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Production Techniques of Mosaics in Pamphylia, Cilicia and Northern Syria from the Hellenistic Period to the end of the IVth Century A.D.

*Hellenistik Dönem'den MS IV.Yüzyılın Sonuna Kadar
Pamphylia, Kilikia ve Kuzey Syria'daki Mozaiklerin
Üretim Teknikleri*

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Production Techniques of Mosaics in Pamphylia, Cilicia and Northern Syria from the Hellenistic Period to the end of the IVth Century A.D.

Hellenistik Dönem'den MS IV.Yüzyılın Sonuna Kadar Pamphylia, Kilikia ve Kuzey Syria'daki Mozaiklerin Üretim Teknikleri

Yağmur TOPALOĞLU *

Abstract: Mosaics were used for both visual and functional purposes in ancient times, whereas today they are mainly used for their visual impact. Mosaic tiles give important information about the period they belong to. In addition to the history and art of the period, they also provide information about the aesthetic taste, status, education level of the person who made the flooring. In ancient sources, it is mentioned that mosaics are actually a status symbol. Beside this, there is information about the production process and techniques of mosaics. This article presents a comprehensive evaluation of floor coverings in Pamphylia, Cilicia and Northern Syria from the Hellenistic Period to the end of the IVth century AD. It builds on previous research and offers new insights. By emphasizing various points, the floors of each region were first examined within its own region. This study has revealed a number of key findings regarding the development of mosaic art in the coastline formed by the aforementioned regions. It has also identified the interaction of the mosaics in these regions and the impact this interaction has had on the floors. In addition, it has examined the influence of mosaic workshops and pattern catalogues on the floors, as well as the mosaic production techniques, architectural contexts in which the floors are located and the materials used in the floors.

Keywords: Mosaic, Production Technique, Tessellatum, Mosaic Workshops

Öz: Mozaikler antik çağlarda hem görsel hem de işlevsel amaçlarla kullanılırken, günümüzde ağırlıklı olarak görsel etkileri için kullanılmaktadır. Mozaik döşemeler ait oldukları dönem hakkında bize önemli bilgiler verir. Dönemin tarihi ve sanatına ek olarak döşemeyi yaptıran kişinin estetik zevki, statüsü, eğitim düzeyi gibi konular hakkında da bilgi sağlarlar. Antik kaynaklarda mozaiklerin aslında bir statü sembolü olduğundan bahsedilmektedir. Bunun yanı sıra mozaiklerin üretim süreci ve teknikleri hakkında bilgiler yer almaktadır. Bu makale, Hellenistik Dönem'den MS IV. yüzyılın sonuna kadar Pamphylia, Kilikia ve Kuzey Suriye'deki zemin kaplamalarının kapsamlı bir değerlendirmesini sunmaktadır. Önceki araştırmaları temel almakta ve yeni görüşler sunmaktadır. Çeşitli noktalar üzerinde durularak her bölgenin döşemeleri önce kendi bölgesi içinde incelenmiştir. Bu çalışma, söz konusu bölgelerin oluşturduğu kıyı şeridinde mozaik sanatının gelişimine ilişkin bir dizi önemli bulguyu ortaya koymuştur. Ayrıca, bu bölgelerdeki mozaiklerin etkileşimi ve bu etkileşimin zeminler üzerindeki etkisi de tespit edilmiştir. Bunun yanı sıra, mozaik atölyelerinin ve desen kataloglarının zeminler üzerindeki etkisinin yanı sıra mozaik üretim teknikleri, zeminlerin yer aldığı mimari bağlamlar ve zeminlerde kullanılan malzemeler de incelenmiştir.

Anahtar Sözcükler: Mozaik, Üretim Tekniği, Tessellatum, Mozaik Atölyeleri

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Introduction

Mosaic is a floor construction consisting of layers created by arranging stone, glass, scattered soil and ceramic pieces in their original form or by cutting and shaping them side by side on a mortar prepared according to certain rules¹.

The mortar layers of the floors can be divided into two groups: Preparation Mortar Layers (Lower Layers) and Tessellatum Layer (Upper Layer)². The mortar layers of the slabs also are divided into two groups as Preparation Mortar Layers (Lower Layers) and Tessellatum Layer (Upper Layer). Preparation Mortar Layers also consists of four layers and are listed as statumen, rudus, nucleus and supranucleus from the ground to the surface. In some cases, the number of layers varies, and their thickness and the aggregate sizes in the mortar decrease from statumen to tessellatum³.

