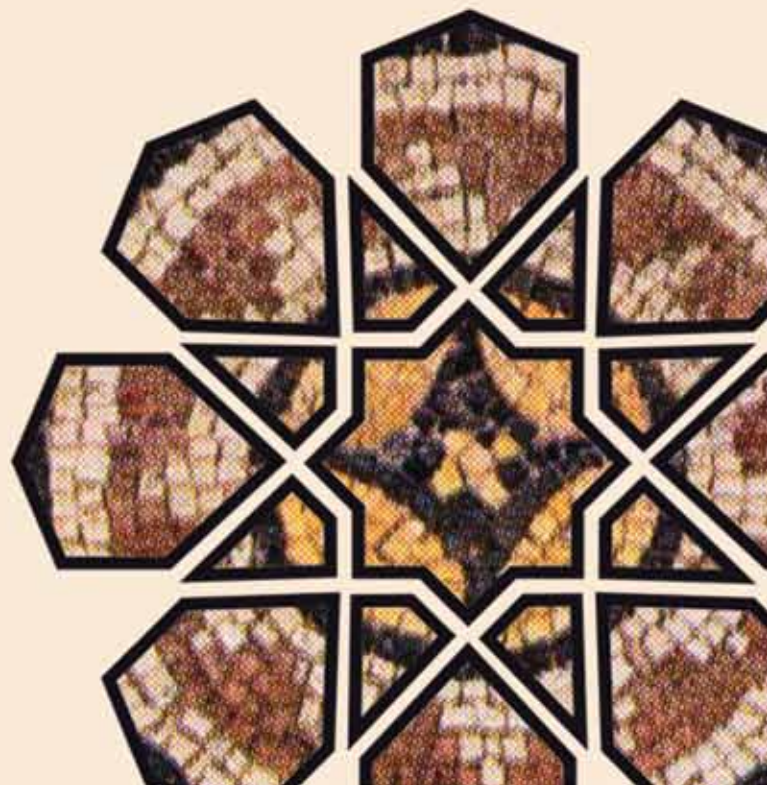




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Roma İmparatorluğu’nun Batısı ve Doğusu’ndan Geometrik Desenli Mozaikler: Kum Saati Motifi ve “*Le Décor Géométrique de la Mosaïque Romaine I-II*” kitabının önemi

Maria de Fátima ABRAÇOS*

(Received 22 May 2014, accepted after revision 23 January 2015)

Abstract

The structures of a domus with two mosaics were discovered, and due to its features, it was decided to keep it integrated in the crypt of the Museum building in Bracara Augusta (Portugal). One of the mosaic floors consists on a chessboard pattern, with contrasting colours and the other is furnished with hourglass gridlines. A study of the hourglass motif integrated into different compositions will be presented here, helping to the international standardization of the description of the Roman Mosaic and trying to confront the same pattern from the West (Portugal) to the East (Turkey) of the Roman World.

Keywords: *Bracara Augusta; roman mosaics; corpus; geometric patterns; hourglass.*

Özet

İki mozaik döşemeye sahip bir ev keşfedildi ve özellikleri nedeniyle, Bracara Augusta’da (Portekiz) müze binasının bodrumunda tutulmaya karar verildi. Mozaik zeminlerden biri, zıt renkli dama tahtası deseninden oluşurken, diğeri kum saati motifinden meydana gelmiştir. Bu makalede farklı kompozisyonlara uygulanan kum saati motifi, Roma mozaik uluslararası tanımlama standardizasyonu yardımıyla ve Roma dünyasının batısından (Portekiz) doğusuna (Türkiye) aynı desen ile karşılaştırılarak sunulacaktır.

Anahtar Kelimeler: *Bracara Augusta, Roma mozaikleri, korpus, geometrik desenler, kum saati.*

In the seventies, the creation of the Archaeological Field in Braga (*Bracara Augusta*) enabled the implementation of dozens of archaeological interventions, which allowed understanding the evolution of this Roman City and provided for its preservation. Within this scope, the deployment area for the new building of the Regional Museum of Archaeology D. Diogo de Sousa (MDDS) was the setting for an excavation, between 1990 and 1991. By then, the structures of a *domus* with two mosaics had been discovered, and due to its features, it was decided to keep it integrated in the crypt of the Museum building. One of the mosaic floors consists of a chessboard, with contrasting colours and the other is furnished with hourglass gridlines. The objective of this presentation is to introduce a study of this hourglass motif integrated into different compositions, helping to the international standardization of the description of the Roman Mosaic and trying to confront the same pattern in different parts of the Roman World, from the West to the East.

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Figure 1
Hispania. *Bracara Augusta* (Braga).
(Martins *et al.* 2012: 6)

I - The mosaics of a *domus* in *Bracara Augusta*, *Gallaecia*

1. In order to prepare this text, we began by examining the study of the Mosaics integrated in one of the rooms of the *domus* discovered, between 1990 and 1991, during the excavations for the building of the new Archaeology Museum in the city of Braga, ancient *Bracara Augusta*.

Bracara Augusta was initially integrated in the province of *Lusitania* and later in *Citerior*. During the Augustus ruling period, the Northwest of Hispania was divided into *Conventus*, which had three capitals seen as urban creations of Augustus: *Bracara Augusta*, *Lucus Augusti* (Lugo) and *Asturica Augusta* (Astorga) (Fig. 1).

2. The Mosaics of the Crypt situated in the Archaeology Museum D. Diogo de Sousa (MDDS)

The archaeological record for the period of Augustus shows a particular concentration of traces in the “Alto da Cidade” hill, the highest part of the Roman city, where the most ancient Roman materials were found, including the structures of a *domus*, with two mosaics. It was decided to keep these structures integrated in the crypt of the Museum building (Silva 1994: 61-67). One of the mosaics consists on a chessboard pattern, with contrasting colours and the other is furnished with hourglass gridlines (Abraços 2005: 163-164) (Fig. 2).

We will present a study of this decorative motif (the hourglass) integrated into different compositions showing its distribution in the Roman World and, as it has been described by different authors and different schools, helping to the international standardization of the description of the Roman Mosaic.

2.1. Description of Mosaic 1

The Mosaic is decorated with a chessboard motif, which is a variant of the scheme (Décor I, 115a) the squares of the chessboard motif feature a cross in the centre, in contrasting colour (Fig. 3).

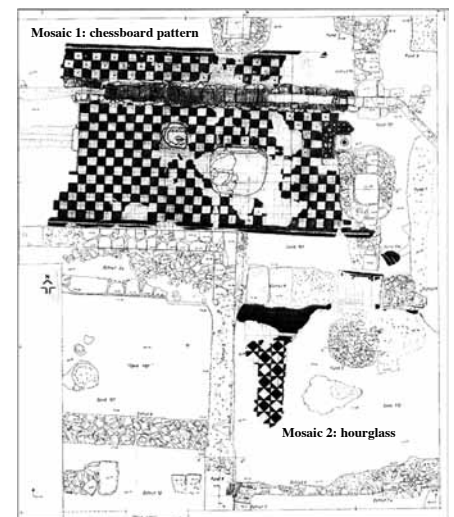


Figure 2
Domus foundations and the Mosaics design.
The Mosaics are decorated with geometric patterns, filled with ornate granite *tesserae* alternating with limestone *tesserae*. Here the granite *tesserae* are represented in black. The blank spaces were filled with white limestone *tesserae*. Mosaic 1: (3 x 7 m); Mosaic 2: (2,23 x 3,22 m). About the illustration *vide* (Abraços 2008: 73; 2011: 835). Archive MDDS.



Figure 3
Mosaic 1
(photo: Abraços 2014)

Here the granite tesserae squares are alternating with squares of white limestone tesserae. The square of limestone presented, in the centre, a crosshead with four granite tesserae and the squares formed by granite tesserae present the same motif, also in the centre, but in negative, because the limestone tesserae are missing. This panel presents in the northeast corner a drain mouth with a frame decorated with the same pattern of the mosaic 2, hourglass gridlines, but of smaller size (Abraços 2011: 829-830).

2.2. Description of Mosaic 2 and the water mouth frame of Mosaic 1:

The Mosaic is decorated with hourglass gridlines. The hourglasses are presented in positive, with granite *tesserae*, alternating with hourglasses, in negative, that would be filled with limestone *tesserae* (Fig. 4 - 5). This is a variant of the scheme (Décor I 138e, hourglass¹ gridlines).

The hourglass gridlines figures are among the oldest motifs of Roman Mosaics. In Lusitania, this motif appears in Conímbriga (Oleiro 1992: 139-140) and in Torre de Palma. In Torre de Palma this motif appears decorating gridlines and squares with tangent hourglasses, located in a corridor between the north portico of the peristyle and the north wing of the *pars urbana* dating from the late 3rd century and the early 4th century A.D. (Lancha 2000: 232-233).

In Hispania, this subject appears in Huesca (Galiano Ruiz 1987: 94-95)², Badalona (Balil 1964: 265-274)³ and Merida (Blanco Freijeiro 1978: números 30; 53)⁴. This motif is represented in Italy in Ostia (Matini, 1967: 57-59)⁵, Stabiae (Pisapia 1989: 57-58)⁶, Pompeii (Blake 1930: 78)⁷, in the province of Padua (Donderen 1986: 144)⁸, also in Aquileia (Donderen 1986: 50)⁹, in Palermo, Sicily (Boeselager 1983: est. LX)¹⁰ and in Olmedo, Sardinia (Angiolillo 1981: 168)¹¹. It is represented in Gaul, Vaison-La-Romaine (Lavagne 2000 III, 3: 609), Aix-en-Provence (Lavagne 2000, III, 3: 857) and Fréjus (Lavagne 2000 III, 3: 973)¹². In North Africa, we see it in Algeria, Cherchel (Lassus: 35 and 50)¹³, Hipona (Marec, 1958: 31)¹⁴ and Timgad (Germain 1969: 76)¹⁵; in Tunisia,

¹ Hourglass: formed by the diagonal of the square, may also be formed of two equal isosceles triangles opposite in the top (coaxial heights) (Viegas *et al.* 1993: 9).

² Fernandez-Galiano Ruiz (1987) *Mosaicos romanos del Convento Cesaraugustano*, Zaragoza: 94-95, n°131, est. XLI.

³ Balil, A (1964) *Mosaicos Romanos de Baetulo (Badalona)*. *Zephyrus* 15. Salamanca: 265-274.

⁴ Blanco Freijeiro (1978) *Mosaicos romanos de Mérida*. *Corpus de Mosaicos Romanos de Espanha*. Fasc. I. Madrid: números 30; 53.

⁵ Morriconi Matini (1967) *Mosaici Antichi in Italia*, Roma: Reg. X Palatium, Roma: 57-59.

⁶ *Mosaici Antichi in Italia* (1989) a cura de Maria Stella Pisapia. Regione Prima. STABIAE. Roma: Istituto Poligrafico e Zeca del Stato: 57-58.

⁷ M. E. Blake (1930) "The pavements of the roman buildings of the Republic and the Early Empire". *Memoirs of the American Accademy in Rome*: 78, pl. 17, 3.

⁸ M. Donderen (1986) *Die Chronologie Der Romischen Mosaiken in Venetien und Istrien Bis Zur Zeit der Antonine*, Gebr. Mann Verlag, Berlin: 144.

⁹ M. Donderen (1986) *Die Chronologie der Romischen mosaiken in Venetien und Istrien Bis Zur Zeit der Antonine*", Berlin: 50, n°78, est. 17.

¹⁰ Boeselager (1983) *Antike Mosaiken in Sizilien*, Giorgio Bretschneider Editore, *Archaeologica* 40, est. LX, fig. 122.

¹¹ S. Angiolillo (1981) *Mosaici Antique in Italia: Sardinia*. Roma: Istituto Poligrafico e Zeca del Stato: 168.

¹² H. Lavagne (2000) *Recueil Général des Mosaïques de la Gaule*. X^e Supplément à Gallia. III Province de Narbonnaise. 3. Partie sud-est. CNRS Éditions: 609; 857; 857.

¹³ J. Lassus (1960) *L'Archeologie Algérienne*, *In Libya*, VIII / 2: 35 e 50, 1960, fig.18.

¹⁴ Erwan Marec (1958) *Monuments Chrétiens d'Hippone, ville épiscopale de Saint-Augustin*, Paris: 31.

¹⁵ S. Germain (1969) *Les Mosaïques de Timgad*, ECNRS, Paris: 76, est. XXXII, n° 92.



Figure 4
Mosaic 2
(photo: Abraços 2004)



Figure 5
Mosaic 2
(Design and photo:
Abraços 2004)

in Thuburbo Majus (Ennaifer 1976: pavement 7, est. CI)¹⁶. It appears also in Turkey, in Ephesus (Jobst 1977: 101)¹⁷ and Zeugma (Önal 2007: 95).¹⁸

Chronology: The hourglasses were used a lot since the 1st century B.C. to the 5th century A.D. However, in this case, no ceramic material was found under the floor. The analysis of the constitution of the house structures belonging to these floors, the size and density of the *tesserae* and thoroughness of the implementation of the mosaics decoration, especially near the drain mouth, leads us to assign the house to a retreated date – High Empire (Abraços 2011: 827-831).

II - The “*Décors*” and its importance in standardizing the description of the Roman Mosaic

1. After Henri Stern, the first to lay the foundations of a scientific Corpus Mosaics of Gaul in the mid-twentieth century and to establish the International Association for the Study of Ancient Mosaics, many authors have worked on the construction of instruments to bring scientific accuracy to the descriptive inventory of mosaics, trying to unify and systematize the vocabulary applied to these forms.

¹⁶ Mongi Ennaifer (1976) *Corpus des Mosaiques de Tunisie*. Vol. I, fasc. 3, pavement 7, est CI.

¹⁷ W. Jobst (1977) *Römische Mosaiken aus Ephesos I. Die Hanghäuser des Embolos*. Verlag Der Österreichischen Akademie Der Wissenschaften Wien: 101, fig. 185 H2/16A.

¹⁸ Mehmet Önal (2007) *A Corpus Zeugma Mosaics*: 95.

Figure 6
Cover of the
“*Le Décor I*”, 1985
(photo: Abraços 2014)



We remember that for the description of a mosaic it is necessary to find description uniformity, which should be able to be used by everyone. It is necessary to find a consensus among researchers. Uniformity must become constant and have a set of rules that will create its own language. This task started with a group of researchers from AIEMA that, in the 80s, sought to find a common language for international standardization of mosaics descriptions, which was achieved with the publication of the work.

Le Décor Géométrique de la Mosaïque Romaine – Répertoire Graphique et Descriptif des Compositions Linéaires et Isotropes, signed by Catherine Balmelle, Michèle Blanchard-Lemée, Jeannine Christophe, Jean-Pierre Darmon, Anne-Marie Guimier-Sorbets, Henri Lavagne et Henri Stern, and illustrated with more than 1600 drawings by Richard Prudhomme. It was published, in 1985, in Paris, by Picard (Fig. 6). This work was the answer to the vote left by experts gathered in the first two AIEMA Symposia: to see published a catalogue of all the geometric shapes constituting the mosaic decoration; to see systematised the descriptive vocabulary applied to these forms, often very complex; to establish the precise correspondences for descriptions in the major scientific languages of this area: German, English, Spanish, French and Italian.

2. The “Dicionário dos motivos geométricos no mosaico romano”

Following this publication, in Portugal, it was published, in 1993, the “Dicionário de Motivos Geométricos no Mosaico Romano” (Fig. 7). The first team of the Corpus of Portugal, under the guidance of the architect Pierre André and Janine Lancha, started the study of the Torre de Palma Mosaics. Three members of this team, Catarina Viegas, Marta Macedo and Fátima Abraços, dedicated themselves to the translation of the lexicon of “*Le Décor Géométrique de la Mosaïque Romaine*” intending to contribute to the international standardization of the description of Roman mosaic. The Dictionary has 230 entries for the most common geometric patterns.

Each entry is translated into the five languages with higher expression in the scientific community (French, Spanish, Italian, English and German). The dictionary contains some entries not listed in the lexicon of the reference work, but this makes it more useful for the study and description of the mosaics in the current Portuguese territory. (Abraços 2006 – 2007: 54).

In Portugal, Bairrão Oleiro, author of the first volume of the *Corpus*, was the first to face the great difficulty of translating into Portuguese the definitions taken from the *Répertoire graphique* or *Décor Géométrique*. He was the pioneer and he encountered many difficulties in choosing the appropriate vocabulary.

But it was thanks to the guidance, the knowledge transmitted through dialogue and the careful reading of the text produced by Bairrão Oleiro and Adília Alarcão, that the team translated the lexicon of the *Décor*.

A work of this kind will always be under construction, because the terms are translated or adapted as they arise. There is a tendency to integrate new terms. Concepts like “tesselato”, “musivário”, “musivo”, are often applied in our publications and are not even listed in the Dictionary of the Portuguese Language. The publication of *Décor* is indeed an important step in the classification of geometric compositions and standardization of vocabulary. However, the difficulties that these authors found are still present, since many of these compositions are not specified in the work register. In these situations, authors adopt the variant term to indicate that it is a similar scheme. (Oliveira 2010: xvi-xvii)

3. The publication of “*Le Décor Géométrique de la Mosaïque Romaine II*”

After seventeen years of the publication of *Décor I*, some of the authors of the previous team published in 2002, with designs by Marie-Pat Raynaud, a supplement to the first edition, now focused on the graphic and descriptive repertoire of decorations: *Le décor géométrique de la mosaïque romaine, II. Répertoire graphique et descriptif des décors centrés*, Paris, Picard., in collaboration with M. Blanchard-Lemée, J.-P. Darmon, S. Gozlan, M.-P Raynaud, translations of K. Goethert (German), D. Parrish (English), G. Ripoll and M. Darder (Spanish), R. Farioli and S. Minguzzi (Italian). (Fig. 8)

This completed the *Décor I*, making it an inventory and description in standard language of all categories of décors. Marie-Pat Raynaud continued the work of Richard Prudhomme, presenting over a thousand drawings. Each of the designs is presented together with a bibliographic reference and relates to an attested mosaic.

Many authors have been working on the construction of scientific instruments for the descriptive accuracy of an inventory of mosaics, trying to unify and systematize the vocabulary applied to these forms.

The creation of the affiliated sections in AIEMA has enabled a constant dialogue and has played an important role in organizing Meetings, which allow the continuation of the studies on Mosaics. All the work done since the sixties by AIEMA in the preparation of the bibliography, critical reviews and their abstracts; commitment to the organization of Conferences, the publication of its minutes, and the role it has had in the development of *Corpora* and works as *Décor*, gave a very important contribution to the standardization of the description of mosaics.

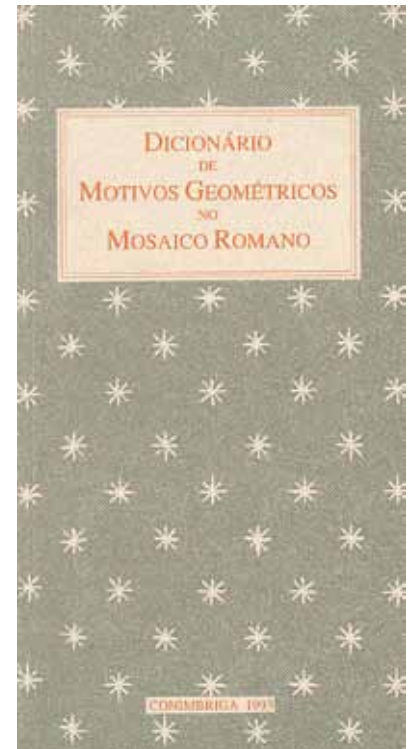


Figure 7
Cover of the “Dicionário de Motivos Geométricos no Mosaico Romano”
(Photo: Abraços 2014)



Figure 8
Cover of the “*Le Décor II*”, 2002
(Photo: Abraços, 2014)

4. Different schools and the uniformity in the description

To describe a mosaic with a geometric pattern it is necessary to have a set of rules or standards to ensure uniformity in the description. Throughout this study, it was found that the first authors who were dedicated to the description of the geometric pattern didn't use standard conditions for its description. About the hourglass motif, the first researcher, that I know, to use this term was S. Angiolillo (Italian school) in the description of Sardinia mosaics, in 1981. This term, become generalized with the publication of the work of Arthur Ovadiah (1980) and later on with the publication of the *Décor I* (1985). Many projects related to mosaics began at this time, in the mid-1980s.

We present, in chronological order, some examples of different descriptions of compositions with hourglasses. Here in the language used by each author.

Erwan Marec, *Monuments Chrétiens d'Hippone, ville épiscopale de Saint-Augustin*, Paris, 1958: 31, describing a mosaic of Hipona: "(...) à Hiponne les cubes des triangles suivent les côtés des carrés, les diagonales sont des lignes dentelées. Ce motif est très ancien puisqu'il figurait déjà à Pompei: cf. Blake, I: 78, pl. 17, 3."; J. Lassus, *L'Archeologie Algérienne, In Libya*, VIII / 2: 35 e 50, 1960, fig. 18, describing a mosaic of Cherchel: "(...) l'intérieur est quadrillé, les carrés étant alternativement occupés par des swastikas ou des triangles noirs et blancs, selon les diagonales."; Morriconi Matini, 1967, *Mosaici Antichi in Italia*, Roma: Reg. X Palatium, Roma: 57-59, describing a mosaic of Ostia: "In una serie di fasce giustapposte di quadrati bianchi e neri, un quadrato nero e uno bianco alternativamente sono scompartiti in quattro triangoli per mezzo di linee diagonali in modo da far risultare coppie di triangoli opposti al vertice campiti rispettivamente di nero su bianco e di bianco su nero."; S. Germain, *Les mosaïques de Timgad*, ECNRS, Paris 1969: 76, est. XXXII, n° 92, describing a mosaic of Timgad: "L'intérieur des carrés est alternativement occupé par un fleuron (...) ou divisé en quatre triangles selon les diagonales"; Dori Levi, 1971, (reimpr. of edition 1947) *Antioch mosaic pavements*. Princeton. Oxford University Press): 25 and est. III c, describing a mosaic of the house of Polyphemus and Galatea in Antioch, Turkey: "The geometric pattern is here the eight-pointed star formed by triangles with their summits opposed, and including a small black square in each white oblique square in the centre of the stars."; Mongi Ennaifer, 1976, *La cité et l'édifice des Asclepieia. Tunis, pavement 7, est CI*, describing a mosaic of Tunisia: "La salle N.E. des thermes d'hiver de Thuburbo Majus, nous offre un tableau des bandes meublées de triangles opposés par le sommet et de croisettes (...)"; W. Jobst, 1977, *Römische Mosaiken aus Ephesos I. Die Hanghäuser des Embolos*. Verlag Der Österreichischen Akademie Der Wissenschaften Wien: 101, fig. 185 H2/16A, describing a mosaic of Ephesos: "Die schwarzen und weißen Quadratfelder werden regelmässig abgelöst von Feldern mit Gleichkeligen Dreiecken."; A. Balil, 1978, "Mosaico de «El Suplicio de Dirce» hallado en Sagunto": 266, describes the mosaic as follows: "El campo del mosaico muestra, en diagonal, una composición de cuadrados sobre cuyo fondo negro se ha inscrito un cuadrado blanco y ocho triángulos del mismo color, puestos por el vértice (...)"; Boeselager, *Antike Mosaiken in Sizilien*, Giorgio Bretschneider Editore, *Archaeologica* 40, 1983, est. LX, fig. 122, describing a mosaic of Palermo: "Im westlichen Teil liegt ein diagonal Angeordneter Rapport, der weisse Quadratfelder im Wechsel mit schwarzen Winkelstücken zeigt, die zwischen sich kleinere weisse Quadrate einschliessen (...)"; Donderen, *Die Chronologie Der Römischen Mosaiken in Venetien und Istrien Bis Zur Zeit der Antonine*, Gebr. Mann Verlag, Berlin 1986: 144, describing a mosaic

of Pádua: “Das aus schwarzen Tessellae gesetzte paviment zieren zwei weibe Rahmenleisten, wahrend das Innenfeld durch quadratische weibe Wurfel doppelter Kantenlänge, die mit Kreuzen alternieren, aufgelockert ist. Letztere setzen sich aus vier weiben Steinchen zusammen.”; M. Donderer, *Die Chronologie der Romischen mosaiken in Venetien und Istrien Bis Zur Zeit der Antonine*, Berlin, 1986: 50, n° 78, est. 17, describing a mosaic of Aquileia: “(...) Das Muster besteht aus abwechselnd schwarzen und weissen Quadraten, in die jeweils diagonal ein kleineres Quadrat der Kontrarfärb gestell ist. (...); Fernandez-Galiano Ruiz, *Mosaicos romanos del Convento Cesaraugustano*, Zaragoza, 1987: 94-95, n° 131, est. XLI, describing a mosaic of Huesca: “(...) el campo consistente en un damero com sobreimposición de cuadrados de punta en negativo (...).”

Even after the publication of *Décor I*, some authors continued the description without using the “hourglass” pattern, but as squares with diagonals.

Table about the use of the term “Hourglass” in the description of Roman mosaic

Date	Author	Mosaic of	Without H.	Hourglass
1958	Marec	Hipona, Argeria	X	
1960	Lassus	Cherchel, Argeria	X	
1967	Matini	Ostia, Italy	X	
1969	Germain	Timgad, Argeria	X	
1976	Ennaifer	Thuburbo, Tunisia	X	
1977	Jobst	Ephesos, Turkey	X	
1978	Balil	Sagunto, Spain	X	
1980	Ovadiah	Geometric and floral patterns		X
1981	Angiolillo	Sardinia, Italy		X
1983	Boeselager	Palermo, Italy	X	
1985	Balmelle	Décor I		X
1985	Thuburbo, Tunisia	Corpus Tunisia		X
1986	Donderen	Pádua, Italy	X	
1987	Galiano-Ruiz	Huesca, Spain	X	
1989	Pisapia	Stabiae, Italy		X
1992	Oleiro	Conímbriga, Portugal		X
2000	Lancha	Torre Palma, Portugal		X
2000	Lavagne	Aix-en-Provence Vaison -la -Romaine Fréjus, France		X
2005	Abraços	Braga, Portugal		X
2007	Önal	Zeugma, Turkey		X

Figure 9
Table about the use of the term “Hourglass”

To describe a mosaic, it is necessary to have a set of rules or standards to ensure uniformity in the description. Throughout this study, with the example of the hourglass pattern, we found that the first authors who were dedicated to the description of the geometric pattern didn’t use standard conditions for their descriptions. The French school has served as a model in the implementation of a corpus of mosaics. Due to its enormous scientific production, since the nineteenth century tradition, it has also served as the standard description for the decorative motifs of mosaics. Now, the publication of the *Décors* enabled an understanding among the authors. This formed a consensus about the standard language to use and researchers can proceed to the description and study of the reciprocal influence of east and west in the roman geometric mosaics of Portugal and Turkey.

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Venationes at Iasos

Iasos'tan Av Sahneleri

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Abstract

A corridor pavement of the House of Mosaics in Iasos shows the theme of running animals, which is known in central Italy in the I-II century in the black-and-white version, and which is very common in Western Asia Minor, particularly in Caria (Halikarnassos, Iasos, Orthosia), for a wide period since the second century AD. The aim of this paper is to discuss different problems related to this kind of mosaics: the artistic point of view, the possible identification of workshops, the meaning of such a theme, above all in relation to the Iasian mosaic. In this respect, it is important that the Iasian pavement has been unearthed very recently and that the study of its archaeological context is in progress. To define the chronological range of the Iasian mosaic, the stylistic and iconographic study will be combined with the analysis of the pottery found in the layers underneath the floor and in the layers above it.

Keywords: Iasos; Mosaics; Hunt scenes; Dating; Pottery analysis

Özet

Iasos'taki Mozaikler Evi olarak isimlendirilen yapının koridorunda döşeme olarak kullanılan ve üzerinde koşan hayvanların betimlendiği kompozisyon, Orta İtalya'da İ.S. 1-2. yüzyıllarda siyah ve beyaz renkli mozaikler üzerinde, Batı Anadolu'da ise özellikle Karia'da (Halikarnassos, Iasos, Orthosia) İ.S. 2. yüzyıldan itibaren yaygın olarak kullanılmıştır. Bu makalede Iasos Mozaığı, sanatsal anlam ve atölye açısından değerlendirilecektir. Çok yakın bir zamanda açığa çıkartılan mozaığın arkeolojik kontekstiyle ilgili çalışmalar halen devam etmektedir. Iasos Mozaiklerinin kronolojik aralığını tanımlamak için, ikonografik ve stilistik çalışmalar, zeminin altındaki ve üzerindeki tabakalarda bulunan seramiklerin analizi ile birlikte yapılacaktır.

