Late Antique Floor Mosaics in Secular Contexts from Anatolia

by

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Late Antique Floor Mosaics in Secular Contexts from Anatolia

Koç University

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[To the Gypsy Girl of Zeugma for inviting me into the world of mosaics]

ABSTRACT

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This thesis compiles and conducts quantitative and qualitative analysis of Late Antique floor mosaics in Anatolia in secular contexts as a whole for the first time. Contextualizing these mosaics within the early Byzantine Empire and the other media and studying their agency, this analysis aims to contribute to a better understanding of the cultural and social history of the region in this period and provide input for future studies. In this regard, the similarities and differences across regions as well as continuity and change over time are probed in addition to the drivers of choice for location, design, and style of mosaics during Late Antiquity. Another related topic of inquiry is the cross-over of motifs across different media. With these questions in its focus, this study intends to address the notion of continuity and break with the Greco-Roman tradition in the Late Antique/Early Byzantine period and delineate the main features of the Anatolian mosaics. These mosaics are explored from the sensorial and spatial perspectives in art history and archaeology through Lefebvre's spatial theory while glocalization concept is introduced for the study of their extent and diversity. Through an interdisciplinary approach, this thesis aims to deepen knowledge through questioning motives for "mosaic making", workshop organization and financial provisions along with their implications for the daily life of Late Antique Byzantines during their creation and reception processes.

Keywords: Early Byzantine Anatolia, mosaic making, secular, quantitative analysis, sensory turn, Lefebvre's spatial theory, glocalization

ÖZETÇE

Anadolu'daki Geç Antik Dönem Seküler Yer Mozaikleri

Elvin Akbulut Dağlıer

Arkeoloji ve Sanat Tarihi, Yüksek Lisans

28 Şubat 2022

İlk defa olarak bir bütün şeklinde Anadolu'daki Geç Antik döneme ait seküler yer mozaiklerini derleyen ve niteliksel ve niceliksel analizini yapan bu tez, söz konusu mozaiklerin erken Bizans İmparatorluğu'na ait diğer mozaikler ve buluntular içerisindeki yerini belirlemek ve özneliğini incelemek amacını taşımaktadır. Böylesi bir incelemeyle, bölgenin bu dönemdeki kültürel ve sosyal tarihine katkı sağlamayı ve gelecekteki çalışmalara destek olmayı hedeflemektedir. Bu bağlamda, Geç Antik dönemde mozaiklere ilişkin yer, tasarım ve biçem seçimlerinin sebeplerinin yanı sıra bölgeler arasındaki benzerlik ve farklılıkları ve zaman içerisindeki devamlılık ve değişikliği araştırmaktadır. Bağlantılı bir diğer araştırma konusu ise benzer motiflerin farklı medyalarda kullanımıdır. Odak noktasında bu soruların yer aldığı çalışma, Geç Antik/Erken Bizans döneminde Greko-Romen mozaik geleneğinin devamı ve bu gelenekten ayrılma konusunu ele almakta ve Anadolu mozaiklerinin özelliklerini belirlemeyi hedeflemektedir. Bu mozaikler sanat tarihi ve arkeolojideki duyusal ve uzamsal bakış açısından Lefebvre'nin uzam kuramı ile incelenmekte olup mozaiklerin yaygınlığı ve çeşitliliği için bu alanda ilk defa glokalleşme kavramı kullanılmaktadır. Disiplinlerarası bir yaklaşımla, bu tez "mozaik yapımının" amaçlarını, atölye örgütlenmesini ve finansmanının yanı sıra, bunların yaratımı ve alımlama süreçleri üzerinden Geç Antik Bizanslılarının günlük hayatına yansımalarını inceleyerek bu alanlardaki bilgi birikimine katkı yapmayı amaçlamaktadır.

Anahtar sözcükler: Erken Bizans döneminde Anadolu, mozaik yapımı, seküler, niceliksel analiz, duyusal yaklaşım, Lefebvre'in uzam kuramı, glokalleşme

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ABBREVIATIONS

A 1, 2, 3, 5	*Antioch-on-the Orontes*, Vol. 1 ed. George W. Elderkin (Princeton 1934; vol. 2 and 3, ed. Richard Stillwell (Princeton, 1938-1941); vol. 5, ed. Jean Lassus, (Princeton 1972).
AST	Araştırma Sonuçları Toplantısı
BCE	Before Central Era
CE	Central Era
EAD	Elvin Akbulut Dağlıer
Fig	Figure
KST	Kazı Sonuçları Toplantısı
MKKS	Müze Çalışmaları ve Kurtarma Kazıları Sempozyumu
Pl	Plate

Chapter 1:
INTRODUCTION: PREPARING THE GROUND

Mosaics have attracted scholarly attention given their popularity from the Antiquity to Medieval periods, their versatility in form, message and context, and their potential for insight into past lives. Their decorative aspect has largely rendered them as the subject of art history while their functions and materiality appealed primarily to archaeologists. At the same time, their geographical and chronological extent has led most of the scholars to narrow down their coverage to either floor mosaics or wall mosaics and concomitantly to secular or ecclesiastical settings. These segmentations hold true for the Byzantine mosaics, which first evoke the glittering images on walls of churches although there are also many surviving floor mosaics from Late Antiquity in secular contexts in the Byzantine Empire[1] as the Catalogue of this thesis attests.

This chapter introduces the subject of the thesis and its potential contribution to the literature on mosaics. In this respect, the scope and aim of the study is provided, and then followed by a literature review, a theoretical framework and methodology, and finally a brief overview of the subsequent chapters.

1.1 Scope and aim of this study

Historiography has shown that depending on the *Zeitgeist,* the background of the scholar and aim of the study, there may be differences in conceptualizations. Therefore, the parameters of *Late Antiquity*, *Byzantine Empire*, *Anatolia,* and *floor mosaics in secular contexts* require well-definition to clarify the chronological span, geographical coverage, and thematic focus for this thesis.

Late Antiquity is broadly defined as the transitional period between the classical period and Middle Ages. The classist approach tends to set the chronological limits from the Roman emperor Diocletian (i.e. 284[2]) to the sixth or seventh century (i.e. deaths of Justinian (565), Maurice (602), Phocas (610), or Heraclius (641)), while the religious theme approach takes the period between the Emperor Constantine to the Prophet

[1] Karen C Britt, "These stones still speak: the progress of research on late Roman and early Byzantine mosaic pavements in the Eastern Mediterranean1," *Journal of Art Historiography*, no. 5 (2011).

[2] Unless otherwise specified, all dates are from the Central Era (CE).

Mohammed as Late Antiquity.[3] As for the life span of the *Byzantine Empire*, foundation of the new capital in Constantinople (324) or its dedication (330) is traditionally taken as the starting point and its fall to Turks (1453) as the end of the empire. Within this periodization, the Early Byzantine period roughly corresponds to the classist chronology of Late Antiquity– the fourth to seventh centuries.[4] Still, it must be noted that there is no full consensus among scholars. Hence, the Late Roman, proto-Byzantine, early Byzantine and Late Antique may be used interchangeably by scholars, at times with subtle differences, depending on their conceptualization of the period. The material of this study dates from the fourth to sixth centuries in the Byzantine lands of the period and thus is treated as Late Antique/Early Byzantine mosaics.

Following the chronological establishment, the second issue is the geographical scope. The focus is on mosaics unearthed in modern-day *Anatolia*. This geographical designation in the thesis includes the whole Asian territory of Turkey including Antioch (today Hatay), which is historically part of Byzantine Syria. As a broad region Anatolia is a relatively less studied area when compared to Italy, Greece, or Northern Africa in terms of mosaics – despite its richness both in quantity and quality. Aside from monographic or regional studies, there is no comprehensive scholarly work on Anatolian mosaics. Moreover, the Byzantine Empire ruled this area during the chronological scope, i.e. from the fourth century to the sixth century, through 24 provinces under three dioceses: Asiana, Pontica and Oriens as can be seen from Map 1.1 and Map 1.2 below.[5] Additionally, Anatolia became the heart of the empire ensuing the loss of territories in the following centuries. Hence, analysis of floor mosaics from Anatolia holds great promise for the scholarship of the Early Byzantine period.

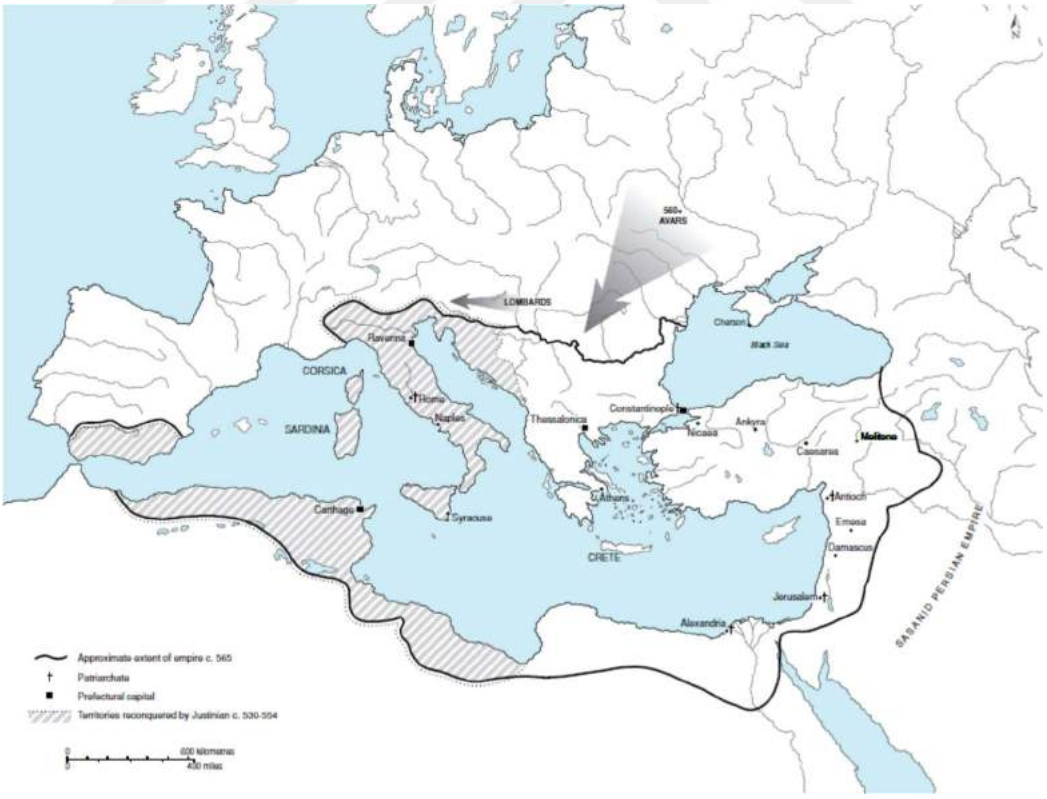
[3] Hervé Inglebert, "Introduction: late antique conceptions of late antiquity," in *The Oxford handbook of late antiquity*, ed. Scott Fitzgerald Johnson (Oxford ;: Oxford University Press, 2012).

[4] Cyril A. Mango, *The Oxford history of Byzantium* (Oxford ; New York: Oxford University Press, 2002), 24; A. P. Kazhdan et al., *The Oxford dictionary of Byzantium* (New York: Oxford University Press, 1991), 345; A. Gupta, Ferguson, J. eds., *Anthropological Locations: Boundries and Grounds of a Field Science* (Berkeley: University of California Press, 1997).

[5] "Anatolia in the later Roman and Byzantine periods," Encyclopædia Britannica, accessed February 6, 2022, https://www.britannica.com/place/Anatolia/Roman-Byzantine-and-Seljuq-rule#ref44363



Map 1-1 Byzantine Empire in the Fourth Century (Haldon 2005)

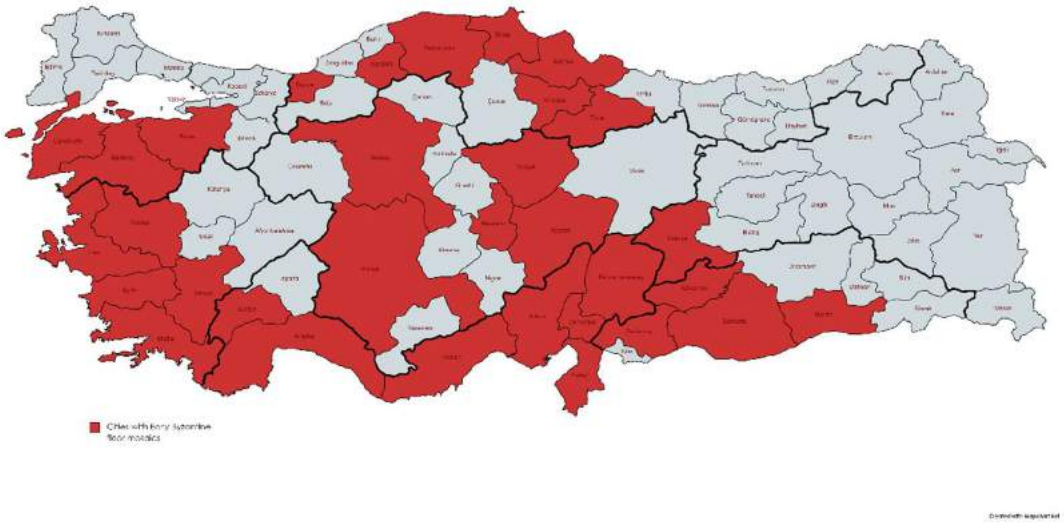


Map 1-2 Byzantine Empire in the Sixth Century (Haldon 2005)

Indeed, even within these research parameters, Byzantine Anatolia is so rich that the scope needs to be narrowed. Accordingly, only *floor mosaics* are considered, excluding

the wall and vault mosaics. In addition, works with *tesserae* technique (i.e. use of small cubes to make an image like pixels of photography) are labelled as mosaics (*opus tesselatum*) to differentiate them from *opus sectile* or pebble pavements although *opus sectile* pavements are also provided in the catalogue in contexts where they are found together with *opus tesselatum*. Finally, the research is confined to *secular* architectural contexts such as villas, houses, bishop's houses, baths, shops, and porticoes. In other words, these are spaces with mosaics which are not allocated specifically for religious activities. For this reason, the research topic does not cover ecclesiastical buildings, namely churches and synagogues, or necropolis.

Based on these criteria, 378 floor mosaics as well as 27 *opus sectile* pavements from secular contexts have been identified in 21 Byzantine provinces now located in 32 cities of modern-day Anatolia in Turkey. (See Map 1.3 below for its distribution) They are provided in the catalogue at the end of this thesis. Although some of these sites (e.g. Hatay (Antioch)) have been extensively analysed, some have been only briefly mentioned as part of the excavation/salvation reports (e.g. Çanakkale (Dardanelles)). This thesis is the first to study all these sites as an ensemble.



Map 1-3 Distribution of floor mosaics in secular contexts over Anatolia (created with mapchart.net)

The general tendency is to associate Byzantine art with icons and religious wall mosaics, while the floor mosaics in the secular context tend to be studied as a legacy of the Graeco-Roman past or as a medium for transition to ecclesiastical wall mosaics. However, the great extent and spread of mosaic pavements in Late Antiquity also offers a significant potential to explore the local and regional networks, trade and

communication means and movement of visual ideas. For this purpose, a comprehensive analysis of surviving examples from Anatolia, Turkey is provided.

The major challenge for such a study is the large quantity of material, which lacks full data. In addition, dating and architectural contexts are sometimes subject to debate or simply unavailable. Comprehensive archaeometric analysis has gained pace only recently and most mosaics lack data related to the detailed information on material type, tesserae density or bedding. In numerical analysis, mosaics with limited or contentious data are excluded to avoid possible distortions and statistical misinterpretations. Moreover, due to personal and institutional limitations, this work relies primarily on published data. One must also caution against new findings and possible limitations to excavations (i.e. difficulty to excavate densely populated modern cities and higher archaeological focus on urban areas rather than rural settlements), which may affect the results of this research.

The principal research question stands as the ways in which various aspects of non-religious life such as domestic, social, financial and production practices reflect on the mosaics and vice-versa. Why are floor mosaics preferred in Byzantine Anatolia in Late Antiquity and why do they disappear afterwards? Can we define the features of a typical Anatolian mosaic or an early Byzantine mosaic? What is the daily life like in Anatolia in general and specifically in these sites? How are regions connected and/or separated through mosaics? In this regard, the similarities and differences are probed with a view to explore drivers of choice for location, design, and type of mosaic during Late Antiquity in association with continuity and change over time. Are these choices specific to floor mosaics in secular contexts or is there a cross-over of motifs and styles across mosaics from ecclesiastical context and different media including frescoes, textiles, manuscripts and silverware? Another related topic of inquiry is the interaction between mosaics and humans. How do mosaics affect Byzantines and in turn how do Byzantines experience these mosaics? With such questions in its focus, this study aims to contextualize Anatolian mosaics in the wider Byzantine Empire and other media and explore their agency so that a view of the Byzantine daily life can be construed.

1.2 Literature review: Background for this study

There is a vast literature on mosaics that ranges from monographs, regional studies and comprehensive overviews to articles more narrowly focused on specific aspects like

certain motifs, agents and materials. Since mosaics are both artefacts and artworks, it is also possible to track the research trends in archaeology and art history through these studies. This literature review intends to outline the major contributions to the mosaic research in general and studies on mosaics of Anatolia in particular from the 20th century onwards. The overview reveals the trends in the mosaic research with respect to the scope and organization/presentation of material, main research question, conceptualization of mosaics and theory and methodologies applied. Finally, the status of Anatolian mosaic studies is discussed. Hence, the claim is not to be all-exhaustive but to be reasonably selective, enough to provide the background and aims for this study.

1.2.1 Encyclopaedic approaches to mosaics

Mosaics cover a wide geography from Britain to Russia, from Germany to the North Africa and Levant over a long-time span from the 5th century BCE to today.[6] This prevalence brings with it a great versatility in style, technique and type: black-and-white vs. polychrome, illusionistic vs. abstract, *emblamata* vs. carpet style, floor mosaics vs. wall and vault ones. Therefore, even the more global approach requires narrowing the scope. What is more, the material in higher quantity (in some cases, also of higher quality) tends to crowd out those in lesser quantity for purposes of generalizations, which affects the approaches and broad generalizations drawn from these data and approaches. Of such ambitious endeavours, Katherine M. D. Dunbabin's comprehensive book *Mosaics of the Greek and Roman world* from 1999 and Liz James' *Mosaics in the Medieval World* from 2017 are benchmarks for this study.[7]

Organized in two parts to track the historical/regional development first and then the technique/production of mosaics, the Dunbabin's work covers mosaics from the fifth century BCE to the sixth century CE (even to the eighth and ninth centuries in specific cases), which demonstrate Greek and Roman characteristics. Accordingly, the major

[6] Tracing the origins of mosaics, some scholars recognized the terracotta cones of Sumerian walls in the fourth millennium BCE as the first prototypes, while some date it back to the pebble mosaics in Greece from the Neolithic period. Due to definition of mosaics done with cubes, the chronology is set at the fifth century BCE. Cf. Katherine M. D. Dunbabin, *Mosaics of the Greek and Roman world* (Cambridge ; New York: Cambridge University Press, 1999), 5-17. Roger Ling, *Ancient mosaics* (Princeton, NJ: Princeton University Press, 1998), 6-18. Dunbabin, *Mosaics of the Greek and Roman world*.

[7] Dunbabin, *Mosaics of the Greek and Roman world*; Liz James, *Mosaics in the medieval world : from late antiquity to the fifteenth century* (New York: Cambridge University Press, 2017).

focus is on floor mosaics mostly from the secular contexts classified by region rather than chronology, style, or type. The last two chapters of Part 1 briefly explain wall and vault mosaics as well as *opus sectile*. The Part 2 discusses repertory, architectural context and patrons in addition to technique and production. As a natural shortfall to the extensive coverage, only the highlights representative of the regions can be included in the discussion. The scope of the book comprises the floor mosaics from Anatolia from Late Antiquity. Yet, the order in which the mosaics of Anatolia are discussed is intriguing. The Asia Minor and Constantinople are grouped with Cyprus by Dunbabin. She discusses Antioch (Hatay) and Edessa (Şanlıurfa) under the section on Syria and the east as the convention goes. However, the link between these regions is cut off with chapters on Greece and Palestine-Jordan intervening, which may obscure the relations between Asia Minor, Constantinople, and Antioch. Naturally, there is no or limited reference to Zeugma or Cilician mosaics, which were yet to be discovered or analysed at length at the time of the book's publication.

James' encyclopaedic book on mosaics from the Medieval world comes almost two decades later. Covering mosaics from the fourth century to the fifteenth century, the focus shifts from the Greek and Roman world to the Medieval times, concomitantly from floor mosaics to wall and vault mosaics and from secular to ecclesiastical contexts given their prevalence. In contrast to regional categorization by Dunbabin, her analysis is chronological, and each century is characterized by a theme. Introducing first technicalities of mosaics (i.e. production, technique, business dynamics, and value attributes), James examines the developments in Italy, Constantinople and Thessalonica separately while providing several examples from other regions such as Egypt, Islamic areas, France and Turkey. Rather than adopting a formal and iconographic approach, she treats these wall mosaics more like historical documents which may illuminate relations, attitudes and beliefs with regards to the Byzantine Empire, the medieval world of Western Europe and the Islamic world. Under the premise that mosaic art was not simply under the hegemony of the Byzantines but a popular medium of this period, she demonstrates the interrelations of these regions and contextualizes Byzantine mosaics. Yet, floor mosaics from secular contexts are largely omitted since they do not fit into this framework.

As these two seminal studies imply, in general there are two separate approaches to evolution of mosaics - Romanization vs. Christianization - and thus different

concentration areas: secular vs. ecclesiastical and floor vs. wall mosaics, respectively. Meanwhile, Late Antique period, which is perceived as a transition period between the Antiquity and the Middle Ages as discussed above, reflects all these dichotomies synchronously. Therefore, a balanced approach is required.

1.2.2 Focus on evolution of mosaic art mainly through formalist and stylistic analyses

The studies on evolution of mosaics naturally build upon regional, site-specific, and even single-mosaic or theme focused works. Among these, Doro Levi's colossal *Antioch Mosaic Pavements* possibly stands out with its extensive analysis of more than three hundred floor mosaics from the second to sixth century in Antioch unearthed by the Princeton excavation team.[8] Through largely a formal analysis, he treats mosaics more like portable paintings. This approach is understandable given the prevalent restoration and museum practice of the day whereby floor mosaics, especially their figural parts, were cut off from the ground, dispersed among museums and displayed mostly on walls. The target was to date and catalogue these mosaics in mostly stylistic and formal terms with focus on individual motifs and scenes rather than the compositional programs. Hence, there is a limited reference to their architectural setting, interaction between the mosaics or creation, perception and reception processes, a shortfall which would be remedied after '70s. The variety and long timespan of mosaics in Antioch have enabled him and scholars thereafter to trace the evolution of mosaics in the east Mediterranean region, which brings into the mosaic studies heated debates on evolution type (linear vs. dialectical process) and connection with drivers of change (centre vs. periphery, eastern vs. western influences).

Irving Lavin's study on hunting mosaics from the North Africa, Antioch and the Great Palace of Constantinople challenges the linear evolution proposed by Levi and highlights the complexity of change.[9] In the fourth/early fifth century, there is a shift in conceptualization of floor mosaics in Antioch leading to a break with the Hellenistic traditions, i.e. from *emblamata* to the carpet-style and from illusionistic to two-dimensional and abstract. According to Lavin, this is an internal evolution affected by the earlier developments in the North Africa. Notably, this hypothesis contradicts the

[8] Doro Levi, *Antioch mosaic pavements*, [Publications of the Committee for the Excavation of Antioch and its Vicinity] ; 4, (Princeton: Princeton University Press, 1947).

[9] Irving Lavin, "Antioch Hunting mosaics and their sources," *Dumbarton Oaks Papers* 17 (1963).

prevalent notion of *centre* as the source of innovation and quality by demonstrating the link between the Great Palace mosaics of Constantinople and the Antiochene and North African counterparts.

1.2.3 Shifting conceptualization of mosaics: from painting to cultural product

In '70s and '80s, we start to see emphasis shifting more and more from form to content and from style to iconography and meaning. There is a growing emphasis on contexts, workshops, and patronage. Search for meaning accompanies search for origins. For example, Dunbabin's earlier work that analysed the iconography and patronage of figural floor mosaics from the North Africa or James Trilling's study of the Great Palace mosaics as a political message of the emperor (i.e. patron) stand in contrast to Levi's and Lavin's approach.[10] But before elaborating on them, contribution of Ernst Kitzinger to the mosaic studies needs mentioning as a kind of bridge.[11]

Problematizing the change of style in the Late Antique and early Medieval ages, Kitzinger emphasized the dialectical nature of this process as opposed to the linear evolution: new forms are followed by reactions, retrospection, revival and there comes a time when these complex ideals are synthesized.[12] This notion allows co-existence of different styles at the same time, in the same place and even in the same art object, and additionally questions the reliability of style on dating. Despite his emphasis on stylistic analysis, Kitzinger correlates form and content and seeks the drivers of change through the stylistic trends, which he calls "other-directed" if they are totally "conscious" and "associative", and "inner-directed" if they are almost totally "unconscious" and "un-associative".[13] Such an approach, naturally, brings the role of patrons and artists on the discussion table. This shift of focus, in turn, paves the way for agency studies and historical and cultural contextualization.

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[10] Katherine M. D. Dunbabin, *The mosaics of Roman North Africa : studies in iconography and patronage*, Oxford monographs on classical archaeology, (Oxford; New York: Clarendon Press ; Oxford University Press, 1978); James Trilling, "The Soul of the Empire: Style and Meaning in the Mosaic Pavement of the Byzantine Imperial Palace in Constantinople," *Dumbarton Oaks Papers* 43 (1989).

[11] Ernst Kitzinger and W. Eugene Kleinbauer, *The art of Byzantium and the medieval West : selected studies* (Bloomington ;: Indiana University Press, 1977). Ernst Kitzinger, *Byzantine art in the making : main lines of stylistic development in Mediterranean art, 3rd-7th century* (Cambridge, Mass.: Harvard University Press, 1977).

[12] Kitzinger, *Byzantine art in the making : main lines of stylistic development in Mediterranean art, 3rd-7th century*, 1-6.

[13] "On the interpretation of stylistic changes in late antique art." Kitzinger and Kleinbauer, *The art of Byzantium and the medieval West : selected studies*, 3.

Dunbabin's work on the North African mosaics mentioned above highlights the influence of these mosaics on the wider empire as Lavin does. As a side note, she calls all the mosaics from the second to the fifth centuries as Roman, not early Byzantine or Late Antique since she recognizes their style as Roman. The difference in analytical focus lays in the emphasis on their architectural, social, and religious settings as she examines their iconography and patronage rather than just their styles. Trilling, likewise, focuses on the "patron" as he seeks a narrative for the enigmatic decorative program of the Great Palace in Constantinople. He combines an in-depth formal and stylistic analysis of the mosaics with textual references and reads an intended political message from its commissioner through its iconography.

These approaches go beyond conceptualization of mosaics as paintings to treating them as cultural products. Nevertheless, the focus is still more on the origin, evolution, and creation process than the reception of mosaic even when its potential meaning is under the spotlight. As overtly acknowledged by both Dunbabin and Trilling, the "patron" is involved in the creation process as "author" in charge of the concept (i.e. meaning) of the mosaic and "artist" as its "executor". [14]

Then, there is also the question of the level of reality, symbolism and/or imagination in a mosaic's depiction in case of an attempt to interpret the meaning and benefit from it like a historical document. In such a case, Henry Maguire's interdisciplinary study that marries literary and mosaic images of the terrestrial world in the early Byzantine period provides a cross-check.[15] He aptly shows a tree of possibilities that an image might be used literally, symbolically or even in both ways. The warning is not to revert to symbolic meaning unless there are clear signs. Although Maguire paints the Byzantine worldview through these images, which not only covers artists/patrons but also involves the audience, meaning still stems largely from the creation process.

[14] Trilling, "The Soul of the Empire: Style and Meaning in the Mosaic Pavement of the Byzantine Imperial Palace in Constantinople," 68; Dunbabin, *The mosaics of Roman North Africa : studies in iconography and patronage*, 24.

[15] Henry Maguire, *Earth and ocean : the terrestrial world in early Byzantine art*, Monographs on the fine arts ; 43, (University Park: Published for the College Art Association of America by Pennsylvania State University Press, 1987).

1.2.4 Art object or artefact? Aligning art with science…

Conceptualization of mosaics as painting seems to have rendered mosaics as the subject of art historical research rather than archaeological inquiry in the early days. Yet, there are some exceptions such as thorough analyses in several excavation reports and a few stand-alone pieces like Marion E. Blake's studies on the mosaics of Late Roman Empire in Rome.[16] Common to these accounts of mosaics is to contextualize them in their architectural setting and to seek their relations with other decorations, pavements, and small finds on the site.

In tandem with the move from the cultural historical approach to the "New Archaeology" in the '70s, we see more scientific methodologies and techniques being incorporated into the study of mosaics. This approach intensified attempts for systemic efforts to collect and classify data. One of its first products was *The Repertoire Graphique du Decor Geometrique dans la Mosaique Antique*, a joint work of reference in 1973 standardized in 1985, whereby geometric motifs were codified so that a common language would develop among scholars and facilitate qualitative and quantitative analysis.[17] Notably, the focus on geometric motifs underpins the change in the notion of mosaic as a painting.

Of the scholars who relied on the scientific approach, Claudine Dauphine heads the list with her cluster analysis for mosaics of the Levant in 1976. She established "schools" by codifying the composition of style, then evaluating them according to their technical information (e.g. density of cubes) and finally computing the quantifiable data. Accordingly, she was able to test her "hypothesis" on the movement between centre and periphery. In another study, she devised a prosperity index combining the mosaic data and historical facts through a quantitative analysis. [18]

[16] E.g. Richard Stillwell, *Antioch On-the-Orontes II: the Excavations 1933-1935: Edited by Richard Stillwell* (Princeton University Press, 1938). Richard Stillwell, *Antioch On-the-Orontes III: the Excavations 1937-1939* (Princeton University Press, 1941); Marion Elizabeth Blake, "Mosaics of the late Empire in Rome and vicinity," *Memoirs of the American Academy in Rome* 17 (1940).

[17] M. Blanchard, *Repertoire graphique du decor geometrique dans la mosaique antique*, Bulletin de l'Association internationale pour l'étude de la mosaïque antique ; Fasc. 4, (Paris, 1973); Catherine Baluelle and Richard Prudhomme, *Le décor géométrique de la mosaïque romaine : répertoire graphique et descriptif des compositions linéaires et isotropes* (Paris: Picard, 1985).

[18] Claudine Dauphin, "A new method of Studying early Byzantine mosaic pavements (coding and a computed cluster analysis) with special reference to the Levant," *Levant* 8, no. 1 (1976); Claudine Dauphin, "Mosaic pavements as an index of prosperity and fashion," *Levant* 12, no. 1 (1980).

Advances in scientific methods applicable to social sciences coupled with the rise in interdisciplinary works enabled incorporation of material aspect of mosaics into studies, especially in 2000s. Gradually, the focus shifted to the mosaic's production as a craft, rather than its artistic creation. Anthony Cutler's article "Industries of Art" is inspirational, in this respect. [19] With regards to mosaics, Cutler focuses solely on the material itself, whether it is marble, glass, stone or silver, its colour, labour and cost, drawing some preliminary conclusions with regards to trade, economy and production. In addition to iconography and style, *The Arts of Antioch* edited by Lawrence Becker and Christine Kondeleon in 2005 provides compositional and isotope analysis of glass and stone used in selected mosaics from Antioch through analytical tools that included scanning electron microscope (SEM), energy dispersive and wavelength dispersive X-ray spectrometry (EDS and WDS).[20]

Probing into the manufacture of mosaics, James relied on the evidence from archaeology, glass technology and glass analysis to production and distribution of Byzantine mosaics.[21] *New light on old glass: recent research on Byzantine mosaics and glass* which she co-edited with Christopher Entwistle combined findings of chemists and glass scientists with analyses of archaeologists, art historians and conservators specializing on gold mosaics.[22] Likewise, *Haleplibahçe Mozaikleri Şanlıurfa/Edessa* presents the archaeometric analysis of Haleplibahçe mosaics after elucidating on the region, excavation, description, and conservation and restoration works of these mosaics.[23]

The result of this material turn has been more insight into manufacture and distribution, quarries, workshops, trade relations and price. Since material's characteristics influence technique and reception as well, this analysis paves way for further understanding of aesthetic values and besides, it is beneficial for restoration and conservation efforts.

[19] Anthony Cutler, "The industries of art," *EHB. Washington, DC* (2002).

[20] Lawrence Becker, Christine Kondoleon, and Museum Worcester Art, *The arts of Antioch : art historical and scientific approaches to Roman mosaics and a catalogue of the Worcester Art Museum Antioch Collection* (Worcester, MA and Princeton, NJ: Worcester Art Museum ; Distributed by Princeton University Press, 2005).

[21] Liz James, "Byzantine glass mosaic tesserae: some material considerations 1," *Byzantine and modern Greek studies* 30, no. 1 (2006).

[22] Christopher Entwistle and Liz James, *New light on old glass : recent research on Byzantine mosaics and glass*, Research publication, 1747-3640 ; 179, (London: British Museum, 2013).

[23] Hasan Karabulut, Mehmet Önal, and Nedim Dervişoğlu, *Haleplibahçe Mozaikleri Şanlıurfa / Edessa* (Galatasaray, İstanbul: Arkeoloji ve Sanat Yayınları, 2011).

1.2.5 Mosaics as part of daily experience

Once the artwork is produced, however, the patron and artist become viewers, and meaning is also being construed through the interaction of the viewed and viewer. Sensory, spatial, and performative turns in art history and archaeology aim to respond to that gap in the analysis. Accordingly, mosaics are recontextualized in their original places within the larger physical setting, this setting is treated as a kind of stage and the scholar navigates inside this re-construed, mental or computerized space in the manner of an ancient visitor in order to reconstruct an understanding of possible daily experiences.

Regarding the reception of mosaics, most of the studies with such concerns have so far focused on the Byzantine wall mosaics. James, one of the pioneering scholars in this respect, has explored the means by which the wall mosaics in Byzantine churches can be brought to life for the modern audience through the senses evoked by the larger physical environment.[24] Not only sight, but all senses are involved in this analysis, which sees art object as an installation with performative aspects: smell (the body odours and incenses), sounds (the hymns), touch (feeling the cool air inside, kissing doors, columns, icons etc.) and taste (Eucharist bread). The effect of colour and light on the perception of viewers, too, affects the meaning and reception of the art object as demonstrated by Rico Franses based on the optic theory prevalent in the Byzantine period.[25]

As for the floor mosaics, phenomenological studies mostly focus on the Roman examples, the ways in which Roman house decoration affects and interacts with its viewer. In his dissertation on the Roman black-and-white mosaics back in 1973, John Clarke already highlighted the ways in which the floor mosaic affected the movement of the spectator (he called these aspects as “spectator address”).[26] Going a step further in 2008, Rebecca Molholt explored the relationship between spectator and image in generating narrative taking labyrinth motif in the Roman baths as her case study.[27] The target is to re-enact the practice, i.e. to walk on the mosaic floor in its proper setting with

[24] Liz James, "Senses and Sensibility in Byzantium," *Art History* 27, no. 4 (2004).

[25] Rico Franses, "When All That Is Gold Does Not Glitter: On the Strange History of Viewing Byzantine Art," *Icon and Word, Studies Presented to Robin Cormack (Aldershot: Ashgate, 2003)*.

[26] John R. Clarke, "Roman black and white figural mosaics from the first through the third centuries A.D" (Unpublished Phd dissertation, Yale University, 1973).

[27] Rebecca Molholt, "On stepping stones: The historical experience of Roman mosaics" (Unpublished Phd thesis, Columbia University, 2008); Rebecca Molholt, "Roman labyrinth mosaics and the experience of motion," *The Art Bulletin* 93, no. 3 (2011).

the accompanying furnishing and decoration (at least in conception) and thus to assess the impact on the Roman viewer.

As for Late Antique mosaic floors, such a sensory approach has been rarely undertaken. Though adopting the cultural product approach, Glanville Downey examined the iconography of Antiochian mosaics from the viewpoint of their contemporary viewers and argued for didactic purpose of mosaics and emulation to imperial circles through images.[28] Inge Uytterhoeven, for example, analysed the mosaics of Sagalassos as "signposts", reflecting the circulation patterns in the urban house and also the wealth and status of the owner.[29] There is more room for research into the full agency of mosaics and to benefit from sensory and spatial approaches.

1.2.6 Status of research on Anatolian mosaics from Late Antiquity

As the trajectory of the literature indicates, the first step is to observe, document and organize the data and then reflect on them from various perspectives. Thus, catalogues and monographs are required to compile the full corpus. As for the mosaic pavements of Turkey, sites such as Hatay (Antioch) and Western Anatolia have been subject to intensive studies while mosaic studies in Istanbul have mostly focused on monumental mosaics in churches such as Church of Hagia Sophia and Chora Church while except for the Great Palace, secular contexts (e.g. Vilayet mosaics) have been overlooked, save a dissertation by Örgü Dalgıç[30].

Indeed the tenth International Congress of Archaeology proposed preparation of a Corpus of Mosaic Pavements in Asia Minor back in 1973.[31] This plan resulted in the catalogues of Sheila D. Campbell for Antioch in 1988, followed by Aphrodisias in Caria

[28] Glanville Downey, "Ethical themes in the Antioch mosaics," *Church History* 10, no. 4 (1941); Glanville Downey, "Personifications of abstract ideas in the Antioch mosaics" (paper presented at the Transactions and Proceedings of the American Philological Association, 1938).

[29] Inge Uytterhoeven, "Know your Classics! Manifestations of 'Classical Culture' in Late Antique Domestic Contexts," in *Faces of Hellenism : studies in the history of the Eastern Mediterranean, 4th century B.C.-5th century A.D* ed. Peter Van Nuffelen (Leuven: Peeters, 2009); Inge Uytterhoeven, "Passages Full of Surprises Circulation Patterns within the Late Antique Urban Élite Houses of Asia Minor," in *Die Architektur des Weges : gestaltete Bewegung im gebauten Raum : internationales Kolloquium in Berlin vom 8.-11. Februar 2012, veranstaltet vom Architekturreferat des DAI*, ed. Dietmar Kurapkat et al. (Regensburg: Schnell + Steiner, 2014).

[30] Örgü Dalgıç, *Late Antique floor mosaics of Constantinople prior to the Great Palace* (New York University, 2008).

[31] Elizabeth Alföldi-Rosenbaum. "Introduction." in Sheila D. Campbell, *The mosaics of Antioch*, 1 vols., Subsidia mediaevalia,, (Toronto, Ont., Canada: Pontifical Institute of Mediaeval Studies, 1988), xv.

and Anemurium, which incorporated a short analytical overview of the mosaics as opposed to only data entries for the first catalogue.[32] The first modest attempt for a corpus with an analytical review was for the Roman mosaics by Orhan Bingöl in 1997.[33] Regrettably, the plan did not yield any further catalogues, let alone a full corpus. Picking up from where this project left, Turkey branch of the AIEMA (L'Association International pour l'étude de la Mosaique Antique) initiated a project to devise the corpus of Turkey (2005-2015), which yielded a corpus of mosaics only in Xanthos.[34] There are also databases underway that include mosaics from Turkey[35] and dissertations with catalogues for several regions. Established to promote mosaic research, Uludag University Mosaic Research Centre is also publishing peer-reviewed *Journal of Mosaic Research* with focus on mosaics from Turkey.

Generally, the more analytical studies have so far are on sites such as Istanbul, Antioch and Western Anatolia and recent ones focus more on monumental mosaics in ecclesiastical contexts.[36] There is only one attempt to treat the Anatolian mosaics as a whole, the publication by Gürol Sözen et all., which has a poetic interpretation of Anatolian mosaics all through ages and scholarly articles on mosaics of Istanbul.[37]

1.3 Theoretical framework: Putting in order

Mosaics offer a myriad number of facets to explore and simultaneously require a myriad number of approaches, each of which has its own liberties and limitations over the others. Consequently, the way in which a scholar approaches a field is a significant factor in shaping the perception.[38] Are mosaics simply a. decorative, b. symbolic, c.

[32] Campbell, *The mosaics of Antioch*; Sheila D. Campbell, *The mosaics of Aphrodisias in Caria*, The corpus of mosaic pavements in Turkey, (Toronto, Ont., Canada: Pontifical Institute of Mediæval Studies, 1991); Sheila D. Campbell, *The mosaics of Anemurium* vol. 25, Sunsidia Mediaevalia, (PIMS, 1998).

[33] Orhan Bingöl, *Malerei und Mosaik der Antike in der Türkei*, Kulturgeschichte der antiken Welt ; Bd. 67, (Mainz: Zabern, 1997).

[34] Marie-Patricia Raynaud, *Corpus of the mosaics of Turkey ; V.I - LYCIA - Xanthos, part 1 The East Basilica* (Istanbul: Uludag Universitesi Mozaik Arastirmalari Merkezi., 2009); Anne-Marie Manière-Lévêque, *Corpus of the Mosaics of Turkey. Vol. II: Xanthos, Part 2 - The west area*, Corpus of the Mosaics of Turkey ; 2, (Bursa: Uludag Universitesi, 2013).

[35] TAY project: http://tayproject.org/Bizanssearcheng.html and University of Sussex' database for Roman and Medieval wall mosaics and glass tesserae: http://www.sussex.ac.uk/byzantine/mosaic/

[36] For example, Istanbul mosaic studies are largely confined to monumental mosaics in churches. Of secular contexts, only the Great Palace mosaics have been studied extensively except for this dissertation: Dalgıç, *Late Antique floor mosaics of Constantinople prior to the Great Palace*.

[37] Gürol Sözen et al., *Mosaics of Anatolia* ([İstanbul]: HSBC, co-ordination and production Korpus Culture and Arts Publishing Trade Co. LTD., 2011).

[38] Wendy Mayer, "Approaching late antiquity," *A Companion to Late Antiquity* (2009).

functional or d. all of the above? Are they artefacts, art objects or historical documents? Should they be examined from an archaeological or an art historical perspective?

The aim of this thesis is to shed light on as many facets as possible in order to decipher the daily life of Anatolia in Late Antiquity and its standing in the broader Byzantine Empire through its floor mosaics. Therefore, each facet demands evaluation through the most suitable approach for it. Available data, research questions and secondary research require this study to be an interdisciplinary one, closer to what Nancy L. Wicker would refer to as an archaeological art history, since mosaics are viewed as both artefacts and art objects and some of the research questions in these disciplines overlap.[39] For example, inquiries for dating, material and production are better addressed by the archaeology. Some other questions related to iconography and visual aspects have been traditionally in the domain of art history. Yet, in most cases archaeology and art history complement each other in responding to challenging situations. Furthermore, a hybrid approach that utilizes methodologies and theoretical frameworks of different approaches can better explore these multiple facets and overcome limitations.

This study views theory as the order in which several aspects are placed in order to answer the research questions, and methodology as the ways in which this order is applied.[40] Therefore, first of all, theoretical propositions that underpin the order of this thesis are specified and then methodologies for data collection, categorization and presentation are outlined.

1.3.1 Mosaics are part of space and concomitantly of daily experience in time

Mosaic, above all, occupies a space and on top of that it creates a space within itself. The former is the floor located in the architectural space, which is in turn a part of settlement, micro- and macro-regions, universe. This is a space where daily life partly takes place. The latter is the mosaic space, which may include a representation of space as well. This conceptualization of mosaics builds upon Henri Lefebvre's spatial theory that advocates space as a "social product", which implies space is produced through

[39] N. L. Wicker, "Archaeology and Art History: Common Ground for the New Millennium," Medieval Archaeology 43 (1999): 161-171.

[40] Inspired by Matthew Johnson's broad definitions: Matthew Johnson, *Archaeological theory : an introduction*, 2nd ed. (Chichester, West Sussex, UK: Wiley-Blackwell, 2010), 2.

physical, mental, and social practices, which are not separate or in dialectical opposition with each other, but engage in constant interaction:[41]

i. Mosaics as "perceived" spaces: The thesis treats mosaic as an artefact and artwork, exploring its material and techniques, its architectural and geographic context and probing into its relationships with other furnishings, decoration and small finds at the same spot and in comparable locations.

ii. Mosaics as "conceived" spaces: Textual accounts of mosaics as an *ekphrasis* or technical manual may serve to detect representations of space, but also mosaics themselves may give hints on the ways in which daily life is viewed.

iii. Mosaic as "lived" spaces: This is where the daily experience takes place. The social activities shape and are shaped on mosaics together with the physical ("perceived") and mental ("conceived") spaces.

Space by definition evokes time[42] while production of space as a process involves change, requiring chronological snapshots to analyse its development. Therefore, together with its physical context, the chronological order of mosaics needs additional consideration. In the light of this proposition, mosaics are conceptualized as part of the daily life experience in time.

1.3.2 Daily experience over mosaics presupposes bodily movement and stimuli for senses and memory.

A second highlight from Lefebvre's spatial theory is the involvement of the body in this process since social practice and representations of space involve the use of body together with its senses and the bodily presence (either physical or imagined) is required for lived space.[43] Moreover, there is no space left when the object (experienced thing) is touched by the subject (experiencer), which implies that the object and subject overlap, as suggested by Maurice Merleau-Ponty.[44] This phenomenon may equally occur when there is an imagined touch as the visual arouses feelings or thoughts in the memory.

[41] Henri Lefebvre and Donald Nicholson-Smith, *The production of space*, vol. 142 (Oxford Blackwell, 1991).

[42] First entry for the definition of space in the Oxford English Dictionary is related to time. Oxford English Dictionary, *"space, n.1"* (Oxford University Press). https://www.oed.com/viewdictionaryentry/Entry/185414.

[43] Lefebvre and Nicholson-Smith, *The production of space*, 142, 40.

[44] Maurice Merleau-Ponty, "Eye and mind," *Images: A Reader* (1961).

This premise holds for floor mosaics, too. People step on them and feel the irregularity of the pavement, which has the potential to engage the walker with the mosaic itself. Mosaics may even guide the movement through optic and/or haptic features, which Clarke refers to as "kinaesthetic address".[45] Especially, the figural motifs with their openness to narrative have the potential to stimulate the body and imagination, revoking memory. The more geometric or abstract mosaics may grasp the viewer's attention to make sense of it. In Alfred Gell's terms, these surfaces are "animated" with motifs organized "in a mazy dance in which our eyes become readily lost".[46] As the complexity rises, the connections between motifs may open to multiple viewing, thus becoming "unfinished business".[47] As a result, the narrative may change depending on the movement, standing or stillness of the audience and their background and memories. Therefore, the relationship between the mosaic and experiencer needs to be explored.

1.3.3 Mosaics are glocal products.

Glocalization is a relatively new coinage of two concepts -global and local- and primarily used in business cycles for customization of global products for the local markets.[48] Introduced into the social sciences by sociologist Roland Robertson, it is defined as a process whereby there is "the simultaneity – the co-presence- of both universalizing and particularizing tendencies" (i.e. global plus local). [49] As a new concept, it is usually discussed as a refinement of "globalization", which sprang as an explanation to the rise in the inter-connectedness of the world through technology in modern days but was criticized for overlooking locality.[50] Although glocalization is relatively under-theorized compared to globalization studies, Victor Roudometof has offered a new interpretation to establish it as an autonomous concept: refraction of the global through

[45] Clarke, "Roman black and white figural mosaics from the first through the third centuries A.D."
[46] Alfred Gell, *Art and agency : an anthropological theory* (Oxford ;: Clarendon Press, 1998), 76.
[47] Gell, *Art and agency : an anthropological theory*, 80.
[48] "Glocalization," Encyclopædia Britannica, 21 May 2013, accessed February 06, 2022, https://www.britannica.com/topic/glocalization.
[49] Roland Robertson, *Globalization: Social theory and global culture*, vol. 16 (Sage, 1992).
[50] Robertson, *Globalization: Social theory and global culture*, 16; Victor Roudometof, "Theorizing glocalization: Three interpretations1," *European Journal of Social Theory* 19, no. 3 (2016). Roland Robertson, "The conceptual promise of glocalization: commonality and diversity," *ART-e-FACT: Strategies of Resistance* 4 (2005); Roland Robertson, "Beyond the discourse of globalization," *Glocalism: journal of culture, politics and innovation* 1, no. 6 (2015); Victor Roudometof, "The glocal and global studies," *Globalizations* 12, no. 5 (2015). Tamar Hodos, "Globalization: some basics," in *The Routledge Handbook of Globalization and Archaeology.*, ed. Tamar Hodos (Routledge, 2017).

the local whereby "the local operates symbiotically with globalization and shapes the *telos* or end state or result".[51]

The main difference between these two concepts stems from the conceptualization of the relationship between connectivity and diversity. Despite Robertson's insistence that globalization involves both homogeneity and heterogeneity[52], this term is mostly associated with standardization, homogenization and universalism and implies a binary opposition between "global" and "local" constituents.[53] Glocalization, on the contrary, stipulates that global and local shape each other through their dialectical relationship and thus embodies a two-way traffic between these two scales.[54] As can be seen from the table below, the global denotes more of imperialization and grobalization ("imperialistic ambitions of nations, corporations, organizations, and the like and their desire, indeed need, to impose themselves on various geographic areas"[55]) while the glocal embraces hybrid cultures and creative appropriation that involves interplay rather than resistance.

Table 1-1 Global vs. Glocal

Dimensions	Global	Glocal
Type of process	Top-down or Bottom-up	Interactive
Global–local binary	Opposition, resistance, power relations	Mutually constituent, interplay, reform-oriented
Impact	Culture grobalization, cultural imperialization	Glocalization, hybrid cultures, creative appropriation

Source: Derived from Roudometof's tentative typology of differences between Global Studies and Glocal Studies (2015)

Both conceptualizations offer perspectives to explore movement, cultural interaction, and exchange on a meso to macro level. Therefore, they have been applied to archaeological studies ranging from the Iron Age to the Roman Empire, yet with some caution.[56] First of all, discrepancies in scale, speed and structure with respect to modern

[51] He elaborated his theoretical approach to glocalization in his last book: Victor Roudometof, *Glocalization: A critical introduction* (Routledge, 2016).

[52] Roland Robertson, "Globalisation or glocalisation?," *Journal of international communication* 1, no. 1 (1994).

[53] Marwan M Kraidy, "Glocalisation: An international communication framework?," *Journal of International Communication* 9, no. 2 (2003).

[54] Noel Salazar et al., "Interdisciplinary perspectives on glocalization," *Archaeological Review from Cambridge* 33, no. 1 (2018): 11-32.

[55] Roudometof, "Theorizing glocalization: Three interpretations1," 5.

[56] Examples: Martin Pitts, "Globalizing the local in Roman Britain: An anthropological approach to social change," *Journal of Anthropological Archaeology* 27, no. 4 (2008); Miguel John Versluys, "Understanding objects in motion. An archaeological dialogue on Romanization," *Archaeological Dialogues* 21, no. 1 (2014); Tamar Hodos and Alexander Geurds, *The Routledge handbook of globalization and archaeology*, ed. Tamar Hodos (2017); Lindsey J Fine and Jess E Thompson, *Glocal Archaeology* (Department of Archaeology and Anthropology, University of Cambridge, 2018).

times need to be recognized. Secondly, archaeologists also highlight the need to define the scale of "local" and "global".

The spread of mosaics over the Mediterranean, especially along the coastal areas and their hinterlands, support the existence of a shared Mediterranean culture. At a closer look, there is also a great diversity representative of local tastes and views. In between the more powerful regions (e.g. the centre) and local sites (e.g. peripheries), visual ideas move, get appropriated and return in altered forms as attested by Lavin.[57] Thus, there is "globalization" and "localization" simultaneously. In this respect, treating mosaics as glocal products enables exploration of this interaction between the broader regions (i.e. Byzantine Empire and Mediterranean world), sub-regions (i.e. Anatolia) and local sites (e.g. Sinop, Çanakkale, Hatay).

1.4 Methodologies for data collection, categorization, and presentation

Data are collected from the publicly available online or published materials. The major sources for the mosaics under study consist of catalogues (e.g. Antioch by Doro Levi and Sheila Campbell, Aphrodisias and Anemurium by Sheila Campbell, Xanthos by Manière-Lévêque, and Western Asia Minor by Veronika Scheibelreiter-Gail), online or printed museum catalogues (e.g. Haleplibahçe and Antioch), databases (e.g. Princeton archive) and dissertations for several regions or cities (e.g. Cilicia by Füsun Tülek, South Bithynia by Hazal Çitakoğlu, Germanicia by Ayşe Ersoy). In addition, excavation, survey, and salvage excavation reports published by the Turkish Ministry of Culture and Tourism have been scanned for the recently excavated mosaics that fit the scope of this thesis. If deemed reliable, online data from news agencies, media and excavation websites are also sought especially when there is no publication.

Basic information gathered from these sources (region, building type, architectural setting, material, colour, motif, composition, technique, date) are provided together with available photographs and plans in the catalogue. The catalogue is organized geographically by the Byzantine provinces (e.g. Asia) based on the geographic text *Synekdemos* by Hierokles after A. H. M. Jones' study.[58] Then the mosaics are categorized

[57] Lavin, "Antioch Hunting mosaics and their sources."

[58] A. H. M. Jones, *The cities of the eastern Roman provinces*, Special ed. for Sandpiper Books, Ltd. ed. (Oxford: Clarendon Press, 1998).

by the ancient sites (e.g. Ephesus) in the order they are listed by Jones and the city in which this site is found in today's Anatolia (e.g. Izmir) is cited in order to provide a link between the past and the present.

This catalogue is the starting point for the discussion of the extent and diversity of floor mosaics in early Byzantine Anatolia. Formal and iconographic analyses are applied to determine common and diverse motifs, techniques, uses and functions so that local and global aspects of these mosaics can be discerned. Comparable motifs and compositions from frescoes, textiles, jewellery, silverware, manuscripts, and the like from Late Antiquity and from neighbouring regions (e.g. Cyprus, Balkans, Constantinople, Syria and Levant) are sought to gauge the extent of crossovers in order to situate these mosaics in the broader Empire. Charts are also utilized to present the distribution by century, site, motif, building type and architectural setting. Historical, environmental, socio-political-economic analysis complement these traditional archaeological-art historical methodologies by providing insight on macro-level developments that potentially have a direct or indirect influence on people's behaviour and worldviews.

Through these analyses and relevant textual and visual accounts, the space where these mosaics are found together with other artefacts and people stepping or sitting on them are hypothetically construed. The types of activities that take place in this space are mentally visualized considering the location (e.g. reception room or corridor), layout (single or multiple perspectives), general social life (e.g. games and theatrical performances) and interplay between motifs and perception. This methodology aims to offer insight into potential daily experiences that may have taken place on these mosaic floors in Late Antiquity.

1.5 General overview of the thesis

Apart from the introduction and conclusion sections, the thesis includes four thematic chapters: contextual analysis, formal and iconographic analysis, cross-over with other contexts, commissioner-practitioner-experiencer relationship.

The contextual analysis (*Setting the foundations*) investigates the chronological and spatial distribution of floor mosaics in Anatolia. The aim is to reveal any patterns. Does the number of mosaics increase or decrease over time or is there a uniform trend in Anatolia? What is the archaeological setting? Can we discern that certain types of

buildings (villa, bath or porticoed streets) or certain parts of the building (entrance, reception room, bedroom, garden, fountain etc.) have their floors paved with mosaics? Accordingly, Anatolian mosaics are analysed according to chronological sequence, geographical span and archaeological and architectural context while social, economic, and political developments of the period are also discussed if its effects vary over regions and whether this reflects on the mosaic findings. This section focuses on the quantity of the mosaics rather than the quality or iconography, yet serves as a kind of introduction to the material and conceptual analyses since the conclusions of this section form the basis of the latter analyses.

The next chapter (*Paving material and conceptual frameworks*) primarily deals with the analysis of material, technique, composition and motifs. The outcome of these analyses is also presented quantitatively through charts that denote distribution of these aspects over time and regions, which helps to detect the relationships. In the second part, the ways in which these mosaics interact with the experiencer are explored.

Since one of the aims of this study is to situate the Anatolian floor mosaics in the broader Byzantine Empire and to inquire continuity and change, the fourth chapter (*Other times, places, materials or Alter-Ego?)* is concerned with other media, contexts and regions. It probes into the cross-over in the neighbouring regions to Anatolia in addition to other types of mosaics (ecclesiastical and wall mosaics) and other media (frescoes, textiles, manuscripts, ivory, silverware) and questions the continuity/change dichotomy and the "glocal" nature of mosaics.

The fifth and last thematic chapter ("*Making mosaics": Acts and Actors*) is devoted to the commissioner-practitioner-experiencer relationship and constitutes, in a way, the major synthesis for the principal research question - the role of mosaics in everyday life of the Byzantines. Building upon the contextual, formal, and iconographic analysis together with crossovers with other contexts, this section discusses the prevalent hypotheses on the possible commissioners, practitioners, and experiencers. In addition, the ways in which mosaics get involved with people's daily experiences are examined. Treated as agents in making meaning, the roles played by mosaics, commissioners, practitioners and experiencers in the creation and reception process are analysed based on Lefebvre's spatial theory.

Finally, the conclusion (*Conclusion*) summarizes the findings of the above analysis and synthesis, shedding some light on the research questions and suggesting potential

future work for those than remain unanswered. Maps, Tables and Charts are provided within the main text and Bibliography at the end while Timeline, Figures, Cases for archaeometric studies are at the Appendix followed by the Catalogue of Mosaics. The catalogue consists of pictures and plans of the mosaics of Anatolia when available and main data entries are Region, Building, Architectural location, Dating, Technique, Size, Tesserae Density, Colour, Material, Motif type and a separate Bibliography.

Chapter 2:
SETTING THE FOUNDATIONS

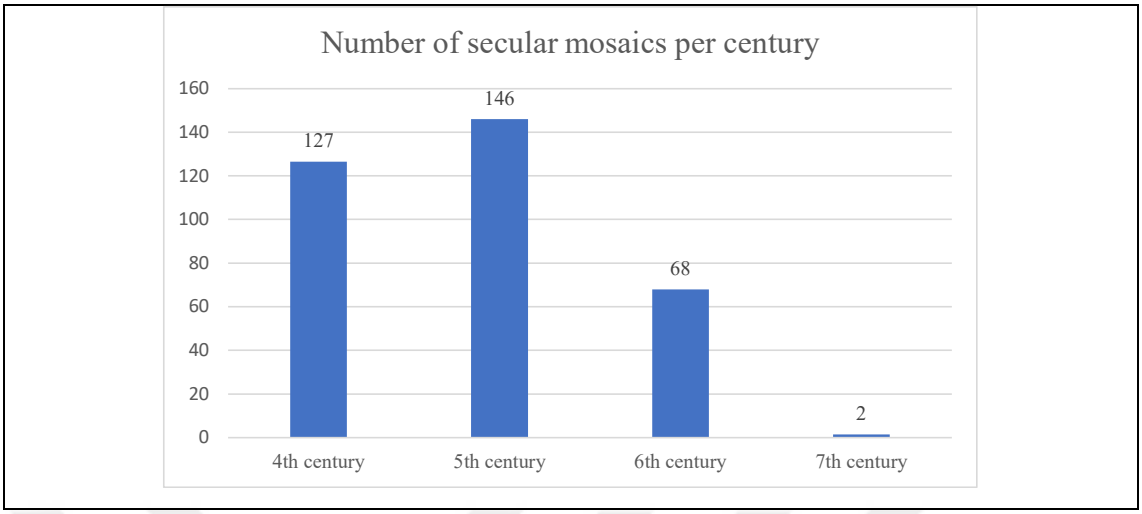
This chapter aims to set the context for 378 secular mosaic floors and 27 *opus sectile* pavements from 21 Byzantine provinces located now in modern-day Anatolia in Turkey, for which this thesis provides a catalogue at the end in line with scope of the research specified in the previous chapter. Their chronological and spatial distribution here provides the basis for the formal and iconographic analyses to be discussed in the next chapter. The aim is to reveal any patterns with respect to regions, buildings and architectural units and to inquire economic and social settings of these mosaics. Social, political and economic developments of the period are discussed along with geographical, archaeological and architectural context in order to unravel their effects on the mosaics. This analysis is supplemented with charts displaying the number of mosaics according to site, century, building type and architectural location.

2.1 Historical context: social, political and economic environment

The extant Late Antique mosaic floors in Anatolia are dated from the 4th century to the 7th century. Yet, dating is the most controversial aspect of mosaics since there are very few absolute records of the pavement date. Archaeological setting is either absent or fails to yield reliable chronological evidence for the mosaic. Even when an inscription spells a date, it is not always clear whether this is the date of the original mosaic or that of the repair. Thus, it is mostly the stylistic features that guide the estimated dating, which leads to controversies and vagueness. Therefore, the mosaics in this thesis are grouped by century rather than quarter of centuries or decades.

Although the target is to study all mosaics of Anatolia within Late Antiquity, those that are dated as Late Antique or estimated to be at sometime within 3 centuries are excluded from the statistical analysis for coherence. Accordingly, 7% of the mosaics are discarded from the quantitative analysis. In charting the remaining, those that equally straddle over two centuries (e.g. 3rd century or 4th century) are equally weighed in their respective periods (e.g. assigning just 0.5 weight for the 4th century). There are 104 such mosaics (30% of statistically meaningful dating). This is the reason why the sum of the figures in charts do not add up to the total number of mosaics in the catalogue.

Chart 2-1 - Chronological span of mosaics with meaningful dating



The chart above indicates that mosaic pavements peak in the 5th century and then decline in the 7th century to oblivion. In order to explain possible reasons for this trajectory, it is necessary to outline the preceding political, social and economic developments that paved the way for the transformation associated with this period as well as the aftermath. The focus is on the impact of these developments on the elites and relatively wealthy segment of the urban population, since mosaics are associated with elite housing due to the size of the buildings with mosaics, their prominent locations, other finds and the fact that the mosaic craft is relatively expensive and cumbersome, which are discussed in more detail in the next chapters (Cf. Chapters 3 and 5). Military threats, natural disasters, Christianization, and economic fluctuations as well as the administrative responses to these factors were the key developments of this historical period.

2.1.1 Crisis triggering political and military reforms on the imperial level

Late Antiquity in Anatolia emerges in the aftermath of the "third century crisis" faced by the Roman Empire. Owing to the relative stability in the Mediterranean world from the 1st century BCE to the 2nd century CE, known as *Pax Romana*[59], the Roman Empire had reached its boundaries and become too large to administer.[60] The favourable weather conditions for agriculture of that period turned into a more arid and colder one in the 3rd

[59] Roman peace: "Pax Romana," Encyclopædia Britannica, 4 November 2019, accessed February 07, 2022, https://www.britannica.com/event/Pax-Romana.

[60] Marcel Le Glay et al., *A history of Rome*, 4th ed. ed. (Chichester, West Sussex, U.K. ;: Wiley-Blackwell, 2009).

century, possibly triggering displacement of people.[61] Vulnerability of the Roman frontiers to Germanic people in the north and Persians in the east coupled with the internal power struggles had several negative repercussions over the whole empire at different rates such as higher expenses, declining booties, tax pressure and increasing inflation in addition to rising brigandage, piracy and persecution of Christians.[62] This social, economic and military turmoil brought the empire to near collapse and triggered several measures by the rulers culminating with Diocletian (284-305) and Constantine I the Great (306-337).

Centralization of the imperial administration, separation of military and civic duties and implementation of monetary reforms were the primary reactions in the fourth century. Both Tetrarchy rule by Diocletian[63] and Constantine I's reorganization of the state[64] led to an expansion in the imperial bureaucracy with tighter control over the cities. Trade was also subject to firmer grip which can be exemplified by Diocletian's price edict of 301 to curb hyperinflation, and the increasing pressure to group dealers to join *collegia*, corporations.[65] Although the bimetallic monetary system initiated by Diocletian failed to fully revamp the economy, introduction of gold *solidus* by Constantine I helped monetization of the economy and supported trade especially in the east, which had a more vibrant trade economy in gold.[66] The improvement in the economy is likely to have supported the rising building activity in the 5th century, which seems to have reflected on the mosaic production given the peak in the number of mosaics in this century.

2.1.2 Response of the local players to the changes

Increased bureaucratic expenses with higher centralization of power and rising military spending meant higher taxation and more demand from the city's revenues due

[61] Michael McCormick et al., "Climate Change during and after the Roman Empire: Reconstructing the Past from Scientific and Historical Evidence," *The Journal of Interdisciplinary History* 43, no. 2 (2012), http://www.jstor.org/stable/41678664.

[62] Le Glay et al., *A history of Rome*, 459-65.

[63] Diocletian introduced rule of four emperors consisting of two *Augusti* responsible of the East and West of the empire, and their two heirs *Caesares.* Le Glay et al., *A history of Rome*, 473-77.

[64] Constantine moved the capital of the empire to Constantinople, closer to Anatolia, broke provinces into smaller units and separated civil and military officers, rendering them responsible to the emperor, directly. John Haldon, *The Palgrave atlas of Byzantine history* (Springer, 2005).

[65] Le Glay et al., *A history of Rome*, 503-21.

[66] Jairus Banaji, "The economic trajectories of late antiquity," in *Oxford handbooks in classics and ancient history*, ed. Scott Fitzgerald Johnson (Oxford ;: Oxford University Press, 2012); Le Glay et al., *A history of Rome*, 506.

to lack of additional state incomes during Late Antiquity. Liebeshuetz states that only a third of the revenues from the income of cities was allocated to civic expenses and their spending was subject to the approval by the imperial governor.[67] Rising military threats also required building or strengthening fortifications, which weighed on the city finances. Separately, with the reorganization of the military forces, more administrative tasks such as distribution of levies, managing taxation in kind, payment of salaries and accounting responsibilities were levied on the locals.[68] Therefore, the members of the municipal councils, *curiales*, became liable to punishment or paying taxes out of their own pocket in case of deficit in the tax. Therefore, they sought alternatives. Swelling imperial bureaucracy depended on *curiales*, who were better-off and well-educated locals, for recruitment. For these elites, getting an imperial post also meant relief from the tax burden and their liabilities to the city such as investing in the civic buildings. [69] As a result, the municipal councils started to lose not only part of their power but also their wealthier members to the capital.

Weakening of this civic elite class led to the phenomenon termed as "the flight of *curiales*" denoting their departure from the municipal councils into imperial posts, military ranks or into clergy with the rise of the Christianity as a political and ecclesiastical power (Cf. the timeline at the Appendix A).[70] There have also been legal attempts to limit the departures and their impact. When the son of a *curialis* refrained from the municipal duties, the municipality was allowed to seize up to a quarter of his property according to the Codex of Theodosius 12.3.1.[71] Codex of Justinian I.3.52 allowed ordination of *curiales* only after they served fifteen years in monastery and forsook a substantial part of their estate.[72]

[67] Wolfgang Liebeschuetz, "The end of the ancient city," *The city in late antiquity* (1992): 7.

[68] Liebeschuetz, "The end of the ancient city."

[69] Mark-Anthony Karantabias, "The Struggle Between the Center and the Periphery: Justinian's Provincial Reforms of the AD 530s," (2015); Th A Kopeček, "Curial displacements and flight in later fourth century Cappadocia," *Historia: Zeitschrift fur Alte Geschichte* (1974); Banaji, "The economic trajectories of late antiquity."; Peter Brown, "The Study of Elites in Late Antiquity," *Arethusa* 33, no. 3 (2000); Averil Cameron, *The Mediterranean world in late antiquity, AD 395-600*, Routledge history of the ancient world, (London ;: Routledge, 1993).

[70] Karantabias, "The Struggle Between the Center and the Periphery: Justinian's Provincial Reforms of the AD 530s."; Kopeček, "Curial displacements and flight in later fourth century Cappadocia."; Banaji, "The economic trajectories of late antiquity."; Brown, "The Study of Elites in Late Antiquity."

[71] Karantabias, "The Struggle Between the Center and the Periphery: Justinian's Provincial Reforms of the AD 530s," 42.

[72] Cameron, *The Mediterranean world in late antiquity, AD 395-600*, 92.

The term "flight" implies a wide-range and sudden disappearance of the *curiales* and is usually associated with the "demise" of the ancient city because of fall of euergetism from grace. Yet, Karantabias demonstrates that *curiales* survived, certainly declining in power and wealth but not always in number.[73] Moreover, this transformation spanned over centuries and varied from city to city with an impact on the maintenance of the city. For example, in Aphrodisias, not only governors and fathers of the city provided patronage to the public building but also private wealthy citizens at least until the 540s and Hadrianic Baths were repaved in the seventh century.[74] Anatolian mosaic inscriptions on public spaces also confirm that the contribution of the elite class continued into the 6th century, yet at a declining pace. (Cf. Chapter 5)

2.1.3 Christianity as a new force of gravity

Through the toleration and adoption of Christianity on the imperial level, Christianity spread and Christian teaching of renunciation of wealth for the sake of the poor resulted in accumulation of wealth at the church.[75] As a result, church organization and church-building gained speed. Floors of these early churches were largely paved with either *opus tesselatum* or *opus sectile*, competing with the secular context. Moreover, limited financial constraints and rising religious power attracted *curiales* to the church organization. Chosen from among the *curiales*, bishops also started to act as civic leaders in the city and certainly had civic priorities different than their secular counterparts.[76] Nevertheless, Anatolian mosaics indicate that bishops commissioned mosaics not only for ecclesiastical structures but also public spaces like porticoes such as the bishop of Epiphaneia in Hatay. (Cf. Chapter 5)

Secondly, Christianity renounced pagan customs, denouncing theatrical shows and festivals and there were mixed signals for bathing and bathhouses.[77] It is possible that such activities shifted from the public arena to more private arenas rather than instantly

[73] Karantabias, "The Struggle Between the Center and the Periphery: Justinian's Provincial Reforms of the AD 530s."

[74] Andrew Wilson, "Aphrodisias in the long sixth century," in *Asia minor in the long sixth century : current research and future directions*, ed. I. Jacobs and Hugh Elton (Oxford: Oxbow Books, 2019).

[75] Cameron, *The Mediterranean world in late antiquity, AD 395-600*, 57-80.

[76] Lucy Grig, "Cities in the 'long' Late Antiquity, 2000-2012 - a survey essay," *Urban History* 40, no. 3 (2013).

[77] Cameron, *The Mediterranean world in late antiquity, AD 395-600*; Michal Zytka, *A Cultural History of Bathing in Late Antiquity and Early Byzantium* (Abingdon, Oxon: Routledge, 2019).

coming to a halt. Coupled with emulation to imperial activities, the reception halls changed shape and grew in size to enable larger staging area. Moreover, archaeological and textual evidence indicates that Roman social life with large banquets and receptions continued.[78] Christianity also forbade depiction of cross on floors and figural representations were not approved, to say the least. Yet, themes related to mythological scenes, figural representations, hunting scenes appear on Anatolian mosaics during Late Antiquity not only in secular but also in ecclesiastical context as to be discussed in the next chapters. The fact that the ban of cross on floors was imperially decreed as late as the 5th century implies its presence in this period requiring legal intervention. This observation holds true even for mosaics of Antioch, one of the first Christian cities and an important patriarchal see. Therefore, Christianization had certainly affected mosaic production, but it cannot be considered as the factor for the decline and then oblivion in secular mosaic pavements.

2.1.4 Changing priorities

The implication of these social and political changes is a shift in the preferences of elites in terms of their political, intellectual, and material investments. First of all, moving to imperial post required closer relationship with Constantinople rather than attracting favourable public opinion of the local residents.[79] Contribution or participation in church services increased public visibility and might have helped not only the bureaucratic but also ecclesiastical aspirations. Thus, euergetism in the form of civic buildings turned into Christian charity.[80] Moreover, archaeological evidence indicates that key attributes of a classical city, such as baths, gymnasiums, theatres, aqueducts fell into despair or were out of use with more emphasis on ecclesiastical structures, change in lifestyle and immediate needs of the city (e.g. fortifications). Baths were tried to be kept in working condition as long as their water supplies were up and running, but aqueducts were no longer properly

[78] Janet Huskinson, "Theatre, performance and theatricality in some mosaic pavements from Antioch," *Bulletin of the Institute of Classical Studies* 46, no. 1 (2003); Janet Huskinson, "Surveying the scene: Antioch mosaic pavements as a source of historical evidence," in *Culture and Society in Later Roman Antioch* ed. Isabella Sandwell, and Janet Huskinson (Oxbow Books, 2003).

[79] Karantabias, "The Struggle Between the Center and the Periphery: Justinian's Provincial Reforms of the AD 530s," 32. describes this development as follows: “What was civic-oriented was now capital-centered; what was a provincial curialis was now an imperial bureaucrat; what was centrifugal was now centric.”

[80] Karantabias, "The Struggle Between the Center and the Periphery: Justinian's Provincial Reforms of the AD 530s."

functioning because of military attacks and/or lack of financing. The Church's negative approach to the theatres and games as discussed above discouraged elites and the state from financing them.[81] This change in priorities explains the decline of mosaic projects in public structures.

However, classical education of pagans and Christians alike continued in Constantinople and other centres such as Antioch, Alexandria, Aphrodisias and Beirut owing to the role of rhetoric in administrative positions.[82] Although philosophical schools were being closed over time, most notable being closure of the Athens school in 529, classical texts remained as the major source for rhetoric studies. Since traditional education was limited to the few, namely elites, this privilege formed part of social identity of aristocrats as a symbol of the elite status, setting the basis for social networks.[83] This cultural continuity in the East means familiarity with the Classical period customs in the early Byzantine world, which reflects on the mosaics as well (Cf. Chapter 4.1). Another consequence of this training was the survival of Greek and its gradual replacement of Latin as the official language of the early Byzantine Empire by the seventh century.[84]

2.1.5 End of Late Antiquity

Starting from the fourth century, Anatolia enjoyed a favourable climate. Focus of the imperial class also shifted to the east from the west with the capital moving to Constantinople and then the fall of the Western Roman Empire in 476. Moreover, the eastern part of the empire was less affected by the barbarian invaders than the west.[85] In this environment, the fifth century is seen as a prosperous period for the Anatolian cities, most of which grew in size and wealth. Together with the change in the mindset and daily

[81] Cameron, *The Mediterranean world in late antiquity, AD 395-600*; Athanasios Markopoulos, "In search for 'Higher education' in Byzantium," *Zbornik radova Vizantoloskog instituta*, no. 50-1 (2013).

[82] Cameron, *The Mediterranean world in late antiquity, AD 395-600*, 131-32.

[83] Uytterhoeven, "Know your Classics! Manifestations of 'Classical Culture' in Late Antique Domestic Contexts."

[84] Geoffrey Horrocks, "Language," in *The Oxford handbook of Byzantine studies*, ed. Elizabeth Jeffreys, John F. Haldon, and Robin Cormack, Oxford handbooks (Oxford: Oxford University Press, 2008).

[85] Cameron, *The Mediterranean world in late antiquity, AD 395-600*; Johannes Koder, "Historical Geography," in *The archaeology of Byzantine Anatolia : from the end of late antiquity until the coming of the Turks*, ed. Philipp Niewöhner (New York, NY: Oxford University Press, 2017).

life requirements discussed above, this reflects positively on the number of mosaics through centuries, which peak in the fifth century as well.

In contrast, 500s brought with it many natural disasters and military clashes, which drained on the financial and human sources.[86] In the Dark Event of 536, a dust possibly caused by a significant volcano eruption set the earth sunless for many months and had a cooling effect, contributing to famines and draughts. In addition, the great plague, which came in waves from 542 onwards, and disastrous earthquakes in Constantinople, Antioch, Edessa and Sagalassos one after another created a perfect storm (Cf. the timeline at the Appendix A). In some cities, the subsequent catastrophe did not allow time for the city to fully recover from the previous ones. For example, contemporary or near-contemporary sources report that the 526 and 528 earthquakes of Antioch killed 250,000 to 300,000 people (Malalas 418-422/620-621 and Procopius Wars. II. xiv. 5-7/LCL.i.382).[87] Even the builders and craftsmen who were involved in the renovation program after the first earthquake were affected, some dying in the 528 earthquake.[88] Emperor Justinian's (527-565) ambitious military plans to recoup the lost territories were only momentarily successful and weighed heavily on the state budget just like his ambitious rebuilding programs. Subsequent Persian and Arab attacks in the late sixth century and occupations in the seventh century led to plundering in Anatolia and territorial losses (e.g. Antioch in 610). This military threat resulted in further centralization of power and organization of the empire into themes, which originated first as a restructuring in the military system whereby free peasant smallholders with land provided military service in exchange for fiscal privileges.[89] Moreover, the 8th and 9th centuries staged the iconoclastic movement enforced by imperial decrees that not only banned and destroyed figural depictions, mainly religious icons, but also severely punished those who did not conform.

[86] McCormick et al., "Climate Change during and after the Roman Empire: Reconstructing the Past from Scientific and Historical Evidence."; N. N. Ambraseys, *Earthquakes in the Mediterranean and Middle East : a multidisciplinary study of seismicity up to 1900* (Cambridge, UK ;: Cambridge University Press, 2009); I. Jacobs and Hugh Elton, *Asia minor in the long sixth century : current research and future directions* (Oxford: Oxbow Books, 2019); Antti Arjava, "The Mystery Cloud of 536 CE in the Mediterranean Sources," *Dumbarton Oaks Papers* 59 (2005).

[87] Ambraseys, *Earthquakes in the Mediterranean and Middle East : a multidisciplinary study of seismicity up to 1900*, 184-93.

[88] Ambraseys, *Earthquakes in the Mediterranean and Middle East : a multidisciplinary study of seismicity up to 1900*, 189.

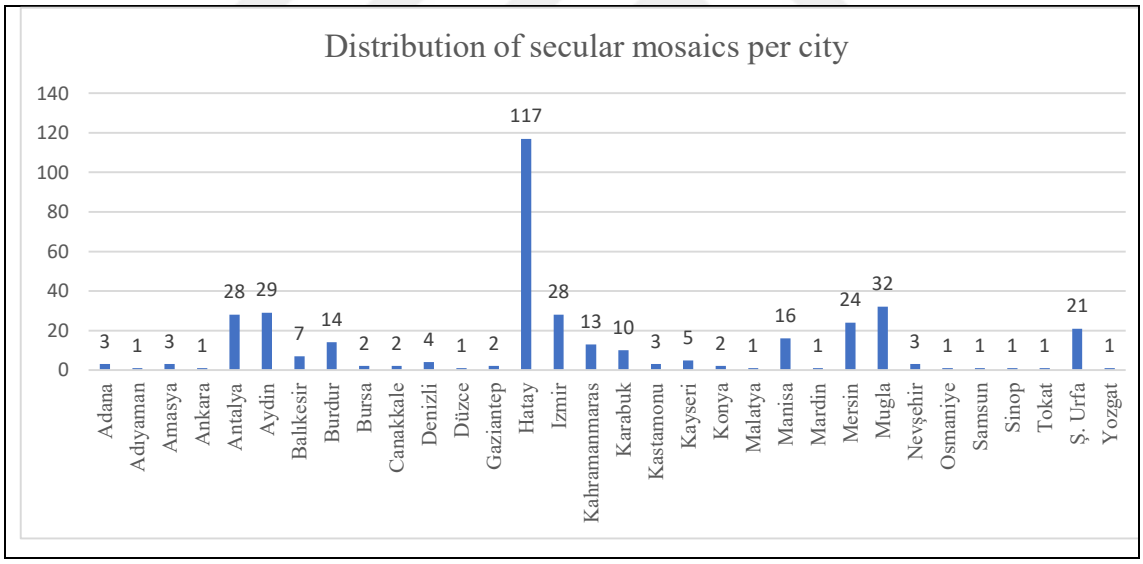
[89] Angeliki Laiou, "Political history: an outline," in *The Economic History of Byzantium: From the Seventh Through the Fifteenth Century*, ed. Angeliki Laiou (Washington, DC: Dumbarton Oaks, 2002). Haldon, *The Palgrave atlas of Byzantine history*, 77-79.

It is possible that these occasional raids, pandemics and religious persecutions led people to opt for more defensive geographies and also invest in more portable material than the mosaic pavements. In addition, the natural habitat of mosaics, i.e. cities, started to shrink, civic buildings were on demise and main commissioners of the mosaics, namely aristocracy, started to flatten through these developments.[90] Therefore, these political, economic and military developments must have had a role in the decline in mosaic pavements in the 6th century and their oblivion.

2.2 Geographical span: Locating the mosaics in Anatolia

The Late Antique mosaics in secular contexts were excavated in 32 cities of Anatolia.[91] Inland cities are slightly higher in number than the coastal ones. However, when the number of mosaics is considered, it is the coastal areas that denominate. This is possibly due to Hatay, which commands for 31% of Anatolian mosaics.

Chart 2-2 Geographical distribution by city

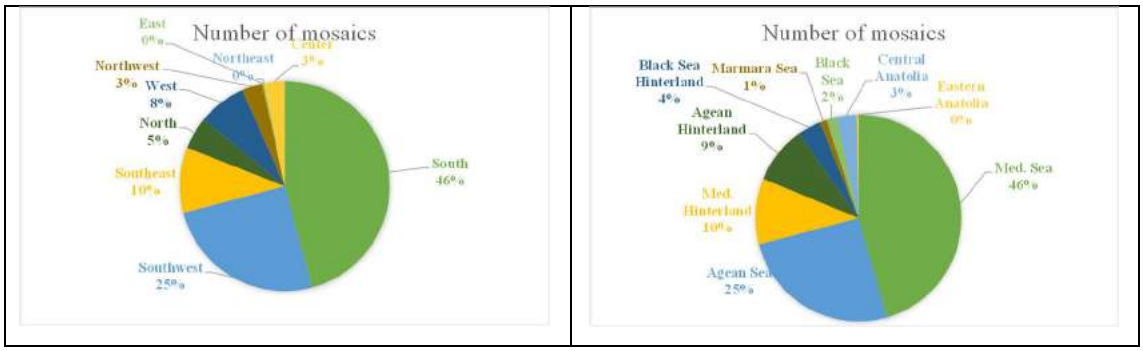


For the same reason, the southern Anatolia and the cities by the Mediterranean Sea together with its hinterland, where Hatay is situated, account for most of the mosaics (46% and 56% of the total, respectively). Note that only those with reliable provenance have been included in the analysis.

[90] Laiou, "Political history: an outline," 14.

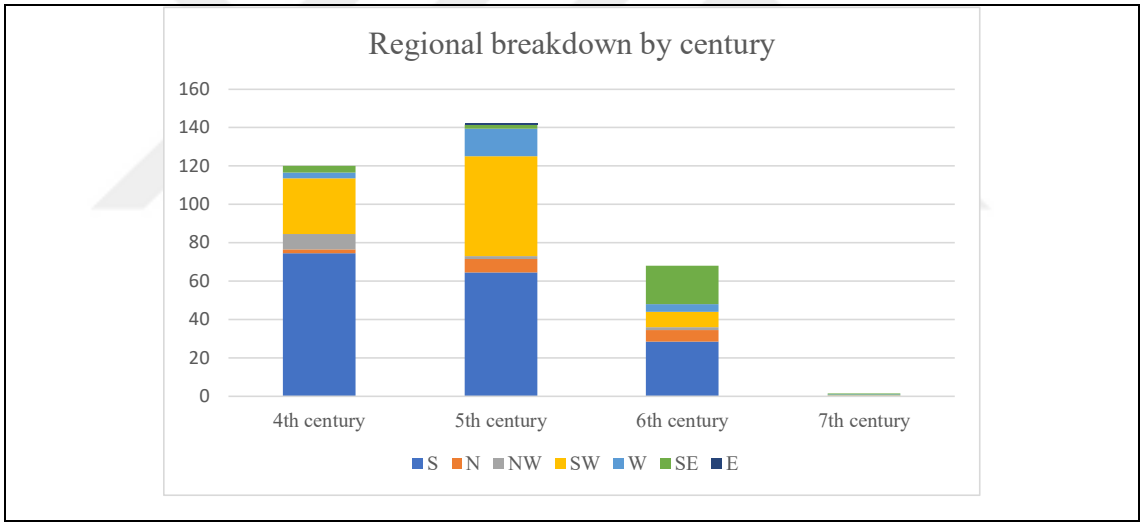
[91] Turkey has a total of 81 cities of which 77 are situated in Anatolia. Istanbul is considered as part of the European continent since major portion of its land lies on the other side of the Bosphoros.

Chart 2-3 Regional breakdown for Late Antiquity



In terms of breakdown by century, all the regions except for the southern parts (i.e. Mediterranean area) indicate an increase in the 5th century vis-à-vis the previous century. A sharp decline follows in the 6th century save for the south-eastern region, which may be driven by the fact that most of the south-eastern mosaics span over two centuries and thus are equally weighed.

Chart 2-4 Regional breakdown by century



These patterns in geographical distribution of mosaics are possibly driven by the climate and nature dictated by the geography, which in turn affects the settlement and economic patterns as well as connections among cities. After a brief overview of these features, the question of whether geography plays a role in the preference for mosaics is addressed below.

2.2.1 General overview of geography and climate in Anatolia

Anatolia is the western point of Asia surrounded by seas on three fronts: The Black Sea in the north and the Marmara Sea in the northwest, the Aegean in the west and the Mediterranean Sea in the south. The eastern part can be roughly drawn with a line from

Batum down to level of the Gulf of Iskenderun extending into Şanlıurfa (Edessa) to the east. Geologically, Anatolia is part of the tertiary Alpine belt, hence subject to many tectonic movements up to the present day and volcanic activities in the past, and the region can be characterized by the central plateau, coastal planes and mountain ranges.[92] Pontic range of mountains in the north and Tauris mountains in the south run from the east to the west and hence block coastal effects from entering the inner lands in the north and south. In the west, mountains stand perpendicular to the sea forming valleys which let in mild and moisturizing winds. Going from the west to the east, the altitude increases from 85m in the western part to 905m in the central Anatolia and surges to 1,715m in the east, where Pontic and Tauris mountain ranges converge.[93]

The Pontic region (Black Sea coast) has mild rainy weather while the Aegean and Mediterranean coasts enjoy the Mediterranean climate (mild and wet winters with hot summers) which gets hotter down to the south, The central Anatolia has a continental steppe type climate which gets colder as we move to the east and/or uplands.[94] Although higher altitudes in the coastal areas in the south, west and north-west are forested, the Black Sea coastline has been historically the source of timber for other regions thanks to damper and warmer zone, thus linking it with the rest of Anatolia.

2.2.2 Economic activities in the Byzantine period

During the Byzantine period, agricultural production was undertaken mostly in the coastal areas and the fertile river valleys while pastoral activity dominated the uplands and high plateaus, which is still the case to a large extent. Grains, vines, olives and fruits were significant for the economy of the river valleys and coastline (especially in the southwest).[95] However, as the climate got colder from the end of fifth century, cereal production and pastoral activities gradually took over the cultivation of vines and olives.[96] After Egypt, the major grain supplier of the Byzantine Empire, was lost in 618, Pontus in Anatolia was among the regions that revamped its cereal production for Constantinople and the military while olive production declined due to cooling environment according to

[92] Koder, "Historical Geography."; Haldon, *The Palgrave atlas of Byzantine history*, 1-13.
[93] Koder, "Historical Geography."
[94] Haldon, *The Palgrave atlas of Byzantine history*, 1.
[95] Haldon, *The Palgrave atlas of Byzantine history*.
[96] John Haldon, "Some Thoughts on Climate Change, Local Environment, and Grain Production in Byzantine Northern Anatolia," in *Environment and society in the long late antiquity* ed. Adam Izdebski and Michael Mulryan (Leiden;: Brill, 2019).

pollen data.[97] The coastal areas with natural harbours were active in their trade linking Black Sea through the Marmara and Aegean Seas to the Mediterranean and vice versa (Cf. Map 2.1 which shows the major trade products in certain cities based on the ceramic finds).



Map 2-1 Movement of goods as evidenced by ceramics (Haldon 2005)

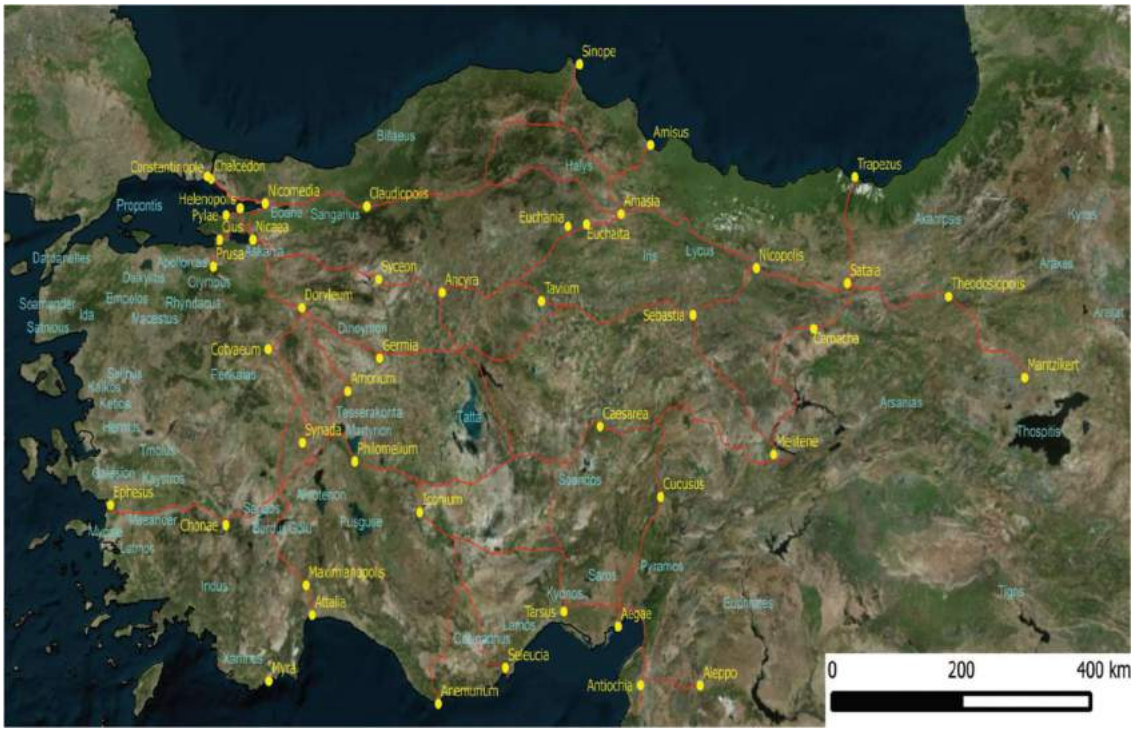
2.2.3 Transportation network connects coasts and hinterlands

Military, administrative and commercial concerns together with the natural means had resulted in an intensive road network in the Roman period, which was largely used in Late Antiquity and evolved together with new destinations.[98] Accordingly, the northwest (Constantinople) was connected to the southeast (Antioch) via the land routes passing through İzmit (Nicomedia), İznik (Nicaea), Ankara (Ancyra), the Cilician Gates and Tarsus as can be seen on Map 2.2. These routes were not simply used for trade, but also by ecclesiastical travellers for yearly synods, pilgrimage and monastic activities, by administrative staff with increasing centralization of power and by the army heading for the eastern frontiers. To this list of travellers, one may add those who set on road for

[97] Haldon, "Some Thoughts on Climate Change, Local Environment, and Grain Production in Byzantine Northern Anatolia."

[98] Klaus Belke, "Transport and Communication," in *The archaeology of Byzantine Anatolia : from the end of late antiquity until the coming of the Turks*, ed. Philipp Niewöhner (New York, NY: Oxford University Press, 2017).

educational purposes. In Antioch, for example, Libanius (314-93), whom Mango calls "Mr. Literature of the fourth century"[99] taught students from different parts of the Byzantine Empire such as Ankara, Armenia and Bithynia.[100] Thus, medium to large cities of Anatolia were culturally connected as well, which might explain the wide spread of mosaics in Anatolia and their similarities.



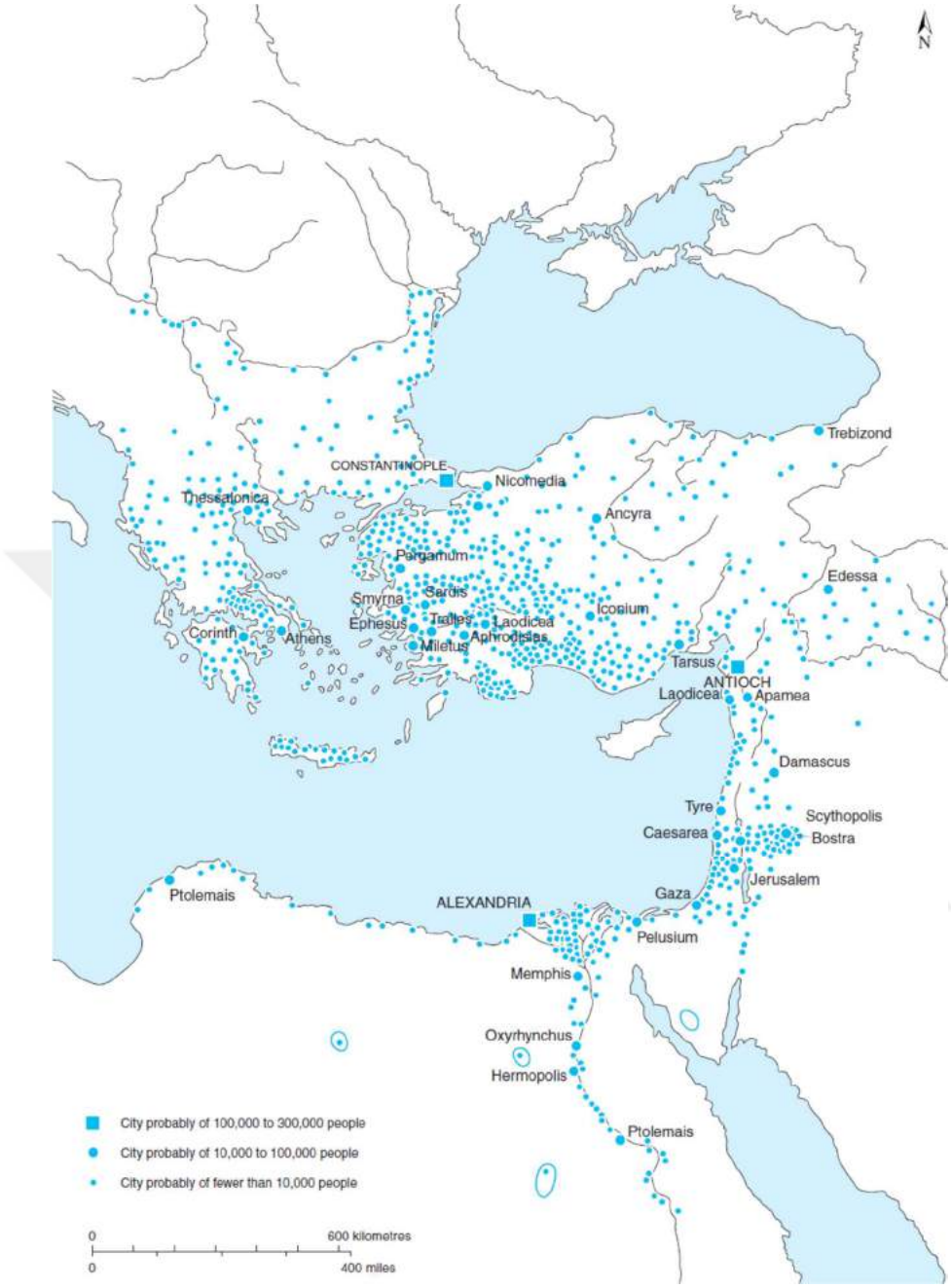
Map 2-2 Road network in Anatolia during the Byzantine period (Belke, 2017)

2.2.4 Geographical means set the tone for settlement patterns

Offering more favourable weather, more agricultural activity and means for sea trade, the coastal areas were thus more settled than the inlands, where cities were largely centred around lakes (e.g. Nicaea by Lake İznik) or rivers (e.g. Sardis by Pactolus and Tabak steams). In addition, the road network also helped connections from the inland to these areas and thus supported the urbanization of the hinterland. As can be seen in the map below, western and southern coasts were more densely populated than the north, centre and the east.

[99] Mango, *The Oxford history of Byzantium*.

[100] Raffaella Cribiore, *The school of Libanius in late antique Antioch* (Princeton: Princeton University Press, 2007).



Map 2-3 Settlements by size in the eastern Roman empire in the 5th century. (After Jones, Later Roman Empire by Haldon 2005)

2.2.5 Relationship of mosaics and geography

The mosaic density also corresponds to this settlement pattern (Cf. Chart 2.3 and Map 2.3). Mosaics exhibit an urban feature given their provenance mostly in the primary or secondary metropolises of Late Antiquity: Ephesus (of Asia), Antioch-on-the-Orontes (of Syria), Sardis (of Lydia), Aphrodisias (of Caria), Hierapolis (of Phrygia Pacatiana), Ancyra (of Galatia), Perge (of Pamphylia), Nicaea (of Bithynia), Caesarea (of

Cappadocia), Tarsus (of Cilicia), Seleuceia ad Calycadnus (of Isaura), Edessa (of Osrhoene). Secondly, they are found in smaller sites that are closely linked to these provincial centres such as Daphne – suburb of Antioch- and Seleucia Pieria – harbour of Antioch. Even when they are found in more rural areas like the villa rustica in Lampsacus in Hellespont (Çanakkale), it is very much likely that the areas had close relationships with the urban centres.

This observation is more pronounced when the sites are listed by descending order according to the number of mosaics they house. Accounting for the highest number of extant mosaics, Antioch was also the largest city of the Late Antiquity after the capital Constantinople. The city also housed one of the five patriarchal sees and one of the prominent schools of rhetoric. Known for its cosmopolitan structure, Antioch and its vicinity were well off with a large middle class thanks to only 10% of the population wealthy and 10% poor according to the Christian orator John Chrysostom.[101] Antalya as a part of Pamphylia, a region described as a "very lovely land, self-sufficient, and an exporter of oil" with two "splendid cities" Perge and Side in *Expositio Totius Mundi et Gentium,*[102] ranks second in our list of cities in terms of the number of secular mosaics. Mersin, stretching over Cilicia and Isaura, with Tarsus as the metropolis, closely follows Antalya.

All these cities have quick access to the Mediterranean Sea while Sardis (in Manisa) and Haleplibahçe (in Şanlıurfa) are inland cities, but owing to their strategic locations at the crossroads, they historically benefited from the trade routes and enjoyed administrative and military significance (e.g. The metropolis Sardis housed the military factory). Almost all the cities have a mild weather, either Mediterranean or rainy humid type. Very few are influenced by continental climate (e.g. Denizli, Konya, Malatya).

All the large cities of the Late Antique Anatolia have floor mosaics except for Trabzon (Trebizond) (Cf. Map 2-3 and Table 2-1). No mosaic floor is found in this city pertaining to even other periods. Why is it so? Trebizond enjoyed the benefits of having a harbour and commanding the best route from the sea to the inner Anatolia and Iran.[103] Thus, it was economically well off and open to interaction with cities that had mosaics.

[101] Christine Kondoleon, *Antioch : the lost ancient city* (Princeton, N.J., Worcester, MA: Princeton University Press; Worcester Art Museum, 2000), 4.

[102] Jean Rougé, *Expositio totius mundi et gentium*, Sources chrétiennes, (Paris, 1967), 181; John D. Grainger, *The cities of Pamphylia* (Oxford ;: Oxbow Books, 2009), 191.

[103] Kazhdan et al., *The Oxford dictionary of Byzantium*, 2112.

One potential answer could be that the city has not been fully excavated or such mosaics have been lost. It is also possible that the architectural preferences dictated by the climate and landscape kept mosaic pavements out of the decoration choices.

Table 2-1 Major Features of Cities with Mosaics in Anatolia (continues on the next page)

City	Ancient region	Ancient sites with mosaics in secular space	Region	Climate	Number of mosaic pavements
Adana	Cilicia	Adana	Med. Sea	Mediterranean	3
Adıyaman	Euphratensis	Samosata	Med. Hinterland	Mediterranean	1
Amasya	Helenopontos	Amaseia	Black Sea Hinterland	Mild and humid	3
Ankara	Galatia I	Ancyra	Central Anatolia	Continental: cold, wet winters vs. hot, dry summers	1
Antalya	Pamphylia; Lycia; Cilicia	Perge, Side; Xanthos, Olympos; Alanya	Med. Sea	Mediterranean	28
Aydin	Caria; Asia	Aphrodisias, Miletos; Nysa, Tralleis	Aegean Sea	Mediterranean	29
Balıkesir	Asia	Antandros	Aegean Sea	Fairly Continental hot summer Mediterranean	7
Burdur	Psidia	Sagalassos	Agean Hinterland	Mediterranean with continental influences	14
Bursa	Bithynia	Prusia ad Olympium, Nicaea	Marmara Sea	Dry-hot summer temperate climate	2
Çanakkale	Hellespont	Troas, Lampsacus	Marmara Sea	Mediterranean	2
Denizli	Phrygia Pacatiana	Tripolis ad Meandrum, Hierapolis	Agean Hinterland	Mix of Mediterranean and continental climate	4
Düzce	Bithynia	Prusia ad Hypium	Black Sea	Mild and humid	1
Gaziantep	Euphratensis	Doliche, Europus (Karkemish)	Med. Hinterland	Mediterranean with continental influences	2
Hatay	Syria I; Syria II	Antioch-on-the Orontes, Daphne, Seleucia Pieria; Epiphaneia	Med. Sea	Mediterranean	117
Izmir	Asia	Smyrna, Ephesus, Erythrai, Phokaia, Nymphaion, Klazamenai, Diospherion	Aegean Sea	Mediterranean	28

City	Ancient region	Ancient sites with mosaics in secular space	Region	Climate	Number of mosaic pavements
K.maras	Euphratensis	Germanicia	Med. Hinterland	Mediterranean	13
Karabuk	Paphlagonia	Hadrianapolis, Kimistene	Black Sea Hinterland	In between continental and mild&	10
Kastamonu	Paphlagonia	Pompeipolis	Black Sea	Mild and humid	3
Kayseri	Cappadocia I	Caesarea	Central Anatolia	Continental: cold, wet winters vs. hot, dry summers	5
Konya	Pisidia	Pappa	Central Anatolia	Continental: cold, wet winters vs. hot, dry summers	2
Malatya	Armenia II	Melitene	Eastern Anatolia	Strong Continental	1
Manisa	Lydia	Sardis	Agean Hinterland	Mediterranean	16
Mardin	Mesopotamia and Armenia IV	Anastasiapolis (Dara)	Med. Hinterland	Continental: cold, wet winters vs. hot, dry summers	1
Mersin	Cilicia; Isaura	Tarsus, Elaiussa Sebaste; Anemurium, Celenderis, Seleuceia ad Calycadnus	Med. Sea	Mediterranean	24
Mugla	Caria	Halicarnassus, Herakleia in Latmos, Iasos, Knidos, Mylasa, Stratonika	Aegean Sea	Coast: Mediterranean Hinterland: FairlyContinental	32
Nevşehir	Cappadocia	Sobesos	Central Anatolia	Continental: cold, wet winters vs. hot, dry summers	3
Osmaniye	Cilicia		Med. Hinterland	Mediterraean	1
Samsun	Helenopontus	Amesus	Black Sea	Mild and humid.	1
Sinop	Helenopontus	Sinope	Black Sea	Mild and humid.	1
Ş.Urfa	Osrhoene	Edessa, Haleplibahce	Med. Hinterland	Hot summer Mediterranean.	21
Tokat	Armenia I	Sebastapolis	Black Sea Hinterland	Mediterranean with continental influences	1
Yozgat	Armenia		Central Anatolia	Continental: cold, wet winters vs. hot, dry summers	1

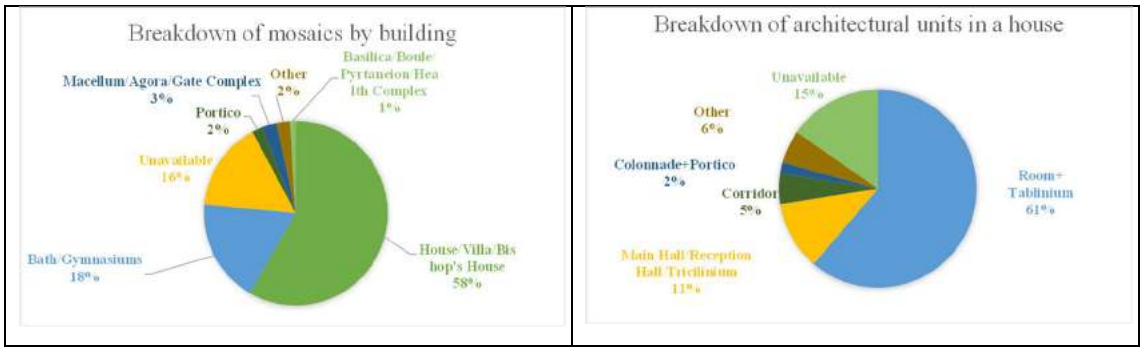
2.3 Archaeological and architectural setting

Architectural context sets the form and size of the mosaic and to some extent the motif and themes. In return, the mosaic decoration can help to discern the circulation patterns in this location, the function of the unit and the taste, fiscal and intellectual capital of its users. In other words, they are interdependent.

Mosaics generally covered the floors of the private houses in antiquity, followed by baths possibly for their durability and water resistance.[104] Yet, it must also be noted that baths were also places where social gatherings and entertainment would take place as in private houses in addition to bathing. Other public buildings such as theatres, odeions or basilicas rarely had mosaics while finding a mosaic in a pagan temple is an exception rather than a rule, possibly for marble slabs were preferred as a more prestigious covering.

In Late Antique Anatolia, too, most of the mosaics come from houses or villas (58% of the total entries) followed by baths and gymnasiums (18%) while the architectural setting of remaining 16% remains unknown as of the date of this thesis. In a house, mosaics are found in rooms, main/reception halls, corridors as well as colonnades in the courtyard, which tend to be open more to outsiders, hence more public spaces, than more private parts such as bedrooms and toilets. Since most of the rooms cannot be specifically defined and they are higher in number than the other architectural units in a house, more than half of the residential mosaics are paved in areas designated as rooms.

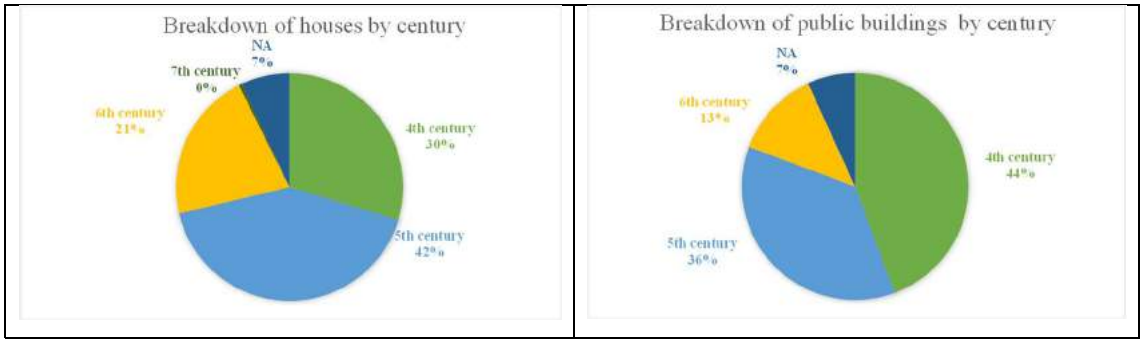
Chart 2-5 Architectural setting



When compared by centuries, (re)building activity peaks for houses in the 5th century, but the number of residential mosaics is still higher in the 6th century than the 4th century. Mosaics of public places are flattish from the 4th to 5th century but negligible in the 6th century.

[104] Dunbabin, *Mosaics of the Greek and Roman world*, 304-16.

Chart 2-6 Architectural setting by century: Houses vs. public spaces



2.3.1 Mosaics in residential setting

The houses, where Anatolian mosaics are found, largely continue the traditional Roman peristyle house architecture with an inner courtyard surrounded with porticos and rooms.[105] They are characterized by lavish decoration with mosaics, frescoes and marble revetments, some equipped with hypocaust heating, baths and running water and furnished with ivory, marble and bronze furniture.[106] Thus, they are mostly attributed to wealthy owners, so-called elites or patrons, who would be frequented by different types of visitors ranging from clients to intimate (influential) friends at home.[107] One should add to this group bishops, who became the influential parties in the secular realm as well. Thus, in this analysis, so-called Bishop's Palaces or *Episkopeia* are treated as residential since religious activities in these places were limited (possibly due to the cathedral accompanying the structure) while the residential and administrative services of the bishops were more pronounced similar to the Byzantine homeowner who would conduct part of his business at home.[108]

The juxtaposition of public and private life at home reflects on its architecture and is accentuated by the decoration. The major trend detected by scholars is the aggrandizement, multiplication and lavishness of the reception halls as Late Antiquity

[105] Simon P. Ellis, "The End of the Roman House," *American Journal of Archaeology* 92, no. 4 (1988); Simon Ellis, "Late antique housing and the uses of residential buildings: an overview," in *Housing in Late Antiquity-Volume 3.2* (Brill, 2007); İnci Türkoğlu, "Byzantine houses in Western Anatolia: an architectural approach," *Al-Masaq: Islam and the Medieval Mediterranean* 16, no. 1 (2004).

[106] Türkoğlu, "Byzantine houses in Western Anatolia: an architectural approach."

[107] Lale Özgenel, "Public use and privacy in late antique houses in Asia Minor: The architecture of spatial control," in *Housing in Late Antiquity-Volume 3.2* (Brill, 2007).

[108] Burcu Ceylan, "Episkopeia in Asia Minor," in *Housing in Late Antiquity-Volume 3.2* (Brill, 2007).

progresses, which is attributed to emulation of palatial architecture and increasing public activities at home with changing social and political dynamics (see section 2.1).[109] Starting with Tetrarchy, the number of palaces increased over the Roman Empire, which could act as examples for ceremonial architecture.[110] With the concentration of power in the centre, the relationship of the provincial elites (*curiales*) with the imperial power was reinforced. Secondly, with the demise of public buildings such as boule, theatres and large baths, the social and political activities that took place there were possibly moved into the house.[111] Along with wealth and power accumulated in a few hands and a rise in clientele, the patron had to receive more clients during the day and conduct his business from home. Moreover, entertainment, which was already a part of the dinner "spectacle", became more of a public spectacle.[112] These developments brought in "a more ceremonious architecture".[113] Relatively speaking, the Late Antique houses have larger reception rooms and possibly additional audience halls compared to their earlier examples in addition to waiting areas, more pronounced transition spaces and movement regulators to accommodate more people and differentiate between more intimate friends and distant clients, namely private from public parts of the house. The seating organization change from rectangular (*kline)* (rectangular couches) to semi-circular (*stibadium*) also reflected on the architecture with addition of apses to the dining halls[114] and changed the viewpoint of the host and guests from "an inward-looking event focused on interaction between those on the couches, to an outward looking attention to architecture, decor, and performers"[115].

Therefore, a natural expectation would be to see mosaics mostly in such reception rooms. However, the breakdown (Chart 2-5) implies the units labelled as rooms head the spaces with mosaics in a house rather than reception or audience halls. One plausible explanation is the difficulty in assigning a function to the units and higher number of

[109]Özgenel, "Public use and privacy in late antique houses in Asia Minor: The architecture of spatial control."; Ellis, "The End of the Roman House."; Uytterhoeven, "Passages Full of Surprises Circulation Patterns within the Late Antique Urban Élite Houses of Asia Minor."; Özgenel, "Public use and privacy in late antique houses in Asia Minor: The architecture of spatial control."

[110] Slobodan Ćurčić, "Late-Antique Palaces: The Meaning of Urban Context," *Ars Orientalis* 23 (1993). Except for the Great Palace mosaics in Constantinople, no palatial mosaics remain in Turkey.

[111] Ellis, "The End of the Roman House."

[112] John Stephenson, "Dining as Spectacle in Late Roman Houses," *Bulletin of the Institute of Classical Studies* 59, no. 1 (2016).

[113] Ellis, "The End of the Roman House," 571.

[114] Ellis, "The End of the Roman House," 571-72.

[115] Stephenson, "Dining as Spectacle in Late Roman Houses," 65.

rooms in a house as compared to the reception or audience halls. Secondly, some rooms may be complementary to the halls since they have direct opening to the hall, possibly serving as a library, waiting room or intimate dining room. The interaction between architecture and mosaics with impact on production and reception are to be explored further in the next sections on the technical features of mosaics (Cf. Chapter 3) and their production/reception process (Cf. Chapter 5).

Ellis dates the last of the peristyle house to be built anew to 550, namely the House of the Falconer at Argos, notwithstanding the re-use of older houses into later period.[116] It is also in line with the trend in building activity. Following the 4th century, the peristyle house revived, expanded into new residential suburbs in the 5th century with economic revival and from the middle of the 5th century onwards subdivisions in older houses increased in number and there were fewer and fewer peristyle houses being built.[117] Thus, one of the main architectural structures where mosaics were paved went through a substantial change.

2.3.2 Mosaics in public spaces

Mosaics also adorned inner and outer public spaces in Late Antique Anatolia: baths, boule, colonnades and porticos and to a lesser extent macella and agora. Usually, the apodyterium and frigidarium were decorated as such. With the failure to maintain aqueducts, lack of financing and critical approach of leading ecclesiastical figures to the social activities there, baths either went into disrepair or were divided into smaller ones with activity dwindling to its major function of washing oneself with a few exceptions.[118] However, thanks to the durability and water-resistance of mosaics, not only baths but also outer spaces like colonnades and porticos as well as commercial spaces were paved with mosaics. Yet, the encroachment and changing city layouts brought an end to the colonnaded streets as well. Other public spaces, which already had fewer mosaics, were also deprived of their functions during the Middle Ages.

Thus, mosaics lose their major architectural context, the peristyle houses, and baths get fewer and smaller, the infrastructure focuses more on defensive structures like

[116] Ellis, "The End of the Roman House."
[117] Ellis, "Late antique housing and the uses of residential buildings: an overview."
[118] Hugh Jeffery, "Aspects of sixth-century urbanism in western Asia Minor," *Asia Minor in the Long Sixth Century: Current Research and Future Directions* (2018).

fortifications in the 6th century in response to increasing raids and internal conflicts as discussed in the historical context section above. The change in architecture, which is in fact driven by social and political changes, reflects on the mosaic floors, which disappear after the sixth century in secular contexts. Why do floor mosaics not survive after Late Antiquity in ecclesiastical settings then? Ecclesiastical structures, especially churches, which proliferate after the toleration of Christianity, at first adopted mosaic as floor pavement in Late Antiquity (see Chapter 4.1). This may be attributed to the fact that churches are seen as the "house of God" and early Christians were to meet at their homes.[119] Then the mosaic floors get less and less preferred. It might be due to the edict of 427 that restricts depiction of crosses on sacred places. Wall mosaics that depict holy figures and events develop into a special sacred language and replace the floor mosaics.[120] Moreover, the church gets financially more powerful over time. *Opus sectile* and marble slabs take over, which can be attributed to the fact that they have been traditionally perceived more prestigious than the mosaics as discussed in Chapter 3.2.

2.4 Concluding Remarks

The analysis above reflects that mosaics are products of the historical, geographic and architectural context. Byzantine floor mosaics in secular spaces of Anatolia date from the 4th to 6th centuries and their number peaks in the 5th century while there is no extant mosaic floor securely dated to the 7th century or beyond. The economic prosperity and relatively peaceful environment in the early centuries of the empire were supportive of the mosaic production given that mosaics are largely associated with affluence and hence well-off members of the community because of the size of the architectural context they cover, and the luxury items found in the same archaeological settings. Moreover, Early Christianity was not a setback in Late Antiquity, but rather expanded the use of floor mosaics to ecclesiastical structures with alteration in the meaning and function of mosaics, which is discussed further in Chapter 4.

[119] L. Michael White, *Building God's house in the Roman world : architectural adaptation among pagans, Jews, and Christians*, The social origins of Christian architecture / L. Michael White ; vol. 1, (Valley Forge, Pa.: Trinity Press, 1996).

[120] See for example: John Lowden, *Early Christian & Byzantine art*, Art & ideas, (London: Phaidon, 1997); Robin Cormack, *Byzantine art*, Second edition. ed. (Oxford: Oxford University Press, 2018), 1 online resource. Otto Demus, *Byzantine mosaic decoration : aspects of monumental art in Byzantium* (New Rochelle, N.Y.: Caratzas Bros., 1976).

It was mostly the transformation of the society in response to these developments which set the course for the mosaics. These buildings and open spaces with mosaics are largely in coastal cities and their hinterlands, which are economic, administrative and/or ecclesiastical centres of their time and are well-connected with each other through commercial, cultural and/or political networks. This observation implies that the decline in the number and power of aristocrats *(curiales)* and the impact of Christianity on secular life was gradual and even had some controversial repercussions such as the aggrandizement of reception rooms, which were lavishly paved with mosaics, and continuation of euergetism exemplified in the mosaic inscriptions in public spaces. It seems what brought the end of floor mosaics is the so-called dark period characterized by natural and human-made disasters as well as iconoclasm by changing the structure of the society with flattening aristocracy, rise of landlords in the countryside and demise of the city.

Chapter 3:
PAVING MATERIAL AND CONCEPTUAL FRAMEWORKS

Mosaics are the outcome of the context, available material and technical means as well as formal choices and iconographic program. As the context has already been set, this chapter focuses on the material and conceptual features both quantitatively and qualitatively. The starting point is the tesserae: that can be seen and touched; followed by the formal aspects: that can be seen; and then by the imagery: that can be perceived and interpreted. Following the factual data on technique, composition and motifs, the discussion centres on the agency of mosaics through these features to survey the ways in which they interact with people.

3.1 Introducing the dataset for material, formal and iconographic analysis

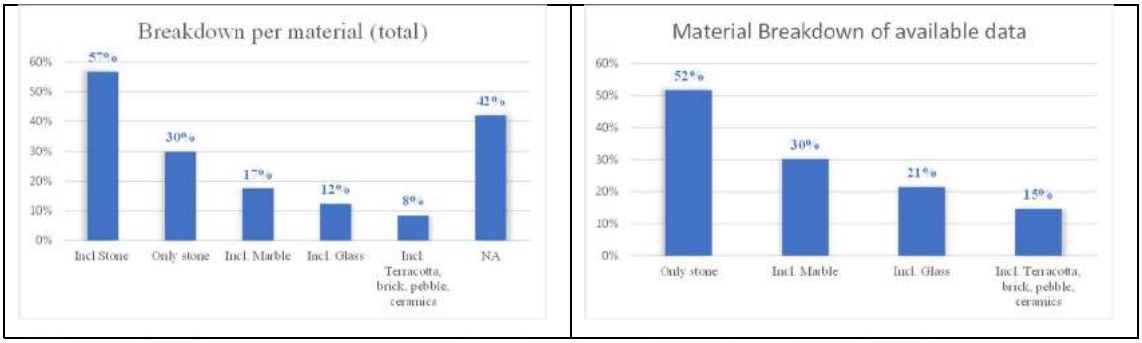
Very few mosaics are fully recovered, and some are even in small fragments. Moreover, dataset is not uniform with regards to details, especially in terms of the characteristics of the material as mentioned in Chapter 1. Notwithstanding the impact of this informational gap on statistical interpretation, the aggregate data still provides several insights into the preferences.

3.1.1 Tessera: The basic material unit

One of the main characteristics that distinguish different pavement types is the material used. After the early mosaics made of pebbles, stone is the preferred material for *opus tesselatum* (floor mosaics with tesserae), marble for *opus sectile*, and glass for *opus musivum* (wall mosaics). The material data for Anatolian mosaics in the catalogue (available for 58% of the total entries) confirm this observation since all entries contain stone tesserae. Of those mosaics whose material has been reported, 52% have stone and only stone. Types of stone are not always specified. Limestone is the most reported one while there are also tesserae made from sandstone, basalt, serpentine and chert. No precious stone is recorded. Notwithstanding the dominance of stone as material, for the rest, marble (30%), glass (21%), earth (i.e. terracotta, ceramics and brick) and pebbles (15%), are utilized in mosaics alongside with stone. Even in some cases such as Animal Album Mosaic of Rural villa in Nymphaion in İzmir (Catalogue no 27), mosaic suite mosaics in North Pactolos of Sardis in Manisa (Catalogue no 50-53), and some of the

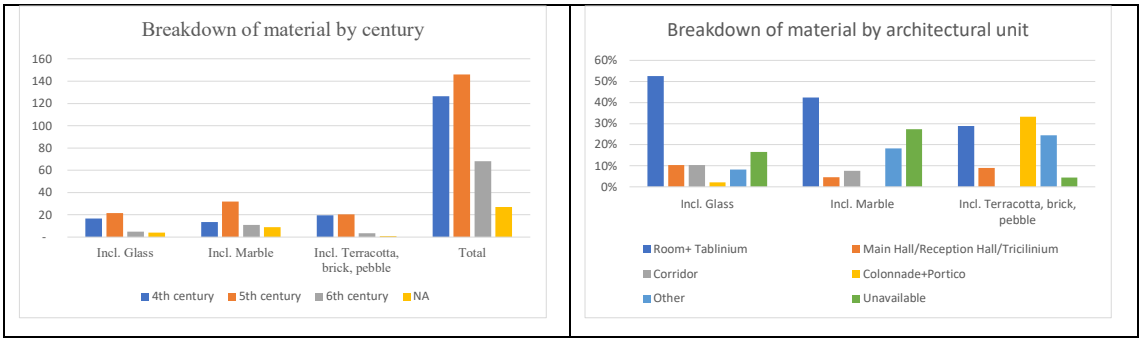
Urban Mansion mosaics in Sagalassos in Burdur (Catalogue no 148, 149,154), almost all of these materials are juxtaposed. The factors that derive the choice of material and the impact of material on the experiencers are discussed in section 3.2.

Chart 3-1 Breakdown by materials: Stone, marble, glass, earth etc. and pebbles



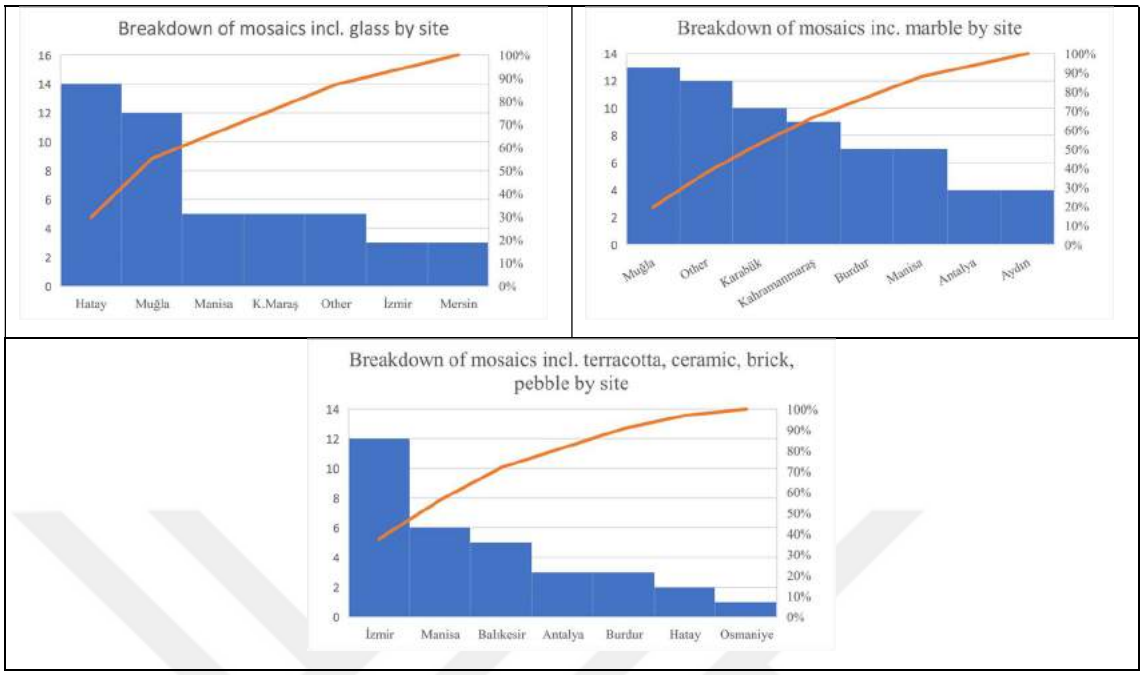
Use of glass and marble as tesserae material largely follows the track of mosaic production over time in terms of number as discussed in Chapter 2, peaking in the 5th century and declining later on. Marble reflects a higher percentage increase compared to others in the 5th century. The amount of earth-made material and pebbles remain relatively flat in the 4th and 5th centuries and these lower-value materials are more dominant in the colonnades and porticoes. The frequency of glass usage versus marble is higher in main reception rooms/halls, while marble is used in baths more often than glass.

Chart 3-2 Breakdown of material usage through centuries and architecture



Mosaics with glass tesserae appear in 11 cities, those with marble in 12 and with earth tesserae and pebbles in 7 cities. One third of the mosaics including glass come from Hatay, which might be considered natural given that the site also has the highest number of secular mosaics. Muğla follows Hatay with a 26% share in glass tesserae but ranks first among cities with mosaics paved with marble tesserae with a 20% share. Surprisingly, Hatay comes the 7th among 12 cities in terms of this material's usage. Another interesting point is that of Karabük, since all the Late Antique secular mosaics in Hadrianapolis have marble, but no glass, terracotta, ceramic, brick or pebbles. Izmir comes second in this last category of earth and pebbles, but other materials are detected in its mosaics as well.

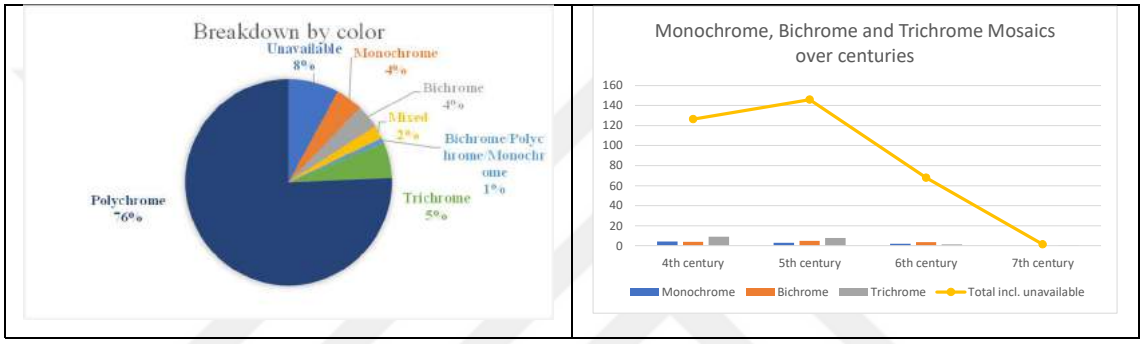
Chart 3-3 Pareto Chart for Breakdown of Material Usage per Site



Yet, a disclaimer is needed in evaluation of this dataset resulting from the lack of adequate number of in-depth archaeometric studies and limitations of the available data. First of all, it is not possible to make an analysis of all the tesserae of a mosaic. The studies mostly focus on the loose tesserae and gather a sample for the laboratory analysis. Otherwise, the whole mosaic needs to be disintegrated. Therefore, the reported data can only provide insight into which materials have been used in a certain mosaic floor, but not the quantitative breakdown in that specific one. Secondly, if detailed archaeometric analysis is lacking, information on the kind of material (limestone, serpentine, onyx etc.) or its source (local, regional, import, re-use) remains in the dark. For some cases, no data is available for the basic type of material and this group comprises 42% of mosaic entries in this thesis. Therefore, the results driven from this dataset on material only suggests some possible choices in material usage in mosaics and requires significant fine-tuning in future in expectation of proliferation in archaeometric studies and progress in the technique. Secondly, a mosaic may utilize all types of materials (stone, marble, glass, terracotta etc.) in different combinations simultaneously as in several mosaics in Sardis-Manisa like Byzantine Fort mosaic (Catalogue no 46) or different types of stone (e.g. chert, limestone and sandstone) as in mosaics in the Urban Mansion in Sagalassos-Burdur (Catalogue no 146-149).

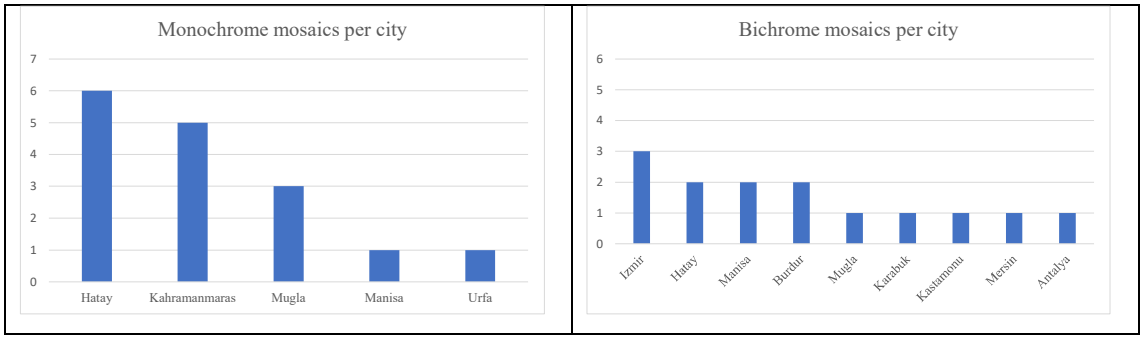
Another trait of the tesserae is the colour, which enables the design to be discernible. Fortunately, only 8% of the entries lack colour data.[121] Late Antique Anatolian mosaics are predominantly polychrome: 81% of the mosaics have three or more colours. In some cases, the design mixes bichrome with polychrome or trichrome (for example bichrome and trichrome portico mosaics of Macellum in Perge-Antalya (Catalogue no 165) or monochrome and bichrome mosaic from Amazons Villa in Haleplibahçe in Şanlıurfa (Catalogue no 252)). Monochrome, bichrome and trichrome mosaics are very few in number with respective shares of 4%, 4% and 5% in total.

Chart 3-4 Colour breakdown: monochrome, bichrome, trichrome, polychrome

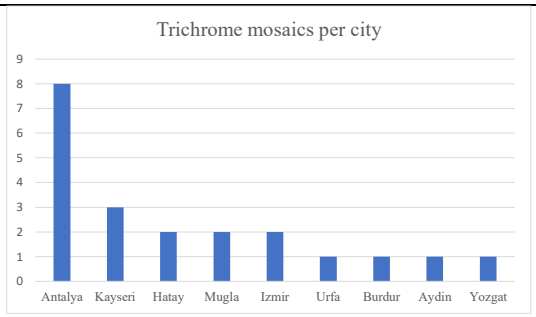


Monochrome mosaics are from only 5 cities and they are largely fragments. For example, almost 38% of mosaics from Kahramanmaraş are reported as monochrome yet note that these are also all fragments. Bichrome mosaics are also limited, confined to 9 cities. Trichrome mosaics are detected in 9 cities and Antalya (especially Perge) stands out by exceeding the other sides with 29% of its mosaics in three colours. In some cases, there is a mixed palette such as bichrome motif framing the central polychrome mosaic (e.g. Prytaneion mosaic in Sagalassos (Catalogue no 145)).

Chart 3-5 Breakdown of colour per city

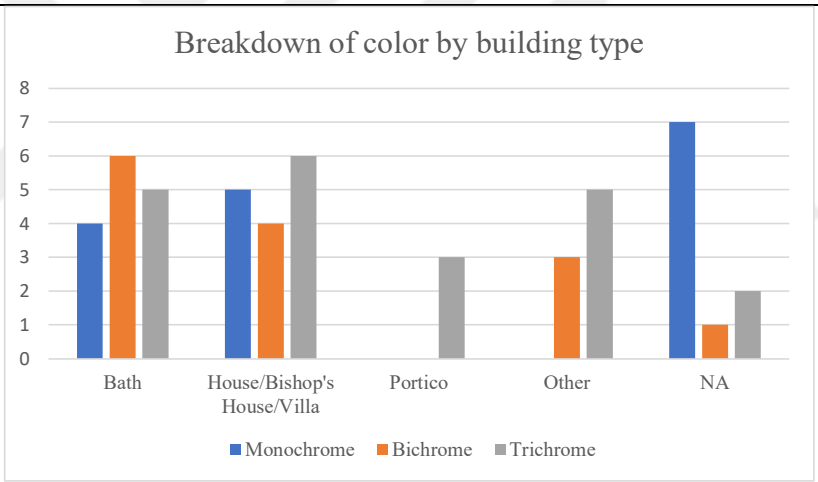


[121] If the reported data lacked colour information but provided clear coloured photograph, the general colour categorization is entered in the catalogue.



When architectural setting is considered for mosaics with fewer than four colours, it is again difficult to draw generalizations due to limited number of cases. The dataset suggests that monochrome and bichrome mosaics are fewer in open spaces while trichrome mosaics are preferred in porticoes. However, it must be noted that all such porticoes are from Antalya-Perge. Breakdown by architectural unit (i.e. room, corridor, frigidarium) does not yield any meaningful trait and thus is not provided.

Chart 3-6 Breakdown of colour per architectural structure



3.1.2 Technique: Combining the tesserae

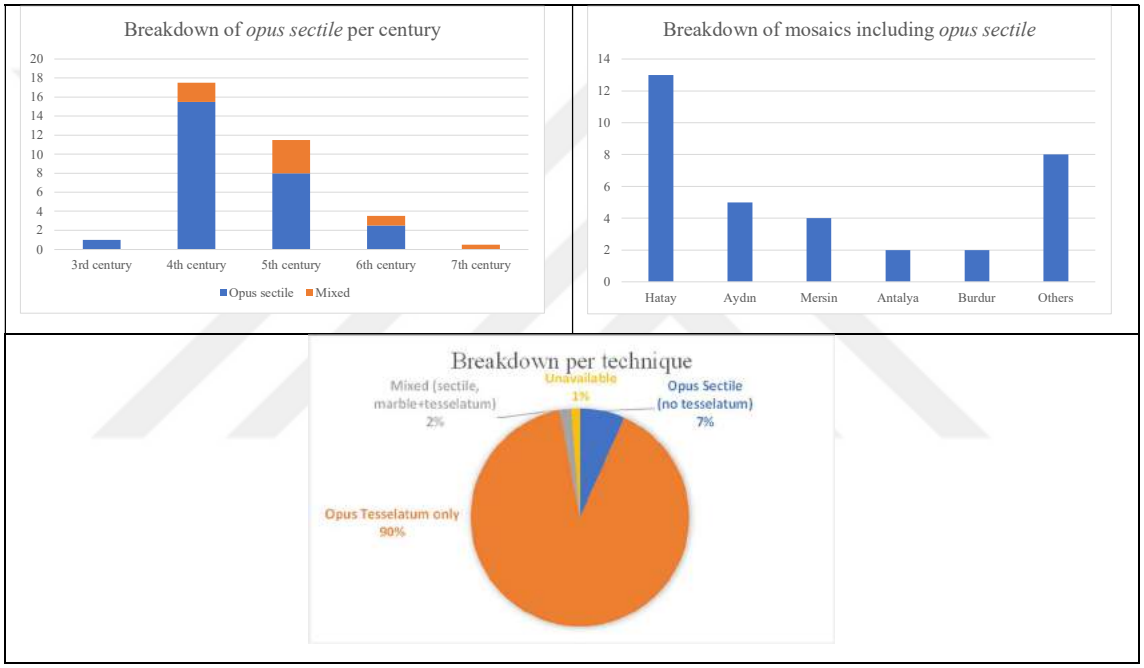
Getty Conservation Institute defines more than ten types of mosaic floors based on the use of basic material and pavement type.[122] Tessellated floor mosaics share several features with *opus sectile* and wall mosaics with respect to the use of material, application practice and designs. In Late Antique Anatolia in secular setting, *opus sectile* is a less preferred pavement type compared to *opus tesselatum*, accounting for less than 10% of the total entries even when the mixed techniques (those that include *opus tesselatum* or

[122] Livia Alberti et al., *Illustrated glossary : technician training for the maintenance of in situ mosaics* (Los Angeles, CA; Tunis, Tunisia: Getty Conservation Institute ; Institut National du Patrimoine, 2013), 3-18.

other pavement types) are considered. Meanwhile, extant wall mosaics are in small fragments and statistically insignificant in number in secular contexts in Late Antique Anatolia.

Compared to floor mosaics, which peak in the 5th century, *opus sectile* pavements are higher in number in the 4th century and gradually decline. This technique is recorded in 13 cities of the 32 cities with floor mosaics in secular context. As in *opus tesselatum*, Hatay leads the other cities in the use of *opus sectile*. Yet, these assessments require a caution due to limited number of examples (just 34 in total out of 405 entries).

Chart 3-7 Technique: opus sectile-opus tesselatum



It has not been possible to analyse the bedding of floor mosaics due to limited number of such studies.[123] Existing studies for mosaics in general imply that the process is very much uniform in basic terms while the ingredients and the number of layers may change per bedding.[124]

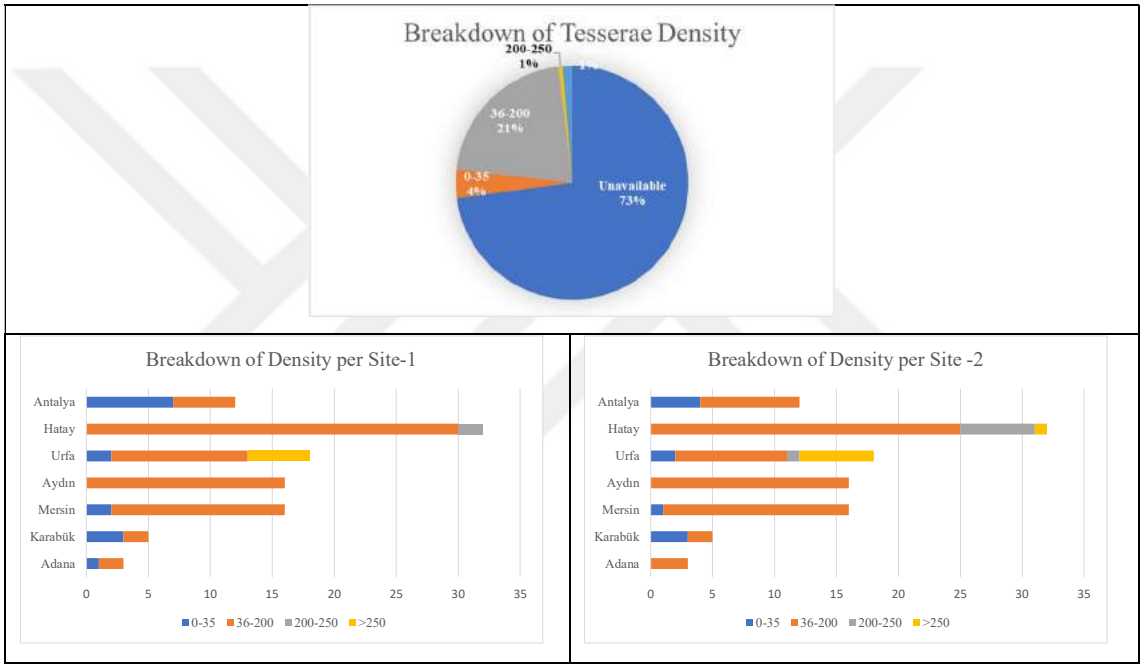
As for the placement technique of tesserae, the size/density and setting in bed (straight or diagonal) may differentiate floor mosaics from each other. Unfortunately, these data are also limited for the Late Antique Anatolian mosaics: 73% of the entries

[123] See Karabulut, Önal, and Dervişoğlu, *Haleplibahçe Mozaikleri Şanlıurfa / Edessa*. Ali Akin Akyol and Yusuf Kagan Kadıoğlu, "Archaeometric Studies on Haleplibahce Mosaics in Turkey (Poster)" (paper presented at the The 11th Conference of the International Committee for the Conservation of Mosaics, Meknes, Marocco, 2011). as an example for archaeometric analysis of bedding in Haleplibahçe mosaics.

[124] See Dunbabin, *Mosaics of the Greek and Roman world*, 281-86.

lack the density information and this data is reported only for 7 cities. Moreover, the available studies provide data on selected samples, not the whole mosaic area. Still this limited research reveals that the tesserae density varies over different parts of the mosaic and implies that early Byzantines likely preferred density of 36-200 tesserae per dm^2, which can be labelled as *opus tesselatum* based on Dauphin's definition.[125] There are a few mosaics, certain parts of which are densely tessellated (with above 200T/dm^2), and they are detected in Şanlıurfa and Hatay. Şanlıurfa stands out with mosaics enjoying the highest density (above 250 T/dm^2), followed by Hatay.

Chart 3-8 Tesserae density (Tesserae per dm^2) in general and per site 1 and 2[126]



The tesserae can be placed in straight order, one next to each other, or in diagonal setting, which follows the movement of the plastic forms, or are placed in certain patterns such as fish scale. For example, Geometric Mosaic of Bath II 7a in Anemurium (Catalogue no 232) is laid with tesserae in straight order while Hall 2 Mosaic from Bath in Haleplibahçe (Catalogue no 256) exhibits fish scale placement technique in background, which is not a geometric shape on its own as in one of the panels of

[125] Claudine Dauphin, "Carpets of Stone: The Graeco-Roman Legacy in the Levant," *Classics Ireland* 4 (1997). Dauphin divides tessellated floor mosaics into two: *opus tesselatum* and *opus vermiculatum* (worm-like). The latter has a much higher density than the *opus tesselatum* with its tesserae smaller than 0.7 x 0.7 cm and the tesserae followed the movements of the plastic forms, rather than placed in linear fashion.

[126] Given that some entries have multiple data for different parts of the mosaic, the site 1 chart covers only the minimum density information while the site 2 chart incorporates the maximum density in a mosaic if available.

Apodyterium Mosaic of Small bath III in Anemurium (Catalogue no 228). Since the placement technique is rarely reported and pictures of mosaics do not always allow a clear sight of the mosaic setting, it is not possible to make a meaningful quantitative analysis.

3.1.3 Final product: Composition and size

Except for the plain floors, tesserae are usually combined in a way to convey a visual image and/or message in addition to its function to cover and insulate the floor. Naturally, the horizontal architectural space provides the central ground for the mosaic floor while walls or columns provide the border frame. In order to mark the separation of tessellated floor from the vertical architectural space, the pavement can be surrounded with pebbles (e.g. several Perge portico mosaics (Catalogue no 168)) and marble slabs (e.g. donor mosaic in Epiphaneia in Hatay (Catalogue no 382)). The central field of the mosaic can be further framed with tesserae in the form of stripe, plain or ornamented band, separating the centre from the border. In some cases, it is difficult to separate frame and panel when the band does not follow the border uninterrupted or changes from one side to the next (see Figure 1 in Appendix B for different types of border frames).[127]

Excluding the fragments and those mosaics that have lost the borders, all Anatolian mosaics have a frame and even more than one, i.e. frame in a frame, in different combinations. Some frames are so intricate and relatively large that they can even be treated as a separate central field within a frame possibly communicating stories and messages, as in the topographical frame of the Yakto Megalopsychia mosaic in Antioch (Catalogue no 333) and the frame of the Achilles Mosaic of the Amazons Villa in Şanlıurfa (Catalogue no 244). There is also one example where the border and central field are blurred: in the Mosaic of Thetis in Yakto Complex in Antioch from the 5th century (Catalogue 334) the figures including Thetis and Erotes trespass the border frame into the central field.

The motifs may be just dispersed on the central field, sometimes simply separated by certain motifs (e.g. trees) or by orientation (e.g. rows of animals heading for opposite directions) in Anatolia. The central field can be further compartmentalized into several registers in the form of grids, panels[128] and medallions with the help of internal frames.