The materials used in the tessellatum layer of mosaic floors vary. In early floor mosaics, pebbles that were readily available in their natural state and in different colors and sizes (mostly white and black, but small amounts of red and yellow-brown pebbles were also used) were preferred in areas such as riverbeds and seashores.. Later, it is seen that chips and stone pieces, which are waste products of sculptures or architecture pieces, also began to use in the floors⁴. With the increasing use of cube shaped tesserae, various methods such as pre procurement and storage of materials have begun to be seen. While black and white, which are considered basic colors, can be easily obtained, stones with colors that are not used much except for mosaics have been obtained using various methods. In some cases, it is known that these stones are brought from nearby or distant regions, and in some cases, they are stones specially extracted for the flooring to be used⁵. In addition to stones such as marble and granite, semi precious stones are also used in high quality mosaics⁶. Another material used in mosaic making is terracotta. This material, which is preferred in red and its shades, is obtained from bricks, tiles, broken pots, pots with cooking errors and earthen rods made for use in flooring⁷. In addition of natural materials, the artificial material have been used for colors that can't be obtained from nature. Glass paste and tiles have been mostly preferred for colors such as blue, green, and bright red. Tiles have been used by cutting them as well as being made specifically for flooring. It is thought that glass tesserae were made by cutting glass rods. Glass, which is rarely preferred in flooring due to its low durability, has been used in flooring to provide certain shades of bright blue, green, and red, although not very often⁸. It is often preferred in wall mosaics because it reflects light well and is shiny. In addition, gold tesserae are another method in which glass is used⁹. In this method, gold or silver is spread with the help of a hammer and compressed between two glasses, one thin and one thick. The decision is made according to the desired brightness in the flooring, which glass will come on top. If the brightness is desired to be low, the surface with the thick glass is on top, if the brightness is desired to be high, the thin surface is on top¹⁰.

After the materials are supplied, the tesserae are cut according to the desired size and shape. The arrangement and placement of the tesserae are carried out with two different techniques as

¹ Işıklıkaya 2010, 8.

² Kaplan *et al.* 2017, 239.

³ Uğur 2011, 56.

⁴ Dunbabin 1999, 279; Işıklıkaya 2010, 29; Uğur 2017, 52.

⁵ Dunbabin 1999, 280; Işıklıkaya 2010, 30.

⁶ Uğur 2017, 53.

⁷ Işıklıkaya 2010, 30.

⁸ Dunbabin 1999, 280-281

⁹ Işıklıkaya 2010, 30.

¹⁰ Ödekan 1997, 1300-1302.

“Direct Method” and “Indirect Method”, and in some productions, the use of both techniques in the same flooring is seen. In the method called Direct Method or Positive Construction Technique, the area that the mosaic will be laid is determined by drawing the outer contours. Then, a thin mortar layer is prepared where the tesserae will be placed and a pattern is drawn on it. Then, the tesserae are laid directly according to the top layer of the mortar layer. Most of the mosaics in ancient times were made with this method¹¹. In the method called Indirect Method or Negative Construction Technique, mosaics are made in workshops as a whole or in panels and transported to the area where they will be laid. Emblemas from the Hellenistic Period, some *opus sectile* wall pavements and some geometric patterned in floor pavements were made with this method¹². Indirect Method is divided into two as double inverse or positive method and inverse method¹³. In the positive method, the design is outlined on a substrate prepared using wet lime, clay or fine sand. Then, the tesserae are placed on this panel and the cloth is glued to it with glue. After the panel dries, it is taken from here, compressed between wooden panels and turned upside down, carried to the area where it will be placed, stuck to the cloth. After the mortar is applied to the back of the tesserae, the panel is turned upside down with the help of wood and positioned appropriately in the area where it will be placed and engaged on the mortar layer. The fabric on the panel, which is embedded in the mortar with the help of wooden blocks and trowel-like tools, is removed using hot water when the mortar loses a certain amount of wetness. In the final stage, in order for the mortar to penetrate thoroughly between the tesserae, a very thin layer of wet mortar is applied with a brush to the mosaic surface and compressed again with the help of wooden blocks and trowels. In the reverse method, after the negative of the design is drawn on the linen fabric, the tesserae are glued to the fabric that their faces face down, and in this way the negative of the design is created. The panel is taken to the area where it will be placed and a thin layer of mortar is applied to the back. After being compressed and turned with the help of wooden panels, it is placed in the mortar as mentioned in the positive method¹⁴.