Anahtar Kelimeler: Iasos, mozaikler, av sahneleri, Tarihleme, seramik analizi

The mosaics

The House of Mosaics, which has been only partially uncovered, is a beautiful Roman *domus* of imperial age, situated on the South end of the rocky peninsula on which Iasos stands and facing the Gulf of Mandalya (Fig. 1). The entrance of the house is shifted toward west, where a long corridor leads to the heart of the dwelling (room 10). Very likely this part of the building – entrance and corridor – was added in a later period, as the bigger size of the tesserae of the pavements suggests¹. Here, on a white background, a bear, a donkey (or rather an onager) and a leopard are running after one another. The bear is squat, black, drawn as a silhouette, with a short tail, a gibbous neck, open jaws, and hexagonal white eyes with a black pupil (Fig. 2). The front legs are rampant while the hind ones stand on the frame of the mosaic panel. The colours of the onager are black and grey-blue: black are the head, the ears, the top of the back, the tail and the legs in the background, the hoof of the foreground front leg and the hock of the

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“The mosaics” (pp...) by Simonetta Angiolillo; “The Archaeological Excavation in Room 10 and the Evidence of Materials” (pp...) by Chiara Pilo.

¹ Density of tesserae / dm² is 34-41, while in the other rooms of the house is 80-112.

foreground hind leg (Fig. 3). The animal is running without touching land. The tail is upright and the ears are straight. The eyes have the same hexagonal shape as the ones of the bear. The leopard has been only partly brought to light, because of a critical state of preservation: just the light burgundy tail and legs with claws are visible (Fig. 4). A row of white tesserae follows the animals' outline, with a different layout in comparison with that of the rest of the mosaic. There are no shadows, nor ground lines, nor elements of a landscape. Very likely the original composition consisted of a series of predacious animals in pursuit of their prey: the bear after the onager, the leopard after an animal we do not yet know (Fig. 5).

This pavement is the only one with a figured subject in the House of Mosaics; all the others have geometric patterns², with a few exceptions. In the *pastas*, dolphins surround the central carpet (Fig. 6); all the four rooms opening on the *pastas* have geometric mosaic with a small figural decoration: a dolphin and a pelta stress the doorway respectively of room 3 and 4, while craters and *oinochoi*, vases for keeping wine, suggest that room 2 and 5 were *triclinia* or reception rooms.

In the House of the Propylaeum too, near to the House of Mosaics and only partially excavated by Doro Levi in the seventies, the rooms, which seemingly are the core of the building, are emphasized by means of a figural design: in room α , a central panel with black and white chessboard (D cor I 120 g) is framed by a panel with a sea horse and one with a dolphin and another sea monster. North of α , and separated from this by a long step, is room σ , through which it was possible to go from α to the other rooms of the building, on either side, at the back and upstairs. The mosaic is white with a large panel in the middle, where a dog is chasing a gazelle (Fig. 7). There is no shadow or ground line, only a bare tree suggests a setting in a wild nature. Tree and animals are executed in grey-blue and black tesserae. As for the animals in the corridor of the House of Mosaics, black are the back and the neck, the front legs in the background, the hoof of the foreground front leg of the gazelle (the hind legs of the gazelle and the other legs of the dog are missing), the tails. The bodies of the animals have a black outline,

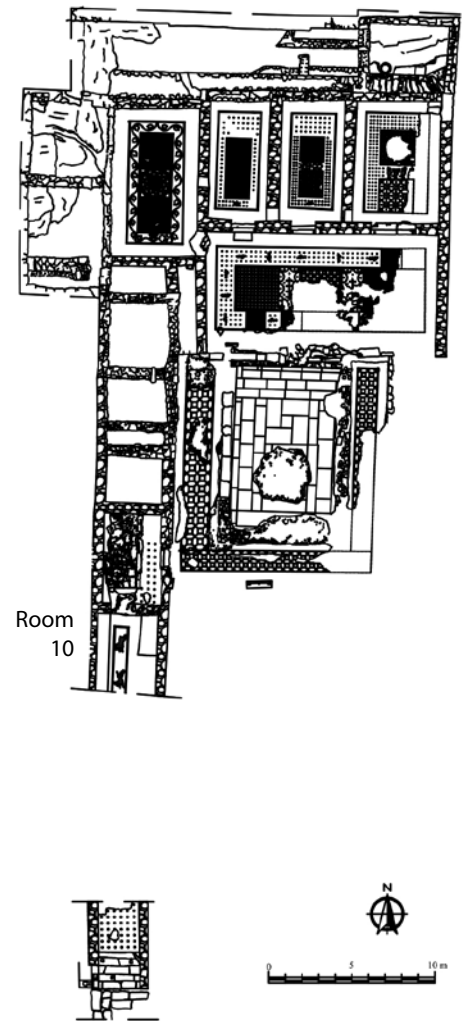


Figure 1
Iasos, the House of Mosaics. Original drawing by Franco Tomasello with supplements by Enrico Trudu.



Figure 2
Iasos, the House of Mosaics, mosaic of room 10: the bear.



Figure 3
Iasos, the House of Mosaics, mosaic of room 10: the onager.

² As to the mosaics of Iasos, see Angiolillo in print.



Figure 4
Iasos, the House of Mosaics,
mosaic of room 10: the leopard.



Figure 5
Iasos, the House of Mosaics,
mosaic of room 10; upside at right,
the area of stratigraphic investigation
in NE corner.



Figure 6
Iasos, the House of Mosaics,
the *pastas*.



Figure 7
Iasos, hunt scene on a mosaic
in the House of the Propylaeum.

the foreground ears are grey, the others are black, the foreground horn of the gazelle is black, the other is grey. Both animals have eyes of hexagonal shape as the ones of the bear in the House of Mosaics. The dog and the gazelle keep their mouth open, the dog has white teeth and a red tongue. He bears a high black and white collar. All these mosaics were possibly created in the same workshop, and it is likely that the panels with sea animals were to ascribe to the same craftsmen too (Berti 1983: 239).

All the pavements which have been brought to light at Iasos, about thirty, have geometric patterns, with the exception of the three pavements we are talking about and of an *emblema*; two out of four are decorated with a hunt scene and this is not by chance, I think. Hunt was a favourite subject, which Alexander the Great had already loaded with heroic values (Frumusa 2009), and it held its importance up to the Roman age, at least till the tetrarchic period (Cf. the

mosaic of Santa Bibiana: Salvetti 2004), even if some change in iconography and meanings occurred. In the first century A.D. mosaics (Cf. Pompei I 7. 1, Casa di *Paquius Proculus* or di *Cuspius Pansa*, *tablinum* 6: Pompei 1990: 483-552 fig. 42, Augustan Age) and paintings (Sant'Antonio Abate, loc. Casa Salese, Castellammare di Stabia, room 8: Guzzo – Tagliamonte 2013: 966, 968) with hunt scenes are known in the Vesuvian area, at Pompeii and Herculaneum, then they spread throughout Italy³, and, most of all after the 2nd century, throughout the Empire⁴.

Hunt scenes have ancient oriental and aristocratic origins, as hunting occurred in the royal Assyrian and Babylonian gardens. Later on, in the Persian Empire, they became a popular subject for funerary and honorary monuments because they glorified the deceased by showing his status and his valour (Şare 2013); in Athens chase became a favourite activity of Athenian aristocracy (Barringer 2001: 10-69). Therefore, this iconography spread all over Asia Minor and Greece since the 6th century B.C. up to the Hellenistic period. The mosaics at Pella (Petsas 1965) and the painting on the so called "Philip's Tomb" at Vergina (Andronicos 1984: 106-119) show the popularity of hunt scenes by Macedonian monarchy (Aymard 1951: especially 43-57). The historical and political events of the 2nd century B.C. brought to Rome Greek artists and intellectuals, Greek culture, ideas and patterns, and brought the senatorial rank into contact with the great chases of Alexander and his successors (Aymard 1951: 54-57). In the meantime, hunt and hunt scenes lost their symbolic aristocratic connotations and began to signify Roman values: the symbolic date of this semantic change is 186 B.C., when Fulvius Nobilior arranged luxurious games, with athletic contests and a *venatio* with lions and panthers, in order to celebrate his victory over the Etolians (Liv. XXXIX 22, 2). Even if other historians refer to older performances of exotic animals (Plaut. *Persa*, 198-199; Plaut. *Poen.*, 1011-1012; Plin. *nat.* VIII 16.), Fulvius Nobilior gave the first significant example of the important role which *venationes* will play in Rome since now on.

They became an essential moment of the amphitheater contests, so that their meaning was completed by that of the other spectacles, capital punishments and gladiatorial combats. *Venationes*, the first game to be staged in the morning, represented the victory of the culture over the nature, of rationality over irrationality, of the organized society over the primitive society. The following spectacles were complementary to each other: by means of capital punishments, Rome openly got rid of those people who were unable to integrate in the Roman society, and so became really enemies of it. With gladiatorial combats Rome acknowledged the virtue of gladiators, who, although they were mostly war prisoners, convicted criminals, or rebel slaves, practiced the typical Roman values: severe discipline, obedience, bravery even if they should lose their life; so that they were admired by senatorial aristocracy and considered like a model by Stoic philosophers⁵. The Roman state, by staging this kind of spectacle and fight, displayed its own skill to integrate and reform even the most dangerous

³ Sant'Angelo in Vado, 1st century A.D. (De Marinis – Quiri 2006: Fig. 8); Saltara, 2nd century (Blake 1936: 155 f., pl. 35, 4); Castel Porziano, 2nd century (Pagliardi 2012); Ostia: Becatti 1961: nos. 18, 28, 62, 109, 268, 408, 2nd century; nos. 76, 359, first half of the 3rd century.

⁴ Orbe (von Gonzenbach 1961: no. 95 Orbe V, 184-194, pls. 60, 64-65, A.D. 220-230), Merida (Alvarez Martinez 1994: Fig. 1, second half of the 2nd – beginning of the 3rd century; Blanco Freijeiro 1978: 52, no. 65, pl. 107, 4th century); Conimbriga, Casa dos Repuxos (Oliveira 2005: 21, last quarter of the 2nd – first quarter of the 3rd century).

⁵ Let us remember the admiring words about gladiators and their courage written by Cic. *Tusc.* 2, 41 and Sen. *epist.* 30, 8; *const.* 16, 2; about symbolic values of gladiatorial games in Rome see Clavel-Lévêque 1984: 63-77.

people, and highlighted that the greatness of the empire was based on culture, value and discipline (Cf. Flaig 2007). This idea was even more stressed by the performance of mythological pantomimes and by the way the capital punishments were executed, performed as if they were mythological pantomimes, like Orpheus charming the animals or the death of Prometheus, as we read in the verses of the poet Martial (Martial. *de spect.* 7: Prometheus, 21: Orpheus). We find the same message, more or less expressly, on many monuments of Greece and Asia Minor. For instance, in the mosaics of Orpheus and of the judgement of Paris at Cos (De Matteis 2004: 33-53 no. 1 pls. II-XIII B 201-202 A.D.; 145-147 no. 70 pls. LXXXV2-LXXXVI), the importance of *paideia* is stressed, in the former, by matching Orpheus charming the animals by the music of a lyre with *munera gladiatoria*, in the latter, by representing Apollo and the Muses, poets and philosophers, and *munera gladiatoria* and *venationes* (De Matteis 2004: 49)⁶. On a mosaic at Orthosia some mythological subjects, among which Herakles struggling against the Stynphalid birds, are framed by running animals and gladiatorial combats (Debord – Varinlioğlu 2010: 241-245).

Mainly between the second half of the 2nd and the 3rd century A.D., we find a widespread public favour for hunt scenes in Asia Minor and Eastern Mediterranean Greece: they are a favourite subject for mosaics in private houses⁷ and a recurring theme in the architectural sculpture of public buildings at least until the 6th-7th century⁸, even in a cryptic way (Cf. Ritti – Yılmaz 1998: 491-494, no. 11; 506-511, no. 16). Beside figurative evidences, many literary and epigraphic monuments testify for the popularity of *munera* and *venationes* in Eastern Greece, at least since Augustan age⁹: imperial cult priests offered *munera*; *venationes* and *munera gladiatoria* were scheduled in the traditional Greek games, for instance at Ilion and Magnesia on Meander (Ville 1981: 214f). The great number of hunt scenes in Asia Minor and specially in Caria and nearby very likely can be connected with the ancient local tradition of the royal hunting in the Assyrian and Babylonian gardens.

In public buildings we can easily recognize the strong will of political authorities to assert the Roman ideal of *civis*: an ideal which associates culture with courage, strength, discipline. In private houses it is the *dominus* who, by choosing the decorative programme of the *domus*, purposes to show his own belonging to the culture of the ruling class, either by right of birth, as a Roman or Italic, or by his own choice. In Rome Q. Ortestius staged a performance of Orpheus charming the animals with the music of his lyre (Varro rust. III, 13), while the *dominus* of the House of Dionysos at Paphos and that of the House of Mosaics at Iasos expressed their choice of their own way of life by means of mosaics. At Iasos this message is made clear not only by the subject of the mosaic decoration of rooms

⁶ She recognizes five standing male figures with lance and whip as *venatores*, even if she does not exclude the possibility of a depiction of a *pompa gladiatoria*.

⁷ Occurrences are at Cos (De Matteis 2004: nos. 1, 27, 29, 30, 32, 33, 34, 37, 38, 41, 49, 51, 61, 72, 82), Halikarnassos (Scheibelreiter 2011: no. 49 and Poulsen 2008: 101-110, tomb n. 13 in the necropolis outside the Myndos Gate), Didyma (Scheibelreiter 2011: no. 16), Miletos (Scheibelreiter 2011: nos. 91-92), Ephesos (Scheibelreiter 2011: nos. 24, 30), Orthosia (Scheibelreiter 2011: no. 100), Pergamon (Scheibelreiter 2011: no. 103), Sardis (Scheibelreiter 2011: no. 129). And then, still in the Eastern Mediterranean, a pavement in Crete (Markoulaki 1994: Fig. 4) and two at Paphos (House of Dionysos: Kondoleon 1995: especially 271 – 314; House of the Four Seasons: Michaelides 1999: 85-87, pls. XIX-XX). On the values which animal combats underscore see also Parrish 1987.

⁸ See the 5th century mosaic of the Late Roman Villa in Halikarnassos (Scheibelreiter 2011: no. 49) and the 6th-7th century Birds Mosaic in Cesarea Maritima (Porath – Gorin-Rosen – Neuger 2005/2006).

⁹ In Mylasa, in the Augustan Age, the priest C. Iulius Hybreas is honoured by eighteen *bestiarii* who possibly took part in *venationes* he had offered to the town (Ville 1981: 207). On the East Greece evidence, see Robert 1940, Ville 1981: especially 200-215.

situated in a spot of great visibility (the access passage in the House of Mosaics, the central room in the House of the Propylaeum), but also by the artistic language used here and in every pavement of the *domus*. The distinctive feature of these pavements is a strong resemblance to Italic mosaics (Angiolillo 2013: 129f), exactly as K. Dunbabin and V. Scheibelreiter noticed in the other mosaics of western Asia Minor (Dunbabin 1999: 224f, Scheibelreiter 2005); noteworthy is the fondness for black-and-white mosaics and for a layout with one or more panels in the middle of a white mosaic surrounded with a black frame and a wide white margin, and the custom of marking different parts of pavements with either slanting or perpendicular rows of tesserae. As far as *venationes* are concerned, meaningful is the way they are represented, in a concise, basic manner without anatomic and landscape details – save for a stylized tree in the House of the Propylaeum –; a manner very near to that of the mosaic of the atrium of the House of Cuspius Pansa at Pompeii and, on the contrary, far from that of the other mosaics of the Greek-Asiatic area, in spite of consonances which concern iconography rather than style. From this point of view, on the contrary, we can possibly see some analogies with mosaics of Orthosia (Scheibelreiter 2011: figs. 443, 455-457) – in the way figures are drawn, and in the lack of concern for whatever setting – and Miletos – where the eyes of sea animals are very similar to those of the bear, the dog and the gazelle of Iasos (Scheibelreiter 2011: no. 87 fig. 395; no. 92 fig. 418) –, but even with the late Mosaïque du Cerf in Apameia (Balty 1997: 103 fig. 24).

A sign of the popularity which *venationes* enjoyed, in my opinion, is the circulation of their iconographies throughout the Empire and their persistency during many centuries. Seemingly, the author of the dog pursuing a gazelle in the House of the Propylaeum followed the same pattern as that of a black-and-white mosaic in the museum of Ancona (Blake 1936: 155f. pl. 35.4), which M.E. Blake dated to the 2nd century A. D., while a 6th-7th century bear chasing a horse in a house of Cesarea Maritima (Porath – Gorin Rosen – Neguer 2005/2006: 180 fig. 8a) looks like the one of the House of Mosaics, in spite of the obvious difference due to the chronological gap. And this is one more evidence of comings and goings around the Mediterranean sea of copy books used by mosaic workers, just as sculptors made use of moulds (Angiolillo 2011: 584-588).

The mosaics of Orthosia and Miletos have been dated to the period between the end of 2nd and the middle of 3rd century (Cf. Scheibelreiter 2011: 327-330, no. 100, Orthosia; 308-311, nos. 87, and 318-320, no. 92, Miletos); for that of the House of Mosaics at Iasos most likely we have a *terminus post quem* to the middle of 3rd century A.D.

Simonetta ANGIOLILLO

The Archaeological Excavation in Room 10 and the Evidence of Materials

The room 10 decorated with the hunt scene mosaic has been discovered and partially excavated in 1970 by the Italian Archaeological School of Athens under the direction of Doro Levi (Levi 1972: 522-525). Afterwards, in 2003, the area was investigated by the University of Cagliari to define the connection between the entrance of the building and the rooms located immediately northern and to clarify the function of these spaces (Angiolillo et al. 2004: 13-15)¹⁰. The research unearthed almost wholly the pavement and the borders of the room which appeared to have been an entrance corridor leading from the threshold of the house to the rooms located on the west side of the main court.

In 2003 a stratigraphic investigation was conducted in the NE corner of the corridor, in a small portion of the floor intentionally not covered by the mosaic, in order to explore the layers underneath the mosaic level. The first *stratum* that was excavated (SU 114) was the fill of a small pit (Tab. 1). In addition to few sherds – mostly black gloss, eastern sigillata, amphoras and common ware –, it has yielded a pretty well-preserved lamp (Fig. 8). The mold made unglazed lamp round in shape, with short rounded nozzle, double-grooved pierced handle and plain shoulder decorated with a little transverse band on each side (the broken discus should be plain) belongs to the Corinthian type (Dressel 25, Loeschcke VIII, Bronner XXVIII) produced in Corinth from the end of the 1st century to the 3rd century A.D. and widely exported in the Mediterranean area where the shape was also locally imitated (Loeschcke 1919: 49-53 tav. 1; Bruneau 1971; Bruneau 1977). The Iasian exemplar dates to the first half of the 3rd century A.D. (Floris 2008: 53 fig. 3. Cfr. e.g. Perlzweig 1961: 95 n. 284, early 3rd century A.D.).



Figure 8
Corinthian type lamp
(VM 114.1).

An amphora pointed handle from the same context could be referred to an Aegean production of the imperial period. The fragmentary state makes it difficult to distinguish the type, but the handle shape is characteristic of transport containers produced in eastern Mediterranean area between the 1st and the 3rd century A.D. (Cfr. Bertoldi 2012: 130, Cretoise 4; 131, Knossos 19; 133, Camulodunum 184).

The investigation in the NE corner of the corridor reached a thick deposit of stone slags and fragmentary materials which was part of the filling of the terrace platform to support the Southern part of the house (SU 115 and 116). Even if it was possible to dig only the portion in correspondence of the pit in the corner, the deposit was also under the pavement with the hunt mosaic, so the data from these layers give an important contribution to define the chronology of this wing of the house.

Apart from a copious number of fragments of a terracotta roof of Corinthian type (pan tiles with raised edge and pitched cover tiles) (Cfr. Hasaki 1999)¹¹, the material assemblage consists of a great amount of pottery fragments, most of all amphora sherds (Tab. 2).

The largest number of amphora fragments belongs to Hellenistic Cos amphoras (2nd-1st century B.C.) and possibly to sub-Cos amphoras (1st century B.C. – 2nd century A.D.), a typology of transport containers for wine originally

¹⁰ The field research was conducted by Marco Giومان, Maria Adele Ibba and Alfonso Stiglitz under the direction of Simonetta Angiolillo. Maria Adele Ibba was in charge of the finds lab, making an important contribution to the study of the material found in the House of Mosaics.

¹¹ Hellenistic or early Roman.



Figure 9
Amphora rim fragments
from SU 116.



Figure 10
Amphora handle
fragments from SU 116.

produced in Cos (Papuci Wladyka 1997) and largely exported and imitated all over the Mediterranean area. This amphora type is very common in Iasos and many fragments were found also in other parts of the House of Mosaics (Stiglitz 2004). From room 10 come many small rolled rims (Fig. 9) and angular bifid handles (Fig. 10), characteristic features of the Cos amphora type. Unfortunately they are all in fragmentary state and no complete profile has been reconstructed, so at the moment it is impossible to suggest a more specific typological and chronological definition for the exemplars found in this part of the house. The typical impasto is orange-red with a small quantity of mica and other additives.

A considerable number of common ware has been found in the filling of the terrace under the mosaic, but most of them are not diagnostic. The most characteristic shapes of cooking ware are the chytra (Fig. 11), a double handle jar with outturned rim, and the 'Ionian' lopas, a shallow cooking vessel with carinated body, offset rim and loop handle (Fig. 12). These vessels are common in late Hellenistic period. The Ionian lopades appear also in the quarter to the south of the theatre in Iasos, in contexts dating to the begin of the 2nd century B.C. (Gasparetti 2003: p.152 pl. XCV nn. 49-50).

Despite the fragmentary state, the fine tableware provides important elements to define the chronological range of the context. With the exception of few residual

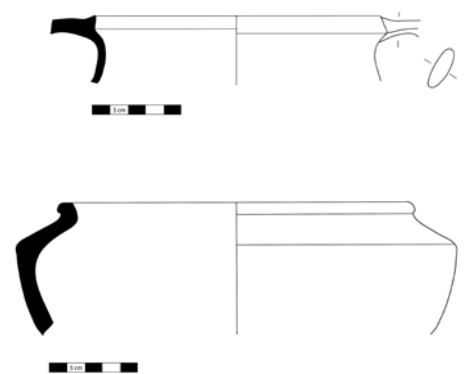


Figure 11
Chytra (VM 116.1031).

Figure 12
'Ionian' lopas fragment,
handles missing (VM 116.1023).

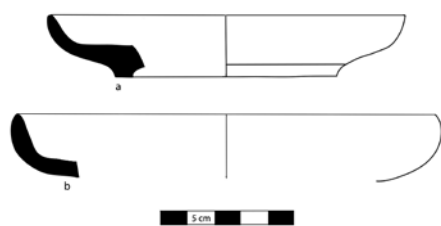


Figure 13
Eastern Sigillata A
(a. VM 116.1028; b. VM 115.1010).

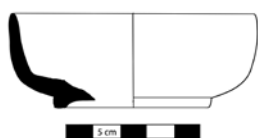


Figure 14
Eastern Sigillata A plate
(VM 116.1028).

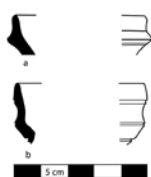


Figure 15
Eastern Sigillata rims
(a. VM 116.1014; b. VM 116.1016).

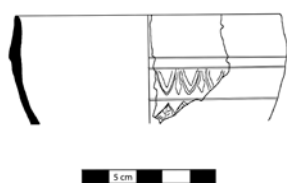


Figure 16
Hellenistic relief bowl
(VM 116.1013).



Figure 17
'Knidian' bowl (VM 116.1010).

sherds, the most of the fine ware vessels seems to refer to a chronological range between the late Hellenistic period and the Augustan age. Two sherds belong to white ground lagynoi of the Hadra type decorated with red-brown bands dating to 2nd – 1st century B.C. (Dereboylu 2001: 22-25). Among the fragments of Eastern Sigillata A, two exemplars are recognizable as Hayes form 4 plates with incurved rim attested from the late 2nd century B.C. to the early Augustan period (Hayes 1985: 15-16 pl. I 10-12) (Fig. 13) and one as a Hayes form 13 plate found in archeological contexts between the second half of 1st century B.C. and early 1st century A.D. (Hayes 1985: 20 pl. II 11) (Fig. 14). A rim of a Hayes form 46 cup (Hayes 1985: 34 pl. VI 14) (Fig. 15a) and another rim of a Hayes form 33 dish (Hayes 1985: 29 pl. V 3-4) (Fig. 15b) could date to the first half of the 1st century A.D. The “gray ware”, the late production of black gloss pottery characterized by gray impasto and gray gloss usually bad in quality, date at 50 B.C. – A.D. 50, even if the poor preservation makes difficult to reconstruct the original shape of the vessels.

Six very small fragments of lamps could be referred to the Ephesian type produced in different sites in Asia Minor from early in the second century to the middle of the first century B.C. (Broneer 1930: 66-70; Howland 1958: 166-169). Comparanda come also from the votive deposits found in the agora of Iasos (Michelucci 2013: 86). A fragmentary crescent-shaped nozzle in grey ware has been recognized as part of a Knidian lamp. The shape is typical in late Hellenistic – early Imperial time (Howland 1958: 126-127 no. 521-522 pl. 9-12; Bailey 1988: 329-327; Kögler 2005: 56 fig. 7 no. 39).

Well-attested are the Hellenistic relief bowls, the so called “Megarian”, and the colour coated pottery, usually known as “Knidian”. The “Megarian” bowls (Fig. 16), characterized by an hemispherical body and relief moldmade decoration, appear in Athens in late 3rd century B.C. and are widespread all over the Mediterranean area until the begin of the 1st century B.C. Except for one sherd possibly to referred to the Attic type with overlapped rim, the exemplars from the filling of the terrace in room 10 belong to the so called Delian type with vertical rim, which production has been located along the South-West coast of Asia Minor (Rotroff 1982. For relief bowls in Iasos: Pierobon 1985; Pierobon Benoit 1997). The fragments from the room 10 are decorated with floral patterns and covered with a black-grey to dark red slip.

The most common shape of colour coated pottery is the carinated cup with π-shape handles (Fig. 17). The fragments from room 10 present on the interior surface a beige to grey impasto and grey to brown slip; the external surface is partially covered by slip in the upper part of the body. Produced in Knidian workshops from the middle of 2nd century B.C., the form has been imported and locally imitated in the Eastern Mediterranean region until the end of 1st century B.C. – first quarter of 1st century A.D. (Meriç 2002: 22-27; Kassab Tezgör 2003: 38. For comparanda from Iasos: Gasperetti 2003: 147 pl. XCI n. 22-23; Michelucci 2013: 88 fig. 8).

The stratigraphic sequence over the pavement level has been almost completely lost during the previous researchers, except for a narrow strip of ground – the so called “Testimone Levi” – that was dug by the team of the University of Cagliari. In the “Testimone Levi” the superficial layers seemed to be connected with the investigations in 1970, but the lower ones were related to the abandonment and post-abandonment of the building. Few not diagnostic finds without complete profile has been preserved: some wheel ridged wall fragments in common ware are typical of Imperial time or later productions.

In conclusion, the Corinthian lamp found in the upper layer (SU 114) of the NE corner offers a *terminus post quem* to the middle of 3rd century A.D. for the mosaic in room 10, confirming the chronology based on stylistic and iconographic analysis. We have to specify that the stratigraphic relation between the floor and the fill was partially compromise by the previous investigations and it is not possible to exclude the possibility that the layer has been altered by the abandonment *spolium* of some structures originally located in that corner. Nevertheless, considering the depth of the SU 114 and the morphology of the area excavated, it is likely that the mosaic with the hunt scene covered the SU 114.

With the exception of few residual fragments, the most of the materials found in the filling of the terrace (SU 115 and 116) is datable between the late Hellenistic period and the begin of the Imperial era. The same situation has been revealed in the places of the House of Mosaics where was possible to investigate the deeper layers under the frequentation levels, i.e., rooms 5, 6 and 11 in the western wing of the building. The dating of the pottery sets the building of the terrace later the end of 1st century B.C., likely in the first half of 1st century A.D. It is not possible at the moment to date the complete abandonment of the house.

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Table 1

MATERIALS – FILL OF PIT IN NE CORNER (SU 114)							
CLASS	whole object	rims	handles	bases	walls	TOTAL	OBSERVATIONS
Black gloss				1	1	2	
Eastern sigillata					5	5	
Lamps	1	1			1	3	
Thin Walls			2		9	11	
Amphoras			2		35	37	
Common Ware		10	3	1	105	124	
Cooking Ware		4		1			
Tiles						15	frg.
Marble						1	slab
DIAGNOSTIC MATERIALS (SU 114)							
CLASS	PRODUCTION	FORM	TYPE	N.	CHRONOLOGY	FIG.	
Lamps	Attic (?)	lamp	Corinthian Loeschke VIII, Bronner XXVIII	1	200-250 A.D.	fig. 8	
Amphoras	Aegean	amphora	not id.	1	1st – 3rd cent. A.D.		