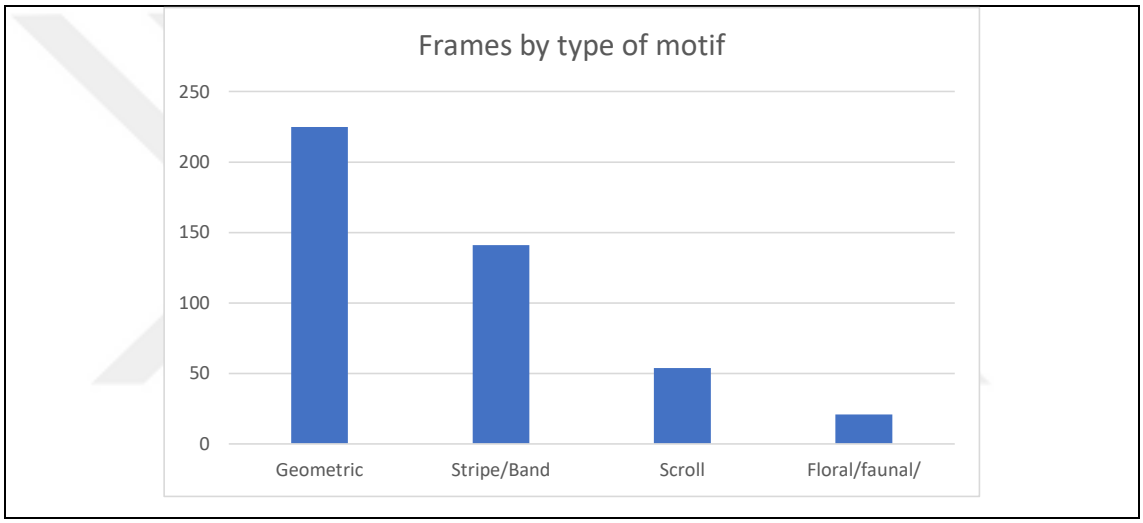
[127] Stripes and bands are differentiated by the number of tesserae rows and the possibility that bands offer enough space for motifs if desired.

[128] Inscriptions in *tabula ansata* are classified as panels.

(See Figure 2 in Appendix B for types of central field frames) There are also mixed compositions, panels with grids or medallions, one panel surrounded by repeated motifs.

Single frame of one stripe or plain band to mark the border is very limited for the Late Antique mosaics of Anatolia. However, they are very much used to separate the multiple frames. Most mosaic floors have multiple border frames and early Byzantines obviously favoured ornamented frames ranging from simple geometric patterns to more complicated arrangements like inhabited scroll, figural and topographical border. The only example of inscription in the frame is in the Commercial Stoa Diple Mosaic in front of Macellum Shop 4 in Perge (Catalogue no 166-1).

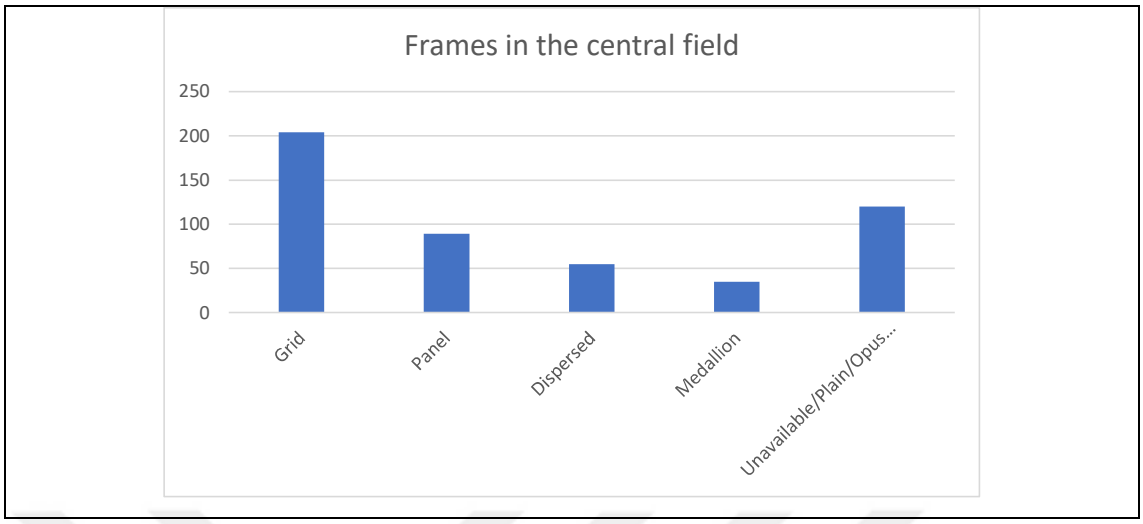
Chart 3-9 Breakdown of border frames by motif type in Late Antique mosaics in Anatolia



The central field with a purely dispersed composition lacks internal frames, but accounts only for 19% of mosaics with a discernible composition. Multiple frames around a panel, medallion or for the grid in the central field are also rare.[129] Use of a single panel in a composition declines gradually over time in Anatolia while the number of panels may rise above 5 in some pavements: there are 25 panels on the portico that surrounds the Macellum in Perge (e.g. Catalogue no 165). Panel is mostly preferred for figural representations while medallion is generally slated for personifications, but there are also geometric motifs in such compositions as in the Perge mosaics.

[129] If the compartments are more or less equal in size, they are treated as a grid. If there are larger quadrilateral registers in a grid, they are called panels. If the framed area is oblong or circular in shape, it is labelled as medallion.

Chart 3-10 Breakdown of central field frames by type in Late Antique mosaics in Anatolia



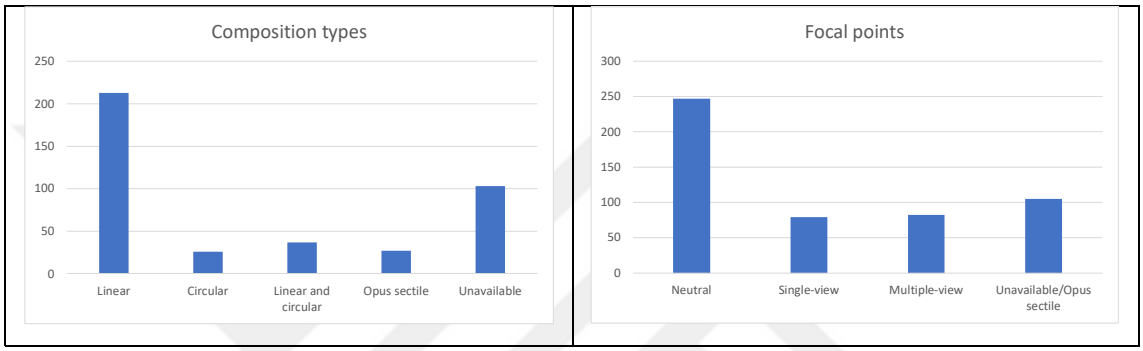
The arrangement of the visual elements can be linear or circular (see Figure 3 in Appendix B for compositional types), directing the eye vertically/horizontally to the motifs or around them. When compared with the central field, frame is a circular composition since it surrounds the central field, but depending on the motif, it can have a linear effect as in the topographical or inhabited scroll borders and inscriptions. The type of frame might also affect the composition in the frame, i.e. motifs in oblong or circular frames usually follow the orientation of the frame. The registers, figural depictions and inscriptions are also in linear fashion as the eye follows the reading order from left to right as in Greek, Latin and Syriac. Yet, these motifs can also be arranged in circular mode.

Linear and circular compositions may further guide the eye to focus on certain motif(s) depending on the type of motif, its size, presence of registers or their absence. Geometric motifs are neutral since there is no optimum viewing point while other motifs like people, animals, objects may even be incomprehensible if seen upside down or from a different angle. Meanwhile, a single panel or medallion can lead the eye to a certain point (single-view), numerous panels/medallions can offer several viewpoints (multiple-view) or dispersed motifs let the eye wander on the area sporadically (neutral-view). The latter composition is usually repetitive in nature, which has led scholars to call such compositions as carpet-like style. In dispersed motifs, too, a certain motif might be accentuated through size and centralization such as a lion in the middle of the central field trespassing the grid of animals that are depicted in smaller size as in the striding lion

mosaic in Antioch (Catalogue no 284). In addition, elaborate compositions can take advantage of all these different viewpoints.

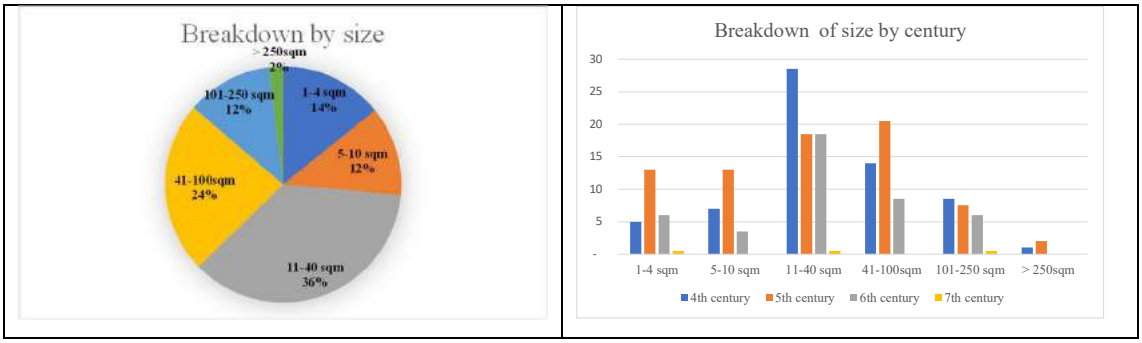
Anatolian mosaics have mostly linear composition (77% of available data) and offer largely neutral viewpoints as a result of dominance of geometric designs. However, mixed compositional types (linear, circular, panels, medallions, wedges) in one mosaic floor is also occasionally observed such as the figural mosaic of the Constantinian Villa (Catalogue no 335). All the personifications for abstract ideas are in medallions.

Chart 3-11 Breakdown of compositional types in Late Antique Anatolia



Mosaic's size is also directly correlated with architectural space. Except for a handful of examples whereby the floor is surrounded with marble slabs or pebble mosaics mentioned above, a mosaic extends as long as it is confined by the walls. The analysis is based on the extant mosaics, yet also includes fragments (11% of entries with size data), and 46% of entries do not report actual size of the mosaic. Notwithstanding these limitations, the analysis indicates that relatively large places are paved with mosaics in Anatolia. 36% of the mosaics cover architectural spaces with a size of 11 to 40 sqm, which can be considered medium sized, and 24% of them cover areas of 41 to 100 sqm, which can be considered as large. Notably, 12% of mosaics have a size above 100 sqm (extra-large) and 2% above 250 sqm (extra extra large). Centurial breakdown of size follows the increase in building activity while extra large sized mosaics remain relatively stable through Late Antiquity.

Chart 3-12 Breakdown by size



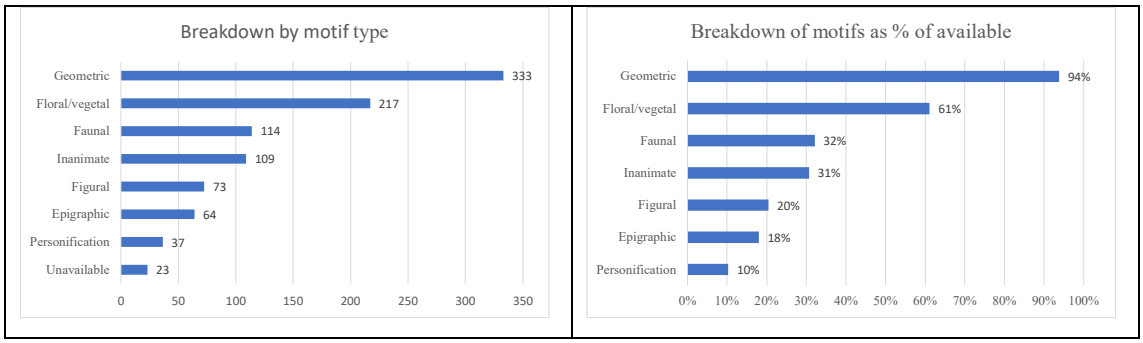
In addition, the architectural space may also have an effect on the composition. For example, apsis is more suitable for circular composition, larger size provides more manoeuvre to benefit from multiple types of compositions. In Perge, portico mosaics cover ca. 1,270 sqm around the Macellum and several shops open up to the portico.

3.1.4 Images that meet the eye

Except for the plain mosaics and very small fragments with no discernible motif, the tessellated floors under study portray geometric shapes, figurative motifs, floral/vegetal patterns, inanimate objects and inscriptions. Geometric motifs are utilized almost in all mosaics (94% of the total available).[130] They are also by far the most frequently found motif on its own or alongside another motif either as a filler or main motif, in the frame or in the central field. Floral/vegetal motifs are also widely preferred. 61% of mosaics with a discernible image have these motifs. However, it is very rarely found on its own, rather it accompanies other motifs. This thesis divides figurative motifs into figural (humans), faunal (animals) and personifications (animals or humans representing an idea, city, time, or nature). Animals (faunal motifs and personifications), objects (inanimate motifs) and/or humans (figural motifs and personifications) appear in more than 30% of mosaics, but their presence on their own is very rare. 18% of mosaics have inscriptions, which can be a short label identifying the motif, title of the scene, a warning/wishing-well or a descriptive note on the donor or commissioner.

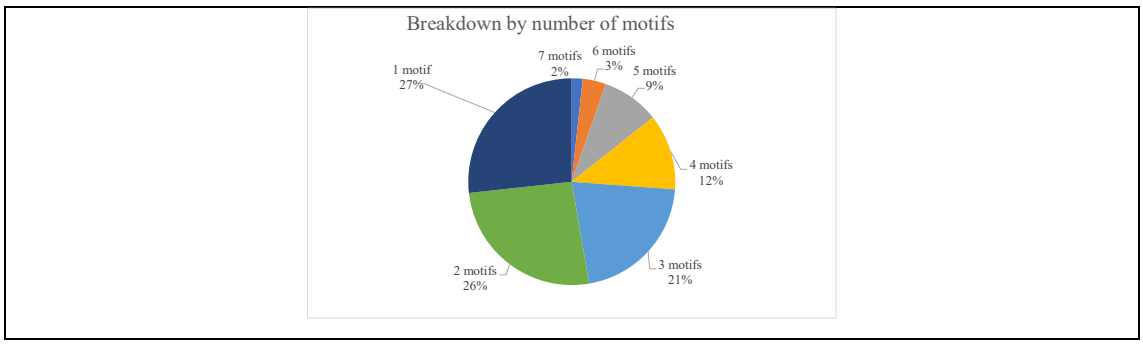
[130] For the categorization of motifs, please see the introduction to the catalogue.

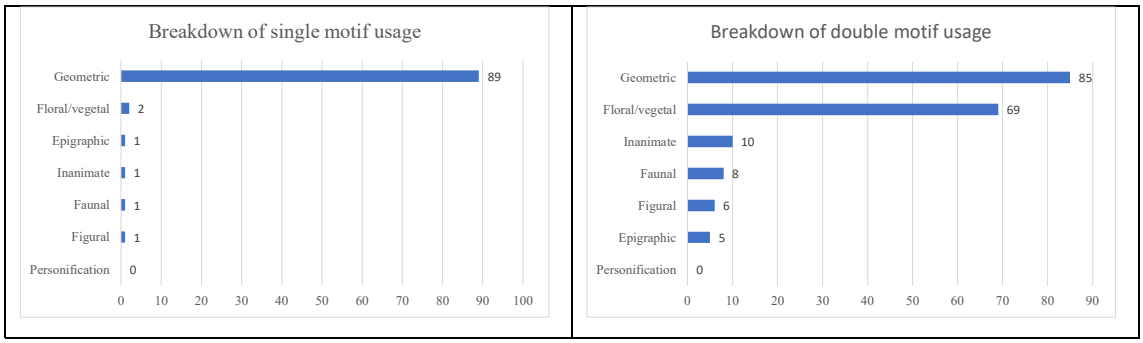
Chart 3-13 Breakdown by motif type



Although a single type of motif, such as geometric ones, can be quite complex based on its combination of different shapes, high tesserae density, colour and material variety, traditionally it is accepted that higher the number of motif types higher the complexity of the mosaic, and potentially the technical quality. Value/cost of the mosaic rises along with it. More than half of the mosaics in Anatolia combine at least three types of motifs. There are even mosaics which contain all types of motifs such as the Abduction of Ganymede and Seasons Mosaic in Seleuceia ad Calycadnus in Mersin (Catalogue no 225), and Atalante and Meleager and Dido and Aenas Mosaic in the House of Charidemos in Halicarnassus in Muğla (Catalogue no 75). At the same time, 27% of mosaics with a discernible motif contain just one motif, predominantly geometric, ranging from basic shapes to more complex ones like three-strand guilloche or lozenge. 26% have two motifs and again in at least 94% of these, geometric motif is preferred while floral/vegetal motifs follow suit since these can be used as fillers and frame motifs in addition to main motifs in a mosaic. The remaining 47% of mosaics with discernible motifs are quite complex, combining at least three motifs.

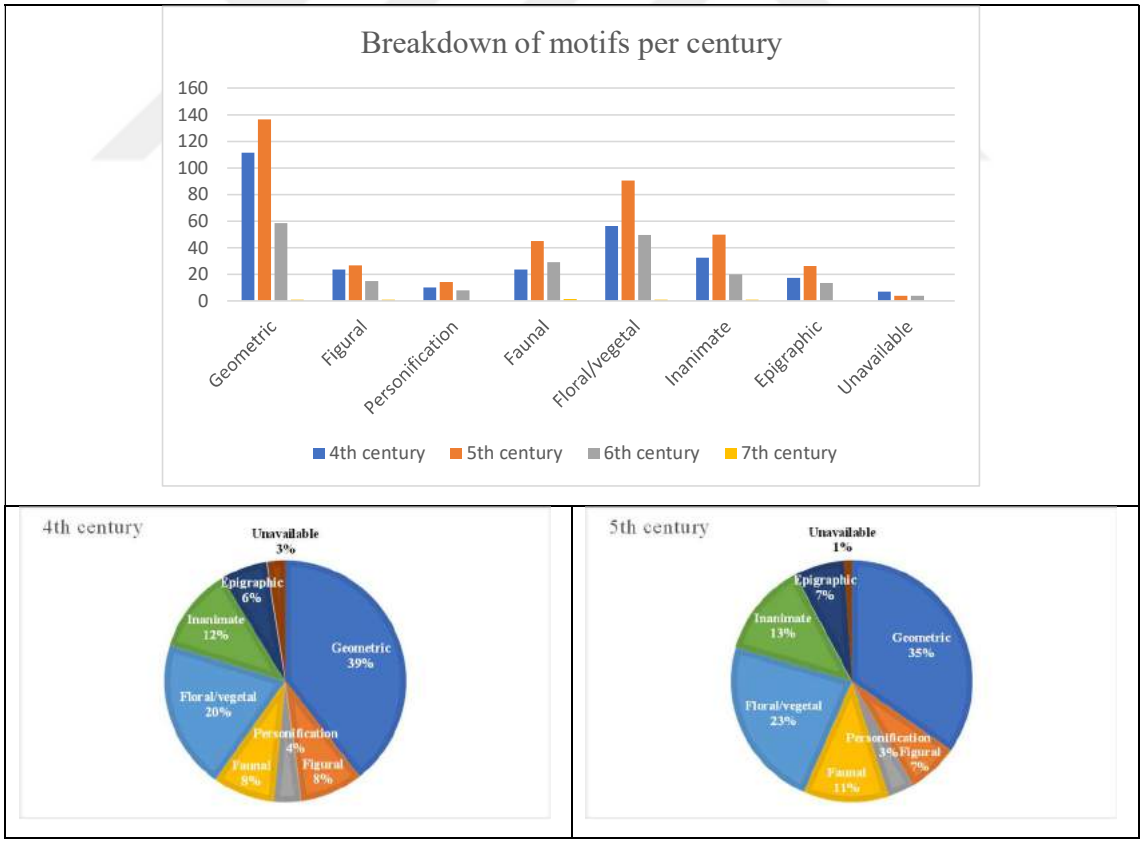
Chart 3-14 Breakdown per number of motifs

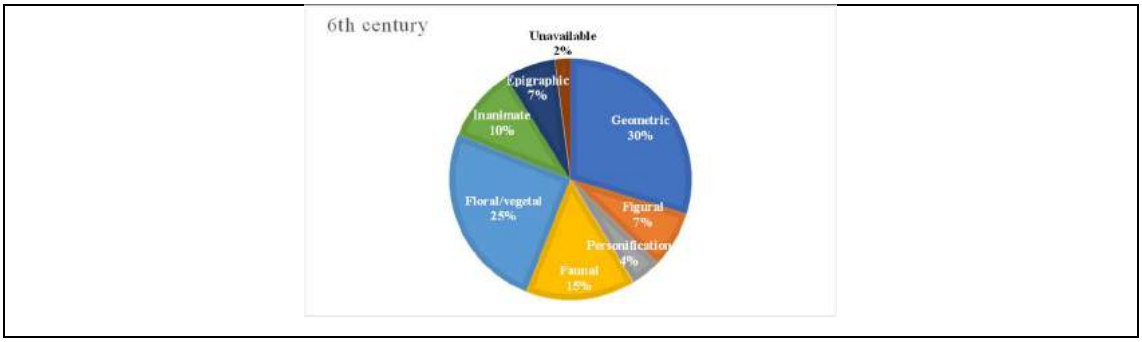




This overall picture is largely similar through Late Antiquity in terms of order of preference and tracks the trend in building activity, as well. There is only a slight shift from geometric motifs to floral/vegetal and faunal motifs as the share of the non-geometric motifs in total gradually increases. Floral/vegetal motifs account for 20% of the mosaic motifs in the 4th century, but their share rises to 25% in the 6th century. Especially share of animal depictions significantly increases in the 6th century in relative terms to 15% of mosaics vs. mere 8% in the 4th century.

Chart 3-15 Breakdown of motifs per century





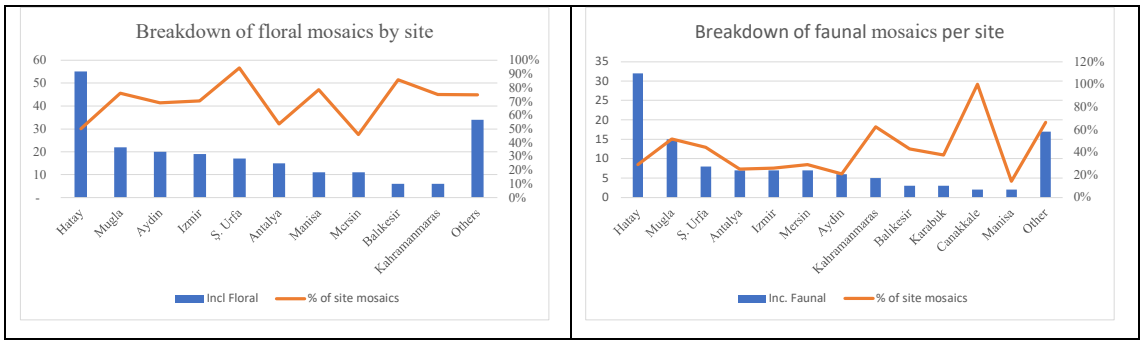
Aggregate data, nevertheless, indicates that geometric shapes are the most preferred motifs in Late Antique Anatolian mosaics both as a single motif and in combination with other types. Only 6% of entries with a discernible motif lack a geometric motif (in just 8 sites). Though very much renowned for its non-geometric mosaics, Hatay has the highest number of purely geometric motifs, which command a hefty share of 32% of the total mosaics from this site. It is also one of the two cities with the highest number of mosaics with no geometric shapes, yet these comprise less than 5% of its mosaics. Sagalassos-Burdur should be noted for its strong preference for pure geometric motifs (71%).

Chart 3-16 Breakdown of geometric mosaics and mosaics without geometric motifs per site



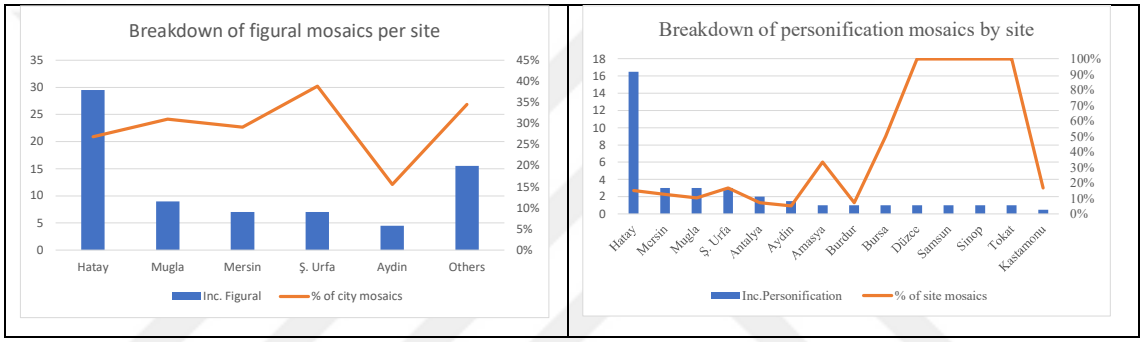
Partly owing to abundance of its mosaic finds, Hatay is naturally on top of the list in all other motifs. Yet, of all types, floral/vegetal ones are the most preferred motif in this site after geometric motifs, appearing in almost half of Hatay mosaics. The share of floral/vegetal motifs is at least 50% in most of the cities. Animals appear more in Muğla and Kahramanmaraş mosaics based on their share in total city mosaics.

Chart 3-17 Breakdown of floral/vegetal and faunal mosaics per site



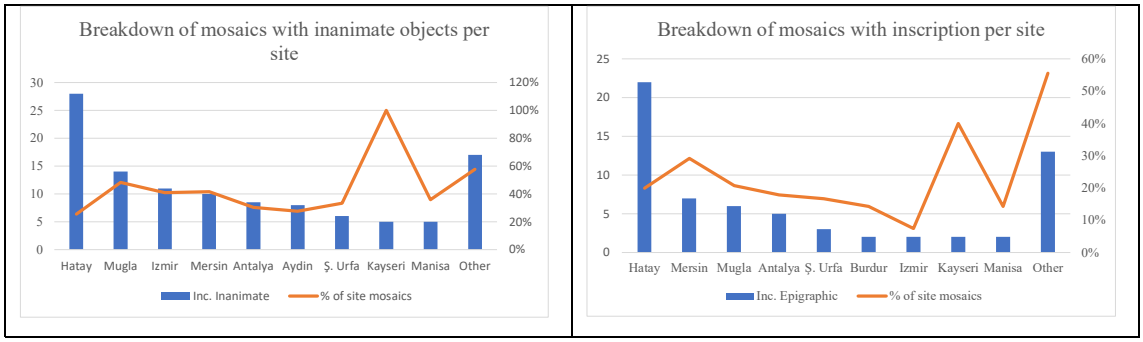
Figural and personification motifs were laid in 17 and 14 cities, respectively, and Hatay leads all in both categories by a wide margin.

Chart 3-18 Breakdown of figural and personification mosaics per site



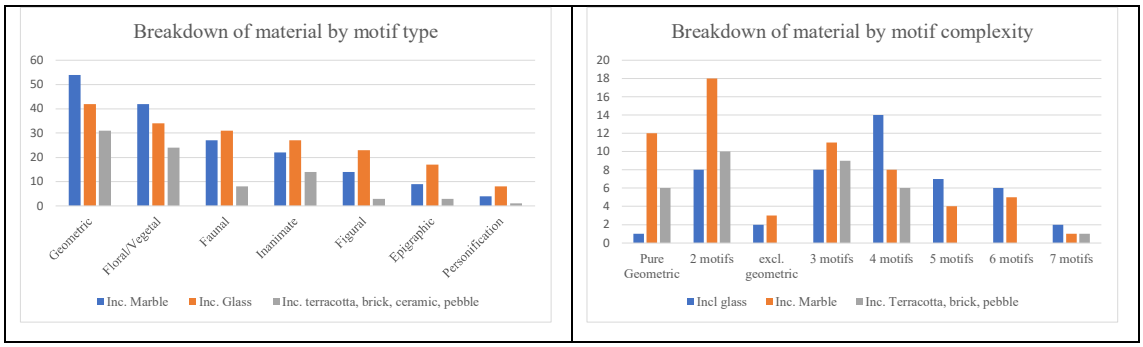
Hatay, Muğla and Izmir mosaics have the highest number of mosaics with inanimate objects. Every Kayseri mosaic depicts this type of motif, but it must be noted that only 5 mosaics in total have been unearthed in this site. Inscriptions are also preferred more in Kayseri (40%) while Hatay leads in terms of number of mosaics with epigraphic motif.

Chart 3-19 Breakdown of mosaics with inanimate objects and inscriptions per site



Since material is not always specified per motif, it is hard to categorize material of mosaics which include more than one motif. Thanks to its higher frequency, however, possibility of pure geometric mosaics with multiple materials to include marble turns out to be significantly higher than glass and earth etc. and pebbles.

Chart 3-20 Material breakdown per motif complexity and breakdown of size per motif



Parallel to the size of mosaic, the number of motifs grows. If a medium-sized mosaic (i.e. 11-40 sqm) is considered as representative due to its higher share in total, pure geometric mosaics are the most preferred (26%), while 51% of medium-sized mosaics include at least three motifs. A similar breakdown is observed for the smaller mosaics. In addition, extra-large mosaics (101-250 sqm) lack pure geometric floors and more than 3 types of motifs dominate these floors. Since one of the arguments for increasing choice of geometric motif was its easy repetition as the size of the mosaic area increases, Anatolian case indicates that larger areas require more types of motifs.

As a final note, these analyses are based on the catalogue entries and those extant mosaics. There are some mosaics lost over time, especially those which were thought to be not worthy of display such as geometric ones were left to the mercy of time and faced decay. Some mosaics are in fragments. It is also possible that several mosaics might have been subject to iconophobic acts or simply destroyed because of wear or change of taste. New mosaics are unearthed every year, which might alter the data and bring in different perspectives to the agency analysis in the next section.

3.2 Material matters

The choice of the material may depend on several factors such as availability, cost and material's own characteristics, which are to be explored largely through several case studies from Anatolia provided in Appendix C.

Limestone is the most commonly found material for stone tesserae, which is also driven by the fact that Anatolia is rich in this type of material. Naturally, materials accessible locally are procured much more easily in shorter lead-times and they possibly cost less. However, in addition to different types of stones, the tesserae include more precious marble, which is largely procured from nearby regions as in Sagalassos. (See

Case 1 in Appendix C for this case study.) In addition, ornamental stones with specific qualities might be sought in nearby regions for special effects as in Şanlıurfa (See Case 2 in Appendix C for this case study).

As for glass, extensive studies have shown that glass production is done in two steps. In the primary step, glass slabs are produced in the raw material rich sites, identified as Egypt and Levantine coast in the ancient times, and then opacified, coloured and shaped in the secondary step. Hatay studies reveal that despite some possible decline in availability of different glass types, there is still accessibility from the 1st century to the 4th century (See Case 3 in Appendix C for this case study). Although the glass cakes are possibly imported from the Levantine area, coloured glasses and even tesserae themselves might be obtained from the secondary glass workshops in the close vicinity as Antandros case shows. (See Case 4 in Appendix C for this case study)

Cost and the budget for the mosaic project may also affect the choice of the material. Regrettably, the cost of these materials or the project is not known. However, several inferences may be drawn from textual sources and recycling practices. Marble is admired[131] and even criticized as a proof of extravagance in wealthy people's houses.[132] It is also subject to re-use as archaeological data suggests that marble revetments were stripped off from older buildings to be put into new use.[133] As for glass, it is highly energy consuming (hence costly), produced mainly in Levant (hence need for import to Anatolia, at least, of raw glass), and there is evidence of recycling. [134] The rest is found in abundance in nature (i.e. stones and pebbles) or can be easily mass-produced (i.e. ceramics, terracotta and bricks), which lowers the cost. Thus, the possible cost index might indicate marble as the most expensive material, followed by glass while the rest is relatively cheaper to procure. Yet, considering the small size of tesserae, the scrap or waste of large marble and glass slabs, broken ceramics or bricks may well be used, bringing down the cost. This is also very practical especially when the mosaic is part of a bigger construction project

[131] Henry Maguire, "The good life," *Late Antiquity: A Guide to the Post-Classical World* (1999).

[132] While criticizing extravagance, John Chrysostom from Antioch, patriarch of Constantinople, cites marble in addition to porticoes, columns, gilded ceilings and statues in his 11th homily on Paul's Epistle to the Philippians. Saint John Chrysostom, *John Chrysostom, Homilies on Paul's Letter to the Philippians* (Atlanta:: Society of Biblical Literature, 2013).

[133] Isabella Baldini Lippolis, "Private space in late antique cities: laws and building procedures," in *Housing in Late Antiquity-Volume 3.2* (Brill, 2007).

[134] James, "Byzantine glass mosaic tesserae: some material considerations 1."; Cutler, "The industries of art."

which may be using these materials in larger quantities for other purposes. There is also recycling of older tesserae and marble.[135]

In addition to cost and availability, more technical issues related to the material itself seem to be at issue. Floors are subject to abrasion and wear since they carry the weight of furniture and people and are possibly subject to occasional cleaning or rain/snow. Therefore, the material needs to be resistant. Moreover, the floor should not be slippery for safety reasons, thus slip resistant. In this respect, stone and terracotta/ceramic/brick perform better than marble or glass. Meanwhile, the small size of tesserae increases the resilience of the material and facilitates repair (breaks or wear-outs on limited surface may go unnoticed for a while due to the fragmented nature of the mosaic technique as long as the ground remains even). As a result, marble and glass can prove more feasible for pavement as in the form of tesserae than for example a slab. Moreover, there are also marble pavements and *opus sectile* is predominantly made of marble pieces. For example, baths are paved with marble slabs or *opus sectile* more often than with tesserae, possibly because of higher heat isolation property of marble. Thus, the material's functionality for the space is also taken into account when material is chosen.

The visual impact achieved through different use of material seems to play the major role in the choice of material. Colour, reflectivity of light and variation effect change per material. As aggregate data shows, Anatolian mosaics are largely polychromatic, and several hues of a colour are used. It is not possible to change the colour of stone easily and permanently, thus coloured glass, marble, earth (terracotta, brick and ceramics) come to rescue. Glass was preferred, for example, for bright hues of blues, greens and reds and red colour was largely achieved through earth-made material.[136]

The reflectivity of light also differs from glass, marble, stone to earth tesserae in descending order. These different characteristics also create variation effect and thus can bring forth certain areas of the surface or attract attention to a certain motif. For example, in the Atrium House triclinium mosaics, the black staff of Paris in the Judgement mosaic was paved with one row of stone tesserae on the part that remains in shadow and one row

[135] For example, Tülek suggests that marble for tesserae in Cilicia could be spolia in view of lack of marble quarries in the region. Füsun Tülek, "Early Byzantine Floor Mosaics in Cilicia" (Unpublished Phd Dissertation, 2004), 380.

[136] Dunbabin, *Mosaics of the Greek and Roman world*, 280; Levi, *Antioch mosaic pavements*, 260.

of glass tesserae of the same colour on the part that receives light.[137] Tesserae analysis from Perge in Antalya also indicates that even different types of stones can be used for the same colour. (See Case 5 in Appendix C for this case study.)

3.3 Technique at work

The quantitative data indicates that *opus tesselatum* is the preferred technique of the mosaics. This can be attributed to the flexibility of design with this technique. *Opus sectile* is geometric in nature, there is no other motif detected in the *opus sectile* mosaics of Late Antique Anatolia. Production of tesserae is more uniform and yields to mass-production while the *opus sectile* pieces are more custom-made and require larger slabs for design.

According to the data, several mosaic floor types may co-exist in the same architectural space in separate units (i.e. in different rooms) or even in the same unit. There are seven mosaic floors that combine *opus sectile* with *opus tesselatum* in Şanlıurfa, Hatay, Mersin and Aydın. For example, the Apsidal Hall in the Bishop's House in Milet (Catalogue no 64) and the frigidarium mosaic of Bath C in Antioch (Catalogue no 290) are paved in this way. In the Tarsus black-and-white mosaic from the 3rd or 4th century (Catalogue no 211), *opus sectile* is combined with *opus scutulatum* (mixture of tesserae and larger slabs).

The density data also supports the observation that flexibility of design is an important criterion for the early Byzantines given the high density (36-200 tesserae per dm^2). If tesserae density is compared to pixel in digital images, higher density means higher definition, more clarity and higher complexity for the image. High density is also associated with higher quality. Mosaics of the Amazons Villa from Haleplibahçe in Şanlıurfa has the highest density rising to 499 T /dm^2 and ranging between 168-499 T/dm^2. Notably, this villa's mosaics date from the 6th century, i.e. when the floor mosaics start to decline in number. 7 mosaics from Hatay follow suit with very high density (above 200T/dm^2). Mosaics of such density can be classified as *opus vermiculatum* based on Dauphin's definition (tesserae size: 0.7cmx0.7cm)[138] while Getty Institute sets the

[137] Becker, Kondoleon, and Worcester Art, *The arts of Antioch : art historical and scientific approaches to Roman mosaics and a catalogue of the Worcester Art Museum Antioch Collection*, 41.
[138] Dauphin, "Carpets of Stone: The Graeco-Roman Legacy in the Levant."

threshold at higher density (tesserae size 0.4cmx0.4cm)[139]. These high-density areas of a mosaic appear usually in depictions of humans, personifications or animals. However, there are also cases where the geometric motifs have relatively high-density such as geometric mosaics of Room 18 and 21 of the Yakto Complex in Hatay with 145T/dm^2 (Catalogue no 324 and 328). In addition, depending on the design, density at the borders may exceed those in the centre. Apart from the Yakto mosaics, this observation holds true for the main reception hall mosaic of the Amazons Villa in Haleplibahçe in Şanlıurfa, which enjoys a very high density of 332T/dm^2 at the border, above that of the extant central field (284T/dm^2).

The placement of tesserae is also largely dependent on the motifs. Linear motifs have the tesserae lined usually in straight order while circular motifs and especially figural ones are diagonally configured. Among the diagonally set mosaics, a geometric pattern - fish scale- stands out as a differentiating factor among sites. If the fish scale is outlined with darker tesserae and/or covers only one grid in the central field, it appears as a geometric motif. Otherwise, it is classified as a placement technique. Haleplibahçe mosaics (especially the Amazons Villa) predominantly have fish scale in the central field. Fish scale ground is also seen in several mosaics from Hatay (Antioch, Daphne and Seleucia Pieria), Kahramanmaraş (Germanicia) and Antalya (Alanya and Perge). Fish scale usually marks the background, rather than filling in the main motifs of the central field. In some cases, it is unclear whether fish scale is the placement technique or part of the motif itself, especially in dispersed composition of rosebuds on fish scale ground in Şanlıurfa (e.g. Catalogue no 247) and Hatay (e.g. Catalogue no 296). Yet, the similarity in this technique/composition ties these mosaics together.

3.4 Directing view and motion

Through their colours, compositions and motifs as well as irregularity under foot, tessellated floors interact with those walking, sitting or standing on them by directing view and motion. The quantitative analysis indicates that Anatolian mosaics largely exploit the technical and compositional options for this purpose given the dominance of polychromy, multiple and intricate framing, registers as well as variety and orientation of motifs.

[139] Alberti et al., *Illustrated glossary : technician training for the maintenance of in situ mosaics*, 8.

Apart from physical contact (irregularity under foot), diversity of colours, motifs and composition in Anatolian mosaics attract attention and may raise curiosity through the figures and inscriptions as these stimulate the beholder to make sense of them. This is further accentuated by framing, which calls for attention to the floor and its central image by differentiating the floor pavement from the wall. All well-preserved mosaic floors have at least one border frame and many of them have their main motifs additionally framed on the central field as in medallions and panels as well as grid compositions as quantified above. In intricate frames such as Yakto Mosaic's topographical border (Catalogue no 333-1), the attention may even shift to the borders: the town and its habitants on the way from Daphne to Antioch in the frame vs. bust of Megalopsychia -personification of greatness of soul- and hunting scene in the centre. The border image complements the main image. Megalopsychia and surrounding hunting scene are supported with the richness and vivacity of the region depicted in the border. The frame's image may appeal more to the one who is nearer to it compared to the central image. The complexity of the composition also increases the visual stimulants as in Constantinian Villa in Hatay (Catalogue no 335), which has panels, medallions, grids arranged in linear and circular compositions in a horror-vacui mode.

Once the attention is secured, the mosaic has the power to direct the eye. A dispersed composition or a repetitive grid, which offers a neutral view, holds the potential to lead the beholder just gaze around the floor. For example, Alanya-Kadıpaşa mosaics (Catalogue no 209-210) have repetitive geometric patterns dispersed on the floor and the eye is likely to wander around without resting on a specific motif. Meanwhile, as previously mentioned, linear compositions lead the eye horizontally or vertically, presumably from left to right considering that the most-written languages of the time -Greek, Latin, Syriac- are read in this order. Circular compositions (e.g. mosaic with animals in Olympos in Antalya, whereby animals are organized in a circular grid (Catalogue no 132)) and motifs such as wheel of fortune (e.g. Medusa? mosaic in Mylasa, (Catalogue no 99)) or ivy tendril with its curves (e.g. inhabited vine trellis mosaic in Seleuceia ad Calycadnus in Mersin, (Catalogue no 223)) set the eye in circular motion.

In addition, motifs and compositions may possess deictic properties. Bending the head and body slightly, Nike motif in Three Graces-Hermes and Nike mosaic in Anemurium in Mersin (Catalogue no 234) directs the eye to the cup in her hand and possibly to the further left of the room. The corridor mosaic in Germanicia in

Kahramanmaraş (Catalogue no 393), meanwhile, hints at the turn of the corridor by aligning the animal motifs in line with the architectural shape. The most obvious deictic depiction could be the two sandals at the entrance of the frigidarium that point at the circulation pattern in the bath in Sobesos in Nevşehir (Catalogue no 205).

The next step is to move not only the eye but also the body. These sandals are likely to induce the walker to enter and exit as signalled by the orientation of the sandals. Another way to move people is to offer limited best views. Humans, animals, flowers, trees, objects (such as kantharos) and inscriptions require certain positioning to perceive them. For example, the city personifications in Charidemos' house (Catalogue no 78) require shift of position since one city can be seen from the south while the other two from the west. In contrast to inducing movement, the composition may tempt to halt the motion. For example, scenes from the life of Achilles depicted in the corridor of the Amazons Villa in Haleplibahçe (Catalogue no 244) cannot be viewed as one walks along the corridor to reach the main reception room, but if one stands still or sits with his/her back to the wall and changes position from time to time to get a full view of the narrative. The townsite mosaic from Celenderis (Catalogue no 226) is remarkable in this respect with its so-called fish-view perspective since there are two vantage points: one side from east to west and the other west to east, back-to-back. The image can be read sequentially from east to west or from west to east. On the east side, the way the boat enters the harbour directs the eye and the portico is depicted with a long curve which possibly induces the beholder to follow it.[140]

Thirdly, Anatolian mosaics communicate with the beholder, sometimes overtly through inscriptions, sometimes in a more discreet manner through images. The written messages for identification, commissioning, well-wishing etc. and allusions to power, education, welfare etc. are discussed in the next section. However, some inscriptions may also direct the bodily movement. For example, the fragmented inscription in the commercial stoa-diple mosaic in front of a tavern in Perge (Catalogue no 166-1) mentions the name of some Rufus Aurelius, possibly the owner of that tavern, and the mosaic may be inviting the beholder to his tavern with this inscription. In the case of sandals mentioned above, the image sets the entry and exit rules for the bath and thus regulates circulation. In addition, mosaics may provide insight for the furnishment of the space and

[140] Tülek, "Early Byzantine Floor Mosaics in Cilicia," 261.

hierarchy of visitors such as the triclinium mosaic of Yakto Complex (Catalogue no 332). Here, the tesserae are paved in geometric grid in a U-shape, indicating where *klinei* would possibly stand. The orientation of the U as well as the orientation of the single-view motif, i.e. kantharos, also direct the seating of the guest of honour.

3.5 Appealing to heart and mind

The interaction of mosaics with people is not confined to view or motion. They can communicate messages related to the architecture and commissioners and stimulate experiencers emotionally and intellectually. The intricacy level of the design and iconography is usually associated with the significance attributed to the paved space and its function. More complicated is the mosaic, the more important and possibly more publicly frequented is that space. The iconography may also hint at the function of the structure. For example, the above-mentioned mosaic in Anemurium with the image of Three Graces, Hermes and Nike imply that this roadside building is related to trade, it might be the house of a merchant or served as a civic or commercial structure for trade.[141] In addition, these mosaics imply the high status of their commissioners with respect to their power in the society, educational level and wealth. Tessellated pavements may also trigger emotional and intellectual responses, also compatible with the Roman notion that linked movement of body and mind, that is walking and thinking.[142] Mosaics appeal to heart and mind through their materiality and composition of geometric (abstract), figurative (representational) and epigraphic (textual) motifs, which are discussed below.

3.5.1 Making sense of geometric (abstract) motifs

There is a great variety of geometric motifs in Anatolian mosaics in early Byzantine times from simple geometric shapes (squares, rectangles, octagons, circles etc.) to their complex combinations to form lozenges, guilloches, meanders, swastikas, Solomon knots, dentils etc. As the complexity increases, these motifs become more demanding for an experiencer who wants to make sense of the perceived environment since possibility of various connections between motifs may lead to multiple viewing as Alfred Gell

[141] Campbell, *The mosaics of Anemurium* 25, 25.
[142] See Timothy M O'Sullivan, "The Mind in Motion: Walking and Metaphorical Travel in the Roman Villa," *Classical Philology* 101, no. 2 (2006).

suggested.[143] For example, the geometric mosaic in Room 11 of the Bath A in Hadrianopolis in Karabük (Catalogue no 182) has rectangle arms which form stars and also flank circlets and can be read in both ways (i.e. part of star, part of indicators to circlets). Interlaced grids as in Daphne Sector DH-27 in Hatay (Catalogue no 356) offer such animated scenes that perplex the eye and get the experiencer immersed in the design to make sense of it.

While some geometric motifs such as guilloche band in medallions (e.g. Tryphe Mosaic in Sinope (Catalogue no 196)) act as frames to put the spotlight on the main motifs, the others like the rectangle arms might represent flowers or stars in abstract form. Rosettes, for example, are treated as floral motifs and crosses as inanimate object in this thesis for this reason. It is known from textual sources that even more abstract designs can be perceived as "a flowery meadow, the moon, a river, the sea and almost certainly the human figure" during Late Antiquity.[144] Therefore, they are assimilated to familiar things of everyday life in the mind's eye.

Apart from natural things, certain geometric motifs such as knots, swastikas and stars may arouse apotropaic associations, thus they are placed in thresholds (to keep away the evil from entering), borders and in locations prone to accidents such as baths. Knot metaphorically implies binding things literally and people by spell as the word in Greek suggests.[145] The knot known as Solomon's knot also carries with it the associations of power possessed by Solomon as acknowledged in the glass amulet in Anemurium with the inscription "The Seal of Solomon restrains the Evil Eye".[146] Moreover, the Solomon's knot resembles "cross" with its four arms and equilateral nature[147], thus it might be used in floors in place of cross without violating the ban on crosses on floors. In the geometric frame around the Three Graces Mosaic of the Bath of Poimenios in Silifke (Catalogue no 221), the Solomon's knot is on the arms of an eight-pointed star, possibly safeguarding the bathers against the perils.

[143] Gell, *Art and agency : an anthropological theory*, 80.

[144] John Onians, "Abstraction and Imagination in Late Antiquity," *Art History* 3, no. 1 (1980): 11. This perception of abstract motifs as natural things is exemplified for marble slabs but can be extended to mosaics.

[145] Gavin Osbourne, "Mosaics of Power: Superstition, Magic and Christian Power in Early Byzantine Floor Mosaics" (University of Sussex, 2015), 64.

[146] James Russell, "The archaeological context of magic in the Early Byzantine period," in *Byzantine Magic*, ed. Henry Maguire (Washington D.C.: Dumbarton Oaks Research Library and Collection, 1995), 39.

[147] Osbourne, "Mosaics of Power: Superstition, Magic and Christian Power in Early Byzantine Floor Mosaics," 67.

Presumably of Indo-European origin, swastika means “conducive to well-being” in Sanskrit and its rotatory movement around a central point implies cyclicality and regeneration, symbolizing wealth and good fortune across many cultures including Byzantium.[148] This image appears in the Anatolian mosaics either as an individual motif or frame motif combined with other motifs like meander (e.g. Swastika Mosaic in Germanicia (Catalogue no 398), frigidarium mosaic of Bath C in Antioch (Catalogue no 290), and Apodyterium Mosaic of Small Bath III 15 in Anemurium (Catalogue no 228)). As for stars, which are by nature source of luminosity in darkness, they are suggestive of the fight between light and dark.[149] Peristyle house mosaic in Erythrai in İzmir (Catalogue no 22) has four-point stars within an eight-point star motif in the panel below a kantharos with sprouting ivy leaves, which is also another apotropaic motif. Likewise, the geometric mosaic in the Room 2 of the Bishop’s Palace in Aphrodisias in Aydın (Catalogue no 106), has four-point stars.

Several studies on mosaics and personal objects suggest that objects and images with magic motifs were largely perceived as endowed with power of protection by the Byzantines.[150] Yet, it must be noted that they are meaningful only to those who are aware of such symbols. The same argument applies to the representative and textual motifs. Especially, reception of pagan motifs is likely to have differed for pagans, Christians or Jews and these depictions seem to have gradually lost their ritualistic reference and gained more of a cultural attribute and possibly apotropaic value. In addition, these abstract motifs act as intellectual stimulants and conversation starters for those who notice them, which also explains the efforts of the mosaics to get noticed as discussed in the previous sections.

[148] Jean Chevalier, Alain Gheerbrant, and John Buchanan-Brown, *The Penguin dictionary of symbols*, Penguin reference books, (London: Penguin, 2008), 956-57; "Swastika," Encyclopædia Britannica, 7 February 2019, accessed February 07, 2022, https://www.britannica.com/topic/swastika.

[149] Five-pointed star stands for human microcosmos, six-pointed one for relations between flesh and spirit as well as the rhythm of this bond while seven-pointed one is reminiscent of cosmic lyre according to Chevalier, Gheerbrant, and Buchanan-Brown, *The Penguin dictionary of symbols*, 924-25.

[150] Among these studies are: Henry Maguire, *Byzantine Magic* (Washington D.C.: Dumbarton Oaks Research Library and Collection., 1995); Osbourne, "Mosaics of Power: Superstition, Magic and Christian Power in Early Byzantine Floor Mosaics."; Deniz Sever Georgousakis, "Against All Evil: Byzantine Portable Objects of Private Protection from Turkey" (Koç University, 2017).

3.5.2 More food for thought with figurative (representative) motifs

Representative (figurative) motifs consist of humans, animals, vegetation and objects. Humans depicted in Anatolian mosaics range from mythological/legendary figures (Table 3-1), personifications (Table 3-2), generic (man, woman, child, athlete, peasant, pottery-maker, musician, dancer etc.) to real people (e.g. possible portraits of home-owners, well-known habitants of the city) (Table 3-3). Other representational motifs, namely animals, vegetations, flowers and objects (Table 3-4), are largely combined with geometric and human motifs, yet in rare cases they are depicted on their own. Acting as references to different aspects of life from heroic, spiritual and intellectual to rustic and mundane aspirations, they interact with the experiencers.

Mythological stories and associations: There are 39 mosaics with mythological/legendary characters in 19 ancient sites in 12 Anatolian cities. (See Table 3-1). Some of them narrate scenes taken directly from mythology or legends. Abduction of Ganymede by Zeus appears in the 4th century mosaic from Seleuceia ad Calycadnus in Mersin (Catalogue no 225). Two contemporary mosaics from Adana (no exact provenance) and Prusia ad Hypium in Düzce depict the Classical period theme of Orpheus enchanting animals (Catalogue no 216, 177). There are two scenes from Iliad. One is in Sagalassos in the Neon Library (again from the 4th century) referring to Achilles, Thetis and Phoenix (Catalogue no 160), possibly referring to the *paideia,* which in a way communicates the function of the building as a library.[151] It is possible that the education of Achilles, who maintained his popularity as the ideal warrior during Late Antiquity, was seen as an exemplary education by many Byzantine writers.[152] The second one is in Hierapolis, the Iliad Mosaic (from the 5th century) with Briseis (?), Ajax, Phoenix, Achilles (?), Ulysses (?) together with athletes (Catalogue no 122), which depicts Greek envoy meeting with angry Achilles to summon him back to the Trojan war in exchange for gifts and Briseis.[153] The Achilles Life mosaic in the Amazons Villa (6th century) in Haleplibahçe in Şanlıurfa, though partly damaged, tells his life from birth possibly until

[151] M Waelkens et al., "The Sagalassos Neon Library mosaic and its conservation," *Sagalassos V. Report on the Survey and Excavation Campaigns of 1996 and 1997* (2000): 419-47.

[152] Kazhdan et al., *The Oxford dictionary of Byzantium*.p. 13; Glanville Downey, "Justinian as Achilles," *Transactions and Proceedings of the American Philological Association* 71 (1940). A. Cameron, "Young Achilles in the Roman world," *Journal of Roman Studies* 99 (2009).

[153] A Zaccaria Ruggiu, "Regio VIII, Insula 104. Le strutture abitative: fasi e trasformazioni," *Hieraplis Di Frigia I-Le attivita della campagne di scavo e restauro 2000-2003* (2007).

the time he is found by Odysseus to participate in the Trojan war (Catalogue no 244). One of the motifs in its frame is a poet/musician, who might be telling with a lute the Achilles myth depicted in the centre, as possibly done during the diner parties that might have taken place in the villa.[154] It is also worth noting that the Hunting Amazons mosaic in this villa portrays Amazon queens fighting with animals and fragmented one is possibly Penthesileia, with whom Achilles fell in love at the very moment he killed her during the Trojan war. Thus, the corridor mosaic might be linked to the triclinium mosaic in this manner, creating a mythological atmosphere through all these associations.

Table 3-1 Mythological/Legendary Characters in Anatolian mosaics

City	Ancient site	Mosaic name	Date	Mythological/Legendary figures
Adana		The Orpheus Mosaic and the Animals	4th century	Orpheus
Antalya	Xanthos	Meleager and Atalanta Mosaic	5th century	Panel 2: Meleager, Atalante, Panel 3: Thetis, Achilles
Antalya	Olympos	Thalassa Mosaic	3rd or 4th century	Thalassa
Burdur	Sagalassos	Neon Library Mosaics	4th century	Thetis?, Achilleus, Phoinix
Denizli	Hierapolis	Iliad Mosaic	5th century	athletes, Breseis?, Ajax, Phoenix, Achilles?, Ulysses?
Düzce	Prusia ad Olympium	Orpheus Mosaic in Prusia ad Hypium	3rd or 4th century	Orpheus
Hatay	Antioch-on-the-Orontes	Ge and Karpoi, Eurotas and Lakedaimonia and Sea-Thiasos Mosaics	4th century	Ge, Karpoi, Eurotas and Lakedaimonia, Sea Thiasos: Agreus-Kymodoke and Palaimon-Akaia, Galateia-Anabesineos, Galeos-Pherousa and Phorkys-Dynamene
Hatay	Antioch-on-the-Orontes	Hermes and Dionysus Mosaic	4th century	Hermes, Dionysus, nymph
Hatay	Antioch-on-the-Orontes	Thetis Mosaic (Phase 2)	4th century	Thetis
Hatay	Antioch-on-the-Orontes	Dumbarton Oaks Hunt Mosaic	6th century	Artemis?
Hatay	Daphne	Figural Mosaic of The Constantinian Villa in Daphne	4th century	Artemis, Erotes, Dionysos, Silenus, Heracles
Hatay	Daphne	Scenes of the Palestra Mosaic	5th century	Putti
Hatay	Daphne	Mosaic of Megalopsychia	5th century	Hunters: Acteon, Teiresias, Narcissus, Adonis, Meleager, Hippolytos
Hatay	Daphne	Rams' Mosaic	6th century	Putti
Hatay	Daphne	Mosaic of Thetis	5th century	Thetis, putti
Hatay	Daphne	Mosaic of Amazonomachy	5th century	Amazons
Hatay	Daphne	Aphrodite-Erotes- Adonis Mosaic	5th century	Aphrodite, Erotes, Ares/Adonis
Hatay	Daphne	Marine Mosaic in Section A2	5th or 6th century	Tritons (Galeus)
Hatay	Seleucia Piera	Mosaic of the Sea-Goddess and Personifications	5th century	Sea-goddess, Eros
Hatay	Epiphaneia	Artemis Mosaic	4th or 5th century	Artemis
Izmir	Ephesos	Eros on Chariot Mosaic	5th or 6th century	Eros
Kahramanmaras	Germanicia	Hunting Feast Mosaic	4th or 5th century	Erotes
Kahramanmaras	Germanicia	Eros mosaic	NA	Eros
Mersin	Tarsus	Tarsus Tethys Mosaic	4th century	Tethys
Mersin	Anemurium	Three Graces-Hermes and Nike Mosaic	3rd or 4th century	Three Graces, Hermes (desire of gains or thief), Nike
Mersin	Anemurium	Personification of Sea Mosaic	3rd or 4th century	Tethys/Thetis/personification of sea?
Mersin	Anemurium	Nike Mosaic	4th century	Nike
Mersin	Silifke	Three Graces Mosaic in Bath (of Poimenios)	4th or 5th century	Three Graces
Mersin	Seleuceia ad Calycadnus	Abduction of Ganymede and Seasons Mosaic	4th century	Ganymede, Zeus in the form of eagle
Mugla	Halicarnassus	Atalante and Meleager and Dido and Aenas Mosaic	5th century	Atalante, Meleager, Dido, Aenas
Mugla	Halicarnassus	Venus or Amphitrite Mosaic	5th century	Venus/Amphitrite
Mugla	Halicarnassus	Dionysos and his entourage and Europa mosaic	5th century	Phobos-heads, satyr, nymph or maenad, nereid, Dionysos, youthful Dionysos?, Pan, Eros?, Europa, water nymph, ichtho-centaur
Mugla	Halicarnassus	Nereid Mosaic in House of Charidemos	mid-5th century	Nereid, ichthyo-centaur
Mugla	Halicarnassus	House/Mosaic of Dionysiac scene? in House of Charidemos in Halicarnassus	mid-5th century	Pan?
Mugla	Mylasa	Medusa? Mosaic	5th or 6th century	Medusa?
Şanlıurfa	Haleplibahce	Achilleus Mosaic	6th century	Achilleas, his Trophos (Nurse), Thetis, Chiron (Wise Centaur), Odysseus, Moirai (Greek Goddesses of Fate)
Şanlıurfa	Haleplibahce	Hunting Amazon Queens Mosaic	6th century	Eros (in frame); Amazon queens (central ground): Melanippe, Penthesileia (?), Hippolite and Thermodosa
Şanlıurfa		Azizos and Monimos Mosaic	4th or 5th century	Azizos, Monimos
Şanlıurfa		Artemis/Diana Mosaic	NA	Artemis/Diana

Daily activities or concepts through deities and legendary figures: However, not all mosaics with such characters tell mythological stories straightforward, but they rather display these figures in a bust or engaged in a daily activity. In this respect, Eros together with its multiplication Erotes and its further evolution into putti is the most repeated figure in Late Antique Anatolia. It largely accompanies other deities (e.g. Dionysos and his entourage mosaic in Halicarnassos (Catalogue no 77), and Mosaic of Thetis in Daphne

[154] See Stephenson, "Dining as Spectacle in Late Roman Houses."; Huskinson, "Theatre, performance and theatricality in some mosaic pavements from Antioch."

(Catalogue no 334)). It surely evokes "love" when depicted with Aphrodite and lover as in the Aphrodite-Erotes-Adonis mosaic in the House of Green Carpet in Daphne in Hatay (Catalogue no 354). This mosaic in the House of Green Carpet could be covering a bedchamber and the mosaic might have even complemented the wedding ceremony, whereby a guest would recite *epithalamia* that talked of Eros and love as the newly-weds proceeded to their room.[155] There are also fragments that portray Eros only (Eros on Chariot mosaic in Izmir (Catalogue no 2) and Eros mosaic from Germanicia in Kahramanmaraş (Catalogue no 396)) and mosaics that depict Eros as putti (Palaestra mosaic of the Constantinian Villa in Daphne in Hatay (Catalogue no 338) and Rams' Mosaic in Daphne in Hatay (Catalogue no 362)). They are in action (fishing, riding a chariot, shooting an arrow, dancing etc.), highlighting the role of Eros in fertility that brings in prosperity and good luck to where they are found.[156]

Abundance highlighted through Dionysiac theme and sea-goddess: This theme of abundance is further exploited with Dionysos for the land[157] and Thetis, Tethys or sea-goddess[158] for the water. In the Dionysos and his entourage mosaic from Halicarnassus in Muğla (Catalogue no 77), Dionysos and the related characters such as Phobos, maenad, Pan and Eros are depicted in medallions like the cast of today's movies. The exception is one large panel of Dionysos walking with one of his attributes – the panther. However, there is no specific story that can be associated with this composition except possibly for allusion to Dionysiac processions. Meanwhile, in Hermes and Dionysos mosaic of the Bath D in Antioch (Catalogue no 282), there is a fragment whereby Hermes is carrying baby Dionysos, which might be alluding to Hermes bringing the child to his mother's sister to bring him up, yet the fragment does not allow further analysis.[159] There are other mosaics, which include Dionysos among its figures, but the story is lacking as in the

[155]Levi, *Antioch mosaic pavements*, 315-16., Lori P. Neuenfeldt, "Eros and Erotes in the Late Antique mosaics of Antioch" (Florida State University, 2009).

[156] Eros is the Olympian god of love and fertility in the Greek mythology and is seen as bringing love and good luck. In Christian context, it is related to Eucharist. See Bente Kiilerich, "Visual Dynamics. Reflections on Late Antique Images," (Bergen, https://uib. academia.-edu/BenteKiilerich/Books, 2015), 111.

[157] Dionysos is the Olympian god that is associated with wine, vegetation and pleasure. See "Dionysos," www.theoi.com, accessed February 8, 2022, www.theoi.com/Olympios/Dionysos.html.

[158] Thetis is a goddess of the sea, mother to Achilles while Tethys is the Titan goddess of fresh water. See "Thetis," www.theoi.com, accessed February 8, 2022, https://www.theoi.com/Pontios/NereisThetis.html; "Tethis," www.theoi.com, accessed February 8, 2022, https://www.theoi.com/Titan/TitanisTethys.html.

[159] "Dionysos."

figural mosaic of the Constantinian Villa in Antioch (Catalogue no 335), which stages a hunting scene at the top flanked by seasons and includes Dionysos' portrait in a medallion in the lower section. Meanwhile, Thetis (without Achilles), Tethys and other sea goddesses are depicted with plenty of sea creatures and sometimes with putti fishing alluding to the bounty of the sea and the rivers. It is not surprising to see that these mosaics are largely found in Hatay, renowned for its water sources.

Deities and heroes at hunt or fight: Hunting and fighting is another theme prevalent in these mosaics, but these largely come from Hatay and Şanlıurfa although this theme appears in other sites too with generic hunters. Mythological/legendary characters such as Artemis, Meleager and Amazons associated with hunting and war are the focal points in such mosaics. In Artemis Mosaic of Epiphaneia Bath (Catalogue no 378) from the 4th or 5th century, Artemis is in the centre of the composition with her name inscribed above and she is surrounded by the hunting scene with hunters and animals. Since the composition of Dumbarton Oaks Hunt Mosaic (Catalogue no 307) is similar, the huntress in the middle probably stands for Artemis. In these mosaics, Artemis is not personally engaged in the hunt. However, in the Artemis/Diana mosaic (fragment in the Ontario Museum of Canada (Catalogue no 378) attributed to Şanlıurfa[160]) a huntress identified as Artemis/Diana is about to strike a bow. Legendary hunters that chase or kill animals in the wild are also portrayed as in the Megalopsychia Mosaic in Yakto Complex in Hatay (Catalogue no 333): Acteon, Teiresias, Narcissus, Adonis, Meleager, Hippolytos. Meleager are engaged in the famous boar hunt in Meleager and Atalanta mosaic in Xanthos (Catalogue no 134). Above mentioned Hunting Amazons mosaic in Haleplibahçe in Şanlıurfa depicts 4 queens hunting: Melanippe, Penthesileia (?), Hippolite and Thermodosa. This is a rather uncommon depiction of heroism, since Amazons are usually portrayed in fight with Greeks as enemies and being defeated as in the mosaic of Amazonomachy in Daphne (Catalogue no 347). In Azizos and Monimos mosaic from Sadberk Hanım Museum, there are two soldiers, attributes of whom endow them with possible identities of Azizos and Monimos, twin deities associated with Venus in the region who protect the caravans.[161]

[160] Derya Şahin and Nur Deniz Ünsal, "A Group of Edessa Oriented Mosaic Panels Exhibited in Royal Ontario Museum," *Journal of Mosaic Research* (2018): 248-50.

[161] This mosaic is also attributed to Şanlıurfa like the Artemis Mosaic of Ontario Museum due to rosebuds in the background. See Şahin and Ünsal, "A Group of Edessa Oriented Mosaic Panels Exhibited

Personifications as expression of abundance, well-being and virtues: In addition to deities, a wide range of non-humans from abstract ideas to places (cities), nature, time, feelings and virtues are represented in human form, mostly as female images. There are only a few instances in Early Byzantine mosaics in Anatolia where the personification is male: Sol Invictus – Unconquerable Sun, Agros – field and season of Islahiye mosaic. The former is depicted in the Zodiac Mosaic with Sol Invictus and seasons in Prusia ad Olympium in Bursa (Catalogue no 176). Agros appears with Opora – harvest in the frame composition of the Main Reception Hall Mosaic of Amazons Villa in Haleplibahçe in Şanlıurfa (Catalogue no 245), possibly reinforcing the hunting scene with evocation of prosperity. The 4th-5th century mosaic of Sıhhiye School in Samsun also features a season in male form (Catalogue no 195) as opposed to all other mosaics of seasons depicted as women.

Personifications occur in 39 of Anatolian mosaics in 14 cities (19 sites) with the theme of time topping the list, followed by nature and abstract ideas. (See Table 3-2). Although personification is in practice from very early times, the difference in Late Antiquity is the increase in their frequency and tendency to inscribe name labels on them.[162] Almost all of the Anatolian personifications have accompanying inscriptions, which enables easy identification. In many cases, these personifications are highlighted by being encircled in a medallion or panel. In some cases, they also constitute the main motif of the architectural space. Considering their connotations of fertility, abundance and virtues in most cases, these personifications act as both expression and assurance of "good life" which involves prosperity in material and spiritual world.[163]

in Royal Ontario Museum," 248-50. Baris Salman, "Orta Euphrates Mozaikleri Işığında Edessa ve Samosata Mozaikleri" (Unpublished Phd dissertation, Dokuz Eylül University, 2007), 183-84.

[162] Roger Ling, "Mosaics," in *A Companion to Roman Art*, ed. Barbara Borg (Chichester, West Sussex, UK: Wiley, Blackwell, 2015), 271.

[163] This expression is borrowed from Henry Maguire's article "The good life.", whereby he discusses prosperous lifestyle of Late Antiquity though domestic objects.

Table 3-2 Personifications in Late Antique Anatolian mosaics

City	Ancient site	Mosaic name	Dating:	Personification	Representation
Amasya	Amaseia	Bust of Ktisis and Pare Boule Mosaic	4th to 6th century	Ktisis, Pare Boule	Foundation/donation, boule
Antalya	Xanthos	Meleager and Atalanta Mosaic in the House of Meleager and Atalanta	5th century	Eirene, Euprepeia	Peace,suitability or propriety
Antalya	Olympus	Fragments from Seasons Mosaic in the Building with Mosaics	Late 5th or early 6th century	Seasons, Xaris	Seasons, grace
Aydın	Aphrodisias	Seasons Mosaic in North Temenos Complex in Aphrodisias	4th century	Seasons	Seasons
Aydın	Milet	Winged Female Busts Mosaic of Byzantine Residence in Bishop's Palace	1st half of 5th century	Seasons?	Seasons
Burdur	Sagalassos	Neon Library Mosaics	Second half of the 4th century	Seasons	Seasons
Bursa	Prusia ad Olympium	Zodiac Mosaic with Sol Invictus and Seasons	3rd or 4th century	Sol Invictus, Zodiac, seasons	Unconquered sun, Zodiac, seasons
Düzce	Prusia ad Olympium	Orpheus Mosaic	Late 3rd or early 4th century	Seasons	Seasons
Hatay	Narlica	Mosaic of Apolausis in Bath of Apolausis	5th century	Apolausis	Enjoyment
Hatay	Narlica	Mosaic of Soteria in Bath of Apolausis	5th century	Soteria	Well-being
Hatay	Antioch-on-the-Orontes	Mosaic of Ktisis in House of Ktisis	6th century	Ktisis	Foundation/donation
Hatay	Antioch-on-the-Orontes	Ge and Karpoi, Eurotas and Lakedaimonia and Sea-Thiasos Mosaics in Bath E	4th century	Ge, Egypt, Aroura	Earth, Egypt, Arable Land
Hatay	Antioch-on-the-Orontes	Hermes and Dionysus Mosaic in Bath D	4th century	Gethosyne	Joy, delight
Hatay	Antioch-on-the-Orontes	Mosaic of Ananeosis	5th century	Ananeosis, seasons	Renewal, seasons
Hatay	Antioch-on-the-Orontes	Ge and Karpoi Mosaic in the House of Aion	After 500	Ge	Earth
Hatay	Daphne	Mosaic of Megalopsychia of Yakto Complex	5th century	Megalopsychia	Greatness of soul
Hatay	Daphne	Topographical border of Yakto Complex	5th century	Spring	Nymph representing Pallas and Callas springs
Hatay	Antioch-on-the-Orontes	Mosaic of Epicosmesis on the slope of Mt. Staurin	6th century	Epicosmesis	Celebration
Hatay	Daphne	Figural Mosaic of The Constantinian Villa	4th century	Seasons, Ananeosis, Euandria, Dynamis, Ktisis	Seasons, renewal, manliness, strength, foundation/donation
Hatay	Daphne	Mosaic of Chresis	4th century	Chresis, Ktisis? (Elvin: Ge? Cornucopia?)	Abundance, foundation/donation? (Elvin: Earth?)
Hatay	Daphne	Mosaic of Ge and the Seasons in House of Ge and the Seasons	5th century	Ge, seasons	Earth, seasons
Hatay	Daphne	Unidentified personification mosaic in House of Ge and the Seasons	5th century	Unidentified	-
Hatay	Daphne	Ktisis Mosaic in House of Ge and the Seasons	5th century	Ktisis	Foundation/donation
Hatay	Daphne	Mosaic of the Leaf Semis in House of the Worcester Hunt	6th century	Ge	Earth
Hatay	Seleucia Piera	Mosaic of the Sea-Goddess and Personifications in House of the Sea-Goddess	5th century	Ktisis, Ananeosis, Euandria, Dynamis	Foundation/donation, renewal, manliness, strength
Hatay	Epiphaneia	Months Mosaic in Porticoed Gallery/Stoa	3rd or 4th century	Months, zodiac, seasons	Months, zodiac, seasons
Kastamonu	Pompeipolis	Geometric mosaic in Roman villa on the slopes in Pompeipolis	4th or 5th century	?	Unavailable
Mersin	Anemurium	Personification of Sea Mosaic in Roadside Building WII 13	2nd half of 3rd century or early 4th century	Sea?	Sea
Mersin	Seleuceia ad Calycadnus	Abduction of Ganymede and Seasons Mosaic in Trench C	Middle of 4th century	Seasons	Seasons
Mersin	Elaussia Sebaste	Apodyterium Mosaic of Small Baths	4th century	Seasons	Seasons
Mugla	Halicarnassus	Atalante and Meleager and Dido and Aenas Mosaic in House of Charidemos	mid 5th century	Seasons	Seasons
Mugla	Halicarnassus	City Personifications Mosaic in House of Charidemos	mid 5th century	Cities	Cities: Halicarnassus, Berytus, Alexandria
Mugla	Halicarnassus	Charidemos' Epigram Mosaic in House of Charidemos	mid 5th century	Seasons	Seasons
Samsun		Mosaic of Sihhiye School	5th or 6th century	Seasons	Spring in male bust
Sinop	Sinope	Tryphe Mosaic	5th century	Tryphe	Easy living
Tokat	Sebastopolis	Seasons Mosaic with birds in House with Mosaics	Late Roman/Early Byzantine	Seasons	Seasons
Şanlıurfa	Haleplibahce	Achilleas Mosaic from Amazons Villa	2nd quarter of 6th century	Styks River	River
Şanlıurfa	Haleplibahce	Main Reception Hall Mosaic	6th century	Agros, Opora	Field, Harvest/September
Şanlıurfa	Haleplibahce	Ktisis Mosaic from Amazons Villa	2nd quarter of 6th century	Ktisis	Foundation/donation

Seasons, the favourite motif of personifications, represent cyclicality of time as well as the produce and activities with which these seasons are associated. In this respect, they hint at the prosperity and abundance of nature. As a result, they mostly complement or reinforce other themes and concepts: hunting (e.g. figural mosaic of the Constantinian Villa in Hatay (Catalogue no 335), mythological scenes (e.g. Orpheus mosaic in Düzce (Catalogue no 177), Abduction of Ganymede mosaic in Mersin (Catalogue no 225)) and abstract ideas such as Ananeosis-renewal (e.g. the Mosaic of Ananeosis in Hatay (Catalogue no 283)). One of the mosaics in the Bishop's Palace in Milet in Aydın (Catalogue no 67) has naked and winged female busts, which Niewöhner suggests being

seasons.[164] There are also mosaics whereby seasons and months are the main motifs: Seasons Mosaic in North Temenos Complex in Aphrodisias (Catalogue no 102), Zodiac Mosaic with Sol Invictus and Seasons in Prusia ad Olympium in Bursa (Catalogue no 176). Nevertheless, seasons are usually portrayed in the corners or within the border frames, thus in circular composition, which might be alluding to their cyclicality.

Another motif related to the abundance of nature, Ge-earth, is also represented in Anatolian mosaics. It is the central motif in the Mosaic of the Leaf Semis in the House of the Worcester Hunt in Daphne in Hatay (Catalogue no 368) where she is surrounded by heart-shaped leaves and framed with birds, fruits, leaves, which are all signs of abundance of nature. The fertility of earth is usually reinforced further with other personifications such as seasons as in the Mosaic of Ge and the Seasons in the House of Ge and the Seasons (Catalogue no 357), Karpoi (personified fruits) in Ge and Karpoi Mosaic in the House of Aion (Catalogue no 303), Karpoi, Egypt (renowned for its fertile lands) and Aurora (arable land) in Ge and Karpoi Mosaic in Bath E (Catalogue no 267). Notably, all these examples with Ge are from Hatay. Related with this concept of abundance is Agros (Field) and Opora (Harvest) mentioned above. Other personifications of nature and places include rivers (Nymph representing Pallas and Callas springs in the topographical border of Yakto Complex in Hatay (Catalogue no 333-1), sea (Personification of Sea Mosaic in Anemurium (Catalogue no 237)), boule (Bust of Ktisis and Pare Boule Mosaic in Amasya (Catalogue no 192) and cities (Halicarnassus, Berytus, Alexandria in the City Personifications Mosaic in the House of Charidemos (Catalogue no 78)). These female depictions may also be marking the spatial context of the mosaic's narrative, be it mythological or not.

There are also women representing well-being and virtues. Ktisis – foundation/donation is self-referential in the narrowest sense as it alludes to the creation/donation of the mosaic. Yet, it can also indicate the construction of the structure and even foundation of the universe, taking the meaning to the boundaries of creation. It is known that leading benefactors of the city, who financed public structures, were endowed with the title *Ktistes* (founder, restorer, builder).[165] Considering it as a kind of benefaction, Ktisis is both an expression of well-being and a virtue in this respect. Similar

[164] Philipp Niewöhner, "Der Bischofspalast von Milet. Spätrömisches Peristylhaus und frühbyzantinische Residenz," *Archäologischer Anzeiger* (2015).

[165] Waelkens et al., "The Sagalassos Neon Library mosaic and its conservation," 220.

to Ge, Ktisis appears on its own as the Ktisis Mosaics in the House of Ge and the Seasons in Hatay (Catalogue no 360), in the House of Ktisis in Hatay (Catalogue no 264), and in the Amazons Villa in Şanlıurfa (Catalogue no 246) and with other attributes like boule (Bust of Ktisis and Pare Boule Mosaic mentioned above), seasons (Ananeosis - renewal, Euandria- manliness, Dynamis -strength (Figural Mosaic of the Constantinian Villa in Hatay (Catalogue no 335), and Mosaic of the Sea-Goddess and Personifications in the House of the Sea-Goddess in Hatay (Catalogue no 377))[166]. Other attributes of good life such as Tryphe – easy living, Apolausis - enjoyment, Soteria – well-being, Peace and Dignity, Gethosyne -joy/delight, Xaris – Grace and Megalopsychia- greatness of soul are also depicted. (See Table 3-2)

Genre scenes evoking everyday life: Generic or real people are also portrayed in the Anatolia mosaics. These genre scenes present men, women, children in their daily activities or in their occupational positions as peasants, athletes, servants etc. (See Table 3-3) Hunting is the most represented activity of these people in mosaics from Şanlıurfa (Haleplibahçe), Kahramanmaraş (Germanicia), Hatay (Epiphaneia, Daphne, Antioch) to Konya (Pappa) and Aydın (Milet and Aphrodisias). Such mosaics promote the idea of bravery and power. There are also mosaics that depict shepherds, peasants, servants, pottery maker at work, jugglers, wrestlers, judge, athletes, dancers and musicians (two men playing lute in Achilles mosaic in Amazons Villa discussed above). Of such mosaics, topographical border of Yakto Complex in Hatay (Catalogue no 333-1) is the most comprehensive, depicting possibly actual dwellers of the town in action: swimming, carrying bundles (porter), riding horses, conversing, serving drinks, playing dice, selling meat etc. In other words, the major activities of the town-dwellers – farming, husbandry, services, craftsmanship, gaming and entertainment- are enacted on the stone. As a reminder, this border frames the Mosaic of Megalopsychia, which has the personification of great soul surrounded by legendary hunters and animals. Thus, the mosaic combines every-day life with heroic and spiritual life. In some cases, it is also possible to detect long-distance relationships. There is an African (servant?) in the Mosaic of Sundial and Convivium found in Hatay (Catalogue no 387), African elephant rider in the Artemis

[166] Mosaic of Chresis (Catalogue no 339) represents Chresis – abundance and Ktisis - foundation according to Levi, *Antioch mosaic pavements*, 278-79. However, Ktisis is usually represented with a measuring rod, here instead a cornucopia is seen. Therefore, it can be another personification like that of Ge.

mosaic of Epiphaneia (Catalogue no 378) and another African in Black Servant and Zebra Mosaic in the Amazons Villa of Haleplibahçe (Catalogue no 247).

Table 3-3 Generic/Real People in Late Antique Anatolian mosaics

City	Ancient site	Mosaic name	Dating:	Motif type:
Antalya	Perge	Portico Mosaics of Macellum	4th or 5th century	Fragment - Male
Antalya	Perge	Figural Mosaic Among Portico Mosaics of Macellum	4th or 5th century	Man in fragments
Antalya	Xanthos	Meleager and Atalanta Mosaic in the House of Meleager and Atalanta	5th century	Hunter, man holding fish
Aydın	Aphrodisias	Hunter Mosaic in North Temenos Complex	4th century	Hunter
Aydın	Aphrodisias	Market Scene Mosaic in House by the city wall	4th century	Men, boy
Aydın	Milet	2nd Phase Mosaics of Peristyle House in Bishop's Palace	4th century	Personification ? (female bust of hunting?)
Aydın	Milet	Bishop's House/ Mosaics of Byzantine Residence in Bishop's Palace	S:5th century, N: 5th and 6th or 7th century	Lance hunter
Aydın	Milet	Winged Female Busts Mosaic of Byzantine Residence in Bishop's Palace	5th century	Figural/personification (naked and winged female busts-Seasons? Niehwöhner)
Bursa	Nikaia	Mosaic in Beyler District	5-6th century?	Bust of a man
Denizli	Hierapolis	Mosaic with scene from the Iliad and geometric panel with athletes and animals in the House of the Ionic Capitals	5th century	Athletes
Hatay	Antioch-on-the-Orontes	Three Jugglers Mosaic in Bath E	4th century	Jugglers
Hatay	Antioch-on-the-Orontes	Threshold Mosaic of a Pair of Sandals in Bath E	4th century	Fragment - figural
Hatay	Antioch-on-the-Orontes	Fragmented Mosaic of Standing Man in Bath D	4th century	Fragment - figural
Hatay	Antioch-on-the-Orontes	Fragment of a Topographical Border	5th century	2 figures-not distinguishable, man
Hatay	Antioch-on-the-Orontes	Dumbarton Oaks Hunt Mosaic	6th century	Hunters
Hatay	Daphne	Huntress with parasol mosaic in lower part of Yakto Complex	4th century	Fragmented man, bust of a man, bust of a woman (?), huntress, maid/huntress, another huntress
Hatay	Daphne	Fragment of figural mosaic in lower part of Yakto Complex	4th century	Part of a leg
Hatay	Daphne	Male Bust of Room 11 in Yakto Complex	4th century	Male bust
Hatay	Daphne	Male Bust mosaic in Room 18 of Yakto Complex	4th century	Male bust
Hatay	Daphne	Topographical border of Yakto Complex	5th century	Swimmer, porter, horsemen, boy, conversing group (a man and 2 women), servant poring wine for master/customer, dice players, vender selling sweets or rolls, a man, carriers of bundles, a man with a child, merchant and customer, butchers?, workmen/merchants, meat sellers, woman, gamblers, woman on horse, footman, slave, porter carrying mattress or carpet, a woman holding a child, man in orant position, man
Hatay	Daphne	Figural Mosaic of The Constantinian Villa	4th century	Shepherd, man, woman, boy, rider/hunters, male head, female figure, female bust
Hatay	Daphne	Scenes of Palestra Mosaic in The Constantinian Villa	5th century	Boy, wrestlers, judge
Hatay	Daphne	Mosaic of Masks in House of Masks	5th century	2 busts (extant: female)
Hatay	Daphne	Mosaic near the House of the Phoenix	5th century	Four busts (male and female)
Hatay	Daphne	Mosaic of Amazonomachy in House of the Amazonomachy	5th century	Male warriors
Hatay	Daphne	Mosaic of Worcester Hunt in House of the Worcester Hunt	6th century	Youthful male, hunters (horsemen, spearmen, swordsman, hunter on foot
Hatay	Daphne	The Honolulu Animal Mosaic in the Worcester Hunt	6th century	Female busts
Hatay		Mosaic of Sundial and Convivium in House with Sundial and Convivium Mosaic	3rd or 4th century	One young man, one older man, one African
Hatay	Epiphaneia	Artemis Mosaic	4th or 5th century	Lion hunter, African elephant rider
Hatay	Epiphaneia	Donor Mosaic in the South Portico	6th century	Damaged but possibly donor portraits
Kahramanmaraş	Germanicia	K-1 Life Mosaic: Hunting	3 to 5th century	Hunters
Kahramanmaraş	Germanicia	K-1 Life Mosaic: Shepherd's life	3 to 5th century	Shepherds
Kahramanmaraş	Germanicia	Hunting Feast Mosaic	4th or 5th century	Hunters a couple, 3 dancing women, servants, a lyre player, one pottery master, one boy
Karabük	Hadrianapolis	Mosaic with Family Portraits in Early Byzantine Villa	6th century	Woman, man
Kastamonu	Pompeipolis	Lady mosaic in Roman villa on the slopes	4th or 5th century	Personification? (female bust)
Konya	Pappa	Figural Mosaic in House with mosaics	Early Byzantine	Hunters
Mardin	Anastasiopolis	Donatory Shepherd Mosaic	514	Shepherd
Mersin	Seleuceia ad Calycadnus	Inhabited Floret Trellis in east of Silifke town center	5th century	Two men, peasant in harvest
Mersin	Seleuceia ad Calycadnus	Inhabited Vine Trellis in Cami Kebir Mahallesi Kilise	5th century	Peasant?
Mugla	Halicarnassus	Geometric Mosaic in House of Charidemos	5th century	Figural
Mugla	Halicarnassus	Mosaic of Good Wishes in House of Charidemos	5th century	Figural
Mugla	Halicarnassus	Mosaic of Dionysiac scene ? in House of Charidemos	5th century	Figure fragment with sandals, heads
Mugla	Knidos	Bath complex in East-West street	5th or 6th century	Figural
Şanlıurfa	Haleplibahce	Achilles Mosaic from Amazons Villa	6th century	Frame: two men playing musical instruments (lute?), a standing figure with a scepter. Main panel: female servant and another woman
Şanlıurfa	Haleplibahce	Main Reception Hall Mosaic from Amazons Villa	6th century	Hunter
Şanlıurfa	Haleplibahce	Black Servant and Zebra Mosaic from Amazons Villa	6th century	Black servant
Şanlıurfa	Edessa	Donkey mosaic	6th or 7th century	Male figure

Animals as part of narrative or symbolic value: Both tame and wild animals, alone or with humans, in action or still, appear on the mosaics. Hunting mosaics naturally include animals as part of the scene while in cases where there is no human but just animals, tame

and wild animals are portrayed mostly as preys and predators (Adıyaman-Gölbaşı mosaic (Catalogue no 390), Animal Mosaic in Tetrapylon House in Aphrodisias (Catalogue no 109), and Animal Combat Mosaic in House of Charidemos in Halicarnassus (Catalogue no 75). There are also peaceful depictions as in the Orpheus Mosaics in Ankara, Düzce and Adana (Catalogue no 216, 142, 177) and tame animal depictions (e.g. Passionfruit Mosaic in Antandros in Balıkesir with two birds (Catalogue no 33), Mosaic of Beribboned Parrots in Daphne in Hatay (Catalogue no 366), Inhabited Vine Trellis in Seleuceia ad Calycadnus in Mersin (Catalogue no 223)).

In some mosaics certain animals, especially known for their physical power such as lions and tigers or for their apotropaic features such as peacocks, stand out as focal points as in the Mosaic of Striding Lion in Antioch (Catalogue no 284), Lion and Tiger Mosaics of facing rooms in the Amazons Villa (Catalogue no 250-251), and Peacock Mosaic in Klazamenai in İzmir (Catalogue no 19). In Nymphaion in İzmir, the main reception room floor is like an animal park (Catalogue no 28): not only the frame contains animals, but also there are 77 panels displaying animal portraits, many of which scholars have been able to identify in the Anatolian fauna such as now extinct Anatolian tigers.[167] The quantity and variety of animals attest to the fertility of the rustic villa's premises. Just as there are such naturalistic depictions, there are also mythological/imaginary animals such as Phoenix (The Phoenix Mosaic in the House of the Phoenix in Hatay (Catalogue no 365)), griffon (Floor mosaic of Çanakkale (Catalogue no 41)), ichthyo-centaur (Dionysos and his entourage mosaic in Halicarnassus in Muğla (Catalogue no 77)) and sea monsters (Thalassa Mosaic in Olympos in Antalya (Catalogue no 133), Mosaic of Thetis in Yakto Complex in Hatay (Catalogue no 334)). These are largely apotropaic in character. In rare cases, animals also stand for mythological characters as part of the narrative (e.g. eagle in place of Zeus (Abduction of Ganymede mosaic mentioned above)) and zodiac signs (bull, scorpion, goat and ram in Zodiac Mosaic with Sol Invictus and Seasons in Prusia ad Olympium in Bursa (Catalogue no 176)).

Images of luxury and/or wilderness through floral/vegetal motifs: As verified quantitatively in Section 3.1.4, floral/vegetal images are the mostly widely applied images on mosaics after the geometric ones. Flowers, which in some cases can be clearly

[167] Emine Tok, Ahmet Talaman, and Mahir Atıcı, "A Roman Villa's Mosaics from near the Nymphaion (Kemalpaşa): An Interpretation on Old Testament's Narratives," *Journal of Mosaic Research*, no. 6 (2013). The authors suggest that these animals are largely selected from the Old Testament and hence the owners could be of Jewish origin. However, there is not enough data to support this hypothesis.

identified as roses, tulips and lotuses and in other cases are very geometrical as in rosettes, are the favourite images to mark the ground of the main image. Rosebuds as a background are a distinctive feature in the Amazons Villa mosaics in Şanlıurfa as discussed under section 3.1.2. According to textual evidence, in Roman times wealthy homes would have their floors covered with actual leaves and flowers since releasing their scent while walking over these flowers was part of festive luxury, a practice which might have extended to the Byzantine era.[168] In addition, scattered roses would act as a kind of décor for forest or garden in hunting and amphitheatre settings.[169] Thus, through such floral motifs the mosaics refer to these images of luxury and/or wilderness. Vegetal scrolls of ivy and acanthus are also widely staged on floors, possibly mimicking the vineyards in these sites as grapes accompany the images in some cases. Thus, fertility of the lands where mosaics are located are highlighted once more.

Inanimate objects complementing imagery's context: Objects depicted in mosaics are largely accessories of other representations such as measuring rod of Ktisis or musical instruments of poets as in the topographical border of the Mosaic of Megalopsychia. However, there are several objects that appear on their own or as main motifs such as kantharos, vase, crater, cornucopia and amphora. Ivy tendrils sprouting from these containers, especially kantharos, and animals flanking them is a preferred motif. Kantharos Mosaic fragments from Olympos in Antalya (Catalogue no 129), Vegetal Mosaic in the Priest's House in Aphrodisias in Aydın (Catalogue no 114), Kantharos mosaic of Peristylehouse in Erythrai in İzmir (Catalogue no 26) and mosaics from Hadrianopolis in Karabük (Catalogue no 188-189) are examples for kantharos with vegetal motifs. Two panthers flank an amphora in Halicarnassus in Muğla (Catalogue no 73).

Spatial markers such as buildings, rocks, platforms, harbours are depicted not only in topographical images (Fragment of topographical border in Antioch-Hatay (Catalogue no 285), topographical border of Yakto Complex in Daphne in Hatay (Catalogue no 333-1) and townscape mosaic of Celenderis in Mersin (Catalogue no 226)). They are also found in genre, hunting and mythological scenes (e.g. Life Mosaic of Germanicia in Kahramanmaraş (Catalogue no 392), Figural Mosaic of Constantinian Villa in Daphne in

[168] Molholt, "On stepping stones: The historical experience of Roman mosaics," 107.
[169] Molholt, "On stepping stones: The historical experience of Roman mosaics," 115.

Hatay (Catalogue no 335), Achilles Mosaic from Amazons Villa in Şanlıurfa (Catalogue 245).

Another widely used motif, cross, can be seen both as a geometric motif and a physical object with possible apotropaic features. Although they are largely found in geometric designs (e.g. Corridor mosaic of Urban Mansion in Sagalassos in Burdur (Catalogue no 150)), considering the imperial decree prohibiting the representation of crosses on floors in the 5th century, it is possible to treat these as inanimate objects disguised as a geometric motif. As suggested by Maguire, the faces of the personifications might have been destroyed in the 5th century Mosaic of the Sea-Goddess and Personifications in Seleucia Piera in Hatay (Catalogue no 377) since these images were also adopted in the church decoration[170], but it is also possible that these images were placed within a cross image, possibly making them even more idolatrous.

Masks, too, are treated as inanimate object even though they stand for humans (e.g. Mosaic of Masks in Daphne in Hatay (Catalogue no 345), mosaic near the House of the Phoenix in Daphne in Hatay (Catalogue no 346), Hunting Amazon Queens in Amazons Villa in Haleplibahçe in Şanlıurfa (Catalogue no 249)). The use of masks in theatrical performances[171] might remind viewers of actual past performances or the mosaic may prepare the ground for the possible performance about to take place in the venue.

[170] Henry Maguire, *Nectar and Illusion: Nature in Byzantine Art and Literature* (Oxford University Press, 2012), 30-34.

[171] Zahra Newby, "Roman art and Spectacle," in *A Companion to Roman Art*, ed. Barbara Borg (Chichester, West Sussex, UK: Wiley, Blackwell, 2015), 553.

Table 3-4 Faunal, Vegetal/Floral and Inanimate Motifs in Late Antique Anatolian mosaics

City	Ancient site	Mosaic name	Dating:	Faunal	Floral/Vegetal	Inanimate
Adana		The Orpheus Mosaic and the Animals	4th century	Wild and tamed: monkey, hawk, crane or Ibis, stag, deer, owl, raven, horse, bear or wolf or dog, bull, panther, lion, wild boar, elephant, kid	Flowers, rosette	Rock
Adana		Trellis Mosaic (several fragments)	4th century		Rosette	
Adana		Geometric Mosaic in Koyunevi	5th century		Floral	
Adıyaman		Adiyaman -Gölbaşı Harmanlı	5th century	Female wolf vs. bull, male wolf vs. cow,one male and one female goat, Phoenix?, eagle?, leopard? vs. bear?, deer, birds	Tree with flowers, palm trees	Kantharos
Amasya		Bust of Ktisis and Pare Boule Mosaic in Boule	4th to 6th century		Rosette	
Amasya		The Apple Tree Mosaic	3rd or 4th century	Patridges	Apple tree, bushes	
Amasya		The Carpet Patterned Mosaic	3rd or 4th century		Ivy, floral swastika	
Ankara		Orpheus (?) Mosaic in Polatlı	4th century	Bull, boar, wolf ?, snake	Rosette	
Antalya	Alanya	Alanya-Kadipasa	5th century		Ivy leaves	
Antalya	Perge	Northwest Wing Mosaic of Macellum	4th or 5th century		Rosette	
Antalya	Perge	West Wing Mosaic of Macellleum	4th or 5th century		Ivy scroll	
Antalya	Perge	Portico Mosaics of Macellum	4th or 5th century		Rosettes, leaves, ivy scroll, heart-shaped leaves	Hearts, Malta cross
Antalya	Perge	Figural Mosaic Among Portico Mosaics of Macellum	4th or 5th century		Tree trunk	vase?/animal
Antalya	Perge	Stoa Diple Mosaic in front of Macellum Entrance B	4th or 5th century		Ivy?) scroll, rosette	
Antalya	Perge	Commercial Stoa Diple Mosaic in front of Macellum Shop 4	4th or 5th century		Ivy scroll, rosette	
Antalya	Perge	Stoa Diple Mosaic in front of Macellum Shop 42	4th or 5th century		Ivy scroll, rosette	
Antalya	Perge	Eastern Square Mosaic with Inscription in Medallion	4th or 5th century			Cross
Antalya	Perge	Eastern Square Geometric Mosaic framed with ivy scroll	4th or 5th century		Ivy scroll, leaves	
Antalya	Perge	Eastern Portico Mosaic of Palaestra in the Southern Bath	4th or 5th century		Four-petal clover	
Antalya	Perge	Eastern Portico Mosaic with Garland of Palaestra	4th or 5th century		Garland	
Antalya	Perge	Eastern Portico Mosaic Fragment of Palaestra with ivy scroll	4th or 5th century		Ivy scroll	
Antalya	Perge	South-eastern Corner Portico Mosaic of Palaestra	4th or 5th century		Rosette	
Antalya	Perge	South Portico Mosaic of Palaestra	4th or 5th century		Three-petal rosette	
Antalya	Perge	South Portico Mosaic of Palaestra	4th or 5th century		Four-petal rosette	
Antalya	Perge	Western Portico Polychrome Mosaic of Palaestra	4th or 5th century		Heart-shaped leaves	Stylized arches with heart-shaped leaves
Antalya	Perge	Western Portico Mosaic of Palaestra	4th or 5th century		Heart-shaped leaves	
Antalya	Perge	Western Portico Mosaic of Palaestra	4th or 5th century		Heart-shaped leaves	
Antalya	Perge	Western Portico Mosaic of Palaestra	4th or 5th century		Heart-shaped leaves, ivy-scroll	
Antalya	Perge	Apodyterium Mosaic of Southern Bath	4th or 5th century		Two-petal rosette	
Antalya	Perge	Klaudios Peison Gallery Central and Northern Mosaic of Southern Bath	4th or 5th century			Malta cross
Antalya	Perge	Mosaic fragment in the unexcavated part	4th or 5th century		Ivy scroll	
Antalya	Olympos	2nd Floor Mosaic Fragments in The Building with Mosaics	5th or 6th century	Bird, dug, heron, other animals	Trellis	
Antalya	Olympos	2nd Floor Kantharos Mosaic Fragments in The Building with Mosaics	5th or 6th century	Birds	Fruits, leaves	kantharos
Antalya	Olympos	2nd Floor Seasons Mosaic Fragments in The Building with Mosaics	5th or 6th century	Mountain goat, rabbit	Grape, grape leaves, flower	
Antalya	Olympos	Gazelle Mosaic Fragment in The Building with Mosaics	5th or 6th century	Gazelle	Leaves	
Antalya	Olympos	Mosaic with animals in The Building with Mosaics	3rd or 4th century	Birds, duck, thrush, cormorant, kid, fish, rabbit	Trees, grape leaves, flowers	Traps or baskets, kantharos
Antalya	Olympos	Thalassa Mosaic in the Building with Mosaics	3rd or 4th century	Snake or sea beast		ship's wheel, oyster?
Antalya	Xanthos	Meleager and Atalanta Mosaic in the House of Meleager and Atalanta	5th century	Quadruped, ram, hound?, duck, goat, dolphin, bird	Tree	Styx's waters, vase, mask
Antalya	Xantos	Geometric Mosaics of North-east House on the Lycian Acropolis	5th or 6th century		Ivy scroll	

City	Ancient site	Mosaic name	Dating:	Faunal	Floral/Vegetal	Inanimate
Aydın	Nysa	Mosaic of Agora Hall	Late Antiquity		Leaves	
Aydın	Nysa	Portico Mosaic at the back of Bouleterion-Gerontikon	4th century			Heart
Aydın	Milet	Apodyterium mosaic in Thermal buildings	4th century		Ivy tendril, fruits, heart leaves	
Aydın	Aphrodisias	Seasons Mosaic in North Temenos Complex	4th century		Flower	
Aydın	Aphrodisias	Hunter Mosaic in North Temenos Complex	4th century	Lion	Leaf scroll	
Aydın	Aphrodisias	Geometric Mosaic in East Odeon Area	5th century		Rosette	
Aydın	Aphrodisias	Complex Geometric Mosaic in Bishop's Palace	4th century		Ivy scroll	
Aydın	Aphrodisias	Animal Mosaic in Tetrapylon House	5th century	Lion vs bull, tigress vs. snake, dog-hare-bird, leopard? vs. deer?, birds - partridges	Vine scroll with heart shaped leaves, grapes	
Aydın	Aphrodisias	Mosaic of House 2	5th century	Bird	Vine scroll, rosette, leaves, tendrils, palmette, plant	Kantharos, lamp
Aydın	Aphrodisias	Atrium Mosaic of Priest's House	5th century		Ivy lead scroll	
Aydın	Aphrodisias	Vegetal Mosaic in Priest's House	5th century		Ivy scroll, leaf, flower, palmette, scroll of laurel	Kantharos
Aydın	Aphrodisias	Geometric Mosaic in Room 5 in Priest's House	5th century		Ivy scroll	
Aydın	Aphrodisias	Mosaic of Room 6 in Priest's House	5th century		Ivy scroll	
Aydın	Aphrodisias	Large Mosaic of Agora Basilica	4th century		Ivy scroll	
Aydın	Aphrodisias	Market Scene Mosaic in House by the city wall	4th century		Heart-shaped ivy leaves	Table, fish on plate
Aydın	Milet	2nd Phase Mosaics of Peristyle House in Bishop's Palace	4th century	Running dog, rabbit, unidentified animal, big cat	Ivy leaves, palm tree, plant	
Aydın	Milet	2nd Phase Mosaics of Peristyle House in Bishop's Palace	4th century	Birds	Leaves, flowers	Vase
Aydın	Milet	Apsidal Hall Mosaics of Byzantine Residence in Bishop's Palace	S:5th century, N: 5th and 6th or 7th century	N: deer, lion vs. deer, dog vs. hare, tabby and leopard, two deers	S: ivy leaves, florets; N:flowers, tendrils, bush	S: vases; N: kantharos
Aydın	Milet	Winged Female Busts Mosaic of Byzantine Residence in Bishop's Palace	5th century		Ivy tendril, rosette	Cross
Aydın	Milet	Geometric Mosaic of Byzantine Residence in Bishop's Palace	5th century		Rosettes, flowers with heart-shaped. leaves	
Aydın	Milet	Fragmented Mosaic of Byzantine Residence in Bishop's Palace	5th century		Ivy tendril	Cross
Aydın	Milet	Mosaic of Byzantine Residence in Bishop's Palace	5th century		Ivy tendril	
Balıkesir	Antandros	Passionfruit mosaic with cantharus and birds in Maritime Villa/Terrace House	4th century	Two birds	Plants, ivy scroll, hederae	Kantharos
Balıkesir	Antandros	Portico Mosaic of Maritime Villa/Terrace House	4th century	Panther, birds		
Balıkesir	Antandros	Tablinum Mosaic in Maritime Villa/Terrace House	4th century		Ivy scroll	
Balıkesir	Antandros	Apodyterium Mosaic of Maritime Villa/Terrace House	4th century		Ivy scroll	
Balıkesir	Antandros	Triclinium Mosaic of Roman Villa	4th century	Snake, feline	Ivy scroll with red hederae, tree	
Balıkesir	Antandros	Portico Mosaic of Roman Villa	4th century		Hederae with leaves, rosette, pomegranates	
Burdur	Sagalassos	Geometric mosaic of Waiting Room in Urban Mansion	4th or 5th century		Stylised ivy leaf or heart	
Burdur	Sagalassos	Mosaic of Corridor LVIII in Urban Mansion	4th or 5th century			Cross
Burdur	Sagalassos	Neon Library Mosaics	4th century		Garlands, flowers, pomegranates	
Bursa	Prusia ad Olympium	Zodiac Mosaic with Sol Invictus and Seasons	3rd or 4th century	Zodiac: bull, scorpion, goat, ram; peacock, cock holding a snake in its beak, partridge	Olive branch, ivy leaves, pomegranate	
Çanakkale		Floor Mosaic in House of Mosaics	5th or 6th century	Goat, dolphins?, bird (chicken?)		
Çanakkale		Floor Mosaic	5th or 6th century	Dolphins, griffon?, birds, fish		
Denizli	Tripolis ad Meandrum	Large Reception Room Mosaic from the House with mosaics	4th century		Florets, flowers	
Denizli	Tripolis ad Meandrum	Fragments from Room 7 of House with mosaics	4th century		Ivy	
Denizli	Hierapolis	Mosaic with scene from the Iliad and geometric panel with athletes and animals in the House of the Ionic Capitals	5th century	Deer, dove, hare, lion	Flower	
Düzce	Prusia ad Olympium	Orpheus Mosaic	3rd or 4th century	Parrot, stork, peacock, lizard?, deer, lion, partridge, rook, fox, hedgehog, bird?, tiger?, leopard	Ivy leaves	
Gaziantep	Karkemish	Excavation House Mosaic	4th century	Unidentified	Unidentified	
Hatay	Narlica	Mosaic of Apolausis in Bath of Apolausis	5th century		Flowers	
Hatay	Antioch-on-the-Orontes	Mosaic floor with flowers and birds in House of Ktisis	6th century	Birds, beribboned parrots, duck, quail	Lotus	
Hatay	Antioch-on-the-Orontes	Three Jugglers Mosaic	4th century	Animal with a long tail		
Hatay	Antioch-on-the-Orontes	Geometric Mosaic in Bath D	4th century		Rosette	
Hatay	Antioch-on-the-Orontes	Fragmented Mosaic of Standing Man in Bath D	4th century		Fragment	
Hatay	Antioch-on-the-Orontes	Hermes and Dionysus Mosaic in Bath D	4th century		Palmettes, leafless branch	
Hatay	Antioch-on-the-Orontes	Mosaic of Ananeosis	5th century		Fleurette	
Hatay	Antioch-on-the-Orontes	Mosaic of Striding Lion	5th century	Birds, deer, rabbit, fish, lion, peacock	Rosettes, fleurettes, palmette, fruits	Basket, dish
Hatay	Antioch-on-the-Orontes	Fragment of a Topographical Border	5th century	Donkey	Trees, leaves or fruit, bush	(a large building, wall, well, tower, another building, pool

City	Ancient site	Mosaic name	Dating:	Faunal	Floral/Vegetal	Inanimate
Hatay	Antioch-on-the-Orontes	Mosaic of Feleet Village Area 2	5th century	Panel 1:peahen, heron, parrot, partridges, birds; Panel 2: bird of prey, peacocks, peahen, cock, duck, parrot, partridge, water birds	Heart shaped leaves	
Hatay	Antioch-on-the-Orontes	Mosaic of the Biblical Inscription	5th century		Fleurette, rosette	
Hatay	Antioch-on-the-Orontes	Geometrical Mosaic Near the Mosaic of the Biblical Inscription	5th century		Rosette	
Hatay	Antioch-on-the-Orontes	Frigidarium Mosaics of the Bath C	4th century		Vine scroll, rosettes	Globular vase, double-axe
Hatay	Antioch-on-the-Orontes	Geometric Mosaics from the Bath C	4th century		Acanthus scroll?	
Hatay	Antioch-on-the-Orontes	Mosaics from Room 47 in Bath C	4th century		Rosette	Equal-armed cross
Hatay	Antioch-on-the-Orontes	"Magdoue" Mosaic	6th century		Fleurette, stem, leaves	Cross
Hatay	Antioch-on-the-Orontes	Plain Mosaic (Phase1) and Thetis Mosaic (Phase 2) in Bath F and Building(s) under Bath F	4th century	2nd phase: Fish		
Hatay	Antioch-on-the-Orontes	Central floral mosaic in upper level mosaics of Bath F	6th century		Flowers	
Hatay	Antioch-on-the-Orontes	Fragmentary mosaic with floral carpet in Unidentified Building in 14R	5th or 6th century		Fleurettes	
Hatay	Antioch-on-the-Orontes	Ge and Karpoi Mosaic in the House of Aion	After 5th century (2nd phase)	Serpent	Fleurette, crops, fruit	Cornucopia
Hatay	Antioch-on-the-Orontes	Geometric Mosaic in Unidentified Building in 17 P	6th century		Rosette	Cross
Hatay	Antioch-on-the-Orontes	Dumbarton Oaks Hunt Mosaic	6th century	Lion, tigress, boar, leopard or panther, goat	Twigs, fleurettes	
Hatay	Antioch-on-the-Orontes	Geometric Mosaic in Yard With Opus sectile ?in Barracks House	5th century		Rosette	
Hatay	Antioch-on-the-Orontes	Unidentified Building in 25 L	4th century		Section 2: quatrefoils	
Hatay	Daphne	Huntress with parasol mosaic in lower part of Yakto Complex	4th century	Lion, horses	Acanthus rinceau, flowers, rosettes	Cross, parasol
Hatay	Daphne	Fragment of figural mosaic in lower part of Yakto Complex	4th century		Ivy scroll, flowers	
Hatay	Daphne	Geometric mosaic in Room 16 of Yakto Complex	4th century			Cross
Hatay	Daphne	Triclinium mosaic of Yakto Complex	4th century	Peacocks, birds, parrots		Kantharos
Hatay	Daphne	Mosaic of Megalopsychia of Yakto Complex	5th century	Lion, crouching gazelle, dog, guinea-hens, panthers, pheasant, bear, bear cub, squirrel, peacock, tigress with cubs, heron, partridges, boar, two dogs attacking ram, bear following zebu, lioness attacking wild horse, two birds, lion vs. deer, peacock, flying bird	Fig trees, pomegranates, cypresses, bushes	
Hatay	Daphne	Topographical border of Yakto Complex	5th century	Horse, dog, fish, mules	Bushes, trees	Private dwellings, Olympic Stadium, basilica, building with towers, private bath, laboratory of the Martyrion, gaming table covered with carpet, butchers', statues, porticos (of a market place?), cart, arch of triumph, basket, bridge, church (Golden Church)
Hatay	Daphne	Mosaic of Thetis in Yakto Complex	5th century	Fish, monstrous snake, dolphins		Sea, boat, fishing net and rods
Hatay	Daphne	Figural Mosaic of The Constantinian Villa	4th century	Goat, sheep, quail, birds, ducks, peacocks, boar, lions, bears, horses, tiger, dog, hare, leopard, panther	Trees, flowers, acanthus, stalks	Houses, basket, rocks, hills, pillars
Hatay	Daphne	Geometric Mosaic of The Constantinian Villa	5th century			Cross
Hatay	Daphne	Scenes of the Palestra Mosaic in The Constantinian Villa	5th century	Fowl	Vines, grapes	Basket, trumpet
Hatay	Daphne	Upper level mosaic in House of the Bird-Rinceau	6th century	Birds, peacocks, duck, heron, rabbit, sheep	Floret semis, clover leaves, ivy leaves, bunch of grapes, vine rinceaux	4 vases/amphorae, baskets
Hatay	Daphne	Mosaic of Chresis	4th century			Panel 1: wall, building, curtain, plate with jewels
Hatay	Daphne	Mosaic of Masks in House of Masks	5th century			4 masks (extant: one silenic, two female
Hatay	Daphne	Mosaic near the House of the Phoenix	5th century			Four masks, cross
Hatay	Daphne	Mosaic of Amazonomachy in House of the Amazonomachy	5th century	Horses	Trees, floral trellis	Rock
Hatay	Daphne	Geometric-Floral Mosaic in Upper level-House of the Buffet Supper	5th century		Flowers, rosettes	
Hatay	Daphne	Kantharos Mosaic in Upper level-House of the Buffet Supper	5th century		Vine, bunches of grapes, lotus	Vase
Hatay	Daphne	Upper level-House of the Buffet Supper	5th century		Rosette, floret trellis	
Hatay	Daphne	Mosaic of Beribboned Lion	5th century	Beribboned lion	Rosettes, flowers, bushes	Cross, hilly landscape
Hatay	Daphne	Green Carpet Mosaic in House of the Green Carpet	5th century		Floret trellis, rose buds	
Hatay	Daphne	Aphrodite-Erotes- Adonis Mosaic in House of the Green Carpet	5th century	Birds	Blossoming bushes, fruit?	
Hatay	Daphne	Mosaic of Ge and the Seasons in House of Ge and the Seasons	5th century		Fruits (apples or pomegranates), pomegranates, bunches of grapes, flowers, stylized ivy scroll	

City	Ancient site	Mosaic name	Dating:	Faunal	Floral/Vegetal	Inanimate
Hatay	Daphne	Geometric Corridor Mosaic in House of Ge and the Seasons	5th century		Rosette, leaves	Double axes
Hatay	Daphne	Unidentified personification mosaic in House of Ge and the Seasons	5th century	Birds, peahen, peacock, pheasants, herons, parrots	Bush, flowers	
Hatay	Daphne	Ktisis Mosaic in House of Ge and the Seasons	5th century	Birds	Flowers	
Hatay	Daphne	Mosaic in land of Rasim Bey Adali	5th century	Fish, birds, ducks	Aquatic vegetation, lotus flowers	Cross, sea, rivers
Hatay	Daphne	Rams' Mosaic in House of the Rams' Heads	6th century	Bust of rams	Acanthus rinceau, flowers, fruits	Persian style wings
Hatay	Daphne	Floret Mosaic in Mosaic in House of the Rams' Heads	6th century		Floret	
Hatay	Daphne	Geometric Mosaic in House of the Rams' Heads	6th century		Floret	
Hatay	Daphne	The Phoenix Mosaic in House of the Phoenix	6th century	Rams' heads, Phoenix	Flowers	Mountain or rock
Hatay	Daphne	Mosaic of Beribboned Parrots	6th century	Beribboned parrots		
Hatay	Daphne	Mosaic of Worcester Hunt in House of the Worcester Hunt	6th century	Birds, boar, ibex, bears, hyenas, bear cub, doe, stag, hares, horse, lion, leopards, lioness, tigress and her cubs	Rinceau, pomegranate trees, twigs, bushes, trees	
Hatay	Daphne	Mosaic of the Leaf Semis in House of the Worcester Hunt	6th century	Birds	Heart-shaped leaves, fruits, legumes, bunches of grapes	
Hatay	Daphne	The Honolulu Animal Mosaic in the House of Worcester Hunt	6th century	Lion, hare, tigress with a cub, stag, doe, duck, birds, bear, zebu, partridges (?), lioness, goats, pheasant, leopard, ostrich, parrot	Wreath of leaves	
Hatay	Daphne	Two fragmentary mosaics with floral carpets in a building by Arap Spring	6th century		Floret	
Hatay	Daphne	Mosaic 1 in Section A2	5th or 6th century		Floret	
Hatay	Daphne	Marine Mosaic in Section A2	5th or 6th century	Dolphins, other sea creatures		
Hatay	Daphne	Geometric Labyrinth Mosaic in House of the Bird-Rinceau	4th century		Four-petalled flowers	Cross
Hatay	Daphne	Floral pavement in Sector DH 27-H	5th century		Florets, rosettes, leaves, fruits	
Hatay	Seleucia Piera	Mosaic of the Sea-Goddess and Personifications in House of the Sea-Goddess	5th century	Dolphin, sea-serpent		Cross
Hatay		Mosaic of Sundial and Convivium in House with Sundial and Convivium Mosaic	3rd or 4th century			Sundial, forked stick, skeleton, loaves of bread, double-handed wine amphora on a tripod
Hatay	Epiphaneia	Artemis Mosaic (Panel 1)	4th or 5th century	main panel: deer, 3 birds, wounded lion, elephant vs. male zebra, tortoise, 1 roe, leopard vs. deer, lion vs. 2 mountain goats, leopard vs. ostrich, tiger vs. foal, fox vs. cock, mongo vs. cobra, bear vs. bull, snake vs. pelican, dog vs. ram, goat, sheep, rabbit , boar, partridge, pheasant, bird vs. bird; frame: bears, impalas, leopard, deer, rabbits, dogs, horse, ram, boar, bull, quail, partridge, ducks, cock, sparrow, two more birds	Plants, trees, rosettes, rose buds, acanthus leaves, pomegranates, apples, pears	Plates, baskets
Hatay	Epiphaneia	Animals around the Pool Mosaic (Panel 2)	4th or 5th century	Ram, giraffe, 2 flamingos	Plants	Pool
Hatay	Epiphaneia	Beribboned Parrots Mosaic (Panel 3)	4th or 5th century	4 beribboned parrots		
Hatay	Epiphaneia	Donor Mosaic in the South Portico	6th century		Rosettes	
Izmir	Ephesos	Alytarchenstoa Mosaic	5th century	Birds, ducks?, pigeons	Leaf, ivy scroll, grapes, flowers	Goblets, kantharos, crosses
Izmir	Ephesos	Eros on Chariot Mosaic in Portgymnasium Late Antique House	5th or 6th century	Dolphins	Chariot/biga	
Izmir	Ephesos	Hall mosaic south of Celsus Library	6th or 7th century	Lion and bull, marine animals	Flowers, leaves	Baskets, vessels
Izmir	Ephesos	Apsidal Mosaic of Peristyle house above the theater (Governor's Palace)	5th century		Ivy tendrils, rosettes	
Izmir	Ephesos	Geometric Mosaic of Vedius Gymnasium	5th century		Rosettes, flowers	
Izmir	Ephesos	Palaestra Mosaic of Vedius Gymnasium	5th century		Pear?/bag?, flower, heart shaped leaves	
Izmir	Smyrna	Mosaics from Building in Agora West Hall	4th or 5th century		Ivy border, rosette	
Izmir	Erythrai	Cruciform Mosaic of Peristylehouse	5th century		Heart shaped leaves, leaves, poppy seeds	Curiciform
Izmir	Erythrai	Kantharos mosaic of Peristylehouse	5th century		Heart shaped leaves	Kantharos
Izmir	Erythrai	Rosette Mosaic of Peristylehouse	5th century		Rosettes	
Izmir	Erythrai	Hall Mosaic of so-called villa	Late Antique		Ivy tendril, rosette	
Izmir	Erythrai	Vineyard Mosaic in the so-called villa	Late Antique	Ducks, pigeons, peacocks, deer, lions, antelope	Tree, grapes, vine scroll	Kantharos
Izmir	Klazamenai	Peacock Mosaic of Apsidal house on the eastern slope of Karantina peninsula	3rd or 4th century	2 peacocks	Ivy tendril	Crater
Izmir	Phokaia	2 pieces of mosaics in House west of ancient theatre	4th or 5th century	Bird	Ivy tendril, branch	
Izmir	Nymphaion	Animal Park Mosaic of Rural villa	5th or 6th century	Frame: 2 Anatolian pars, Anatolian tigers, lion, partridge, thrush, duck, birds, sparrow, hare, crane, pheasant. Main field (77 panels with animals): unidentified animals, duck, swallow, donkey, peacock, thrush, hound, pars, fox, partridge, dolphin, hare, fish, wild goat, pheasant, tiger, cock, horses, boar	Frame: Ivy scroll, grapes, weed; Main field: flowers, ivy scroll, grapes, branch with fruits, branch, pear, reeds, bushes	Frame: kantharos; Main field: earth, water

City	Ancient site	Mosaic name	Dating:	Faunal	Floral/Vegetal	Inanimate
Izmir	Nymphaion	Rural villa	5th or 6th century		Rosette	Cross
Izmir	Nymphaion	Rural villa	5th or 6th century		Rosette	
Izmir	Nymphaion	Rural villa	5th or 6th century		Rosette	Cross
Izmir	Nymphaion	Rural villa	5th or 6th century		Heart-shaped leaf ivy scroll, rosette	
Izmir	Nymphaion	Rural villa	5th or 6th century		Rosette	Heart
Kahramanmaras	Germanicia	K-1 Life Mosaic: Hunting	3 to 5th century	Birds, fox, hen, cock, deer, partridge, purple gallinule	Apple tree, trees, bushes	Water, villas
Kahramanmaras	Germanicia	K-1 Life Mosaic: Shepherd's life	3 to 5th century	Bulls, birds	Pear tree, pomegranate tree, grass	Villas
Kahramanmaras	Germanicia	K-1 Life Mosaic: Pastoral life	3 to 5th century	Sheep, gazelle, deer	Oak, flowers	Villas
Kahramanmaras	Germanicia	House /K-1 Life Mosaic: Frame	3 to 5th century	Ducks, rabbit, fox, bear, pheasant	Bunch of grapes, ivy scroll	Basket with fruits
Kahramanmaras	Germanicia	K-2 Corridor Mosaic	3 to 5th century	Beer cub, dove, doe, purple gallinule, bull, bear	Ivy branch	Kantharos
Kahramanmaras	Germanicia	K-3 Birds Mosaic	3 to 5th century	Duck, birds, baby birds	Ivy leaves	
Kahramanmaras	Germanicia	Hunting Feast Mosaic	4 to 5th century	Birds, gazelle, tiger (frame), lion, deer, gazelle, dog, boar (panels)	Fruits, acanthus, lotus (frame); tree, bushes, flower (panels)	Tripod, pithos, kantharos, lyre, musical instruments, table, couch, glass vessels, jug
Kahramanmaras	Germanicia	K-6 Eros mosaic	3 to 5th century	Duck, birds	Acanthus	
Kahramanmaras	Germanicia	K-9 Kilim motif mosaic	3 to 5th century		Flowers	
Karabük	Hadrianapolis	Mosaic fragment in Room 11 of Bath A	5th or 6th century	Bird		
Karabük	Hadrianapolis	Mosaic from Bath B	5th century		Rosette, heart shaped leaves	
Karabük	Hadrianapolis	Animal Mosaic in Early Byzantine Villa	6th century	Paultry , bird, lion	Ivy, grapes	
Karabük	Hadrianapolis	Mosaic fragment with grapes in Early Byzantine Villa	6th century		Grape, ivy	Kantharos
Karabük	Hadrianapolis	Fragment of Mosaic with Cantharos Early Byzantine Villa	6th century			Kantharos
Karabük	Hadrianapolis	Mosaic with Family Portraits in Early Byzantine Villa	6th century	Birds: hens?, ducks/doves?, dove, poultry , pheasant	Rosette, plant	Greek cross
Kastamonu	Pompeipolis	Geometric mosaic in Roman villa on the slopes	4th or 5th century	Birds	Ivy scroll	
Kayseri	Örenşehir	Geometric mosaic in Reception Room(?) from Building with Mosaics	4th or 5th century		Ivy leaves	Cross
Kayseri	Örenşehir	Geometric Mosaic in Room B from Building with Mosaics	4th or 5th century			Cross
Kayseri	Örenşehir	Wheel of Fortune mosaic in Room C from Building with Mosaics	4th or 5th century		Ivy leaves, clover	Cross
Kayseri	Örenşehir	Tablinium Mosaic from Building with Mosaics	4th or 5th century	Fish	Wheat ear, pomegranate, pomegranate flower, rose	Sickle next to wheat ear
Kayseri	Örenşehir	Geometric mosaic in Room F from Building with Mosaics	4th or 5th century		Leaves	Crescent
Konya	Pappa	Figural Mosaic in House with mosaics	Early Byzantine	Fish, birds, gazelle, wild goat, lion, wounded lion, peacocks	Acanthus leaves, walnut, acorn, pear, peach, apricot, radish, cabbage, hazelnut, peanut, flower, bunch of grapes	Vase, cup, two kantharos, tabula ansata, bird cage, basket
Malatya		Animal Park Mosaic		Unspecified	Unspecified	
Manisa	Sardis	Colonnade street upper level mosaics	5th century		Flowers, hear leaves, vines	
Manisa	Sardis	Mosaic with inscription in North colonnade in Byzantine shops	5th or 6th century		Rosette	
Manisa	Sardis	Geometric Mosaic with Dedicatory Inscription in Colonnade street	5th and 6th century		Ivy scroll, flowers	
Manisa	Sardis	Byzfort Mosaic	5th or 6th century		Flowers	
Manisa	Sardis	Eagle Mosaic in Pactolus North from so-called mosaic suite	4th century	Eagle, peacocks, crater ibex, lion, stag, leopard, 4 sea monsters (sea dog/scylla), partridges	Three petal clover, pomegranate branches, heart shaped leaves	Tridents, Malta cross, swastika, kraters)
Manisa	Sardis	Dolphin Mosaic in Pactolus North from so-called mosaic suite	4th century	Dolphins, dog, hare, bear, stag, wading birds	Pomegranates, flowering plants, rosette	Tridents
Manisa	Sardis	Anteroom Mosaic in Pactolus North from so-called mosaic suite	4th century			Turrets, cross
Manisa	Sardis	Geometric Mosaic in Pactolus North from so-called mosaic suite	4th century		Flowers, ivy scroll	Cross
Manisa	Sardis	Palaestra Hall Mosaics in Bath-gymnasium	4th century		Branches, flowers, rosette	Crosses, crater
Manisa	Sardis	Later Mosaic from Bath-gymnasium	5th century		Ivy tendril, flowers	Crosses
Manisa	Sardis	Long Mosaic Unit Colonnade in front of Church EA	4th century?		Vines, heart-shaped leaves	
Mardin	Anastasiopolis	Donatory Shepherd Mosaic	6th century	Dog, two sheep, a goat	Rosette	Rock
Mersin	Tarsus	Tarsus Tethys Mosaic	4th century	Sea creatures, fish		
Mersin	Anemurium	Apodyterium Mosaic of Small bath III 15	5th or 6th century	Birds		Column in tabula ansata
Mersin	Anemurium	Cantharos Mosaic in Bath II 7a	5th century			Vessel-like
Mersin	Anemurium	Three Graces-Hermes and Nike Mosaic in Roadside Building WII 13	3rd or 4th century			Kerykeion and petasos; palm branch and wreath
Mersin	Anemurium	Geometric Mosaic of Roadside Building WII 13	3rd or 4th century		Panel V: rosette, palmette-like; Panel VI: six-petal rosette	
Mersin	Anemurium	Geometric Mosaic of Roadside Building WII 13	3rd or 4th century		Panel IX: rosette	
Mersin	Anemurium	Personification of Sea Mosaic in Roadside Building WII 13	3rd or 4th century	Birds (partridges?), fish		
Mersin	Anemurium	Geometric Mosaic of House II 4W	4th century		Tendrils, ivy leaf, rose	Cornucopia-like
Mersin	Anemurium	Nike Mosaic in Building on Cape Anamur	4th century		Rosettes	Tabula ansata

City	Ancient site	Mosaic name	Dating:	Faunal	Floral/Vegetal	Inanimate
Mersin	Celenderis	Townscape Mosaic (Celenderis)	4th or 5th century		Lotus flower	Town and harbour, ships, urban building, portico, fortification walls, city gate, marine arsenal, church, residential state, warehouse, bath, rocky promontory, sea
Mersin	Silifke	Three Graces Mosaic in Bath (of Poimenios)	4th or 5th century	Doves, partridges	Rosette, pomegranate, stylized floral designs, flowers	Pedestal, fountain
Mersin	Seleuceia ad Calycadnus	Inhabited Floret Trellis in east of Silifke town center	5th century	Birds (e.g. cock), quadrupeds, oxen	Floret trellis, what stalk, grape clusters, pomegranates	Goblets, chalices, fruit baskets, mirror, bird in a cage, harvesting tank, cart
Mersin	Seleuceia ad Calycadnus	Inhabited Vine Trellis in Cami Kebir Mahallesi Kilise Yeri	5th century	Goats, horse, dog, lamb; birds (e.g. water fowl, pheasant, doves), quadrupeds, oxen	Vine leaves, grape clusters, wheat stalk	Chalice
Mersin	Seleuceia ad Calycadnus	Bath-Gymnasium?/Trench B mosaic on west of Zeus temple in Silifke town (Seleuceia ad Calycadnus)	5th century		Floret trellis, floret of four rosebuds	
Mersin	Seleuceia ad Calycadnus	Abduction of Ganymede and Seasons Mosaic	4th century	Eagle-Zeus?	Flower	Shield, pedum, syrinx
Mersin	Tarsus	Opus sectile ?floor on Roman Bath in Tarsus	5th century		Rosette	
Mersin	Elaussia Sebaste	Frigidarium Mosaic of Small Baths	4th century		Unidentified	
Mugla	Halicarnassus	Thermal complex ? Mosaic	5th century or 6th century	Leopard	Ivy tendril, heart leaves	Krater
Mugla	Halicarnassus	Mosaic of Panthers and Amphora	5th century	2 panthers		Amphora
Mugla	Halicarnassus	Animal Combat Mosaic in House of Charidemos	5th century	Panels: hound vs. goat vs. hound, lion vs. bull, lion vs. goat, panther vs. hind; frame: three pairs of dolphins	Panels: tree; frame: flowers	
Mugla	Halicarnassus	Atalante and Meleager and Dido and Aenas Mosaic in House of Charidemos	5th century	Lion, leopard, horses, dog, panther	Tree, flowers, ivy-leaves	Vase
Mugla	Halicarnassus	Venus or Amphitrite Mosaic in House of Charidemos	5th century	Fish	Flower, ivy-leaves	
Mugla	Halicarnassus	Dionysos and his entourage and Europa mosaic in House of Charidemos	5th century	Ichtho-centaur, panther, birds, fish, cocks, panther, lion, dog, birds, dolphins, bull, dog, hare	Flowers, bunch of grapes, ivy leaves	Pan's pipe, vineyard, glass vase, trident, urn
Mugla	Halicarnassus	City Personifications Mosaic in House of Charidemos	5th century	Bird		
Mugla	Halicarnassus	Charidemos' Epigram Mosaic in House of Charidemos	5th century	Panther, dogs, wild goat, stags, deer	Flowers, ivy-leaves, grapes, pomegranates, trees	Amphora, Maltese cross
Mugla	Halicarnassus	Geometric Mosaic in House of Charidemos	5th century	Bird	Four-leaved clovers	
Mugla	Halicarnassus	Floral Medallion Mosaic in House of Charidemos	5th century		Flowers, rosettes, ivy-leaves	
Mugla	Halicarnassus	Ampharoe Mosaic in the House of Charidemos	5th century		Ivy tendril	Vessel/amphorae?, Maltese crosses
Mugla	Halicarnassus	Nereid Mosaic in House of Charidemos	5th century	Fish, dolphins, birds, ichtyo-centaur	Acanthus scroll, flowers	Kithara
Mugla	Halicarnassus	Mosaic of Good Wishes in House of Charidemos	5th century	Bird, dolphin	Flowers, ivy-leaves, pomegranates, laurel wreath	Maltese crosses
Mugla	Halicarnassus	Mosaic of Dionysiac scene ? in House of Charidemos	5th century	Birds, fish, cock, stork	Trees, flowers, fruit tree, fruits in a dish, grapes, rose, palm tree	Thyrsus fragment, crosses, strigils, pelta
Mugla	Halicarnassus	Dragos Villa Mosaic or Mosaics of Hagia Maria Monastery in American Hospital Museum	4th to 7th century	Birds, peacock, duck, dolphins, wild goat	Flowers, tree, plants, vine scroll, heart-shaped leaves, grapes	
Mugla	Torba	Bath mosaic in Torba Monastery	5th century		Ivy tendrils, rosette	4 kantharos
Mugla	Iasos	So-called Eastern Gate Complex	5th or 6th century		Rosette	
Mugla	Knidos	Mosaic Fragment with Dolphins in Bath in Temonos of Aphrodite Euploia	Late Antiquity	Pair of dolphins		
Mugla	Knidos	Apsidal Room Mosaic in Bathcomplex in East-West street	5th or 6th century	Fish	Pomegranates, ivy leaves	Crater, basket with pomegranates
Mugla	Mylasa	Peristyle building	5th to 6th century		Rosettes, leaves and tendrils	
Mugla	Mylasa	Peristyle building	5th to 6th century		Rosettes	Cross
Mugla	Mylasa	Peristyle building	5th to 6th century		Panel 1: lotus, leaves	
Mugla	Mylasa	Peristyle building	5th to 6th century		Heart shaped leaves	Thyrsus
Mugla	Mylasa	Medusa ? Mosaic in Peristyle building	5th to 6th century		Leaves	Cross
Mugla	Stratonika	Pool mosaic	5th century		Ivy tendril	
Nevşehir	Sobesos	Villa Phase 1	4th century			Cross
Nevşehir	Sobesos	Villa Phase 1	4th century		Clover, leaves	Cross
Nevşehir	Sobesos	Bath in Sobesos	4th century	Partridges	Flowers	Sandals, cross
Samsun		Mosaic of Sihhiye School	5th or 6th century	Partidges, pigeons, doves	Leaves, flowering plants	
Sinop	Sinope	Tryphe Mosaic	5th century	Birds	Grass	Bowls
Tokat	Sebastopolis	Seasons Mosaic with birds in House with Mosaics	Late Roman/Early Byzantine	Bird	Ivy leaves, flowers	
Şanlıurfa	Haleplibahce	Apsis mosaic in room 12 in Amazons Villa	6th century		Ivy scroll with leaves and grapes	
Şanlıurfa	Haleplibahce	Apsis mosaic in room 10 in Amazons Villa	6th century	Bird	Ivy scroll with leaves and grapes, laurel garland , fruits, shrubs, rosebuds	
Şanlıurfa	Haleplibahce	Achilleas Mosaic in Amazons Villa	6th century	Frame: Horses , mare, foal, bull, sheep, hens, bird, baby birds, goat; Main panel:lion	Frame: Shrubs, trees; Main panel: trees (apple?, persimmon?, palm?), trifolium	Frame: lute?, rocks, 3 buildings; Main panel: bath basin?, building with columns with acanthus scroll

City	Ancient site	Mosaic name	Dating:	Faunal	Floral/Vegetal	Inanimate
Şanlıurfa	Haleplibahce	Main Reception Hall Mosaic in Amazons Villa	6th century	Frame: birds , chicks	Frame: lotus, vegetal palmtree, shrubs	Frame: chariot, main panel: rock
Şanlıurfa	Haleplibahce	Ktisis Mosaic in Amazons Villa	6th century		Rosebuds	Measuring rod, pedestal, curtain
Şanlıurfa	Haleplibahce	Black Servant and Zebra Mosaic in Amazons Villa	6th century	Zebra	Rosebuds, flower, clover	
Şanlıurfa	Haleplibahce	Vegetal Mosaic in Amazons Villa	6th century		Rosebuds	
Şanlıurfa	Haleplibahce	Hunting Amazon Queens Mosaic in Amazons Villa	6th century	Frame: dove, bear, duck, leopard, partridge, dog, stag, birds, tigress, hare, hound; Main panel: horses, leopard, lions, wolves, hounds, bear, ostrich, partridge	Frame: acanthus scroll; Main panel: 2 apple trees, 2 pear trees, shrubs	Frame: Woman mask (Edessa Beauty); bird cage; Main panel: rock
Şanlıurfa	Haleplibahce	Lion Mosaic in Amazons Villa	6th century	Lion	Rosebuds	
Şanlıurfa	Haleplibahce	Tiger Mosaic in Amazons Villa	6th century	Tiger	Rosebuds	
Şanlıurfa	Haleplibahce	Geometric Mosaic A in Geometric Villa	6th century		Rosette	
Şanlıurfa	Haleplibahce	Geometric Mosaic B in Geometric Villa	6th century		Rosette	
Şanlıurfa	Haleplibahce	Geometric Mosaic C in Geometric Villa	6th century		Rosette	
Şanlıurfa	Haleplibahce	Hall 1 Mosaic in Bath	6th century		Rosebuds	
Şanlıurfa	Haleplibahce	Hall 2 Mosaic in Bath	6th century		Sec. 1: rosebuds, Sec. 2: rosebuds, tulip	
Şanlıurfa		Donkey mosaic	6th or 7th century	Donkey		
Şanlıurfa		Azizos and Monimos Mosaic in Sadberk Hanım Museum	4th or 5th century		Tulips	Platform
Şanlıurfa		Artemis/Diana Mosaic in Ontario Museum in Canada	6th century?		Tulips	columns, platform

3.5.3 Writing on stones

Mosaics also include textual messages. The main target is possibly to avoid any misinterpretation, prepare the viewer to the narrative/message of the mosaic and/or attest the *paedia* or cultural background of the host and visitors. (See Table 3-5) Most of the inscriptions are short identifications of the representational images such as Thetis, Ktisis, seasons, buildings, animals etc. In Achilles mosaic of Amazons Villa in Haleplibahçe in Şanlıurfa, not only the main mythological characters (Thetis, Achilles, Cheiron, Odysseus), but also his nurse (Tropos), horse (Tabias) and possibly a poet (Ankliolis) are named. If not damaged, the Moirai, on the other hand, are not inscribed. A building may be named by its function (e.g. stadium) or the name of its owner as in the Topographical border of Yakto Complex in Daphne in Hatay.

Personifications are largely inscribed. Only when the image can be more or less clearly distinguished, they may go uninscribed such as seasons given their attributes and being four in number, or the Moirai, who have a certain iconography of spinning, drawing and cutting thread of life, and the Three Graces, who have a unique standing with two girls facing the viewer and one depicted from behind, (e.g. Seasons Mosaic in North Temenos Complex in Aphrodisias in Aydın (Catalogue no 102), the Achilles Mosaic of Haleplibahçe discussed above and Three Graces Mosaic in the Bath of Poimenios in Seleuceia ad Calycadnus in Mersin (Catalogue no 221)).

Few mosaics disclose their commissioners (e.g. colonnade mosaics in Sardis in Manisa (Catalogue no 44-45), Apodyterium Mosaic of Small Baths in Elaussia Sebaste

in Mersin (Catalogue no 214)) and these are all in public places excluding Charidemos' epigram, which exalts his refurbishments in this house in Halicarnassus including the mosaics. In addition, there are only two cases in Late Antique Anatolia where the identity of the mosaicist is revealed: Dioskoros in the Neon Library Mosaics in Sagalassos in Burdur (Catalogue no 160) and Makimos (and possibly Maros and Samos, who could be not only donors but also mosaicists) in the Donatory Shepherd Mosaic in xenodocheion of a church (Catalogue no 263) in Anastasiopolis-Mardin.

Table 3-5 Inscriptions in Late Antique Anatolian mosaics

City	Ancient site	Mosaic name	Dating:	Epigraphic	Text
Amasya	Amaseia	Bust of Ktisis and Pare Boule Mosaic in Boule	4th to 6th century	Identification	Ktisis, Pare Boule
Antalya	Perge	Commercial Stoa Diple Mosaic in front of Macellum Shop 4	4th or 5th century	Commercial?	Mentions "Aurelios Rufinos" Işıklıkaya 2010, 152
Antalya	Perge	Stoa Diple Mosaic in front of Macellum Shop 38	4th or 5th century	Commercial?	Possibly related to guild. Not much legible.
Antalya	Perge	Eastern Square Portico Mosaic with Inscription to the northern entrance of Southern Basilica	5th century	Dedicatory	"Mosaic is restored by Presbyteros Matronianos and --, son of Aris in the 10th month of the 2nd indiction" Işıklıkaya 2010, 178
Antalya	Perge	Eastern Square Mosaic with Inscription in Medallion to the northern entrance of Southern	4th or 5th century	Dedicatory	"Restored by Onothe(os)" Işıklıkaya 2010, 184
Antalya	Perge	Klaudios Peison Gallery Central and Northern Mosaic of Southern Bath	4th or 5th century	Dedicatory	Donor who restored the mosaic is exalted. Name illegible. Işıklıkaya 2010, 283
Antalya	Xanthos	Meleager and Atalanta Mosaic in the House of Meleager and Atalanta	5th century	Identification	Meleager and Atalanta, Achilles and Thetis, Eirene, Euprepeia
Antalya	Olympos	2nd Floor Seasons Mosaic Fragments in The Building with Mosaics	5th or 6th century	Identification	Seasons, Charis
Aydın	Aphrodisias	Large Mosaic of Agora Basilica	4th century	Dedicatory	"[Flavius C]onstantius, the clarissimus praeses, made this work also." Campbell 1991, 29
Balıkesir	Antandros	Apodyterium Mosaic of Maritime Villa/Terrace House	4th century	Wishing-well	"Live forever and in prosperity with the founder, oh Margareites, who loves his brother" https://antandros.org/ev/yamac-ev/
Burdur	Sagalassos	Bichrome Mosaic in Dining Hall from Imperial Bath	4th or 5th century	Unavailable	-
Burdur	Sagalassos	Neon Library Mosaics	4th century	Identification, signature	Thetis, Achilles, Phoenix, "Dioskoros had laid the tesserae"
Çanakkale		Villa Rustica/Floor Mosaic	5th or 6th century	Unavailable	-
Denizli	Hierapolis	Mosaic with scene from the Iliad and geometric panel with athletes and animals in the House of the Ionic Capitals	5th century	Identification	Only Aias and Phoenix can be read
Hatay	Narlica	Mosaic of Apolausis in Bath of Apolausis	5th century	Identification	Apolausis
Hatay	Narlica	Mosaic of Soteria in Bath of Apolausis	5th century	Identification	Soteria
Hatay	Antioch-on-the-Orontes	Mosaic of Ktisis in House of Ktisis	6th century	Identification	Ktisis
Hatay	Antioch-on-the-Orontes	Ge and Karpoi, Eurotas and Lakedaimonia and Sea-Thiasos Mosaics in Bath E	4th century	Identification	Ge, Egypt, Karpoi, Aroura(Arable Land), Eurotas, Lakedaimonia, Agreus-Kymodoke, Palaimon-Akaia, Galateia-Anabesineos, Galeos-Pherousa, Phorkys-Dynamene
Hatay	Antioch-on-the-Orontes	Hermes and Dionysus Mosaic in Bath D	4th century	Identification	Gethosyme
Hatay	Antioch-on-the-Orontes	Mosaic of Ananeosis	5th century	Identification	Ananeosis
Hatay	Antioch-on-the-Orontes	Fragment of a Topographical Border	5th century	Identification	Name of buildings, possibly owners.
Hatay	Antioch-on-the-Orontes	Mosaic of the Biblical Inscription		Biblical and dedicatory	"Peace be to your coming in, you who gaze on this. Joy and blessing be to those who stay here. The mosaic floorof the triclinium was made in the time of Megas (Megalos) and Iohannes (Ioannos) and Anthousa "stathmouchoi" in the month of Gorpiaios, in the fifth indiction" Levi 1948, 320. 1 Kings 16:4.
Hatay	Antioch-on-the-Orontes	Central floral mosaic in upper level mosaics of Bath F	6th century	Dedicatory	"Under Philotheos (?), the great and most glorious … of the East, and the all-pervading sacrae largitiones, the public bath… was rebuilt from the foundations, (and a) four-sided colonnaded court was continued (in it). In (the) times of indiction 1 of the 586th year (=537-538 AD)". (Levi 1947, 366)

City	Ancient site	Mosaic name	Dating:	Epigraphic	Text
Hatay	Antioch-on-the-Orontes	Ge and Karpoi Mosaic in the House of Aion	6th century	Identification	Ge
Hatay	Antioch-on-the-Orontes	Mosaic of Epicosmesis on the slope of Mt. Staurin	6th century	Identification	Epicosmesis
Hatay	Daphne	Mosaic of Megalopsychia of Yakto Complex	5th century	Identification	Megalopsychia, Acteon, Teiresias, Narcissus, Adonis, Meleager, Hippolytos
Hatay	Daphne	Topographical border of Yakto Complex	5th century	Identification	Buildings identified by type (e.g. stadium, laboratory of the Martyrion), or their owners (eg. bath of Ardaburios), the name of well-known dwellers of the city (eg. servant and his customer), personifications of springs Pallas and Callas.
Hatay	Daphne	Figural Mosaic of The Constantinian Villa	4th century	Identification	Ananeosis, Euandria, Dynamis, Ktisis
Hatay	Daphne	Mosaic of Chresis	4th century	Identification	Chresis
Hatay	Daphne	Mosaic of Ge and the Seasons in House of Ge and the Seasons	5th century	Identification	Ge, seasons
Hatay	Daphne	Ktisis Mosaic in House of Ge and the Seasons	5th century	Identification	Ktisis
Hatay	Daphne	Mosaic of the Leaf Semis in House of the Worcester Hunt	6th century	Identification	Ge
Hatay	Seleucia Piera	Mosaic of the Sea-Goddess and Personifications in House of the Sea-Goddess	5th century	Identification	Ktisis, Ananeosis, Euandria, Dynamis
Hatay		Mosaic of Sundial and Convivium in House with Sundial and Convivium Mosaic	3rd or 4th century	Narrative	“Run to dinner”; "inappropriate timing"; ‘it is past the ninth hour’. Pamir and Sezgin 2016, 260
Hatay	Epiphaneia	Artemis Mosaic (Panel 1)	4th or 5th century	Identification	Artemis
Hatay	Epiphaneia	Months Mosaic in Porticoed Gallery/Stoa	3rd or 4th century	Identification, message in verse, month names in Latin in Greek letters	Zodiac, months, seasons; Message in verse, month names written in Latin in Greek letters
Hatay	Epiphaneia	Donor Mosaic in the South Portico	6th century	Dedicatory, identification?	"I, Romanos, the humble episcopos of this city, made this .... (for) Epiphaneia..., I paid it from my budget/sources, this is the 13th year of Xandikos month of my episcopacy." 2019 KST-2, 378
Izmir	Ephesos	Fragment of Boar Mosaic From Tetraganos Agora	Late Antiquity	Identification, dedicatory	Boar, "Helsperos made the mosaic from his own resources" Scheibelreiter-Gail 2011, 256.
Izmir	Smyrna	Mosaic in the Diana Thermal	4th century	Dedicatory	"On the 9th (of the month) May (in the year ...) of the indiction (...) the entire mosaic and painting was done by Ganymede, the Dioiketes of the P(...)killa, femina clarissima.” Scheibelreiter-Gail 2011, 381
K.Maraş	Germanicia	K-1 Life Mosaic: Hunting	3rd to 5th century	Identification	Owner of the building
K.Maraş	Germanicia	K-1 Life Mosaic: Shepherd’s life	3rd to 5th century	Identification	Owner of the building
K.Maraş	Germanicia	K-1 Life Mosaic: Pastoral life	3rd to 5th century	Identification	Owner of the building
Kastamonu	Pompeipolis	Geometric mosaic with Good Omen in Roman villa on the slopes	4th or 5th century	Wishing-well	"Enter in goodness for goodness" 1990 MKKST, 73
Kayseri	Örenşehir	Tablinium Mosaic from Building with Mosaics	4th or 5th century	Wishing-well	"If you are healthy, come in!" Yıldız et all 2013, 167
Kayseri	Örenşehir	Geometric mosaic with Latin inscription in Room F from Building with Mosaics	4th or 5th century	Dedicatory	"With vows on the occasion of the 30th jubilee and further (vows) until the 40th! (The building was erected) under the direction of comes (H)yacinthus. ,You, the building, have been executed up."Yıldız et all 2013, 166
Konya	Pappa	Figural Mosaic in House with mosaics	Early Byzantine	Unavailable	-
Manisa	Sardis	Mosaic with inscription in North colonnade in Byzantine shops	5th or 6th century	Dedicatory	"The portico was laid with mosaics under the magnificentissimus count and consularis Flavius Maionios.”https://sardisexpedition.org/en/artifacts/m14-424
Manisa	Sardis	Geometric Mosaic with Dedicatory Inscription in Colonnade street in Sector MMS/N	5th and 6th century	Dedicatory	"The collonaded street was furnished with a mosaic floor and received all the decoration when Flavios Archelaos, vir classimus, comes primi ordinis, held the prefectal authority." Shebeilreiter-gail 2011, 356
Mardin	Anastasiopolis	Donatory Shepherd Mosaic in xenodocheion of a church	6th century	Dedicatory, identification, signature	Maros and Sabas (possible mosaicists)."(This building) is financed and built and paved with mosaics in the name of God, with the (sources) or our Lord-loving pious Emperor Anastasios, by the order of Iocumtenens of virillustris Praetorian Prefect virgloriosissimus Daethos and with the foresight of God-beloved holy Amida Church, during the period of glorious bishop Eutychianos of Anastasiopolis while this (city) was ruled by God-fearing Abramos and Thomas, in the month of Dios in 826 (October 514), in the eighth indiction for the honor of Father, Son and the Holy Ghost, Amen. Makimos (who paved this part of the mosaic)” Translated from Tosun 2018, 464.

