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»Man kann es sich nicht prächtig genug vorstellen!«

Festschrift für Dieter Salzmann

zum 65. Geburtstag



Band II

Herausgegeben von

Holger Schwarzer und

H.-Helge Nieswandt

unter Mitarbeit von

Katharina Martin und

Michael Blömer

SCRIPTORIUM

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2016

XXVIII, 936 Seiten, 113 Tafeln

Gedruckt mit freundlicher Unterstützung

der Gesellschaft zur Förderung des Archäologischen Museums der Westfälischen Wilhelms-Universität Münster e.V. (GEFAM)

der Kerykeion-Stiftung für das Archäologische Museum der WWU Münster e.V.

und von Herrn Dr. Klaus Jansen

Redaktion: Holger Schwarzer, H.-Helge Nieswandt, Katharina Martin, Michael Blömer, Luisa Goldammer-Brill

Textlayout: Scriptorium
Tafellayout und Einbandgestaltung: Scriptorium, Inga Hellmich

Titelbildnachweis Band II: Attisch-schwarzfigurige Kleinmeisterschale; um 510 v. Chr.; Vs.: sich umblickender Reiter n. r. (Archäologisches Museum der WWU Münster, Inv. 297) (Foto: Robert Dylka). Der Reiter auf der Vorderseite der Schale bildete die Vorlage für das Logo des Instituts für Klassische und Christliche Archäologie der WWU Münster.

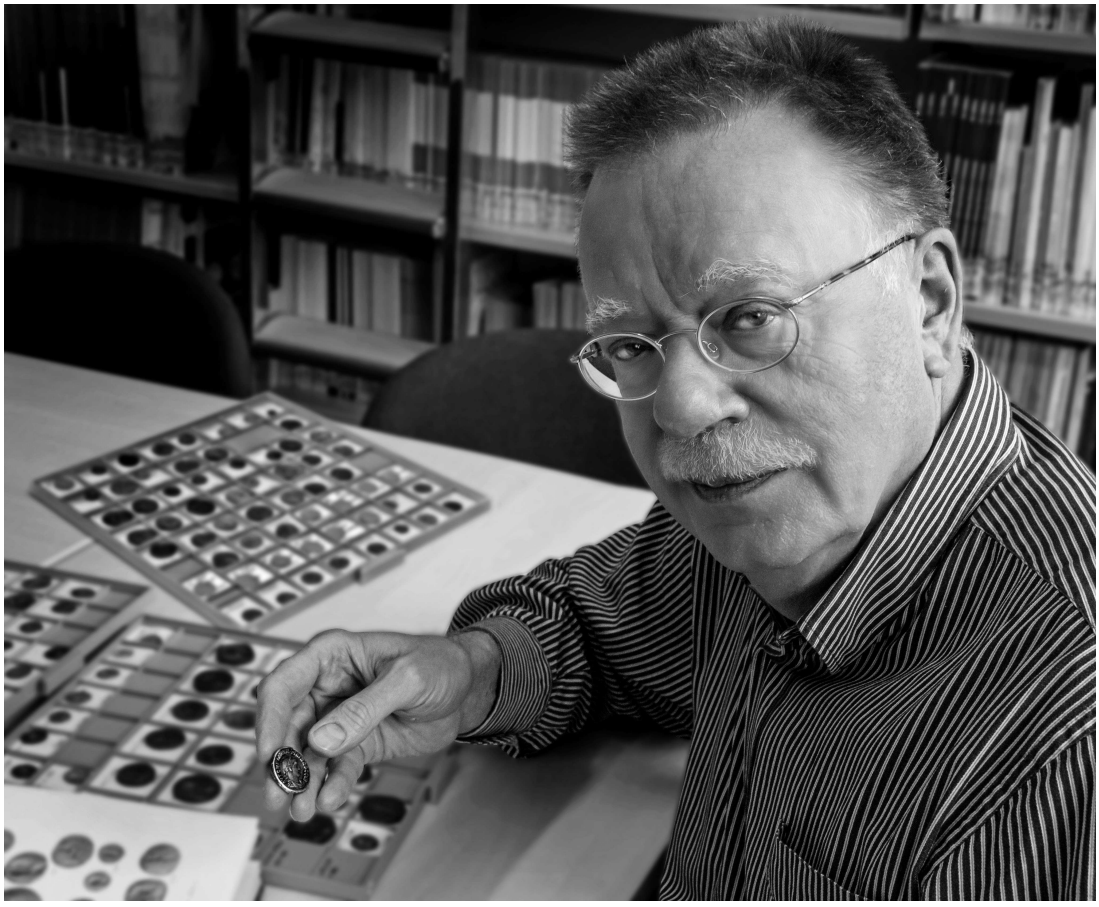
Bibliographische Information der Deutschen Bibliothek:
Die Deutsche Bibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliographie; detaillierte bibliographische Daten sind im Internet über <http://dnb.ddb.de> abrufbar.

