of a red pattern on top; two dark yellow-ochre bands (0.5) and dentils (each $0.7 \times 0.4$ ) in the same color attached below one of the bands	14
169–171	Architectural	Three cream-white fragments with a shaded, dark yellow-ochre band resembling the curve of a <i>cymatium</i> ; the <i>cymatium</i> was decorated with curving red lines probably imitating a Lesbian <i>cymatium</i> ; similar to Nos. 164–166, 168	15
172–177	Floral	Six cream-white fragments of a stylized floral pattern with red and yellow-ochre areas, and linear and curving bands in red, black, green and pink	16
178–186	Floral	Nine (some joined) black fragments with linear bands painted in red (0.4), pink (0.5) and white (0.7) and leaves painted in green, white and yellow, red fruit or flower and curving yellow and white ribbons forming a floral ornament on the black background; polished, high-quality surface	17
187	Geometric	Cream colored fragment painted red on top left; a black band (2.2) followed by a dark yellow-ochre band (1)	18
188	Marble imitation	Two joining fragments with a red vertical band on white on top left, a black area on top right, vestiges of a black band in the middle and marble imitation with red circular veining on a yellow-ochre area below	18

## CATALOGUE (cont.)

Fragment No.	Decoration Type	Description <sup>i</sup>	Fig. No.
189	Geometric	Poorly preserved, green with vestiges of red and yellow-ochre bands or veining	19
190, 191	Linear	Two poorly preserved red fragments with a black band	20
192	Geometric	Poorly preserved, pink with a black vertical band and vestiges of red veining	20
<i>L1908</i>			
193	Linear	Cream painted red on lower part	21
194	Linear	White with vestiges of green on top, a brown-ochre band (2) and red below	21
195	Linear	Fragment with a red stripe (0.3) on a light-red area on top, a red stripe (0.2), cream band (0.9) with a red stripe (0.3) on light red area below	21
196, 197	Linear	Two fragments painted yellow-ochre on top, a black band (1.3) and white band (0.5) on green area below	21 (196)
198	Linear	Painted red on top, vestiges of light-blue on a black background and a black area below; a black diagonal line (0.1) is visible under the light blue	21
199	Linear	White painted light green on top, vestiges of a light red band and a red stripe (0.4) and a black area with a white stripe (0.3) below ( $4.2 \times 2.5$ )	
<i>L1912</i>			
200	Linear	Cream-white with red (0.3, 0.4) and green (0.5) bands, and vestiges of a red area below	22
201	Linear	Painted green on top and a red area below ( $5.8 \times 4.5$ )	
<i>L1915</i>			
202, 203	Linear	Three partly joining red fragments of a polished, high-quality finish with a black band (0.5) outlined in white stripes (0.2) and another white stripe below	22
<i>L1916</i>			
204	Linear	Yellow-ochre with a white stripe (0.3) and a green area with a black stripe (0.4); polished, high-quality surface	22
205	Linear	Red with a black band (0.7)	23
206	Linear	Painted with bands in shades of red ( $5.5 \times 5.0$ )	
<i>L1925</i>			
207–210	Linear	Four fragments painted red on top, a white band (0.5) on a black band (1.4) followed by a green band (4.7), black band (0.5) and a red area below	24
211–214	Unclear pattern	Four red fragments with black thumb-print dots and a green area on top	24
215–218	Linear	Four white fragments with a yellow-ochre band (0.9), vestiges of a red band (0.6) and a black area below	25
219, 220	Curving	Two poorly preserved cream-white fragments painted green on top, a curving black stripe (0.3) adjacent to a curving red band (0.7) and a yellow-ochre area below; probably part of the same stylized floral design as Nos. 172–177, 224, 239–241	26