Table 2

MATERIALS FROM UNDER FLOOR CAVITY (SU 115, 116)							
CLASS	Whole object	rims	handles	bases	walls	total	OBSERVATIONS
Attic black gloss		1				1	
Black gloss		3		3	7	13	
Black gloss "grey ware"		1	1	1	1	4	
Eastern sigillata		23		16	20	59	A
"Megarian" ware		5	1	1	36	43	
Colour coated ware		54	17	20	88	179	"Knidian"
Lamps		3	2		3	8	2 frg. discuss; 2 nozzles
Unguentaria		2	1		3	6	
Thin Walls		8	1	3	14	26	
Amphoras		33	102	7	3097	3239	
Common Ware		33	34	35	627	3239	
Cooking Ware		24	5	3			
Large Storage Containers		2		1	2	5	
Tiles						455	frg: pan tiles and pitcher cover tiles
Tubuli						2	
Glass					6	6	
Miniaturistic vessels						1	
Loom Weights						1	frg.
Tools	1					1	terracotta slicker (?)
Terracotta statuettes						1	frg. (arm)
DIAGNOSTIC MATERIALS – UNDER FLOOR CAVITY (SU 115, 116)							
CLASS	PRODUCTION	FORM	TYPE	N.	CHRONOLOGY	FIG.	
Black gloss		non id.	non id.	6	4th-3rd cent. B.C.		
Black gloss "Grey ware"		non id.	non id.	4	50 B.C. – 50 A.D.		
Eastern sigillata	A	plate	Hayes form 4	2	Late 2nd cent. B.C. – Augustan period	fig. 13	
Eastern sigillata	A	plate	Hayes form 4	2	50 B.C. – early 1st cent. A.D.	fig. 14	
Eastern sigillata	A	plate	Hayes form 33	1	1-30/50 B.C.	fig. 15a	
Eastern sigillata	A	cup	Hayes form 45/47	1	1-50 B.C.	fig. 15b	
Hadra vases	Eastern	lagynos		2	2nd – 1st cent. B.C.		
"Megarian" ware	Eastern	bowl	Attic type	1	200-50 BC		
"Megarian" ware	Eastern	bowl	Delian type	3	200-50 BC	fig. 16	
Colour coated ware	Eastern	bowl	so called Knidian	18	late 2nd cent. B.C. – early 1 cent. A.D.	fig. 17	
Colour coated ware	Eastern	plate	so called Knidian	10	200-50 B.C.		
Lamps	Eastern	lamp	Ephesos type	6	200-50 BC		
	Eastern	lamp	Knidian	1			
Amphoras	Koan/Eastern Mediterranean	amphora	Cos type		2nd cent. B.C. – 1st cent. A.D.	figg. 9-10	
	South (?) Aegean	amphora	'Mushroom rim' type	1	4th cent. B.C.		
		amphora	Cherediknov	1	4th cent. BC		
Cooking Ware	local (?)	lopas	'Ionian' type	4	late Hellenistic	fig. 12	
	local (?)	kytra		11	late Hellenistic	fig. 11	
Glass (blown)		-	-	1	post 50 B.C.		

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East Meets West: The Perspective in Roman Mosaics

Doğu Batı ile Buluşuyor: Roma Mozaiklerindeki Perspektif

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Abstract

The introduction of “perspective” or “third dimension” in the realization of Roman mosaic floors was, from the beginning, subject to a different interpretation in different regions of the Roman Empire.

As part of the RoGeMoPorTur project (East meets West. Investigating the reciprocal influence of east and west in the roman geometric mosaics of Portugal and Turkey. A comparative study), which focuses on the process of designing and building geometric mosaics from its inception to the final product allowing the identification of discrete stylistic influences between the eastern and western shores of the Mediterranean, the rendering of “perspective” plays an important role.

With a few chosen examples the eastern stylistic influences can be clearly identified in some mosaics found in the current territory of Portugal and their connection with the socio-cultural level of the commissioning owner.

Keywords: *Perspective, painting, mosaics, east and west*

Özet

Başlangıcından itibaren “Perspektif” veya “üçüncü boyutun” Roma mozaik zeminlerinde uygulanması, Roma İmparatorluğunun farklı bölgelerinde farklı yorumlamalara tabi olmuştur. Akdeniz’in doğu ve batı kıyıları arasındaki farklı stil etkilerinin tanımlanmasına izin veren ve başlangıcından nihai ürüne kadar olan süreçte geometrik mozaiklerin tasarlanması ve yapılmasına odaklanan RoGeMoPorTur projesi kapsamında (Doğu Batıyla Buluşuyor; Doğunun ve Batının Portekiz ve Türkiye’ye ait Roma geometrik mozaikleri üzerine karşılıklı etkisinin araştırılması. Karşılaştırmalı bir çalışma), “perspektifin” ifade edilmesi önemli bir rol oynar.

Seçilmiş olan birkaç örnek yardımıyla doğunun stil etkileri ile sosyokültürel seviye ile bağlantı, Portekiz’in şu andaki kara sınırları içinde bulunan bazı mozaiklerde net bir şekilde tespit edilebilir.

Anahtar Kelimeler: *Perspektif, boyama, mozaikler, doğu ve batı*

In the frame of the international project RoGeMoPorTur (East meets West. Investigating the reciprocal influence of east and west in the Roman Geometric Mosaics of Portugal and Turkey. A comparative study), the question of the introduction of the third dimension or perspective in the design and manufacture of mosaic floors has been present since the beginning of the work¹.

When analyzing the aspect “perspective” or “representation of the third dimension” in the field of the art history of the antiquity we refer, in most cases, to painting, as we found it specially in Pompeii, or as it has come to us, for example, through mosaic floors commonly accepted as “copying” or “rendering” famous Hellenistic painting².

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¹ Being the coordinator of the project, I have the great opportunity of working with a most expert team both from Portugal as from Turkey, this led by Professor Mustafa Şahin.

² This is the case, for example, of the mosaic of Alexander from the Casa del Fauno, in Pompeii, which copies a famous Hellenistic painting, signed either by Philoxenus or by Aristeides of Thebes.

We know, however, that perspective was created long before. In Athens black figure vases from the late 7th (as, for example, by the *Nessos painter* or by the *Gorgo painter*) as well in the red figure vases from the late 6th century, 1st quarter of the 5th century BC, we met already what could be considered as an attempt to introduce the perspective in the representation, as the cup of the Epidromos painter (Boardmann 1975: 125 Fig. 187) or the Kalpis of the Tyszkiewicz painter (Boardmann 1975: 147 Fig. 114). Although they cannot be regarded as belonging to the group of the most representative painters of that time (such as Andokides, Euthymides and first of all Kleophrades) they are considered as being the first vase painters to try to give up the representation of faces in profile, introducing the frontal view in his compositions, a fundamental element for the introduction of perspective in a composition.

It is with the introduction of the representation of divine scenes on vase painting that the perspective finds its way and allows the introduction of the “third dimension” into the decoration. The definition of foreground and background in the compositions of this time is obtained by placing the figures in levels one before another, and by the introduction of movement in the upper and lower body, creating an optical illusion of depth in the linearity. With these representations a new assertion of space and surface takes place. A new assertion which is not limited to vase painting but also makes his entrance in pebble mosaics, as we can see in the lion hunt, in Pella (Dunbabin 1999: 12 Fig. 9, late 4th B.C.). From this moment on the rendering of perspective becomes crucial for a realistic representation of scenes, mainly linked to Greek mythology, both in painting and in the mosaic art³.

To develop here a detailed analysis of the different stages of introduction of perspective in Greek and Roman mosaics would certainly be of great interest but would go beyond the objectives of this intervention. However, we can say that the analysis of its evolution allows us to affirm that it is precisely the classical and pre classical Greece who laid the foundations of the use of spatial perspective as part of the decoration of a surface, starting a development process that would certainly reach its peak in the Hellenistic period, first of all in the mosaic pavements of Pergamon (Plin.nat., XXXV, 36, 184, to Sosos von Pergamon).

In order to identify the different geographical influences in the mosaic floors in the frame of the RoGeMoPorTur project, we were led to define the different ways of representing perspective and classify them following this definition.

I. The “in depth perspective” (mostly on figuratively mosaics)

If we consider the definition of perspective articulated by Erwin Panofsky (Panofsky 1927), a composition can only be considered to be an illusionistic “picture” or an “image” when not only the objects taken individually are presented in “reduced form”, but also the whole composition becomes simultaneously a “window” through which we think to be looking into the represented space. In doing so, the decorated surface is no longer perceived as such: it is just the material basis needed for the building of an illusionistic composition. The

³ According to Plinius the Old we know that the rendering of perspective was not unknown between the painters of the 5th century B.C., as he comments in his *Naturalis historia* when describing the contest between both well known painters Parrhasius and Zeuxis: “*Descendisse Parrhasius in certamen cum Zeuxide traditur et, cum ille de-tulisset uvas pictas tanto successu, ut in scaenam aves advolarent, ipse de-tulisse linteum pictum ita veritate repraesentata, ut Zeuxis avium iudicio tumens flagitaret tandem re-moto linteo ostendi picturam atque intellecto errore concederet palmam ingenio pudore, quoniam ipse aves fefellisset, Parrhasius autem se artificem*” (Plin.nat., XXXV, 36, 55).



Figure 1
Pasiphaë-Daidalos.
Zeugma, Poseidon villa.
(© Shot by SERTAC Bil. Egt. İlet.
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observer is placed so to say at “the proscenium arch” where he is suggested a tridimensional vision to the outside of the room where he stays.

The in-depth perspective dominates the figured compositions of mosaics on the east Mediterranean, where Greek influence remained long after the final conquest of the Greek world by the Roman armies in 30 BC (Fig. 1).

It is in Turkey where we find the greatest number of ornamental mosaic floors whose discourse is based on this concept of perspective. One obvious result, if we consider that it is precisely in the northern region of the Roman province of Syria - now Turkey - where the Hellenistic influence was maintained for a longer period, relegating the italic influence to a negligible level. They are, mostly, representations of mythological scenes, conceived as paintings, where the characters are realistically reproduced and placed in the proper way to the environment of the action. The picture thus achieved, is, in most cases, inserted in a geometric (Dunbabin 1999: Fig. 165), floral (Dunbabin 1999: Fig. 166) or architectural (Dunbabin 1999: Fig. 167) frame, always following the composition principle of a “window-on-the-floor”.

In today’s Portuguese territory we have not till now found any pavement whose decorative scheme could be surely identified as belonging to this perspective scheme. Nevertheless, and in our view, the mosaic of Aeneas found some years ago in Alter do Chão⁴ (Fig. 2) can probably be included in this group. However, a more specific analysis of the perspective scheme in this mosaic will be first possible after the publication of the villa.

⁴ *Civitas of Abeltherium, Conventus Emeritensis, Lusitania, Hispania.*

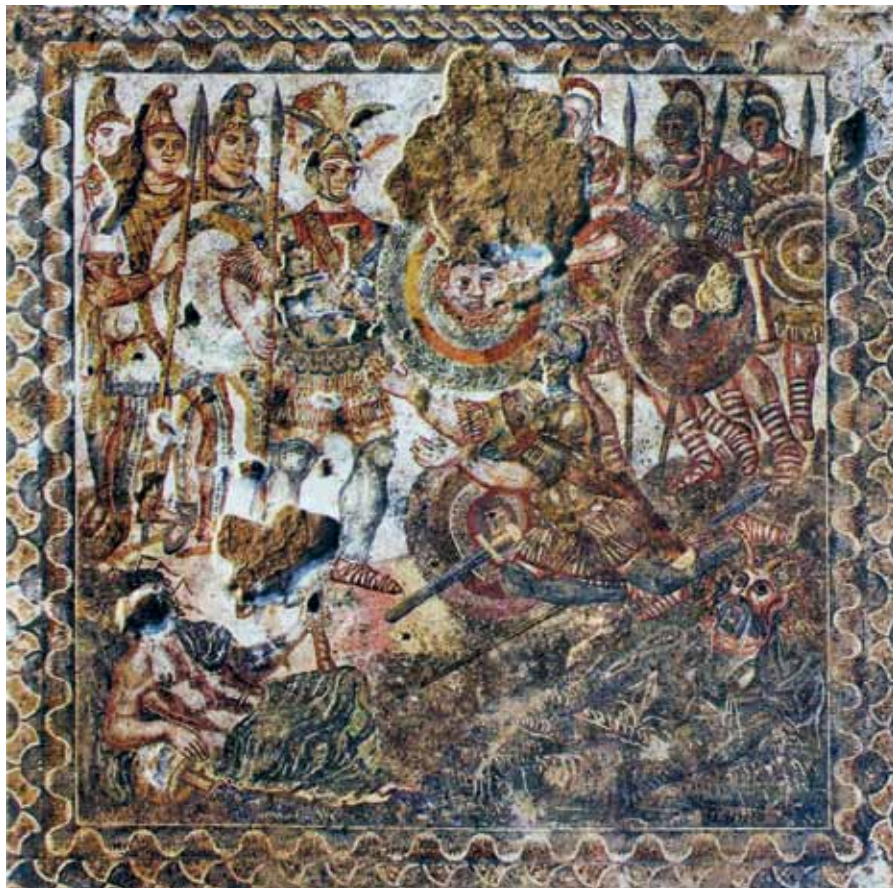


Figure 2
Alter do Chão.
(© Câmara Municipal
de Alter do Chão)



Figure 3
La Olmeda.
(© Palenciaturismo.es)

The second example of a composition in perspective belonging to this group was also found in the Lusitania, in the Roman villa of La Olmeda⁵ (Fig. 3). Albeit with a later chronology than the mosaics of Antioch and Zeugma (this pavement has been dated at the end of the 4th century AD), the structural syntax of the composition fulfills all the requirements foreseen in Panofsky's definition of perspective.

II. The “volumetric perspective” (mostly on geometric mosaics)

Applied almost exclusively on geometric patterns, this representation is based on a differentiated concept of the role of the surface to be decorated. While in the in-depth perspective the surface is in the foreground, being a starting point for an optical illusion of depth, **when representing a volumetric perspective** the surface is considered as the basis over which the composition is constructed. From there, the craftsman or artist works forward, using forms ordered in accordance with pre fixed geometric schemes, thus introducing an optical illusion of volume directed to the observer.

The repetitive use of elementary geometric shapes, combined together according to a pre - defined scheme for the preparation of compositions with a “volumetric perspective”, required almost automatically its use as an all over pattern. Even if they still obey the “classic” composition scheme of concentric bands of motives, some mosaics from *Pergamon (Mysia)*, in the modern territory of Turkey, dated from the 2nd and 1st century B.C, shows already the introduction of the volumetric perspective also as an all-over pattern (Scheibelreiter 2007: 166 Fig. 4).

An example for how the use of a simple geometric shape in different colours can bring movement and perspective to a mosaic pavement is the “consoles” pattern.



Figure 4
Roman bath. Zeugma.
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Starting with a system of simple grids placed diagonally and ortogonally, and using a single geometric pattern - in this case a parallelogram - the mosaist can construct a series of decorative compositions as all over patterns either using only two colors - black and white – or different colours (Fig. 4). In both cases it is possible to introduce a volumetric perspective in the composition, a perspective often enhanced by the use of other patterns in order to fill the spaces created by the geometric structure chosen. Another motive very early used for the rendering of the volumetric perspective was the meander. As a decorative pattern already used in the Greek black figure vases from the 6th century BC, the meander remained present for many centuries in the decoration of mosaic floors, following the artistic evolution and adapting to regional and artistic specificities of different times.

One of the earliest examples of volumetric perspective is the meander from Mosaic V from the Palace on the Acropolis of Pergamon, today in the Pergamon Museum in Berlin (Fig. 5). This mosaic shows the artist's signature of Hephaestion and is dated on the 2nd century BC. Linear in its original design, the meander gains in body and volume through the use of light and shadows, the light and dark tones that define the movement of the meander, leaving a glimpse here and there on the dark base on which it was built and thereby achieving a perfect optical illusion of the third dimension.

As we have stated above, the Greek artistic tradition remained dominant in this region of the Roman Empire for several centuries. During this time, the mosaic floors went on being conceived and built using three-dimensional effects and

⁵ Pedrosa de la Vega (Palencia).



Figure 5
Pergamon.
(© Duran-Kremer)

Figure 6
Return of Dionysos.
Zeugma, Poseidon *villa*.
(© Shot by SERTAC Bil. Egt. Ilet.
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showing a rich polychromy - even when using patterns common to the west Mediterranean (for example, the stars of diamonds, used as an all - over pattern). This is the case of the mosaic of Pasiphae – Daidalos (Fig. 1) or the Return of Dionysos from India (Fig. 6), from the same villa. Also here the volumetric perspective is underlined by the inserting of the same pattern (the diamond) on the face of the parallelepiped, by the use of different patterns for the upper face, for the small squares and for the squares between the eight-pointed stars and the lateral rectangles. This volumetric perspective is even underlined by the representation of consoles in a volumetric perspective on the lateral rectangles.

The analysis of the evolution of the concept of perspective allows us to conclude that, for centuries, the different approaches to perspective have been kept alive and been used at the same time. The mosaic in the *triclinium* of the *villa of Poseidon* (end of the 2nd CE) illustrates perfectly this phenomenon (Fig. 7). On the same floor we find three different interpretations of perspective:

- The representation of Pasiphae and Daidalos was designed and implemented as a perspective in depth, bringing together all the stylistic elements needed for this optical illusion (Fig. 1);
- The representation of the return of Dionysos from India was conceived and developed in a full descriptive linear style (Fig. 6). It almost could have been inspired by a painting of a Greek vase from classical times: the figures move in a vacuum, as if modeled on a uniform basis, using overlapping levels as a single element of dialogue among them;
- Both compositions are integrated into a geometric surface decoration built in the emphasis of volumetric perspective (Fig. 7).

Turning now to the analysis of the mosaics in the actual territory of Portugal we find a very different artistic landscape. In fact, and although the geometric patterns are, for the most part, the same as found in the floors of Antioch and Zeugma, there is a strong influence of the “two toned principle” in the decorative syntax. The different interpretation of the same motive used as an all-over decoration in “in depth”, volumetric or linear perspective can be best illustrated by the geometric pattern of the eight-pointed star.



Figure 7
Triclinium, Zeugma, Poseidon villa.
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Figure 8
villa cardilio, Torres Novas.
(© Duran-Kremer)

In the territory of today's Portugal and in general throughout *Hispania*, the use of this geometric scheme as decoration in all-over pattern is very common: here only a few chosen examples.

- from *villa cardilio*, Torres Novas, as a composition exclusively in black and white, which delimits a central rug (Fig. 8),
- on a central rug, repeating a variant of the geometric scheme, but introducing the “polychromic principle” in the composition (Fig. 8),
- from Conimbriga, the same decorative speech, as in the first example, but with the introduction of polychromy. In this case the volumetric view is almost completely replaced by a substantially linear decorative syntax (Bairrão Oleiro 1992: pl. 37);
- from Abicada (Algarve), where we find it in two pavements, one almost exclusively in black and white, the other introducing different polychromic stylistic elements, but where white and black are still the dominant colors (Duran Kremer 2007: 218 Fig. 5; 220 Fig. 8).

Figure 9
Triclinium, Rabaçal.
(© Delfim Ferreira)



- To the same group belong some floors of Milreu, also in the Algarve (Duran Kremer 2009: 357 Fig. 10).

These are only a few illustrative examples of the mosaic art generally existing in the most western part of Mediterranean: with a strong italic influence first, later on, about the 3rd century DC, seeing the North African tendencies influence more and more the land owners in the choice of the iconographic programs for the decoration of their *villae*.

However, the artistic influences of the East Mediterranean didn't spare Lusitanian territory. In the roman *villa* of Rabaçal these influence is clearly visible in the mosaic "seasons mosaic" (Fig. 9). Although almost destroyed, the image decorating the central panel shows a chariot pulled by 4 horses, represented facing the observer. Due to the poor state of conservation it is impossible to say with certainty which of the three different interpretations of perspective was used here. However, the consoles pattern of the central panel and the meander connecting all the panels with different representations in this mosaic shows the influence of the artistic tendencies present in the East Mediterranean.

East meets West. Investigating the reciprocal influence of east and west in the Roman Geometric Mosaics of Portugal and Turkey. A comparative study.

Under this title we started two years ago an international project aiming to identify and clarify the way artistic tendencies went through in order to arrive and set up from one side to the other side of the *mare nostrum*: The analysis of the rendering of perspective is without doubt one of the basic instruments needed to achieve this goal.



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The mosaics with irregular tesserae in Albania (3rd - 1st century BC) Arnavutluk'taki Düzensiz Tesseralı Mozaikler (İ.Ö. 3. yy. - 1. yy.)

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Abstract

This research is a small part of my PhD project, a comprehensive study focused on the cataloguing and the analysis of all the mosaics and floor decorations found in modern Albania.

To date, 43 sites with 265 prestige pavements (tessellatum, irregular tesserae, opus sectile, caementicium etc.) have been found in Albanian territory. From five of these sites come our examples: 10 floor decorations were made with the irregular tesserae technique and are likely to date back to the period between the 3rd and the 1st century BC.

The goal of this research is to carry out a critical analysis of the motive decorations of the mosaics with irregular tesserae in Albania from 3rd to 1st century BC.

Keywords: *Albanian mosaics, irregular tesserae, technique, ancient floor, floor decorations.*

Özet

Bu araştırma, günümüz Arnavutluğu'nda bulunmuş olan tüm mozaikler ve yer döşemelerini kapsamlı bir şekilde inceleyen ve kataloglayan doktora projemin bir parçasıdır.

Bugüne kadar 265 adet tanınan yer döşemesine (*tessellatum, irregular tesserae, opus sectile, caementicium* vb.) sahip 43 alan Arnavutluk sınırları içerisinde açığa çıkarılmıştır. Bu alanlardan 5 tanesi bizim örneklerimizi oluşturmaktadır: 10 adet zemin süslemesi düzensiz tesserae tekniği ile yapılmıştır ve bunların büyük olasılıkla MÖ 3. ile 1. yüzyıllar arasındaki döneme tarihlendirilmeleri mümkündür.

Bu araştırmanın amacı, İ.Ö. 3. ile 1. yüzyıllardan itibaren Arnavutluk'taki düzensiz tesserae tekniğine sahip mozaiklerin kritik bir analizini gerçekleştirmektir.

Anahtar Kelimeler: Arnavutluk Mozaikleri, düzensiz tesserae, teknik, antik zemin, zemin süslemeleri

In his 1982 research, Salzman has brought some mosaics found in the Mediterranean area to the attention of the researchers which were irregularly tessellated with geometric and figurative patterns (Salzman 1982: 59-77). In 1999 Dunbabin dealt with this mosaic typology when she studied the invention of opus tessellatum (Dunbabin 1999: 18-25).

Subsequently, taking for granted that this mosaic typology originated from the Eastern part of the Mediterranean sea between 3rd and 2nd BC, other researchers have focused their attention on functional aspects (Fiori – Tolis 2000: 17-23) and on the terminology used to identify the floor decorations as well. They defined them as irregularly tessellated, because they consist in irregular pieces of stone or marble with irregular shapes and dimensions, inserted into the mortar to compose geometric and figurative motives (Grandi – Guidobaldi 2006: 37-38).

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In the Adriatic area, Albania is one of the most representative places for the production of these floor decorations. Through the systematic findings and the census of the published data, supported by the examination of archives material and the archaeological data derived from the most recent excavations, it was possible to identify and collect in five sites in Albania nine mosaics with irregular tesserae – some of them unpublished or not well-known – which confirm the expansion of this floor decoration in this part of Balkan Peninsula.

The study and the identification of these examples enable us to enlarge the small corpus of mosaics with irregular tesserae processed by Salzman. Furthermore, they enable us to limit the distributions area of these mosaics in the middle-west of the Balkan Peninsula and to confirm that these mosaics are also present in Albania in both private and public buildings (Omari 2009: 69-73; Omari 2011: 675-692; Omari 2013: 373-384).

The Albanian Mosaics in Irregular Tessellated

In the technological era, using new computer applications in the archaeological field is a very important step in the study, the conservation and the preservation of mosaics. An on-line database called “TESS” was developed at the University of Padua. This database was created with a hierarchical structure which allows for the insertion of data entries about the findings. The analysis starts from the general level and moves on to a more specific level and from the external to the internal level (Fig. 1 a-b). This way of conceiving the database starts from the description of the building and moves on to the room, followed by the floor decorations and eventually to an exhaustive presentation of the models that compose the mosaic and the elements which form the artefact (e.g. the tesserae, as they are stone, marble or glass tesserae).

On the first level of the data entry are two pages called “building” and “room”, with the typological description of the architectural context and of the typology of the room. On the second level, the two pages “covering floor” and “decoration” are devoted to the description of the cover floor which decorates the pavement. In the page “covering floor” a part of the page is dedicated to the description of the laboratory researches, in our case the tesserae.

On the following page, which is devoted to the texture of the mosaic surface, the decoration is described in detail using specific terms. In this section, every component which forms the floor decoration is dismembered, in order to single out its basic pattern. In order to better manage the quantity of information, the database is supported by three external archives which are connected to the computer system. These three archives make reference to the bibliography, the “*Décor géométrique*” pattern and to the conservation areas (Ghedini – Clementi 2001: 661-672; Ghedini et al. 2007: 13-43; Rinaldi 2007: 5-19; Bueno 2012: 26-33).

The data collection of the mosaics found in Albania shows that up to today, 265 mosaics have been discovered, decorating rooms of private and public buildings. The majority of the mosaics are in three colours and contain geometrical and geometrical-figurative patterns. The Albanian mosaics were produced in the time span from the 4th century BC to the 6th century AD (Omari 2009: 59-399; Omari 2011: 675-692; Omari 2013: 373-384).

During the data collection for the description of the mosaics in the database “TESS”, it was possible to observe that in 7 private buildings dated from 3rd to 1st century BC in 5 sites in Albania, 9 floors are covered with mosaics produced with the irregular tesserae technique. Based on these findings, we intend

Figure 1 a-b
 “TESS” Database, building
 and covering floor pages.

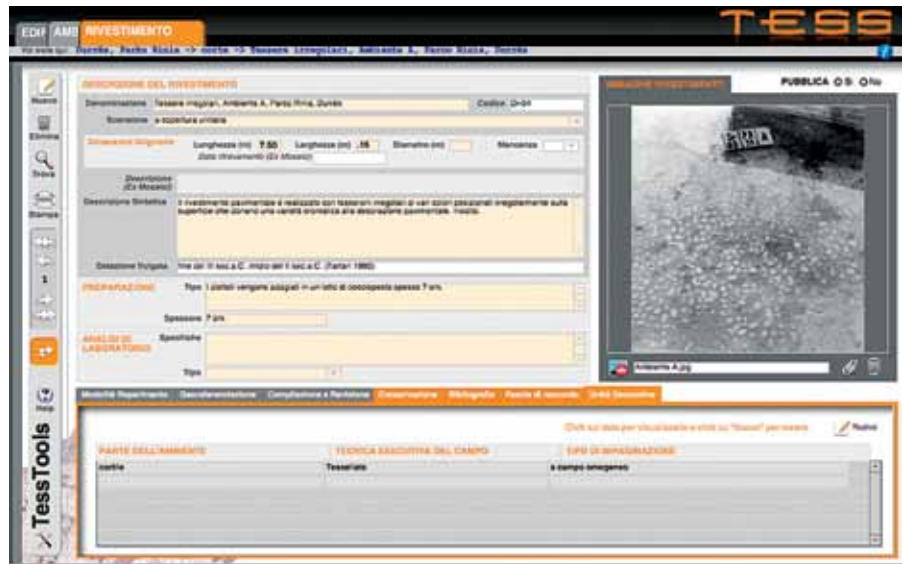
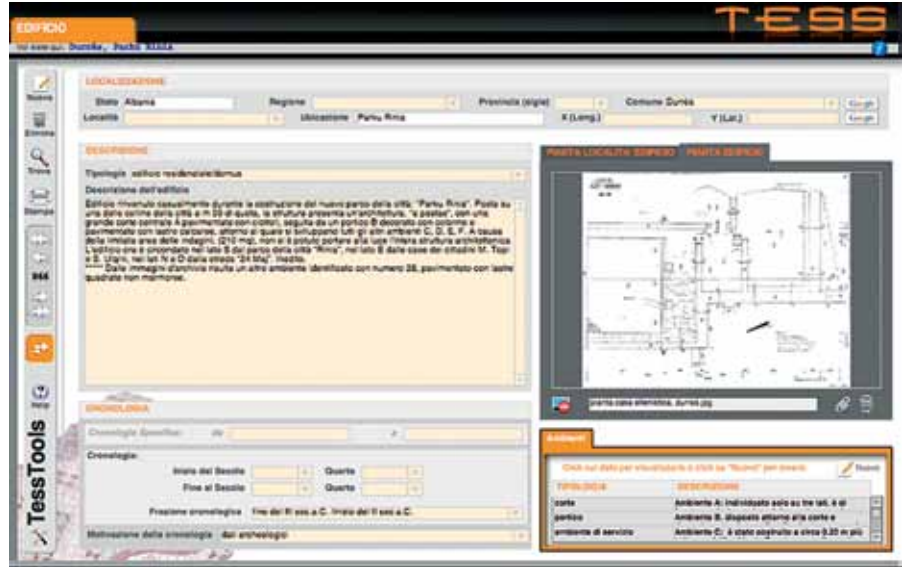
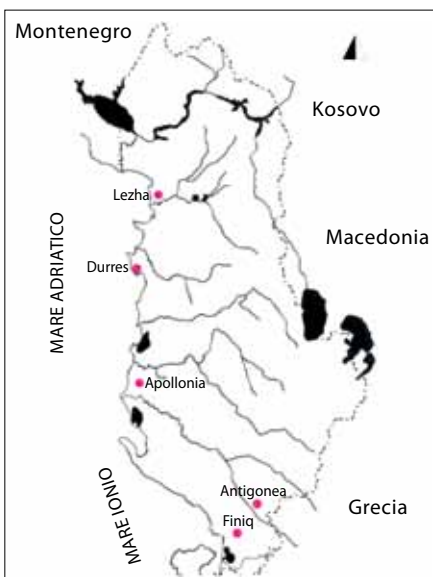


Figure 2
 The map of Albania with
 sites with the irregular
 tessellation technique.



to summarize here the Albanian documentation on irregular tessellation mosaics, to focus on the topographic distribution, on the functional, decorative and chronological aspect of the floor decoration, which up until now has not been studied systematically and exhaustively.

