

A New Mosaic Unearthed by an Illicit Excavation in Alasehir (Philadelphia)

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Mosaic floor in Alasehir (Manisa) was unearthed in an illicit excavation. In the ruins which seem to be of a monumental building, two rooms with floor mosaic and a cellar can partly be followed. The building continues underneath the modern constructions around. Therefore the general limits of the building and its function can be clarified after possible future excavations. Geometric, floral and figurative scenes are seen on the floors of the both rooms which are numbered as 1 and 2. The floor mosaic of the room Nr.1 consists of three panels. In the panels besides geometric and floral designs, there are representations of "Seasons", "Okeanos and Tethys". In the room Nr. 2 which is a bit smaller, the traces of repair on the mosaic panel calls our attention. The color, design and style difference points out two different periods.

In this study our aim is to present the building with mosaic of which only a small part could be recovered today and also compare it with its contemporary examples.

Keywords: Alasehir/Philadelphia, Okeanos, Tethys, Dionysos, Silenos, Seasons mosaic.

Mozaik döşeme Manisa'nın Alasehir ilçesinde, kaçak kazı çalışmaları sırasında ortaya çıkmıştır. Anıtsal bir yapıya ait olduğu anlaşılan kalıntılarda, zemini mozaikle kaplı iki oda ve bir mahzen kısmen izlenmektedir. Anıtsal yapı, çevresinde yükselen günümüz konutları altında devam etmektedir. Bu nedenle yapının genel sınırları ve işlevi ancak ileride yapılacak kazı çalışmaları sonrasında netleşebilecektir. Tanımlamalarımızda mekanlar, 1 ve 2 şeklinde numaralandırılmıştır. Her iki odanın mozaik döşemesinde geometrik, bitkisel ve figürlü sahneler birlikte kullanılmıştır. Büyük olan 1 nolu mekanın mozaik döşemesi üç panodan meydana gelmektedir. Panolarda, geometrik ve bitkisel sahnelerin yanında "mevsimler", "Okeanos ve Tethys" konuları işlenmiştir. Küçük boyutlu 2 Nolu mekanda ise "Dionysos ve Silenos" resmedilmiştir. 2 No'lu mekanda yer alan mozaik panoda yer yer tamir izleri dikkat çeker. Mozaiklerdeki renk, desen ve stil farklılığı, iki farklı dönemi işaret etmektedir.

Bu çalışmada, yayınlarda bulunmayan ve yalnızca küçük bir bölümü günümüze ulaşmış mozaikli yapının tanıtılması ve çağdaşı örnekler içindeki yerinin etüt edilmesi amaçlanmıştır.

Anahtar Kelimeler: Alasehir/Philadelphia, Okeanos, Tethys, Dionysos, Silenos, mevsimler mozaığı.

The floor mosaic was found in an illicit excavation done in a warehouse in Alasehir (Manisa) at the address of Sarısu Mahallesi Sümer Oral Caddesi No: 262. On the left of the plot where the mosaic is also included is an apartment building, and to the right is a private house. Mosaic continues underneath these buildings (fig. 1).

Architectural Description:

Where excavation was carried out, some parts of two rooms and a vaulted cellar underneath of a monumental building were unearthed. Traces show that there is another room underneath of the shop entrance. Most probably this chamber also has a mosaic floor.

The monumental building was built on slopping land. Due to this slope, a vaulted cellar was built on the lower part of the building. Today, this cellar which is 2.10x1.90 m. in size stands in front of the bigger room and it was covered with a barrel vault. The walls were made of bricks and stones whereby its vault was built with tiles 41x21 cm in size. The thickness of the bricks is 4 cm and the thickness of the walls is 0.90 cm. Plaster seen on some parts were made of lime mortar. The interior of the cellar is filled with earth today (fig. 2). Most probably there were other vaulted

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Figure 1
General view of the area with mosaic

chambers in row with this part of the building due to the slope. In the illicit excavation the vault chamber was opened by breaking from top.