There are two different definitions for workshops that are the production sites of mosaic floors. The first definition is "a group of masters who provide mosaic floor services", and the second definition is "a group of floors that belong to the same phase, are similar in terms of technical and stylistic features, and are understood to have been made by masters belonging to the same 'workshop'", which is made in accordance with the first definition¹⁵. These workshops can be fixed or mobile. Fixed workshops can be defined as workshops that contain elements such as work areas and materials used by mosaic masters. Mobile workshops can be moved to the regions where craftsmen go to do their work¹⁶. Family workshops are small workshops that emerged from fathers and sons. These are known from mosaic signatures showing that fathers and sons worked together and from the decree issued by Emperor Constantine in 337 AD. This decree includes a clause allowing craftsmen to educate and train their sons¹⁷.

Mosaic workshops include a team with different expertise and experiences¹⁸. This team could be a single master and his son, a master and his apprentice, or a small group such as a master and a slave. Slaves and assistants were preferred for less important tasks¹⁹. It is also known that

¹¹ Erdek 2012, 31.

¹² Işıklıkaya 2010, 31.

¹³ Dunbabin 1999, 289.

¹⁴ Dunbabin 1999, 289; Erdek 2012, 31; Uğur 2017, 56-57.

¹⁵ Işıklıkaya 2010, 322.

¹⁶ Sweetman 2013, 126.

¹⁷ Dunbabin 1999, 276.

¹⁸ Işıklıkaya 2010, 323.

¹⁹ Dunbabin 1999, 269.

experienced craftsmen and apprentices can work together in a workshop or in the area where the work is done²⁰.

Pamphylia Region

When look at the samples examined within the scope of the study, the earliest dated flooring seen in the Pamphylia Region is the flooring made using the *opus spicatum* technique²¹ dated to the Early Imperial Period in the frigidarium of the Perge South Bath²². Only a very small part of this pavement has survived to the present day (Fig. 1). The *opus tessellatum* and *opus vermiculatum* technique, with commercial figures, dating to the 1st-IInd centuries AD, found in the Lyrbe Agora²³(Fig. 2) appear after this example in chronological order. In the following Perge examples, geometric pavements are seen in which polychrome polygonal cut pebbles and cube shaped tesserae were used together in the IInd -IIIrd centuries AD (Fig. 3)²⁴. In the IIIrd-IVth centuries AD, there are complex geometric pavements using polychrome tesserae with meticulous workmanship (Fig. 4)²⁵. Therefore, when looking at the region as a whole, a clear chronological development based on the use of different materials and techniques can't be followed and in the same period, both simple geometric motifs and figured pavements requiring careful workmanship are seen.



Fig. 1. Frigidarium Pavement (Işıkıkaya 2010, res.94)



Fig. 2. Orpheus Mosaic (İnan 1998, res.127)



Fig. 3. Transition Pavement Between Natatio and Frigidarium (Işıkıkaya-Laubscher 2016, res. 12)



Fig. 4. Macellum Northwest Entrance Pavement (Işıkıkaya-Laubscher 2016, res. 5)

²⁰ Sweetman 2013, 127.

²¹ There is also an *opus spicatum* floor in the Perge M3 coded tomb structure, but the floor could not be included in the scope of the examination. Özdizbay 2001, 15; Özdizbay-Şahin 2020, 122.

²² Işıkıkaya 2010, 271; Işıkıkaya-Laubscher 2016, 171.

²³ İnan 1998, 84-91.

²⁴ Işıkıkaya 2010, 267-270.

²⁵ Işıkıkaya 2010, 69-72; Işıkıkaya-Laubscher 2016, 177.

When look at the techniques used in the flooring, the majority of them are made of *opus tessellatum*, while in the figurative examples, in addition to *opus tessellatum*, the *opus vermiculatum* technique is used. The *opus spicatum* technique is the third type.