From the topographical point of view, this class of floor decorations is documented in some centres located along the Adriatic coast and cover a time span ranging from the 3rd to the 1st BC (Fig. 2). By analysing each specific site in chronological order, we can better understand the specific characteristics of each decoration from the north to the south of the Albanian territory and why they were distributed in this way:

1. Lezha (Lissos): during the excavations carried out in 2007-2008 under the coordination of professors Lahi B. and Hoxha G., in this site in the central area of the modern city next to the Mausoleum of Scanderbeg came to light some walls of an unidentified building, where two rooms are visible: “room 1” and “room 2”, both decorated with mosaics. These rooms are located approximately two meters below the modern level and were built with irregular monochrome

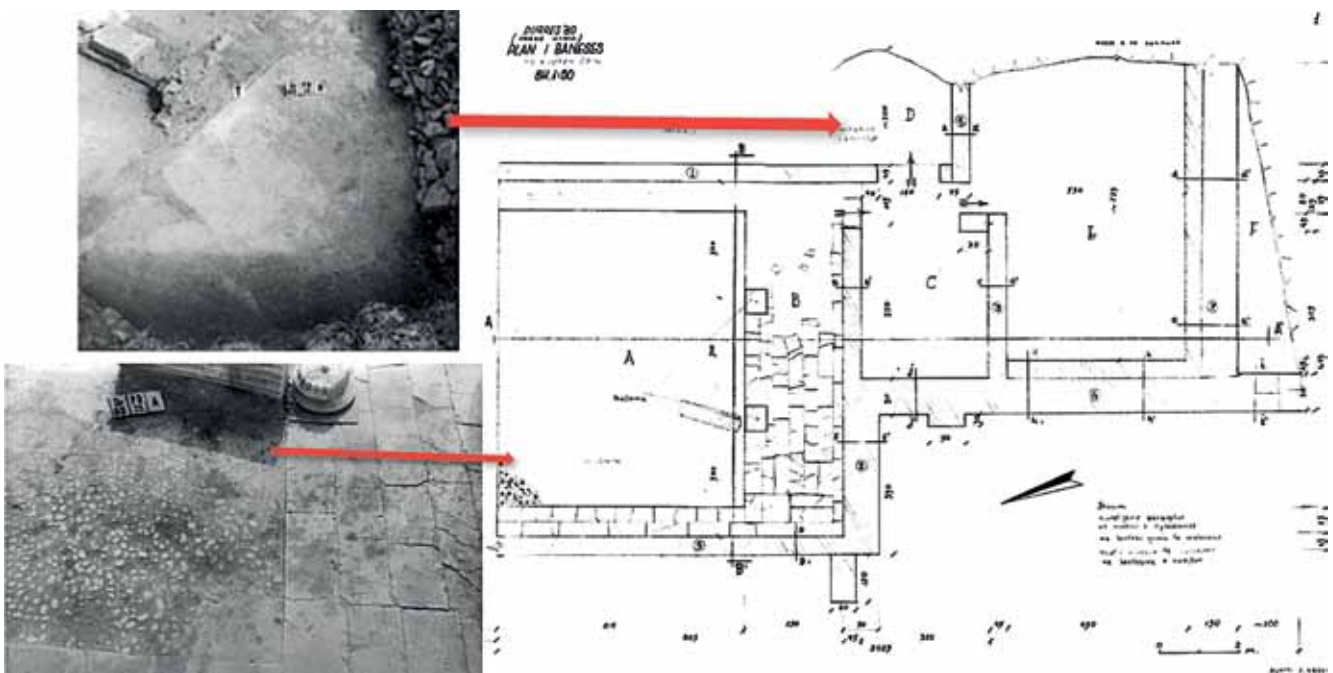


Figure 3
Lezha, excavation area with
irregular tessellated mosaics
(photo by E. Omari).

tesserae placed on the mortar to form parallel lines (Fig. 3). Currently, only in “room 2” it is possible to notice a small part of two pseudo-emblems with inscriptions in Greek that disrupt the uniformity of the decoration. The bands of the pseudo-emblem consist in large irregular pieces of pottery, through which the craftsman created a darker background where he inserted the white letters of the inscriptions. The materials which the archaeologists currently have at their disposal (shard level and various artefacts) have allowed us to assume that they date back to the 2nd century BC (Omari 2009: 70-71).

2. Durrës (Epidamnos - Dyrrhachion): this is the most important coastal city not only in Albania but in the whole Balkan area, in that Durrës has always been the largest port in the Adriatic area and in the middle of the route between the

Figure 4
Durrës, Hellenistic house at
“Rinia Park”, building plan and
the irregular tessellated mosaics
(courtesy of the Archaeological
Institute of Tirana).



East and the West. In this city archaeologists have found a large number of examples of irregularly tessellated mosaics. Since 1970 until today, three sites have been found in the city center that preserve mosaics produced with this technique.

In the 70s of the last century, during the works for the construction of the “Rinia Park”, a Hellenistic house was found. This house contains two rooms, “peristyle A” and “room D”, the floors of which are decorated with homogeneous irregular tessellated; the first floor is made up of polychrom stones and the second one of monochrom stones (Fig. 4). Only a small part of the building was excavated, but the archaeological material found (architectural and decorative elements: walls and floors) has enabled us to date the complex back to the end of the 3rd and the beginning of the 2nd century BC (Hoti 2003: 134-138; Santoro – Monti 2004: 567).



Figure 5
Durrës, the dolphin mosaic
(courtesy S. Santoro).

The third example dates from a later time. It was discovered accidentally in 2007 during the construction of a modern building in the city center. It was preserved in very bad conditions. Based on the data available for the reviewed period (3rd-1st century BC), this mosaic is the most elaborate decoration in Albania from the point of view of style, geometrical-figurative aspect, and was also realized with a mixed technique of irregular tessellation and opus tessellatum. From the preserved portion we can see a border made up of with irregular ceramic fragments, while the field is composed of irregular tiles in parallel rows interrupted in the middle by a pseudo-emblem in a mixed technique: with large irregular pieces of marble tiles and small geometric shapes with two dolphins in-between (Fig. 5). On the basis of the amount and the level of the archaeological material gathered the researchers have dated this mosaic back to the 2nd century BC.

In Durrës this technique is also found in the following century, thanks to a fourth floor decoration which is much simpler than the previous mosaic, which, once again, stresses the persistence of the decorations realised with the technique of irregular tessellated.

The mosaic, also found by chance in 2008 in the city center during the excavations for the construction of a modern building, was in very bad conditions. The fragment presents a geometric decoration, but in this case the artisans used large tiles in two colors, white and yellow, to form alternating regular squares, a chessboard-counterchanged pattern color (Décor 115b). Very few data is now available to the archaeologists, but it is enough

to date this mosaic from the 1st century BC. Now the floor decoration has been lost (Omari 2009: 71-72) (Fig. 6).

3. Apollonia (Ἀπολλωνία): in the site where Augustus and Agrippa studied rhetoric, the international archaeological mission composed of French and Albanian archaeologists brought to light part of a private building with three rooms, of which only the peristyle is covered with monochromatic parallel lines in irregular tessellated (Fig. 7). The floor decoration is preserved only in a small part of the room, and is placed on a very thick layer of mortar, about 30 cm long (Lambley 2007: 233-240).

4. Antigonea (Ἀντιγόνηα): in this ancient city, founded by King Pyrrhus in honour of his wife Antigone, Albanian archaeologists have discovered a



Figure 6
Durrës, the geometric mosaic
(courtesy B. Shkodra).

residential neighbourhood with shops and connecting roads in the 80s of last century. During the excavations it emerged that the peristyle in one of this Hellenistic houses was decorated with mosaic made with the technique of irregular tessellated with one colour only: white. The mosaic (Fig. 8), unknown in the literature, is preserved in very small fragments. Studies of archives have allowed us to also get hold of photographic material useful for the precise identification in the corresponding technique (Budina 1966; Budina 2002: 111-122).

Figure 7
Apollonia, building plan and the
irregular tessellated mosaic
(photo by E. Omari).

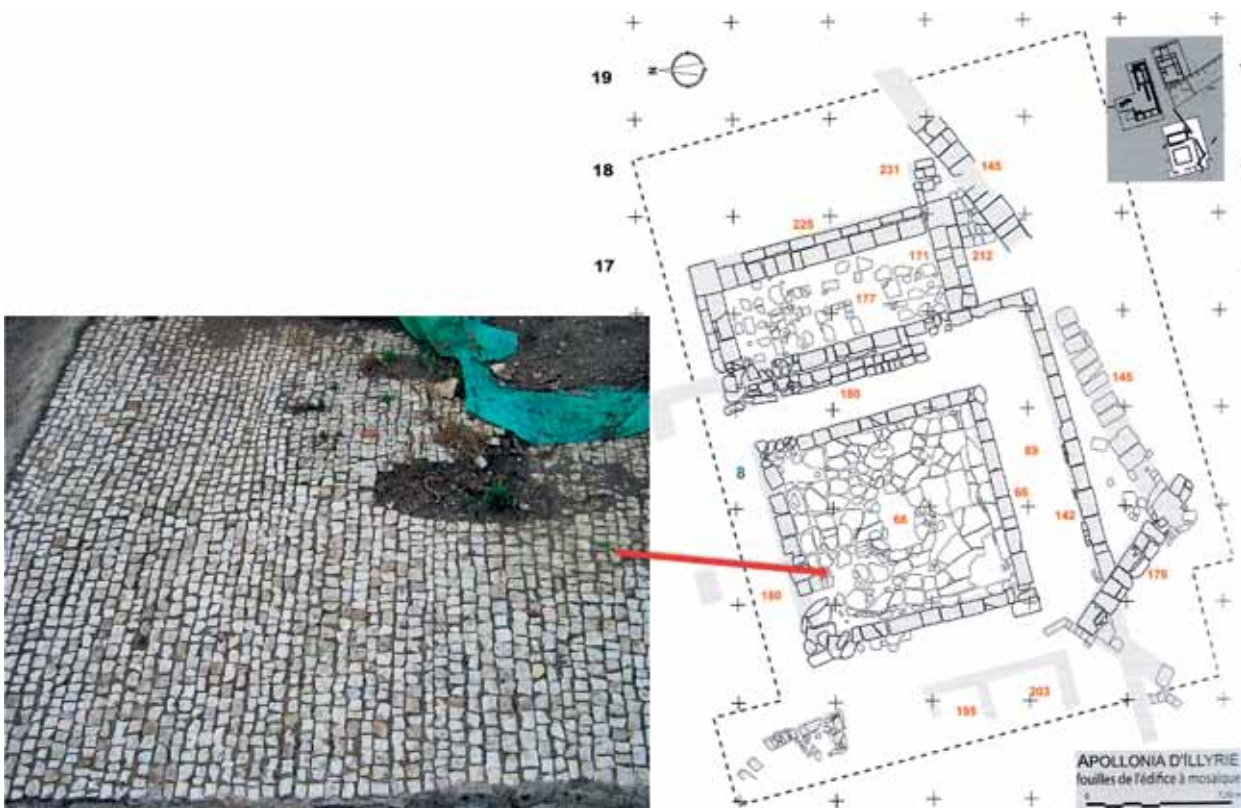


Figure 8
Antigonea, irregular tessellated
mosaic from the Hellenistic house
(courtesy of the Archaeological
Institute of Tirana).

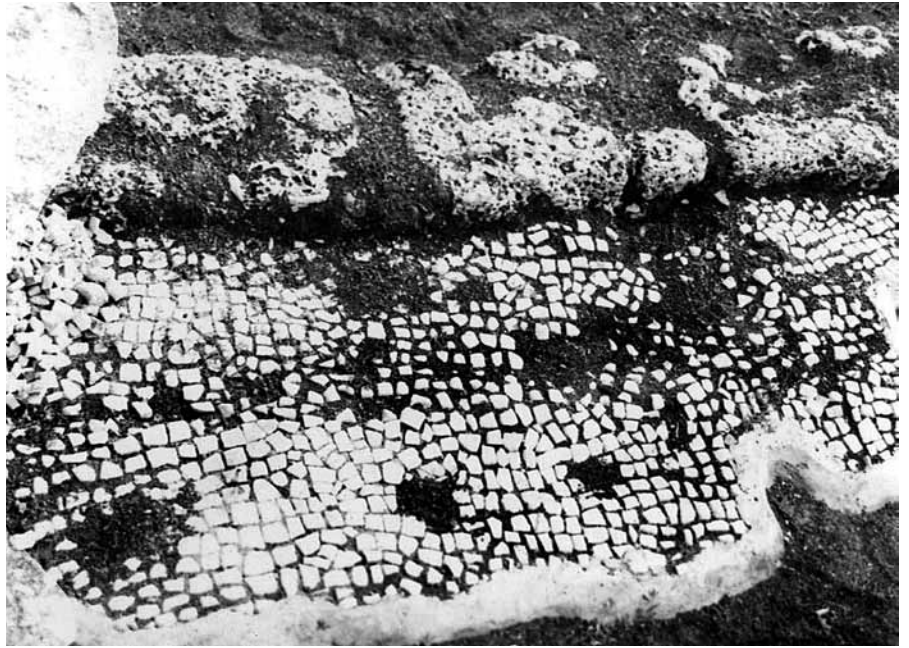


Figure 9
Finiq, the irregular tessellated
mosaic from the peristyle of the
Hellenistic house (courtesy of the
Archaeological Institute of Tirana).

5. Finiq (Phoinike): this is the capital of Epirus, and is located close to the site mentioned above. Thanks to an excavation that began in the 80s of the last century and conducted by Albanian archaeologists a residential building known as the “House with two peristyles” was discovered. In 2000, the resumption of the investigation by the Italian-Albanian joint mission led the rediscovery and reinterpretation not only of the building, but also of the pavement decorations and especially of the “I” peristyle, the largest one that still retains fragments of the floor decoration (Fig. 9). In this case, differently from the examples mentioned



above, the homogeneity of the mosaic with irregular tessellated is interrupted by the insertion of irregular pottery fragments. Their distribution in the field, apparently by chance, allows the craftsmen to carry out a decoration in a variety of colours (De Maria – Gjongecaj 2001: 63-83; 2003: 21-28; 2005: 59-62).

The decorative and functional aspects

As we can see from this brief presentation of the Albanian artefacts, these mosaics can be divided into three groups:

- a) the first group includes mosaics with **homogeneous decorations**: irregular big tesserae placed in parallel lines. The tesserae can be either monochrome (as are the floor decorations founded in the “room 1” in Lezha, in the “peristyle A” in Durrës and in the peristyles of Hellenistic houses in Apollonia and Antigonea) or polychrome (as is the floor decoration founded in the “room D” in Durrës);
- b) the second group includes mosaics in **irregular tessellation with inserts in opus tessellatum** or **with inserts in pottery fragments**. An example is the one discovered in Durrës (the mosaic with dolphins) and the one in Finiq (mosaic peristyle “I”);
- c) the third group includes mosaics with **irregular tessellation in bi-chrome** placed to form geometric patterns, as are the example in Durrës (colour counter-changed chessboard-pattern), or used to break the chromatic monotony, like the case of the pseudo-emblem in Lezha (the mosaic of “room 2”).

Therefore, the decorative motifs chosen are exclusively simple and geometric in form i.e. with an homogeneous field with monochrome or polychrome parallel lines (Décor 105a). If the overall theme of the pattern were made up of the rows of parallel lines, in order to revive and break away from monotony the craftsmen sometime included large pieces of marbles or stones in another colour within the monochrome field, without following a specific design (as are the mosaics founded in Finiq and in Durrës). In other cases, for the same reasons, the craftsmen interrupted the homogeneity of the field drawing a pseudo-emblem that affects the layout of the composition and the patterns selection (as are the mosaics founded in Lezha and in Durrës).

As previously announced, both the investigation to frame the typology by Salzmann and the analytical work to highlight the technical functions by Fiori and Tolis, and the classification made by Grandi and Guidobaldi have enabled scholars to the detailed characteristics of the mosaic technique, the spread of their production and the artisans’ purpose for creating them.

Therefore, the systematic census of the floor decorations has revealed a widespread distribution of the mosaics in irregular tessellated from the North to the South of Albania, and helps us give them a functional position within the architectural structure. The nine mosaics found in this territory come mostly from residential contexts. At the same time, the presence of drafts of similar mosaics in buildings which have not yet been identified supports the hypothesis that this mosaic typology was not only used in private buildings, but also in other types of buildings.

Due to the lack of documentation and to the absence of comprehensive plans for the buildings, only in some cases was it possible to precisely define the relation between room function and floor decoration. With reference to the rooms in private buildings, the presence of homogeneous field decorations in uncovered

areas, i.e. the peristyle, supports the hypothesis that in order to remove moisture from their houses, the costumers covered and, at the same time, decorated the most affected rooms with irregular tessellated, “poor” but functional mosaics. This hypothesis is confirmed by archaeological evidence found in four cities out of five, to be precise in Durrës, Apollonia, Antigonea and Finiq.

Of particular interest is the presence of this mosaic typology in several rooms of the building, which stresses the presence of the same hierarchical range of rooms within fruition paths, as documented in the Hellenistic house of Durrës. The other mosaics found in Durrës and Lezha were probably indoors rooms decorations, although we do not know the intended use of the rooms and of the buildings.

Certainly, the unearthed mosaics testify the fashion that was spreading in the coastal area of Albania, the costumers' tastes, the simplicity of execution, as well as the skill of the artisans in developing stylish and functional coatings mosaics with waste materials from the sculptor workshops.

The Chronology

Despite the absence of stratigraphic data for some of the floors, the dating of the Albanian mosaics was made possible by the analysis of stylistic decoration. Thanks to the comprehensive study of the whole Albanian mosaic production, the typology of irregular tessellated can be inserted into reliable chronological-typological grids for working out the features of single mosaics. The analysis of techniques and decorative motifs, which as we have seen fit in well with the mosaic culture of Aegean and the Adriatic area, has enabled us to identify the peak of the production of these decorations which are dated back between the Hellenistic and the Republican age. The dating is confirmed by comparisons with technical and stylistic choices made for mosaics which fit in the same chronological period and which, as documented by Salzmann (Salzmann 1982: 62-67), were found in the Mediterranean area and mostly in the adjacent area, Greece and Italy.

In the Greek area, some meaningful comparisons between techniques used and decorative motifs can be made between mosaics found on the island of Delos, for example peristyle “B” in the Diadumenos house (Bruneau 1972: 19 fig. 99-101), in one of the rooms of house “F” on the East road of the ancient city (Bruneau 1972: 197 fig. 112), in the portico of the Sanctuary of Syrians Gods, located in front of the Temple of the island (Bruneau 1972: 223-226 fig. 155), in one of the rooms of the building found in the Bronze Insula (Fiori - Tolis 2000: 41 fig. 33a-b). Another instance close to the Albanian mosaic was found in Athens (Salzmann 1982: 121 taf. 78). All mosaics date from mid-2nd century BC and the half of the 2nd century BC.

Even in Western Adriatic areas good examples can be found. In Italy a large number of instances of mosaics displaying the irregular tessellated technique can indeed be found in various areas, and the repertoire is enriched every year by the new discoveries that are exhibited on the occasion of the *Acts of the Italian Association for the Study and Conservation of Mosaics*. A few examples can be found in sites located near the Adriatic coast. In public (temples) and private buildings (houses) in this area archaeologists have found some floor decorations consisting of cropped stones placed on the mortar, e.g. in Venosa, Canosa, Arpi, Larino and Atri, all of them dating from late-3rd and early-2nd century BC (D'Alessio – Guidone 2010: 561-571). Another simple mosaic with irregular

tesserae, with only white tesserae laid in parallel lines, was found in Teramo in one of the houses from the 1st century BC (Mancini 2012: 25-26 fig. 1); another similar examples were found, of course in the two most important archaeological cities, at Rome (Saguì 2012: 343-347 figg. 8-10) and Pompeo (Romizzi 2008: 269-273 figg. 4-5).

This brief overview shows that at the end of the 3rd century BC craftsmen in the Aegean and Adriatic area began to abandon the flooring technique with pebbles and started working the material in the attempt to making the floor as smooth as possible, mixing pebble mosaics with irregular tessellated, irregularly tessellated with tessellated ones, to finally use opus tessellatum only.

Up on now, the phases of transition from pebble mosaics to opus tessellatum has been ascertained in Albania only in Durrës, in the polychrome mosaic with dolphins. Here the two pavement techniques merge together: irregular tessellated and opus tessellatum are both used. The pattern presents decorative themes which are ubiquitous both in space and in time, yet in this case both the stratigraphy and the floor technique leave no room for discussion and confirm the chronology hypothesised above, that is 2nd century BC.

Conclusions

In conclusion, it can be affirmed that the comprehensive examination of Albanian mosaics has confirmed the profile already proposed on other occasions, i.e. that this part of the Balkans was an important passageway between East and West and that it was a privileged centre for the production of mosaics and in our case of irregular tessellated decorations. The analysis of the motifs decorations,

Figure 10
Apollonia, the mortar of the
irregular tessellated mosaic
from the Hellenistic house
(photo by E. Omari).



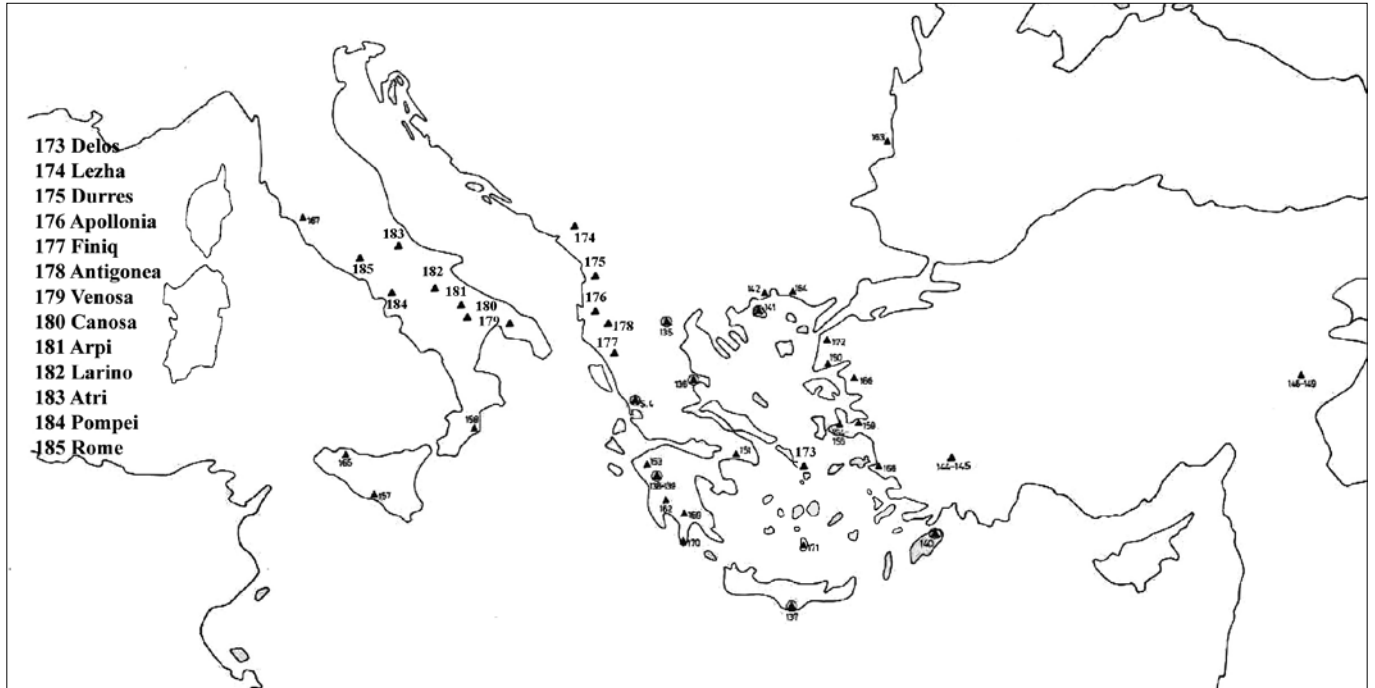


Figure 11
The Aegean and the Adriatic area with the sites where irregular tessellated mosaics are preserved (from Salzmann 1982, Karte 2, elaborated by E. Omari).

of the colours used to carry out the patterns and of their chronological expansion allows us to advance some considerations.

Although the mosaics are mostly documented in domestic rooms, especially in uncovered areas such as the peristyle, and in the interior rooms of not documented buildings, their distribution on the territory leads us to assume that these mosaics could have been used to decorate buildings that had different purposes from purely residential ones.

The decorative repertoire of the floor decorations of Albania obtained with the technique of irregular tessellated is fully embedded in the mosaic culture of the 3rd-1st century BC, proposing motifs widely distributed throughout the Aegean-Adriatic area.

The precise relation of the mosaic floors discovered in Albania with other Aegean-Adriatic areas is characterized in particular by the use of “poor” materials, wasted or recycled ones (marble, pottery or limestone), which suggests the involvement of local craftsmen specialized in floor decorations who experimented with new techniques with inexpensive materials in their shops.

Although the peak of the production of irregular tessellated mosaics can be dated from between the 3rd and the 2nd century BC, the examples which were stratigraphically certificated in the 1st century BC testify to the long life of this mosaic technique, which began to intertwine with regular tessellation already in the 2nd century BC, sticking to a decorative tradition established and well-rooted in the community.

The development of the irregular tessellation technique was due to the greater availability of materials with better functional and technical characteristics, to the impermeability and the resistance of the mosaics due to a thick layer of mortar which in some cases was more than 30 cm long (Fig. 10). In fact, the customers ordered the decoration of the uncovered areas with the aim of removing moisture from their homes, and the artisans prepared floor decorations which could withstand severe weather conditions.

Finally, thanks to computerized filing, which allows for the collection of data and the division into categories, and to the study of the discovered specimens the fact emerged once again that Albania was part of the Aegean-Adriatic culture (Fig. 11). Thanks to its geographic position Albanian craftsmen who worked here were in contact with colleagues from abroad with whom they exchanged new ideas on mosaic patterns. They then put these ideas into practice for the creation of floor decorations, and the experimented with new techniques which they in turn transmitted to other people.

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Some Geometrical Patterns and Decorative Motifs Occurring in Roman Portuguese Mosaics:

A Comparative Approach with Eastern and Western Mosaics

Roma Portekiz Mozaiklerindeki Bazı Geometrik Desenler ve Dekoratif Motifler:

Doğu ve Batı Mozaikleriyle Karşılaştırmalı Bir Yaklaşım

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Abstract

Comparing some geometrical patterns and decorative motifs occurring in Roman mosaics from the West and the East, namely from Portugal and from Turkey, we aim to understand the reasons for the similarities and the divergences between them, attending also to the chronologies.

In the first place we will focus on the “compass drawing” composition, its geographical expansion and some achievements of this schema on mosaics from the Western and Eastern Roman Provinces such as Dalmatia, Macedonia and Pontus. From Lusitania, we will focus particularly on mosaics proceeding from some villae located in the Portuguese territory comparing them with a mosaic proceeding from Pontus, attending their chronologies and their decoration.

