

# The Orpheus Mosaic of Prusias ad Hypium

## Prusias ad Hypium Orpheus Mozaïği

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### Abstract

*The mosaic of Orpheus was discovered coincidentally in a field in the southern region of the city in the 1950s. It is a floor mosaic arranged in rectangular form situated on the ground of a Roman villa in the city. The base of the mosaic measures 8.10 x 5.30 m. Orpheus is the son of Oeagrus, the king of Thrace and Calliope the Muse. When Orpheus started playing his lyre, as the melody he uttered was combined with the extraordinarily harmonious music of the lyre, even the wildest animals were tamed, the birds flying in the sky halted to listen to him, and the trees and the rocks caught in the harmony of the music accompanied him by swaying and saluting. The mosaic of Prusias ad Hypium is arranged in a conventional style with Orpheus sitting on a rock as a central figure being surrounded by the animals of paradeisos. The personifications of four separate seasons are placed at the four corners of the round panel in the center of which Orpheus sat. A guilloche in a single row is used in the frame decoration of the panel where Orpheus, the animals and the four seasons are present. The border in the shape of a rectangle comprising intersecting circles consists of two rows at the upper short edge, three rows at the lower short edge and one row at each of the long edges. The border consisting of consecutive dark brown triangles is the outermost pattern encircling the mosaic. Rock, tree or plant motifs that are the indicators of natural environment are not used. The Orpheus mosaic of Prusias ad Hypium should belong to late 3<sup>rd</sup>-early 4<sup>th</sup> century A.D. owing to its stylistic and iconographic features.*

**Keywords:** Prusias ad Hypium, mosaic, Orpheus, seasons, kithara.

### Öz

*Orpheus mozaïği 1950'li yıllarda şehrin güney tarafındaki bir tarlada tesadüfen bulunmuştur. Kentteki bir Roma villasının zemininde yer almış olan bir taban mozaïğidir ve dikdörtgen bir biçimde düzenlenmiştir. Mozaik tabanı 8,10 x 5,30 m. ölçülerindedir. Orpheus; Trakya kralı Oeagrus ve Muse Kalliope'nin oğludur. Orpheus lirini eline alıp çalmaya başladığında ağzından dökülen ezgiler lirden çıkan olağüstü ahenkteki müzik ile birleştiğinde en vahşi hayvanlar bile uysallaşır, gökte uçan kuşlar onu dinlemek için durur, müziğin ahengine kapılan ağaçlar ve kayalar sağa sola sallanarak onu selamlayıp ona eşlik ederlerdi. Prusias ad Hypium mozaïği, Orpheus'un merkez bir figür olarak bir kaya üzerine oturmuş olması ve etrafının paradeisos'un hayvanları tarafından çevrelenmesiyle geleneksel bir biçimde düzenlenmiştir. Orpheus'un merkezine oturduğu yuvarlak panonun dört köşesine dört ayrı mevsimin personifikasyonu yerleştirilmiştir. Orpheus ve hayvanlar ile mevsimlerin bulunduğu panonun çerçeve süslemesinde tek sıra halinde sarılı ikili halat kullanılmıştır. İç içe geçerek kesişen dairelerden oluşan dikdörtgen biçimindeki bordür; üst kısa kenarda iki sıra, alt kısa kenarda üç sıra, uzun kenarlarda ise tek sıradır. Koyu kahverengi art arda sıralanmış üçgenlerden oluşan bordür, mozaïği en dışta çeviren son desendir. Doğal ortamın göstergesi olan kaya, ağaç ve bitki motifleri kullanılmamıştır. Prusias ad Hypium Orpheus mozaïği, sahip olduğu stilistik ve ikonografik özellikler itibarıyla İ.S. 3. yüzyılın sonu-4. yüzyılın başlarına ait olmalıdır.*

**Anahtar Kelimeler:** Prusias ad Hypium, mozaik, Orpheus, mevsimler, kithara.

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## 1- Introduction

Prusias ad Hypium was an important city situated within the borders of the Bithynia Region in the Ancient Period<sup>1</sup>. The Orpheus mosaic<sup>2</sup> was found coincidentally in a field<sup>3</sup> at the southern region of the city in the 1950s. This area was reclosed after B. Rüstem Duyuran conducted an excavation on behalf of the Istanbul Archaeological Museums (Rollas 1967: 10). However, the findings and finds recovered in this area had not been reported in any publication (Zeyrek – Çelik 2005: 26). The excavation group had taken the floor mosaics under protection by covering them with soil, however in consequence of a flood from an irrigation channel near the excavation area in the 1990s, the authorities at the Bolu Museum had to interfere. Thus, the mosaic was cut into rectangular panels and put away to the warehouse of the Konuralp Museum (Tülek 1998: 143). The conservation of the mosaic was performed by the Istanbul Restoration and Conservation Central Laboratory Directorate in 2012 and is now exhibited in the Konuralp Museum at the rock artifacts hall<sup>4</sup> (Fig. 1). The base of the mosaic measures 8.10 x 5.30 m. The panel consisting of Orpheus, the animals and the personifications of the seasons in four corners is made of tesserae of 0.5 cm or smaller whereas the borders encircling the mosaic are made of tesserae of 1.5 cm or smaller.

Orpheus is the son of Oeagrus, the king of Thrace and Calliope the Muse. Furthermore, he is the greatest poet and the most famous musician of all times among the mortals. The God Apollon gave him a lyre as a gift and the Muses taught him how to play it. When Orpheus started playing his lyre, as the melody he uttered was combined with the extraordinarily harmonious music of the lyre, even the wildest animals were tamed, the birds flying in the sky halted to listen to him, the trees and the rocks caught in the harmony of music accompanied him by swaying and saluting<sup>5</sup>. The most famous event associated with the mythical poet and Thracian musician Orpheus is his descent to the underworld in order to rescue his deceased wife Eurydice<sup>6</sup>.