City	Ancient site	Mosaic name	Dating:	Epigraphic	Text
Mersin	Anemurium	Apodyterium Mosaic of Small bath III 15	5th or 6th century	Dedicatory, wishing-well	"Copious is the charm of the buildings; / in charge of everything is the strategos Mouseos / whom nature has adorned with shining qualities./ May envy keep away from the excellence of the mosaic."
Mersin	Anemurium	Three Graces-Hermes and Nike Mosaic in Roadside Building WII 13	3rd or 4th century	Identification	"Profit maker" (Hermes)
Mersin	Anemurium	Nike Mosaic in Building on Cape Anamur	4th century	Dedicatory	..(provided) the mosaic pavement along with the little building and the gate and the staircase." Tülek 2004, 254 from Russell, 1987, #5 p.35, pl.V; #6 p.37
Mersin	Anemurium	Good Luck Mosaic in Building on Cape Anamur	4th century	Wishing-well	"Good luck to the one from Nagidos" Tülek 2004, 254 from Russell, 1987, #5 p.35, pl.V; #6 p.37
Mersin	Silifke	Three Graces Mosaic in Bath (of Poimenios)	4th or 5th century	Dedicatory	"Dear Visitor, if you wonder who has discovered the origin of this miraculous water, know that he is Poimenios, the friend of the emperors and the honest administrator of the holy islands."Tulek 2004, 331
Mersin	Seleuceia ad Calycadnus	Abduction of Ganymede and Seasons Mosaic in Trench C	4th century	Identification	Seasons
Mersin	Elaussia Sebaste	Apodyterium Mosaic of Small Baths	4th century	Identification, dedicatory, wishing-well	Seasons, possibly Ge
Mugla	Halicarnassus	Atalante and Meleager and Dido and Aenas Mosaic in House of Charidemos	5th century	Identification	Seasons, Atalante, Meleager, Dido, Aenas
Mugla	Halicarnassus	Dionysos and his entourage and Europa mosaic in House of Charidemos	5th century	Identification	Dionysos in panel
Mugla	Halicarnassus	City Personifications Mosaic in House of Charidemos	5th century	Identification	Cities: Halicarnassus, Berytos, Alexandria
Mugla	Halicarnassus	Charidemos' Epigram Mosaic in House of Charidemos	5th century	Identification, epigrams, dedicatory	Seasons, dwellers of the house?, Charidemos' epigram: "Come hither and nod your approval without delay with your bright shining eyes. I present a multiform body of stones laid in mosaics, a body which skillful men in spreading the floor made shine all over, so that the richly wrought appearance of the high-roofed building shall make this city renowned in many places. What before was in a miserable state Charidemos raised from the ground with toil and enormous expenses" Isager 1997, 25.
Mugla	Halicarnassus	Mosaic of Good Wishes in House of Charidemos	5th century	Good wishes	Health, Life, Joy, Peace, Cheerfulness, Hope.
Mugla	Halicarnassus	Mosaic of Dionysiac scene ? in House of Charidemos	5th century	Unavailable	-
Samsun		Mosaic of Sihhiye School	5th or 6th century	Identification	Spring
Sinop	Sinope	Tryphe Mosaic	5th century	Identification	Tryphe
Tokat	Sebastopolis	Seasons Mosaic with birds in House with Mosaics	Late Roman/Early Byzantine	Identification	Seasons (summer)
Şanlıurfa	Haleplibahce	Achilleas Mosaic in Amazons Villa	6th century	Identification	Tropos, Thetis, Achilleus, Cheiron, Odysseus/ In frame: Tabias (horse), Ankliolis (poet? Plays a musical instrument)
Şanlıurfa	Haleplibahce	Ktisis Mosaic in Amazons Villa	6th century	Identification	Ktisis
Şanlıurfa	Haleplibahce	Hunting Amazon Queens Mosaic in Amazons Villa	6th century	Identification	Amazon queens: Melanippe, Penthesileia (?), Hippolite and Thermodosa
Yozgat		Mosaic of Bishop's Palace?	5th or 6th century	Unavailable	-

All the mosaics with inscriptions speak in Greek and in Greek letters, except for the inscription in the geometric mosaic in Örenşehir in Kayseri, which is purely in Latin commemorating *comes* (H)yacinthus for the erection of the building (Catalogue no 202). The Months Mosaic in Porticoed Gallery/Stoa in Epiphaneia mixes Greek and Latin, writing months in their Latin names but the text overall is in Greek language and in Greek letters.

Mosaics with representational motifs bring in the outside world -hunting, animals in combat, theatrical performances, gaming etc. - into a controlled space and act like installations that remind their viewers of such experiences. Meanwhile, textual messages directly appeal to mind in most cases. These representations naturally trigger intellectual

activities such as finding the associations, conversing about them or even enacting the events in a theatrical performance. In addition to communicating ideas, they depict prosperity, heroism (hunting, Achilles, Amazonomachy), love, well-being, and concerns of daily life, and appeal to emotions as well.

3.6 Concluding Remarks

This chapter has dealt with the analysis of material, technique, composition (centre vs. border, linear vs. circular, types of viewpoints) and motifs (geometric, figurative, floral/vegetal, or epigraphic) in the secular floor mosaics of Late Antique Anatolia in order to explore their agency. First, the output of these analyses is discussed quantitatively through charts that denote breakdown of these aspects. Then, the ways in which these material, technical and iconographic features of mosaics act together with conceptual frameworks are analysed to reveal the mosaic's interactions with the experiencer.

There are several conclusions that can be drawn from this quantitative and qualitative analysis. The aggregate analysis of the quantitative data indicates Anatolian mosaics share materials, techniques, compositions and motifs. Yet individually it is not possible to find one-to-one copy of one mosaic to another, just close comparables. Therefore, the major characteristic of the Anatolian mosaics in early Byzantine period can be argued to be versatility across sites, within sites and even in the same architectural structure. There is also a slight shift from geometric to more figural motifs towards the end of Late Antiquity in Anatolian mosaics. The driver of this simultaneity in similarity and versatility and the trend change in motif selection is to be addressed more in Chapter 6.

Another conclusion is the agency gained through the material used, technique and composition applied and motifs depicted. Versatility draws attention and curiosity, hence engagement of the experiencer with the mosaic. Moreover, some of these mosaics may simply direct the view and motion of the beholder, some appeal to heart and mind and some might have had a performative aspect, complementing the dinner spectacles visually or evoking these associations, as discussed above.

As a caution, this analysis on the mosaic's interaction with the experiencer in terms of motion, emotion and intellectual activities presupposes full-view availability of the floor as if in a laboratorial sterilization, i.e. no distraction to view or motion. However, the archaeological, art-historical and textual data indicate presence of furniture,

sculptures, textiles, wall decoration (curtains, marble revetments or wall mosaics) and other accessories as well as other people and several activities in the spatial context. Thus, the next chapter explores these crossovers amongst different media while the mosaic experience is to be discussed separately in Chapter 5 taking into account these factors when relevant.

Chapter 4:
OTHER TIMES, PLACES,MATERIALS OR ALTER-EGO?

The previous chapters have explored Late Antique floor mosaics of Anatolia as a part of secular space and daily experience in time and demonstrated the interactions between the mosaic and the people in addition to relations between different Anatolian sites. This chapter examines the mosaic history of Anatolia and tracks the relations with other types of mosaics, regions and media. The aim is to probe into the question of continuity and change, contextualize the Anatolian floor mosaics in the broader Byzantine Empire during Late Antiquity and explore glocality.

For this purpose, first of all, floor mosaics from the Roman period and ecclesiastical structures from Anatolia are compared with the early Byzantine secular floor mosaics from Late Antiquity mainly in terms of style and imagery. This inquiry of persistence of tradition and level of innovation is followed by the Late Antique examples from the Mediterranean region to seek the regional interactions within the larger Byzantine world. Lastly, contemporary Byzantine objects of different materials such as paint, textile, metal, ivory and parchment (e.g. frescoes, hangings, silver plates, diptychs and illuminations) which are found in similar contexts with floor mosaics are discussed mainly in terms of style and imagery to seek potential crossovers.

Well-known examples from the Byzantine world and its area of influence are selected based on their capacity to reflect the similarities and divergences per style or theme, in other words the global and local features. In mosaics, the emphasis has been given to those which reflect the most repeated themes but with different compositions and also those with no similarity to Anatolian examples. In other media, the focus is on those of Anatolian origin. However, it must be noted that the mobility of most of these objects renders them open to a wider region, hence increases their global availability and paves way for global/local dichotomy.

4.1 Tradition and innovation in Anatolia: From Roman mosaics to Byzantine secular and ecclesiastical mosaics

Mosaic is an early introduction to Anatolia, possibly as early as Iron Age, and the tradition continued into the Hellenistic period.[172] These are largely pebble mosaics. Meanwhile, the number of tessellated floor mosaics in Anatolia rises with the Roman rule from the 1st century BCE into Late Antiquity.[173] Because of the proximity in time and Roman legacy in the Byzantine world, Roman floor mosaics can be seen as the precedents to early Byzantine mosaics of Anatolia and shed light on whether the mosaic tradition persisted or altered over time with respect to style and imagery since the technique is basically the same.[174]

The Anatolian mosaics largely conform to the overall stylistic changes seen elsewhere in transition from the Classical Period to Middle Ages. Italian style black-and-white mosaics seem to have penetrated the Western Anatolia in the first two centuries when they were also in vogue in Italy.[175] Terrace House 2 in Ephesus accounts for the largest group of black-and-white mosaics.[176] Yet, this bichrome mosaic style is slightly altered with addition of a few colours, as in the peristyle court mosaic of the Unit 6, the frame of which is made with red tesserae stripe. The Cilician mosaics in the south also exhibit a similar pattern: the earlier floors are paved with black-and-white mosaics but are accompanied with one more colour as in Elaiussa-Sebaste in Mersin.[177] There are only

[172] Among the early mosaics are Adıyaman Tille pebble mosaic (Iron Age) and Gordion pebble mosaic floor in Ankara (the second half of the 9th century BCE), continuing into Hellenistic period (e.g. pebble mosaic from Tarsus in Cilicia from the late 3rd or early 2nd BCE and Parrot Mosaic in the Palace V's Altar Room of in Pergamon from the first half of to mid-2nd century BCE). David H. French, "Tille," in *8. Kazı Sonuçları Toplantısı, Diyarbakır* (Ankara: T. C. Kültür ve Turizm Bakanlığı Eski Eserler ve Müzeler Genel Müdürlüğü 1986), 206. Sözen et al., *Mosaics of Anatolia*; Dunbabin, *Mosaics of the Greek and Roman world*, 5, 29, 160-86, 223-35; C. Brian Rose and Ayşe Gürsan Salzmann, "Gordion 2018," in *41. Kazı Sonuçları Toplantısı, Diyarbakır* (Ankara: T. C. Kültür ve Turizm Bakanlığı Eski Eserler ve Müzeler Genel Müdürlüğü 2019); Sözen et al., *Mosaics of Anatolia*; Dunbabin, *Mosaics of the Greek and Roman world*.

[173] Dunbabin, *Mosaics of the Greek and Roman world*.

[174] There is no recent comprehensive corpus of Roman mosaics of Anatolia, either. Since the studies are centered largely on Western and Southern Anatolia, the Roman comparables are also drawn mostly from these regions to discuss continuity and change in terms of style and imagery. Yet, monographs and dissertations are also utilized to compare with the Late Antique examples.

[175] V Scheibelreiter-Gail, "Mosaics in Roman and Late Antique Western Asia Minor" (paper presented at the III. Uluslararası Türkiye Mozaik Korpusu Sempozyumu Bildirileri, Bursa, 2007), 68.

[176] Sabine Ladstätter and Norbert Zimmermann, "The Terrace Houses," in *Ephesos : architecture, monuments & sculpture*, ed. Fritz Krinzinger et al. ([Istanbul]: Ertuğ & Kocabıyık, 2008).

[177] Füsun Tülek, "The Bejewelled Lady " in *XI. Uluslararasi Antik Mozaik Sempozyumu, 16-20 Ekim 2009 Bursa, Türkiye*, ed. antique Colloque international pour l'étude de la mosaïque, Mustafa Sahin, and Merkezi Uludağ Üniversitesi. Mozaik Araştırmaları (Istanbul: Ege Yayinlari, 2011).

a few black-and-white mosaics unearthed from mosaic-rich cities of the period such as Zeugma (e.g. the House of the Pelta Mosaic)[178] or Antioch (e.g. Room 6 Mosaic of Bath B)[179]. Thus, black-and-white style was relatively short-lived in Anatolia and not much widespread especially in the deeply Hellenized southern regions. This persists in Late Antiquity given the dominance of polychromy in early Byzantine mosaics (76% of the entries have three or more colours in Anatolia).

Black-and-white mosaics are mostly geometric and repetitive in character while early figural depictions have a single panel like emblamata as in the 2nd century mosaic of Silenus with child Dionysos in Building Z of Pergamon in İzmir.[180] From the third century onwards, polychrome compositions are arranged into multiple panels such as the geometric Great Bath Mosaics in Antiochia ad Cragum in Antalya[181] and mythological mosaics of Atrium House in Antioch[182]. This composition is a precursor to the early Byzantine counterparts. However, the grids are more dominant than panels for geometric motifs in Late Antiquity (e.g. Geometric Mosaic of Anemurium in Mersin in House II 4W (Catalogue no 238) and Portico mosaics in Perge in Antalya (Catalogue no 167).

The major stylistic change from Roman to Byzantine times is seen in the ways in which the motifs are rendered: i.e. the shift from three dimensional to two-dimensional style, which becomes the trademark of Byzantine art in the later periods too. Illusionistic effects as well as Hellenistic style features, i.e. use of recession, chiaroscuro and overlapping figures, dominate the Roman mosaics of Anatolia as opposed to largely two-dimensional and schematized Late Antique counterparts. Illusionistic effects that can be seen in geometric motifs from earlier periods, (e.g. cubes of Building Z mosaic[183]) largely disappears in Late Antiquity (Cf. cubes in Black Servant and Zebra mosaic from Şanlıurfa (Catalogue no 247)). Yet, there are still 4 Anatolian examples from the 4th and 5th centuries with cubes/blocks in perspective, reminiscent of the Hellenistic types (e.g. Hermes and Dionysos Mosaic in Bath D in Antioch (Catalogue no 282) and the Geometric Mosaic from the Priest's House in Aphrodisias (Catalogue no 112)). Over time, the figures become more flattish and lack depth while background turns more abstract and

[178] Katherine M. D. Dunbabin, "Mosaics," in *Excavations at Zeugma : conducted by Oxford Archaeology*, ed. William Aylward (Los Altos, California: The Packard Humanities Institute, 2013), 151.
[179] Campbell, *The mosaics of Antioch*, 23.
[180] Dunbabin, *Mosaics of the Greek and Roman world*, 223-24.
[181] Tülek, "Early Byzantine Floor Mosaics in Cilicia," 297-300.
[182] Dunbabin, *Mosaics of the Greek and Roman world*, 161-62.
[183] Dunbabin, *Mosaics of the Greek and Roman world*, 223-24.

plainer as there are very few implications of landscape such a few bushes here and there, if any. This stylistic change is well reflected when a Roman Orpheus from Tarsus[184] and a Late Antique one from Adana (Catalogue no 216) are compared. In the 3rd century Tarsus mosaic, Orpheus sits on a rock with animals around him. Animal figures are naturally depicted and they overlap. A sense of landscape is provided with spatial recession and depiction of trees, flowers and shrubs around. Late Antique Orpheus is also seated and is surrounded by animals, but some of these animals are depicted bigger irrespective of their natural size or perspective. These figures are almost floating in space with no flora or suggestion of ground except for the rock where Orpheus is sitting. Compared to the Roman counterpart, the 4th century depiction is more static and two-dimensional.

As for imagery, the change is more subtle. Most of the geometric motifs such as wave, guilloche, meander, swastika date back to even pre-historic periods in many media and continue into Late Antiquity both as a main motif and filler.[185] In addition to the black-and-white mosaics of Ephesus mentioned above, the 2nd century corridor mosaics of Odeon in Anemurium in Mersin[186], the 3rd century geometric bath mosaics of Antiochus ad Cragum in Antalya[187] and the geometric motifs surrounding the figural scene in the Drinking Context mosaic in Antioch[188] contain such motifs. The difference from the Roman times lies in the combination of basic geometric motifs and their frequency in the later period. Patterns such as interlaced grids and inhabited scroll were more widely used in Late Antiquity while rainbow style, whereby tesserae of different colours are set diagonally to form motifs resembling zigzags and chevrons, appeared in the Severan period but was more widely adopted mainly in Syria during Late Antiquity.[189]

There are also some nuances in compositions that continue from Roman times to Late Antiquity. For example, a lion surrounded with geometric figures in a mosaic from Ephesus[190] resembles the composition in the Mosaic of Beribboned Lion of Daphne in Hatay from the 5th century (Catalogue no 351) and Lion Mosaic of Amazon Villa in

[184] Tülek, "Early Byzantine Floor Mosaics in Cilicia," 161-63.
[185] For the geometric patterns that prevailed in the Hellenistic and Roman mosaics see Dunbabin, *Mosaics of the Greek and Roman world*, 291-96.
[186] Campbell, *The mosaics of Anemurium* 25, 11-12.
[187] Tülek, "Early Byzantine Floor Mosaics in Cilicia," 297-300.
[188] Dunbabin, *Mosaics of the Greek and Roman world*, 182-83.
[189] Levi, *Antioch mosaic pavements*, 405-07.
[190] Scheibelreiter-Gail, "Mosaics in Roman and Late Antique Western Asia Minor," 68.

Haleplibahçe in Şanlıurfa from the 6th century (Catalogue no 250). The difference stems from the composition as rosebuds surround lions in the early Byzantine mosaics in the south-eastern Anatolia instead of geometric figures in Ephesus. Secondly, the 5th century Daphne lion demonstrates the Sasanian influence with a beribbon around the lion's neck.

Apart from motifs, there are also recurrent themes such as mythologic stories, deities and personifications. Narration of a specific event is encountered more in Roman mosaics such as the triumph of Dionysos in Zeugma in Gaziantep[191] and the Drinking Context in the Atrium House in Antioch.[192] Dionysiac theme is quite popular in Late Antique Anatolia as discussed in Chapter 3, but rather than full-blown narratives in earlier mosaics, Dionysos and his entourage are either sketchy or just in busts. Water theme with related deities, personifications, nymphs and marine flora and fauna is very much in favour both in the Roman and Late Antique period. Yet, Okeanus, who accompanies Thetis in Antioch and Zeugma mosaics of the 2nd and 3rd centuries, disappears in later periods in Anatolia (there is no Okeanus in the mosaics of the catalogue in this thesis) while Thetis embodies his attributes.[193]

Personifications are not new to Late Antiquity and neither are Greek labels on top of them, which begin to accompany these images in the Classical period and become more common in Late Antiquity.[194] For example, Aion-Eternal Time and three male figures labelled as Past, Present and Future feature in the House of Aion in Antioch in the 2nd century.[195] In contrast to the Late Antique counterparts, which are largely in busts in still pose, these personifications are mostly in full body and in action in Roman mosaics. Tryphe -easy living representation from the 3rd century Antioch[196] is in full body while the same concept is personified as a female bust in the Severan period Olba mosaic together with Bios.[197] The concept of easy living continued into Late Antiquity but as a bust as seen in Tryphe mosaic from Sinope (Catalogue no 196).

There are also themes that fall out of favour in Late Antiquity. Orpheus, a popular classical theme, is no longer depicted after the 4th century in Anatolia. There are only 3

[191] Catherine Abadie-Reynal, "Les maisons à decors mosaiques de Zeugma," *Comptes-rendus des séances de l année - Académie des inscriptions et belles-lettres* 146, no. 2 (2002).
[192] Levi, *Antioch mosaic pavements*, 21-24.
[193] Tülek, "Early Byzantine Floor Mosaics in Cilicia," 59; Sehnaz Eraslan, "Tethys and Thalassa in Mosaic. Art," *Art-Sanat Dergisi, S* 4 (2015).
[194] Kondoleon, *Antioch : the lost ancient city*, 63-77.
[195] Levi, *Antioch mosaic pavements*, 197.
[196] Levi, *Antioch mosaic pavements*, 40-44.
[197] Emel Erten, "Olba 2015 Kazılarından Yeni Bir Buluntu: Roma Mozaiği," *Seleucia*, no. 6 (2016).

Orpheus mosaics from Late Antique Anatolia (Catalogue no 142, 177, 216) and all are vaguely dated (all could be from either 3rd or 4th century). There is no mosaic comparable to the Women at Breakfast mosaic (*Synaristosai* written by the Greek comedy writer Menandros (342-291 BC)) in Zeugma.[198] The scenes from literary plays are also lacking except for a few mosaics with Iliad scenes: Neon Library Mosaic in Sagalassos in Burdur (Catalogue no 160), possibly referring to the *paideia* of Achilles, and Iliad Mosaic of Hierapolis in Denizli (Catalogue no 122), which depicts Greek envoy trying to persuade Achilles to return to war on their behalf. Meanwhile, Hermes and Dionysos mosaic in Antioch and the life of Achilles mosaic in Haleplibahçe allude to the Homeric legends but with no direct reference to a Late Antique literary work.[199] In contrast, some new themes emerge for Anatolia such as hunting, for which no earlier depiction on mosaics of this region is recorded (see sections 3.5.2, 4.2 and 4.3 for discussion of hunting scenes in Anatolian mosaics).

Apart from changes in style, imagery and scenes, another distinguishing factor from Roman times is that it is more common in Late Antiquity to pave religious buildings with mosaics. There are more than 150 floor mosaics from Early Byzantine ecclesiastical structures (i.e. churches/basilicas/ tombs/synagogues) in Anatolia[200], which demonstrate close resemblances to the secular counterparts in terms of style and imagery but also reflect significant deviations especially with respect to themes and connotations. Majority of the ecclesiastical floors are aniconic and share similar geometric motifs with the secular ones such as guilloche, wheel of fortune, meander, wave, swastika and cross: Room 5 Mosaic in Kaussie Church in Antioch, mosaic from the Çiftlik Church in Sinop, Geometric Mosaic from Misis Mopsuhestia Edifice in Adana and Urfa Mosaic with cross inscribed in Syriac in Kale Eteği.[201] Similar geometric designs are also encountered in

[198] Tenzile Uysal and Fatma Bulgan, *The Gaziantep Zeugma Mosaic Museum = Mozaik Müzesi* (Ankara: T.C. Kültür ve Turizm Bakanlığı Kültür Varlıkları ve Müzeler Genel Müdürlüğü, 2013), 96..

[199] Signe Isager, "The Late Roman villa in Halikarnassos - The inscriptions," in *Patron and pavements in late antiquity*, ed. Signe Isager and Birte Poulsen, Halicarnassian Studies II (Odense, Denmark: Odense University Press, 1997). Isager attributes the epigram of Charidemos in Halicarnassus as a reference to the Dionysos poem of Nonnus from the 5th century, however, the Dionysiac? Mosaic does not have a direct reference to this poem.

[200] At least 150 floor mosaics from ecclesiastical structures have been identified from the mosaic studies on Anemurium, Antioch and Aphrodisias by Campbell, Antioch by Levi, Cilicia by Tülek, Western Anatolia by Scheibelreiter-Gail as well as excavation, survey, and salvage excavation reports. However, since the focus has not been the ecclesiastical context, the list is not conclusive.

[201] In order of mention: Room 5 Mosaic in Kaussie Church in Antioch, mosaic from the Çiftlik Church in Sinop, Geometric Mosaic from Misis Mopsuhestia Edifice in Adana and Urfa Mosaic with cross inscribed in Syriac in Kale Eteği Campbell, *The mosaics of Antioch*, 43-44; Stephen Hill, "The first

synagogues of the period: for example mosaics in Sardis Synagogue[202] and the colonnade of the so called Byzantine shops lying in front of it in Manisa (Catalogue no 43) are likely to have been built together and paved with comparable geometric motifs concurrently.

In these ecclesiastical structures, there are also images that are usually associated with secular settings. The Aigai mosaic of the 4th century in Adana[203] illustrates wrestlers, athlete, Herm, judge as well as a Christogram. There is even an African servant and Zebra depiction in the mosaic of Celenderis Agora Basilica in Mersin dated to the 3rd or 4th century[204], very similar to the secular one in Amazons Villa in Haleplibahçe in Şanlıurfa (Catalogue no 247). Despite similar imagery, it is possible that connotations in ecclesiastical settings are more spiritual, rather than being related to everyday life, adopted and changed to relay religious messages such as spiritual fight against the evil.

A similar meaning shift occurs in personifications in religious structures as well. The naos mosaic of the Church B in Hadrianopolis personifies the heavenly rivers: Geon, Phison, Tigris and Euphrates in the 6th century.[205] The mosaic in Tomb of Mnemosyne from the 4th century in Necropolis Dig C in Antioch features Agora - abundance, Eukarpia - fertility, Aiokia – banquette, and Mnemosyne-memory in addition to seasons.[206] The 6th century peristyle mosaic in the health centre of Episkopeion of Olympos illustrates Ktisis -Foundation/Creation, Xaris -Grace, Ananeosis – Renewal.[207] These personifications possibly largely refer to the Creation and virtues of the Creator rather than the features of the commissioner or an ordinary human being as in secular mosaics. Thus, they are more spiritual in nature than the mosaics with Ktisis and Ananeosis in secular contexts in Byzantine Anatolia (Catalogue no 192, 246, 264, 335, 360, 377).

Figural depictions in churches or synagogues are also fewer in number but exist as late as the 6th or 7th century despite the religious discontent. In Yolbulan tomb mosaic

season of rescue excavation at Çiftlik (Sinop)," *Anatolian studies* (1995); Ludwig Budde, *Antike Mosaiken in Kilikien*, vol. I, Beiträge zur Kunst des christlichen Ostens, Bd. 5, 6, (Recklinghausen: Bongers, 1969), 58, 64; Mehmet Önal, *Urfa-Edessa mozaikleri* (Zonguldak: Şanlıurfa Büyükşehir Belediyesi Kültür ve Sosyal İşler Daire Başkanlığı, 2017), 120-21.

[202] Anthea Harris, "Shops, retailing and the local economy in the early Byzantine world: the example of Sardis," *Secular Buildings and the Archaeology of Everyday Life in the Byzantine Empire* (2004).

[203] Tülek, "Early Byzantine Floor Mosaics in Cilicia," 176-78.

[204] "Kelenderis Agora Bazilikasının Mozaikleri," Aktüel Arkeoloji, 2020, 3 December 2021, https://aktuelarkeoloji.com.tr/kategori/arkeoloji/kelenderis.

[205] Sami Patacı, "Paphlagonia Hadrianoupolis'i Mozaik ve Fresko Buluntuları" (Unpublished Phd dissertation, Dokuz Eylül Üniversitesi, 2012), 283-96.

[206] Campbell, *The mosaics of Antioch*, 77-78.

[207] Gökçen Öztaşkin and Muradiye Öztaşkin, "Olympos Episkopeionu Peristyl Mozaiklerindeki İnsan Betimlemeleri," *Olba Journal* 27 (2019).

and Hazinedere Martyrion Mosaic in Şanlıurfa[208], and Abraham's Sacrifice Mosaic from Samsat (Adıyaman)[209], men are depicted in religious acts: one man is in orant position in the former, a martyr (wounded warrior) is depicted in the next and Abraham is in sacrifice act in Samsat. These compositions are absent from the secular contexts. Meanwhile, animals appear more frequently on church floors than humans. Birds in grid or interlaced loops and peacocks are a favourite motif (e.g. Bird Mosaic of Nave in Panteleemon Church in Aphrodisias[210], Bird Mosaic of Sinop Balatlar Church[211], Osmaniye Peacock Mosaic[212] and Northern Nave Peacock Mosaic in Derecik Basilica in Bursa[213]). They remind the mosaic floor with flowers and birds in the House of Ktisis in Antioch (Catalogue no 265) and the Peacock Mosaic of Apsidal house in Klazamenai in Izmir (Catalogue no 19). In contrast to secular mosaics, hunting and animal combat/park scenes are rarely illustrated in ecclesiastical context; among the few examples is the Nave Mosaic of Domuztepe-Pınaözü Basilica in Osmaniye from the 5th Century[214]. Rather, peace is the theme even when preys and predators face each other as opposed to violence seen in their secular counterparts (e.g. Şanlıurfa Animal Mosaic in Harran Kapi[215] and Philia Mosaic in Daphne in Hatay[216]). In the synagogue at Misis-Mopsuhestia in Adana, the animals accompany the Noah's Ark peacefully.[217] Some of these peaceful compositions such as the one in Karlık Nave Mosaic in Adana (5th or 6th century)[218] are inscribed with an excerpt from Isaiah 11:6-8, whereby the paradise is described as a place where all animals are at peace, Hence, this imagery in general is called the depiction of "Peaceful Kingdom".[219]

[208] Önal, *Urfa-Edessa mozaikleri*, 113-30.

[209] Salman, "Orta Euphrates Mozaikleri Işığında Edessa ve Samosata Mozaikleri."Plate 173

[210] Tülek, "Early Byzantine Floor Mosaics in Cilicia," 333-38, Fig. 35-2.

[211] Gülgün Köroğlu, "Balatlar Kilise Kazısı 2018 Yılı Çalışmaları," in *41. Kazı Sonuçları Toplantısı* (Ankara: T. C. Kültür ve Turizm Bakanlığı Eski Eserler ve Müzeler Genel Müdürlüğü 2019), Fig 2:8.

[212] Füsun Tülek, "A Mosaic Image of a Peacock from Osmaniye," in *SOMA 2008 : Proceedings of the XII Symposium on Mediterranean Archaeology, Eastern Mediterranean University, Famagusta, North Cyprus, 5-8 March 2008*, ed. Hakan Oniz (Oxford: Archaeopress, 2009).

[213] Hazal Çıtakoğlu, "Güney Bithynia bölgesi figürlü ve geometrik desenli taban mozaikleri" (Unpublished MA thesis, Uludağ Üniversitesi, 2015), Plate 76b.

[214] Tülek, "Early Byzantine Floor Mosaics in Cilicia," 82-88, Fig. 8.4.

[215] Salman, "Orta Euphrates Mozaikleri Işığında Edessa ve Samosata Mozaikleri," 166-72, Plate 82.

[216] Levi, *Antioch mosaic pavements*, 317-19.

[217] Tülek, "Early Byzantine Floor Mosaics in Cilicia," 128-48.

[218] Tülek, "Early Byzantine Floor Mosaics in Cilicia," 116-20, Fig 14.1.

[219] Sheila D Campbell, "The Peaceful Kingdom: a liturgical interpretation," in *Fifth International Colloquium on Ancient Mosaics. JRA SupPl. Series*, ed. Roger Ling, Journal of Roman archaeology. Supplementary series ; no. 9 (Ann Arbor, Mich. : Journal of Roman Archaeology, 1995).

Of inanimate object depictions, kantharos with vine scroll or birds such as the one in the House of the Buffet Supper in Antioch (Catalogue no 349) and in Hadrianopolis in Karabük (Catalogue no 188) is more frequently seen in ecclesiastical context. For example, in the 4th century nave mosaic in Kaleburnu Basilica in Isparta[220], a kantharos with vine scroll sprouting complements the dedicatory inscriptions while a similar composition is seen in the Nave Mosaic of Derecik Basilica in Prusia ad Olympium in Bursa[221] and Sardis Synagogue apse mosaic in Manisa[222]. In Çatalçam Basilica in Idyma in Muğla, birds flank the kantharos in the 6th century mosaic.[223] Similar imageries in ecclesiastical contexts, which have accompanying biblical inscriptions, imply that vine scrolls may stand for people of God, Christ in person and wine of communion service rather than natural bounty in secular context.[224] This is another example of meaning shift as secular imagery transforms into ecclesiastical one.

These examples attest continuity in mosaic production in Anatolia overall whereby tradition goes hand in hand with innovation since new trends emerge when analysed on settlement basis. There are disruptions and new beginnings of mosaic production in some Late Antique cities, mainly stemming from demise or progress of the city. For example, Zeugma, Roman frontier city on the east with its Hellenistic style polychrome mosaics from the 2nd and 3rd centuries, have no mosaics dated to later periods possibly due to the demise of the city following the Sasanian assault in 253.[225] Likewise, the latest mosaics are dated to the 2nd century in Pergamon, which was the centre of mosaic production in the Hellenistic period and the home-town of the most famous mosaicist of the time Sosos, maker of "upswept room" mosaic.[226] As opposed to lack of Late Antique mosaics in these cities renowned for their Roman mosaics, the northern

[220] Mustafa Akaslan, Doğan Demirci, and Özgür Perçin, "Büyükgökçeli Kasabası Kaleburnu Mevkii Bazilikal Planlı Kilise Kurtarma Kazısı 2012," in *22. Müze Çalışmaları ve Kurtarma Kazıları Sempozyumu* (Adana: T. C. Kültür ve Turizm Bakanlığı Kültür Varlıkları ve Müzeler Genel Müdürlüğü Yayınları, 2013), 160.

[221] Çıtakoğlu, "Güney Bithynia bölgesi figürlü ve geometrik desenli taban mozaikleri," 67-80, Plate 72.

[222] Emine Tok, "Erken Bizans Dönemi Zemin Mozaiklerine Sardes Örneğinde Bir Bakış," *Sanat Tarihi Dergisi* 11, no. 11 (2001): Fig 3.

[223] Hatice Özyurt Özcan, "Akyaka'daki Çatalcam Bazilikasına ait döşeme mozaikleri/The Floor Mosaics of the Çatalçam Basilica in Akyaka," *Olba* 21 (2013): 479.

[224] Maguire, *Earth and ocean : the terrestrial world in early Byzantine art*, 9-10.

[225] Kutalmış Görkay, "Zeugma in Light of New Research," in *Stephanephoros : de l'economie antique à l'Asie Mineure : hommages à Raymond Descat*, ed. Raymond Descat and Koray Konuk (Pessac: Ausonius, 2012).

[226] Dunbabin, *Mosaics of the Greek and Roman world*, 224.

provinces largely lack mosaics from the pre-Byzantine period and seem to have adopted the mosaic tradition during Late Antiquity. There is only one example: the 3rd century Amisos mosaic in Samsun that depicts Achilles and Thetis, seasons, nereids and sacrifice scene as well as several geometric motifs in panels with a Hellenistic style and demonstrates close ties with the eastern examples of the period.[227] Yet, this can be seen as an outlier until new Roman mosaics from the region are unearthed.

4.2 Anatolia vs. other Byzantine regions

Anatolia is not isolated from the rest of the Byzantine world but closely tied both historically and geographically (Cf. Chapter 2.2 and 2.3). It stands in between Constantinople, Thrace, Greece and the Aegean Islands on the west, and Cyprus, Syria and the Levantine Region on the southeast, which also have a Greco-Roman mosaic tradition. These regions further interact with their neighbouring regions, i.e. the Northern Africa, Western Europe and Balkans. This geography as a whole can be considered as "global" given its wide extent and its inner connections. Therefore, mosaics are selected not only from the close neighbours but also the wider empire and its area of influence to inquire the shared features and departures with respect to both style, imagery and theme.

Similar to the Anatolian examples, Late Antique mosaics of the Byzantine Empire are largely polychromatic, offer multiple views through grids and panels and depart from naturalistic representations to more schematic, two-dimensional type. Geometric motifs are the most frequent in the Byzantine world and indicate a very similar repertory to the Anatolian ones with the use of guilloche, meander, swastika, wave and use of grid. For example, the aniconic mosaic of Pafta 38 in Constantinople/İstanbul has guilloche squares, zigzags in rainbow style, cubes in perspective, peltae, Solomon knots, swastika meanders in a grid marked with guilloche.[228] With purely geometric grid pattern and dedicatory inscription, the triclinium mosaic from Thessalonica dated to the 5th century resembles the eastern square portico mosaic of Perge in Antalya (Catalogue no 167) and geometric mosaic with good omen in Pompeipolis in Kastamonu (Catalogue no 178).[229]

[227] Derya Şahin, *Amisos mozaiği*, Kültür Varlıkları ve Müzeler Genel Müdürlüğü; 103, (Ankara: Kültür ve Turizm Bakanlığı, 2004).

[228] Dalgıç, *Late Antique floor mosaics of Constantinople prior to the Great Palace*, 154-57.

[229] Anastasios Αντωνάρας, *Arts, crafts and trades in ancient and Byzantine Thessaloniki : archaeological, literary and epigraphic evidence*, Byzanz zwischen Orient und Okzident ; 2, (Mainz: Verlag des Römisch-Germanischen Zentralmuseums, 2016), 32-33.

To these geometric motifs, several other motifs are added in Anatolia such as ivy scroll border in Alanya Kadıpaşa (Catalogue no 209), birds in the mosaic with flowers and birds in the House of Ktisis in Antioch (Catalogue no 265) as discussed in the previous chapter. A similar feature is detected in the rest of the Byzantine world. In the House of Parthenius in Stobi, geometric grid is framed on one side with ivy scroll.[230] The 5th century mosaics in the Villa in the National Garden and the House of Proclus in Athens have also grids filled with not only geometric motifs but also birds.[231] Among the examples for geometric motifs combined with floral and faunal imagery in grid from the south-eastern Byzantine world are the Late Antique geometric mosaic of the Byzantine Building in Lambosa in Cyprus [232] and mosaics of the House of Trifolium in Thurbo Majus in Tunisia[233].

Apart from the grid composition, Late Antiquity sees a wider adoption of "rainbow style" which appeared in Severan period as mentioned above in section 4.1 and gained popularity in Syria. Therapenides mosaic from Apamea in Syria[234] (4th century) and Urban House mosaics from Tiberias in Lebanon (4th-5th century)[235] have panels in rainbow style among other figural and geometric motifs like the Koyunevi Geometric Mosaic in Adana (Catalogue no 218), the mosaic of So-called Eastern Gate Complex in Iasos in Muğla (Catalogue no 120) and Apsidal Mosaic in Peristyle house above the theatre in Ephesus (Catalogue no 5). Rainbow style is also detected in the west in the mosaic of Pafta 38 from Constantinople as mentioned above.

Kantharos and fountain, especially with scroll or birds, is a popular motif in ecclesiastical contexts as well as secular ones like in Anatolia. For instance, mosaic panels dated to the late 5th or early 6th century from Ortaköy in Silivri (Selymbria) in Thrace[236]

[230] Ruth Ellen Kolarik, "The floor mosaics of Stobi and their Balkan context" (Unpublished Phd dissertation, Harvard University, 1981).

[231] Kolarik, "The floor mosaics of Stobi and their Balkan context," 423; Arja Karivieri, The 'House of Proclus' on the southern slope of the Acropolis : a contribution, 1994, Åbo Akademi, Finland, http://urn.kb.se/resolve?urn=urn:nbn:se:su:diva-13763; A. Afonasina and E. Afonasin, "The houses of philosophical schools in Athens," *Schole* 8, no. 1 (2014).

[232] Wiktor Andrzej Daszewski and Dēmētrēs Michaēlidēs, *Mosaic floors in Cyprus*, Biblioteca di "Felix Ravenna" ; 3, (Ravenna, Italia: Mario Lapucci, Edizioni del Girasole, 1988), 120-21.

[233] Aïcha Ben Abed Ben Khader, *Tunisian mosaics : treasures from Roman Africa*, Conservation and cultural heritage, (Los Angeles: Getty Conservation Institute, 2006), 66-67.

[234] Dunbabin, *Mosaics of the Greek and Roman world*, 169.

[235] Shulamit Miller, "The mosaics of Tiberias and Hammat Tiberias during the Roman, Byzantine and early Islamic periods" (Unpublished MA thesis, The Hebrew University of Jersusalem, 2011), 297-303.

[236] Silivri is a province of Istanbul in modern day.

depict a crater with vine scroll sprouting and are accompanied with a rich geometric repertory. In Tekirdağ, the Perinthos-Heraklia Basilica was paved with mosaics of mostly geometric character filled with fruits, birds, fish, quadrupeds, kantharos, trees, baskets and crater flanked by peacocks.[237] In Bulgaria Phillippolis, there are a number of mosaics from the 4th to the 6th century both in secular and ecclesiastical contexts such as the so-called apodyterium mosaic, which combine geometric grid (mostly interlace) with animals (especially birds) and kantharos similar to the Perinthos Basilica.[238] At the same time, a typical theme for churches, "fountain of life", whereby a fountain flanked by animals (peacock, birds, lions) or ivy leaves also appears in villas as in the House of Peristeria from Stobi.[239] In this villa, animal vignettes in narrow bands like friezes resemble the Dolphin Mosaic in Sardis in Manisa of the 5th century (Catalogue no 51) in terms of its symmetrical rigidity. Meanwhile, the portico of the great peristyle in Piazza Armerina[240] in Sicily in Italia has medallions filled with animal busts, which is reminiscent of the Vestibule Mosaic in Bath of Apolausis in Hatay (Catalogue no 385).

There are also overlapping themes in this geography. As in Anatolian mosaics, Dionysiac episode is a favourite theme in the broader Byzantine world all through Late Antiquity. In Constantinople, this imagery appears not only in Belediye mosaic, but also Kocamustafa mosaic of the Triumph of Dionysos, whereby the procession takes place in a circular scheme.[241] Even the Great Palace mosaic has Baby Dionysos on the shoulders of Pan from the 6th century, when the Christianity had taken a strong hold.[242] Among other Dionysiac scenes are two mosaics from Larissa and two from Argos in Greece,[243] Mosaic of Dionysos' Procession with Silenus and Two Bacchantes in Augusta Trajana in

[237] Şehrigül Yeşil Erdek, "Conservation of Floor Pavements of the Basilica in Perinthos-Herakleia," *Journal of Mosaic Research* 7 (2014).

[238] Ivo Topalilov, "The Mosaic Pavements in Philippopolis, Thrace, in 6th c. CE. Some Considerations," *Journal of Mosaic Research* 13 (2020): Fig 22, https://doi.org/10.26658/jmr.782454.

[239] Kolarik, "The floor mosaics of Stobi and their Balkan context," 126-34.

[240] Lavin, "Antioch Hunting mosaics and their sources," 244-51, Fig 49

[241] Dalgıç, *Late Antique floor mosaics of Constantinople prior to the Great Palace*; Örgü Dalgıç, "The Dionysos's Triumph in Constantinople: A Late Fifth-Century Mosaic in Context," *Dumbarton oaks papers*, no. 69 (2015).

[242] Werner Jobst, Behçet Erdal, and Christian Gurtner, *İstanbul büyük saray mozayiği : araştırmalar, onarım ve sergileme, 1983-1997 = Istanbul, das grosse Byzantinische Palastmosaik : seine Erforschung, Konservierung und Prasentation, 1983-1997 = Istanbul, the great palace mosaic : the story of its exploration, preservation and exhibition, 1983-1997*, 1. basım. ed., Müze, sergi, ve koleksiyon katalogları dizisi ; 6, (İstanbul: Arkeoloji ve Sanat Yayınları, 1997).

[243] Zografia Welch, "The Dionysiac mosaics of Greece and the coast of Asia Minor" (National Library of Canada = Bibliothèque nationale du Canada, 1999), http://www.collectionscanada.ca/obj/s4/f2/dsk2/ftp03/NQ51022.pdf.

Bulgaria[244] and the mosaic of Dionysos and Ariadne in Shahba-Philippopolis in Syria.[245] Yet, they differ from most of the Anatolian compositions as they depict the Dionysiac episodes rather than alluding through busts as in Anatolia as discussed in 3.1.4 (e.g. Catalogue no 77, 337). Achilles is also another popular hero of the Byzantine world but unlike Dionysiac theme he is reflected in action both in Anatolia (Catalogue no 122, 134, 160, 244) and other regions. For example, the mosaic in the Villa of Theseus in Nea Paphos of Cyprus depicts bath of Achilles.[246] However, it is unique with the resemblance of the first bath of Dionysos to that of Christ and its choice of personifications and mythological figures, which do not appear in the Achilles Mosaic from Amazons Villa in Haleplibahçe in Şanlıurfa (Catalogue no 244). The villa mosaics on the River Tellaro in Sicily in Italy include a rare mythological interpretation of Iliad whereby the body of Hector is weighed against Priam's ransom to Achilles, all inscribed in Greek.[247]

In addition to mythological figures/stories, animals and hunting theme are much exploited in the Byzantine world. There are many hunting mosaics from Anatolia (e.g. Hunting Amazon Queens Mosaic in Haleplibahçe Urfa (Catalogue no 249), Dumbarton Oaks Hunt Mosaic in Antioch (Catalogue no 307), Hunting Scene from Life Mosaic in Germanicia in Kahramanmaraş (Catalogue no 392), Hunter Mosaic in North Temenos Complex in Aphrodisias in Aydın (Catalogue no 103) and Figural Mosaic of Pappa in Konya (Catalogue no 143)). The hunting mosaics, which became popular after the 4th century in Anatolia, start much earlier in the North Africa (e.g. Small Hunt Mosaic of Oudna, Hunting Scenes of the Villa of the Laberii mosaic in Althiburus in Central Proconsularis and Hunting Pavement from El Jem - all in Tunisia) and expands east and west as discussed in detail by Lavin.[248] The Small Hunt Mosaic from Piazza Armerina in Sicily in Italy[249] and the Mosaic of Dominus Julius from Carthage in Tunisia[250] display parallels with the Germanica Life Mosaic in terms of composition as well. This theme is

[244] "Bulgaria's Stara Zagora unveils restored ancient mosaics from Roman city Augusta Traiana showing "Silenus with Bacchantes"," 27 August 2015, accessed 8 February 2022, http://archaeologyinbulgaria.com/2015/08/27/bulgarias-stara-zagora-unveils-restored-ancient-mosaics-from-roman-city-augusta-traiana-showing-silenus-with-bacchantes/.

[245] Maria Luz Neira Jiménez, "Written and Visual Culture About the Mosaic of Castulo: The Influence of Lucian's Works," *Journal of Mosaic Research* 8 (2015), https://doi.org/10.26658/jmr.306315.

[246] Daszewski and Michaēlidēs, *Mosaic floors in Cyprus*, 72-74.

[247] Dunbabin, *Mosaics of the Greek and Roman world*, 142.

[248] Lavin, "Antioch Hunting mosaics and their sources."

[249] Dunbabin, *Mosaics of the Greek and Roman world*, 133-35.

[250] Dunbabin, *Mosaics of the Greek and Roman world*, 118-22.

also tracked in the mosaic of Hunt in Apamea in Syria[251] and hunting scenes from the villa on the River Tellaro in Sicily[252] and from the Constantinople Great Palace mosaics[253].

Personifications are not peculiar to the Anatolian mosaics, either (Cf. Table 3.2). The personification of time including months and seasons, which are also the most frequent type in Anatolia, appears in many other Late Antique mosaics such as the months mosaic of Villa of Falconer in Argos and the seasons mosaic from the baths of Hagios Taxiarchis in Greece.[254] Although the compositions are similar to the Anatolian examples with panels, the figures in the Argos mosaic resemble the Western counterparts with their clothes and some Germanic people's activities such as falconry and hare coursing[255]; moreover they are shown in activity rather than as static busts of the Anatolian examples. In addition, winter of Hagios Taxiarchis mosaic is depicted as a male.[256] The only Anatolian example of season personified as a man comes from Samsun (Catalogue no 195). In terms of depiction, however, personification of spring in Samsun does not have any similarity with this bearded man of Hagios Taxiarchis.

In addition to seasons, abstract ideas are very much represented in mosaics of the Byzantine world. For example, personification of Eirene-peace appears in both Philippolis mosaic in Bulgaria[257] and Meleager and Atalanta Mosaic of Xanthos in Antalya (Catalogue no 134). The former mosaic is complemented with geometric panels filled with meanders, wind wheels, waves, swastikas, guilloche and ivy scroll while mythological figures appear in the Anatolian example. Mosaics in Kourion and Nea Paphos in Cyprus also personify abstract ideas: Ktisis in the mosaic from the House of Eustolius[258] and Neoplatonic ideas of Theogonia, Nectar and Ambrosia as well as river Eurotas and Lacedemonia in triclinium mosaics in the House of Aion[259] with limited

[251] Dunbabin, *Mosaics of the Greek and Roman world*, 183-84.

[252] Dunbabin, *Mosaics of the Greek and Roman world*, 142.

[253] Jobst, Erdal, and Gurtner, *İstanbul büyük saray mozayiği : araştırmalar, onarım ve sergileme, 1983-1997 = Istanbul, das grosse Byzantinische Palastmosaik : seine Erforschung, Konservierung und Prasentation, 1983-1997 = Istanbul, the great palace mosaic : the story of its exploration, preservation and exhibition, 1983-1997*.

[254] Dunbabin, *Mosaics of the Greek and Roman world*, 220-22.

[255] Dunbabin, *Mosaics of the Greek and Roman world*, 221.

[256] Dunbabin, *Mosaics of the Greek and Roman world*, Plate 34.

[257] For these mosaics from Phillipolis, see Topalilov, "The Mosaic Pavements in Philippopolis, Thrace, in 6th c. CE. Some Considerations.".

[258] Theodoros Mavrojannis, "The «House–Annex of Eustolios» at Kourion in Cyprus: 435 AD," *Кипрские исследования*, no. 78 (2019).

[259] Daszewski and Michaēlidēs, *Mosaic floors in Cyprus*, 59.

treatment of space and juxtaposition of geometric and figural panels like the Anatolian examples. Going further south, Apamea's mosaic which depicts Socrates while teaching features personifications of Krisis – Judgement and Bythos – depths of sea in full profile[260] compared to female busts in medallion from Anatolia such as Mosaic of Ktisis (Catalogue no 264). The 6th century Ktisis from Lebanon[261] is depicted as a bust but stands within a rectangle rather than a medallion while personifications in the Hippolytus Hall Mosaic and Bacchic Procession from Madama, Jordan[262] are not static but in activity. Just as there are concepts encountered as personification only in Anatolian mosaics such as Epicosmesis- (Catalogue no 313), there are other concepts personified elsewhere but not in Anatolia such as the Kalokairia-fair weather personification in Caesera in Israel[263] and the neoplatonic ideas personified in the mosaics in Cyprus mentioned above.

There are also themes which are very rare or absent in Anatolia. One of them is Nilotic scenery with personification of Nile, buildings, vegetation, birds and people, which was much in vogue in the Roman period.[264] Nevertheless, it persists in the Levantine and Syrian examples during Late Antiquity such as the Nilotic mosaic in the House of Leontis in Israel[265], the Nile Festival Building mosaic in Sepphoris in Israel[266] and border mosaic in Sarrin in Syria[267]. The Mosaic of Ge and the Seasons in Antioch (Catalogue no 357) is the closest to such mosaics with similar composition of fruits, grapes and ivy scroll motifs. Circus or banquet depictions, which appear in the Circus Races Mosaic of Piazza Armerina[268] or the Mosaic of Dominus Julius, are also absent in secular mosaics of Late Antique Anatolia except for the recently unearthed Hunting Feast Mosaic of Germanicia in Kahramanmaraş (Catalogue no 395). The mosaic of musicians from Mariamin in Syria, which depicts female musicians, departs from the other depictions with its topic and style, which Dunbabin calls "Theodosian mannerism".[269] In

[260] Dunbabin, *Mosaics of the Greek and Roman world*, 169-70.

[261] Odile Wattel, "A propos des mosaïques du Liban découvertes de 1975 à 1995," *Bulletin de la Société nationale des Antiquaires de France* 1995, no. 1 (1997).

[262] G. W. Bowersock, *Mosaics as history : the Near East from late antiquity to Islam*, Revealing antiquity ; 16, (Cambridge, Mass.: Belknap Press of Harvard University Press, 2006), 7-9.

[263] Aliza Steinberg, "Weaving in Stones: Garments and Their Accessories in the Mosaic Art of Eretz Israel in Late Antiquity," *Weaving in Stones* (2020): Fig 231.

[264] Rachel Hachlili, *Ancient mosaic pavements : themes, issues, and trends : selected studies* (Leiden ;: Brill, 2009), Chapter 5.

[265] Hachlili, *Ancient mosaic pavements : themes, issues, and trends : selected studies*, 97.

[266] Hachlili, *Ancient mosaic pavements : themes, issues, and trends : selected studies*, 97-98.

[267] Hachlili, *Ancient mosaic pavements : themes, issues, and trends : selected studies*, 100.

[268] Dunbabin, *Mosaics of the Greek and Roman world*, 133-35.

[269] Dunbabin, *Mosaics of the Greek and Roman world*, 171.

the bath vestibule mosaic of villa inhabitants in Piazza Armerina, there is an illusion of depth and three-dimensional depiction, which largely lacks in Late Antiquity.

All these examples which demonstrate commonalities in general but differ in details can be considered as token of a shared culture with local touches and/or taste of commissioners.

4.3 Mosaics vs. other media

Mosaics are not alone in their spatial context. There are other things, some fixed and some mobile, such as wall paintings, marble revetments, textiles, vases, furniture, utensils etc. Though these objects differ from mosaics in terms of material characteristics and function, they still compete and complement mosaics in terms of several themes, compositions and motifs. For the fixed structures, namely wall paintings and marble revetments, only a few remain since most secular buildings of Late Antiquity are erased down to the ground. As a perishable material, textiles have largely survived in certain climatic conditions, mostly in Egypt and in burials. Manuscripts with illuminations faced a similar fate. Some objects such as ceramic, glass and ivory are also too fragile to survive intact. Moreover, these movable items largely lack original provenance and their use in everyday life is deduced mostly from the visual and textual depictions. Silverware and coins are more durable, yet their production is confined to a few centres such as Constantinople and distributed from there. Thus, there are very few items that are securely attributed to Anatolia. Therefore, in this analysis, well-studied objects identified as Byzantine are scanned while those with Anatolian provenance are given precedence. Like the Byzantine mosaics of other regions, first the objects which share common features with mosaics in terms of style and/or imagery are selected, but differences and total divergences from Anatolian mosaics are also highlighted.

It is very rare to find other decoration or objects *in situ* together with mosaics, but few instances indicate a decorative congruence between wall paintings and mosaics such as those of Sagalassos in Burdur and Hadrianopolis in Karabük. In Urban Mansion in Sagalassos, some of the wall paintings, though in fragments that disable analysis of composition, still have discernible motifs of flowers and geometric patterns, which enjoy

a polychromatic harmony with mosaics where they have survived together.[270] In frescoes found in Sardis in Manisa (e.g. in Bath CG and Sector MMS), incrustation style painting mimics marble revetments, which is not detected in Late Antique mosaics, yet this style is combined with geometric and floral motifs in rectangular panels.[271] In this way, the composition of the fresco reveals similarities to the colonnade mosaics in front of the Byzantine shops in the same city (Catalogue no 43-44). Likewise, the 6th century geometric frescoes from Hadrianopolis, which imitate marble revetments as in Sardis, share similar geometric motifs such as zigzags, lozenges and fish scale with mosaics.[272] In some cases, the wall paintings complement the mosaic repertory of the region rather than reinforcing the theme. In Sagalassos, again, figural images have been identified in fresco fragments and graffiti on walls in addition to geometric and floral motifs contrary to the lack of figural motifs in the mosaics of the city.[273] The fresco in the triclinium of Antandros in Balıkesir which has a passionfruit mosaic of birds drinking from kantharos (Catalogue no 33) depicts servants, which is not a theme much encountered in Anatolian mosaics.[274]

As in mosaics, geometric motifs are widely used alone or with other motifs and registered in grids or panels in different media. The rug from the 4th or 5th century found in Antinopolis, Egypt has a geometric composition so similar to mosaics (Cf. the geometric floor mosaic from Misis Mopsuhestia in Adana cited above) that Dumbarton Oaks Catalogue names it as a textile fragment with a mosaic floor pattern.[275] Likewise, a geometric grid filled with rosettes and palmettes is displayed in a medallion in the silver bowl from the Sevso Treasure.[276] The frames are filled with geometric motifs such as

[270] Inge Uytterhoeven et al., "Bits and Pieces. Wall Paintings in the Late-Antique Urban Mansion of Sagalassos (Ağlasun, Burdur - Turkey). ," in *Antike Malerei zwischen Lokalstil und Zeitstil*, ed. Norbert Zimmermann (Austrian Academy of Sciences Press, 2015).

[271] Vanessa Rousseau, "Late Roman wall painting at Sardis" (Unpublished Phd dissertation, University of, Wisconsin-Madison, 2010); George M. A. Hanfmann, Jane C. Waldbaum, and Sardis Archaeological Exploration of, *A survey of Sardis and the major monuments outside the city walls*, Report - Archaeological Exploration of Sardis ; 1, (Cambridge: Harvard University Press, 1975), 163.

[272] Patacı, "Paphlagonia Hadrianoupolis'i Mozaik ve Fresko Buluntuları," 191-96.

[273] Uytterhoeven, "Passages Full of Surprises Circulation Patterns within the Late Antique Urban Élite Houses of Asia Minor."; Uytterhoeven et al., "Bits and Pieces. Wall Paintings in the Late-Antique Urban Mansion of Sagalassos (Ağlasun, Burdur - Turkey). ."

[274] "Maritime Villa," Antandros.org, accessed 8 February 2022, https://antandros.org/en/yamac-ev/.

[275] Annemarie Stauffer, *Textiles of late antiquity* (New York: Metropolitan Museum of Art, 1995), 10. http://www.metmuseum.org/art/metpublications/Textiles_of_Late_Antiquity.

[276] "A geometrikus tál," seuso.mnm.hu, accessed 8 February 2022, https://seuso.mnm.hu/hu/a-seuso-kincs/targyak/geometrikus-tal#&sobj=7.

bead-and-reel pattern in the ivory diptych of Council Justinian.[277] The inscription "Seal of Solomon, help the wearer" on a an apotropaic button of unknown provenance in Rezzan Has Museum is surrounded by a herringbone patterned border.[278] As in mosaics, ivy scroll is applied in other media as a main motif (e.g. the Rubens Vase[279]) and in frame (e.g. ivory plaque with Bellerophon and the Chimera[280]). Ivy scroll, squares and interlaced medallions are also woven into textiles such as textile fragments from Egypt[281].

It is also possible to see popular mythological figures such as Dionysos in a wide range of media, from textiles to ivory, silver and gold objects that are hung, worn or used as a utensil or display item. Dionysos and his entourage are depicted as a part of narrative such as Dionysiac thiasos (ewer from Syria)[282] and dancing maenad (silver plate from Constantinople)[283] or as portraits in the form of busts (tapestry with Dionysiac busts from Akhmim or Antinoe[284], tunic with Dionysiac elements from Egypt[285], and a marriage belt from Antioch? [286]) or in full view (ivory medicine box)[287]. These are comparable to Dionysos and Hermes mosaic in Bath D of Antioch (Catalogue no 282), Dionysiac mosaic from the House of Charidemos in Halicarnassus in Muğla (Catalogue no 77) and busts

[277] Kurt Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978* (New York: The Metropolitan Museum, 1979), 51-54.

[278] Georgousakis, "Against All Evil: Byzantine Portable Objects of Private Protection from Turkey," 293.

[279] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 333-34.

[280] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 165-66.

[281] Petra Linscheid and Falko Daim, *Spatantike und Byzanz. Bestandskatalog Badisches Landesmuseum Karlsruhe Textilien*, Romisch Germanisches Zentralmuseum / Byzanz zwischen Orient und Okzident 8,2, (Regensburg: Schnell & Steiner GmbH, 2017), Plates 80-1, 82-4.

[282] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 153-54.

[283] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 151-52.

[284] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 150-51.

[285] Stauffer, *Textiles of late antiquity*, 26.

[286] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 283-84.

[287] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 142-43.

from the Constantinian Villa in Antioch (Catalogue no 335). Naturally, there are variations stemming from the material characteristics of the media, but compositional preferences also exist. The ewer has a circular form, thus the Dionysiac thiasos is in a circular loop and the same holds true for the marriage belt. In the tunic with Dionysiac element, there are medallions, but some of them are linked to each other through stripes (strings) rather than interlaced grid or being dispersed as in Dionysiac mosaics of Anatolia.

Meanwhile, Nilotic scenes, almost absent in Anatolian mosaics as discussed above, are encountered in other media. Yet, it must be noted that deities depicted along with Nilotic scenes have some crossovers especially with the mosaics of the South-eastern Anatolia. For example, the textile which is found in the tomb of a woman called Sabina in Egypt and identified as a shawl is composed of a Nilotic frame, two extant panels and a central medallion in a circular layout: one panel depicts Artemis, the other has Apollo and Daphne while Bellerophon and Chimera appears in the centre.[288] Artemis in a bowing pose reminds of the Artemis/Diana mosaic in Şanlıurfa (Catalogue no 262) and Artemis Hunting Mosaic in Epiphaneia Bath in Hatay (Catalogue no 378). In the silver plate with Artemis of Ephesus, the goddess is still in the same pose but on a horse.[289]

Personifications are also found in other media but differences exist. The textile roundel with personifications of seasons (?) from Antinoe Egypt[290] and Parabiago Plate in silver from Rome[291] depict seasons in full profile unlike most of its Anatolian examples discussed above. In the 6th century Hestia Polyolbos hanging, goddess of blessings (Hestia Polyolbos) is personified by a haloed woman and is flanked by virtues and prosperity: ploutos - wealth, richness, euphrosyne - mirth, cheerfulness; eulogia - praise, fame; euochia - festivity, entertainment, abundance; arete - excellence, virtue, merit; prokope -

[288] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 134-35.

[289] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 133-34.

[290] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 179-80.

[291] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 185-86.

progress, improvement; phos - light.[292] These abstractions and their representation in this hanging differ from those in the Anatolian mosaics. First of all, none of these concepts are personified in Anatolian mosaics. Secondly, the human figures have a halo over their heads, which is rare in secular floor mosaics (only case in Anatolia is the Sol Invictus with halo in Prusia ad Olympium in Bursa (Catalogue no 176)), but this trait becomes a hallmark for depiction of holy figures. Moreover, the virtues related to Hestia Polyolbos are written in medallions or boxes presented to Hestia Polyolbos by putti, a man and a woman, whereas in mosaics these personifications are represented mostly in female bust format and the virtue is inscribed above as an identification as previously discussed. Likewise, on the dedication page of the Vienna Dioscurides manuscript, Princess Anicia Juliana is surrounded with virtues in personifications as she is presented as the donor of this illuminated codex for plants, herbs and birds.[293] Phronesis-practical wisdom and Megalopsychia-greatness of soul sit on her sides and [Eu]cha[r]istia [ton] technon-Gratitude of the arts kneels below. In addition to these female figures, there is a putto inscribed as Pothos tes philoktistou (desire to build). In later copies, the princess is inscribed as Sophia (wisdom) and putto as Pothos tes Sophias. This is a unique depiction of personifications. In terms of composition, these personifications are in an eight-pointed star within a circle as opposed to medallions in Anatolian mosaics. Last but not the least, it is very rare that a real person is depicted with personifications. Except for Megalopsychia, these virtues are absent from Anatolian mosaics. City personifications are also very common in other media: ivory diptych with Rome and Constantinople[294] and gold medallion of Constantius II with personification of Constantinople that is struck in Antioch[295] are just a few examples. Anatolian mosaics offer one example from the House of Charidemos in Halicarnassus with city personifications of Halicarnassus, Berytus and Alexandria in medallions (Catalogue no 78).

[292] Glanville Downey, "The Pagan Virtue of Megalopsychia in Byzantine Syria," *Transactions and Proceedings of the American Philological Association* 76 (1945); Sabine Schrenk, "The Background of the Enthroned Spatial Analysis of the Hanging with Hestia Polyolbos in the Dumbarton Oaks Collection," *Dumbarton Oaks Papers* 73 (2019).

[293] Bente Kiilerich, "The Image of Anicia Juliana in the Vienna Dioscurides: Flattery or Appropriation of Imperial Imagery?," *Symbolae Osloenses* 76, no. 1 (2001).

[294] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 173-75.

[295] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 43.

Lastly, hunting and combat themes are pursued in other media as well. The Conçesti Amphora from the Black Sea depicts the battle between Greeks and Amazons, a theme seen in Mosaic of Amazonomachy in Hatay (Catalogue no 347). Though found in Rhineland in Western Germany, the 4th century bowl fragment that pictures the hunting spoils[296] very much resembles the scene at the Hunting Feast Mosaic (Catalogue no 395) in terms of theme and composition. The silver plate with tigress attacking an ibex[297] reminds the hunting and animal combat scenes in Anatolian mosaics discussed above. Meanwhile, there are variations in compositions. Compared to grids and panels preferred as registers in mosaics, some of the extant textiles have arcades to divide the ground into registers as in the Coptic hanging fragment with two hunters on horseback.[298]

What is largely missing in Anatolian mosaics, or rather in secular mosaics of the time, as compared to the other media is the portraiture of real people, especially of imperial status. The statues (e.g. Head of Constans[299]), coins (e.g. gold solidus of Justinian I[300]), ivory diptychs (e.g. diptych leaf with Ariadne[301]) or silver plates (e.g. plate with portrait of Constantinius[302]) depict emperors or their close relatives. They are mostly in heroic poses (i.e. with imperial insignia, on horse, on throne), standing still mostly with a frontal view. The portrait examples from Anatolia are largely of donors (e.g. Donor Mosaic in the South Portico in Epiphaneia in Hatay (Catalogue no 382) and there is one portrait of a couple, which is attributed to the owners of the house (i.e. Mosaic with Family Portraits in Early Byzantine Villa in Hadrianopolis in Karabük (Catalogue no 190).

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[296] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 86.

[297] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 83-84.

[298] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 90-91.

[299] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 22-23.

[300] "Justinian I, Gold, Solidus, Constantinople, 527-565," (Dumbarton Oaks online coin collection: Dumbarton Oaks). https://www.doaks.org/resources/coins/catalogue/BZC.1969.39/view.

[301] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 31-32.

[302] Weitzmann, *Age of spirituality : late antique and early Christian art, third to seventh century : catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1977, through February 12, 1978*, 22-23.

4.4 Concluding remarks

Earlier Anatolian mosaics indicate that Late Antique mosaics naturally continue with the Roman – Hellenistic tradition in terms of technique, style and iconography. Yet, there are alterations, additions and also obliterations in style and imagery. In addition, although it is more likely to find mosaics in places previously under Roman rule, it is also possible that sites with no Roman mosaic have Late Antique examples such as the Northern provinces of Anatolia while mosaic production ends in some cities such as Zeugma and Perge, which decline in size and/or wealth. As for ecclesiastical structures, adoption and adaptation of the motifs and themes of secular structures is exemplified for Late Antiquity.[303] This has led to a wider use of mosaics. Even the cities with no earlier mosaic tradition and no secular mosaics dated to Late Antiquity such as Erzincan, Aksaray and Isparta have ecclesiastical mosaic pavements.[304] One explanation could be gradual acceptance of mosaics as a defining characteristic of Byzantine churches during Late Antiquity, and no longer simply as a secular feature. Yet, it is also possible that secular examples in these regions might have been lost or wait to be unearthed.

In short, this comparison with Roman examples and ecclesiastical floors indicates that there is both continuity and change in the mosaic tradition in Late Antique Anatolia. The technique largely remains unchanged, but the style and imagery transform over centuries and even the same style/imagery gains new meanings and functions as in churches in line with social, political and economic developments and ensuing change in mindset as discussed in Chapter 2.

In this chapter, apart from the question of continuity and change, the global and local features of mosaics have been explored. Many parallelisms in motifs, themes and compositions have been documented across the wide geography of the Byzantine Empire, which reflects itself in different materials and regions. In other words, there is a shared culture of early Byzantines as a legacy of the Roman past, which continues into Late

[303] See Maguire, *Earth and ocean : the terrestrial world in early Byzantine art*; Kitzinger and Kleinbauer, *The art of Byzantium and the medieval West : selected studies*.

[304] Erzincan Altıntepe Church: Can Birol, "Erzincan Altıntepe Church with Mosaic," *Journal of Mosaic Research*, no. 3 (2009).; Aksaray Çukuryurt Basilica: Yusuf Altun, "Aksaray İli Eskil İlçesi Çukuryurt Köyü Güzlü Höyük Mozaik Kurtarma Kazısı," in *22. Müze Çalışmaları ve Kurtarma Kazıları Sempozyumu* (Adana: T. C. Kültür ve Turizm Bakanlığı Kültür Varlıkları ve Müzeler Genel Müdürlüğü Yayınları, 2013).; Isparta Kaleburnu Basilica: Akaslan, Demirci, and Perçin, "Büyükgökçeli Kasabası Kaleburnu Mevkii Bazilikal Planlı Kilise Kurtarma Kazısı 2012." and Great Basilica of Psidia Antiochia: Ünal Demirer, *Pisidia Antiokheiası Büyük Bazilika Taban Mozaikleri*, 1. Auflage ed. (Saarbrücken: LAP LAMBERT Academic Publishing, 2017), Online-Ressourcen, 152 Seiten.

Antiquity and transforms according to the changing needs of the period. Considering the geographical size of the Byzantine Empire and the persistence of this koine, mosaics can well be considered as global on the meso level, i.e. Mediterranean region. A closer inspection into details, however, reveals differences in the combinations of motifs, frequency of themes and choice of compositions in mosaics. There are also purely local depictions such as the very much schematized figures of the Israeli mosaics or the circus/banquet depictions in the North Africa and Sicily. The scholars have benefited from these similarities and differences to identify regional workshops.[305] At the same time, this locality also helps to track possible mobility of visual ideas and possibly mosaicists from one site to another site. Thus, from this perspective, mosaics are local.

In conclusion, there is a global trend, whereby similar motifs, compositions and themes are repeated across different regions and media due to shared concerns of the period in the Late Antique Byzantine Empire, but local touches are felt in every region. These two seemingly contradictory conclusions, in fact, pinpoint to the "universalizing" and "particularizing" features simultaneously at work and a two-way cultural interaction between the sites and amongst other media, which renders direction of the movement of the visual ideas complex. This analysis attests the "glocal" nature of mosaics in Late Antiquity.

[305] E.g. Sheila D. Campbell, "Roman Mosaic Workshops in Turkey," *American Journal of Archaeology* 83, no. 3 (1979): 436-43; Tülek, "Early Byzantine Floor Mosaics in Cilicia," 436-43; Işıl R Işıklıkaya-Laubscher, "Perge Mozaik Atölyeleri ve Akdeniz Havzası Mozaik Ekolleri İçerisindeki Yeri," *Adalya* 19, no. 19 (2016).

Chapter 5:
"MAKING MOSAICS": ACTS AND ACTORS

The previous chapters have discussed the materiality of *opus tesselatum* in Anatolia, its agency and relations with other objects and the past. These analyses suggest mosaic is not just a functional product or a decorative artefact as it also interacts with the human agents and conveys several messages. In addition, continuity and change in repertory indicate tradition and innovation proceed hand in hand. Now, the focus is on the process and human agents in "mosaic-making" which involves commissioning, paving and experiencing since conceptual, physical and sensory/mental aspects bring out the mosaics. Building upon the synthesis of the previous chapters, this section discusses the prevalent hypotheses regarding conception, production and reception of Late Antique Anatolian mosaics through "trialectics" of Lefebvre, namely interaction of conceived, perceived and lived spheres in space. The actors engaged in mosaic making, namely commissioners, practitioners, and experiencers, are tracked in the archaeological and textual evidence and the ways in which mosaics get involved in people's daily experiences are examined. Accordingly, one of the principal research questions is addressed: the ways in which domestic, social, financial and production practices of Early Byzantines reflect on the mosaics and vice-versa.

5.1 The trialectics of mosaic making: mosaic conceived, perceived and lived

There is limited textual data on mosaic making. The question of the ways in which the transfer of motifs took place, e.g. whether there were copy-books or not, remains unanswered for the Anatolian mosaics as well.[306] There is no Late Antique contract between commissioner and practitioner unearthed in Anatolia either. Among the very few documents surviving are the papyrus contract from Egypt from the 3rd century BCE[307] and the Orvieto Cathedral Contract from Italy from the 14th century[308]. Furthermore, the latter is for wall mosaics of a cathedral. Nevertheless, considering the technical similarities between wall and floor mosaics, it might also provide a rough idea for mosaic-

[306] See Hachlili, *Ancient mosaic pavements : themes, issues, and trends : selected studies*, 273-80. for the discussion on transmission of motifs.

[307] Dunbabin, *Mosaics of the Greek and Roman world*, 328.

[308] Catherine Harding, "The Production of Medieval Mosaics: The Orvieto Evidence," *Dumbarton Oaks Papers* 43 (1989).

making. Vitruvius description of mosaic making dates from the 1st century BCE and ekphrasis of Late Antique mosaics are largely concerned with ecclesiastical structures such as Hagia Sophia or Roman mosaics.

Thus, the process is largely inferred from the extant mosaics and assumptions driven from written documents, including this anachronistic evidence. Based on the archaeological and scarce textual evidence, mosaics were initiated by commissioner(s), laid on the floor by practitioner(s) and lived by experiencer(s) in very basic terms.[309] There are many more related tasks and further leading and supporting actors involved in these basic activities. Thus, mosaic making is a multi-layer process undertaken by multiple agents. These layers are intertwined, and major players are involved in all these layers but in varying extents.

In this respect, Lefebvre’s trialectics can well be applied to the analysis of mosaic making process since mosaic making requires conception, physical production and actual use of the mosaic floor, thus the mosaic is conceived, perceived and lived.

5.1.1 Mosaic conceived: commissioning, planning and design

Conception involves commissioning, planning and design of the mosaic. Considering that mosaics with provenance are found *in situ* and there is no exact copy, it is safe to assume that mosaic pavements are made to order. Thus, there needs to be an initiator with the financial means and authority to pay for the mosaic and to provide the space where the mosaic is to be laid. In case of a residential unit, the patron is the homeowner. Donors/benefactors commission the mosaics in public spaces. Based on the inscriptions, it is possible to identify the commissioners by name and occupation (see next section for identity of such actors). Yet, it must be noted that these inscriptions are few and it is more common for donors and benefactors to advertise their names than homeowners since the latter are de facto perceived as the commissioner of the mosaics in their homes.

The planning and design are closely related with commissioning. The location, size, shape and function of the space to be paved determine the size of the mosaic, its repertory

[309] Some of the references to mosaic making can be found in James, *Mosaics in the medieval world : from late antiquity to the fifteenth century*; Dunbabin, *Mosaics of the Greek and Roman world*. Véronique Blanc-Bijon, "Comment travaillaient les mosaïstes dans l’Antiquité," *Territori della Cultura* 25 (2016); Vitruvius, trans. Morris Hicky Morgan, *Ten Books on Architecture* (Project Gutenberg EBook), https://www.gutenberg.org/files/20239/20239-h/20239-h.htm#Page_202.;Harding, "The Production of Medieval Mosaics: The Orvieto Evidence."

and material. The schedule and financial cost also need to be negotiated. For a large mosaic project at the construction phase of the building such as mosaics of the Hunting Amazons Villa in Haleplibahçe, the main practitioner is likely to be the master mosaicist or the head of the mosaic workshop organizing the mosaicist team. Moreover, he must collaborate with the architect to get the construction plan of the whole villa for time schedule, size and shape of the area to be paved. Designing the mosaic's theme, motifs and composition possibly takes place at this stage. The similarity in repertory across time and place and continuation of technique as discussed in the previous chapters imply there is a tradition in effect and a koine shared by the actors. Yet, there is no exact copy. This implies the past and contemporary experiences of mosaics are taken into account and even images from other media may inspire new designs depending on the taste and needs of the period. Hence, experiencers indirectly shape what is expected from the mosaic. Practically, mosaicists and commissioners are likely to be the first to experience the final product anyway. Thus, all three main actors – commissioner, practitioner and experiencer- contribute to the conception of the mosaic.

The level of involvement by commissioner in the design or theme of the mosaic remains obscure. The Egyptian contract from the 3rd century BCE implies that the design was instructed in minute detail by the royal palace to the level of size and motifs.[310] According to the Orvieto documents from the 14th century, master plans were demanded from the head of mosaic team for the decoration of the façade, the themes (narrative scenes) were set from the outset.[311] The Egyptian mosaic is a public project, and the latter is the wall mosaics of a cathedral. These may be the extreme cases of the commissioner's involvement given the centralization of authority in these specific contexts. Moreover, they are anachronistic documents as stated above. Still, it is very likely that in Late Antiquity, too, the commissioner at least guided the type and complexity of the design if not the exact composition given that some mosaics even hint at the identity of the commissioner. Possibly, some compositions were more suitable for some locations, practitioners in charge were more apt in certain motifs than others or it was just the next neighbour who had these motifs and the commissioner wanted to keep up with the trends. Some cases such as mosaics in the house of Charidemos in Halicarnassus in Muğla

[310] Dunbabin, *Mosaics of the Greek and Roman world*, 328.
[311] Harding, "The Production of Medieval Mosaics: The Orvieto Evidence."

(Catalogue no 74-85) imply a higher intervention by the commissioner who put his personal mark on the mosaic's design by reflecting his past, name and virtues.

The planning also implies arrangement of materials, suppliers and workers in advance depending on the size and design of the pavement especially for large projects. For example, in Amazons Villa in Haleplibahçe, wider than 500 sqm area is paved with mosaic, which implies c. 15mn tesserae based on the average of density reported and a weight of 7 tons.[312] There are 11 different mosaics in this villa, paved with both geometric and figural motifs including the Life of Achilles and Hunting Queens mosaics. Considering polychromy, different types of stones should be ordered. Apart from tesserae, mortar and stones that will form the bedding need to be supplied. Thus, in addition to the main workforce, those who will supply these materials, those who will prepare them and those who will pave the floor need to be planned ahead of paving.

5.1.2 Mosaic perceived: procurement, foundation and laying

Paving the floor with tesserae is the physical stage of mosaic-making. Textual evidence, visual depictions and archaeological remains help to reconstruct the workflow at least in basics: ready the material and equipment (bring stones, glass, rubble, lime, mortar, tiles, pistillium, anvil, sacks etc. to the site), organize the workforce, prepare the foundation and tesserae, enter the tesserae into the mortar and finish (level and polish the ground).[313] The mosaic workforce can range from a single mosaicist or multi-task craftsmen who alternately undertake these tasks to a more hierarchically organized workshop with specialized craftsmen (i.e. a contractor, painter, master mosaicist and apprentices), who might be coming together for the mosaic project on ad-hoc basis or as a permanent team.

The material and equipment are assembled, and tesserae is cut at the project site or carried from the stock of either new or re-used tesserae. A 4th century funerary stell of a

[312] Extant mosaics cover an area of 543sqm in the villa and reported density data averages 274 tesserae per dm^2. The size of the tesserae is generalized at c. 0.6*0.6*0.5cm based on the average density and guidance from Y Selçuk Şener, "Haleplibahçe Mozaiklerinin restorasyonundaki Uygulamalar" (paper presented at the Kültürler Arasında Bir Bağlantı: Mozaik-Mosaics As Link Among Cultures, AIMC XI. Uluslararası Mozaik Kongresi Bildirileri-The Proceedings of XIth International AIMC Congress of Mosaics (ekim/October 07-10 2008, Gaziantep) Gaziantep, 2008). Since the major material is limestone, the weight is based on the weight of this stone at 2,711kg per m^3 according to www.aqua-calc.com.

[313] Vitruvius. Alberti et al., *Illustrated glossary : technician training for the maintenance of in situ mosaics*, 2; Dunbabin, *Mosaics of the Greek and Roman world*, 281-88; Blanc-Bijon, "Comment travaillaient les mosaïstes dans l'Antiquité."

mosaic teacher from Ostia displays these tasks: Two workers are cutting stone into tesserae and putting them into sacks, two porters are carrying sacks possibly filled with materials to be used in foundation and the head of the team is directing them.[314] Whether the responsibility of the purchase and logistics of materials rests with the mosaic workshop or commissioner is not clear-cut.[315] The *Book of Eparch* from the 10th century implies that employer (commissioner or contractor) must ready at least some of the materials and equipment.[316]

In the meantime, the ground needs to be prepared for placement of the tesserae. From bottom to top, the foundation begins with larger stones (*statumen*), then rubble and lime (*rudus*), continues with finer mortar and crushed tiles (*nucleus*) and ends with thin mortar (*bedding*). The thickness of this stratigraphy changes and the materials may differ. In Haleplibahçe, for example, the thickness varies between 10-20 cm for statumen and 2-4mm for setting bed while in Perge, there are three different types of *statumen* in Klaudius Persion Gallery[317] and some mosaics lack bedding[318].

The third task is entering the tesserae into mortar and levelling and polishing the surface to make it even. Several examples from earlier periods and/or other regions imply a preliminary sketch painted or incised on the mortar to provide a guideline for the lay-out.[319] There is only one such preparatory work detected in the Anatolian mosaics and it belongs to the annex mosaic of the narthex in the Xanthos Basilica done with charcoal.[320] There are two mosaics depicting the process of laying mosaic. In the 2nd century mosaic from El Alia in Tunisia, a workman is handing over a basket, possibly filled with tesserae, to another man (depicted bigger) who is cutting tesserae with a hammer and placing them

[314] Luz Neira, "Unique Representation of a Mosaics Craftsman in a Roman Pavement from the Ancient Province Syria" Maria Luz Neira, "Unique Representation of a Mosaics Craftsman in a Roman Pavement from the Ancient Province Syria," *Journal of Mosaic Research* (2012).

[315] James, *Mosaics in the medieval world : from late antiquity to the fifteenth century*, 105; Charalampos Bouras, "Master Craftsmen, Craftsmen, and Building Activities in Byzantium," in *The Economic History of Byzantium: From the Seventh Through the Fifteenth Century*, ed. Angeliki Laiou (Washington, DC: Dumbarton Oaks, 2002)..

[316] James, *Mosaics in the medieval world : from late antiquity to the fifteenth century*, 105.

[317] Işıl Rabia Işıklıkaya, "Perge Mozaikleri - Macellum, Güney Hamam ve Geç Dönem Meydanı Doğu Portiği" (Unpublished Phd dissertation, İstanbul University, 2010), 308-09.

[318] Işıklıkaya, "Perge Mozaikleri - Macellum, Güney Hamam ve Geç Dönem Meydanı Doğu Portiği," 307.

[319] Dunbabin, *Mosaics of the Greek and Roman world*, 282-86; Blanc-Bijon, "Comment travaillaient les mosaïstes dans l'Antiquité," 23-24.

[320] Blanc-Bijon, "Comment travaillaient les mosaïstes dans l'Antiquité."

in the mortar.[321] Based on the convention that more important figures are depicted bigger, presumably the one laying the tesserae is more experienced than the one doing the more mundane work. The second mosaic comes possibly from Syria and is dated to the 6th century. The part reserved shows a mosaic worker hammering in the tesselate on the floor.[322]

Based on extrapolation from a few extant documents, images and current practices, these tasks can be undertaken by multiple craftsmen while the same person might do a multitude of tasks at different phases of the project. It is possible that the builders might undertake the preparatory work (i.e. *statumen, nucleus* and *rudus*) while the bedding (the last layer of fine mortar) belongs to the mosaic team since it must be done immediately before tesserae are placed. According to the estimates, only one sqm of mosaic can be paved at most before the mortar dries out.[323] For wall mosaics of Late Antiquity and Middle Ages, the average man-days required per sqm are estimated at 5.8 days[324] and current floor mosaic practices imply 4.2 to 6.2 days when adjusted for the longer working hours of earlier times.[325] Therefore, to finish the mosaics of Haleplibahce Amazons Villa, for example, around 2,500 man-days (c. 7 years of non-stop work for a single worker) would be required. Though it is highly speculative to gauge the size of the teams in Anatolia or even their members, such large projects naturally required several members.

Depending on the size and complexity of the mosaic, there can be further specialization: a painter drawing the design, master mosaicist laying the more intricate parts of the mosaic, several apprentices helping with the remaining tasks and all organized by a head (contractor). Labour cost does not seem to be too high. Wage ceilings in Diocletian Edict of 301 imply mosaicists were not well paid; and support was provided in Trier for painters, possibly who also designed mosaics, in the form of exemption from

[321] Iain Ferris, "Presentation or Performance," in *The Dignity of Labour: Work and Identity in the Roman World* (Amberley Publishing Limited, 2021).

[322] Neira, "Unique Representation of a Mosaics Craftsman in a Roman Pavement from the Ancient Province Syria."

[323] Dunbabin, *Mosaics of the Greek and Roman world*, 286.

[324] James, *Mosaics in the medieval world : from late antiquity to the fifteenth century*, 112.

[325] Helen Miles, "How long does it take to make a mosaic?," 22 February 2015, https://helenmilesmosaics.org/mosaic-projects/how-long-does-it-take-to-make-a-mosaic/. A modern-day mosaicist Helen Miles calculated her working hours from planning to finishing for a floor mosaic of birds on mesh-method. Adjusted for 12 working hours as opposed to her 5 to 6 hours a day, it yields 6.4 days/sqm. She relates that contemporary mosaic artists suggest 12 cm^2 a day and again adjusted for 12 working hours, this corresponds to 4.2 days/sqm.

tax and public rent in 374 (Cod. Theod. XIII, 4,4).[326] Moreover, it can be a family business given that mosaicists were exempted from public services in 337 to practice more and to train their sons for the business (Cod. Theod. XIII, 4,2).[327]

Another related line of inquiry is whether these teams were permanent and formed a workshop. There has not been a mosaic workshop physically spotted in Anatolia or elsewhere. However, workshops in the sense of meeting of workmen to perform the mosaic tasks are being identified according to stylistic, technical and chronological features. For example, Işıklıkaya groups Perge mosaics into eight workshops, six of which are dated to Late Antiquity, based on their repertory, framing, filling motifs, composition and archaeometric characteristics.[328] Regarding the diversity and larger geographical scope, it is more difficult to pinpoint specific workshops in Cilicia, yet similarities imply several workshops or circulation of pattern-books in the region according to Tülek.[329] Close comparables between Kos and Halicarnassus and regional proximity suggest existence of workshops serving both centres or travelling mosaicists.[330]

5.1.3 Mosaic lived: Experience

Mosaics are made for people to sit, stand or walk on them and their function, form and meaning are shaped in line with the responses of these people just as mosaics affect these responses. Hence, mosaic making is incomplete without the experience of people. Surely, each experience is subjective, very few people expressed what they physically, emotionally and mentally lived and today’s reader may not fully grasp their subtleties. Still, inferences drawn from physical remains, general practices of the period and the textual accounts from ancient sources may hint at the way in which the Anatolian mosaics are lived.

Material analysis of mosaics implied that mosaics are not simply combination of stone cubes into a design, but they can attract and move people (see Chapter 3). It is likely

[326] Blanc-Bijon, "Comment travaillaient les mosaïstes dans l’Antiquité."; Cyril A. Mango, *The art of the Byzantine Empire, 312-1453; sources and documents*, Sources and documents in the history of art series, (Englewood Cliffs, N.J.,: Prentice-Hall, 1972), 50.

[327] Mango, *The art of the Byzantine Empire, 312-1453; sources and documents*, 15.

[328] Işıklıkaya-Laubscher, "Perge Mozaik Atölyeleri ve Akdeniz Havzası Mozaik Ekolleri İçerisindeki Yeri."

[329] Tülek, "Early Byzantine Floor Mosaics in Cilicia," 436-43.

[330] Ersi Brouscari, "The Tyche of Cos on a mosaic from a Late Antique house in Cos," *Patron and Pavements in Late Antiquity* (1997).

that commissioners preferred to benefit from their agency to appeal to people who would experience them. In a mosaic epigram, Charidemos, possible commissioner of the mosaic in Halicarnassus, boasts of his floor mosaic and draws the attention of the visitors so that they can admire (Catalogue no 79). That also explains the reason why the space mosaics cover is largely open to more people (visitors, guests, customers, streetwalkers and the like) rather than being in more private areas even in houses. In addition, these are areas where several different activities take place:

- Private business and leisure activities: In the reception room with adjoining rooms, patron (commissioner) receives his clientele, gives dinner parties to his guests and clientele/guests go through corridors or wait at vestibule to get to that destination in villas.[331] Guests can be welcomed in porticoes of the villas in the summer. These activities can be accompanied with contemplative walk and talk and even with theatrical and musical displays.[332] It is also possible that wedding ceremonies take place in the house as discussed in the section 3.5.2. Designed as social gathering places, baths also act as meeting places where friends could come together and get entertained while they bath. [333]
- Commercial activities: In porticoes of macellum, pavements in front of shops and in stoa people stroll along as they do their shopping or simply pass by.
- Other: Some baths and health centres also offer therapeutic treatments. Yet, at the same time there are reports of accidents, murders and kidnaps in literature, which might explain the choice of some apotropaic motifs in the mosaics of such places.[334] Though very few in number, public affairs might have taken place given the existence of mosaics in a boule in Amasya and pyrtaneion in Sagalassos.

During these activities, verbal and visual communication also takes place. Mosaics are relatively expensive and time-consuming products. Their designs require a certain level of mathematical knowledge, aesthetic background and learning. Accordingly, they display wealth, benefaction and *paideia* of the commissioner and enable a common

[331] Uytterhoeven, "Passages Full of Surprises Circulation Patterns within the Late Antique Urban Élite Houses of Asia Minor."

[332] Huskinson, "Theatre, performance and theatricality in some mosaic pavements from Antioch."

[333] Zytka, *A Cultural History of Bathing in Late Antiquity and Early Byzantium*; Seraina Ruprecht, "Shared water. Bathing culture and friendship in Late Antiquity," *Antiquité Tardive* 28 (2020), https://doi.org/10.1484/J.AT.5.122360.

[334] Zytka, *A Cultural History of Bathing in Late Antiquity and Early Byzantium*, 59-62.

language among those who perceive them.[335] Through emulation to heroes and mythological characters in the mosaic motifs, the commissioner accentuates his power and virtues. These also intellectually stimulate the guests and may reinforce the entertainment in dinner parties. Concurrently they inspire envy, and several mosaics are apotropaic in nature as discussed previously. In other words, the Early Byzantines benefited from the agency of the mosaics to arouse responses from the experiencers and communicate.

It is impossible to reconstruct the full experience of mosaics by Late Antique Anatolians since experience involves five senses, perception and emotions that are triggered not only by the materials present such as furniture, textiles and accessories but also activities that take place in that space as well as previous experiences. In addition, the context, secular or ecclesiastical, as well as the experiencer’s background (pagan or Christian), may affect the experiencer’s reception of the mosaic, for example Ge-earth can be understood as abundance of nature or generosity of the Creator depending on its context. As experiences transform into memories, descriptions of mosaics by authors, i.e. ekphrasis, that were in circulation in Late Antiquity can be beneficial. There is no direct reference to Anatolian floor mosaics in extant works, yet those pertaining to mosaics in other regions, wall mosaics and other media might provide some guidance. Another word of caution is these accounts may well be referring to imaginative works of art. Nevertheless, even such writings have the potential to dictate the ways to perceive artwork for their audience.

The common feature of these ekphrases is they are more like interpretations than dry descriptions as they fill in the gaps in the image in a creative way and liken abstract motifs to actual things in nature. In a description of a hunting scene in his work *Eikones*, Philostratos the Elder not only addresses directly the hunters as if they were alive but also attributes several virtues and previous actions to them.[336] For example, one hunter has frequented palaestra, another is graceful, the other is of urban nature and the fourth one

[335] Uytterhoeven, "Know your Classics! Manifestations of ‘Classical Culture’ in Late Antique Domestic Contexts."

[336] *Eikones* referred here is a 3rd century compilation of critics of paintings by Philostratos the Elder and this selection is from 1.28:"Eikones," https://www.theoi.com/Text/PhilostratusElder1B.html#28. Jaś Elsner, *Art and the Roman viewer : the transformation of art from the Pagan world to Christianity* (Cambridge [England] ;: Cambridge University Press, 1995), 21-48; Ruth Webb, "The transmission of the "Eikones" of Philostratos and the development of "Ekphrasis" from late antiquity to the Renaissance" (1992).

"has just raised his head from a book".[337] Philostratos the Younger reads even more to pictures: Writing of the same theme, he states "it seems to me, he [the hunter in the middle] is relating the story of his contest and how he was first to bring down one of the two wild beasts which are suspended from the trees in nets, a deer apparently and a boar" and the others are planning their next pursuit or singing praises for Artemis or waiting for a drink.[338] This is a reflection of stoic ideology's concept of *Phantasia* (vision seen through the mind's eye) overtaking the classical world's *Mimesis* (imitation), hence abstraction over naturalism, in viewing theory.[339] In this manner, abstraction and concise language of imagery in Late Antiquity also invites the experiencer to contemplate and imagine the missing parts in the mind's eye.

It is also possible to liken actual materials to more precious ones and abstract designs to natural things. Sidonius Apollinaris of the mid-5th century gets the impression of ivory from the Numidian stone, perceives Laconian marble as grassy and compares the floor of a church to meadow and the colonnades as wood.[340] Likewise, Puridentius of the 4th century likens the wall mosaics of Theodosian basilica of Paul to "meadows bright with springtime flowers".[341] Thus, the viewers actually get engaged with the medium and enter into its world. Another conclusion that can be driven from these accounts is there is admiration on behalf of the experiencers. This is a reaction that the commissioner aims to achieve as discussed previously and in a reflexive manner reinforces this motive in making mosaics. In other words, experiencers indirectly contribute to the mosaic making.

5.2 Naming actors

Mosaics hint at the educational and cultural identity of its commissioners to some extent through the choice of motifs. However, the more secure way to identify their makers is through inscriptions in the mosaics themselves due to lack of contracts and no direct account of extant Anatolian mosaics. As discussed in the section 3.5.3, almost all of them are in Greek, and Latin is encountered in just once instance even though it is the

[337] Philostratos the Elder, "Eikones," 1.28.64.

[338] Philostratos the Younger is the grandson of Philastratos the Elder and wrote Eikones and this selection is from 3.23-24."Eikones," https://www.theoi.com/Text/PhilostratusYounger.html#3.

[339] For discussion of ways of viewing in Late Antiquity, see Elsner, *Art and the Roman viewer : the transformation of art from the Pagan world to Christianity*.

[340] Onians, "Abstraction and Imagination in Late Antiquity," 6-7.

[341] Michael Roberts, "Poetry and the Visual Arts " in *Jeweled Style Poetry and Poetics in Late Antiquity* ([S.l.]: Cornell University Press, 2018), 76-77.

official language during Late Antiquity. While Syriac is utilized in ecclesiastical contexts in Şanlıurfa, secular contexts lack this language. It is possible that Greek served as a common language among the residents of different origins and mother tongues and for this reason, mosaics mostly addressing the visitors preferred this language. Therefore, one must caution against labelling the commissioners as Greek or Latin outright based on the language used.

Naming actors is also quite difficult. Of the 70 inscriptions in the catalogue, only 18 spells out actors, all of whom are commissioners save for Dioskoros who signed his name as mosaicist of the Neon Library Mosaic in Sagalassos (Catalogue no 160) and Makimos, Maros and Samos, who were possibly mosaicists of the mosaic in the guesthouse in Mardin (Catalogue no 263). (See Table 5-1)

Table 5-1 Names mentioned in mosaics inscriptions in Late Antique Anatolia

City	Ancient site	Mosaic name	Commissioner	Social Status	Dating:	Text
Antalya	Perge	Eastern Square Portico Mosaic with Inscription to the northern entrance of Southern Basilica	Matronianos and ?, son of Aris,	Presbyteros	5th century	"Mosaic is restored by Presbyteros Matronianos and --, son of Aris in the 10th month of the 2nd indiction" Işıklıkaya 2010, 178
Antalya	Perge	Eastern Square Mosaic with Inscription in Medallion to the northern entrance of Southern Basilica	Onotheos	?	4th or 5th century	"Restored by Onothe(os)" Işıklıkaya 2010, 184
Antalya	Perge	Klaudios Peison Gallery Central and Northern Mosaic of Southern Bath	?	?	4th or 5th century	Donor who restored the mosaic is exalted. Name illegible. Işıklıkaya 2010, 283
Aydın	Aphrodisias	Large Mosaic of Agora Basilica	Flavius Constantius	Clarissimus praeses	4th century	"[Flavius C]onstantius, the clarissimus praeses, made this work also." Campbell 1991, 29
Hatay	Antioch-on-the-Orontes	Mosaic of the Biblical Inscription	?	?	5th century	"Peace be to your coming in, you who gaze on this. Joy and blessing be to those who stay here. The mosaic floorof the triclinium was made in the time of Megas (Megalos) and Iohannes (Ioannos) and Anthousa "stathmouchoi" in the month of Gorpiaios, in the fifth indiction" Levi 1947, 320. 1 Kings 16:4.
Hatay	Antioch-on-the-Orontes	Central floral mosaic in upper level mosaics of Bath F	Philotheos	Sacrae largitiones	6th century	"Under Philotheos (?), the great and most glorious … of the East, and the all-pervading sacrae largitiones, the public bath… was rebuilt from the foundations, (and a) four-sided colonnaded court was continued (in it). In (the) times of indiction 1 of the 586th year (=537-538 AD)". (Levi 1947, 366)
Hatay	Epiphaneia	Donor Mosaic in the South Portico	Romanos	Episcopos	6th century	"I, Romanos, the humble episcopos of this city, made this .... (for) Epiphaneia..., I paid it from my budget/sources, this is the 13th year of Xandikos month of my episcopacy." 2019 KST-2, 378
Izmir	Ephesos	Fragment of Boar Mosaic From Tetraganos Agora	Helsperos	?	Late Antiquity	"Helsperos made the mosaic from his own resources" Scheibelreiter-Gail 2011, 256.
Izmir	Smyrna	Mosaic in the Diana Thermal	Ganymede	Dioiketes of P(...)killa, femina clarissima	4th century	"On the 9th (of the month) May (in the year ...) of the indiction (...) the entire mosaic and painting was done by Ganymede, the Dioiketes of the P(...)killa, femina clarissima.” Scheibelreiter-Gail 2011, 381
Kayseri	Örenşehir	Geometric mosaic with Latin inscription in Room F from Building with Mosaics	Hyacinthus	Comes	4th or 5th century	"With vows on the occasion of the 30th jubilee and further (vows) until the 40th! (The building was erected) under the direction of comes (H)yacinthus. ‚You, the building, have been executed up."Yıldız et all 2013, 166
Manisa	Sardis	Mosaic with inscription in North colonnade in Byzantine shops	Flavius Maionios	Magnificentissimus count and consularis	5th or 6th century	"The portico was laid with mosaics under the magnificentissimus count and consularis Flavius Maionios.”https://sardisexpedition.org/en/artifacts/m14-424
Manisa	Sardis	Geometric Mosaic with Dedicatory Inscription in Colonnade street in Sector MMS/N	Flavios Archelaos	Vir classimus, comes primi ordinis,	5th and 6th century	"The collonaded street was furnished with a mosaic floor and received all the decoration when Flavios Archelaos, vir classimus, comes primi ordinis, held the prefectal authority." Shebeilreiter-gail 2011, 356
Mardin	Anastasiopolis	Donatory Shepherd Mosaic in xenodocheion of a church	Emperor Anastasios (financer), Daethos (Praetorian Prefect)	Emperor, Praetorian Prefect	6th century	"(This building) is financed and built and paved with mosaics in the name of God, with the (sources) or our Lord-loving pious Emperor Anastasios, by the order of Iocumtenens of virillustris Praetorian Prefect virgloriosissimus Daethos and with the foresight of God-beloved holy Amida Church, during the period of glorious bishop Eutychianos of Anastasiopolis while this (city) was ruled by God-fearing Abramos and Thomas, in the month of Dios in 826 (October 514), in the eighth indiction for the honor of Father, Son and the Holy Ghost, Amen. Makimos (who paved this part of the mosaic)” Translated from Tosun 2018, 464.

City	Ancient site	Mosaic name	Commissioner	Social Status	Dating:	Text
Mersin	Anemurium	Apodyterium Mosaic of Small bath III 15	Mouseos	Strategos	5th or 6th century	"Copious is the charm of the buildings; / in charge of everything is the strategos Mouseos / whom nature has adorned with shining qualities./ May envy keep away from the excellence of the mosaic."
Mersin	Anemurium	Nike Mosaic in Building on Cape Anamur	?	?	4th century	" ..(provided) the mosaic pavement along with the little building and the gate and the staircase.” Tülek 2004, 254 from Russell, 1987, #5 p.35, pl.V; #6 p.37
Mersin	Silifke	Three Graces Mosaic in Bath (of Poimenios)	Poimenios	Friend of the emperors and the honest administrator of the holy islands	4th or 5th century	"Dear Visitor, if you wonder who has discovered the origin of this miraculous water, know that he is Poimenios, the friend of the emperors and the honest administrator of the holy islands."Tulek 2004, 331
Mersin	Elaussia Sebaste	Apodyterium Mosaic of Small Baths		Female benefactors	4th century	"Be healthy". 2 names legible.
Mugla	Halicarnassus	Charidemos’ Epigram Mosaic in House of Charidemos	Charidemos	Home-owner	5th century	Seasons, dwellers of the house?, Charidemos' epigram: "Come hither and nod your approval without delay with your bright shining eyes. I present a multiform body of stones laid in mosaics, a body which skillful men in spreading the floor made shine all over, so that the richly wrought appearance of the high-roofed building shall make this city renowned in many places. What before was in a miserable state Charidemos raised from the ground with toil and enormous expenses" Isager 1997, 25.
City	**Ancient site**	**Mosaic name**	**Practitioner**	**Social Status**	**Dating:**	**Text**
Mardin	Anastasiopolis	Donatory Shepherd Mosaic in xenodocheion of a church	Makimos (mosaicist), Maros and Samos (mosaicists?)	Mosaicist, donor	6th century	"(This building) is financed and built and paved with mosaics in the name of God, with the (sources) or our Lord-loving pious Emperor Anastasios, by the order of locumtenens of virillustris Praetorian Prefect virgloriosissimus Daethos and with the foresight of God-beloved holy Amida Church, during the period of glorious bishop Eutychianos of Anastasiopolis while this (city) was ruled by God-fearing Abramos and Thomas, in the month of Dios in 826 (October 514), in the eighth indiction for the honor of Father, Son and the Holy Ghost, Amen. Makimos (who paved this part of the mosaic)” Translated from Tosun 2018, 464.
Burdur	Sagalassos	Neon Library Mosaics	Dioskoros	Mosaicist	4th century	"Dioskoros had laid the tesserae"

The commissioners identified by name are largely benefactors/donors and are mostly administrators. There are strategos (Mouseos, commissioner of the apodyterium mosaic of small bath in Anemurium (Catalogue no 228), administrator of Holy Islands (commissioner of Three Graces Mosaic in Bath of Poimenios), clarissimus (name illegible from the mosaic of Southern Bath of Klaudius Peison Gallery in Perge (Catalogue no 171-1)), Clarissimus praeses (Flavius Constantius, commissioner of large mosaic of Agora Basilica in Aphrodisias and also wall mosaic (Catalogue no 118)), Diokites of femina clarissima (Ganymede, commissioner of mosaic in the Diana Thermal in Smyrna (Catalogue no 15)), Magnificentissimus count and consularis (Flavius Maionios, commissioner of the mosaic in front of Byzantine shops in Sardis (Catalogue no 44)) and vir clarissimus, comes primi ordinis with prefectal authority (Flavius Archaelos, commissioner of colonnaded street in Sardis (Catalogue no 44). These mosaics date from the 4th to 6th centuries and there is no significant concentration chronologically, which suggests euergetism of the administrators continued despite a weakening in the curial class, who were the usual suspects in financing public works, as discussed in the 2nd chapter. However, it is the 6th century from which there is evidence from the Anatolian context that religious figures undertake such benevolent activities even in secular contexts. Romanos from Epiphaneia in Hatay paid for the south portico

mosaic in the 6th century and signed the mosaic as the humble bishop of this city (Catalogue no 382). There are not only men but also female donors such as Demostrat(e)ia and Anatolia, whose names are exalted in the mosaic inscription of Apodyterium Mosaic of Small Baths in Elaussia Sebaste (Catalogue no 214) from the 4th century.

Only two instances are recorded in the Anatolian context where homeowners revealed themselves in mosaics. One of them is Charidemos in Halicarnassos (Catalogue no 79). Selection of images and inscriptions imply he is a well-educated man of connections with Berytos and Alexandria, where he might have studied law and rhetoric or was simply inspired by Nonnus' Dionysiaka.[342] Another one is *comes* (H)yacinthus who commissioned the geometric mosaic in Kayseri possibly covering floors of a building identified as a house from the 4th or the 5th century (Catalogue no 202). He had his dedicatory inscription in Latin.

The level of involvement by commissioner in design or theme of the mosaic is not clear. Was Charidemos, for example, dictating his biography to be expressed in the mosaic with city personifications: his hometown (Halicarnassos), his main schooling (Alexandria) and his training in law (Beirut)?[343] Did comes (H)yacinthus or the mosaicist choose the geometric motifs in his house? To what extent did the episcopes or the women from Elaussia Sebastae interfere with the design? It is possible that the more personalized the mosaic, higher the intervention by the commissioner. In addition, the homeowners seem to highlight their differentiating qualities more than the benefactors in Anatolia, but the latter reveal their names in inscriptions more often.

5.3 Concluding remarks

Mosaic-making is a multi-layered process of commissioning, production and experience with several participants as shown above. Commissioner (patron, donor, homeowner), practitioners (contractor, master, apprentice and supplementary craftsmen such as architect, builder and supplier) and experiencer (commissioner, practitioner, contemporary or modern-day visitor) perform tasks related to mosaic making in varying degrees of involvement depending on the task. In this respect, studies on mosaic-making

[342] Signe Isager, "Pagans in late Roman Halikarnassos II "The voice of the inscriptions"," *Proceedings of the Danish Institute at Athens*, no. 1 (1995).

[343] Karen Birte Poulsen, "The City personifications in the Late Antiquity," in *Patron and Pavements in Late Antiquity* (Syddansk Universitetsforlag, 1997)..

have the potential to reach out to people of the period and reflect the ways in which domestic, social, financial and production practices of Early Byzantines reflect on the mosaics and vice-versa.

Analysis of Anatolian mosaics above confirm several premises. First of all, mosaic is not simply a decoration or insulation of floor but both art and industry considering the participation of craftsmen, required skills and cultural background to realize the mosaics in physical and intellectual terms. Making mosaic from scratch is relatively a long and expensive project. Commissioners were proud of them as attested by the inscriptions and benefited from their agency to promote themselves to their community. These inscriptions also attest that high-ranking officials continue with public works until the 6th century, which implies the curial system was still active. The type of activities that take place before and after mosaic production and people involved in these reflect that mosaics are also part of the daily life and related more to the public life than private.

Chapter 6:
CONCLUSION

This thesis compiled the mosaics of Anatolia paving secular structures during Late Antiquity for the first time and conducted a quantitative and qualitative analysis of 378 tesselated floors and 27 *opus sectile* pavements in more than 20 provinces within the Early Byzantine political, social and economic context. Through this study, the pre-conceptions that "the Byzantine art is composed of only icons and wall mosaics" and "mosaics are decorative" were nullified once more given the spread and number of these mosaics and their agency. The analysis also confirmed some of the assertions driven from earlier works on Late Antique mosaics from other regions, revealed some interesting facts regarding the preferences of the Byzantines in daily life and probed into the question of continuity/change and global/local dichotomies.

The highlights of these are discussed here with a view to check the potential answers to the initial research questions and suggest further work. Yet, a word of caution is required once more since these assessments are based on data from the extant mosaics and possible bias for excavations in urban areas rather than rural areas and inability to excavate in highly populated cities of today. Therefore, generalizations may not reflect the full picture if all lost and yet to be excavated were taken into account. Secondly, these remarks are valid under the assumption that contextual data (dating, geographical and architectural data) are reliable. For example, most of the mosaics from Şanlıurfa (Edessa), the sixth largest group in our list, date from the sixth century with almost no earlier example from Late Antiquity although there are many mosaics from the third century. Hence, the chronological gap requires an explanation, which is lacking at the moment. Therefore, these generalizations need to be cross-checked with relevant complementary data.

6.1 Addressing the research questions

The extant Anatolian floor mosaics date from Late Antiquity as in many other parts of the empire, and there is no secular floor mosaic after the 7th century. Why are floor mosaics preferred so much and then disappear? Mosaics have a functional use: insulation

of the floor and more durability. They also address the needs of the day: guide and stimulate the experiencers, promote their commissioners in terms of their cultural and economic wealth, join them by a shared culture and protect them against evils through certain motifs (Cf Chapter 3). Thus, they are not only resistant or decorative, but exist as a sign of luxury, a tool of cultural manifestation and apotropaic power. These functions depend on the context.

The peak in the number of mosaics in the 5th century is directly correlated with the rise in construction activities, thus economic prosperity and relative political stability in Anatolia as well as changing mind-set and daily life requirements (Cf. 2.1). The city scape changes with more churches and fewer public buildings over time. Yet, this observation does not explain why floor mosaics do not make a comeback in the Middle Byzantine period when the economy recovered and wall mosaics with figural imagery proliferated in churches as a hallmark of the Byzantine art. Clearly, Christianity was not a setback in Late Antiquity or later. Rather, floor mosaics expanded to ecclesiastical structures, not just churches but also synagogues, and adapted meaning and function to religious use during this period (Cf. 4.1).

The statistical data also reflects that Byzantines opted for more figural motifs than geometric ones towards the end of Late Antiquity in Anatolian mosaics (Cf.3.1). Was it a reaction to the Christianity's disapproval of figural imagery, a kind of Pagan or cultural protest? Though this can be one of the reasons, Paganism was on sharp decline, the semantic shift in the images had taken place and hence Christianity was culturally adopted in daily life to a large extent. Thus, such imagery was not a threat. Rather, this might well be a signal of change in preference for concrete vs. abstract thinking or simply a need to bring the outside world in as the "outside" was becoming more dangerous with all these natural and human-made disasters happening one after another.

A more plausible explanation for lack of mosaics in later periods is the loss of conducive environment for floor mosaics since mosaics are part of the daily life experience in time as discussed both quantitatively and qualitatively in the previous chapters. Anatolian mosaics, like other Byzantine mosaics of the time, paved the peristyle houses and public spaces in coastal cities and their hinterlands, which were well-connected through road networks and cultural associations. This space went through a profound change with the demise of the classical city as a result of encroachment, expanding countryside and change of preferences due to political and social

developments (Cf.2.3). The peristyle houses disappeared, public construction centred on fortifications, fortresses, monasteries and churches rather than civic buildings. Accordingly, mosaics were deprived of their specific architectural space to a large extent, and churches, the only remaining ones, developed their own pictural program fit for the liturgy, which tessellated floor mosaics were unable to address but *opus sectile* and wall mosaics. During this process, mosaics also lost their potential commissioners with the transformation in the urban community. The mosaic inscriptions revealed that in Anatolia, too, patrons belonged to the upper urban class, which changed character as *curiales* declined in power and number, aristocracy flattened overall and became more militarized, and wealthy landowners invested both socially and physically in Constantinople with the centralization of administration and loss of eastern provinces (Cf. 2.1). This also meant a change in lifestyle: more ruralized, more Christianized and more militarized. In other words, Anatolian mosaics reflected the prevalent domestic, social, financial and production practices of the time.

Anatolian mosaics have demonstrated once more that evolving from the Greco-Romain mosaic tradition, Byzantine mosaics developed their own style and imagery (Cf. Chapter 3), which exhibits itself in the religious wall mosaics and opus sectile from the Middle Byzantine period onwards. There is both continuity and change with respect to technique, style and imagery in this respect. Early Byzantine mosaics of Anatolia are polychromatic, two-dimensional and largely lack sense of natural or architectural space as opposed to the Roman examples (Cf. Chapter 3 and 4). Motifs are largely registered on the mosaic in grids or multiple panels, rather than the single emblema tradition of the Hellenistic times or the Roman period. Geometric motifs are the most common imagery in Late Antique Anatolia, followed by floral motifs (Cf. Chapter 3), yet as mentioned above figural depictions slightly increase their share in total in the 6th century. Although there are many overlapping motifs with the Roman times, their frequency and combinations differ during Late Antiquity as in the rainbow style or grid type (Cf. 4.1). A similar case holds true for the themes. Theme of Orpheus disappears after the 4th century and rather than full-blown mythological stories, busts of deities are preferred in early Byzantine mosaics of Anatolia, which have the potential power to evoke the memories of these stories. In this respect, a common denominator in Late Antique art is the abstraction and concise language in imagery which leaves ample room for

contemplation and imagination, enabling many readings as in literature of the period and hence demands more involvement of the experiencer.[344]

The study also addressed the interaction between Byzantines and mosaics and its implications for the daily life. The material, technique, composition and motifs in the mosaics are diverse and endow them with an agency to attract the attention and curiosity of the experiencer. In this manner, some of them might have had a performative aspect (Cf. Chapter 3). It is possible to infer the bodily movements (Cf. 3.4), emotions and thoughts (Cf. 3.5) evoked by mosaics. One can track possible trade links through the origin of tesserae, i.e. whether the material is local or procured from other regions (Cf.3.2). The imagery exposes the interests (e.g. hunting), daily activities (e.g. playing games) and cultural associations (e.g. Greek mythology) of the early Byzantines (Cf. 4.1 and 4.2). The choice of location reveals the potential activities (Cf. 5.1.3) and mosaic production process gives insight into craftmanship in Late Antiquity (Cf. 5.1.1).

In addition, there are many crossovers with mosaics in other Byzantine regions and ecclesiastical contexts as well as other artifacts of the period (Cf. Chapter 4). From Italy, Balkans, Greece, Thrace and Constantinople to Syria, Levant and North Africa, similar stylistic factors (polychromy, two-dimensionality, grid composition) are detected in the mosaics during Late Antiquity (Cf. 4.2). Similar motifs are detected so much so that the rug in Egypt is woven with a mosaic floor pattern[345], and a mosaic floor from Amaseia called as carpet patterned due to the similarities in design (Catalogue no 194). As discussed in detail in Chapter 4, there are also many overlapping themes such as the Dionysiac episodes and hunting in both mosaics and other media. These observations hint at a common cultural bond influenced by both Greco-Roman heritage as well as local traditions and adaptation to the changing needs of the period. Considering this wide-spread koine, it is possibly to argue that mosaics were global on the meso level, i.e. Mediterranean region where the power of the Byzantine Empire extended. Yet, there are also purely local depictions such as the very much schematized figures of the Israeli mosaics or the circus/banquet depictions in the North Africa and Sicily or real people portraits in other media such as coins or statues, which are absent in the Anatolian mosaics (Cf. 4.2 and 4.3). Pinpointing to the versatility across regions and cities, this study reveals that Byzantine mosaics are glocal.

[344] Roberts, "Poetry and the Visual Arts "; Onians, "Abstraction and Imagination in Late Antiquity."
[345] Stauffer, *Textiles of late antiquity*.

6.2 Future Direction

This thesis provided a general overview of the floor mosaics in Anatolia and sufficient evidence to identify a mosaic as Byzantine. The connections between cities on the micro level and regions on the macro level have been implied but have not been quantified in this thesis. For this purpose, there is a need to track specific technical, stylistic and/or iconographic details. Several studies with narrower focus have been conducted such as frames of Byzantine ecclesiastical mosaics[346] and landscape/topographical depictions in mosaics of Cilicia, Commagene and Antioch[347]. Such research can be diversified and deepened with a view to track the relations between the mosaic sites. A similar study for ecclesiastical mosaics both on floors and walls can also be pursued for Anatolia to compare with the secular ones and seek the regional connections.

In addition, the focus of this study was the extant mosaics in Late Antiquity and some plausible explanations have been suggested for the lack of floor mosaics, ecclesiastical or secular, from the 7th century onwards. Such hypotheses require supportive analysis with further inquiry especially into the life during the Middle Ages and choices for pavements. This study also aimed to associate mosaic makers with the mosaics and further prosopographic studies are likely to provide further input in this respect. In addition, more extensive archaeometric research is required since the weakest data set for this thesis has been the material origin and technical specifications, which can shed light on the trade relations and functions of these materials for the mosaic.

Likewise, wall mosaics are not included in this study due to lack of intact wall mosaics in secular context from early Byzantine period in Anatolia although there is enough evidence that Anatolia is not unaccustomed to wall mosaics given the earlier examples[348] and remaining glass tesserae in archaeological context from Late Antiquity[349]. Once enough data accrues, these can be compared with the floor mosaics of the time and wall mosaics in the ecclesiastical context.

[346] Yavuz Erdihan, "Bizans Anıtsal Resminde Çerçeveler ve İşlevleri," *Art-Sanat*, no. 10 (2018).

[347] Batuhan Özdemir, "Kilikya, Kommagene ve Antakya mozaiklerinde yapı betimlemeleri ve türleri" (Batman Üniversitesi, 2018).

[348] E.g. Dionysos and Ariadne wall mosaic from Ephesus dated to the 3rd century. See Ladstätter and Zimmermann, "The Terrace Houses."

[349] There is a wall mosaic with putti, peacocks and donor inscription in Bath III 5 in Anemurium I Silifke. Campbell, *The mosaics of Anemurium* 25, 38.

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Appendix A: Timeline

Date	Major Events
BCE	
166	Introduction of gladiatorial games in Antioch
128-126	Roman Empire establishes Province of Asia in Western Anatolia
100	Roman Empire establishes Province of Cilicia in Southern Anatolia
75-62	Roman Empire establishes Province of Bithynia and Pontus in Northern Anatolia
63	Roman Empire establishes Province of Syria
CE	
17	Roman Empire establishes Province of Cappadocia
41-54	Foundation of local Olympic Games in Antioch
47	Antioch becomes base for St Paul's missionary journeys
192-212	Olympic Games in Antioch suspended as a punishment for supporting dissident governor of Syria
284-305	Diocletian and Tetrarchy rule
294	Monetary reform by Diocletian (284-305)
301	Diocletian's edict on maximum prices
311	Monetary reform (gold solidus) by Constantine (306-37)
	Decree of Galerius for toleration of Christianity
313	Edict of Milan for freedom of Christian worship
325	Council of Nicaea (condemnation of Arianism)
330 (May 11)	Inauguration of Constantinople
331	First confiscations of temples' possessions
341	First ban on pagan sacrifices
358	Major earthquake in Ephesus
360	First Council of Constantinople
380	Adoption of Christianity as the official religion under Theodosius 1
361-3	Re-establishment of paganism under Julian (361-63)
368	Major earthquake in Ephesus
381	Second Council of Constantinople, renewed ban on pagan sacrifices
386	Destruction of temples
387	Riot of the Statues in Antioch
390	*On Behalf of the Temples* by Libanius
391-392	Ban on pagan worship
395	Major earthquake in Antioch
398	Invasion by the Huns
410	Visigoths sack Rome
427	Imperial decree prohibiting the representation of crosses on floors
429-38	Theodosian Code
431	Council of Ephesus (condemnation of Monophysitism)
	Major earthquake and volcanic eruption in Southern Anatolia and Northern Anatolia
435	Renewed ban on pagan sacrifices

451	Council of Chalcedon (condemnation of Monophysitism)
458	Major earthquake in Antioch
476	Fall of Western Roman Empire
477 or 479	Major earthquake in the Sea of Marmara and Dardanelles
494	Major earthquake in Phrygia
499	Major earthquake in Edessa
500 or 518	Major earthquake in Sagalassos
507	Circus riots in Antioch
525	Large flood in Edessa allegedly killing 30,000 people
526 & 528	2 major earthquakes in Antioch allegedly killing 250,000 and 50,000 people, respectively
529	School of Athens closed by Justinian (527-565)
	Code of Justinian completed
	Major earthquake in Amasia
532	Nika riot at Constantinople
533	*Digest*
536	Justinian (Nov. 105, proem) restricts “sparsio” distribution of gold coins for the imperial council
	Dark Event (dust veil for 18 months leading to climatic changes)
537	Dedication of Hagia Sophia in Constantinople
540	Antioch-on-the-Orontes sacked by Persian king Chosroes I
542+	Plague in the Byzantine world
553	Council of Constantinople (condemnation of Three Chapters, concessions to Monophysites
558	Earthquake in Antioch and vicinity killing 5,000 people
562	‘Fifty-year peace’ signed with Persia
569-570	Major earthquake in Edessa and Samosata
577	Major earthquake in Daphne and Antioch
580	Major earthquake in Anemurium
610	Antioch lost to Persians
611–620s	Central and northern Balkans lost
615/6	Sack of Aphrodisias by Persians
620	Adoption of Greek as official language under Heraclius (610-641)
614–619	Persians occupy Syria, Palestine and Egypt
622	"Hijra" of Mohammed from Mecca to Medina
634–646	Syria, Palestine, Mesopotamia and Egypt conquered by Arabs (636 – battle of Gabitha/Yarmuk)
644+	Beginning of long-term raids and plundering expeditions against Byzantine Asia Minor
680–681	Council of Constantinople (rejection of Monothelitism)
685–692	Truce between caliphate and Byzantium
698	Final loss of Africa
700?	Major earthquake in Assos

Appendix B: Figures

Figure 1 Types of border frames in Late Antique mosaics in Anatolia

Plain band and stripes



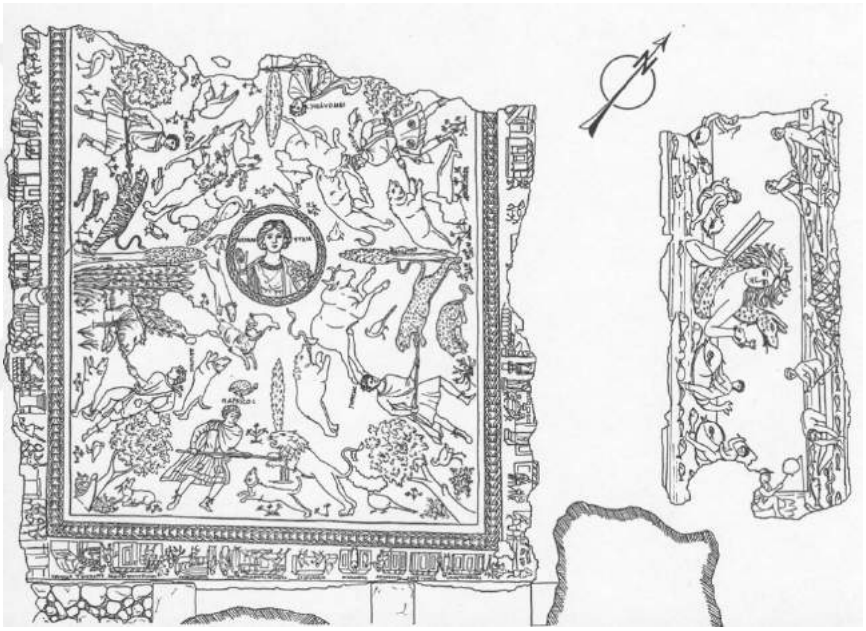
Geometric frames (geometric bands and geometric grid frame)



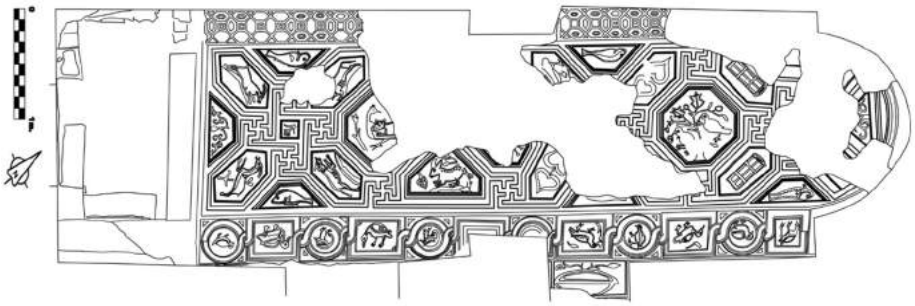
Inhabited scroll frame (Between geometric bands and stripes)



Topographical frame



Frame or Panel



Source: Ersoy 2014, 209; http://vrc.princeton.edu/archives/items/show/16383; http://vrc.princeton.edu/archives/items/show/15108; http://vrc.princeton.edu/archives/items/show/13536; http://vrc.princeton.edu/archives/items/show/17813; Öztaşkın 2011, 712.

Figure 2 Types of central field frames in Late Antique mosaics

Dispersed (no frame that separates faunal and floral motifs)



Grids



Panels



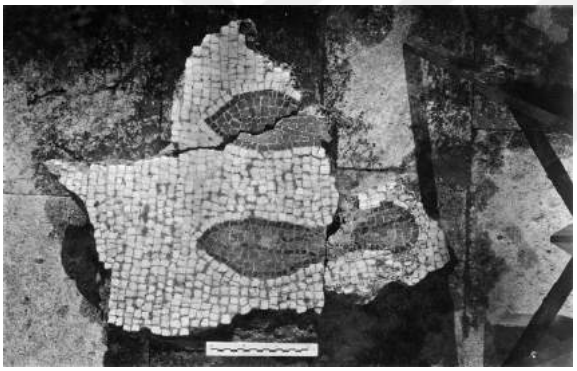
Medallion



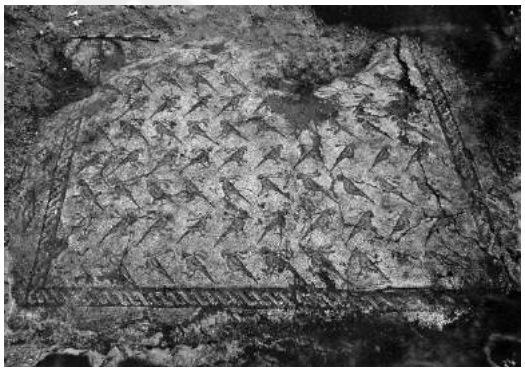
Source: 27. MKKS 2018, 233; Erpek 2019, 263; Ruggiu 2007, 236; Tülek 2011, 922

Figure 3 Compositional types for central field

Linear



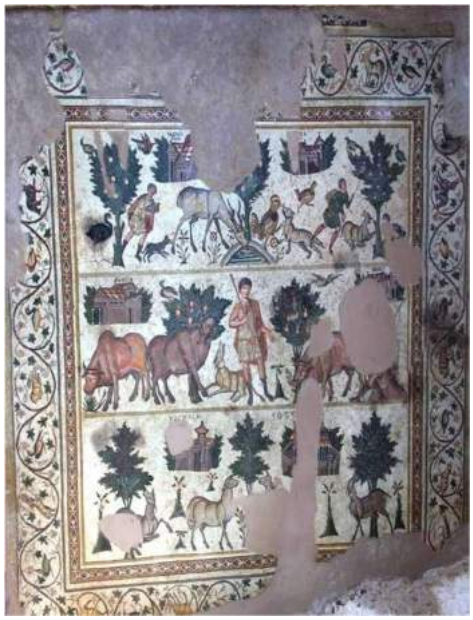
Linear – dispersed



Linear – One panel



Linear – panels



Linear – grid



Linear – medallion



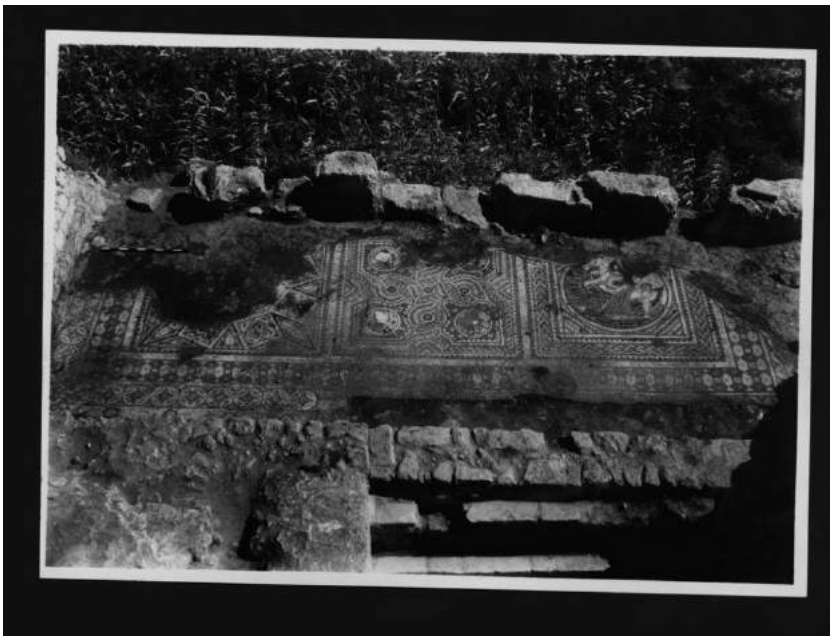
Circular



Circular – grid



Mixed – Panels, circular grid, medallions, linear



Source: http://vrc.princeton.edu/archives/items/show/13984; http://vrc.princeton.edu/archives/items/show/14284;

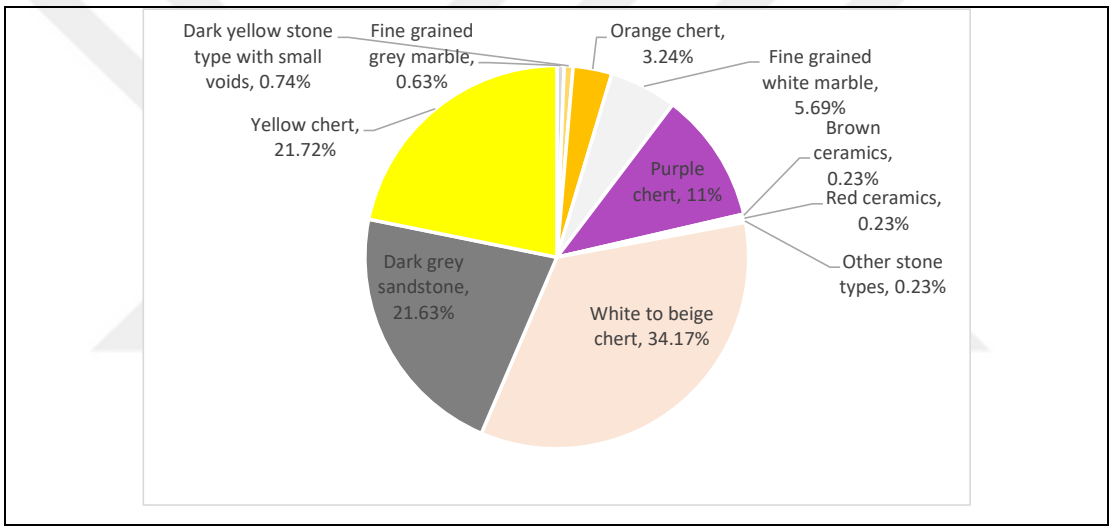
https://onedio.com/haber/mozaikler-tesadufen-bulunmustu-germanicia-antik-kenti-bolgenin-efes-i-olma-yolunda-860208; Işıklıkaya 2010, Plate 23; http://vrc.princeton.edu/archives/items/show/14197; Çelik 2012, 134; Işıklıkaya 2010, Plate 72; http://vrc.princeton.edu/archives/items/show/16561

Appendix C: Cases

Case 1 Sagalassos

Urban Mansion of Sagalassos banked on the nearby quarries for its building activities and its tesserae manufacture according to the archaeometric study of loose tesserae and quarries.[350] As can be seen in the table below, chert of different colours (white to beige, yellow, orange, purple) is the most utilized (70%), followed by dark grey sandstone (22%). There is also white marble (6%) and grey marble, which come from the marble quarries in Docimeion, i.e. 135 kilometres away from Sagalassos.[351] Use of ceramics is negligible (0.5%). No glass is reported.

Table Case 1: Breakdown of materials of loose tesserae from the Urban Mansion



Source: Uyttherhoeven et al. 2013, Late Antique Private Luxury. The Mosaic Floors of the <Urban Mansion> of Sagalassos

Another archaeometric research on this site focuses on glass tesserae from Late Antiquity.[352] Samples from the Roman baths, dating to the late 4th or early 5th centuries, are homogenous in character, suggesting they are procured from a single primary glass source and coloured mainly to green, blue and yellow in the same secondary glass

[350] Inge Uytterhoeven et al., "Late antique private luxury. The mosaic floors of the 'Urban Mansion'of Sagalassos (Aglasun, Burdur-Turkey)," *Jahreshefte des Österreichischen Archaeologischen Instituts in Wien* 82 (2013): 390-91. Patrick Degryse et al., "Quarries in the landscape: A survey of the area of Sagalassos (SW Turkey)" (paper presented at the Conservation of Ancient Stone Quarry Landscapes in the Eastern Mediterranean: First QuarryScapes Symposium, October 15–17, 2006, Antalya, Turkey: Extended Abstract Collection, 2006), 7-10.

[351] Uytterhoeven et al., "Late antique private luxury. The mosaic floors of the 'Urban Mansion'of Sagalassos (Aglasun, Burdur-Turkey)," 391.

[352] N. Nadine Schibille et al., "Chemical characterisation of glass mosaic tesserae from sixth-century Sagalassos (south-west Turkey): chronology and production techniques," *Journal of Archaeological Science* 39, no. 5 (2012).

workshop. Schibille et. al. conclude that the tesserae or the glass cakes were imported for the bath given that there is no sign of primary glass production nearby although there is evidence for recycling and working on glass.[353] Whether the samples are from floor or wall mosaics is not clear. Yet, the glass tesserae of a wall or vault mosaic from the 6th Century Byzantine Church (Apollo Klarios Temple) on the same site are heterogenous, including also more specialized tesserae such as red ones and even colourless ones (gold?). At the same time, the researchers detect reuse of older tesserae based on the similarity to the contents of Roman bath tesserae. These observations may lead to two contradictory suggestions for the 6th century: the mosaicists lacked enough supply of tesserae (thus opted for re-use) or enjoyed a variety of materials (thus imported specialized red glass).[354] A third option could be optimization of supply at hand for cost and time efficiency as well as visual variety.

Case 2 Haleplibahçe in Urfa

Ali Akın Akyol and Yusuf Kağan Kadıoğlu conducted an archaeometric research on the tesserae from the 6th century Amazons Villa (Catalogue no 242-252, Data: 1-11) in Urfa Haleplibahçe.[355] The petrographic analysis of 24 tesserae from 5 of the areas with mosaics demonstrates that limestone of 5 main colours and its hues quarried from the local area was utilized in all except from one red sample from Room 11, which was claystone.[356]

Apart from limestone and claystone, green serpentine is among tesserae material in the same villa: Achilles Mosaic in the corridor (Catalogue no 244), Hunter mosaic in reception hall (Catalogue no 245), Ktisis Mosaic in Room 8 (Catalogue no 246), Black Servant and Zebra Mosaic in Room 9 (Catalogue no 247) and Hunting Amazons Mosaic in *tablinium* (Catalogue no 249).[357] According to Önal, accessories of the figures such as necklace or diadem are paved with the tesserae of this ornamental stone, which is at times used as a gemstone. It must be noted that this stone resembles precious stone jade and is

[353] Schibille et al., "Chemical characterisation of glass mosaic tesserae from sixth-century Sagalassos (south-west Turkey): chronology and production techniques," 1489.

[354] Schibille et al., "Chemical characterisation of glass mosaic tesserae from sixth-century Sagalassos (south-west Turkey): chronology and production techniques," 1490.

[355] Akyol and Kadıoğlu, "Archaeometric Studies on Haleplibahce Mosaics in Turkey (Poster)."; Karabulut, Önal, and Dervişoğlu, *Haleplibahçe Mozaikleri Şanlıurfa / Edessa*, 151-67.

[356] The colours of these tesserae are white, black, red, yellow, green, grey and dark red.

[357] Önal, *Urfa-Edessa mozaikleri*.

associated with healing because of its serpentine motif.[358] Serpentine is quarried in the Southern Taurus Mountains, mainly in Adıyaman (especially greenish ones), Kahramanmaraş and Hatay.[359] Thus, this stone might have been regionally supplied for these tesserae.

Case 3 Hatay

Archaeometric studies for Hatay tesserae largely focus on earlier mosaic pavements: triclinium mosaics of Atrium House (2nd century), House of the Drinking Contest (3rd century) from Seleucia Piereia, tomb mosaics on women's funerary banquet and agora (mid to late 4th century)[360], Seasons Mosaic from Daphne (2nd century)[361], and Soteria Mosaic from the Bath of Apolausis in Narlıca Hatay (5th century)[362].

Many of the tesserae examined are limestone (calcite and dolomite), possibly locally quarried given that Libanius pinpoints to limestone and basalt quarries in Daphne in his orations. However, in the Atrium House, for example, figural motifs and scroll borders also include glass. Based on the similarity of stones, the same quarry, perhaps even the same stone block, seems to have been the source of the tesserae despite stylistic or formal differences in the mosaic panels.[363] The researchers conclude that the same quarry might have supplied even for the later period pavements (House of the Drinking Contest and tomb mosaics) while obsidian is clearly imported. As for glass, the Atrium House triclinium mosaic has a wide range of colours (10 different colours and their hues) and the colour palette varies over the panels, which might have been used to differentiate the

[358] See Hobart M. King, "Serpentine." https://geology.com/minerals/serpentine.shtml.; Mont Allen, "Technique and Message in Roman Art," in *A Companion to Roman Art*, ed. Barbara Borg (Chichester, West Sussex, UK: Wiley, Blackwell, 2015), 157.

[359] Önal, *Urfa-Edessa mozaikleri*. Ahu Bayar, Alev Abaci, and Kadir Yilmaz, "Adiyaman, Kahramanmaraş ve Hatay sulak alanı topraklarında bazı ağir metal kirliliğinin değerlendirilmesi," *Black Sea Journal of Agriculture*, no. 3 (2) (2020).

[360] The analysis of the first three mosaics is published in Becker, Kondoleon, and Worcester Art, *The arts of Antioch : art historical and scientific approaches to Roman mosaics and a catalogue of the Worcester Art Museum Antioch Collection*.

[361] The Seasons Mosaic from Daphne was studied in a Master's thesis: Ali Argunhan, "Antakya Mevsimler Mozaiğinin Arkeometrik Yönden İncelenmesi" (Unpublished MS thesis, Batman Üniversitesi Fen Bilimleri Enstitüsü Arkeometri Anabilim Dalı, 2019).

[362] The Soteria Mosaic from Bath of Apolausis in Narlıca Hatay was analyzed in a Master's Thesis: Hülya Işık, "Antakya Müzesinde bulunan Soteria Mozaiğinin arkeometrik karakterisazyonunun belirlenmesi " (Unpublished MS thesis, Batman Üniversitesi Fen Bilimleri Enstitüsü Arkeometri Anabilim Dalı, 2019).

[363] Becker, Kondoleon, and Worcester Art, *The arts of Antioch : art historical and scientific approaches to Roman mosaics and a catalogue of the Worcester Art Museum Antioch Collection*, 71.

motifs and their perception.[364] Excluding orange glass tesserae, which has a consistent composition, the variety of compositions in especially red glass indicates multiple sources for these glasses and even more than one primary source in the production of a certain colour.[365] In the Drinking Contest, the glass batch is more similar while the Women's Funerary Banquet implies no consistent supplier, even possibly re-use or melting of older tesserae.

As for the Seasons Mosaic, contemporary with the Atrium House mosaics but much more modest in terms of material and colour usage, local exploitation of limestone sources is once more attested based on the 16 stone tesserae while the analysis of 5 green glass tesserae suggests glass raw material is sourced from the River Asi that flows from Lebanon over Syria into Antioch.[366]

In another recent study, an analysis of 20 tesserae from different parts of the Soteria Mosaic from the 5th century (Catalogue no 384) indicates that all are limestone with slightly different compositions except for the 4 black ones, which are made of local serpentine, and one listvenite in brown colour.[367] The conclusion is similar: they are locally procured.

Case 4 Antandros

A recent archaeometric study is conducted with 25 tesserae samples from the Terrace House in Antandros Balıkesir.[368] 19 of them are of glass in colours of white, yellow, green, blue turquoise, brown, red and black. Considering glass production in Assos (Behramköy), just 40 km away from Antandros in this period, it is likely that glass is regionally procured. 4 samples are stones of beige, yellow, white, and grey colours and contain dolomite, tridymite, calcite and quartz. The remaining 2 are made of ceramic and

[364] Mark T Wypyski and Lawrence Becker, "Glassmaking technology at Antioch: evidence from the Atrium House Triclinium and later mosaics," in *The Arts of Antioch–Art Historical and Scientific Approaches to Roman Mosaics. Worcester MA: Worcester Art Museum*, ed. Lawrence Becker and Christine Kondoleon (Worcester, MA and Princeton, NJ: Worcester Art Museum ; Distributed by Princeton University Press, 2005).

[365] Wypyski and Becker, "Glassmaking technology at Antioch: evidence from the Atrium House Triclinium and later mosaics."

[366] Argunhan, "Antakya Mevsimler Mozaiğinin Arkeometrik Yönden İncelenmesi."

[367] Işık, "Antakya Müzesinde bulunan Soteria Mozaiğinin arkeometrik karakterisazyonunun belirlenmesi ".

[368] Zişan Karayazılı, "Material characteristics and deterioration problems of roman mosaics in Antandros ancient city" (Unpublished MS thesis, Izmir Institute of Technology, 2013).

naturally red and pink. Although the research does not specify the exact source, stones and ceramic are likely to have been supplied locally.

Case 5 Perge

According to the archaeometric analysis of 109 stone tesserae from Perge mosaics, 67% is made of limestone, widely quarried in vicinity, while 20% is of sandstone, which is relatively scarce in the region but its frequent use in street pavements implies it is easily accessible.[369] 5% of the samples were of volcanic origin, possibly originating from Savköy in Isparta, 110 km away. The remaining materials consist of dolomite (red and pink), white marble (appearing pinkish to naked eye), glass (black) and terracotta (red). The interesting point is different types of material are used for the same colour as can be seen in the table below.