Secondly, we will do a first approach to the analysis of a mosaic, unpublished, and reported by Abraços 2005, proceeding from the Roman city of Bracara Augusta, nowadays Braga, in the NW of Portugal. On this interesting mosaic, we can see some decorative motifs that are quite common on the Eastern and North African realisations, though restricted to a group of Portuguese mosaics belonging to Conuentus Scalabitanus: from «Casa de Cantaber» at Conimbriga and from the Roman villae of Santiago da Guarda and of Rabaçal, both in the area of the Conimbriga ciuitas. The stylistic comparisons of Bracara Augusta’s mosaic and these of Portuguese and also eastern and western realisations point to an achievement from the 3rd/4th c. A.D. This chronology seems coincident with the urban improvement that Bracara Augusta benefited under its promotion to the capital of the Province Gallaecia.

Keywords: Roman mosaic; «compass drawing schema»; peltae with hederæ in the central point; tangent cuboids; alternate bells.

Özet

Bu çalışmada, Türkiye ve Portekiz başta olmak üzere, doğu ve batı’daki Roma mozaiklerinde görülen bazı dekoratif ve geometrik desenler, kronolojileri de dahil edilerek karşılaştırıldığında aralarındaki benzerlik ve farklılıkların nedenleri ortaya koyulacaktır.

İlk olarak pergel çizimi kompozisyonları “compass drawing”, Pontus, Makedonya, Dalmaçya gibi doğu ve batı Roma eyaletlerindeki coğrafi yayılımı ve bu tür şemaların başarılı kullanımı üzerinde durulacaktır.

Portekiz sınırları içinde bulunan Lusitania’dan bazı villaların mozaik uygulamaları, kronolojileri ve süslemeleri de göz önünde bulundurularak Pontus’taki bir mozaikle karşılaştırılacaktır.

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İkinci olarak, ise 2005 yılında Abraços tarafından raporlanan ve yayınlanmamış olan ve günümüzde Portekiz'in kuzey batısında Braga olarak bilinen Bracara Augusta isimli Roma kentinden bir mozaik parçasını analiz edilecektir.

Bu ilginç mozaik üzerinde, Conuentus Scalabitanus'a ait olan Portekiz mozaikleri grubuna özgü olmasına rağmen, doğu ve kuzey Afrika'da oldukça yaygın olan bazı dekoratif motifleri görebiliriz: Conimbriga sınırları içerisindeki «Casa de Cantaber» ve Santiago da Guarda'da ve Rabaçal, Ansião'daki Roma Villaları. Bracara Augusta mozaiklerinin stilistik karşılaştırmaları, Portekiz ile doğu ve batıdaki benzerleri, İ.S. 3. ve 4. yüzyıllardaki gelişmeye işaret etmektedir. Bu kronoloji, Galiçya Eyaleti'nin başkenti olma avantajından yararlanarak kentin gelişimiyle çakışıyor görünmektedir.

Anahtar Kelimeler: Roma mozaikleri, pergel çizimi kompozisyonları “compass drawing, merkezi noktasında hedera bulunan peltae, teğet küpler, ardışık çanlar.

This paper, presented in the frame of the 1st International Olympos (Uludağ) Studies Workshop is part of the studies we are developing under the Project RoGeMoPorTur (Roman Geometric Mosaics from Portugal and Turkey) that among other goals aims to identify reciprocal influences in Roman geometric mosaics of the eastern and western world, namely of Portugal and Turkey. The two teams of researchers involved belong to the Institute of Art History, Faculty of Science and Social Humanities, New University of Lisbon (team coordinated by Dr. Phil. Maria de Jesus Duran Kremer) and to the Department of Archaeology, Faculty of Science and Literature. Uludağ University, Bursa (team coordinated by Prof. Dr. Mustafa Şahin).

First, we discuss the compositional schema called «compass drawing»¹, an italic creation with a geographic expansion eminently Western and North African. Next, we analyze a fragment of mosaic from the Portuguese territory in which the decoration with tangent cuboids and alternate bells takes us to a set of geometric themes with three-dimensional effects quite used on mosaics of the Mediterranean East, in tradition of Greek and Hellenistic pictorial art.

1. The «compass drawing schema»

The earliest examples of mosaics with the «compass drawing schema» are from Pompeii (Blake 1930: pl. 5, fig. 4 and pl. 22, fig. 4), in pictorial context of IV Style, occurring in mosaics of other Italian cities still in the 1st century A.D. (e.g. Aquileia (Blake 1930: pl. 43, 2)) and in the 2nd century A.D. (e.g. Rimini, Ostia, Oderzo, Forlimpopoli etc.). Its expansion into Western and North African Roman provinces occurs in the 2nd and 3rd centuries A.D. Also dating from the late 2nd and early 3rd centuries A.D. are the few examples that we recorded in mainland Greece (Fernandez-Galiano 1980: 52)², in *Dalmatia* (Cf. Buzov 2011: 489)³, in *Macedonia* (Cf. Anamali – Adhami 1974: 5; 30)⁴ and in *Pontus* (Aybek – Öz 2012: 14)⁵.

¹ The expression «compass drawing» is the English translation from the Spanish language «esquema a compás» used by D. Fernandez-Galiano 1980.

Is to refer to in the XVIII International Congress of Classical Archaeology, Mérida, 12-17 May 2013, Jorge Feio and I we had the opportunity to present a Poster about this Schema which text waits for publication in the Proceedings of the Congress.

² The author points out an example of *Hagia Triada (Mesenia)*, from the 2nd c. A.D. and another of Sparta of the 3rd century, both examples with figurative themes.

³ Orpheus Mosaic from Salona, dated A.D. 2nd mid-century.

⁴ Nereid Mosaic from *Apollonia*, dated from the early 3rd century A.D.

⁵ Dating the mosaics of the ancient *Amisos* from the 1st half of the 3rd century A.D. We must note that the mosaics examples we give for Eastern Mediterranean are those we could access in the bibliography available for us.

Figure 1
Detail of the *peristylum* mosaic
from “Casa del Mitreo”, Mérida,
with the «compass drawing
schema» filling a square.
(Photo L. Wrench 2013)



As regards the Western provinces of *Hispania* (*Tarraconensis*, *Baetica* and *Lusitania*) the earliest examples of floors with this compositional schema date from the 2nd century A.D.⁶. In the capital of *Lusitania*, *colonia Augusta Emerita*, we found this schema curiously used in filling up small squares as in the *peristylum* mosaic of the so called «Casa del Mitreo» (Fernandez-Galiano 1980: 45) (Fig. 1), dated from the end of the 2nd century A.D. (CME I: 39-40, n° 21, láms. 44 b and 45 a (mosaic from the 2nd century A.D.). *Id. Ib.* Introduction: 15-16). It seems rare use since this schema is usually used in relatively large panels inserted in the decoration of all floor or even covering the entire mosaic pavement. Such is the case of the mosaic also proceeding from the capital of *Lusitania*, signed by *Seleucus* and *Anthus*⁷, mosaicists names pointing to the Hellenistic East, particularly to Syria as the name *Seleucus*⁸.

Both in North Africa and in the western provinces, this schema continues to be used in the 3rd century A.D. and subsequently as seen in different mosaics from late *Villae*. The only example known to date from the Portuguese territory, in *Lusitania* province, is the floor of a room from the *Villa* of Pisões, Beja (Fig. 2), dated from the first half of the 4th century A.D. (Costa 1985: 121). The schema is designed in a central panel with 2,45 x 2,38 m, following the canonical Pompeian drawing: «in a square and around a circle, 4 lateral semicircles and four quadrants in the corners, these tangent motifs forming 4 concave poised squares» (Décor II 403a). Although it has figured in semicircles themes that were identified as depicting the seasons (Duran-Kremer 1998), the filling up of two visible corners and concave squares is done by a *hedera*, a quadrilobe of

⁶ Mosaics of *Baetulo* (Badalona) in *Tarraconensis*; of Marbella in *Baetica*; of Mérida, in *Lusitania*. Cf. Fernandez-Galiano 1980: 35; 47-48, fig. 9; 36, fig. 10; 44, fig. 17.

⁷ Mosaic exposed in one of the rooms of the «Museo Nacional de Arte Romano de Mérida», in which the predominant bichromy allies with some polychromy, with figurative scenes in all spaces and laterally surrounded by Nilotic scenes. For this mosaic and other mosaics from Merida see: Álvarez Martínez – Nogales Basarrate 2006.

⁸ CME I, n° 9: 30-32, Lam. 12-20 (mosaic dated from the end of the 2nd century A.D.). *Seleucus* and *Anthus* would be itinerant mosaicists possibly freed. See: Álvarez Martínez – Nogales Basarrate 2006: 247; 288 fig. 1-2.



Figure 2
Mosaic panel from a
room of the *Villa* of
Pisões, Beja, Portugal.
(Photo L. Wrench 2005)

Figure 3
Peltae compositions on
Portuguese mosaics from the
Villae of Boca do Rio, Budens,
Vila do Bispo and Milreu,
Estói, Faro. *Apud* Correia
(Wrench) 2005: est. 17.

peltae with four *hederae*, concentric squares and by a swastika containing, in each space formed by the arms, four other small swastikas, in a very *sui generis* representation of this motif.

Comparing the two panels with the same composition, the Portuguese mosaic from the *Villa* of Pisões and the Turkish mosaic from *Amisos*, this one chronologically preceding the other, we can see that both have the layout designed for simple guilloche that is already used in a Pompeian mosaic (Blake I: 118) and that in both mosaics the concave squares and the corners are mostly filled by geometric and plant decoration. On the mosaic from Pisões the *hederae* in the two corners and in the quadrilobe fall into a fairly sharp preference for these vegetal motifs present in the mosaics of this *Villa* and of others from the southern Portuguese territory (Fig. 3). So we can see *hederae* composing a rosette in the center circle and decorating the corners of two other mosaics whose schemas are related with the «compass drawing»: one from the *Villa* of Boca do Rio, Budens, Vila do Bispo⁹, from which only a drawing is existent (Fig. 4) and another from the *Villa* of Milreu, Estói, Faro, *in situ*, dated from the 3rd century A.D.¹⁰.

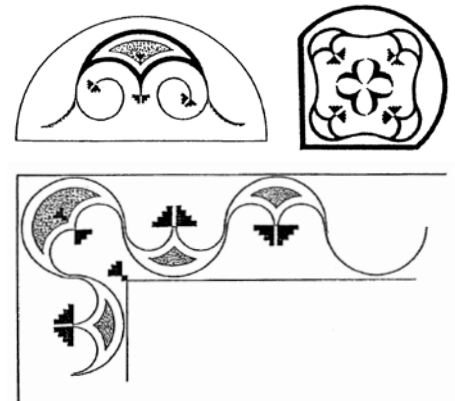


Figure 4
Drawing of the mosaic pavement
J, N° 3-B from the *Villa* of Boca
do Rio, Budens, Vila do Bispo.
Apud Veiga 1910 [2006].

2. Analysis of a mosaic fragment from *Bracara Augusta*

The mosaic we analyse afterwards is a fragment proceeding from the Portuguese territory of the former *Bracara Augusta*, a civil foundation city, created *ex nuovo* by *Augustus*, integrated in *Tarraconensis* province and capital of the *Conuentus iuridicus Bracaraugustanus* (Martins et al. 2012: 31-34). The region in which *Bracara Augusta* is situated occupies the southern area of NW, integrated in the new province *Gallaecia* after the administrative reorganization in the 3rd century A.D. The current name of the city is Braga, capital of the Braga District.

⁹ Veiga 1910, drawing of the mosaic from the pavement J, N°3-B.

¹⁰ CMRP II, 2: 326-329, n° 51. The author C. Oliveira considers the schema as a variant of the wreath-like pattern (Décor II 314), nevertheless she also joins it to the «compass drawing schema». We prefer this association, in relating the tracing schema on these two Portuguese mosaics with a mosaic preserved in the «Casa da Condessa de Lebríja», Sevilla, dated from the end of the 2nd century A.D. Cf. CME II: 38, n° 15, lám. 38.

Figure 5
Mosaic fragment from
“Casa da Roda”, Braga.
(Photo © Dom Diogo de
Sousa Museum)



This mosaic, unpublished, is first noted by Abraços 2005: 218-219. The author indicates that it was found in 1990, in the so called «Casa da Roda», Rua de S. João, in Braga. The *tessellatum*, with original support, in breakdown, was cleaned and consolidated, leaving the mosaic *in situ*, covered. From six photographs, the author referrers have made a montage and a drawing from the decal on the photographs. Dom Diogo de Sousa Museum of Braga registered this mosaic with the inventory number: 2003.0515 (Fig. 5)¹¹.

2.1. Description of the decorative motifs

An «undulating row of alternately inverted *peltae*, outlined, the *peltae* with a heart on the central point» (Décor I 58e, polychrome variety) (Fig. 6).

Figure 6
General view of the mosaic
from *Bracara Augusta*.
(Photo © Dom Diogo de
Sousa Museum)



¹¹ I want to express my gratitude to my colleague Fátima Abraços who alerted me to the interest of this mosaic and particularly to Isabel Silva, Director of Dom Diogo de Sousa Museum and her Team, for sending me all the graphic material belonging to the archives of the Museum and to allow the publishing of the photos in this article.

We believe that this is an exterior frame surrounding the mosaic mat, as is visible a band of attachment to the wall with a row of spaced saltires of tassels (florets). The *peltae* and the *hederae* are delineated by double filet in black and the interior filled with *tesserae* in red, pink in lighter tone and white.

This frame is followed by a white band five *tesserae* wide. Another band comes as «a row of tangent juxtaposed bells, forming tangent inverted bells and an undulating line, with each bell horizontally shaded» (Décor I 60e, variety). The bells are filled with tones of dark red, yellow and white in a dark background. It is interesting to note that the front most line of the bells is dentilled. This band is followed by another as «a row of tangent cuboids with serrated sides» (Décor I 154f) from which a few cuboids are visible. The top of the cuboids are white with a black *tessera* in the centrum.

2.2. Comparative analysis of the decorative motifs

2.2.1. Returning to the outer band with *peltae* and *hederae*, we underline that these two elements presented together reinforce the prophylactic symbolism of each *per se* adapting to its location on the exterior frame of the mosaic carpet.

The *pelta* motif that one can see already in the 1st century B. C. on mosaics from Italy (Pompeii, Reggio Emilia) (Ovadia 1980: 145 (PELTA); Blake I: 104 (Cf. Oleiro 1973); Levi 1947: 386)¹² will be used more frequently from the early 2nd century A.D., starting to lose the geometric stiffness as “Scythian shield”. Over the centuries of its permanence in this art, in different regions of the Empire, we can see involuted *peltae* or *peltae* with stylized vegetal extensions or *peltae* with small ornaments in the *apices*: heart leaves, tassels, lilies, calices, double volutes etc. A *pelta* with a *hedera* in the *apex* is used in one Italian mosaic, bichrome, from Cividale del Friuli (Blake I: 115 pl. 38, 1)¹³, may be one of the earliest examples of a *pelta* decorated with a *hedera* on the central point.

The examples pointed out in Décor I 58 for this type of decoration used on the outer band of Braga’s mosaic come from western provinces but also from North Africa (Tunisia) and Eastern Mediterranean as the example from *Apollonia* (58e), in which the forms of the small *peltae* and large *hederae* resemble most to those on the Portuguese mosaic (Fig. 7). This mosaic from *Apollonia* dates from the 3rd century A.D.¹⁴.

From the Portuguese territory, the most similar parallel of the Braga’s mosaic band decoration comes on a mosaic from the *Conuentus scalabitanus*, of the *Villa* of Martim Gil, Leiria (Costa 1905: 49-50 fig. 2 - polychrome drawing of the mosaic)¹⁵, with the *hederae* involved by a filet forming another heart (Fig. 8) (Correia (Wrench) 2005: 65-67 est. 23, fig. 19 (*apud* Costa 1905 fig. 2)). The mosaics from this *Villa* can be dated from the end of the 3rd century or from the 4th century A.D.¹⁶.

¹² Note that the possible material referent was a small light shield, crescent shaped (πέλιτι), a defensive weapon characteristic of Asian peoples and Thracians by which the Greeks knew it. Cf. Daremberg-Saglio, Dictionnaire des Antiquités Grecques et Romaines, 1969: 1257, V, La *pelta*.

¹³ The example is cited by Oleiro 1973: 106, note 138, suggesting the 2nd century A.D. to the chronology of this mosaic and not the 1st as proposed E. Blake.

¹⁴ That is a polychrome mosaic of a vestibule of the baths, dating from the 3rd century A.D. It is the outer band of a quadrangular panel belonging to the entire decoration of the pavement. At the center of this square we can see a linked swastica with a central square (Cf. Anamali – Adhami 1974: 41-42).

¹⁵ The author informs that two Roman coins, one from Probus and the other from Magnentius were found in the *Signinum mortarium* over what the *tessellatum* was fixed.

¹⁶ Another mosaic from this *villa*, shows the figuration of Orpheus, called «Orpheus II», in reserve at the National Archaeological Museum of Lisbon.

Figure 7
Detail of a *pelta* on the
mosaic's outer band.
(Photo © Dom Diogo de
Sousa Museum)

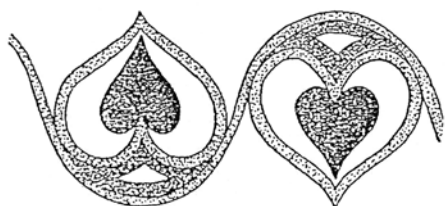


Figure 8
Drawing of the exterior band from
a mosaic of the *Villa* of Martim Gil,
Leiria (in Costa 1905, Fig. 2).
Apud Correia (Wrench) 2005:
Est. 23, Fig. 19.



In Hispanic mosaics from the 4th century, undulating rows of alternately inverted *peltae* with or without decoration on the *apices* are quite frequent. For the *peltae* with hart leaves in the central point, we underline an example of the «*Villa de los Quintanares*», Rio Seco de Soria (Cf. Correia 2005: 66).

The same type of decoration, having the *peltae* an half floret on the *apices*, occurs in mosaics from the southern Portuguese territory as, among others, a mosaic pavement of «*Villa of Boca do Rio*», Budens, Vila do Bispo, exposed in the Regional Museum of Lagos (Correia 2005: 57 est. 17 fig. 13, *apud* a drawing of the pavement 3-C, in Veiga 1910, AP, XV; Abraços 2005, Anexo I: 367-368). This mosaic from the *balnea* of the *Villa* presents an interesting composition that seems to reflect a cross vault in the pavement.

The «running-pelta pattern» is also quite common in the Portuguese mosaics. Specifically with the *peltae* connected to *hederae* we can give the example of a panel in the late mosaics from the *Villa* of Santiago da Guarda, Ansião, *Conuentus Scalabitanus* (Pereira 2008: fig. 7). Another example comes from the *Villa* of Pisões, Beja, *Conuentus Pacensis*, where this pattern covers the entire pavement of a corridor (Oliveira 2003: 116).

2.2.2. An undulating row with the bells horizontally shaded and a row of tangent cuboids (Fig. 9).

This kind of three-dimensional geometric decoration: the two examples above, the undulating ribbon, the swastika meander etc., follow the tradition of the Greek and Hellenistic mosaic that *Plinius* considers an art elaborated in the way of the art painting¹⁷. It's interesting to note that on a mosaic from Morgantina in the Occidental Hellenistic Magna Graecia, we can also see the swastika meander with squares in perspective, done with *tesserae*, one of the earliest example using this technique (Darmon 1976: 29).

¹⁷ Plin.nat., XXXVI, LX «*Pavimenta originem apud Graecos habent elaborata arte picturae ratione...*».



Figure 9
Detail of the three-dimensional
decoration on the *Bracara
Augusta* mosaic.
(Photo © Dom Diogo de
Sousa Museum)

The plastic cubes as a pattern appear on mosaic pavements from the 2nd century B.C. onwards (Ovadia 1980: 160, 55 K3). In the «Casa dei Grifi», Rome, Palatine, 100 B.C., a panel in *opus sectile* and the low part of the mural painting are associated by the same decoration: three-dimensional parallelepipeds. At Pompeii, the oldest example of that sort of painting comes from the 1st Style (Barbet 1985: 29-30 fig. 18: «Casa dei Grifi», central *cubiculum*, n° II; fig. 17: Pompeii, house VI, 16, 26).

So, an architectural reference (structural, painted or plastered) can be in the origin of these presentations on mosaics pavements (Oleiro 1973: 73 note 53.)¹⁸. The rows of solids in perspective can also simulate the *mutuli* of the classical Doric order (Alves 2011).

A row of tangent cuboids in this mosaic from *Bracara Augusta* makes us to join it to another few examples with this type of decoration, all concentrated in the *Conuentus Scalabitanus*, the only group known till nowadays in the Portuguese territory. The earliest of them are two pavements proceeding from *Conimbriga*¹⁹, analysed by Oleiro 1973 (Oleiro 1973: 76-110 Mosaic n° 1 fig. IV; Mosaic n° 2 fig. V), who dated them, one from the half or the 3rd quarter of 2nd century A.D. and the other from the end of the Antonine Era. The author, attending to the simulation and visibility of the support function of the parallelepipeds, identifies the cuboids as «consoles in perspective» (Fig. 10).

The other examples come from the late *Villa* of Santiago da Guarda, Ansião, and from the *Villa* of Rabaçal, Penela, both located in the area of the *ciuitas* of *Conimbriga*. Miguel Pessoa (2011), on his exhaustive analysis about the very interesting mosaics of «*Villa* of Rabaçal», specifically about this kind of decoration, gives north African examples, but mainly Eastern parallels from Antioch, Zeugma-Belkis, dated from the 2nd and 3rd centuries A.D. onwards. M. Pessoa dates the mosaics of the «*Villa* of Rabaçal», *in genere*, from the 2nd half of the 4th century A.D.

¹⁸ For the plausible origin of this architectural decoration, the author gives the example of the paintings in a tomb at Palmira, in reference D. Levi, AMP: 550-552, fig. 205.

¹⁹ Oliveira 2005: 51; 84; n° 32 (mosaic pavement proceeding from the «Casa de Cantaber»; n° 60 (mosaic pavement from unknown origin).



Figure 10
Mosaic pavement
proceeding from *Conimbriga*
(unknown origin).
(Photo L. Wrench 2005)

To propose a reliable dating for the mosaic from *Bracara Augusta*, important archaeological data are missing out. However, the stylistic analysis and some comparisons found, either inside or outside the Portuguese territory, it appears that overall, these achievements point to 3rd and 4th centuries A.D. Considering that *Bracara Augusta* these centuries had a significant phase of constructive development as capital of *Gallaecia* (Martins et al. 2012: 57), we suggest this timeline to complete this mosaic.

To finish the exposure above and highlighting the points we believe are most relevant, we note:

About the «compass drawing» schema there is a clear preference for this composition in the western Mediterranean and North African provinces. It is, however, to emphasize that this type of tracing on a mosaic from the end of the 2nd century A.D., proceeding from Merida, was possibly designed and filled the spaces with figures by itinerant mosaicists from the eastern side of the Empire as *Seleucus* and *Anthus*. The example from *Amisos*, the beginning of the 3rd century A.D., follows the canonical Pompeian schema designed by a simple guilloche. Although, on contrary of other examples approximately contemporaneous whether of the East and the West and North Africa, mostly filled by figurative themes, the *Amisos*' mosaic shows vegetal and geometric motifs in the semicircles, concave squares and corners. In this respect, we can relate it with the diffuser centers from Italy as Pompeii or Aquileia. Nevertheless, some of the filling motifs are characteristic from the eastern mosaic as the zigzag with the rainbow technique inside the concave squares. For the decoration into the semicircles with involuted *peltae* combined with heart-shaped ivy leaves, we can add to the parallels

gave by the authors who studied this mosaic (Aybek – Öz 2011: 11) the examples on the Portuguese mosaics with the same schema or related to, reported above. We can also note that the same type of *pelta* and its connection with heart-shaped leaves appears fairly widespread in the mosaics of the Portuguese territory, especially in the *Conuentus pacensis* and in the region south of that *Conuentus*.

About the fragment of mosaic from *Bracara Augusta* which uses these motifs in the outer band, it falls within the Western mosaics, namely the Portuguese ones, who show this decoration. If we underline the decoration of tangent cuboids with three-dimensional effects, it may be also integrated, according to the tradition of the Eastern Roman mosaics, in a set of other Portuguese examples belonging to the *Conuentus scalabitanus*: the two mosaic pavements from *Conimbriga* and some of the mosaics from the *Villae* of Rabaçal and Santiago da Guarda in which the Eastern and North African influences are well evident. Thus, the mosaic of Braga comes to extend this group to the *Conuentus bracaraugustanus*. Regarding the city *Bracara Augusta* is not to forget its importance in the Roman times and the importance of its population, the *Bracari* that since the beginning of Romanization initiate and consolidate relationships with southern *Hispania*, allowing “the increment of the Atlantic route, vital to the contacts between the people of the NW Peninsular and the Mediterranean orbit” (Martins et al. 2012: 33).

We conclude that the examples of mosaics here presented reinforce the idea that the Roman mosaic art, mostly in the Late Antiquity, uses a common geometric/vegetal decorative language. This unity, however, does not erase the existence of “marks” and preferences that point to different source areas of the motifs leading us to research the influences and also the specificities.

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Perinthos-Herakleia Bazilikası Taban Döşemelerinin Konservasyonu

Conservation of Floor Pavements of the Basilica in Perinthos-Herakleia

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Özet

Perinthos-Herakleia kentinin günümüzde Kalekapı mevki olarak adlandırılan bölgesinde bulunan bazilikal planlı kilisenin mozaik dekorasyonu 5. yy. sonu 6. yy. başına tarihlenmektedir. Kilisenin ilk dönem kazı ve onarım çalışmalarına 1992-1993 yıllarında başlanmıştır. Kamulaştırma nedeniyle 2005 yılına kadar ara verilen kazılarda ikinci dönem onarım çalışmaları 2007 yılında tekrar başlatılmıştır. Perinthos Bazilikası'nın kuzey ve güney nefleri, atrium kuzey kanadı, iç ve dış narteks bölümleri opus tessellatum mozaik; naos ve atriumun orta bölümü ise, mermer plaka döşeme ile kaplıdır. Bazilikanın güneybatısında, Geç Dönemde şapel olarak kullanılan yapının tabanı ise, opus sectile ve mermer plakalar ile düzenlenmiştir.

Döşemelerin konservasyonu, "belgeleme ve onarım", "sergilemeye hazırlık" ve "periyodik bakım" adımlarını içeren üç aşamalı bir çalışma olarak programlanmıştır. Çalışmanın ilk aşaması olan "belgeleme ve onarım", 2013 kazı sezonunda tamamlanmıştır.

Anahtar Kelimeler: Perinthos-Herakleia, Mozaik Döşeme, Opus Sectile, Mermer Plaka, Konservasyon.

Abstract

The basilica-planned church, situated in the ancient city of Perinthos-Herakleia (modern Kalekapı) is decorated with a mosaic floor dated to the end of 5th – beginning of 6th c. AD. The first excavation and conservation works at the church were carried out in 1992-1993. These works were put on hold during the expropriation process of the area for public purposes and reinitiated in 2007. The northern and southern naves of the basilica as well as the northern wing of the atrium, and inner and outer narthex are decorated with opus tessellatum mosaics; naos and middle part of the atrium are paved with marble slabs. The annex, to the southwest of the basilica which was used as a chapel in later periods is paved with opus sectile and marble slabs.

The conservation of these pavements was planned in three phases: 1) "Documentation and Conservation", 2) "Preparation for Display" and 3) "Periodical Maintenance". Phase 1 (Documentation and Conservation) has been completed in 2013.

Keywords: Perinthos-Herakleia, Mosaic Pavement, Opus Sectile, Marble slabs, Conservation.

Sit Alanı ve Bazilikal Planlı Yapı (Res. 1)¹

Perinthos M.Ö. 600 yıllarında, Samos'tan gelenler tarafından kurulmuş, M.S. 286 yılında Herakleia adını almıştır². Kent günümüzde Tekirdağ İli, Marmara Ereğlisi İlçesi sınırları içinde bulunmaktadır. 1992 yılında, ilçenin Kalekapı mevkiinde sürdürülen temel kazısı denetimi esnasında karşılaşılan mimari parçaların araştırılması amacıyla,

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¹ Aksi belirtilmeyen tüm fotoğraflar ve çizimler yazara aittir. 1992-93 yılı kazı ve onarım çalışmalarına ait fotoğraflar Dr. Nuşin Asgari'ye ait olup, Tekirdağ Müze Müdürlüğü'nün izni ile kullanılmıştır.