Concerning the myth of Orpheus, the repertoires of the mosaic artists of the Roman Period only include the incident of Orpheus enchanting wild animals with his music<sup>7</sup>. In this traditional depiction, Orpheus sits on a rock as a central



Figure 1  
The Orpheus Mosaic of  
Prusias ad Hypium  
(S. Sezin Sezer)

<sup>1</sup> For the bibliography about the city see: Borè 1840: 407; Ainsworth 1842: 31 vdd.; Leonhard 1915: 40; Ruge 1922: 380; Ogan 1932: 261-264; Bosch 1935: 92; Magie 1950: 307, 340, 590, 614, 640, 658, 690, 1190, 1539, 1553, 1567; Dörner 1952: 28-31; Taşlıkloğlu 1955: 81-97; Dörner 1957: 1128-1148; Tuğrul 1962: 42-48; Rollas 1967: 1-18; Vermeule 1968: 254, 263, 317, 416, 453-454; Tunay 1969: 14, 29; Gülsevil 1971: 17-18; Cramer 1972: 175-176; Ameling 1983: 73 et al.; Ameling 1985: all; Lenger 1996: all; Sevin 2001: 38; Işık 2001: 27; Strobel 2001: 492-493; Marek 2003: 131; Zeyrek – Çelik 2005: all; Dmitriev 2005: 142; Madsen 2009: 70; Ramsay 2010: 197.

<sup>2</sup> The Orpheus Mosaic of Prusias ad Hypium was mentioned briefly in various publications. See Rollas 1967: 10; Zeyrek – Çelik 2005: 45-46; Tülek 2009: 143-144 fig. 3.

<sup>3</sup> The Çiftelipınarlar neighborhood of the central district of Düzce province, section 7, parcel 2705.

<sup>4</sup> I would like to thank Mr. Yunus Reyhan Taşçıoğlu, Director of the Konuralp Museum, for his help during my work at the museum.

<sup>5</sup> The belief of the people in the Antique Period that the phenomenon of mystery will be deepened by the melodies of music penetrating the soul, lead the Greek world recognize Orpheus as a person with musical knowledge of such mystery that he could drag along even wild animals, trees and rocks by means of his lyre. See Dürüşken 2011: 51.

<sup>6</sup> About Orpheus see Guthrie 1993: all; Grimal 1997: 582-585; Erhat 1997: 229-231; Morford – Lenardon 1999: 273-281; Bundrick 2005: 116-128; Dürüşken 2011: 44, 48, 50-55, 57, 59-63, 67, 86, 90; Mucznik 2011: 273; Graves 2012: 137; Howatson 2013: 671-672.

<sup>7</sup> Orpheus sitting on a rock and enchanting wild animals with his lyre in the wild has been depicted by other artists in other branches of art long before it took place in the repertoires of Roman mosaic artists. See Gareizou 1994: nr. 5-11, 13-16, 20-26, 28, 30, 35-36, 39, 43-45, 48a-c, 49, 51, 54-61, 63-64, 66-68, 73, 78, 88, 91, 143a-c, 145b-c, e-f, 146-147, 151-153, 155, 157-163, 164a, c, e, 165a-c, 166, 168, 172b-d, 173a.

figure and is surrounded by the animals of *paradeisos*. The variety of animals enchanted by Orpheus is worthy of consideration and while some of them are local species, others are undoubtedly copied from a pattern book. This highly popular scene emerged on the mosaics in the 2<sup>nd</sup> century A.D. Although it experienced its brightest period in the 3<sup>rd</sup>-4<sup>th</sup> centuries A.D., it continued to be used throughout the 5<sup>th</sup> century A.D. and its popularity decreased at the end of the 6<sup>th</sup> century<sup>8</sup>.

## 2. General Iconographic Characteristics of the Orpheus Mosaics

The Orpheus figure on the mosaics was generally depicted in two forms, i.e. as a Phrygian-Oriental type or a Greek type. While Orpheus was in a seated position (Garezou 1994: nr. 94-125b; Omari 2012: 119-120 fig. 4) or a bust (Garezou 1994: nr. 126-127) in the Phrygian-Oriental type, he was portrayed as dressed in a standing position (Garezou 1994: nr. 128) or nude in a sitting position (Garezou 1994: nr. 129) or as a nude torso (Garezou 1994: nr. 130-131) in the Greek type.

### 2.1. The Orpheus and the Animals Panel (Figs. 2, 11)

The mosaic of Prusias and Hypium was arranged in a conventional style with Orpheus sitting on a rock as a central figure being surrounded by the animals of *paradeisos*.

Orpheus is in the center of the mosaic. In the seated position, Orpheus' head is depicted at frontal view whereas his torso is turned to his left at a  $\frac{3}{4}$  profile view. His left leg is at the back whereas his right leg is slightly outstretched. His upper torso is shown frontally while his lower torso is turned leftwards. His left leg is at the back whereas his right leg is depicted as outstretched towards the left. At the front, his right arm is bent at the elbow and directed to the left side of the body. He plays the multi-string kithara that he has placed on his left arm with his left fingers at the back and with a *plectrum*<sup>9</sup> that he holds in his right hand at the front. He wears a high-waisted, belted and long-sleeved tunic with baggy trousers underneath (*anaxyrides*). The cloak surrounding his neck is thrown behind over his shoulders, and then taken to the front over both hips and hang down between his two legs. A Phrygian cap is placed on his head. This clothing style denotes the oriental origin of Orpheus. The tunic, the trousers and the Phrygian cap are dark green in color whereas the cloak is light brown, his long and curly hair is dark brown, and the contours of the cloak, the armband and the sleeve cuff are dark brown in color. The color yellow is used in the belt around his waist and on the cloak. The outer contours of the kithara and its strings as well as the contours of his shoes are of dark brown color. Orpheus' face and hands are cream in color, the contours of his lips, eyes and eyebrows are dark brown, and the contours of his fingers and the plectrum are mahogany in color.