Table Case 5: Colour Breakdown by Material

Perge Tesserae Colour	**Material**
White	Limestone, sandstone
Red	Sandstone, dolomite, terracotta
Yellow	Sandstone, limestone, calsedony or onyx
Pink	Limestone, marble, dolomite, aragonite
Dark red	Limestone, radiolarite
Green	Limestone, sandstone, volcanic tuff, tuffite
Blue	Limestone, sandstone, volcanic glass and tuff
Black	Glass, basalt, volcanic lava

Source: Işıklıkaya Perge Mozaikleri, Macellum, Güney Hamam

[369] Işıklıkaya, "Perge Mozaikleri - Macellum, Güney Hamam ve Geç Dönem Meydanı Doğu Portiği."

Catalogue

Catalogue

Introduction

This appendix contains entries for 378 tesselated mosaics and 27 *opus sectile* in secular context from 21 Byzantine provinces located in 32 cities in modern-day Anatolia in Turkey in line with scope of the research specified in Chapter 1.

Order: The catalogue is organized geographically after A. H. M. Jones' study mainly based on the geographic text *Synekdemos* by Hierokles dated to the 6th century.[1] Accordingly, mosaics are categorized by the administrative provinces and further by ancient cities in the order as listed by the tables provided by Jones. Since the administrative provinces begin with Asia and Ephesus tops the list of cities under this administration, the catalogue begins with mosaics from İzmir and Ephesus. If the exact provenance is lacking but still mosaic is attributed to a certain modern city, then it is grouped with the ancient sites which this modern city housed.

Numbering: The mosaics (*opus tesselatum* and *opus sectile*) are numbered in order of appearance from 1 to 405. A second number is added (e.g. 171-1) when there is a separate panel that requires additional description. The mosaics are first grouped by province (e.g. Asia) and secondly by site (e.g. Ephesus) and the current Anatolian city (e.g. İzmir) is cited.

Pictures and Plans: If possible, a full view of the mosaic and some of the details are selected from available sources. Plans of archaeological units are provided when available so that the geographic and architectural context can be better visualized.

Key to entries

Building type: The functional purpose of the building is cited. Agora, bath, boule, building, bishop's house, colonnade portico, gate complex, guesthouse, gymnasium, house/villa, macellum, pool, portico, stoa are designated as secular buildings. If the function of the building is not identifiable but there is enough evidence that it is for secular use, then it is included but marked as unavailable.

[1] A. H. M. Jones, *The cities of the eastern Roman provinces*, Special ed. for Sandpiper Books, Ltd. ed. (Oxford: Clarendon Press, 1998).

Name: The conventional names for the mosaics are preferred for ease of reference together with the location of the mosaic. If there is no conventional name, then the mosaic is called by its most characteristic feature or simply by its location.

Architectural location: The mosaic's location in the independent structure is specified such as room, apse, reception hall etc.

Dating: In most cases the latest attribution is taken as the dating. If there is no consensus, the suggested dates are noted together with the scholars who suggested them. All dates are Central Era.

Technique: Depending on the mosaic pavement with tesserae or marble geometric pieces, the technique is specified as *opus tesselatum* or *opus sectile*, respectively. If the ground is laid with fish-scale, it is separately indicated.

Size: Mosaic's size in width and length is indicated in metre terms when available. The area size in square meters is noted in case of missing data. If there is no data available, it is indicated as unavailable.

Tesserae density: Rather than the size of the tesserae used, tesserae density for certain parts of the mosaic pavement is stated in tesserae per decimetre square meter when available. Otherwise, it is indicated as unavailable.

Colour: Colours used in the mosaic are indicated in general terms as plain, bichrome, trichrome and polychrome.

Material: The material from which the tesserae is cut or the *opus sectile* is made is specified when available.

Motif type: Motifs are classified into geometric, figural, personification, faunal, floral, inanimate and epigraphic. If a human figure represents an abstract idea or season, it is classified as personification. If it is a pagan deity or mythological figure, it is treated as figural. Rosette is seen as floral while eight-pointed star is cited among geometric. If an object held by the figure is an identifying trait of that figure, it is noted among inanimate objects. When possible, geometric motifs are stated by type (e.g. basic, meander, guilloche etc.). Inscriptions are grouped into dedicatory inscription when the commissioner is specified, title if the writing describes the scene, identification when it labels the personification, figure or building, commercial when it refers to a shop.

Bibliography: The major source(s) used for the catalogue entry are cited within the entry and provided in detailed form at the end of the catalogue.

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1 Asia (Catalogue no 1-40)

1.1 Ephesus – İzmir (Catalogue no 1-10)

Catalogue no 1*: *Alytarchenstoa mosaic in Ephesus

General view





Field 1



Field 2



Field 3





Field 4











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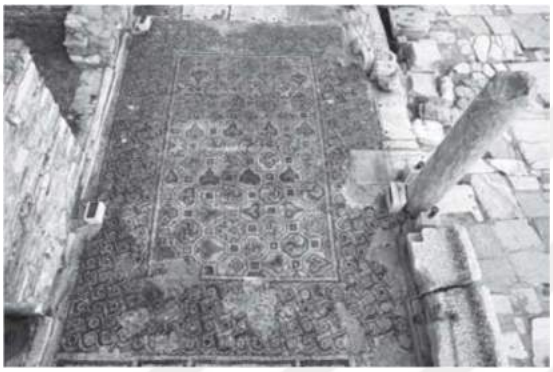
Field 5-6



Field 7



Field 8





Field 9



Field 10





Field 11





Field 12





Source: Quatember, Scheibelreiter and Sokolicek 2009, General: 136, 142, Field 1: 142, Field 2: 143, Field 3: 143, 146; Field 4: 143, 146, 148, 147, 148; Field 5: 144, Field 6-7: 144, Field 8: 142, 146, Field 9: 144, Field 10: 145, 150, Field 11: 145, 149, Field 12: 145, 149.

Building type/name:	Stoa/ Alytarchenstoa mosaic in Ephesus (Selçuk)
Architectural location:	Hall (Field 1-12)
Dating:	5th century
Technique:	*Opus tesselatum*
Size:	285 sqm (21x3.30-4.70-5.50m)
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone, brick, glass
Motif type:	Geometric (basic, diamond, meander, swastika, guilloche, Solomon's knot, star, ribbon), faunal (birds, ducks?, pigeons), floral/vegetal (leaf, ivy scroll, grapes, flowers), inanimate (goblets, kantharos, crosses)
Bibliography:	Quatember, Scheibelreiter and Sokolicek 2009, 111-154; Scheibelreiter-Gail 2011, 212-214.

Catalogue no 2: *Eros on Chariot Mosaic in Portgymnasium Late Antique House in Ephesus*

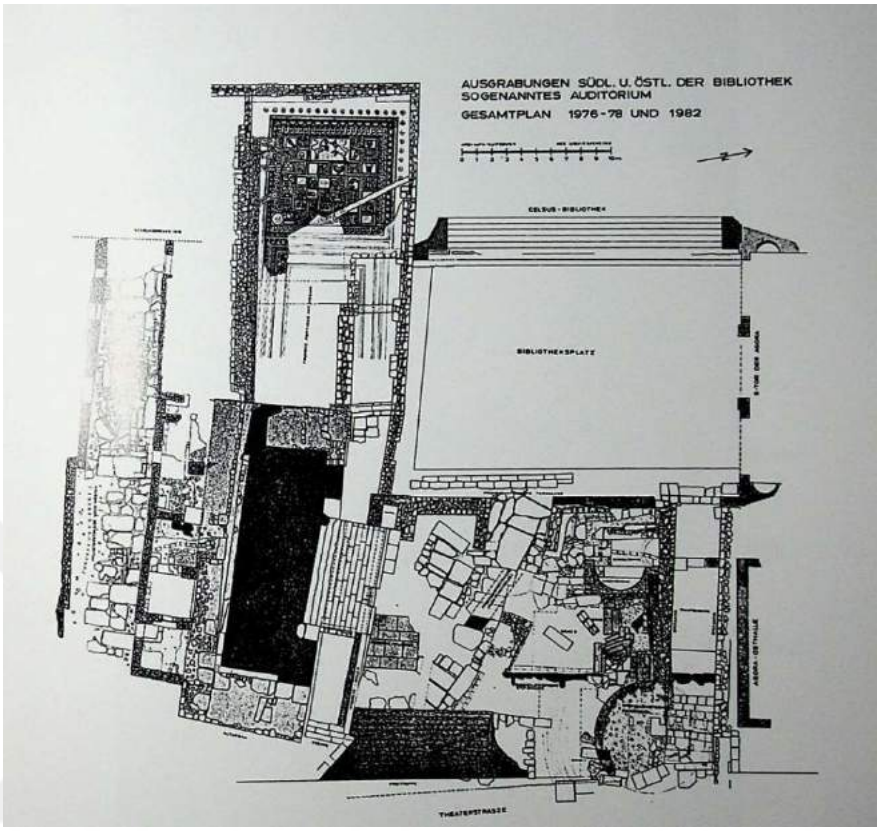


Source: Scheibelreiter-Gail 2011, 480.

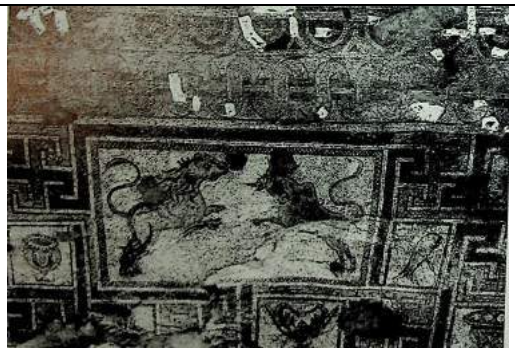
Building type/name:	House/ Eros on Chariot Mosaic in Portgymnasium Late Antique House in Ephesus (Selçuk)
Architectural location:	Hall
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone
Motif type:	Figural (Eros), faunal (dolphins), inanimate (chariot/biga)
Bibliography:	Scheibelreiter-Gail 2011, 222-223.

Catalogue no 3: *Hall mosaic south of Celsus Library in Ephesus*

Drawing of mosaic hall south of Celsus Library







Source: Scheibelreiter-Gail 2011, 481, 482.

Building type/name: House/ Hall mosaic south of Celsus Library in Ephesus (Selçuk)

Architectural location: Hall

Dating: 6th or 7th century

Technique: *Opus tesselatum*

Size:	12x10.80m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, brick
Motif type:	Geometric (basic, meander, guilloche), Faunal (lion and bull, marine animals), floral (flowers, leaves), inanimate (baskets, vessels)
Bibliography:	Scheibelreiter-Gail 2011, 223-224.

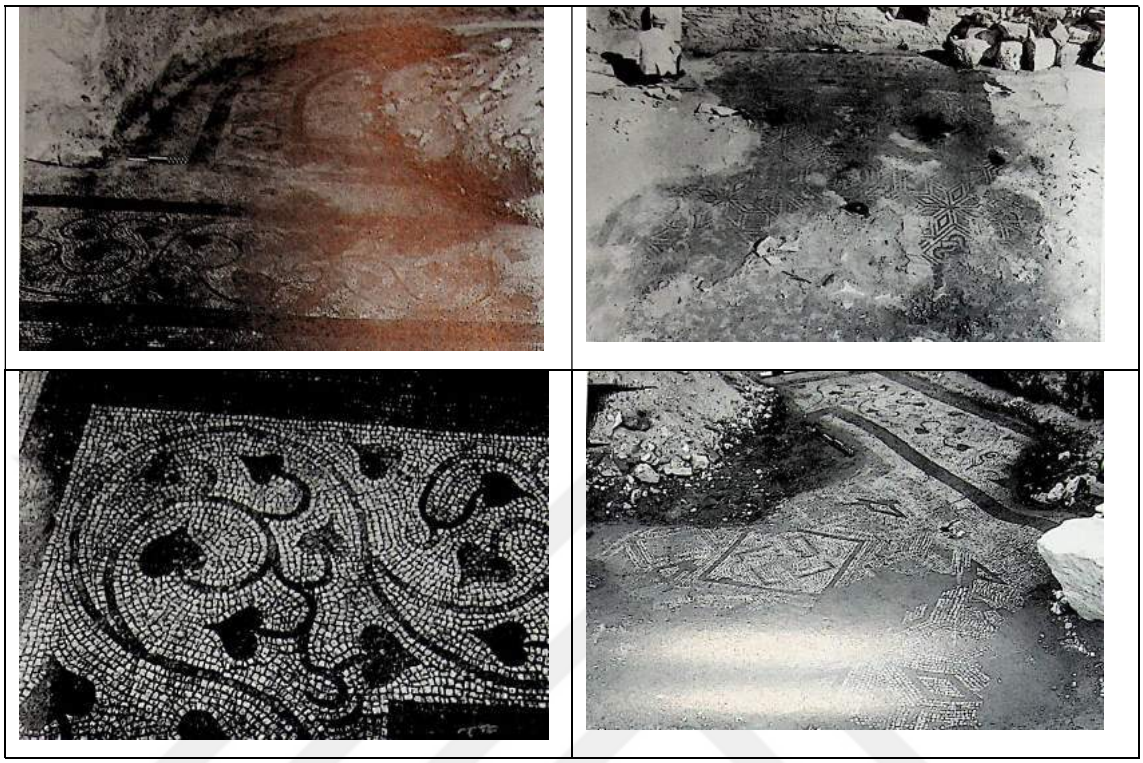
Catalogue no 4: *Exedra Mosaic of Peristyle house above the theater (Governor's Palace) in Ephesus*



Source: Vetters 1981, Taffel 8-1

Building type/name:	House/ Exedra Mosaic of Peristyle house above the theatre (Governor's Palace) in Ephesus (Selçuk)
Architectural location:	Exedra in the north
Dating:	2nd half of 5th century (Jobst)
Technique:	*Opus tesselatum*
Size:	Extant: 2.0x3.0m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, brick
Motif type:	Geometric (basic, stepped pyramids)
Bibliography:	Scheibelreiter-Gail 2011, 254.

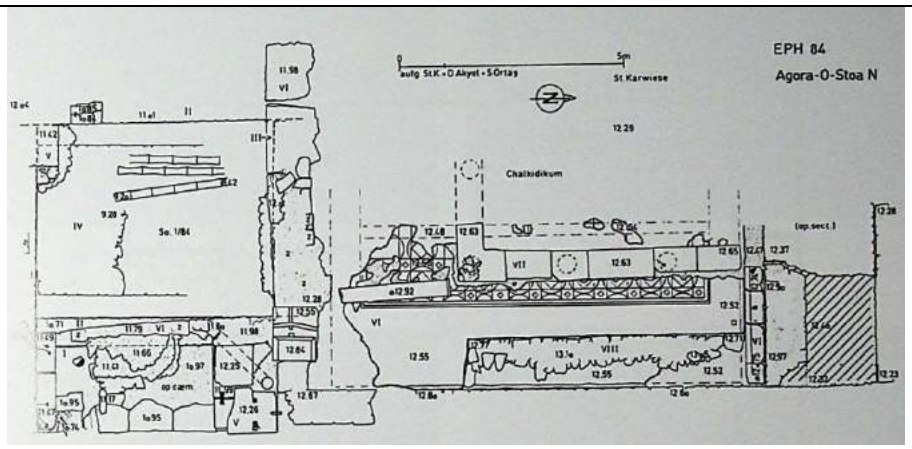
Catalogue no 5: *Apsidal Mosaic of peristyle house above the theatre (Governor's Palace) in Ephesus*



Source: Scheibelreiter-Gail 2011, 544

Building type/name:	House/ Apsidal Mosaic of peristyle house above the theatre (Governor's Palace) in Ephesus (Selçuk)
Architectural location:	Apsidal room
Dating:	2nd half of 5th century (Jobst)
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, brick
Motif type:	Geometric (basic, stars, herringbone, rainbow style, diamonds), floral/vegetal (ivy tendrils, rosettes)
Bibliography:	Scheibelreiter-Gail 2011, 254.

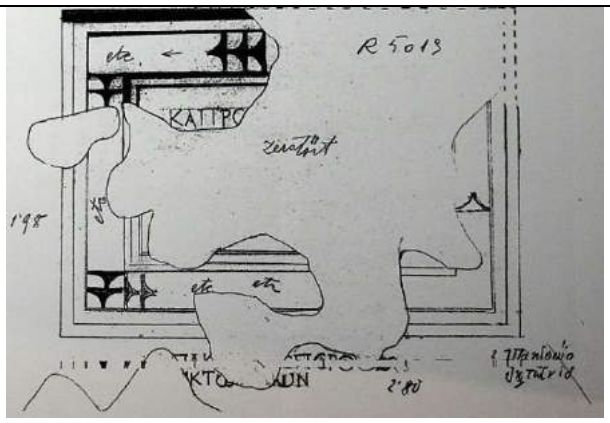
Catalogue no 6 (no image available): *Geometric Mosaic in Tetraganos Agora in Ephesus*



Source: Scheibelreiter-Gail 2011, 549.

Building type/name:	Agora/ Geometric Mosaic in Tetraganos Agora in Ephesus (Selçuk)
Architectural location:	Chalcidicum or tribunal of Neronic Hall
Dating:	Late Antiquity (before Justinian I (527-565))
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Trichrome
Material:	Limestone, brick
Motif type:	Geometric (basic)
Bibliography:	Scheibelreiter-Gail 2011, 255-256.

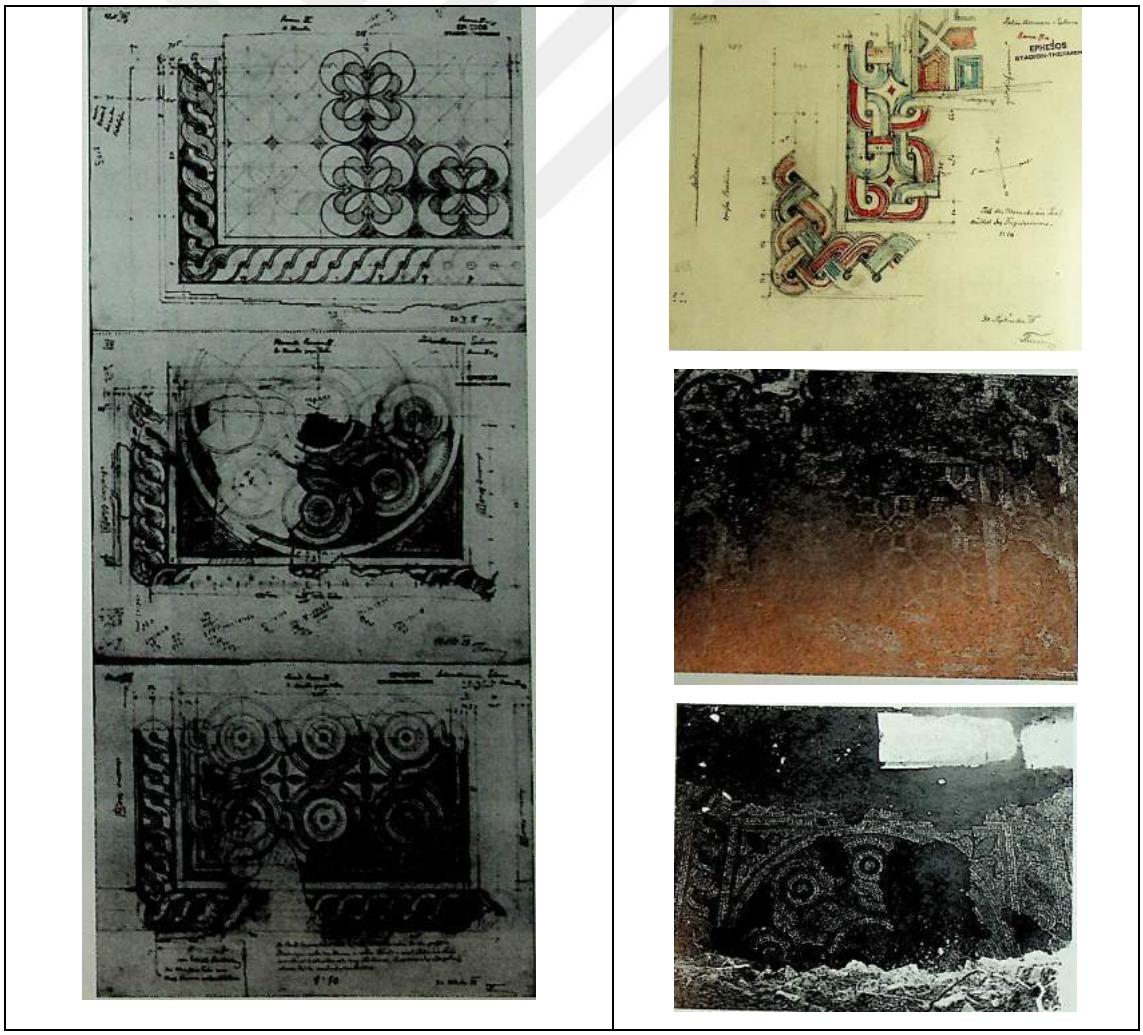
Catalogue no 7: *Fragment of Boar Mosaic from Tetraganos Agora in Ephesus*



Source: Scheibelreiter-Gail 2011, 549

Building type/name:	Agora/ Fragment of Boar Mosaic from Tetraganos Agora in Ephesus (Selçuk)
Architectural location:	Agora Chamber
Dating:	Late Antiquity (before Justinian I (527-565))
Technique:	*Opus tesselatum*
Size:	Extant:1.89x2.89m
Tesserae density:	Unavailable
Colour:	Bichrome (black and white)
Material:	Limestone
Motif type:	Geometric, epigraphic (identification and dedicatory)
Bibliography:	Scheibelreiter-Gail 2011, 255-256.

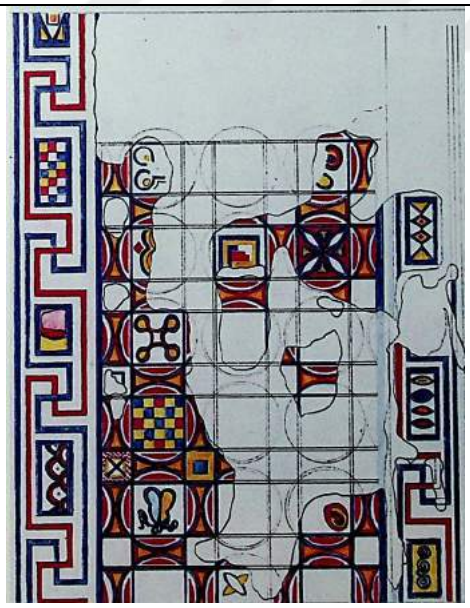
Catalogue no 8: *Geometric Mosaic of Vedius Gymnasium in Ephesus*

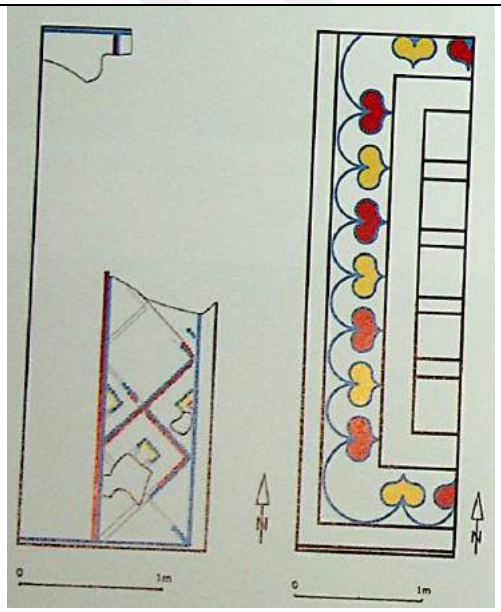


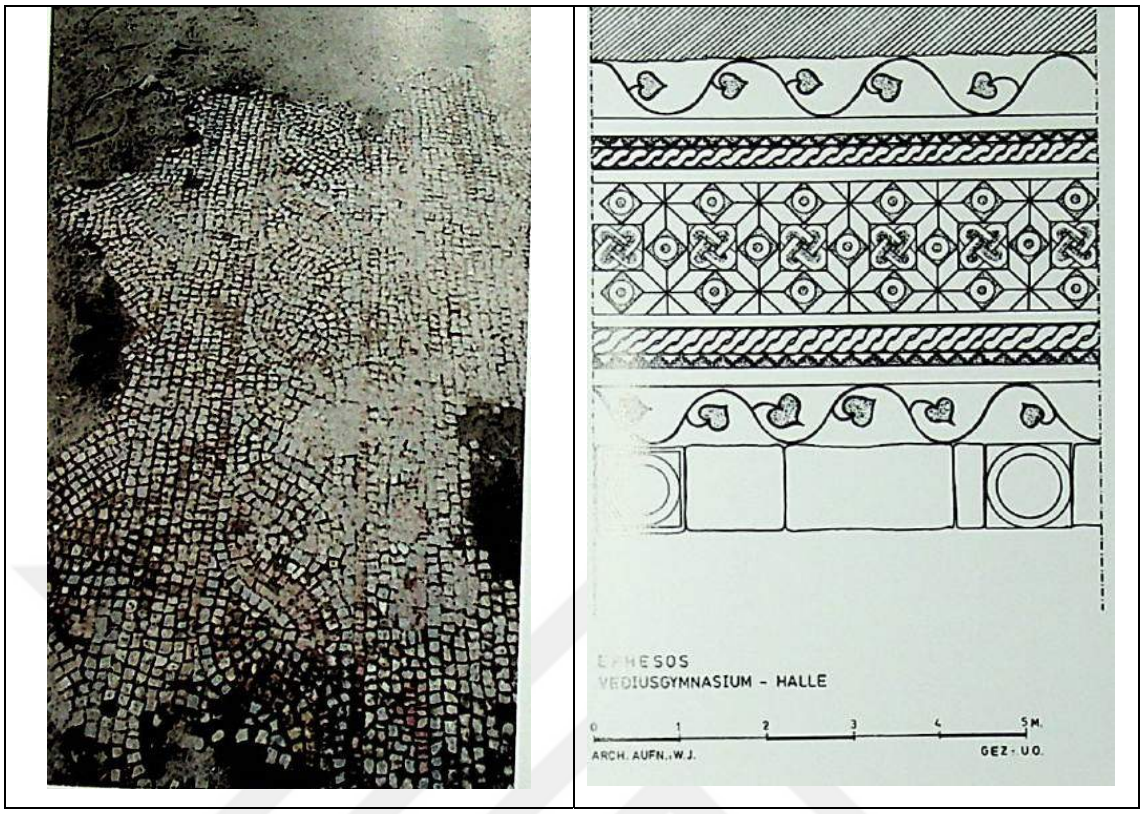
Source: Scheibelreiter-Gail 2011, 351, 352, 352

Building type/name:	Gymnasium/ Geometric Mosaic of Vedius Gymnasium in Ephesus (Selçuk)
Architectural location:	Mosaic 1b: Room IIIa, Room VI
Dating:	1st quarter of 5th century
Technique:	*Opus tesselatum*
Size:	Room IIIa: 16.62x5.50m; Room VI: 3.57x1.18m (north) and 1.03x0.60m (north)
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Mosaic 1b: Marble, limestone
Motif type:	Geometric (basic, guilloche, interlace, tooth, diamond, tendril, waves, stars), floral/vegetal (rosettes, flowers);
Bibliography:	Scheibelreiter-Gail 2011, 256-261.

Catalogue no 9: *Palaestra Hall mosaic of Vedius Gymnasium in Ephesus*







Source: Scheibelreiter-Gail 2011, 557, 558, 558, 559

Building type/name: Gymnasium/ Palaestra Hall mosaic of Vedius Gymnasium in Ephesus (Selçuk)

Architectural location: Mosaic 8: palaestra hall

Dating: 1st quarter of 5th century

Technique: *Opus tesselatum*

Size: West: 3.60x1.30m; east: 4.0x1.25

Tesserae density: Unavailable

Colour: Polychrome

Material: Mosaic 8: limestone, brick (terracotta)

Motif type: Geometric (basic, swastika, meander, checkerboard, diamond, stepped pyramids, sawtooth, Solomon's knot), floral/vegetal (pear?/bag?, flower, heart shaped leaves)

Bibliography: Scheibelreiter-Gail 2011, 256-261.

Catalogue no 10: *Geometric Mosaic in Byzantine/Bishop's Palace in Ephesus*

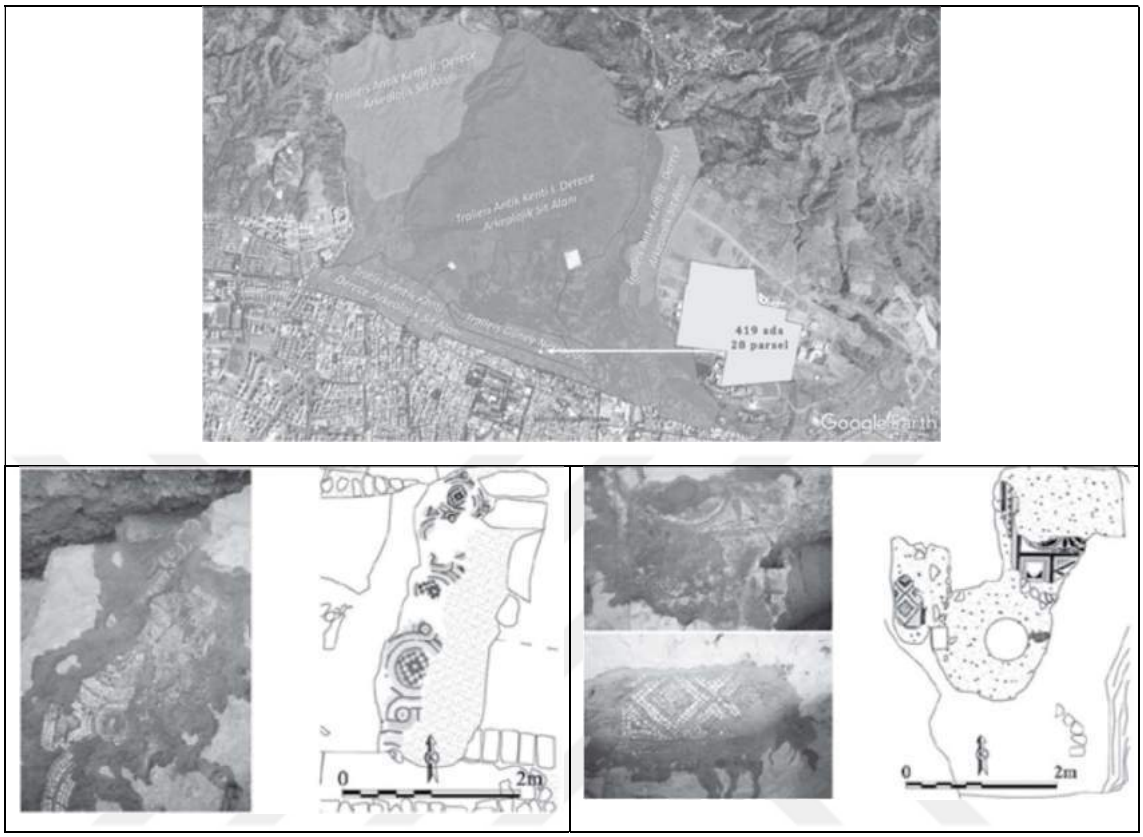


Source: 32. KST 2010- 2, 292

Building type/name:	Byzantine Palace/Bishop's Palace/ Geometric Mosaic in Byzantine/Bishop's Palace in Ephesus (Selçuk)
Architectural location:	Rooms
Dating:	1st half of 5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	32. KST 2010- 2, 278-296; https://www.oeaw.ac.at/en/oeai/research/classical-studies/publication-projects-in-preparation/byzantine-palace

1.2 Tralleis – Aydın (Catalogue no 11)

Catalogue no 11: *Geometric Mosaic in Building Complex in Tralleis*



Source: 26. MKKS 2017, 390, 396, 396

Building type/name:	Unavailable/ Geometric Mosaic in Building Complex in Tralleis (Aydın)
Architectural location:	Unavailable
Dating:	4th or 5th century
Technique:	*Opus tesselatum*?
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble
Motif type:	Geometric (basic)
Bibliography:	26. MKKS 2017, 379-396

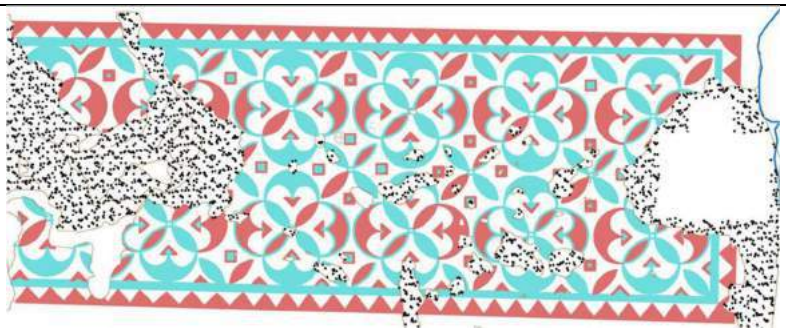
1.3 Nysa- Aydın (Catalogue no 12-13)

Catalogue no 12 (no image available): *Mosaic of Agora Hall in Nysa*

Building type/name:	Agora/Mosaic of Agora Hall in Nysa
Architectural location:	Hall
Dating:	Late Antiquity
Technique:	*Opus tesselatum*
Size:	Hall: 98x105m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, stars, guilloche, ribbon, wave), flora/vegetal (leaves)
Bibliography:	Scheibelreiter-Gail 2011, 326.

Catalogue no 13: *Portico Mosaic at the back of Bouleterion-Gerontikon in Nysa*





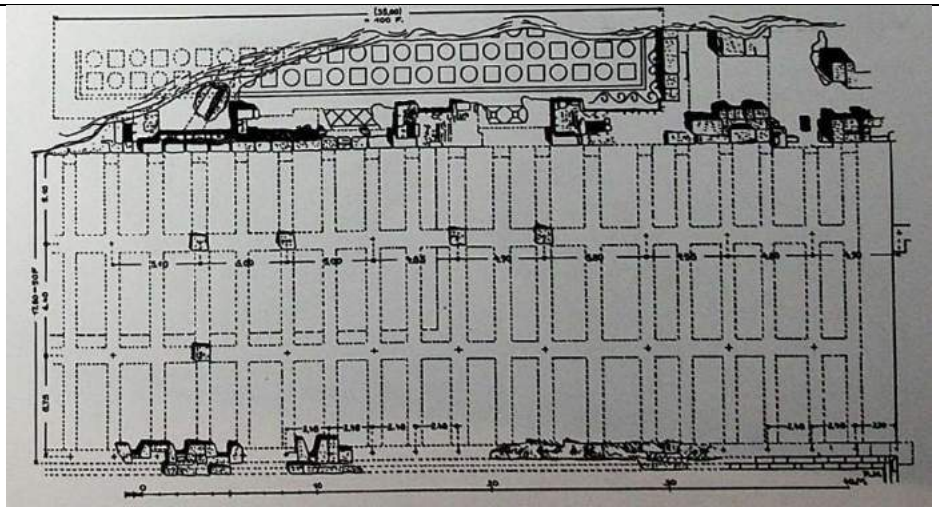


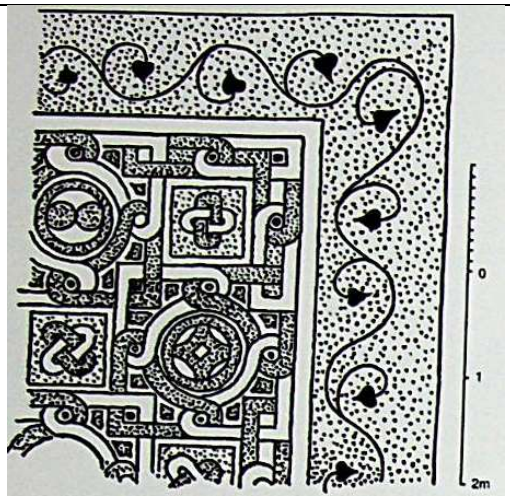
Source: 31. KST 2009-2, 292; Polat 2011; Polat 2011.

Building type/name:	Portico/Portico Mosaic at the back of Bouleterion-Gerontikon in Nysa
Architectural location:	Front room and corridor
Dating:	First half of 4th century (Kadıoğlu, 31. KST 2009-2)
Technique:	*Opus tesselatum*
Size:	Extant: 1.50x.2.60m and 3.20x2.30m
Tesserae density:	Unavailable
Colour:	Trichrome
Material:	Marble, stone
Motif type:	Geometric (basic), inanimate (heart)
Bibliography:	31. KST 2009-2, 271-296; Scheibelreiter-Gail 2011, 327; Polat 2011.

1.4 Smyrna- İzmir (Catalogue no 14-16)

Catalogue no 14: *Mosaics from Building in Agora West Hall in Smyrna*









Source: Scheibelreiter-Gail 2011, 695, 696; 1st gallery: 2nd gallery: Ersoy and Alatepeli 2011, 22, 24

Building type/name: Bouleterion?/ Mosaics from Building in Agora West Hall in Smyrna

Architectural location: West hall

Dating: 4th century (Ersoy and Alatepeli 2011) or 5th century (Scheibelreiter-Gail 2011)

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Trichrome

Material: Limestone,marble, basalt, terracotta

Motif type: Geometric (basic, Solomon's knot, guilloche, palate, chevron), floral/vegetal (ivy border, rosette)

Bibliography: Scheibelreiter-Gail 2011, 380; 32. KST 2010-2, 133-150; Ersoy and Alatepeli 2011, 71-80; Ersoy and Alatepeli 2012, 17-26.

Catalogue no 15 (no image available): *Mosaic fragment in the Diana Thermal*

Building type/name:	Unavailable/ Mosaic fragment in the Diana Thermal
Architectural location:	Unavailable
Dating:	Presumably 4th century
Technique:	Unavailable
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Epigraphic (dedicatory)
Bibliography:	Scheibelreiter-Gail 2011, 381-382.

Catalogue no 16: *Mosaic fragment of unavailable origin in Izmir*



Source: Scheibelreiter-Gail 2011, 696

Building type/name: Unavailable/ Mosaic fragment of unavailable origin in Izmir

Architectural location: Unavailable

Dating: Late Antique

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

Motif type: Geometric (basic, wave, Solomon's knot, guilloche, ribbon)

Bibliography: Scheibelreiter-Gail 2011, 382.

1.5 Diosherion- İzmir (Catalogue no 17)

Catalogue no 17 (no image available): *Black and white mosaic in villa with bath in Diosherion*

Building type/name: Villa/ Black and white mosaic in villa with bath in Diosherion (Özdere-Menderes)

Architectural location: Reception room

Dating: 3rd or 4th century

Technique: Unavailable

Size: Unavailable

Tesserae density: Unavailable

Colour: Bichrome

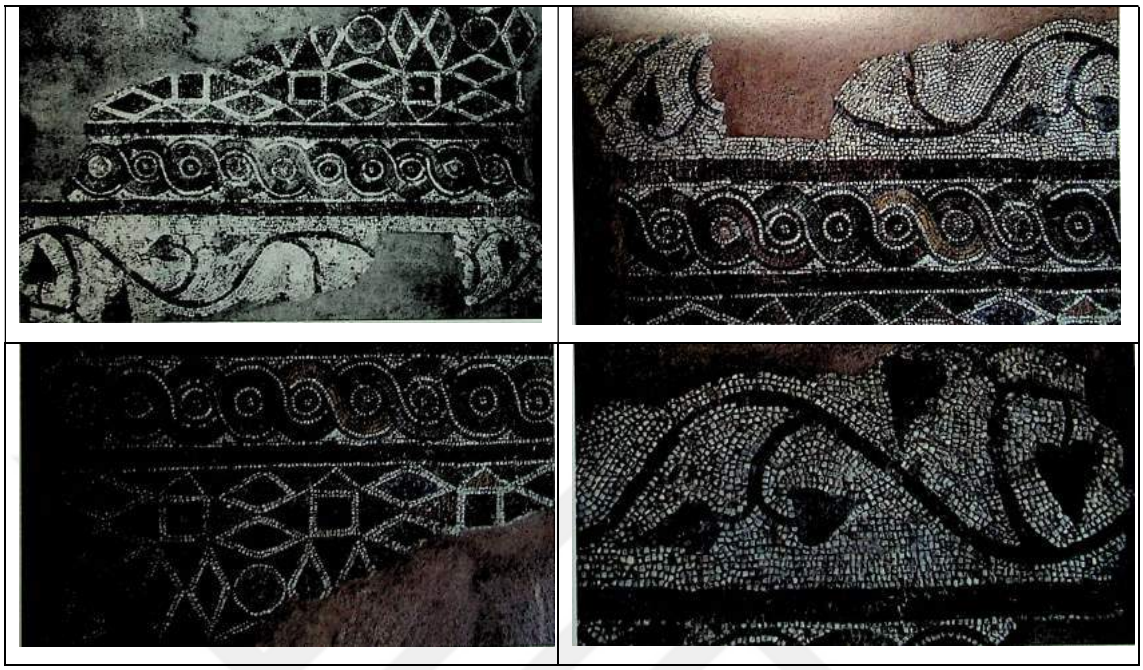
Material: Stone

Motif type: Unavailable

Bibliography: 25. MKKS 2016, 91-106.

1.6 Phokaia- İzmir (Catalogue no 18)

Catalogue no 18: *2 pieces of mosaics in House west of ancient theatre in Phokaia*

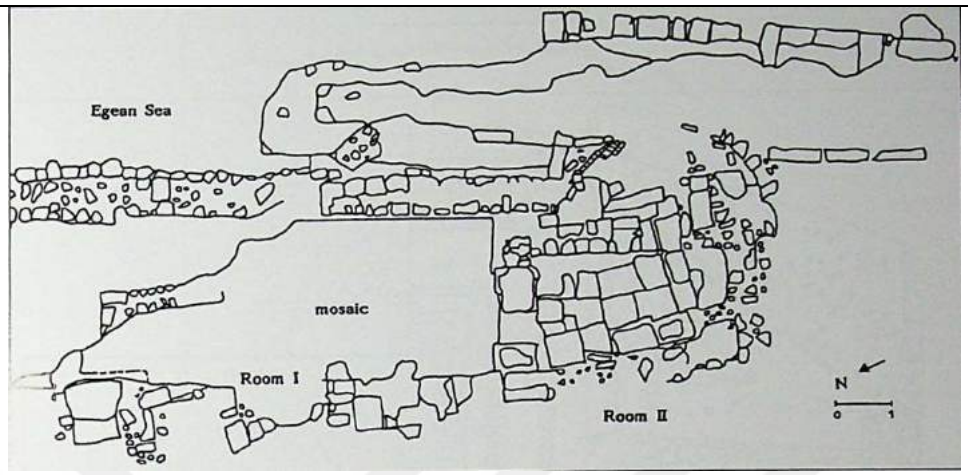


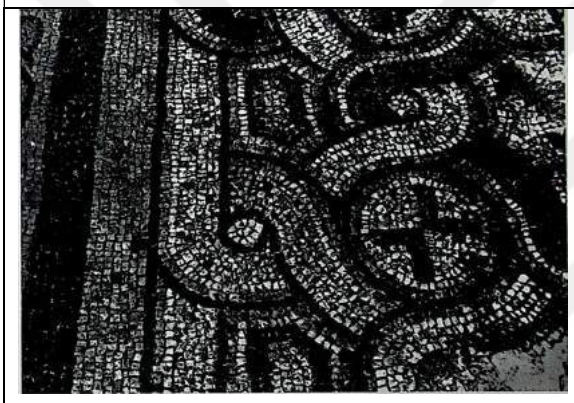
Source: Scheibelreiter-Gail 2011, 659

Building type/name:	House/2 pieces of mosaics in House west of ancient theatre in Phokaia (Foça)
Architectural location:	Unavailable
Dating:	End of 4th or beginning of 5th century
Technique:	*Opus tesselatum*
Size:	1.70x2.50m (raised part)
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Faunal (bird), floral/vegetal (ivy tendril, branch), geometric (basic, guilloche, diamond, ribbon)
Bibliography:	Scheibelreiter-Gail 2011, 347.

1.7 Klazomenai- İzmir (Catalogue no 19-20)

Catalogue no 19: *Peacock Mosaic of Apsidal house in Klazomenai*







Source: Scheibelreiter-Gail 2011, 595

Building type/name:	House/Peacock Mosaic of Apsidal house on the eastern slope of Karantina peninsula in Klazomenai
Architectural location:	Room 1
Dating:	3rd or 4th century
Technique:	*Opus tesselatum*
Size:	7.10x2.70m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone, glass
Motif type:	Faunal (2 peacocks), floral/vegetal (ivy tendril, geometric (basic, ribbon), inanimate (crater)
Bibliography:	Scheibelreiter-Gail 2011, 297.

Catalogue no 20 (no image available): *Opus sectile in apsidal house in Klazomenai*

Building type/name:	House/*Opus sectile* in apsidal house on the eastern slope of Karantina peninsula in Klazomenai
Architectural location:	Room 2
Dating:	3rd or 4th century
Technique:	*Opus sectile*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Unavailable
Bibliography:	Scheibelreiter-Gail 2011, 297.

1.8 Erythrai- İzmir (Catalogue no 21-26)

Catalogue no 21 (no image available): *Cruciform Mosaic of Peristylehouse in Erythrai*

Building type/name:	House/ Cruciform Mosaic of Peristylehouse in Cennettepe – Erythrai (Karaburun)
Architectural location:	Southern, western and northern parts of peristyle hall
Dating:	5th century
Technique:	Opus tessalatum
Size:	South: 13.0x2.20m, West:4.20-.30x2.10m, North (originally):14.40x2.10m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, pelta, Solomon's knots, diamonds, ribbons), floral/vegetal (heart shaped leaves, leaves, poppy seeds), inanimate (cruciform)
Bibliography:	Scheibelreiter-Gail 2011, 261-264.

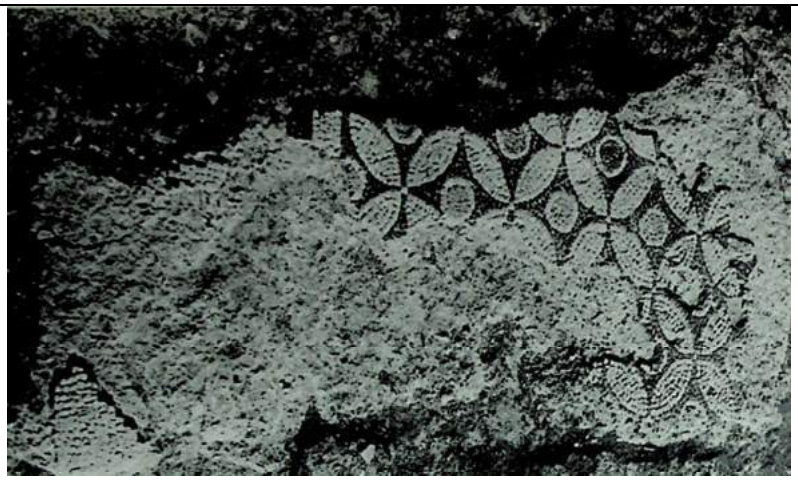
Catalogue no 22: *Kantharos mosaic of Peristylehouse in Erythrai*



Source: Scheibelreiter-Gail 2011, 560.

Building type/name:	House/ Kantharos mosaic of Peristylehouse in Cennettepe – Erythrai (Karaburun)
Architectural location:	Room 3
Dating:	5th century
Technique:	Opus tessalatum
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, stars), floral/vegetal (heart shaped leaves), inanimate (kantharos)
Bibliography:	Scheibelreiter-Gail 2011, 261-264.

Catalogue no 23: *Rosette Mosaic of Peristylehouse in Erythrai*



Source: Scheibelreiter-Gail 2011, 561.

Building type/name:	House/ Rosette Mosaic of Peristylehouse in Cennettepe – Erythrai (Karaburun)
Architectural location:	Room 4
Dating:	5th century
Technique:	Opus tessalatum
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic), floral/vegetal (rosettes)
Bibliography:	Scheibelreiter-Gail 2011, 261-264.

Catalogue no 24 (no image available): *Geometric Mosaic of Peristylehouse in Erythrai*

Building type/name:	House/ Geometric Mosaic of Peristylehouse in Cennettepe – Erythrai (Karaburun)
Architectural location:	Room 6 (no motif discernible), Room 8
Dating:	5th century
Technique:	Opus tessalatum
Size:	Room 8: 5.43x3.42m
Tesserae density:	Unavailable
Colour:	Polychrome

Material: Limestone

Motif type: Geometric (basic, guilloche, Solomon's knot, swastikas)

Bibliography: Scheibelreiter-Gail 2011, 261-264.

Catalogue no 25: *Hall Mosaic of so-called villa in Erythrai*



Source: Scheibelreiter-Gail 2011, 562.

Building type/name: House/ Hall Mosaic of so-called villa in Erythrai

Architectural location: Northern hall

Dating: Late Antique

Technique: *Opus tesselatum*

Size: 9.0x3.4m

Tesserae density: Unavailable

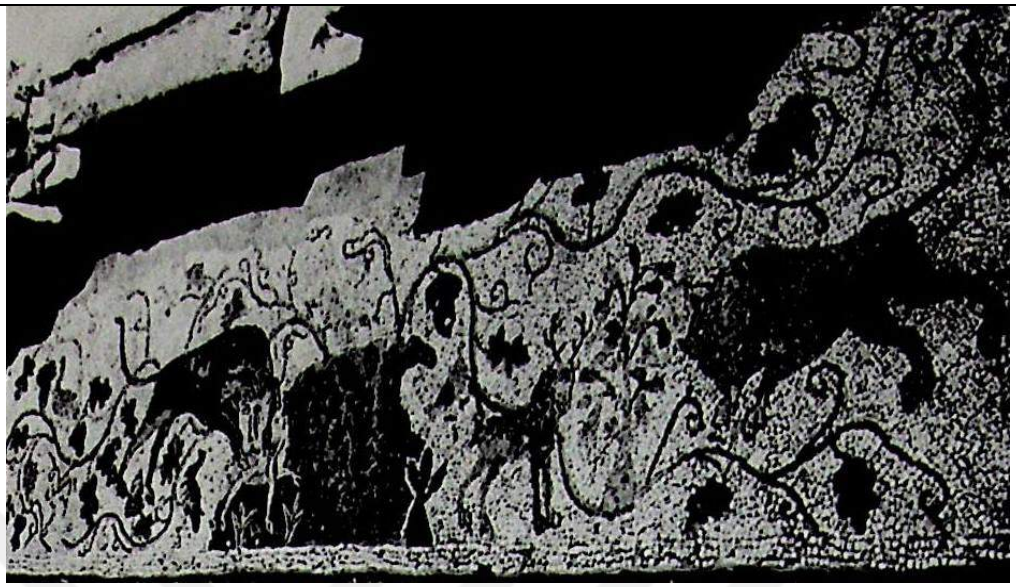
Colour: Polychrome

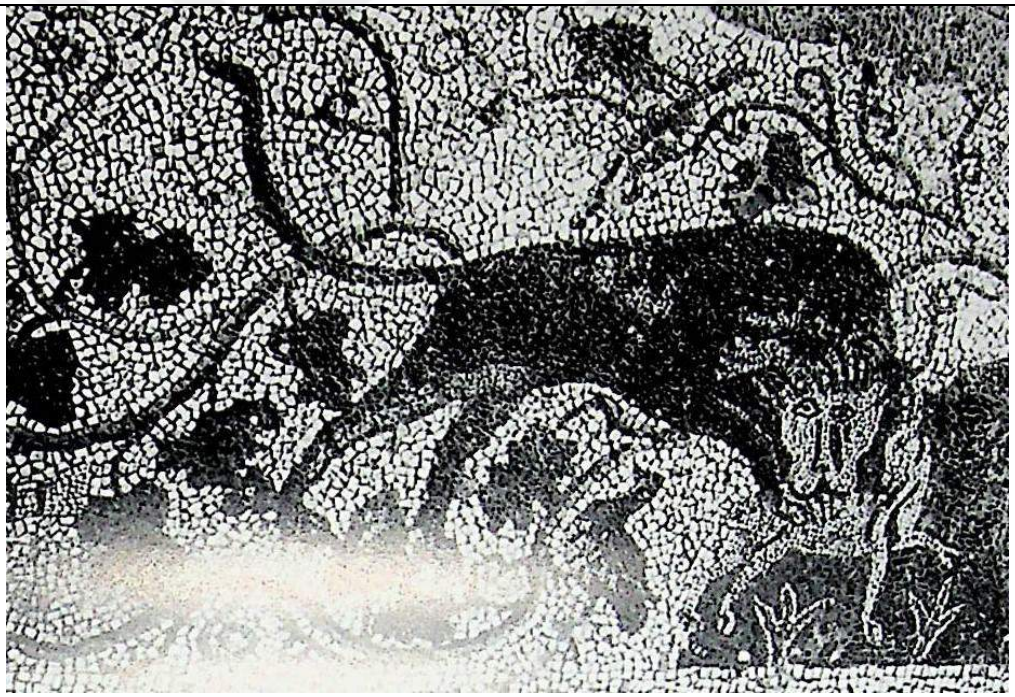
Material: Limestone

Motif type: Geometric (basic, diamonds, stars), floral/vegetal (ivy tendril, rosette)

Bibliography: Scheibelreiter-Gail 2011, 264-265.

Catalogue no 26: *Vineyard Mosaic in the so-called villa in Erythrai*





Source: Scheibelreiter-Gail 2011, 562

Building type/name:	House/ Vineyard Mosaic in the so-called villa in Erythrai
Architectural location:	Triclinium (?)
Dating:	Late Antique
Technique:	*Opus tesselatum*
Size:	8.30x7.10m
Tesserae density:	Unavailable

Colour: Polychrome

Material: Limestone

Motif type: Geometric (basic, stars, diamonds, swastika meander,), floral/vegetal (tree, grapes, vine scroll), faunal (ducks, pigeons, peacocks, deer, lions, antelope), inanimate (kantharos) (scenery: vineyard with animals)

Bibliography: Scheibelreiter-Gail 2011, 264-265.

1.9 Nymphaion- İzmir (Catalogue no 27-32)

Catalogue no 27-28-29: *Mosaics of rural villa in Nymphaion*

General view of Villa at Nymphaion



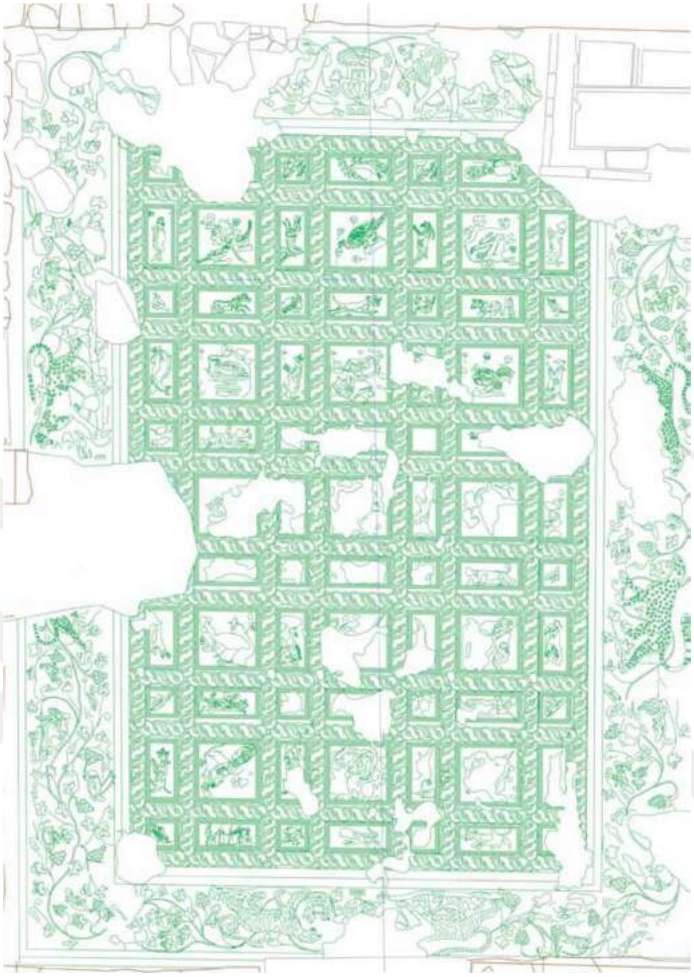




Source: Tok, Talaman and Atıcı 2013, 61, 62, 63

Catalogue no 27 *Animal Park Mosaic of rural villa in Nymphaion*

Drawing of Animal Park Mosaic of rural villa in Nymphaion



Frame Mosaics











Central Field











Source: Tok, Talaman and Atıcı 2013, Drawing: 66, Frame: 61, 67, 67,67, 71; Central field: 72, 72, 72, 75, 76, 77, 78, 79.

Building type/name: Rural Villa/Animal Park Mosaic of rural villa in Nymphaion (Kemalpaşa)

Architectural location: Main Reception Room

Dating: 5th or 6th century

Technique: *Opus tesselatum*

Size: 57sqm

Tesserae density: Unavailable

Colour: Polychrome

Material: Limestone, marble, glass, terra-cotta

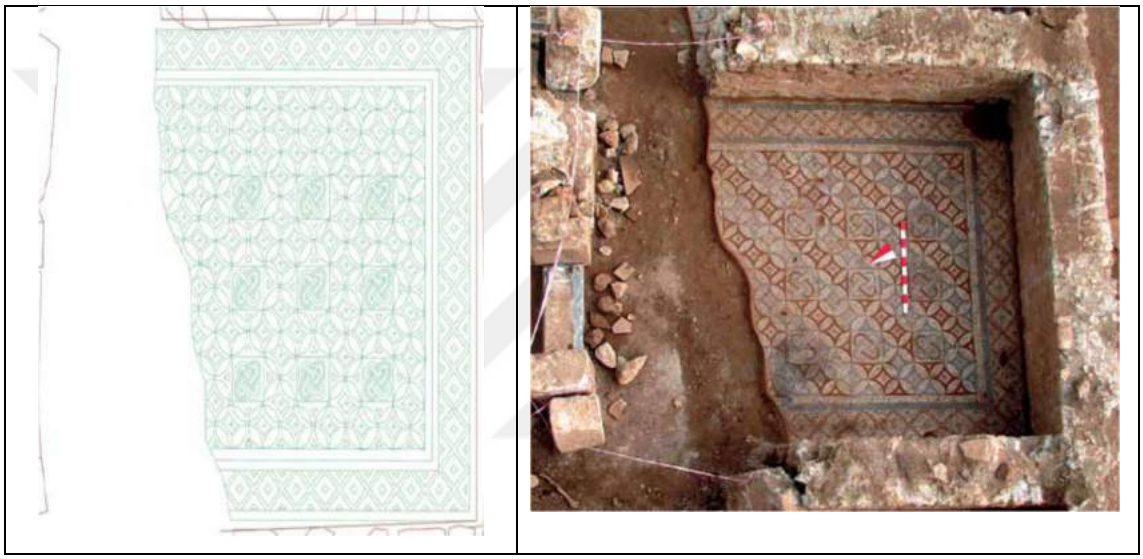
Motif type: Frame: Faunal (2 Anatolian pars, Anatolian tigers, lion, partridge, thrush, duck, birds, sparrow, hare, crane, pheasant), floral/vegetal (ivy scroll, grapes, weed), inanimate (kantharos).

Main field (77 panels with animals): Geometric (guilloche), faunal (unidentified animals, duck, swallow, donkey, peacock, thrush, hound, pars, fox, partridge, dolphin, hare, fish, wild goat, pheasant, tiger, cock, horses,

boar), floral/vegetal (flowers, ivy scroll, grapes, branch with fruits, branch, pear, reeds, bushes), inanimate (earth, water)

Bibliography: Tok, Talaman and Atıcı 2013, 59-105; https://www.izmirdergisi.com/tr/turizm/kultur-turizmi/1865-batinin-zeugmasi-kemalpasa-da-gun-isigina-cikiyor

Catalogue no 28: *Rosette Mosaic in Rural villa in Nymphaion*



Source: Tok, Talaman and Atıcı 2013, 88

Building type/name: Rural Villa/Rosette Mosaic in Rural villa in Nymphaion (Kemalpaşa)

Architectural location: Room 1

Dating: 5th or 6th century

Technique: *Opus tesselatum*

Size: Extant: 3.33x3.71m, Room: 4.30x3.71

Tesserae density: Unavailable

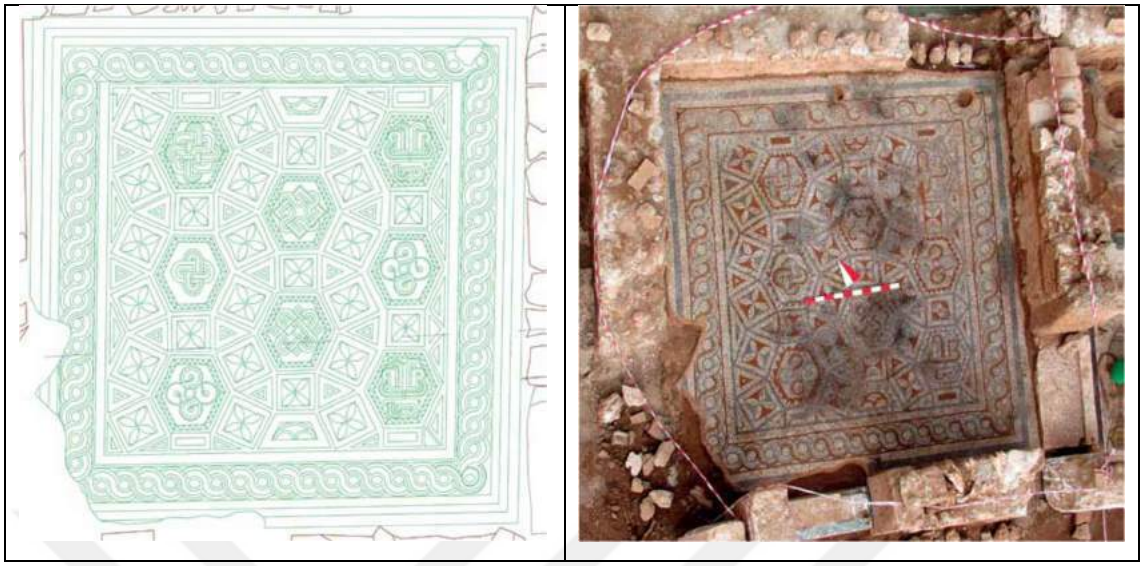
Colour: Polychrome

Material: Limestone, terra-cotta

Motif type: Geometric (basic, Solomon's knot), floral/vegetal (rosette), inanimate (cross)

Bibliography: Tok, Talaman and Atıcı 2013, 59-105

Catalogue no 29: *Solomon's Knot and Rossette Mosaic in Rural villa in Nymphaion*



Source: Tok, Talaman and Atıcı 90,

Building type/name:	Rural Villa/Solomon's Knot and Rossette Mosaic in Rural villa in Nymphaion (Kemalpaşa)
Architectural location:	Room 2
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	3.80x3.80m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, terra-cotta
Motif type:	Geometric (basic, guilloche, Solomon's knot, pelta), floral/vegetal (rosettes)
Bibliography:	Tok, Talaman and Atıcı 2013, 59-105

Catalogue no 30: *Mosaic of Crosses in Rural villa in Nymphaion*



Source: Tok, Talaman and Atıcı 2013, 92

Building type/name:	Rural Villa/Mosaic of Crosses in Rural villa in Nymphaion (Kemalpaşa)
Architectural location:	Room 3
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	3.75x4.51m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, terra-cotta
Motif type:	Geometric (basic, wheel of fortune, chevrons, peltas, guilloche), floral/vegetal (rosettes), inanimate (cross)
Bibliography:	Tok, Talaman and Atıcı 2013, 59-105

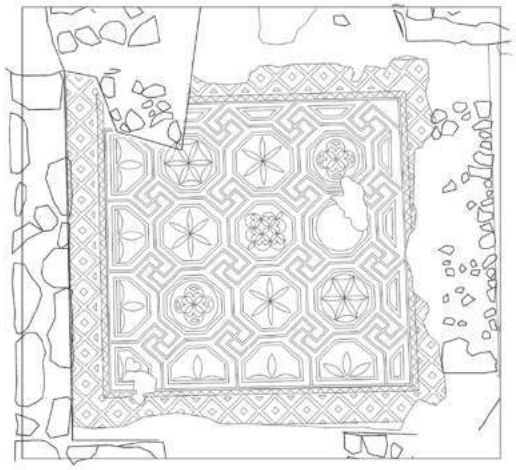
Catalogue no 31: *Portico Mosaic in Rural villa in Nymphaion*



Source: Tok, Talaman and Atıcı 2013, 93, 93, 94

Building type/name:	Rural Villa/Portico Mosaic in Rural villa in Nymphaion (Kemalpaşa)
Architectural location:	Pseudo Portico
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	Portico: 15.43x4m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, terra-cotta
Motif type:	Geometric (basic, stars, wheel of fortune, peltae, guilloche), floral/vegetal (heart shaped leaf ivy scroll, rosette)
Bibliography:	Tok, Talaman and Atıcı 2013, 59-105

Catalogue no 32: *Entrance Mosaic in Rural villa in Nymphaion*



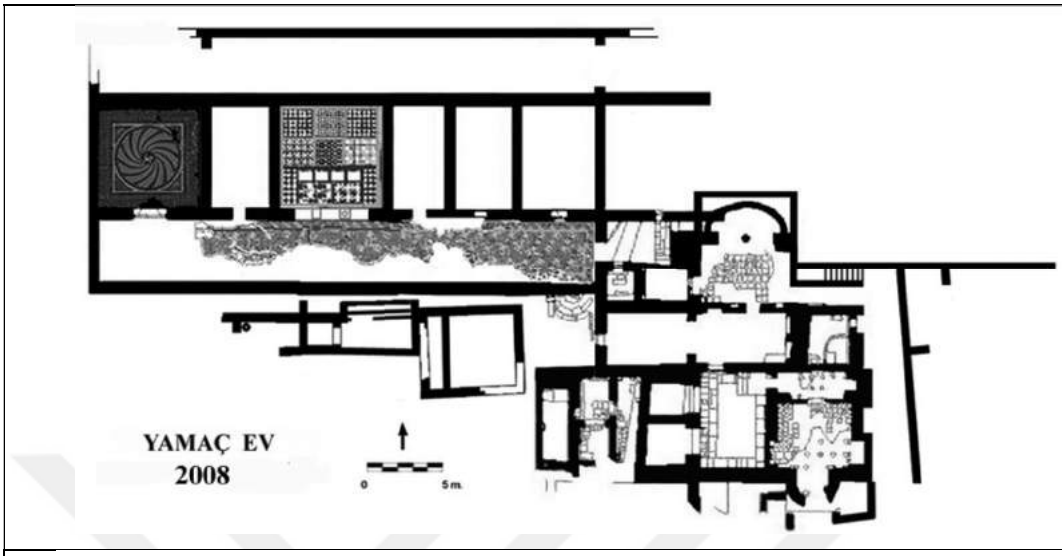


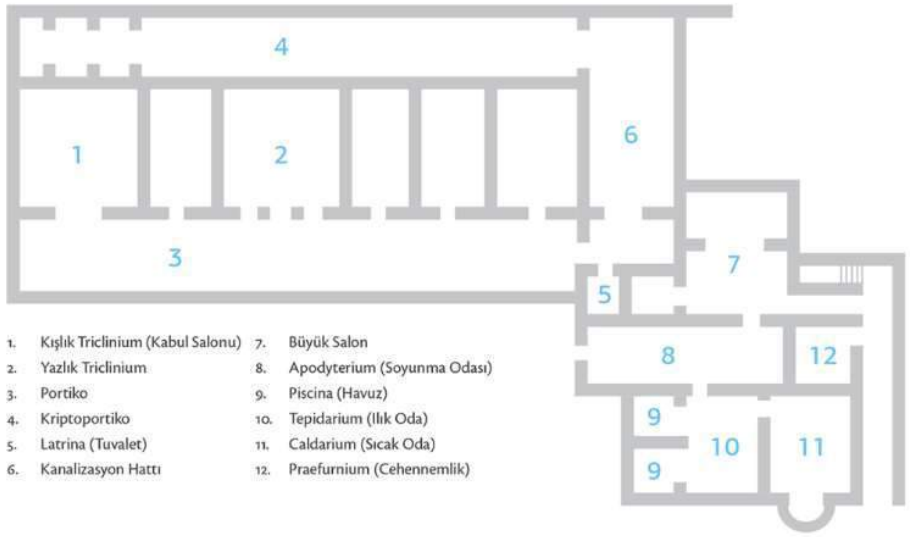
Source: Tok, Talaman and Atıcı 2013, 95

Building type/name:	Rural Villa/Entrance Mosaic in Rural villa in Nymphaion (Kemalpaşa)
Architectural location:	Entrance
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	3.80x3.80m
Tesserae density:	Unavailable
Colour:	Bichrome (Black and white)
Material:	Limestone
Motif type:	Geometric (basic, meander), floral/vegetal (rosette), inanimate (heart)
Bibliography:	Tok, Talaman and Atıcı 2013, 59-105

1.10 Antandros- Balikesir (Catalogue no 33-40)

Catalogue no 33-38: *Mosaics of the Terrace House/Maritime Villa of Antandros*





1.Winter Tricilinium, 2. Summer Tricilinium, 3. Portico, 4. Crypto-portico, 5. Latrina 6. Sewage line, 7. Reception room, 8. Apodyterium, 9. Piscina, 10. Tepidarium, 11. Caldarium, 12.Praefurnium

Source: 31. KST 2009-4, 17 (Plan 1), https://antandros.org/en/yamac-ev/

Catalogue no 33: Passionfruit mosaic with kantharos and birds in Maritime Villa/Terrace House in Antandros





Source: https://antandros.org/en/yamac-ev/

Building type/name:	House/ Passionfruit mosaic with kantharos and birds in Maritime Villa/Terrace House in Antandros (Edremit)
Architectural location:	Winter-Triclinium (Room 1)
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	6.80x6.80m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone, ceramic, glass?

Motif type:	Geometric (passion fruit), floral/vegetal (plants, ivy scroll, hederae), faunal (two birds), inanimate (kantharos)
Bibliography:	24. KST 2002-2, 21-30; 31. KST 2009-4, 1-22; Karayazılı 2013, 25-31, 125-127; https://antandros.org/en/yamac-ev/

Catalogue no 34: *Opus sectile in Maritime Villa/Terrace House in Antandros*



Source: https://antandros.org/en/yamac-ev/

Building type/name:	House/ *Opus sectile* in Maritime Villa/Terrace House in Antandros (Edremit)
Architectural location:	Summer Triclinium (Room 3)
Dating:	4th century
Technique:	*Opus sectile*
Size:	6.80x6.80m
Tesserae density:	Not applicable
Colour:	Polychrome
Material:	Marble
Motif type:	Geometric
Bibliography:	24. KST 2002-2, 21-30; 2003-2004-2006, Karayazılı 2013, 25-31, 125-127; antandros.org

Catalogue no 35: *Honeycomb Mosaic* of *Maritime Villa/Terrace House in Antandros*



Source: https://antandros.org/en/yamac-ev/

Building type/name:	House/ Honeycomb mosaic of Maritime Villa/Terrace House in Antandros (Edremit)
Architectural location:	Room 4
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	6.80x3.50m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone, ceramic
Motif type:	Geometric (honey comb)
Bibliography:	Edremit Belediyesi "Antandros Antik Kenti Kazıları 2000-2016"; antandros.org

Catalogue no 36: *Portico Mosaic of Maritime Villa/Terrace House in Antandros*








Source: https://antandros.org/en/yamac-ev/

Building type/name:	House/ Portico Mosaic of Maritime Villa/Terrace House in Antandros (Edremit)
Architectural location:	Portico
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	32.90x4.30m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone, ceramic
Motif type:	Geometric, floral, faunal (panther, birds in front of *opus sectile* in Summer Triclinium)
Bibliography:	24. KST 2002-2, 21-30; 31. KST 2009, 1-22; 27. KST 2005-2, 89-104; Karayazılı 2013, 25-31, 125-127; antandros.org

Catalogue no 37: *Tablinum Mosaic in Maritime Villa/Terrace House in Antandros*




Source: 37. KST 2015-3, 357-358

Building type/name:	House/ Tablinum Mosaic in Maritime Villa/Terrace House in Antandros (Edremit)
Architectural location:	Tablinum
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone, ceramic
Motif type:	Geometric, floral/vegetal (ivy scroll)
Bibliography:	37. KST 2015-3, 345-362

Catalogue no 38: *Apodyterium Mosaic with inscription in Maritime Villa/Terrace House in Antandros*





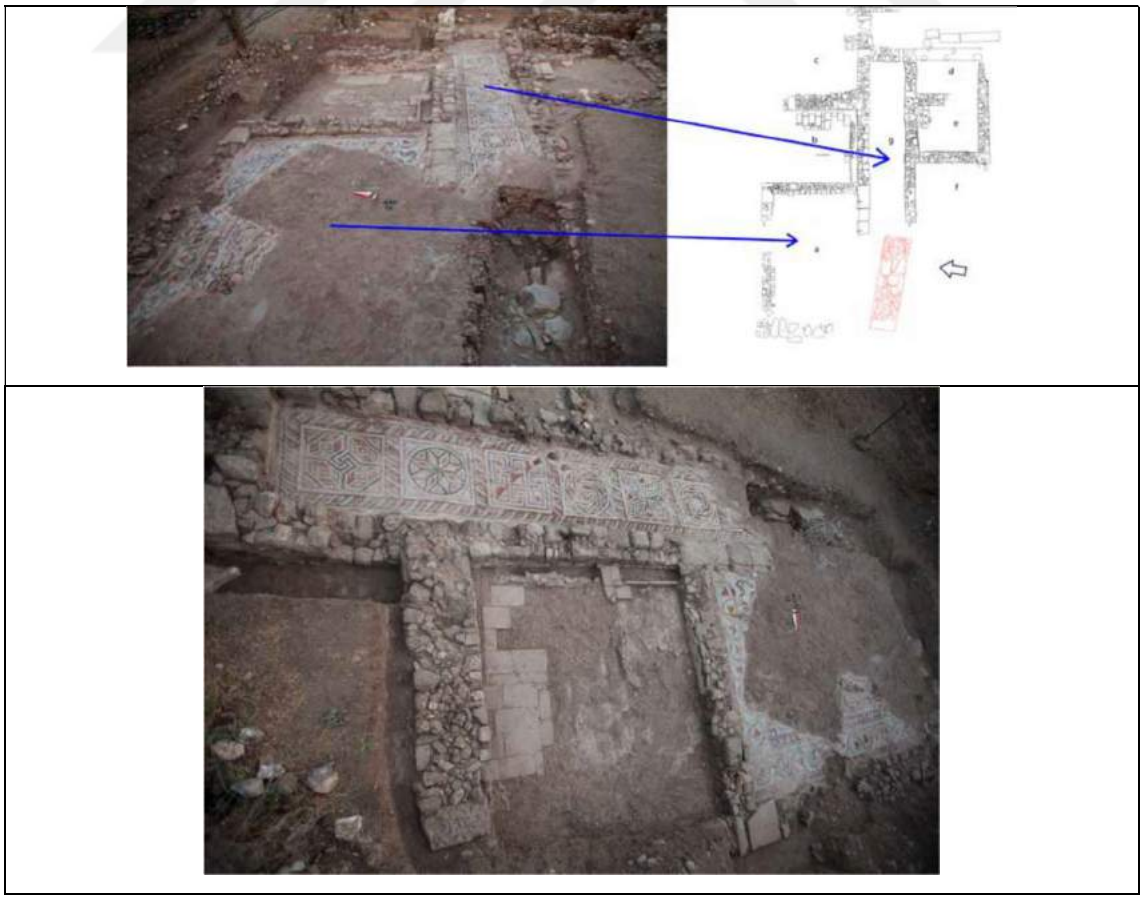




Source: https://antandros.org/foto-galeri/yamac-ev-ve-roma-villasi/ ; Polat and Çokoğullu 2017, 308; https://antandros.org/en/yamac-ev/

Building type/name:	Bath of House/ Apodyterium Mosaic of Maritime Villa/Terrace House in Antandros (Edremit)
Architectural location:	Apodyterium
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	11.63x3.40m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone, ceramic
Motif type:	Geometric, floral/vegetal (ivy scroll), epigraphic (wishing-well)
Bibliography:	24. KST 2002-2, 21-30; 27. KST 2005-2, 89-104; 31. KST 2009-4, 1-22; Karayazılı 2013, 25-31, 125-127; antandros.org

Catalogue no 39-40: *Mosaics of Roman Villa in Antandros*



Source: Polat and Çokoğullu 2017, 300.

Catalogue no 39: *Triclinium Mosaic of Roman Villa in Antandros*



Source: Polat and Çokoğullu 2017, 302-303.

Building type/name:	House/ Triclinium Mosaic of Roman Villa in Antandros (Edremit)
Architectural location:	Triclinium (Room 1)
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Room: 6.70x4.0m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, floral/vegetal (ivy scroll with red *hederae*, tree), faunal (snake, feline)
Bibliography:	Polat and Çokoğullu 2017, 299-310; antandros.org

Catalogue no 40: *Portico Mosaic* of Roman Villa in Antandros



Source: Polat and Çokoğullu 2017, 304.

Building type/name:	House/ Portico Mosaic of Roman Villa in Antandros (Edremit)
Architectural location:	Portico
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, floral/vegetal (*hederae* with leaves, rosette, pomegranates)
Bibliography:	Polat and Çokoğullu 2017, 299-310; antandros.org

2 Hellespont (Catalogue no 41-42)

2.1 Lampsacus- Çanakkale (Catalogue no 41)

Catalogue no 41: *Floor Mosaic in Lapseki*













Source: https://arkeofili.com/canakkalede-1500-yillik-devasa-mozaik-bulundu/ ; (3 fish: https://archaeologynewsnetwork.blogspot.com/2019/10/byzantine-mosaic-revealed-near-ancient.html; (tabula ansata) https://www.ntv.com.tr/galeri/sanat/canakkalede-zemin-mozaigi-bulundu-kurtarma-kazisi-basladi,vXEW5aKtVkGLxO6O6kPNAw/ysHcJjCYL0Gf8a4jRhC_PQ

Building type/name:	Villa Rustica/Floor Mosaic in Lapseki
Architectural location:	Unavailable
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	c. 120sqm
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, bead-reel, star, guilloche, wave crest, stepped pyramid), faunal (dolphins, griffon?, birds, fish), floral/vegetal (ivy scroll, tree with fruits, flowers), inanimate (kantharos, tridents), epigraphic (unavailable)
Bibliography:	https://arkeofili.com/canakkalede-1500-yillik-devasa-mozaik-bulundu/

2.2 Troas- Çanakkale (Catalogue no 42)

Catalogue no 42: *Floor Mosaic in House of Mosaics in Smintheion*



Source: 35. KST 2013-1, 145

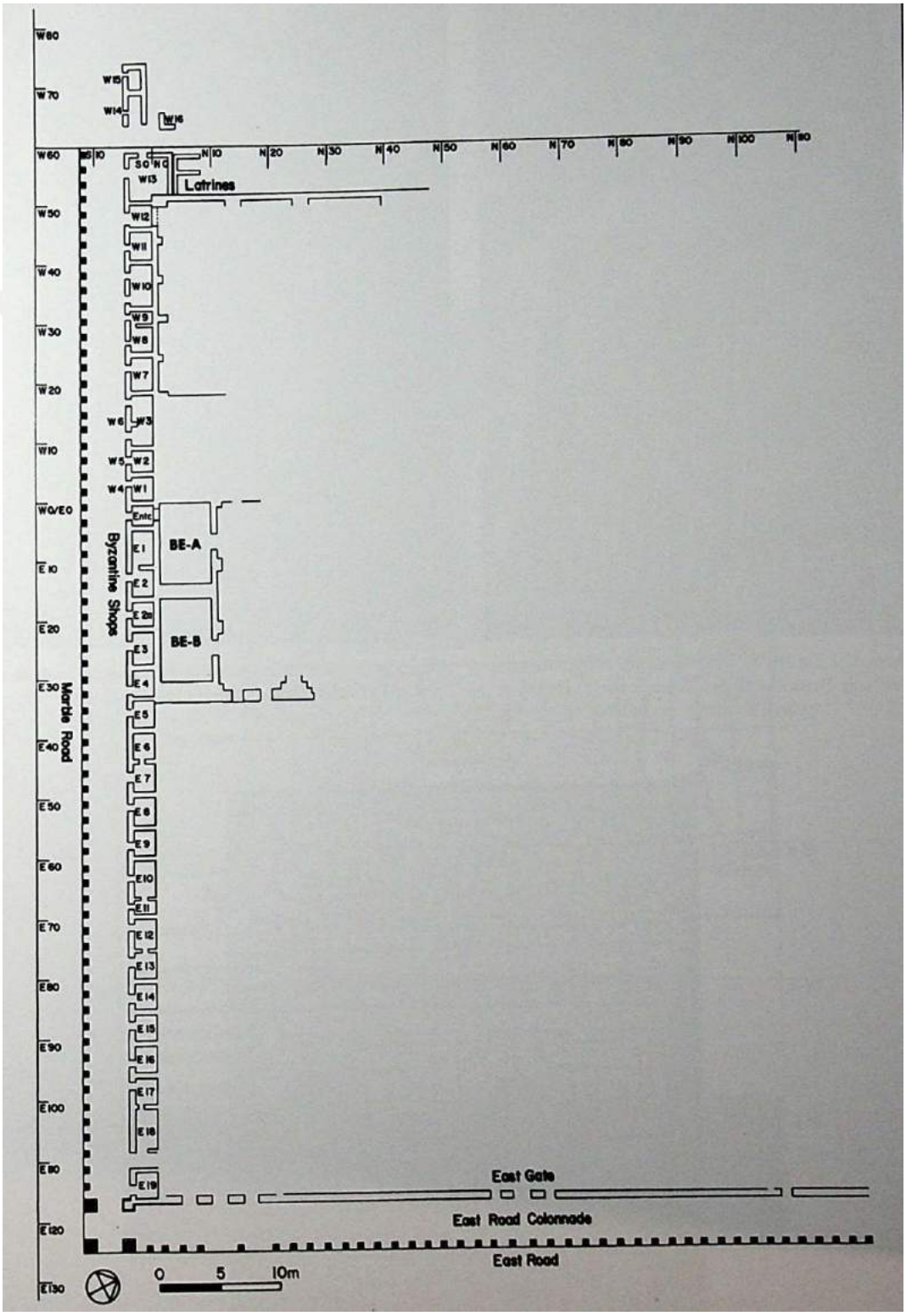
Building type/name:	House/Floor Mosaic in House of Mosaics in Gülpınar (Smintheion)
Architectural location:	Unavailable
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	Room: 4.70x4.50, Extant: 4.60x4.00 m.
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (chevron), faunal (goat, dolphins?, bird (chicken?))
Bibliography:	35. KST 2013-1, 135-145; 39. KST 2017-2, 321-346.

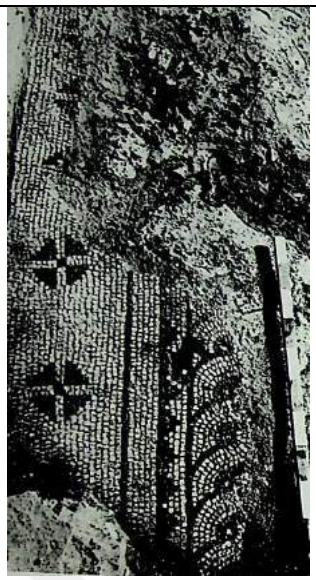
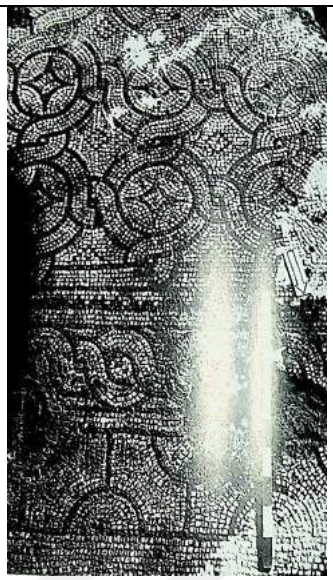
3 Lydia (Catalogue no 43-59)

3.1 Sardis – Manisa (Catalogue no 43-59)

Catalogue no 43: *Colonnade Street Mosaics in Sardis*

Drawing of Colonnade Street in Sardis




Source: Scheibelreiter-Gail 2011, 665, 666

Building type/name:	Colonnade street / Colonnade Street upper-level mosaics (Number 1 and 2) on the south side of so-called Byzantine shops in Sardis (Sart in Salihli)
Architectural location:	Colonnade street
Dating:	Early 5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	(Bichrome) Black and white
Material:	Limestone, basalt
Motif type:	Geometric (basic, guilloche), floral/vegetal (flowers, heart shaped leaves, vines)
Bibliography:	Tok 2001, 135-160; Scheibelreiter-Gail 2011, 353-354.

Catalogue no 44: *Mosaic with inscription in North colonnade in front of Byzantine shops in Sardis*



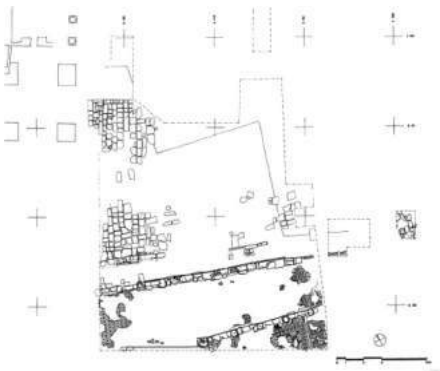


Source: https://sardisexpedition.org/en/artifacts/m14-424

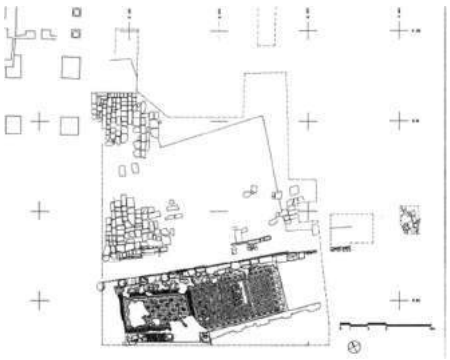
Building type/name:	Colonnade street / Mosaic with inscription in North colonnade in front of Byzantine shops in Sardis (Sart in Salihli)
Architectural location:	Colonnade street in front of Byzantine Shop E19
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Bichrome (Black and white)
Material:	Unavailable
Motif type:	Geometric (basic, guilloche, hourglass, Solomon's knot), figural/vegetal (rosette), epigraphic (dedicatory)
Bibliography:	https://sardisexpedition.org/en/artifacts/m14-424

Catalogue no 45: *Upper and lower mosaics on Colonnade Street in Sector MMS/N*

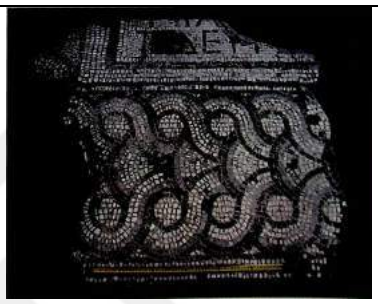
Plan of upper mosaics



Plan of lower mosaics









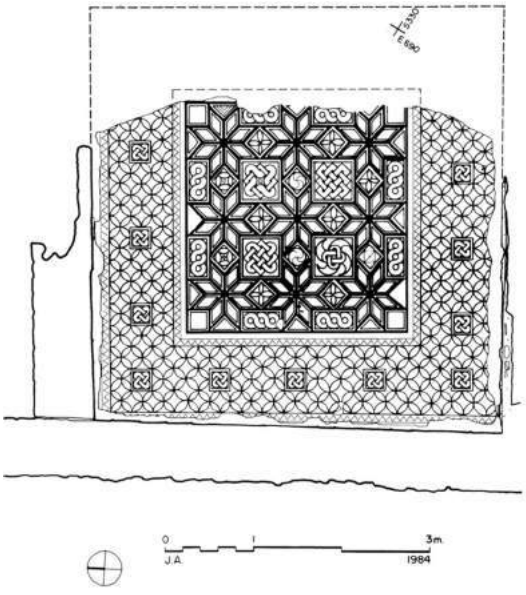


Source: Greenewalt, Ratte and Rautman 1995, 5-6; Scheibelreiter-Gail 2011, 669, 669, https://sardisexpedition.org/en/artifacts/m14-426 ; https://sardisexpedition.org/en/artifacts/m14-431

Building type/name:	Colonnade street / Upper Geometric Mosaic in Fragments and Geometric Mosaic with Dedicatory Inscription in Colonnade street in Sector MMS/N in Sardis (Sart in Salihli)
Architectural location:	Colonnade Street in Sector MMS/N
Dating:	5th and 6th century
Technique:	*Opus tesselatum*
Size:	90 sqm, Inscription:2.70x1.70m
Tesserae density:	Unavailable
Colour:	Polychrome and bichrome (black-white)
Material:	Limestone
Motif type:	5th century (bichrome): Geometric (basic, guilloche, Solomon's knot, scale, sawtooth, peltae, ribbon), floral/vegetal (ivy scroll, flowers), epigraphic (dedicatory). 6th century (polychrome): Geometric (guilloche,interlacing cable patterns), epigraphy (unavailable)
Bibliography:	Scheibelreiter-Gail 2011, 355-357; Greenewalt, Ratte and Rautman 1995, 1-36.

Catalogue no 46: *Byzfort Mosaic in Sardis*

Drawing of Byzfort Mosaic in Sardis





Source: Greenewalt, Cahill and Rautman 1988, 36, 37

Building type/name:	House / Byzfort Mosaic in Sardis (Sart in Salihli)
Architectural location:	Room 1
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	4.7x.4.7m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, terracotta, basalt, marble, glass, slate
Motif type:	Geometric (sawtooth, diamond star, guilloche, Solomon's knot, peltae, hourglass), floral/vegetal (flowers)
Bibliography:	Greenewalt, Cahill and Rautman 1988, 13-54; Tok 2001, 135-160; Scheibelreiter-Gail 2011, 357-358.

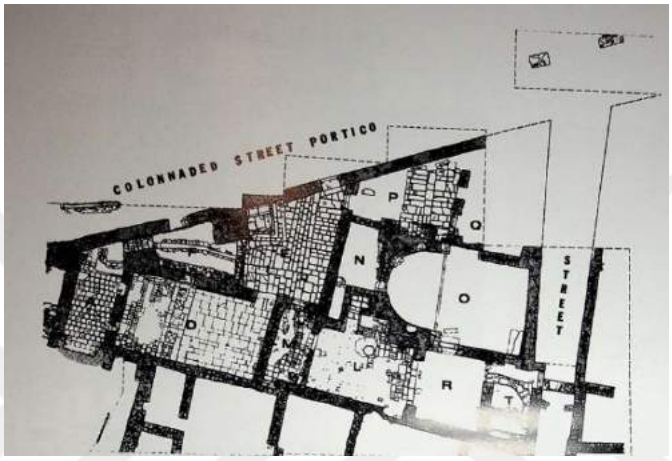
Catalogue no 47 (no image available): *Geometric Mosaic in residential unit in Sector MMS in Sardis*

Building type/name:	House / Geometric Mosaic in residential unit in Sector MMS in Sardis (Sart in Salihli)
Architectural location:	Room XIV
Dating:	Early 5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable

Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, guilloche, ribbon)
Bibliography:	Scheibelreiter-Gail 2011, 358.

Catalogue no 48: *Apsidal Room Mosaic in House in Sector MMS/S in Sardis*

Plan of House in Sector MMS/S



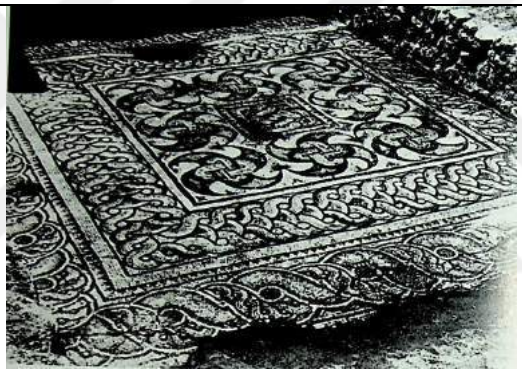


Source: Scheibelreiter-Gail 2011, 672, 673

Building type/name: House / Apsidal Room Mosaic in House in Sector MMS/S in Sardis (Sart in Salihli)

Architectural location:	Apsidal Room
Dating:	4th to 7th century
Technique:	*Opus tesselatum*
Size:	Room:10.0x6.5m
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric (basic, guilloche, diamond, ribbon, Solomon's knot, star)
Bibliography:	Scheibelreiter-Gail 2011, 358-359.

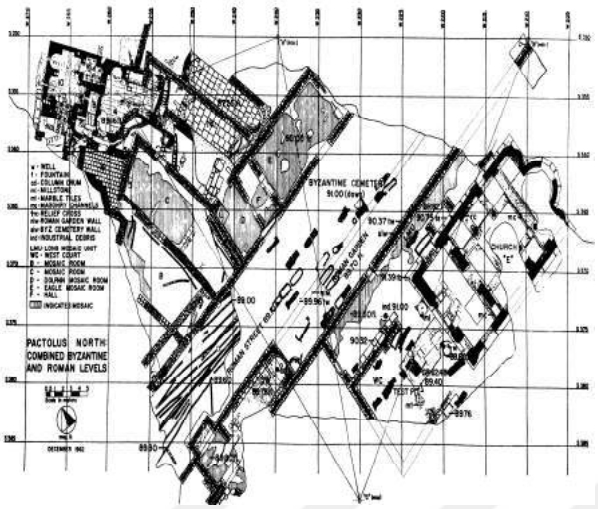
Catalogue no 49: *Geometric Mosaic in House in Sector Pactolus Cliff in Sardis*



Source: Scheibelreiter-Gail 2011, 674

Building type/name:	House / Geometric Mosaic in House in Sector Pactolus Cliff in Sardis (Sart in Salihli)
Architectural location:	Room
Dating:	5th century
Technique:	*Opus tesselatum*
Size:	Room: 6.85x4.90m, extant: 3x3.20m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, ribbon, guilloche, sawtooth, peltae, Solomon's knot)
Bibliography:	Scheibelreiter-Gail 2011, 359-360.

Catalogue no 50-53: *Mosaics of the House in Pactolus North in Sardis*



Source: Hanfmann 1963, 21

Catalogue no 50: *Eagle Mosaic from Room E in Pactolus North*

Drawing of Eagle Mosaic

















Source: Tok 2001, 150; Hanfmann 1963, 23; Scheibelreiter-Gail 2011, 675, 675, 675, 676, 676, 676

Building type/name: Bath/Villa? / Eagle Mosaic in Pactolus North from so-called mosaic suite in Sardis (Sart in Salihli)

Architectural location: Room E (Eagle Mosaic Room)

Dating: 4th century

Technique: *Opus tesselatum*

Size: 5x4.5m

Tesserae density: Unavailable

Colour: Polychrome

Material: Limestone, basalt, glass, ceramic, marble

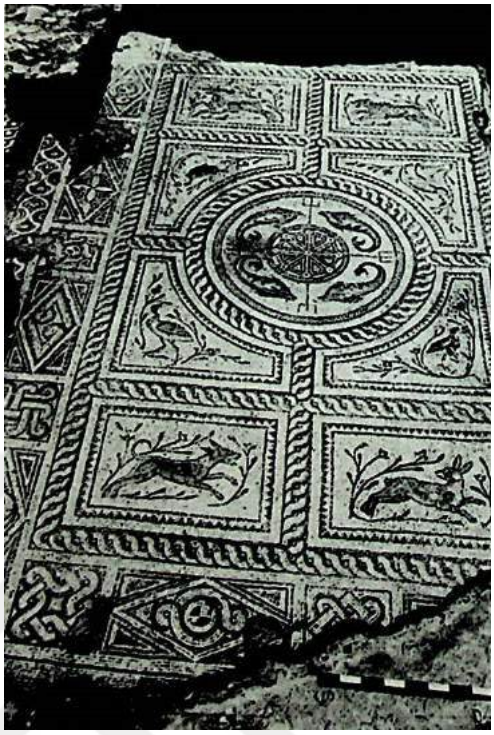
Motif type: Geometric (basic, dufoil, crosslet, stars, lozenges, guilloche), faunal (eagle, peacocks, crater ibex, lion, stag, leopard, 4 sea monsters (sea dog/scylla), partridges), floral (three petal clover, pomegranate branches, heart shaped leaves); inanimate (tridents, Malta cross, swastika, kraters)

Bibliography: Hanfmann 1963, 1-65; Tok 2001, 135-160; Scheibelreiter-Gail 2011, 360-362.

Catalogue no 51: *Dolphin Mosaic in Room D in Pactolus North*

Drawing of Dolphin Mosaic





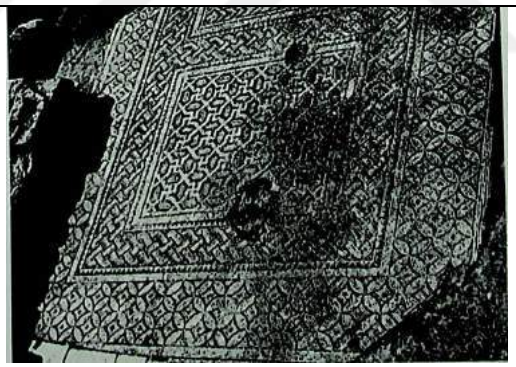
Source: Tok 2001, 151; Scheibelreiter-Gail 2011, 676,

Building type/name:	Bath/Villa? / Dolphin Mosaic in Pactolus North from so-called mosaic suite in Sardis (Sart in Salihli)
Architectural location:	Room D (Dolphin Mosaic Room)
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	5x3.5m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, basalt, glass, ceramic, marble
Motif type:	Geometric (basic, guilloche, checkerboard), faunal (dolphins, dog, hare, bear, stag, wading birds), floral (pomegranates, flowering plants, rosette); inanimate (tridents)
Bibliography:	Hanfmann 1963, 1-65; Tok 2001, 135-160; Scheibelreiter-Gail 2011, 360-362.

Catalogue no 52 (no image available): *Anteroom Mosaic in Pactolus North*

Building type/name:	Bath/Villa? / Anteroom Mosaic in Pactolus North from so-called mosaic suite in Sardis (Sart in Salihli)
Architectural location:	Room F (Anteroom), threshold mosaic
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	3.5x1.75m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, basalt, glass, ceramic, marble
Motif type:	Geometric (basic, scales, sawtooth), inanimate (turrets, cross)
Bibliography:	Hanfmann 1963, 1-65; Scheibelreiter-Gail 2011, 360-362.

Catalogue no 53: *Geometric Mosaic in Pactolus North*



Source: Scheibelreiter-Gail 2011, 677

Building type/name:	Bath/Villa? / Geometric Mosaic in Pactolus North from so-called mosaic suite in Sardis (Sart in Salihli)
Architectural location:	Room C
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae deny:	Unavailable
Colour:	Polychrome
Material:	Limestone, basalt, glass, ceramic, marble

Motif type: Geometric (basic, guilloche, sawtooth, steering wheel, swastika), floral/vegetal (flowers, ivy scroll), inanimate (cross)

Bibliography: Scheibelreiter-Gail 2011, 360-362.

Catalogue no 54 (no image available): *Plain Mosaic from Bath-gymnasium in Sardis*

Building type/name: Bath / Plain Mosaic from Bath-gymnasium in Sardis (Sart in Salihli)

Architectural location: North corridor of Palaestra-West (Anteroom)

Dating: Late 4th or early 5th century

Technique: *Opus tesselatum*

Size: 5.60x19.30m

Tesserae density: Unavailable

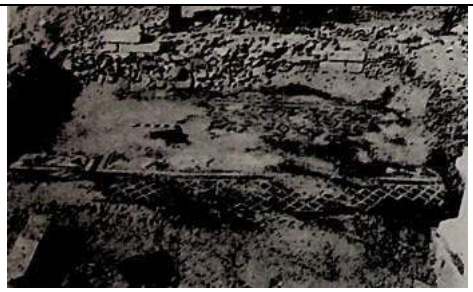
Colour: Monochrome (White)

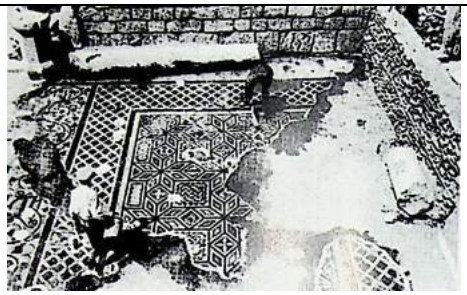
Material: Marble, limestone

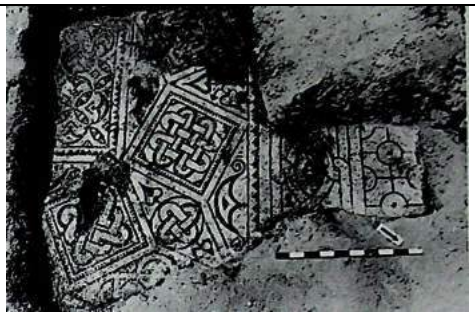
Motif type: Plain

Bibliography: Scheibelreiter-Gail 2011, 372-377.

Catalogue no 55: *Palaestra Hall Mosaics in Bath-gymnasium in Sardis*







Source: Scheibelreiter-Gail 2011, 690-690-691.

Building type/name: Bath / Palaestra Hall Mosaics in Bath-gymnasium in Sardis (Sart in Salihli)
Architectural location: Palaestra Halls (north, south and fragments from east)
Dating: 4th century
Technique: *Opus tesselatum*
Size: Unavailable
Tesserae density: Unavailable
Colour: Bichrome (black and white) and Polychrome
Material: Limestone
Motif type: Geometric (basic, diamond, stars, guilloche, hourglass), floral/vegetal (branches, flowers, rosette), inanimate (crosses, crater)
Bibliography: Scheibelreiter-Gail 2011, 372-377.

Catalogue no 56 (no image available): *Later Mosaic from Bath-gymnasium*

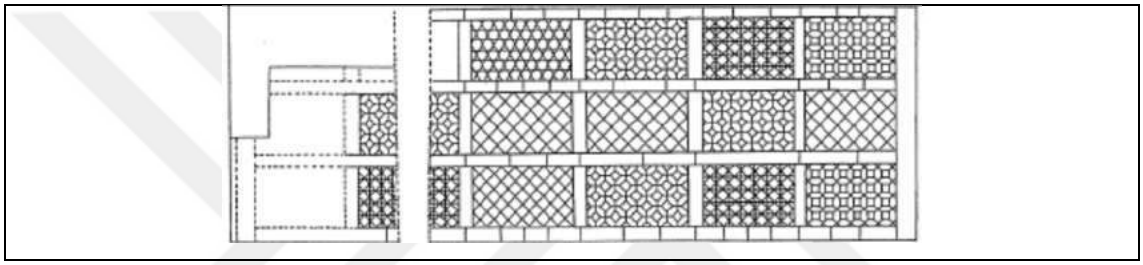
Building type/name: Bath / Later Mosaic from Bath-gymnasium in Sardis (Sart in Salihli)
Architectural location: Entrance to the synagogue forecourt
Dating: 5th century
Technique: *Opus tesselatum*
Size: Unavailable
Tesserae density: Unavailable
Colour: Polychrome
Material: Marble, ceramic, slate,
Motif type: Geometric (basic, ribbon, diamonds, swirl, wheels), floral/vegetal (ivy tendril, flowers), inanimate (crosses)
Bibliography: Scheibelreiter-Gail 2011, 372-377.

Catalogue no 57 (no image available): *Loose tesserae*

Building type/name: Bath / Loose tesserae in Bath-gymnasium in Sardis (Sart in Salihli)
Architectural location: Room BSH (loose tesserae)

Dating:	5th or early 6th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Unavailable
Bibliography:	Scheibelreiter-Gail 2011, 372-377.

Catalogue no 58: *Opus sectile in Bath-gymnasium in Sardis*



Source: Tok 2001, 149

Building type/name:	Bath / *Opus sectile* in Bath-gymnasium in Sardis (Sart in Salihli)
Architectural location:	Courtyard, Caldarium
Dating:	4th or 5th century
Technique:	*Opus sectile*
Size:	Unavailable
Tesserae density:	Not applicable
Colour:	Polychrome
Material:	Marble
Motif type:	Geometric (91 panels)
Bibliography:	Tok 2001, 135-160

Catalogue no 59 (no image available)

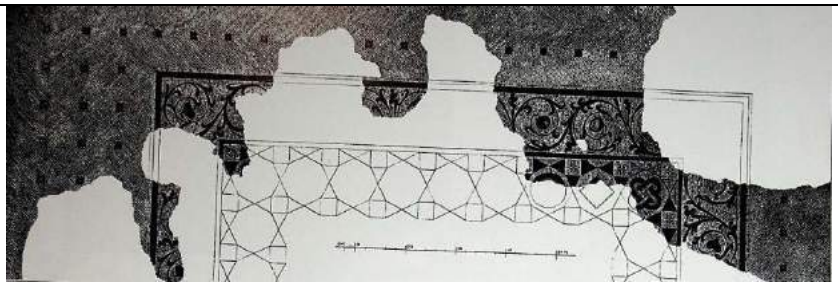
Building type/name:	Colonnade/ Long Mosaic Unit (LMU) Colonnade in front of Church EA in Sardis (Sart in Salihli)
Architectural location:	Colonnade
Dating:	Earlier than 4th century?

Technique:	*Opus tesselatum*
Size:	34xca1.25m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, meander, lozenge, hour-glass), floral (vines, heart-shaped leaves)
Bibliography:	Hanfmann 1963, 1-65

4 Caria (Catalogue no 60-121)

4.1 Milet- Aydın (Catalogue no 60-70)

Catalogue no 60: *Apodyterium mosaic in Thermal buildings in Milet (Hümeitepe)*



Source: Scheibelreiter-Gail 2011, 630.

Building type/name: House/ Apodyterium mosaic in Thermal buildings in Milet (Hümeitepe)

Architectural location: Apodyterium

Dating: 4th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

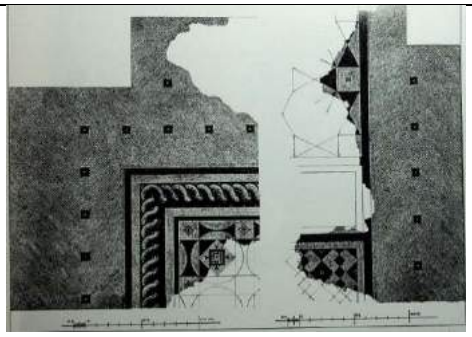
Colour: Polychrome

Material: Limestone

Motif type: Geometric (basic, Solomon knot), floral/vegetal (ivy tendril, fruits, heart leaves)

Bibliography: Scheibelreiter-Gail 2011, 322-323.

Catalogue no 61: *Tepidarium and palaestra mosaic in Thermal buildings in Milet*

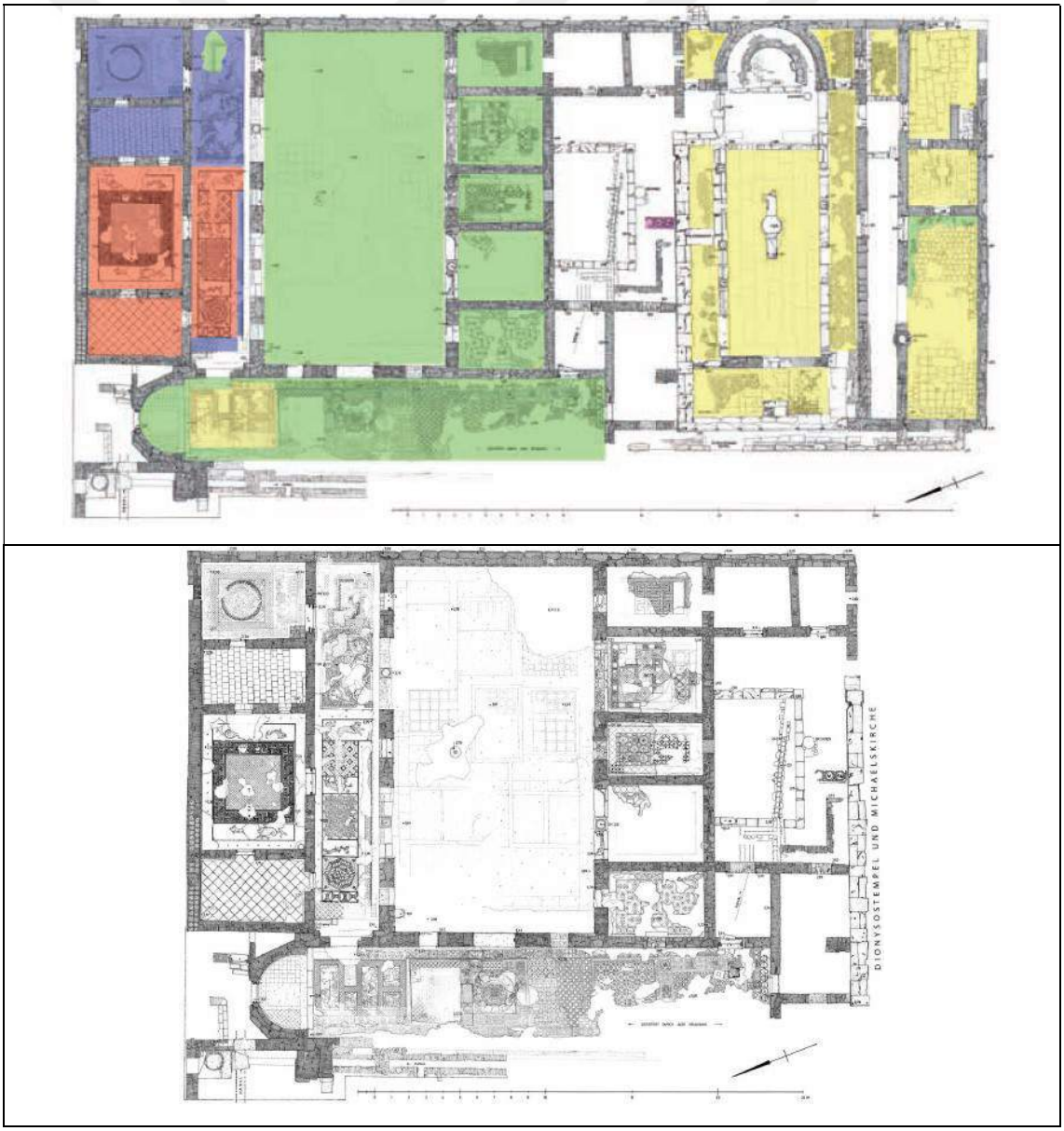


Source: Scheibelreiter-Gail 2011, 629.

Building type/name: House/ Tepidarium and palaestra mosaic in Thermal buildings in Milet (Hümeitepe)

Architectural location:	Tepidarium and palaestra
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, guilloche)
Bibliography:	Scheibelreiter-Gail 2011, 322-323.

Catalogue no 62-70: *Drawings of Bishop's Palace in Milet*



Source: Niewöhner 2015, 185 (Fig.5: Purple: temple of Dionysos; red: late Roman peristyle house (3rd century); blue: late antique renewal of the peristyle house (4th century); green: Byzantine residence (5th century); yellow: Michaelskirche (7th century) and repair of the residence), Fig. 6

Catalogue no 62: *Animal Mosaic from Peristyle House in Bishop's Palace in Milet*





Source: Niewöhner 2015, 192 (Fig. 19-20)

Building type/name:	House/ Animal Mosaic from the 2nd Phase Mosaics of Peristyle House in Bishop's Palace in Milet
Architectural location:	North Hall (Eastern part marked by blue)
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, guilloche, pelta, Solomon's knot), faunal (running dog, rabbit, unidentified animal, big cat), floral/vegetal (ivy leaves, palm tree, plant)
Bibliography:	Niewöhner 2015, 181-272.

Catalogue no 63: *Female Bust Mosaic from Peristyle House in Bishop's Palace in Milet*

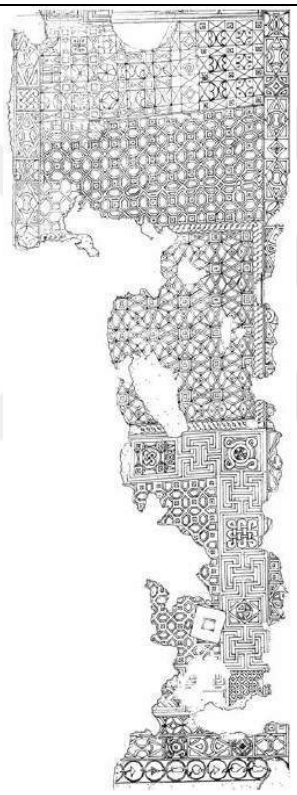


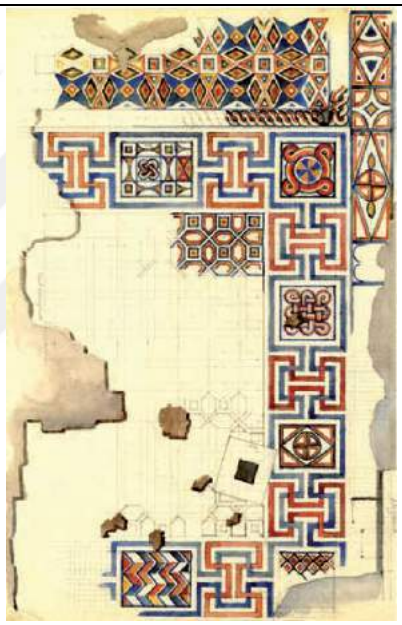
Source: Niewöhner 2015, 197 (Fig. 27)

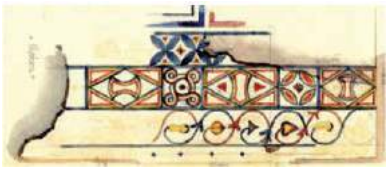
Building type/name:	House/ Female Bust Mosaic from the 2nd Phase Mosaics of Peristyle House in Bishop's Palace in Milet
Architectural location:	North Room 1
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, guilloche, wave crest, star, spindle), figural/personification (female bust of hunting?), faunal (birds), floral/vegetal (leaves, flowers), inanimate (vase)
Bibliography:	Niewöhner 2015, 181-272.

Catalogue no 64-1: *Apsidal Hall Mosaics of Byzantine Residence in Bishop's Palace in Milet - Southern part*







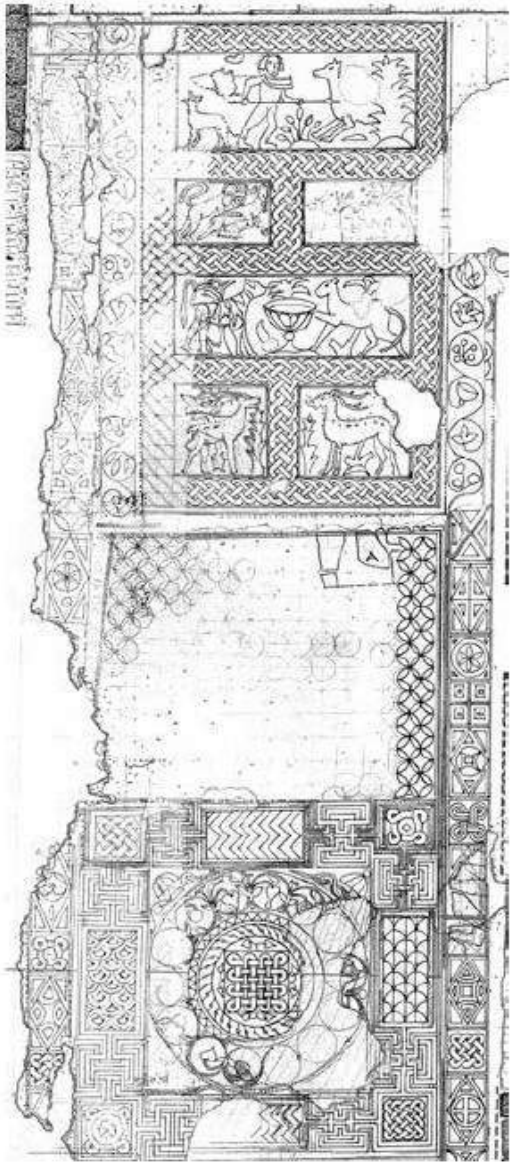






Source: Niewöhner 2015, 207 (Fig.46), Southern part:208 (Fig. 47), 209 (Fig. 48, 49, 50), 210 (Fig. 54)

Catalogue no 64-2: *Apsidal Hall Mosaics of Byzantine Residence in Bishop's Palace in Milet - Northern part*















Source: Niewöhner 2015,211 (Fig 56, 57, 58, 60), 213 (Fig. 62, 63, 64)

Building type/name: Bishop's Palace/ Apsidal Hall Mosaics of Byzantine Residence in Bishop's Palace in Milet

Architectural location: Apsidal Hall designed as a corridor

Dating: S:1st half of 5th century, N: 5th and 6th or 7th century

Technique: *Opus tesselatum*, opus sectile (apsis in north)

Size: Unavailable

Tesserae density: Unavailable, not applicable

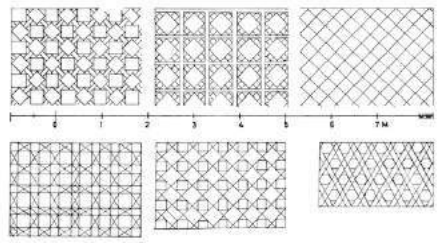
Colour: Polychrome

Material: Unavailable

Motif type: S: geometric (basic, meander, Solomon's knot, pelta, ribbon, scale, zigzag), floral/vegetal (ivy leaves, florets), inanimate vases); N: geometric (guilloche), figural (lance hunter), faunal (deer, lion vs. deer, dog vs. hare, tabby and leopard, two deers), floral/vegetal (flowers, tendrils, bush), inanimate (cantharos)

Bibliography: Niewöhner 2015, 181-272.

Catalogue no 65: *Opus Sectile in main hall in Byzantine Residence in Bishop's Palace in Milet*





Source: Niewöhner 2015, 216 (Fig. 69), 214 (Fig. 66)

Building type/name:	Bishop's Palace/ Opus Sectile in main hall in Byzantine Residence in Bishop's Palace in Milet
Architectural location:	Main Hall
Dating:	1st half of 5th century
Technique:	Opus sectile
Size:	Unavailable
Tesserae density:	Not applicable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric
Bibliography:	Niewöhner 2015, 181-272.

Catalogue no 66 (no image available): Fragment of Mosaic

Building type/name:	Bishop's Palace/ Fragment of Mosaic of Byzantine Residence in Bishop's Palace in Milet
Architectural location:	Southern Room I
Dating:	1st half of 5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric (basic, guilloche),
Bibliography:	Niewöhner 2015, 181-272.

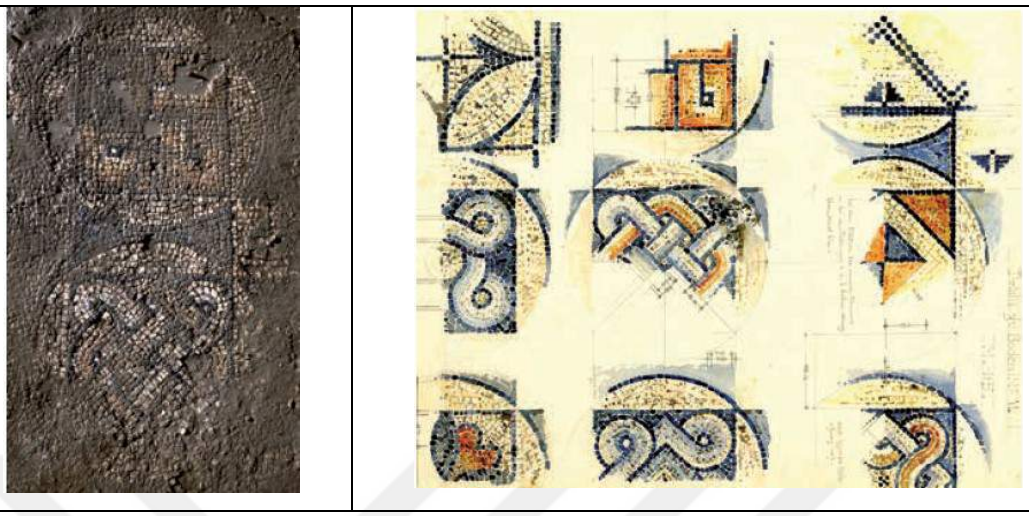
Catalogue no 67: *Winged Female Busts Mosaic of Byzantine Residence in Bishop's Palace in Milet*



Source: Niewöhner 2015, 218 (Fig. 73, 74), 219 (Fig.75, 76)

Building type/name:	Bishop's Palace/Winged Female Busts Mosaic of Byzantine Residence in Bishop's Palace in Milet
Architectural location:	Southern Room II
Dating:	1st half of 5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, meander, swastikas, ribbon), figural/personification (naked and winged female busts-Seasons? Niehwöhner), floral/vegetal (ivy tendril, rosette), inanimate (cross)
Bibliography:	Niewöhner 2015, 181-272.

Catalogue no 68: *Geometric Mosaic of Byzantine Residence in Bishop's Palace in Milet*



Source: Niewöhner 2015, 220 (Fig. 78,79)

Building type/name: Bishop's Palace/ Geometric Mosaic of Byzantine Residence in Bishop's Palace in Milet

Architectural location: Southern Room III

Dating: 1st half of 5th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

Motif type: Geometric (diamond, hourglass, Solomon's knot), floral/vegetal (rosettes, flowers with heart-shaped leaves)

Bibliography: Niewöhner 2015, 181-272.

Catalogue no 69 (no image available): *Fragmented Mosaic in Bishop's Palace in Milet*

Building type/name: Bishop's Palace/ Fragmented Mosaic of Byzantine Residence in Bishop's Palace in Milet

Architectural location: Southern Room IV

Dating: 1st half of 5th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

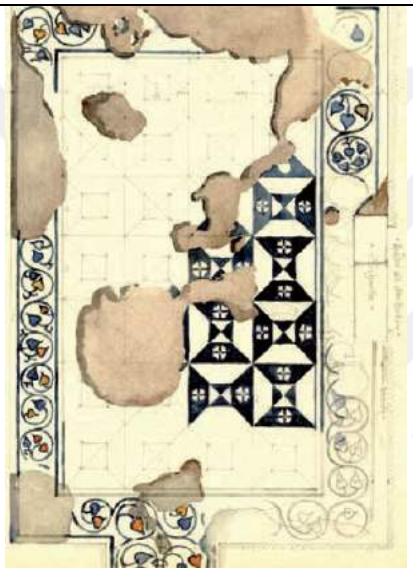
Colour: Unavailable

Material: Unavailable

Motif type: Geometric (basic, diamond), floral/vegetal (ivy tendril), inanimate (cross)

Bibliography: Niewöhner 2015, 181-272.

Catalogue no 70: *Mosaic of Byzantine Residence in Bishop's Palace in Milet*





Source: Niewöhner 2015, 217 (Fig. 71-72),

Building type/name: Bishop's Palace/ Mosaic of Byzantine Residence in Bishop's Palace in Milet

Architectural location: Southern Room V

Dating: 1st half of 5th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

Motif type: Geometric (basic, diamonds), floral/vegetal (ivy tendril)

Bibliography: Niewöhner 2015, 181-272.

4.2 Heraklia in Latmos – Muğla (Catalogue no 71)

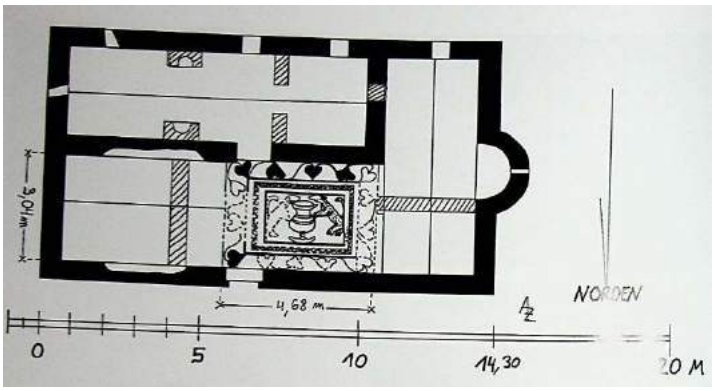
Catalogue no 71 (no image available): *Building complex north of Basilica on lake in Herakleia in Latmos*

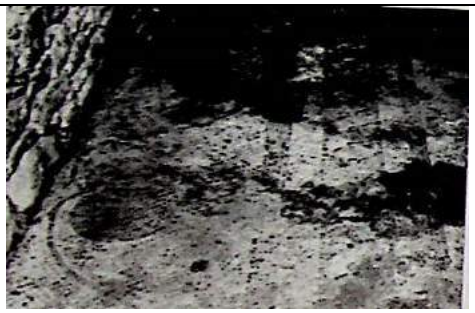
Building type/name:	Building/Building complex north of Basilica on lake in Herakleia in Latmos
Architectural location:	Unavailable
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Monochrome
Material:	Limestone
Motif type:	Plain
Bibliography:	Scheibelreiter-Gail 2011, 279.

4.3 Halicarnassus – Muğla (Catalogue no 72-91)

Catalogue no 72: Kantharos Mosaic in Thermal Complex in Halicarnassus

Plan of Thermal Complex in Halicarnassus











Source: Scheibelreiter-Gail 2011, 566.

Building type/name: Bath/Thermal complex?/Kantharos Mosaic in Kampyeri in Halicarnassus

Architectural location: Unavailable

Dating: End of 5th century or 6th century

Technique: *Opus tesselatum*

Size: 4.68x3.04m

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

Motif type: Geometric, faunal (leopard), vegetal (ivy tendril, heart leaves), inanimate (kantharos).

Bibliography: Scheibelreiter-Gail 2011, 269-270.

Catalogue no 73: *Mosaic of Panthers and Amphora in Building with mosaics in Halicarnassus*



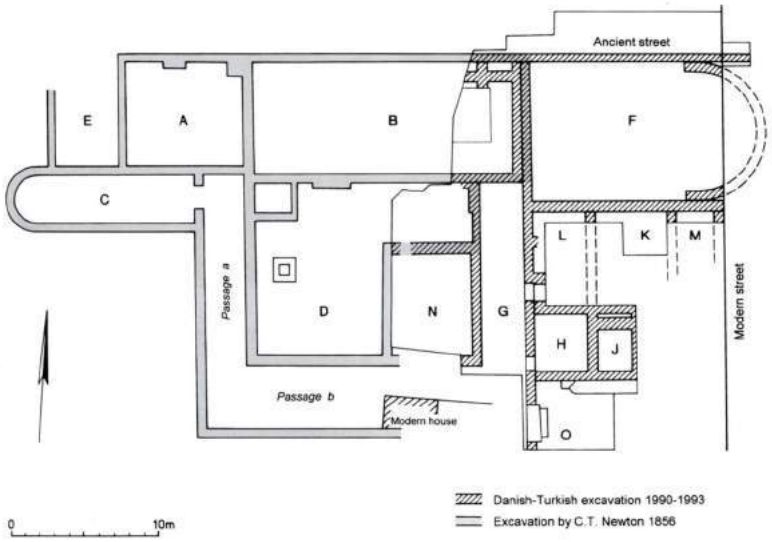
Source: Poulsen 2011, 432

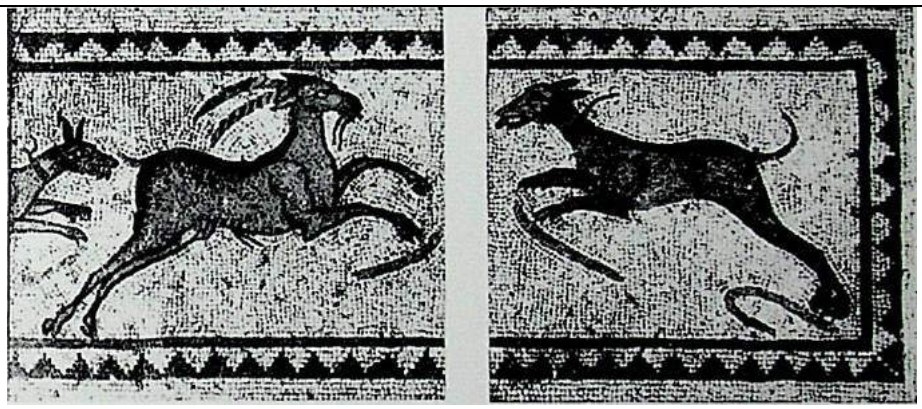
Building type/name: House/ Mosaic of Panthers and Amphora in Building with mosaics in Halicarnassus (Bodrum)

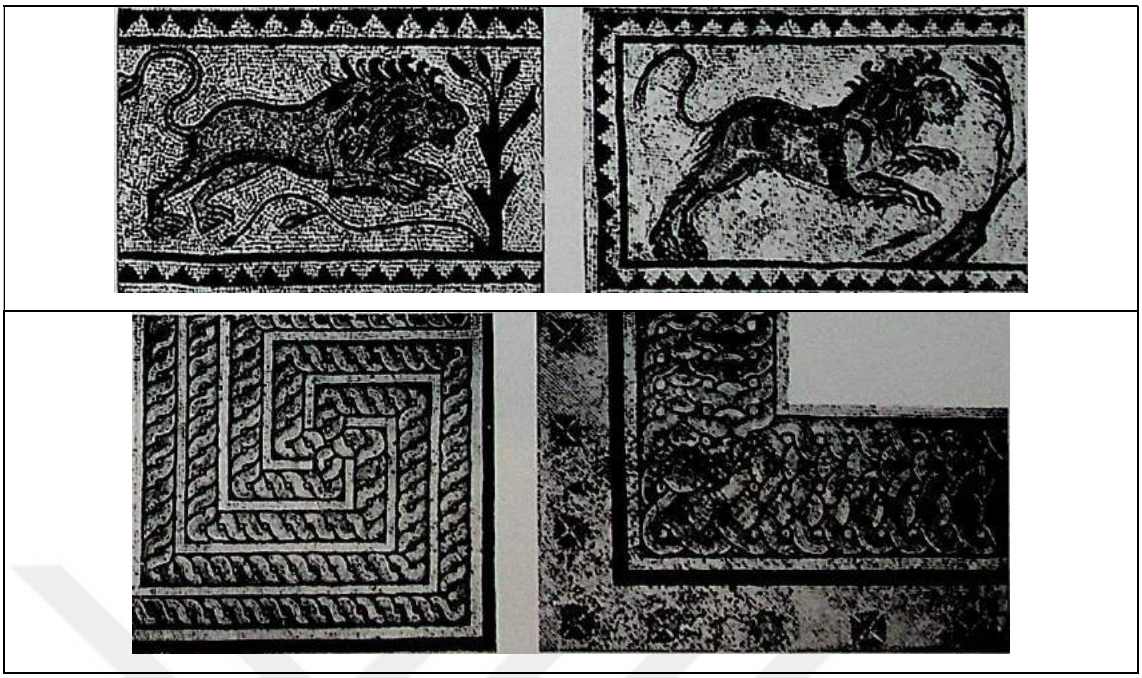
Architectural location:	Unavailable
Dating:	5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Faunal (2 panthers), inanimate (amphora)
Bibliography:	Poulsen 2011, 425-44.

Catalogue no 74: *Animal Combat Mosaic in House of Charidemos*

Plan of House of Charidemos







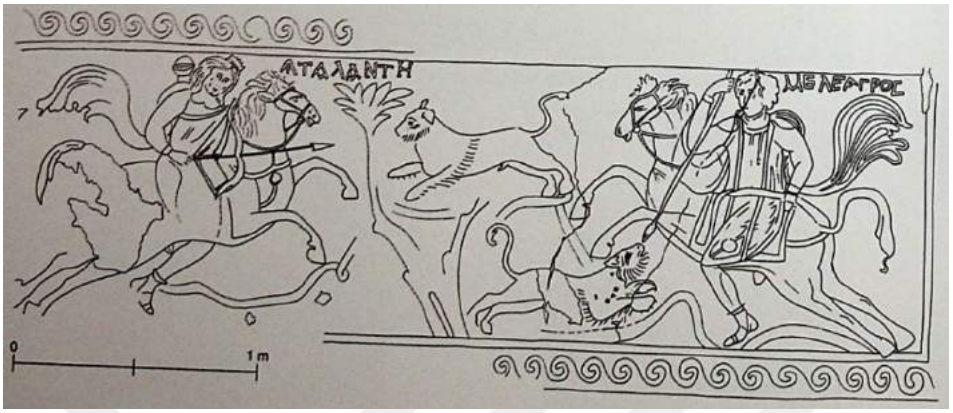
Source: Poulsen 2011, 430; Scheibelreiter-Gail 2011, 569

Building type/name:	House/Animal Combat Mosaic in House of Charidemos in Halicarnassus
Architectural location:	Room A
Dating:	mid 5th century (Poulsen)
Technique:	*Opus tesselatum*
Size:	Room: c. 8.0x.8.40m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble, stone, glass
Motif type:	Geometric (basic, guilloche, lozenge, stars), faunal[2] (panels: hound vs. goat vs. hound, lion vs. bull, lion vs. goat, panther vs. hind; frame: three pairs of dolphins), floral/vegetal (panels: tree; frame: flowers)
Bibliography:	Newton 1862, 280-310; Scheibelreiter-Gail 2011, 270-278; Poulsen 1995, 193-208; Poulsen 2011, 425-44.

[2] The animals cited are as described by Newton since only four animal motifs (a dog, two lions, and a goat) were lifted and sent to British Museum. See Newton 1862, 283.

Catalogue no 75: *Atalante and Meleager and Dido and Aenas Mosaic in House of Charidemos*

Drawing of Atalante and Meleager, Dido and Aenas Mosaic in House of Charidemos









Source: Scheibelreiter-Gail 2011, 568; https://www.britishmuseum.org/collection/object/G_1857-1220-439; https://www.britishmuseum.org/collection/object/G_1857-1220-440; Scheibelreiter-Gail 2011, 570

Building type/name:	House/Atalante and Meleager and Dido and Aenas Mosaic in House of Charidemos in Halicarnassus
Architectural location:	Room B
Dating:	mid 5th century (Poulsen)
Technique:	*Opus tesselatum*
Size:	Room: c.19.90x8.80m
Tesserae density:	Unavailable

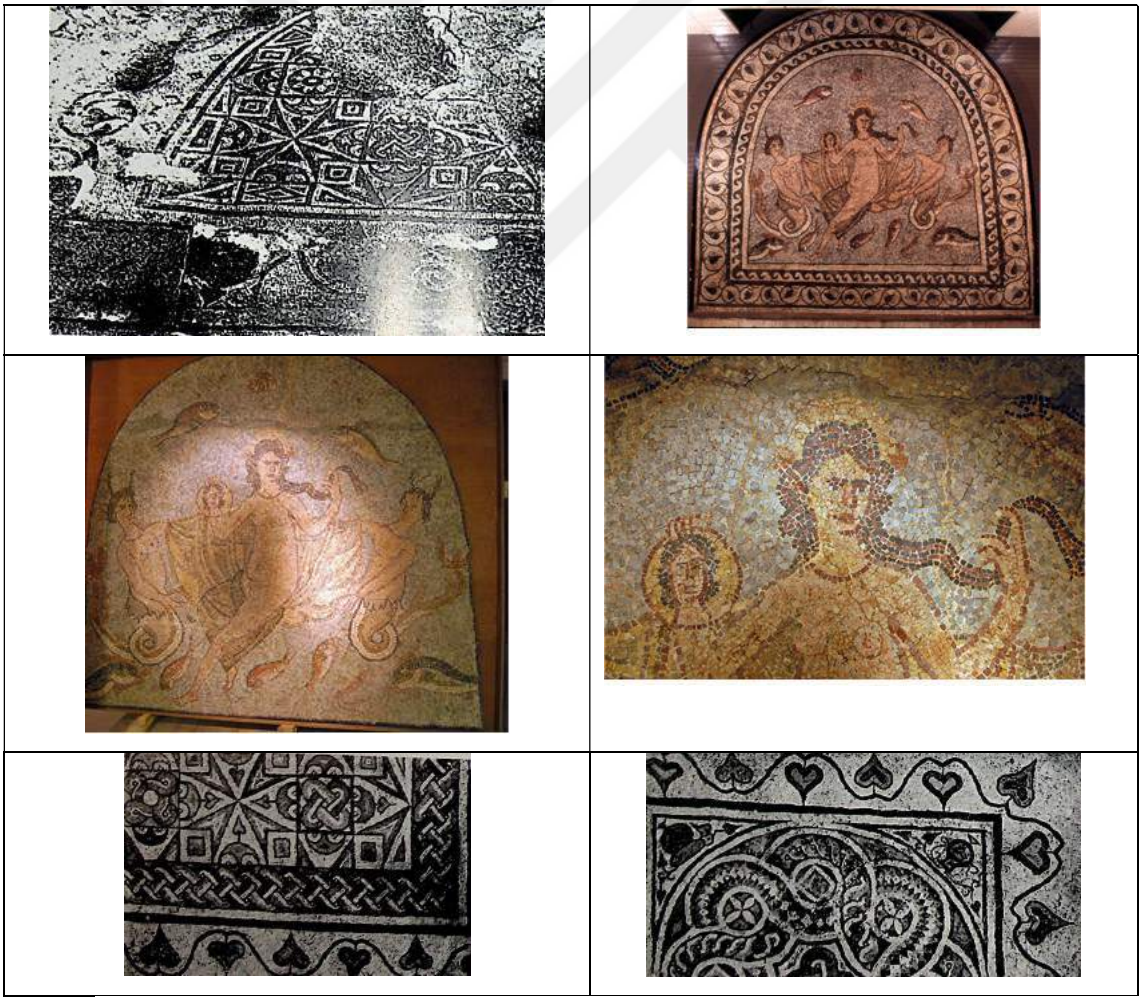
Colour: Polychrome

Material: Marble, stone, glass

Motif type: Geometric (basic, guilloche, Solomon's knot, stars, wave pattern), personifications (four winged Seasons, Autumn lost), figural (Atalanta and Meleager, Dido and Aeneas), faunal (lion, leopard, horses, dog, panther), floral/vegetal (tree, flowers, ivy-leaves), inanimate (vase), epigraphic (identification)

Bibliography: Newton 1862, 280-310; Scheibelreiter-Gail 2011, 270-278; Poulsen 1995, 193-208.

Catalogue no 76: *Venus or Amphitrite Mosaic in House of Charidemos*



Source: Scheibelreiter-Gail 2011, 568; https://www.britishmuseum.org/collection/object/G_1857-1220-442 (next 3 images); Scheibelreiter-Gail 2011, 570

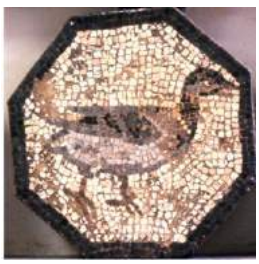
Building type/name:	House/Venus or Amphitrite Mosaic in House of Charidemos in Halicarnassus
Architectural location:	Room C
Dating:	mid-5th century (Poulsen)
Technique:	*Opus tesselatum*
Size:	Room: 12x3.80m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble, stone, glass
Motif type:	Geometric (basic, guilloche, lozenge, Solomon's knot), figural (Venus or Amphitrite, tritons), faunal (fish), floral/vegetal (flower, ivy-leaves)
Bibliography:	Newton 1862, 280-310; Scheibelreiter-Gail 2011, 270-278; Poulsen 1995, 193-208.

Catalogue no 77: *Dionysos and his entourage and Europa mosaic in House of Charidemos*







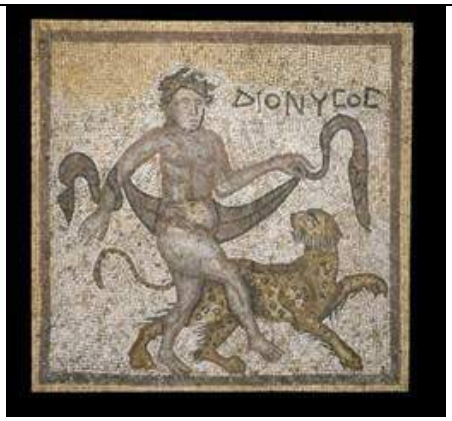














Source: Scheibelreiter-Gail 2011, 571;

https://www.britishmuseum.org/collection/object/G_1857-1220-426;

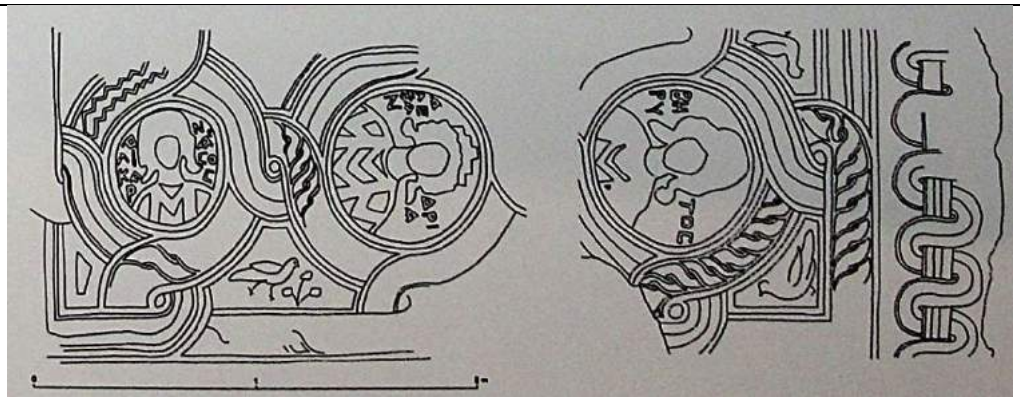
https://www.britishmuseum.org/collection/object/G_1857-1220-427;

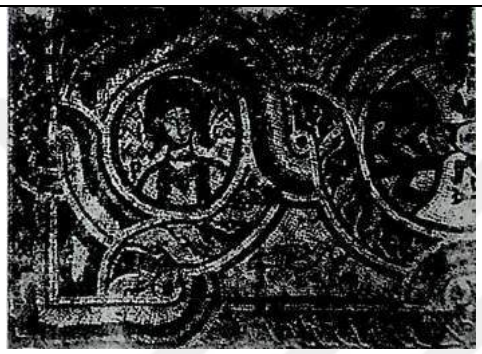
https://www.britishmuseum.org/collection/object/G_1857-1220-428;

https://www.britishmuseum.org/collection/object/G_1857-1220-416;
https://www.britishmuseum.org/collection/object/G_1857-1220-415;
https://www.britishmuseum.org/collection/object/G_1857-1220-421;
https://www.britishmuseum.org/collection/object/G_1857-1220-423;
https://www.britishmuseum.org/collection/object/G_1857-1220-425;
https://www.britishmuseum.org/collection/object/G_1857-1220-420;
https://www.britishmuseum.org/collection/object/G_1857-1220-417;
https://www.britishmuseum.org/collection/object/G_1857-1220-449;
https://www.britishmuseum.org/collection/object/G_1857-1220-414;
https://www.britishmuseum.org/collection/object/G_1857-1220-432.

Building type/name:	House/Dionysos and his entourage and Europa mosaic in House of Charidemos in Halicarnassus
Architectural location:	Room D
Dating:	mid 5th century (Poulsen)
Technique:	*Opus tesselatum*
Size:	Room:a. 15.90x 3.0m, b: 19.80x4.50m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble, stone, glass
Motif type:	Geometric (bead-reel (aegis), lozenge, guilloche), figural (Phobos-heads, satyr, nymph or maenad, nereid, Dionysos, head with diadem and ivy wreaths (youthful Dionysos?), four heads, Pan, Eros?, Europa, reclining water nymph), faunal (ichthyo-centaur, panther, birds, fish, cocks, panther, lion, dog, birds, dolphins, bull, dog, hare), floral/vegetal (flowers, bunch of grapes, ivy leaves), inanimate (Pan's pipe, vineyard, glass vase, trident, urn), epigraphic (identification)
Bibliography:	Newton 1862, 280-310; Scheibelreiter-Gail 2011, 270-278; Poulsen 1995, 193-208.

