

ROME IN AFRICA

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THE SIX HUNDRED CITIES

The harvester of Mactar grew up and spent his working life in the countryside; but as soon as he had enough money he went to live in the town. There was no question in the second century AD of him or any other rich African wanting to become a country gentleman, living in a mansion in the middle of his land. The very rich might have a suburban villa in order to escape the heat of the towns in the height of summer, or a hunting lodge in the hills; but even the proconsul's villa was in the suburbs of Carthage, hardly more than a mile or two from his palace in the city itself. The Carthaginians had made permanent homes of their country houses; but the Roman-African rich of the first three centuries were essentially city-dwellers. The great country villas which are so familiar from the mosaics of north-west Africa all belong to the late third and early fourth centuries AD, when life in the towns had become a great deal less agreeable.

In the golden age of the High Empire the Africans took to city life with enthusiasm. In the cities of the eastern Mediterranean, with their memories of a greater past and their resentment of an exploiting conqueror, Greeks, Jews and Asiatics bewailed the loss of their former independence. But, to the better-off African, Roman rule meant not subjection but opportunity – not merely to become a Roman citizen, but to help govern his city, to join the imperial bureaucracy, to be freed perhaps from the usual taxes and tribute and even, if he were rich enough, to become a senator in Rome itself.

There were several kinds of city in Roman North Africa: the old Phoenician towns, almost all on the coast, which had always had a sizeable immigrant population and were throughout the Roman period much the most cosmopolitan, among which Carthage was pre-eminent, with Leptis Magna not far behind; the old native settlements – especially the tribal capitals of Volubilis, Siga, Iol Caesarea, Cirta, Dougga and Zama; the purpose-built Roman veterans' colonies like Diana Veteranorum and Timgad, as well as other Roman towns that grew up around the forts and fortresses; and, by far the greatest number, the modest cities of the interior, which were essentially market towns which grew out of native villages

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Two sides of the Roman genius: visible column and unseen sewer at Sabratha, Libya

and hamlets. There was some overlapping, of course; Carthage was rebuilt as a *colonia* by the Romans, and many veterans' colonies were settled in former native or Phoenician towns, while market towns developed over the course of time next to garrisons, or replaced them when the Legion moved on – as happened at Haïdra and Tébéssa.

By the third century, there were five or six hundred cities. Two hundred of them were in the rich farmlands of northern Tunisia. In places they were no more than six or eight miles apart, and in the valley of the River Bagradas (Medjerda) there was almost a kind of ribbon development along the main road from Carthage to Theveste (Tébessa). Few were cities as we think of them today, for their population was too small, most probably between five and ten or fifteen thousand; many had even fewer inhabitants. Probably only Carthage ran to a six-figure population, and Leptis Magna may have had perhaps eighty thousand. At Caesarea the main aqueduct alone could supply water for a population of forty thousand. Another dozen or so cities had between twenty and forty; most of them were major ports like Sabratha in Tripolitania, Hadrumetum (Sousse) in eastern Africa Proconsularis, or Utica, Hippo Regius and Hippo Diarrhytus on the north coast. The only inland cities of comparable size were Juba's old capital in the far west, Volubilis; Cirta, long the capital of the kings of Numidia and for centuries past colonized by Italian immigrants, which was strategically

placed on a major crossroads; and Thysdrus (El Djem), in the heart of the olive groves of Tunisia. There was a scattering of cities with nearer twenty than ten thousand inhabitants; the rest were no bigger than large villages.

They were cities not by virtue of their size but by virtue of their function, and the privileges granted by Rome. Very few started as cities: there were only seven in the days of the Republic – Punic towns like Utica which had sided with the Romans, and new Roman colonies. The remainder achieved city status when they had grown large and prosperous enough to govern themselves, administer their own justice and collect their own taxes, for it suited the Emperors to delegate most of the burdens of rule to their subjects. There was a whole hierarchy, from the true city or *colonia*, whose inhabitants were full Roman citizens; through the *municipium*, whose government was also modelled on that of Rome, with a council similar to the senate and two *duumvirs* elected, like the consuls, for a year, but whose inhabitants had lesser rights and were not necessarily Roman citizens unless they or their forebears had been magistrates or had received citizenship as a favour from the Emperor for other services; right down to the native towns (*civitates*) and villages. These last, too, with increasing population and wealth, could aspire to higher status.