In the depicted scene, both wild and tamed animals, enchanted with his divine music, gather around him in a silent manner in order to listen to him. All the animals listen to Orpheus' music silently and are fully attentive to Orpheus who is the source of the music. The effect of the magical music is reflected on the movements and various body parts of the animals.

<sup>8</sup> The latest example is the Orpheus Mosaic of Jerusalem (6<sup>th</sup> century A.D.). See Hachlili 2009: 76 fig. IV-14.

<sup>9</sup> A device made of bone, metal, plastic or cherry tree in particular, used to play stringed instruments. See Jones 1999: 502-503.



Figure 2  
The Panel of Orpheus and  
the Animals (S. Sezin Sezer)

With regard to the animals surrounding Orpheus, there is a parrot on his upper right side facing him. The parrot is shown in right profile view and looks as though it is accompanying Orpheus by singing with its beak raised upwards. The center of the parrot's torso is of mahogany color while its back and tail are of green and its feet are of dark brown color. Beneath the parrot, a stork is shown in left profile view with its back turned against Orpheus. The beak and the legs of the stork are of mahogany color while its torso is of dark brown color. Below the stork, a peacock is depicted with its head and torso turned towards Orpheus. The peacock shown in right profile view is standing and listening to Orpheus intently. The feathers on its torso are green, yellow and dark brown in color whereas its feet are of light brown color. Additionally, the colors green, dark and light brown are used on its long tail. Behind the peacock, in front of the stork, there is a lizard (?). A deer located below the peacock has its back turned against Orpheus, yet it turns its head back towards him with the effect of the music it hears. The deer with its torso shown in left profile view and its head in right profile view stands on its forelegs kneeling on its hind legs. The contours of its eyes, antlers, feet, and belly as well as the coat on its torso are of dark brown color while the other parts are light brown and yellow. A lion right beneath Orpheus' feet sits calmly kneeling on its feet and accompanies the music it is enchanted with by wagging its tail. The mouth of the lion is open and its tongue sticks out. The contours of the lion's eyes, nose, mouth and mane are dark brown in color. There is a partridge between the peacock and the deer right beside the right hip of Orpheus. The color of the contours of the partridge's head, neck and wings are



dark brown. Its left leg has a dark brown color and the right leg has a mahogany color whereas the rest of the lion's body is of light brown and yellow color.

There is a rook on the upper left side of Orpheus facing him, which is shown in left profile view and has the color light brown at the center of its torso and dark brown in its outer parts and feet. The contours of the head and torso of the rook are of dark brown color. The colors used on the feathers on its torso are light green, dark brown and mahogany. Below the rook, a fox again facing Orpheus with its body dark brown and its head mahogany in color, is depicted with an open mouth and very close to the kithara, thus perhaps accompanying the song of Orpheus. Below the hedgehog, there is a bird (?) in an extremely damaged form with only its dark brown head preserved, and below the bird there is a tiger (?) only with its dark brown and dark green neck preserved whereas below the tiger, there is a leopard which, judging from the intact part right beside its left leg, is assumed to be depicted as sitting and accompanying the music by raising its tail. The skin of the leopard is light brown and yellow whereas the dots on its skin are of dark brown color.

## 2.2 The Seasons (Figs. 3-5)

The depiction of the four seasons is a highly popular subject discussed quite frequently in the Roman art. Each season is portrayed as an embodied figure bearing conventional iconographic symbols. Each figure is the personification of a particular season with a different pose and attributes. The identity of the figures is determined by the garments they wear, the wreaths on their heads and the plants, fruit, animals or objects they carry.

The female personification of the seasons is named as "Hora<sup>10</sup>" and the male as "Kairoi/Temporai Anni" (Casal 1990b: 511; Keizer 2010: 176-177). These are

Figure 3  
The Personification of Autumn  
(S. Sezin Sezer)



<sup>10</sup> They are the goddesses of the seasons and the daughters of Zeus and Themis. There are three of them: Thallo, Auxo and Carpo as named by the Athenians (three names that connote the plants' springing from the earth, growing and bearing fruits). As the goddesses of nature, Horae managed the cycle of life of the plants. They are generally depicted as three elegant young girls holding a flower or a plant in their hands. See Grimal 1997: 298; Macharia 1990: 502-510; Hornblower et al. (eds.) 2012: 707.



