

Re-evaluation of the Mosaics of the Artemis Bath of Issos-Epiphaneia, Conservation and Exhibition Project

İssos-Epiphaneia Artemis Hamamı Mozaiklerinin Yeniden Değerlendirilmesi, Koruma ve Sergileme Projesi

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(Received 27 May 2024, accepted after revision 02 October 2024)

Abstract

In the ancient city of Issos Epiphaneia in Erzin, Hatay, there is a Roman bath. The bath was unearthed by the Hatay Archaeological Museum. After the excavations were completed, the Artemis mosaic found on the floor of the frigidarium was moved to the Hatay Archaeological Museum and exhibited in the Issos-Epiphaneia section in the Roman Bath animation. After more than 10 years following, the wooden protection roof, which was previously built temporarily, has completely lost its function and has become a threat to the building due to the collapse in some parts. In addition, the walls and some exposed equipment of the building are exposed to the destructive effects of climatic conditions. In this context, within the scope of the project, which primarily aims to build a protective roof for the protection of the building, a plan suitable for visits has also been made in order to bring the area to tourism. It aims to introduce the bath with all its values, especially with the Artemis Mosaic, which is very important in terms of archaeology. In this context, it is aimed to exhibit the mosaic in its original place in the building by making a replica of the mosaic with an application that has no previous example in mosaic art in Turkey.


Keywords: *İssos-Epiphaneia, Roman Bath, Artemis Mosaics, Antiocheia Mosaics, archeopark, art of mosaic, Hatay.*

Öz

Hatay Erzin'deki İssos Epiphaneia antik kentinde Roma Dönemi'ne ait bir hamam bulunmaktadır. Hamam Hatay Arkeoloji Müzesi tarafından gün yüzüne çıkarılmıştır. Kazıların tamamlanmasının ardından frigidarium tabanında bulunan Artemis mozaiği Hatay Arkeoloji Müzesi'ne taşınarak İssos-Epiphaneia seksiyonunda Roma Hamamı canlandırması içinde teşhire sunulmuştur. Hamam kazılarının ardından geçen 10 yılı aşkın süre sonunda, geçici olarak yapılan ahşap koruma çatısı tümüyle işlevini yitirmiş; bazı kısımlarda görülen göçme nedeniyle yapıyı tehdit eder hale gelmiştir. Bununla birlikte yapının duvarları ve açıkta bulunan bazı donanımları iklim koşullarının yıkıcı etkisine maruz kalmaktadır. Bu bağlamda öncelikle yapının korunması adına bir koruma çatısının yapılmasını amaçlayan proje kapsamında alanın turizme kazandırılması için ziyarete uygun bir planlama da yapılmış; hamamın tüm değerleriyle birlikte özellikle de arkeoloji açısından oldukça önemli Artemis Mozaiğiyle tanıtılması amaçlanmaktadır. Bu kapsamda daha önceden Türkiye'de mozaik sanatında örneği olmayan bir uygulama ile mozağin replikası yapılarak yapıdaki orijinal yerinde sergilenmesi amaçlanmaktadır.

Anahtar Kelimeler: *İssos-Epiphaneia, İssos-Epiphaneia Roma Hamamı, Avcı Artemis Mozaiği, Antiocheia Mozaikleri, arkeopark, mozaik sanatı, Hatay.*

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The excavations at Issos-Epiphaneia were funded by Koç University Anatolian Research Centre ANAMED with the project titled "From Past to Present Traces of the Earthquake at Issos-Epiphaneia: In the Light of Archaeological-Geological and Epigraphic Data- Earthquake Resistant Ancient City Planning". We would like to thank Koç University ANAMED for their support. We would like to thank the Ministry of Culture and Tourism of the Republic of Turkey for supporting the preparation of the conservation and upper cover project of Erzin Baths, and to Sedat Biçer, Master Architect, for preparing the project, We would like to thank the Hatay Archaeological Museum and its expert Ömer Çelik for conducting the excavations of the baths and Necmi Burgaç for taking the photographs.

