ARCHAEOLOGICAL NOTES

THE VILLA OF GOOD FORTUNE AT OLYNTHOS

PLATES XXVIII–XXXI

The finest single discovery of the 1934 campaign at Olynthos was that of the Villa of Good Fortune (Fig. 1). The discovery of the Villa was occasioned by the finding on its site of an inscription recording the sale of a house to a certain Thyneainetos. Not only is the house the largest and architecturally the most interesting of the houses discovered at Olynthos, but the mosaic floors in four of the rooms should rank as the most important Hellenic (I do not say Hellenistic) mosaics known.

The house is of the usual width, approximately 17 m. wide, but the length (26 m.) is nine meters greater than the length of the normal Olynthian house. Consequently there was room for a large peristyle court with three pillars to a side, surrounded by three spacious porticoes on the east, south, and west sides, and a still broader portico, the pastas, on the north. The southeast and southwest corners of the house are each occupied by a single very large room (of these, one was a storeroom), while along the north side lie five large rooms and a rear entrance passage; the east and west ends of the pastas are each occupied by a single room.

A stair base in situ in the east portico shows that a stairway ascended towards the south and we may therefore presume that the house possessed a second storey with some ten rooms and broad galleries. The house had clearly been burned by fire and presents a conspicuous exception to the other houses at Olynthos which have been systematically plundered. Numerous fragments of charred wood and half-baked mud bricks, mingled with shattered roof tiles, were found, especially in the pastas.

Five unique mosaics were the most interesting find in the Villa. They are to be classed with the earliest examples with definite mythological scenes yet discovered and are the only ones with inscriptions earlier than those of Delos. These mosaics are executed in natural pebbles, not in square cubes, as was the practice in the Hellenic, Roman, and Byzantine periods (except for a few unfigured mosaics laid in pebbles on outside pavements at Pompeii). The pebbles are, for the most part, black and white, though a few red, yellow, and green ones are used. The designs, as in the case of red-figured vases and of textiles, were executed in a light color against a dark background. As there is little attempt at perspective and no attempt at background, textiles and vases are a better parallel than mural paintings. The earliest Greek tapestries—those found in Russia—also have mythological scenes in rectangular panels and inscriptions; 1 it is accordingly safer to argue that these mosaics were influenced by textile designs and scenes on vases.

1 Cf. Stephanı, C.R., 1878–9, Pl. iv (from Kerkh with mythological scenes in a rectangular panel in light color against a red or dark background, as in our Achilles mosaic, and with inscriptions which seem to date about the same time, the fifth century B.C.). Cf. also Minns, Scythians and Greeks, pp. 335 ff. The same sort of Hellenic (not necessarily Hellenistic) scenes persist down into Graeco-Roman tapestries of Egypt. Cf. Wace, A.J.A., XXXVIII, 1934, pp. 109–111. The wave, or running scroll pattern, which occurs in the Achilles and Dionysos mosaics, is especially common as a border on tapestries.

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FIG. 1.—PLAN OF THE VILLA OF GOOD FORTUNE AT OLYNTHERS
In the northeast corner room, which is entered from the west, lies the Eutychoia mosaic (Fig. 2). At the back is a black symbol representing the letter Ε, below it the double axe in black, and in the middle of the north side, a swastika in white. Below the swastika, the artist gave his imagination play and produced a fantastic design in putting his white pebbles together at random to make little irregular patterns. In the lower left corner he laid the pebbles in such a way that they resemble a hand. In the case of the inscription, he was more careful. On a solid dark background he laid in white pebbles the letters, ΕΥΤΥΧΙΑΚΑΑΗ, though he failed to measure the space accurately and as a result the Η is crowded in at the right. In the center of the room he placed a square in true Macedonian style, such as is seen only on coins of Macedonia and Thrace;¹ in the square in white letters on a dark background is the inscription, ΑΦΡΟΔΙΤΗΚΑΑΗ, running from left to right in a direction opposed to that found on the coins, but in the same direction as die-engravers would cut them. ΕΥΤΥΧΙΑ may be a proper name, as we find it in later inscriptions and on a Roman mosaic from Corinth;² the inscription, however, probably means “Good luck is beautiful” (cf. the Roman mosaic at Salzburg with “Hic habitat felicitas”).³ Even in the Corinth mosaic the figure is a personification of Good Luck. In the second inscription ΑΦΡΟΔΙΤΗ too may be, of course, a proper (mortal) name, or again the phrase may be interpreted “love is beautiful.” The inscriptions, in the latter case, would express a not unhappy combination of personified love and luck. If the names are those of goddesses or mortals, we have the first examples of kalos inscriptions in mosaics.