Figure 4  
The Personification of Winter  
(S. Sezin Sezer)

Figure 5  
The Personification of Spring  
or Summer (S. Sezin Sezer)

encountered mainly in mosaics (Parrish 1979: figs. 2-3,5; Waywell 1979: nr. 52, fig. 44; Casal 1990a: 29, 100, 108, 126, 153-154, 167, 181, 191-193, 221-222; Casal 1990b: 57, 62, 179; Dunbabin 1999: figs. 97, 104, 108-109, 114, 133, 169-170, 202; Şahin 2004: figs. 16-19; Decriaud 2011: figs. 3-18) as well as ceramics (Casal 1990a: nr. 19-20, 35, 42, 44-45, 48), sarcophagi (Casal 1990a: nr. 60, 89-90, 92-93, 130, 173; Casal 1990b: nr. 2-3, 5,70-73, 75, 79, 87, 90, 94-95, 114, 127, 142, 150-152, 154-155, 157-158, 160, 162-164, 198), reliefs (Casal 1990a: nr. 8-12, 22a, 26a, 29, 31-32, 34; Casal 1990b: nr. 100, 145), sculptures (Casal 1990a: nr. 36, 38, 40, 63, 95, 97-98, 101; Casal 1990b: nr. 28-29, 104, 149), wall paintings (Casal 1990a: nr. 14-15, 122), coins<sup>11</sup>, architectural monuments (Casal 1990b: nr. 30-31), altars (Casal 1990b: 31, 87) and other branches of art (Casal 1990a: nr. 11c, 13, 86, 94, 76b; Casal 1990b: nr. 38-39, 49, 54; Angelicoussis 1992: 101-102 nr. 81 figs. 355, 357-364; Stern-Thimme 2007: 102-105 nr. 167-172 fig. IV. 5).

The earliest depiction of the Three Horae was portrayed on the François Vase (around 570 B.C.) (Boardman 2005: figs. 89-90). The four seasons were depicted by Dionysos' guidance on a Neo-Attic relief (Boardman 2005: fig. 270) in the Hellenistic Period (1<sup>st</sup> century B.C.). The depiction of Horae who have a long tradition as mythological figures and goddesses of plants, continued throughout the Late Hellenistic Period. Certain agricultural activities and festivals specific to the seasons played a great role in the formation of the attributes of the personifications of the seasons. These activities, at the same time, were determinative in providing various seasonal motifs to the repertoires of Roman artists.

The Horae were depicted on mosaics as winged (Casal 1990a: nr. 100) or wingless (Casal 1990a: nr. 29, 56) full-length female figures, winged (Casal 1990a: nr. 221-222) or wingless (Casal 1990a: nr. 119, 126, 153-154, 179, 181, 187, 192-193, 197) busts or only as female heads (Casal 1990a: nr. 108).

Female personifications of the seasons are much more common on mosaics than male ones. They are generally placed at the four corners of the mosaic as female busts and possess different attributes (Morey 1938: pls. XVI, XVII, XIX;

<sup>11</sup> The seasons are depicted as little boys dancing merrily behind the coins belonging to the Period of the Emperor Hadrian and Commodus. See: Casal 1990a: nr. 75a; Casal 1990b: nr. 11-13, 42; Baydur 1998: 59 Lev. XXII res. 205; Zanker-Ewald 2012: 165 fig. 155.

Parlasca 1959: taf. 40,1; Parrish 1984: 206-207 nr. 51; Waywell 1979: nr. 2 pl. 45 fig. 1; nr. 23, pl. 48 fig. 21; nr. 52 pl. 51 fig. 44; Parrish 1979: figs. 2-3 pl. 40; fig. 5 pl. 41; Ling 1998: fig. 84; Dunbabin 1999: figs. 79, 97, 104, 109, 113-114, 126, 133, 170, 174, 181, 202; Hachlili 2009: 44 fig. III-3, 10; Sweetman 2013: pls. 3, 5, 40, 44). Full-length female figures were often depicted between the 2<sup>nd</sup> and 3<sup>rd</sup> centuries A.D. whereas female busts were used frequently between the 2<sup>nd</sup> and 4<sup>th</sup> centuries A.D.

The depiction of the personifications of the seasons in the funerary art has been associated with various meanings: They may simply mean carrying the nature's blessings and the seasonal fruits of the soil to tombs. Furthermore, they were used as a symbol of the eternal cycle of time until the end of the Roman Empire (Thompson 2007: 124). The seasons were associated with the four stages of life in the Pythagorean philosophy and this idea was explained by way of examples in literature, e.g. Ovid's "Metamorphoses" (Ov.met. XV, 197-213). According to this, spring was characterized as a little child, summer as a strong young man, autumn as the middle of youth and old age and winter as old age.

Personifications of the seasons were usually portrayed with specific plant attributes which helped distinguish them from each other (Morey 1938: 32, 38 pls. VII, XVII; Kranz 1984: nr. 34, 58, 62-65, 104, 130, 133, 135, 525; Parrish 1984: 206-207 nr. 51; Dunbabin 1999: 165, 190 figs. 169-170, 202). Namely, spring was represented by flowers, summer by stalks of wheat, autumn by grapes and other fruits, and winter by olive<sup>12</sup>.

The personification of spring generally wears a wreath of flowers on her head while carrying a flowering branch in one hand and a basket full of various flowers in the other (McCann 1978: 94, 96-97 nr. 17 figs. 109, 113, 121-122; Casal 1990a: nr. 29, 100, 108, 126, 153-154, 167, 181, 187, 191-193, 221-222; Casal 1990b: 57, 62, 179; Tok 2011: 59-60 figs. 15-16; Decriaud 2011: fig. 3C; Kramer 2011: fig. 2). The common attribute of spring is the rose. This is considered to be originating from the rose festival in the spring<sup>13</sup>.

The personification of summer generally wears a wreath of wheat stalks on her head while carrying a sickle in one hand and a basket full of stalks of wheat in the other (McCann 1978: nr.17, 23 figs. 109, 113, 170; Casal 1990a: nr. 29, 100, 108, 126, 153, 167, 181, 187, 191-193, 221-222; Casal 1990b: 57, 62, 179; Şahin 2004: 20 res. 17; Okçu 2009: 50 res. 31; Tok 2011: 57-59 figs. 13-14; Decriaud 2011: figs. 3A, 5A; Kramer 2011: fig. 3). The most common attributes of summer are wheat and the sickle which also denote harvest.