There are two chambers on the upper floor of which the exact borders are not clear since they are underneath of modern constructions. One seems to be bigger than the other one. We name those chambers as 1 and 2.

Chamber 1 stands over the cellar. Its length is 9.90 and the unearthed to date is 2.75 m. A major part of the chamber continues underneath of the adjacent building. During the illicit excavation a cavity 0.76x1m in size opened towards the foundation of the apartment that is 2.25 in length. In this cavity the mosaic continues underneath of the foundation. The wall was built with stone and brick attached by high quality *Khorasan* mortar in pink. By studying the traces we can say that the wall was covered by marble plates and there was also a *tibuli* system (heating pipes) between the marble plates and the wall. The veined marble facing is 2 cm thick (figs. 3, 4). It is of high craftsmanship with smooth plane. The wall on the cellar side was partly destroyed but the thickness of the wall can still be observed and the traces of the marble facing can clearly be seen. We can think that the wall was square in plan by looking at the design details of the mosaic floor.

The dimensions of room Nr. 2 are 2.75x3.55 m. This room also continues towards the foundation of the adjacent building. It has a mosaic floor. By looking



Figure 2
Vaulted cellar

Figure 3
The tibuli system built in front of the wall



Figure 4
Wal facing with large seamed marble.



Figure 5
Room Nr. II

at the design of the mosaic floor, it is understood that the entrance of the room is located in the area covered by earth. The thickness of the wall is 0.90 m. The wall is made of stone and brick and again attached by high quality *Khorasan* mortar. It was faced by marble plates. The thickness of the marble facing is 2 cm. By the design of the details of floor mosaic, this room had a square plan (fig. 5).

Mosaics:

Two rooms over the cellar have floor mosaics (see fig. 1). The dimensions of the *tessarae* varies between 0.3 and 0.5 cm and they are black, white, green, light red, dark red, pink, brown, yellow, grey, blue, dark blue, lilac and green in color.



The Mosaic of Room Nr. 1 (The Bigger Room)

The floor mosaic of Room Nr. 1 consists of three panels (fig. 6). Of the panels, the ones in front of the cellar are geometric and floral design in *opus tesellatum* and *opus vermiculatum* technique. The sizes vary between 0.3-0.4 cm.

The panel Nr. 1 in front before the cellar is framed by a 10 cm. thick yellow border which is followed by two 6 cm thick consecutive bands of black and white. Then a shady *guilloche* border (13.2 cm thick) frames the panel. Guilloche motifs with contours made of black tesserae are connected by alternating blue-yellow tesserae. After a *guilloche* band, a black and white border (3.5 cm thick) defines the central area. The central part is composed of combinations of square-diamond and triangle motifs. The background is white while the contours of the geometric patterns are defined by black tesserae. They are filled with yellow, red and blue tesserae. Within each geometric pattern, there are Solomon Knots, swastikas, four leaved flowers and zig-zags, rhombuses and “X” motifs (figs. 7, 8).

The borders framing the panel Nr. 2, which was mainly under earth, were designed symmetrically in color, design and dimension. The border which consists of black and white bands and also *guilloche* motifs frames the panel. What is different is a 20 cm thick interior border added to the panel in panel Nr. 2. The base is red with alternating rectangular and circular motifs. Those motifs are interrelated by antrolak. Geometric motifs are of tesserae borders in white while the base is made of black tesserae. Within the rectangles, there are Solomon Knots while there are flowers with four leaves in the circular patterns. In the motifs, dark and light blue/

Figure 6
Panels Nr. 1 and 2 in the bigger room



Figure 7
Geometrical panel (Panel Nr. 1) in bigger room



Figure 8
Detail of geometrical panel (Panel Nr. 1)
in bigger room



Figure 9
Panel Nr. 2 in the bigger room

grey and white tesserae were used. The decoration of the central area is not clear due partly to damage. Zig-zags in blue and white can be seen. In the future excavations, we think that the mosaic will be unearthed intact (fig. 9).