The ΤΥΧ mosiac lies in the anteroom ⁴ of the northeast corner room (Fig. 2).

Cf. Kendrick, Cat. of Textiles from Burying-Grounds in Egypt, I, nos. 6, 34, 180, 265, Pl. XXVI; Pfister, Tissus Coptes du Musée du Louvre, P1s. 13, 14; Wulff-Volbach, Spätägyptische und koptische Stoffe, P1s. 75, 76; Pfister, Rev. d’Arts Asiatiques, 1928, P1. 7; von Falke, Kunstgeschichte der Seidenweberei, I, p. 17, figs. 8, 15; the pattern occurs on the tunic of the Etruscan terracotta warrior in the Metropolitan Museum, Bull. Met. Mus., XXVIII, 1933, p. 81, fig. 4. On the influence of textiles on mosaics, cf. also B.S.A. XIII, Pl. xi; Hinks, Catalogue of Greek, Etruscan and Roman Paintings and Mosaics in the British Museum, p. 1x (Hinks, pp. xlv ff., agrees that the Olynthian mosaics are the earliest). Nereids and sea-animals are a frequent subject in textiles and silk stuffs; cf. von Falke, op. cit., fig. 56; Stuckelberg, Walliser Gewebefunde, P1s. 1 → A.J.A. XXXVIII, 1934, p. 109; Pl. XI; Hinks, op. cit., pp. 76 ff., figs. 83–85. In the Ashmolean Museum I noticed some bits of tapestry from Akhmim or the Fayûm, dating from the fifth century A.D. One shows St. George on horse-back spearing a dragon in a roundel with a scroll pattern about it. This carries on the tradition of the mosaic with a roundel showing Bellerophon on horse-back slaying the Chimera, cf. Excavations at Olynthus, V, Pls. 1, 12, 13. On the rider motive, cf. Röm. Mitt., XXXVIII–XXXIX, 1923–24, pp. 308 ff.

¹ The following list makes no pretense of completeness: Edonoi (Babelon, Traité, Pl. XLV, 5–6), Mossai (ibid., Pl. XLVI, 18–21), Alexander I (ibid., Pl. XLVII, 5–7, Pl. XLVIII, 1–2, Pl. CCCIII, 1), Aineia (ibid., Pl. CCCXXII, 9–10), Mende (ibid., Pl. CCCXIV, 13–16, Pl. CCCXV, 3–12, Pl. CCCVI, 1–8), Terone (ibid., CCCXVII, 12), Akanthos (ibid., Pl. CCCXIX, 1–10), Amphipolis (ibid., Pl. CCCXX, 10–19, Pl. CCCXI, 1–2, 5–6), Herakleia Sintica (ibid., Pl. CCCXII, 16–19), Thasos, (ibid., Prs. CCCXXII, ff.), Abdera (ibid., Pls. CCCXXII ff.), Maroneia (ibid., Pls. CCCXII ff.), and Ainos (ibid., Pl. CCCXLIV, 15). For other similarities between coins and mosaics cf. Robinson, Olynthus, V, p. 8, note 24; p. 12, note 41. The “butterfly” pattern in the mosaic, Olynthus, V, p. 12, occurs on the Skione altar (C.V.A., Robinson Collection, Pl. XLVIII).

² → Bronner, A.J.A. XXXVII, 1933, p. 561 and Pl. LXIV.