Issos Epiphaneia is located in the Gözeneler region of Erzin District in the northern part of Hatay. The Deli Halil cone is located in the northwest of the city (Heberdey-Wilhelm 1896: 17-18; Tülek 2012: 175). The Amanos Mountains are located in the east, and the Burnaz Coast is located in the south-west (Fig. 1). Epiphaneia was located in the region called Cilicia Pedias during the Roman Period. The Issos Plain had been providing a convenient passage for both land and sea transportation between Anatolia and Syria-Mesopotamia (Özgen - Gates 1993: 387-393; Sayar 2008: 277-287). The advantage offered by its geopolitical location had led to the region being densely inhabited since Prehistoric times (Yükmen-Edens 2019: 297-320; Yükmen-Edens 2020: 297-310); it allowed agriculture, maritime and trade activities to be carried out (Lehmann et al. 2006: 79-88). With the excavations carried out in 2022, the earliest history of Issos-Epiphaneia was set back to the Prehistoric Ages (Özdilek et al. 2023: 29-33; Özdilek et al. 2024). Our research on the hill where the theater leans enabled us to access some data from very early periods. These data, which are important in many respects, are also archaeological indicators that can carry the history of settlement to a much earlier time than the Hellenistic Period. During “the eastern campaign” Alexander the Great where had left Macedonia and had reached Hydaspes River in India, he had defeated the Persian King Darius the third, in the Battle of Issos, which had taken place in the Issos Plain in 333 BC. After this war, during the Hellenistic Period, the name of the city had been changed to Epiphaneia by Antigonos Epiphanes. The finds belonging to the Neolithic, Chalcolithic, Bronze Age, Iron Age, Hellenistic, Roman, Byzantine, Abbasid, Crusader Principality and Armenian Kingdom, Seljuk and Ottoman periods give us information about the historical chronological process of Issos-Epiphaneia.

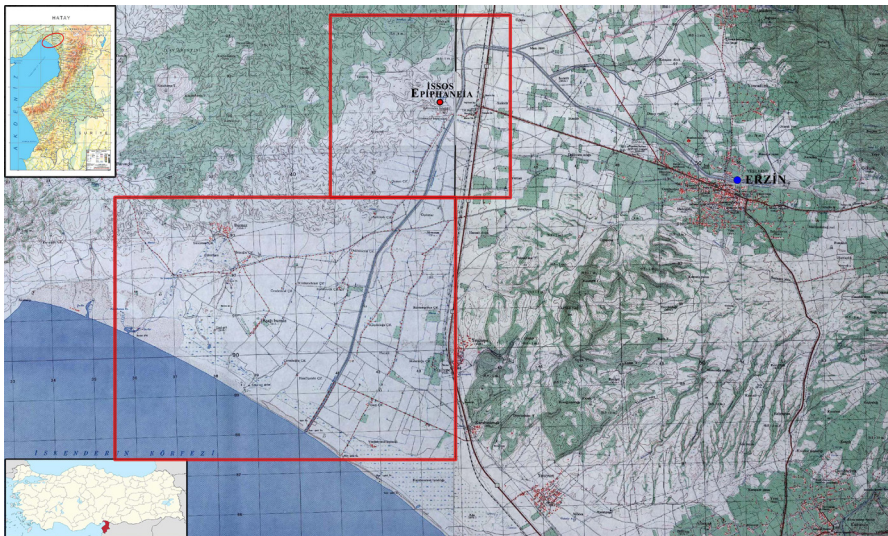
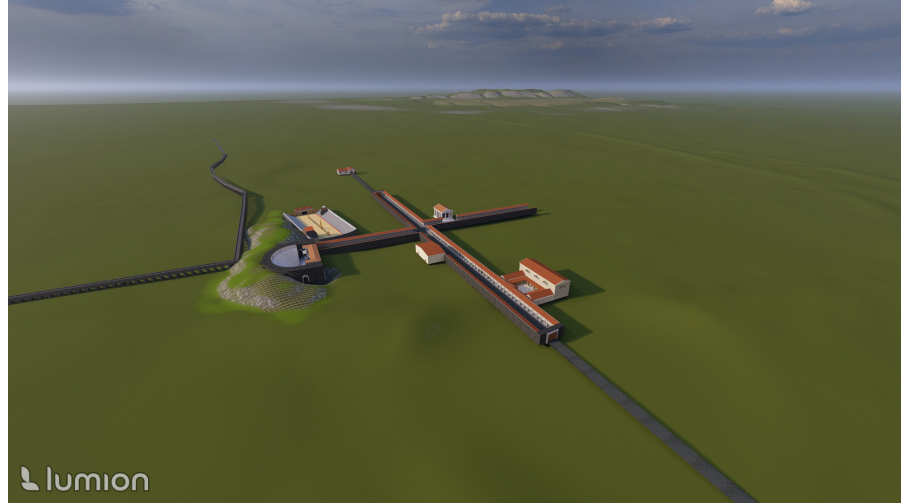


Figure 1
Issos-Epiphaneia Excavations and Research
2022-2024, 1/100 000 Map General
Directorate.