² Perinthos kenti tarihi ve epigrafik buluntularıyla ilgili bkz. Sayar 1998:b.a.



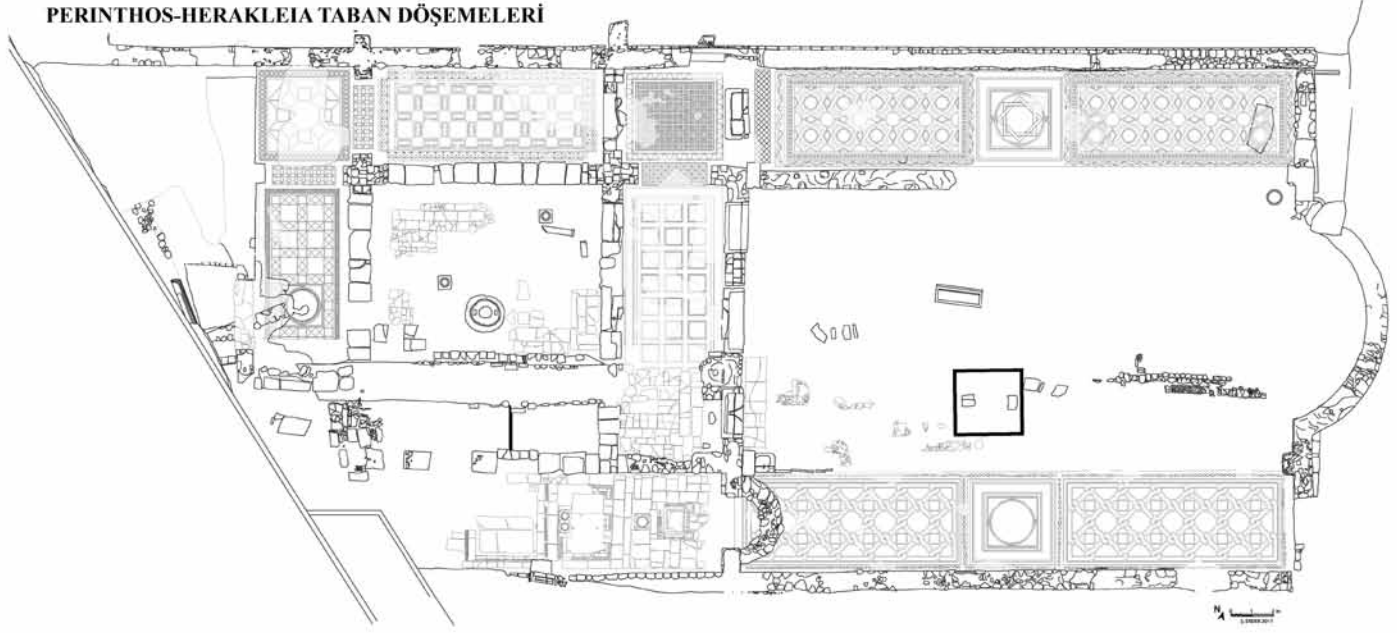
Resim 1
Perinthos-Herakleia Bazilikası.
(Fotoğraf: Doç Dr. Seçkin Tercan)

Tekirdağ Müzesi Müdürlüğü'nün yaptığı kurtarma kazılarında³, Erken Bizans Dönemine ait bazilikal planlı bir yapı ortaya çıkarılmıştır (Işın 1994: 61-68; Işın 1995: 27-37). 1993 yılında devam eden ancak kamulaştırma gereksinimi nedeniyle kesintiye uğrayan çalışmalar, 2005 yılında tekrar başlatılmıştır (Öztürk 2009: 29-40). Kilise olarak kullanılan, doğu-batı ekseninde hemen aşağı şehir surlarının güneyine paralel yerleştirilmiş, üç nefli, iç ve dış narteksli, atriumlu bazilika, doğu duvarındaki iki, batıdan naosa ve yan neflere açılan beş kapısıyla, yapımına M.S. 453/454 yıllarında başlanan Konstantinopolis, Studios Manastır Kilisesi ile büyük benzerlik göstermektedir (Westphalen 2012: 128; Öztürk 2009: 36). Kuzey nef mozaik harcı içinden çıkan Anastasius sikkeleri (491-518) mozaik dekorasyonun 5. yy. sonu 6. yy. başında yapılmış olduğunu göstermektedir⁴. Yapının bir yangınla tahrip olduğu, özellikle kuzey nefte mozaik döşeme üzerindeki yangın tabakası ve düşen mimari parçalar yoluyla izlenebilmektedir (Westphalen 2012: 130, fig. 2). Yapının tahribatından sonra alanda yapılan gömülerden ele geçen keramik buluntular, mozaik döşeme üzerinde bulunan sikkeler ve 591 yılında gerçekleştiği bilinen Avar istilası, kilisenin 600'lü yıllarda tahrip olduğuna işaret etmektedir (Westphalen 2012: dip not 8-10, fig. 2). Yapı yıkıldıktan sonra, yaklaşık 1300 m²'lik bazilika alanının büyük bir kısmı geniş bir dönem aralığında mezarlık, kuzeybatıda bir bölümü ise şapel olarak kullanılmıştır.

Perinthos Bazilikası'nın kuzey ve güney nefleri, atrium kuzey kanadı, iç ve dış narteks bölümlerinin zemini opus tessellatum mozaik, naos ve atriumun orta bölümü mermer plaka döşeme, geç dönemde şapel olarak kullanılan yapının tabanı ise, opus sectile ve mermer plakalarla kaplıdır.

³ Söz konusu kazılar, Nuşin Asgari bilimsel danışmanlığında, Tekirdağ Müze Müdürü Mehmet Akif Işın başkanlığında yürütülmüştür.

⁴ Söz konusu sikkeler, Tekirdağ Müze Müdürü Epigraf N. Önder Öztürk tarafından incelenmiştir.



Çizim 1
Perinthos-Herakleia Bazilikası
taban döşemesi planı.

Perinthos Bazilikası Mozaik Döşemeleri⁵ (Çiz. 1)

Mozaik taban döşemelerinin tümü, *opus tessellatum* tekniğiyle yapılmıştır. Statumen tabakası üzerinde, yaklaşık 12-16 cm kalınlığında rudus ve yaklaşık 6-8 cm kalınlığında nucleus tabakasından oluşan taşıyıcı harç tabakası bulunmaktadır. Supranucleus tabakası kullanılmadan döşenen tessellatum tabakasını oluşturan tesseralarda kullanılan malzeme, taş ve terracottadır. Atrium ve naos'taki mermer plakalar ise, statumen ve rudus tabakaları üzerine yerleştirilmiştir.

Kuzey nefi boyu boyunca kaplayan mozaik döşeme 113.5 m² boyutundadır. Döşeme, doğu ve batı yönlerinde (doğudaki daha uzun olmak üzere) iki geniş dikdörtgen pano ve bunların ortasında bir kare pano biçiminde düzenlenmiştir. Batı uçta ise, içinde merkeze doğru gölgelendirilmiş kareler bulunan diagonal olarak testere dişi biçimde yerleştirilmiş tek sıra tessera ile oluşturulmuş ızgara deseni (Décor I 124b) ile doldurulmuştur. Döşeme, ortalama 25 cm genişliğinde, tüm panoları çevreleyen, sarmaşık sarmalı desenli bordür (Décor I 64d)⁶ ve üç tessera sırasından oluşan şerit (Décor I 1t) ile sınırlandırılmıştır. Bunu içe doğru, dalga motifi (Décor I 101b) yerleştirilmiş 18 cm kalınlığında bir bordür ve yine üç tessera sırasından oluşan şerit takip eder. Her iki geniş dikdörtgen panonun gövde motifi (Décor I 153a), birbirinin içinden geçen, dışbükey bitimli kalkan (scuta) biçimlerinin daire, eşkenar dörtgen ve altıgen oluşturacak biçimde yerleştirilmesiyle elde edilmiştir. Scuta formu basit giyoş (Décor I 70h) ve asimetrik olarak gölgelendirilmiş kordon (Décor I 6c) ile doldurulmuştur. Geometrik düzenlemede oluşan daire, altıgen ve eşkenar dörtgen formlarının her biri, geometrik desenler, bitki ve hayvan betimleriyle doldurulmuştur. Söz konusu dikdörtgen panoların arasına yerleştirilmiş olan kare pano yaklaşık 38 cm genişliğinde, aralarındaki boşluklara kare biçimli panolar yerleştirilmiş tek dönüşlü,

⁵ Mozaik döşemelerin arkeolojik ve ikonografik bakımdan incelenmesi konusundaki izin, Tekirdağ Müze Müdürlüğü'nce bu makalenin yazarına verilmiş olup yayın hazırlık aşamasındadır. Burada kısaca yapılan desen tanımlamalarında, çakışan motifler için "Perge mozaiklerindeki geometrik desenler için Türkçe terminoloji teklifleri" kullanılmıştır. Bkz. Işıklıyaya 2010: Ek.2.

⁶ Perinthos'ta yapıklar yatay ya da yataya yakın biçimde yerleştirilmiştir.

aralıklı svastika meander dizisi (Décor I 38c) desenli bordür ile sınırlandırılmıştır. Bunun içindeki kareden dört ilmikle daireye geçen birer siyah tessera sırasıyla sınırlandırılmış üç sıra tesseradana oluşturulmuş çerçevenin içinde, biri kurdele (Décor I 65d), diğeri svastika meander ile doldurulmuş, iç içe geçmiş iki kare ile oluşturulmuş yıldız deseni bulunur. Bunun içinde iki tavuskuşu betimi yer alır.

Güney nef mozaik döşemesi yaklaşık 116.5 m² boyutundadır. Güney nef mozaiği de tıpkı Kuzey nef mozağindeki gibi düzenlenmiş, fakat farklı desen grupları kullanılmıştır. Yaprak, mekik ve dairelerin bir düzen içinde dizilmesiyle oluşturulmuş yaklaşık 33-35 cm genişliğindeki bordürü, üç tessera sırasından oluşan iki şerit (Décor I 1t) takip etmektedir. Dikdörtgen panoların gövde motifinde (Décor I 225c ile benzer formda), birbirinin içinden geçen, asimetrik gölgelendirilmiş (Décor I 6c) kordon ve giyoş desenli (Décor I 70h) bantlar kuadrilop oluşturmakta ve bunun içinde kalan kısımda kareler oluşmaktadır. Söz konusu karelerin içinde meyve, balık ve kuş figürleri; kuadriloplar arasında kalan 12 dışbükey parçadan oluşan çerçeve içinde ise, bir katharos, muz ağacı, nar dolu bir sepet, antilop ve boğa betimleri yer alır.

İç narteksin kuzeyindeki pano, birbirine ters yönde yerleştirilmiş ve gölgelendirilmiş kalyx (Décor I 62a) desenli bordür ile çevrelenmiş; panonun içi, tek dönüşlü ve ortasında kareler taşıyan, üç renkli svastika meander (Décor I 190a) deseniyle doldurulmuştur. Bu panodan narteks bölümünün ana panosuna geçişte, bikrom işlenmiş, birbirine teğet geçen ve aralarında mekikler oluşturarak birbirini kesen daireler (Décor I 238-239'un varyasyonu) ile bunların ortasında iki renkli daire desenli pano bulunur. Narteks ana panosu, birbirini takip eden üzüm ve asma yaprağı içeren sarmaşık sarmalı desenli bordür ile çevrelenir. Bunu takip eden üç tessera sırasından oluşan şerit, basit giyoş bordür ile oluşturulmuş ızgara (Décor I 135a) içine geometrik desenler yerleştirilmiş panoyu çevrelemektedir. Narteksin güney ucu, Geç Dönemde mermer plakalar ile kaplanmıştır. Bu alanda yapılan onarım çalışmaları sırasında plakalar altında kısmen korunan mozaik döşemeler tespit edilmiş ancak desenleri okunamamıştır.

Atrium kuzey kanadında bulunan döşemenin bordür deseni, kemerleri pelta biçiminde olup her peltanın orta ucundan kalp biçimli birer yaprak sarkan stilize kemer dizisidir (Décor I 97d). Panonun gövdesi, asimetrik gölgelendirilmiş Herakles düğümü ile birbirine bağlanan ızgara deseni (Décor I 254f'nin varyasyonu) taşır. Desenin oluşturduğu boşluklar, geometrik desenler, bitki ve hayvan figürleriyle süslenmiştir. Buradan dış nartekse geçişte, kare ve dikdörtgenlerin dönüşümlü olarak kullanılmasıyla yapılmış ızgara desenli pano (Décor I 238-239'un varyasyonu) yer alır. Atrium kuzey kanadı ve dış narteks arasında kalan köşe, daire oluşturan iç içe geçmiş dalga motifli bordürle çevrelenmiş olup, yıldız formu verilmiş sekizgen (Décor II 373e) motifinin bir varyasyonu barındırır. Bu panoyu güneye doğru, atrium kuzey kanadından dış nartekse geçişte kullanılan desen takip eder. Aralarında "gözler" oluşacak şekilde yuvarlatılmış dil biçimli çifte giyoş desenli bordür (Décor I 75b) ile çevrelenmiş pano, düz şeritlerle bölünerek oluşturulmuş kare ve dikdörtgenlerin oluşturduğu ızgara motifi olup, kareler çeşitli geometrik desenleri, dikdörtgenler ise diyagonal kare ve iki yanındaki üçgen formunu barındırır. Panonun güney bölümünde tam olarak ana girişin önünde, kareden dört ilmikle daireye geçen birer siyah tessera sırasıyla sınırlandırılmış, 3 sıra tesseradana oluşturulmuş çerçevenin içinde, testere dişi (Décor I 10a) desenli daire bordür yer alır. Daire içinde fıskiye, su kuşları ve su bitkileri betimlenmiştir. Bu panonun güneyindeki kısım bazilikanın güneydoğusunda yapılmış Geç Dönem şapelinin altında kalmış olup döşemenin bu kısmına ait kalıntıya rastlanmamıştır. Kilisenin naos ve atrium bölümleri, farklı

büyükliklerde beyaz mermer plakalarla kaplanmış olup çok az bir bölümü korunagelmıştır. Muhtemelen bu alanlardaki mermer plakaların bir kısmı, şapelin döşenmesi için kullanılmıştır (Işın 1994: 62).

Konservasyon Planı

Perinthos Bazilikası mozaik ve mermer plaka taban döşemelerinin konservasyonu, “belgeleme ve onarım”, “sergilemeye hazırlık” ve “periyodik bakım” adımlarını içeren üç aşamalı bir çalışma olarak programlanmıştır. Çalışmanın ilk aşaması olan “belgeleme ve onarım”, 2007 yılı kazı sezonunda başlamış ve 2013 kazı sezonunda tamamlanmıştır⁷. Yapıyı ve hemen kuzeyinde aşağı şehir surlarının korunagelen bölümlerini örtecek bir çatı projesi tasarım ve onay alma sürecindedir. Çatının yapılmasının ardından sergileme için tasarlanan yöntemler uygulamaya geçecek ve periyodik düzenlenmiş bir bakım programı uygulanacaktır.

Konservasyon çalışmaları kazı çalışmalarıyla koşut yürütülmüştür. Buna bağlı olarak öncelikle, kuzey ve güney neflerin onarımına başlanmıştır⁸. 2007 yılında güney nefin doğuda kalan bölümünün onarımı ele alınmış olup bu kısım aynı yıl tamamlanmıştır. Aynı yıl, kuzey nef doğu bölümü üzerine düşen duvar resmi ve mermer duvar kaplamaları kaldırılmış; 2008 yılında bu bölgede çalışılmaya devam edilmiştir. 2009 yılında ise, her iki nefin batıda kalan kısımları, iç narteksin güney bölümü onarılmıştır. Ayrıca, geçmiş yıllarda harçta kullanılan oranlar değiştirilmediği halde aynı sezonda temin edilen, özellikle tuğla tozundaki renk farkı nedeniyle oluşan farklılık üzerine geçmiş yıllarda yapılan dolgular bu yeni onarım harcı ile değiştirilmek zorunda kalmıştır. 2010 yılında, ele alınan bölüm ise, opus sectile döşemeli Geç Dönem şapelidir. 2011 sezonunda, dış narteks ve atrium kuzey kanadı döşemesi ele alınmıştır. 2012 kazı sezonunda iç narteksin kuzey ve orta bölümünde yer alan döşeme onarımları büyük ölçüde tamamlanmıştır. Son olarak 2013 yılında atrium ve naos bölümlerinin mermer plaka döşemeleri üzerinde çalışılmıştır.

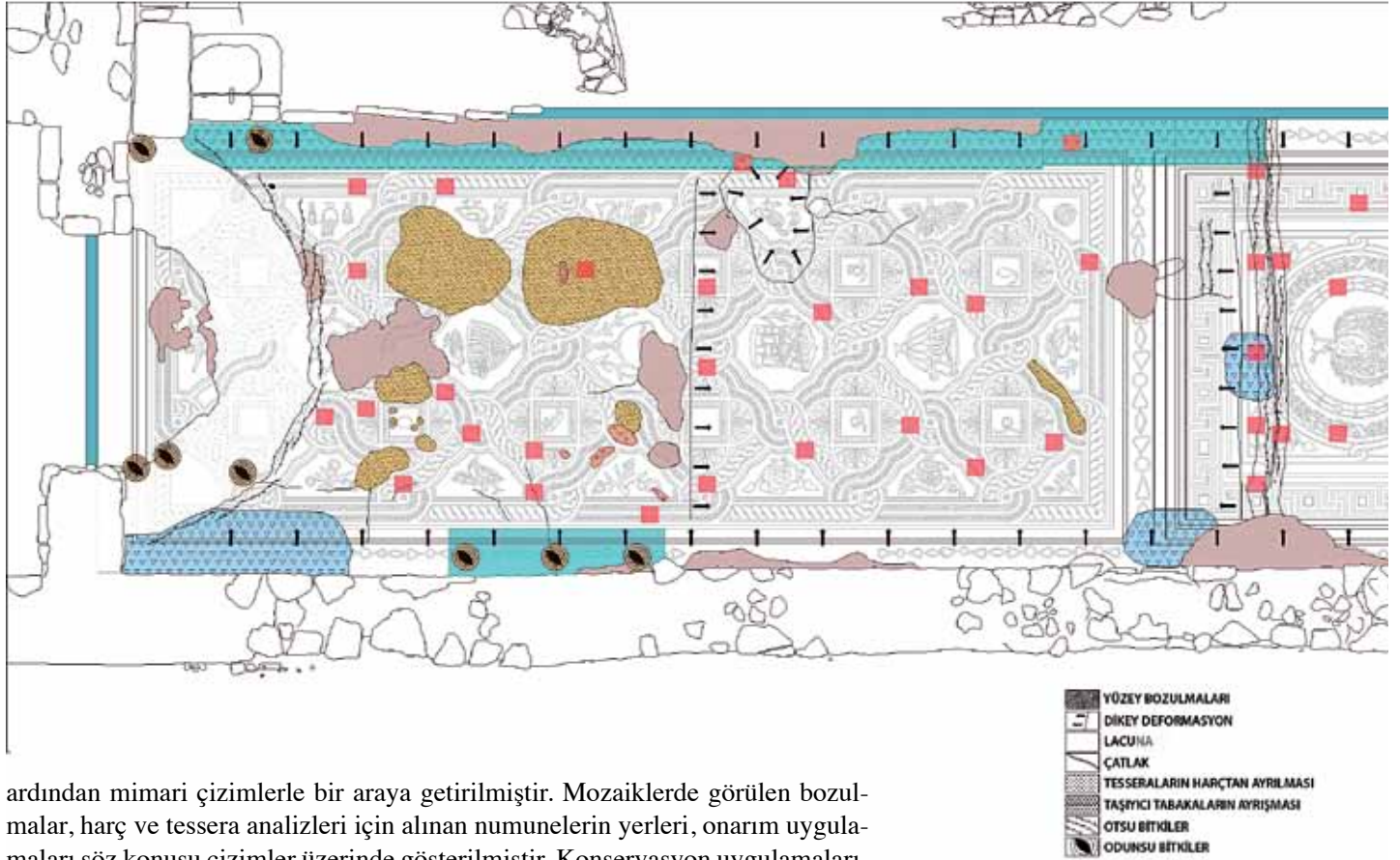
Belgeleme

Bazilikanın mimari belgeleme çalışmalarına Rekare Restorasyon Mimarlık İnşaat San. ve Tic. Ltd. Şti. tarafından 2009 yılı Ağustos ayında başlanmıştır. 2009-2013 yılları arasında her yıl düzenli olarak Bazilika ve kuzeyindeki aşağı şehir sur duvarlarında yapılan kazılarda ortaya çıkan arkeolojik ve mimari kalıntılar düzenli olarak belgelenerek, rölöve çalışması, restitüsyon ve restorasyon projeleri 2014 yılı içerisinde Edirne Kültür Varlıklarını Koruma Bölge Kurulu tarafından onaylanmıştır. Atrium orta bölümü ve naos’daki mermer plaka döşeme ile şapelin opus sectile döşemesinin çizimleri söz konusu ofise aittir.

Mozaik döşemelerin rölöve çizimleri onarım çalışmalarıyla paralel olarak konservasyon ekibi tarafından yürütülmüş olup çizimler, dijital fotoğraflar ile hazırlanmış fotomozaik üzerinden CAD yazılımlarıyla yapılmıştır. Mozaiklerin günümüzde var olmayan kısımları için, korunagelen kısımlardan elde edilen veriler ışığında restitüsyon önerileri hazırlanmış, bu çizimler tamamlanmalarının

⁷ Onarım çalışmaları, Emekli Tekirdağ Müze Müdürü M. Akif Işın’ın değerli katkılarının yanı sıra, Restoratör İlkin Atayman, Nazım Can Cihan ve Evren Çoğal ile Perge Kazılarında mozaik onarım çalışmalarında deneyim kazanmış İşçi Tank Öngül’ün farklı sezonlardaki katılımlarıyla sürdürülmüştür.

⁸ Döşemenin doğu ucunda duvarın üst kotuna ait bir duvar parçası ve ortadaki kare pano üzerinde bir sütuna ait parçalar bulunmaktadır. İlk olarak bu parçanın kaldırılması düşünülmüş olsa da, yapıdaki ani tahribatı gösteren belgeler olmaları bakımından yerlerinde bırakılmasına karar verilmiştir.



ardından mimari çizimlerle bir araya getirilmiştir. Mozaiklerde görülen bozulmalar, harç ve tessera analizleri için alınan numunelerin yerleri, onarım uygulamaları söz konusu çizimler üzerinde gösterilmiştir. Konservasyon uygulamalarının tüm aşamaları dijital fotoğrafla belgelenmiştir.

Mozaik Taban Döşemelerinin Onarımı

90'ların başında yapılan kazılarda, kuzey ve güney neflerin batı kısmındaki dikdörtgen ve kare panolar; iç narteks ve atrium kuzey kanadındaki döşeme; dış narteksin bir bölümü ve Geç Dönem şapelinin doğusundaki döşemeler açılmış ve temizlenmiştir. Bunlardan iç narteksin ve atriumun kuzey kanadındaki panolar basit onarım müdahalesi görmüştür. Bu onarımlarda kuru ve ıslak temizliğin yanısıra, kum ve sönmüş kireç karışımından oluşan bir onarım harcı ile tessellatumun korunagelen kısımlarının tessera kaybı riski olduğu rapor edilen kimi kısımlarının kenarı sağlamlaştırılmıştır⁹. Bu onarım harçlarının büyük oranda bozulduğu görülse de, tesseraların dağılmasını bir ölçüde engellemiştir.

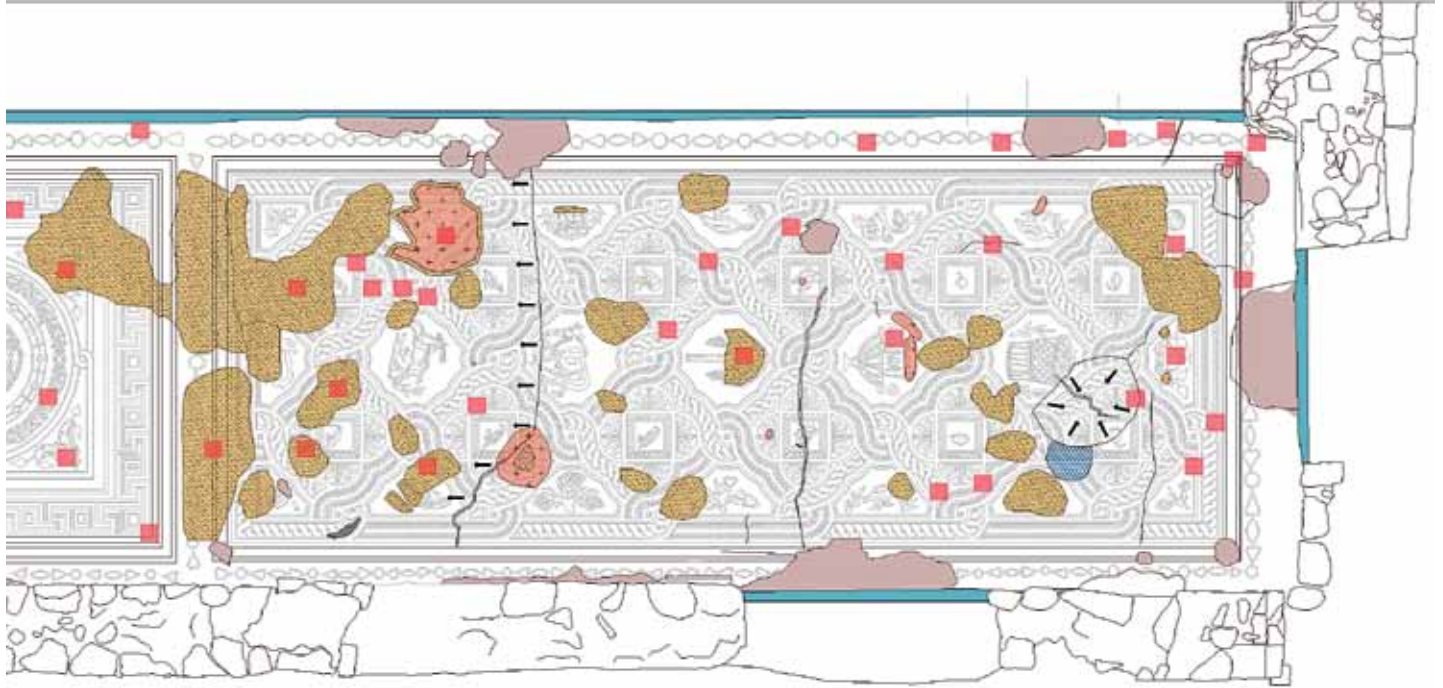
2007 yılında başlatılan ikinci dönem onarım çalışmalarında, çatlak, lacuna¹⁰ (tek tesseredan 80 cm²'ye varan değişik boyutta), oyuk, tesseraların harçtan ayrılması, bozulmuş taşıyıcı tabakalar, tabakaların birbirinden ayrılması, otsu ve odunsu bitki istilası, çökme, kabarma / şişme (mozaığın orijinal yüzey seviyesinden yukarıya doğru deformasyonu), gibi yapısal bozulmalar hemen her döşemede farklı seviyelerde görülmektedir¹¹.

Çizim 2
Perinthos-Herakleia Bazilikası,
Güney nef mozaik döşemesi:
Bozulmalar ve uygulamalar.

⁹ Söz konusu bilgi yayımlanmamış kazı raporlarına dayanmakta olup, ikinci dönem çalışmalarında bu onarımlar tespit edilmiştir.

¹⁰ Tessellatum tabakasının kaybolduğu/yitirildiği alanlar.

¹¹ Bozulmaların tanımında Getty Konservasyon Enstitüsü'nce, "Mosaic in Situ Project" adı altında, çalışılan ülkelerin bu konuda yetkili kuruluşlarıyla işbirliği halinde yürütülen proje kapsamında, Getty Konservasyon Enstitüsü ve İsrail Eski Eserler Otoritesi tarafından hazırlanmış olan sözlükteki tanımlar kullanılmıştır. bkz.: Getty Conservation Institute, Israel Antiquities Authority, **Mosaic in Situ Project, Illustrated Glossary: Definition of term Used for the Graphic Documentation of**



TEMİZLİK
TESSERALARIN SAĞLAMLAŞTIRILMASI
ENJEKSİYON HARCI UYGULAMASI
DOLGU
DERZ DOLGUSU
TÖMLEME
KENAR PROFİLİ ONARIMI
BITKİLERİN UZAKLAŞTIRILMASI
KALDIRMA / TEKRAR YERLEŞTİRME

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SERDEK 2009

Mozaiklerin yüzey durumu incelendiğinde, tesseralarda agrega kaybı, aşınma, kırılma ve ayrışma; derzlerde kayıp, mikrobiyolojik organizma oluşumları ve tüm bunlara bağlı olarak tessera kayıpları ve renk değişimleri görülmüştür. Kuzey nefin doğusundaki panoda birikinti (yabancı madde izleri) oluşumu daha yoğun izlenmektedir. Yapraklanmış tesseralar güney nefin doğusundaki panoda ve atriumun kuzey kanadı mozağindeki yeşil renkli kireç taşı tesseralarda yoğun olarak görülmektedir. Gözenekleşmiş tesseralar ise, yine güney nefin doğu panosu ve dış narteksin kuzeyindeki panoda yoğunlaşmaktadır. Yapraklanma ve gözeneklenme türü taş bozulmalarının olduğu bu kısımların, 90'lardaki kazılardan önce alanın üzerinde bulunan modern yapılaşmanın tam tuvalet ve ıslak mekanlarının altında kalan kısımlar olduğu tespit edilmiştir¹².