As the tribes found their grazing areas restricted, many of them took to more settled forms of stock-raising, and to farming, still under the leadership of their hereditary chiefs.¹ They, too, had built villages; numbers of cities originated in this way, and developed in time into Roman *civitates*. Others developed on the *saltus*: as land on the fringes was brought into cultivation, there was extra produce for sale or exchange, and the landowners, whether private or imperial agents, founded a weekly market. Groups of *saltus* arranged between them a cycle of market days, so that each held its market on a different day.²

Local trade combined with a rising population attracted traders and merchants. Gradually the market grew larger and richer, and acquired its own municipal territory from the domain: it made no difference to the Emperor, by now much the largest landowner in the province, whether taxes and *annona*, or corn tribute, were collected through imperial agents or through municipal authorities. If the township was on a main road, so much the better; here a *mansio* might be built by the army, at which the *annona* was collected and where the army and the imperial functionaries could collect their share before the remainder was despatched to the coast. This meant more trade, a larger entrepreneurial class, and artisans like potters and shoemakers to cater for the needs of people with money to

1 In Carthaginian times, the 'chiefs' of some native townships had adopted the title *sufes*, after the Punic chief magistrates – and Leptis Magna continued to have *sufetes* in Roman times.

2 A custom enshrined in the names of their present-day counterparts, for Souk El Arba means Wednesday market, and Souk El Khemis Thursday market.

spend. The army itself was enormously important in stimulating both agriculture and trade wherever it was stationed, simply because soldiers were paid in coin, and had to be provided with food and clothing. The Third Augustan Legion brought a money economy to southern Numidia, and its cities were prosperous and important.

Most of the villages which grew into cities were in the corn-growing plains of Tunisia and Algeria; in the far west of Morocco, where the tribes still had extensive grazing grounds, and in the dry south and in the Tripolitanian hinterland even villages were fewer. But remains of plenty of substantial towns have been discovered in the wild mountain country of central Algeria, where modern towns are few and far between, and villages an impoverished huddle of shacks.

BUILDING TO IMPRESS

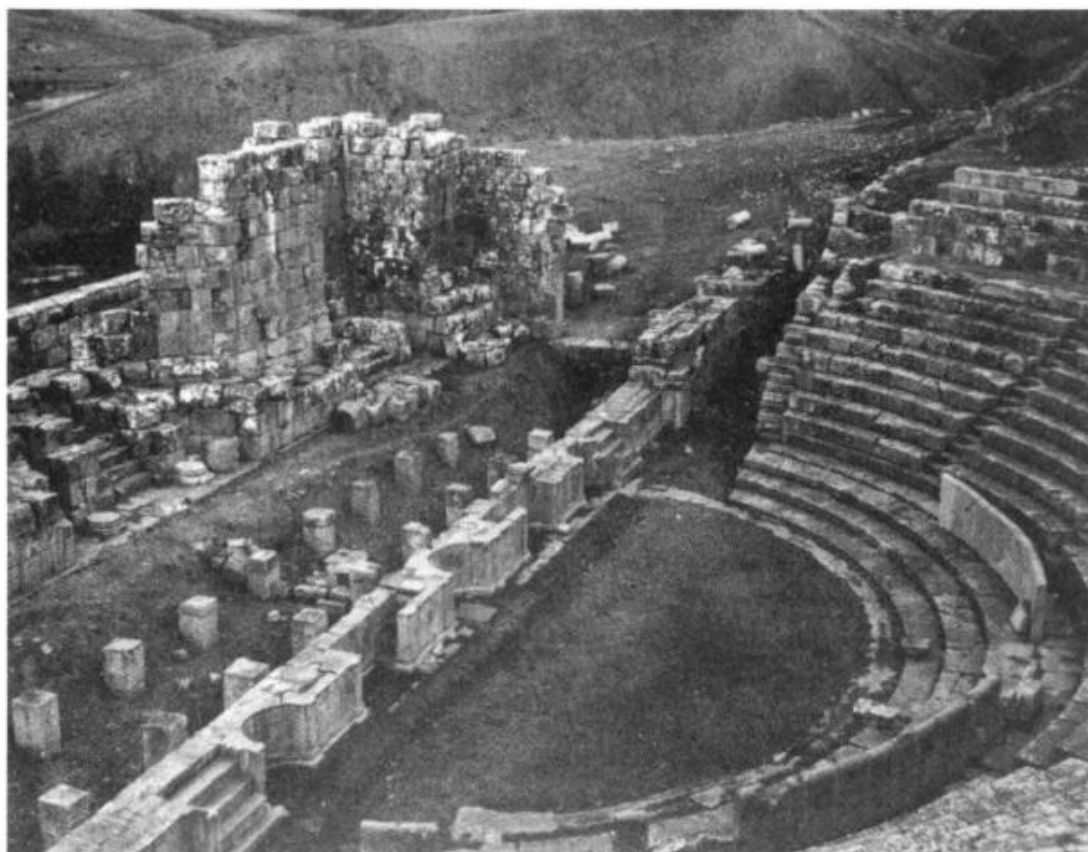
The inhabitants of Roman north-west Africa eagerly followed their new masters' example: their towns were built of stone, and embellished with handsome and often grandiose temples, forums, market places and public baths. Though the Emperors sometimes allowed money for public buildings,¹ in hundreds of cities the money for building was provided by new-rich citizens.