The materials used in flooring throughout the region are stone, terracotta and glass. As a result of previous studies conducted in the ancient city of Perge, the types of stone used here were determined. Pebble, aragonite, volcanic lava, dolo stone, limestone, marble, sandstone and volcanic tuff are among the stone types. Due to the easy of access to raw materials, most of the samples are limestone and sandstone²⁶. As a result of these studies, it is understood that in the Perge samples, tesserae were placed on the nucleus layer. This result also shows that these pavements were made with the direct method²⁷. In the Lyrbe examples, marble and glass were used.

The sizes of the tesserae vary in the figurative examples. Smaller sized tesserae are used in emblems and details, and larger sized tesserae are used in undecorated areas and geometric motifs. A similar situation is also seen in the shapes of the tesserae. Polygonal cut tesserae are used especially in undecorated areas, and regular cut tesserae are used in figures and motifs. Different effects are seen in the floorings according to the cities in the region. When we look at the Perge examples, it is seen that certain colors are used in the floorings due to the raw material and generally geometric motifs are preferred, and figurative floorings are few, while the Lyrbe examples are polychrome and figurative. In addition, the depiction of the figures in their natural environment, light-shadow plays, perspective, depth, diagonal placement of the figures and the lack of hard contours in the Orpheus Mosaic in Lyrbe show the effects of the Hellenistic Period, while the symmetrical figures and personifications on both sides of the scene show the effects of the Roman Period²⁸. This shows that Hellenistic influences continued on the pavements in the Pamphylia Region.

When look at the Lyrbe examples, we see that the subjects used in the figured pavements here were also preferred in other regions. In addition, there must have been a workshop or mobile workshop nearby for complex, figured designs. However, due to the geographical features of the city, it is more likely that pattern books were used.

The Pamphylia Region pavements from the mentioned period are mostly found in public buildings, followed by residences and tombs.

Cilicia Region

When look at the samples examined within the scope of the study, the earliest dated pavement seen in the Cilicia Region is the flooring created by placing colored pebbles directly on a soft pink mortar found in Room 6 of the Hellenistic House in Tarsus Gözlükule. The pavement is dated to the second half of the IIIrd century BC / the beginning of the IInd century BC and is the only find in the region from the period it is dated to (Fig. 5).³⁰ The geometric pavements in the *opus tessellatum* technique using limestone tesserae, dated to the



Fig. 5. Tarsos Pebble Pavement²⁹

²⁶ Işıklıkaya 2010, 316-321.

²⁷ Işıklıkaya 2010, 307.

²⁸ İnan 1998, 86.

²⁹ Photographs not index belong to the author.

³⁰ Goldman 1938, 8-14; Salzmann 1982, 13.

end of the 1st century AD and the 2nd century AD, found in Elaiussa-Sebaste³¹, come after this example in chronological order. When we look at the examples in the region in general, we see that in addition to geometric pavements, figurative pavements also began to be used in the 3rd and 4th centuries AD. The Tethys Mosaic³² (Fig. 6) in the *opus vermiculatum* technique, using polychrome limestone and glass tesserae, dated to the first quarter of the 3rd century AD, on the floor of the bath pool of the Roman Villa in Anazarbos, can be given as an example of figurative pavements, while the Courtyard Pavement of the Great Bath Building in Antiocheia tou Kragou³³ (Fig. 7), in the *opus tessellatum* technique, using polychrome limestone tesserae, can be given as an example of geometric pavements from the same century. The Three Graces Mosaic in the *opus tessellatum* and *opus vermiculatum* technique, using polychrome limestone tesserae, located on the floor of the Poimenios Bath in Narlıkuyu, is dated to the last quarter of the 4th century AD³⁴ and is among the figurative examples (Fig. 8). When the examined examples are examined, it is seen that the use of tesserae began after the transition period from colored pebbles to cut stone in the Cilicia Region, and that there were no cut stone examples. It can be said that in addition to bichrome examples, polychrome and examples requiring more meticulous workmanship were gradually used.