Catalogue no 78: *City Personifications Mosaic in House of Charidemos*



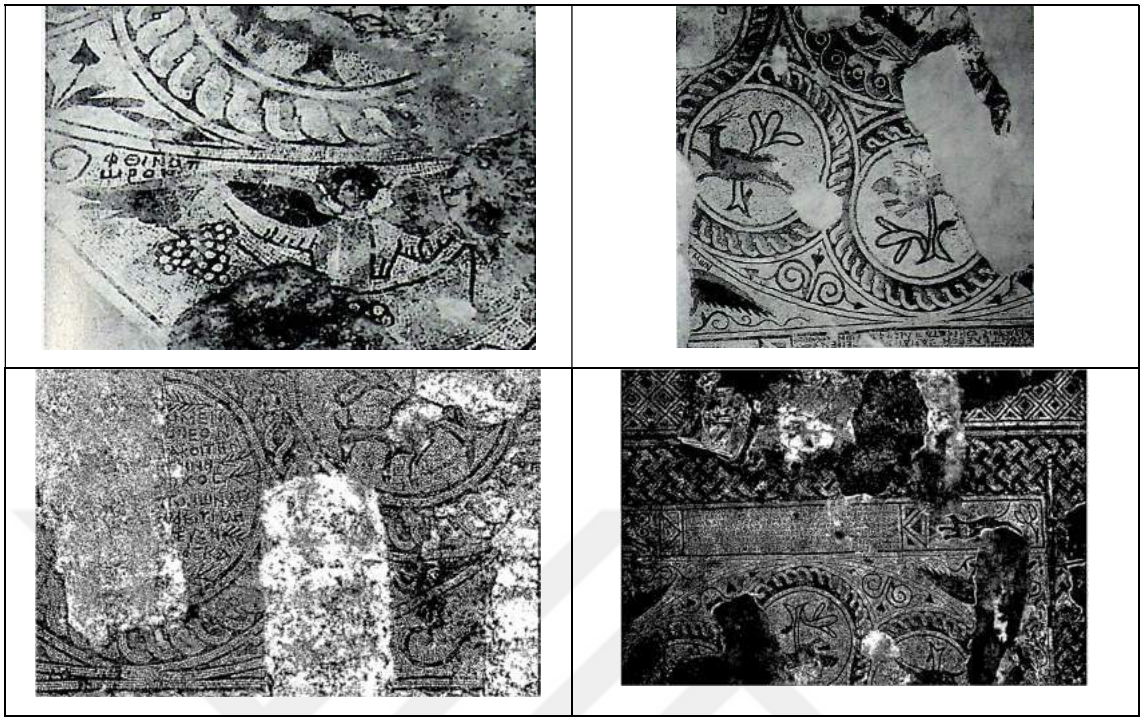




Source: Scheibelreiter-Gail 2011, 567;
https://www.britishmuseum.org/collection/object/G_1857-1220-444

Building type/name:	House/City Personifications Mosaic in House of Charidemos in Halicarnassus
Architectural location:	Room E
Dating:	mid 5th century (Poulsen)
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble, stone, glass
Motif type:	Geometric (guilloche, zigzags), personifications (Halikarnassos, Berytus, Alexandria), faunal (bird), epigraphic (identification)
Bibliography:	Newton 1862, 280-310; Scheibelreiter-Gail 2011, 270-278; Poulsen 1995, 193-208.

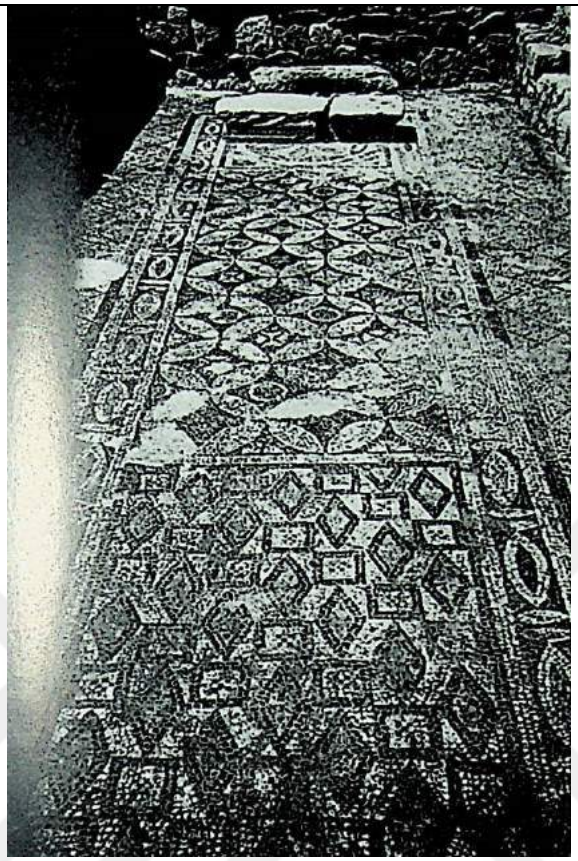
Catalogue no 79: *Charidemos' Epigram Mosaic in House of Charidemos*



Source: Scheibelreiter-Gail 2011, 569, 569; Poulsen 1995, 195, 196

Building type/name:	House/Charidemos' Epigram Mosaic in House of Charidemos in Halicarnassus
Architectural location:	Room F
Dating:	mid-5th century (Poulsen)
Technique:	*Opus tesselatum*
Size:	Room: 10x.14m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble, stone, glass
Motif type:	Geometric (basic, stars, Solomon's knot, diamonds, pelta, guilloche, ribbon), personifications (four winged Seasons), faunal (panther, dogs, wild goat, stags, deer), floral/vegetal (flowers, ivy-leaves, grapes, pomegranates, trees), inanimate (amphora, Maltese cross), epigraphic (identification, epigrams)
Bibliography:	Scheibelreiter-Gail 2011, 270-278; Poulsen 1995, 193-208.

Catalogue no 80: *Geometric Mosaic in House of Charidemos*



Source: Scheibelreiter-Gail 2011, 573

Building type/name:	House/Geometric Mosaic in House of Charidemos in Halicarnassus
Architectural location:	Room G
Dating:	mid-5th century (Poulsen)
Technique:	*Opus tesselatum*
Size:	Room: c. 3.0x13m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble, stone, glass
Motif type:	Geometric (basic, bead and reel, lozenges, scale), figural, faunal (bird), floral/vegetal (four-leaved clovers)
Bibliography:	Scheibelreiter-Gail 2011, 270-278; Poulsen 1995, 193-208.

Catalogue no 81: *Floral Medallion Mosaic in House of Charidemos*



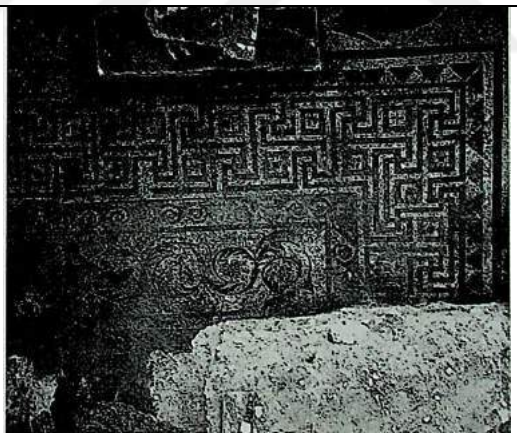
Source: Scheibelreiter-Gail 2011, 573

Building type/name:	House/Floral Medallion Mosaic in House of Charidemos in Halicarnassus
Architectural location:	Room H
Dating:	mid-5th century (Poulsen)
Technique:	*Opus tesselatum*
Size:	Room: c. 3.70x.39.0m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble, stone, glass
Motif type:	Geometric (guilloche, diamonds), floral/vegetal (flowers, rosettes, ivy-leaves)
Bibliography:	Scheibelreiter-Gail 2011, 270-278; Poulsen 1995, 193-208.

Catalogue no 82 (no image available): *Amphorae Mosaic in the House of Charidemos*

Building type/name: House/Amphorae Mosaic in the House of Charidemos in Halicarnassus
Architectural location: Room K
Dating: mid 5th century (Poulsen 1995)
Technique: *Opus tesselatum*
Size: Unavailable
Tesserae density: Unavailable
Colour: Polychrome
Material: Marble, stone, glass
Motif type: Floral/vegetal (ivy tendril), inanimate (vessel/amphorae?, Maltese crosses)
Bibliography: Scheibelreiter-Gail 2011, 270-278

Catalogue no 83: *Nereid Mosaic in House of Charidemos*



Source: Scheibelreiter-Gail 2011, 573

Building type/name: House/Nereid Mosaic in House of Charidemos in Halicarnassus
Architectural location: Room O
Dating: mid-5th century (Poulsen)
Technique: *Opus tesselatum*
Size: Room: 8.0x.8.80m
Tesserae density: Unavailable

Colour:	Polychrome
Material:	Marble, stone, glass
Motif type:	Geometric (dentil, swastika meander, wave), figural (nereid), faunal (fish, dolphins, birds, ichtyo-centaur), floral/vegetal (acanthus scroll, flowers), inanimate (kithara)
Bibliography:	Scheibelreiter-Gail 2011, 270-278; Poulsen 1995, 193-208.

Catalogue no 84: *Mosaic of Good Wishes in House of Charidemos*



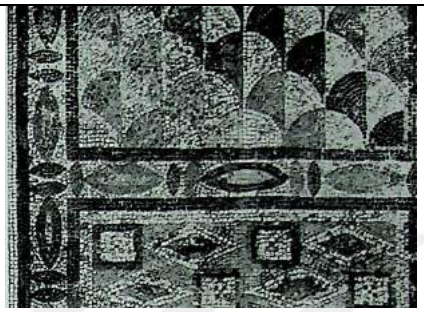
Source: https://www.britishmuseum.org/collection/object/G_1857-1220-434

Building type/name:	House/Mosaic of Good Wishes in House of Charidemos in Halicarnassus
Architectural location:	Passage A
Dating:	mid-5th century (Poulsen)
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble, stone, glass
Motif type:	Geometric (basic, guilloche, almond, lozenge, pelta, chequered, pelta, stars; frame: bead and reel), figural, faunal (bird, dolphin), floral/vegetal (flowers, ivy-leaves,

pomegranates, laurel wreath), inanimate (maltese crosses), epigraphic (good wishes)

Bibliography: Newton 1862, 280-310; Scheibelreiter-Gail 2011, 270-278; Poulsen 1995, 193-208.

Catalogue no 85: *Mosaic of Dionysiac scene? in House of Charidemos*



Source: Scheibelreiter-Gail 2011, 573

Building type/name: House/Mosaic of Dionysiac scene? in House of Charidemos in Halicarnassus

Architectural location: Passage B

Dating: mid 5th century (Poulsen)

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome (frame: black and white)

Material: Marble, stone, glass

Motif type: Geometric (meander, guilloche, star, knot, pelta), figural (Pan?, figure fragment with sandals, heads), faunal (birds, fish, cock, stork), floral/vegetal (trees, flowers, fruit tree, fruits in a dish, grapes, rose, palm tree), inanimate (thyrsus fragment, crosses, strigils), epigraphic (unidentifiable)

Bibliography: Newton 1862, 280-310; Scheibelreiter-Gail 2011, 270-278; Poulsen 1995, 193-208.

Catalogue no 86: *Geometric Mosaic in Castle of St. Peter in Halicarnassus*

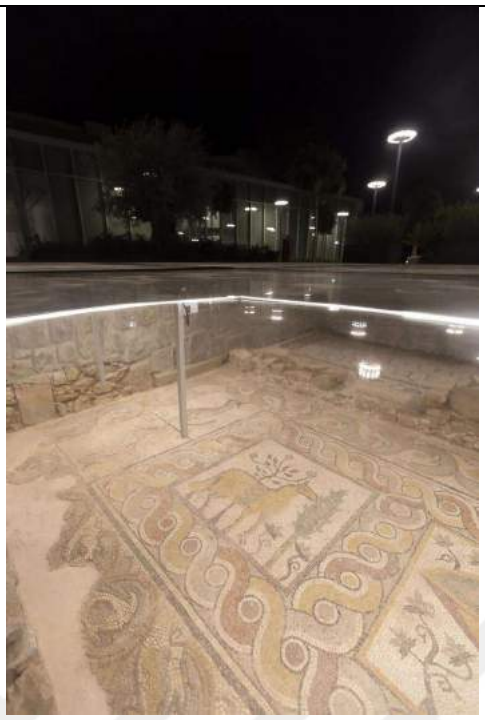


Source: Poulsen 2011, 433

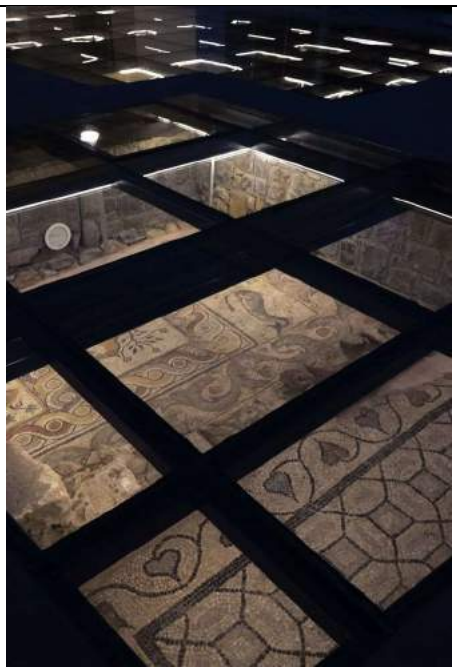
Building type/name:	House/Geometric Mosaic in Castle of St. Peter in Halicarnassus (Bodrum)
Architectural location:	Unavailable
Dating:	5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	Poulsen 2011, 425-44.

Catalogue no 87: *Dragos Villa Mosaic or Mosaics of Hagia Maria Monastery in American Hospital Museum*
















Source:*1:* https://www.hurriyet.com.tr/yazarlar/murat-guloglu/bodrumda-antik-cag-ile-dijital-cag-icice-41277005; 3-2-4: https://www.haberturk.com/uzaktan-saglik-2504131-ekonomi; 5-6-7-8: http://www.bodrumania.com/dunyanin-ilk-muze-hastanesi-bodrumda-acildi/

Building type/name:	Villa/Monastery? / Dragos Villa Mosaic or Mosaics of Hagia Maria Monastery in American Hospital Museum in Bodrum
Architectural location:	Unavailable
Dating:	4th to 7th century
Technique:	*Opus tesselatum*
Size:	Ca. 170 sqm
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, guilloche), faunal (birds, peacock, duck, dolphins, deer, sheep), floral/vegetal (flowers, tree, plants, vine scroll, heart-shaped leaves, grapes), inanimate (kantharos, tridents)
Bibliography:	https://www.hurriyet.com.tr/yazarlar/murat-guloglu/bodrumda-antik-cag-ile-dijital-cag-icice-41277005; https://kulturenvanteri.com/yer/muze-hastane/#17/37.040268/27.429117&gid=1&pid=7 .

Catalogue no 88: *Bath mosaic in Torba Monastery*





Source: Özet 2009, 80.

Building type/name:	Bath/Bath mosaic in Torba Monastery in Bodrum
Architectural location:	Palaestra?
Dating:	5th century
Technique:	*Opus tesselatum*
Size:	4.50x4.50m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric, floral/vegetal (ivy tendrils, rosette), inanimate (4 kantharos)
Bibliography:	Scheibelreiter-Gail 2011, 386-387; 12. MKKS 2001, 33-50; Özet 2009, 71-82.

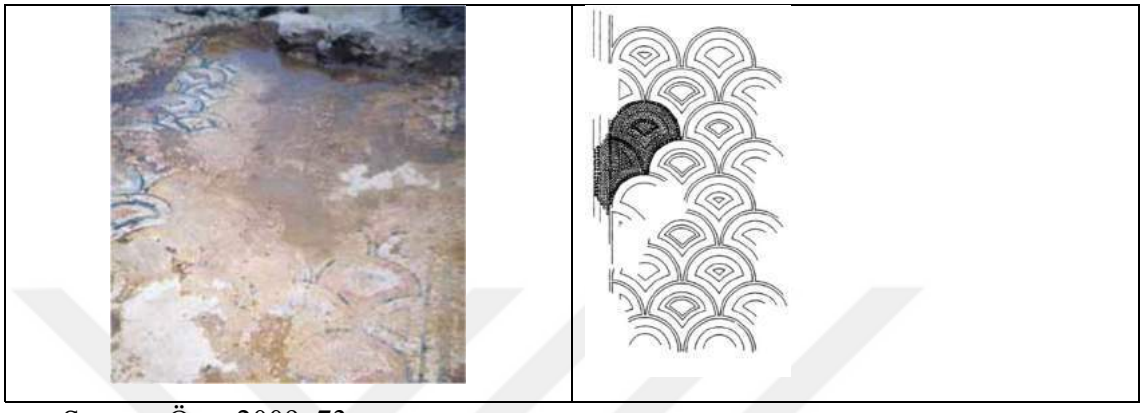
Catalogue no 89 (no image available): *Plain mosaic of bath in Torba Monastery in Bodrum*

Building type/name:	Bath/Plain mosaic of bath in Torba Monastery in Bodrum
Architectural location:	Apodyterium
Dating:	5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Monochrome
Material:	Limestone

Motif type: Plain

Bibliography: Scheibelreiter-Gail 2011, 386-387; 12. MKKS 2001, 33-50.

Catalogue no 90: *Fountain Mosaic of Monks' or Bishop's House*



Source: Özet 2009, 73

Building type/name: Monks or Bishop's House / Fountain Mosaic of Monks' or Bishop's House in Torba Monastery in Bodrum

Architectural location: Fountain

Dating: 4th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Limestone

Motif type: Geometric

Bibliography: 12. MKKS 2001, 33-50; Özet 2009, 71-82.

Catalogue no 91 (no image available): *Bichrome Mosaic of Monks' or Bishop's House in Torba Monastery*

Building type/name: Monks' or Bishop's House / Bichrome Mosaic of Monks' or Bishop's House in Torba Monastery in Bodrum

Architectural location: 2nd floor

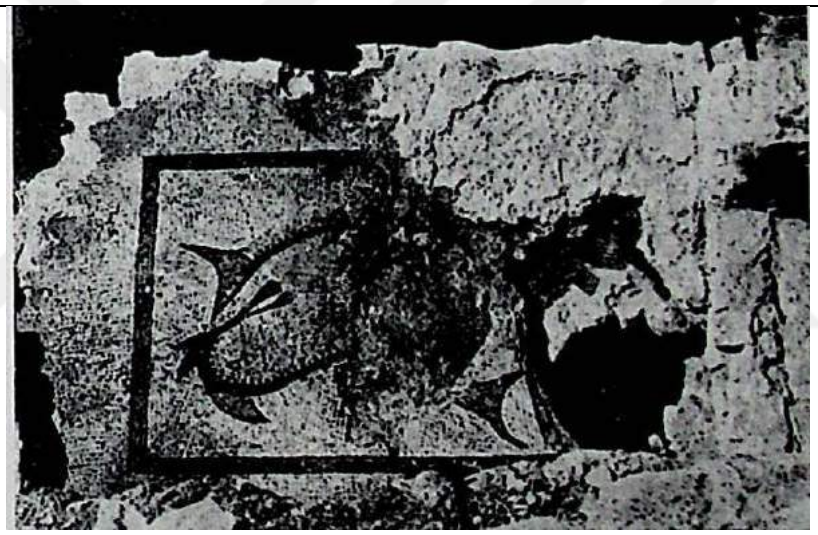
Dating: 4th century

Technique: *Opus tesselatum*

Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Bichrome
Material:	Limestone
Motif type:	Unavailable
Bibliography:	Özet 2009, 71-82.

4.4 Knidos – Muğla (Catalogue no 92-93)

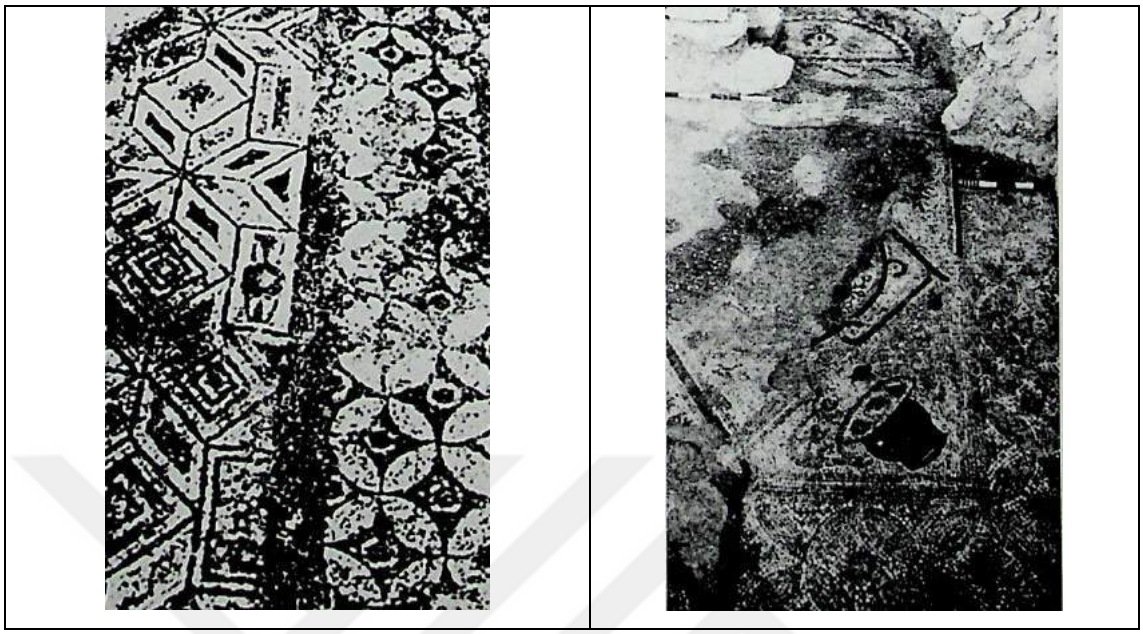
Catalogue no 92: *Mosaic Fragment with Dolphins in Bath in Temonos of Aphrodite Euploia in Knidos*



Source: Scheibelreiter-Gail 2011, 597

Building type/name:	Bath/Mosaic Fragment with Dolphins in Bath in Temonos of Aphrodite Euploia in Knidos (Datça)
Architectural location:	Northeast
Dating:	Late Antiquity (after destruction of Temple)
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Trichrome
Material:	Unavailable
Motif type:	Faunal (pair of dolphins)
Bibliography:	Scheibelreiter-Gail 2011, 298.

Catalogue no 93: *Apsidal Room Mosaic in Bath complex in East-West street in Knidos*



Source: Scheibelreiter-Gail 2011, 599

Building type/name:	Bath/Apsidal Room Mosaic in Bath complex in East-West street in Knidos (Datça)
Architectural location:	Apsidal room
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	6.0x3.0m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone (?)
Motif type:	Geometric (guilloche, diamond), faunal (fish), floral/vegetal (pomegranates, ivy leaves), inanimate (crater, basket with pomegranates)
Bibliography:	Scheibelreiter-Gail 2011, 300-301.

4.5 Mylasa– Muğla (Catalogue no 94-99)

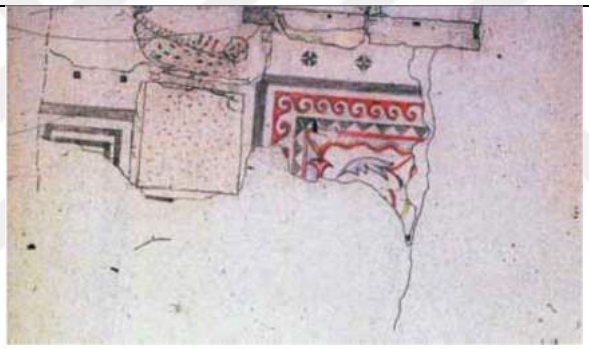
Catalogue no 94-99: *Peristyle building mosaics in Mylasa*

General View of Peristyle building mosaics



Source: Kızıl and Özcan, 2009, 16

Catalogue no 94: *Mosaic fragment in peristyle building in Mylasa*



Source: Kızıl and Özcan, 2009, 17.

Building type/name:	House/Mosaic fragment in peristyle building in Mylasa (Milas)
Architectural location:	Room 1
Dating:	5th to 6th century (Kızıl and Özcan)
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (wave, sawtooth), floral/vegetal (rosettes, leaves and tendrils)
Bibliography:	Scheibelreiter-Gail 2011, 324-326; Kızıl and Özcan, 2009, 15-30.

Catalogue no 95: *Geometric Mosaic with peltae in Peristyle building in Mylasa*

Drawing of peltae mosaic











Source: Kızıl and Özcan, 2009, 18, 19, 19, 19, 20.

Building type/name:	House/Geometric Mosaic with peltae in Peristyle building in Mylasa (Milas)
Architectural location:	Room 2
Dating:	5th to 6th century (Kızıl and Özcan)
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome

Material:	Unavailable
Motif type:	Frame: Geometric (basic, guilloche, swastika, checkerboard, rainbow); Panel 1: Geometric (basic, Solomon knot, pelta, cross), Panel 2: Geometric (basic, stars, peltas), floral/vegetal (rosettes), inanimate (cross)
Bibliography:	Scheibelreiter-Gail 2011, 324-326; Kızıl and Özcan, 2009, 15-30.

Catalogue no 96: *Geometric mosaic with panels in Peristyle building in Mylasa*

Drawing of geometric mosaic with panels in Peristyle building in Mylasa







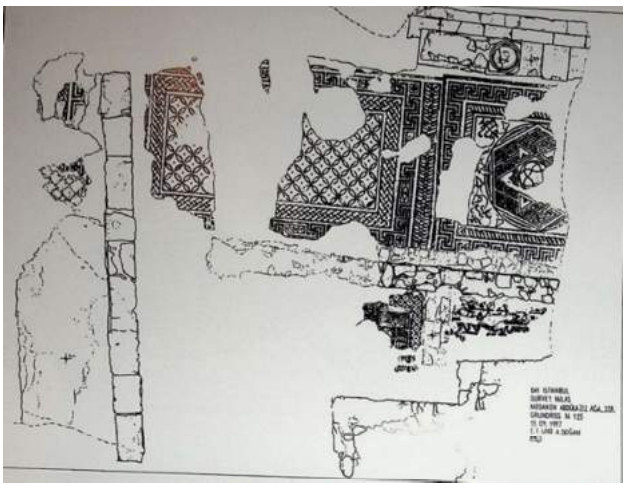


Source: Kızıl and Özcan, 2009, 21, 22, 23

Building type/name:	House/Geometric mosaic with panels in Peristyle building in Mylasa (Milas)
Architectural location:	Room 3
Dating:	5th to 6th century (Kızıl and Özcan)
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Panel 1: Geometric: (basic, meander, guilloche, swastika), floral/vegetal (lotus, leaves); Panel 2: Geometric (basic, swastika, guilloche)
Bibliography:	Scheibelreiter-Gail 2011, 324-326; Kızıl and Özcan, 2009, 15-30.

Catalogue no 97: *Geometric Mosaic in Room 4 in Peristyle building in Mylasa*

Drawing of Mosaics in Room 4 and 5





Source: Source: Scheibelreiter-Gail 2011, 632; Kızıl and Özcan, 2009, 23

Building type/name: House/Geometric mosaic with thyrsus in Peristyle building in Mylasa (Milas)

Architectural location: Room 4

Dating: 5th to 6th century (Kızıl and Özcan)

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

Motif type: Geometric (basic, wave), floral/vegetal (heart shaped leaves), inanimate (thyrsus)

Bibliography: Scheibelreiter-Gail 2011, 324-326; Kızıl and Özcan, 2009, 15-30.

Catalogue no 98: *Geometric mosaic fragment in Peristyle building in Mylasa*



Source: Kızıl and Özcan, 2009, 24

Building type/name: House/Geometric mosaic fragment in Peristyle building in Mylasa (Milas)

Architectural location: Room 5

Dating: 5th to 6th century (Kızıl and Özcan)

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

Motif type: Geometric (swastika, sawtooth)

Bibliography: Scheibelreiter-Gail 2011, 324-326; Kızıl and Özcan, 2009, 15-30.

Catalogue no 99: *Medusa? Mosaic in Peristyle building in Mylasa*





Source: Kızıl and Özcan, 2009, 25, 26.

Building type/name:	House/Medusa? Mosaic in Peristyle building in Mylasa (Milas)
Architectural location:	Room 6
Dating:	5th to 6th century (Kızıl and Özcan)
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Figural (Medusa head?), geometric (basic, shield, pelta, wheel of fortune), floral/vegetal (leaves), inanimate (cross)
Bibliography:	Scheibelreiter-Gail 2011, 324-326; Kızıl and Özcan, 2009, 15-30.

4.6 Stratonika – Muğla (Catalogue no 100)

Catalogue no 100: *Pool mosaic in Stratonikeia*





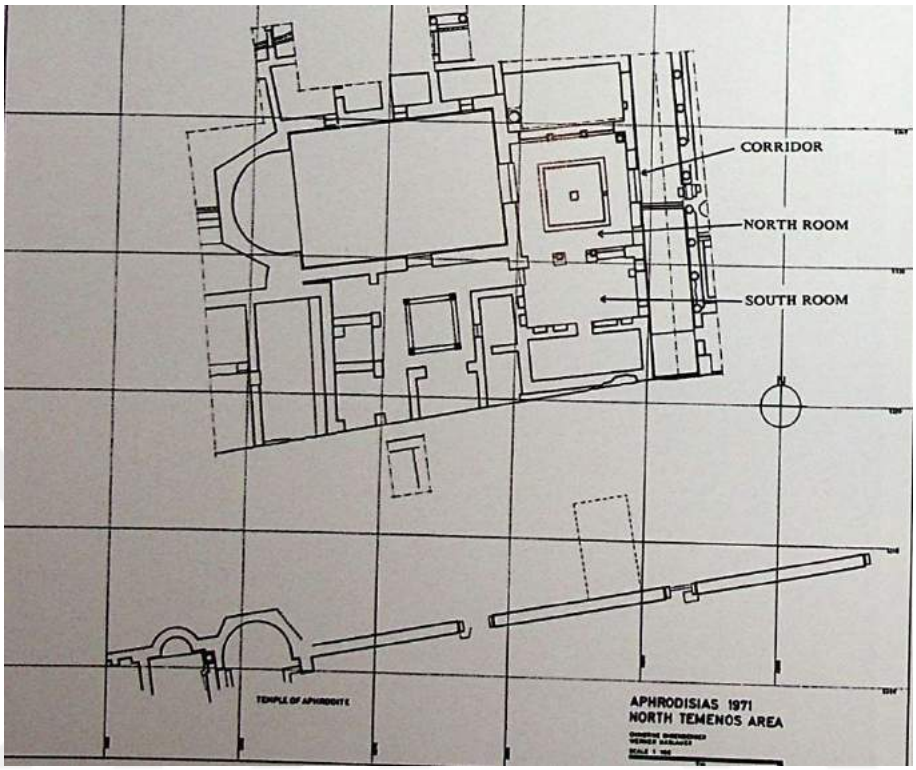
Source: 41. KST 2019-4, 283-284.

Building type/name:	Pool/Pool mosaic in Stratonikeia
Architectural location:	Pool
Dating:	5th century
Technique:	*Opus tesselatum*
Size:	10.60 m. x, 4.46m
Tesserae density:	Unavailable
Colour:	Trichrome
Material:	Unavailable
Motif type:	Geometric, floral/vegetal (ivy tendril)
Bibliography:	31. KST 2009-4, 263-286.

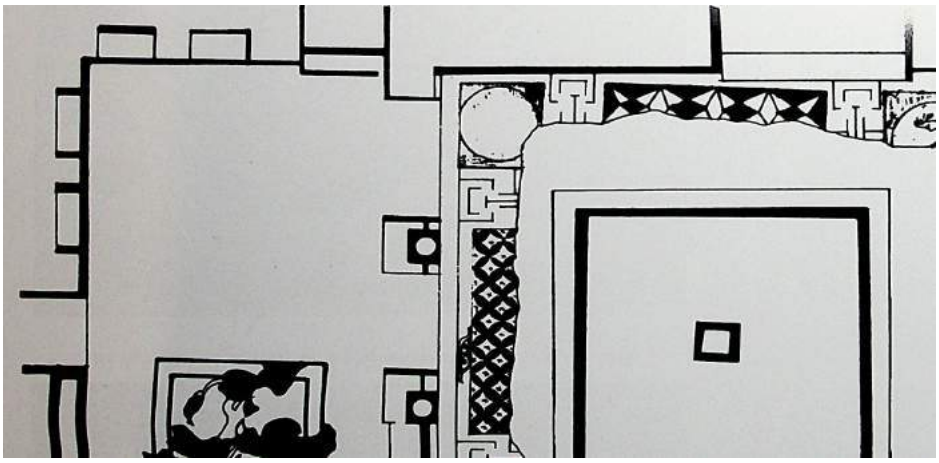
4.7 Aphrodisias – Aydın (Catalogue no 101-119)

Catalogue no 101-103: *North Temenos Complex Mosaics in Aphrodisias*

General plan of North Temenos Complex in Aphrodisias



Mosaics of North Temenos in Aphrodisias



Source: Scheibelreiter-Gail 2011, 436, 437

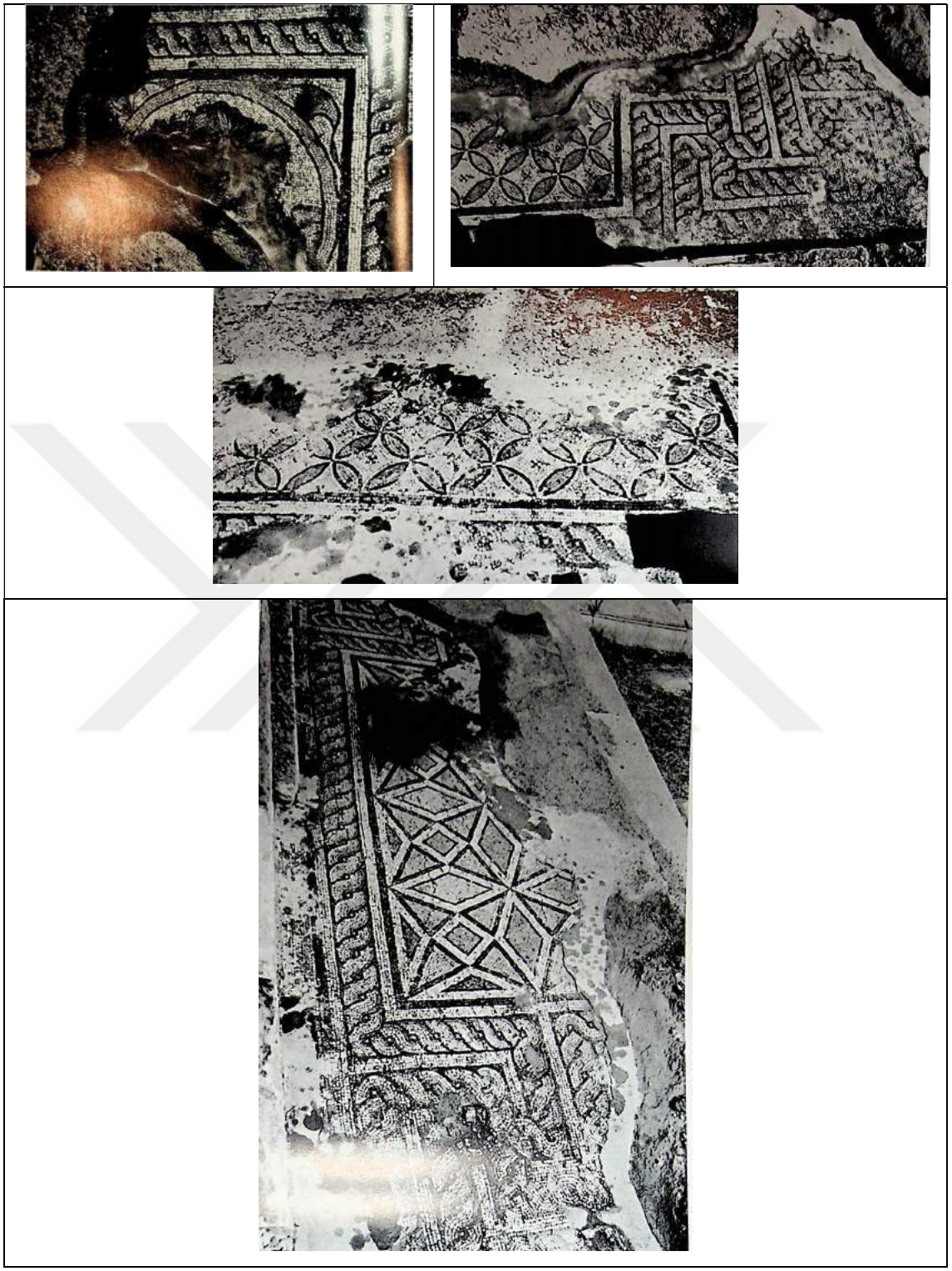
Catalogue no 101: *Opus Sectile in North Temenos Complex in Aphrodisias*



Source: Campbell 1991, Plate 3

Building type/name:	House/Opus Sectile in North Temenos Complex in Aphrodisias (Geyre)
Architectural location:	Corridor (doorway)
Dating:	350-375
Technique:	Opus sectile
Size:	c.1x0.50m
Tesserae density:	Not applicable
Colour:	Polychrome
Material:	Marble
Motif type:	Geometric
Bibliography:	Campbell 1991,1-4; Scheibelreiter-Gail 2011, 203-205.

***Catalogue no 102**: Seasons Mosaic in North Temenos Complex in Aphrodisias*



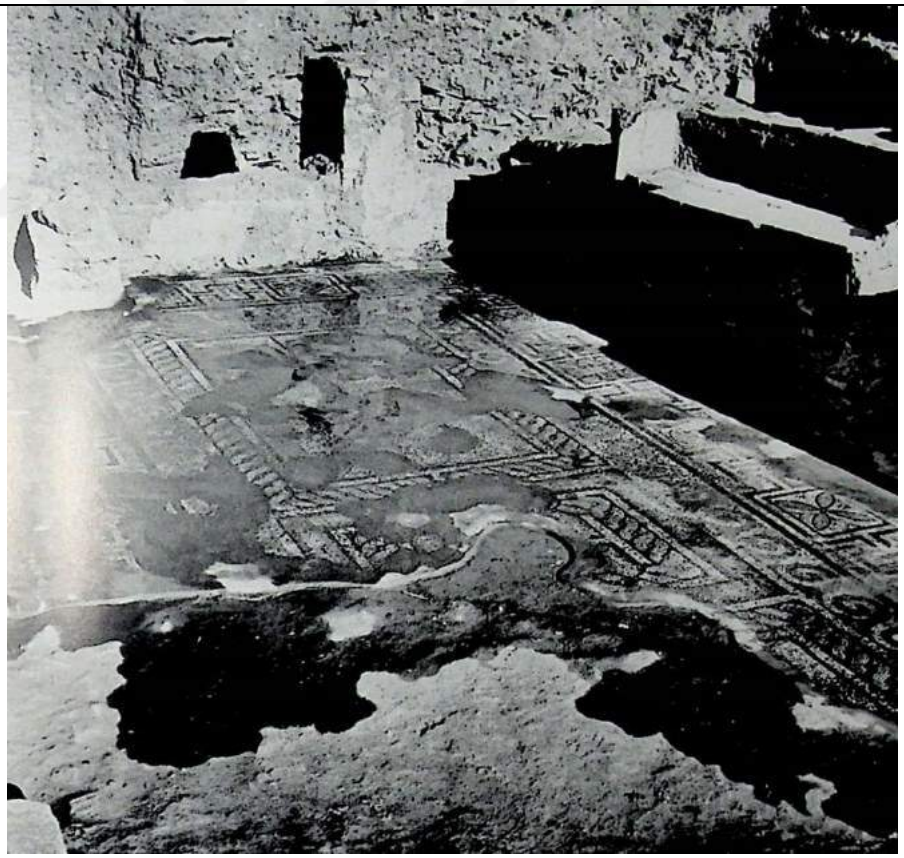
Source: Campbell 1991, Plate 4; Scheibelreiter-Gail 2011, 438, 438, 438

Building type/name: House/Seasons Mosaic in North Temenos Complex in Aphrodisias (Geyre)

Architectural location: North Room

Dating:	350-375
Technique:	*Opus tesselatum*
Size:	8.40x8.15m (minus central pool: 5.0x5.20m)
Tesserae density:	Figural: 150T/dm^2, Geometric: 100T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Personifications (seasons – only summer surviving), floral/vegetal (flower), geometric (basic, pelta, guilloche, meander, stars, lozenges, crosslet)
Bibliography:	Campbell 1991, 1-4; Scheibelreiter-Gail 2011, 203-205.

Catalogue no 103: *Hunter Mosaic in North Temenos Complex in Aphrodisias*

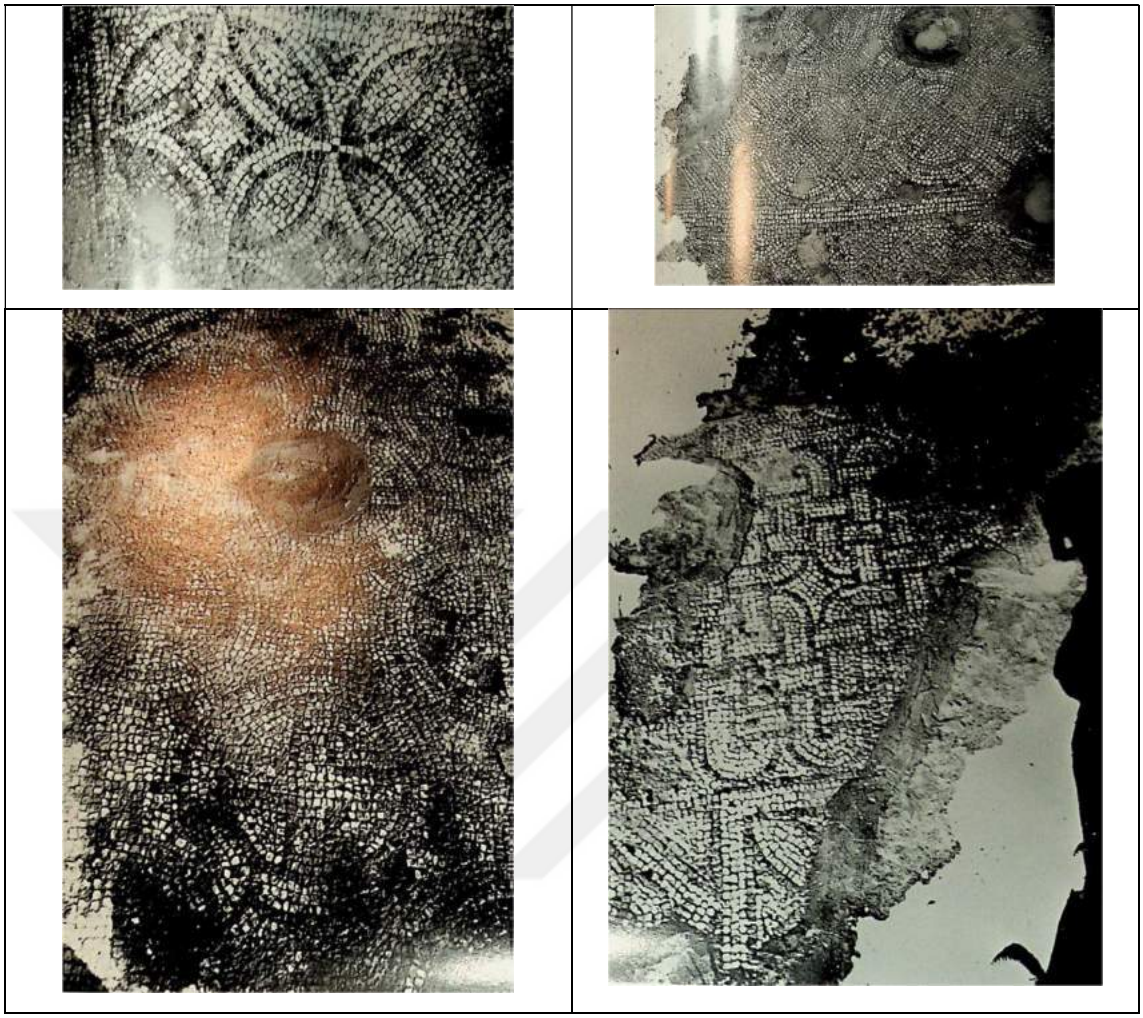




Source: Scheibelreiter-Gail 2011, 439; Campbell 1991, Plate 11.

Building type/name:	House/Hunter Mosaic in North Temenos Complex in Aphrodisias (Geyre)
Architectural location:	South Room
Dating:	350-375
Technique:	*Opus tesselatum*
Size:	5.20x8.40m
Tesserae density:	Figural: 175T/dm^2 , Geometric: 95T/dm^2
Colour:	Polychrome
Material:	Limestone and white marble
Motif type:	Figural (hunter), faunal (lion), floral/vegetal (leaf scroll), geometric (basic, diamonds, meander, Solomon's knots, stars, chevrons, guilloche, wave crest, rainbow)
Bibliography:	Campbell 1991, 1-4; Scheibelreiter-Gail 2011, 203-205.

Catalogue no 104: *Geometric Mosaic in East Odeon Area in Aphrodisias*



Source: Campbell 1991, Plate 41-42-43-44

Building type/name:	Unavailable /Geometric Mosaic in East Odeon Area in Aphrodisias (Geyre)
Architectural location:	Room in the south area
Dating:	Early to mid-5th century
Technique:	*Opus tesselatum*, marble slab
Size:	5.0x2.15m (fragment)
Tesserae density:	57T/dm^2
Colour:	Polychrome
Material:	Limestone, marble slabs
Motif type:	Geometric (basic, guilloche, ribbon, rainbow, guilloche knot), floral/vegetal (rosette)
Bibliography:	Campbell 1991, 10-12.

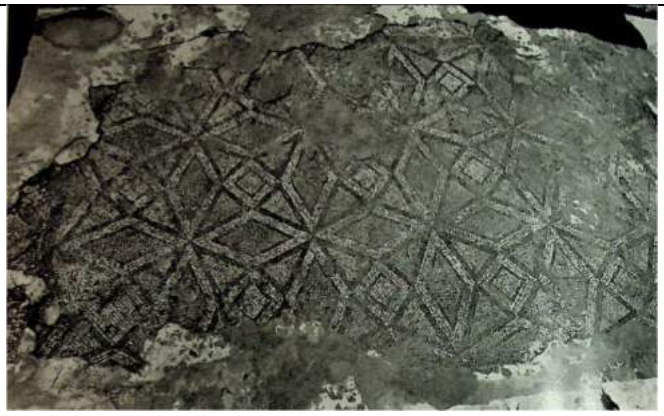
Catalogue no 105: *Opus Sectile in Bishop's Palace in Aphrodisias*



Source: Campbell 1991, Plate 48

Building type/name:	House/Opus Sectile in Bishop's Palace in Aphrodisias (Geyre)
Architectural location:	Room 1 to the north of the triapsidal room
Dating:	350-375
Technique:	Opus sectile
Size:	Unavailable
Tesserae density:	Not applicable
Colour:	Polychrome
Material:	Marble
Motif type:	Geometric
Bibliography:	Campbell 1991, 14; Scheibelreiter-Gail 2011, 200-201.

Catalogue no 106*: Geometric Mosaic in Room 2 of Bishop's Palace in Aphrodisias*



Source: Campbell 1991, Plate 51

Building type/name: House/Geometric Mosaic in Room 2 of Bishop's Palace in Aphrodisias (Geyre)

Architectural location: Room 2

Dating: 350-375

Technique: *Opus tesselatum*

Size: 4.80x3.85m

Tesserae density: 60T/dm^2

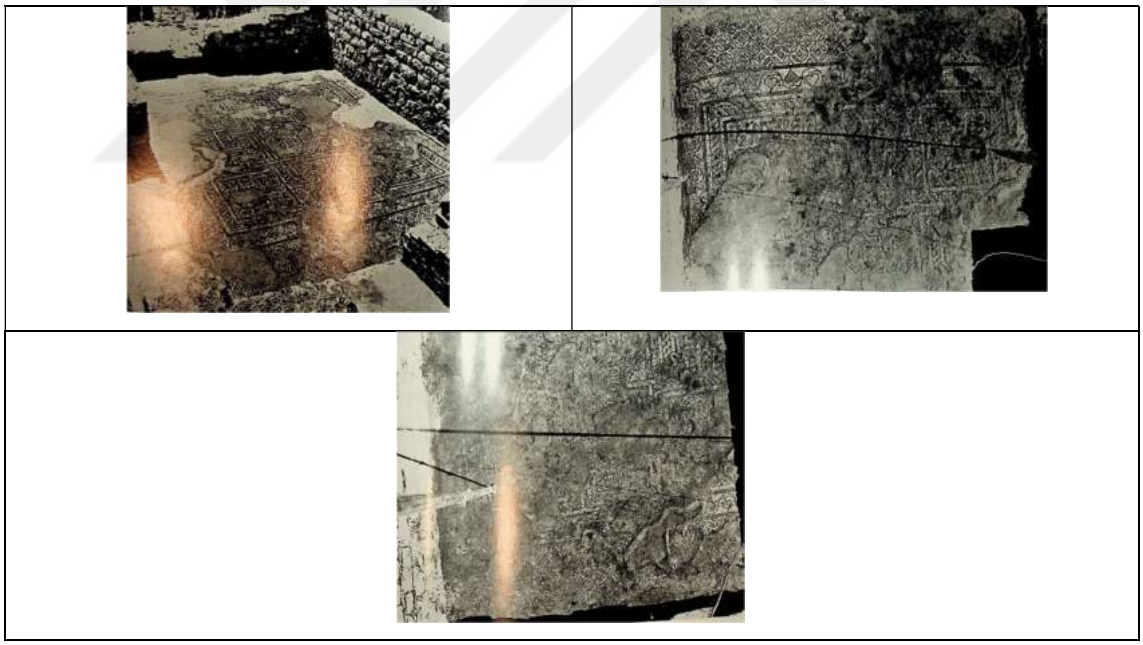
Colour: Polychrome

Material: Limestone

Motif type: Geometric (basic, star, diamond, lozenge)

Bibliography: Campbell 1991, 14; Scheibelreiter-Gail 2011, 200-201.

Catalogue no 107: *Complex Geometric Mosaic in Bishop's Palace in Aphrodisias*



Source: Campbell 1991, Plate 52, 53, 54

Building type/name: House/Complex Geometric Mosaic in Bishop's Palace in Aphrodisias (Geyre)

Architectural location: Room 3

Dating: 350-375

Technique: *Opus tesselatum*

Size: 4.80x8.45m

Tesserae density: 70T/dm^2
Colour: Polychrome
Material: Limestone
Motif type: Geometric (basic, diamond, guilloche, meander, rainbow, swastika?, star, Solomon's knot), floral/vegetal (ivy scroll)
Bibliography: Campbell 1991, 14-15; Scheibelreiter-Gail 2011, 200-201.

Catalogue no 108: *Geometric Mosaic in Tetrapylon House in Aphrodisias*

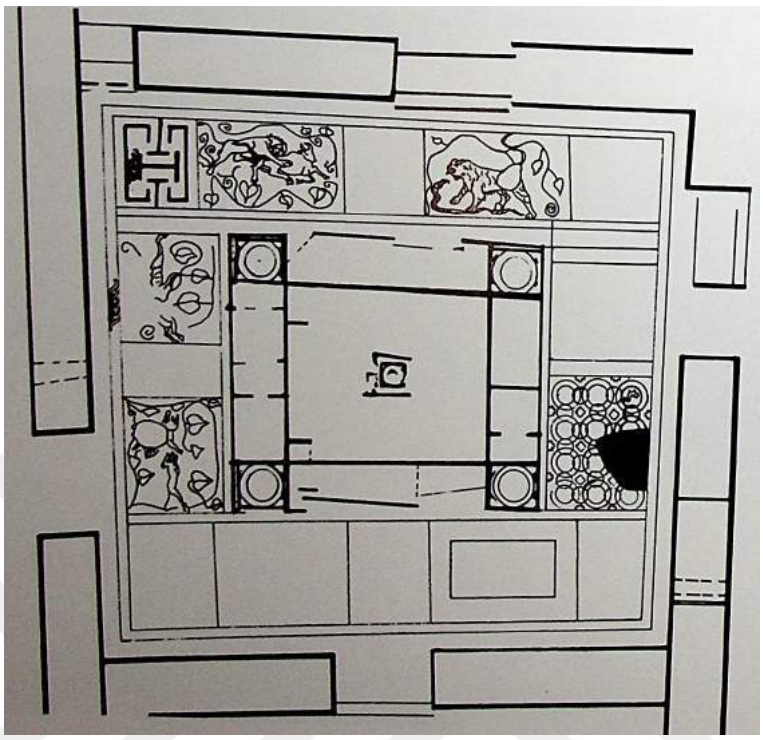


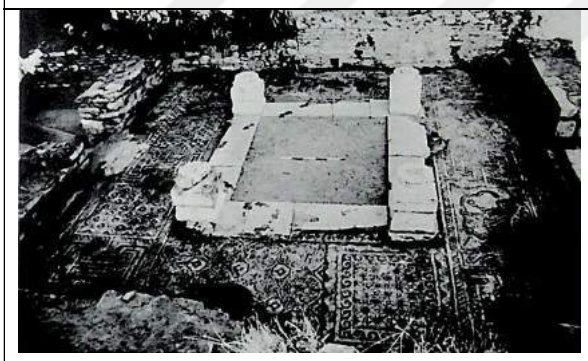
Source: Campbell 1991, Plate 56

Building type/name: House/Geometric Mosaic in Tetrapylon House in Aphrodisias (Geyre)
Architectural location: North Room
Dating: Early 5th century
Technique: *Opus tesselatum*
Size: 8.40-5.20m
Tesserae density: 75T/dm^2
Colour: Polychrome
Material: Limestone
Motif type: Geometric (basic, diamond, wave, meander, scale, guilloche)
Bibliography: Campbell 1991, 16-19; Scheibelreiter-Gail 2011, 206-208.

***Catalogue no 109**: Animal Mosaic in Tetrapylon House in Aphrodisias*

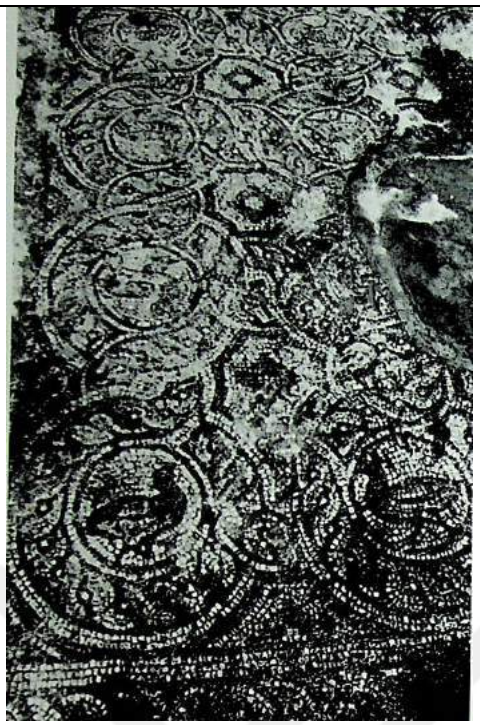
Plan of Tetrapylon House and its South Room













Source: Scheibelreiter-Gail 2011, 142, 443, 443, 444, 444; Campbell 1991, Plate 65.

Building type/name: House/Animal Mosaic in Tetrapylon House in Aphrodisias (Geyre)

Architectural location: South Room

Dating: Early 5th century

Technique: *Opus tesselatum*

Size: 8.40-8.15m

Tesserae density: 86T/dm^2

Colour: Polychrome

Material: Limestone

Motif type: Faunal (lion vs bull, tigress vs. snake, dog-hare-bird, leopard? vs. deer?, birds -partridges), geometric (basic, swastika meander, guilloche, ribbon, diamond, scale), floral/vegetal (vine scroll with heart shaped leaves, grapes)

Bibliography: Campbell 1991, 16-19; Scheibelreiter-Gail 2011, 206-208.

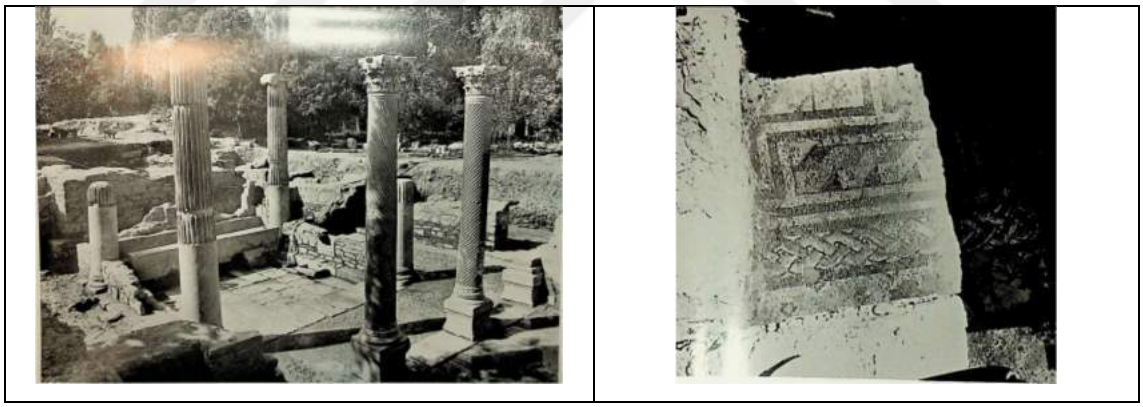
Catalogue no 110: *Mosaic of House 2 in Aphrodisias*



Source: Cambell 1991, Plate 70, 71, 72, 73, 74, 75, 76.

Building type/name:	House/ Mosaic of House 2 in Aphrodisias (Geyre)
Architectural location:	Room
Dating:	Mid 5th century
Technique:	*Opus tesselatum*
Size:	5.20x7.60m
Tesserae density:	65T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (swastika meander, lozenge, rainbow, guilloche, chevron, checkerboard), faunal (bird), floral/vegetal (vine scroll, rosette, leaves, tendrils, palmette, plant), inanimate (kantharos, lamp)
Bibliography:	Campbell 1991, 20-21; Scheibelreiter-Gail 2011, 201-202.

Catalogue no 111: *Geometric mosaic in Priest's House in Aphrodisias*



Source: Campbell 1991, Plate 78, Plate 80

Building type/name:	House/ Geometric mosaic in Priest's House (so-called Atriumhouse) in Aphrodisias (Geyre)
Architectural location:	Room 1
Dating:	Late 5th century
Technique:	*Opus tesselatum*
Size:	c. 2.40x1.50
Tesserae density:	65T/dm^2
Colour:	Polychrome

Material: Limestone

Motif type: Geometric (basic, crosslet, diamond, guilloche, swastika meander)

Bibliography: Campbell 1991, 22; Scheibelreiter-Gail 2011, 197-200.

Catalogue no 112*: Geometric Mosaic of Room 2 in Priest's House in Aphrodisias*



Source: Campbell 1991, Plate 81

Building type/name: House/ Geometric Mosaic of Room 2 in Priest's House (so-called Atriumhouse) in Aphrodisias (Geyre)

Architectural location: Room 2

Dating: Late 5th century

Technique: *Opus tesselatum*

Size: c. 2.50x2.50

Tesserae density: 64T/dm^2

Colour: Polychrome

Material: Limestone

Motif type: Geometric (basic, crosslet, blocks in perspective)

Bibliography: Campbell 1991, 22-23; Scheibelreiter-Gail 2011, 197-200.

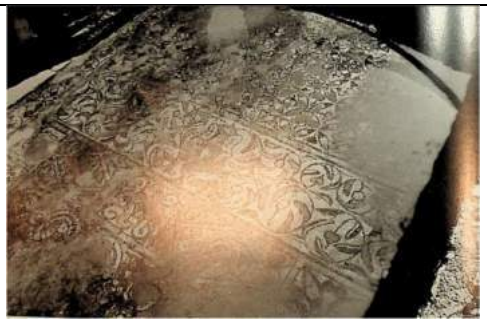
Catalogue no 113*: Atrium Mosaic of Priest's House in Aphrodisias*




Source: Campbell 1991, Plate 82, 84

Building type/name:	House/ Atrium Mosaic of Priest's House (so-called Atriumhouse) in Aphrodisias (Geyre)
Architectural location:	Room 3 (Atrium)
Dating:	Late 5th century
Technique:	*Opus tesselatum*
Size:	c.10.75x12.50m
Tesserae density:	65T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, guilloche, diamond, checkerboard), floral/vegetal (ivy leaf scroll)
Bibliography:	Campbell 1991, 23; Scheibelreiter-Gail 2011, 197-200.

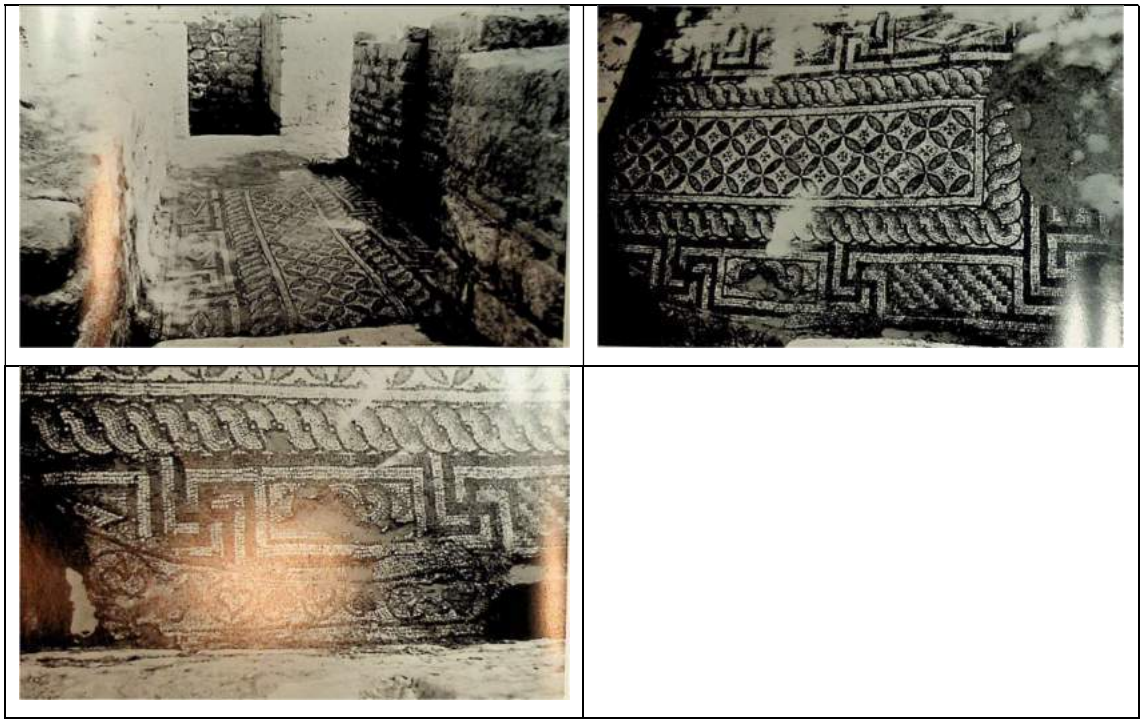
Catalogue no 114: *Vegetal Mosaic in Priest's House in Aphrodisias*




Source: Campbell 1991, Plate 89, 90

Building type/name:	House/ Vegetal Mosaic in Priest's House (so-called Atriumhouse) in Aphrodisias (Geyre)
Architectural location:	Room 4
Dating:	Late 5th century
Technique:	*Opus tesselatum*
Size:	c.11.25x4.50m
Tesserae density:	72T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, stepped pyramid, guilloche, basketweave, lozenge, diamond), floral/vegetal (ivy scroll, leaf, flower, palmette, scroll of laurel), inanimate (kantharos)
Bibliography:	Campbell 1991, 23-24; Scheibelreiter-Gail 2011, 197-200.

***Catalogue no 115**: Geometric Mosaic in Room 5 in Priest's House in Aphrodisias*



Source: Campbell 1991, Plate 91, 92, 93.

Building type/name: House/ Geometric Mosaic in Room 5 in Priest's House (so-called Atriumhouse) in Aphrodisias (Geyre)

Architectural location: Room 5

Dating: Late 5th century

Technique: *Opus tesselatum*

Size: c.1.50x2.00m

Tesserae density: 65T/dm^2

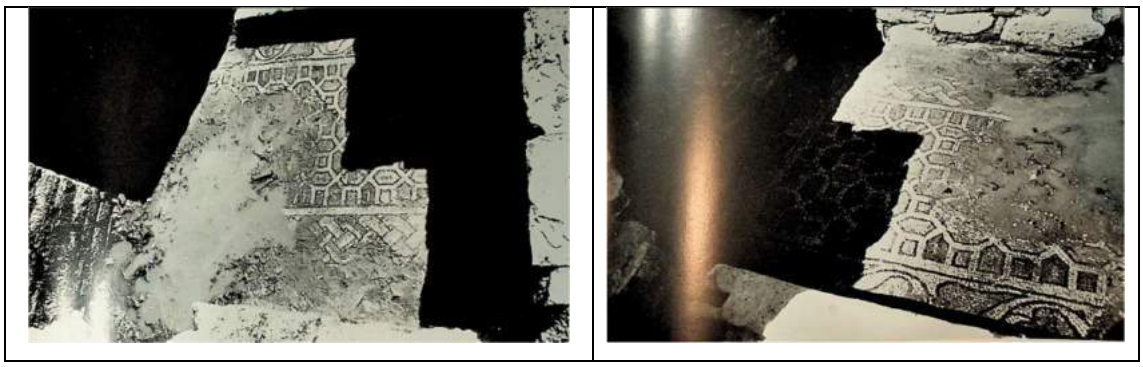
Colour: Polychrome

Material: Limestone

Motif type: Geometric (basic, swastika meander, zigzag in rainbow, lozenge, guilloche, crosslet), floral/vegetal (ivy scroll)

Bibliography: Campbell 1991, 25; Scheibelreiter-Gail 2011, 197-200.

***Catalogue no 116**: Mosaic of Room 6 in Priest's House (so-called Atriumhouse) in Aphrodisias*



Source: Campbell 1991, Plate 94, 95

Building type/name: House/ Mosaic of Room 6 in Priest's House (so-called Atriumhouse) in Aphrodisias (Geyre)

Architectural location: Room 6

Dating: Late 5th century

Technique: *Opus tesselatum*

Size: c.2.80x3.30m

Tesserae density: 65T/dm^2

Colour: Polychrome

Material: Limestone

Motif type: Geometric (basic, guilloche), vegetal (ivy scroll)

Bibliography: Campbell 1991, 25; Scheibelreiter-Gail 2011, 197-200.

Catalogue no 117 (no image available): *Opus Sectile in Priest's House in Aphrodisias*

Building type/name: House/ Opus Sectile in Priest's House (so-called Atriumhouse) in Aphrodisias (Geyre)

Architectural location: Room 7

Dating: Late 5th century

Technique: Opus sectile

Size: c.1.85x3.40m

Tesserae density: Not applicable

Colour: Bichrome

Material: Marble

Motif type: Geometric

Bibliography: Campbell 1991, 25-26; Scheibelreiter-Gail 2011, 197-200.

Catalogue no 118-1: *East Aisle Mosaic of Agora Basilica in Aphrodisias*








Source: Aphrodisias 2019 A Report on the Archaeological Field Season Fig 13, Aphrodisias 2019 A Report on the Archaeological Field Season Fig 7 (general, eye, ashlar wall, axe and. shield, box)

Catalogue no 118-2: *West Aisle Mosaics of Agora Basilica in Aphrodisias*





Source: Aphrodisias 2019 A Report on the Archaeological Field Season Fig 11; Campbell 1991, Plate 101-102-107

Building type/name:	Basilica/ Large Mosaic of Agora Basilica in Aphrodisias (Geyre)
Architectural location:	East aisle (fragmentary), west aisle (4 niches)
Dating:	365-380 (Campbell 1991)
Technique:	Opus tessalatum
Size:	Extant: 6.70x27.95m
Tesserae density:	36T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, bead and reel, stars, lozenges, checkerboard, chevron, stepped pyramid, pinwheel, wave, scale and ogive, ashlar pattern), floral (ivy leaf scroll), epigraphic (dedicatory)
Bibliography:	Campbell 1991, 28-29, Scheibelreiter-Gail 2011, 194-195; 41. KST 2019-4, 45-68.

Catalogue no 119: *Market Scene Mosaic in House by the city wall in Aphrodisias*



Source: Campbell 1991, Plate 113, 114, 117, 118

Building type/name:	House / Market Scene Mosaic in House by the city wall in Aphrodisias (Geyre)
Architectural location:	Room
Dating:	3rd or 4th quarter of 4th century
Technique:	*Opus tesselatum*
Size:	5.0x8.0m
Tesserae density:	Background: 64T/dm^2; geometric area: 110T/dm^2, figured area: 196/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, guilloche, lozenge, peltae), figural (men, boy), inanimate (table, fish on plate), floral/vegetal (heart-shaped ivy leaves).[3]
Bibliography:	Campbell 1991, 31-32; Scheibelreiter-Gail 2011, 202-203.

[3] Campbell 1991, 32: The motif might be depicting a simple domestic or market scene while it may be a symbolic or narrative motif as well. She rules out celebration of the eucharist due to the context.

4.8 Iasos – Muğla (Catalogue 120-121)

Catalogue no 120: *So-called Eastern Gate Complex Mosaic in Iasos*



Source: Scheibelreiter-Gail 2011, 588

Building type/name:	Gate complex/So-called Eastern Gate Complex Mosaic in Iasos
Architectural location:	Apsidal hall
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Trichrome, bichrome (black-white)
Material:	Limestone, marble
Motif type:	Geometric (basic, meander, rainbow, sawtooth), floral/vegetal (rosette, ivy scroll)
Bibliography:	Scheibelreiter-Gail 2011, 290-291.

Catalogue no 121 (no image available): *Search section D Mosaic at Isthmos in Iasos*

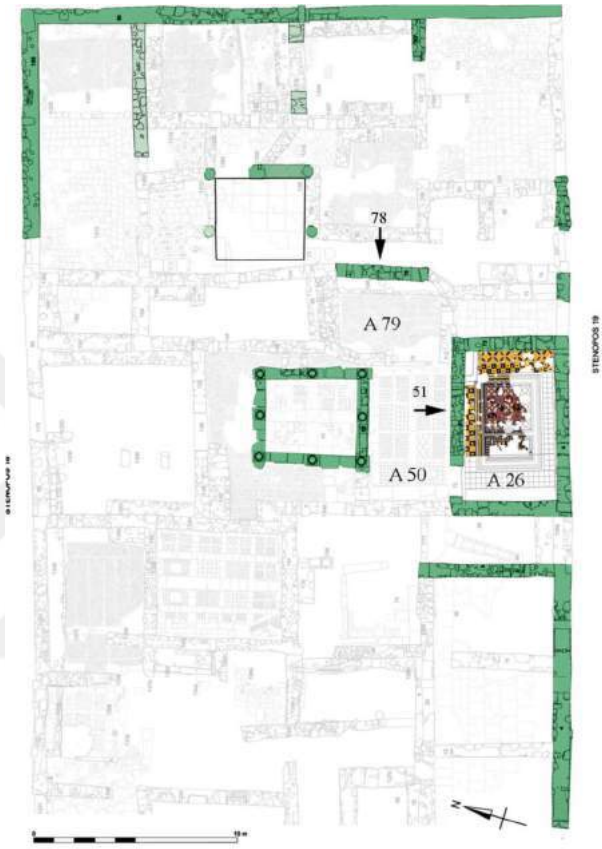
Building type/name:	Unavailable/Search section D Mosaic at Isthmos in Iasos
Architectural location:	Unavailable
Dating:	Late Antiquity
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Monochrome (White)
Material:	Limestone
Motif type:	Plain
Bibliography:	Scheibelreiter-Gail 2011, 291-292.

5 Phrygia Pacatiana (Catalogue no 122-127)

5.1 Hierapolis – Denizli (Catalogue no 122-123)

Catalogue no 122: *Mosaic with scene from the Iliad in the House of the Ionic Capitals in Hierapolis*

Drawing of the House of Ionic Capitals in Hierapolis







Source: Ruggiu 2012, 424; Uguryol 2013, 129; Ruggiu 2007 239, 236, 236, 238, 241.

Building type/name: House/ Mosaic with scene from the Iliad and geometric panel with athletes and animals in the House of the Ionic Capitals in Hierapolis (Pamukkale)

Architectural location: Reception room

Dating: 5th century

Technique: *Opus tesselatum*

Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, guilloche, star, checkerboard), figural (athletes, Breseis?, Ajax, Phoenix, Achilles?, Ulysses?), faunal (deer, dove, hare, lion), floral/vegetal (flower), epigraphic (identification)
Bibliography:	16. KST 1994-2, 345-360; 24. KST 2002-2, 415-422; Uguryol 2013, 125-132; Ruggiu 2007, 211-257.

Catalogue no 123: *Opus Sectile in the House of the Ionic Capitals in Hierapolis*



Source: Ruggiu 2012, 427, Ruggiu 2007 231.

Building type/name:	House/ *Opus Sectile* in the House of the Ionic Capitals in Hierapolis (Pamukkale)
Architectural location:	A 50, A 1239
Dating:	5th century
Technique:	*Opus sectile*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble
Motif type:	Geometric
Bibliography:	24. KST 2002-2, 415-422, Ruggiu 2007, 211-257.

5.2 Tripolis ad Meandrum – Denizli (Catalogue no 124-127)

Catalogue no 124: *Large Reception Room Mosaic from the House with mosaics in Tripolis ad Meandrum*

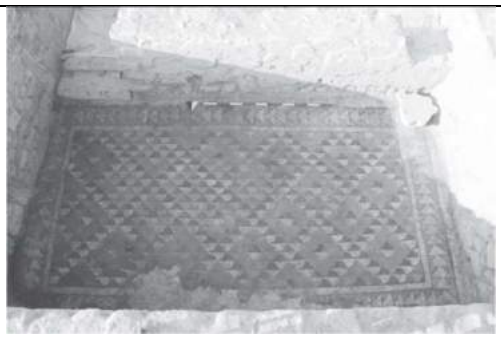




Source: 36. KST 2014-2, 649; http://cdn.pau.edu.tr/BIYS/siteler/tripolis/editor/2018%20Foto%C4%9Fraflar%C4%B1/Mozaikli%20Fig%C3%BCr%204.JPG

Building type/name:	House/ Large Reception Room Mosaic from the House with mosaics in Tripolis ad Meandrum (Buldan-Yenicekent)
Architectural location:	Room 1 (Large Reception Room)
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	7.75x6.65 m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, Solomon knot, diamond), floral/vegetal (florets, flowers)
Bibliography:	36. KST 2014-2, 633-650; 41. KST 2019-1, 315-336; Duman https://www.pau.edu.tr/tripolis/tr/sayfa/mozaikli-villa

Catalogue no 125: *Geometric Mosaic from House with mosaics in Tripolis ad Meandrum*




Source: 36. KST 2014-2, 650; https://www.pau.edu.tr/tripolis/tr/fotogaleri

Building type/name:	House/ (Buldan-Yenicekent)
Architectural location:	Room 2 (Smaller Reception Room)
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	3.30x6.10 m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, stepped)
Bibliography:	36. KST 2014-2, 633-650; 41. KST 2019-1, 315-336, Duman https://www.pau.edu.tr/tripolis/tr/sayfa/mozaikli-villa

Catalogue no 126: *Fragments from Room 7 in House with mosaics in Tripolis ad Meandrum*



Source: https://www.pau.edu.tr/tripolis/tr/sayfa/mozaikli-villa

Building type/name:	House/ Fragments from Room 7 in House with mosaics in Tripolis ad Meandrum (Buldan-Yenicekent)
Architectural location:	Room 7 (Smaller Room)
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	10x15 m.
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone
Motif type:	Geometric (basic), floral (ivy)
Bibliography:	Duman, https://www.pau.edu.tr/tripolis/tr/sayfa/mozaikli-villa

Catalogue no 127: *Agora Opus Sectile in Tripolis ad Meandrum*







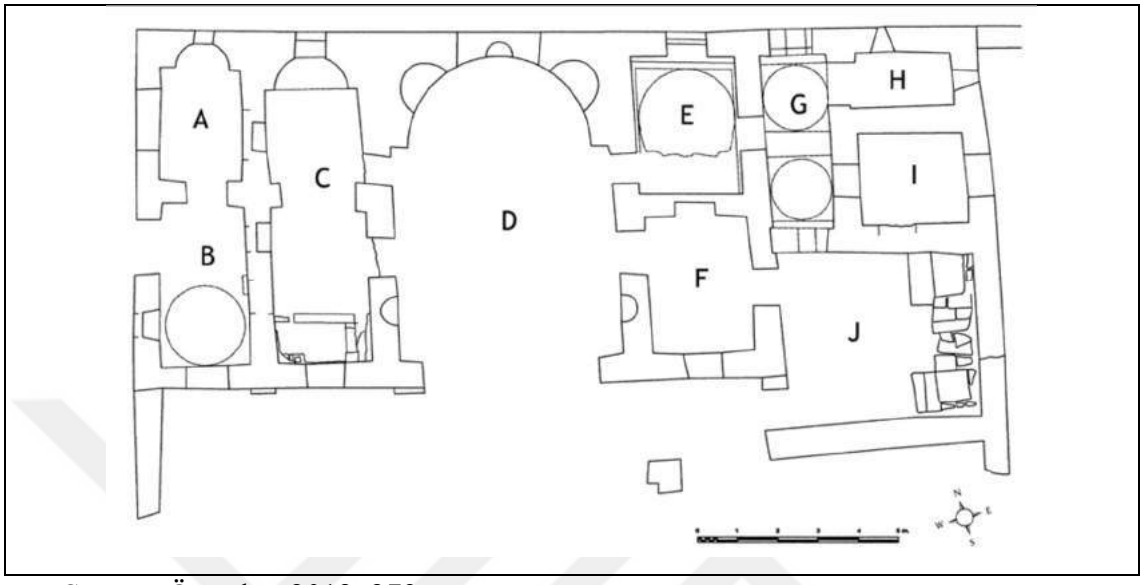
Source: 40. KST 2018-1, 342; Duman, http://cdn.pau.edu.tr/BIYS/siteler/tripolis/editor/2018%20Foto%C4%9Fraflar%C4%B1/Fig%C3%BCr%202.JPG,http://cdn.pau.edu.tr/BIYS/siteler/tripolis/tinyMCE/Yaplar_2015/AGORA_BATI_STOA.JPG

Building type/name:	Agora/ Agora *Opus Sectile* in Tripolis ad Meandrum (Buldan-Yenicekent)
Architectural location:	Agora
Dating:	4th century
Technique:	*Opus Sectile*
Size:	Unavailable
Tesserae density:	Not applicable
Colour:	Polychrome
Material:	Onyx
Motif type:	Geometric
Bibliography:	40. KST 2018-1, 325-344; 41. KST 2019-1, 315-336; Duman https://www.pau.edu.tr/tripolis/tr/sayfa/gec-roma-agorasi

6 Lycia (Catalogue no 128-141)

6.1 Olympos – Antalya (Catalogue no 128-133)

Catalogue no 128-133: *Plan of Building with Mosaics in Olympos*



Source: Öztaşkın 2012, 279.

Catalogue no 128: *Mosaic Fragments in The Building with Mosaics in Olympos*







Source: Öztaşkın *2011, 715, 716, 716, 716, 717*

Building type/name: House/2nd Floor Mosaic Fragments in The Building with Mosaics in Olympos

Architectural location: 2nd floor over Room E or Room F, last two: hallway and threshold?

Dating: Late 5th or early 6th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Limestone and coloured marble

Motif type: Geometric, scale pattern, faunal (bird, dug, heron, other animals), vegetal/floral (trellis)

Bibliography: Öztaşkın 2011, 709-721, Öztaşkın and Öztaşkın 2012, 329-346.

Catalogue no 129: *Kantharos Mosaic Fragments in The Building with Mosaics*





Source: Öztaşkın *2011, 717.*

Building type/name:	House/2nd Floor Kantharos Mosaic Fragments in The Building with Mosaics in Olympos
Architectural location:	2nd floor over Room G
Dating:	Late 5th or early 6th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone and coloured marble
Motif type:	Geometric, faunal (birds), vegetal/floral (fruits, leaves), inanimate (cantharos)
Bibliography:	Öztaşkın 2011, 709-721; Öztaşkın and Öztaşkın 2012, 329-346.

Catalogue no 130: *Seasons Mosaic Fragments in The Building with Mosaics*







Source: Öztaşkın *2011, 718-719.*

Building type/name: House/*2nd Floor Seasons Mosaic Fragments in The Building with Mosaics in Olympos*

Architectural location: 2nd floor (unspecified)

Dating: Late 5th or early 6th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Geometrical motifs: 51T/dm^2

Colour: Polychrome

Material: Limestone and coloured marble

Motif type: Geometric, personifications (summer, spring, Xaris-grace), faunal (mountain goat, rabbit), vegetal/floral (grape, grape leaves, flower), epigraphic (identification)

Bibliography: Öztaşkın 2011, 709-721; Öztaşkın and Öztaşkın 2012, 329-346.

Catalogue no 131: *Gazelle Mosaic Fragment in The Building with Mosaics in Olympos*



Source: Öztaşkın *2011, 714.*

Building type/name: House/ Gazelle Mosaic Fragment in The Building with Mosaics in Olympos

Architectural location: Room G

Dating: Late 5th or early 6th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

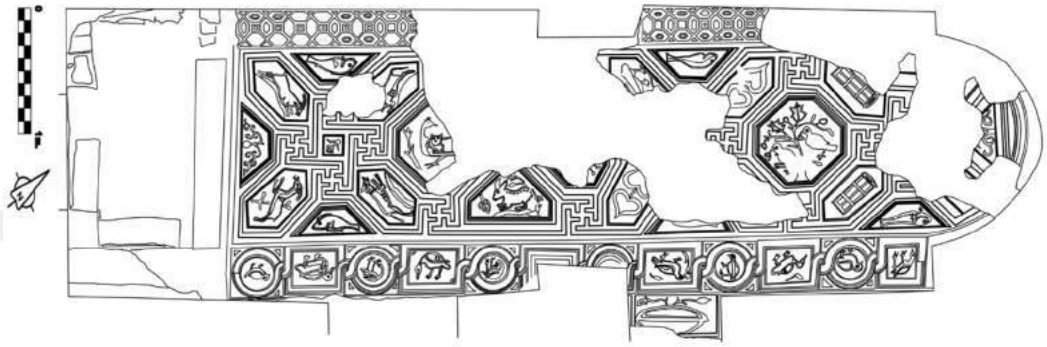
Material: Limestone and coloured marble

Motif type: Geometric, faunal (gazelle), vegetal/floral (leaves)

Bibliography: Öztaşkın 2011, 709-721; Öztaşkın and Öztaşkın 2012, 329-346.

Catalogue no 132: *Mosaic with animals in The Building with Mosaics in Olympos*

Drawing of Room C Mosaic in The Building with Mosaics in Olympos



















Source: Öztaşkın 2011*, 712, 713, 714.*

Building type/name: Bath & House/Mosaic with animals in The Building with Mosaics in Olympos

Architectural location: Room C

Dating: 3rd or 4th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

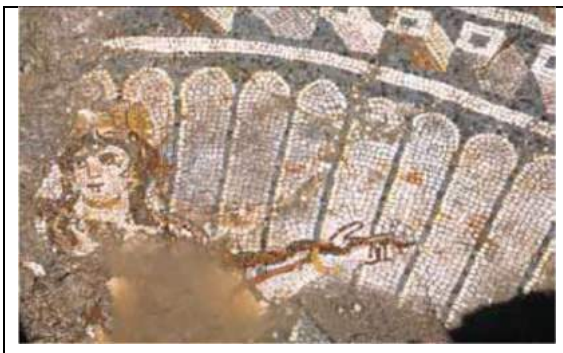
Colour: Polychrome

Material: Stone

Motif type: Geometric, faunal (birds, duck, thrush, cormorant, kid, fish, rabbit), vegetal/floral (trees, grape leaves, flowers), inanimate (traps or baskets, cantharos)

Bibliography: Öztaşkın 2011, 709-721; Öztaşkın and Öztaşkın 2012, 329-346.

Catalogue no 133: *Thalassa Mosaic in the Building with Mosaics in Olympos*





Source: Öztaşkın *2011, 711.*

Building type/name:	Bath & House/Thalassa Mosaic in the Building with Mosaics in Olympos
Architectural location:	Room D
Dating:	3rd or 4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone
Motif type:	Geometric, figural (Thalassa), faunal (snake or sea beast), inanimate (ship's wheel, oyster?)
Bibliography:	Öztaşkın 2011, 709-721; Öztaşkın and Öztaşkın 2012, 329-346.

6.2 Xanthos – Antalya (Catalogue no 134-141)

***Catalogue no 134**: Meleager and Atalanta Mosaic in the House of Meleager and Atalanta in Xanthos*



Atalanta and Meager Panel



Hunter and animal from Geometric Grid



Eirene and Europheia and Thetis and Achilles Panel



Source: Manière-Lévêque 2013, Plates 82, 82, 84, 82.

Building type/name: House/Meleager and Atalanta Mosaic in the House of Meleager and Atalanta in Xanthos

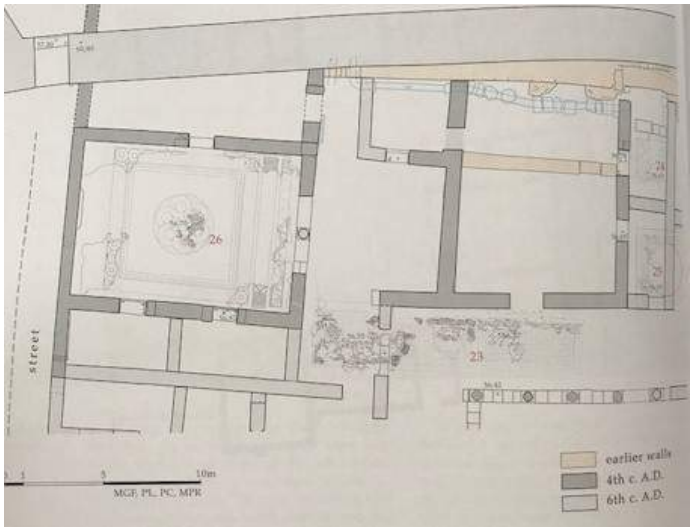
Architectural location: Room 5 S-O

Dating: 5th century

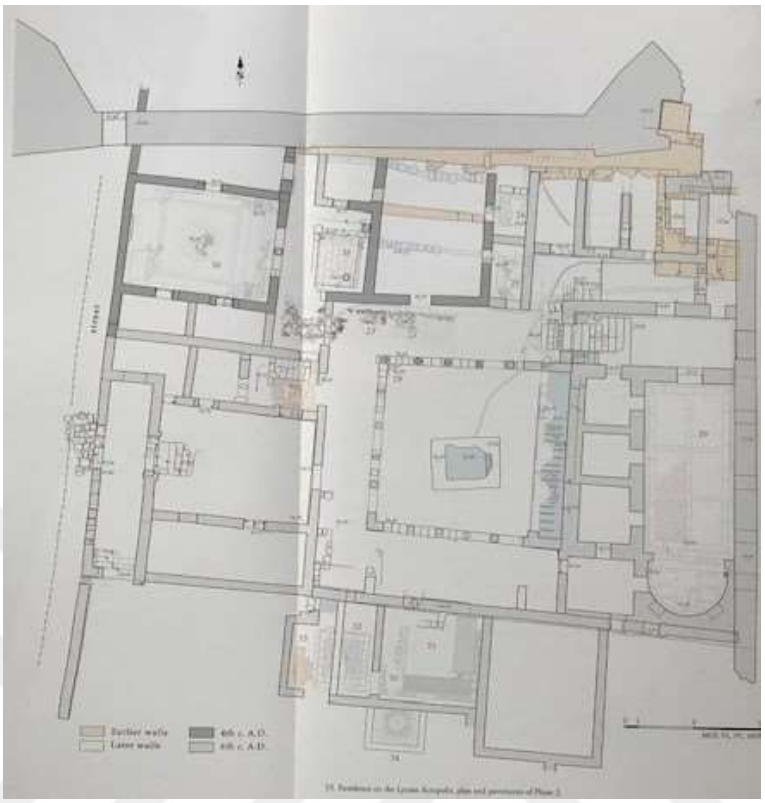
Technique:	*Opus tesselatum*
Size:	50sqm
Tesserae density:	Panel 1: 101-130 T/dm^2, Panel 2: 45-130T/dm^2, Panel 3: 54-158T/dm^2, Panel 4: 63-157T/dm^2
Colour:	Polychrome
Material:	Unavailable
Motif type:	Frame: Geometric (circular grid, swastika meander), Panel 1: Geometric (Solomon's knots, rosettes, checkerboard, peltas, lozenge), figural (hunter, fish holding figure), faunal (quadruped, ram, hound?, duck, goat, dolphin, bird), inanimate (vase, mask); Panel 2: figural (Meleager, Atalante), faunal (hound, boar), floral/vegetal (tree), epigraphic (identification), activity: hunt Panel 3: figural (Thetis, Achilles), inanimate (Styx's waters), epigraphic (identification), Panel 4: personifications (Eirene-peace and Euprepeia-suitability or propriety), epigraphic (identification)
Bibliography:	Des Courtils and Cavalier 2001, 148-171; Manière-Lévêque 2013, 62-75.

Catalogue no 135-141: *Geometric Mosaics of North-east Residence Phase 1 and 2 in Xanthos*

Plan of North-East House with Gallery-Phase 1



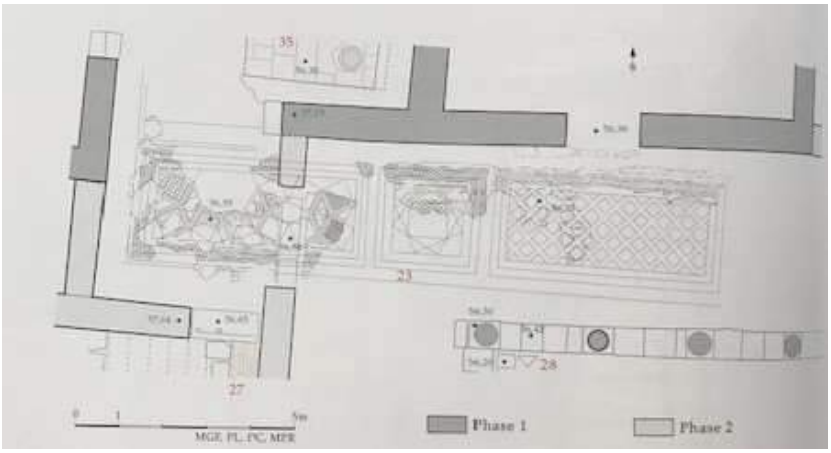
Plan of North-East House with Peristyle-Phase 2



Source: Manière-Lévêque 2013, Plate 12, Plate 33

Catalogue no 135: *Geometric Mosaics of the Gallery of the North-east Residence Phase 1 in Xanthos*

Plan of the gallery with mosaics





Source: Manière-Lévêque 2013, Plate 14, Plate 15

Building type/name: House/Geometric Mosaics of the Gallery of North-east House with Gallery on the Lycian Acropolis in Xanthos

Architectural location: Gallery

Dating: Late 4th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: 47T/dm^2

Colour: Polychrome

Material: Unavailable

Motif type: Geometric (basic, star, lozenge, rainbow pattern, guilloche, peltae, checkerboard)

Bibliography: Des Courtils and Cavalier 2001, 148-171; Manière-Lévêque 2007, 475-494; Manière-Lévêque 2013, 19-58.

Catalogue no 136: *Northern annex mosaics in NE House with Gallery in Xanthos*



Source: Manière-Lévêque 2013, Plate 22

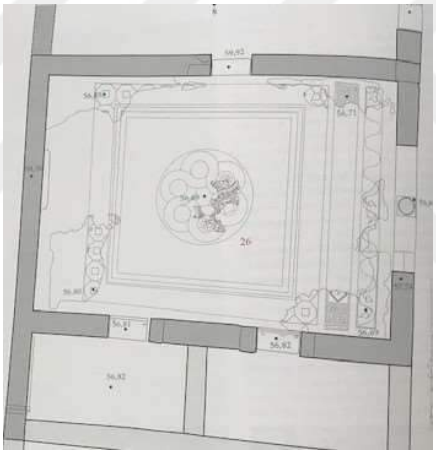
Building type/name: House/Northern annex mosaics in North-east House with Gallery on the Lycian Acropolis in Xanthos

Architectural location: Northeast Annex

Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	38T/dm^2
Colour:	Trichrome
Material:	Unavailable
Motif type:	Geometric (basic)
Bibliography:	Des Courtils and Cavalier 2001, 148-171; Manière-Lévêque 2007, 475-494; Manière-Lévêque 2013, 19-58.

Catalogue no 137: *Mosaics of principal room of NE House with gallery in Xanthos*

Plan of the Principal Room Mosaics





Source: Manière-Lévêque 2013, Plate 27, 29-30

Building type/name:	House/Geometric Mosaics in the principal room of North-east House with gallery on the Lycian Acropolis in Xanthos
Architectural location:	Principal room
Dating:	4th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: 52T/dm^2

Colour: Polychrome

Material: Unavailable

Motif type: Geometric (basic, meander, guilloche, waves, Solomon's knot), floral/vegetal (ivy scroll)

Bibliography: Des Courtils and Cavalier 2001, 148-171; Manière-Lévêque 2007, 475-494; Manière-Lévêque 2013, 19-58.

Catalogue no 138: *Southeast Annex Mosaics in NE House with Gallery in Xanthos*



Source: Manière-Lévêque 2013, Plate 25-26

Building type/name: House/Southeast Annex Mosaics in North-east House with Gallery on the Lycian Acropolis in Xanthos

Architectural location: Southeast Annex

Dating: 4th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

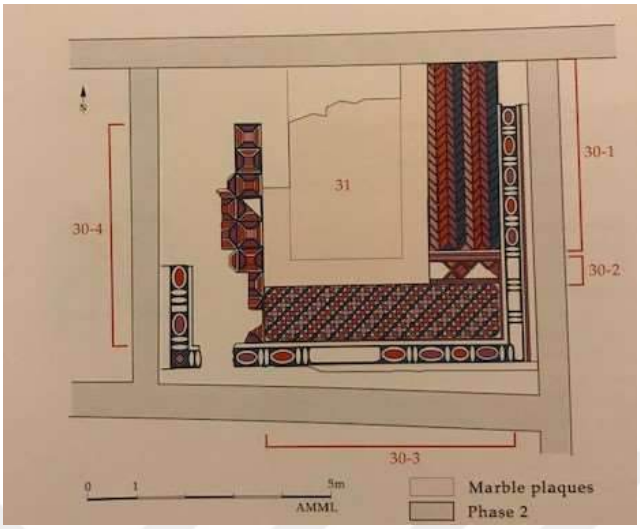
Material: Unavailable

Motif type: Geometric (guilloche), inanimate (kantharos?)

Bibliography: Des Courtils and Cavalier 2001, 148-171; Manière-Lévêque 2007, 475-494; Manière-Lévêque 2013, 19-58.

Catalogue no 139: *Triclinium in the NE House with peristyle in Xanthos*

Plan of Triclinium mosaics







Source: Manière-Lévêque 2013, Plate 49, 52, 53

Building type/name: House/Geometric Mosaics of the triclinium in the North-east House with peristyle on the Lycian Acropolis in Xanthos

Architectural location: Triclinium

Dating: Late 5th of early 6th century

Technique: *Opus tesselatum*
Size: Unavailable
Tesserae density: Unavailable
Colour: Polychrome
Material: Unavailable
Motif type: Geometric (3 panels in the form of U encircling white marble pavement: basic, chevron, hourglass, coffer)
Bibliography: Des Courtils and Cavalier 2001, 148-171; Manière-Lévêque 2007, 475-494; Manière-Lévêque 2013, 19-58.

Catalogue no 140: *Western Annex Mosaics of NE House with peristyle in Xanthos*



Source: Manière-Lévêque 2013, Plate 55

Building type/name: House/Western Annex Mosaics of North-east House with peristyle on the Lycian Acropolis in Xanthos
Architectural location: Western annex
Dating: Late 5th of early 6th century
Technique: *Opus tesselatum*
Size: Unavailable
Tesserae density: Unavailable
Colour: Trichrome
Material: Unavailable
Motif type: Geometric (basic, dog's tooth, peltas)
Bibliography: Des Courtils and Cavalier 2001, 148-171; Manière-Lévêque 2007, 475-494, Manière-Lévêque 2013, 19-58.

Catalogue no 141: *Bathing Room Mosaic of NE House with peristyle in Xanthos*



Source: Manière-Lévêque 2013, Plate 67

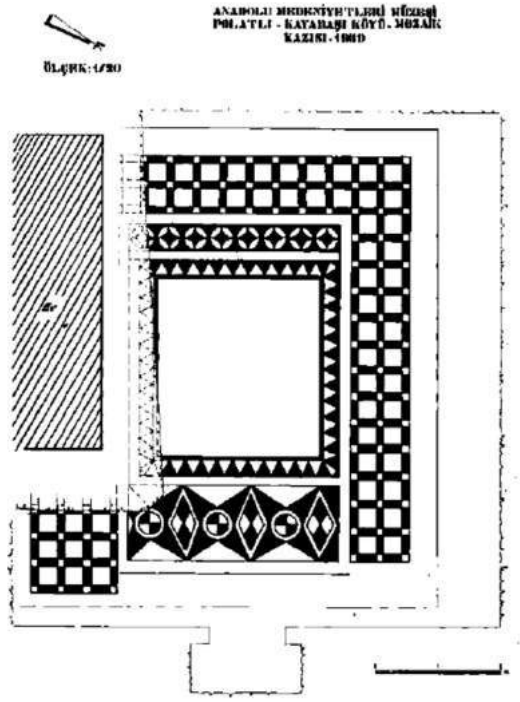
Building type/name:	Bath ? of House/Bathing Room Mosaic of North-east House with peristyle on the Lycian Acropolis in Xanthos
Architectural location:	Bathing Room
Dating:	Late 5th of early 6th century
Technique:	*Opus tesselatum*
Size:	2.51x1.20
Tesserae density:	Unavailable
Colour:	Bichrome
Material:	Unavailable
Motif type:	Geometric (swastika)
Bibliography:	Des Courtils and Cavalier 2001, 148-171; Manière-Lévêque 2007, 475-494; Manière-Lévêque 2013, 62-75.

7 Galatia (Catalogue no 142)

7.1 Ancyra – Ankara (Catalogue no 142)

Catalogue no 142: *Orpheus (?) Mosaic in Polatlı*

Plan of the Orpheus (?) Mosaic in Ankara Polatlı





Source: 1. MKKS 1990, 333;
http://www.envanter.gov.tr/anit/index/galeri/35486?page=0

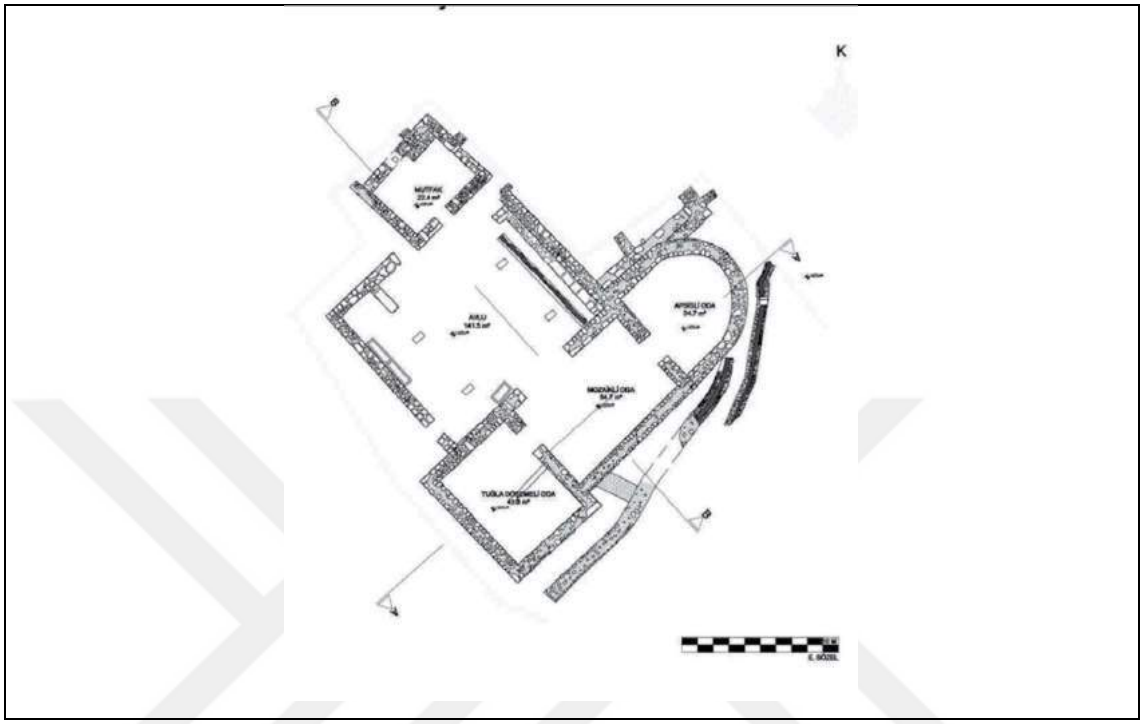
Building type/name:	Unavailable/Orpheus (?) Mosaic in Polatlı
Architectural location:	Unavailable
Dating:	300-350

Technique:	*Opus tesselatum*
Size:	7.40x6.40m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone
Motif type:	Geometric, faunal (bull, boar, wolf?, snake), floral/vegetal (rosette)
Bibliography:	1. MKKS 1990, 320-339.

8 Psidia (Catalogue no 143-160)

8.1 Pappa – Konya (Catalogue no 143-144)

Catalogue no 143-144: *Mosaics in House in Pappa*



Source: 26. MKKS 2017, 431

Catalogue no 143: *Figural Mosaic in House with mosaics in Pappa*











Source: https://www.milliyet.com.tr/gundem/konyada-yonca-tarlasinda-1400-yillik-mozaik-bulundu-2304674

Building type/name: House/ Figural Mosaic in House with mosaics in Pappa (Beyşehir)

Architectural location: Room (EAD: Triclinium?)

Dating: Early Byzantine

Technique: *Opus tesselatum*

Size: 9.25x6.1m

Tesserae density: Unavailable

Colour: Polychrome

Material: Stone

Motif type: Geometric, figural (hunter), faunal (fish, birds, gazelle, wild goat, lion, wounded lion, peacocks), floral/vegetal (acanthus leaves, walnut, acorn, pear, peach, apricot, radish, cabbage, hazelnut, peanut, flower, bunch of grapes); inanimate (vase, cup, two kantharos, tabula ansata, bird cage, basket), epigraphic (undeciphered)

Bibliography: 26. MKKS 2017, 417-438

Catalogue no 144: *Geometric Mosaic in House with mosaics in Pappa*



Source: 26. MKKS 2017, 435

Building type/name: House/ Geometric Mosaic in House with mosaics in Pappa (Beyşehir)

Architectural location: Room with apsis (below brick floor)

Dating: Early Byzantine

Technique: *Opus tesselatum*

Size: Room: 6.80x6.55m; 4.08x.3.92m

Tesserae density: Unavailable

Colour: Polychrome

Material: Stone

Motif type: Geometric

Bibliography: 26. MKKS 2017, 417-438

8.2 Sagalassos – Burdur (Catalogue no 145-160)

Catalogue no 145: *Renewed Mosaic Floor of Prytaneion in Sagalassos*





Source: 40. KST 2018-2, 485-506; https://interactive.archaeology.org/sagalassos/fieldnotes/?p=147

Building type/name: Prytaneion/Renewed Mosaic Floor of Prytaneion in Sagalassos (Ağlasun)

Architectural location: Peristyle court?

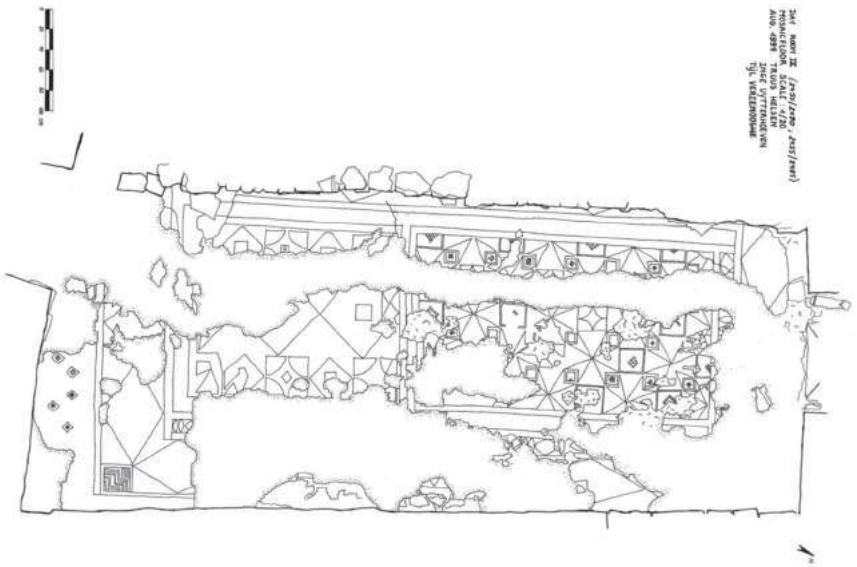
Dating: Renewal in 5th century

Technique:	*Opus tesselatum*
Size:	7x7m.
Tesserae density:	Unavailable
Colour:	Polychrome framed by bichrome
Material:	Limestone, sandstone
Motif type:	Geometric
Bibliography:	39. KST 2017-1, 211-238; 40. KST 2018-2, 485-506.

Catalogue no 146: *Second Mosaic of Room IX in Urban Mansion in Sagalassos*

Room IX (right) and Room X (left)





Source: Uytterhoeven et. al. 2013, 378, 380.

Building type/name: Bath of House/Second Mosaic of Room IX in Urban Mansion in Sagalassos (Ağlasun)

Architectural location: Room IX (*frigidarium -apodyterium*)

Dating: Late 4th or early 5th century

Technique: *Opus tesselatum*

Size: 7.05x3.50m

Tesserae density: Unavailable

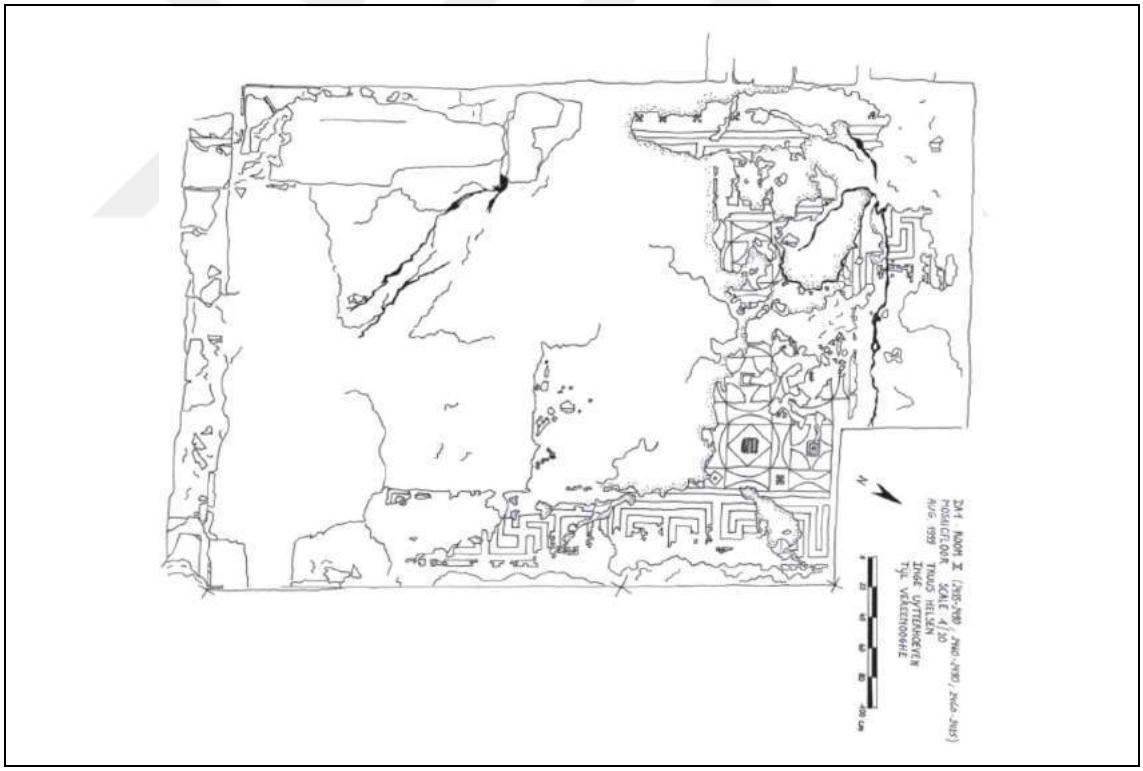
Colour: Polychrome

Material: Chert, sandstone, limestone

Motif type: Geometric (basic, lozenges, chevron)

Bibliography: Uytterhoeven et. al. 2013, 373-407.

Catalogue no 147: *Mosaic of Room X in Urban Mansion in Sagalassos*



Source: Uytterhoeven et. al. 2013, 381.

Building type/name: Bath of House/ Mosaic of Room X in Urban Mansion in Sagalassos (Ağlasun)

Architectural location: Room X (caldarium)

Dating: Late 4th or early 5th century

Technique: *Opus tesselatum*

Size:	Room: 8.40x3.70m; Mosaic: 5.40x3.70m[4]
Tesserae density:	Unavailable
Colour:	Trichrome
Material:	Chert, sandstone, limestone
Motif type:	Geometric (basic, swastika-meander)
Bibliography:	Uytterhoeven et. al. 2013, 373-407.

Catalogue no 148: *Geometric mosaic of Waiting Room in Urban Mansion in Sagalassos*



Source: Uytterhoeven et. al. 2013, 382.

Building type/name:	House/Geometric mosaic of Waiting Room in Urban Mansion in Sagalassos (Ağlasun)
Architectural location:	Waiting room LVI
Dating:	Late 4th or early 5th century
Technique:	*Opus tesselatum*
Size:	5.03x5.35m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Chert, sandstone, ceramics, marble
Motif type:	Geometric (basic, peltae, guilloche, chevron), floral/vegetal (stylised ivy leaf or heart)
Bibliography:	Uytterhoeven et. al. 2013, 373-407.

[4] Mosaic is paved partly, because there is bathtub.

Catalogue no 149: *Mosaic of Room L in Urban Mansion in Sagalassos*



Source: Uytterhoeven et. al. 2013, 381.

Building type/name:	House/Mosaic of Room L in Urban Mansion in Sagalassos (Ağlasun)
Architectural location:	Room L (apsidal reception room) on the second floor
Dating:	Late 4th or early 5th century
Technique:	*Opus tesselatum*
Size:	Room: 10.83x6.53, extant mosaic: 1.10x0.18m and fragments
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Chert, sandstone, ceramics, marble
Motif type:	Geometric (basic, swastika meander, guilloche, diagonal rainbow, quatrefoil)
Bibliography:	Uytterhoeven et. al. 2013, 373-407.

Catalogue no 150: *Mosaic of Corridor LVIII in Urban Mansion in Sagalassos*



Source: Uytterhoeven et. al. 2013, 383.

Building type/name: House/Mosaic of Corridor LVIII in Urban Mansion in Sagalassos (Ağlasun)
Architectural location: Corridor LVIII
Dating: Late 4th or early 5th century
Technique: *Opus tesselatum*
Size: 7.56x2.80m
Tesserae density: Unavailable
Colour: Polychrome
Material: Chert, sandstone, marble
Motif type: Geometric (basic, bead-and-reel, lozenge), inanimate (cross)
Bibliography: Uytterhoeven et. al. 2013, 373-407.

Catalogue no 151: *Mosaic of Space of LX in Urban Mansion in Sagalassos*



Source: Uytterhoeven et. al. 2013, 385.

Building type/name: House/Mosaic of Space of LX in Urban Mansion in Sagalassos (Ağlasun)
Architectural location: Space LX
Dating: Late 4th or early 5th century
Technique: *Opus tesselatum*
Size: 4.77x4.26m
Tesserae density: Unavailable
Colour: Polychrome
Material: Chert, sandstone, marble
Motif type: Geometric (basic, chessboard, hourglass, Solomon knot)
Bibliography: Uytterhoeven et. al. 2013, 373-407.

Catalogue no 152: *Mosaic of Vestibule XXXV in Urban Mansion in Sagalassos*



Source: Uytterhoeven et. al. 2013, 385.

Building type/name:	House/Mosaic of Vestibule XXXV in Urban Mansion in Sagalassos (Ağlasun)
Architectural location:	Vestibule XXXV
Dating:	Late 4th or early 5th century
Technique:	*Opus tesselatum*
Size:	3.26x3.22m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Chert, sandstone, marble
Motif type:	Geometric (basic, wave crest, spindles)
Bibliography:	Uytterhoeven et. al. 2013, 373-407.

Catalogue no 153: *Mosaic of Vestibule XVII in Urban Mansion in Sagalassos*



Source: Uytterhoeven et. al. 2013, 386.

Building type/name:	House/Mosaic of Vestibule XVII in Urban Mansion in Sagalassos (Ağlasun)

Architectural location:	Vestibule XVII
Dating:	Late 4th or early 5th century
Technique:	*Opus tesselatum*
Size:	10.05x4.70m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Chert, sandstone, marble
Motif type:	Geometric (basic, quatrefoils, peltae, swastika meander, chevrons, lozenge)
Bibliography:	Uytterhoeven et. al. 2013, 373-407.

Catalogue no 154: *Mosaic of Space XVIII in Urban Mansion in Sagalassos*



Source: Uytterhoeven et. al. 2013, 386.

Building type/name:	House/Mosaic of Space XVIII in Urban Mansion in Sagalassos (Ağlasun)
Architectural location:	Space XVIII (Separate room or part of corridor)
Dating:	Late 4th or early 5th century
Technique:	*Opus tesselatum*
Size:	1.95x0.80m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Chert, sandstone, ceramics, marble
Motif type:	Geometric (basic)
Bibliography:	Uytterhoeven et. al. 2013, 373-407.

Catalogue no 155: *Fragments of Upper Floor Mosaics in Urban Mansion in Sagalassos*

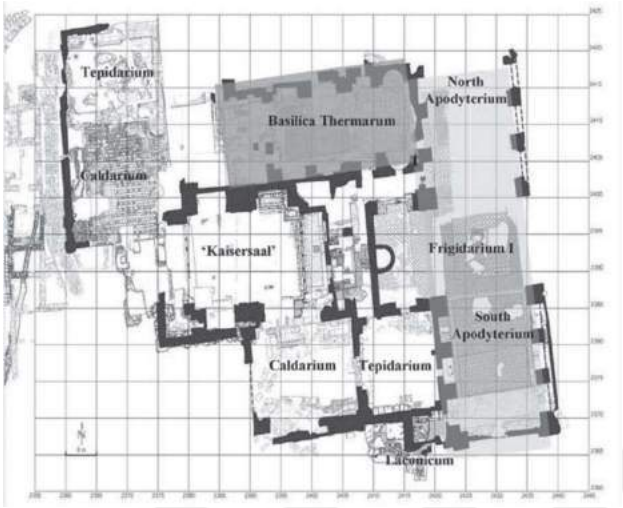


Source: Uytterhoeven et. al. 2013, 388.

Building type/name:	House/Fragments of Upper Floor Mosaics in Urban Mansion in Sagalassos (Ağlasun)
Architectural location:	Space LVII (upper floor of LI), Space LXIII (upper floor of Space LX), upper floor rooms of porticoes surrounding peristyle courtyard)
Dating:	Late 4th or early 5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Bichrome or Polychrome
Material:	Stone
Motif type:	Geometric (unavailable)
Bibliography:	Uytterhoeven et. al. 2013, 373-407.

Catalogue no 156-159: *Mosaics of the Bath in Sagalassos*

Plan of Sagalassos Bath



Source: 32. KST 2010-3, 277.

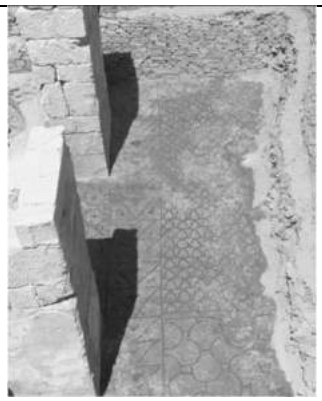
Catalogue no 156 (no image available): *Bichrome Mosaic in Dining Hall from Imperial Bath in Sagalassos*

Building type/name:	Bath/Bichrome Mosaic in Dining Hall from Imperial Bath in Sagalassos (Ağlasun)
Architectural location:	Dining Hall
Dating:	Late 4th or early 5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Bichrome
Material:	Unavailable
Motif type:	Geometric (unavailable), epigraphic (unavailable)
Bibliography:	32. KST 2010-3, 263-281.

Catalogue no 157: *Apodyterium Mosaic in Imperial Bath in Sagalassos*









Source: 35. KST 2013-2, 256; https://interactive.archaeology.org/sagalassos/fieldnotes/?p=147 ; 28. KST 2006-2, 335-334.

Building type/name: Bath/Apodyterium Mosaic of Frigidarium 1 in Imperial Bath in Sagalassos (Ağlasun)

Architectural location: Northern Apodyterium of Frigidarium I

Dating: 6th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Bichrome

Material: Unavailable

Motif type: Geometric (basic, scale)

Bibliography: 35. KST 2013-2, 242-260.

Catalogue no 158: *Opus Sectile in Frigidarium II in Imperial Bath in Sagalassos*





Source: https://interactive.archaeology.org/sagalassos/field08/stone.html

Building type/name: Bath/*Opus Sectile* in Frigidarium II in Imperial Bath in Sagalassos (Ağlasun)
Architectural location: Apodyterium of Frigidarium II
Dating: 4th century
Technique: *Opus sectile*
Size: Unavailable
Tesserae density: Not applicable
Colour: Polychrome
Material: Marble
Motif type: Geometric
Bibliography: https://interactive.archaeology.org/sagalassos/field08/stone.html

Catalogue no 159: *Opus Sectile in Imperial Bath in Sagalassos*

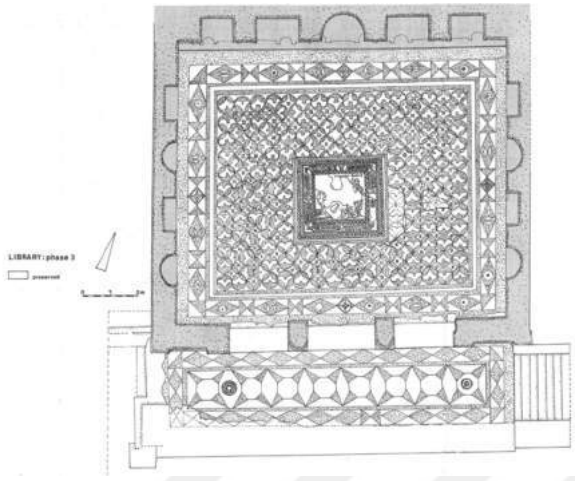


Source: https://interactive.archaeology.org/sagalassos/field08/stone.html

Building type/name: Bath/*Opus Sectile* in Imperial Bath in Sagalassos (Ağlasun)
Architectural location: Frigidarium II
Dating: 4th century
Technique: *Opus sectile*
Size: Unavailable
Tesserae density: Not applicable
Colour: Polychrome
Material: Marble
Motif type: Geometric
Bibliography: https://interactive.archaeology.org/sagalassos/field08/stone.html

Catalogue no 160: *Neon Library Mosaics*

Drawing of Neon Library Mosaics





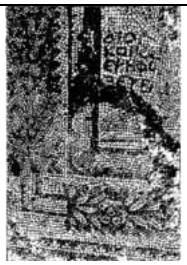












Source: Waelkens 2015, 250, 257, 258, 259; Waelkens 2000, 430, 439; 14. KST 1992-2, 349, 350.

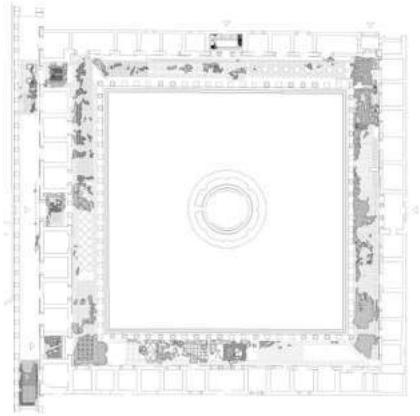
Building type/name:	Library/Neon Library Mosaics in Sagalassos (Ağlasun)
Architectural location:	Reading room and entrance
Dating:	Second half of the 4th century
Technique:	*Opus tesselatum*
Size:	Room: 11.80x9.90m; Entrance: 4m wide
Tesserae density:	Unavailable
Colour:	Predominantly Bichrome, emblema: polychrome
Material:	Limestone
Motif type:	Geometric, personification (seasons- one bust survived), figural (Thetis?, Achilles, Phoinix), floral/vegetal (garlands, flowers, pomegranates), epigraphic (identification, signature of Dioskoros)
Bibliography:	Waelkens et. all 2000, 419-447; Waelkens 2015, 215-259.

9 Pamphylia (Catalogue no 161-174)

9.1 Perge – Antalya (Catalogue no 161-173)

Catalogue no 161-165: *Mosaics of Macellum in Perge*

Drawing of Mosaics of Macellum in Perge



Source: Işıklıkaya 2010, Drawing 2.

Catalogue no 161: *Northern Exedra Mosaic of Macellum in Perge*







Source: Işıklıkaya 2010, Plate 19-20-21

Building type/name: Macellum/Northern Exedra Mosaic of Macellum in Perge

Architectural location: In the middle of shops in northern exedra

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size: 7.0x3.66m, figural part: 4.50x1.25m

Tesserae density: Outside the frame: 80T/dm^2; frame: 98-107T/ dm^2; central panel: 100-110T/dm^2

Colour: Polychrome

Material: Limestone, sandstone

Motif type: Geometric, figural part lost

Bibliography: Işıklıkaya 2010, 65-68.

Catalogue no 162: *Northwest Wing Entrance Mosaic of Macelleum in Perge*



Source: Işıklıkaya 2010, Plate 22, 69.

Building type/name: Macellum/ Northwest Wing Entrance Mosaic of Macellum in Perge

Architectural location: 2nd shop in northwest wing

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size: Room: 5.18x5.15m; Extant mosaic: 5.04x4.80m

Tesserae density: Outside the frame: 28-30T/dm^2; frame: 20-24T/ dm^2; central panel: 60T/dm^2

Colour: Polychrome

Material: Limestone, sandstone

Motif type: Geometric, floral (rosette)

Bibliography: Işıklıkaya 2010, 69-72.

Catalogue no 163: *West Wing Entrance Mosaic of Macelleum in Perge*




Source: Işıklıkaya 2010, Plate 23; 73.

Building type/name:	Macellum/ West Wing Entrance Mosaic of Macellleum in Perge
Architectural location:	Main entry to macellum
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	Room: 7.25x5.0m; Extant: 6.93x4.35m
Tesserae density:	Frame: 18-20T/ dm^2; central panel: 25-30T/dm^2
Colour:	Trichrome
Material:	Limestone, sandstone
Motif type:	Geometric, floral (ivy scroll)
Bibliography:	Işıklıkaya 2010, 73-75.

Catalogue no 164: *Southwest Wing Mosaic of Macelleum in Perge*






Source: Işıklıkaya 2010, Plate 25-24; 76.

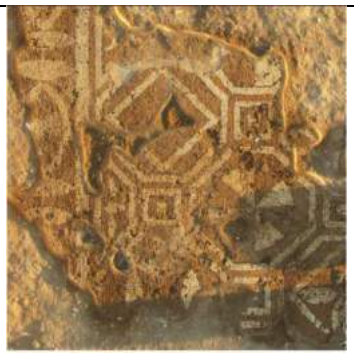
Building type/name:	Macellum/ Southwest Wing Mosaic of Macellum in Perge
Architectural location:	2nd shop of macelleum in the southwest
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	Extant: 4.86x4.28m
Tesserae density:	Outside the frame: 20T/ dm^2; frame: 20T/ dm^2; central panel: 20-24T/dm^2
Colour:	Trichrome
Material:	Limestone, sandstone
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 76-79.

Catalogue no 165-1: *Portico Mosaics of Macelleum in Perge*





























































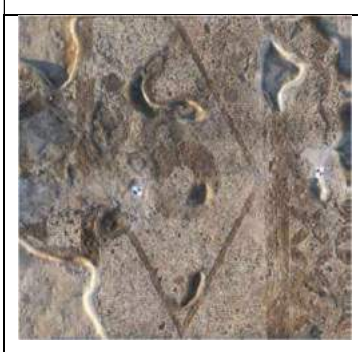
















Source*:* Işıklıkaya 2010, Plate 26; 83, Plate 27; 86, Plate 28; 89, Plate 29; 92, Plate 30; 95, Plate 31; 97, Plate 32; 100, Plate 33, 102; Plate 34, 105; Plate 35; 108, Plate 36; 111, 114, Plate 37, 118, Plate 38, 121, Plate 39, 124, Plate 40, 126, Plate 43; 141, 143, 145.

Building type/name: Macellum/ Portico Mosaics of Macellum in Perge

Architectural location: Porticos

Dating: 4th or 5th century

Technique: *Opus tesselatum* (with fish scale in eastern portico in front of Shop 18 and in entrance).

Size: North: 63.78x5.42m; East: 64.0x5.25m; South: 63.43x5.48m; West: 64.05x5.5m. Extant SW: 3.30mx13.37m; W: 18.62x 3.30m and 24.86x3.28cm; N: 2.85x2.43cm, 8.12x2.40m, 20.27x3.17m (in fragments), 18.28x3.14m (in fragments); NE: 3.80x5.20m; E: 7.26x3.50m, 1.13x3.0m, 4.0x3.18m, 9.36x1.40m, 8.57x3.85m, 7.0x3.87m, 19.0x3.88m; S: 6.51x0.89m, 1.80x0.66m, 1.30x3.40m, 8.32x3.32m, 3.30x1.0m, 3.30x2.86m, 3.32x1.88m, 1.36x2.0m, 1.45x4.46m. (Extant: 262 sqm out of 1,270sqm~20%)

Tesserae density: 18-25T/dm^2

Colour: Bichrome-Trichrome (red, white, blue with its hues)

Material: Limestone, sandstone, glass

Motif type: Geometric, figural (male in fragments in southern exedra in the southern portico), floral (rosettes, leaves, ivy scroll, heart-shaped leaves), inanimate (hearts, Malta cross)

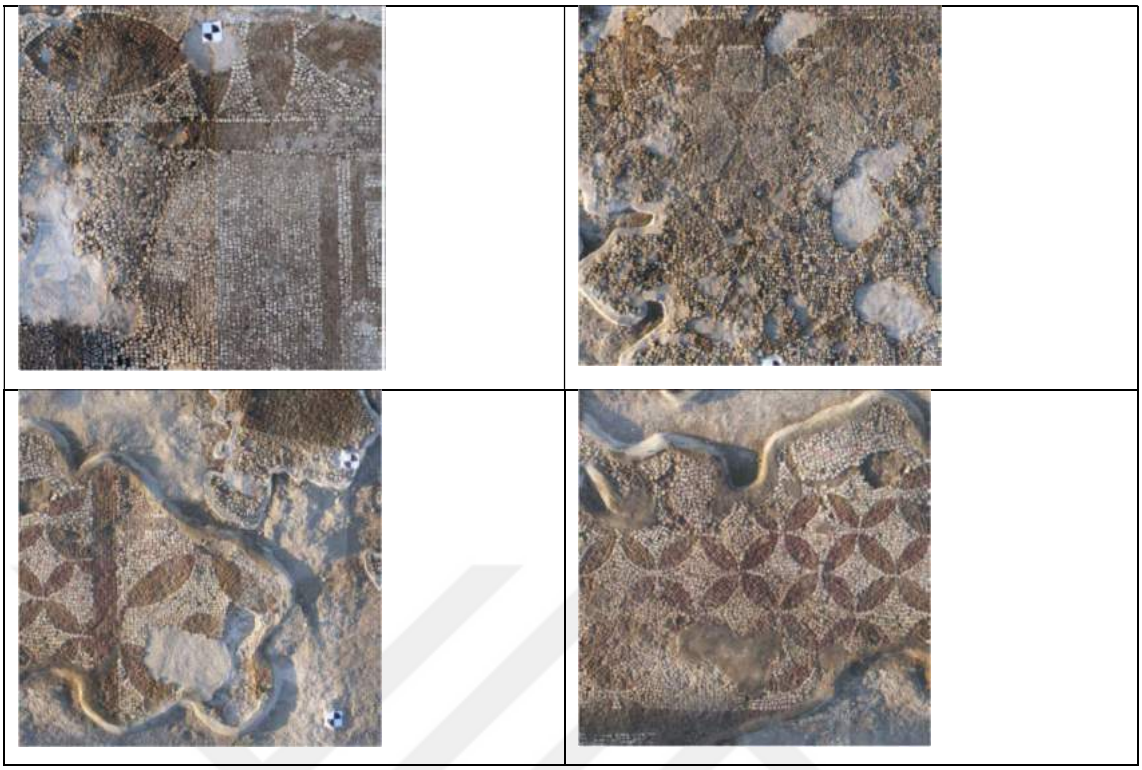
Bibliography: Işıklıkaya 2010, 80-146.

Catalogue no 165-2: *Figural Mosaic Among Portico Mosaics of Macellum in Perge*









Source: Işıklıkaya 2010, Plate 41-42; 128, 132, 134, 137, 139.

Building type/name: Macellum/ Figural Mosaic Among Portico Mosaics of Macellum in Perge

Architectural location: Southern exedra in the southern portico

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size: Panel and meander frame: 3.40x4.86m, Figural panel: 1.91x1.88m, Geometric Panel:1.92x1.46m.

Tesserae density: Border: 18-20T/dm^2; Internal border: 22T/dm^2; Figural panel ground (east): 42-45T/dm^2; Figural panel figural area (east): 60-68T/dm^2; Figural panel antique restoration (east): 18T/dm^2; Central panel (west): 22T/dm^2

Colour: Trichrome

Material: Limestone

Motif type: Geometric, figural (man in fragments-now lost), inanimate/faunal (vase?/animal), floral (tree trunk)

Bibliography: Işıklıkaya 2010, 128-131.

Catalogue no 166-1: *Stoa Diple Mosaic in front of Macellum Entrance B in Perge*

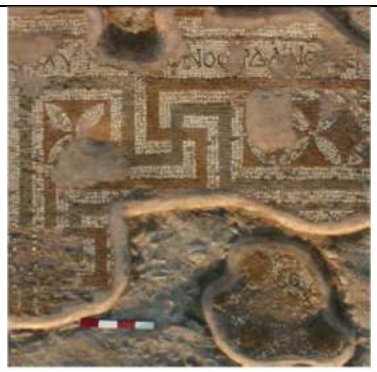


Source: Işıklıkaya 2010, Plate 44-45; 149.

Building type/name:	Portico or stoa diple/ Stoa Diple Mosaic in front of Macellum Entrance B in Perge
Architectural location:	Portico in the west of Macellum in front of Entrance B as part of colonnaded street
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	Extant: 4.81x1.45m.[5]
Tesserae density:	Border: 42-48T/dm^2; Central Panel: 50-63T/dm^2;
Colour:	Trichrome (with hues)
Material:	Limestone
Motif type:	Geometric, floral ((ivy?) scroll, rosette)
Bibliography:	Işıklıkaya 2010, 147-150.

[5] Total size of portico, which is estimated to be fully covered with mosaic, is 81.15x4.20m. (Işıklıkaya 2010, 147). There are five mosaic fragments.

Catalogue no 166-2: *Commercial Stoa Diple Mosaic in front of Macellum Shop 4 in Perge*

Source: Işıklıkaya 2010, Plate 46; 151.

Building type/name:	Portico or stoa diple/ Commercial Stoa Diple Mosaic in front of Macellum Shop 4 in Perge
Architectural location:	Portico in the west of Macellum as part of colonnaded street
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	Extant: 4.62x3.0m.
Tesserae density:	Border: 42-48T/dm^2; Central Panel: 50T/dm^2
Colour:	Trichrome.
Material:	Limestone
Motif type:	Geometric, floral (ivy scroll, rosette), epigraphic (commercial?)
Bibliography:	Işıklıkaya 2010, 147-148, 151-153.

Catalogue no 166-3: *Stoa Diple Mosaic in front of Macellum Shop 42 in Perge*



Source: Işıklıkaya 2010, Plate 47.

Building type/name:	Portico or stoa diple/ Stoa Diple Mosaic in front of Macellum Shop 42 in Perge
Architectural location:	Portico in the west of Macellum as part of colonnaded street;
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	Extant: 2.23x0.75m.
Tesserae density:	Border: 36T/dm^2; Central Panel: 40T/dm^2;
Colour:	Trichrome.
Material:	Limestone
Motif type:	Geometric, floral (ivy scroll, rosette)
Bibliography:	Işıklıkaya 2010, 147-148, 154-155.

Catalogue no 166-4: *Stoa Diple Mosaic in front of Macellum Shop 38 in Perge*






Source: Işıklıkaya 2010, Plate 48-49-50; 156, 159.

Building type/name:	Portico or stoa diple/ Stoa Diple Mosaic in front of Macellum Shop 38 in Perge
Architectural location:	Portico in the west of Macellum as part of colonnaded street;
Dating:	4th or 5th century
Technique:	*Opus tesselatum*, fish-scale
Size:	Extant: 4.85x2.96m.
Tesserae density:	Border: 36T/dm^2; Central Panel: 40T/dm^2;
Colour:	Trichrome.
Material:	Limestone
Motif type:	Geometric, epigraphic (commercial?)
Bibliography:	Işıklıkaya 2010, 147-148, 156-160.

***Catalogue no 167**: Eastern Square/Southern Basilica Portico Mosaics in Perge*



Source: Işıklıkaya 2010, Plate 55

***Catalogue no 167-1**: Eastern Square Portico Mosaic with Inscription in Perge*



Source: Işıklıkaya 2010, Plates 56-57, 176.

Building type/name:	Portico/Eastern Square Portico Mosaic with Inscription to the northern entrance of Southern Basilica in Perge
Architectural location:	Portico to the northern entrance of Southern Basilica
Dating:	425-500
Technique:	*Opus tesselatum*
Size:	Extant: 5.80x2.65m; inscription: 2.63x0.97m.[6]
Tesserae density:	Border: 30-32T/dm^2; Central Panel: 28-30T/dm^2; Inscription: 37-38T/dm^2
Colour:	Trichrome.
Material:	Limestone, terracotta
Motif type:	Geometric, epigraphic (dedicatory)
Bibliography:	Işıklıkaya 2010, 174-178.

[6] Total size of mosaic pavement is 24.22x4.50m. (Işıklıkaya 2010, 175).

***Catalogue no 167-2**: Eastern Square Geometric Mosaic in Perge*




Source: Işıklıkaya 2010, Plate 58; 179

Building type/name:	Portico//Eastern Square Geometric Mosaic to the northern entrance of Southern Basilica in Perge
Architectural location:	Portico to the northern entrance of Southern Basilica
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	4.20x2.65m.
Tesserae density:	Border: 32T/dm^2; Central Panel: 30-32T/dm^2
Colour:	Trichrome.
Material:	Limestone, terracotta
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 174-175, 179-181.

***Catalogue no 167-3**: Eastern Square Mosaic with Inscription in Medallion*






Source: Işıklıkaya 2010, Plate 59-60-61; 182

Building type/name: Portico//Eastern Square Mosaic with Inscription in Medallion to the northern entrance of Southern Basilica in Perge

Architectural location: Portico to the northern entrance of Southern Basilica

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size: 3.42x3.00m.

Tesserae density: Border: 57-58T/dm^2; Central Panel: 57T/dm^2

Colour: Polychrome.

Material: Limestone, terracotta

Motif type: Geometric, inanimate (cross), epigraphic (dedicatory)

Bibliography: Işıklıkaya 2010, 174-175, 182-184.

Catalogue no 167-4*: Eastern Square Geometric Mosaic framed with wave crest in Perge*



Source: Işıklıkaya 2010, Plate 62; 185

Building type/name: Portico//Eastern Square Geometric Mosaic framed with wave crest to the northern entrance of Southern Basilica in Perge

Architectural location: Portico to the northern entrance of Southern Basilica

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size:	6.0x3.00m.
Tesserae density:	External border: 53-54T/dm^2; Border: 57-63T/dm^2; Central Panel: 53-57T/dm^2
Colour:	Polychrome.
Material:	Limestone, terracotta
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 174-175, 185-187.

Catalogue no 167-5: *Eastern Square Geometric Mosaic framed with ivy scroll in Perge*



Source: Işıklıkaya 2010, Plate 63; 188

Building type/name:	Portico//Eastern Square Geometric Mosaic framed with ivy scroll to the northern entrance of Southern Basilica in Perge
Architectural location:	Portico to the northern entrance of Southern Basilica
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	2.58x2.57m.
Tesserae density:	External border: 52T/dm^2; Border: 50-53T/dm^2; Central Panel: 54T/dm^2
Colour:	Trichrome.
Material:	Limestone, terracotta
Motif type:	Geometric, floral (ivy scroll, leaves)
Bibliography:	Işıklıkaya 2010, 174-175, 188-190.

Catalogue no 168-1: *Portico Mosaics in Palaestra in Perge*




Source: Işıklıkaya 2010, Plate 69; 205.

Building type/name:	Portico/Eastern Portico Mosaic of Palaestra in the Southern Bath in Perge
Architectural location:	Portico in the north of propylon area
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	3.55x6.92m.[7]
Tesserae density:	Border: 47T/dm^2; Central Panel: 45-46T/dm^2
Colour:	Trichrome.
Material:	Limestone, sandstone
Motif type:	Geometric, floral (four-petal clover)
Bibliography:	Işıklıkaya 2010, 203-206.

Catalogue no 168-2: *Eastern Portico Mosaic with Garland of Palaestra in the Southern Bath in Perge*




Source: Işıklıkaya 2010, Plate 70; 207.

Building type/name:	Portico/Eastern Portico Mosaic with Garland of Palaestra in the Southern Bath in Perge
Architectural location:	Portico in front of the propylon area

[7] Total size of eastern portico is 36.85x4.68m. (Işıklıkaya 2010, 204).

Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	3.51x3.45m.
Tesserae density:	Border: 47T/dm^2; Central Panel: 46T/dm^2
Colour:	Polychrome.
Material:	Limestone, sandstone
Motif type:	Geometric, floral (garland)
Bibliography:	Işıklıkaya 2010, 203-204, 207-209.

Catalogue no 168-3*: Eastern Portico Fishscale Mosaic of Palaestra in the Southern Bath in Perge*





Source: Işıklıkaya 2010, Plate 71; 210.

Building type/name:	Portico/Eastern Portico Fishscale Mosaic of Palaestra in the Southern Bath in Perge
Architectural location:	Portico in the south of the propylon area
Dating:	4th or 5th century
Technique:	*Opus tesselatum*, fish-scale
Size:	Extant: 3.37x9.52m.

Tesserae density:	Border: 47T/dm^2; Central Panel: 45T/dm^2
Colour:	Polychrome.
Material:	Limestone, sandstone
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 203-204, 210-212.

Catalogue no 168-4: *Eastern Portico Octagonal Mosaic of Palaestra in the Southern Bath in Perge*




Source: Işıklıkaya 2010, Plate 71; 213

Building type/name:	Portico/Eastern Portico Octagonal Mosaic of Palaestra in the Southern Bath in Perge
Architectural location:	Portico
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	Extant: 3.42x0.71m.
Tesserae density:	Central Panel: 45T/dm^2
Colour:	Trichrome.
Material:	Limestone, sandstone
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 203-204, 213-214.

Catalogue no 168-5: *Eastern Portico Mosaic Fragment of Palaestra with ivy scroll in the Southern Bath in Perge*




Source: Işıklıkaya 2010, Plate 71; 215

Building type/name: Portico/Eastern Portico Mosaic Fragment of Palaestra with ivy scroll in the Southern Bath in Perge

Architectural location: Portico

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size: Extant: 3.42x0.55m.

Tesserae density: Central Panel: 45T/dm^2

Colour: Trichrome.

Material: Limestone, sandstone

Motif type: Geometric, floral (ivy scroll)

Bibliography: Işıklıkaya 2010, 203-204, 215-216.

Catalogue no 168-6*: South-eastern Corner Portico Mosaic of Palaestra in the Southern Bath in Perge*





Source: Işıklıkaya 2010, Plate 72; 217

Building type/name: Portico/South-eastern Corner Portico Mosaic of Palaestra in the Southern Bath in Perge

Architectural location: Portico

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size: 3.45x4.22m.

Tesserae density: External border: 42T/dm^2; Border: 44T/dm^2; Central Panel: 45-46T/dm^2

Colour:	Polychrome.
Material:	Limestone, sandstone
Motif type:	Geometric, floral (rosette), fish-scale
Bibliography:	Işıklıkaya 2010, 203-204, 217-219.

Catalogue no 168-7*: South-eastern Passageway Portico Mosaic of Palaestra in the Southern Bath in Perge*



Source: Işıklıkaya 2010, Plate 72; 220

Building type/name:	Portico/South-eastern Passageway Portico Mosaic of Palaestra in the Southern Bath in Perge
Architectural location:	Northern end of the passageway of the eastern portico
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	0.70x3.34m.[8]
Tesserae density:	Central Panel: 45T/dm^2
Colour:	Trichrome
Material:	Limestone, sandstone
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 203-204, 220-221.

[8] Total size of eastern portico is 36.85x4.68m, southern portico is measured as 35.70x3.75m. (Işıklıkaya 2010, 204).

Catalogue no 168-8: *South Portico Mosaic of Palaestra in the Southern Bath in Perge*



Source: Işıklıkaya 2010, Plate 73; 222

Building type/name:	Portico/South Portico Mosaic of Palaestra in the Southern Bath in Perge
Architectural location:	Portico in front and northeast of Room 5
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	4.12x2.33m.[9]
Tesserae density:	External border: 16-18T/dm^2; Border: 32-33T/dm^2; Central Panel: 33-35T/dm^2
Colour:	Trichrome
Material:	Limestone, sandstone
Motif type:	Geometric, floral (three-petal rosette)
Bibliography:	Işıklıkaya 2010, 203-204, 222-223.

[9] Total size of southern portico is 35.70x3.75m. (Işıklıkaya 2010, 204).

Catalogue no 168-9: *South Portico Mosaic of Palaestra in the Southern Bath in Perge*



Source: Işıklıkaya 2010, Plate 73; 224

Building type/name:	Portico/South Portico Mosaic of Palaestra in the Southern Bath in Perge
Architectural location:	Portico in front of Room 5
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	1.59x1.90m.
Tesserae density:	Border: 32-33T/dm^2; Central Panel: 34T/dm^2
Colour:	Trichrome
Material:	Limestone, sandstone, terracotta
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 203-204, 224-225.