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HISTORISCH-ARCHÄOLOGISCHE PUBLIKATIONEN UND DIENSTLEISTUNGEN
Trappweg 12
34431 Marsberg/Padberg
Internet: <http://www.scriptorium-muenster.de>

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Gesamtherstellung: Druckkaus Cramer, Greven

ISBN 978-3-932610-57-8



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FÜSUN TÜLEK – AHMET MERCAN

Psyches and Erotes Rowing Boats and Fishing

Psyches and Erotes fishing together and rowing boats in a crowded marine scene are found on a floor mosaic of an apsidal hall at a recently excavated Roman villa rustica in the Paphlagonia region. The mosaic pavement of the apsidal hall also contains an elaborate acanthus scroll, and numerous hunting scenes. Two other units of the villa rustica, units A and B, also have pavements embellished with polychrome mosaics: unit A contains a representation of a mythological scene, with the figures of Lycurgus and Ambrosia in a vineyard, while the pavement of unit B is carpeted with a polychrome geometric mosaic. Two other units without pavements and unidentifiable walls without proper context have been unearthed in further works of excavation, and the rescue excavations have therefore been terminated as not yielding a comprehensible plan.

The excavated villa rustica is on the north slope of a hill in Kadıoğlu village, located 53 km inland from the Black Sea coast, within the territory of Çaycuma town in the city of Zonguldak. Archaeologists at the local museum conducted rescue excavations from 2008 to 2010, unearthing several units of an architectural complex[1]. The five units uncovered during the excavations, A, B, C, D, and E, present the plan of a residential structure, a Roman villa rustica (Taf. 70, 1).

MOSAICS OF UNIT D – THE APSIDAL HALL (Taf. 70, 1; 71, 7)

The pavement of unit D – the apsidal hall – contains mosaics with both figural representations and linear motifs. The figural representations are either dispersed into several small compartments as hunting scenes, on a large band in a linear arrangement framing the central panel of the pavement, or on a horizontally laid out rectangular panel containing a marine scene. Linear motifs are employed as elements both to unite and to separate parts of the layout.

The unit D pavement is composed of two sections: the square floor of the ›main section‹, measuring 7 m by 7 m, and the semi-circular floor of the ›exedra‹, measuring 3 m by 7 m on the north side. On both long sides, east and west, pillar-like walls project inwards, 0,50 m in length, marking the separation of the two pavements of the unit. The pavement decoration of the apsidal hall conforms to the plan of the unit and complies with the given space, and so the mosaic has been laid out separately as two sections: ›exedra section‹, and ›main section‹.

[1] For the local museum rescue excavations, see: Mercan – Göçen 2011; Mercan – Göçen 2012.

EXEDRA SECTION MOSAIC

A motif of interwoven polychrome bands, alternating green, red and white colors, is executed as an overall decoration contained in a semicircular panel; the panel is delineated by a linear border motif composed of two petals of a rosette, extending from the main section as the outermost frame decoration of the entire pavement of unit D. The overall pattern of interwoven bands looks like a straw carpet.

MAIN SECTION MOSAIC (Taf. 71, 8)

The main section of unit D has been laid out in two registers. The first register is placed horizontally along the north side of the main section, at the entrance of the apsidal hall, as a single rectangular panel containing a marine scene with Erotes fishing with nets in boats, and Psyches in a separate boat, fishing with a trident. The second register, on the south side of the rectangular panel, covers most of the main section and contains a small square measuring 1,5 m by 1,5 m at the very core, enclosed by an inhabited acanthus scroll and compartments with either a hunting scene or animal combat, while in the corners an acroter deity is represented. The first register measures 1,22 m by 5,31 m, and the second register, which covers two third of the mosaic pavement, measures 5,5 m by 5,5 m.

FIRST REGISTER MOSAIC: MARINE SCENE WITH FISHING EROTES AND PSYCHES (Taf. 71, 7)

The rectangular panel placed along the north side of the main section is the first representation a visitor would see. It has a crowded composition of a marine scene in which Erotes and Psyches are fishing, with numerous species of fish illustrated in the water, as well as four wild geese.

Three fishing boats are depicted on the water, two of them on either side, horizontally, and the third boat placed obliquely at the center of the composition. In each boat, two of the three Erotes are pulling up fishing nets while the third Eros sits at the stern, rowing. The Eros figures are illustrated with wings wide open, displaying green and brown feathers delineated in black. In both boats, the rowing Eros figures wear a garment that leaves one shoulder uncovered, with hems above their knees, whereas the Erotes pulling the fishing net are naked. The prow of both boats curves elegantly upwards.