2007 yılında başlayan onarımlarda, orijinaliyle benzer özellikte kireç bağlayıcı onarım harcı kullanılmıştır. Harç içeriği, taş kırığı/tozu, tuğla kırığı/tozu, dere kumu agrega; sönmüş kireç ve hidrolik kireç bağlayıcıdır. Rudus tabakasının onarımında, 6 mm elek altı, 3 mm elek üstü agregalı; nucleus tabakasının onarımında, lacuna dolgularında ve kenar profili onarımlarında, 3 mm elek altı agregalı; derz dolgusu ve enjeksiyon harçlarında ise, 1 mm elek altı agregalı kum içermeyen harç kullanılmıştır.

Özel durumlarda sıralama değişmekle birlikte, onarımlarda izlenen genel prosedür aşağıdaki gibidir (Çiz. 2).

1. Genel kuru temizlik
2. Otsu ve odunsu bitkilerin uzaklaştırılması: Odunsu bitkiler tüm kök temizlenene kadar kazı yapılarak ya da tessellatum geçici olarak kaldırılıp köke

in Situ Floor Mosaics, Getty Conservation Institute, Israel Antiquities Authority, 2003. (Çevrimiçi), http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/mosaicglossary.pdf 10.11.2012. Sözlüğün Türkçe çeviri önerileri için bkz: Erdek 2012: ek.1.

¹² Söz konusu bilgiye, alanın yapılaşma yıkılmadan önceki fotoğrafları incelenerek ve 1992-1993 kazılarının başkanlığını yürüten Sn. M. Akif Işın'la yapılan görüşmelerle ulaşılmıştır.

ulaşarak mekanik yolla yapılmıştır. Otsu bitkiler yine mekanik yolla temizlenip, bunlara karşı bitki öldürücü ilaçlarla önlem alınmaya çalışılmıştır. Üzeri kapatılan mozaik kaplı alanlardaki örtü üzerine, her yıl üç kez ilaçlama uygulanmaya devam edilmektedir.

3. Enjeksiyon harcı uygulaması: Rudus - nucleus ve nucleus - tessellatum tabakaları arasındaki ayrışmalar, 1 mm elek altı kum içermeyen, akrilik emülsiyon katkılı harcın enjekte edilmesi yoluyla sağlamlaştırılmıştır.
4. Tümleme: 1 dm²'yi geçmeyen küçük lacunalar, 90'lı yıllarda ve güncel kazılarda ele geçen in situ yeri belli olmayan tesseralar kullanılarak tümlenmiştir¹³.
5. Dolgu: 1 dm²'den büyük lacunaların tümüne, mozaik taşıyıcı tabakaları ve bunlarda kullanılan harç göz önünde bulundurularak tessellatum seviyesinde dolgu yapılmıştır.
6. Kenar profili onarımı: Döşemenin korunagelen sınırları, yuvarlatılmış profilli biçimde onarım harcı uygulanarak sınırlandırılmıştır.
7. Taşıyıcı tabakaların sağlamlaştırılması: Tessellatumun yok olduğu ancak taşıyıcı harç tabakalarını korunduğu kısımlarda, önce % 3'lük, sonra % 10'luk akrilik emülsiyon Primal AC 33[®] emdirilerek sağlamlaştırma yapılmıştır.
8. Tesseraların sağlamlaştırılması: Önce % 3'lük, sonra % 5'lik akrilik emülsiyon Primal AC 33[®] emdirilerek sağlamlaştırma yapılmıştır.
9. Derz dolgusu
10. Çalışma sonunda döşemelerin üzeri sırasıyla ince bir kum tabakası, dokumasız kumaş (= jeotekstil, 10gr/cm²) ve yaklaşık 20 cm kalınlığında kum ile kapatılarak koruma altına alınmıştır.

Bazı özel durumlar farklı uygulamalar gerektirmiştir. Kuzey nef taban mozaığının doğu kısmı, üzerinde yaklaşık 6-7 cm toprak kaplı; kuzey duvarından düşen duvar resimleri, mermer duvar kaplamaları ve yapının tahribatı sırasında düşen mimari parçalar olduğu halde arkeologlardan teslim alınmıştır. Duvar resimleri ve duvar kaplaması mermer plakalar arasındaki topraklar dikkatle temizlendikten sonra numaralandırılıp, plana işlenerek gruplar halinde kaldırılmıştır¹⁴. Mozaik döşemenin doğusunda, düşen büyük bir mimari parça sebebiyle çökme meydana gelmiş ve buna bağlı olarak kabarmalar oluşmuştur. Güney sınırının tamamı, tahminen toprak hareketleri nedeniyle 15- 26 cm arasında yukarı doğru dikey deformasyona uğramıştır. Aynı tür deformasyon güney nefte kuzey sınırında görülür. Bu kısımlarda "statumen" tabakası ve toprak zemin arasında 10 cm'ye ulaşan boşluklar oluşmuş; boşluklarda otsu ve odunsu bitki kökleri ilerlemiş; mozaığın taşıyıcı tabakaları arasında oluşan ayrışmaların çökme tehlikesi yarattığı görülmüştür. Kuzey nefte bu deformasyonun olduğu kısımlarda, tessellatum tabakası yaklaşık 60 cm eninde, 13 parça halinde, güney nefte ise, 50 cm eninde 5 parça halinde kaldırılmış; orijinal tabakaların kalınlıkları, harçlarının özellikleri ve yapılış teknikleri dikkate alınarak yeni taşıyıcı harç tabakaları ve tessellatum tabakası tekrar yerleştirilmiştir (Res. 2). Aynı uygulamanın tekrarlandığı bir diğer parça da güney nef döşemesinin güney sınırında bulunur. Duvar

¹³ İç narteksin kuzeyindeki pano, Güney nef orta pano ve atriumun kuzeyindeki panolarda diğerlerinden farklı olarak az sayıda ele geçmiş renkte *tesseralar* için orijinaliyle aynı renkte, ancak dikkatle bakıldığında ayırt edilebilecek özellikte yeni *tesserae* kullanılmıştır. Söz konusu tesseralar, Silkar Mermer ve Mozaik A.Ş.'nin geniş renk kataloğundan seçilmiş ve firmanın sponsorluğunda projeye ulaştırılmıştır.

¹⁴ Bu alan 2006'da başlayan kazılarda ilk kez açılmış olup, arkeologlardan üzerinde 7-8 cm toprak bırakılmış halde alınan yegâne mozaiktir. Bunun dışındaki tüm mozaikler daha önce arkeoloji ekibi tarafından kuru ve yer yer ıslak temizlik müdahalesi görmüştür.



Resim 2
Kuzey nefte dikey
deformasyonların onarımı.

Resim 3
Güney nefte ağaç kökünün
uzaklaştırılması.
(Fotoğraf: Nazım Can Cihan)



ile döşeme arasında yaklaşık 15 cm çapında ve yatay ilerlemiş ağaç kökünün uzaklaştırılabilmesi için mozağin 50 x 225 cm kaldırılmış; 0.70 m kotuna kadar kazılarak ağaç kökü temizlendikten sonra taşıyıcı tabakalar orijinaline uygun biçimde hazırlanarak *tessellatum* tabakası tekrar yerleştirilmiştir (Res. 3).

Kuzey nef döşemesinde, yaklaşık 40 cm²'ye varan görece küçük lacunaların yanında, biri döşemenin doğusunda bir diğeri batıda olmak üzere yaklaşık 1.50 cm çapında iki büyük lacuna bulunmaktadır. Bunların 1970'lerde kuyu açma çabası sırasında olduğu bilinmektedir. Bu çabalar sırasında doğudaki alanın mozağinin tahrip edilmiş ancak derine inilmemiş olduğu korunagelen statumen tabakasına ait parçalardan anlaşılmaktadır. Kazısı sırasında bu lacunaya ait yerinden kopmuş olarak bulunan *tessellatum* parçaları yapılan desen restitüsyonuna göre özgün yerleri tespit edilerek yerleştirilmiştir (Res. 4). Batıdaki diğesinde ise, kuyunun kullanıldığı ve 1990'lı yıllardaki kazılarda moloz ile doldurulmuş olduğu bilinmekteydi. Dolayısıyla bu alana ait parça bulunamamış, sadece dağılmış halde tesseralar ele geçmiştir. Kuyuda 90'lı yıllardaki kazılarda doldurulan fakat arasında boşluklar olan moloz sağlam/sıkışmış dolgu kısma kadar tekrar kazılıp, daha sonra çökmeye sebep olmaması için boşluk kalmayacak şekilde sıkıştırılarak tekrar doldurulmuştur. Bu kısım da tıpkı tüm diğer lacunalar gibi orijinaline uygun taşıyıcı tabakalar hazırlandıktan sonra harç ile dolgu yapılmıştır.

Çok sayıda otsu bitki kökünün (bazıları 1 m'ye varan uzunlukta), *tessera* ve harç tabakalarının arasında oluşmuş boşluklardan ilerleyerek çatlaklar oluşturması ve tabakaların birbirinden ayrılmalarına sebep olması durumu en yoğun olarak iç



Resim 4
Restitüsyon çizimine göre
yerleştirilen parçalar

narteksin kuzeyinde ve orta panosundaki mozaik döşemelerde görülmektedir. 1990'ların başında açıldığı ve temizlendiği bilinen döşemede, özellikle panonun doğusunda kalan bir bölümde yoğun tessera kaybı olmuştur. Tesseraların büyük bir bölümünün taşıyıcı yatak harcından ayrıldığı görülen bu bölgede bitki köklerinin temizlenmesi büyük zaman ve iş gücü kaybına yol açmıştır. Bu döşemenin güneyindeki narteksin orta panosunda, tessellatum tabakasının yaklaşık yarısından daha az kısmı korunmuş, yok olan kısımlarda ise, nucleus tabakası kısmen korunmuştur. Bu kısımda da taşıyıcı harç tabakaları ve tessellatum tabakası birbirinden ayrılmış durumdadır. Tesseraların yüzeyleri 2-4 mm arasında aşınarak yok olmuştur. 90'lı yıllarda yapılan kazılardan elde edilen arkeolojik veriler, bu bölgede yapının tahribatından sonraki dönemde, kireç elde etmek için mermerlerin yakıldığını (Işın 1994: 63) göstermektedir. Bu alanda hem taşıyıcı tabakalardaki ayrışmalar, hem de tessellatum tabakasındaki bozulmalarda, özellikle tesseralardaki yüzey kaybında, buradaki ısı işlemlerinin etkisi olmalıdır. Her iki panoda da yapılan kuru temizlik işlemleri sırasında, çok miktarda ufalanmış harç parçasını fırça ile temizlemek taşıyıcıdan ayrılmış haldeki tesseraların yerlerinden oynamasına yol açtığı için, tesseraların geçemeyeceği ancak küçük harç kırıntıları ve tozlarının geçebileceği 4 m aralıklı elek döşemenin üstüne

Resim 5
İç narteks döşemesindeki
tümleme uygulaması





Resim 7
Dış narteks döşemesindeki
dikey deformasyonun onarımı

bastırılarak elektrikli süpürge yardımıyla temizlik yapılmıştır. Ayrılmış taşıyıcı tabakalara harç enjeksiyonu ile sağlamlaştırma uygulanmış; çoğunlukla taşıyıcı zeminden ayrılmış durumda bulunmuş *tessera*lar yüzeyden ince harç uygulanarak yerlerine sabitlenmiştir. Bu alandaki çok sayıda küçük lacuna tessera ile tümlenmiştir¹⁵ (Res. 5).

İç narteksin güney kısmının Geç Dönemde mermer plakalarla kaplandığı görülmüştür. Mermer plakaların onarımı sırasında, alttaki mozaik döşemenin kısmen korunmuş olduğu tespit edilmiştir. Mermer plaka döşemenin tamamen yok olduğu kısımlarda alttaki mozaik döşeme onarılmış ve görünür hale gelmesi sağlanmıştır (Res. 6).

Dış narteks mozaik döşemesinin özellikle batısında, tam olarak bazilika girişinin kuzeyinde kalan kısmında, 50 cm'ye varan çökme görülür. Döşemenin güneyinde yaklaşık 2 m²'lik bir kısım ve kuzeyinde 3,5 m²'lik bir kısım tamamen yok olmuş durumdadır. Çökme oluşan ve tessera kaybı riski yüksek, yaklaşık 6 m²'lik kısımda, en az müdahale edilmesini esas alınarak belirlenen, iki parça kaldırılmış ve döşemenin kaldırılmayan kısımlarının güncel seviyesine uyacak biçimde tekrar yerleştirilmiştir (Res. 7).

Geç Dönem Şapeli Opus Sectile Taban Döşemesinin Onarımı

Bazilikanın güneybatısında yapılmış Geç Dönem şapelinin döşemesi kalın mermer plakalar arasında, opus sectile tekniğiyle üretilmiş parçaların yerleştirilmesiyle oluşturulmuştur. Şapelin doğu bölümündeki döşeme, 90'ların başında gün ışığına çıkarılmış; batı bölümü ise, 2006 yılında ilk kez kazılmış ancak korunagelmemiştir. 90'lardaki çalışmalarda temizlenmiş ve belgelenmiş ancak mozaik taban döşemelerinin aksine sadece toprak ile örtülmüştür. Buna bağlı olarak döşemede bozulma çok fazladır (Res. 8). Bozulmaya yol açan en önemli etmen, çapları 27 cm'yi bulan çok sayıda odunsu bitki köküdür. Bunlar, döşemeyi oluşturan mermer plakaların altına doğru ilerleyerek, bunların yatayda ve dikeyde, orijinal yerlerinin değişmesine yol açmıştır. Ayrıca plakaların kırılarak parçalara



Resim 6
İç narteksin güneyinde mermer
plaka döşeme altında kalan
Erken Dönem mozaik döşeme.

¹⁵ Bkz. dip not 13.



Resim 8
Geç Dönem Şapel döşemesinin 1992
ve 2010 yılı durumu



Resim 9
Şapel opus sectile ve mermer
plaka döşemede odunsu bitkilerin
uzaklaştırılması

ayrılmasına ve çok sayıda çatlak oluşmasına neden olmuştur. *Opus sectile* desenlerini oluşturan geometrik şekilli parçalar kısmen yok olmuştur. İlk olarak sözü geçen odunsu bitki köklerinin temizlenmesi için çalışmalar yapılmıştır. Plakaların olmadığı kısımlardan başlanmak üzere, altında köklerin ilerlediği izlenen 26 plaka ve kısmen *opus sectile* kısımlar yerinden kaldırılarak kökler temizlenmiştir (Res. 9). Kökler temizlendikten sonra, yeniden bitki oluşumunu önlemek amacıyla, zemine kireç ve bitki öldürücü ilaçlar zerk edilmiştir. Zemin tekrar doldurulup sıkıştırılarak sağlamlaştırıldıktan sonra, kırılan plakalar epoksi reçine kullanılarak yapıştırılmış ve orijinal yerlerine harç yatağı üzerine yerleştirilmiştir. Opus sectile kısımlarda, en fazla dört parçanın eksilmesiyle oluşmuş kısımlar orijinal yerleri belli olmayan parçalarla tümlenmiştir. Konservasyon öncesi, plakalar arasında ve döşemeyi sınırlandıran duvarlar arasındaki derzleri oluşturan harç tahrip olmuş ve bu kısımlar toprakla dolmuş durumdaydı. Bu kısımlarda derzler topraktan arındırılarak, açık renk kireç bağlayıcı harç ile doldurulmuştur. Bu sayede, belli ölçüde su yalıtımı sağlanmış, yeni bitki oluşumunun



Resim 10
Şapel döşemesinin
onarım sonrası durumu

önüne geçilmiş ve estetik bütünlük sağlanmıştır (Res. 10). Şapelin doğusundaki plakalardan birinin altında erken dönemde yapılmış olan mozaik döşemeye ait çok küçük bir parçanın korunageldiği görülmüş; bu parça sağlamaştırıldıktan sonra üzerindeki geç dönem döşemeye ait plaka tekrar yerleştirilmiştir.

Mermer Plaka Taban Döşemelerin Onarımı

Bazilikanın naos ve atrium bölümlerinde bulunan çeşitli boyutta, yaklaşık 6 ila 10 cm kalınlığındaki mermer plaka döşemelerden çok azı korunagelmiştir. Naosta sadece güneybatıda küçük bir kısımda mermer plakalar korunmuştur. Diğer plakalar muhtemelen Geç Dönem şapelinin yapımında kullanılmıştır (Işın 1994: s. 62). *Atriumda* orta kısmının doğu ve batısındaki küçük birer bölüm; bunun daha güneyinde Geç Dönem duvarı altında kalan bir bölüm ve kuzeybatıda 16 plakadan oluşan daha büyükçe bir bölümü korunagelmiştir. Plakaların tamamına yakını kırık hatta dağınık haldedir. Plakaların taşıyıcı harç tabakası büyük oranda korunmuştur. Ancak harç tabakasının çok sayıda çatlak barındırdığı; oldukça kırılgan ve zayıf halde olduğu; güneyde tamamen yok olduğu görülmüştür. Bunun yanı sıra çok sayıda otsu bitki kökü plakaların ve harç tabakalarının arasında oluşmuş boşluklardan ilerleyerek tahribat oluşturmuştur.

Onarımın ilk aşamasında bitki kökleri temizlenmiştir. Harç tabakasının tamamen yok olduğu kısımlardaki toprak temizlenmiş bu kısımlara önce *statumen* tabakası döşenmiş, ardından kalın harç tabakası *rudus* serilerek zemin tesviye edilmiştir. Bu işlemi takiben kırık mermer plakaların her birine bir kod ve bunun her kırık parçasına numara verilerek belli bir düzenle kaldırılmıştır. Kaldırılan plakalar temizliklerinin ardından, yapıştırılmış ve tekrar orijinal yerine yerleştirilmiştir.

Orijinal harç tabakasının korunduğu kısımlarda plaka sınırları harç ile çevrelenerek sağlanmıştır. Korunagelen orijinal harç tabakası içindeki tahrip olmuş veya geniş çatlaklar oluşmuş kısımlardaki topraklar temizlenmiş; dolgu yapılmıştır. Bu işlemin ardından tüm orijinal harç kısımlara ilk olarak, % 3'lük, ikincide % 5'lik ve üçüncü olarak % 5'lik akrilik emülsiyon Primal AC 33® ile sağlamaştırma yapılmıştır. *Atriumun* tam ortasında bulunan tuğla döşeme üzerine mermer plakalar kaplanarak oluşturulmuş *phialede* korunagelen mermer plakalar ve tuğla döşemede tahribat oluşma riski olan kısımlar yine harç ile sağlanmıştır.

Doğrudan mozaik döşeme üzerinde yapılan bu çalışmaların yanı sıra, bazilika kuzey nefinden *narteks* bölümüne geçişte bulunan, basamak, atriumdan nartekse geçisi sağlayan basamaklar, ana giriş eşik taşı, bazilika ve şapele ait kırılmış tümü mermer mimari parçalar, oluşturulan kum havuzu üzerinde cam elyafı çubuklar kullanılarak epoksi reçine ile yapıştırılmıştır. Çalışmalar sırasında, mozaiklerin yanısıra kuzey nefin dış duvarındaki çok az miktarda in situ korunagelmış sıva ve bir duvar mozaığı parçaları ihmal edilmemiştir.

Sonuç

Mozaiklerin çizimle belgelenmesi işlemleri, onarımlarının ele alındığı yıl, bu çalışmalarla paralel devam ettirilmiş olup bu sayede tüm bozulma ve onarım işlemleri hiç bir detay atlanmaksızın belgelenebilmiştir.

Mozaik, opus sectile ve mermer döşemelerin onarımında en az müdahale prensibiyle hareket edilmiştir. Buna bağlı olarak, mozaığın orijinal yüzey seviyesinden yukarıya doğru kabarma biçiminde deforme olduğu kısımlarda eğer taşıyıcı tabakalar arasında ileride çökme riski oluşabilecek boşluklar bulunuyorsa ya da çökme ile oluşan köşe noktalarında tesseraların dağılma riski bulunuyorsa bu kısımlar kaldırılarak hazırlanan uygun taşıyıcı tabaka üzerine yerleştirilmiştir.

Harçlarda renk bütünlüğünün sağlanması harçta agrega olarak kullanılan tuğla ve taş tozu/kırığının aynı tipte, ölçüde, boyutta ve kalitede olmasına bağlıdır. Perinthos Bazilikasında onarım çalışmaları, aynı yıl kazısı ya da tekrar açılması planlanan alanlara göre planlanmak durumunda kalmıştır. Bu durumda karşılan en önemli problem, yıllara göre yapılan programlara göre malzeme temin edildiğinde özellikle onarım harçları agregaları nedeniyle oluşan renk uyumsuzluğudur. Yedi yıla yayılan onarımların ilk iki yılında kullanılan dolgu ve sınır profili onarımlarında kullanılan onarım harçları değiştirilmek zorunda kalmıştır. Bu nedenle bu tür bir projede tüm malzemenin başlangıçta yapılan plana göre hesaplanarak tek seferde aynı yerden temin edilmesi çok önemlidir.

Bazilika taban döşemelerinde bozulmaya yol açan en önemli etkenlerden biri olan bitki istilası, 90'lı yıllardaki kazılarda açılmış ve su ile temizlik ve basit onarım müdahalesi görmüş alanlarda yoğunlaştığı gözlenmiştir. Sadece toprakla örtülmüş olan Geç Dönem şapelinde ise bu problem, otsu bitki istilasının yanında, çapı 27 cm'ye varan çok sayıda odunsu bitki oluşumu boyutuna ulaşmıştır. 90'lı yıllardaki kazılara kamulaştırma sorunları nedeniyle ara verilmek zorunda kalınması nedeniyle oluşan bu bozulmalar, her tür döşemede başlanan onarım müdahalesinin mutlaka tamamlandıktan sonra, uygun teknikte tekrar örtülmesinin ve periyodik olarak bakım yapılmasının çok önemli olduğunu bir kez daha göstermiştir.

İkinci dönem belgeleme ve onarımın sürdüğü yedi yıl boyunca mozaikler üzerindeki çalışmaların tamamlanmasının ardından döşeme tekrar örtülmüştür. İlk üç yıl önce dokumasız kumaş ve bunun üzerine 20 cm kalınlıkta kum biçiminde

bir örtü tercih edilmiştir. Ancak 2010 yılında genel fotoğraflama ve bakım işle- mi için tüm döşemeler açıldığında, dokumasız kumaştan geçebilen kılcal bitki köklerinin mozaik yüzeyine zarar verecek şekilde ilerlediği görülmüştür. Daha sonraki örtme işlemlerinde önce yaklaşık 5 cm kum, dokumasız kumaş ve tekrar yaklaşık 20 cm kum sıralamasıyla yapılan tekrar örtmenin sonuçları 2013 yılın- da kontrol edilmiş ve daha başarılı sonuç verdiği görülmüştür.

Modern kent yerleşimi içinde kalan Bazilika ve taban döşemelerinin korunması için en uygun çözümün çatı ile örtülerek, müze haline getirilmesi olduğu karar- laştırılmış olup bu konudaki tasarım çalışmaları Müze Müdürlüğü'nce denet- lenerek devam etmektedir. Söz konusu çatının inşasını takiben tüm döşemeler açılacak ve sergilenecektir. Onarım çalışmalarının ardından, bitki mücadelesi için yılda üç kez yapılan ilaçlama çalışmalarından ibaret olan bakım çalışmaları, oluşturulacak bir program dâhilinde periyodik olarak uygulanacaktır.

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Queen Esther Mosaics: The Hidden and The Revealed

Kraliçe Esther Mozaikleri: Saklı ve Açığa Çıkarılmış

Lilian BROCA*

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Abstract

As our world becomes more and more fractured in the 21st century, the archetypal story of individualism can be compared to fragmented elements (tesserae) being made whole again; we can't heal the world until we heal ourselves. My work is a reconstruction of an ancient story using ancient and contemporary materials, i.e. I cut glass (deconstruction) and then assemble those pieces to form new shapes which thus acquire a new life. The Esther Mosaics reveal a personal interpretation of the story of Queen Esther which brings forth ideas about women's role in our society, which also extend to more universal statements about the human condition.

Keywords: *Persian stories and symbols, biblical heroines, sacrifice, women issues, feminism, mosaics, glass mosaics, contemporary mosaic art, Byzantine art and mosaics, Queen Esther, Mosaic making methods, ancient symbols in contemporary art, figurative mosaic art.*

Özet

21. yüzyılda, dünyamızın giderek daha parçalanmış bir hale gelmesi nedeniyle, bireyselliğin arketip hikayesi, parçalanmış öğelerin (tesserae) bütünü tekrar meydana getirmesiyle mukayese edilebilir; kendimizi iyileştirmeden dünyayı iyileştiremeyiz. Benim çalışmam, antik ve çağdaş malzemeleri kullanarak, eski bir hikayeyi yeniden inşa etmektir. Diğer bir deyişle, camları kesiyorum, sonra bu parçaları, yeni formlar oluşturmak için bir araya getiriyorum ve bu şekilde yeni bir hayat elde ediyorum. Esther Mozaikleri, toplumumuzda kadınların rolü hakkında fikirleri ortaya koyan ve insanlık durumu hakkında daha evrensel ifadelere uzanan Kraliçe Esther'in hikayesinin kişisel bir yorumlamasını ortaya koymaktadır.

Anahtar Kelimeler: *Pers hikayeleri ve sembolleri, İncille ilgili kahramanlar, kurban, kadın sorunları, feminizm, mozaikler, cam mozaikler, çağdaş mozaik sanatı, Bizans sanatı ve mozaikleri, Kraliçe Esther, mozaik yapım teknikleri, çağdaş sanattaki antik semboller, figüratif mozaik sanatı.*

Throughout my career I have explored relationships and the nature of the human condition through symbols and metaphors. I recently completed a series on sacrifice, and chose the biblical Queen Esther as a prototype for the courageous, selfless heroine who wins against all odds. As a young woman, Esther fulfilled her role as leader at a time of crisis with intelligence, persistence and dedication.

My fascination with the human body since the early days of art school led me to an artistic career focusing on interpersonal relationships and the human condition. Expressive faces and bodily postures have been the vehicle for expressing those concerns.

This preoccupation continued once I began working with mosaics. Although a completely different artistic discipline, this ancient art form had produced at various times examples of splendid Byzantine mosaics.

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My Queen Esther Series comprises 10 mosaics, - 10 scenes from the biblical Book of Esther. Through symbolic gestures, costume, colour combination, facial expression and the use of lights and darks, I strive to endow each character with my personal interpretation of the biblical personage's physical attributes, social status, personality and emotions at the particular place and time depicted.

I use live models in all my mosaics. Starting with numerous sketches in black graphite on grey paper, my designs or "cartoons" get painted before I start cutting and gluing. These mirror image painted sketches become my guides throughout the long hours of cutting and gluing the glass tesserae.



Figure 1
Esther's Offering 70" x 43", Smalti, gold tesserae, gems, gold leaf on wood panel.



Figure 2
Haman Leading Mordechai on the Royal Horse 70" x 33", Venetian Vitreous Glass, smalti, gems, gold tesserae, gold leaf on panel



Figure 3
Queen Esther
75" x 33", Venetian
vitreous glass,
gold tesserae,
gems, gold leaf
on wood panel.