Catalogue no 168-10: *South Portico Mosaic of Palaestra in the Southern Bath in Perge*





Source: Işıklıkaya 2010, Plate 74; 226

Building type/name:	Portico/South Portico Mosaic of Palaestra in the Southern Bath in Perge
Architectural location:	Portico in front of Room 5, western part
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	5.10x2.35m.
Tesserae density:	External border: 16-18T/dm^2; Border: 32-33T/dm^2; Central Panel: 37-39T/dm^2
Colour:	Trichrome
Material:	Limestone, sandstone, pebble, terracotta
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 203-204, 226-227.

Catalogue no 168-11: *South Portico Mosaic of Palaestra in the Southern Bath in Perge*





Source: Işıklıkaya 2010, Plate 74; 228

Building type/name:	Portico/South Portico Mosaic of Palaestra in the Southern Bath in Perge
Architectural location:	Portico between Room 4 and 5
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	4.73x2.34m.[10]
Tesserae density:	External border: 16-18T/dm^2; Border: 32-33T/dm^2; Central Panel: 35T/dm^2
Colour:	Trichrome
Material:	Limestone, sandstone, pebble, terracotta
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 203-204, 228-229.

[10] See footnote 10 above.

Catalogue no 168-12: *South Portico Mosaic of Palaestra in the Southern Bath in Perge*



Source: Işıklıkaya 2010, Plate 75; 230, 232

Building type/name:	Portico/South Portico Mosaic of Palaestra in the Southern Bath in Perge
Architectural location:	Portico in front of Room 4
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	1.61x2.34m, 6.88x2.34m.
Tesserae density:	External border: 16-18T/dm^2; Border: 32-33T/dm^2; Central Panel: 33-35T/dm^2
Colour:	Trichrome
Material:	Limestone, sandstone, pebble, terracotta
Motif type:	Geometric, floral (four-petal rosette)
Bibliography:	Işıklıkaya 2010, 203-204, 230-233.

Catalogue no 168-13*: Southwestern Corner Portico Mosaic of Palaestra in the Southern Bath in Perge*




Source: Işıklıkaya 2010, Plate 76; 234

Building type/name:	Portico/Southwestern Corner Portico Mosaic of Palaestra in the Southern Bath in Perge
Architectural location:	Portico in front of the western door to frigidarium
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	2.53x2.48m.[11]
Tesserae density:	External border: 16-18T/dm^2; Border: 32-33T/dm^2; Central Panel: 38T/dm^2
Colour:	Trichrome
Material:	Limestone, sandstone, pebble
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 203-204, 234-235.

Catalogue no 168-14: *Western Portico Mosaic of Palaestra in the Southern Bath in Perge*




Source: Işıklıkaya 2010, Plate 77; 236

[11] Total sizes of southern and western porticos are 35.70x3.75m and 36.10x3.90-4.16m, respectively. (Işıklıkaya 2010, 204).

Building type/name: Portico/Western Portico Mosaic of Palaestra in the Southern Bath in Perge

Architectural location: Portico

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size: 2.40x5.24m.[12]

Tesserae density: External border: 17-18T/dm^2; Border: 32-33T/dm^2; Central Panel: 41T/dm^2

Colour: Trichrome

Material: Limestone, sandstone, pebble, terracotta

Motif type: Geometric

Bibliography: Işıklıkaya 2010, 203-204, 236-237.

Catalogue no 168-15: *Restored Western Portico Mosaic of Palaestra in the Southern Bath in Perge*





Source: Işıklıkaya 2010, Plate 78; 238

Building type/name: Portico/Restored Western Portico Mosaic of Palaestra in the Southern Bath in Perge

Architectural location: Portico

Dating: 4th or 5th century

[12] Total size of western porticos is 36.10x3.90-4.16m. (Işıklıkaya 2010, 204).

Technique:	*Opus tesselatum*
Size:	1.78x2.45m.[13]
Tesserae density:	External border: 17-18T/dm^2; Border: 32-33T/dm^2; Central Panel: 38-42T/dm^2; Restored border: 29T/dm^2; Restored Central Panel: 52T/dm^2
Colour:	Trichrome
Material:	Limestone, sandstone, pebble, terracotta
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 203-204, 238-239.

***Catalogue no 168-16**: Western Portico Polychrome Mosaic of Palaestra in the Southern Bath in Perge*



Source: Işıklıkaya 2010, Plate 79-80-81; 240

[13] See footnote 13 above

Building type/name: Portico/Western Portico Polychrome Mosaic of Palaestra in the Southern Bath in Perge

Architectural location: Portico

Dating: 4th or 5th century

Technique: *Opus tesselatum* (fishscale)

Size: 9.95x2.53m.

Tesserae density: Borders: 40-42T/dm^2; Central Panel: 44-46T/dm^2;

Colour: Polychrome

Material: Limestone, sandstone, terracotta

Motif type: Geometric, floral (heart-shaped leaves), inanimate (stylized arches with heart-shaped leaves)

Bibliography: Işıklıkaya 2010, 203-204, 240-243.

Catalogue no 168-17*: Western Portico Mosaic of Palaestra in the Southern Bath in Perge*





Source: Işıklıkaya 2010, Plate 82; 244

Building type/name: Portico/Western Portico Mosaic of Palaestra in the Southern Bath in Perge

Architectural location: Portico

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size: 4.87x2.53m.

Tesserae density: Borders: 46-48T/dm^2; Central Panel: 47-48T/dm^2; Restored parts: 34-36T/dm^2;

Colour: Polychrome

Material: Limestone, sandstone, terracotta

Motif type: Geometric, floral (heart-shaped leaves)

Bibliography: Işıklıkaya 2010, 203-204, 244-246.

Catalogue no 168-18: *Western Portico Mosaic of Palaestra in the Southern Bath in Perge*





Source: Işıklıkaya 2010, Plate 82; 247.

Building type/name: Portico/Western Portico Mosaic of Palaestra in the Southern Bath in Perge

Architectural location: Portico

Dating: 4th or 5th century

Technique:	*Opus tesselatum*
Size:	Extant: 0.65x1.0m.[14]
Tesserae density:	Borders: 46-48T/dm^2; Central Panel: 46-47T/dm^2
Colour:	Trichrome
Material:	Limestone, sandstone, terracotta
Motif type:	Geometric, floral (heart-shaped leaves)
Bibliography:	Işıklıkaya 2010, 203-204, 247-248.

Catalogue no 168-19*: Western Portico Mosaic of Palaestra in the Southern Bath in Perge*



Source: Işıklıkaya 2010, Plate 83; 249.

Building type/name:	Portico/Western Portico Mosaic of Palaestra in the Southern Bath in Perge
Architectural location:	Portico

[14] See footnote 13 above

Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	6.35x2.53m.
Tesserae density:	Northern external border: 48T/dm^2; Borders: 46-48T/dm^2; Central Panel: 46-50T/dm^2;
Colour:	Polychrome
Material:	Limestone, sandstone, terracotta
Motif type:	Geometric, floral (heart-shaped leaves, ivy scroll)
Bibliography:	Işıklıkaya 2010, 203-204, 249-250.

Catalogue no 169: *Apodyterium Mosaic of Southern Bath in Perge*



Source: Işıklıkaya 2010, Plate 90, 91, 92; 262.

Building type/name:	Bath/Apodyterium Mosaic of Southern Bath in Perge

Architectural location:	Apodyterium
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	10.10x10.55m[15].
Tesserae density:	External borders: 30-32T/dm^2; Border: 38T/dm^2; Central Panel: 42T/dm^2;
Colour:	Trichrome
Material:	Limestone, sandstone, pebbles
Motif type:	Geometric, floral (two-petal rosette)
Bibliography:	Işıklıkaya 2010, 262-266.

Catalogue no 170: *Frigidarium Mosaic of Southern Bath in Perge*

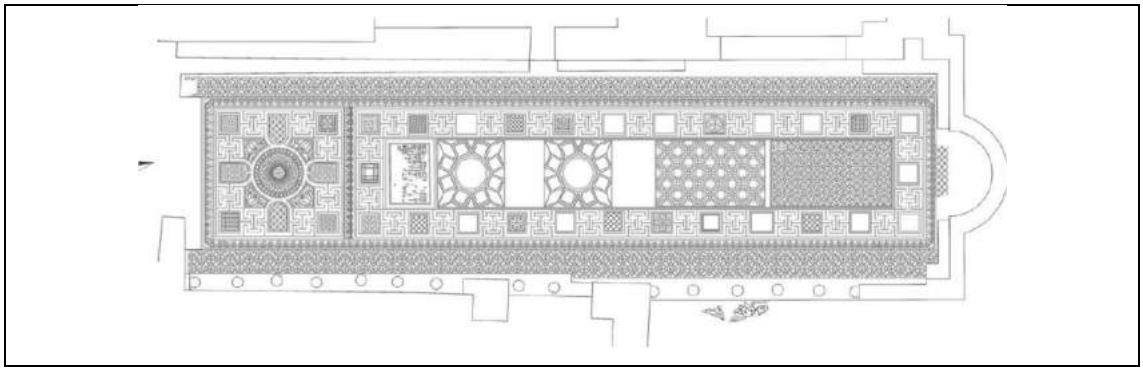


Source: Işıklıkaya 2010, Plate 93; 271.

Building type/name:	Bath/Frigidarium Mosaic of Southern Bath in Perge
Architectural location:	Frigidarium
Dating:	4th or 5th century
Technique:	*Opus sectile*
Size:	Room: 12.0x16.40m.
Tesserae density:	Not applicable
Colour:	Bichrome
Material:	Marble
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 271-273.

[15] Three of the niches are also paved with mosaics, size of which have not been specified.

Catalogue no 171*: Mosaics in Klaudius Peison Gallery in Perge*



Source: Işıklıkaya 2016, 208

Catalogue no 171-1*: Klaudios Peison Gallery South Mosaic of Southern Bath*



Source: Işıklıkaya 2010, Plate 95,96, 100; 279.

Building type/name: Bath/Klaudios Peison Gallery South Mosaic of Southern Bath in Perge

Architectural location:	Basilica Thermarum/Mouseion[16]
Dating:	4th or 5th century
Technique:	*Opus tesselatum*, fishscale
Size:	29.48x9.64m.[17]
Tesserae density:	Border: 45T/dm^2; Central Panel: 53T/dm^2
Colour:	Polychrome
Material:	Limestone, sandstone
Motif type:	Geometric
Bibliography:	Işıklıkaya 2010, 274-280.

Catalogue no 171-2: *Klaudios Peison Gallery Central and Northern Mosaic of Southern Bath in Perge*



Source: Işıklıkaya 2010, 281; Işıklıkaya 2016, 216

Building type/name:	Bath/Klaudios Peison Gallery Central and Northern Mosaic of Southern Bath in Perge
Architectural location:	Basilica Thermarum/Mouseion
Dating:	4th or 5th century
Technique:	*Opus tesselatum*, fishscale
Size:	9.64x10.28m. Panel A: 2.23x3.40m; Panel B: 3.82x10.0m; Panel C: 3.82x6.25m; D: 3.82x6.98m.
Tesserae density:	Border: 42T/dm^2; Central Panel and Inscription: 50T/dm^2
Colour:	Polychrome

[16] This room (Room VII) is suggested to be apodyterium and restroom or an educational or cultural hall. See Işıklıkaya 2010, 199.

[17] Total floor area: 46.80x13.40m.

Material: Limestone, sandstone

Motif type: Geometric, inanimate (Malta cross), epigraphic (dedicatory)

Bibliography: Işıklıkaya 2010, 274-278; 281-284.

Catalogue no 172: *Frigidarium/Mousion Mosaic of Southern Bath in Perge*



Source: Işıklıkaya 2010, Plate 103.

Building type/name: Bath/Frigidarium/Mousion Mosaic of Southern Bath in Perge

Architectural location: Frigidarium/Mousion Mosaic

Dating: 4th or 5th century

Technique: *Opus sectile*

Size: Extant: 0.77x0.48m

Tesserae density: Not applicable

Colour: Bichrome

Material: Marble

Motif type: Geometric

Bibliography: Işıklıkaya 2010, 285-286.

Catalogue no 173*: Mosaic fragment in the northeast of Room VII in Perge*





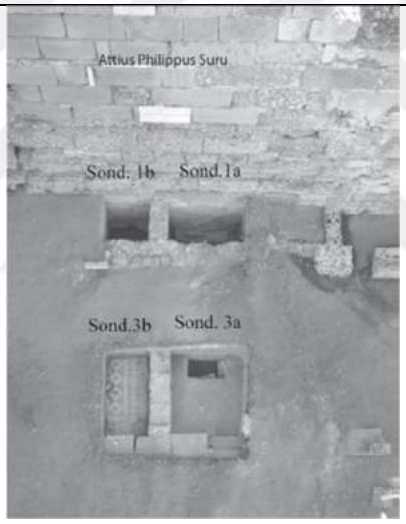
Source: Işıklıkaya 2010, Plate 104; 287.

Building type/name: Unavailable/Mosaic fragment in the unexcavated part to northeast of Room VII in Perge

Architectural location:	Unavailable
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	Excavated: 4.10x1.60m
Tesserae density:	Border: 42-48T/dm^2;
Colour:	Trichrome
Material:	Limestone, sandstone
Motif type:	Geometric, floral (ivy scroll)
Bibliography:	Işıklıkaya 2010, 287-288.

9.2 Side – Antalya (Catalogue no 174)

Catalogue no 174: *Mosaics of shops in Side*



Source: 40. KST 2014-1, 292

Building type/name:	Shop/ Mosaics of shops in Side
Architectural location:	Shop floor
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric
Bibliography:	40. KST 2014-1, 273-298.

10 Bithynia (Catalogue no 175-177)

10.1 Nikaia– Bursa (Catalogue no 175)

Catalogue no 175: *Mosaic with male bust in Beyler District in Nikaia*



Source: Citakoglu 2015, Plate 66b

Building type/name:	Unavailable/ Mosaic with male bust in Beyler District in Nikaia (Iznik)
Architectural location:	Unavailable
Dating:	5-6th century?
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone
Motif type:	Geometric (basic, guilloche), figural (bust of a man)
Bibliography:	Citakoglu 2015, 61-64, 127.

10.2 Prusia ad Olympium – Bursa (Catalogue no 176)

Catalogue no 176: *Zodiac Mosaic with Sol Invictus and Seasons in Prusia ad Olympium*

176-1 Zodiac Mosaic



Source: Citakoglu 2015, Plate 19a, 20a-b, 24a-b

176-2 Sol Invictus





Source: Source: Citakoglu 2015, Plate 19b, 21a-b, 22

176-3 Seasons



Source: Citakoglu 2015, Plate 22b, 23b

Building type/name:	Unavailable/ Zodiac Mosaic with Sol Invictus and Seasons in Hisar in Prusia ad Olympium
Architectural location:	Unavailable
Dating:	3rd or 4th century
Technique:	*Opus tesselatum*
Size:	6.50x4.50m; Zodiac diameter: 2.13m Sol Invictus diameter: 0.9m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone

Motif type: Geometric (basic, meander, guilloche, wave), personification (Sol Invictus; Zodiac both faunal: bull, scorpion, goat, ram and figural: Demeter, Heraclea and Muse Calliope, Apollon, canthaur; seasons (summer and winter)), faunal (peacock, cock holding a snake in its beak, partridge), floral (olive branch, ivy leaves, pomegranate)

Bibliography: Citakoglu 2015, 21-26, 101.

10.3 Prusia ad Hypium – Düzce (Catalogue no 177)

Catalogue no 177: *Orpheus Mosaic in Prusia ad Hypium*









Source: AST 2008-1, 146; Sezer 2015, 124, 126, 127, 128, 128

Building type/name: Villa/Orpheus Mosaic in Prusia ad Hypium (Konuralp)

Architectural location: Unavailable

Dating: Late 3rd or early 4th century

Technique: *Opus tesselatum*

Size: 8.10x5.30m

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

Motif type: Geometric, figural (Orpheus), personification (4 seasons, spring or summer is lost), faunal (parrot, stork, peacock, lizard?, deer, lion, partridge, rook, fox, hedgehog, bird?, tiger?, leopard), floral/vegetal (ivy leaves, attributes of seasons-wreath)

Bibliography: Sezer 2015, 123-140.

11 Paphlagonia (Catalogue no 178-191)

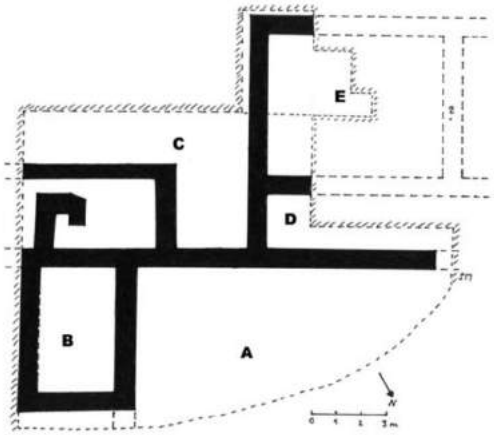
11.1 Pompeipolis – Kastamonu (Catalogue no 178-180)

Catalogue no 178-180: *Roman villa mosaics on the slopes in Pompeipolis*

General view of Roman Villa in Pompeiopolis

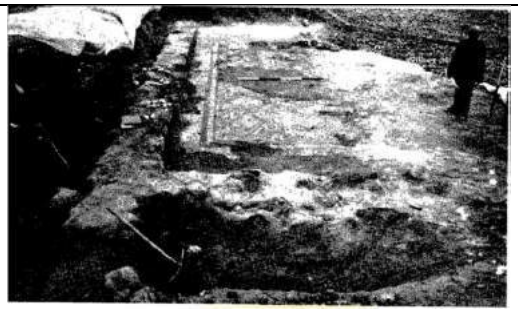


Drawing of Roman Villa in Pompeiopolis

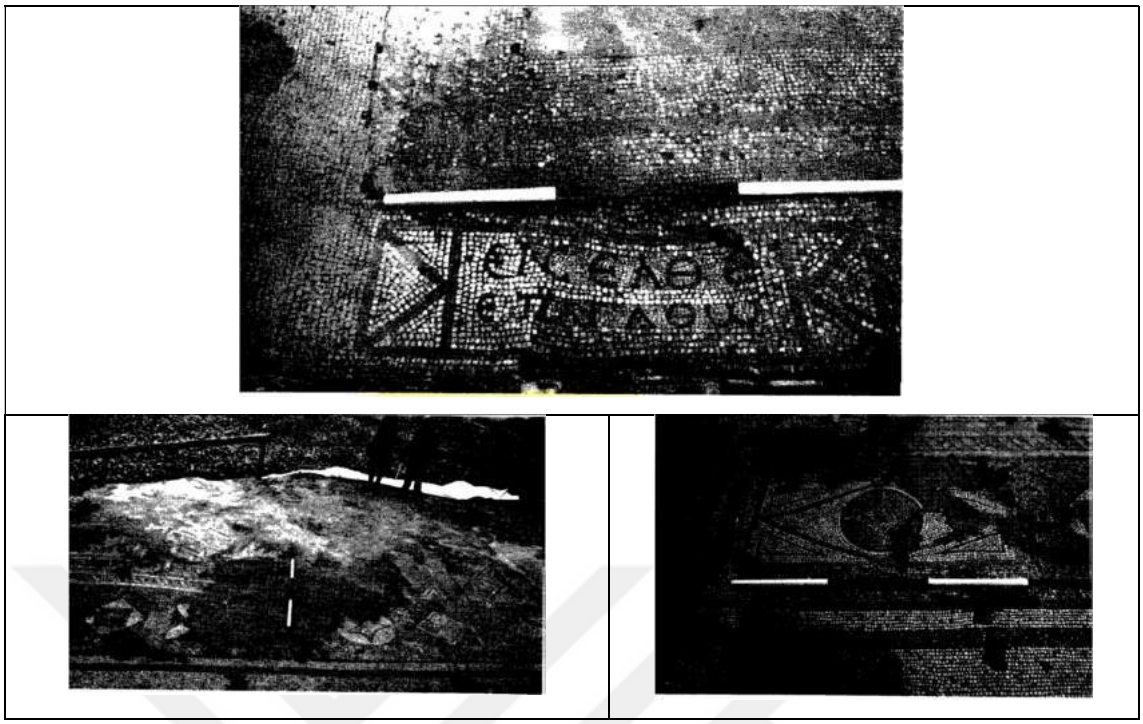


Source: Summerer 2013, 123. 29. KST 2007-2, 262

Catalogue no 178: *Geometric Mosaic with Good Omen in Roman Villa in Pompeiopolis*







Source: 30. KST 2008-3, 90; 1. MKKS 1990, 104, 105, 105, 106, 107

Building type/name: Villa / Geometric mosaic with good omen in Roman villa on the slopes in Pompeipolis (Taşköprü)

Architectural location: Room A

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size: 12.0x6.0m

Tesserae density: Unavailable

Colour: Polychrome

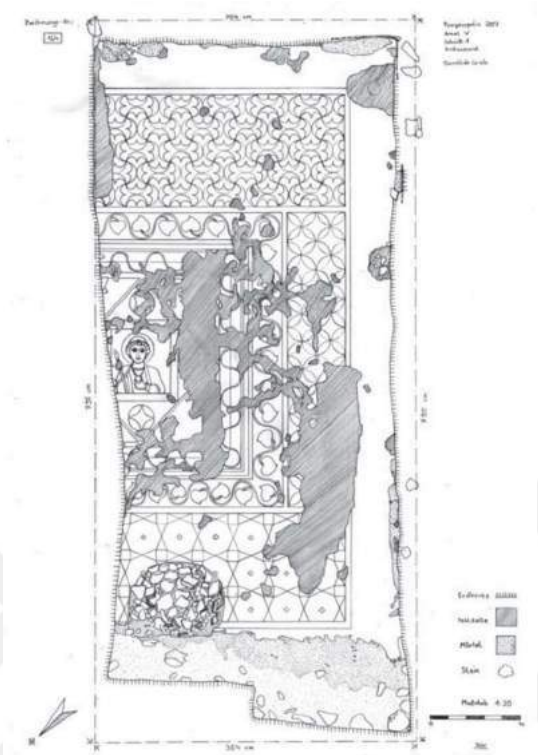
Material: Unavailable

Motif type: Geometric, epigraphic (good omen-Enter in goodness for goodness)

Bibliography: 1. MKKS 1990, 63-111; 29. KST 2007-2, 243-264.

Catalogue no 179: *Lady mosaic in Roman villa on the slopes in Pompeipolis*

Drawing of the Lady Mosaic in Roman Villa in Pompeiopolis



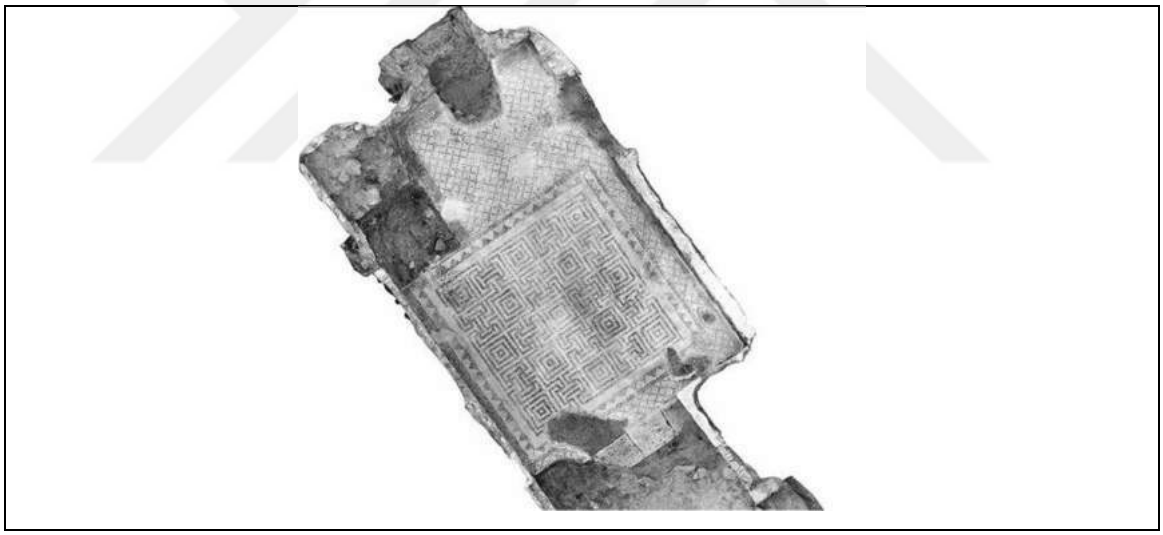




Source: 29. KST 2007-2, 264, 263; 33. KST 2011-2, 351.

Building type/name: Villa / Lady mosaic in Roman villa on the slopes in Pompeipolis (Taşköprü)
Architectural location: Room E
Dating: 4th or 5th century
Technique: *Opus tesselatum*
Size: 7x.5.5m
Tesserae density: Unavailable
Colour: Polychrome
Material: Unavailable
Motif type: Geometric, personification? (female bust), faunal (birds), floral/vegetal (ivy scroll),
Bibliography: 29. KST 2007-2, 243-264.

Catalogue no 180: *Geometric mosaic in V8 section of Roman villa in Pompeipolis*



Source: 38. KST 2016-2, 464

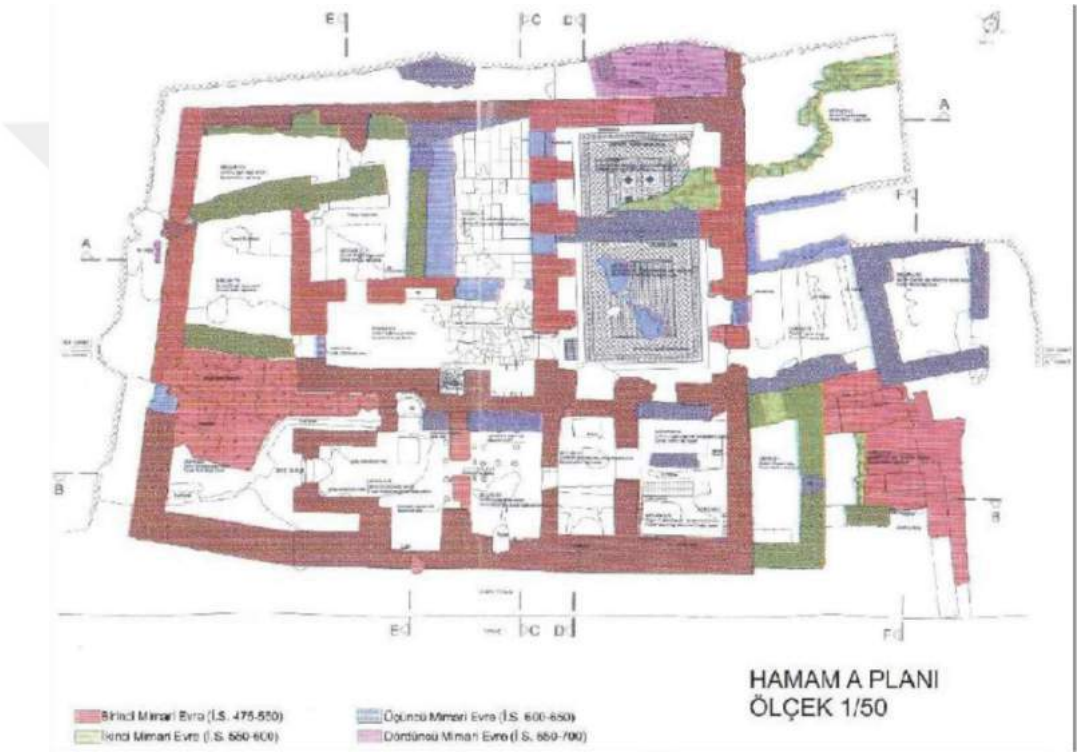
Building type/name: Villa / Geometric mosaic in V8 section of Roman villa in Pompeipolis (Taşköprü)
Architectural location: Unavailable
Dating: 5th or 6th century
Technique: *Opus tesselatum*
Size: Unavailable
Tesserae density: Unavailable
Colour: Bichrome

Material:	Unavailable
Motif type:	Geometric
Bibliography:	38. KST 2016, 455-466.

11.2 Hadrianopolis – Karabük (Catalogue no 181-190)

Catalogue no 181-184: *Mosaics of Bath A in Karabük*

Drawing of Bath A in Karabük



Source: Patacı 2012, Drawing 3.

Catalogue no 181: *Opus sectile in Bath A in Hadrianopolis*



Source: Patacı 2012, Plate 22-23

Building type/name:	Bath/*Opus sectile* in Bath A in Hadrianopolis
Architectural location:	Room 8
Dating:	Last quarter of 5th century
Technique:	*Opus sectile*
Size:	1.10x1.07m
Tesserae density:	Not applicable
Colour:	Bichrome
Material:	Brick, stone
Motif type:	Geometric (star)
Bibliography:	Pataci 2012, 204-205.

Catalogue no 182: *Geometric Mosaic of Bath A in Hadrianopolis*



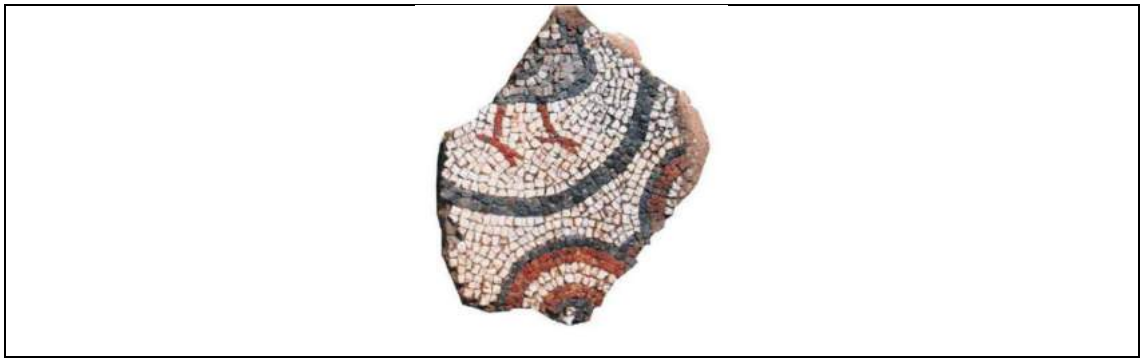




Source: Patacı 2012, Plate 31-32-33-34-35-36-37-38

Building type/name:	Bath/Geometric Mosaic of Bath A in Hadrianopolis
Architectural location:	Room 11 and threshold
Dating:	Last quarter of 5th century
Technique:	*Opus tesselatum*
Size:	9.77 x 5.28 m
Tesserae density:	Frame: 27-29T/dm^2, Main panel: 29-31T/ dm^2
Colour:	Polychrome
Material:	Marble, travertine
Motif type:	Geometric (basic, wave, guilloche, sawtooth, star, zigzag, checkerboard)
Bibliography:	Pataci 2012, 205-210.

***Catalogue no 183*:** *Mosaic fragment with bird in Bath A in Hadrianopolis*



Source: Patacı 2012, Plate 20

Building type/name:	Unavailable/Mosaic fragment with bird in Bath A in Hadrianopolis
Architectural location:	Unavailable
Dating:	5th or 6th century
Technique:	*Opus tesselatum*,
Size:	0.44 x 0.33 m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble
Motif type:	Geometric (basic), faunal (bird)
Bibliography:	Pataci 2012, 210-212.

Catalogue no 184: *Mosaic fragment in Room 4 of Bath A in Hadrianopolis*



Source: Patacı 2012, Plate 21

Building type/name:	Unavailable/Mosaic fragment in Room 4 of Bath A in Hadrianopolis
Architectural location:	Unavailable
Dating:	5th or 6th century
Technique:	*Opus tesselatum*

Size:	0.42 x 0.31 m
Tesserae density:	Unavailable
Colour:	Bichrome
Material:	Marble
Motif type:	Unavailable
Bibliography:	Pataci 2012, 213-214.

Catalogue no 185: *Geometric Mosaic of Bath B in Hadrianopolis*



Source: Patacı 2012, Plate 64-65-66-67

Building type/name:	Bath/ Geometric Mosaic of Bath B in Hadrianopolis
Architectural location:	Room 5
Dating:	Last quarter of 5th century
Technique:	*Opus tesselatum*
Size:	5a: 2.55 x 1.78 m; 5b: 3.84x3.60m
Tesserae density:	28-31T/dm^2
Colour:	Polychrome
Material:	Marble, travertine
Motif type:	Geometric (basic, guilloche, swastika, meander, sawtooth)
Bibliography:	Pataci 2012, 214-216.

Catalogue no 186: *Mosaic from Bath B in Hadrianopolis*



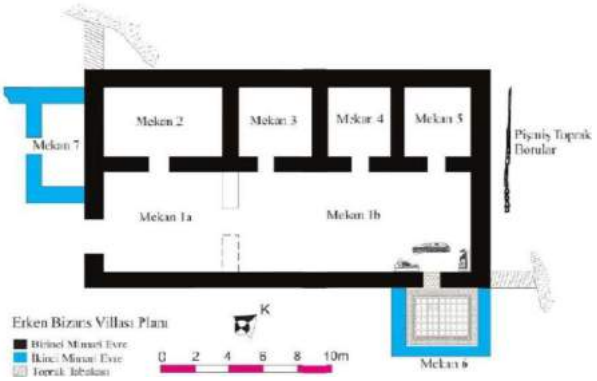


Source: Patacı 2012, Plate 68-69

Building type/name:	Bath/ Mosaic from Bath B in Hadrianopolis
Architectural location:	Room 2
Dating:	Last quarter of 5th century
Technique:	*Opus tesselatum*,
Size:	North: 4.25 x 0.93 m; South: 3.71x1.20m
Tesserae density:	20-29T/dm^2
Colour:	Polychrome
Material:	Marble, travertine
Motif type:	Geometric (basic, guilloche, sawtooth), floral (rosette, heart shaped leaves)
Bibliography:	Pataci 2012, 216-221.

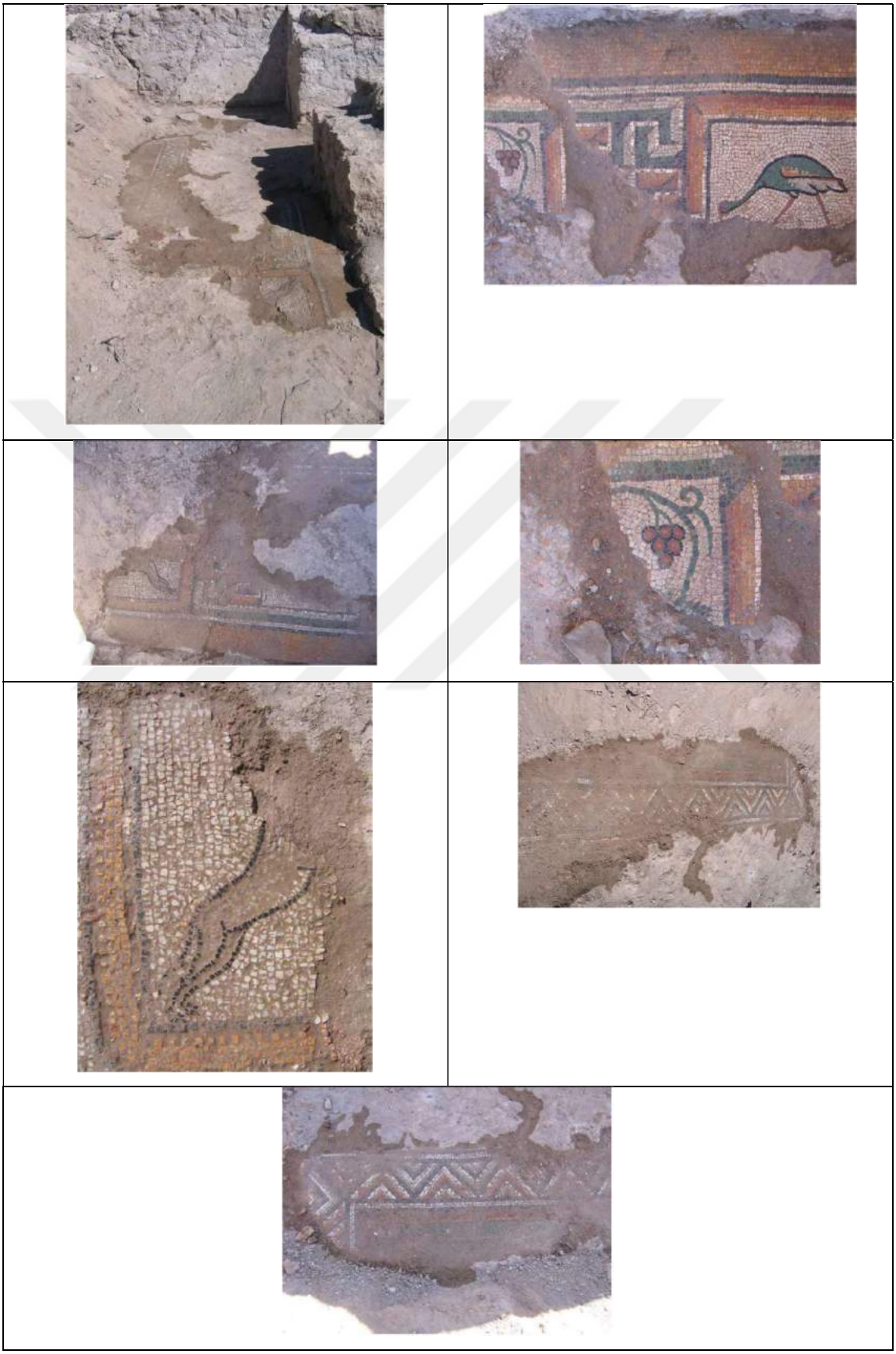
Catalogue no 187-189: *Early Byzantine Villa in Hadrianopolis*

Plan of Early Byzantine Villa in Hadrianopolis



Source: Patacı 2012, Drawing 29

Catalogue no 187: *Animal Mosaic in Early Byzantine Villa in Hadrianopolis*



Source: Patacı 2012, Plate 331-332-333-334-335-336-337

Building type/name: Villa/Animal Mosaic in Early Byzantine Villa in Hadrianopolis

Architectural location: Courtyard or room (Room 1b)

Dating: First half of 6th century

Technique: *Opus tesselatum*,

Size: Estimated: 6.00x13.50m, extant: 1.30x0.65m, 1.52x0.70, 2.00x0.60m

Tesserae density: Unavailable

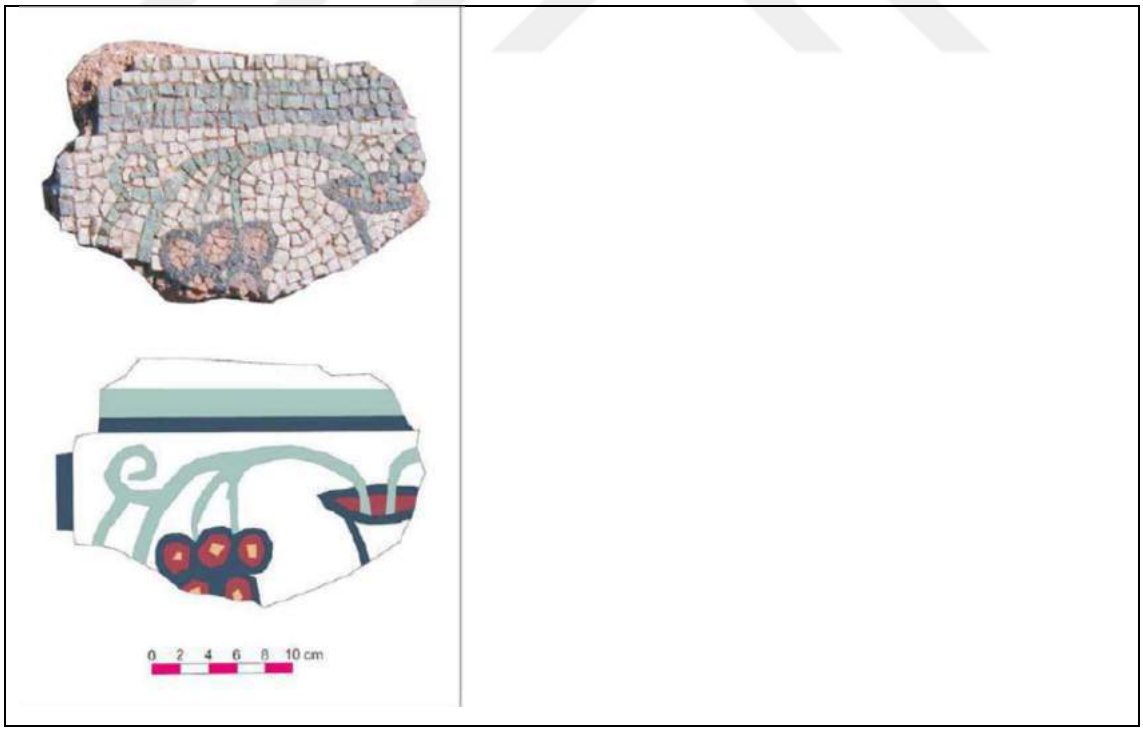
Colour: Polychrome

Material: Marble, travertine

Motif type: Geometric (basic, swastika-meander, zigzag), faunal (poultry, bird, lion), floral (ivy, grapes)

Bibliography: Pataci 2012, 310-315.

Catalogue no 188: *Mosaic fragment with grapes in Early Byzantine Villa in Hadrianopolis*



Source: Patacı 2012, Drawing 35

Building type/name: Villa/Mosaic fragment with grapes in Early Byzantine Villa in Hadrianopolis

Architectural location:	Courtyard or room (Room 1b) ((possibly from frame)
Dating:	First half of 6th century
Technique:	*Opus tesselatum*
Size:	Fragment: 0.27x0.17m
Tesserae density:	Grape and around: 172T/dm^2
Colour:	Polychrome
Material:	Marble, travertine
Motif type:	Floral (grape and ivy), inanimate (kantharos)
Bibliography:	Pataci 2012, 327-328.

Catalogue no 189: *Fragment of Mosaic with Kantharos Early Byzantine Villa in Hadrianopolis*



Source: Patacı 2012, Plate 354

Building type/name:	Villa/ Fragment of Mosaic with Kantharos Early Byzantine Villa in Hadrianopolis
Architectural location:	Unavailable
Dating:	First half of 6th century
Technique:	*Opus tesselatum*, ,
Size:	Fragment: 0.44x0.42m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble, travertine
Motif type:	Inanimate (kantharos)
Bibliography:	Pataci 2012, 328.

Catalogue no 190: *Mosaic with Family Portraits in Early Byzantine Villa in Hadrianopolis*














Source: Patacı 2012, Plate 338-339-340-341-342-343-344-345-351-352

Building type/name: Villa/Mosaic with Family Portraits in Early Byzantine Villa in Hadrianopolis

Architectural location: Room 6

Dating: 6th century

Technique: *Opus tesselatum*

Size: Estimated: 4.40x3.27m, extant panel: 1.72x1.78m

Tesserae density: 72-94T/dm^2

Colour: Polychrome

Material: Marble, travertine

Motif type: Geometric (basic, fish scale at entry, hourglass, wave crest), figural (woman, man), faunal (birds: hens?, ducks/doves?, dove, poultry, pheasant), floral (rosette, plant), inanimate (Greek cross)

Bibliography: Pataci 2012, 315-327.

11.3 Kimistene – Karabük (Catalogue no 191)

Catalogue no 191: *Mosaic fragment in Kimistene*



Source: Patacı 2012, Drawing 1

Building type/name:	Unavailable/Mosaic fragment in Kimistene
Architectural location:	Unavailable
Dating:	Late Rome
Technique:	*Opus tesselatum*
Size:	Extant: 0.15x0.15m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Marble, travertine
Motif type:	Unavailable
Bibliography:	Pataci 2012, 335-336.

12 Helenopontus (Catalogue no 192-196)

12.1 Amaseia – Amasya (Catalogue no 192-194)

Catalogue no 192: *Bust of Ktisis and Pare Boule Mosaic in Boule in Amaseia*









Source: https://www.facebook.com/arkeolojidunyasiii/posts/3534028556624052 https://www.hurriyet.com.tr/gundem/700-yillik-tanrica-bulundu-25011510 ; https://www.sozcu.com.tr/kultur-sanat/tanrica-bulundu.html; https://kvmgm.ktb.gov.tr/TR-64078/amasyada-yeni-mozaikler.html

Building type/name:	Boule/Bust of Ktisis and Pare Boule Mosaic in Boule in Gökmedrese District
Architectural location:	Reception Hall
Dating:	4th to 6th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, stepped pyramid, guilloche, meander swastika, wheel of fortune, wave-crest, ribbon), personification (Ktisis-foundation, Pare Boule), floral/vegetal (rosette), epigraphic (identification)
Bibliography:	Unpublished; https://kvmgm.ktb.gov.tr/TR-64078/amasyada-yeni-mozaikler.html; https://www.hurriyet.com.tr/gundem/700-yillik-tanrica-bulundu-25011510

Catalogue no 193: *The Apple Tree Mosaic in the Rural villa*





Source: Keskin 2015, 287-288

Building type/name:	Villa/ The Apple Tree Mosaic in the Rural villa in Yavru Village
Architectural location:	Room 1 (EAD: dining room?)
Dating:	Early Byzantine period (before the 5th century)
Technique:	*Opus tesselatum*
Size:	Room: 7.57x4.15m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone
Motif type:	Geometric (basic, waves, guilloche, interconnected circles, ribbon, faunal (partridges), floral/vegetal (apple tree, herbs)
Bibliography:	Keskin 2015, 285-294

Catalogue no 194: *The Carpet Patterned Mosaic in the Rural villa*





Source: Keskin 2015, 289-290

Building type/name:	Villa/ The Carpet Patterned Mosaic in the Rural villa in Yavru Village
Architectural location:	Room 3
Dating:	Early Byzantine period (before the 5th century)
Technique:	*Opus tesselatum*
Size:	6.4x4.21m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone
Motif type:	Geometric (basic, lozenge, saw-tooth, guilloche, pelta, interconnected circles), vegetal/floral (ivy, floral swastika)
Bibliography:	Keskin 2015, 285-294

12.2 Amisos – Samsun (Catalogue no 195)

Catalogue no 195: *Mosaic of Sihhiye School in Amisos*







Source: Aybek and Öz 2012, 15, 15, 16, 17, 18, 19, 20, 20

Building type/name:	Unavailable/ Mosaic of Sihhiye School in Samsun
Architectural location:	Unavailable
Dating:	5th -6th century
Technique:	*Opus tesselatum*
Size:	6x15m
Tesserae density:	Border: 70-80T/dm^2, Geometric Panels: 90-100T/dm^2 (border), 130-140 T/dm^2 (panel), Figural Panel: 90-100T/dm^2 (border), 140-150 T/dm^2 (panel)

Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, personification (season- spring in male personification), faunal (partridges, pigeons, doves), floral (leaves, flowering plants), epigraphic (identification)
Bibliography:	Aybek and Öz 2012, 13-23

12.3 Sinope – Sinop (Catalogue no 196)

Catalogue no 196: *Tryphe Mosaic from Kefevi*



Source: Tülek 2011, 922-923.

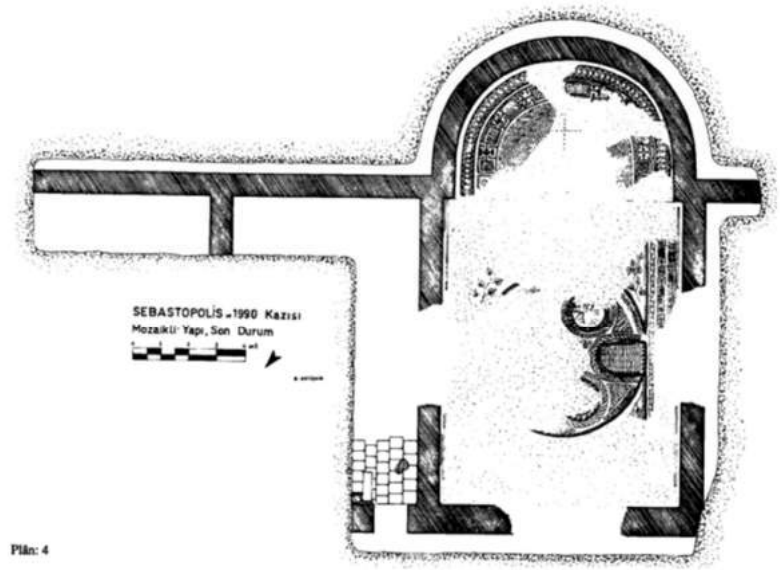
Building type/name:	Unavailable/Tryphe Mosaic from Kefevi district
Architectural location:	Unavailable
Dating:	5th century
Technique:	*Opus tesselatum*
Size:	2.80x5.40m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, personification (Tryphe- easy-living), faunal (birds), floral (grass), inanimate (bowls), epigraphic (identification)
Bibliography:	Tülek 2011, 921-926.

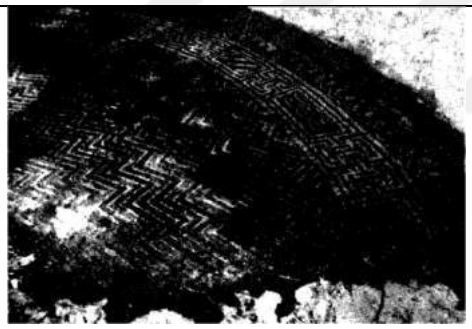
13 Armenia I (Catalogue no 197)

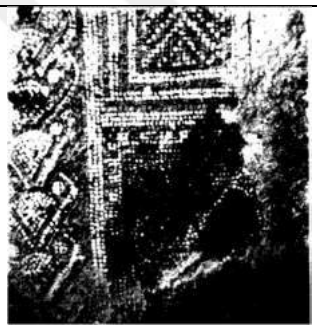
13.1 Sebastopolis - Tokat (Catalogue no 197)

Catalogue no 197: *Seasons Mosaic with birds in House with Mosaics in Sebastopolis*

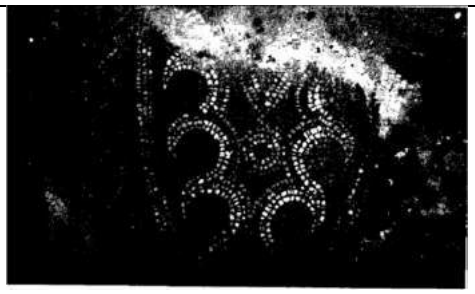
Drawing of the mosaic

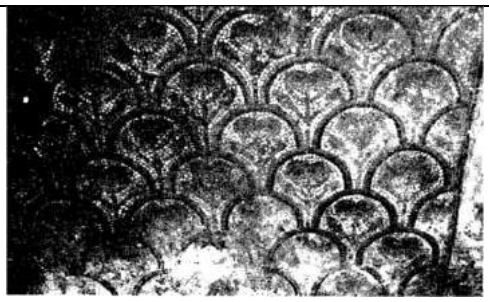








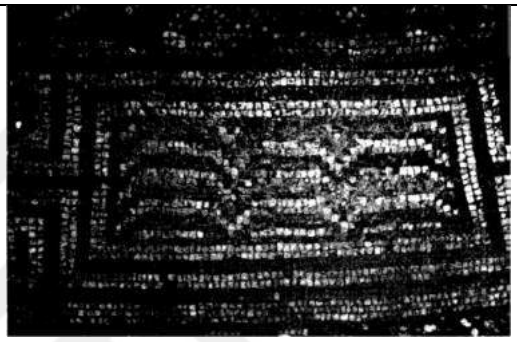












Source: 2. MKKS 1991,196; 1. MKKS 1990, 297, 297, 298, 298, 298, 299; Sebastopolis Leaflet by Culture and Tourism Ministry, Sebastopolis Leaflet by Culture and Tourism Ministry; 1. MKKS 1990, 300.

Building type/name: Health Complex?/ Seasons Mosaic with birds in House with Mosaics in Sebastopolis (Sulusaray)

Architectural location: Unavailable

Dating: Late Roman/Early Byzantine

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

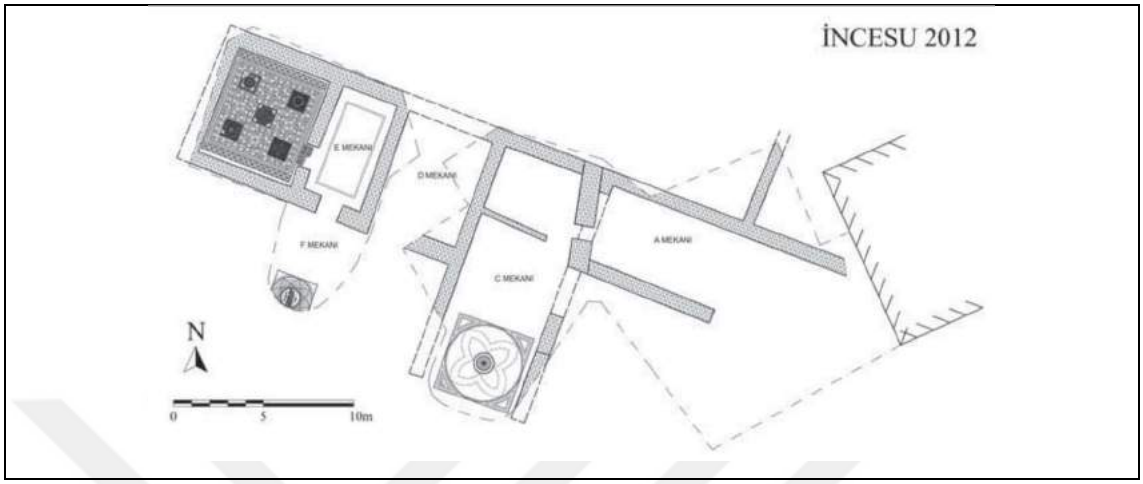
Motif type: Geometric (fish scale), personification (Seasons-Spring), faunal (bird), floral/vegetal (ivy leaves, flowers), epigraphic (identification)

Bibliography: 1. MKKS 1990, 261-307; 2. MKKS 1991,167-200.

14 Cappadocia (Catalogue no 198-206)

14.1 Caesera - Kayseri (Catalogue no 198-202)

Catalogue no 198-202: *Building with Mosaics in Örenşehir*



Source: *22. MKKS 2013, 298*

Catalogue no 198*: Geometric mosaic in the Reception Room(?) from Building with Mosaics*





Source: Yıldız 2020, 60, 56.

Building type/name: House ?/ Geometric mosaic in the Reception Room(?) from Building with Mosaics in Örenşehir

Architectural location: Room A (Reception room?)

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size: 60 sqm

Tesserae density: Unavailable

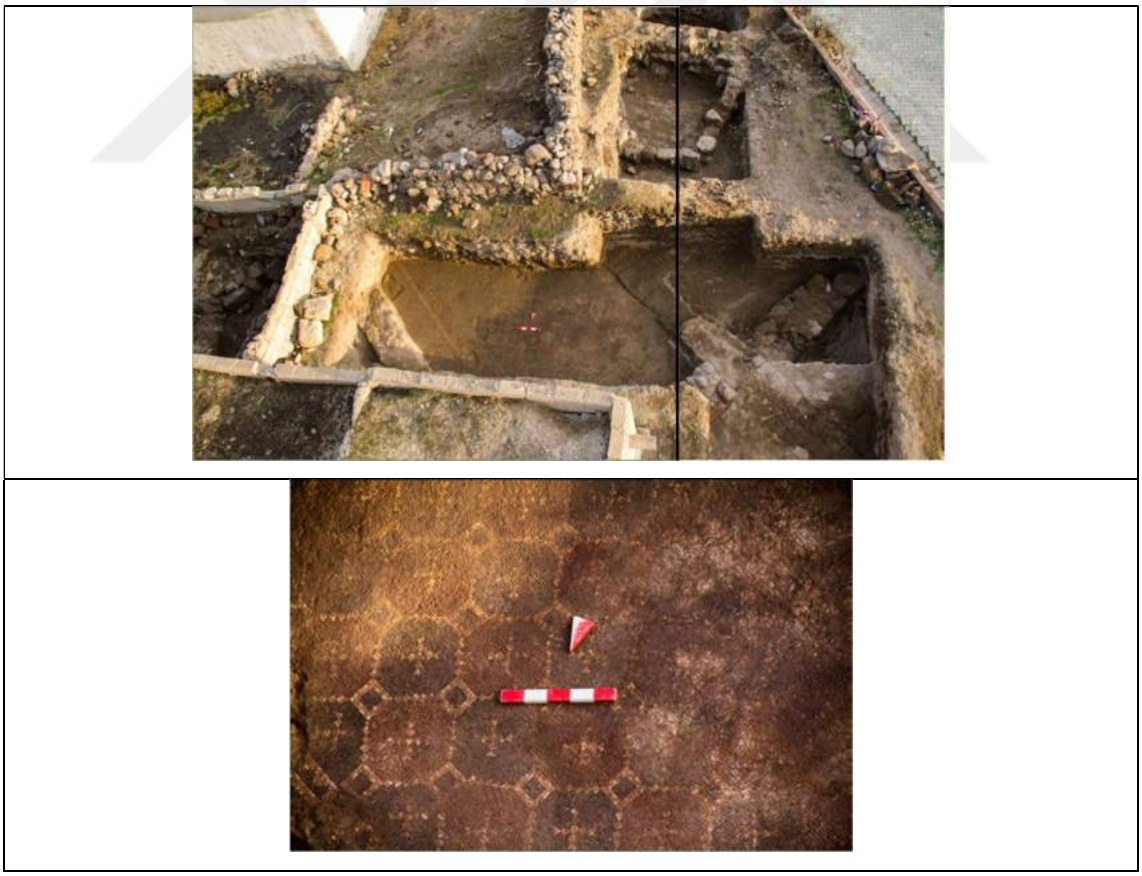
Colour: Trichrome

Material: Unavailable

Motif type: Geometric, floral/vegetal (ivy leaves), inanimate (cross/X)

Bibliography: 22. MKKS 2013, 287-304; Yıldız 2020, 54-63

***Catalogue no 199**: Geometric Mosaic from Building with Mosaics in Örenşehir*



Source: Yıldız 2020, 62, 58.

Building type/name: House ?/ Geometric Mosaic in Room B from Building with Mosaics in Örenşehir

Architectural location:	Room B
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	5x5m
Tesserae density:	Unavailable
Colour:	Trichrome
Material:	Unavailable
Motif type:	Geometric, inanimate (cross)
Bibliography:	22. MKKS 2013, 287-304; Yıldız 2020, 54-63

***Catalogue no 200**: Wheel of Fortune mosaic from Building with Mosaics in Örenşehir*



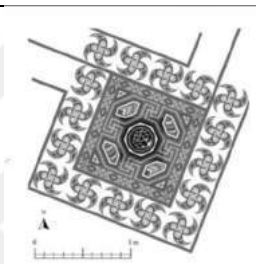
Source: *22. MKKS 2013, 302*

Building type/name:	House ?/Wheel of Fortune mosaic in Room C from Building with Mosaics in Örenşehir
Architectural location:	Room C
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	12x5.5m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (fish scale), floral/vegetal (ivy leaves, clover), inanimate (cross)
Bibliography:	22. MKKS 2013, 287-304; Yıldız 2020, 54-63

***Catalogue no 201**: Tablinium Mosaic from Building with Mosaics in Örenşehir*



















Source: Yıldız 2020, 57, 57, 59, 56, 57, 58, 60, 61, 56

Building type/name: House/ Tablinium Mosaic from Building with Mosaics in Örenşehir

Architectural location: Room E (Tablinium?)

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size: Main: 5.3x6.2m; Entrance hall:3.3x6.1m

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

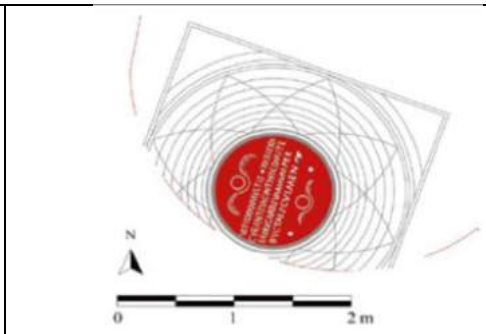
Motif type: Main: Geometric, faunal (fish), floral/vegetal (wheat ear, pomegranate, pomegranate flower, rose), inanimate (sickle next to wheat ear), epigraphic (good omen-Stay healthy, find health); Entrance Hall: geometric, floral/vegetal (rosette)

Bibliography: 22. MKKS 2013, 287-304; Yıldız 2020, 54-63

***Catalogue no 202**: Geometric mosaic with Latin inscription from Building with Mosaics*







Source: Yıldız 2020, 58; Erpek 2019, 395; Yıldız 2020, 59.

Building type/name: House?/ Geometric mosaic with Latin inscription from Building with Mosaics in Örenşehir

Architectural location: Room F (Reception Room?)

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size: 4.7x5m

Tesserae density: Unavailable

Colour: Trichrome

Material: Unavailable

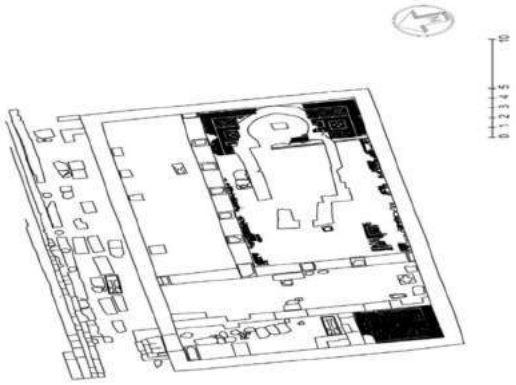
Motif type: Geometric, floral/vegetal (leaves), inanimate (crescent), epigraphic (dedicatory-Latin)

Bibliography: 22. MKKS 2013, 287-304; Yıldız 2020, 54-63.

14.2 Sobesos - Nevşehir (Catalogue no 203-206)

Catalogue no 203-204: *Mosaics of Villa Phase 1 in Sobesos*

Plan of Villa Phase 1





Source: Erpek 2019, 214, 257

Catalogue no 203: *Geometric Mosaic in Villa Phase 1 in Sobesos*





Source: Erpek 2019, 263, 333

Building type/name:	Villa/Geometric Mosaic in Villa Phase 1 in Sobesos (Şahinefendi Ürgüp)
Architectural location:	Room with mosaic
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	3.20x4.10m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone and glass
Motif type:	Geometric, inanimate (cross)
Bibliography:	15. MKKS 2006, 121-136; Erpek 2019 (Catalogue entry: 79-80)

***Catalogue no 204**: Atrium Mosaic in Villa Phase 1 in Sobesos*



Source: Erpek 2019, 265, 268, 333, 334, 335

Building type/name: Villa/Atrium Mosaic in Villa Phase 1 in Sobesos (Şahinefendi Ürgüp)

Architectural location: Atrium

Dating: 4th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

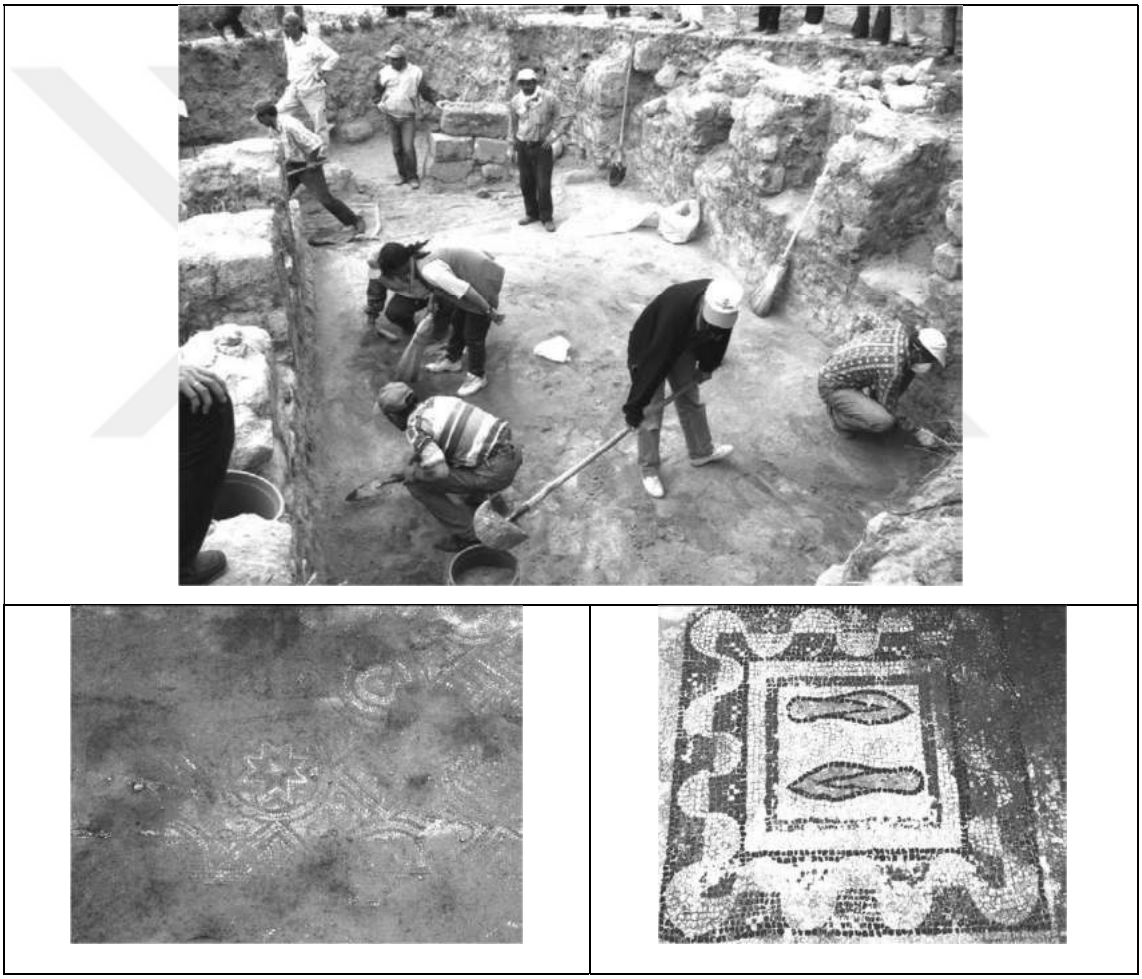
Colour: Polychrome

Material: Unavailable

Motif type: Geometric, floral/vegetal (clover, leaves), inanimate (cross)

Bibliography: 15. MKKS 2006, 121-136; Erpek 2019 (Catalogue entry: 80-81)

***Catalogue no 205**: Sandals Mosaic in the Bath in Sobesos*



Source: 15. MKKS 2006, 135, 136; Erpek 2019, 369

Building type/name: Bath/Sandals Mosaic in the Bath in Sobesos (Şahinefendi Ürgüp)

Architectural location: Apodyterium

Dating: 4th century

Technique: *Opus tesselatum*

Size:	3.9 x 10.3 m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, faunal (partridges), floral/vegetal (flowers), inanimate (sandals in front of the frigidarium entrance, cross)
Bibliography:	15. MKKS 2006, 121-136; Erpek 2019 (Catalogue entry: 82)

Catalogue no 206 (no image available): *Geometric Mosaic in the Bath in Sobesos*

Building type/name:	Bath/Geometric Mosaic in the Bath in Sobesos (Şahinefendi Ürgüp)
Architectural location:	Frigidarium, Tepidarium and Caldarium
Dating:	4th century
Technique:	*Opus sectile*
Size:	Unavailable
Tesserae density:	Not applicable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	15. MKKS 2006, 121-136

15 Armenia II (Catalogue no 207-208)

15.1 Melitene - Malatya (Catalogue no 207)

Catalogue no 207: *Animal Park Mosaic of Malatya*



Source: Lavin 1963, Fig. 140

Building type/name:	Unavailable/ Animal Park Mosaic of Malatya (lost)
Architectural location:	Unavailable
Dating:	5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Faunal, floral/vegetal
Bibliography:	Lavin 1963, 273.

15.2 Yozgat (Catalogue no 208)

Catalogue no 208: *Mosaic of Bishop's Palace? In Yozgat*









Source: https://www.ntv.com.tr/sanat/bizans-mozaigine-restorasyon-ve-konservasyon,uP3h-wEEbEqN8fU_SBk1Sw

Building type/name: Bishop's Palace? / Mosaic of Bishop's Palace? In Kaletepe Gönülyurdu

Architectural location: Unavailable

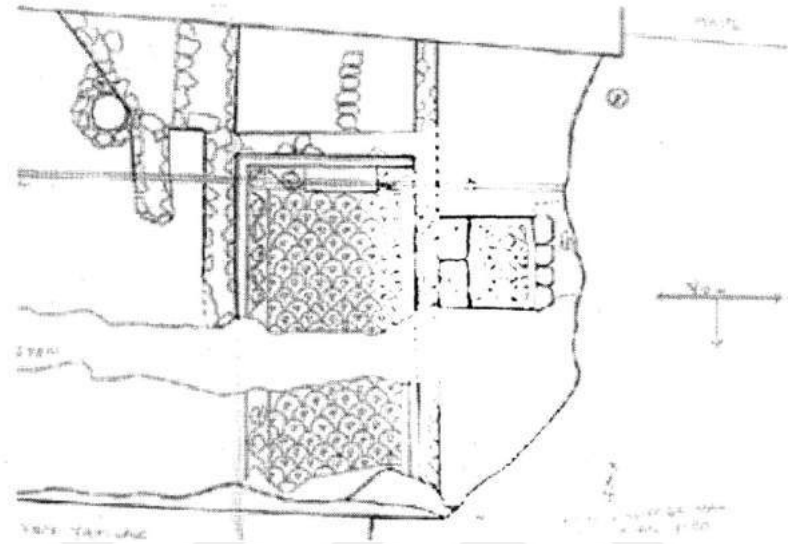
Dating:	5th or 6th century (based on inscription)
Technique:	*Opus tesselatum*
Size:	32 sqm
Tesserae density:	Unavailable
Colour:	Trichrome
Material:	Stone, glass
Motif type:	Geometric (basic, wave, meander), epigraphic (unavailable)
Bibliography:	37. AST 2019-2, 187-207, https://www.ntv.com.tr/sanat/bizans-mozaigine-restorasyon-ve-konservasyon,uP3h-wEEbEqN8fU_SBk1Sw

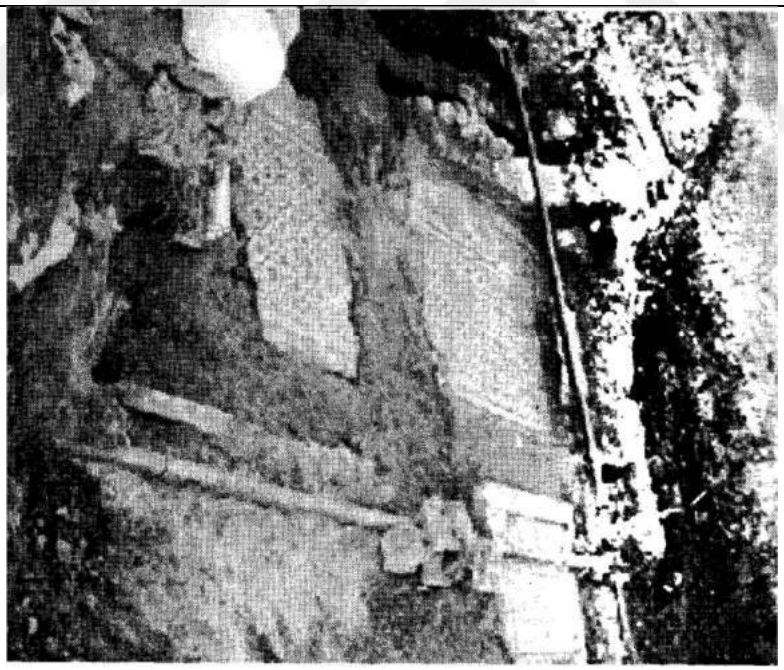
16 Cilicia (Catalogue no 209-219)

16.1 *Alanya-Antalya (Catalogue no 209-210)*

Catalogue no 209: *Alanya-Kadıpaşa Geometric Mosaic*

Drawing of Alanya-Kadıpaşa Mosaic



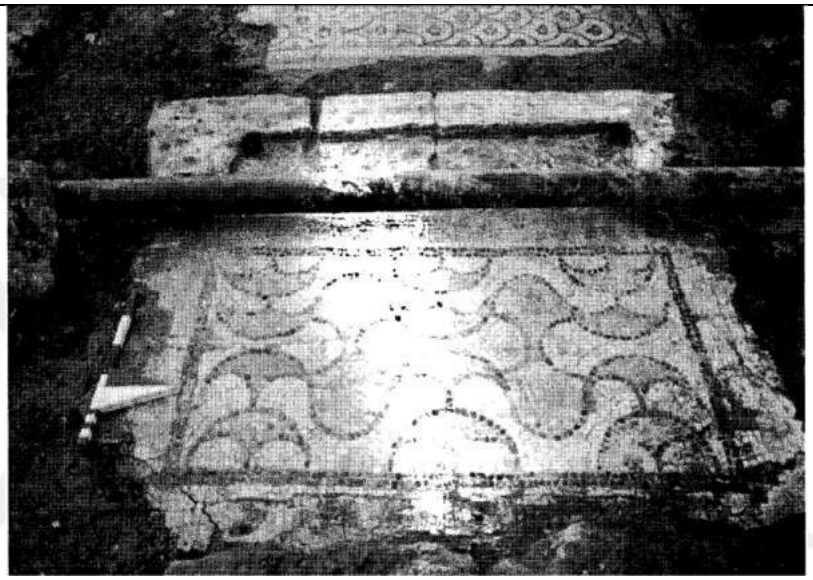


Source: Tulek 2004, 142.

Building type/name:	House/Alanya-Kadıpaşa Geometric Mosaic (Panel 1)
Architectural location:	Unavailable
Dating:	Early 5th century
Technique:	*Opus tesselatum* (with fish scale)
Size:	5.85 x 2.80 m.

Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric, floral (ivy leaves)
Bibliography:	Tulek 2004, 180-183

***Catalogue no 210**: Alanya-Kadıpaşa Threshold Mosaic*

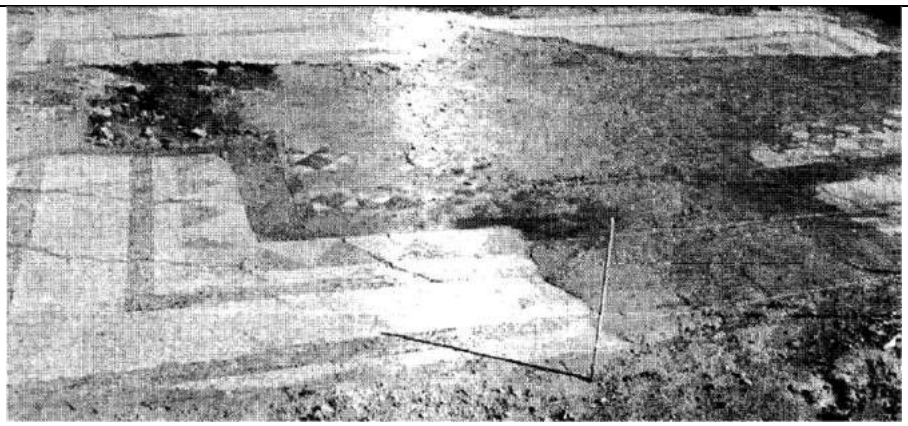


Source: Tulek 2004, 143.

Building type/name:	House/Alanya-Kadıpaşa Threshold Mosaic(Panel 2)
Architectural location:	Threshold
Dating:	Early 5th century
Technique:	*Opus tesselatum*
Size:	ca.0. 65 x 1.50 m.
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (pelta, scale motifs)
Bibliography:	Tulek 2004, 180-183

16.2 Tarsus-Mersin (Catalogue no 211-213)

***Catalogue no 211**: Black-and-white Mosaics of Roman House in Tarsus*

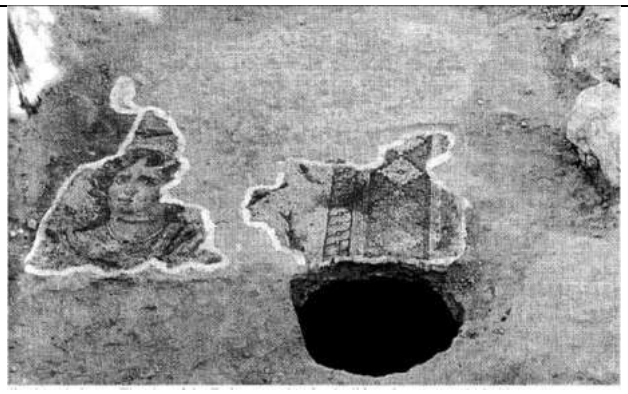


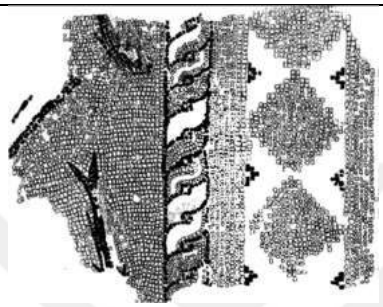
Source: Tülek 2004-2, 135 (Fig. 20.27).

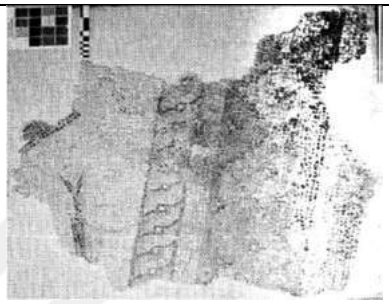
Building type/name:	House/ Black-and-white Mosaics of Roman House in Tarsus
Architectural location:	Atrium *(opus scutulatum*), *impluvium* (*Opus sectile*)
Dating:	3th or 4th century (Zoroğlu)
Technique:	*Opus scutulatum*, *Opus sectile*
Size:	10x6.60m
Tesserae density:	Not applicable
Colour:	Bichrome (Black and white)
Material:	Marble
Motif type:	Geometric
Bibliography:	Tulek 2004, 166-167

***Catalogue no 212**: Tarsus Tethys Mosaic*











Source: Tülek 2004-2*, 130-131-133 (Fig. 20.18-19-20-21-23)*

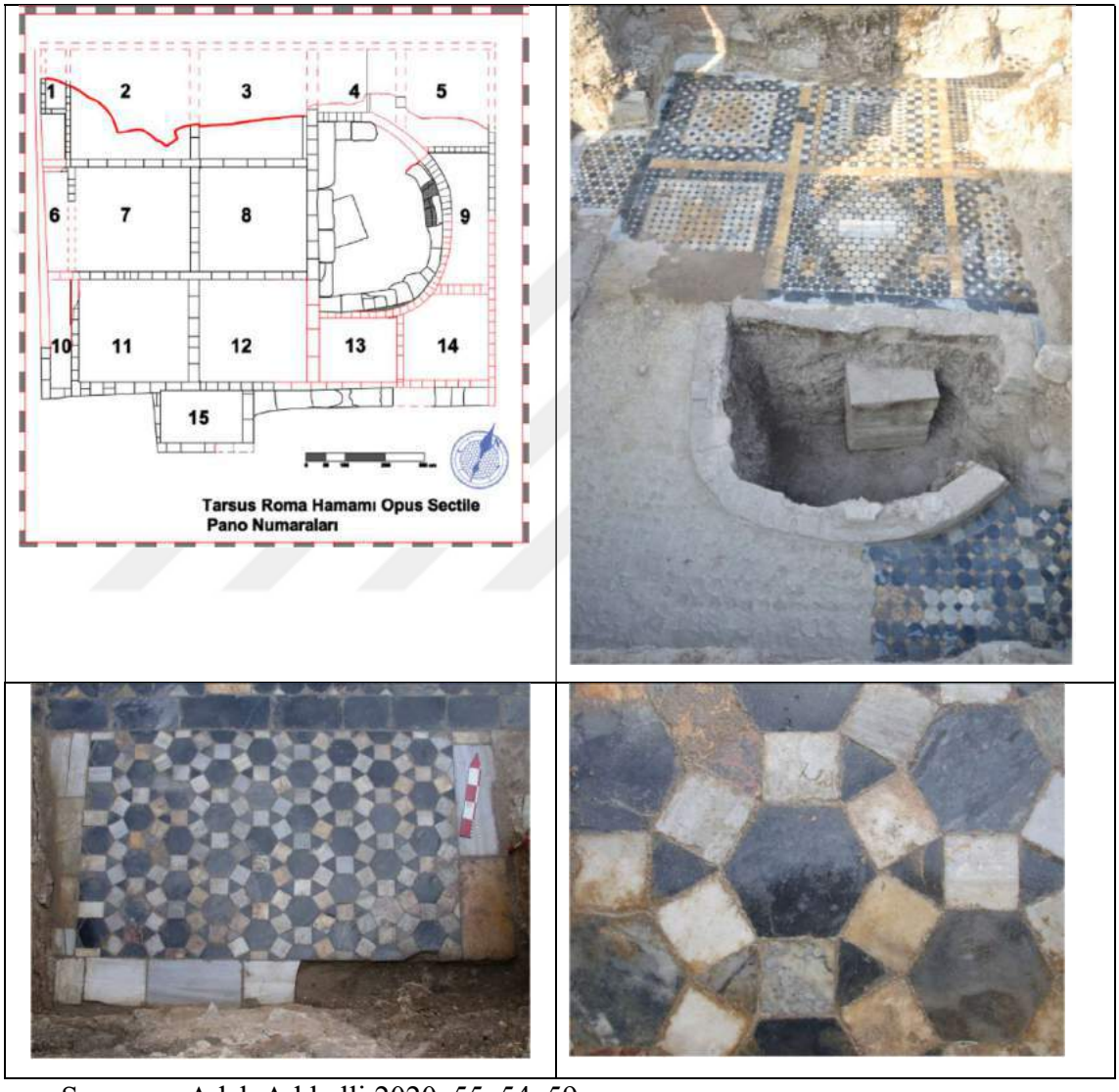
Building type/name:	Unavailable/Tarsus Tethys Mosaic
Architectural location:	Unavailable
Dating:	Second quarter of 4th century
Technique:	*Opus tesselatum*
Size:	2.35 x 3.10 cm
Tesserae density:	white ground: 51 T/dm^2; guilloche border motif: 56 T/dm^2
Colour:	Polychrome

Material: Stone and glass

Motif type: Geometric (basic, guilloche), figural (Tethys), faunal (sea creatures, fish)

Bibliography: Tulek 2004, 167-170

Catalogue no 213: *The Opus sectile floor in Roman Bath in Tarsus*



Source: Adak Adıbelli 2020, 55, 54, 59

Building type/name: Lounge or Chapel/ *Opus sectile* floor in Roman Bath in Tarsus

Architectural location: Waiting room or chapel

Dating: 5th century

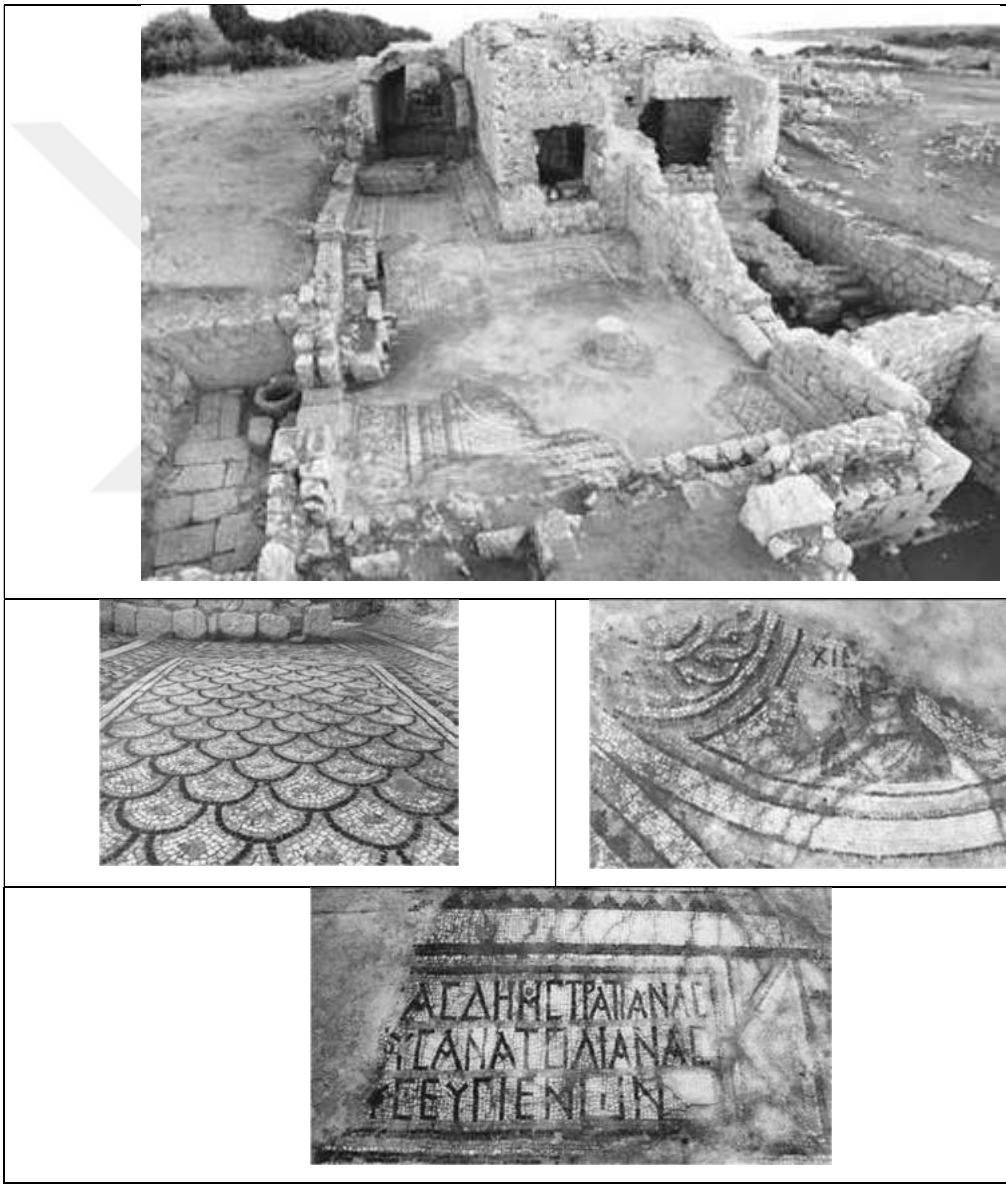
Technique: *Opus sectile*

Size: 7.8x11.3m

Tesserae density:	Not applicable
Colour:	Trichrome
Material:	Marble, limestone
Motif type:	Geometric, floral/vegetal (rosette)
Bibliography:	Adak Adıbelli 2020, 51-71

16.3 Elaussia Sebaste-Mersin (Catalogue no 214-216)

***Catalogue no 214**: Apodyterium Mosaic of Small Baths in Elaussia Sebaste*



Source: 37. KST 2015-3, 490, 490, 491, 491

Building type/name:	Bath/Apodyterium Mosaic of Small Baths in Elaussia Sebaste (Ayaş)

Architectural location:	Apodyterium
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, scale, guilloche), personifications (seasons (extant autumn and winter)), epigraphic (dedicatory and good wishes at entrance, identification (spring))
Bibliography:	37. KST 2015-3, 479-492

Catalogue no 215: *Frigidarium Mosaic of Small Baths in Elaussia Sebaste*



Source: 40. KST 2018-1, 175

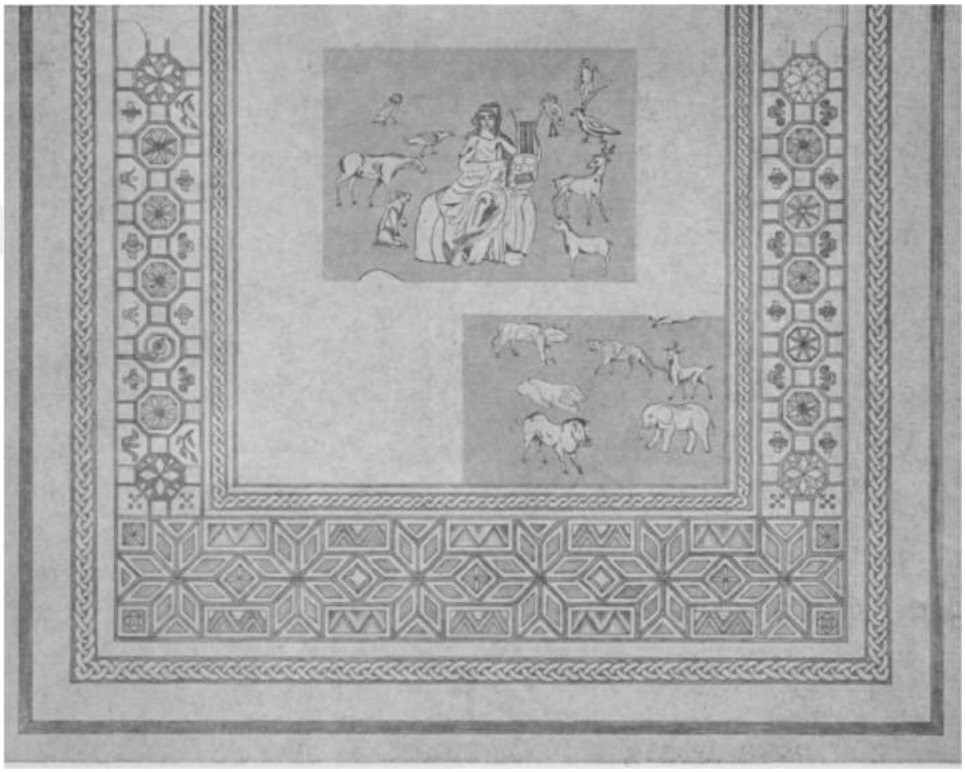
Building type/name:	Bath/Frigidarium Mosaic of Small Baths in Elaussia Sebaste (Ayaş)
Architectural location:	Frigidarium
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable

Material:	Unavailable
Motif type:	Geometric (scale), floral/vegetal
Bibliography:	37. KST 2015-3, 479-492; 40. KST 2018-1, 161-178

16.4 Adana (Catalogue no 216-218)

Catalogue no 216: *The Orpheus Mosaic and the Animals in Adana*

Reconstruction of Orpheus with Lyre Mosaic from Adana







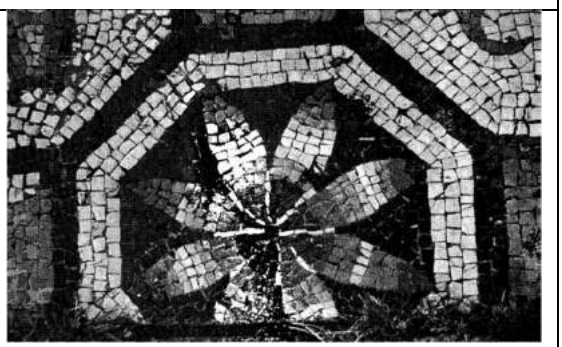










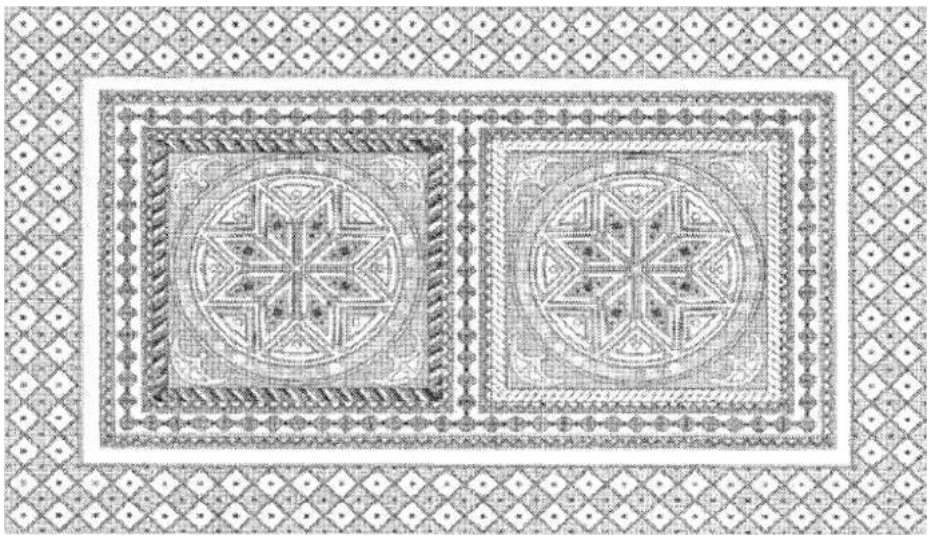


Source: Budde 1972-2, 23, Plates 6, 8, 9, 10, 13, 21,26; Tülek 2004-2, Fig 1.11a.

Building type/name:	House / The Orpheus Mosaic and the Animals[18]
Architectural location:	Hall (possibly)
Dating:	Beginning of the 4th century (Tulek), 3rd century (Budde and Balty)
Technique:	*Opus tesselatum*
Size:	8.40xc.12m
Tesserae density:	82 T/dm^2
Colour:	Polychrome
Material:	Limestone, glass
Motif type:	Geometric (basic, lozenges, guilloche, stars, rainbow style), figural (Orpheus), faunal (wild and tamed: monkey, hawk, crane or Ibis, stag, deer, owl, raven, horse, bear or wolf or dog, bull, panther, lion, wild boar, elephant, kid), floral/vegetal (flowers, rosette), inanimate (rock)
Bibliography:	Budde 1969, 93-94; Budde 1972, 20-24; Balty 1981, 406; Tulek 2004, 6-18.

Catalogue no 217: *Trellis Mosaic in Adana*

Drawing of Trellis Mosaic



[18] 4 panels have been discovered during the construction of a building of the Central Bank in Adana: The Orpheus Mosaic and the Animals, the Triumph of Neptune, the Punishment of Dirce and the Hunting Erotes frieze. The later three are dated to the 3rd quarter of 3rd century. (Tulek 2004, 6, 26-34).



Source: Tulek 2004, Fig 1.23; Budde 1972-2, Plate 47, 48, 49, 50, 51.

Building type/name: Unavailable/Trellis Mosaic (several fragments) in Adana

Architectural location: Unavailable (architectural context lost)

Dating: 4th century (tentatively)

Technique: *Opus tesselatum*

Size: Roundel panels: 1.80x 1.86 m.; Trellis fragments: 2.41x1.16 m., 1.58 x 1.16 m., 1.14 x 1.14 m., 1.14 x 1.14 m.

Tesserae density: Roundel: 96 T/dm^2, Trellis: 120 T/dm^2

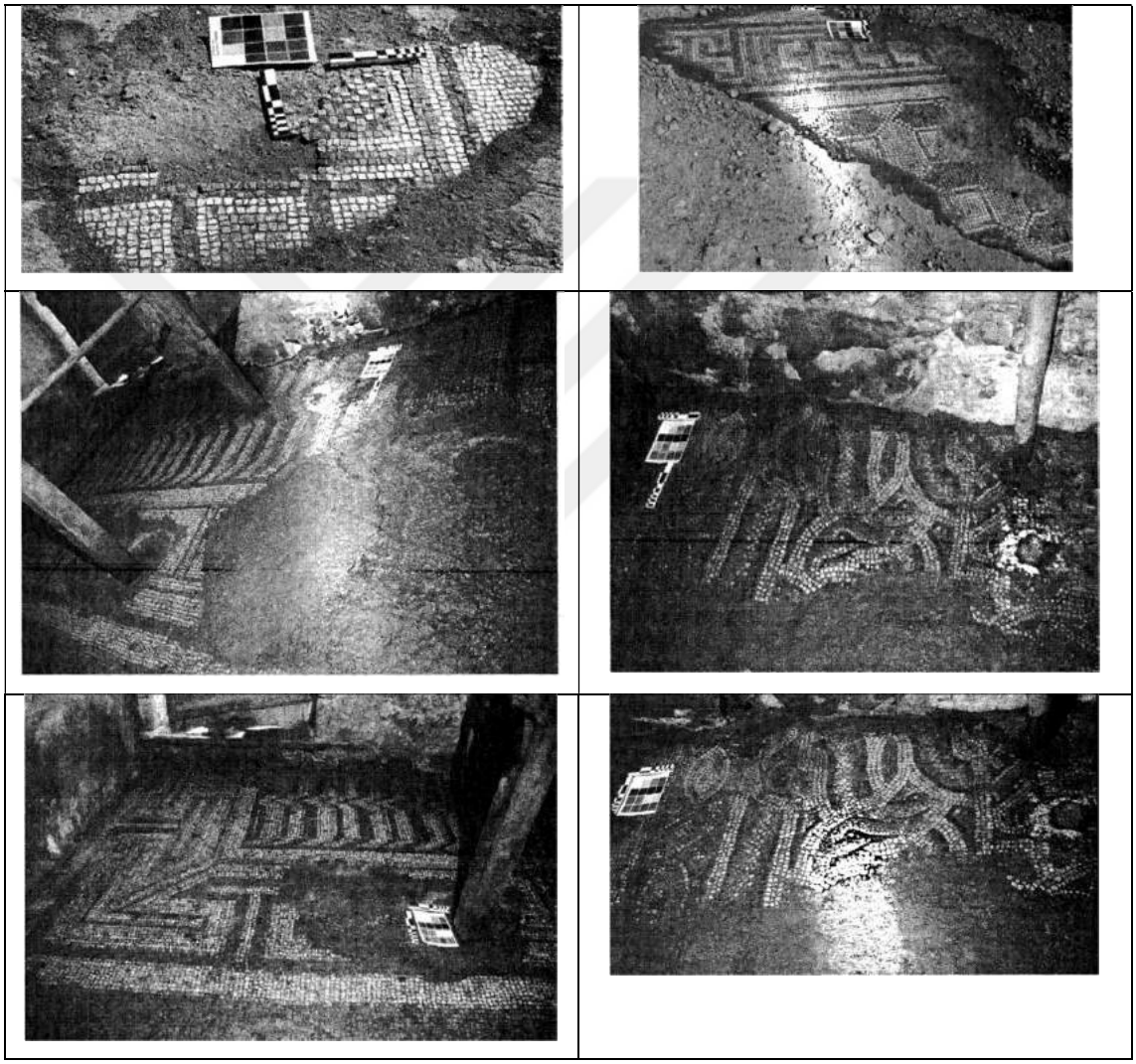
Colour: Polychrome

Material: Limestone

Motif type: Geometric (basic, lozenge, pelta, guilloche, trellis, crow-step), floral/vegetal (rosette)

Bibliography: Budde, 1972, 29; Tülek 2004, 34-38.

Catalogue no 218: *Geometric Mosaic in Koyunevi*



Source: Tulek 2004, 94, 95, 95, 96, 97, 98.

Building type/name: Unavailable/Geometric Mosaic in Koyunevi (Imamoğlu town)

Architectural location: Unavailable

Dating: 5th century or middle of the 5th century

Technique: *Opus tesselatum*

Size:	Unavailable
Tesserae density:	interior, chevron: 38 T/dm^2; Meander: 30 T/dm^2
Colour:	Polychrome
Material:	Limestone and marble
Motif type:	Geometric (basic, chevron, meander, rainbow style, beads-reel, cable), floral/vegetal (floral)
Bibliography:	Tülek 2004, 126-127

16.5 Osmaniye (Catalogue no 219)

***Catalogue no 219**: Mosaic of Circles in Gökdere Çardak*



Source: Tülek 2007, 56; Tulek 2004-2, 45 (Fig 6.1).

Building type/name:	Unavailable/ Mosaic of Circles in Gökdere Çardak
Architectural location:	Second floor of a brick masonry
Dating:	5th century (latest)
Technique:	*Opus tesselatum*
Size:	5.90x4.40m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, terracotta (red)
Motif type:	Geometric (basic, swastika-meander)
Bibliography:	Tulek 2004, 78-79; Tülek 2007, 47-62

17 Isaura (Catalogue no 220-241)

17.1 *Seleuceia ad Calycadnus-Mersin (Catalogue no 220-225)*

Catalogue no 220 (no image available): *Opus sectile of Bath Meryemlik*

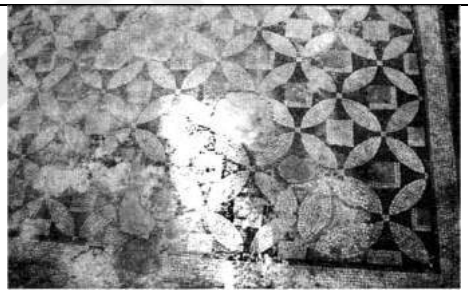
Building type/name:	Bath/*Opus sectile* of Bath Meryemlik (Silifke)
Architectural location:	Central space
Dating:	Late 5th century
Technique:	*Opus sectile*
Size:	Unavailable
Tesserae density:	Not applicable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric
Bibliography:	Tulek 2004, 321-322.

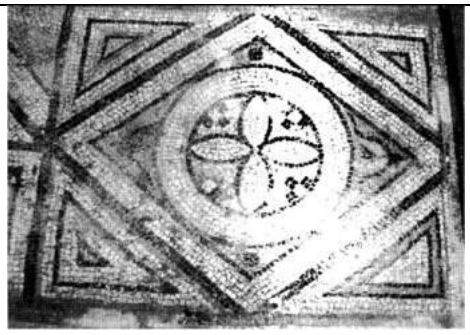
Catalogue no 221: *Three Graces Mosaic in the Bath (of Poimenios)*









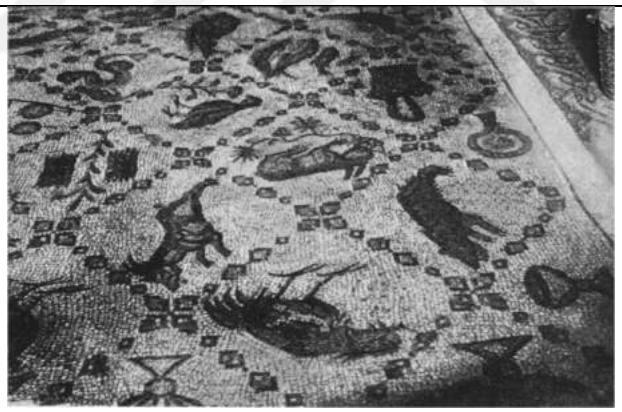


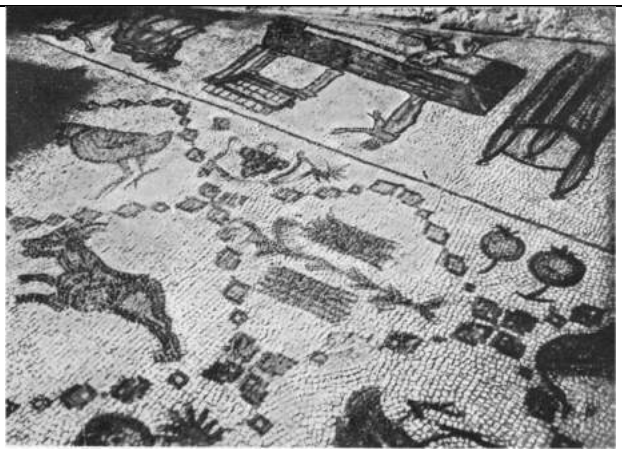
Source: *By Nedim Ardoğa - Own work, CC BY-SA 4.0, https://commons.wikimedia.org/w/index.php?curid=53650305;* Tulek 2004-2, 275 (Fig. 34.1-4-5-6)

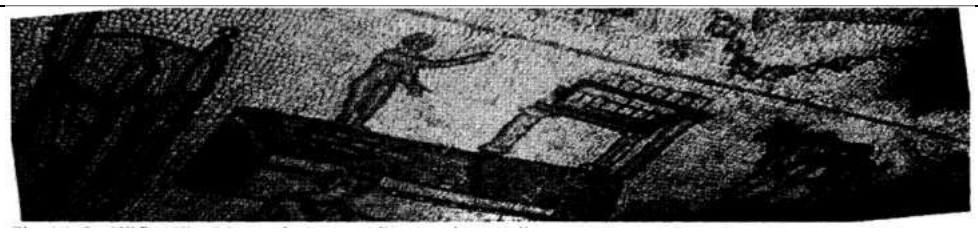
Building type/name: Bath/Three Graces Mosaic in the Bath (of Poimenios) in Narlıkuyu (Silifke)

Architectural location:	Centre and adjacent to pool
Dating:	Last quarter of 4th century (Budde), 2nd half of 5th century (Hellenkemper-Salies)
Technique:	*Opus tesselatum*
Size:	c. 7.80x3.10m
Tesserae density:	154 T/dm^2 to 56 T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, lozenge, Solomon's knots, star-of-eight-lozenges), figural (Three Graces), faunal (doves, partridges) floral (rosette, pomegranate, stylized floral designs, flowers), inanimate (pedestal, fountain), epigraphic (dedicatory)
Bibliography:	Tulek 2004, 323-332.

Catalogue no 222: *Inhabited Floret Trellis in Seleuceia ad Calycadnus*







Source: Budde 1972-2, Plate 260-261-262; Tülek 2004, 290 (Fig. 36.5)

Building type/name: Unavailable/Inhabited Floret Trellis in east of Silifke town center (Seleuceia ad Calycadnus)

Architectural location: Unavailable (lost)

Dating: Second half of 5th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Unavailable

Material: Unavailable

Motif type: Geometric (guilloche), figural (genre scene: grape harvest; two men, peasant), faunal (birds (e.g. cock), quadrupeds, oxen), floral (floret trellis, what stalk, grape clusters, pomegranates), inanimate (goblets, chalices, fruit baskets, mirror, bird in a cage, harvesting tank, cart)

Bibliography: Tulek 2004, 349-352.

***Catalogue no 223**: Inhabited Vine Trellis in Seleuceia ad Calycadnus*















Source: Budde 1972-2, Plate 175-176-177-178-179-180-181, Tülek 2004-2, 292 (Fig. 36.8)

Building type/name: Unavailable/Inhabited Vine Trellis in Cami Kebir Mahallesi Kilise Yeri in Silifke town (Seleuceia ad Calycadnus)

Architectural location: Unavailable (lost)

Dating: Second half of 5th century

Technique: *Opus tesselatum*

Size: 5.40x3.60m

Tesserae density: Unavailable

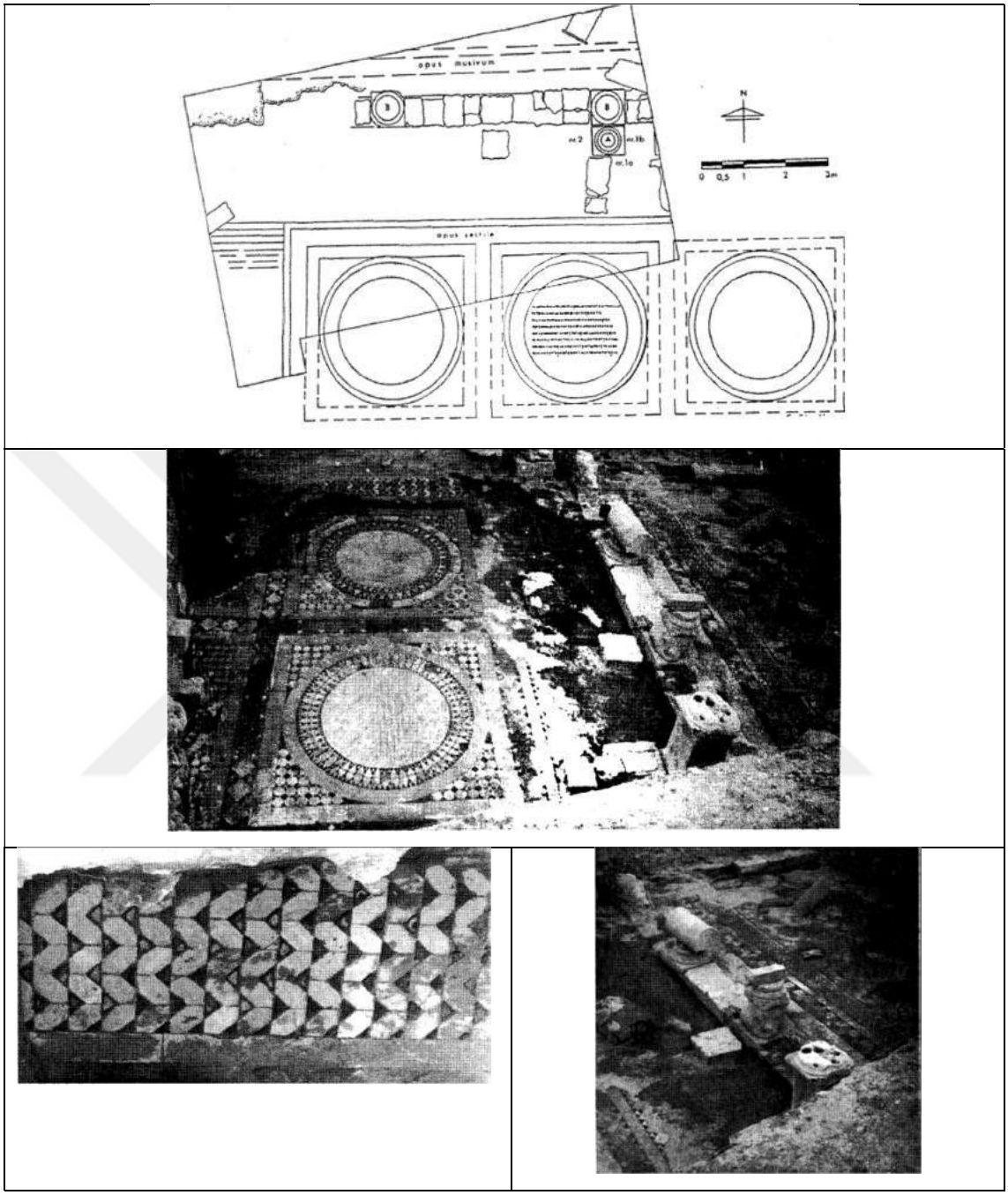
Colour: Polychrome

Material: Unavailable

Motif type: Geometric (ellipses, circles, squares, crow-step, orthogonal), figural (peasant?), faunal (goats, horse, dog, lamb; birds (e.g. water fowl, pheasant, doves), quadrupeds, oxen) floral (vine leaves, grape clusters, wheat stalk), inanimate (chalice)

Bibliography: Tulek 2004, 352-354.

***Catalogue no 224**: Trench B mosaic on in Seleuceia ad Calycadnus*



Source: Tulek 2004-2, 304 (Fig. 36.27), 304 (Fig. 36.28-*Opus sectile*), 305 (Fig. 36.30-*Opus sectile* and 26.29-*Opus tesselatum*)

Building type/name: Bath-Gymnasium?/Trench B mosaic on west of Zeus temple in Silifke town (Seleuceia ad Calycadnus)

Architectural location: Unavailable

Dating: 5th century

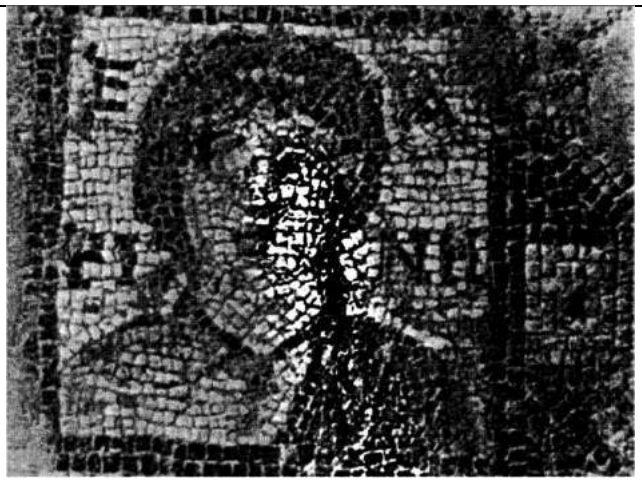
Technique: *Opus sectile*, *Opus tesselatum*

Size:	15x11.45m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, marble
Motif type:	*Opus sectile* (south): Geometric, epigraphic (dedicatory); *Opus tesselatum* (north): Geometric (guilloche), floral (floret trellis, floret of four rosebuds)
Bibliography:	Tulek 2004, 357-361.

Catalogue no 225*: Abduction of Ganymede and Seasons Mosaic in Seleuceia ad Calycadnus*







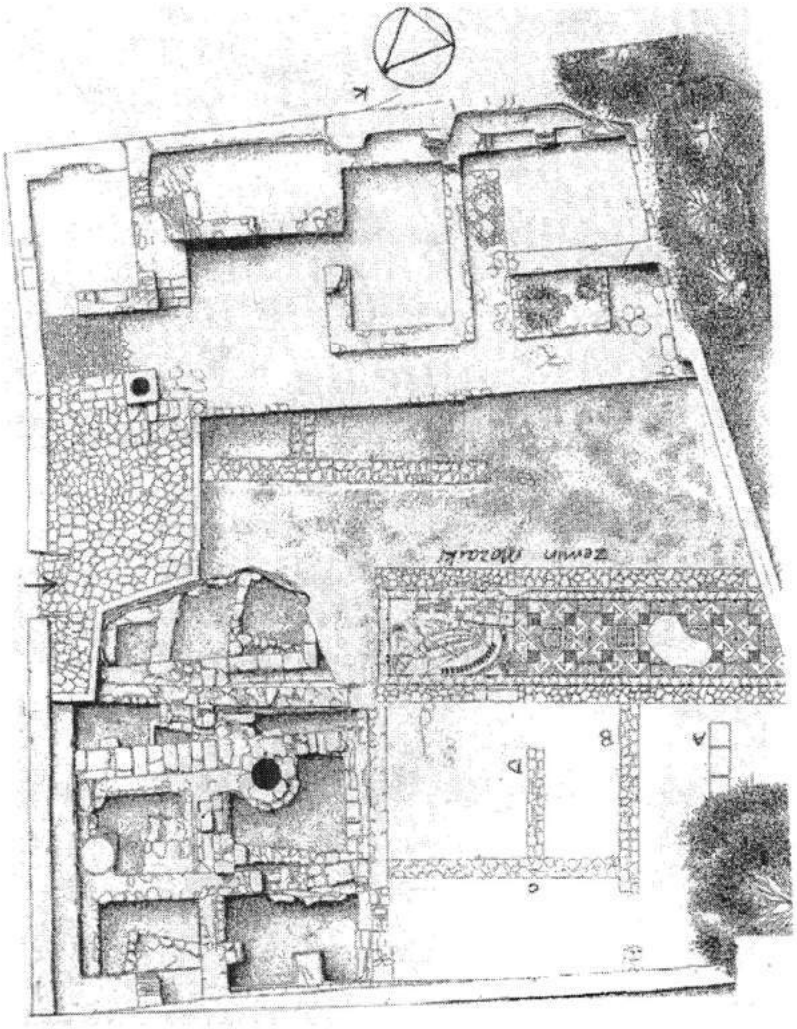
Source: *Tülek 2004-2, 298-299-302-302 (Fig. 36.18-19-23-24)*

Building type/name:	Unavailable/Abduction of Ganymede and Seasons Mosaic in Trench C in Pazarbaşı Mahallesi in Silifke town (Seleuceia ad Calycadnus)
Architectural location:	Unavailable
Dating:	Middle of 4th century
Technique:	*Opus tesselatum*
Size:	17.75x8.80m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (guilloche, wave, square, peltas, roundel, swastika meander, squares, wheel, triangles, knot of Solomon), figural (Abduction of Ganymede – central panel), personifications (seasons: spring, autumn– flanking panels), faunal (eagle), floral (flower), inanimate (shield, *pedum, syrinx*), epigraphic (identification)
Bibliography:	Tulek 2004, 361-365.

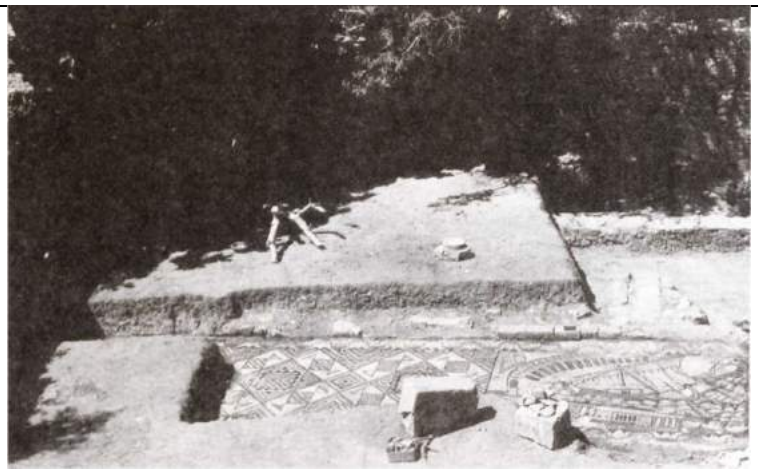
17.2 Celenderis-Mersin (Catalogue no 226)

***Catalogue no 226**: Celenderis Townscape Mosaic in Aydıncık*

Plan of Building with Celenderis Townscape Mosaic in Aydıncık









Source: Tülek 2004-2, 216 (Fig. 28.3); Zoroğlu (https://aktuelarkeoloji.com.tr/kategori/bir-kent/kelenderis-mozaigi), Zoroğlu 1994, 42, 42

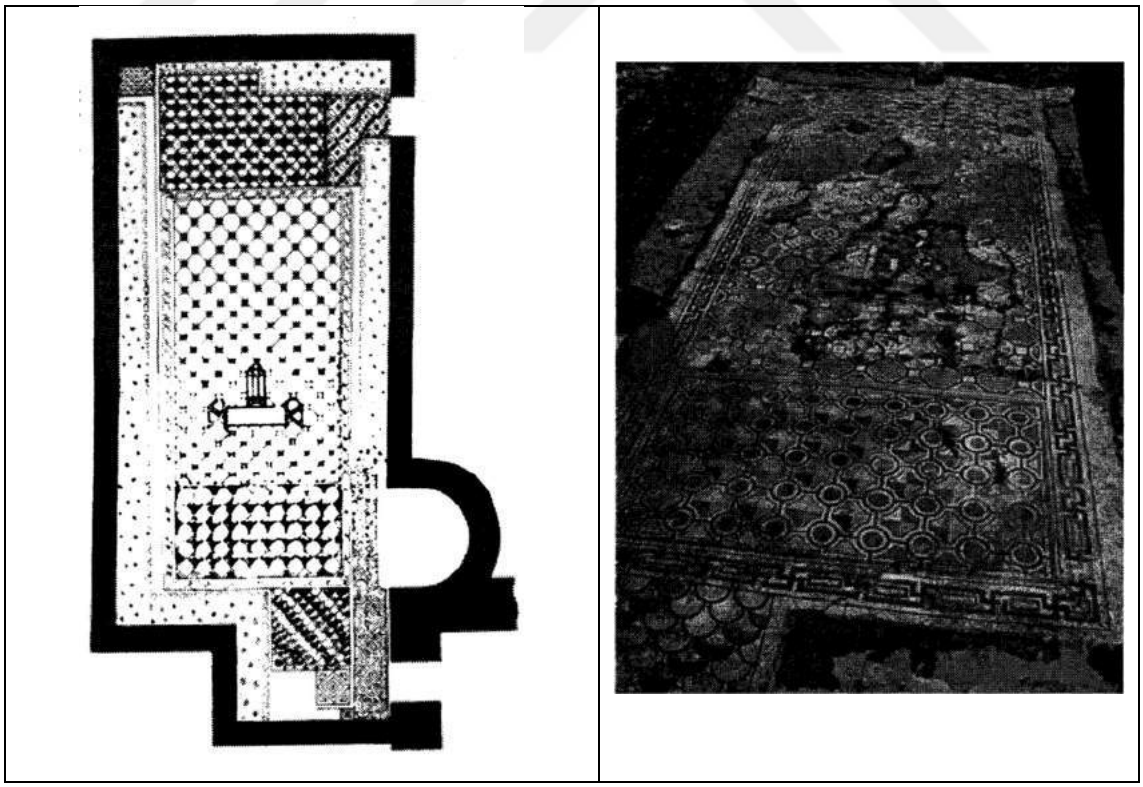
Building type/name:	Unavailable (entreport/shop?; church?)/Townscape Mosaic (Aydıncık-Celenderis)
Architectural location:	Unavailable (narthex?), entreport or shops
Dating:	Last quarter of 4th to early 5th century
Technique:	*Opus tesselatum*
Size:	11.80x3.5m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, lozenges, diaper), inanimate (town and harbour, ships, urban building, portico, fortification walls, city gate, marine arsenal, church, residential state, warehouse, bath, rocky promontory, sea), floral (lotus flower).
Bibliography:	Tulek 2004, 256-263; Erol 2008, 39-44.

17.3 Anemurium-Mersin (Catalogue no 227-241)

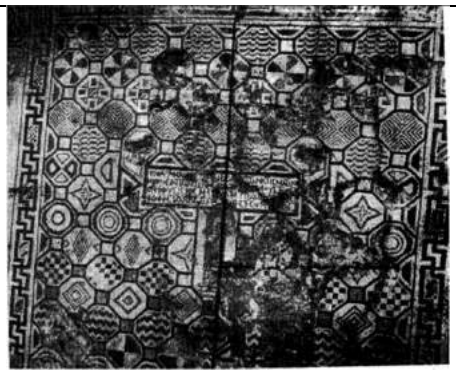
Catalogue no 227 (no image available): *Fragmented Mosaic of Bath III 5 in Anemurium*

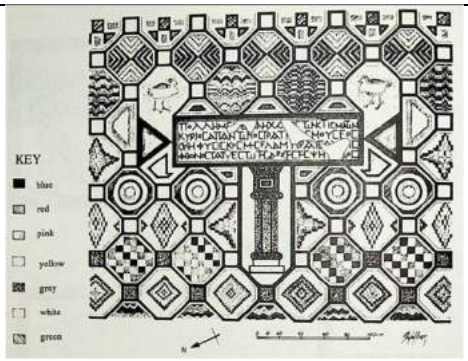
Building type/name:	Bath/ Fragmented Mosaic of Bath III 5 Anemurium (Anamur)
Architectural location:	Room adjacent to caldarium
Dating:	End of 4th century, repair 6th century
Technique:	*Opus tesselatum* (fragmented)[19]
Size:	Unavailable
Tesserae density:	25T/dm^2
Colour:	Polychrome
Material:	Limestone, marble
Motif type:	Geometric (fragmented, diamond)
Bibliography:	Campbell 1998, 37-38.

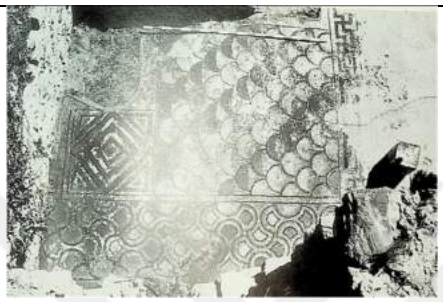
Catalogue no 228*: Apodyterium Mosaic of Small bath III 15 in Anemurium*

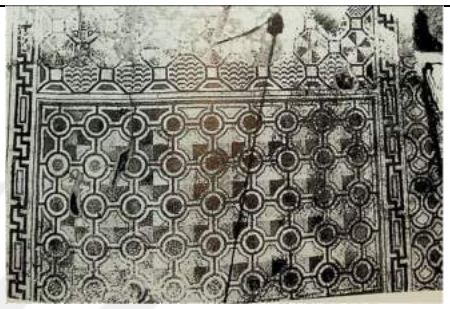


[19] Campbell 1998, 38: The Bath also includes wall mosaic on semi-dome of glass, limestone and marble with geometric (acanthus scroll), figural (putti) and faunal (peacocks) motifs and inscription on the wall on who renewed the building (Nestor and Anastasia).



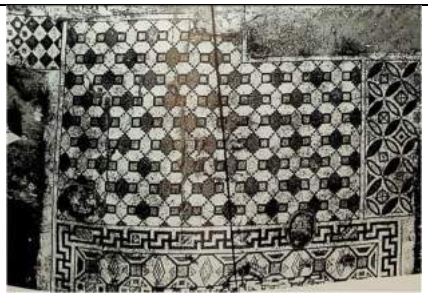














Source: Tülek 2004-2, 185 (Fig. 27.53), 186 (Fig. 27.54-55); Campbell 1998, Fig. 37, Plate 164-165-168-169-170-171

Building type/name: Bath/ Apodyterium Mosaic of Small bath III 15 Anemurium (Anamur)

Architectural location: Apodyterium

Dating: Late 5th century, early 6th century (Campbell 1998)

Technique: *Opus tesselatum*

Size: 4.90x12.20m

Tesserae density: 63T/dm^2

Colour: Polychrome

Material: Limestone, glass, paste

Motif type: Geometric (basic, pelta or scale, star, diamonds, swastika meander, checkerboards, chevrons, guilloche), inanimate (column in tabula ansata), faunal (two birds), epigraphic (dedicatory and good wishes)

Bibliography: Campbell 1998, 39-40; Tulek 2004, 229-231.

***Catalogue no 229**: Geometric Mosaic of Bath II 7a in Anemurium*



Source: Campbell 1998, Plate 30

Building type/name: Bath/Geometric Mosaic of Bath II 7a in Anemurium (Anamur)

Architectural location: Room P[20]

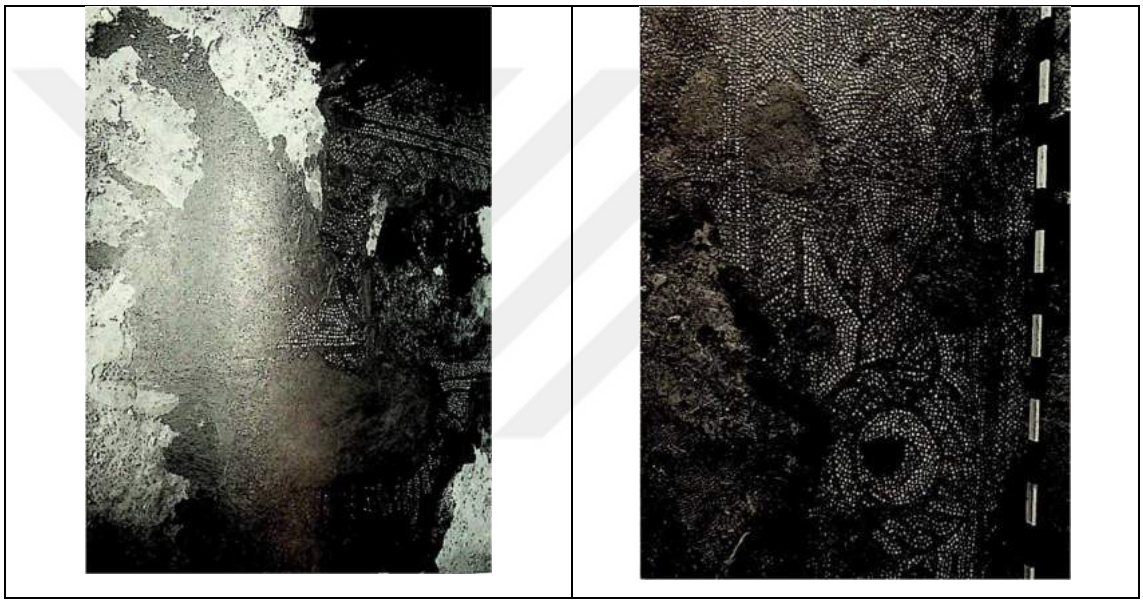
Dating: 1st quarter or 1st half of 5th century (Campbell 1998)

Technique: *Opus tesselatum*

[20] The bath also includes mosaics from the Late Antonine period (Campbell 1998 and Tulek 2004).

Size:	1.0x0.80m (extant)
Tesserae density:	99T/dm^2
Colour:	Bichrome
Material:	Limestone
Motif type:	Geometric (stepped pyramids, pitched squares, diamond)
Bibliography:	Campbell 1998, 6-10; Tulek 2004, 238-240.

***Catalogue no 230**: Kantharos Mosaic in Bath II 7a in Anamur*



Source: Campbell 1998, Plate 31-32

Building type/name:	Bath/ Kantharos Mosaic in Bath II 7a in Anemurium (Anamur)
Architectural location:	Room A i
Dating:	1st quarter or 1st half of 5th century (Campbell 1998)
Technique:	*Opus tesselatum*
Size:	c.1.40x0.75m and 5.50x1.5m (extant)
Tesserae density:	90T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, guilloche, rainbow, wave crest, interlace), inanimate (vessel-like (kantharos))
Bibliography:	Campbell 1998, 6-10; Tulek 2004, 238-240.

***Catalogue no 231**: Grid Mosaic of Bath II 7a in Anemurium*



Source: Campbell 1998, Plate 33

Building type/name:	Bath / Grid Mosaic of Bath II 7a in Anemurium (Anamur)
Architectural location:	Room Aii
Dating:	1st quarter or 1st half of 5th century (Campbell 1998)
Technique:	*Opus tesselatum*
Size:	c.0.75x0.75m (extant)
Tesserae density:	72T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (stepped pyramids, stepped diamond)
Bibliography:	Campbell 1998, 6-10; Tulek 2004, 238-240.

***Catalogue no 232**: Fragment of Mosaic in Bath II 7a in Anemurium*



Source: Campbell 1998, Plate 34

Building type/name: Bath/Fragment of Mosaic in Bath II 7a in Anemurium (Anamur)
Architectural location: Room B
Dating: 1st quarter or 1st half of 5th century (Campbell 1998)
Technique: *Opus tesselatum*
Size: c.0.80x0.60m (extant)
Tesserae density: 81T/dm^2
Colour: Polychrome
Material: Limestone
Motif type: Geometric (basic)
Bibliography: Campbell 1998, 6-10; Tulek 2004, 238-240.

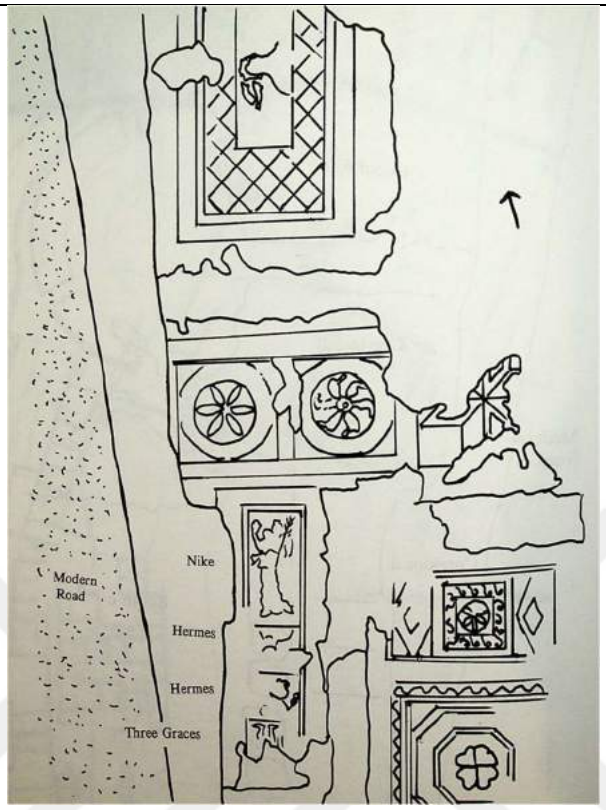
***Catalogue no 233**: Geometric Mosaic of Bath II 7a in Anemurium*



Source: Campbell 1998, Plate 35

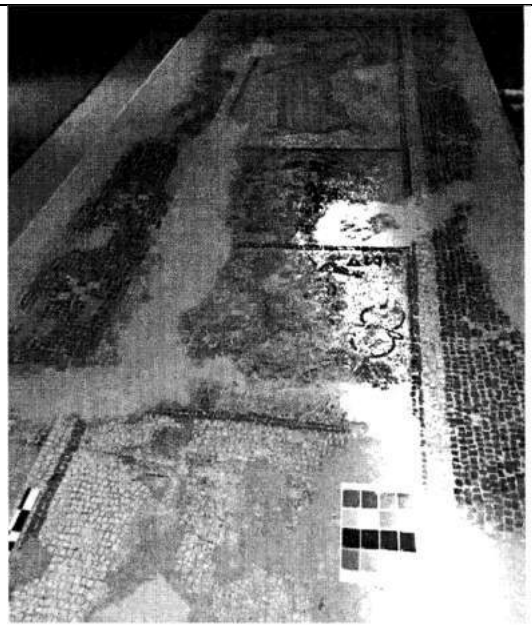
Building type/name: Bath/Geometric Mosaic of Bath II 7a in Anemurium (Anamur)
Architectural location: Room F
Dating: 1st quarter or 1st half of 5th century (Campbell 1998)
Technique: *Opus tesselatum*
Size: c.1x0.60m (extant)
Tesserae density: 81T/dm^2
Colour: Polychrome
Material: Limestone
Motif type: Geometric (stepped pyramids, rectangle, stepped lozenge)
Bibliography: Campbell 1998, 6-10; Tulek 2004, 231-240.

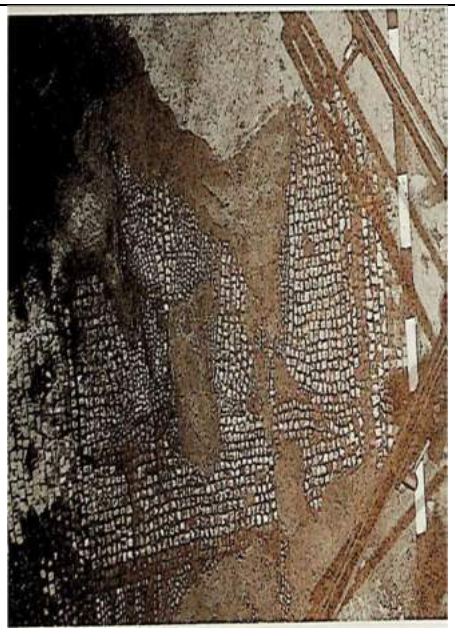
Catalogue no 234-237*: Mosaics in Roadside Building WII 13 in Anemurium*



Source: Campbell 1998, Fig. 19

Catalogue no 234*: Three Graces-Hermes and Nike Mosaic in Roadside Building in Anemurium*







Source: Tulek 2004-2 203 (Fig. 27.86); Campbell 1998, Plate 56-57-58; Tulek 2004-2 204 (Fig. 27.87)

Building type/name: Unavailable[21]/Three Graces-Hermes and Nike Mosaic in Roadside Building WII 13 in Anemurium (Anamur)

Architectural location: Corridor a

Dating: 2nd half of 3rd century or early 4th century (Campbell 1998)

Technique: *Opus tesselatum*

Size: 0.70x0.60m (Panel I-Three Graces), c. 1.45x0.82m (Panel II/III-Hermes), c.1.70x0.82m (Panel IV-Nike)

Tesserae density: Panel I: Background: 49T/dm^2, legs: 144T/dm^2; Panel II/III: Background: 63T/dm^2, face: 110T/dm^2; Panel IV: Background: 56T/dm^2, body: 97T/ dm^2, face: 260T/dm^2

[21] Due to imagery related to trade, some scholars suggested it to be a house of a merchant but its architectural location between public structures (large baths, theatre, odeon) complicates the picture (Tulek 2004, 243). Campbell (1998, 15), on the other hand, believed that it was more likely to be a commercial or civic building than a domestic one.

Colour: Polychrome

Material: Limestone

Motif type: Figural (Three Graces; 2 Profit-maker busts (Hermes); Nike), inanimate (none; kerykeion and petasos; palm branch and wreath), epigraphic (identification)

Bibliography: Campbell 1998, 15-22; Tulek 2004, 243-250.

Catalogue no 235: *Geometric Mosaic of Roadside Building in Anemurium*



Source: Campbell 1998, Plate 62-63-64-65

Building type/name: Unavailable/Geometric Mosaic of Roadside Building WII 13 in Anemurium (Anamur)

Architectural location: Corridor b

Dating: 2nd half of 3rd century or early 4th century (Campbell 1998)

Technique: *Opus tesselatum*

Size: 1.5x1.5m (Panel V), 1.5x1.5m (Panel VI), 1.40x1.30m (Panel VII)

Tesserae density: 36T/dm^2

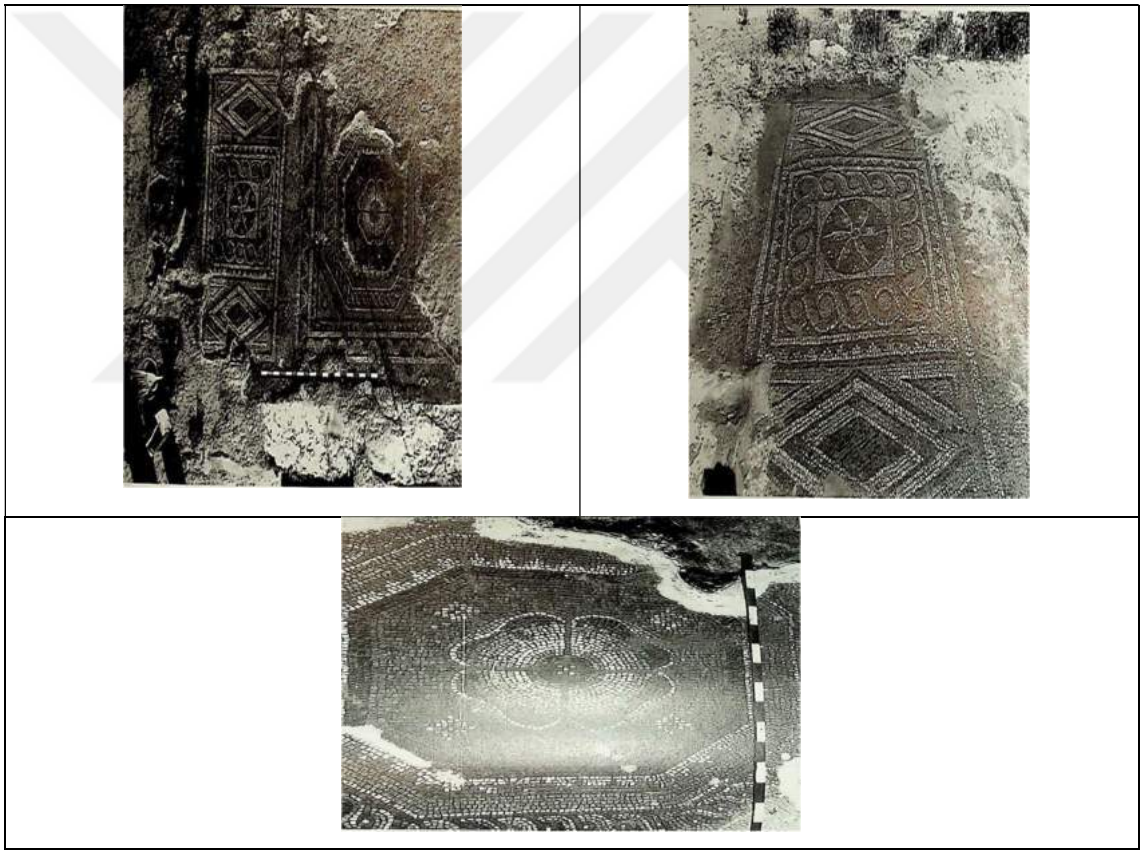
Colour: Polychrome

Material: Limestone

Motif type: Frame: Geometric (stepped pyramids, guilloche); Panel V: Geometric (wave crest, circle), floral/vegetal (rosette, palmette-like); Panel VI: Geometric (ribbon twist, inverted pyramid, diamond), floral/vegetal (six-petal rosette), Panel VII: Geometric (stepped pyramid, lozenge, Solomon's knots)

Bibliography: Campbell 1998, 15-22; Tulek 2004, 243-250.

***Catalogue no 236**: Geometric Mosaic of Roadside Building in Anemurium*



Source: Campbell 1998, Plate 67-68-69

Building type/name: Unavailable/Geometric Mosaic of Roadside Building WII 13 in Anemurium (Anamur)

Architectural location: Room C

Dating: 2nd half of 3rd century or early 4th century (Campbell 1998)

Technique: *Opus tesselatum*

Size: 1.27x0.66m (each of Panel VII and X), 1.27x1.30m (Panel IX)

Tesserae density: 49T/dm^2

Colour: Polychrome

Material: Limestone

Motif type: Panel VIII and X: Geometric (basic, lozenge); Panel IX: Geometric (basic, stepped pyramid, guilloche, ribbon), floral/vegetal (rosette)

Bibliography: Campbell 1998, 15-22; Tulek 2004, 243-250.

***Catalogue no 237**: Personification of Sea Mosaic in Roadside Building in Anemurium*



Source: Campbell 1998, Plate 70-71-72-73-74-75

Building type/name:	Unavailable/Personification of Sea Mosaic in Roadside Building WII 13 in Anemurium (Anamur)
Architectural location:	Room d
Dating:	2nd half of 3rd century or early 4th century (Campbell 1998)
Technique:	*Opus tesselatum*
Size:	5.80x3.60m
Tesserae density:	Outside border: 26T/dm^2, inside large panel: 46T/dm^2, inside panel: 77T/dm^2, face of figure: 92T/dm^2 ,
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (stepped pyramids, diagonal grid, diamond), figural (Tethys/Thetis/personification of sea?), faunal (birds (partridges?), fish)
Bibliography:	Campbell 1998, 15-22; Tulek 2004, 243-250.

***Catalogue no 238**: Geometric Mosaic of House II 4W in Anemurium*



Source: Campbell 1998, Plate 18-19-20

Building type/name: House/Geometric Mosaic of House II 4W in Anemurium (Anamur)
Architectural location: Room a
Dating: Middle of 4th century (Tulek 2004)
Technique: *Opus tesselatum*
Size: c.4.0x4.0m
Tesserae density: 64T/dm^2
Colour: Polychrome
Material: Limestone
Motif type: Geometric (basic, three-petalled, diamond, swastika meander, wave crest, stepped pyramids, swastika meander, diamond, half-scales), floral (tendrils, ivy leaf, rose), inanimate (cornucopia-like)
Bibliography: Campbell 1998, 4-5; Tulek 2004, 250-253.

***Catalogue no 239**: Geometric Mosaic of House II 4W in Anemurium*



Source: Campbell 1998, Plate 21

Building type/name: House/Geometric Mosaic of House II 4W in Anemurium (Anamur)
Architectural location: Room b
Dating: Middle 4th century (Tulek 2004)
Technique: *Opus tesselatum*
Size: 0.60x0.50m
Tesserae density: 64T/dm^2

Colour: Polychrome

Material: Limestone

Motif type: Geometric (basic, stepped pyramids, guilloche, lozenge, wave crest)

Bibliography: Campbell 1998, 4-5; Tulek 2004, 250-253.

Catalogue no 240-241: *Mosaics of Building on Cape Anamur*



Source: Campbell 1998, Figure 4

Catalogue no 240: *Nike Mosaic in Building on Cape Anamur*













Source: Campbell 1998, Plate 6-7-11-12-8-9

Building type/name: Unavailable/Nike Mosaic in Building on Cape Anamur Anemurium (Anamur)

Architectural location: Room a

Dating: 2nd quarter of 4th century (Campbell 1998)

Technique: *Opus tesselatum*

Size: 2.40x2.40m; tabula ansata: 0.73x0.75m

Tesserae density: Body:48T/dm^2; face:140T/dm^2; inscription:74T/dm^2;

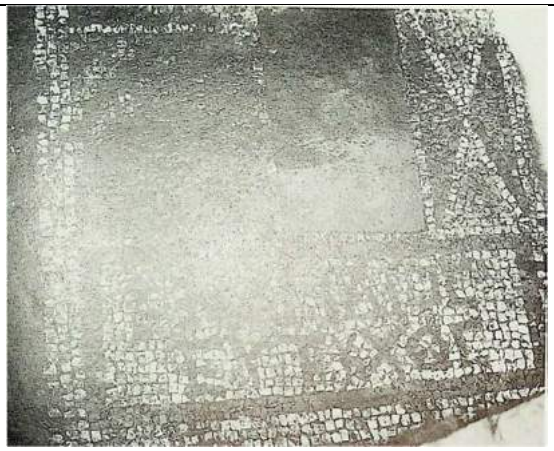
Colour: Polychrome

Material: Limestone, glass (?)