Psyches are depicted in the boat at the center: one Psyche sits at the stern of the boat, rowing; a second Psyche stands with a trident in her right hand, ready to catch a fish; and the third Psyche sits with her back to the viewer, pointing to a fish. The Psyche figures wear long, sleeveless garments. Two of the Psyches, the one rowing and the one standing and holding the trident, are depicted with butterfly-shaped wings, while the third Psyche sitting in the prow is without wings. Thirty-one species of fish are seen in the water, their features shown in colorful detail. Above the water on the skyline, four wild geese are depicted: two on the upper corners, perched on the water facing eastwards, while the third and fourth geese are flanking the boat of the Psyches. The third

goose, on the right side of the Psyches' boat, has outstretched wings, its head is up, calling, and it is moving towards the boat. Colorful feathers on the wings and front of the goose are depicted in fine highlights. The fourth goose, on the left of the Psyches' boat, is motionless, her head under her wings, sleeping soundly, in contrast with the lively and joyful motion of the third goose.

The marine scene covers four-fifths of the composition, on a greenish-blue background, while one-fifth of the space is left for the sky and the horizon; thus the scene is pushed to the foreground, creating spatial depth while allowing the beholder to enjoy all its details. The scene is depicted in ›horror vacui‹, crowded with numerous sea creatures.

SECOND REGISTER MOSAICS: HUNTING SCENES AND ACANTHUS SCROLL

The second register of the main section mosaic is enclosed from the out to inwards by two successive linear motifs. The first border motif is a half-version of a four-petal rosette, represented by only two petals. The two-petal motif encloses not only the mosaic of the main section but also the mosaic of the exedra section, thus uniting the mosaic decoration of the two sections as one entity.

The second linear border motif inwards consists of running waves, enclosing the mosaics of the main section on three sides, and leaving the north side unframed. The wave motif border also separates the layout of the main section mosaic from the exedra mosaic. The wave motif is very neatly executed in black on a white background, rising from the outer line of the frame in a triangular shape meeting in the middle of the frame. The tip of the triangular stem continues in circling lines formed by three rows lines of black tesserae. The wave lines complete a full circle and spiral inwards once more.

The third border motif is a simple strand guilloche, which frames a large band and divides it into compartments: four rectangles along the sides and a square at each corner, a total of twenty compartments containing figural representations. The guilloche band is formed by polychrome tesserae, alternating between one strand in blue, green, and white colors and another strand in red, pink, and white colors. The guilloche motif is executed on a black background, and each lock of the strands at the center is embellished with one white tesserae. The guilloche motif plays a dual role; it divides the large band into compartments to enclose the next decoration, the acanthus scroll, as well as uniting the hunting scenes and animal combat represented in the compartments.

COMPARTMENTS WITH HUNTING SCENES AND ANIMAL COMBAT

The large band is composed of rectangular compartments measuring ±3,5 m by 3,5 m and is ±0,60 m in width. It is divided into twenty compartments: each corner contains a square compartment and there are sixteen rectangular compartments equally placed along the four sides.

An acroter deity stemming out of an acanthus leaf in the form of a female figure adorns the four corners, placed obliquely in the square compartment, while the edges of the wide-open acanthus leaves touch both sides. The oblique placement of the figurines, inwards from the outer

corner, directs attention inwards and creates a continuous movement from one side to the other.

On the south side, clockwise from east to west, the first scene is a fight between a tiger and a leopard. The two beasts attack each other, rolling over and biting each other. The second scene depicts a lion that has already subdued a horse, still with the horse clenched in its jaws, muzzle and shoulders bleeding heavily. The scene in the third compartment is partially destroyed, but the half body of a hunter attacked by a leopard is discernible. The fourth scene also illustrates a lion attacking a horse; the horse is in full gallop to escape, but the lion, attacking from the back, clenches its jaw on the belly of the horse.

The west side illustrates a hunting scene in the first compartment, in which a hunter has already stuck his spear into a leopard, which is standing on its hind legs, trying to push him away with two forelegs. Second is the illustration of a lion attacking a gazelle, in which the gazelle is running away, leaping on outstretched legs over obliquely shaded ground implying a hilly landscape. The bleeding body of the animal is given substance by the highlights on its long neck and round shoulders. A bear attacking a hunter is represented in the third panel, in which the hunter has fallen on his right knee while the bear clenches its jaw on his left shoulder. In this combat, the hunter is the victim, wearing a short-sleeved green stola, boots and long knee-length stockings in gray and green colors. The fourth compartment of the west side contains a unique representation of two leopards attacking a standing ostrich. One of the leopards is shown on the ostrich, between the two open wings, biting the rear of its long neck, and the other is depicted embracing the ostrich from below, clenching its jaws on the front of its neck. The left leg of the ostrich is depicted outstretched, as if it is trying to balance itself, and the ostrich is bleeding from both sides of its body.

The north side has a crowded hunting scene of four hunters with spears in hand attacking a huge bear, which has already crouched down, but its upper torso is still straight and it is fighting back, front legs stretched towards the hunters. The bear is bleeding heavily. The second compartment repeats the scene of a lion attacking a horse, in which the horse is always depicted recumbent. A boar attacks another animal in the third compartment. There is a large lacuna in the right half of the rectangular panel, due to detachment of the tesserae. The attacked and fallen animal can be identified from its left hind leg as a gazelle or a deer. The fourth scene depicts two hunters killing a tiger with spears. The animal, on the right, is in attack position, standing on two hind legs with front legs stretched forward, and the hunters are standing one behind the other on the left of the composition.