## CATALOGUE (cont.)

Fragment No.	Decoration Type	Description <sup>i</sup>	Fig. No.
221, 222	Linear or Architectural	Two poorly preserved fragments with a red line on black on top, white stripe and a red band, white band, green band, white band on red band and a yellow-ochre area below; probably imitation of a <i>cymatium</i>	27
223	Linear	A red line on yellow-ochre on top and a red area with vestiges of two white lines (0.2 each) below	28
224	Geometric or Stylized Floral	A black pattern on yellow-ochre on top, vestiges of a black band (1.4) and a red area below	28
225–227	Linear	Three fragments with a black band (0.9) on yellow-ochre on top, a green band (5.3) and a red area below (together 15.0 × 7.8)	28 (225)
228	Linear	Painted yellow-ochre on top, a red band (0.6) and a green area below	28
229	Linear	Painted red on top, a red stripe (0.4) and a black area below (3 × 2)	
<i>L1918</i>			
230, 231	Linear	White fragments painted yellow-ochre on the lower part (8 × 6)	
<b>Area S, Building 2050</b>			
<i>L2051</i>			
232	Linear	Red with a black band (1) (fragment dimensions 3.5 × 3.2)	
<b>Area R, Building 5050</b>			
<i>Room 5053</i>			
233, 234	Linear	Two white fragments with a red band (1.1) and a yellow-ochre band (0.5) on top and a black area with a red (0.4) stripe below	29 (233)
235, 236	Floral	Two black fragments with vestiges of a decoration in red	29
237, 238	Geometric	Two white fragments with a geometric or an architectural element comprising linear and curving patterns in red and black, bordered by red and yellow-ochre areas outlined in black	29
239–241	Stylized Floral	Partly joining white fragments painted yellow-ochre on top, a curving pattern of brown-ochre (0.3), red (0.5) and black (0.3, 0.3) bands and a green area below; a stylized floral pattern, probably of lotus flowers was painted in black and green over the white and yellow-ochre background	29
242–245	Linear	Four white fragments painted red on top, a black stripe (0.3) and a green area bordered by a black band (1.2) below	30
246, 247	Linear	Two red fragments with a black band (1) bordered by white stripes (0.2)	31
248–254	Linear	Seven fragments painted red on top, vestiges of a black band (1) and a green area below	32 (248, 249)
255–262	Linear	Eight fragments painted green on top, a black band (1) on a red and a yellow-ochre area below (together 26.0 × 7.5)	33 (225–257)
263, 264	Marble imitation	Two fragments with red veining on shades of yellow-ochre	34
265–272	Unclear pattern	Eight red fragments with black thumb-print dots and painted green on top	35

## Catalogue (cont.)

Fragment No.	Decoration Type	Description <sup>i</sup>	Fig. No.
273–277	Geometric or Stylized Floral	Five fragments painted red on top and a yellow-ochre area below (together $18 \times 5$ ); some of the fragments have a black band (0.8) between the areas, and a black pattern, like No. 224, on the yellow-ochre background	
278		Red, re-plastered with two thin layers of white plaster (both 0.05) and painted light red ( $2 \times 2$ )	
<i>L5054</i>			
279		Black with vestiges of decoration in red; probably derives from L5053	
<b>Unknown Loci</b>			
280–282	Linear	Three partly joining fragments painted red on top, a green band (2.7), a black band (1.1) and a black area below. The upper layer (thickness 0.6) is white plaster with many sand inclusions and the lower layer (thickness 1.2) is ash-gray plaster with larger stone inclusions	36 (280, 281)
283, 284	Linear	Two fragments painted red on top, a black band (1.2), a white band (3.7) and a yellow-ochre area with a black band (1.2) below. Two layers (thickness 0.4, 0.7) of white plaster with a high amount of sand inclusions and one lower layer of ash-gray plaster with larger stone inclusions (thickness 3)	36
285, 286	Geometric	Two fragments of a geometric pattern of bands in red, yellow-ochre, black and blue, probably forming a meander pattern	37
287	Linear	White with a dark yellow-ochre band and a black band on a yellow-ochre background	37
288	Marble imitation	Red veining on yellow-ochre on top and a black band on red below	37
289	Linear	A white band on black on top, followed by red, white and green bands, a white band on a red band and a white area below; probably an imitation of a <i>cymatium</i> (Gutmann 1994:146)	38

## CONCLUSIONS

The fragments presented in this paper can be divided into three main groups according to areas and decoration. All areas were rich in red, yellow-ochre and green fragments, and therefore, it seems that most of the decorated walls at Gamla were painted with large red and yellow-ochre panels, probably bordered by green frames or narrow vertical panels. The panels in the mansion at Yodefah (Aviam 2015:114–115) might have been arranged in a similar manner, inspired by the interior decoration of the Herodian palaces. Thus, it seems that the wall paintings at Gamla were influenced by a provincial variant of the Second Pompeian Style common in Herodian Judea (Barbet 1968; Rozenberg 2009:258).