The personification of autumn generally wears a wreath of fruits on her head while carrying a horn of abundance or a basket full of fruits in one hand and a bunch of grapes in the other (McCann 1978: 96-97 nr. 17, 23 figs. 109-112-113; 133, 135, 170; Ling 1998: 13 fig. 5; Şahin 2004: 20 fig. 16; Decriaud 2011: fig. 5B; Kramer 2011: fig. 4). The depiction of autumn through grapes which is a fruit of wine probably indicates the grape harvest in September (Casal 1990a: nr. 29, 100, 108, 126, 153, 167, 181, 187, 191, 193, 221-222; Casal 1990b: 57, 62, 179).

The personification of winter generally wears a thick *himation* explaining the coldness and wetness of the season (McCann 1978: 95-97 nr. 17, 23 figs. 109,

<sup>12</sup> It is observed that each garland bearing season figures on a garland sarcophagus belonging to the early Hadrian's Period is comprised of a fruit or a plant leaf symbolizing that season. See: Zanker-Ewald 2012: 163 fig. 153.

<sup>13</sup> This festival was celebrated throughout the Roman Empire in May. See: Parrish 1984: 34.



113, 121-122, 133, 135,170; Jobst 1978: 658-659 Taf. 196 Abb. 9; Erim 1990: 34-36 fig. 36; Casal 1990a: nr. 29, 100, 108, 126, 153-154, 167, 181, 191-193, 221-222; Casal 1990b: 30, 57, 62, 70-71, 100, 104, 127, 179; Şahin 2004: 21 res. 20; Okçu 2009: 50 fig. 32; Decriaud 2011: figs. 3D, 4B, 7, 10B; Kramer 2011: fig. 5). *Himation* tightly fits the body including the head. The personification carries a rabbit (Casal 1990b: nr. 75), a boar or a duck (Casal 1990b: nr. 71) in her hand representing hunting.

On the mosaic of Prusias ad Hypium, the female heads which are the personifications of the seasons are placed at the four corners of the round panel on the center of which Orpheus is seated. Only the two seasons on the lower left and right corners (autumn and winter) are preserved. A minor part of the season on the upper left corner is preserved whereas the season on the upper right corner is entirely destroyed.

### 2.2.1. Autumn (Fig. 3)

It is depicted as a female figure showing only the head. The head is placed on the panel diagonally at the lower left corner. The head is slightly turned and tilted to her right. Her face is oval in shape and plump. Her eyelids are slightly droopy and eyebrows are arched. The nose is in ideal Greek style continuing from the forehead line. Her lips are plump. Her look is directed to her right.

Her hair surrounding the forehead in the shape of a triangle is separated to two in the middle of the forehead and combed back from the sides. Her long and curly hair is brought to the front from the back of her ears. A wreath of grape leaves is placed around her head and bunches of grapes dangle from both sides of the wreath.

The ivy branches and leaves coming out from both sides of her neck are yellow and green, respectively. Her hair, eyes, eyebrows and lips are dark brown and her face is cream in color. The leaves of the wreath placed on her head are in green and the grapes are in yellow.

As indicated by similar examples (Casal 1990a: 29, 100, 126, 153, 167, 181, 187, 191, 193, 221-222; Casal 1990b: 57, 62, 179) this depiction of the female head must be the personification of autumn.

### 2.2.2. Winter (Fig. 4)

It is depicted as a female figure showing only the head. The head is placed on the panel diagonally at the lower right corner. The head is slightly turned and tilted to her left. Her face is oval in shape and plump. Her eyelids are slightly droopy and eyebrows are arched. The nose is in ideal Greek style continuing from the forehead line. Her look is directed to her left. Her hair surrounding the forehead in the shape of a triangle is separated to two in the middle of the forehead and combed back from the sides. She covers her head with a *himation*. A wreath of reed is placed on her headwear.

Her hair, eyebrows, eyes and lips are dark brown, her headwear is light brown and her face is cream in color. The wreath made up of reed on her head and the branches of reed coming out from both sides of her neck are dark green.

As indicated by similar examples (Casal 1990a: 29, 100, 108, 126, 153-154, 167, 181, 191-193, 221-222; Casal 1990b: 57, 62, 179), this depiction of the female head must be the personification of winter.



### 2.2.3. *Spring or Summer (Fig. 5)*

It is depicted as a female figure showing only the head. Only a minor part of the figure is preserved. The head is crafted diagonally at the upper left corner with respect to the panel. The head is slightly turned and tilted to her left. Her look is directed to her left.

Her eyes, eyebrows and hair are dark brown and her face is in cream color. The ivy branches and leaves coming out from both sides of her neck are light green and green, respectively.

Although it is quite difficult to identify her identity due to the state of preservation, this depiction of female head must be the personification of spring or summer.

The personification of the season on the upper right corner is entirely destroyed. Only the green leaves of the ivy branch at the left side of the neck are preserved.

## 2.3. Geometrical Patterns (Fig. 1)

### 2.3.1. *Guilloche*

The panel having a base in cream color in the center of which Orpheus and the animals are placed is encircled by a dark brown, round band which in turn is encircled by a round, single-rowed guilloche in light brown, cream and green.

The depictions of the season, placed at the four corners of this round panel are again encircled by the round, single-rowed guilloche band in light brown, cream, green and yellow and in the shape of a square.