The east side illustrations also begin with a hunting scene, in which a hunter kills a bull, attacking him with a spear. The second compartment contains an illustration of a defiant hunter, killing an attacking boar with a spear. An animal combat is represented in the next compartment, with a lion attacking a deer. The lion merely rides on the back of the deer, biting its neck. The final mosaic panel on the east side depicts a boar hunt with two hunters. The first hunter faces the boar, while the second approaches from the rear. The figure of the first hunter is placed obliquely on the left side, covering one third of the composition. This prominence may indicate that he is the one who hunted the boar with the black spear shown stuck in its body.

All the scenes in the compartments are designed to be viewed standing on the outer side; the orientation is imposed by placing the shadow of the ground line on the south side. Ground

shadow in large red patches imposes a direction for viewing the representation from one side, with the figures placed inwards. Acroter deities at corner compartments are shown with their heads facing inwards and are placed obliquely, also imposing orientation. The viewer is forced to stand on each side of the mosaic panel to view the scenes upright, and thus has to walk around to view all the images the way they should be seen.

The figures of all the animals and hunters are given substance by large areas of highlights. In all the scenes, the furious fighting and sense of the beasts' agony and injuries are depicted expressively, with the illustration of copiously bleeding bodies, and blood pooling on the ground in red shadows. The figures of the animals are depicted in delicate details and are easy to discern. Hunters are depicted in full detail, their clothing, facial features, gestures, the direction in which they are looking, and even the expression on their faces. Hunting scenes either depict hunters in pairs or in groups of four, or as combat between man and beast, in which the hunter always triumphs.

Almost all the hunters wear gray colored boots with green and black striped stockings tied below the knee. However, some of the hunters wear a stola with short sleeves and a short hem, above the knees. The group of four hunters wear trousers and close-fitting shirts. Likewise, the two hunters killing a tiger are in similar guise, and wear headgear like a medieval helmet, leaving only chins and face uncovered. They look like soldiers. Almost all of the hunters depicted with their upper torso facing the beholder have a round or a square patch decorating their clothing on the chest.

THE INHABITED ACANTHUS SCROLL

The large band of compartments with figural scenes adorning the first register of the main section mosaic is followed by elaborate foliage inhabited with figures of Erotes and animals; a running scroll of stylized acanthus leaves shooting out from tubes in full circles can also be interpreted as the seventh frame, embellished with motifs in linear arrangement. Each of the scrolls of the elaborate acanthus scroll contains alternate figures of Erotes and beasts, one on each side, and a mask in the corners. The acanthus leaves are highly schematized, in tubular form, and scroll alternately once or twice in a full circle.

Erotes figures in fully curved acanthus scrolls are in hunting pose in the next scroll, which is double curved. Figures of Erotes stepping firmly on the ground on opposite sides are depicted in similar action and pose. Erotes on the south and north sides grip spears, ready to stick into the beast in the next scroll (on the north side a tiger, on the south side a wild boar), depicted attacking in full body, while on the west and east sides they hold the spear in position, ready to throw and kill the beast (one is a lion, the other is a leopard). Masks are placed in each corner, obliquely, slightly turned to face each other on both east and west sides. Masks at opposite corners share identical hairstyles and beard shape, whereas their facial features are individualistic, with broad foreheads,

thick eyebrows, round eyes, long broad noses and thick lips. All four have moustaches and beards, and the ivy flower sprouting vertically from their hair is similar in the opposite depicted masks. The masks in the northwest and southeast corners have long beards with locks separating into two curls, while the ones at the other opposing corners have long beard curling at the tips, like acanthus leaves curving off to both sides.

CENTRAL PANEL LACUNA

The small square panel at the center, measuring ±1,5 m by 1,5 m, is a lacuna at present. Its decoration is missing, possibly destroyed over the course of time. Excavation debris contained polychrome opus sectile pieces in diamond, almond, and triangular shapes. The design of the opus sectile panel, perhaps adorned with a bust of Medusa or Dionysus in a central medallion, is unknown. It should be noted that there is no trace of a water outlet to indicate that there might have been a basin at the center.

MOSAICS OF UNITS A AND B (Taf. 70, 3–5)

The mosaic pavement of unit A contains a centrally inset figural composition enclosed by four frames, each decorated with linear ornaments varying from floral to geometric motifs. The floor mosaic is executed in opus tessellatum technique, utilizing polychrome tesserae in several hues of pink, red, maroon, white, black, and green. An ivy scroll motif of alternately curving tendrils with an ivy leaf pendant at the tip is executed on a white ground enclosing the entire mosaic composition. Moving inward, next is a broad band containing square panels at the corners and alternate rectangles and squares filled in with a colorful lozenge, juxtaposed with pelta, triangle, and knot of Solomon motifs. The third frame inwards has an elaborate decoration composed of several motifs designed as an orthogonal pattern of four-pointed stars, connected to each other by two large vertical lozenges and a set of horizontal triangles on both sides. It is such a broad frame that the illusion is created of an overall pattern on which the figural panel is juxtaposed.