⁴ The walls of this room were preserved in places to a height of about 0.50 m. They are faced with a beautiful smooth stucco, white below and red above; the white band at the base of the wall is divided into panels by vertical incised lines and these are separated from the red plaster above by a horizontal line, also incised.
Fig. 2.—Mosaics from Olynthus with Inscriptions and Symbols (Double Axe, Swastika, Wheel of Fortune)
Near the center of the mosaic, which is worked in small pebbles laid close together, is the wheel of good fortune;\(^1\) it has four outer circles and an inner dotted circle, while its spokes form a St. Andrew’s cross. To the right and slightly below this wheel is a smaller circle with a St. George’s cross. The interpretation of the wheel as a symbol of good fortune is confirmed by the inscription, ΑΓΑΘΩΤΥΧΗ, in black pebbles against a white ground (as though the black-figured style on vases were not yet forgotten). This contrasts with the opposite style in the Eutychia mosaic, just as in bilingual vases of the early fifth century one has red figures and black figures on the same vase. In the northwest corner, a similar band of smaller letters was started and we have ΔΙΚΑΙΩ[?], but the band was never continued. To the right of this inscription, at a point approximately midway between the side walls of the room and extending above the line of the preceding letters, is a four-barred Ξ; the intervening space is covered with pebbles and there is no evidence of repair. The Ξ has nothing to do with Δικαίω and corresponds to an Α which occupies a similar position at the lower end of the mosaic. “To Dikaios, good fortune” seems to be the meaning, and possibly Dikaios, whose name is known from coins \(^2\) as that of a magistrate, was at one time the owner of the house. Ξ would then be a symbol of good luck \(^3\), as also Α, which became a talisman or amulet in the form of a mason’s level. Alpha is often associated with the wheel, as at Olynthos. In a Pompeian mosaic,\(^4\) a skull surmounted by an Α rests on a wheel, which is perhaps no longer a symbol of good luck, but a representation of the instability of fate. In Roman medallions the Α level appears

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\(^1\) Cf. A. B. Cook, *Zeus*, II, p. 57, n. 6. The idea of the Wheel of Fortune I believe to be as old at least as Pindar, *Ol. II*, 23. Sophocles, frag. 787 (Nauck) says: τόγαγα . . . ιν τανοφ θοι τροχός κυλέταιν. Cf. Anacreontea (ed. Preisdanz) 32. Cicero, *In Pison.* 32, is wrongly supposed to be the earliest reference to the Wheel of Fortune. Literary references abound from the time of the Latin elegiac poets (Tibullus, 1, 5, 70; Propertius, II, 8, 8; Ovid, *Tristia*, V, 8, 7; Horace, III, 10, 10; Ammianus Marc. XIV, 11, 26; XXVI, 8, 13; XXXI, 1, 1, etc.). They become common in the Middle Ages and the Renaissance, though we have also the ball of fortune (Kebes, *Pinarz*, VII, 1). Cf. Tennyson, *Godiva,* “New men that in the flying of a wheel/Cry down the past.” The symbolism of the wheel had attached itself to Nemesis and Tyche long before the third century B.C., when it is generally said to have started. Cf. Jb. Arch. I, XLVI, 1931, pp. 181 ff., for the Wheel of Fortune as associated with Δικαιώ and Τεχνή (the same two deities as are perhaps mentioned in our mosaic). Our mosaic is the earliest representation in art of the Wheel of Fortune with the inscription, Δικαιώ τεχνή.

\(^2\) An additional argument against Gaebler’s idea that the six Dikaios tetradrachms found at Olynthos in 1831 and the two or three in private possession are forgeries is that a forger would not have imitated such a correct Olynthian name. It is possible that we should read in our mosaic Δικαίω on the analogy of Ταὐώ, Σωψώ, Δυάψω (Arist. *Knights*, 529), etc. Pape, *Griechische Eigennamen,* gives such a feminine name (Leake, *Travels in Northern Greece*, No. 191-I.G. IX, 2, 156), on a gravestone. In our mosaic she might be a goddess of fair play like Dike or Dikaiosyne and in that case the Villa may have had a gambling parlor, especially since Α might represent the best throw of dice, which was called *Δροσίνη* (cf. Lucian, *Erotes*, 16; *Δροσίνη καλά*). The arbiter bibendi was chosen by dice and the best throw was Aphrodite or Venus. Cf. Horace, *Odés*, 1, 4, 18 and Π, 7, 25: quem Venus arbitrum? *Dicit bibendi?* The Dionysos mosaic with its dancing figures, the big krater in the entrance to the andron, and the two good luck inscriptions, as well as the dice-like square with *Δροσίνη καλά* and the hand would then have special significance, if gambling and drinking and love-making were the specialties of the Villa.