In the ancient world there were few investment outlets for profits. Some rich men invested their money in shipping, which was extremely lucrative, and was the source of many African fortunes in the coastal cities; but the profits still had to be spent. There was little industry to invest in – money was not used to finance an industrial revolution which might, eventually, have raised the basic standard of living of the very poor. Instead, it was spent on conspicuous consumption and, like the Suffolk and West Country wool fortunes of the English Middle Ages, on buildings.

All the natural competitiveness of the rich second-century African, frustrated by the *pax Romana* from its traditional expression in war, was poured into the improvement of his native city, into a determination to rise in the local hierarchy to the highest magisterial posts, and into the pursuit of prestige in the eyes of his fellows.

The typical Romano-African town strayed a long way from the geometric ideal laid down at Timgad. A veterans' colony attached to an older town might follow the set square; but when the pre-Roman town was developed the former street plan usually remained. When a market town grew up beside a colony or a garrison, the new buildings were constructed without much semblance of order on the perimeter, doubtless on the sites of the earliest camp followers' shacks as and when they were pulled down

¹ Some of the most spectacular remains at Leptis Magna, for instance, were built by its native son the Emperor Septimius Severus.



Auditorium and *frons scaenae* of the theatre at Djemila. The eroded hills in the distance were once flourishing farmlands and orchards

to make way for improvements. Native villages were on the crests of hills; when the slope was sharp, the main street was obliged to zig-zag from one end of town to the other. It would have been impossible to impose much order on the abrupt site of Thugga (Dougga), an old native settlement; and even at Cuicul (Djemila), which was founded by veterans of the Third Augustan Legion, although the main road runs straight along the narrow spur on which the city was built, expansion meant that the later streets extended the city further along the ridge. At Lambaesis, the fortress was built with admirable regularity; but the town on the rising ground to the south was not compressed into the same mould.

Nonetheless, the core of a Roman town had a pattern. The two principal roads, the *decumanus maximus* and the *cardo maximus*, which were its arteries to the outside world, crossed at right-angles in the centre. All the other streets of the city were, ideally, built parallel to one or other of these. Like the agricultural land, cities followed the original survey system of the province.¹

¹ The *cardo maximus* of Carthage, which ran south-west out of the city to become the main road to Theveste, seems to have been for most of the province the base-line from which were calculated the innumerable holdings of land in the survey.