Fig. 6. Tethys Mosaic (Demir 2021, fig.2)



Fig. 7. Large Bath Building Pool Courtyard Pavement (Can 2017, p.85)



Fig. 8. The Three Graces Mosaic (Balıkçı 2020, fig.44)

When look at the techniques used in the flooring, the majority of them are *opus tessellatum*, while with the increase in detail and the beginning of figurative examples, it is seen that in addition to *opus tessellatum*, *opus vermiculatum* technique was also used. The *opus scutulatum* technique used in the atrium floor of the Roman House in Tarsus, dated to the 3rd-4th centuries AD, is the third, and the *opus sectile* technique used in the impluvium floor is the fourth technique in the region.

³¹ Tülek 2004, 285-292.

³² Tülek 2004, 56-61; Balıkçı 2020, 45-48.

³³ Tülek 2004, 297-300; Can 2017, 98.

³⁴ Tülek 2004, 322-332; Balıkçı 2020, 78-87

Another technique represented by a single example is the pebble pavement on the floor of Room 6 of the Hellenistic House in Tarsus Gözlükule.

The majority of the materials used in flooring throughout the region are stone. With the increase in detail and the appearance of figured flooring, glass has also begun to be preferred in addition to stone. In addition, pebbles can also be counted among the materials. As a result of the analyses conducted in recent studies, it has been observed that the types of stone used in Cilicia mosaics are sandstone, mudstone, local limestone, marble and limestone. Due to the ease of access to raw materials, the vast majority of the samples are local limestone, and due to the lack of a marble quarry in the region, it is seen that the use of marble tesserae is very limited and is preferred in certain floorings³⁵. As a result of the studies carried out on the floor of the Great Bath Building of Antiocheia pros Kragou, it was understood that the layers were in the following order from the ground to the surface; statumen, which consists of rough stones of various sizes placed vertically, rudus, which is made of a mortar of almost large stones, 6-8 cm thick, nucleus, which is approximately 6 cm thick, and supranucleus, in which the tesserae are placed. In addition, it is seen that guide lines were made by engraving on the rudus for the placement of the panels (Fig. 9)³⁶.



Fig. 9. Large Bath Building Pool Courtyard Pavement (Can 2017, fig.4)

It has been observed that the dimensions of the tesserae change in the regional pavements. In detailed sections such as emblems, plant borders and figures, smaller sized tesserae were preferred compared to other areas of the pavement. This situation is also seen in geometric pavements. The subjects chosen to be used in the pavements develop around mythology and include pagan elements. Mythological elements were also used in scenes depicting daily life (Fig. 10). In addition, floorings using religious elements are also seen. The selected subjects are compatible with the area where the flooring will be made. In areas related to water, fish fishing erotes, fish, busts of Oceanus and Tethys; in the vestibulums, geometric motifs mostly placed in a thin and long plan were used.



Fig. 10. Syedra Fishing Eroles Mosaic

There is no mosaicist signature in the pavements of the Cilicia Region examined, and for this reason, the existence of a local workshop belonging to this region cannot be determined with certainty. The fact that similar mythological subjects were processed in similar ways and with almost the same compositional order in different cities may indicate compliance with the artistic understanding of the period, and in addition, it suggests that a mobile workshop or pattern books or both elements may be valid for the flooring of this region. The personifications that are not very common in Cilicia flooring can also be seen in the region and can be an example of the existence of mobile workshops. At the same time, the geographical characteristics of the Cilicia Region -

³⁵ Tülek 2004, 379-382.

³⁶ Can 2107, 86.

especially in Rough Cilicia - would be challenging and costly for a mobile workshop, the existence of pattern books seems more possible, at least for remote regions. Previous studies on this subject also support these views³⁷.

The Cilicia Region floors from the mentioned period are mostly found in residences and public buildings, followed by churches and tombs.

Northern Syria Religion

When look at the mosaics examined within the scope of the study, the earliest dated flooring seen in the Northern Syria Region is the floor of the triclinium of the Triclinos Building in Apameia epi Orontou. The flooring, made using polychrome tesserae in the *opus tessellatum* technique, dates back to the 1st century AD³⁸ (Fig. 11). This flooring is followed by the triclinium flooring of the Atrium House in Antiocheia epi Oronte and the flooring of the Evil Eye House. In the flooring of the Atrium House dating back to the 2nd century AD, limestone, marble and glass tesserae were used, *opus tessellatum* and *opus vermiculatum* techniques were preferred³⁹ and an intense polychromy is seen (Fig. 12). In the flooring of the Evil Eye House, dated to the same century⁴⁰, the *opus tessellatum* technique was used and more limited colors were chosen (Fig. 13). When we look at the region in general, it can be said that examples from the 3rd century AD and 4th century AD are regularly seen in mosaic art, while there are a few floorings from the 1st century AD and 3rd century AD in Apameia, examples can be examined continuously from the end of the 3rd century AD to the 4th century AD; and in Antiocheia, this development can be followed from the 2nd century AD.