\(^3\) Perhaps the parallel lines at the left below ΔΙΚΑΙΩ form another symbol and are meant to suggest a ladder, a symbol of an advance to higher fortune (*B.C.H.* LVI, 1922, pp. 410 ff.). Cf. Jacob’s ladder in the Bible and the fact that bronze ladders are found in tombs. At Egyptian Thebes and Letopolis there were heavenly gates reached by a ladder. Pepi (ca. 2600 B.C.) is said to have entered the sky by a ladder.

above the head of the skeleton, whose feet rest on a wheel. In Egypt and North Africa the figures who carry an A or a level are deities of death or they are connected with fertility. On a Roman gravestone at Aquincum near Budapest an A is seen, but it is generally called a groma. On an inscription from Pisidian Antioch A stands for an only child. It often means “first,” and at Olynthos must be a sign of good luck or of love (Aphrodite, whose name begins with alpha).

In the andron, the main living room in the northwest corner of the house, is a raised border (width 0.90 m.) of painted yellow cement (Pl. XXVIII). In the central sunken area is a complete mosaic which contains some forty to fifty thousand pebbles, for the most part black and white (Pl. XXIX). In the central panel, enclosed within a border of ivy leaves, a youthful draped Dionysos is driving his biga drawn by two panthers; the box of the car and the reins are done in red pebbles. A winged Eros with a goad in his right hand flies above. A tall nude figure with two horns on his head and a kind of thyrsos in his left hand leads the way on the run, looking back. About the central scene is a border of dancing figures, maenads, satyrs, and a Pan, all facing away from the central design, in the earliest style. There are four figures above and four below the central scene, while at either end there are five. In front at the left (west) are two maenads running, each with a thyrsos in her raised right hand about to strike a hind between them; the maenad at the right holds a tambourine (?). Then follow at the right two dancing maenads, each with a thyrsos in the right hand; the first dancer appears to hold a tortoise, the second a tambourine. In the eastern panel a satyr plays the double flute while a maenad with thyrsos and tambourine dances toward him; between them is a duck. Then follow a hind, a dancing maenad with a stick in her right hand, a ham in her left. Toward her dance two other maenads. In the northern panel a maenad dances with a knife in her raised right hand, a tortoise in the left, while a second one, holding a stag by the horns, runs toward her. Next comes a group of two dancers facing one another, one with a thyrsos, the other with a thyrsos and kantharos. The scene continues on the west, where two maenads hold a hind suspended head downward between them, the one to the left about to plunge her knife into the animal. Next a horned and goat-legged Pan dances with a tambourine (?) in his left hand. Finally two maenads approach each other dancing, the one at the left holding a thyrsos and tortoise. The figure


2 B.C.H., i.e., p. 463.

3 Ibid., p. 487.


5 I am reminded of Hawthorne’s Scarlet Letter, of Chaucer’s Prioress (Canterbury Tales, Prologue, 161) who wore a brooch

“On which ther was firste wrote a crowned A,
And after, Amor vince omnia”;
and of Chaucer’s Troilus and Creseide, 1. 25:
“Right as our firste lette is now an A,
In beautee first so stood she, makeeles.”

Perhaps in the Troilus the reference is to Queen Anne, the first head of the land. For symbol A cf. Lowes, Publ. Mod. Lang. Ass. XXIII, pp. 385 ff.

6 Again the walls are faced with white and red stucco, the red above, the white in a broad band at the base with a narrower band above it. The walls are preserved to a height of about 1.50 m.
composition is surrounded by two borders, the inner one consisting of oblique double palmettes, the outer a wave pattern.

The design is worked out systematically in groups of twos and threes and reminds one of scenes on red-figured vessels of the last quarter of the fifth century and the beginning of the fourth. The mosaic is one of the earliest representations of Dionysos and the omophagia; the motives seen here become common on later vases, mirrors, and sarcophagi. There are two types of scenes on mosaics with representations of Dionysos, one where he himself rides a panther, as in two beautiful Hellenistic mosaics at Delos, the second where he appears in a chariot. Here we have the earliest example in mosaic of Dionysos in a chariot, the scene so well known from vases and sarcophagi. The wave patterns, the ivy pattern, panthers, scrolls, palmettes, all on the same diagonal and with the same general composition, seem to point to the fifth century in the case of this mosaic and the two to be considered next.