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Main street – the *decumanus* – of Tipasa. Tipasa is one of the most picturesque Roman sites in north-west Africa

At the main crossroads was the forum – the heart of a city, the square where public life was visibly lived. This, like the main streets, was always paved (though wheeled traffic was forbidden), and frequently colonnaded against the sun. It was the site of the *curia*, or city hall. As in Athens and the city states of the Greek world, the comings and goings in this open place in front of the seat of local government played a vital part in fostering the sense of community, and collecting news and trade from the further world. Sometimes, as a city expanded, a second forum was built, as at Cuicul and Thubursicu Numidarum¹ (Khémisa) and Leptis Magna; but the most important forum remained that which contained the *curia*. Often an inscription records the name of the private citizen or Emperor who donated the money for it or contributed towards rebuilding; the old forum at Leptis Magna was repaired in AD 53 by Gaius, son of Hanno (whose Punic descent is obvious from his father's name, and who had plainly not suffered from the Roman conquest), while the new forum was donated a hundred and fifty years later by the Emperor Septimius Severus.

The forum was also normally the site of the basilica, or court of justice;

1 The Numidae were a local tribe – and perhaps the origin of the word Numidia.

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One of the two kiosks in the market place at Leptis Magna, with columns of the original octagonal portico

usually there were shops and bars as well, and on market days it commonly served as a market-place. Special market-places were, however, built in the wealthiest cities. The market at Leptis was built by one Annobal Rufus Tapapius, another benefactor of Punic origin, who generously gave Leptis its theatre as well: both date from AD 1–2. The market had booths along the sides and two kiosks¹ in the middle for the officials who settled disputes or collected taxes and generally saw to good order. Timgad's market was also donated by a private citizen called Sertius, who erected statues of himself and his wife Valentina there, and both Timgad and Cuicul boasted separate cloth markets, no doubt important outlets for the woollen and leather goods of the tribes. The food market at Cuicul still has a *ponderarium* of standard weights and a table with circular standard measure cavities.

Temples were built to various gods and to Emperors – whose cult was of great importance – and even to abstractions such as Concord, which must have seemed invested with magical powers in that once war-torn land. The richest cities built capitols – temples dedicated to the three

1 One kiosk, shown above, has been restored to its full height.

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Tables with standard measure cavities in the market-place at Leptis Magna



Temple of Juno Caelestis at Dougga, built between AD 222 and 235 just before the inhabitants of this part of north-west Africa were converted to Christianity

principal gods of the Roman pantheon, Juno, Jupiter and Minerva. Some must have had libraries, although only one, at Timgad, has been identified. Streets, forums and market-places were embellished with statues of

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emperors, gods and leading citizens anxious to impress themselves on their neighbours: many were well over life-size.¹



The semi-circular library at Timgad

Of all Rome's provinces, Africa is today the richest in examples of the triumphal arch. It was intended more as a kind of monumental street furniture than as part of the outer defences of a city, for which, with its open arches, it would have been useless. Surmounted by long-vanished bronze statues of gods or Emperors, frequently in chariots pulled by horses, they were permanent reminders to the inhabitants of the might of Rome. Often they were erected at the approaches to a city, some distance away; sometimes they formed a kind of roundabout at some public place. There is a fine triple arch at Timgad, other generously-columned arches at Cuicul; even a tiny hill-top city like Tiddis, near Constantine, has its own modest arch across the main street. But the finest is the magnificent four-way arch at Leptis Magna (recently restored), even though it has long since been denuded of its processional friezes, which are now in the Tripoli Museum and are among the greatest works of Roman sculpture in Africa.

At Ammaedara (Haïdra), at Mactar, at Cillium (Kasserine), on the edge of the desert, in the depths of the countryside, the traveller is constantly astonished at the sight of vast, pedimented, pilastered mausoleums inscribed with the career of a man or a family in whose memory they were

¹ Those found at Bulla Regia make a visit to the gallery in the Bardo which now houses them a claustrophobic experience.



Arch of Caracalla at Djemila

erected. Rich Africans were not content with a dedication in a marketplace or a forum to remind posterity of their existence. They also built these elaborate memorials, perhaps on land which belonged to them, for themselves and their families. The earliest examples date from pre-Roman times; the most celebrated, outside Dougga, dates probably from the second century BC. It was erected, in the Roman style, in memory of a prince of Numidia. Such tombs are found in many places from eastern Algeria to Tripolitania, and continued to be built until the fourth century AD. Some think it may have been a hangover into Roman times of the old Libyan ancestor worship, and that surviving relatives may have made expeditions on feast days or anniversaries to worship at the tomb of the head of the family.