Only a portion of the panel Nr. 3 is visible because major part lies underneath of the foundation of the adjacent building. It is bigger in sized compared to panels Nr.1 and 2. Another striking difference is the presence of the scenes with figurative and floral decoration. By studying the organization of the design, we can say that this panel is square in shape (fig. 10).

The borders framing the panels Nr. 1 and 2 continue on panel Nr. 3. A thick yellow band on the exterior envelopes a black and white band. On the yellow band there are rhombuses with black contours. After these borders, another one which is decorated with *guilloche* motifs follows. Each guilloche motif is defined by black contours are shaded by red-blue-yellow tesserae and placed alternately. Guilloche band connects with the band defining the big circular pattern in the center of the panel by antrolak.

On the center of square shaped panel, there is a small sized circular rosette. What is in this rosette as decoration can not be seen clearly, but we think there was a figurative scene. The layout of the decoration will be revealed after cleaning process to be done in the future. The sides of the circle in the center can be seen partly whereby there is a border designed as ghirland/wreath¹ with green leaves placed between black and white band both on the outer and inner side. Leaves stand over a base in yellow. On the leaves, by use of dark and light green and also white tesserae provides them with plasticity. The way the wreath was made is similar to triple leaved decorating the circular motif in the Orpheus mosaic in Cirencester, Barton Farm Villa (3rd century) (For image please see Link 1997: pl. XXIV, fig. a; 266f).

There are four arms projecting from the central circle but only one of them is visible. The limits of the other are clear and they continue underground. Contours of the arms which are designed in accordance with the shape of the



Figure 10
Panel Nr. 3 in bigger room

1 For design please see La Mosaique Romaine, C.1, pl. 89c; Although different in design, central circle is filled with ghirland leaves in Xanthos. For image please see Raiauld 2010: 137, fig. 162; 59, figs. 55-56.



Figure 11
Okeanos and Tethys



Figure 12
Detail of the mosaic with Okeanos
and Tethys

circle are shaded with yellow-red-blue tesserae and defined by guilloche motifs. Both the interior parts of the arms and other empty surfaces could have been decorated with figurative scenes. Today only one scene can be seen in one of the arms.

Okeanos and Tethys were depicted in the center of the scene which was made on a white background (figs. 11, 12). Tethys wears a *Hymation* in blue leaving her left shoulder naked. This “V” shaped *Hymation* covers only part of her legs and knees leaving her body and sexuality exposed. The *Hymation* makes a loose knot around her left elbow. The draperies of the *Hymation* are made with white tesserae. Her hair is wrapped behind after being tied with a black strand. What she is sitting on is not clear. It must be a folded *ketos*, a sea creature, on which she rests and on



Figure 13
Seasons: Summer

which she puts the elbow of her left arm (Şahin 2007: 150, fig. 5). Underneath are blue and white lines which might resemble water. She holds a rudder in her right hand (for comparison see Campbell 1988: pl.142, Cimok 1995:195, 248). In front of her feet is the description Okeanos. When looked carefully, one might see the reflection of his shoulders and a part of his body on the sea. The sea was made of blue and white tesserae. He is old with long hair and beard. The whites in his hair and beard are highlighted with white tesserae. Over his head, there is a horn in shape of crab's claws. On his left shoulder, he rested a rudder in the same design of Tethys. His face is turned to Tethys with the eyes directed to her. In front of the chest of Okeanos, there are the feet of Tethys naked in the sea. The attributes carried by both of the figures are quite clear². Behind Tethys is a boy with short hair playing a wind instrument *laulos* which he holds with his left hand. He wears a *Khiton* in yellow and red. The lower part of his legs were not depicted and limited as a straight line. There are wings behind his costume. He raised his right hand backwards. On either side of the figures which makes a group of three, there are two women dancing with the faces looking at Tethys and Okeanos. They seem to be accompanying the music played by the figure described above with their dances in joy. The artist directs the look by the movements of the figures towards Okeanos and Tethys in the center. They wear long *Khitons* leaving the shoulders naked. They finish their costumes with the wings on their back. It is clear that they move those wings by the yellow rope they hold in hand. Although the upper part of the figure to the right of Tethys is partly damaged, the yellow rope that she holds in her hand is clearly visible. These costumes of women could have been complimentary