Ornamental patterns are more important than figure designs for dating. I believe that the mosaics date after 425 B.C., as the scenes are similar to those on vases of the Meidian school, but they do not necessarily belong to the fourth century B.C. The technique is that of the later fifth century free Greek style, as we also find it on the Bellerophon mosaic. One close fifth century parallel is found on a marble relief in Cassel with a scene of Artemis and a hind. The resemblance to the maenad with the thyrsos and the hind in front of her (lower left or south border) is so exact that one must be copied from the other, or both have a common source. Another good fifth century parallel in sculpture is a relief, the genuineness of which our mosaic confirms, in the collection of Duc de Loulé in Lisbon, where a nude male figure (often called wrongly an apobates who ought to be armed), with one leg thrown well back and head turned back, is running in front of a quadriga, in a pose similar to that of the figure in front of the car of Dionysos.

In the entrance-way is a mosaic made of about eighteen thousand pebbles (Fig. 3). Within an ivy border stand two Pans, each with horns, bare breasts and body, and with goat’s legs. They are dressed in a kind of tricot of goat’s skin and stand stiffly

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1 Such a pattern occurs as early as the Brygos painter (Lau, Die gr. Vasen, Pl. XXX) and continues through the fifth century into the fourth (cf. Jacobsthal, Ornamente griech. Vasen, Pls. 60a, 61b, 74b, etc.).
2 Cf. Furtwaengler-Reichhold, Gr. Vas., Pl. 149; cf. No. 7 in the Vatican, an amphora with Dionysos in a chariot drawn by griffins. In the Museo di Villa Giulia is an Apulian krater (ca. 400 B.C.), with Dionysos in a red car drawn by two panthers; in his right hand are the reins, in his left a thyrsos. The panthers have red collars and are preceded by a tambourine dancer who is looking back. One is also reminded of the dancing maenads on a large Neo-Attic marble krater in Naples signed by Salpion of Athens and on the Sosibios vase in the Louvre which imitate fifth and fourth century poses. In the Ny Carlsberg Glyptothek in Copenhagen (No. 777) is a Roman sarcophagus with a representation of Dionysos in a chariot drawn by two panthers; about him are maenads, satyrs, and Pan. On a bronze mirror from Palestrina in the Museo di Villa Giulia, Dionysos is in a chariot drawn by three panthers and a winged victory flies towards him with a wreath.
3 Cf. Chamonard in Exploration archéologique de Délos, VIII, 1, p. 192, fig. 59; B.C.H. LIV, 1930, p. 513, fig. 37.
4 Cf. Olynthus, V, pp. 4 ff.
6 I know it from a cast in Berlin. Cf. Friederichs-Wolters, Gipsabgüsse, 1885, no. 1835; Kekulé, Das akademische Kunstmuseum zu Bonn, p. 105, nos. 414, 415; B.C.H. XVI, 1892, p. 925, Pls. 8–9; Reinach, Répertoire de Reliefs, III, p. 475. Cf. also for similar runner, ibid., III, p. 94.
on tiptoe, leaning forward and with their hands thrown back, on either side of a large kalýx krater with high foot and two low handles. The duplication of a god at so early a period is rare, though common in Roman times. The decorative motive of a figure on either side of a vase or tablet can now be traced back to the fifth century, though Speier has nothing like it in "Zweifiguren Gruppen" in *Röm. Mitt.*, 1932, pp. 1–94.

In the corridor or portico facing the entrance is a long pebble mosaic, ca. 6.00 m. long by 3.00 m. wide (Pl. XXX). The main scene forms a narrow panel, bounded at either end by three fifth century palmettes and circles with crosses. There are three wide, beautiful borders around the panel, a wave pattern, a peculiar meander pattern with broken lines, crosses and rosettes, and an elaborate scroll pattern. At the left Achilles sits on a rock, with breast almost in front view, though the face is in profile. His left leg and hand are advanced, whereas the right foot is drawn back and his right hand rests on the rock which is nearly covered by his garment. Over his head is the inscription ΆΧΙΛΛΕΥΣ. Thetis approaches him. She is depicted in fine fifth century attitude, with flowing robes, her right hand extended in greeting. Before her, the inscription ΘΕΩ occurs, behind, ΤΗΣ. She is followed by two Nereids on sea-serpents, seated sideways and with legs crossed. The first has in her left hand a large shield with rays done in red pebbles. The second has a spear in her right hand; in her left, an Attic helmet with cheek pieces and a Phrygian crest to the front, partly in red. On the sea-serpents red pebbles are also used for the two continuous lines, but the dots are black. Most of the pebbles, however, are white or black, with a few yellow or green ones between the figures.