### 2.3.2. *Intersecting Circles*

Being placed between the guilloche and the triangles, they are used as borders in two rows on the upper short edge, three rows on the lower short edge and single rows on the long edges.

In the center of the intersecting circles, concave-edged quadrangles with cream-colored base are formed and the square therein is divided into four. Two of these squares are in light brown while the other two are in dark brown color and within these squares a cream colored filling motif in the shape of checkers is placed. Four squares in cream color are placed in the space between the quadrangles and circles, and there is a dark brown filling motif in the shape of checkers within each square. In addition, there are four squares in dark green and light brown alternately placed at the four corners of each circle. Within these squares, a cream colored filling motif in the shape of checkers is placed.

### 2.3.3-*Triangles*

They are used as the outermost border surrounding the mosaic in a single, dark brown row.

### 2.3.4. *Straight Line*

It is used between the figural panels and border arrangements in thin and thick forms of dark brown color.

### 3. Comparison of the Orpheus Mosaic of Prusias ad Hypium with Other Orpheus Mosaics

Orpheus' garment and sitting style as well as his multi-string kithara and his playing the kithara with a plectrum in the mosaic of Prusias ad Hypium are also found in the Orpheus mosaics of Chahba (first half of the 4<sup>th</sup> century A.D.) (Garezou 1994: nr. 116), (Fig. 6); Rottweil (2<sup>nd</sup> century A.D.) (Garezou 1994: nr. 95), (Fig. 7) and Sparta (4<sup>th</sup> century A.D.), (Fig. 8) (Garezou 1994: nr. 115).

In the mosaic of Prusias ad Hypium, the parrot shown in right profile view facing Orpheus at his upper right side which seems like singing to Orpheus' music as it raises its beak upwards is a common feature with the Orpheus mosaics of Rottweil (2<sup>nd</sup> century A.D.) (Garezou 1994: nr. 95), Nea Paphos (2<sup>nd</sup>-3<sup>rd</sup> century A.D.) (Michaelides 1991: 8-9; Garezou 1994: nr. 98; Dunbabin 1999: 229; Cookson 2011: 261 fig. 2), Palermo (second half of the 3<sup>rd</sup> century A.D.) (Garezou 1994: nr. 106a) and Saragosse (4<sup>th</sup> century A.D.) (Garezou 1994: nr. 123b). The depiction of the fox shown in left profile view facing Orpheus at the upper left side of him is identical with those of Palermo (second half of the 3<sup>rd</sup> century A.D.) (Garezou 1994: nr. 106a), Aix (2<sup>nd</sup> century A.D.) (Garezou 1994: nr. 128) and Carnuntum (3<sup>rd</sup> century A.D.) (Garezou 1994: nr. 100). A leopard depicted as sitting on Orpheus' left side facing him and accompanying his music by raising its tail is a common feature with the Orpheus mosaic of Lybre-Seleukeia (middle of the 1<sup>st</sup> century A.D.) (Garezou 1994: nr. 142; İnan 1998: 84-86 res. 77, 127).

Figure 6  
The Orpheus Mosaic of Chahba  
(<http://www.agefotostock>)







Figure 7  
The Orpheus Mosaic of Rottweil  
(<http://www.flickr>)

Figure 8  
The Orpheus Mosaic of Sparta  
(Waywell 1979: fig. 42)



Among the motifs in the border around the Orpheus mosaic of Prusias ad Hypium, the guilloche is present in the Orpheus mosaics of Miletos (2<sup>nd</sup> century A.D.) (Garezou 1994: nr. 96), Sainte-Colombe (2<sup>nd</sup> century A.D.) (Garezou 1994: 70 nr. 127), Leptis Magna (2<sup>nd</sup> century A.D.) (Garezou 1994: nr. 97), Palermo (second half of the 3<sup>rd</sup> century A.D.) (Garezou 1994: nr. 106a), Carnuntum (3<sup>rd</sup> century A.D.) (Garezou 1994: nr. 100), Brading (late 3<sup>rd</sup>-early 4<sup>th</sup> century A.D.) (Garezou 1994: 68 nr. 118; Perring 2002: 159), Newton St Loe (4<sup>th</sup> century A.D.) (Garezou 1994: nr. 119a), Horkstow (middle of the 4<sup>th</sup> century A.D.) (Garezou 1994: nr. 120) and Sparta (4<sup>th</sup> century A.D.); intersecting circles are present in the Orpheus mosaics of Polatlı-Kayabaşı (300-350 A.D.) (Kopar 1990: 329-339) and Littlecote (4<sup>th</sup> century A.D.) (Garezou 1994: nr. 121; Johnson 2002: 57 pl. 46; Cookson 2011: 266 fig. 9) and the triangles are present in the Orpheus mosaics of Nea Paphos (2<sup>nd</sup>-3<sup>rd</sup> century A.D.) (Michaelides 1991: 8-9; Garezou 1994: nr. 98; Dunbabin 1999: 229; Cookson 2011: 261 fig. 2).

As in the Orpheus mosaic of Prusias ad Hypium, the Orpheus mosaics of Sainte-Colombe (2<sup>nd</sup> century A.D.) (Garezou 1994: 70 nr. 127), (Fig. 9) and Brading (late 3<sup>rd</sup>-early 4<sup>th</sup> century A.D.) (Garezou 1994: 68 nr. 118; Perring 2002: 159) also include the female depictions which are the personifications of the four seasons at the four corners of the round panel in the center of which Orpheus is located. The female figures are crafted only as heads placed at the corners diagonally with respect to the panel.