BUILDING FOR PLEASURE AND COMFORT

The Romans built for pleasure on as grand a scale as they did for piety or government. Some two dozen theatres have been found in North Africa; others no doubt have yet to be discovered; still more, of wood, must have perished. No city of any size was without one. Usually they were cut into a hillside; where no slope was available, the semi-circle of seats was built up over huge curving galleries, as at Sabratha, where the late second-century theatre has been restored by the Italians to something approaching its original splendour. Here, between the imposing triple-storeyed *frons scaenae*, its architectural style almost as much Renaissance as Roman, and the exquisite bas-reliefs of the screen, modern revivals of classical tragedy

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Arch of Trajan, Timgad: travellers from Lambaesis arrived by this road.
The grooves worn by wheeled traffic are clearly visible



The Emperor Septimius Severus and his sons Caracalla and Geta: part
of the frieze from the four-way arch at Leptis Magna. Now in the Tripoli
Museum

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Fine mausoleum inscribed with a 110-line poem at Kasserine (ancient Cillium), Tunisia

have sometimes been staged. Roman African audiences, however, clamoured for entertainments like the pantomime which the African writer Apuleius describes in *The Golden Ass*: musical comedies with half-naked dancing girls, clowns and mimes. The theatres of the time were sometimes more palaces of varieties than temples of dramatic art – although many performances had an important religious role. They were as popular as the cinema in the first half of the twentieth century, and leading actors enjoyed the reputations of film stars – even though, as a profession, acting was looked down on, and actors could not hope, even had they wished, to become city dignitaries. To finance a free show was expected, however, from aspiring magistrates; the city of Cirta even had its own permanent acting company. It was a mark of imperial favour when the Emperor Caracalla lent his finest actor, Agrippa, to Leptis Magna.

The theatres were not the only places of public entertainment. The Legion brought with it a taste for gladiatorial combat, and for contests with wild beasts, and many towns had at least a modest amphitheatre too. The civilian population took to these cruel spectacles with avidity; they became the recognized method of putting to death prisoners, criminals and, in the third century, Christians. One of the finest North African mosaics (see page 155), from Zliten in Tripolitania, shows just such a scene

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Roman theatre overlooking the Oued Derb at Kasserine near Sbeitla, Tunisia

of carnage: two naked prisoners strapped to little carts are being thrust forward into the jaws of wild beasts. There is a small orchestra, no doubt to drown the shrieks of the victims, which includes a woman player.

Many amphitheatres must have been of wood, but with increasing prosperity were replaced by stone constructions. The most famous is the great amphitheatre at Thysdrus (El Djem), which was as large as Carthage's own; only Rome's Colosseum surpassed them in size. But by the third century few of the more prosperous African cities were without an amphitheatre of their own. Nearly thirty are known.

Chariot racing was also followed with as much enthusiasm as motor racing today. A leading charioteer was the Grand Prix winner of his day, and won fame, fortune and considerable social status, however humble his origins. The leading horses were immortalized in the mosaic floors of their owners' homes. The elongated hippodromes where the races were held have rarely survived, except as sites; only six have been discovered. The fine one found at Leptis Magna was excavated, by a British team, in the 1970s.

Naturally, the richest cities had the greatest number and variety of public buildings, donated either by private citizens or by the Emperors and their representatives.

The Romans also believed in making living conditions as comfortable



The amphitheatre at El Djem (ancient Thysdrus), central Tunisia. It is nearly as big as Rome's Colosseum

as possible. There are at least two hundred and fifty days of sun every year in North Africa; in summer the heat can be suffocating, so shade and water are vitally important. Scarcely a city worth the name was without its own public baths, and preferably several different establishments: Timgad had thirteen. North-west Africa had more great baths than any comparable part of the Empire. They were as important in the social life of a city as the forum and the *curia*.

This was one Roman import which made more difference than any other to the ordinary comfort of Africans of both sexes. They offered coolness and cleanliness in that stifling climate, and also companionship: they were like clubs, where people might agreeably spend the whole day and be sure

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Fourth-century AD mosaic from Dougga (ancient Thugga) of Eros, a charioteer, now in the Bardo Museum



Chariot-race: late second-century mosaic from Carthage, now in the Bardo Museum

of meeting half their acquaintances. Women could use them on ladies' days, or bathe in separate rooms. The poor too could bathe there – for the rich donated money for their running costs and the baths were often free, sometimes every day, sometimes on certain days of the week only.