² We see Okeanos and Tethys in different types in various depictions. No matter how they are depicted, the rudder they hold in hand is quite obvious. For instance, as the building beneath the Bath F in Antakya (Antioch), Tethys is sometimes depicted as a bust alone in the center of the panel, in the sea until her shoulders. She holds a shovel as one of her attributes (4th Century). In Calendar House in Antioch (2nd century) two deities are seen in their typical sitting position with their rudder in hand. In Tethys mosaic in Philippopolis-Sahabba Museum (4th Century) the figure depicted as a bust also holds a rudder in hand. In the Okeanos and Tethys scene in Antioch Menander House (3rd Century), The crab's claws and his position in the sea is similar to one in Alasehir. In Alasehir mosaics, both of the figures hold similar rudder in hand. For images and detailed information please see Şahin 2007: 147-153; Wages 1986: 119-128; Şahin 2007: 150, resim 5; Campbell 1988: pl. 142; Cimok 1995: 195, 248.



Figure 14
Detail of the summer mosaic with
a figure holding a basket with fruits.

parts of their dances. Their feet are naked. Their movement is clearly seen in their fingers, legs moving and skirts flying. They seem to be dancing on the ground unlike two couples in the sea. The angled light illuminating the figure on the right can be observed on her legs and also in her shadow stretching backwards. By depicting the shadow, the artist underlined the ground and also the direction and fastness of her movement. There is a harmony in movement of the dancing figures. They carry a cup-shaped object on their heads. Both figures have a hairstyle that looks alike of that of Tethys. The background of the dancers covered with twisted yellow floral patterns.

The U shaped arm framing the scene is attached to the bigger circle outside by making an antrolak. On the empty spaces out of the arm and also on the corners, the seasons could have been depicted because the objects held by the figures lead us to think that they symbolize “summer” and “spring”. And the other two seasons should be where is currently underground. The figures (summer on the right and spring on the left) are moving towards the center. The positions of the symbolical figures on both of the panels are almost identical.

On the right where “summer” is symbolically represented, there are three figures (fig. 13). On a four wheel cart, a man who is sitting like those we see in many of the late Roman depictions is carried by two men. The man on the cart holds a stick in one hand and a torch-like object in the other. Although it was almost underground, the flame rising from the torch can be seen. He wears a blue *Khiton* and a white *Hymation* over. The *Hymation* forms a loose knot on his left



Figure 15
Seasons: Spring

arm. The differences between the clothes of the man on the cart and of the other two pulling it underlines class difference and the level of importance. This could have been the personalization of the summer. The two men in front of the cart carry stacks of wheat on their head while pulling the cart with their other arms. Their body and faces are turned to the man on the cart and they seem to follow him by their eyes. They wear short Khitons leaving one shoulder naked. One is light blue and white while the other is green. In front of them is an object which is either a rock or a sack of grain. The ground is made by grey/light blue tesserae. The space behind is filled with dark and light blue tesserae. For a representation of the nature, light and shade effects were used. Light here, together with the posture of the figures is the key element giving the scene dynamism. Light does not cover the entire panel but illuminates the scene in parts. The body of the figure on cart faces the direction where the light comes from. The shadow of the legs of one of the figure standing in from clearly shows the direction of the light.