LYCURGUS AND AMBROSIA

The central composition of unit A illustrates a young woman and an elderly, white-bearded man in a vineyard. They are entangled with vine branches and leaves. The old man wears a chimation, which leaves his arms, right shoulder and breast uncovered, revealing a well-built, muscular body. The beautiful young woman has long, plainly-coiffed blonde hair, pulled back to reveal her earrings; she wears a tunic and a chimation. She has a round face, sturdy neck and broad shoulders. Her pink tunic has a round collar and long sleeves decorated with black bands, and her billowing chimation is red in color. She is shown frontally but her face is in three-quarters view, turned to

her right, looking in fear at the old man who holds an axe poised to strike her. She leans to her left, raising her right arm in an effort to protect herself.

In this outdoor composition on a white background, a vineyard landscape has been reduced to a couple of vine leaves, and the two figures are blown up and pushed to the foreground of the composition. The mosaic artist achieved an expression of tension, action, and emotion, implying that the old man is deluded and trying fiercely to kill the young woman; the scene narrates an episode from the myth of the god Dionysus. Lycurgus, King of Thrace, upon scorning Dionysus in disbelief, was punished by the god and made to kill his wife and son in a vineyard[2]. Ambrosia, the young woman, is the personification of godly drink, as well as victim of the delusional king.

CARPET OF GEOMETRIC MOTIFS

A floor mosaic employing overall geometric motifs covers the pavement of unit B like a carpet along the corridor on the west side of the villa rustica courtyard. The mosaic carpet is composed of an orthogonal design, plain geometric motifs of poised tangent hexagons with lozenges at intervals, executed in an opus tessellatum technique employing green and orange-red colors, as well as black and white. The overall pattern consists of three hexagons placed in a horizontal row, and twelve in a vertical row, the length of the entire structure. The hexagons contain motifs such as the pelta, four-petal rose, four-pointed star, knot of Solomon, square, and disc.

The polychrome mosaic carpet has large motifs in solid, sharp colors. Thus, compared to the mosaic pavements of the other units, the pavement decoration of unit B is simple and austere. Unit A, and especially unit D, are lavishly decorated with figural scenes of mythological themes; representations of ›Lycurgus and Ambrosia‹ and ›Erotes and Psyches fishing‹. The theme of Lycurgus and Ambrosia in a vineyard is directly related to the myth of Dionysus, and fits perfect in a rural setting where viniculture is prevalent. Similarly appropriate, the fishing Erotes and Psyches are a genre scene re-enacting the life of Paphlagonian fishermen, as well as referring to abundance and a peaceful life. The cult of Dionysus was widespread in the Bythynia region, and coins of the ancient city of Tieion name Dionysus as the ktistēs[3]. Representations of Lycurgus entangled in a vineyard are few, they are found in Cilicia, in a Tarsus floor mosaic[4], and also in Antioch on the Orontes, in the House of the Boat of Psyches, both mosaics are dated to the second half of the third century[5].

Marine scenes are frequent in the mosaics of Italy, North Africa and the eastern Mediterranean. Antioch on the Orontes, as the center in the eastern Mediterranean from where classical koine is emanated, is home to numerous mosaics of marine scenes, with or without sea deities – Oceanus and Tethys together, or Tethys alone – mostly accompanied by fishing, sailing or riding

2 Hom. Il. 6, 128–141.

3 Öztürk 2010, 57.

4 Budde 1972; Tülek 2004, 183–187.

5 Levi 1947, 178 fig. 38 a. See Levi 1947 for Lycurgus representations in mosaics and fresco.

Eros figures, in a seascape crowded with images of several species of fish and sea creatures. However, a marine scene depicting both Erotes and Psyches in boats, rowing and fishing with fishing nets or with a trident, is previously unknown in Asia Minor, even among the mosaics of the Mediterranean basin. Analogies to the floor mosaics of the Kadıoğlu marine scene are almost non-existent.

Fishing Erotes scenes are found in mosaics of the eastern Mediterranean, including Antioch on the Orontes, Cilicia, Zeugma, and Syria[6]. In some of these mosaics the Erotes are depicted as jolly and playful, holding a fishing rod while riding a dolphin, such as in Antioch: the Fishing Erotes mosaic in the House of the Drinking Contest, and the Tethys mosaic in the House of the Boat of Psyches[7]; in Zeugma, the ›Oceanus and Tethys‹ mosaic in the House of Oceanus[8]; and in Cilicia, the ›Tethys‹ mosaic in Anazarbos[9]. A fishing Eros riding a dolphin is seen in mosaics of the eastern Mediterranean as an accessory to Oceanus and Tethys representations in compositions.