Fig. 11. Geometric Carpet/Rug Pavement (Balty 1977, 13)



Fig. 12. The Judgement of Paris Pavement (Becker&Kondelon 2005, fig.12)



Fig. 13. Heracles Killing the Snakes Pavement

When look at the techniques used in the floors, the majority of them are *opus tessellatum*. In

³⁷ Tülek 2004, 436-443.

³⁸ Balty 1977, 12-13.

³⁹ Levi 1947, 15-25; Cimok 2000, 25.

⁴⁰ Levi 1947, 32-33; Cimok 2000, 32-36.

the figured, detailed and complex plant designs, it is seen that *opus vermiculatum* technique is used in addition to *opus tessellatum*.

Although the majority of the materials used in flooring throughout the region were stone, glass also came into use with the increase in figured flooring and detail.

In addition to regular cut cube-shaped tesserae in the flooring throughout the region, tesserae cut in different shapes such as triangles, trapezoids or irregular squares were used especially in figured flooring. This method was preferred so that the tesserae fit the motif. In the geometric flooring of the Apameia Triclinos Building, which is the earliest example in the region, a simple design and limited use of color are seen, and these features indicate that Hellenistic influence was dominant. In addition, it is seen that the motifs used here were also



Fig.14. Birds and Crater Pavement

preferred in the Hellenistic influenced floorings in Palestine and Jerusalem, which show the same features dated to the 1st century AD. In the figured examples of the flooring of the Atrium House in Antiocheia, there are features of Hellenistic influence such as the processing of figures, crowded plant motifs on the borders, subject selection, shading, intense polychromy and naturalism. This situation explains that Hellenistic influences continued in the Northern Syria Region in the early Roman. While vegetal and figurative patterns continue to be seen in Antiocheia in the 3rd century AD⁴¹ (Fig. 14), see that geometric patterns were processed more intertwined and complexly in the city of Apameia from the end of the 3rd century AD onwards. In the panels with figures in the 4th century AD, religious elements are seen as well as mythological subjects and pagan elements. The Socrates and the Ancient Philosophers Pavement in Apameia, dated to the third quarter of the 4th century AD, can be given as an example of this situation (Fig. 15). In the pavement made using the *opus tessellatum* technique, Socrates in the middle of the stage is represented as the messiah, and the philoplophers on either side are represented as the apostles⁴². Another example from the same date, the crown pavement in the *opus tessellatum* technique, is thought to reflect elements of the period's clothing. Based on the design, it is thought that the pavement represents a piece of clothing or fabric spread on the ground; the L-shaped ornamentation in the corners and the rosette inside are the gammadia and orbiculi seen in the period's clothing (Fig. 16)⁴³.



Fig.15. Socrates and Ancient Philoplophers Pavement
(Balty 1995, pl.XLVIII)

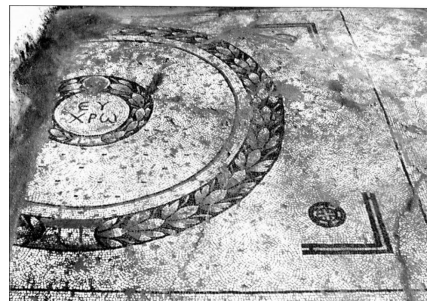


Fig.16. The Crown Pavement (Balty 1995, pl.L.2)

⁴¹ Cimok 2000, 194.

⁴² Balty 1977, 78-81; Balty 1995, 266.

⁴³ Balty 1977, 88-89; Balty 1995, 272.

In the Antiocheia pavements, the subjects were generally chosen from mythology, and daily life was generally depicted through mythological subjects. In addition, it was observed that personifications were used extensively.