In front of this group, there is a winged female figure whose face and body directed towards the bust in the circle that is in the middle. She sits on the bigger circle encircling the panel. She wears a yellow Khiton while her legs are covered by a blue Hymation. She has barefeet. While she leans over the circular motif with one of her hands, she holds a basket with pomegranate and wheatear decorated with blue ribbons. This figure too, could have been connected to those behind symbolizing the summer who seem to be directed towards the center (fig. 14). The pomegranates in the baskets and floral patterns are similar to those fruits and



flowers strewn among the masks in Tel Dor in Israel dated to late 2nd century AD (for image please see Stewart-Martin 2003: 135-6, figs. 8ab, 9).

Figure 16
Detail of the spring mosaic.

In the empty surface on the left, the composition is almost the same where “spring” is depicted (fig. 15). Spring is represented by a woman who sits on a cart with four wheels (fig. 16). Her body is covered by a red *Hymation* starting from her head down to belly and then to her feet. There is crown of pearl on her head. Some of hair flows over her chest. Her body is naked and her genitals are exposed. She sits on a white cushion. She holds a floral pattern/a green branch in her right hand while there is a stick in the left hand. A man and a woman pull the cart. The fully naked man wears a blue *Hymation* from his shoulder down to his ankles (fig. 17). On his back there are two raised wings and he has a crown decorated with green leaves which is the same color as the branch with leaves that he holds in hand. He pulls the cart with one hand while he raises the other with which he holds a floral motif. The other figure who pulls the cart is a female figure. Her arms are naked and she has a deep slit on her skirt through which the leg in front is totally be seen. Only the feet of the other leg is seen under the skirt. The wings on her back are open wide. Her hair is tied behind and she wears pearl earrings. She pulls the cart with one hand and carries a floral motif with the other. Both of the figures seem to be moving and their heads are facing the woman in the cart who seems to be the symbol of spring. Their eyes seem to be following her. The ground is indicated by yellow and white tesserae. The



Figure 17
Detail of the spring mosaic.



Figure 19
Antrolak and the bust separating
the seasons mosaic.

light can be observed on their bodies and on their shadows. The shadows are in purple. And the sky, as it was in the symmetrical summer panel, is in dark and light blue.



Figure 18
Detail of the spring mosaic with a figure
holding a basket with spring flowers and tulips.

In front of this group, there is a winged female figure whose face and body are turned towards the portrait within the circle. This figure sits on the big circle encircling the panel. She wears a yellow *Khiton* and her legs are covered with a blue *Hymation*. She is barefoot. While she leans on the circular motif, she holds a basket in which there are tulips and green leaves (fig. 18). She must be an integral figure together with the others behind representing “the spring”. There are many examples of representation where the seasons are depicted as a woman and/or man³.

A woman was depicted within the circular *antrolak* which separates summer and spring representations. Her hair flows down to her shoulder. On top there is a band(?) or a diadem (?). The portrait was framed by a couple of contours which are narrower inwards (fig. 19).

In the empty surfaces of the corner of the outmost circle, there are winged female busts. Behind the wings, vegetal branches raises. Among the branches, there are

³ For various depictions of seasons in mosaic please see Parrish 1979: 279-285, pl. 40-41, figs. 1-7; Ling 1983: 16-17, pl. 2; Parrish 2007: figs. 1-2; Poulsen 2007: figs. 3-4-5-6; Pessoa 1998: figs. 15-19; Sweetman 2003: fig. 1.

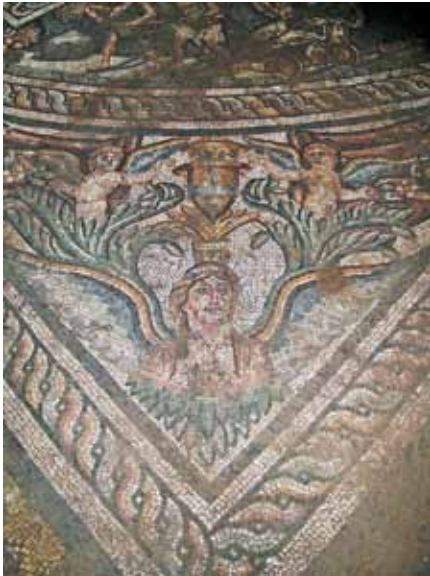


Figure 20
Winged female bust and Eroses
on the right corner



Figure 21
Winged female bust and Eroses
on the left corner



Figure 22
Detail of Eros.