As in the example of Prusias ad Hypium, Orpheus and the animals are demonstrated in a single panel in the Orpheus mosaics of Rottweil (2<sup>nd</sup> century A.D.) (Garezou 1994: nr. 95), Leptis Magna (2<sup>nd</sup> century A.D.) (Garezou 1994: nr. 97), Nea Paphos (2<sup>nd</sup>-3<sup>rd</sup> century A.D.) (Michaelides 1991: 8-9; Garezou 1994: nr. 98; Dunbabin 1999: 229; Cookson 2011: 261 fig. 2), Carnuntum (3<sup>rd</sup> century





Figure 9  
Orpheus the Animals and the  
Personifications of the Seasons of  
Sainte-Colombe (Garezou 1994: nr. 127)

A.D.) (Garezou 1994: nr. 100), Palermo (second half of the 3<sup>rd</sup> century A.D.) (Garezou 1994: nr. 106a), Tarsus (first half of the 3<sup>rd</sup> century A.D.) (Garezou 1994: nr. 103), Adana (250-315 A.D.) (Garezou 1994: nr. 110; Ling 1998: 58-59 fig. 41; Cookson 2011: 262 fig. 3), Brading (late 3<sup>rd</sup>-early 4<sup>th</sup> century A.D.) (Garezou 1994: 68 nr. 118; Perring 2002: 159), Detruite (3<sup>rd</sup>-4<sup>th</sup> century A.D.) (Thirion 1955: pl. VII; Garezou 1994: nr. 113), Chahba (first half of the 4<sup>th</sup> century A.D.) (Garezou 1994: nr. 116), Oudhna (4<sup>th</sup> century A.D.) (Thirion 1955: pl. VI), Durres (4<sup>th</sup> century A.D.) (Omari 2012: 119-120 fig. 4) and Ptolemais (4<sup>th</sup> century A.D.) (Harrison 1962: 13-18; Rosenbaum 1989: 39-45 pls. 19-23; Garezou 1994: nr. 141).

Plant motifs are also completely absent from the Orpheus mosaics of Leptis Magna (2<sup>nd</sup> Century A.D.) (Garezou 1994: nr. 97) and Carnuntum (3<sup>rd</sup> century A.D.) (Garezou 1994: nr. 100) as is the case in the example of Prusias ad Hypium.

#### 4. General Evaluation and Dating

The Orpheus mosaic of Prusias ad Hypium is a floor mosaic placed on the ground of a Roman villa in the city and is comprised of a single panel which is a Hellenistic feature. The composition is placed on the rectangular mosaic longitudinally. The panel has a cream-colored base and a center on which Orpheus sitting on a rock is depicted. Orpheus is truly the central figure of the composition. In general, birds are located above Orpheus' head. The animals are almost superposed in a squeezed manner in a confined space and some of them turn their backs to Orpheus. It is observed that some of the animals enchanted by



Orpheus' music accompany Orpheus by wagging their tails or singing with their beaks raised upward. Each animal is depicted in a sitting or standing position on its own ground line. The incident takes place in an open area and the animals are demonstrated to be directed towards Orpheus in an either sitting or a standing position. The figures in the mosaic are scattered on a cream-colored ground, and even though lines have been drawn to denote the ground beneath the animals' feet, nature here becomes entirely abstracted. The animals are the only signs indicating that the place of the incident is the forest. Orpheus and the animals in the forest cannot be claimed to be reflected in a natural environment. The natural ground is specified by the two-dimensional plane on which the animals are placed and the shading beneath their feet. Volumizing the figures by tinting them with light and dark shading, hence strong chiaroscuro indicates the effect of the Hellenistic tradition of art. The perspective of space is attempted to be provided by the placement of animals back and forth or up and down, by the slight turn of the heads of the personifications of the seasons to left or right, and by Orpheus' sitting style particularly with one of his legs outstretched, the other slightly behind. Rock, tree and plant motifs which are the indicators of natural environment are not used. It is very schematic and dull compared to the other mosaics of Orpheus. Vividness of nature is not observed owing to the absence of a rock, a tree or a plant.

The personifications of the four seasons comprised of female figures are placed at the four corners of the central main panel. Such personifications of nature are specific to Roman art and denote that the mosaic is under the influence of Roman art and hence belongs to the Roman period.

Unfortunately, excavation finds cannot be utilized in order to date the mosaics because it is not known whether there will be artifacts above the ground that will provide dates in an excavation to be performed in this area. These drawbacks also come into the fore in identifying the building where the mosaic is located. On the other hand, it is beyond any doubt that the mosaic has to be in a Roman villa in terms of its location and craftsmanship. Since there is no possibility for dating the mosaic according to excavation finds, we can only date them on the basis of similar examples.

The examples that share common features with the Orpheus mosaic of Prusias ad Hypium are the Orpheus mosaic of Sparta (late 3<sup>rd</sup>-early 4<sup>th</sup> century A.D.) (Waywell 1979: 302 nr. 46 pl. 51 fig. 42; Garezu 1994: nr. 115) in terms of the demonstration of Orpheus and the animals in a single panel, Orpheus' posture and garment, his playing the kithara with a plectrum, the scene being encircled by a single-rowed guilloche band after a row of thin, dark brown band, absence of any plants that identify the place of the incident, the resolve to emphasize the place only through the animals, placing a line only beneath the animals' feet and the removal of the image of the rock on which Orpheus sits; the Orpheus mosaic of Brading (late 3<sup>rd</sup>-early 4<sup>th</sup> century A.D.) (Garezu 1994: 68 nr. 118; Perring 2002: 159) in terms of encircling the round panel with a guilloche band in the center of which Orpheus sits and placing the female depictions consisting of only heads which are the personifications of the four seasons at the four corners diagonally with respect to the panel; the Orpheus mosaic of Chahba (the first half of the 4<sup>th</sup> century) (Garezu 1994: nr. 116) in terms of the demonstration of Orpheus and the animals in a single panel, Orpheus' posture and garment, his playing the kithara with a plectrum, the Phrygian cap on his head, his high-waisted, belted and long-sleeved tunic with baggy trousers underneath (*anaxyrides*), the cloak encircling his neck thrown back over his shoulders and then taken to the front over both hips and hung down between the two legs, and