Public baths were constructed in considerable style. Cleanliness rivalled godliness, and indeed the remains at Leptis Magna and Carthage, in their size and solidity, seem more like cathedrals than other secular buildings of the time. This is partly because they had vast vaulted ceilings. The huge barrel-vault had been made possible by the Roman discovery of a concrete

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from which all air had been expelled (which was not improved upon until the advent of Portland cement in the nineteenth century), and the sophisticated skill with which they used it. Certainly the baths were utterly unlike the temples of the day, which were four-square and sturdy and had pediments and pitched roofs; for where temple architecture concentrated on an imposing outward appearance, with marble-columned porticoes and fine flights of steps, those who built the baths were primarily concerned with the interior: the exterior simply followed the internal spaces. From the outside, to judge from the Hunting Baths at Leptis Magna, which survive in a remarkable state of preservation – complete with frescoes and central heating ducts – they must have looked like giant versions of the modest barrel-vaulted houses to be seen all over North Africa today.

Inside, there were various baths – hot, cold, tepid; plunge baths and steam baths. Latrines were provided for both men and women, and there are still fine examples, whole rows of them, at Leptis, Djemila and Madauros, which once were continuously flushed by running water. There were exercise rooms where young men could wrestle; rest rooms; even small shops and bars. Naturally not all baths were so elaborate, and only the richest had columns of granite imported from Egypt or Corsican marble; but lavish mosaics and marble facings on floors, walls and ceilings were usual. Beneath the main rooms was all the apparatus of water supply and



Row of latrines at Djemila (ancient Cuicul), Algeria

water heating: furnaces, conduits, drains, hypocausts and fuel stores.

No inscriptions record the names of the architects of these monuments, for they were built to the greater glory of the gods or the Emperors, the donors or the cities. Architecture was a trade like any other, and without much prestige in the Roman world since it was left to underdogs like

Greeks and Orientals. Much of Leptis Magna, which bears striking similarities to the Roman cities of Syria, may have been designed by Syrian architects – especially since the Emperor Septimius Severus, who donated many of the buildings that survive, was married to a Syrian princess. The magnificent decorations in the Great Basilica at Leptis were most probably the work of skilled craftsmen from Asia Minor – perhaps from the island of Proconnesus, in the sea of Marmara, from whose quarries the white marble came. But there were certainly also skilled local architects and craftsmen, and there are signs of an African ‘school’ by the second century. Most of it was basically provincial jobbing architecture, but in a style far superior to any the Carthaginians appear to have followed.

Streets and private houses were also well provided with water; there were public fountains in forums and market-places (there is a fine example at Djemila), and many cities had great *nymphaea*, or water basins, with fountains and statues, often sheltered by a portico: the *nymphaeum* at Leptis is one of the most remarkable among that wealth of splendid ruins.

This lavish use of water was made possible by the most scrupulous water-collection. Every Roman house had its own cistern, in which rainfall was collected: one constantly stumbles into their barrel-shaped remains, used now as garden sheds or chicken huts, in the gardens of houses all round Carthage. Wells were sunk, sources tapped, the local oued or wadi dammed. Water was stored in underground reservoirs. Private enterprise, however, was not enough; water management was a municipal responsibility. Public baths used vast quantities, and needed it at greater pressure than could be provided by wells. As towns grew, local wells and carefully hoarded winter streams were soon exhausted – or at least did not provide enough for the public baths and fountains. Water had to be imported, sometimes from great distances, by aqueduct. Because water was so important, it was treated with some reverence: often splendid colonnaded monuments surrounded the distant mountain source where it was tapped, as at Zaghuan, which supplied Carthage, and the beautiful marble ‘temple’ outside Timgad; and fine ‘water houses’ were erected to store the water in the cities. Dedications to Neptune, who was the god of fresh water as well as the sea, abound. From the water houses an elaborate network of canals led to every part of the city, sometimes overground, sometimes under the streets. In one residential quarter of Volubilis the underground conduits have been traced in great detail: each house was fed from the municipal supply, and a similar network of drains carried away sewage. Volubilis was, like Timgad, a planned city, but the visitor to almost any excavated Roman city in North Africa will detect somewhere, from the hollow ring of feet on the stone, the presence of a water channel beneath the flagged street.