Eros figures depicted up to their legs. While the Eroses raise their hands towards a cup which stands on a capital like an architectural element, they hold the flowers which hang on the red curtain behind. The curtain and the capital guises a spatial illusion to the viewer. Although two busts look alike, some details in their dresses and use of some colors are different (figs. 20, 21, 22).

The Mosaic of Room Nr. 2

Only a part of the mosaics are available and the rest lies underneath of the construction next to where mosaic was found. The mosaic floor is much more damaged compared to Room Nr.1 because of the leakage of the sewer system of the neighbor building but we can still comment of the decoration on the mosaic



Figure 23
Mosaic of Room Nr. 2

floor. The position of the figures shows that the entrance to the rooms is where we not excavated yet (fig. 23).

The mosaic panel has geometric, vegetal and figurative decoration. The sizes of the tesserae are the same with the other room and they are white-black, green, red, brown, yellow, light blue and dark blue.



Figure 24
Border of the panel

On the left of the panel, there is a border which four leaved flower motifs formed by intersecting circles. The leaves on white background are defined by black contours and they are colored by blue tesserae. There is probably the same motif on the otherside of the panel which is underground for the time being. After this band, there is another border with heart-shaped ivy leaves made by black and white tesserae, running around the panel forming spirals (fig. 24). The heart shaped leaves have pointed tips. Similar border designs using ivy leaves with pointed tips are seen EA Church in Sardis (Hanfman-Buchwald 1983: 196-199) (4th Century) and basilica in Xanthos (for the image please see Raynaud 2010: 37, fig. 20; 45, fig. 2; 115, fig. 129).

The central panel is framed by guilloche motifs placed within two blue bands defined by black contours. Guilloche motifs are distributed in four directions within the panel as quad groups connected by swastikas. Between these groups, there are panels designed vertical in the corners and lateral in the center⁴. Within these

4 In the early examples, there are mosaic panels arranged as simple bands in single or quadruple Maeander bands and quadrangle panels among: (Roma, Antiquarium, 2nd Century), (Ostia Casa di Giove e Ganimede, end of 2nd Century). In the later period we see that those simple bands turn into more complex design with guilloche knots decorating the inner part. For image please see Blake 1936: 83, pl. 17, fig. 4; pl. 15, fig. 2.



Figure 25
The Dionysos figure in the center

panels, figures are depicted. Of those panels with figures, the central one and the ones in the corners have partly survived. The others were destroyed. The meander motifs which form quads and square or rectangular panels placed among those motifs are similar to the mosaics in Dermech I Basilica in Tunisia⁵.

The panel in center is lateral rectangular and framed with black tesserae. On the center on the panel, there is Dionysos on white background (fig. 25). The lower part of his body is completely destroyed. He must have been depicted in his typical seated position. He holds a thyrsus in his left hand. His right hand should have been on his right leg which is slightly bended. The upper part of his body is naked. By looking at what is left, we assume that his genitals are exposed. The head position that is slightly inclined towards his left shoulder is striking⁶. The counters of his body are made with dark red tesserae. Light pink and white tesserae used for his body provide plasticity. There is a wreath on his head made of grape leaves formed with dark and light green and yellow tesserae. The grape leaves hang down to his right shoulder. Over his head there is diadem that is triangular in shape. The diadem which resembles horn or a phallic object is seen in Dionysos bust in Constantin's Villa in Daphne (Antakya) (4th Century) (for the image see Arensberg 1977: 10, fig. 9), the wedding scene of Dionysos and Ariadne in Shahb (4th Century) (Balty 1977: 51), the infant Dionysos in Nea Paphos (4th Century) (Kondoleon 1995: 198), and Dionysos depiction in Apamea (Foucher 2000: 207, fig. 4b) (4th Century) (Balty 1977: 52). A panel with this kind of diadem-like motif is in Antakya where Hermes and infant Dionysos are together. There, there is a pointed slim conical diadem on the crown of Hermes. Similar motif can also be seen on the head of Dionysos (for the image see Champbell 1934: 201-206, pl. 23; Schenk 1937: 392, fig. 5, 7). D. Levi suggests that this conical diadem could be used in the ceremonies of the mystery cult of Dionysos (for the image and information see Levi 1947:

5 See Alexander et al. 1996: fig. 19. Here the desing of the panel is similar but quadrangle panels around and between the Maeander groups are filled with different motifs.

6 The head of Dionysos is slightly inclined in Dionysos and Ariadne mosaic in Ephesos. The face features given in a simple way resembles the Alaşehir mosaic. See. Jobst 1977: 112/D, 113:2/D, 114:H2/D.



Figure 26
Silenos

246-248; Aygüneş 2006: 86-89). C. Kondoleon relates this diadem with the conical cultic object carried by the maenad figures in some Dionysos scenes (for the image and information Kondoleon 2000: 206; Kondoleon 1995: 198; Aygüneş 2006: 86-89).

The thyrsus in the left hand of Dionysos is made with yellow-red tesserae. On the top, there is simple flying ribbon in red. On the right of the figure, the inscription defining the identity of the figure, “ΔΙΟΝΥCOC/Dionysos” is written. The craftsmanship of the panel is different and some repairs are seen on the white background.

The panel on the right corner of Dionysos panel is partly in better condition. There is a standing figure on white background. The figure steps on the frame. Although a piece of the inscription defining his identity is lost, “...HNOC/...enos” can be read from what is left. This should be “Silenos” who is an important figure in the cult of Dionysos (Silenos is who raised Dionysos and educator. See Grimal 1997: 734) (fig. 26).

He is depicted as bold big headed with flat nose, thick lips and big eyes. He is fat with a big belly. He has a wreath of grape leaves fastened to a rope on the right and left of his head.

He carries a stick which looks like a Pedum on which hangs a bag. He wears a Khiton leaving his right shoulder naked, and again he has a *Himation* over his left shoulder which wraps his body. The draperies of his cloths are given in every detail. He wears sandals and the lacing is clear.

There are traces of repairment in Silenos panel. When checked closely, we can see that some black tesserae in the countours of Silenos were replaced with blue ones. Traces of same repair can also be seen on the white base so we can say that at one point, Dionysos Room” was restored (See fig. 26).

All the quad “Guilloche” motifs around the whole mosaic are of the same size and craftsmanship with the ones in Room Nr.1. But in this room, the red-white and yellow-white shaded guilloche motifs are placed alternatingly. In addition to these colors, blue-white is used in Room Nr. 1.

The motif repertoire of the mosaics newly found in Alaşehir (Philadelphia) of which a detailed description is given here. Two rooms point two different periods out. The mosaics of the Room Nr. 1 should have been made in the 3rd Century⁷.

The traces of repairs in Room Nr. 2 calls our attention. The differences in color, design and style lead us to think that it was made in 4th Century.

7 In researches, mosaics of the Roman period are handled in three sub-period based on style critics. During the Antonine and Severan dynasties (2nd-3rd centuries), mosaic floors started to be widely used in Roman villas and state buildings. Together with the geometric motifs, mythological scenes were also used. Among the deities, Dionysos and his procession were the most popular one. Then Poseidon, Okeanos and Tethys were also preferred. For more detailed information please see Dunbabin 1999: 298, Aygüneş 2006, 6.

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