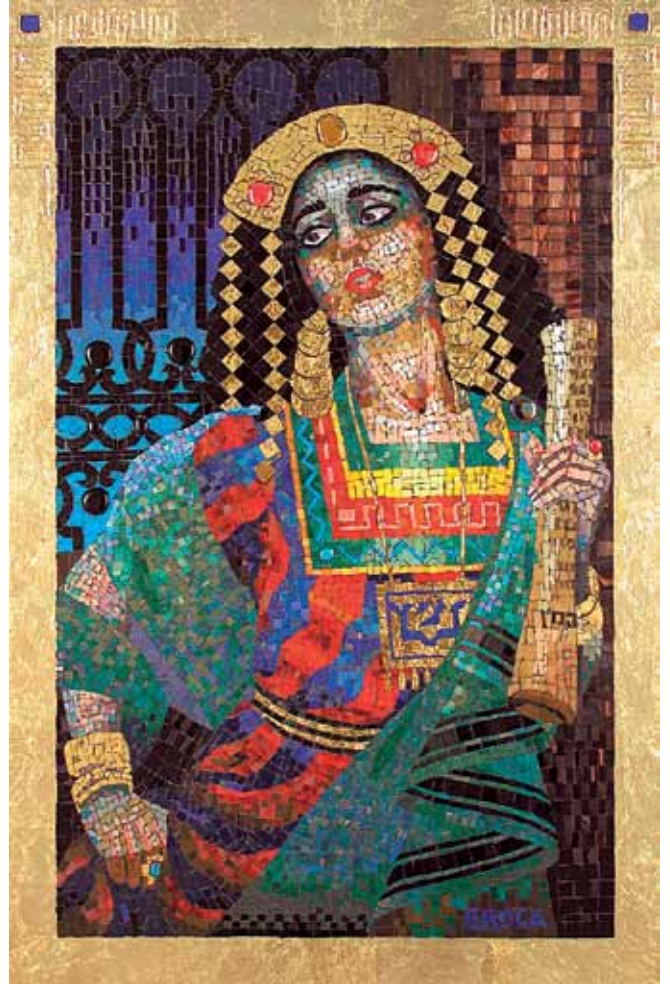


Figure 5
*Queen Esther
Holding Evidence
of Haman's Guilt*
48" x 32", Venetian
glass, smalti, gold
tesserae, gems,
gold leaf on
wood panel.



Figure 4
*Queen Esther
Revealing Her True
Identity* 48" x 33",
Iridium smalti, gems,
gold tesserae,
gold leaf on panel.



Figure 6
*Queen Esther With
Scroll* 36" x 23.5",
Venetian Vitreous
Glass, smalti, gems,
gold tesserae,
gold leaf on panel.



Figure 7
Queen Esther with Mordechai
64" x 64, Venetian Vitreous Glass,
smalti, gems, gold tesserae,
gold leaf on panel.
(left page, top)

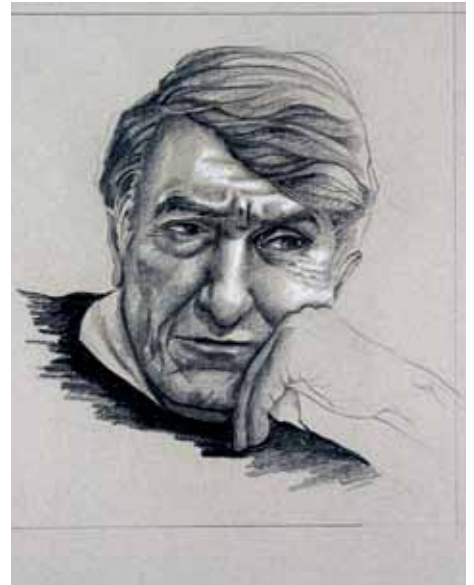
Figure 8
Queen Esther's Banquet 38" x 104",
Venetian vitreous glass, smalti,
gold tesserae, gold leaf on wood panel.
(left page, bottom)



Figure 10
*Queen Esther Seeking Permission
to Speak* DIPTYCH, 64" x 88",
Each panel 64" x 44",
Venetian Vitreous Glass, smalti,
gems, gold tesserae, millefiori,
on Honeycomb Panel.

Figure 9
Surreptitious Dialogue, 2007 23" x 30", Venetian Vitreous Glass, millefiori, pearls, gold
tesserae, smalti, on Honeycomb Panel.





graphite sketches

Figure 11
Esther Holding Evidence of
Haman's Guilt

Figure 12
Queen Esther

Figure 13
Queen Esther's Banquet



Painted cartoons

Figure 14
Painted sketch Esther

Figure 15
Queen Esther and Mordechai

Two mosaic methods were used in this Queen Esther Series.

Indirect Method / Reverse Method

For those mosaics executed in the Indirect Method, the graphite drawing also had to be recreated as a reverse cartoon in an appropriately proportioned larger size. In this method, the tesserae are glued upside down onto the full-sized reverse image cartoon using a water-based adhesive. Once completed, the whole assembly would be inverted onto a permanent panel – I now use the Aerolam or honeycomb aluminum panels as permanent substrates -covered with a type of cement called thinset.

I always start with the face. After choosing the various flesh tones and other colours I begin cutting the glass for the eyes, "the window of the soul". Not until I am satisfied with the eye expression do I continue with the rest of the face. This



Figure 16
Queen Esther in
Surreptitious



Figure 17
Esther holding Evidence
of Haman's Guilt in
progress detail 1



Figure 18
Queen Esther sketch
and mosaic

first step is of utmost importance as it sets the mood and the intent of the mosaic. It also establishes the basis of the relationship between myself and my subject, who I will come to relate to in a very deep and complex way before the mosaics are completed.

Unlike in an oil painting portrait where one can establish the face in an underpainting wash, in mosaic, the artist completes all details of the face at the same time as the larger areas through the use of *andamento*, the movement or flow of the small cut cubes of glass or stone called “*tesserae*” in Italian.

Following the bone structure of the face, I continue gluing the lightest flesh tone first, thus establishing the source of light suitable for the portrait. Each piece of cut glass is chosen by colour and shade, then placed one after another in a carefully conceived flow to create the impression of volume. The result are rows of *tesserae* that snake over and under anatomical protrusions and cavities such as nose and eye sockets, forming three-dimensional planes which advance or recede according to the skeletal shapes underneath.

The reflection of light on the surface of the finished mosaic is of utmost importance. The Direct Method is an excellent procedure as it allows the artist to insert each *tessera* into the cement at different angles from the beginning, thus achieving a myriad of potentially shiny surfaces that shimmer when struck by any kind of light.



Figure 19
Work in progress

Figure 20
Queen Esther Seeking Permission
to speak in Progress detail 9

Figure 21
Cutting glass for Esther & Mord

Figure 22
Working on Esther
Revealing 3

To achieve the same reflective results using the Indirect Method, I manipulate the angles of the tesserae manually during that narrow window of time after the flip, when the thinset cement is still soft and it is possible to push down the corners of each piece by hand. This way, the uniformly level surface becomes uneven and equally reflective. It works well for me, especially when using this Indirect or Reverse Method I still have the advantage of changing undesirable

areas in progress at any time. All that is needed is to add water to the unsatisfactory area and the water-soluble glue will allow the removal of tesserae days or months after their initial placement.

Many changes that deviate from the original painted sketch are happening at this point of the process, since I tend to make spontaneous decisions to alter former choices of shapes and colours once the face is completed on the paper and has defined the tone of the final portrait.

Remember that what we see on paper is the back of the glass on a temporary substrate. Once I flip the finished mosaic onto the permanent base, this mirror image of my original design will revert to its proper orientation.

Many Esther mosaics display vertical compositions. A vertical composition is especially powerful in a portrait. The viewer's eye is encouraged to enter the work at the bottom of the composition and follow the serpentine linear forms that congregate at the top, to the pinnacle of the full portrait, the head.

As for the actual assembly of the mosaic, it necessitates an extremely detailed scrutiny of every shard of glass in relation to every other in the overall composition. It forces me to eat, sleep and dream about every facet of my subject, sometimes for months at a time, and to construct my characters virtually cell by cell, until they can ultimately represent themselves through this highly expressive medium.

Once all the glass tesserae cover the temporary paper cartoon in reverse, and all corrections have been made, the next step is to “butter” or cover it with a thin layer of thinset. At the same time the permanent substrate also gets a layer of cement, after which, it is carefully placed on top of the cement covered mosaic. Clamped as a sandwich, the two panels get “flipped”. Now the bottom panel is the actual mosaic with the brown paper showing. When dry the paper surface gets a hot water sponging which facilitates its removal and it's at that point that I quickly manipulate the corners of most of tesserae embedded in the soft thinset to give them an uneven look and feel. Once clean the mosaic in its original design appears to shimmer in the studio light. What a great feeling!

Figure 23
Applying cement to Queen Esther 1

Figure 24
Applying thinset to Queen Esther

Figure 25
Queen Esther in progress 1



Mosaic making is a labour-intensive proposition. Working backwards or mirror image the Indirect Method requires, is even more time consuming, because as a rule an artist is always favouring one side.. Working in reverse I find that a mirror by my side is a necessity. At regular intervals I revert to looking at my work in progress through the mirror in order to make sure that once the mosaic is flipped it will look natural. Also, working in reverse can also be frustrating at times. It is impossible to be assured that the flipped image will look exactly like the one executed in reverse. This is due to the thickness of the glass; once it is cut one hopes that cut is straight otherwise the extra half a millimeter or less left on a diagonal cut may drastically change the expression of the eyes or mouth. In an abstract composition this makes no difference, but in my work where an expression can change it is a problem.

Direct Method

This was one of the main reasons I switched to working in the Direct Method but still on a temporary substrate, as the Byzantines used to do. They used fresh lime as that temporary bed, and I use mesh or a sticky film, both being 21st century materials.

For the Direct Method I still execute sketches and painted cartoons, only this time they are not mirror images. I enlarge them to the full size of the projected mosaic and then I place and tape a sticky film on top. This material is clear and



Figure 26
Foot in J Meeting H



Figure 27
Arm and hand 2



Figure 28
Holoferness head in progress 1

one can see the cartoon underneath. It is far easier to stick the tesserae temporarily on it as no glue is necessary. To remove the tesserae for corrections again, no wetting is needed, just an easy removal.

Once the tesserae cover this sticky film or PLASTIC as they call it here, the top of the mosaic is covered with the same plastic as in a sandwich. With the help of a board this mosaic is flipped. Now the bottom of the mosaic is up and can be seen through the clear plastic. With great care, the plastic is removed and the bottom of the mosaic is buttered with thinset. The rest is exactly as in the Indirect Method with one exception. There is no brown paper to wet and remove at the end. When the thinset is dry the plastic is simply peeled off.

The Queen Esther mosaics were executed in the manner of the Byzantines, which means, gestural, symbolic and narrative, with significant usage of gold, they dramatize a well-known scene from a biblical story recognizable to many viewers. Unlike the old Byzantine mosaics however, mine carry a contemporary message to 21st century women: female empowerment. The biblical Esther story encourages women to believe in their own strength, even in a patriarchal society where women are usually submissive and dominated by men. Throughout the centuries, women possess the potential of the “assertive Esther” – one hidden inside a shy, reserved and obedient girl. As a wise woman and heroine, she remains a role model for all contemporary humankind.

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Book Review – Kitap İncelemesi

Güney DİNÇ*

Mozaik Denizi, Ayşegül Güvenir, 167 sayfa, 200 resim, kaynakça, Arkeoloji ve Sanat Yayınları, 2008. 27.50 TL. ISBN 978-605-396-026-3

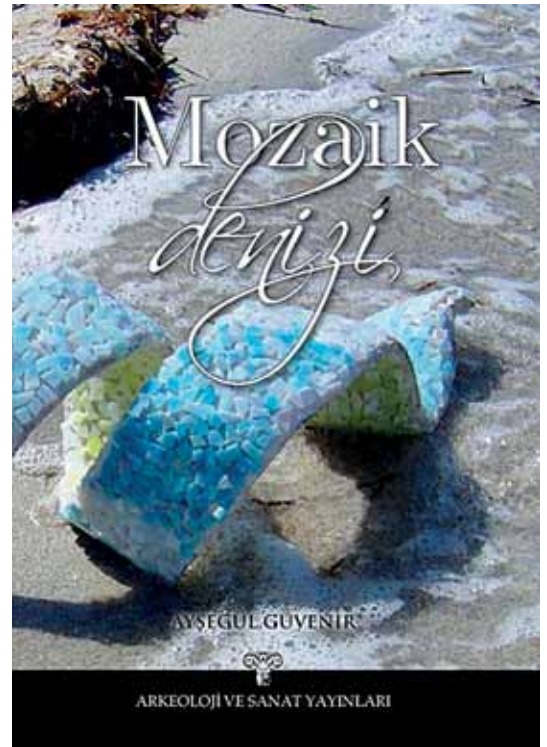
Ayşegül Güvenir, 'Mozaik Denizi' isimli kitabında bir arketip'ten yola çıkarak Usta Mozaikçi'nin öyküsünü anlatıyor. Mozaik sanatının kuramsal ve nesnel anlatımını, kitap kahramanı 'Usta Mozaikçi' kurgusu içinde harmanlıyor. Mozaik atlası açılıyor ve Sümer uygarlığından başlayan yolculuğunda bu sanatın geliştiği bölgeler, zaman içerisinde geçirdiği değişimler anlatılıyor.

Görsel yönden de zengin örneklerin sunulduğu kitap, bilgi akışını, samimi ve esprili bir anlatımla okuyucuya aktarıyor, bundan dolayı hemen herkesin kolayca okuyup, yararlanabileceği, keyifli bir kaynak özelliğini taşıyor.

Hamdi Eyüboğlu'nun önsözü 'Mozaikçi'ye Mektup', daha ilk satırlardan, merak uyandırıyor ve dikkate değer bir çalışma yapıldığına ilişkin güvenle, kitaba başlıyorsunuz. Bu sanata ait bilinmeyenleri, öğrenirken Usta Mozaikçi'nin dünyasına konuk oluyoruz. Hellenistik dönemde 'emlame' dan, büyük keyif alıyoruz, Urartu mozaikçisinin sırrını merak edip, bazalt içindeki metalin mükemmel tasarımından etkileniyoruz, Roma ve Bizans'da, mozaikçinin görkeminde eziliyoruz, İznik mozaiklerinin matematiğinde kayboluyoruz. 1960'larda Türkiye'de, çağdaş sanat içinde bulduğumuz mozaikçinin el iş kıvamında uğraşlarda kaybetme öyküsünü aktarıyor. 90'larda mozaik sanatının sosyolojik kazanımları üzerinde düşünmeye başlıyoruz, çevre ve dünya barışında payı olabilecek projeleri kucaklayan bir donanımı olduğunu öğrenip, esin veren işlerden etkileniyoruz. Öte yandan eğitim, uygulama ve pazar konusundaki yetersizliklerle yüzleşiyoruz

Sonuç olarak kitap, mozaik sanatına ilgi duyanlarda etkin bir iz bırakma özelliğinde. Kitabın sonuna gelince, 'Tanım ve Tanışmalar' başlıklı ilk bölümdeki şu tümceleri ve mozaik sanatına bakışımızı, yeniden değerlendiriyoruz.

'Mozaik, herhangi bir sanata veya esere bakışımızı değiştiren ilgi ve sevgimizi körikleyen sanatçı hikayelerinden, gizemli sırlardan yoksun büyümüş, bireysellik ve özgünlükten uzak bir noktada konumlandırılmış ve sınırlı terimlerle tanımlanıp, kısıtlı bir ilgi görmüştür. Oysa bugün mozaik sanatında kapılar yavaş yavaş açılmakta, tanışıklıklar artıp, tanımlar ve ölçütler değişmektedir. Mozaik, antik çağdan bu yana uygulanmakta olan süsleme amaçlı dekorasyon tekniği değil, insanın kendini ifade şekillerini çeşitlendirip, geliştirebildiği zamanlarda ve ortamlarda görülen, içerisinde güçlü bir varoluş mücadelesi barındıran, taşlarla hikaye anlatma sanatıdır.



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Mimarlar Odası İzmir Şubesi, Ege Mimarlık dergisinde yayınlanan makale, Güney Dinç tarafından Journal of Mosaic Research için güncellenerek yeniden kaleme alınmıştır.

Ayşegül Güvenir yaptığı işin bireysel yönlerini ve toplumsal sonuçlarını aşağıdaki tümcelerle aktarıyor.

‘Mozaikçilerin hikayeleri, antik bir mit olan Mozaik Ustası tarafından kuşatılmıştır. Bundan dolayıdır ki, mozaik herhangi bir sanata veya esere bakışımızı değiştiren, ilgi ve sevgimizi körükleyen sanatçı yaşam hikayelerinden, gizemli sıklardan yoksun büyümüş, bireysellik ve özgünlükten uzak bir noktada konumlandırılmış ve sınırlı kelimelerle tanımlanmıştır. Tasarlayıp üretenler için mozaik sanatı, kişisel bir beceri, bireysel bir uğraş gibi görünür. Gerçekte mozaik; toplumsallaşmadır. Anadolu’nun bir uygarlıklar mozağı olduğu, dilimizden düşmeyen ifadelerdendir. Böylesine görkemli bir tarihin üzerinde yaşayan insanlar olarak, bizlerin de bu birikimden esinlenmiş olmamız gerekiyor. Gelişmiş insan, geçmişi, günceli ve belki geleceği de birlikte yaşayabilendir bu bağlamda yaşayan güncel mozaik sanatı da, her iki süreçte etkilenmekte olan bir sanat dalıdır.

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Barringer 1991 Judith M. Barringer, “Europa and the Nereids: Wedding or Funeral?”, *AJA* 95: 657-667.

Book

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Unpublished Dissertation or Thesis

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1. The word “Figure” is used to refer to all photographs, maps, charts, and graphs that accompany an article. Every illustration is to be given a figure number. Every figure must be referred to in the text, and initial references to them must be in numerical sequence (“1, 2, 3,” not “1, 3, 2”).
2. If a map is necessary, Figure 1 should be a map locating the site or study area within its wider geographical context. The JMR has an international readership that needs to be kept in mind when designing Figure 1. Field reports should include at least one photograph that depicts the terrain and environment of the site or study area.
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Figure 1. Map of the Weicker site and environs. Inset shows the location of the site in NW Mexico. Map by Patricia Parker. Each component in such a figure should be referred to in the text but, as with figures, these may be combined, e.g., “(Fig. 6c-f).”

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Katherine M.D. Dunbabin, 357 pages, 318 figures, 8 tables, 3 plates, 10 appendices, bibliography, index. Cambridge University Press, 2002. \$40.50 paper. ISBN0-521-00230-3.

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Yazarlar İçin Yazım Kuralları

Journal of Mosaic Research yıllık olarak yayınlanan hakemli bir dergidir. Dergiye yayınlanmak üzere gönderilecek olan makaleler aşağıda belirtilen kurallara göre hazırlanmalıdır. İlginiz ve katılımınız için teşekkür ederiz.

Bu dergideki makalelerde kullanılacak olan kısaltmalar Alman Arkeoloji Enstitüsü yayın kuralları Bulletin de l'Association internationale pour l'Etude de la Mosaique antique. AIEMA 22.2011 ve La Mosaique Greco Romaine IX dikkate alınarak yapılmalıdır.

Editör ve yazım kurulu dergiyle ilişkili bilimsel içerik ve yazım kurallarıyla ilgilenir. JMR, arkeologlar, tarihçiler, epigraflar, bilim insanları, kültür mirası yönetimi uzmanları, restoratörler, konservatörler, modern mozaik sanatçıları ve mozaik buluntularıyla ilgilenen kişilere ulaşmayı hedeflemektedir. Kazılar, yüzey araştırmaları ve laboratuvar araştırmalarından elde edilen bilgilere ek olarak JMR bünyesinde, mozaik konusundaki teknik ve metodolojik çalışmalar, kitap eleştirileri gibi konular da yayınlanabilir.

Makaleler JMR dışında bir dergiye eş zamanlı olarak yayınlanmak üzere gönderilmemelidir. Başka bir yerde yayımlanan makalelerin çevirileri JMR'de yayınlanmak üzere kabul edilmez. Yazarlar, JMR'nin içerisinde yer alan materyallerin telif hakkının JMR dergisine ait olduğunu bilmelidirler.

Tüm makaleler hakem değerlendirmesi sürecine tâbi tutulacak, gerektiği takdirde derginin bilim kurulunda ele alınacaktır. Hakemlerden gelecek yorumlar yazarlara iletilir ve gerektiğinde yazarın makalesini tekrar gözden geçirmesi istenir.

Metin ve fotoğraflar, bir CD veya USB bellek içerisinde ve orijinal metnin basılı bir kopyası ile birlikte gönderilmelidir.

Özetler ve Anahtar Kelimeler

Makaleler İngilizce, Almanca, Fransızca ve Türkçe dillerinde yazılabilir. Makalenin başlığı orijinal dilinin yanı sıra Türkçe ve İngilizce dillerinde de olmalıdır. Özet, makalenin amacını, yöntemini, değerlendirme ve sonuç kısmını içermelidir. Makale özeti 200 kelimeyi geçmeyecek şekilde Türkçe ve İngilizce dillerinde yazılmalıdır. Özet bölümü, metin veya figür referansları, alıntı veya dipnot içermemelidir.

Özetin altında beş anahtar kelime yer almalıdır. Anahtar kelimeler Türkçe ve İngilizce hazırlanmalıdır.

Yazım Kuralları

Makalenin ilk sayfası, makale başlıkları, yazar isim(ler)i, özetler, anahtar kelimeler ve dipnot olarak yazarın adresi ve iletişim bilgilerini içermelidir. Metin, Times New Roman fontunda, 12 punto, baştan sona 1,5 satır aralıklı yazılmalıdır. Her iki yandaki kenar boşlukları, üst ve alt kenar boşlukları en az 3 cm olmalıdır.

Dipnotlar sayfa sonunda ardışık olarak yer almalı, Times New Roman fontunda, 10 punto, tek satır aralıklı olarak yazılmalıdır.

Dijital metin Word formatında olmalıdır. Figürler “.tiff” veya “.jpeg” dosyası halinde ve uygun çözünürlükte olmalıdır: Fotoğraflar için 300 dpi ve çizimler için 600 dpi genellikle yeterli olmaktadır. Figür dosyalarının isimleri yazarın soyadı ile başlamalı ve sırasıyla numaralandırılmış olmalıdır. Örnek: Akurgal_01.tiff, Akurgal_02.tiff, Akurgal_03.tiff vb.

İsa'dan önce ve sonraki tarihleri belirtmede “İ.Ö.” ve “İ.S.” ifadeleri kullanılmalıdır.

Referans ve Alıntılar

Metin içerisinde atıf yapılan her bir yayın kaynakçada yer almalıdır. Aynı şekilde sadece metin içerisinde atıf yapılan kaynaklar kaynakça da yer almalıdır.

Metin içinde yapılan atıflar parantez içerisinde kısaltma olarak verilmelidir. Örnek: (Dunbabin 2002: 181-183). Bütün alıntılarda özgün sayfa numaraları belirtilmelidir.

Üç ve daha fazla yazarlı yayınlarda kısaltma olarak “vd.” ifadesi kullanılmalıdır. Örnek: (Akurgal vd. 1984: 80).

Bir yayındaki figür veya çizime yapılan atıflar “(Akurgal 1996: Resim 5, Çizim 1)” şeklinde belirtilmelidir. JMR’ye yayınlanmak üzere gönderilen orijinal metin içerisindeki figür ve çizim atıflarında sadece “Resim” ve “Çizim” gibi ifadeler kullanılmalıdır. Örnek: (Resim: 1, Çizim: 3). Bir numara altında birden çok resim olduğu takdirde, resim veya çizim numarasının yanına küçük harf kullanılmalıdır. Örnek: (Resim: 10a)

Yayınlanmak için kabul edilmiş, fakat henüz yayınlanmamış olan bir yayına yapılan atıflarda yazar soyadından sonra “baskıda” ifadesi kullanılmalıdır. Örnek: (Jobst baskıda). Metin içerisindeki kaynakça atıflarında “baskıda” ifadesi normalde yayın yılının bulunduğu yerde olmalıdır.

Antik yazarlara yapılan atıflarda “Der Kleine Pauly” kısaltma listesi dikkate alınmalıdır. Kısaltma listesi JMR web sayfasından edinilebilir.

İlk yazarın soyadı ile kısaltılan yayınlarda yazarların tümünün isimleri, yayın başlıkları, makaleler için sayfa numaraları, kitaplar ve monografiler için yayın yılı ve yayın yerinin yer aldığı atıflar metin sonunda yer alan kaynakçada ayrıntılı olarak belirtilmelidir. Kaynakça aşağıda verilen örneklere göre düzenlenmelidir.

Makale

Barringer 1991 Judith M. Barringer, “Europa and the Nereids: Wedding or Funeral?”, AJA 95: 657-667.

Kitap

Dunbabin 1999 Katherine M.D. Dunbabin, *Mosaics of the Greek and Roman World*, Cambridge, Cambridge University Press.

Yayınlanmamış Tezler

De Puma 1969 Richard De Puma, *The Roman Fish Mosaic*, Yayınlanmamış Doktora Tezi, Bryn Mawr College, Pennsylvania.

Yayınlanmış Tezler

Reitz 1979 Elizabeth J. Reitz, *Spanish and British Subsistence Strategies at St. Augustine, Florida, and Frederica, Georgia, between 1563-1783*. Doktora tezi, University of Florida, Gainesville. Ann Arbor: University Microfilms.

Monografiler

Jobst 1978 Werner Jobst, *Römische Mosaiken aus Ephesos I, Die Hanghäusern des Embolos, Corpus der antiken Mosaiken in der Türkei I. Forschungen in Ephesos 8, 1, Vienna*.

Editörlü bir kitaptaki makale

Abadie-Reynal 2006 Catherina Abadie-Reynal, “Roman Domestic Architecture at Zeugma,” in R. Ergeç, ed., *International Symposium on Zeugma: From Past to Future*. Gaziantep: Gaziantep University Press, 1-6.

Tekrar basımlar

Cobo 1964 Bernabe Cobo, *Historia del Nuevo Mundo*. (Orjinal basım yılı 1653.) Biblioteca de los Autores Españoles, vols. 91, 92. Madrid: Ediciones Atlas.

Resimler ve Tablolar

1. “Resim” ifadesi makalede yer alan bütün fotoğraflar, haritalar, tablolar için kullanılır. Her bir görsel için bir resim numarası verilir. Her resmin metin içerisinde bir karşılığı olmalı ve ilgili atıflar sıralı bir şekilde gitmelidir (“Resim 1, 2, 3,” şeklinde “Resim 1, 3, 2” değil).
2. Eğer bir harita kullanılacaksa, Resim 1 makalenin konusu olan bölgenin veya çalışma alanının coğrafi konumunu belirten harita olmalıdır. Resim 1’in tasarımı yapılırken JMR dergisinin uluslararası bir okuyucu kitlesine sahip olduğu göz önünde bulundurulmalıdır. Alan raporlarının yer aldığı makalelerde kazı alanı ve çevresini gösteren en az bir fotoğraf yer almalıdır.
3. Resimlerin yanında, gerekli durumlarda bir ölçek kullanılmalıdır. Resim başlığı olarak “3×” ya da “1:50.000” şeklinde ifadeler kullanılmamalıdır. Resim üzerinde bir nesnenin yer aldığı ve ölçek bulunmadığı durumlarda Resim başlığında söz konusu figürün ölçüleri yazılabilir.
4. Resimler Listesi’nde “Resim” kelimesi her başlığın ilk ifadesi olmalıdır.

Resim 1. Bursa Suriçi ve çevresini gösteren harita. “Harita: Nur Deniz Ünsal”.

Resimlerle ilgili ayrıntılar “(Resim: 6c-f)” örneğinde olduğu gibi belirtilebilir. Söz konusu ayrıntıların her birine metin içerisinde atıf olmalıdır.

Tablo ve Özel Fontlu Yazılar

Tablo ve özel font kullanılan yazıların kolaylıkla orijinal düzenleri bozulduğu için her bir tablo veya yazılı metnin, ayrıca “.pdf” formatında basılı bir örneğinin gönderilmesi gerekmektedir.

Kitap Eleştirileri

Eleştirilerin hazırlanması

JMR’de yayınlanacak olan eleştiriler en fazla 2500 kelime olmalı ve eleştiriler başlığı altında yayınlanabilmesi için analitik bir kritiğin yapılması umulmaktadır. Editörden talep edilen araştırma raporu niteliğindeki kitap eleştirilerinde, bir makalenin hazırlanmasındaki tüm detaylara gerek duyulmaz. Referanslarda yukarıda verilen sisteme uyulmalıdır. Dipnot ve resim kullanılmamalıdır. Eleştiri konusu olan kitaplar aşağıda verilen örneğe göre belirtilmelidir. Bu örneği metin yazarının ismi ve mail adresi izlemelidir.

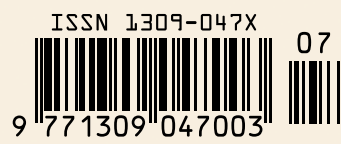
Mosaics of the Greek and Roman World,

Katherine M.D. Dunbabin, 357 sayfa, 318 resim, 8 tablo, 3 levha, 10 ek, kaynakça, indeks. Cambridge University Press, 2002. \$40.50. ISBN0-521-00230-3.

Ayrıbasım Gönderimi

JMR her yazara makalesinin bir örneğini “.pdf” formatında göndermeyi taahhüt eder.

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