Figures of Eros enacting the daily life of fishermen, fishing with fishing nets and rowing boats, are scarcely found in mosaics around the periphery of Antioch on the Orontes. In the House of the Menander in Antioch, the Oceanus and Tethys mosaic contains a representation of three Erotes fishing with fish rods, and a fourth Eros stands on the shore pulling out fishing nets. Another mosaic panel in room 1 at the House of Menander illustrates two of the three Erotes standing on shore on flanking sides, holding fishing rods, whereas the third Eros sits in a boat holding a fishing rod[10]. In the mosaics of Rastan and Shahba-Philippopolis in Syria there are two mosaic panels illustrating Erotes in boats. The Rastan mosaic is a harbor-scene in which three Erotes are shown rowing a boat, while the Shahba-Philippopolis mosaic has a bust of Tethys enclosed by a frame with a scene of Erotes fishing in boats, rowing and pulling out fishing nets[11]. Fishing Erotes represented in boats pulling out fishing nets are found in three mosaics in Italy: two in Piazza Armerina[12]. on the floor of the semi-circular portico and in a maritime scene in a small room; and a third one adorns the floor of the Aquileia Basilica[13]. The fishing scenes in mosaics of North Africa are realistic genre scenes in which fishermen re-enact daily life[14].

There are few mosaic compositions having Eros and Psyche representations as their subject matter. In Zeugma, in House III E 2, an illustration of Eros and Psyche sitting as a couple on a couch has been unearthed[15]. In the Zeugma representation of the two mythological figures, Eros is depicted half-naked, with feathers attached to his shoulders, and Psyche is sitting next to him

6 For Antioch mosaics see Levi 1947; for Syria mosaics see Balty 1995. For Cilicia see Budde 1972, 84–86 fig. 83–87; see also Tülek 2004; for Zeugma see Dunbabin 2013, 155, pl. 42–45, also see Başgelen – Ergec 2000, 34 f.; for North Africa and Italy see Dunbabin 1999.

7 Levi 1947.

8 Başgelen – Ergec 2000, 34 f.

9 Tülek 2004.

10 Levi 1947, 198–200 pl. 44 a in the House of Menander.

11 Balty 1995, 334 fig. 2, 1 (Rastan, harbor mosaic); 372 fig. 40, 1 (Shahba, Tethys mosaic).

12 Dunbabin 1999, 140.

13 Dunbabin 1999, 71.

14 Dunbabin 1999.

15 Ergeç 2006, 136 and illustrations on pages 137. 139 and 141.

completely wrapped up in her chimation, vine leaves crowning her head, in the pose of a woman speaking to her lover with gestures. Psyche appears more like a woman of contemporary Zeugma than a mythological character with butterfly-shaped feathers on her shoulders. Psyche representations are fewer in art, and Psyche and Eros represented together are very rare; one of these representations is found in the mosaics of the House of the Drinking Contest in Antioch also. Eros is depicted asleep under a plane tree, approached by Psyche with an arrow in her left hand[16]. In another Antioch mosaic, at the House of the Boat of Psyches in room 3, two Psyches are depicted together with an Eros figure in a boat[17]. In all these floor mosaics Psyches are illustrated with butterfly-shaped feathers, but none of them are genre scenes in which the daily life of fishermen is re-enacted. The marine scene of the Kadıoğlu village mosaics is unique in having Psyches represented fishing on a separate boat together, while Erotes fish in other boats.

Hunting scenes are also frequent in mosaics of North Africa, Italy and the eastern Mediterranean[18]. In the Antioch mosaics, in the triclinium floor mosaic of the Constantinian Villa, dated to the fourth century, hunting scenes are depicted separately in compartments[19]. In the Antioch mosaics, a change from the classical design of recessed planes enclosed by frames to representation of a subject separated into individual scenes in compartments begins to be observed in the House of the Red Pavement, and continues throughout the third century[20]. A layout divided into rectangular, circular, or polygonal compartments containing individual scenes which together make up the meaning of the subject matter is found in the Dionysius mosaic in the Roman villa in Cologne, Germany, dated to the third century, as well as the recent mosaic find in Lod, Israel, also dated to the third century[21].

The use of acanthus scroll in linear arrangements as a vegetable decoration in art is known since the late Hellenistic mosaics[22]. Theatrical masks in garlands of the late Hellenistic period, set in the corners or in the middle, is also seen at Antioch in early Antonine period mosaics, such as the scroll of the Atrium House[23]. Mosaics in the House of the Buffet Supper and the House of the Boat of Psyches in Antioch employ acanthus scroll containing masks in the middle or corner, both dated between the middle and the end of the third century CE[24]. These masks are enveloped in broad acanthus leaves, and have round, young-looking faces. Acanthus scroll with masks are observed in the floor mosaics of Zeugma, House III E 2, and House III E 29, both dated to the third century CE[25].