Building 1900 in Area S has two main concentrations of mural decorations, in adjacent L1916/1925 and L1906/1907. There are striking differences between the two loci:



L1916/1925 yielded a considerable number of Masonry Style stucco fragments, whereas L1906/1907 had only a few fragments of this type (Farhi 2010:175–187, Figs. 6.1:4–6 [L1906/1907]; 6.3 [L1916/1925]).<sup>9</sup> These fragments might resemble the decoration on the wall near the entrance room in the Mountain Palace Fortress at Herodium (Corbo 1967:111–112, Fig. 21; Rozenberg 2008:360), where white Masonry Style lozenges decorated the walls above the painted panels of the Second Style. At Gamla, however, the decoration might be connected to a trend present also in the palatial mansion in Jerusalem, where the Masonry Style pattern was plastered over a Third Style painting, being a late addition (Avigad 1983:102–103; Rozenberg 2008:373–374). Whether this was indeed the case at Gamla is hard to tell. Re-plastering of fragments can be discerned in some cases: one fragment (No. **163**) of marble imitation from L1907 was re-plastered and painted red (Gutmann 1994:128). This raises the possibility that room 1916/1925 was also re-plastered, even if there is no clear indication of this.

A dozen cornice fragments from L1916/1925 topped an area painted red and yellow-ochre (Farhi 2010:178–180, Fig. 6.4). This cornice probably decorated the upper reaches of the wall, either defining the upper limits of the painted decoration or the transition to the ceiling. The painted area below the cornice may have indicated an architrave as at the reception area in the theater at Herodium (Rozenberg 2013:180–181).

The panels from L1906/1907 also conform to the red, yellow-ochre and green convention, but with the addition of black panels or framed areas. Most of the patterns described under *Decorative Elements* (above) come from these loci, and it appears that they had a more varied and sophisticated scheme than the L1916/1925 fragments. It is hard to reconstruct the exact position of the various elements on the walls; moreover, it is not even clear whether the wall paintings decorated the walls of this room or of a room in the unpreserved second story. The marbled patterns may have decorated the socle and corner panels as at Yodefat (Aviam 2015:114–115) and in Room 5 of the Palatial Mansion in the Jewish Quarter in Jerusalem (Avigad 1983:104–105). The architectural and floral elements, such as the lotus, meander and molding imitations, may have run as string courses across the walls as in the first-century BCE Room 88 in the Northern Palace at Masada (Foerster 1995: Pl. XV:15b) and in the reception room of Herod's theater at Herodium (Rozenberg 2013:175–176); alternatively, they may have been part of an architectural framework as in the first-century CE paintings in Room 5 in the Palatial Mansion in the Jewish Quarter (Avigad 1983: Figs. 104, 105) and in Room 27 on Mount Zion (Broshi 1972: Pls. 7, 8), both in Jerusalem.

Room 5053 of the partly excavated Building 5050 in Area R yielded fragments like those found in both concentrations in Building 1900, indicating that they were products of the same craftsmen. No Masonry Style fragments were published from this room, but Gutmann states that the debris from adjacent Room 5054 had large amounts of stucco fragments of

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<sup>9</sup> The exact findspot of all fragments was not always recorded in detail, and they may derive from loci adjacent to where they were found.

hexagonal shapes (Gutmann 1994:128–129). The cornices in Rooms 5053 and 5054 were more elaborate than those in Building 1900 but had the same red area below the cornice (Farhi 2010:181–182, Fig. 6.5).

To sum up, the walls at Gamla were decorated with murals of the Second Style, in a fashion prevailing in the region in the Early Roman period. The style was clearly influenced by the Herodian palaces and Italian mural paintings, but the craftsmen at Gamla also included other motifs, such as the meander pattern that indicates influence from Syria. One school of craftsmen executed the work, as is attested by a preference for a certain plaster composition and the use of several imported pigments, including a black pigment unknown in the Herodian palaces.

Apparently, decoration styles from several regions reached and influenced the settlements in the northern regions of the country. The wall paintings at Gamla testify that the local elites attained the luxury of affluent city dwellers even in a small Jewish community far away from the main cultural centers of the time.

#### APPENDIX: CURRENT LOCATION OF FRAGMENTS

Current Location	Cat. Nos.	Fig. Nos.	Notes
Golan Antiquities Museum, Qazrin	150, 284–288	8, 37	On display
Hecht Museum, University of Haifa	46, 151–177, 187–192, 205, 215–222, 289	4, 9–16, 18–20, 23, 25–27, 38	On display
IAA collection	1–6, 12–31, 41–45, 53–148, 178–186, 193–196, 198, 200, 202–204, 207–214, 223, 224, 225, 228, 233, 235–241, 265–272, 278, 280, 281, 283	1–3, 6, 7, 17, 21, 22, 24, 28, 29, 35, 36	In storage
Unknown	7–11, 32–40, 47–52, 149, 197, 199, 201, 206, 226, 227, 229–232, 234, 242–264, 273–277, 279, 282	5, 6, 30–34	

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