Motif type: Geometric (diamonds, circles, rods, rectangles), figural (Nike), floral /vegetal (rosettes), inanimate (*tabula ansata*, garland), epigraphic (dedicatory)

Bibliography: Campbell 1998, 1-3; Tulek 2004, 253-255.

***Catalogue no 241**: Good Luck Mosaic in Building on Cape Anamur*



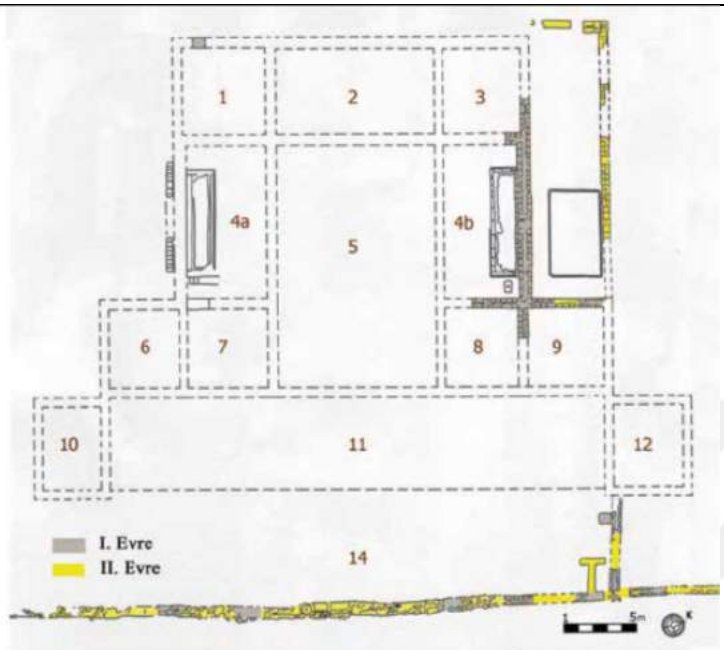
Source: Campbell 1998, Plate 13

Building type/name:	Unavailable/Good Luck Mosaic in Building on Cape Anamur (Anemurium)
Architectural location:	Room b
Dating:	2nd quarter of 4th century (Campbell 1998)
Technique:	*Opus tesselatum*
Size:	0.26x0.86m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (rectangle, diamonds, triangles), epigraphic (Good wishes)
Bibliography:	Campbell 1998, 1-3; Tulek 2004, 253-255.

18 Osrhoene (Catalogue no 242-262)

18.1 Edessa-Şanlıurfa (Catalogue no 242-262)

Catalogue no 242-252: *Mosaics of Amazons Villa in Haleplibahçe*



1. Tiger Mosaic (Cubiculum)
2. Hunting Amazon Queens Mosaic (Tablinium)
3. Lion Mosaic

4a-4b. Small courts

5. Main Reception Hall
6. Workroom
7. Vegetal Mosaic
8. Ktisis Mosaic
9. Black Servant and Zebra Mosaic
10. Apsis
11. Achilles Mosaic (Corridor)
12. Apsis



Source: Önal 2017, 59; Üney 2015, Plate 44.

Catalogue no 242: *Apsis mosaic in room 12 from Amazons Villa in Haleplibahce*




Source: Üney 2015, Plate 43 (Fig 12.1, 12.2).

Building type/name:	House/Apsis mosaic in room 12 from Amazons Villa in Haleplibahce
Architectural location:	Room 12
Dating:	2nd quarter of 6th century (Karabulut et al. 2011, 103)
Technique:	*Opus tesselatum* (with fish scale)
Size:	Unavailable (fragmented, symmetrical to Room10)
Tesserae density:	Frame: 317T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Vegetal (ivy scroll with leaves and grapes)
Bibliography:	Karabulut et al. 2011, 14; Üney 2015, 64-65; Önal 2017, 75.

Catalogue no 243*: Apsis Mosaic in room 10 from Amazons Villa in Haleplibahce*






Source: Üney 2015, Plate 29 (Fig 10.1, 10.2, 10.3).

Building type/name:	House/Apsis Mosaic in room 10 from Amazons Villa in Haleplibahce
Architectural location:	Room 10
Dating:	2nd quarter of 6th century (Karabulut et al. 2011, 103)
Technique:	*Opus tesselatum* (with fish scale)
Size:	4.21 x 5.75 m (symmetrical to Room12)
Tesserae density:	Frame: 317T/dm^2 Bird: 337T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (dentil, stepped pyramid), faunal (bird), vegetal (ivy scroll with leaves and grapes, laurel garland, fruits, shrubs, rosebuds),
Bibliography:	Karabulut et al. 2011, 39; Üney 2015, 35-36; Önal 2017, 75.

Catalogue no 244-1: *Achilles Mosaic in Amazons Villa: General View*



Source: Önal 2017, 59

Catalogue no 244-2: *Achilles Mosaic in Amazons Villa: Frame*














Source: Üney 2015, Plate 30-35 (Figures 11.1 to 11.17)

***Catalogue no 244-3**: Achilles Mosaic in Amazons Villa: Main Panel*













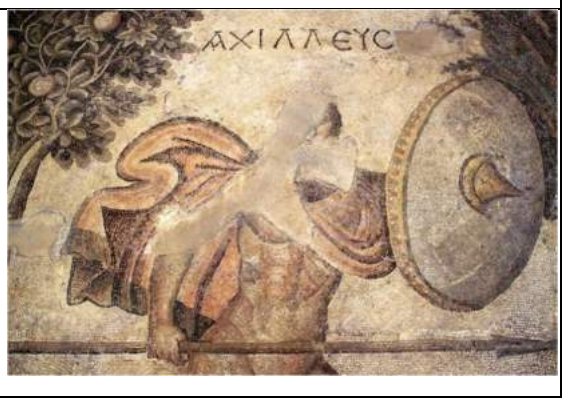

ΘΕΤΙΣ




ΧΙΡΩΝ


ΧΙΡΩΝ


ΑΧΙΛΛΕΥΣ
ΧΙΡΩΝ


ΑΧΙΛΛΕΥΣ



Source: Üney 2015, Plate 36- (Fig 11.18-19: Achilles and his Trophos; Fig 11.21-20-22: Thetis and Baby Achilles; Fig 11.23: Thetis and Baby Achilles and Thetis and Young Achilles; Fig 11.24-25: Thetis and Young Achilles; Fig 11.27-28: Training of Achilles by Chiron; Fig 11.29-30: Training of Achilles by Chrion to hunt; Fig 11.31-32: Sad Thetis; Figures 11.35: Odysseus, Fig 11.33-34: Moirai/Skyros Island)

Building type/name: House/ Achilles Mosaic from Amazons Villa in Haleplibahce

Architectural location: Room 11

Dating: 2nd quarter of 6th century (Karabulut et al. 2011, 103)

Technique: *Opus tesselatum* (with fish scale)

Size: 33.25x4.52m

Tesserae density:	Frame: Fragmented, horse:283T/dm^2; Main panel: 288T/dm^2; Faces: 480-499T/dm^2
Colour:	Polychrome
Material:	Limestone, serpentine[22]
Motif type:	**Frame:** Geometric (dentil, egg-and-dart), Figural (two men playing musical instruments (lute?), a standing figure with a scepter), Faunal (horses, mare, foal, bull, sheep, hens, bird, baby birds, goat), Vegetal (shrubs, trees), Inanimate (rocks, 3 buildings), epigraphic (identification). **Main panel**: Life of Achilles in two rows (western row from south to north and eastern row from the north to south): Achilles and his Trophos (Nurse), Thetis and Baby Achilles, Thetis and Young Achilles (a female servant and another woman), Training of Achilles by Chiron (Wise Centaur), Achilles learning to hunt by Chrion (Wise Centaur), Sad Thetis; Odysseus (fragment, below Achilles learning to hunt scene), Moirai (Greek Goddesses of Fate, below Thetis and Baby Achilles scene); faunal (lion); vegetal (trees (apple?, persimmon?, palm?), trifolium); personification (Styks River); inanimate (bath basin?, building with columns with acanthus scroll); epigraphic (identification)
Bibliography:	Karabulut et al. 2011, 23-38 ; Üney 2015, 37-64; Önal 2017, 60-74.

[22] This green stone has a serpentine motif, easily worked and lustrous when polished. According to Karabulut, it is found in Southeastern Taurus Mountains, its procurement could be from Adiyaman, neighboring city. (Karabulut et al. 2011, 25)

Catalogue no 245: *Main Reception Hall Mosaic from Amazons Villa in Haleplibahce*











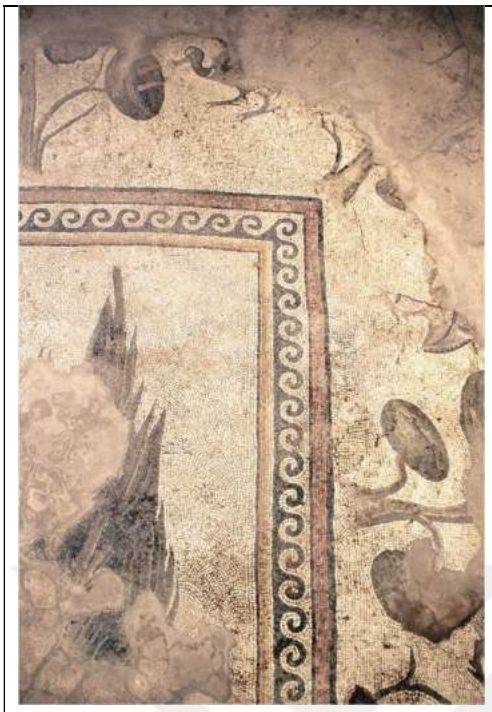
















Source: Üney 2015, Plates 17-24

Building type/name: House/Main Reception Hall Mosaic from Amazons Villa in Haleplibahce[23]

Architectural location: Main reception hall (room 5)

Dating: 2nd quarter of 6th century (Karabulut et al. 2011, 103)

[23] Üney 2015 refers to this mosaic as "mosaic with birds" while Karabulut et.al 2011 and Önal 2017 name it as Main Reception Hall mosaic. Due to different motifs, this catalogue opted for the latter label.

Technique:	*Opus tesselatum* (with fish scale)
Size:	10.88x16.58m
Tesserae density:	Frame: 332T/dm^2 Main panel: 284T/dm^2
Colour:	Polychrome
Material:	Limestone, serpentine
Motif type:	Figural (frame: Agros and Opora, main panel: hunter), Faunal (frame: birds, chicks), floral (frame: lotus), vegetal (palm tree, shrubs), inanimate (frame: chariot, main panel: rock)
Bibliography:	Karabulut et al. 2011, 42-46; Üney 2015, 23-28; Önal 2017, 78-82.

Catalogue no 246: *Ktisis Mosaic from Amazons Villa*









Source: Üney 2015, Plate 26

Building type/name: House/Ktisis Mosaic from Amazons Villa in Haleplibahce

Architectural location: Room 8

Dating: 2nd quarter of 6th century (Karabulut et al. 2011, 103)

Technique: *Opus tesselatum* (with fish scale)

Size: 5.33x5.30m (Figural panel: 1.60x1m)

Tesserae density: Frame: 171T/dm^2, Main panel: 168T/dm^2, Ktisis' face: 333T/dm^2

Colour: Polychrome

Material: Limestone, serpentine

Motif type: Geometric (frame: octagon, hexagon, triangle, guilloche), personification (Ktisis), floral (rosebud), inanimate (measuring rod, pedestal, curtain), epigraphic (identification)

Bibliography: Karabulut et al. 2011, 47-49; Üney 2015, 23-28; Önal 2017, 83-86.

***Catalogue no 247**: Black Servant and Zebra Mosaic from Amazons Villa*













Source: Üney 2015, Plates 27-28

Building type/name: House/Black Servant and Zebra Mosaic from Amazons Villa in Haleplibahce

Architectural location: Room 9

Dating: 2nd quarter of 6th century (Karabulut et al. 2011, 103)

Technique: *Opus tesselatum* (with fish scale)

Size: 5.33x5.24m (Figural panel: 0.98x1.59m)

Tesserae density: Frame: 177T/dm^2, Main panel: 202/dm^2, Figure's cloth: 206T/dm^2

Colour: Polychrome

Material: Limestone

Motif type: Geometric (square, triangle, reel, rainbow, Solomon's knot, cube, swastika stepped pyramid, calix), Figural (Black servant), faunal (zebra), floral (rosebuds, flower, clover)

Bibliography: Karabulut et al. 2011, 50-54; Üney 2015, 32-35; Önal 2017, 87-90.

***Catalogue no 248**: Mosaic Fragment with Rosebuds from Amazons Villa*



Source: Üney 2015, Plate 25

Building type/name: House/Mosaic Fragment with Rosebuds from Amazons Villa in Haleplibahce

Architectural location: Room 7

Dating: 2nd quarter of 6th century (Karabulut et al. 2011, 103)

Technique:	*Opus tesselatum* (with fish scale)
Size:	5.37x5.38m
Tesserae density:	Panel: 194/dm^2
Colour:	Polychrome
Material:	Limestone, marble plaques (frame)
Motif type:	Floral (rosebuds)
Bibliography:	Karabulut et al. 2011, 50-54; Üney 2015, 28-29; Önal 2017, 87-90.

Catalogue no 249: *Hunting Amazon Queens Mosaic from Amazons Villa*






ΙΠΠΟΛΥΤΗ






ΜΕΛΑΝΙΠΠΗ


























Source: Önal 2017, 92, 93, 94, 94, 95, 95, 96, 98, 98, 100, 100, 100, 100, 101, 102, 102, 103, 103, 104, 104, 105, 105

Building type/name: House/Hunting Amazon Queens Mosaic from Amazons Villa in Haleplibahce

Architectural location: Room 2 (Tablinium)

Dating: 2nd quarter of 6th century (Karabulut et al. 2011, 103)

Technique:	*Opus tesselatum* (with fish scale)
Size:	10.35x5.33, Main panel: 3.91x9.02m
Tesserae density:	Hippolite's face: 460/dm^2, horse: 318/dm^2
Colour:	Polychrome
Material:	Limestone, serpentine
Motif type:	**Frame:** Geometric (lozenge, chevron, spindle), Figural (Eros, woman mask (Edessa Beauty)), Faunal (dove, bear, duck, leopard, partridge, dog, stag, birds, tigress, hare, hound), Floral (acanthus scroll), inanimate (bird cage) **Main ground:** Figural (Amazon queens: Melanippe, Penthesileia (?), Hippolite and Thermodosa), faunal (horses, leopard, lions, wolves, hounds, bear, ostrich, partridge), floral/vegetal (2 apple trees, 2 pear trees, shrubs), inanimate (rock), epigraphic (identification)
Bibliography:	Karabulut et al. 2011, 55-69; Üney 2015, 9-19; Önal 2017, 92-106.

***Catalogue no 250**: Lion Mosaic from Amazons Villa*



Source: Üney 2015, Plate 12-13.

Building type/name: House/Lion Mosaic from Amazons Villa in Haleplibahce

Architectural location: Room 3

Dating: 2nd quarter of 6th century (Karabulut et al. 2011, 103)

Technique: *Opus tesselatum* (with fish scale)

Size: Room: 5.60x6.02m: Panel: 3.21x3.73m, Panel with lion: 1.55x1.00m and frame: 0.52m

Tesserae density: Main panel: 189/dm^2, Frame: 190/dm^2

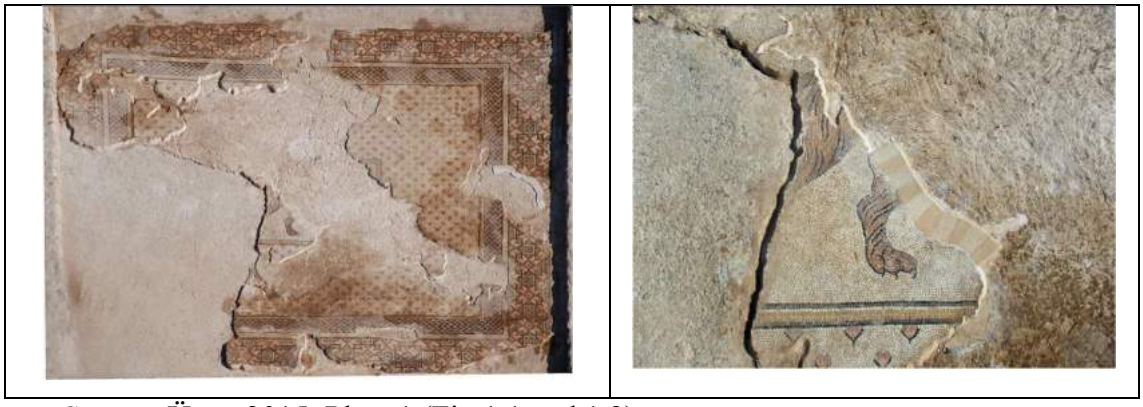
Colour: Polychrome

Material: Limestone

Motif type: Frame: Geometric (zigzag rainbow, laurel garland, ellipses), Main panel: Floral (rosebuds), geometric (guilloche), faunal (lion).

Bibliography: Karabulut et al. 2011, 71-72; Üney 2015, 20-22; Önal 2017, 110.

Catalogue no 251: *Tiger Mosaic from Amazons Villa*



Source: Üney 2015, Plate 1 (Fig 1.1 and 1.2).

Building type/name: House/Tiger Mosaic from Amazons Villa in Haleplibahce

Architectural location: Room 1

Dating: 2nd quarter of 6th century (Karabulut et al. 2011, 103)

Technique: *Opus tesselatum* (with fish scale)

Size: 3.42x4.15m, Panel: 1.15x?m

Tesserae density: Frame: 158T/ dm^2, Panel: 167/dm^2

Colour:	Polychrome
Material:	Limestone
Motif type:	Frame: Geometric (trophe d'oeil squares), Main panel: geometric (guilloche), floral (rosebuds), faunal (tiger).
Bibliography:	Karabulut et al. 2011, 50-54; Üney 2015, 7-9; Önal 2017, 87-90.

***Catalogue no 252-1**: Pool Mosaics from Amazons Villa*



Source: Üney 2015, Plate 14 (4a).

***Catalogue no 252-2**:*



Source: Üney 2015, Plate 14 (4b).

Building type/name: House/ Pool Mosaics from Amazons Villa in Haleplibahce

Architectural location: Fountain pools in courts 4a-4b

Dating: 2nd quarter of 6th century (Karabulut et al. 2011, 103)

Technique: *Opus tesselatum* (with fish scale)

Size: Unavailable

Tesserae density: Unavailable

Colour: Monochrome (4b), Bichrome (4a)

Material: Limestone

Motif type: Plain (4b), Geometric (4a)

Bibliography: Karabulut et al. 2011, 25; Üney 2015, 22; Önal 2017, 58.

***Catalogue no 253**: Geometric Mosaic A from Geometric Villa in Haleplibahce*

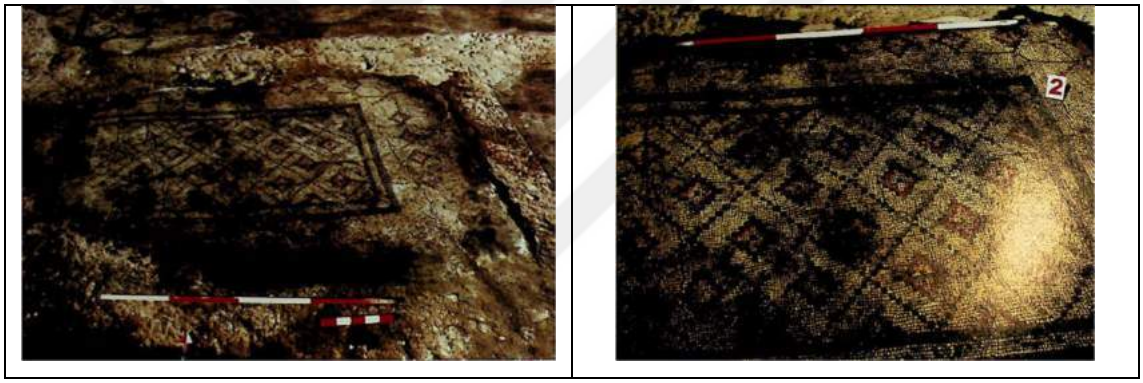


Source: Karabulut et al. 2011, 73-74.

Building type/name: House/ Geometric Mosaic A from Geometric Villa in Haleplibahce

Architectural location: Room 1
Dating: 2nd quarter of 6th century (Karabulut et al. 2011, 103)
Technique: *Opus tesselatum*
Size: 12.25x10.40m
Tesserae density: 64T/ dm^2
Colour: Polychrome
Material: Limestone
Motif type: Geometric (guilloche, grid design, dentil, rectangle, square, disk, X design, octagon), floral/vegetal (rosette)
Bibliography: Karabulut et al. 2011, 73-74.

Catalogue no 254*: Geometric Mosaic B from Geometric Villa*



Source: Karabulut et al. 2011, 76.

Building type/name: House/ Geometric Mosaic B from Geometric Villa in Haleplibahce
Architectural location: Room 2
Dating: 2nd quarter of 6th century (Karabulut et al. 2011, 103)
Technique: *Opus tesselatum*
Size: 3x4.10m
Tesserae density: 49T/ dm^2
Colour: Polychrome
Material: Limestone
Motif type: Geometric (rectangle, dentil), floral/vegetal (rosette)
Bibliography: Karabulut et al. 2011, 74.

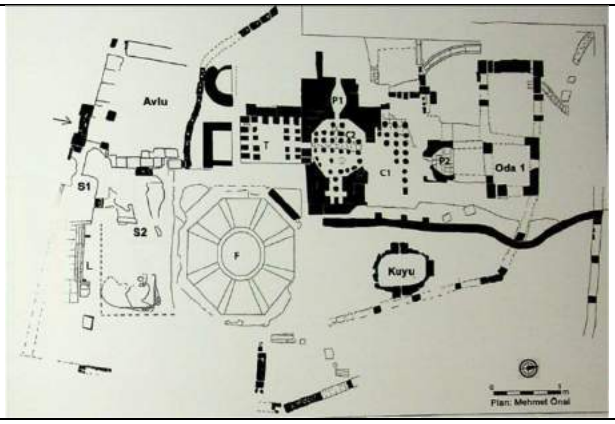
***Catalogue no 255**: Geometric Mosaic C from Geometric Villa*



Source: Karabulut et al. 2011, 74.

Building type/name:	House/ Geometric Mosaic C from Geometric Villa in Haleplibahce
Architectural location:	Room 4
Dating:	2nd quarter of 6th century (Karabulut et al. 2011, 103)
Technique:	*Opus tesselatum*
Size:	4.30x5.60m
Tesserae density:	64T/ dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (rectangle, dentil), floral/vegetal (rosette)
Bibliography:	Karabulut et al. 2011, 74-76.

***Catalogue no 256-259:** Mosaics of Bath in Haleplibahçe*



S: Hall
S: Hall
Avlu: Court
Kuyu: Well
Oda: Room
F: Frigidarium
C: Caldarium
T: Tepidarium

Source: Karabulut et al. 2011, 79.

Catalogue no 256: *Hall 1 Mosaic from Bath in Haleplibahce*

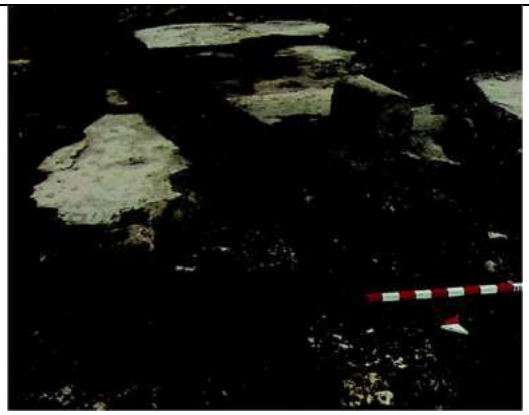


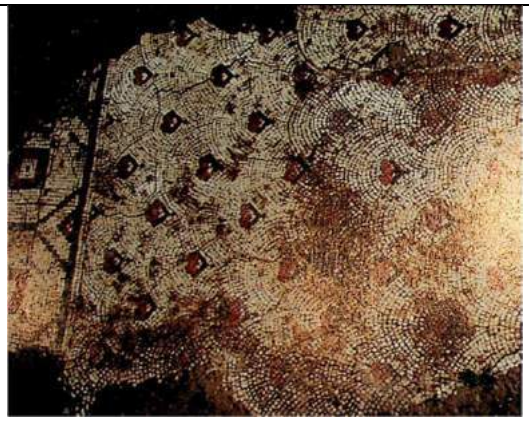


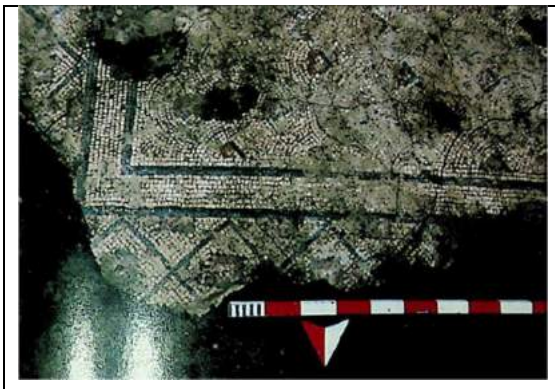
Source: Karabulut et al. 2011, 81.

Building type/name:	Bath/ Hall 1 Mosaic from Bath in Haleplibahce
Architectural location:	Apodyterium
Dating:	2nd quarter of 6th century (Karabulut et al. 2011, 103)
Technique:	*Opus tesselatum* (with fish scale)
Size:	4.90x1.50m
Tesserae density:	64T/ dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (dentil, diagonal grid), Floral (rosebuds)
Bibliography:	Karabulut et al. 2011, 80-82.

Catalogue no 257*: Hall 2 Mosaic from Bath in Haleplibahce*







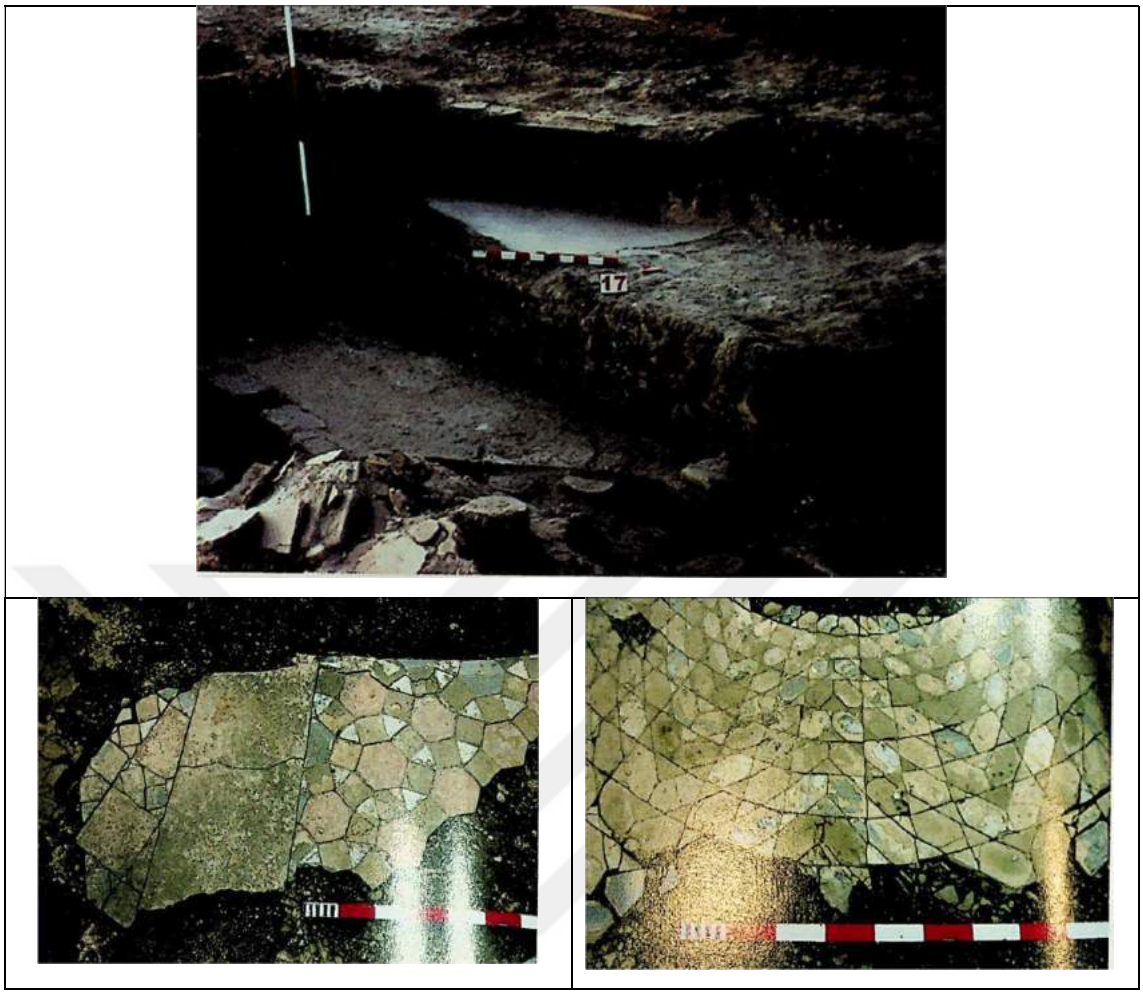


Source: Karabulut et al. 2011, 82-83

Building type/name:	Bath/ Hall 2 Mosaic from Bath in Haleplibahce
Architectural location:	Waiting room
Dating:	2nd quarter of 6th century (Karabulut et al. 2011, 103)
Technique:	*Opus tesselatum* (with fish scale)
Size:	Section 1: 3.20x4.80m (Panel 1.30x3.70); Section 2: 6.40x.4.80mn (Panel 2.30x1.10m)
Tesserae density:	Panel 1: 64T/ dm^2 , Panel 2: main-81T/ dm^2 frame- 72T/ dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (stepped pyramid, triangle, octagon, square, rectangle), Floral (Section 1: rosebuds, Section 2: rosebuds, tulip)
Bibliography:	Karabulut et al. 2011, 82-83.

***Catalogue no 258**: Frigidarium Mosaic from Bath in Haleplibahce*





Source: Karabulut et al. 2011, 84-86.

Building type/name:	Bath/ Frigidarium Mosaic from Bath in Haleplibahce
Architectural location:	Frigidarium and pools
Dating:	2nd quarter of 6th century (Karabulut et al. 2011, 103)
Technique:	*Opus sectile*, pools: *Opus tesselatum*
Size:	8.0x8.0m
Tesserae density:	Northwest pool: 25T/ dm^2
Colour:	Trichrome, monochrome
Material:	Marble, limestone
Motif type:	*Opus sectile*, northwest pool: plain; west pool: Unavailable
Bibliography:	Karabulut et al. 2011, 83-86.

Catalogue no 259: *Tepidarium Mosaic from Bath in Haleplibahce*



Source: Karabulut et al. 2011, 88.

Building type/name:	Bath/ Tepidarium Mosaic from Bath in Haleplibahce
Architectural location:	Pools in Tepidarium
Dating:	2nd quarter of 6th century (Karabulut et al. 2011, 103)
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Northwest pool: 30T/ dm^2
Colour:	Monochrome
Material:	Unavailable
Motif type:	Plain
Bibliography:	Karabulut et al. 2011, 85-88.

Catalogue no 260*: Donkey Mosaic from Edessa*



Source: Salman 2007, Plate 113

Building type/name:	Unavailable/ Donkey mosaic
Architectural location:	Unavailable
Dating:	6th or 7th century
Technique:	*Opus tesselatum*
Size:	1.05x0.58m
Tesserae density:	80-100T/ dm^2
Colour:	Trichrome
Material:	Marble
Motif type:	Figural (male figure), faunal (donkey)
Bibliography:	Salman 2007, 182-183.

Catalogue no 261*: Azizos and Manimos Mosaic from Edessa (?)*



Source: Şahin and Ünsal 2018, 250.

Building type/name:	Unavailable/ Azizos and Monimos Mosaic in Sadberk Hanım Museum
Architectural location:	Unavailable
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	1.22x1.6m

Tesserae density: Unavailable
Colour: Polychrome
Material: Unavailable
Motif type: Figural (Azizos and Monimos as male warriors), floral (tulips), inanimate (platform)
Bibliography: Salman 2007, 183-184; Şahin and Ünsal 2018, 249.

Catalogue no 262: *Artemis Mosaic from Edessa (?)*



Source: Şahin and Ünsal 2018, 250.

Building type/name: House?/ Artemis/Diana Mosaic in Ontario Museum in Canada
Architectural location: Unavailable
Dating: Early 6th century (EAD:or 4th-5th century based on similarities with Azizos and Monimos Mosaic)
Technique: *Opus tesselatum*
Size: 1.5x0.77m
Tesserae density: Unavailable
Colour: Polychrome
Material: Limestone

Motif type: Figural (Artemis/Diana), floral (tulips), inanimate (columns, platform)

Bibliography: Şahin and Ünsal 2018, 248-250

19 Mesopotamia-Armenia IV (Catalogue no 263)

19.1 Anastasiopolis-Mardin (Catalogue no 263)

Catalogue no 263: *Shepherd Mosaic in xenodocheion of a church in Dara*





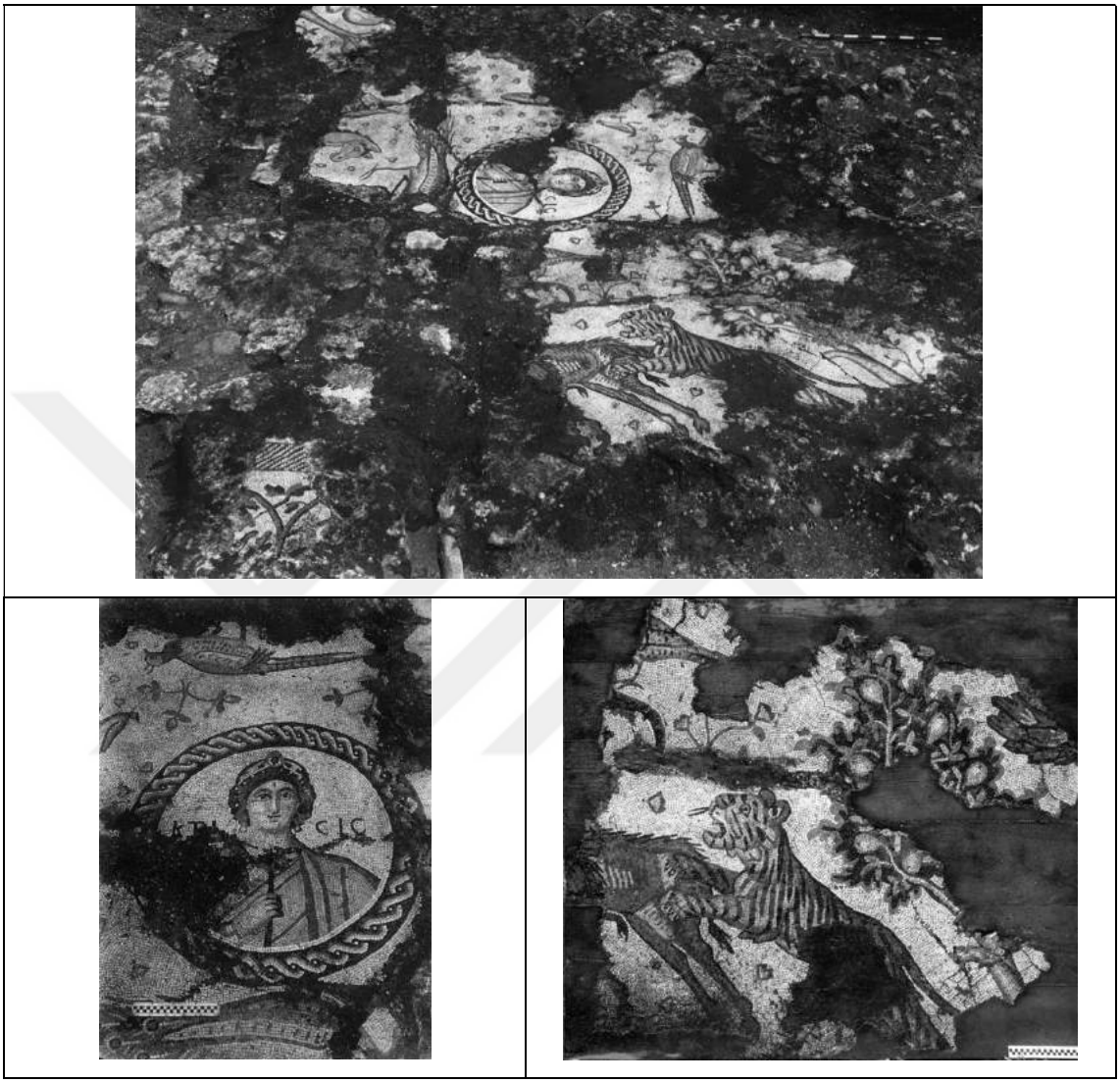
Source: 26. MKKS 2017, 342; Tosun 2018, 479

Building type/name:	Guesthouse?/ Shepherd Mosaic in xenodocheion of a church in Dara
Architectural location:	Unavailable
Dating:	514
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, figural (shepherd), faunal (a dog, two sheep, a goat), floral (rosette), inanimate (rock), epigraphic (dedicatory, identification, signature)
Bibliography:	26. MKKS 2017, 321-344; Tosun, 2018, 455-480.

20 Syria I-II (Catalogue no: 264-389)

20.1 Antioch-on-the-Orontes – Hatay (Catalogue no 264-313)

***Catalogue no 264**: Ktisis Mosaic in the House of Ktisis in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/13607; http://vrc.princeton.edu/archives/items/show/13570 and http://vrc.princeton.edu/archives/items/show/14477

Building type/name:	Unavailable/Ktisis Mosaic in the House of Ktisis in Antioch-on-the Orontes
Architectural location:	Room 1
Dating:	500-526 (Levi 1947)
Technique:	*Opus tesselatum*
Size:	Ktisis roundel: 1.50x1.20m; Tiger: 1.35x1.50m
Tesserae density:	132T/dm^2

Colour: Polychrome

Material: Limestone, glass

Motif type: Personification (Ktisis), faunal (tiger, donkey, horses, peacock, peahen, birds), floral/vegetal (fleurettes), geometric

Bibliography: A 2 182, no. 42, pl. 30; Levi 1947 357-358, pls LXXXVa-b, CXXXVIIc, CLXXIV b; Campbell 1988, 5.

***Catalogue no 265**: Mosaic floor with flowers and birds in House of Ktisis in Antioch-on-the-Orontes*





Source: http://vrc.princeton.edu/archives/items/show/13605 and http://vrc.princeton.edu/archives/items/show/14478

Building type/name: Unavailable/Mosaic floor with flowers and birds in House of Ktisis in Antioch-on-the Orontes

Architectural location: Room 2

Dating: 500-526 (Levi 1947)

Technique: *Opus tesselatum*

Size: 1.00x1.75m

Tesserae density: 100T/dm^2

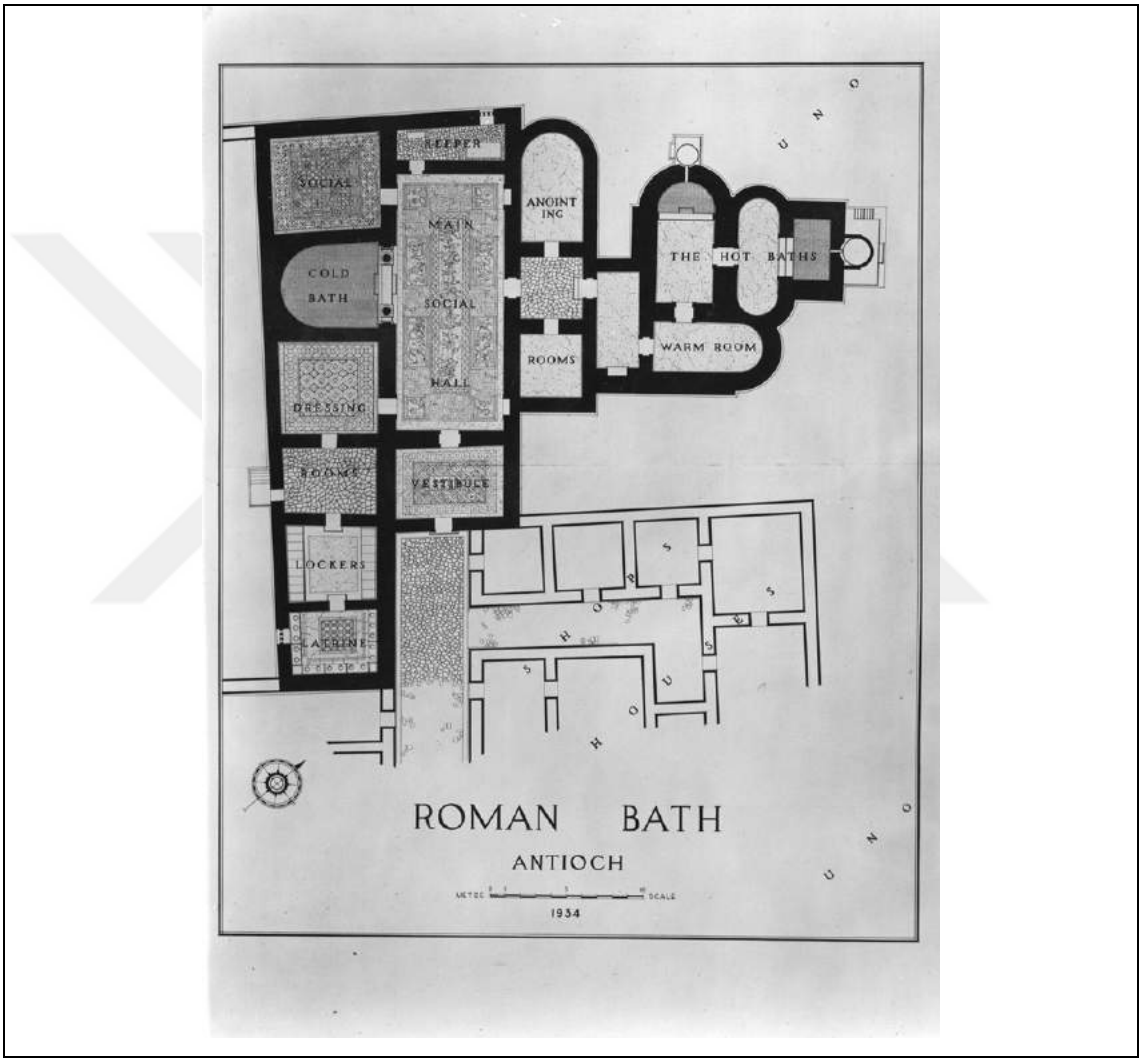
Colour: Polychrome

Material: Limestone

Motif type: Faunal (birds, beribboned parrots, duck, quail), vegetal (lotus), geometric (stepped pyramids, rainbow)

Bibliography: A 2 182, no. 42, pl. 30; Levi 1947 357-358, pls LXXXVa-b, CXXXVIIc, CLXXIV b; Campbell 1988, 5.

Catalogue no 266-271: *Mosaics of Bath E in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/13705

Catalogue no 266: *Geometric Mosaic in Bath E in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/13373

Building type/name:	Bath/Geometric Mosaic in Bath E in Antioch-on-the Orontes
Architectural location:	Room 1 Dressing Room
Dating:	325-350 (Levi 1947)
Technique:	*Opus tesselatum*
Size:	6.0x6.0m
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric
Bibliography:	Levi 1947, 260-277, pls. LXIIb-LXIII, CIX, CXa-c, CLXIIIb-CLXV; Campbell 1988, 7.

Catalogue no 267: *Mosaics with mythological figures in Bath E in Antioch-on-the-Orontes*

General view



Ge and Karpoi Mosaic with Egypt



Detail of Egypt and Karpoi hugging Aurora



Eurotas and Lakedaimonia



Sea Thiasos: Agreus-Kymodoke and Palaimon-Aktaia and details







Galateia-Anabesineos and lost pair



Galeos-Pherousa and Phorkys-Dynamene Mosaic



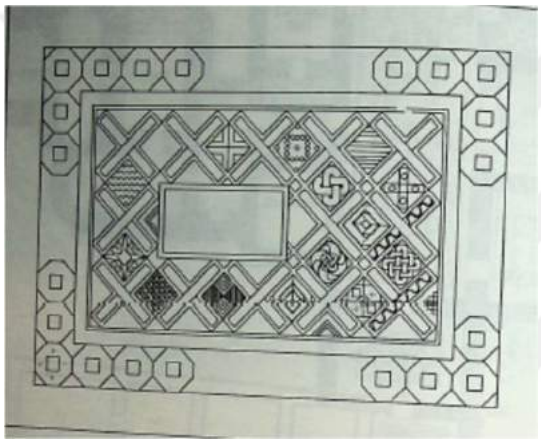
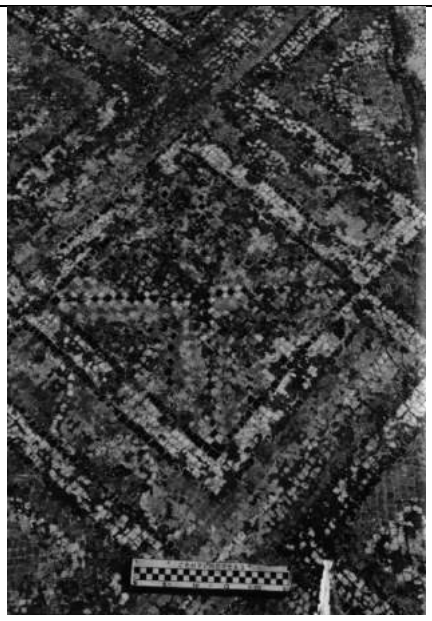
Source: http://vrc.princeton.edu/archives/items/show/13374; http://vrc.princeton.edu/archives/items/show/14365; http://vrc.princeton.edu/archives/items/show/14366 and http://vrc.princeton.edu/archives/items/show/14369; http://vrc.princeton.edu/archives/items/show/14364; Campbell 1988, Plate 13; http://vrc.princeton.edu/archives/items/show/13369 and http://vrc.princeton.edu/archives/items/show/13370; http://vrc.princeton.edu/archives/items/show/14372; http://vrc.princeton.edu/archives/items/show/14370

Building type/name:	Bath/Ge and Karpoi, Eurotas and Lakedaimonia and Sea-Thiasos Mosaics in Bath E in Antioch-on-the Orontes
Architectural location:	Room 2 Main Social Hall
Dating:	325-350 (Levi 1947)
Technique:	*Opus tesselatum*
Size:	b:1.40x6.65m, c:1.40x1.40m, d:1.50x3.30m, e-f: 0.75x1.60m, 1.50x0.85x, 1.50x1.00m, g-h: 1.45x3.45m
Tesserae density:	90T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Figural and Personification (a-b: Ge - Earth and Karpoi – Fruits/Offspring and Egypt/Africa and Aurora – Arable Land; c: Eurotas and Lakedaimonia; d: Sea Thiasos: Agreus-Kymodoke and Palaimon-Aktaia, e: Galateia-Anabesineos and lost pair, f: Galeos-Pherousa

and Phorkys-Dynamene), geometric, epigraphic (identification)

Bibliography: Campbell 1934, 205, pls. XXIV-XXV; A 2 180, no. 33-34, pl. 23; Levi 1947, 260-277, pls. LXIIb-LXIII, CIX, CXa-c, CLXIIIb-CLXV; Campbell 1988, 7-9.

Catalogue no 268: *Three Jugglers Mosaic in the vestibule of the Bath E in Antioch-on-the-Orontes*

<table>
<tr>
<td>Drawing of the geometric panel of the vestibule mosaic
  </td>
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Source: *Campbell 1988, Fig 4; http://vrc.princeton.edu/archives/items/show/13350; http://vrc.princeton.edu/archives/items/show/13351* and *http://vrc.princeton.edu/archives/items/show/13353*; http://vrc.princeton.edu/archives/items/show/13309

Building type/name:	Bath/Three Jugglers Mosaic in Bath E in Antioch-on-the Orontes
Architectural location:	Room 3 Vestibule
Dating:	325-350 (Levi 1947)
Technique:	*Opus tesselatum*
Size:	Panel: 1.00x1.60m
Tesserae density:	80-90T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Figural (jugglers), faunal (animal with a long tail), geometric
Bibliography:	Campbell 1934, pl. XXVB; Levi 1947, 260-277, pls. LXIIb-LXIII, CIX, CXa-c, CLXIIIb-CLXV; Campbell 1988, 9-10.

***Catalogue no 269**: Latrine Mosaic in Bath E in Antioch-on-the-Orontes*

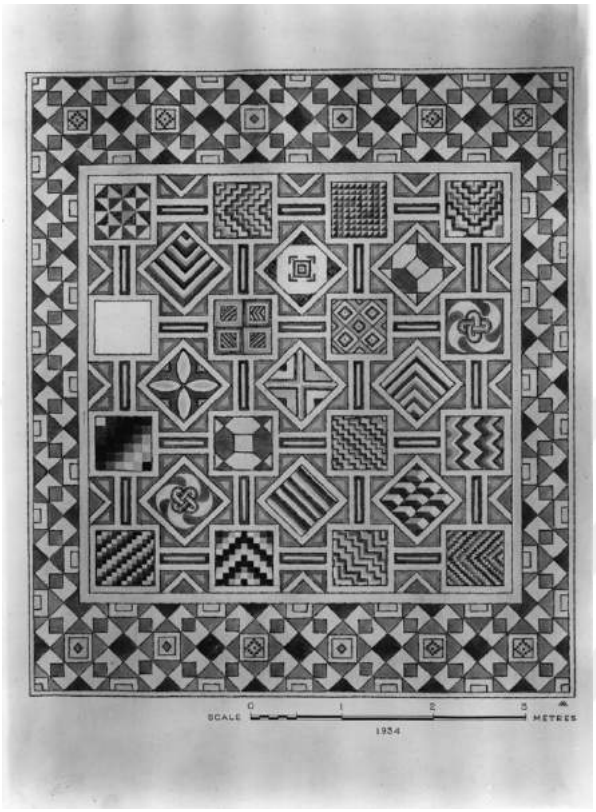


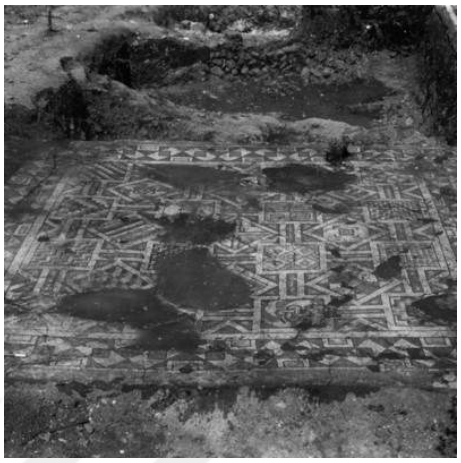
Source: http://vrc.princeton.edu/archives/items/show/13396

Building type/name:	Bath/Latrine Mosaic in Bath E in Antioch-on-the Orontes
Architectural location:	Latrine
Dating:	305-350 (Levi 1947)
Technique	*Opus tesselatum*
Size:	c.3.0x3.0m
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric
Bibliography:	Levi 1947, 260-277, pls. LXIIb-LXIII, CIX, CXa-c, CLXIIIb-CLXV; Campbell 1988, 10.

***Catalogue no 270**: Geometric Mosaic in Social Room in Bath E in Antioch-on-the-Orontes*

Drawing of the Geometric Mosaic







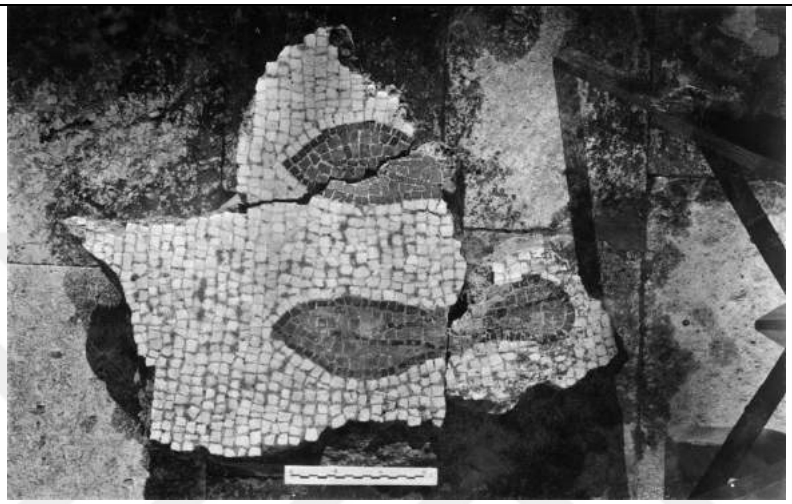
Source: http://vrc.princeton.edu/archives/items/show/13593; http://vrc.princeton.edu/archives/items/show/13456; http://vrc.princeton.edu/archives/items/show/13455

Building type/name:	Bath/Geometric Mosaic in Social Room of Bath E in Antioch-on-the Orontes
Architectural location:	Room 10 Social Room
Dating:	305-350 (Levi 1947)
Technique:	*Opus tesselatum*
Size:	8.0x8.0m
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable

Motif type: Geometric

Bibliography: Levi 1947, 260-277, pls. LXIIb-LXIII, CIX, CXa-c, CLXIIIb-CLXV; Campbell 1988, 10.

Catalogue no 271*: Threshold Mosaic of a Pair of Sandals in Bath E in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/13984

Building type/name: Bath/Threshold Mosaic of a Pair of Sandals in Bath E in Antioch-on-the Orontes

Architectural location: Room 31 Caldarium

Dating: 305-350 (Levi 1947)

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

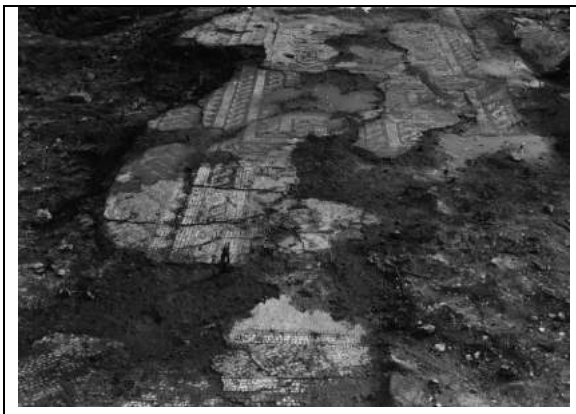
Colour: Trichrome (white, dark grey, black)

Material: Unavailable

Motif type: Fragment - figural

Bibliography: Levi 1947, 260-277, pls. LXIIb-LXIII, CIX, CXa-c, CLXIIIb-CLXV; Campbell 1988, 11.

Catalogue no 272: *Corridor Mosaic to the Room 29 of Bath A in Antioch-on-the-Orontes*





Source: http://vrc.princeton.edu/archives/items/show/12127; http://vrc.princeton.edu/archives/items/show/12835

Building type/name: Bath / Corridor Mosaic to the Room 29 of Bath A in Antioch-on-the Orontes

Architectural location: Room 29 Corridor

Dating: 300-350

Technique: *Opus tesselatum*

Size: c.22.0x2.0m

Tesserae density: Unavailable

Colour: Unavailable

Material: Unavailable

Motif type: Geometric

Bibliography: A 1: 5, plan III; Levi 1947 277, fig 109, pl. CXd; Campbell 1988, 13.

Catalogue no 273 (no image available): *Corridor Mosaic to the Room 65 in Bath A in Antioch-on-the-Orontes*

Building type/name: Bath / Corridor Mosaic to the Room 65 in Bath A in Antioch-on-the Orontes

Architectural location: Room 65 Corridor

Dating: 300-350

Technique: *Opus tesselatum*

Size: 30.0x2.0m

Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric
Bibliography:	A 1: 5, plan III; Levi 1947-277, fig 109, pl. CXd; Campbell 1988, 13.

***Catalogue no 274**: Monochrome Mosaic in Bath A in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/12126

Building type/name:	Bath / Monochrome Mosaic in Bath A in Antioch-on-the Orontes
Architectural location:	Room 23
Dating:	300-350
Technique:	*Opus tesselatum*
Size:	3.0x4.0m
Tesserae density:	Unavailable
Colour:	Monochrome
Material:	Limestone
Motif type:	Plain
Bibliography:	A 1: 5, plan III; Levi 1947-277, fig 109, pl. CXd; Campbell 1988, 13.

Catalogue no 275: *Mosaic Base from Caldarium in Bath D in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/13206

Building type/name:	Bath / Mosaic Base from Caldarium in Bath D in Antioch-on-the Orontes
Architectural location:	Caldarium
Dating:	300-325
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	c.88T/dm^2
Colour:	Bichrome (?)
Material:	Unavailable
Motif type:	Geometric
Bibliography:	A 2 181, nos. 35-36, pls. 26-27; Levi 1947, 285-289, 426-429, pls. LXVb-e, CXVI- CXXVI, CXLIII f, CLXVI; Campbell 1988, 15-17.

Catalogue no 276: *Geometric Mosaic of Room 28 in Bath D in Antioch-on-the-Orontes*

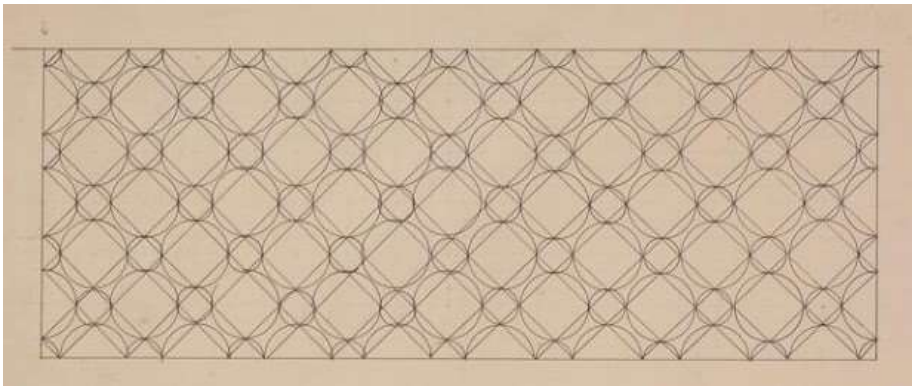


Source: http://vrc.princeton.edu/archives/items/show/13267

Building type/name:	Bath / Geometric Mosaic of Room 28 in Bath D in Antioch-on-the Orontes
Architectural location:	Room 28
Dating:	300-325
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric
Bibliography:	A 2 181, nos. 35-36, pls. 26-27; Levi 1947, 285-289, 426-429, pls. LXVb-e, CXVI- CXXVI, CXLIII f, CLXVI; Campbell 1988, 15-17.

***Catalogue no 277**: Circular Grid Mosaic in Bath D in Antioch-on-the-Orontes*

Drawing of the circular grid mosaic



Source: http://vrc.princeton.edu/researchphotographs/s/antioch/item/16229#?c=&m=&s=&cv=&xywh=-248%2C-1%2C1544%2C726

Building type/name:	Bath / Circular Grid Mosaic in Bath D in Antioch-on-the Orontes
Architectural location:	Room 4
Dating:	300-325
Technique:	*Opus tesselatum*

Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric
Bibliography:	A 2 181, nos. 35-36, pls. 26-27; Levi 1947, 285-289, 426-429, pls. LXVb-e, CXVI- CXXVI, CXLIII f, CLXVI; Campbell 1988, 15-17.

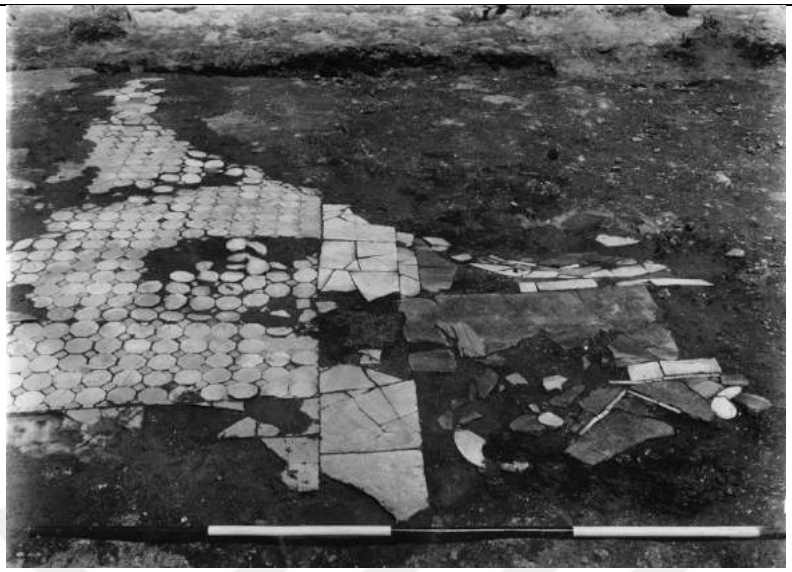
***Catalogue no 278**: Border Fragment in Bath D in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/13035

Building type/name:	Bath / Border Fragment in Bath D in Antioch-on-the Orontes
Architectural location:	Room 2
Dating:	300-325
Technique:	Unavailable
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Bichrome (?)
Material:	Unavailable
Motif type:	Plain
Bibliography:	A 2 181, nos. 35-36, pls. 26-27; Levi 1947, 285-289, 426-429, pls. LXVb-e, CXVI- CXXVI, CXLIII f, CLXVI; Campbell 1988, 15-17.

***Catalogue no 279**: Opus sectile in Bath D in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/13043

Building type/name:	Bath / *Opus sectile* in Bath D in Antioch-on-the Orontes
Architectural location:	Room 5
Dating:	300-325
Technique:	*Opus sectile*
Size:	Unavailable
Tesserae density:	Not applicable
Colour:	Unavailable
Material:	Marble
Motif type:	Geometric
Bibliography:	A 2 181, nos. 35-36, pls. 26-27; Levi 1947, 285-289, 426-429, pls. LXVb-e, CXVI- CXXVI, CXLIII f, CLXVI; Campbell 1988, 15-17; http://vrc.princeton.edu/archives/items/show/13043.

***Catalogue no 280**: Geometric Mosaic in Bath D in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/13073; http://vrc.princeton.edu/archives/items/show/13074; http://vrc.princeton.edu/archives/items/show/13075; http://vrc.princeton.edu/archives/items/show/13076

Building type/name: Bath / Geometric Mosaic in Bath D in Antioch-on-the Orontes

Architectural location: Room 8

Dating: 300-325

Technique: Unavailable

Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric, floral/vegetal (rosette)
Bibliography:	A 2 181, nos. 35-36, pls. 26-27; Levi 1947, 285-289, 426-429, pls. LXVb-e, CXVI- CXXVI, CXLIII f, CLXVI; Campbell 1988, 15-17.

Catalogue no 281: *Fragmented Mosaic of Standing Man in Bath D in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/13381

Building type/name:	Bath / Fragmented Mosaic of Standing Man in Bath D in Antioch-on-the Orontes
Architectural location:	Room 1
Dating:	300-325
Technique:	Unavailable
Size:	Unavailable

Tesserae density: Unavailable

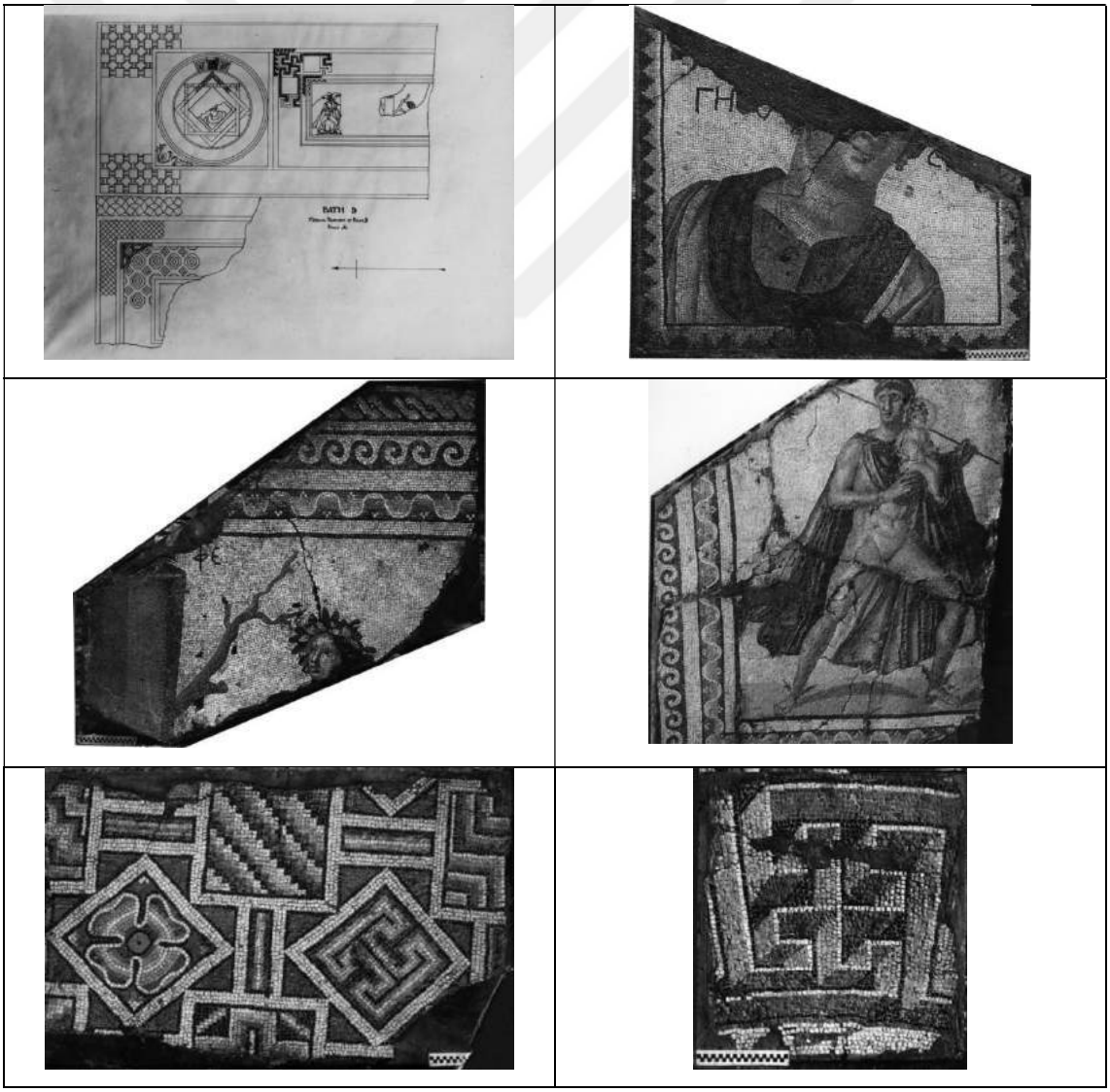
Colour: Unavailable

Material: Unavailable

Motif type: Geometric, figural (fragmented), floral/vegetal (palmettes)

Bibliography: A 2 181, nos. 35-36, pls. 26-27; Levi 1947, 285-289, 426-429, pls. LXVb-e, CXVI- CXXVI, CXLIII f, CLXVI; Campbell 1988, 15-17.

***Catalogue no 282**: Hermes and Dionysus Mosaic in Bath D in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/13394 ; http://vrc.princeton.edu/archives/items/show/14375 ;

http://vrc.princeton.edu/archives/items/show/14376 ;
http://vrc.princeton.edu/archives/items/show/14482 ;
http://vrc.princeton.edu/archives/items/show/14487 ;
http://vrc.princeton.edu/archives/items/show/14488

Building type/name: Bath / Hermes and Dionysus Mosaic in Bath D in Antioch-on-the Orontes

Architectural location: Room 3

Dating: 300-325

Technique: *Opus tesselatum*, *Opus sectile* (west of the area)

Size: Hermes and Dionysus: 2.25x3.25m; Gethosyne: 1.50x1.80m

Tesserae density: Border:106T/dm^2; figures: 149T/dm^2

Colour: Polychrome

Material: Limestone

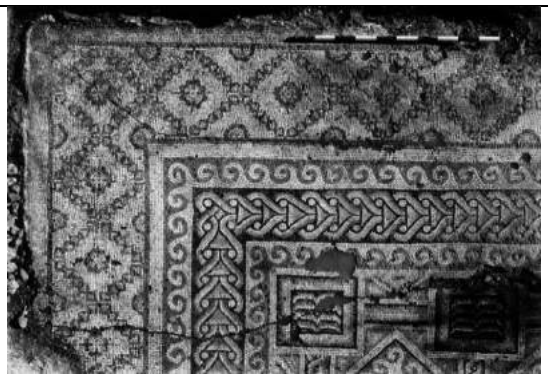
Motif type: Geometric (chevrons, diagonals, circle, perspective meander, eight-point star, guilloche, stepped pyramids, ribbon twist, wave crest, rainbow, diamonds, crosslet), figural (Hermes, Dionysus, nymph), personification (Gethosyne -Joy or Delight), floral/vegetal (palmettes, leafless branch), epigraphic (identification)

Bibliography: A 2 181, nos. 35-36, pls. 26-27; Levi 1947, 285-289, 426-429, pls. LXVb-e, CXVI- CXXVI, CXLIII f, CLXVI; Campbell 1988, 15-17.

Catalogue no 283: *Mosaic of Ananeosis in Antioch-on-the-Orontes*








Source: http://vrc.princeton.edu/archives/items/show/15108; http://vrc.princeton.edu/archives/items/show/15802; http://vrc.princeton.edu/archives/items/show/15109; Campbell 1988, Plate 83.

Building type/name: Unavailable/Mosaic of Ananeosis in Antioch-on-the Orontes

Architectural location: Unavailable

Dating: 450-475

Technique: *Opus tesselatum*

Size: Overall: 8x6.90m; panel: 4.50x2.80m

Tesserae density: Geometric: 81T/dm^2; Figured panel: 132T/dm^2

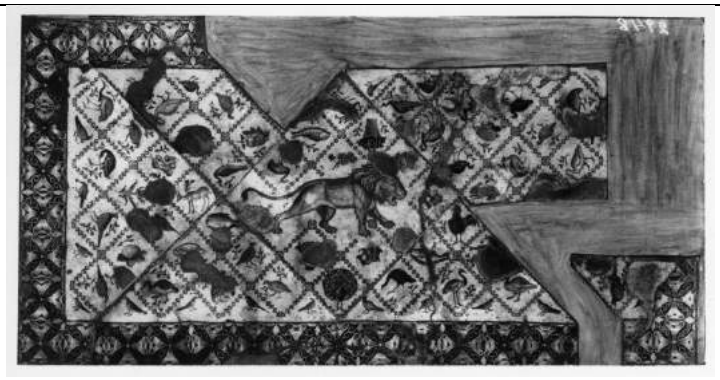
Colour: Polychrome

Material: Limestone, glass

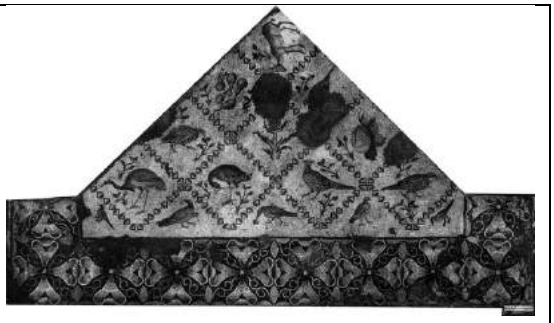
Motif type: Geometric, floral/vegetal (fleurette), personification (Ananeosis-renewal, seasons), epigraphic (identification)

Bibliography: A3: 171, no. 102, pl. 46; Levi 1947, 320 ff., pls. LXXIII, CXXXIc-d; Campbell 1988, 27-28.

Catalogue no 284: *Mosaic of Striding Lion in Antioch-on-the-Orontes*







Source: http://vrc.princeton.edu/archives/items/show/15082; http://vrc.princeton.edu/archives/items/show/14510 ; http://vrc.princeton.edu/archives/items/show/14507

Building type/name: Unavailable/Mosaic of Striding Lion in Antioch-on-the Orontes

Architectural location: Unavailable

Dating: 450-475

Technique: *Opus tesselatum*

Size: 4.53x8.6m

Tesserae density: 132T/dm^2

Colour: Polychrome

Material: Limestone

Motif type: Faunal (birds, deer, rabbit, fish, lion, peacock), floral/vegetal (rosettes, fleurettes, palmette, fruits), inanimate (basket, dish)

Bibliography: A-2: 189, no. 62, pl. 47; Levi 1947, 320, fig. 135, pl. LXXIV; Campbell 1988, 29.

Catalogue no 285: *Fragment of a Topographical Border in Antioch-on-the-Orontes*

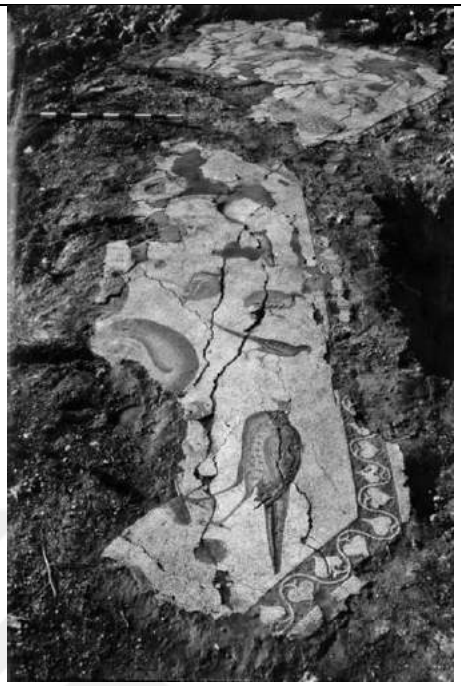


Source: http://vrc.princeton.edu/archives/items/show/14150

Building type/name:	Unavailable/Fragment of a Topographical Border with a man striding out of a city gate in Antioch-on-the Orontes
Architectural location:	Unavailable
Dating:	450-475
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, figural (2 figures-not distinguishable, man), faunal (donkey), floral (trees, leaves or fruit, bush (?)), inanimate (a large building, wall, well, tower, another building, pool), epigraphic (identification of buildings)
Bibliography:	Levi 1947, 345-346, pl. LXXIVb-c; A2 189, no. 63, pl. 47

Catalogue no 286: *Mosaic of Feleet Village Area in Antioch-on-the-Orontes*

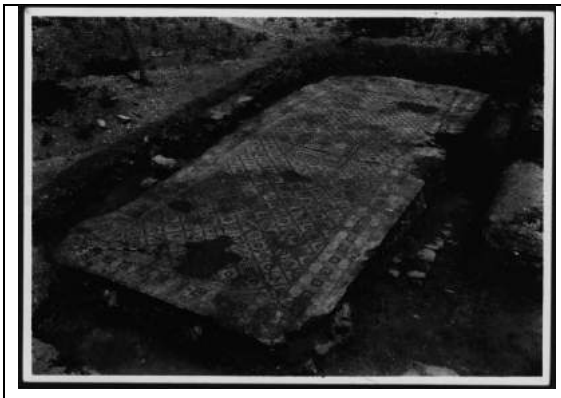




Source: http://vrc.princeton.edu/archives/items/show/14900; http://vrc.princeton.edu/archives/items/show/14901

Building type/name:	Unavailable/Mosaic of Feleet Village Area 2 in Antioch-on-the Orontes
Architectural location:	Unavailable
Dating:	475-500
Technique:	*Opus tesselatum* (Scale pattern)
Size:	Panel 1:1.25x1.35m, Panel 2:1.80x2.75m
Tesserae density:	Borders: 102T/dm^2, details: 112T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Floral/vegetal (heart shaped leaves), faunal (Panel 1:peahen, heron, parrot, partridges, birds; Panel 2: bird of prey, peacocks, peahen, cock, duck, parrot, partridge, water birds), geometric
Bibliography:	A3: 181, no. 117, pl. 54; Levi, 348, fig. 141, pl. CLXXc-d, Campbell 1988, 32-33.

Catalogue no 287: *Mosaic of the Biblical Inscription in Antioch-on-the-Orontes*



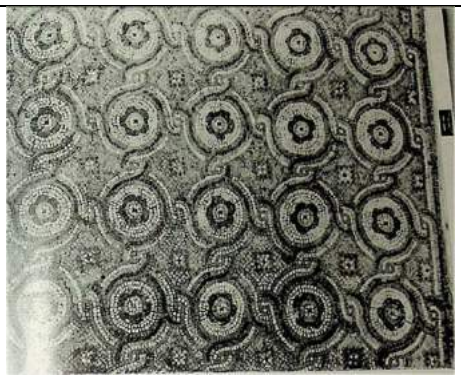


Source: http://vrc.princeton.edu/archives/items/show/16273 ; http://vrc.princeton.edu/archives/items/show/16625

Building type/name:	Unavailable-speculated to be "inn" by Immerwahr (Levi 1947, 320)/Mosaic of the Biblical Inscription in Antioch-on-the Orontes
Architectural location:	Room A
Dating:	450-475
Technique:	*Opus tesselatum*
Size:	1.08x1.08m
Tesserae density:	c.72T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, chevrons, checkerboard, diamond, guilloche, eight-point star, lozenges), floral/vegetal (fleurette, rosette), epigraphic (biblical and dedicatory)
Bibliography:	A3: 83ff, no 111, fig. on page 84; Levi 1947, 320-323, pls. LXXIb, LXXIV a, CXXX d, CXXXI; Campbell 1988, 34.

Catalogue no 288: *Geometrical Mosaic Near the Mosaic of the Biblical Inscription in Antioch-on-the-Orontes*

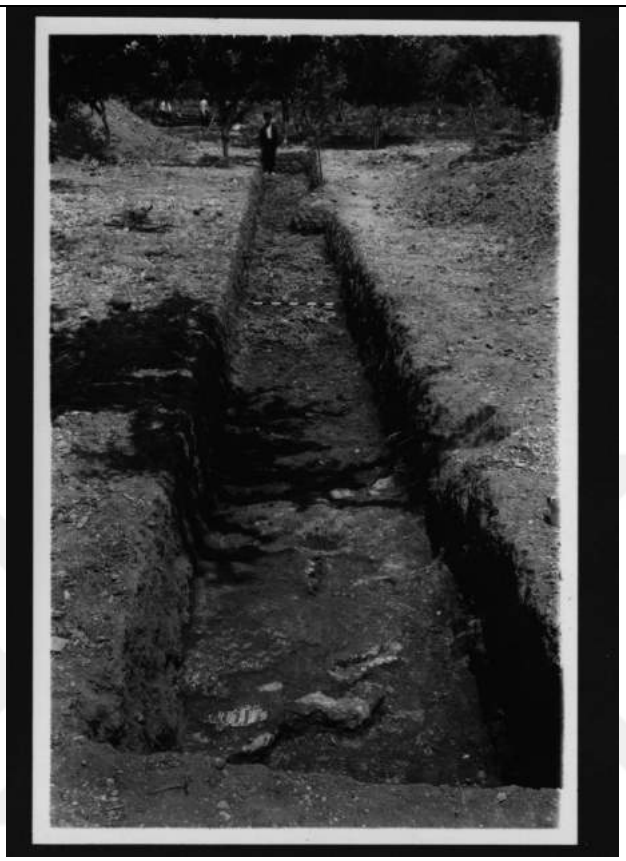




Source: http://vrc.princeton.edu/archives/items/show/16277 ; Campbell 1988, Plate 96

Building type/name:	Unavailable-speculated to be "inn" by Immerwahr (Levi 1947, 320)/Geometrical Mosaic Near the Mosaic of the Biblical Inscription in Antioch-on-the Orontes
Architectural location:	Room B
Dating:	450-475
Technique:	*Opus tesselatum*
Size:	c.1.0x1.25m
Tesserae density:	c.72T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (looped circles, diamond), vegetal/floral (rosette)
Bibliography:	A3: 83ff, no 111, fig. on page 84; Levi 1947, 320-323, pls. LXXIb, CXXXIa, b; Campbell 1988, 34.

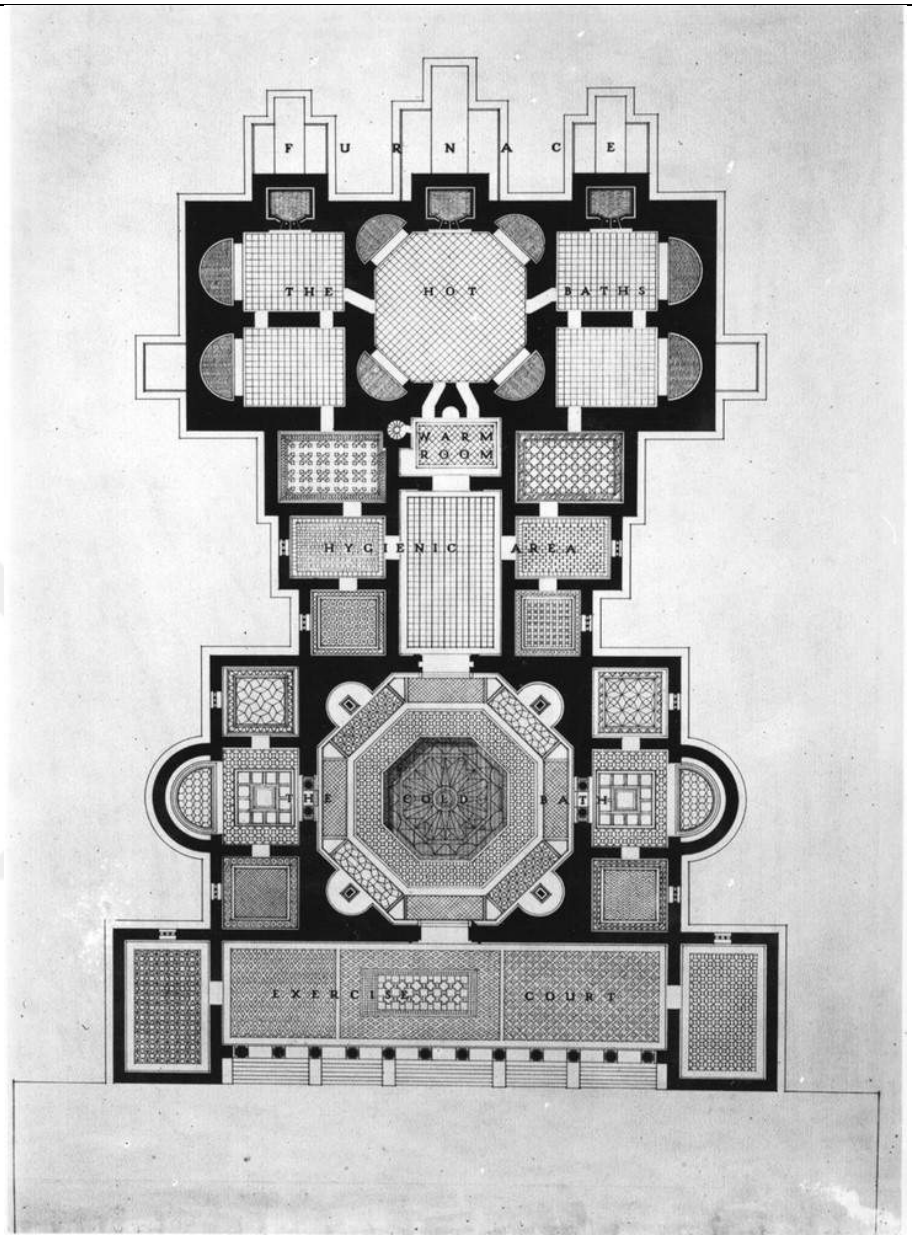
Catalogue no 289: *Zigzag Mosaic Fragment Near Mosaic of the Biblical Inscription in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/16278

Building type/name:	Unavailable-speculated to be "inn" by Immerwahr (Levi 1947, 320)/Zigzag Mosaic Fragment Near Mosaic of the Biblical Inscription in Antioch-on-the Orontes
Architectural location:	Room C
Dating:	450-475
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric (zigzags)
Bibliography:	A3: 83ff, no 111, fig. on page 84; Levi 1947, 320-323, pls. LXXIb, CXXXIa, b; Campbell 1988, 35.

Catalogue no 290-295: *Mosaics of the Bath C in Antioch-on-the-Orontes*

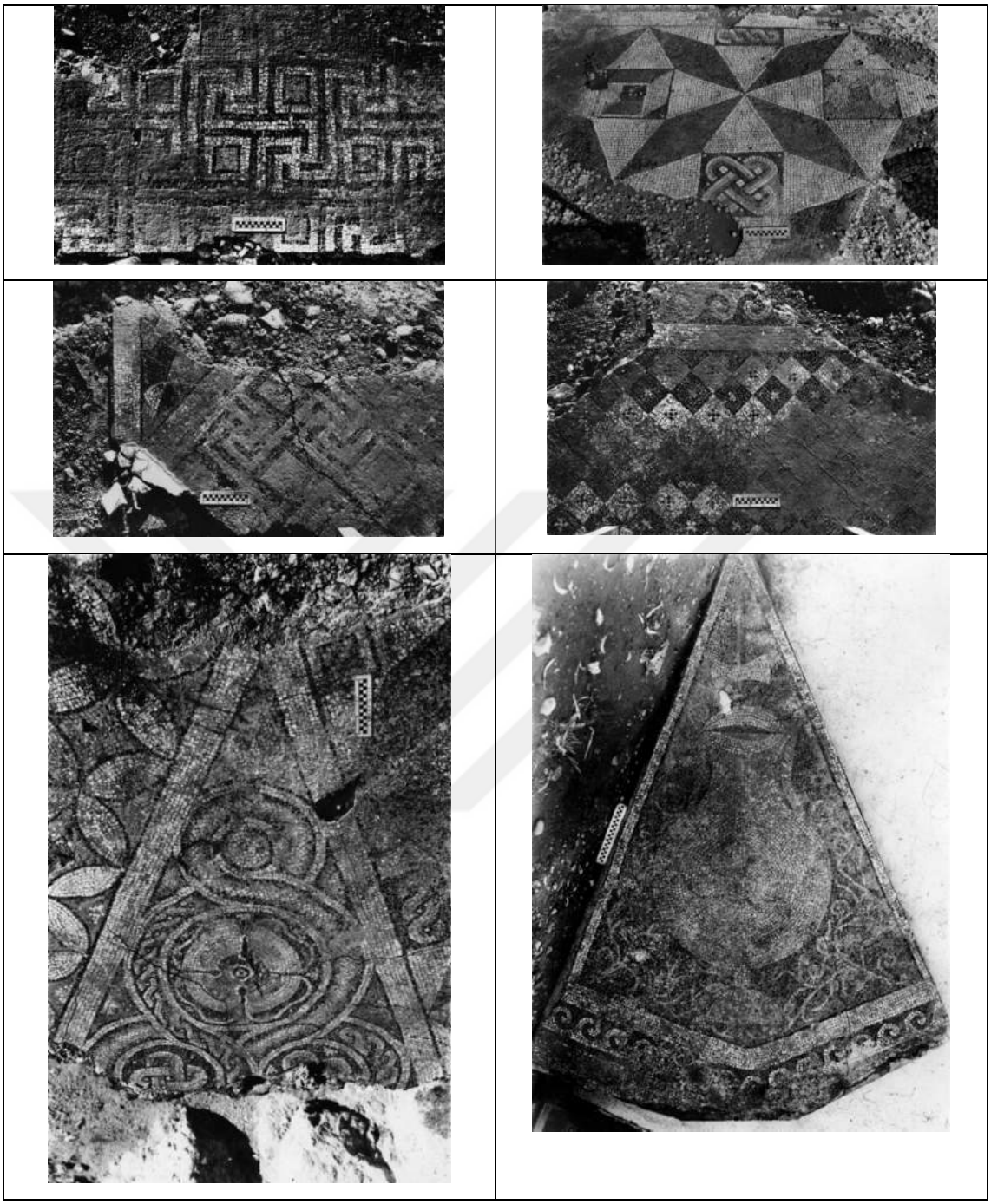


Source: http://vrc.princeton.edu/archives/items/show/14461

Catalogue no 290: *Frigidarium Mosaics of the Bath C*







Source: http://vrc.princeton.edu/archives/items/show/13287;
http://vrc.princeton.edu/archives/items/show/13253;
http://vrc.princeton.edu/archives/items/show/13252;
http://vrc.princeton.edu/archives/items/show/13258;
http://vrc.princeton.edu/archives/items/show/13251;
http://vrc.princeton.edu/archives/items/show/13250;
http://vrc.princeton.edu/archives/items/show/13257;
http://vrc.princeton.edu/archives/items/show/13380

Building type/name:	Bath / Frigidarium Mosaics of the Bath C in Antioch-on-the Orontes
Architectural location:	Frigidarium (Room 41)
Dating:	350-400
Technique:	*Opus tesselatum*, *Opus sectile*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, marble
Motif type:	Geometric (basic, wave crest, swastika meander, four-point stars, lozenges, cube in perspective, Solomon's knot, guilloche, rainbow, scales, frets, checkerboard), vegetal/floral (vine scroll, rosettes), inanimate (globular vase, double-axe)
Bibliography:	A1 19-31, pl. 5; Levi 1947, 289-291, 430, pls. CXVIII, CXIX; Campbell 1988, 36-38.

Catalogue no 291*: Geometric Mosaics from Bath C in Antioch-on-the-Orontes*







Source: http://vrc.princeton.edu/archives/items/show/13259 ; http://vrc.princeton.edu/archives/items/show/13260; http://vrc.princeton.edu/archives/items/show/13261

Building type/name: Bath / Geometric Mosaics from Bath C in Antioch-on-the Orontes

Architectural location: Room 42 and 48[24]

Dating: 350-400

Technique: *Opus tesselatum*

Size: Room 48:6.0x5.20m

Tesserae density: Unavailable

Colour: Plain

Material: Unavailable

Motif type: Room 48: Geometric (basic, grid, diamond, rainbow, stepped pyramids, shield, swastika meander, lozenge, guilloche, ribbon twist), floral/vegetal (acanthus scroll?)

Bibliography: A1 19-31, pl. 5; Levi 1947, 289-291, 430, pls. CXVIII, CXIX; Campbell 1988, 36-38.

Catalogue no 292 (no image available): *Plain Mosaics in the Bath C in Antioch-on-the-Orontes*

Building type/name: Bath / Plain Mosaics in the Bath C in Antioch-on-the Orontes

Architectural location: Room 46 and 50

[24] Only the mosaics of Room 48 are photographed and described, yet Campbell suggests that both rooms are similarly decorated. (Campbell 1988, 37)

Dating:	350-400
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Monochrome
Material:	Unavailable
Motif type:	Plain
Bibliography:	A1 19-31, pl. 5; Levi 1947, 289-291, 430, pls. CXVIII, CXIX; Campbell 1988, 36-38.

***Catalogue no 293**: Mosaics from Room 47 in Bath C in Antioch-on-the-Orontes*







Source: http://vrc.princeton.edu/archives/items/show/13420; http://vrc.princeton.edu/archives/items/show/13421; http://vrc.princeton.edu/archives/items/show/13422;

Building type/name: Bath / Mosaics from Room 47 in Bath C in Antioch-on-the Orontes

Architectural location: Room 47

Dating: 350-400

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Unavailable

Material: Unavailable

Motif type: Geometric (basic, lozenges, stepped diamonds), floral/vegetal (rosette), inanimate (equal-armed cross)

Bibliography: A1 19-31, pl. 5; Levi 1947, 289-291, 430, pls. CXVIII, CXIX; Campbell 1988, 36-38.

***Catalogue no 294**: Mosaic Fragment from Apodyterium in Bath C in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/13255

Building type/name: Bath / Mosaic Fragment from Apodyterium in Bath C in Antioch-on-the Orontes

Architectural location: Room 39 - Apodyterium

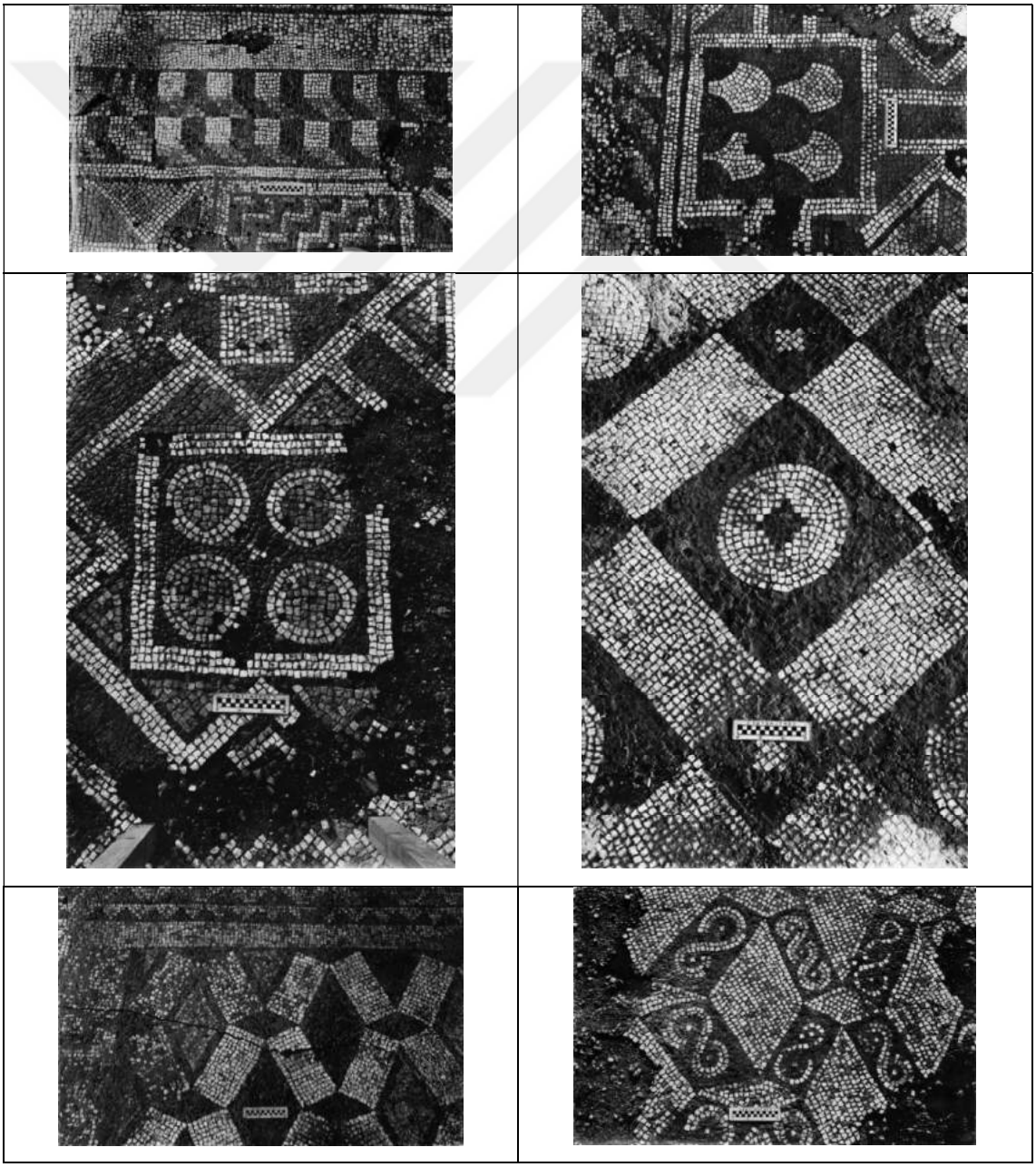
Dating: 350-400

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric (basic, diamond)
Bibliography:	A1 19-31, pl. 5; Levi 1947, 289-291, 430, pls. CXVIII, CXIX; Campbell 1988, 36-38.

Catalogue no 295*: Mosaic Fragments from Atrium in Bath C in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/13244; http://vrc.princeton.edu/archives/items/show/13245; http://vrc.princeton.edu/archives/items/show/13246; http://vrc.princeton.edu/archives/items/show/13247; http://vrc.princeton.edu/archives/items/show/13248; http://vrc.princeton.edu/archives/items/show/13249;

Building type/name: Bath / Mosaic Fragments from Atrium in Bath C in Antioch-on-the Orontes

Architectural location: Room 51 – Exercise Court/Atrium

Dating: 350-400

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

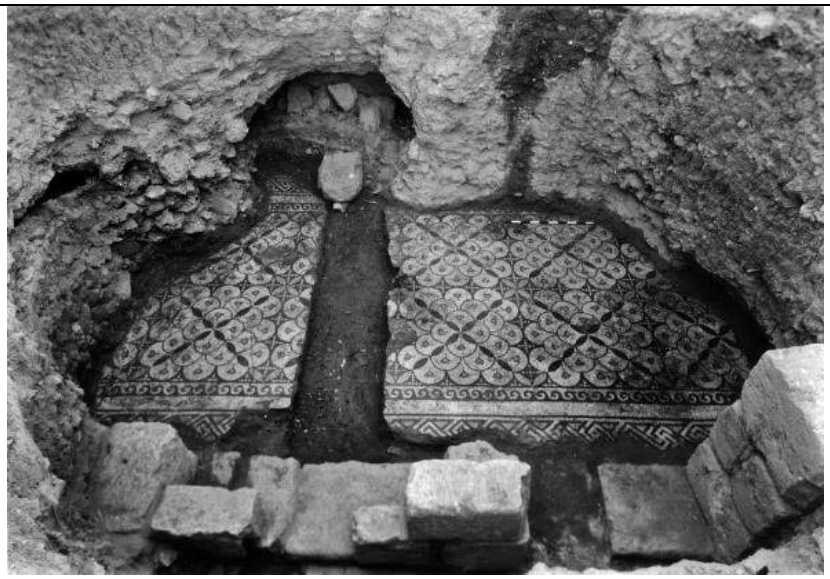
Colour: Bichrome/Polychrome

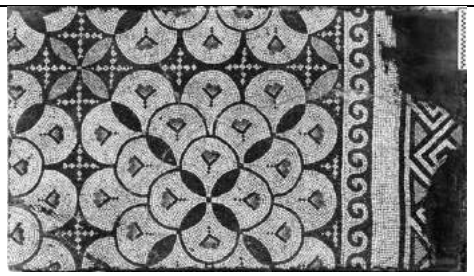
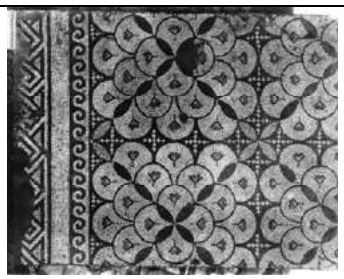
Material: Unavailable

Motif type: Geometric (basic, diamonds, zigzags, scales, blocks in perspective, lozenges, guilloche, stepped pyramids)

Bibliography: A1: 19ff, pl. 5; Levi 1947, 289ff, fig. 118, 430, pls. CXVIII, CXIX; Campbell 1988, 37.

Catalogue no 296: *"Magdoue" Mosaic in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/15523; http://vrc.princeton.edu/archives/items/show/15848; http://vrc.princeton.edu/archives/items/show/15849.

Building type/name: Unavailable/ "Magdoue" Mosaic in Antioch-on-the Orontes

Architectural location: Room or corridor

Dating: 500-525

Technique: *Opus tesselatum*

Size: 3.50x5.00m

Tesserae density: 90T/dm^2

Colour: Polychrome

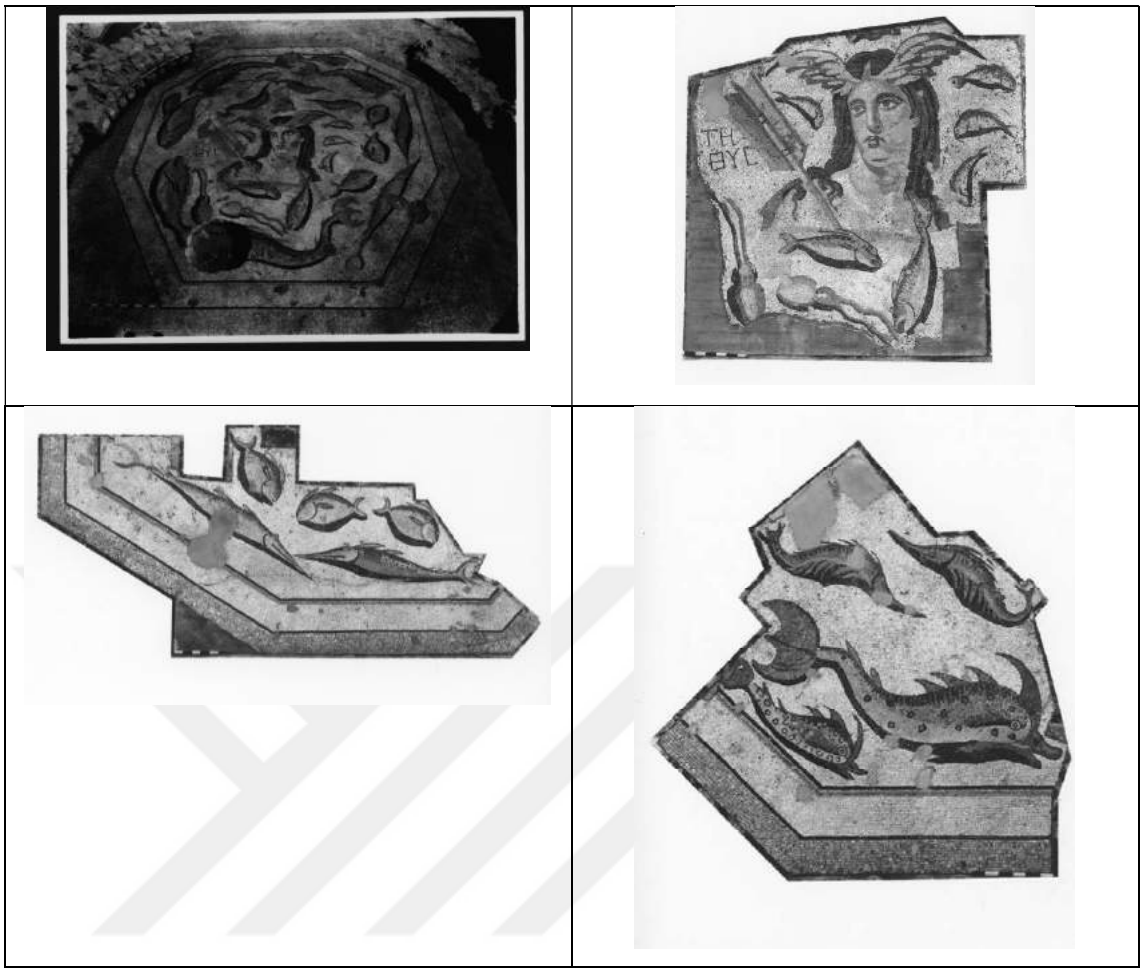
Material: Limestone

Motif type: Geometric, floral (fleurette, stem and leaves), inanimate (cross)

Bibliography: A3 171-172., no. 103, pl. 47; Levi 1947, 357, pl. CXXXVIIa-b.

Catalogue no 297: *Plain Mosaic (Phase1) and Tethys Mosaic (Phase 2) in Bath F and Building(s) under Bath F in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/16705;
http://vrc.princeton.edu/archives/items/show/16568;
http://vrc.princeton.edu/archives/items/show/16569;
http://vrc.princeton.edu/archives/items/show/16961;
http://vrc.princeton.edu/archives/items/show/16962;
http://vrc.princeton.edu/archives/items/show/16963

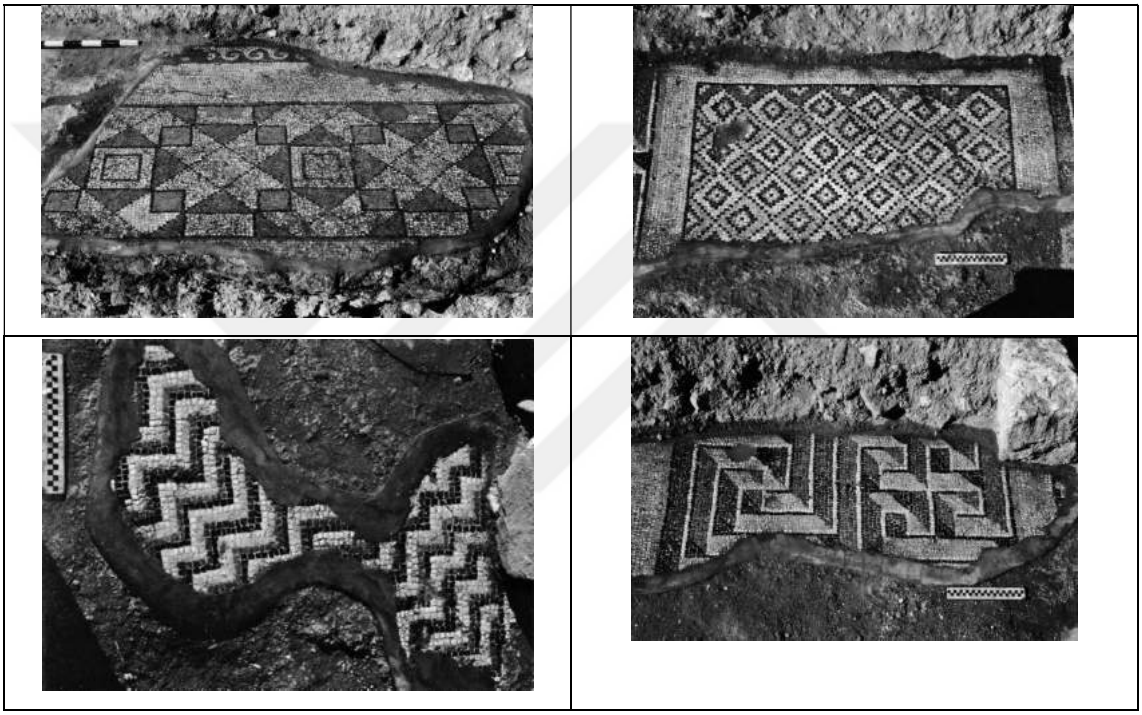
Building type/name:	Pool / Plain Mosaic (Phase1) and Tethys Mosaic (Phase 2) in Bath F and Building(s) under Bath F in Antioch-on-the Orontes
Architectural location:	Room (1st phase), Pool (2nd phase)
Dating:	325-350
Technique:	*Opus tesselatum*
Size:	6.60x6.20m
Tesserae density:	Background: 72T/dm^2, face: 100T/dm^2
Colour:	Monochrome (1st phase)/polychrome

Material: Limestone, glass

Motif type: 1st phase - room: plain; 2nd phase – pool: figural (Tethys), faunal (fish)

Bibliography: A 3: 8ff., fig. 7, pl. 48; Levi 1947, 258-259, pls. LXIIa, CVIII b-f, CLXIIIa; Campbell 1988, 49.

***Catalogue no 298**: Geometric Mosaic from the pool Bath F and Building(s) under Bath F in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/15048; http://vrc.princeton.edu/archives/items/show/15046; http://vrc.princeton.edu/archives/items/show/15047; http://vrc.princeton.edu/archives/items/show/15049

Building type/name: Building / Geometric Mosaic from the pool Bath F and Building(s) under Bath F in Antioch-on-the Orontes

Architectural location: North end of pool, room or corridor

Dating: 325-350

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

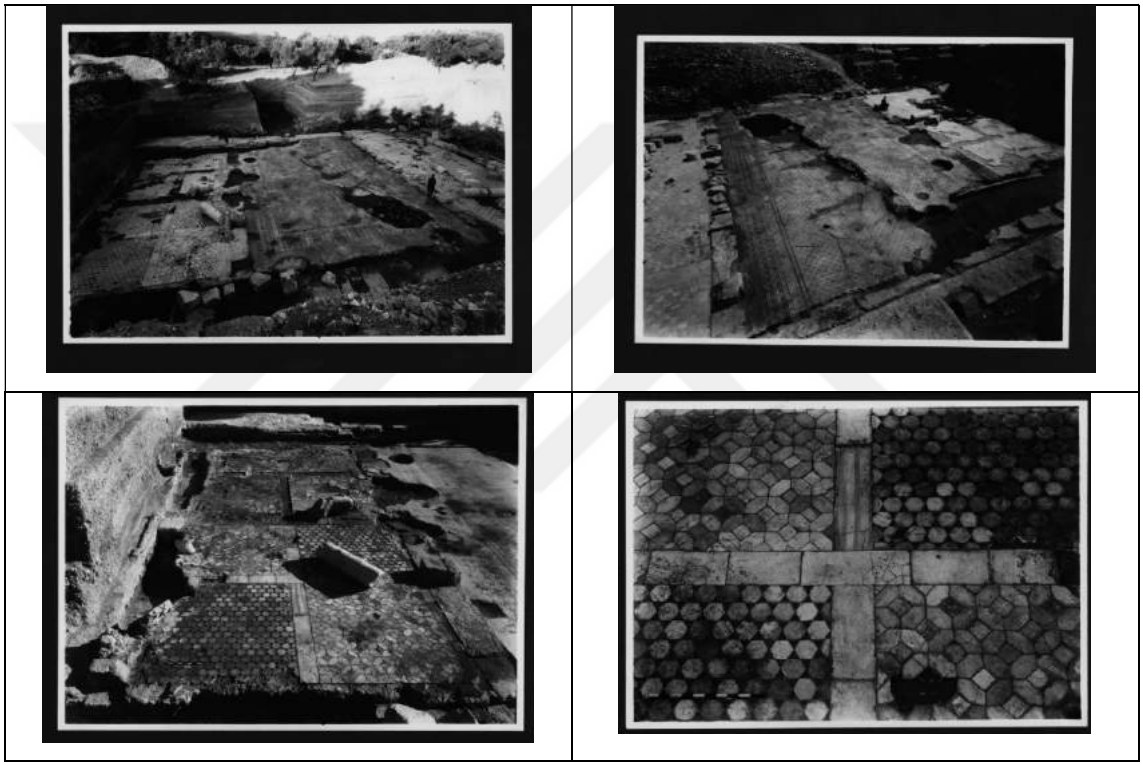
Colour: Unavailable

Material: Unavailable

Motif type: Geometric (fragmented, destroyed with bath construction, wave crest, diamonds, diagonal grid)

Bibliography: A 3: 8ff., fig. 7, pl. 48; Levi 1947, 258-259, pls. LXIIa, CVIII b-f, CLXIIIa; Campbell 1988, 50.

Catalogue no 299: *Opus sectile in upper-level mosaics of Bath F in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/16445; http://vrc.princeton.edu/archives/items/show/16446; http://vrc.princeton.edu/archives/items/show/16456; http://vrc.princeton.edu/archives/items/show/16457

Building type/name: Bath / *Opus sectile* in upper-level mosaics of Bath F in Antioch-on-the Orontes

Architectural location: Side aisles and centre

Dating: 526-540

Technique: *Opus sectile*

Size: Including *Opus tesselatum*: 12.50x20.00m

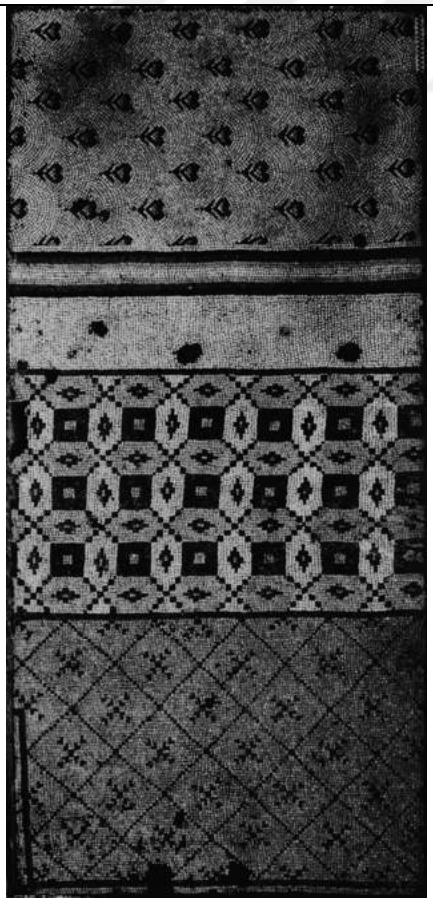
Tesserae density: Not applicable

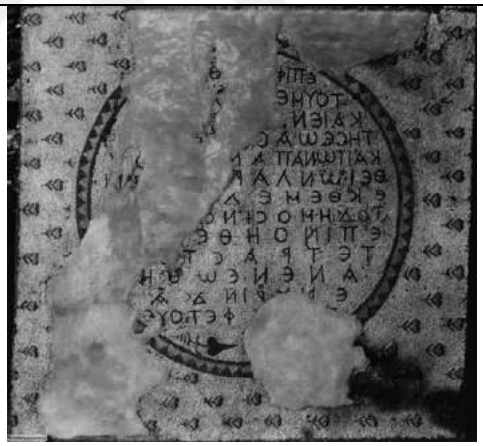
Colour:	Polychrome
Material:	Marble (?)
Motif type:	Geometric
Bibliography:	A 3 172, no. 104, pl. 47, 84-85, no. 112; Levi 1947, 258-259, pls. LXIIa, CVIII b-f, CLXIIIa, 366-368, pls. XCII a, CXL a-d; Campbell 1988, 50-51.

Catalogue no 300*: Central floral pavement in upper level mosaics of Bath F in Antioch-on-the-Orontes*









Source: http://vrc.princeton.edu/archives/items/show/15526; http://vrc.princeton.edu/archives/items/show/15525; http://vrc.princeton.edu/archives/items/show/16631; http://vrc.princeton.edu/archives/items/show/16628

Building type/name:	Bath / Central floral pavement in upper level mosaics of Bath F in Antioch-on-the Orontes
Architectural location:	Centre
Dating:	526-540
Technique:	*Opus tesselatum*
Size:	Including *Opus sectile*: 12.50x20.00m
Tesserae density:	72T/dm^2
Colour:	Polychrome
Material:	Limestone
Motif type:	Geometric (basic, diamond, scallop), floral (flowers), epigraphic (dedicatory)
Bibliography:	A 3 172, no. 104, pl. 47, 84-85, no. 112; Levi 1947, 258-259, pls. LXIIa, CVIII b-f, CLXIIIa, 366-368, pls. XCII a, CXL a-d; Campbell 1988, 50-51.

***Catalogue no 301**: Geometric mosaics in upper level of Bath F in Antioch-on-the-Orontes*





Source: http://vrc.princeton.edu/archives/items/show/16512; http://vrc.princeton.edu/archives/items/show/16471

Building type/name:	Bath / Geometric mosaics in upper level of Bath F in Antioch-on-the Orontes

Architectural location: East of Bath, parallel to north wall, parallel to west wall, west of wall

Dating: 526-540

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

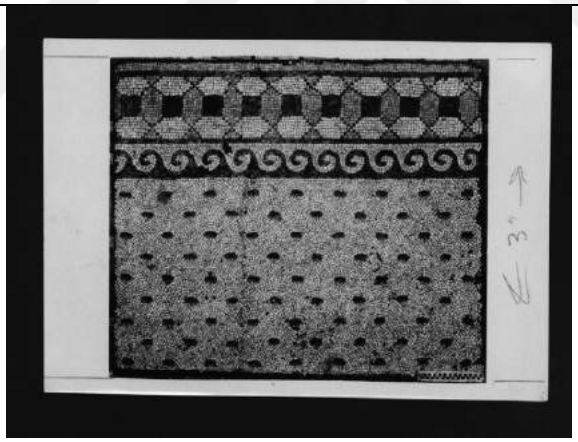
Colour: Unavailable

Material: Unavailable

Motif type: Geometric (basic, checkerboard, swastika meander)

Bibliography: Levi 1947, 258-259, pls. LXIIa, CVIII b-f, CLXIIIa366-368, pls. XCII a, CXL a-d; Campbell 1988, 51.

Catalogue no 302: *Fragmentary mosaic with floral carpet in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/16349

Building type/name: Unavailable/Fragmentary mosaic with floral carpet in Unidentified Building in 14R in Antioch-on-the Orontes

Architectural location: South of Bath F

Dating: Late 5th Century or early 6th century

Technique: *Opus tesselatum*

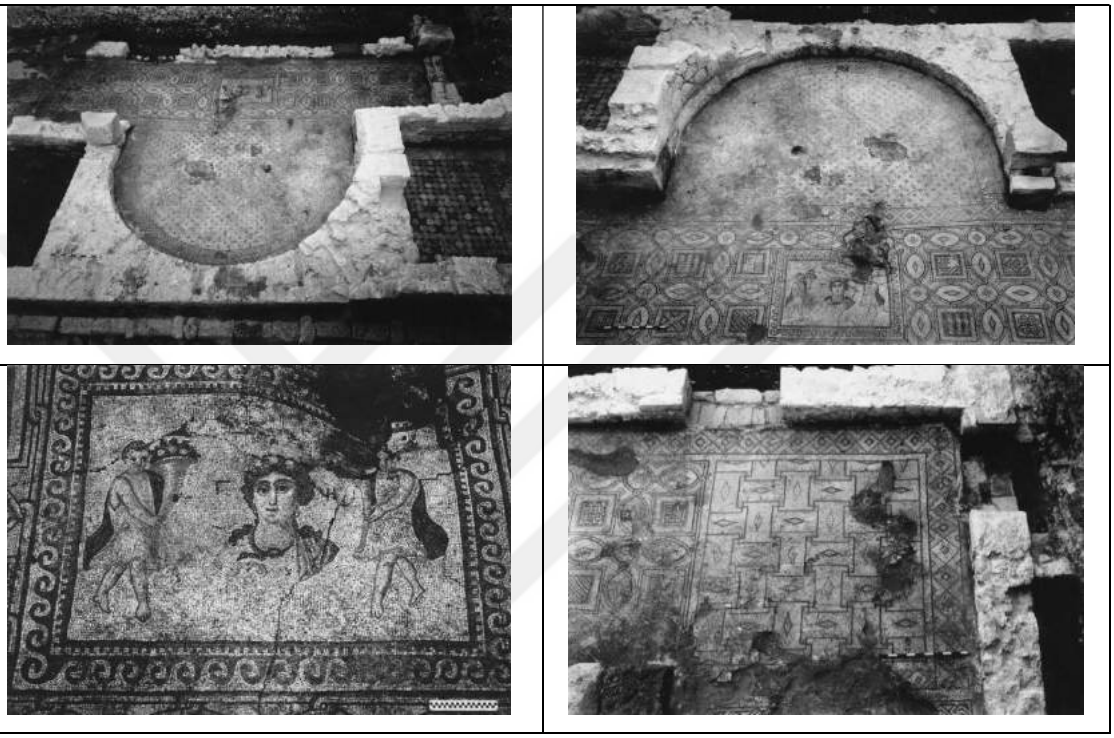
Size: Unavailable

Tesserae density: Unavailable

Colour: Unavailable

Material:	Unavailable
Motif type:	Geometric (fragment, wave crest), floral (fleurettes)
Bibliography:	Levi 1947, 368, pl. CXXXVIII; Campbell 1988, 53.

Catalogue no 303: *Ge and Karpoi Mosaic in the House of Aion in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/17345; http://vrc.princeton.edu/archives/items/show/17346; http://vrc.princeton.edu/archives/items/show/17347; http://vrc.princeton.edu/archives/items/show/17349;

Building type/name:	House/Ge and Karpoi Mosaic in the House of Aion in Antioch-on-the Orontes
Architectural location:	Corridor or colonnaded courtyard with apse
Dating:	After 500 (2nd phase)
Technique:	*Opus tesselatum*
Size:	3.30x12.40m
Tesserae density:	111T/dm^2
Colour:	Polychrome
Material:	Limestone

Motif type:	Geometric (swastika meander, stepped pyramids, scale, diamonds, lozenge, interlocking I shapes, chevrons, checkerboards, guilloche Solomon's knots, wave crest, dentils), figural (putti/ Karpoi), personification (Ge, Karpoi), faunal (serpent), vegetal (fleurette, crops, fruit), inanimate (cornucopia), epigraphic (identification)
Bibliography:	A3 175, no. 109, pl. 50; Levi 1947, 355-356., fig. 146, pl. LXXXIVc-d, CXXXVI; Campbell 1988, 58-59.

***Catalogue no 304**: Opus sectile mosaic of House of Aion in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/17343

Building type/name:	Unavailable/*Opus sectile* mosaic of House of Aion in Antioch-on-the Orontes
Architectural location:	Room 4
Dating:	After 500 (2nd phase)
Technique:	*Opus sectile*
Size:	Unavailable
Tesserae density:	Not applicable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric
Bibliography:	A3: 11ff., 175, no. 109, pl. 50; Levi 1947, 335ff., fig. 146, pl. LXXXIXc-d, CXXXVIa-c; Campbell 1988, 59.

Catalogue no 305: *Byzantine Geometric Mosaic Fragment in Unidentified Building in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/15399

Building type/name:	Unavailable/Byzantine Geometric Mosaic Fragment in Unidentified Building in 16 O in Antioch-on-the Orontes
Architectural location:	Entanglement of roads and buildings
Dating:	350-400
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Possibly polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	Levi 1947, 391, pl. CXXa, 431, fig. 165.

Catalogue no 306: *Geometric mosaic in Unidentified Building in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/16257

Building type/name: Unavailable/Geometric mosaic in Unidentified Building in 17 P in Antioch-on-the Orontes

Architectural location: 2 Rooms

Dating: 6th century

Technique: *Opus tesselatum*

Size: Panel i: unavailable, Panel ii: 0.99x3.00m

Tesserae density: Unavailable

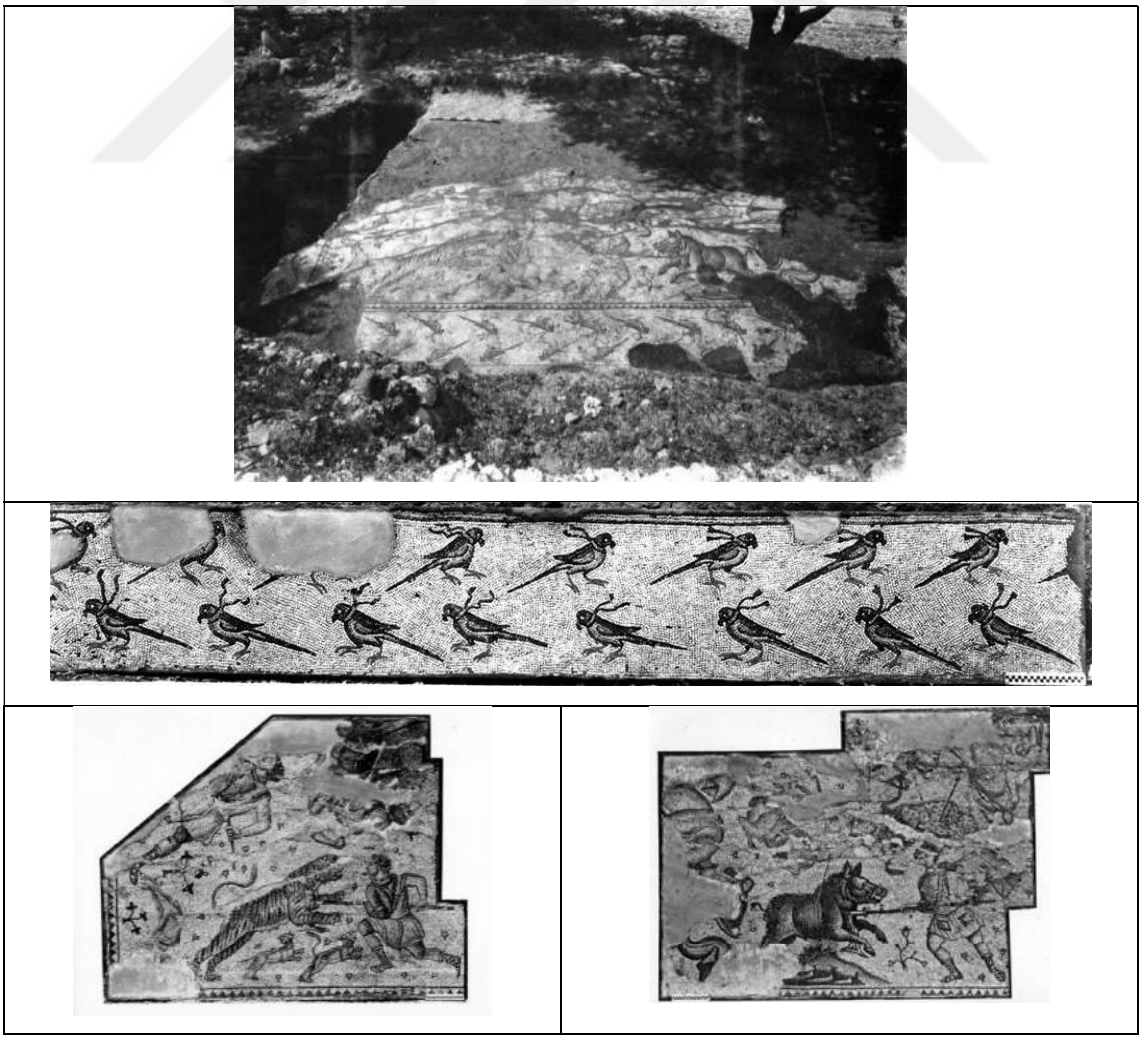
Colour: Polychrome

Material: Unavailable

Motif type: Geometric (cross), floral/vegetal (rosette)

Bibliography: A 4: 122-123, figs. 181-182, plan LXVII; Campbell 1988, 69.

Catalogue no 307: *Dumbarton Oaks Hunt Mosaic*



Source: http://vrc.princeton.edu/archives/items/show/15988; http://vrc.princeton.edu/archives/items/show/16102; http://vrc.princeton.edu/archives/items/show/16100; http://vrc.princeton.edu/archives/items/show/16101;

Building type/name: House/ Dumbarton Oaks Hunt Mosaic in Antioch-on-the Orontes

Architectural location: Room

Dating: 500-526

Technique: *Opus tesselatum*

Size: Room: 6.40x?; panels: 4.85x1.74m, 3.40x0.55m

Tesserae density: Background: 137T/dm^2, details: 229T/dm^2, border: 146T/dm^2

Colour: Polychrome

Material: Limestone, glass

Motif type: Figural (Artemis ?, hunters), faunal (lion, tigress, boar, leopard or panther, goat), floral/vegetal (twigs, fleurettes)

Bibliography: A3: 177, no.112, pl. 51; Levi 1947, 358-359, pls. LXXXVd, LXXXVIa; Campbell 1988, 70.

Catalogue no 308: *Geometric Mosaic in Yard with Opus sectile in Barracks House in Antioch-on-the-Orontes*





Source: http://vrc.princeton.edu/archives/items/show/14085; http://vrc.princeton.edu/archives/items/show/14091

Building type/name: House / Geometric Mosaic in Yard with *Opus sectile* in Barracks House in Antioch-on-the Orontes

Architectural location: Room B, courtyard

Dating:	450-475
Technique:	Opus tesselate, *Opus sectile*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric (basic, rainbow, checkerboards, crosslets), floral/vegetal (rosettes)
Bibliography:	Levi 1947, 316, fig. 161, pl. CXXIXa; Campbell 1988, 80.

***Catalogue no 309**: Portico Mosaic in Barracks House in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/14083

Building type/name:	House / Portico Mosaic in Barracks House in Antioch-on-the Orontes
Architectural location:	Room C, portico
Dating:	450-475
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable

Colour: Unavailable

Material: Unavailable

Motif type: Geometric (basic, lozenges, crosslet, diamonds, stepped pyramids, calyxes)

Bibliography: Levi 1947, 316, fig. 161, pl. CXXIXa; Campbell 1988, 80.

Catalogue no 310: *Geometric Mosaic in Barracks House in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/14087

Building type/name: House / Geometric Mosaic in Barracks House in Antioch-on-the Orontes

Architectural location: Room D

Dating: 450-475

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Unavailable

Material: Unavailable

Motif type: Geometric (basic, diamonds)

Bibliography: Levi 1947, 316, fig. 161, pl. CXXIXa; Campbell 1988, 80.

Catalogue no 311: *Fragmented Mosaic in Barracks House in Antioch-on-the-Orontes*



Source: http://vrc.princeton.edu/archives/items/show/14083

Building type/name:	House / Fragmented Mosaic in Barracks House in Antioch-on-the Orontes
Architectural location:	Room E
Dating:	450-475
Technique:	*Opus tesselatum*, scale
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric (scale), floral/vegetal (fleurettes)
Bibliography:	Levi 1947, 316, fig. 161, pl. CXXIXa; Campbell 1988, 80-81.

Catalogue no 312: *Geometric Mosaic Fragments from 25-L in Antioch-on-the-Orontes*





Source: http://vrc.princeton.edu/archives/items/show/15153
http://vrc.princeton.edu/archives/items/show/15152

Building type/name:	Unavailable / Sporadic Fragments of Geometric Pavements in Antioch-on-the Orontes
Architectural location:	Sector 25 L
Dating:	350-375
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric (Fragment 1: basic, stripes, chevrons, rainbow checkerboard, interlace, multi-angled perspective band; Fragment 2: basic, diamonds), floral/vegetal (Section 2: quatrefoils)
Bibliography:	Levi 1947, 291, pls. CXXXb-c, 430; Campbell 1988, 82.

Catalogue no 313: *Mosaic of Epicosmesis in Antioch-on-the-Orontes*



Source: Rustemoglu 1997, 71.

Building type/name:	Unavailable / Mosaic of Epicosmesis on the slope of Mt. Staurin in Antioch-on-the Orontes
Architectural location:	Unavailable
Dating:	6th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Unavailable
Material:	Unavailable
Motif type:	Geometric (meander), personification (Epicosmesis-celebration), epigraphic (identification)
Bibliography:	Rüstemoğlu 1997, 71.

20.2 Daphne – Hatay (Catalogue no 314-376)

Catalogue no 314: *Huntress with parasol mosaic in lower part of Yakto Complex in Daphne*



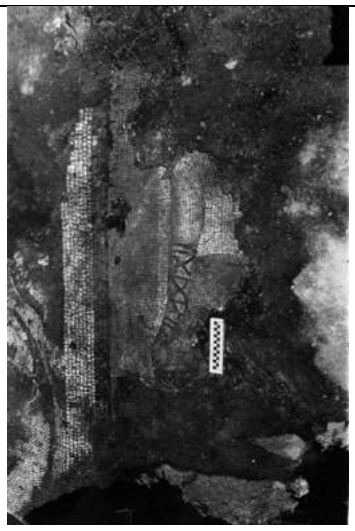




Source: http://vrc.princeton.edu/archives/items/show/14997 ; http://vrc.princeton.edu/archives/items/show/13440; http://vrc.princeton.edu/archives/items/show/13140

Building type/name:	House/ Huntress with parasol mosaic in lower part of Yakto Complex in Daphne
Architectural location:	Room 2
Dating:	350-375
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone, glass
Motif type:	Geometric, figural (fragmented man, bust of a man, bust of a woman (?), huntress, maid/huntress, another huntress); faunal (lion, horses); floral (acanthus rinceau, flowers, rosettes); inanimate (cross, parasol)
Bibliography:	A1 114-156; A2 95-147 pls. 28-29; Levi 1947, 279-283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 315: *Fragment of figural mosaic in lower part of Yakto Complex in Daphne*





Source: http://vrc.princeton.edu/archives/items/show/13160 ;

Building type/name:	House/ Fragment of figural mosaic in lower part of Yakto Complex in Daphne
Architectural location:	Room 4
Dating:	350-375
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone
Motif type:	Geometric, figural (part of a leg), floral/vegetal (ivy scroll, flowers)
Bibliography:	A1 114-156; A2 95-147 pls. 28-29; Levi 1947, 279-283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 316: *Opus sectile in grand corridor of Yakto Complex in Daphne*





Source: http://vrc.princeton.edu/archives/items/show/13188; http://vrc.princeton.edu/archives/items/show/13129

Building type/name:	House/ *Opus sectile* in grand corridor of Yakto Complex in Daphne
Architectural location:	Room 5 (grand corridor)
Dating:	350-375
Technique:	*Opus sectile*, *Opus tesselatum*
Size:	Unavailable
Tesserae density:	Not applicable
Colour:	Polychrome
Material:	Marble
Motif type:	Geometric
Bibliography:	A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 317: *Imprint of Opus sectile mosaics of Yakto Complex in Daphne*

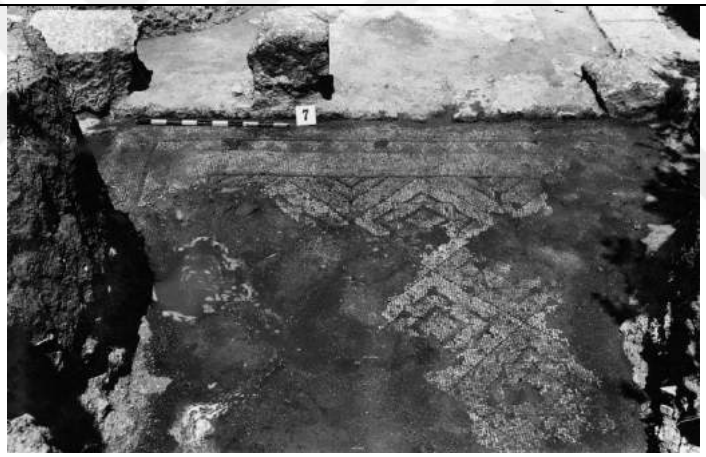


Source: http://vrc.princeton.edu/archives/items/show/13143

.Building type/name:	House/ Imprint of *Opus sectile* mosaics of Yakto Complex in Daphne

Architectural location:	Room 6
Dating:	350-375
Technique:	Implied *Opus sectile*
Size:	Unavailable
Tesserae density:	Not applicable
Colour:	Polychrome
Material:	Marble
Motif type:	Geometric
Bibliography:	A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 318: *Geometric mosaic in Room 7 of Yakto Complex in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/13181

Building type/name:	House/ Geometric mosaic in Room 7 of Yakto Complex in Daphne
Architectural location:	Room 7
Dating:	350-375
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric

Bibliography: A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 319: *Geometric mosaic in Room 9 of Yakto Complex in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/13152

Building type/name: House/ Geometric mosaic in Room 9 of Yakto Complex in Daphne

Architectural location: Room 9

Dating: 350-375

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

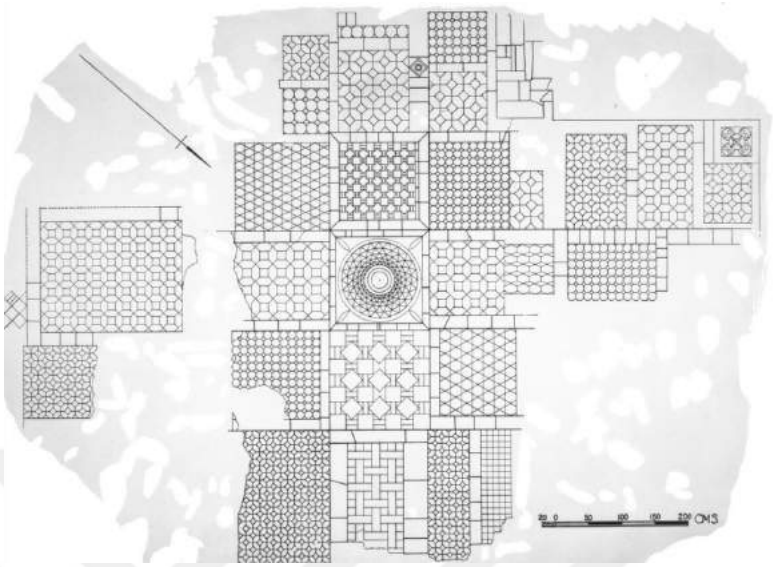
Material: Unavailable

Motif type: Geometric

Bibliography: A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 320: *Cruciform Hall Opus sectile of Yakto Complex in Daphne*

Reconstruction of Room 10 mosaic



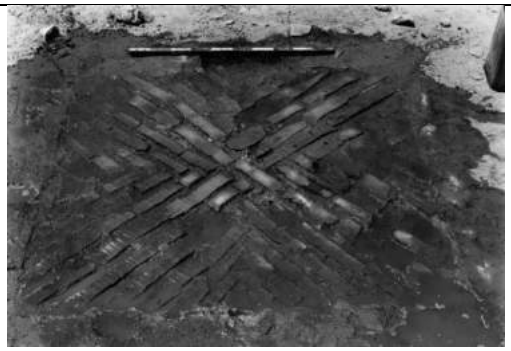
















Source: http://vrc.princeton.edu/archives/items/show/17812;

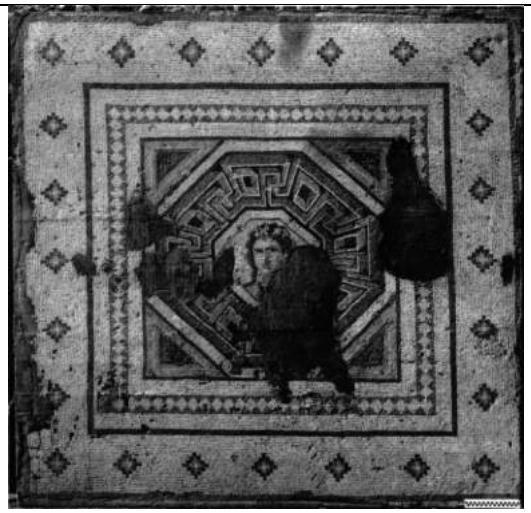
http://vrc.princeton.edu/archives/items/show/13137;

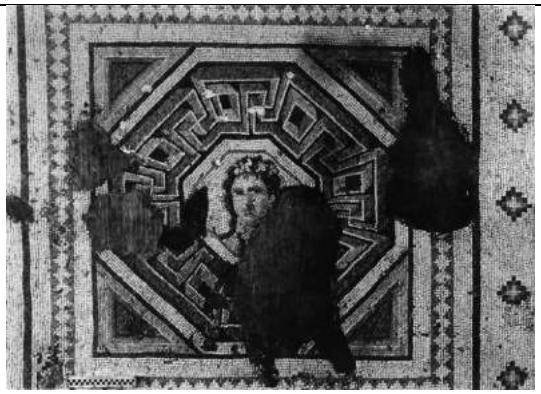
http://vrc.princeton.edu/archives/items/show/13154;

http://vrc.princeton.edu/archives/items/show/13132;
http://vrc.princeton.edu/archives/files/original/7/13095/998.jpg;
http://vrc.princeton.edu/archives/items/show/13138 ;
http://vrc.princeton.edu/archives/items/show/13384;
http://vrc.princeton.edu/archives/items/show/14377 ;
http://vrc.princeton.edu/archives/items/show/13153

Building type/name:	House/ Cruciform Hall *Opus sectile* of Yakto Complex in Daphne
Architectural location:	Room 10 (Cruciform Hall)
Dating:	End of 5th century or beginning of 6th century (Levi)
Technique:	*Opus sectile*
Size:	Unavailable
Tesserae density:	Not applicable
Colour:	Polychrome
Material:	Marble
Motif type:	Geometric
Bibliography:	A1 114-156; A2 95-147; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 321: *Male Bust of Room 11 in Yakto Complex in Daphne*



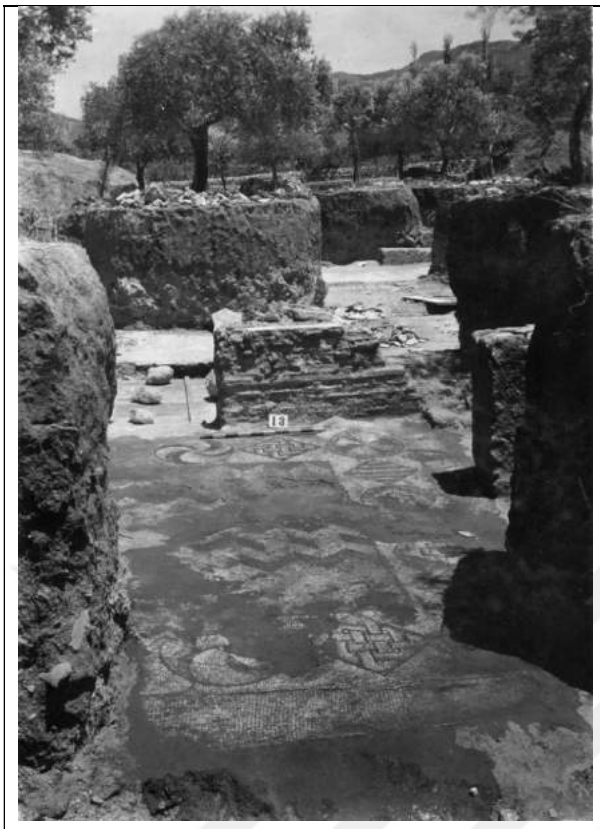


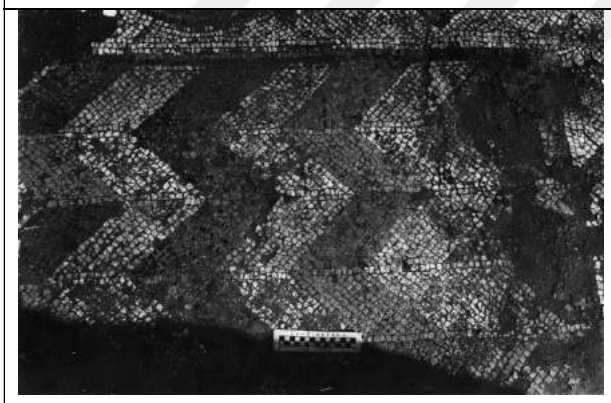
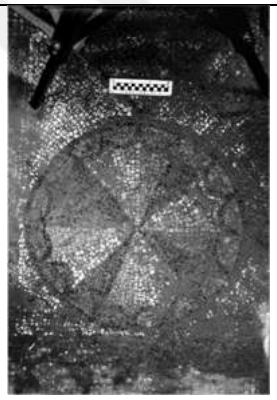
Source: http://vrc.princeton.edu/archives/items/show/14480 ;
http://vrc.princeton.edu/archives/items/show/13482

Building type/name:	House/ Male Bust of Room 11 in Yakto Complex in Daphne
Architectural location:	Room 11
Dating:	350-375
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, figural (male bust)
Bibliography:	A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 322: *Geometric mosaics in Room 13 of Yakto Complex in Daphne*







Source: http://vrc.princeton.edu/archives/items/show/13177;
http://vrc.princeton.edu/archives/items/show/13182;
http://vrc.princeton.edu/archives/items/show/13196;

http://vrc.princeton.edu/archives/items/show/13199;
http://vrc.princeton.edu/archives/items/show/13195;
http://vrc.princeton.edu/archives/items/show/13134;
http://vrc.princeton.edu/archives/items/show/13136;
http://vrc.princeton.edu/archives/items/show/13135

Building type/name: House/ Geometric mosaics in Room 13 of Yakto Complex in Daphne

Architectural location: Room 13

Dating: 350-375

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

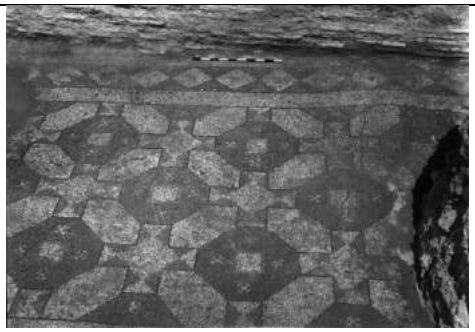
Colour: Polychrome

Material: Unavailable

Motif type: Geometric (guilloche, zigzag, wheel of fortune, chevrons, crosslet)

Bibliography: A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 323: *Geometric mosaic in Room 16 of Yakto Complex in Daphne*







Source: http://vrc.princeton.edu/archives/items/show/13157; http://vrc.princeton.edu/archives/items/show/13146; http://vrc.princeton.edu/archives/items/show/13147

Building type/name:	House/ Geometric mosaic in Room 16 of Yakto Complex in Daphne
Architectural location:	Room 16
Dating:	350-375
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Border: 145T/dm2
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, inanimate (cross)
Bibliography:	A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 324: *Male Bust mosaic in Room 18 of Yakto Complex*



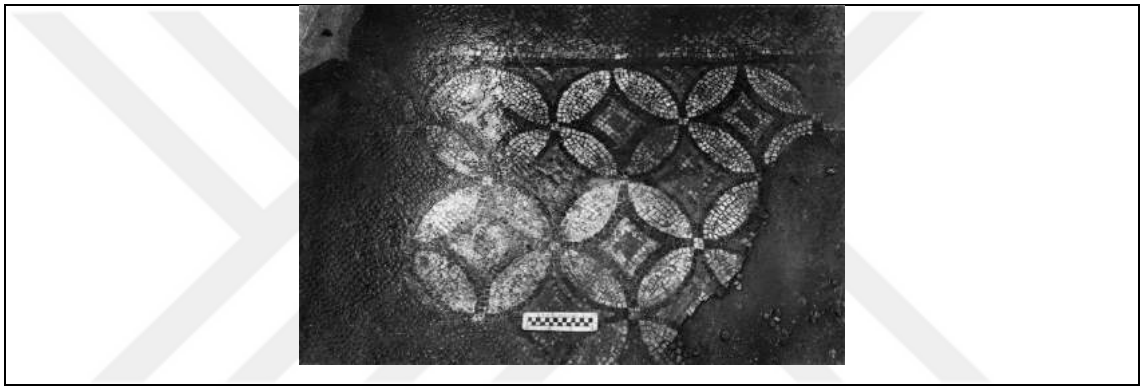


Source: http://vrc.princeton.edu/archives/items/show/13096; http://vrc.princeton.edu/archives/items/show/13093

Building type/name:	House/ Male Bust mosaic in Room 18 of Yakto Complex in Daphne
Architectural location:	Room 18
Dating:	350-375
Technique:	*Opus tesselatum*

Size:	Unavailable
Tesserae density:	Bust with octagon: 178T/dm2
Colour:	Polychrome
Material:	Stone, glass
Motif type:	Geometric (perspective meander), figural (male bust);
Bibliography:	A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

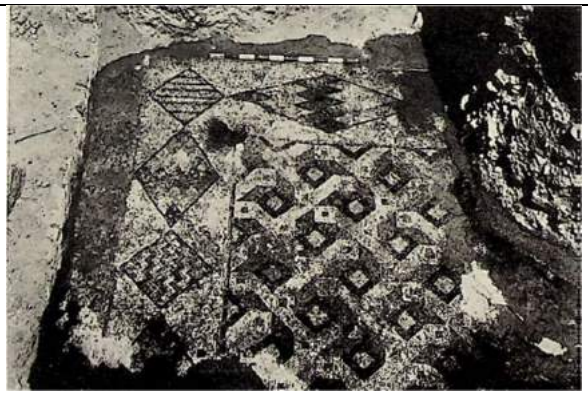
Catalogue no 325: *Geometric mosaic in Room 19 of Yakto Complex in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/13200

Building type/name:	House/ Geometric mosaic in Room 19 of Yakto Complex in Daphne
Architectural location:	Room 19
Dating:	350-375
Technique:	*Opus tesselatum*
Size:	Room: 4.03x4.50m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric.
Bibliography:	A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 326: *Geometric mosaic in Room 20 of Yakto Complex in Daphne*

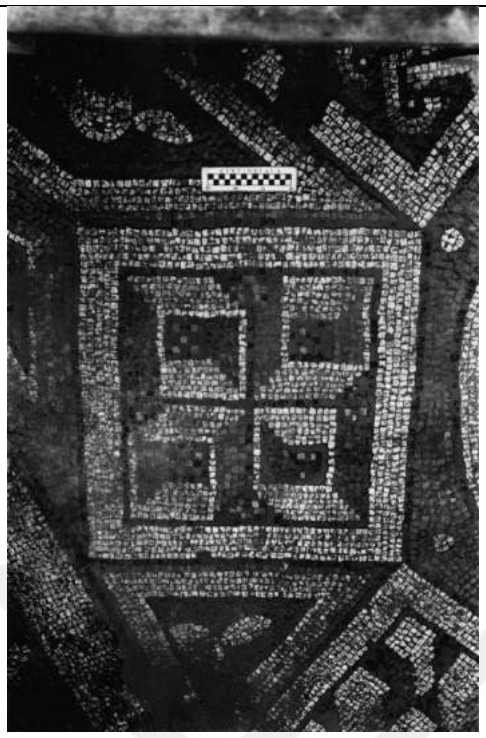


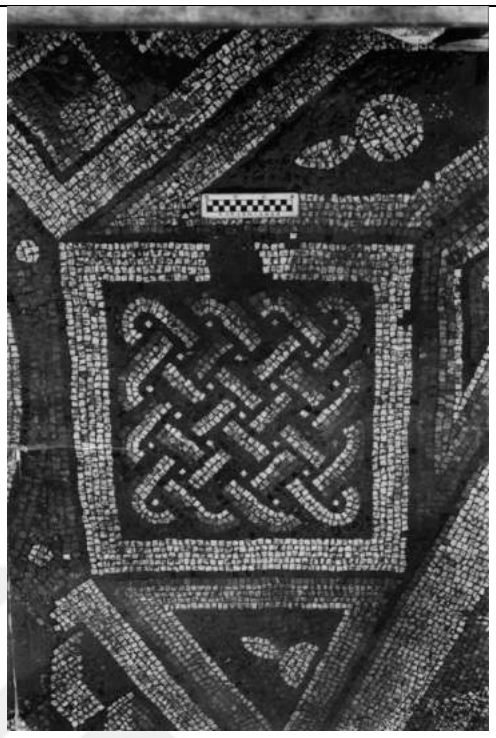
Source: Lassus A2, 130

Building type/name:	House/ Geometric mosaic in Room 20 of Yakto Complex in Daphne
Architectural location:	Room 20
Dating:	350-375
Technique:	*Opus tesselatum*
Size:	Room: 2.90x3.35m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	A2 95-147.