16 Levi 1947, pl. 31, 1.

17 Levi 1947, pl. 37.

18 For a corpus of hunting mosaics, see the seminal study of Lavin 1963, 179–286 with 141 illustrations.

19 Levi 1947, 226.

20 Levi 1947, 68–86 pl. 11–13.

21 Avissar 1998, 169–172.

22 Levi 1947, 490.

23 Levi 1947, 491 ›Atrium House Levi 1 b‹.

24 Levi 1947, pl. 23. 34.

25 Ergeç 2006, 132. 186.

In Zeugma, House III E 2 has a mosaic pavement with a representation of Eros and Psyche framed by an acanthus scroll with masks placed in the middle of both the upper and lower sides. The acanthus has scrolls in complete circles filled with full, open flowers and pendant fruits, and the acanthus leaves sprout in a tube shape. The tube-like shape of the acanthus leaves and the shape of the scrolls are close to those of the Kadıoğlu acanthus scroll. The two masks of the Eros and Psyche acanthus scroll have aged faces, shown with a long white moustache and spreading beard. Similarly, the second floor mosaic in Zeugma in House III H 29, inscribed as Synoristosas, is also enclosed by an acanthus scroll, with masks in the middle of each side as well as in the corners. The Synoristosas mosaic, similar to the Eros and Psyche scroll, has acanthus leaves sprouting in slender tubes, and scrolls shaped in a full circle. However, it is more schematized than the former acanthus scroll, having little highlights of light and shade.

The architectural plan of the residential structure has a layout spread over a large area, with rooms arranged around unit E as a courtyard, and unit D, the apsidal hall, positioned prominently in the southwest corner of the plan. Excavations of the villa rustica have not yet uncovered any of the agrarian facilities that it might be expected to have, being in the countryside. It is also unclear yet whether the excavated villa rustica is a solitary residence or is one of the residences of a small Roman settlement.

In Roman housing, apsidal rooms already existed in the first century CE, but became frequent in the 3rd century CE[26]. Late Antique Roman houses from the late third to the early fifth century present a common plan type of rooms arranged around a large courtyard and a large apsidal audience hall, or even polyapsidal dining rooms[27]. Parallel to the stylistic development of the Roman domus, archaeological excavations in Asia Minor have yielded residential structures with a large apsidal hall or plans altered to include apsidal halls, dated to the late third century CE[28].

Rescue excavations found numerous potsherds belonging to several types of vessels of common ware, as well as fine ware, among which Pontic sigillata pieces are noteworthy (Taf. 71, 9). Oval shaped Pontic sigillata trays found in excavations have been recorded dating from the end of the second century CE well into the third century CE[29]; in particular, oval-shaped trays of Pontic sigillata pottery have been observed having handles with laced and volute decorations on both sides by the end of the third century and beginning of the fourth century CE[30].

Potsherds and a silver coin of the Emperor Valerian I found at the excavation site are solid evidence for dating of the Kadıoğlu villa rustica, and support a dating based on architectural plan type and stylistic features of the pavement decorations to the last quarter of the third century CE[31].

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26 Sfameni 2004, 339.

27 Bowden – Mitchell 2007, 455.

28 Özgenel 2007, 242.

29 Klenina 2003, 227.

30 Gamberini – Mazzeo Saracino 2003, 107.

31 Mercan – Göçen 2011, 160. Pottery finds of the year 2010 excavations are documented and examined by Füsun Tülek, and an unpublished report has been submitted to related official authorities.

Floor mosaics of the excavation site have been consolidated in situ. A project of in situ restoration and preservation of the villa rustica is being planned as a site open for the public to visit and appreciate, which has also gained the support of local authorities[32].

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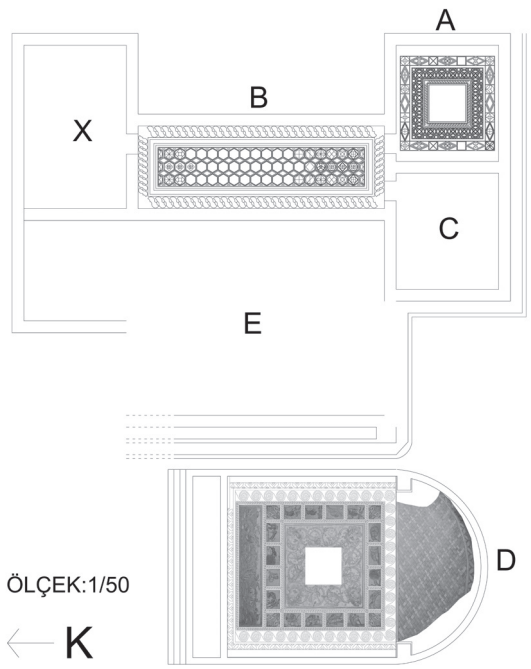
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[32] The present author was involved in the project in 2009 as director of the »Mosaic Corpus of Bithynia and Paphlagonia Regions«, and continued as assigned scientific supervisor for the excavation of floor mosaics.