Certain cities had their *raison d’être* in water: Hammam Lif near Tunis, for instance, was in Roman times a spa, as it is today. Apuleius went there

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to take the waters. Carpi (Korbous) in the Cape Bon peninsula was known as the African Baiae.

There is no record of North African city-dwellers dying of thirst: the quantity of baths suggests that they had all they needed. But they had it because, either with the army's help or following the Roman example, they took the trouble to get it.

Shade was as important to health and well-being as water. Often there were public gardens, and cemeteries were always planted with trees. Trees were sometimes grown in the streets. The streets themselves were usually very narrow – often only one chariot-width, even the main streets of major towns (just as they are in modern Arab villages) – so that the buildings on one side shaded those on the other. The forums, and certain streets, were lined by arcades against the sun; most public buildings had generous open porches, and private houses were built facing inwards round an inner courtyard.

AT HOME IN A TOWN HOUSE

The North African house plan, which was originally Hellenistic, probably reached Carthage in Punic times; but it suited the climate so well that it survived the Arab invasions. The Arab *dar* is its direct descendant: virtually



Underground house at Bulla Regia, Tunisia

marble, were often decorated with mosaics of mythological scenes, portraits of the mythological characters known as the Four Seasons and scenes from daily life: banquets, spectacles, hunting, fishing and the agricultural round of the countryside. This passion for interior décor is a major source of our knowledge of the daily life of the time. It also inspired one of the principal art forms of Roman Africa. Many mosaics, especially of mythological scenes, were local copies of well-known eastern models; others were designed and made up in squares abroad, and then imported to be laid by local workmen. But some North African mosaics have no affinity with other Roman mosaics. No doubt many a new-rich landowner or merchant commissioned mosaics in the international style; but it was African patrons who first commissioned hunting and circus scenes to commemorate their giving of games in the amphitheatre, and here and there, at Acholla for instance, a local craftsman developed a style of his own; while at Djemila, where the museum boasts some of the most original examples, a minor provincial school seems to have developed. Timgad specialized in a wonderfully ornate 'floral carpet' style.

The best work is distinguished by a lively naturalism, where the artist has used his eyes as well as his sense of fitness to depict what he saw and knew for himself: a chariot race, oxen ploughing, the trapping of wild beasts. At least forty of the famous mosaics at Piazza Armerina in Sicily were either made in a Carthage atelier, or executed by African craftsmen specially imported to do the work.

Agriculture, not unexpectedly, was a favourite theme; but so, too, was the sea, and heads of Neptune and marine scenes are found inland as well as on the coast. The celebrated mosaic now in the Bardo which shows twenty-three different types of ocean-going vessel was found at Medeïna (Althiburos), nearly a hundred miles from the sea. Most marine mosaics, however, followed conventional models of the day; but their popularity suggests that many a rich citizen of the interior owed at least a part of his prosperity to investment in shipping.

If town life was sweet for the rich, it was also more agreeable for the poor, whether they lived in their masters' households, or in their little one-room workshops, or in tenements in a poor quarter (as at Carthage), or in hamlets and villages near the cities. They, too, could visit the baths, see life and exchange views in the market-place and forum, flock to the theatre or the games or the chariot racing. They may have had little money to spend, but much was available to them free. They could share a few, at least, of the pleasures of Roman life.

Some of the increased prosperity came their way even more directly. Many rich people kept open house, and it was often possible for the poor to pick up a free meal, perhaps when someone anxious for election to public office gave a banquet.

Meanwhile, the rich, who were so ostentatiously devoting themselves

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This elaborate decorative style was a Timgad speciality



Forum of Septimius Sevely, Leptis Magna

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to the good of their cities, were hoping to be rewarded not only by the gratitude of their fellow citizens, but by that of the Emperor. They began to seek, and to find, a wider fame.