Figure 10  
Chresis Mosaic of Antiocheia  
(Cimok 2000: nr. 95)

the particularly emphasized arm bent and sleeve cuff on his arm; the Orpheus mosaic of Adana (4<sup>th</sup> century A.D.) (Garezou 1994: nr. 110; Cookson 2011: 262 fig. 3) in terms of lack of plant motifs, the depiction of the animals as if they were copied from a pattern book, lack of any relation between the figure and the space and the demonstration of Orpheus and the animals in a single panel.

On the other hand, the common features of the Orpheus mosaics of Adana (Garezou 1994: nr. 110; Cookson 2011: 262 fig. 3), Sparta (Waywell 1979: 302 nr. 46 pl. 51 fig. 42; Garezou 1994: nr. 115) and Prusias ad Hypium are the depiction of the animals as if they were copied and pasted from a pattern book, lack of any relation between the figure and the space, digression from the concern of displaying nature in the composition by discarding plant motifs, randomly placing the animals into the composition, their incongruity to the traditional scheme of Orpheus and the animals directed to him (Garezou 1994: nr. 95, 97, 100, 103, 106a, 123b, 130) and the schematical and dull depiction of the mosaic.

The mosaic from Thruxton (4<sup>th</sup> century A.D.) (Hinks 1933: nr. 35 pl. 111; Casal 1990a: nr. 119) in the London British Museum has common features with the





Figure 11  
Orpheus and the Animals  
(S. Sezin Sezer)

mosaic of Prusias ad Hypium in terms of the depiction of Dionysos in the round emblem at the four corners of which the personifications of seasons being surrounded from the sides by long leaves coming out of the shoulders and the single-rowed guilloche band encircling all of them.

Therefore the Orpheus mosaic of Prusias ad Hypium should belong to the late 3<sup>rd</sup> century-early 4<sup>th</sup> century owing to its stylistic and iconographic features.

The woman's sitting style on the Chresis mosaic from Antiocheia (4<sup>th</sup> century A.D.) (Fig. 10), (L'Orange-Nordhagen 1960: 79 Taf. 29a-b; Cimok 2000: 95) the colors and patterns of her garment's arm band, sleeve cuff and belt bear similarities with the depiction of Orpheus in the mosaic of Prusias ad Hypium. Besides, based on the style and pattern similarities resulting from the fact that the personifications of the seasons depicted in the mosaic of Prusias ad Hypium are also present in the mosaics of Antiocheia and that there are common features in both mosaics in terms of the season attributes, it can be concluded that the Prusias mosaic was produced by a master coming from Antiocheia or by a local master adhering to a specific pattern book.

**Table 1. Examples of Patterns Similar to Those Surrounding the Orpheus Mosaic of Prusias ad Hypium**

Period	Orpheus Mosaics	Seasons	Guilloche	Intersecting circles	Triangles
2 <sup>nd</sup> century A.D.	Sainte-Colombe	X			
2 <sup>nd</sup> century A.D.	Miletos		X		
2 <sup>nd</sup> century A.D.	Leptis Magna		X		
2 <sup>nd</sup> -3 <sup>rd</sup> century A.D.	Nea Paphos				X
3 <sup>rd</sup> century A.D.	Palermo		X		
3 <sup>rd</sup> century A.D.	Carnuntum		X		
Late 3 <sup>rd</sup> – early 4 <sup>th</sup> century A.D.	Brading	X	X		
4 <sup>th</sup> century A.D.	Littlecote	X	X		
4 <sup>th</sup> century A.D.	Polatlı-Kayabaşı			X	X
4 <sup>th</sup> century A.D.	Sparta		X		
4 <sup>th</sup> century A.D.	Newton St Loe		X		
4 <sup>th</sup> century A.D.	Horkstow		X		

**Table 2. Examples of Orpheus Similar to That Observed in the Orpheus Mosaic of Prusias ad Hypium**

Period	Orpheus Mosaics	Garment	Sitting style	Multi-string kithara	Playing kithara with a plectrum
2 <sup>nd</sup> century A.D.	Rottweil	X	X	X	X
2 <sup>nd</sup> -3 <sup>rd</sup> century A.D.	Zeugma	X	X		
4 <sup>th</sup> century A.D.	Chahba	X	X	X	X
4 <sup>th</sup> century A.D.	Sparta	X	X	X	X

**Table 3. Examples of Animals Similar to Those Surrounding Orpheus in the Orpheus Mosaic of Prusias ad Hypium**

Period	Orpheus Mosaics	Parrot	Leopard	Fox
1 <sup>st</sup> century A.D.	Lybre-Seleukeia		X	
2 <sup>nd</sup> century A.D.	Rottweil	X		
2 <sup>nd</sup> century A.D.	Aix			X
2 <sup>nd</sup> ,3 <sup>rd</sup> century A.D.	Nea Paphos	X		
3 <sup>rd</sup> century A.D.	Palermo	X		X
3 <sup>rd</sup> century A.D.	Carnuntum			X
4 <sup>th</sup> century A.D.	Saragosse	X		

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