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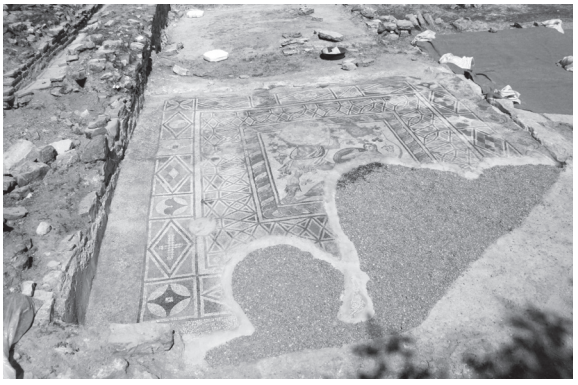
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1. Plan of the villa rustica at Kadıoğlu village in Çaycuma – Zonguldak (Drawing: F. Tülek, F. Aygül, C. Sudaş).



2. General view of the villa rustica excavation (Photo: A. Mercan, Ü. Göçen).



3. Floor mosaics of unit A shown with units B and C (Photo: A. Mercan, Ü. Göçen).



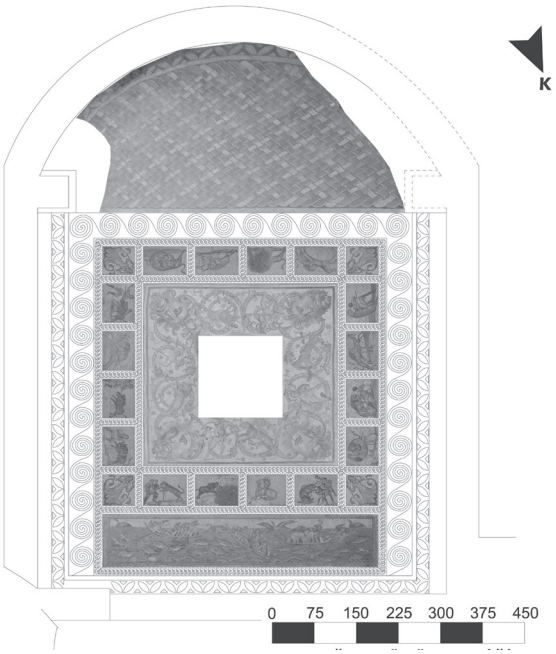
4. Mosaic depicting Lycurgus and Ambrosia on floor of unit A (Photo: A. Mercan, Ü. Göçen).



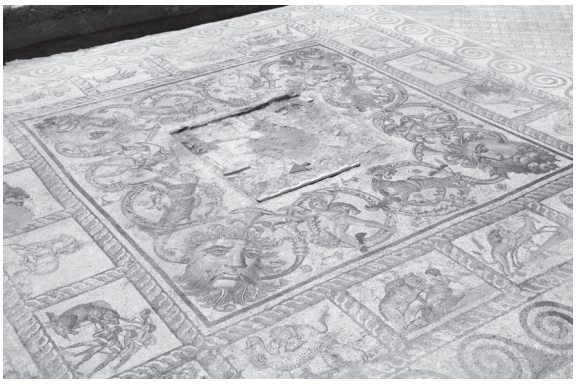
5. Unit B, south half of the floor mosaic in geometric motifs (Photo: A. Mercan, Ü. Göçen).



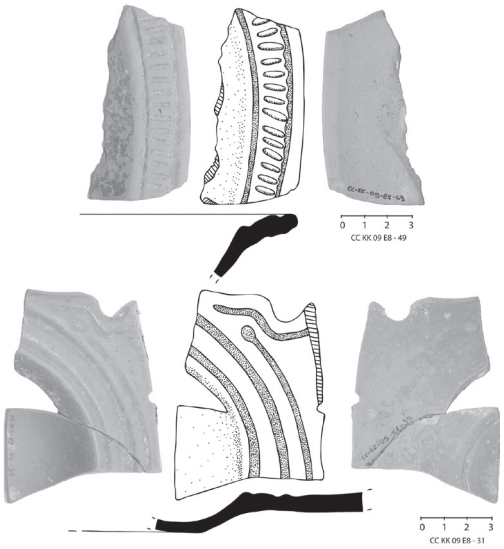
6. General view of unit D
(Photo: A. Mercan, Ü. Göçen).



7. Unit D, plan and layout of the floor mosaic
(Drawing: F. Tülek, C. Sudaş).



8. Unit D, main section mosaic decoration
of southern part (Photo: A. Mercan, Ü. Göçen).



9. Pontic sigillata fragments unearthed at the
excavation trenches of the villa rustica
(Photos and Drawings: F. Tülek, S. Koçak).

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