The floorings of the Northern Syria Region in the mentioned period are mostly found in residential buildings. This order is followed by public buildings and tombs.

Conclusion

When look at all the regions examined within the scope of the study, the earliest example is the pebble pavement of Tarsus, the Hellenistic House; the following examples are the pavements found in Perge, Apameia, Lyrbe, Elaiussa Sebaste, and Antiocheia dating back to the 1st-IInd centuries AD. It is seen that the transition period from pebble to cut stone cannot be clearly followed in the geography; polygonal cut stones and tesserae were in use at the same time.

When the techniques used are examined, it is determined that six different techniques are preferred. The most frequently used technique is *opus tessellatum*. This technique is followed by *opus vermiculatum*. Other techniques are pebble pavement, *opus scutulatum*, *opus sectile* and *opus spicatum*, each represented by one example.

The most frequently used material in the making of floors is stone. It can be said that the type of stone varies according to the proximity of the centers to the raw material. However, in some cases, the characteristics of the floor, its importance or the economic situation-status of the person who will have the floor made, necessitated the import of materials that are difficult to access from different places. Glass is also used additionally, especially in figured floors and in areas related to water.

When the architectural contexts of the floorings are examined, it is seen that public buildings and residences are the most frequently preferred places, followed by tombs and churches. Among public buildings, the floorings were most frequently preferred in baths, and in residences, they were mostly used in tricliniums.

In all the regions examined, it is seen that the Hellenistic influence on the pavements continued until the early periods of the empire and gradually changed as of approximately the IIIrd century AD. The Lyrbe Orpheus Mosaic can be counted among the examples where Hellenistic and Roman influences are present simultaneously. The depiction of the figures in their natural environment, the play of light and shadow, perspective, depth, the diagonal placement of the figures and the absence of hard contours show Hellenistic influences, while the symmetrical figures and personifications on both sides of the stage show Roman influences. The Atrium House pavements can also be given as examples of Hellenistic influenced figured pavements. In geometric pavements, the triclinium pavement of the Apameia Triclinos Building has Hellenistic influence.

We can understand the existence of interaction between regions by looking at various factors. The first of these is the use of the same geometric motifs in the pavements of different regions. The rosette motif with curved leaf tips seen in the pavements of the Cilicia Region is also encountered in the examples of Northern Syria. The same is true of the figured pavements. The Syedra Eros Catching Fish tile shows us that the Eros here are depicted in a way similar to the fishing and rowing styles of fishermen depicted in North African mosaics. The mythological subjects chosen to be depicted are another element. It would seem that the scene in which Orpheus influences the animals by playing music is composed in a similar way in all the regions that have been examined. A similar situation can be observed in the depictions of Oceanus and Tethys. Furthermore, it could be argued that the similar border selection observed in different centres for this subject provides an example of this interaction. It might also be suggested that personifications could be considered an

example of interaction. It may be the case that the personifications, which are not particularly common in the Cilicia region, were depicted on the pavements as a result of interaction with Northern Syria. It might be suggested that, in addition to the influence of the artistic understanding of the period, pattern books and travelling workshops also had an effect on all these factors. The fact that these effects are also seen in the pavements in cities that are difficult to reach makes it possible to consider the possibility that pattern catalogues were used, at least in geographies with difficult conditions, even if there were no travelling masters and travelling workshops. It might also be suggested that geographical conditions could be considered an important indicator of the existence of pattern catalogues. It might be suggested that Cilicia and Lyrbe could be offered as examples of this situation. It seems plausible to suggest that pattern books may have existed and been used, at least for remote regions, given the challenging and costly nature of the geographical features of these regions for a travelling workshop. It would seem that studies on this subject also support these views. Upon examination of all the regions in question, it becomes evident that there were instances of figured and similarly effective pavements in both the Cilicia and Northern Syria regions during the same periods. In the examples of the Pamphylia region, we can observe geometric pavements with complex and simple designs that required meticulous workmanship, with certain colours being used. In light of these observations, it seems plausible to suggest that Cilicia and Northern Syria were more closely connected, while Pamphylia maintained a more distinct identity, potentially engaging with other regions. Additionally, while geometric motifs were prevalent in Perge paving, figurative examples were relatively scarce. In Lyrbe, however, we do encounter figures. This suggests that different influences were at play within the same region.

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