The scene confirms my interpretation of a large vase found at Olynthos,1 where a nude seated figure was interpreted as Achilles. It is the Hesiodic or Aeschylean un-Homeric version of the story, as it was represented on the Corinthian chest of Kypselos, on which the Nereids, and not Thetis alone, as in Homer, bring the armor. The influence is probably Corinthian as in the Bellerophon and other Olynthian mosaics. This Achilles mosaic is less crowded than the Dionysos mosaic. The composition is restrained, dignified, and has rhythm and symmetry. All details of anatomy are worked out by lines of black pebbles. The designs remind one of red-figured vases from the end of the fifth century, such as F69 in the British Museum,2 where on one side we have Thetis and the Nereids on sea-serpents and on the other a Dionysiac scene (the same combination of subjects as on our mosaic). But the remarkable thing is the influence of fifth century sculpture, where, as on the frieze from the fifth century Ionic temple by the Ilissos we have seated figures.3 It almost seems as if the artist of this mosaic had been influenced by the east pediment of the Parthenon. The Thetis recalls in attitude a maiden with raised right hand who stands to the left of the priest on the east frieze of the Parthenon.4 Achilles and Thetis are quite like the Apollo and the Hera and Athena on the Altar of the Twelve Gods in Athens.5 Apollo has the lyre in his left hand, but the position of the nude body, of the

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1 Olynthos, V, pp. 109–115, where many parallels and the literature are cited.
2 Cat. of the Vases in the Brit. Mus., IV, p. 46.
5 Cf. *Ath. Mitt.*, IV, 1879, Pl. XX, pp. 340–42, where other Apollos are cited; als →arpenter, Hesperia.
feet, and the rock with the drapery on it are very similar. Hera wears the same sort of drapery and has the same pose and Athena holds her right hand in the same way as Thetis.

The motive of a seated male with a female figure facing is common and often occurs on vases of the fifth and fourth centuries, but the resemblance to the Parthenon figures is so great that it seems the artist knew the Parthenon and made the mosaic in the last quarter of the fifth century. The discovery of three contiguous Hellenic mosaics of such excellence is unique. Though done in natural pebbles, they

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1 Cf. for examples, C.V.A., Collection Mouret, Pls. 1–4, and Ausonia, IV, 1910, p. 151, fig. 17 (fourth century); one is also reminded of scenes representing the Judgement of Paris; → A.J.A. XIX, 1915, Pls. XXIX–XXX, J.H.S., VII, 1886, pp. 200 ff., and figs. on p. 204, type C; C.V.A., British Museum, III, I C, Pls. 48, 1 a; 51, 2; 81, 3; also Odysseus in Furtwaengler-Reichhold, Gr. Vaz., Pl. 64.

2 For other cases of the influence of the Parthenon cf. Olynthus, IV, pp. 65 ff., nos. 358–359 (ikons of the Athena Parthenos); V, p. 94, no. 107; pp. 96 ff., no. 112.
have a life, beauty, and rhythm which are lacking in many more mechanical Roman and Byzantine mosaics. Considering the material, the drawing and composition are excellent and I cannot agree with my friend Professor Patroni that the art is a poor one.

The sixth mosaic (6 by 8 m.) of the 1934 campaign was found in the court of House A xi 9 (Pl. XXXI). Constructed in the usual Olynthian technique with black and white pebbles, its design is the result of wild imagination. Scattered about in exotic confusion are chevrons, a double axe, concentric circles and circles within squares, wheels of fortune, irregular designs of various sorts, and, most frequently recurring of all, the swastikas, some enclosed in circles, some in squares, and some standing alone. Such a modernistic Picasso-like freedom in art and such a helter-skelter hodge-podge, reminding one somewhat of the later Roman mosaic depicting an unswept floor, is something new in pre-Hellenistic Greek art and is a revelation of the varied versatility of the Greek.

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1 Cf. Patroni, Athenaeum, N.S.XII, 1934, pp. 102 ff.
PLATE XXVIII.—THREE CONTIGUOUS MOSAICS FROM OLYNTHOS
PLATE XXIX.—MOSAIC IN THE ANDRON OF THE VILLA REPRESENTING DIONYSOS IN HIS CHARIOT SURROUNDED BY DANCING MAENADS, A SATYR AND PAN
PLATE XXX.—PEBBLE MOSAIC WITH A REPRESENTATION OF ACHILLES, THETIS AND NEREIDS