Catalogue no 327: *Geometric mosaic in Room 21 of Yakto Complex in Daphne*

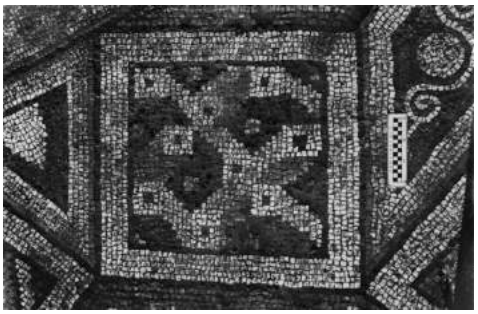


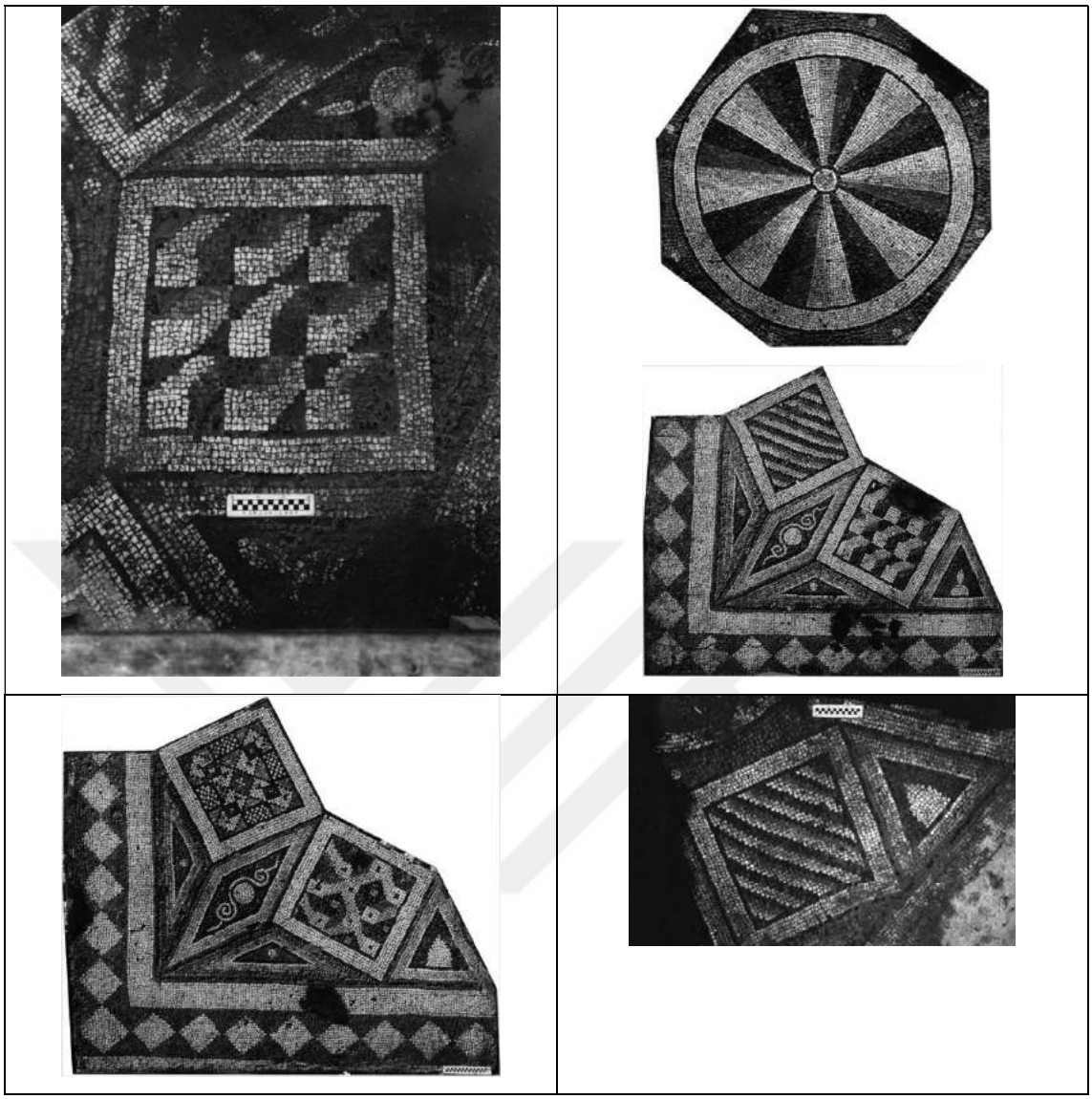












Source: http://vrc.princeton.edu/archives/items/show/13092 ;
http://vrc.princeton.edu/archives/items/show/13198;
http://vrc.princeton.edu/archives/items/show/13197;
http://vrc.princeton.edu/archives/items/show/13164;
http://vrc.princeton.edu/archives/items/show/13165;
http://vrc.princeton.edu/archives/items/show/13162;
http://vrc.princeton.edu/archives/items/show/13163;
http://vrc.princeton.edu/archives/items/show/14454;
http://vrc.princeton.edu/archives/items/show/14455;
http://vrc.princeton.edu/archives/items/show/14458;
http://vrc.princeton.edu/archives/items/show/13123

Building type/name: House/ Geometric mosaic in Room 21 of Yakto Complex in Daphne
Architectural location: Room 21
Dating: 350-375
Technique: *Opus tesselatum*
Size: Unavailable
Tesserae density: Frame: 145T/dm2; Room 21: 66T/dm2;
Colour: Polychrome
Material: Unavailable
Motif type: Geometric
Bibliography: A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 328: *Geometric mosaic in Room 46 of Yakto Complex in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/13328

Building type/name: House/ Geometric mosaic in Room 46 of Yakto Complex in Daphne
Architectural location: Room 46
Dating: 350-375
Technique: *Opus tesselatum*
Size: Unavailable

Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 329: *Opus sectile? in Room 48 of Yakto Complex in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/13301

Building type/name:	House/ *Opus sectile*? in Room 48 of Yakto Complex in Daphne
Architectural location:	Room 48
Dating:	350-375
Technique:	*Opus sectile*?
Size:	Unavailable
Tesserae density:	Not applicable?
Colour:	Polychrome
Material:	Marble?
Motif type:	Geometric

Bibliography: A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 330: *Geometric mosaic in Room 50 of Yakto Complex in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/13302

Building type/name: House/ Geometric mosaic in Room 50 of Yakto Complex in Daphne

Architectural location: Room 50

Dating: 350-375

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

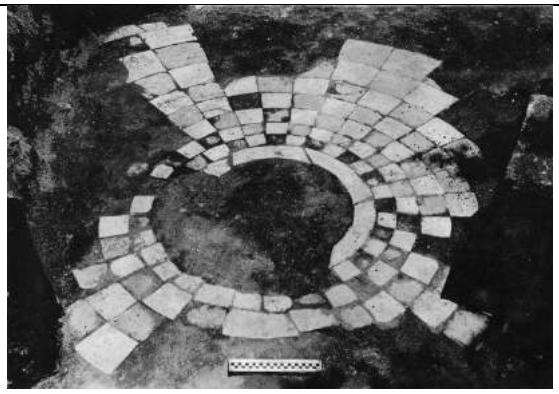
Colour: Polychrome

Material: Unavailable

Motif type: Geometric

Bibliography: A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 331: *Opus sectile in Room 52 of Yakto Complex in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/13398

Building type/name:	House/ *Opus sectile* in Room 52 of Yakto Complex in Daphne
Architectural location:	Room 52
Dating:	350-375
Technique:	*Opus sectile*
Size:	Unavailable
Tesserae density:	Not applicable
Colour:	Polychrome
Material:	Marble
Motif type:	Geometric
Bibliography:	A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 332: *Triclinium mosaic of Yakto Complex in Daphne*



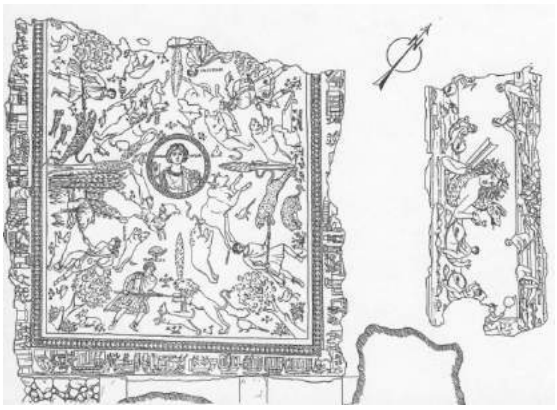


Source: http://vrc.princeton.edu/archives/items/show/13306; http://vrc.princeton.edu/archives/items/show/14481

Building type/name:	House/ Triclinium mosaic of Yakto Complex in Daphne
Architectural location:	Room 53 (Triclinium)
Dating:	350-375
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, faunal (peacocks, birds, parrots), inanimate (kantharos)
Bibliography:	A1 114-156; A2 95-147, 37-41, pls. 28-29; Levi 1947, 279- 283, pls. LXIV b, LXV a, CXI-CXII, CXLIII g, CXLIV a.

Catalogue no 333-334: *Mosaics of Yakto Complex*

Drawing of Megalophyscia and Thetis Mosaics



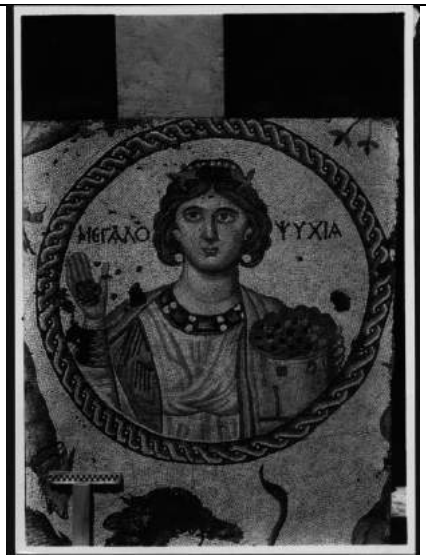
General view of Rooms 1-7

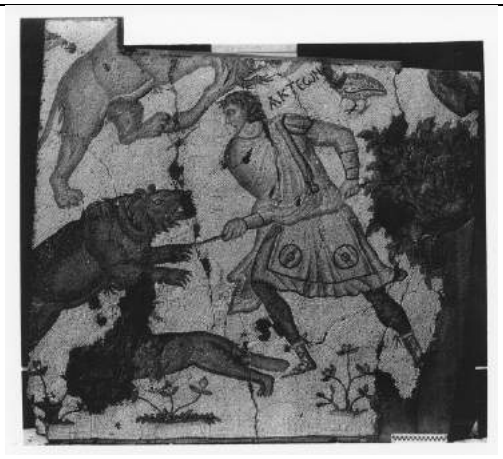


Source: http://vrc.princeton.edu/archives/items/show/13139; http://vrc.princeton.edu/archives/items/show/17813

Catalogue no 333-1: *Mosaic of Megalopsychia in Yakto Complex in Daphne*








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NAPKIC OC


ΔΩNIC









Source: Hatay Konuşan Mozaikler 2011;
http://vrc.princeton.edu/archives/items/show/16159 (Megalopsychia);
http://vrc.princeton.edu/archives/items/show/17792 (Acteon);
http://vrc.princeton.edu/archives/items/show/17789 (Teiresias);
http://vrc.princeton.edu/archives/items/show/17793 (Narcissus);
http://vrc.princeton.edu/archives/items/show/17790 (Adonis);
http://vrc.princeton.edu/archives/items/show/17791 (Meleager);
http://vrc.princeton.edu/archives/items/show/17788 (Hippolytos);
http://vrc.princeton.edu/archives/items/show/17795;
http://vrc.princeton.edu/archives/items/show/17794.

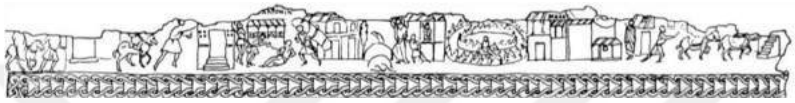
Building type/name:	House/ Mosaic of Megalopsychia of Yakto Complex in Daphne
Architectural location:	Room A
Dating:	450-475
Technique:	*Opus tesselatum*, horror vacui
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, figural (hunters: Acteon, Teiresias, Narcissus, Adonis, Meleager, Hippolytos), personification (Megalopsychia), faunal (lion, crouching gazelle, dog, guinea-hens, panthers, pheasant, bear, bear cub, squirrel, peacock, tigress with cubs, heron, partridges, boar, two

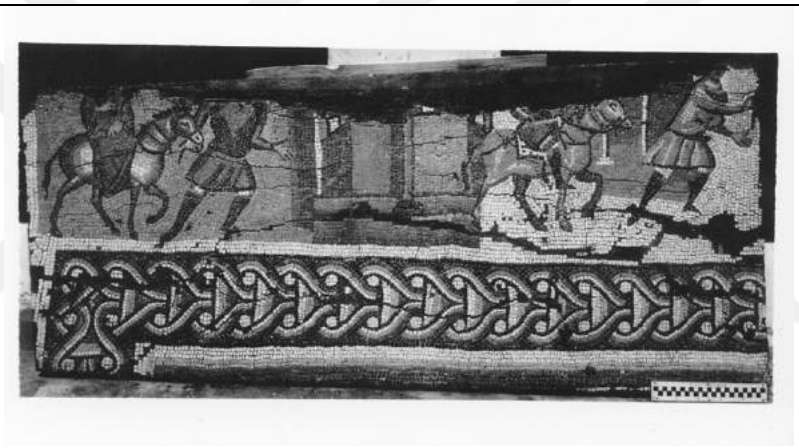
dogs attacking ram, bear following zebu, lioness attacking wild horse, two birds, lion vs. deer, peacock, flying bird), floral (fig trees, pomegranates, cypresses, bushes), epigraphic (identification)

Bibliography: Levi 1947, 323-345, pls. LIXXV-LXXX.

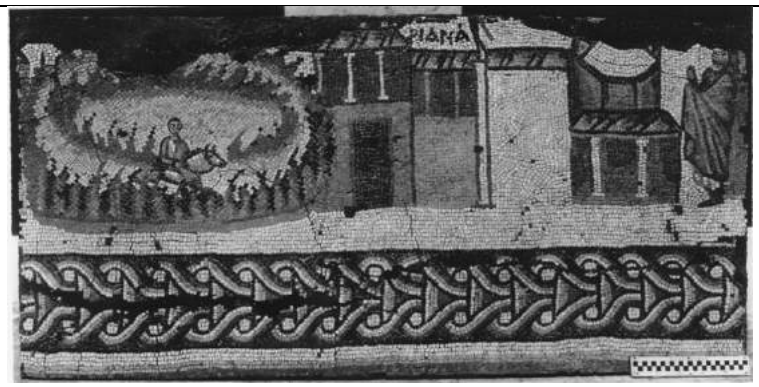
Catalogue no 333-2: *Topographical border of Megalopsychia in Yakto Complex in Daphne*

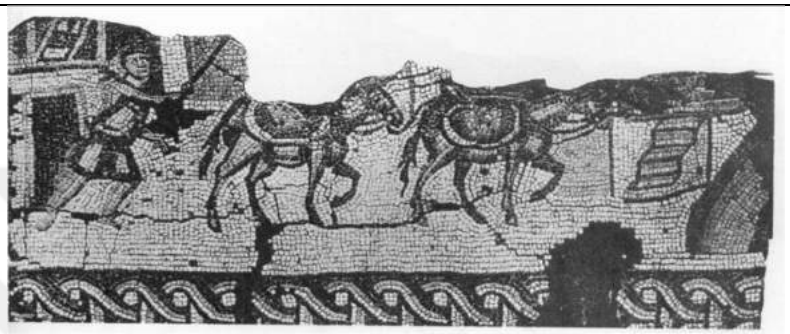
Drawing of topographical border (west)



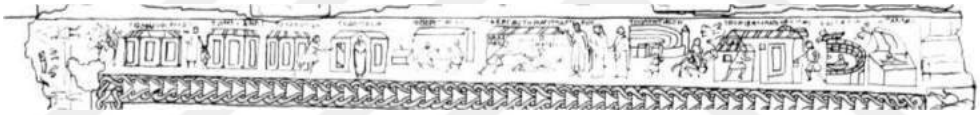








Drawing of topographical border (South)

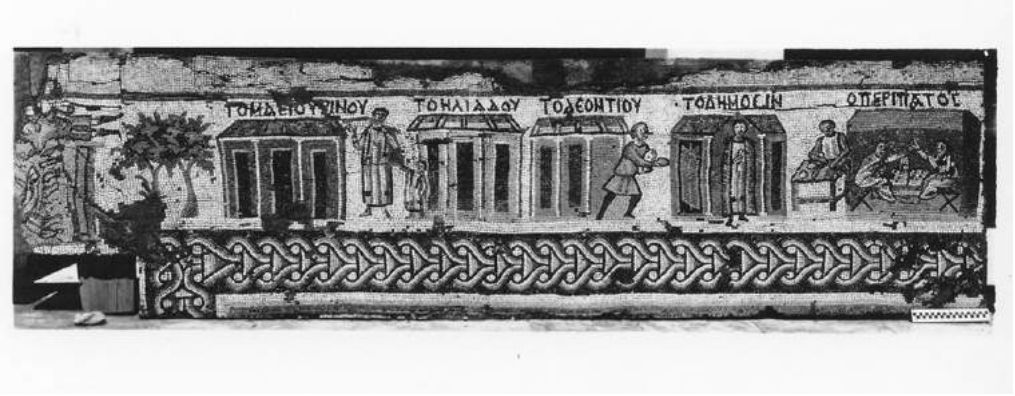


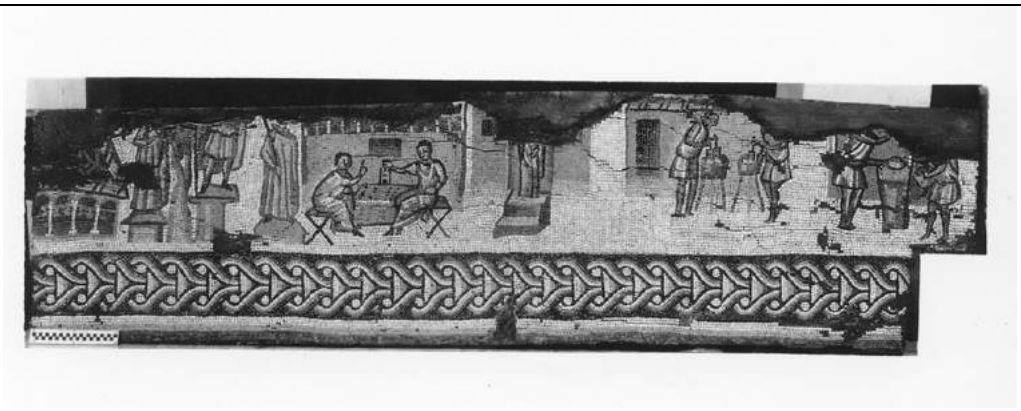














Source: Tholbecq 2016, 20 (West border); http://vrc.princeton.edu/archives/items/show/17798; http://vrc.princeton.edu/archives/items/show/17800; http://vrc.princeton.edu/archives/items/show/17805; Tholbecq 2016, 23; Tholbecq 2016, 25 (South border); http://vrc.princeton.edu/archives/items/show/17802; Tholbecq 2016, 27; Tholbecq 2016, 29; Tholbecq 2016, 30; http://vrc.princeton.edu/archives/items/show/17801; http://vrc.princeton.edu/archives/items/show/17799; http://vrc.princeton.edu/archives/items/show/17803;

Building type/name:	House/ Topographical border of Megalopsychia in Yakto Complex in Daphne
Architectural location:	Room A
Dating:	450-475
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, figural (swimmer, porter, horsemen, boy, conversing group (a man and 2 women), servant poring wine for master/customer, dice players, vender selling sweets or rolls, a man, carriers of bundles, a man with a child, merchant and customer, butchers?, workmen/merchants, meat sellers, woman, gamblers, woman on horse, footman, slave, porter carrying mattress

or carpet, a woman holding a child, man in orant position, man), personifications (Nymph signifying springs Pallas and Callas), faunal (horse, dog, fish, mules), floral (bushes, trees), inanimate (private dwellings, Olympic Stadium, basilica, building with towers, private bath, laboratory of the Martyrion, gaming table covered with carpet, butchers', statues, porticos (of a market place?), cart, arch of triumph, basket, bridge, church (Golden Church?)), epigraphic (identification)

Bibliography: Levi 1947, 323-345, pls. LIXXV-LXXX; Tholbecq 2016

Catalogue no 334: *Mosaic of Thetis in Yakto Complex in Daphne*



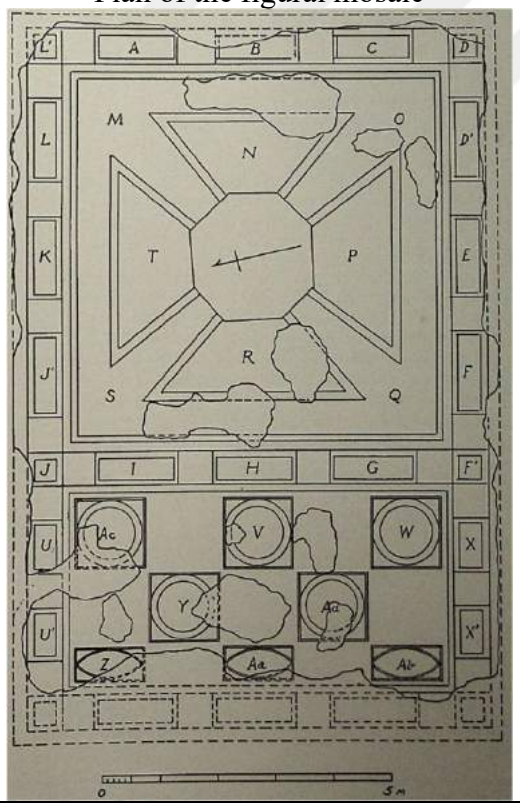
Source: Eraslan 2015, 13; http://vrc.princeton.edu/archives/items/show/17807; http://vrc.princeton.edu/archives/items/show/17809.

Building type/name: House/ Mosaic of Thetis in Yakto Complex in Daphne

Architectural location:	Room B
Dating:	450-475
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Figural (Thetis, putti (fishing or riding dolphins), faunal (fish, monstrous snake, dolphins), inanimate (sea, boat, fishing net and rods)
Bibliography:	A2 95-147 pl. 80; Levi 1947, 323-345, pls. LIXXV-LXXX

Catalogue no 335*: *Figural Mosaic of The Constantinian Villa in Daphne

Plan of the figural mosaic



Panel A: Pastoral scene
Panel B: Birds
Panel C: Woman hanging garland
Panel D: Personification - Ananeosis
Panel D[1]: Birds
Panel E: Pastoral scene
Panel F: Ducks
Panel F[1]: Personification of Euandria
Panel F: Erotes gathering flowers
Panel H: Reclining Erotes
Panel I: Erotes dancing
Panel J: Personification of Dynamis
Panel J[1]: Peacocks
Panel K: Pastoral scene
Panel L: Quail
Panel M: Personification of winter

Panel N: Artemis hunting **Panel O:** Personification of spring **Panel P**: Hunting scene **Panel Q**: Personification of summer **Panel R:** Hunting scene **Panel S**: Personification of autumn **Panel T**: Hunting scene **Panel U**: Quail **Panel U^{1}**: Pheasants? **Panel V**: Dionysus **Panel W**: Silenus **Panel X:** Pheasants **Panel X^{1}:** Duck **Panel Y:** Male Head **Panel Z**: Female figure **Panel Aa**: Reclining Herakles **Panel Ab:** Dancing Bacchant **Panel Ac:** Female bust **Panel Ad:** Female bust





















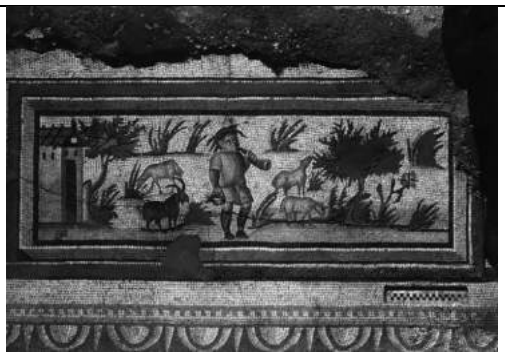






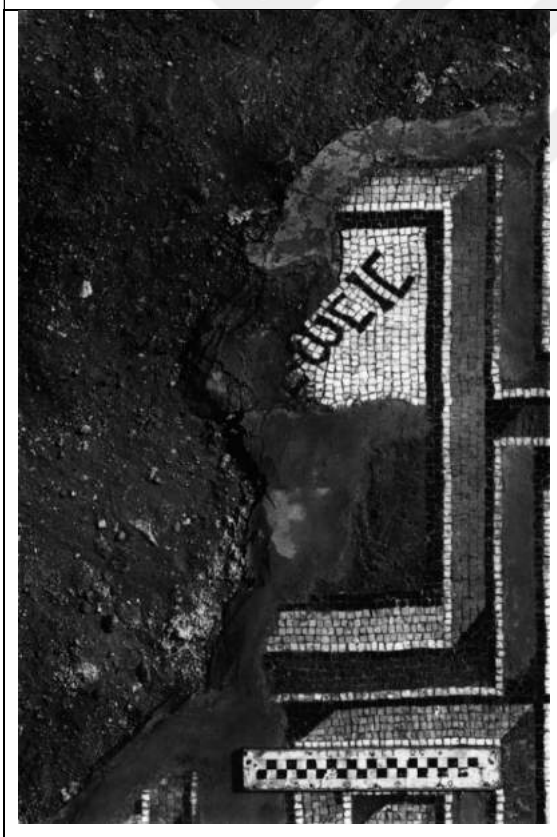






















Source: Source: A2 1938, 197; http://vrc.princeton.edu/archives/items/show/14403 ; http://vrc.princeton.edu/archives/items/show/14405 ; http://vrc.princeton.edu/archives/items/show/14409 (medallion panel W: satyr); http://vrc.princeton.edu/archives/items/show/14410 (medallion panel V: Dionysus); http://vrc.princeton.edu/archives/items/show/14411 (medallion panel Y: satyr); http://vrc.princeton.edu/archives/items/show/14412 (elliptical mosaic panel AB: dancing maenad); http://vrc.princeton.edu/archives/items/show/14413 (elliptical medallion panel AA: Herakles reclining); http://vrc.princeton.edu/archives/items/show/14414 (elliptical medallion panel Z: maenad); http://vrc.princeton.edu/archives/items/show/14415 (medallion panel AD: female bust); http://vrc.princeton.edu/archives/items/show/14416 (medallion panel AC: Female bust); http://vrc.princeton.edu/archives/items/show/14417 (border panel U':

birds); http://vrc.princeton.edu/archives/items/show/14418 (border panel U: quail); http://vrc.princeton.edu/archives/items/show/14419 (border panel J: personification of Dynamis); http://vrc.princeton.edu/archives/items/show/14420 (border panel J': peacocks); http://vrc.princeton.edu/archives/items/show/14421 (border panel K: shepherd with goats under a tree); http://vrc.princeton.edu/archives/items/show/14422 (border panel L: quail); http://vrc.princeton.edu/archives/items/show/14423 (border panel L': personification of Ktisis); http://vrc.princeton.edu/archives/items/show/14424 (border panel A: shepherd blowing a horn); http://vrc.princeton.edu/archives/items/show/14425 (border panel B: birds); http://vrc.princeton.edu/archives/items/show/14426 (border panel C: two figures harvesting); http://vrc.princeton.edu/archives/items/show/14427 (border panel D: personification of Anaeosis); http://vrc.princeton.edu/archives/items/show/14428 (border panel D': birds); http://vrc.princeton.edu/archives/items/show/14429 (border panel E: shepherd and flock); http://vrc.princeton.edu/archives/items/show/14430 (border panel F: ducks); http://vrc.princeton.edu/archives/items/show/14431 (border panel F': personification of Euandria); http://vrc.princeton.edu/archives/items/show/14432 (border panel X: vestibule pheasants).

Building type/name: House/ Figural Mosaic of The Constantinian Villa in Daphne

Architectural location: Room 1

Dating: 325-350

Technique: *Opus tesselatum*

Size: Ca. 12.50-8.30m

Tesserae density: Head of Dionysus: 190-200T/dm^2, border: 150T/dm^2; Bust of Silenus: 200-225 T/dm^2, border: 145T/dm^2; Bust of Satyr: 170-215 T/dm^2, border: 145T/dm^2; Resting Heracles: 200T/dm^2, border: 146T/dm^2;

Colour: Polychrome

Material: Stone(?), terra cotta, glass

Motif type: Geometric, personifications (seasons, Anaeosis, Euandria, Dynamis, Ktisis), figural (shepherd, man, woman, Erotes, boy, Artemis, rider/hunters, rinceau head, pheasants, Dionysus, Silenus, male head, female figure, Heracles, Bacchant, female bust), faunal (goat, sheep, quail, birds, ducks, peacocks, boar, lions, bears, horses,

tiger, dog, hare, leopard, panther), floral (trees, flowers, acanthus, stalks), inanimate (houses, basket, rocks, hills, pillars), epigraphic (identification) (General: pastoral scenes, hunting scenes, seasons, Erotes gathering flowers, Erotes dancing, Artemis hunting, reclining Heracles, dancing Bacchant)

Bibliography: Levi 1947, 226-257, pls. LII-LXI, CXLIIIb-c, CLX-CLXII.; A2 1938, 197-200, pls. 62-68.

Catalogue no 336: *Geometric Corridor Mosaic in the Constantinian Villa in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/14446

Building type/name: House/ Geometric Corridor Mosaic in the Constantinian Villa in Daphne

Architectural location: Room 2 (Corridor)[25]

Dating: 325-350

Technique: *Opus tesselatum*

[25] A2 treats Room 3 as part of Room 2, while Levi separates Room 2 and Room 3.

Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone(?), glass
Motif type:	Geometric
Bibliography:	Levi 1947, 226-257, pls. LII-LXI, CXLIIIb-c, CLX-CLXII.; A2 1938 197-200, pls. 69.

Catalogue no 337: *Geometric Mosaic of The Constantinian Villa in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/14447

Building type/name:	House/ Geometric Mosaic of The Constantinian Villa in Daphne
Architectural location:	Room 3
Dating:	425-450
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, inanimate (cross)

Bibliography: Levi 1947, 311, pl. LXI c

Catalogue no 338: *Scenes of the Palaestra Mosaic in The Constantinian Villa in Daphne*

















Source: http://vrc.princeton.edu/archives/items/show/14514 ; http://vrc.princeton.edu/archives/items/show/14515; http://vrc.princeton.edu/archives/items/show/14530; http://vrc.princeton.edu/archives/items/show/14669; http://vrc.princeton.edu/archives/items/show/14671; http://vrc.princeton.edu/archives/items/show/14672; http://vrc.princeton.edu/archives/items/show/14673; http://vrc.princeton.edu/archives/items/show/14674

Building type/name: House/ Scenes of the Palaestra Mosaic in The Constantinian Villa in Daphne

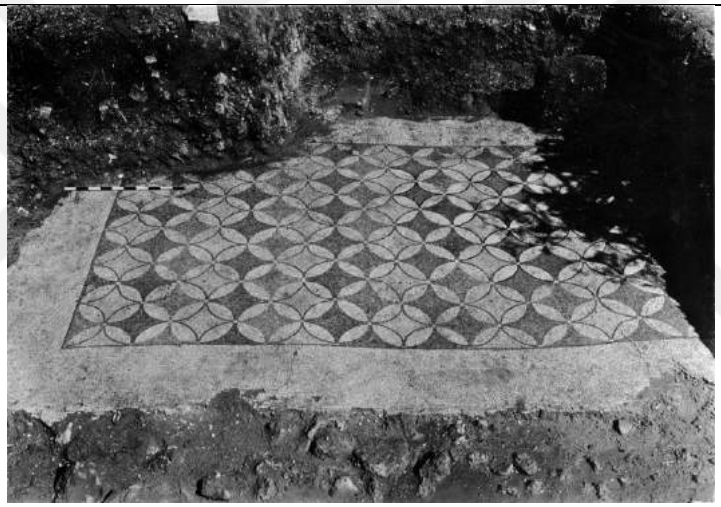
Architectural location: Room 4

Dating: 425-450

Technique: *Opus tesselatum* and *Opus sectile*

Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, figural (boy, wrestlers, judge, mask, putti), faunal (fowl), floral (vines, grapes,) inanimate (basket, trumpet)
Bibliography:	Levi 1947, 226-257, pls. LII-LXI, CXLIIIb-c, CLX-CLXII.; A2 1938 197-200, pls. 69.

Catalogue no 339: *Geometric Grid Mosaic in House of the Bird-Rinceau*



Source: http://vrc.princeton.edu/archives/items/show/13963;

Building type/name:	House/ Geometric Grid Mosaic in House of the Bird-Rinceau in Daphne
Architectural location:	Lower Level, Room 1
Dating:	325-350
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	Levi 1947, 257-258, pl. CVIII a.

Catalogue no 340: *Geometric Labyrinth Mosaic in House of the Bird-Rinceau in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/13964.

Building type/name:	House/ Geometric Labyrinth Mosaic in House of the Bird-Rinceau in Daphne
Architectural location:	Lower Level, Room 2
Dating:	325-350
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, inanimate (cross), floral (four-petalled flower)
Bibliography:	Levi 1947, 257-258, pl. CVIII a.

Catalogue no 341: *Inhabited scroll mosaic in the House of the Bird-Rinceau in Daphne*













Source: http://vrc.princeton.edu/archives/items/show/13863;
http://vrc.princeton.edu/archives/items/show/13876;
http://vrc.princeton.edu/archives/items/show/13878;
http://vrc.princeton.edu/archives/items/show/13879;
http://vrc.princeton.edu/archives/items/show/13880;
http://vrc.princeton.edu/archives/items/show/13882

Building type/name:	House/ Upper level inhabited scroll mosaic in House of the Bird-Rinceau in Daphne
Architectural location:	Upper Level – Room 1
Dating:	500-525
Technique:	*Opus tesselatum* (with fishscale)
Size:	9.0x14.0m
Tesserae density:	Bird Rinceau Section 2 (Worcester): Peacock: 153-159T/ dm2;folded ribbon: 134T/ dm2; Section 1 (Baltimore): Body of bird: 145T/ dm2; folded ribbon 148T/ dm2; Section 5 (Princeton) Body of bird: 166T/ dm2, folded ribbon: 142T/ dm2
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, faunal (birds, peacocks, duck, heron, rabbit, sheep), floral (floret semis, clover leaves, ivy leaves, bunch of grapes, vine rinceaux), inanimate (4 vases/amphorae, baskets)
Bibliography:	A2 186-, no.55, pl. 41; Levi 1947, 366, pls. XCI, XVII b, CXXXVIII a-c, CLXXXI d.

Catalogue no 342: *Geometric mosaic in House of the Bird-Rinceau in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/13863

Building type/name:	House/ Upper level geometric mosaic in House of the Bird-Rinceau in Daphne
Architectural location:	Upper Level – Room 2
Dating:	500-525
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	A2 186-, no.55, pl. 41; Levi 1947, 366, pls. XCI, XVII b, CXXXVIII a-c, CLXXXI d.

Catalogue no 343: *Mosaic of Chresis in Daphne*







Source: http://vrc.princeton.edu/archives/items/show/14352; http://vrc.princeton.edu/archives/items/show/14656; Rüstemoğlu 1997, 32.

Building type/name: House/ Mosaic of Chresis in Daphne

Architectural location: Room 1

Dating: 350-400

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

Motif type: Panel 1: Personification (Chresis- abundance, woman with bowl and cornucopia: Ktisis?), inanimate (wall,

building, curtain, plate with jewels), epigraphic (identification); Panel 2-5: Geometric

Bibliography: A2 195, no 84., pl. 60; Levi 1947, 278-279, pls. LXIV a, CX e, CLXXXIII d.

Catalogue no 344: *Geometric Mosaic Fragment in House of Masks in Daphne*



Source:http://vrc.princeton.edu/archives/items/show/15248.

Building type/name: House/ Geometric Mosaic Fragment in House of Masks in Daphne

Architectural location: Unavailable

Dating: 400-425

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Stone

Motif type: Geometric,

Bibliography: A3 203, no 158, pl 77; Levi 1947, 307-308, pls. LXIX a, CXXII.

Catalogue no 345: *Mosaic of Masks in House of Masks*





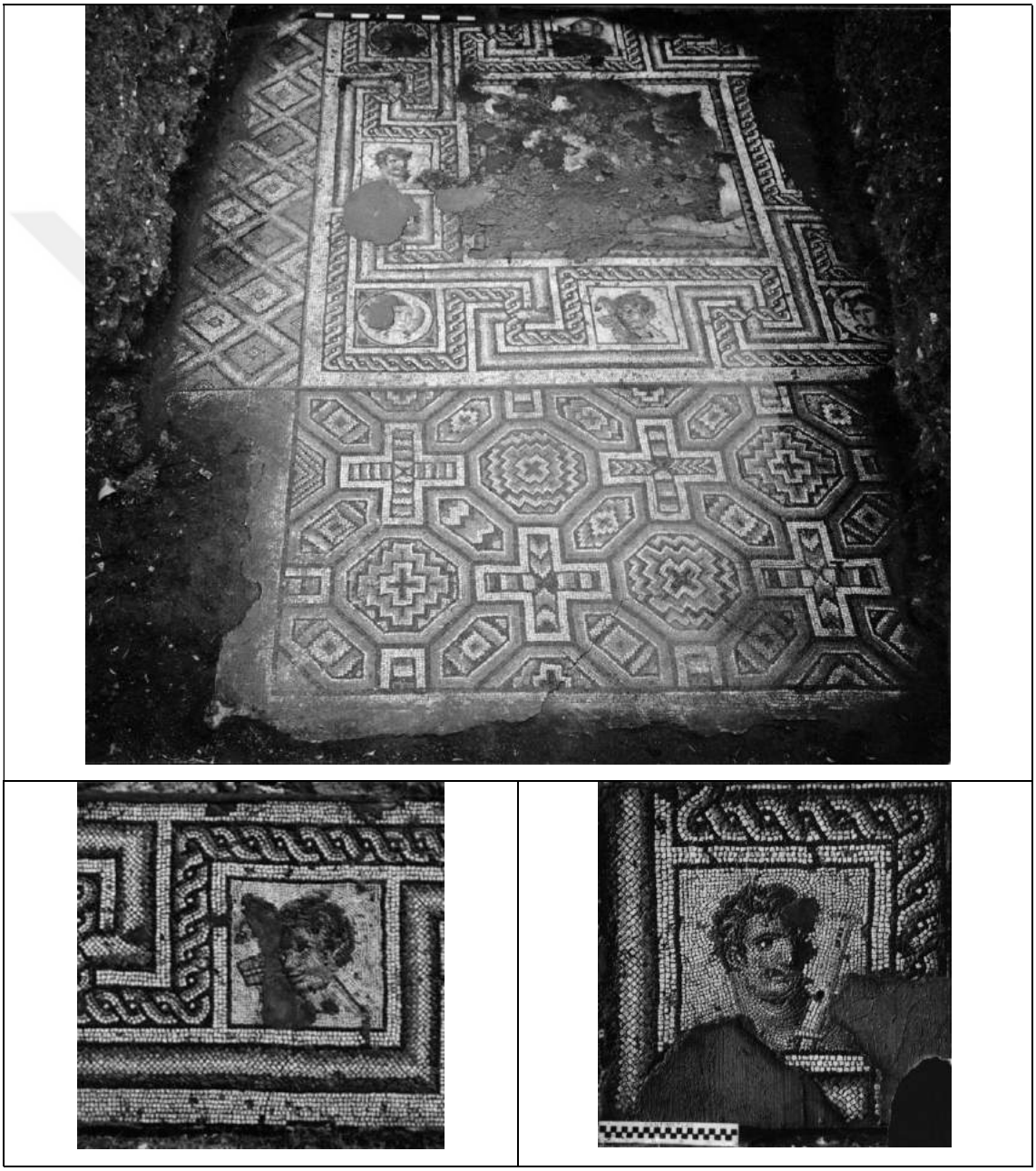
Source: http://vrc.princeton.edu/archives/items/show/15384; http://vrc.princeton.edu/archives/items/show/15385;

Building type/name:	House/ Mosaic of Masks in House of Masks in Daphne
Architectural location:	Unavailable
Dating:	400-425
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone, glass

Motif type: Geometric, figural (2 busts (extant: female), 4 masks (extant: one silenic, two female), inanimate (cross)

Bibliography: A3 203, no 158, pl 77; Levi 1947, 307-308, pls. LXIX a, CXXII.

Catalogue no 346: *Mosaic near the House of the Phoenix in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/13962; http://vrc.princeton.edu/archives/items/show/14501; http://vrc.princeton.edu/archives/items/show/14502.

Building type/name:	House/ Mosaic near the House of the Phoenix in Daphne
Architectural location:	Unavailable
Dating:	400-425
Technique:	*Opus tesselatum*
Size:	3sqm (A2)
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, terracotta, glass
Motif type:	Geometric, figural (four masks and four busts (male and female), inanimate (cross)
Bibliography:	A2 188, no 8, pl. 44; Levi 1947, 308, pls. LXIX b, LXXa, CXXIII b.

Catalogue no 347: *Mosaic of Amazonomachy in House of the Amazonomachy*









Source: http://vrc.princeton.edu/archives/items/show/13664; http://vrc.princeton.edu/archives/items/show/13824 ; http://vrc.princeton.edu/archives/items/show/13825; http://vrc.princeton.edu/archives/items/show/13857

Building type/name: House/ Mosaic of Amazonomachy in House of the Amazonomachy in Daphne

Architectural location: Unavailable

Dating: 400-425

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

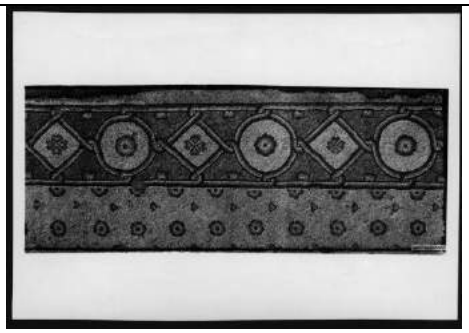
Colour: Polychrome

Material: Unavailable

Motif type: Geometric, figural (Amazons, male warriors), faunal (horses), floral (trees, floral trellis), inanimate (rock),

Bibliography: A2 182-, no 45, pl. 32; Levi 1947, 308-311, pls. LXIX c, CXXIII a.

Catalogue no 348: *Geometric-Floral Mosaic in Upper level-House of the Buffet Supper in Daphne*





Source: http://vrc.princeton.edu/archives/items/show/16383; http://vrc.princeton.edu/archives/items/show/16386;

Building type/name: House/ Geometric-Floral Mosaic in Upper level- House of the Buffet Supper in Daphne

Architectural location: Room B 7 (West portico)

Dating: 425-450

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

Motif type: Geometric, floral (flowers, rosettes)

Bibliography: A3 202-2203, nos 154-156, pl. 75; Levi 1947, 311-313, pls. CXXIV-CXXVI.

Catalogue no 349: *Kantharos Mosaic in upper level in the House of the Buffet Supper in Daphne*





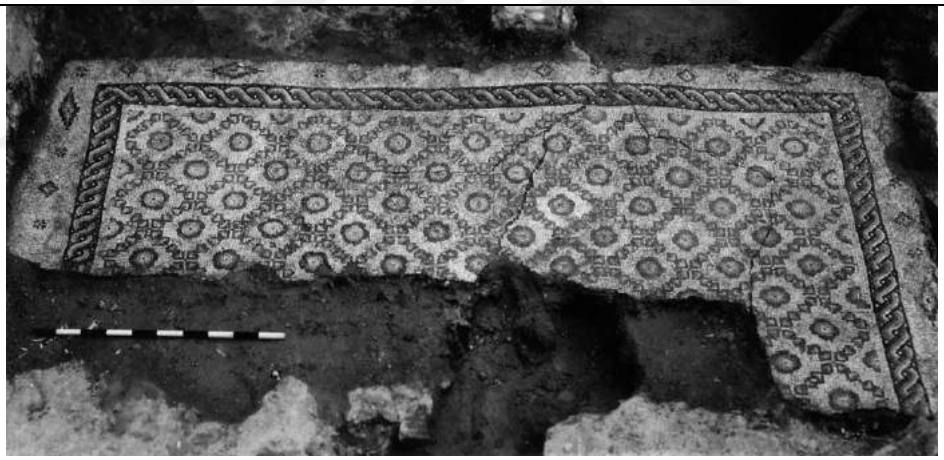


Source: http://vrc.princeton.edu/archives/items/show/15442; http://vrc.princeton.edu/archives/items/show/15440 ; http://vrc.princeton.edu/archives/items/show/15441

Building type/name:	House/ Kantharos Mosaic in upper level in the House of the Buffet Supper in Daphne
Architectural location:	Room B 5 (flanking a court)
Dating:	425-450
Technique:	*Opus tesselatum* (with fishscale)
Size:	3.10 sqm (A3)
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, floral/vegetal (vine, bunches of grapes, lotus), inanimate (kantharos)
Bibliography:	A3 202-2203, nos 154-156, pl. 75; Levi 1947, 311-313, pls. CXXIV-CXXVI.

Catalogue no 350: *Floret Trellis Mosaic in the upper level of the House of the Buffet Supper*





Source: http://vrc.princeton.edu/archives/items/show/15428 ; http://vrc.princeton.edu/archives/items/show/15429

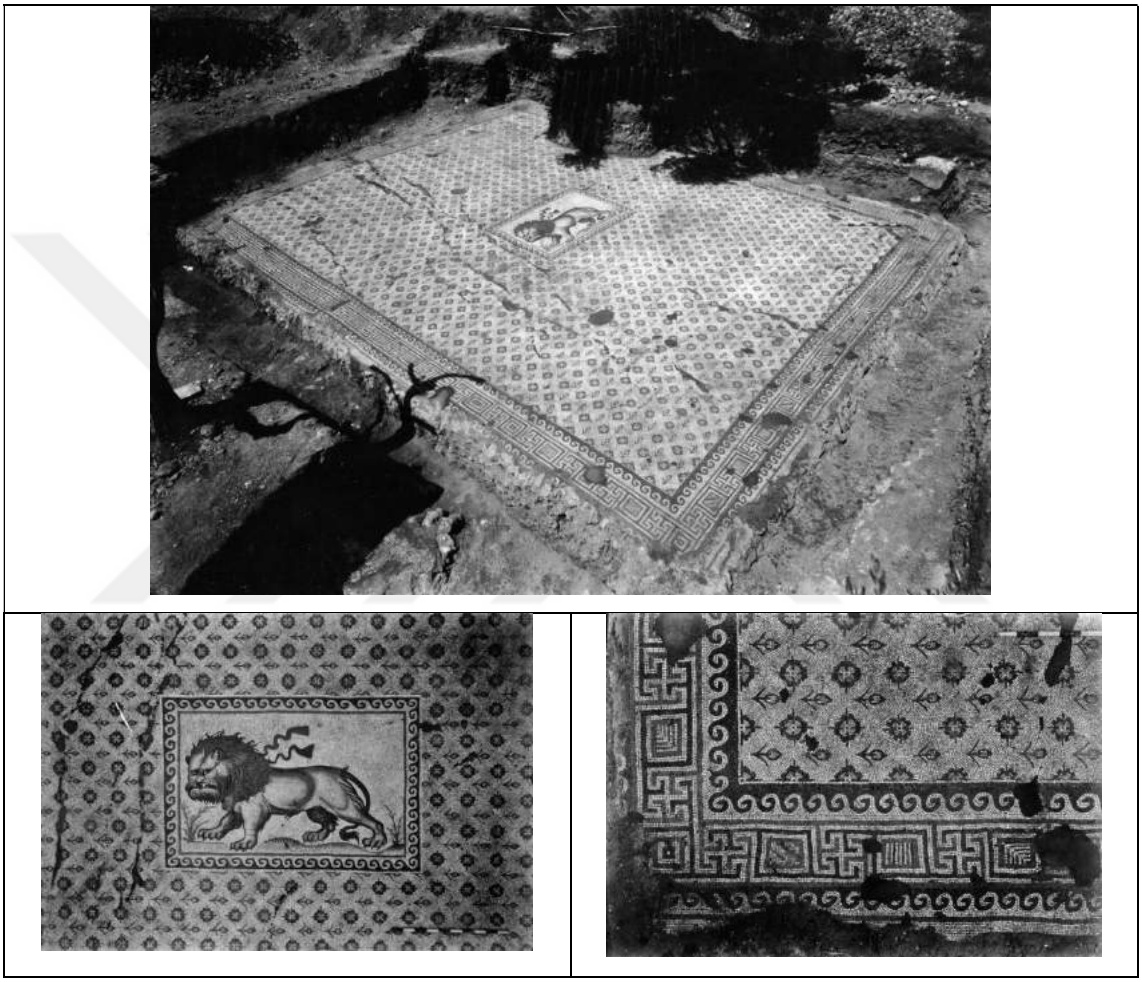
Building type/name:	House/ Floret Trellis Mosaic in the upper level of the House of the Buffet Supper in Daphne
Architectural location:	Room B 4
Dating:	425-450
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome

Material: Unavailable

Motif type: Geometric, floral (rosette, floret trellis)

Bibliography: A3 202-203, nos 154-156, pl. 75; Levi 1947, 311-313, pls. CXXIV-CXXVI.

Catalogue no 351: *Mosaic of Beribboned Lion in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/15225; http://vrc.princeton.edu/archives/items/show/15227; http://vrc.princeton.edu/archives/items/show/15226

Building type/name: House/ Mosaic of Beribboned Lion in Daphne

Architectural location: Unavailable

Dating: 425-450

Technique: *Opus tesselatum*, scale

Size: 10.70x8.50m

Tesserae density: Unavailable

Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, faunal (beribboned lion), floral (rosettes, flowers, bushes), inanimate (cross, hilly landscape)
Bibliography:	A3 203, no. 157, pl 76; Levi 1947, 313-315, pls. LXX b-c.

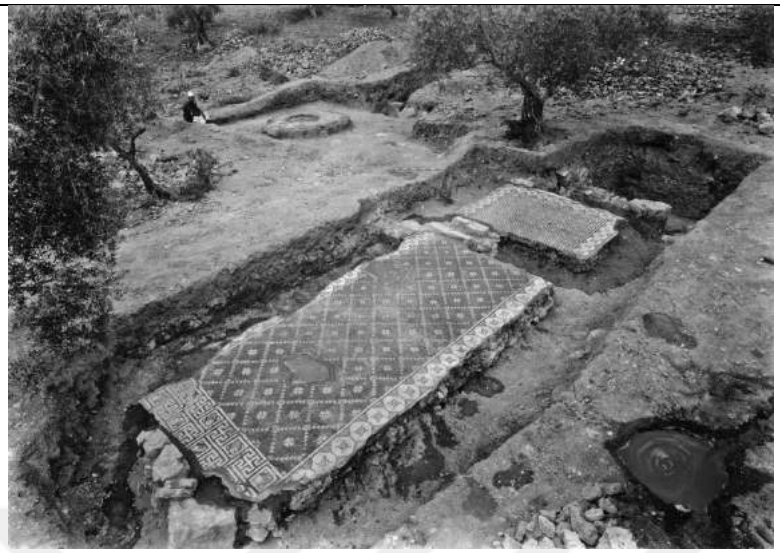
Catalogue no 352: *Geometric Mosaic under Green Carpet Mosaic in House of the Green Carpet in Daphne*



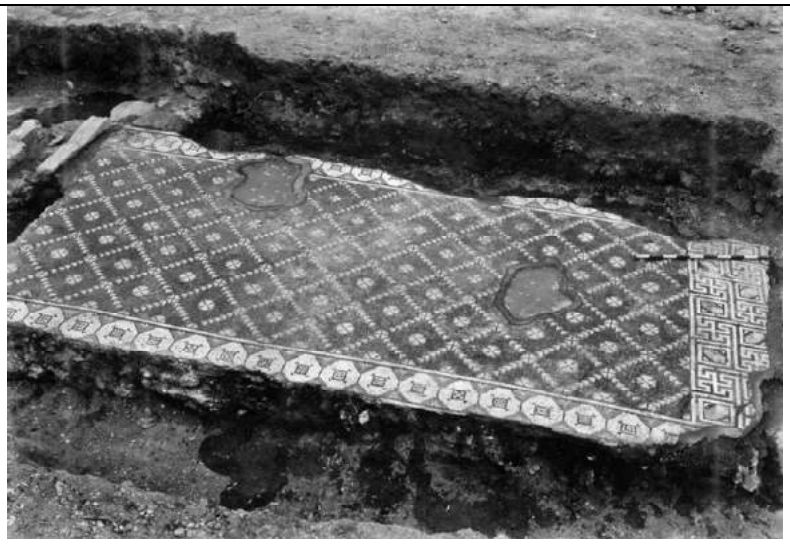
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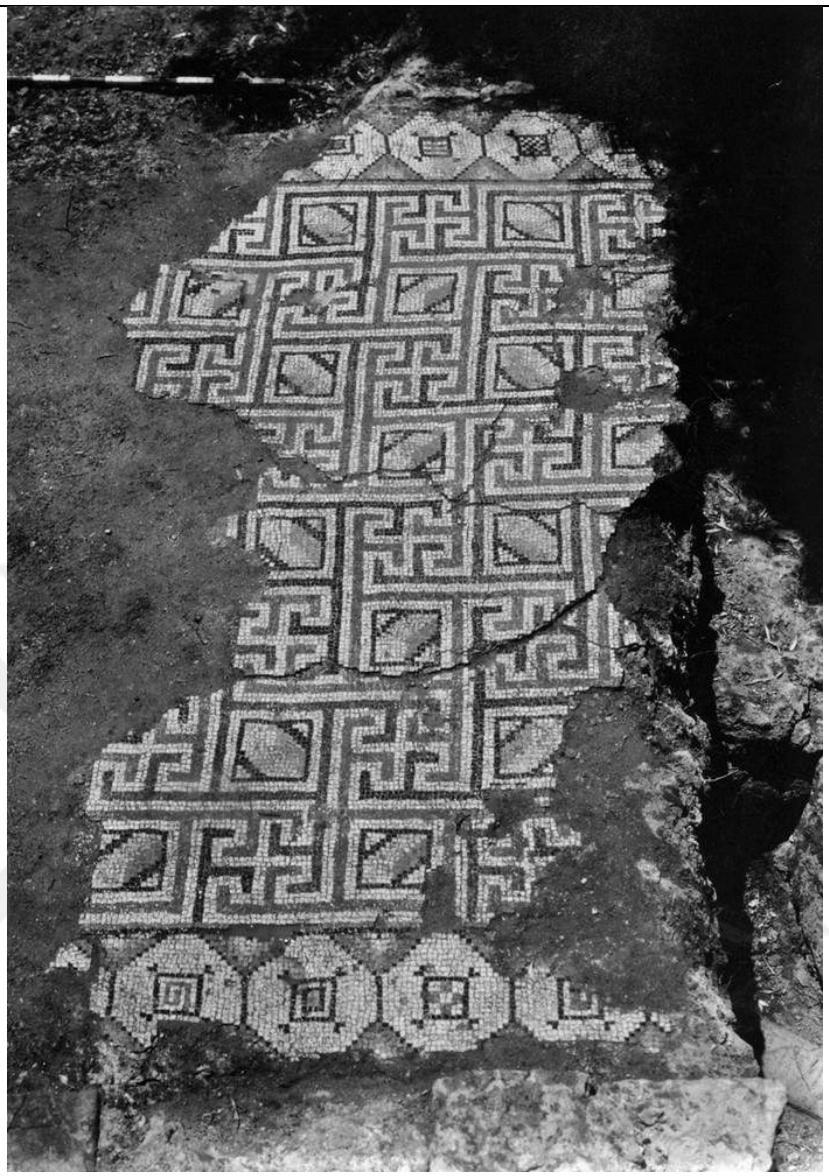
Building type/name:	House/ Geometric Mosaic under Green Carpet Mosaic in House of the Green Carpet in Daphne
Architectural location:	Room 1
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	2.90x8.20m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	A3 203, nos 159-160, pl. 77; Levi 1947, 315-316, pls. LXXI a, CXVIII.

Catalogue no 353: *Green Carpet Mosaic in House of the Green Carpe in Daphne*









Source: http://vrc.princeton.edu/archives/items/show/15206; http://vrc.princeton.edu/archives/items/show/15209; http://vrc.princeton.edu/archives/items/show/15208; http://vrc.princeton.edu/archives/items/show/15277

Building type/name: House/ Green Carpet Mosaic in House of the Green Carpet in Daphne

Architectural location: Room 1

Dating: 450-475

Technique: *Opus tesselatum*

Size: 2.90x8.20m

Tesserae density: Green carpet floor: 110 T/dm2, border: 98 T/dm2;

Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, floral (floret trellis, rose buds)
Bibliography:	A3 203, nos 159-160, pl. 77; Levi 1947, 315-316, pls. LXXI a, CXVIII.

Catalogue no 354: *Aphrodite-Erotes- Adonis Mosaic in House of the Green Carpet in Daphne*







Source: http://vrc.princeton.edu/archives/items/show/15220; http://vrc.princeton.edu/archives/items/show/15223; http://vrc.princeton.edu/archives/items/show/15222.

Building type/name: House/ Aphrodite-Erotes- Adonis Mosaic in House of the Green Carpet in Daphne

Architectural location: Room 3 (A3)

Dating: 450-475

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Head of Eros: 235 T/dm2, border: 250 T/dm2

Colour: Polychrome

Material: Unavailable

Motif type: Geometric, figural (pair (Aphrodite and Ares/Adonis), Erotes), faunal (birds), floral (blossoming bushes, fruit?)

Bibliography: A3 203, nos 159-160, pl. 77; Levi 1947, 315-316, pls. LXXI a, CXVIII.

Catalogue no 355: *Geometric pavement in Sector DH 27-H in Daphne*




Source: http://vrc.princeton.edu/archives/items/show/14112; http://vrc.princeton.edu/archives/items/show/14113.

Building type/name:	House/ Geometric pavement in Sector DH 27-H in Daphne
Architectural location:	Unavailable
Dating:	450-475
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	Levi 1947, 317, pl. CXXX a-b

Catalogue no 356: *Floral pavement in Sector DH 27-H in Daphne*



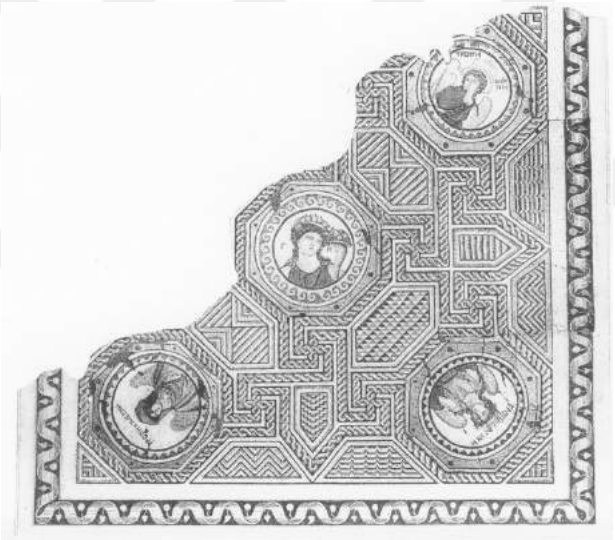
Source: http://vrc.princeton.edu/archives/items/show/14121.

Building type/name:	House/ Floral pavement in Sector DH 27-H in Daphne
Architectural location:	Unavailable

Dating:	450-475
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, floral (florets, rosettes, leaves, fruits)
Bibliography:	Levi 1947, 317, pl. CXXX a-b

Catalogue no 357: *Mosaic of Ge and the Seasons in House of Ge and the Seasons in Daphne*

Drawing of Mosaic of Ge and the Seasons







Source: http://vrc.princeton.edu/archives/items/show/17829;
http://vrc.princeton.edu/archives/items/show/14194;
http://vrc.princeton.edu/archives/items/show/14195;

http://vrc.princeton.edu/archives/items/show/14344;
http://vrc.princeton.edu/archives/items/show/14345;
http://vrc.princeton.edu/archives/items/show/14346;
http://vrc.princeton.edu/archives/items/show/14347;
http://vrc.princeton.edu/archives/items/show/14448;

Building type/name: House/ Mosaic of Ge and the Seasons in House of Ge and the Seasons in Daphne
Architectural location: Room 1
Dating: 450-475
Technique: *Opus tesselatum*
Size: Room: 9.10-9.80m; frame: 6.10x6.0m
Tesserae density: Seasons, Head of GE: 154-178 T/dm2, wave border: 54 T/dm2;
Colour: Polychrome
Material: Unavailable
Motif type: Geometric, personifications (Ge, seasons: extant Summer, Winter, Spring), floral (fruits (apples or pomegranates), pomegranates, bunches of grapes, flowers, stylized ivy scroll), epigraphic (identification)
Bibliography: Levi 1947, 346-348, pls. LXXXI, LXXXII a-b, CXXXIIa, CLXIX, CLXXXI a; A2 193-195, no. 77-81, pls 56-58.

Catalogue no 358: *Geometric Corridor Mosaic in House of Ge and the Seasons*




Source: http://vrc.princeton.edu/archives/items/show/14242; http://vrc.princeton.edu/archives/items/show/14694

Building type/name: House/ Geometric Corridor Mosaic in House of Ge and the Seasons in Daphne

Architectural location: Corridor 2

Dating: 450-475

Technique: *Opus tesselatum*

Size: 3.50x15.50m

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

Motif type: Geometric (star of David, cable, guilloche), floral/vegetal (rosette, leaves), inanimate (double axes)

Bibliography: Levi 1947, 346-348, pls. LXXXI, LXXXII a-b, CXXXIIa, CLXIX, CLXXXI a; A2 193-195, no. 77-81, pls 56-58.

Catalogue no 359: *Unidentified personification mosaic in House of Ge and the Seasons in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/14196

Building type/name: House/ Unidentified personification mosaic in House of Ge and the Seasons in Daphne

Architectural location: Room 3

Dating: 450-475

Technique:	*Opus tesselatum*
Size:	3.20x3.0m
Tesserae density:	Bird border: 226T/dm2;
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (star, lozenge, waves), personification/figural (female bust with no inscription but with nimbus), faunal (birds, peahen, peacock, pheasants, herons, parrots), floral/vegetal (bush, flowers)
Bibliography:	Levi 1947, 346-348, pls. LXXXI, LXXXII a-b, CXXXIIa, CLXIX, CLXXXI a; A2 193-195, no. 77-81, pls 56-58.

Catalogue no 360: *Ktisis Mosaic in House of Ge and the Seasons in Daphne*



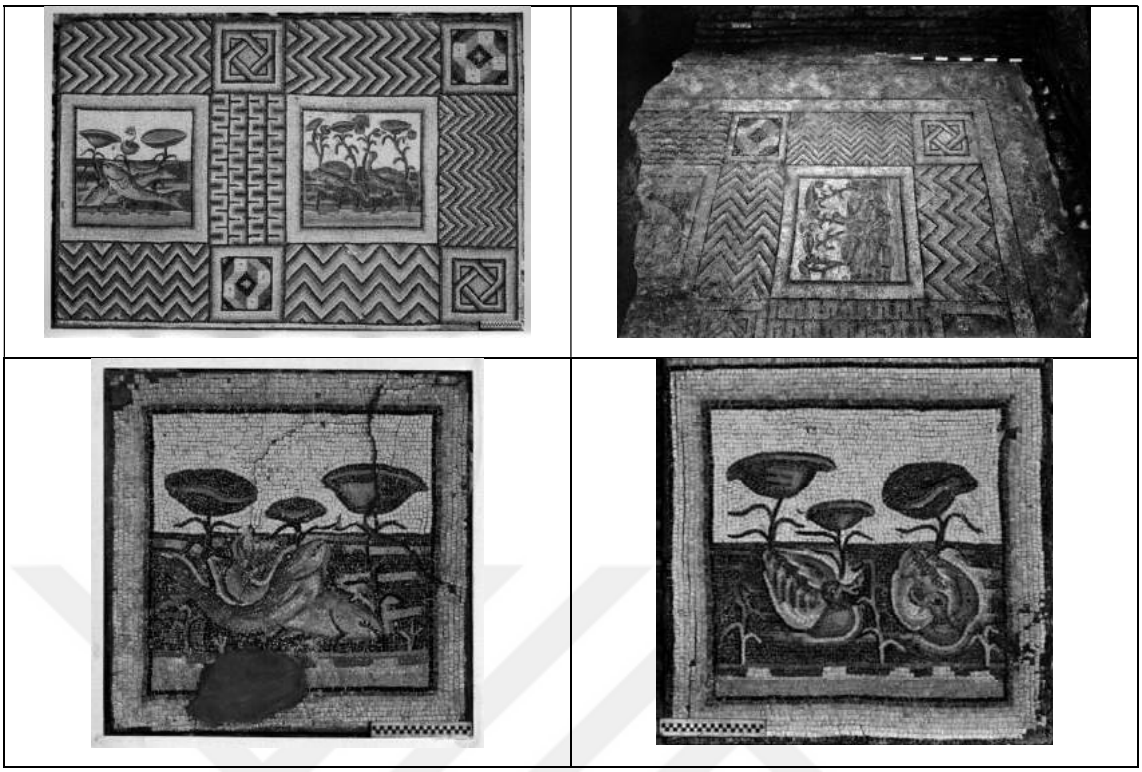


Source: http://vrc.princeton.edu/archives/items/show/14197; http://vrc.princeton.edu/archives/items/show/15061

Building type/name:	House/ Ktisis Mosaic in House of Ge and the Seasons in Daphne
Architectural location:	Room 4
Dating:	450-475
Technique:	*Opus tesselatum*
Size:	3.10x3.10m
Tesserae density:	Ktisis: 266T/dm2, geometric border: 185 T/dm2
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (lozenges, stars), personification (Ktisis), faunal (birds), floral/vegetal (flowers), epigraphic (identification)
Bibliography:	Levi 1947, 346-348, pls. LXXXI, LXXXII a-b, CXXXIIa, CLXIX, CLXXXI a; A2 193-195, no. 77-81, pls 56-58.

Catalogue no 361: *Nilotic style Mosaic in land of Rasim Bey*





Source: http://vrc.princeton.edu/archives/items/show/14720; http://vrc.princeton.edu/archives/items/show/14848; http://vrc.princeton.edu/archives/items/show/14722; http://vrc.princeton.edu/archives/items/show/14850; http://vrc.princeton.edu/archives/items/show/14913;

Building type/name: House/ Nilotic style Mosaic in land of Rasim Bey Adali in Daphne

Architectural location: Unavailable

Dating: 475-500

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

Motif type: Geometric, faunal (fishes, birds, ducks), floral (aquatic vegetation, lotus flowers), inanimate (cross, sea, rivers)

Bibliography: A2 204, no. 101, pl.79; Levi 1947, 349, pls. LXXXIV a-b, CLXXXI b, CLXXXIII c.

Catalogue no 362: *Rams Mosaic in House of the Rams' Heads in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/13536; http://vrc.princeton.edu/archives/items/show/13465; http://vrc.princeton.edu/archives/items/show/13854;

Building type/name:	House/ Rams Mosaic in House of the Rams' Heads in Daphne
Architectural location:	Room 1
Dating:	500-525
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Rams' heads: 225 T/dm^2, acanthus rinceau: 239T/ dm^2
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, figural (putti), faunal (bust of rams), floral (acanthus rinceau, flowers, fruits), inanimate (Persian style wings)
Bibliography:	A2 188, no. 60, pls 45-46; Levi 1947, 350, pls. LXXXII d, CXXXIII b-d.

Catalogue no 363: *Floret Mosaic in House of the Rams' Heads in Daphne*



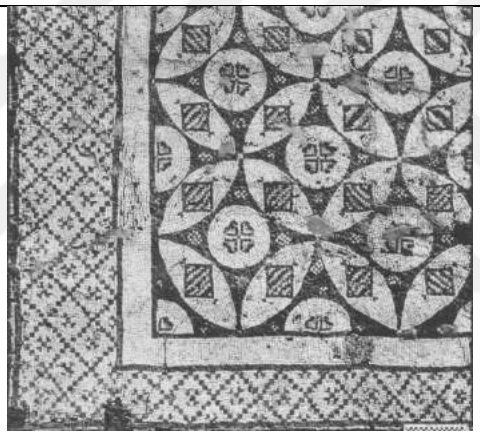


Source: http://vrc.princeton.edu/archives/items/show/16803; http://vrc.princeton.edu/archives/items/show/16990

Building type/name:	House/ Floret Mosaic in House of the Rams' Heads in Daphne
Architectural location:	Room 2
Dating:	500-525
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, floral (floret, acanthus scroll, fruits)
Bibliography:	Levi 1947, 350, pls. LXXXII d, CXXXIII b-d.

Catalogue no 364: *Geometric Mosaic in House of the Rams' Heads in Daphne*





Source: http://vrc.princeton.edu/archives/items/show/16805; http://vrc.princeton.edu/archives/items/show/16989;

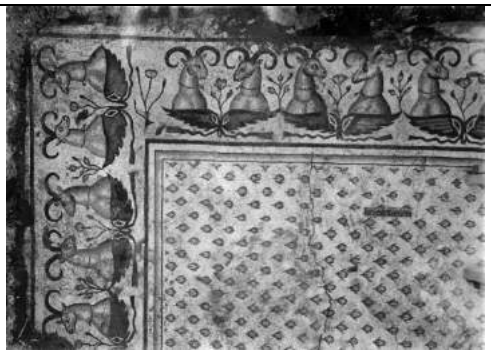
Building type/name:	House/ Geometric Mosaic in House of the Rams' Heads in Daphne
Architectural location:	Room 3
Dating:	500-525
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, floral (floret)
Bibliography:	Levi 1947, 350, pls. LXXXII d, CXXXIII b-d.

Catalogue no 365: *The Phoenix Mosaic in House of the Phoenix in Daphne*











Source:

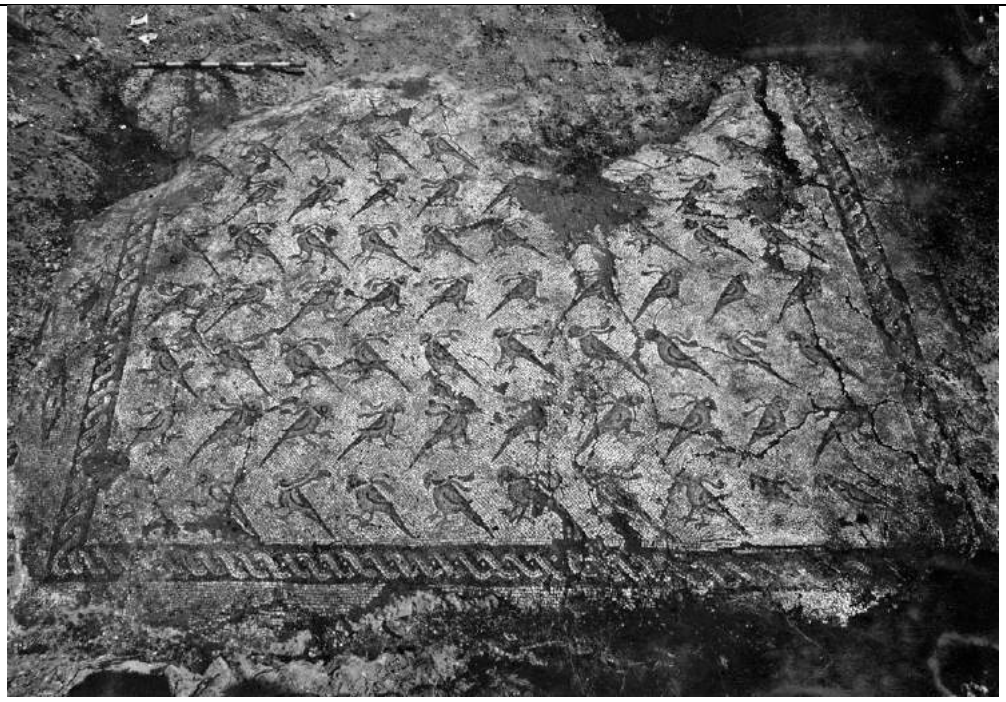
https://commons.wikimedia.org/wiki/File:Daphn%C3%A9,_mosaico_della_fenice_con_cornice_di_capri_affrontati,_VI_sec_dc._03.JPG;

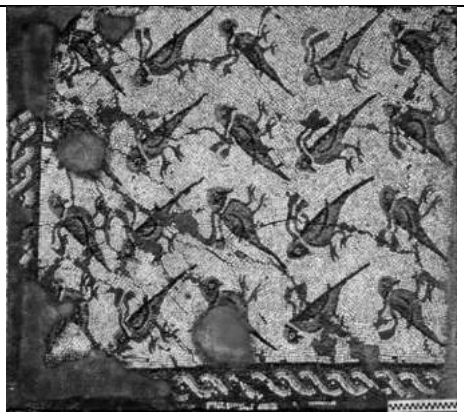
https://commons.wikimedia.org/wiki/Category:Mosaic_of_the_phoenix_at_the_Louvre_(Paris)#/media/File:Mosaique_Ph%C3%A9nix_00.JPG;

http://vrc.princeton.edu/archives/items/show/13927;
http://vrc.princeton.edu/archives/items/show/13929;
http://vrc.princeton.edu/archives/items/show/14492

Building type/name:	House/ The Phoenix Mosaic in House of the Phoenix in Daphne
Architectural location:	Courtyard pavement
Dating:	500-525
Technique:	*Opus tesselatum*, scale.
Size:	12.50x10.0m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, faunal (rams' heads, Phoenix), floral (flowers), inanimate (mountain or rock)
Bibliography:	A2 187, no. 56, pls. 42-43; Levi 1947, 351-355, pls. LXXXIII, CXXXIV-CXXXV.

Catalogue no 366: *Mosaic of Beribboned Parrots in Daphne*





Source: http://vrc.princeton.edu/archives/items/show/14284; http://vrc.princeton.edu/archives/items/show/14974

Building type/name:	House/ Mosaic of Beribboned Parrots in Daphne
Architectural location:	Unavailable
Dating:	500-525
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, faunal (beribboned parrots)
Bibliography:	A2 200, no. 89, pl. 70; Levi 1947, 358, pls. LXXXV c, CXXXVII d.

Catalogue no 367: *Mosaic of Worcester Hunt in the House of Worcester Hunt in Daphne*















Source: http://vrc.princeton.edu/archives/items/show/14272 ; https://www.worcesterart.org/collection/Ancient/1936.30.html; https://www.worcesterart.org/collection/Ancient/1936.30.html; http://vrc.princeton.edu/archives/items/show/14275; http://vrc.princeton.edu/archives/items/show/14274; http://vrc.princeton.edu/archives/items/show/14276; http://vrc.princeton.edu/archives/items/show/14277.

Building type/name:	House/ Mosaic of Worcester Hunt in House of the Worcester Hunt in Daphne
Architectural location:	Room 1
Dating:	500-525
Technique:	*Opus tesselatum*
Size:	23 feetx20 feet
Tesserae density:	The Worcester Hunt: (hunter killing tiger): 239T/ dm2; head of tigress protecting her cub 130T/ dm2; white background at right of hunter's elbow: 143T/ dm2
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, figural (youthful male, hunters (horsemen, spearmen, swordsman, hunter on foot), hunting putto), faunal (birds, boar, ibex, bears, hyenas, bear cub, doe, stag, hares, horse, lion, leopards, lioness, tigress and her cubs,), floral/vegetal (rinceau, pomegranate trees, twigs, bushes, trees)
Bibliography:	A2 200-202, no.90, pls. 70-73; Levi 1947, 363-365, pls. LXXXVI b, XC, CXLIV b-d, CLXXIII, CLXXVI b, CLXXVII.

Catalogue no 368: *Mosaic of the Leaf Semis in House of the Worcester Hunt in Daphne*







Source: http://vrc.princeton.edu/archives/items/show/14282; Hatay Valiliği Konuşan Mozaikler 2011, 41; Hatay Valiliği Konuşan Mozaikler 2011, 41

Building type/name: House/ Mosaic of the Leaf Semis in House of the Worcester Hunt in Daphne

Architectural location: Room 2

Dating: 500-525

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour:	Polychrome
Material:	Glass, limestone
Motif type:	Geometric, personification (Ge), faunal (birds), floral (heart-shaped leaves, fruits, legumes, bunches of grapes), epigraphic (identification)
Bibliography:	A2 202, no.91, pl. 74; Levi 1947, 363-365, pls. LXXXVI b, XC, CXLIV b-d, CLXXIII, CLXXVI b, CLXXVII.

Catalogue no 369: *The Honolulu Animal Mosaic in the House of Worcester Hunt in Daphne*









Source: http://vrc.princeton.edu/archives/items/show/14283; http://vrc.princeton.edu/archives/items/show/14654; http://vrc.princeton.edu/archives/items/show/14655; https://art.honolulumuseum.org/objects/26264/animals-hunting;

Building type/name:	House/ The Honolulu Animal Mosaic in the House of Worcester Hunt in Daphne
Architectural location:	Room 3
Dating:	500-525
Technique:	*Opus tesselatum* (with fishscale)
Size:	2.82 x 2.90m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone
Motif type:	Geometric, figural (female busts), faunal (centre: lion, around: hare, tigress with a cub, stag, doe, duck, birds,

bear, zebu, partridges (?), lioness, goats, pheasant, leopard, ostrich, parrot), floral/ vegetal (wreath of leaves)

Bibliography: A2 202, no.92, pls. 74; Levi 1947, 363-365, pls. LXXXVI b, XC, CXLIV b-d, CLXXIII, CLXXVI b, CLXXVII;

Catalogue no 370: *Two fragmentary mosaics with floral carpets in Daphne*



Source: http://vrc.princeton.edu/archives/items/show/16384; http://vrc.princeton.edu/archives/items/show/16385

Building type/name: Unavailable/ Two fragmentary mosaics with floral carpets in a building by Arap Spring in Daphne

Architectural location: Unavailable

Dating: 500-525

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Unavailable

Motif type: Geometric, floral (floret)

Bibliography: Levi 1947, 368, pls. CXXXVIII d-f.

Catalogue no 371 (no image available): *Mosaic 1 in Section A2 in Daphne*

Building type/name: Unavailable/ Mosaic 1 in Section A2 in Daphne

Architectural location: Unavailable

Dating: 5th or 6th century

Technique: *Opus tesselatum*

Size:	4.58x2.16m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, floral (floret)
Bibliography:	27. MKKS 2018, 111-124

Catalogue no 372 (no image available): *Mosaic 2 in Section A2 in Daphne*

Building type/name:	Unavailable/ Mosaic 2 in Section A2 in Daphne
Architectural location:	Unavailable
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	2.56x1.85m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	27. MKKS 2018, 111-124

Catalogue no 373 (no image available): *Marine Mosaic in Section A2 in Daphne*

Building type/name:	Unavailable/ Marine Mosaic in Section A2 in Daphne
Architectural location:	Unavailable
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	L-shaped: 6.90x1.72
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Figural (tritons (Galeus)), Faunal (dolphins, other sea creatures)
Bibliography:	27. MKKS 2018, 111-124

Catalogue no 374 (no image available): *Damaged Mosaic in Section A2 in Daphne*

Building type/name:	Unavailable/ Damaged Mosaic in Section A2 in Daphne
Architectural location:	Unavailable
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	2.40mx80x60cm
Tesserae density:	Unavailable
Colour:	Monochrome (white)
Material:	Unavailable
Motif type:	Plain.
Bibliography:	27. MKKS 2018, 111-124

Catalogue no 375 (no image available): *Unavailable/ Mosaic 3 in Section B2 in Daphne*

Building type/name:	Unavailable/ Mosaic 3 in Section B2 in Daphne
Architectural location:	Unavailable
Dating:	5th or 6th century
Technique:	*Opus tesselatum*
Size:	4.45x3.50x3.24x4.45m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	27. MKKS 2018, 111-124

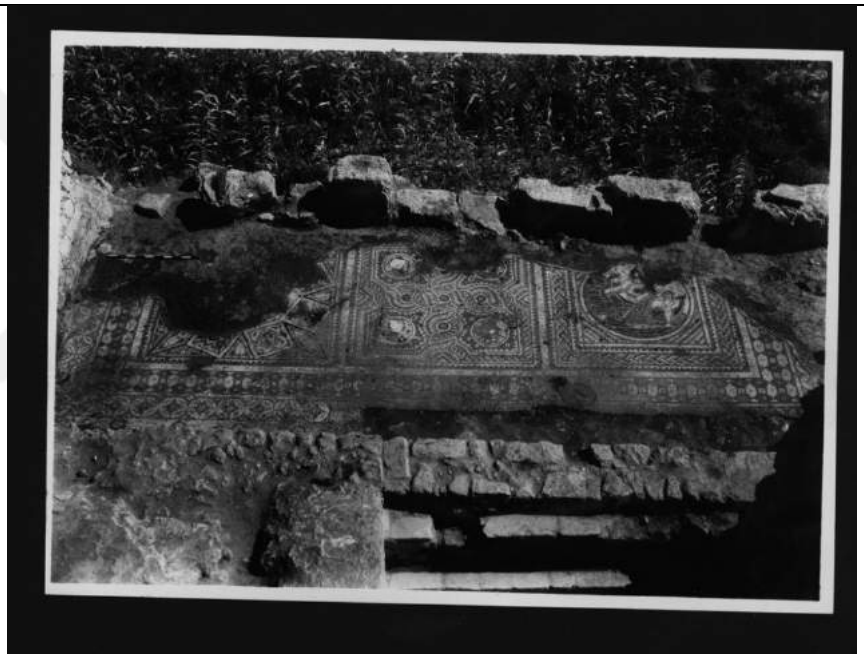
Catalogue no 376 (no image available): *Mosaic 4 in Section B2 in Daphne*

Building type/name:	Unavailable/ Mosaic 4 in Section B2 in Daphne
Architectural location:	Unavailable
Dating:	5th or 6th century
Technique:	*Opus tesselatum*

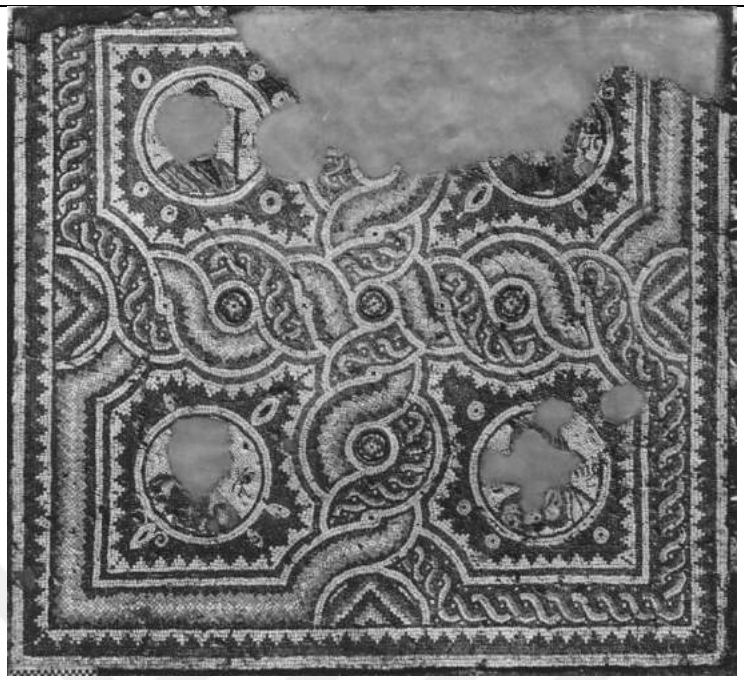
Size:	2.40x2.35x1.76m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	27. MKKS 2018, 111-124

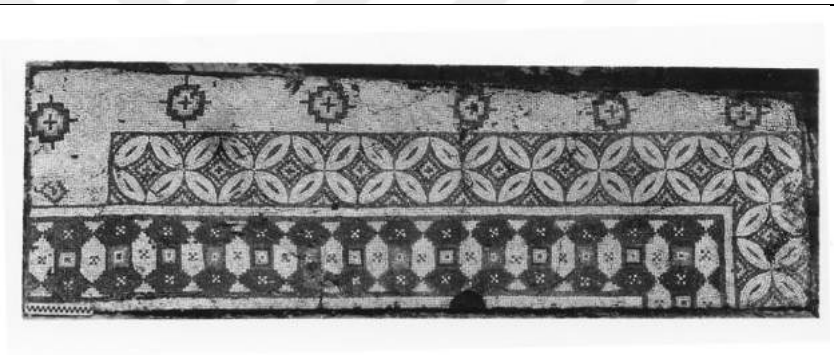
20.3 Seleucia Piera -Hatay (Catalogue no 377)

Catalogue no 377: *Mosaic of the Sea-Goddess and Personifications in House of the Sea-Goddess in Seleucia Pieria*











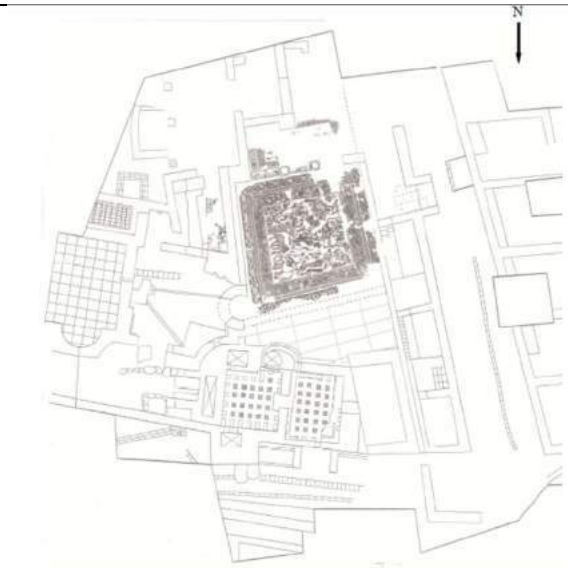
Source: http://vrc.princeton.edu/archives/items/show/16561;
http://vrc.princeton.edu/archives/items/show/16842;
http://vrc.princeton.edu/archives/items/show/16841;
http://vrc.princeton.edu/archives/items/show/16843;
http://vrc.princeton.edu/archives/items/show/16565

Building type/name:	House/Mosaic of the Sea-Goddess and Personifications in House of the Sea-Goddess in Seleucia Pieria
Architectural location:	Corridor
Dating:	475-500
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Stone, glass
Motif type:	Geometric, figural (sea-goddess, Eros), personification (Ktisis-foundation or creation, Ananeosis-renewal, Euandria-manliness, and Dynamis-strength), faunal (dolphin, sea-serpent), inanimate (cross), epigraphic (identification)
Bibliography:	A3 207-208, no.166, pl 80; Levi 1947, 349-350, pls. LXXXII c, CXXXII b-c, CXXXIII a; Maguire 2012, 11-47.

20.4 Epiphaneia -Hatay (Catalogue no 378-382)

Catalogue no 378-380: *Mosaics of the Epiphaneia Bath*





Source: Çelik 2012, 127-128

Catalogue no 378-1: *Artemis Hunting Mosaic in Epiphaneia Bath*

Drawing of Artemis Hunting Mosaic








ARTEMIS


ARTEMIS









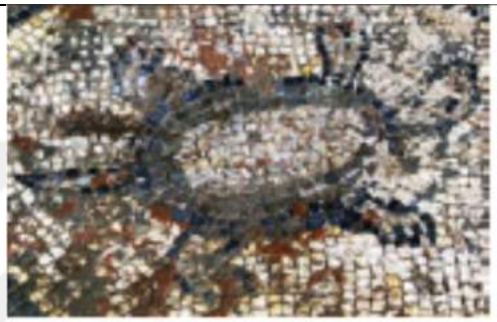






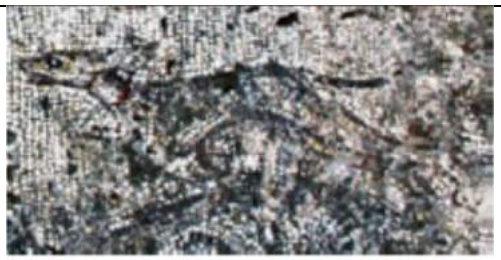










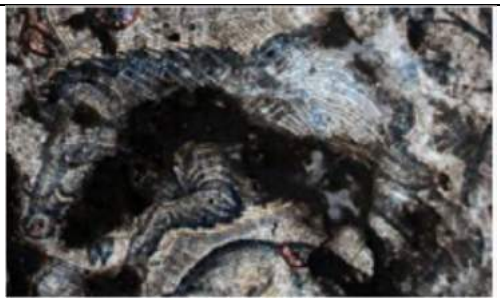








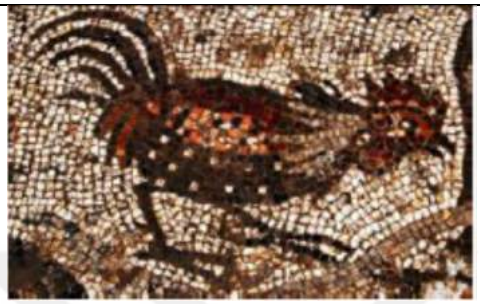














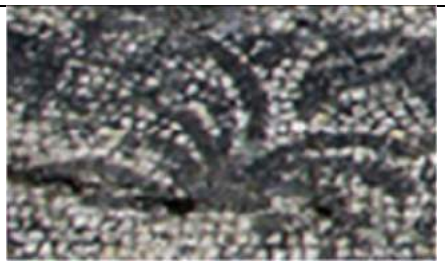














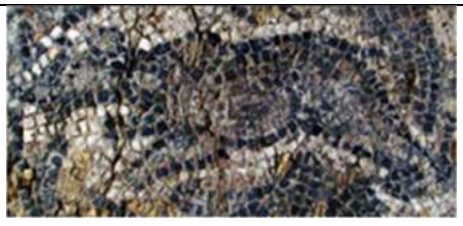






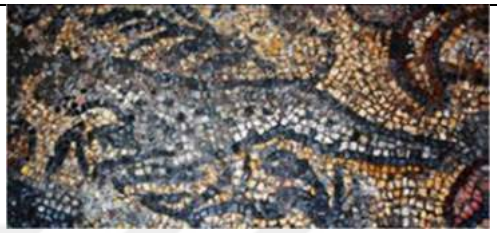
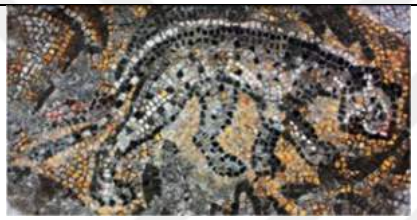


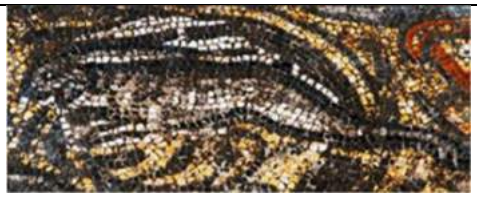








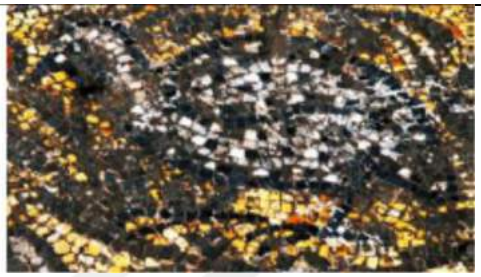


















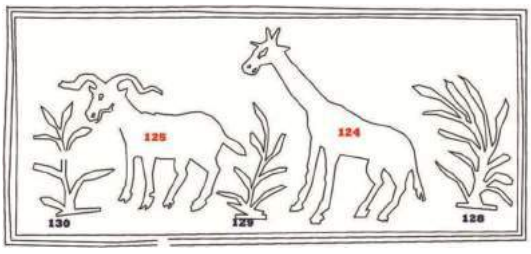
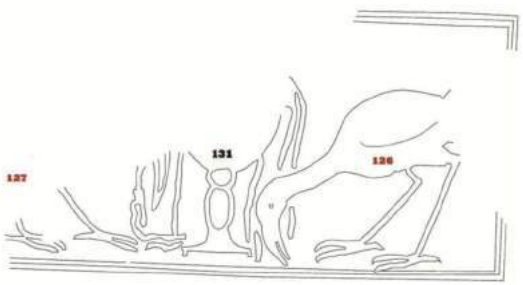




Source: Çelik 2012, 136, 129, 129, 134, 144 (Artemis), 146 (Hunter), 147 (Elephant rider), 148 (deer and leopard), 148 (roe), 148 (leopard), 149 (tiger and foal), 149 (wounded lion), 149 (lion), 149 (fox), 150 (mountain goats), 150 (zebra), 150 (elephant), 150 (mongo), 151 (bear), 151 (tortoise), 151 (cobra), 151 (snake), 152 (dog), 152 (goat), 152 (ram), 152 (sheep), 153 (bull), 153 (rabbit), 153 (boar), 153 (dove), 154 (ostrich), 154 (partridge), 154 (cock), 154 (pelican), 155 (ostrich), 155 (pheasant), 155 (birds), 155 (birds), 156 (bird), 156 (plant), 159 (plant), 163 (tree), 164 (tree), 165 (tree), 167 (tree), 168 (tree), 170 (bear), 170 (bear), 170 (impala), 170 (impala), 171 (deer), 171 (leopard), 171 (leopard),171 (rabbit), 172 (rabbit), 172 (dog), 172 (dog), 172 (horse), 173 (boar), 173 (bull), 173 (ram), 173 (quail), 174 (partridge), 174 (duck), 174 (duck), 174 (cock), 175 (sparrow), 175 (bird), 175 (bird), 178 (pomegranate), 178 (basket), 178 (basket), 179 (plate with fruits), 180 (plate with fruits)

Building type/name:	Bath/ Artemis Hunting Mosaic (Panel 1) in Epiphaneia (Erzin)
Architectural location:	Frigidarium (Room 2)
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	9.20x.9.80
Tesserae density:	Frame: 137T/dm^2, Panel:196T/dm^2
Colour:	Polychrome
Material:	Limestone, marble, glass
Motif type:	Geometric, figural (Artemis, lion hunter, African elephant rider wearing loose trousers), faunal (main panel: deer, 3 birds, wounded lion, elephant vs. male zebra, tortoise, 1 roe, leopard vs. deer, lion vs. 2 mountain goats, leopard vs. ostrich, tiger vs. foal, fox vs. cock, mongo vs. cobra, bear vs. bull, snake vs. pelican, dog vs. ram, goat, sheep, rabbit, boar, partridge, pheasant, bird vs. bird; frame: bears, impalas, leopard, deer, rabbits, dogs, horse, ram, boar, bull, quail, partridge, ducks, cock, sparrow, two more birds), floral/vegetal (plants, trees, rosettes, rose buds, acanthus scroll, pomegranates, apples, pears), inanimate (plates, baskets), epigraphic (identification)
Bibliography:	Çelik 2012, 22-82.

Catalogue no 378-2: *Animal Mosaic in Bath of Epiphaneia*

Drawing of Animal Mosaic	*Drawing of Animal Mosaic*
	















Source: *Çelik 2012, 180-181, 134, 181 (ram), 181 (giraffe), 181 (flamingo), 181 (flamingo), 182 (plant), 182 (fountain)*

Building type/name: Bath/ Animals around the Pool Mosaic (Panel 2) in Epiphaneia (Erzin)

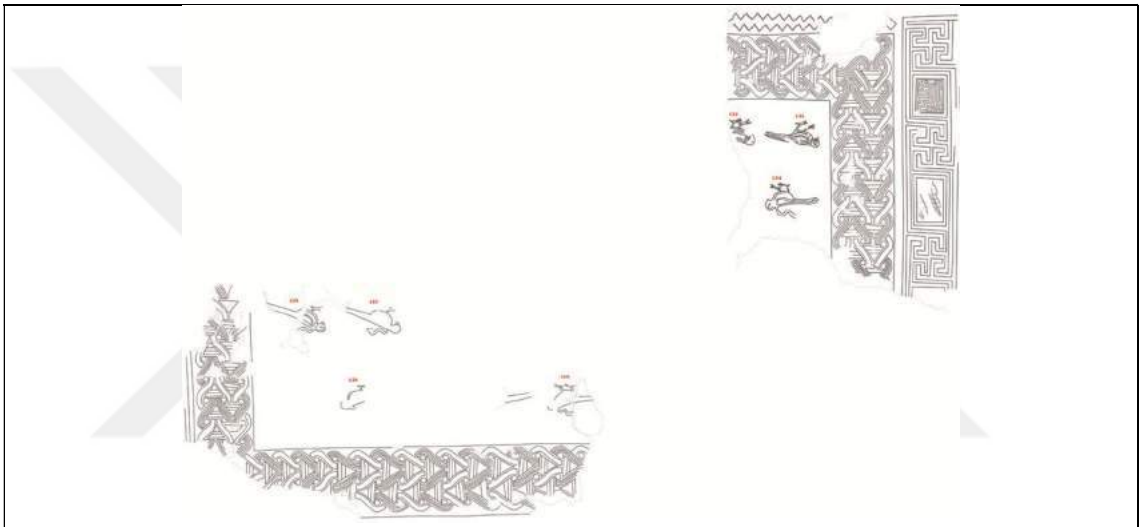
Architectural location: Frigidarium (Room 2)

Dating: 4th or 5th century

Technique: *Opus tesselatum*

Size:	1.30x.3.50
Tesserae density:	173T/dm^2
Colour:	Polychrome
Material:	Limestone, marble, glass
Motif type:	Faunal (ram, giraffe, 2 flamingos), floral/vegetal (plants), inanimate (fountain)
Bibliography:	Çelik 2012, 22, 82-86.

Catalogue no 378-3: *Beribboned Parrots Mosaic in the Bath of Epiphaneia*







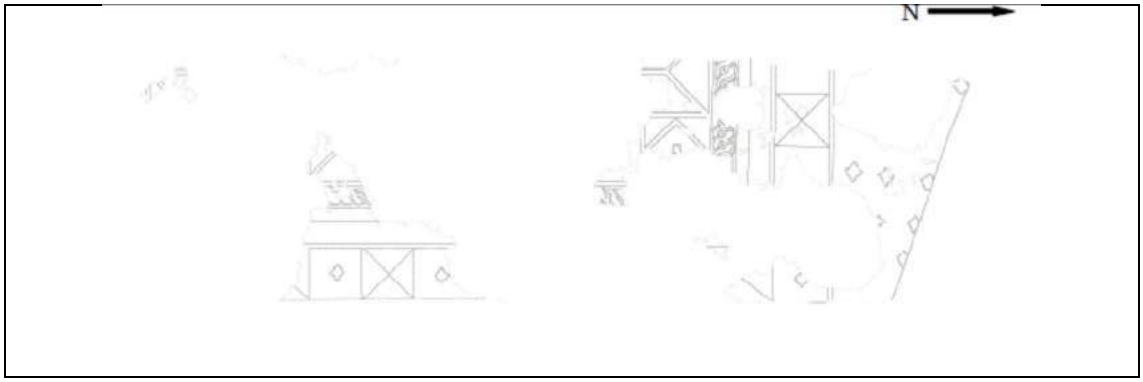




Source: Çelik 2012, 183, 135, 184 (parrot), 184 (parrot), 186 (geometric frame), 187 (geometric frame)

Building type/name:	Bath/ Beribboned Parrots Mosaic (Panel 3) in Epiphaneia (Erzin)
Architectural location:	Frigidarium Room 2
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	4.80x.8.80
Tesserae density:	Frame: 121T/dm^2 , 205T/dm^2
Colour:	Polychrome
Material:	Limestone, marble, glass
Motif type:	Geometric, faunal (4 beribboned parrots),
Bibliography:	Çelik 2012, 22, 87-90.

Catalogue no 379: *Geometric Mosaic in the Bath of Epiphaneia*









Source: *Çelik 2012, 188, 135, 189, 189*

Building type/name:	Bath/ Geometric Mosaic (Panel 4) in Epiphaneia (Erzin)
Architectural location:	Frigidarium Room 10
Dating:	4th or 5th century
Technique:	*Opus tesselatum*
Size:	1.55x.5.60
Tesserae density:	100T/dm^2
Colour:	Trichrome
Material:	Marble, limestone
Motif type:	Geometric
Bibliography:	Çelik 2012, 22, 91-92.

Catalogue no 380: *Damaged Opus sectile Floor in Epiphaneia*



Source: Çelik 2012, 130

Building type/name:	Bath/ Damaged *Opus sectile* Floor in Epiphaneia (Erzin)
Architectural location:	Room 4
Dating:	4th or 5th century
Technique:	*Opus sectile*
Size:	Room: 3.50x4.20m
Tesserae density:	Not applicable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Unavailable
Bibliography:	Çelik 2012, 14.

Catalogue no 381: *Months Mosaic in Porticoed Gallery/Stoa in Epiphaneia*





Source: 40. KST 2018-2, 337-337

Building type/name:	Stoa/ Months Mosaic in Porticoed Gallery/Stoa in Epiphaneia (Erzin)
Architectural location:	Stoa (5 panels, 1st panel heavily damaged)
Dating:	3rd or 4th century
Technique:	*Opus tesselatum*
Size:	6.60x24.56m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (wave,), personification (male figures representing months[26]-February, January, December, November; zodiac -Aquarius, Capricorn, Sagittarius; seasons-winter), epigraphic (identification and message – in verse, Latin month names written in Greek letters)
Bibliography:	40. KST 2018-2, 317-338; 41. KST 2019-2, 371-393.

[26] Excavators estimate that this mosaic program involves all 12 months of the years of which 5 have been excavated. (40. KST 2018-2, 327)

Catalogue no 382: *Donor Mosaic in the South Portico in Epiphaneia*



Source: 41. KST 2019-2, 390

Building type/name:	Portico/ Donor Mosaic in the South Portico in Epiphaneia (Erzin)
Architectural location:	Portico
Dating:	6th century (based on inscription's style)
Technique:	*Opus tesselatum*
Size:	10.5x6.60m, panel: 8.60x3.20m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric (basic, wave, meander), figural (damaged but excavators suggest them to be donor portraits), floral/vegetal (rosette), epigraphic (dedicatory and unidentifiable - possibly identification)
Bibliography:	41. KST 2019-2, 371-393.

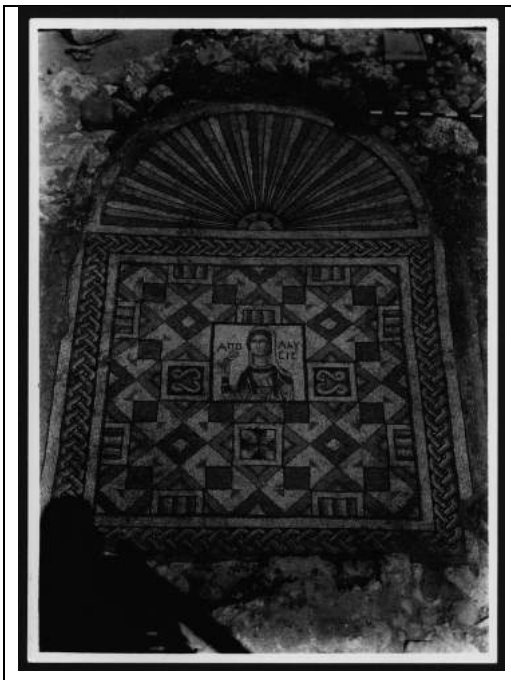
20.5 Narlica – Hatay (Catalogue no 383-385)

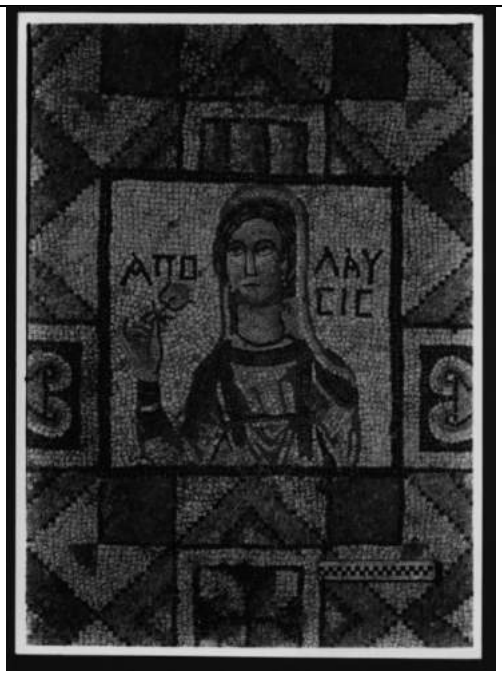
Catalogue no 383-385: *Mosaic floors in Bath of Apolausis*



Source: http://vrc.princeton.edu/archives/items/show/16235

Catalogue no 383*: Mosaic of Apolausis in Bath of Apolausis*

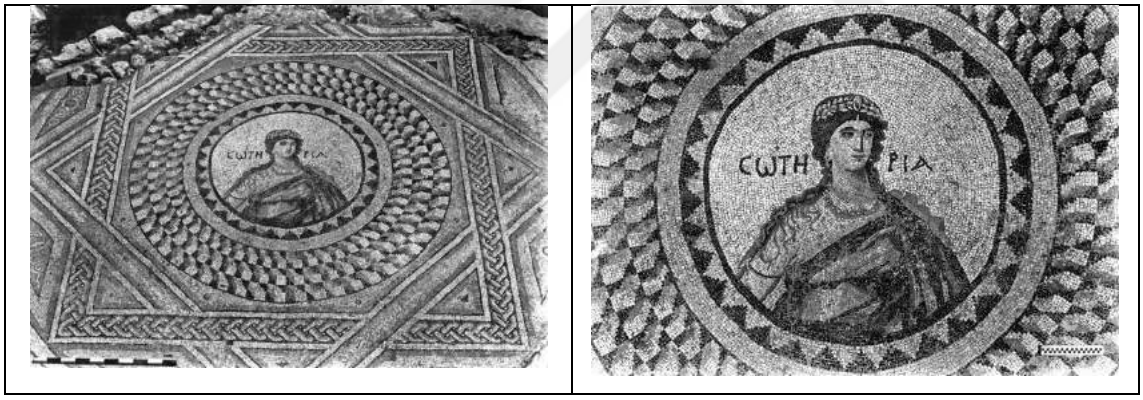




Source: http://vrc.princeton.edu/archives/items/show/16225 and http://vrc.princeton.edu/archives/items/show/16223

Building type/name:	Bath/Mosaic of Apolausis in Bath of Apolausis in Narlica
Architectural location:	Room 10
Dating:	400-425
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Apolausis:228 T/dm2, Geometric: 66T/dm2, border: 64T/dm2
Colour:	Polychrome
Material:	Unavailable
Motif type:	Personification (Apolausis-enjoyment); floral (flower); geometric, epigraphic (identification)
Bibliography:	A3 183, no. 124, pl 58; Levi 1947,304-306.

Catalogue no 384: *Mosaic of Soteria in Bath of Apolausis*



Source: and http://vrc.princeton.edu/archives/items/show/16094

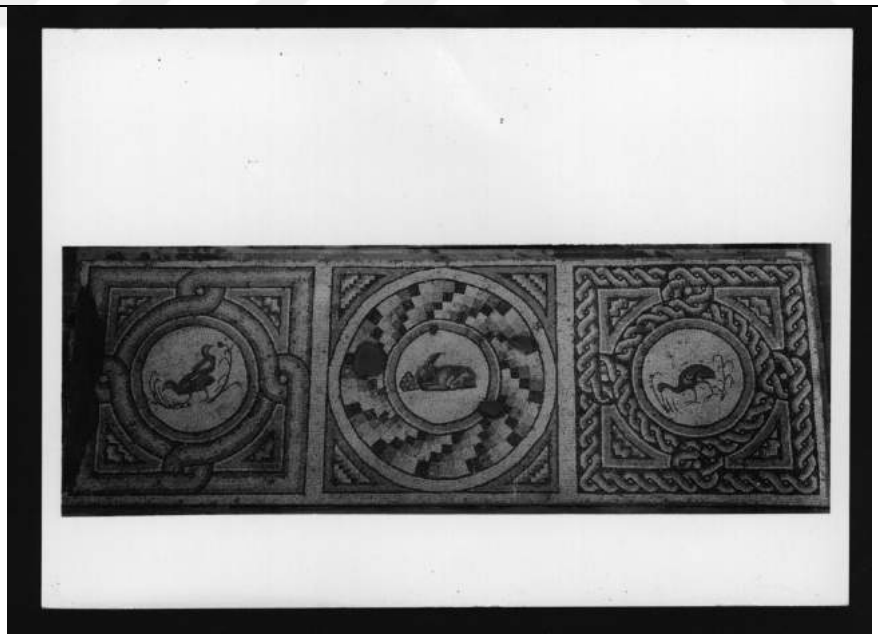
Building type/name:	Bath/Mosaic of Soteria in Bath of Apolausis in Narlica
Architectural location:	Central Room (Room 1)
Dating:	400-425
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable

Motif type: Geometric, personification (Soteria-well-being); epigraphic (identification)

Bibliography: Levi 1947, 304-306.

Catalogue no 385: *Vestibule Mosaic in Bath of Apolausis in Narlica*





Source: http://vrc.princeton.edu/archives/items/show/16234; http://vrc.princeton.edu/archives/items/show/16394

Building type/name: Bath/Vestibule Mosaic in Bath of Apolausis in Narlica

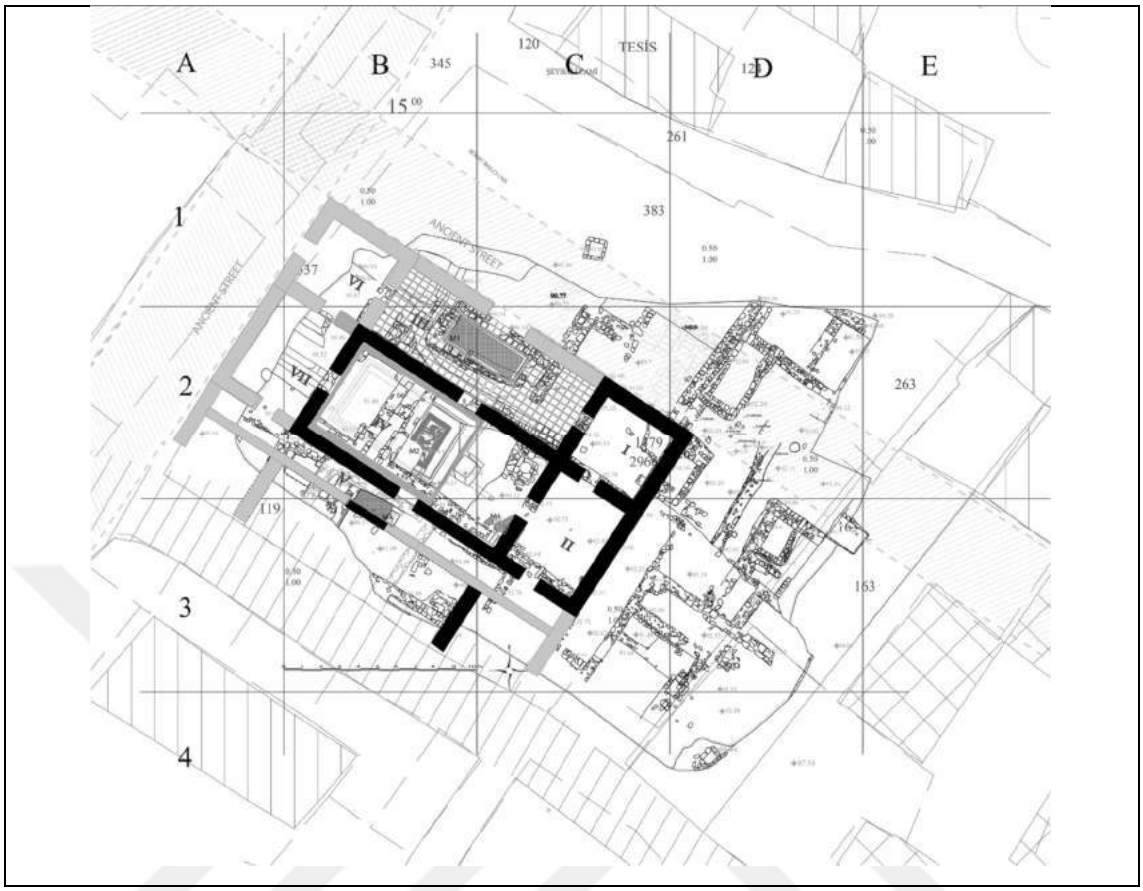
Architectural location: Vestibule (Room 2)

Dating:	400-425
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, faunal (partridges, woodcock, hare/rabbit), floral/vegetal (grapes)
Bibliography:	Levi 1947,304-306.

20.6 Unknown -Hatay (Catalogue no 386-389)

Catalogue no 386-389: *Mosaics of the House with Sundial and Convivium Mosaic*



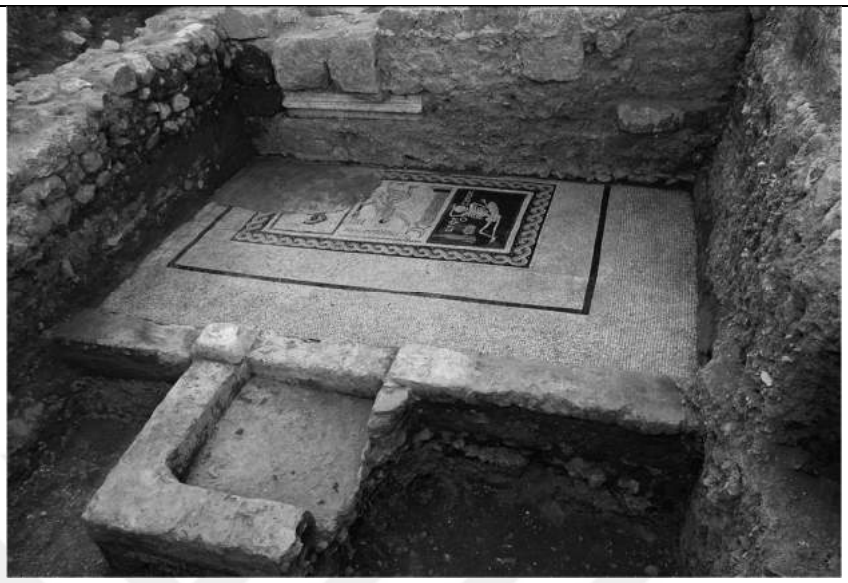


Source: Pamir and Sezgin 2016, 273, 274.

Catalogue no 386 (no image available): *Plain Mosaic in House with Sundial and Convivium Mosaic*

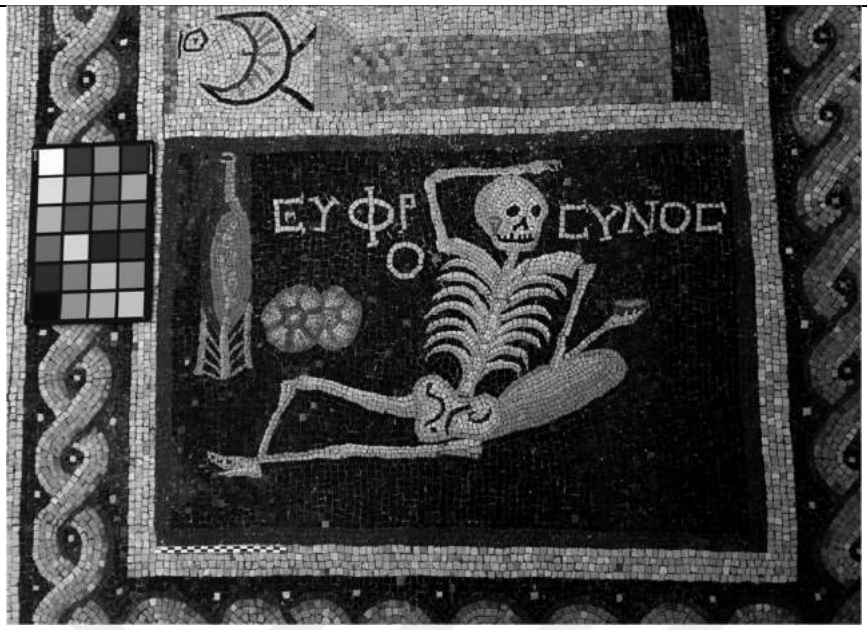
Building type/name:	House/ Plain Mosaic in House with Sundial and Convivium Mosaic in İplik Pazarı
Architectural location:	M1 (Room III)
Dating:	3rd or 4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Monochrome (white)
Material:	Stone
Motif type:	Plain
Bibliography:	Pamir and Sezgin 2016, 251-280.

Catalogue no 387: *Mosaic of Sundial and Convivium in House with Sundial and Convivium Mosaic*









Source: Pamir and Sezgin 2016, 275; Dinçer and Kiper 2019, 797; Pamir and Sezgin 2016, 277; Pamir 2016, 279

Building type/name: House/ Mosaic of Sundial and Convivium in House with Sundial and Convivium Mosaic in İplik Pazarı

Architectural location: M2 (Room IV-Tricilinium)

Dating: 3rd or 4th century

Technique: *Opus tesselatum*

Size: Room: 12x4.8m, Mosaic: 4.41x2.62m

Tesserae density: Border: 36-113T/dm^2; Sundial: 181T/dm^2; Sundial: 181T/dm^2; African: 195T/dm^2; Skeleton: 135T/dm^2

Colour: Polychrome

Material: Stone, glass

Motif type: Geometric, figural (one young man, one older man, one African), inanimate (sundial, forked stick, skeleton, loaves of bread, double-handed wine amphora on a tripod), epigraphic (narrative)

Bibliography: Pamir and Sezgin 2016, 251-280; Dinçer and Kiper 2019, 792-801

Catalogue no 388 (no image available): *Plain Corridor Mosaic in House with Sundial and Convivium Mosaic*

Building type/name: House/ Plain Corridor Mosaic in House with Sundial and Convivium Mosaic in İplik Pazarı
Architectural location: M3 (Corridor V)
Dating: 3rd or 4th century
Technique: *Opus tesselatum*
Size: 1.89x0.89m
Tesserae density: Unavailable
Colour: Monochrome (white)
Material: Stone
Motif type: Plain
Bibliography: Pamir and Sezgin 2016, 251-280.

Catalogue no 389 (no image available): *Plain Mosaic in House with Sundial and Convivium Mosaic*

Building type/name: House/ Plain Mosaic in House with Sundial and Convivium Mosaic in İplik Pazarı
Architectural location: M4 (Room)
Dating: 3rd or 4th century
Technique: *Opus tesselatum*
Size: Unavailable
Tesserae density: Unavailable
Colour: Monochrome (white)
Material: Stone
Motif type: Plain
Bibliography: Pamir and Sezgin 2016, 251-280.

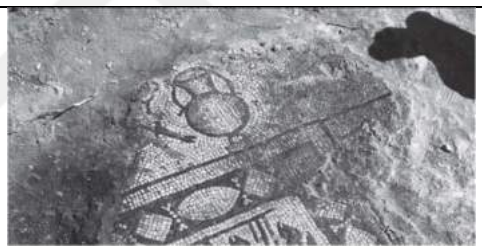
21. Euphratensis (Catalogue no 390-405)

21.1 Samosata – Adıyaman (Catalogue no 390)

Catalogue no 390: *Adıyaman -Gölbaşı Harmanlı Mosaic*





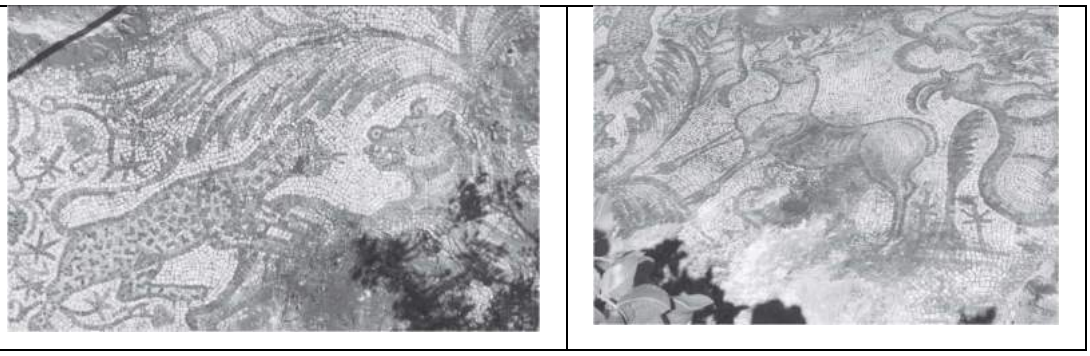












Source: 22. MKKS 2018, 233: Fig. 3-4-5, 234: Fig. 6-7, 235: Fig. 8-9, 236: Fig. 10-11

Building type/name:	Unavailable/Adiyaman -Gölbaşı Harmanlı Mosaic
Architectural location:	Square Room
Dating:	5th century
Technique:	*Opus tesselatum*
Size:	22.1sqm
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, faunal (female wolf vs. bull, male wolf vs. cow, one male and one female goat, Phoenix?, eagle?, leopard? vs. bear?, deer, birds), floral (tree with flowers, palm trees), inanimate (kantharos)
Bibliography:	22.MKKS 2018, 226-237

21.2 Doliche – Gaziantep (Catalogue no 391)

Catalogue no 391: *Geometric Mosaic Fragment from Late Antique Villa in Doliche*



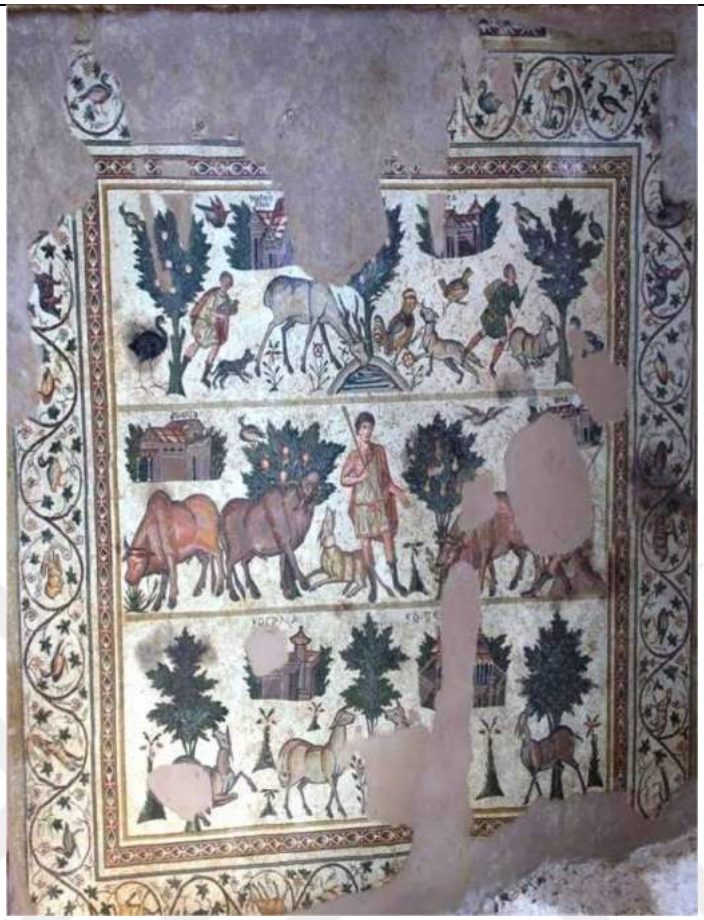
Source: 33. KST 2011-1, 205-220

Building type/name:	Villa/Geometric Mosaic Fragment from Late Antique Villa in Doliche (Dülük)
Architectural location:	Unavailable
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric
Bibliography:	33. KST 2011-1, 205-220; 38. KST 2016-1, 47-64

21.3 Germanicia – Kahramanmaraş (Catalogue no 392-404)

Catalogue no 392: *Life Mosaic in Germanicia*





Source: https://www.aa.com.tr/tr/turkiye/tesadufen-bulunan-germanicia-bolgenin-efesi-olma-yolunda/1006691; Ersoy 2014, 231.

Catalogue no 392-1 *Hunting Scene in Life Mosaic*










Source: Ersoy 2014, 233, 234, 266, 233, 234, 271, 271

Building type/name:	House /K-1 Life Mosaic: Hunting in Germanicia
Architectural location:	Unavailable
Dating:	3 to 5th century
Technique:	*Opus tesselatum* (with fish scale technique)
Size:	Total: 6.64x6.17m; Panel 1: 4.64 m x 1.37 m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, marble, glass
Motif type:	Figural (hunters), faunal (birds, fox, hen, cock, deer, partridge, purple gallinule), floral/vegetal (apple tree, trees, bushes), inanimate (water, villas), epigraphic (identification), geometric (frame)
Bibliography:	Ersoy 2014, 131-135

Catalogue no 392-2 *Shepherd's Life Scene in Life Mosaic in Germanicia*













Source: Ersoy 2014, 235, 268, 235, 236, 272, 272.

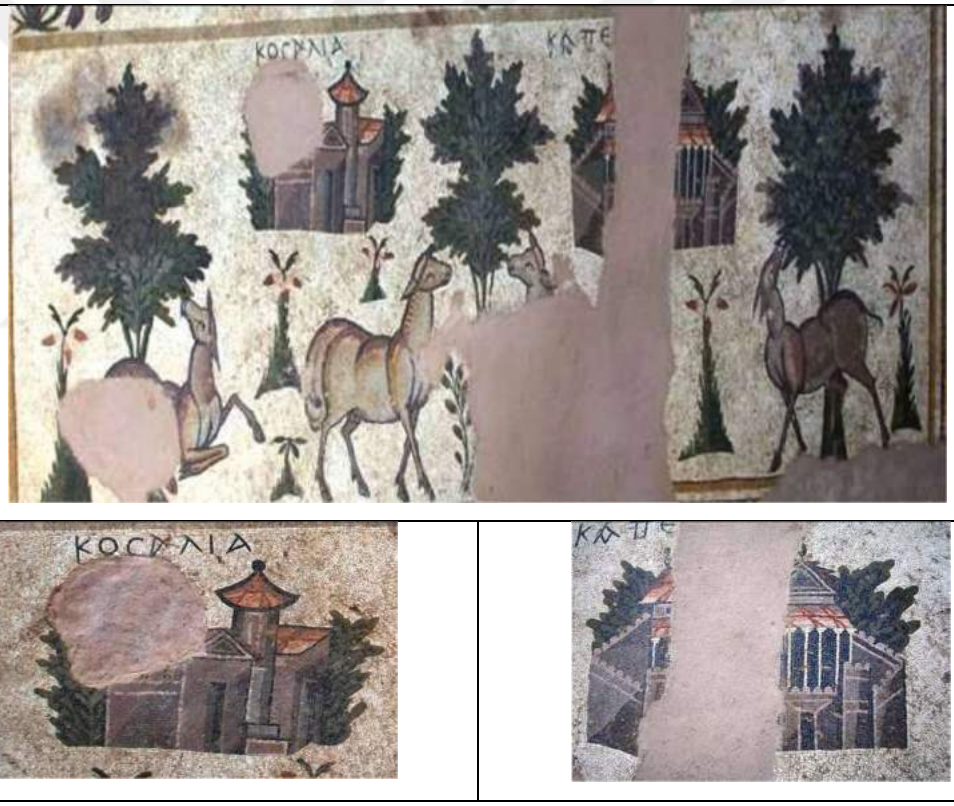
Building type/name: House /K-1 Life Mosaic: Shepherd's life in Germanicia

Architectural location: Unavailable

Dating: 3 to 5th century

Technique:	*Opus tesselatum* (with fish scale)
Size:	Total: 6.64x6.17m; Panel 2: 4.64x1.47m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, marble, glass
Motif type:	Figural (shepherds), faunal (bulls, birds), vegetal (pear tree, pomegranate tree, grass), inanimate (villas), epigraphic (identification), geometric (frame)
Bibliography:	Ersoy 2014, 131-135

Catalogue no 392-3: *Pastoral Life Scene in Life Mosaic in Germanicia*



Source: Ersoy 2014, 236, 273, 273.

Building type/name:	House /K-1 Life Mosaic: Pastoral life in Germanicia
Architectural location:	Unavailable
Dating:	3 to 5th century
Technique:	*Opus tesselatum* (with fish scale)
Size:	Total: 6.64x6.17m; Panel 3:4.64x1.47m
Tesserae density:	Room: 6.64x6.17m, Frame: Unavailable

Colour:	Polychrome
Material:	Limestone, marble, glass
Motif type:	Faunal (sheep, gazelle, deer), vegetal (oak, flowers), inanimate (villas), epigraphic (identification), geometric (frame)
Bibliography:	Ersoy 2014, 131-135

Catalogue no 392-4 *Life Mosaic in Germanicia: Frame*









































Source: Ersoy 2014, 237,241, 237, 238,238, 239, 239, 241, 241, 242, 242, 243, 243, 244, 245, 245, 246, 249, 251

Building type/name: House /K-1 Life Mosaic: Frame in Germanicia

Architectural location: Unavailable

Dating: 3 to 5th century

Technique: *Opus tesselatum*

Size: Unavailable

Tesserae density: Unavailable

Colour: Polychrome

Material: Limestone, marble, glass

Motif type: Geometric, faunal (ducks, rabbits, foxes, bears, pheasants, horses, deer, dove), floral/vegetal (bunch of grapes, ivy scroll), inanimate (basket with fruits)

Bibliography: Ersoy 2014, 131-135

Catalogue no 393: *Corridor Mosaic in Germanicia*







Source: Ersoy 2014, 137, 226, 225.

Building type/name:	House / K-2 Corridor Mosaic in Germanicia
Architectural location:	Corridor
Dating:	3 to 5th century
Technique:	*Opus tesselatum*
Size:	Horizontal 4.15x2.62 m., vertical 3.96x1.52m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, marble, glass
Motif type:	Geometric, Faunal (beer cub, dove, doe, purple gallinule, bull, bear), vegetal (ivy branch), inanimate (kantharos)
Bibliography:	Ersoy 2014, 136-137.

Catalogue no 394: *Birds Mosaic in Germanicia*





Source: Ersoy 2014, 140.

Building type/name:	House / K-3 Birds Mosaic in Germanicia
Architectural location:	Unavailable
Dating:	3 to 5th century
Technique:	*Opus tesselatum*
Size:	4.15x2.62m (horizontal), 3.96x1.52m (vertical)
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, marble, glass
Motif type:	Faunal (duck, birds, baby birds), vegetal (ivy leaves), geometric
Bibliography:	Ersoy 2014, 138-140.

Catalogue no 395: *Hunting Feast Mosaic in Germanicia*

Panel 1 and 2



Panel 1-Bearskin mosaic



Panel 2- Hunting mosaic







Frame



Panel 3: Hunting Feast










Source: 25. MKKS 2016, 282, 284, 284, 285; Ersoy 2014, 257; https://www.hurriyet.com.tr/galeri-germanicia-antik-kentinde-heyecanlandiran-kesif-41993807, (pottery master) Ersoy 2014, 258; https://www.hurriyet.com.tr/galeri-germanicia-antik-kentinde-heyecanlandiran-kesif-41993807.

Building type/name: House or Basilica / Hunting Feast Mosaic[27] in Germanicia

Architectural location: Unavailable

[27] First, the pottery maker portion of the third panel was excavated, then the hunters and bearskin panels were brought to light. In 2021, the feast mosaic which included the pottery maker on the corner was discovered. Ersoy identified the structure as residential while 2015 rescue excavations labelled this mosaic as ecclesiastical based on cross motif in roof structure and plates found in-situ (25. MKKS 2016, 280). However, due to the iconography of the panels, it is classified as a secular mosaic.

Dating:	4 to 5th century
Technique:	*Opus tesselatum*
Size:	Above 150 sqm
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, marble, glass
Motif type:	Frames: Outer: Geometric, Middle: Floral/vegetal (ivy branches, ivy leaves, grapes), faunal (birds, gazelle); Inner: Figural (Erotes), faunal (birds, tiger, animals), floral/vegetal (lotus, fruits), inanimate (mask). Panel 1: inanimate (bearskin); Panel 2: Figural (9 hunters (2 on horseback), Faunal (lion, deer, gazelle, dog, boar, unidentified animal), vegetal (bushes); Panel 3: Figural (a couple, 3 dancing women, servants, a lyre player, one pottery master, one boy), floral/vegetal (a tree, flowers, bushes) inanimate object (tripod, pithos, kantharos, lyre, musical instruments, table, couch, glass vessels, jug)
Bibliography:	Ersoy 2014, 141-147; 25. MKKS 2016, 277-286; https://www.birgun.net/haber/germanicia-antik-kenti-nde-1500-yillik-mozaik-bulundu-375419

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Catalogue no 396: *Eros mosaic in Germanicia*







Source: Ersoy 2014, 219, 259, 259

Building type/name:	House / K-6 Eros mosaic in Germanicia
Architectural location:	Unavailable
Dating:	3 to 5th century
Technique:	*Opus tesselatum*
Size:	2.0x0.75m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, marble, glass
Motif type:	Figural (Eros), faunal (duck, birds), vegetal (acanthus), geometric
Bibliography:	Ersoy 2014, 147-148.

Catalogue no 397: *Medallion motif mosaic in Germanicia*





Source: Ersoy 2014, 209, 260.

Building type/name:	House / K-7 Medallion motif mosaic in Germanicia
Architectural location:	Unavailable
Dating:	3 to 5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, marble
Motif type:	Geometric
Bibliography:	Ersoy 2014, 149-150.

Catalogue no 398: *Swastika mosaic in Germanicia*





Source: Ersoy 2014, 261, 262

Building type/name:	House / K-8 Swastika mosaic in Germanicia
Architectural location:	Unavailable
Dating:	3 to 5th century
Technique:	*Opus tesselatum*
Size:	0.9x1.70 and 0.40x0.70m
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, marble
Motif type:	Geometric
Bibliography:	Ersoy 2014, 151-152.

Catalogue no 399: *Rug motif mosaic in Germanicia*




Source: Ersoy 2014, 215, 155

Building type/name:	House / K-9 Rug motif mosaic in Germanicia
Architectural location:	Unavailable
Dating:	3 to 5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Limestone, marble
Motif type:	Geometric, floral (flowers)
Bibliography:	Ersoy 2014, 153-155.

Catalogue no 400: *Mosaic fragment in Germanicia*



Source: Ersoy 2014, 158

Building type/name:	House / K-10 Mosaic fragment in Germanicia
Architectural location:	Unavailable

Dating:	3 to 5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Monochrome
Material:	Limestone, marble
Motif type:	Plain (fragment)
Bibliography:	Ersoy 2014, 156-158.

Catalogue no 401: *Mosaic section (fragment) in Germanicia*



Source: Ersoy 2014, 160.

Building type/name:	Unavailable / K-11 Mosaic section (fragment) in Germanicia
Architectural location:	Unavailable
Dating:	3 to 5th century
Technique:	*Opus tesselatum*
Size:	0.7x0.7m
Tesserae density:	Unavailable
Colour:	Monochrome
Material:	Unavailable
Motif type:	Plain (fragment)
Bibliography:	Ersoy 2014, 159-160.

Catalogue no 402: *Mosaic area in Germanicia*



Source: Ersoy 2014, 216.

Building type/name:	Unavailable / K-12 Mosaic area in Germanicia
Architectural location:	Unavailable
Dating:	3 to 5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Monochrome
Material:	Limestone
Motif type:	Plain (fragment)
Bibliography:	Ersoy 2014, 161-162.

Catalogue no 403: *Mosaic area in Germanicia*



Source: Ersoy 2014, 217.

Building type/name:	Unavailable / K-13 Mosaic area in Germanicia
Architectural location:	Unavailable
Dating:	3 to 5th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Monochrome
Material:	Limestone
Motif type:	Plain (fragment)
Bibliography:	Ersoy 2014, 163-164.

Catalogue no 404: *Mosaic fragment in Germanicia*



Source: Ersoy 2014, 218.

Building type/name:	Unavailable/K-14 Mosaic fragment in Germanicia
Architectural location:	Villa-rustica floor
Dating:	4 to 5th century
Technique:	*Opus tesselatum*
Size:	0.25x0.15m
Tesserae density:	Unavailable
Colour:	Monochrome
Material:	Limestone
Motif type:	Plain (fragment)
Bibliography:	Ersoy 2014, 165-166

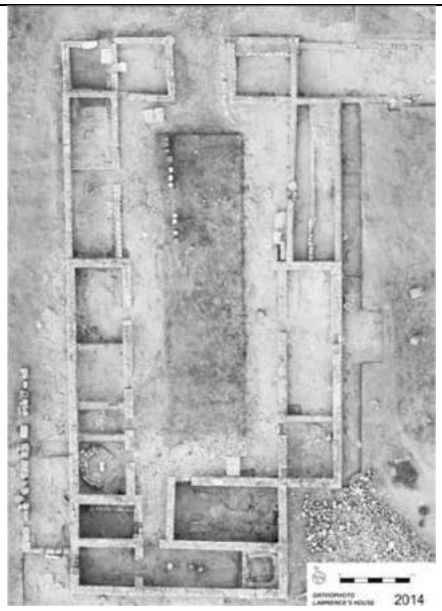
21.4 Europus (Karkemish) -Gaziantep (Catalogue no 407)

Catalogue no 405: *Excavation House Mosaic in Karkemish*











Source: Di Christina 2014, 69; Plan of Excavation House: 37. KST 2015-3, 380; https://www.gaziantep.bel.tr/tr/haberler/karkamis-antik-kentinde-yeni-bulunan-eserler-tanitildi#images-3

Building type/name: Unavailable/Excavation House Mosaic in Karkemish

Architectural location:	Unavailable
Dating:	4th century
Technique:	*Opus tesselatum*
Size:	Unavailable
Tesserae density:	Unavailable
Colour:	Polychrome
Material:	Unavailable
Motif type:	Geometric, faunal, floral/vegetal
Bibliography:	35. KST 2013-3, 233-248; Di Christina 2014, 66-72

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