The Urbanism of Epiphaneia:

The traceable buildings of the settlement, built on a flat area, are dated to the Roman Period and later. The urban planning shows an order in accordance with the urbanism of these periods (Fig. 2). The surveys in the settlement generally documented sacral and profane structures. There are also traces of some sepulchral buildings. The regular plots around the junction formed by the intersection of the wide main streets running east-west and north-south in the public centre are allocated for central public buildings (Özdilek et al. 2024) (Fig. 2).

Figure 2
Issos-Epiphaneia, 3-D Hypothetical City
Modelling, N. Sönmez 2024.



Short History of İssos-Epiphaneia Roman-Byzantine and İslamic Periods for Understandings Layers of Bath:

Appian states that Gnaeus Pompeius Magnus, who was appointed by the Roman senate in 67 BC to clear the Mediterranean of pirates, relocated them to the eastern Cilician cities of Adana, Mallos and Epiphaneia after his success (App. Mithr. 96). Marcus Tullius Cicero, who was appointed proconsul of Cilicia in 51 BC, mentioned that Epiphaneia was one day's journey from Cilicia and Amanos (Cic. fam. XV. 4. 10). During the Persian and Sassanid attacks in the 2nd century AD, the importance of Cilicia increased in terms of military and maritime trade. In the 3rd century AD, Roman urbanisation activities in the Plain Cilicia region increased with the increasing Eastern campaigns. In the 3rd century AD, the Sassanid king Shapur I captured Emperor Valerianus and occupied the cities of Cilicia (Jones 1937: 199-200). During the Eastern Roman Period, in the 4th century AD, the region where Epiphaneia is located is called Cilicia Secunda and is affiliated to the Anazarbos Diocese of the Antiochian patriarchate. It is known that its bishop named Amphion was martyred in 310-313 AD during the Maximinus Period. It was an important trade base of the Hellenes in Late Antiquity (Magie 1950: 275; Hild- Hellenkemper 1990: 250). In 638 AD, the region was captured by the Islamic conquests and Islamic rule began in Epiphaneia. In the 7th century AD, the economy of the region collapsed with the Sassanid attacks and Arab raids, and the cities were plundered (Tutar 2010: 14-15).

Research and Excavation History

Archaeological excavations at Issos Epiphaneia started eighteen years ago. The studies started as a rescue excavation by the Hatay Archeology Museum in 2006, since 2017 it was carried out under the consultancy of H. Pamir (Çelik 2018: 89-109; Pamir - Kara 2019: 317-388; Pamir - Yastı 2020: 371-393; Pamir et al. 2022: 409-428; Pamir et al. 2023: 155-168). Upon the proposal of the Ministry of Culture, the new period excavations started in 2022, under the chairmanship of Hatay Archeology Museums Director Ersoy and with the scientific consultancy of B. Özdilek (Özdilek et al. 2023: 29-33; Özdilek et al. 2024).

Culture and Tourism in Isos Epiphaneia

Issos-Epiphaneia Archaeological Research has adopted as a serious mission to provide information about archaeology and archaeological studies to the whole

society before the public and public administrators in Hatay province and Erzin district (Özdilek - Tıbıkoğlu 2023: 24-25; Özdilek - Tıbıkoğlu 2024: 27). In 2023, after the earthquake in the region, the only excavations in the region were carried out at Issos. After the excavations of the new period, cultural heritage projects were carried out especially for the protection of the structures unearthed with the excavations and then for the promotion of the ancient city and bringing it to tourism. One of these works is the Tıbıkoğlu Mansion, which has a traditional architecture located in the district centre, was registered and a restoration project was initiated in order to transform it into a district memory centre and excavation office (Tıbıkoğlu - Özdilek 2023: 6-8).

The excavations and researches we carry out in Issos-Epiphaneia will reveal the potential of Erzin, introduce its historical-archaeological identity and add historical depth and richness to it. Archaeological excavations will help the tourism in the region to gain a cultural dimension along with archaeology. The information to be given to the people living in the region and the people coming from outside about the ancient city and the excursion to the ancient city will ensure the introduction of the city, which has never been known until now. After the protection of the Artemis baths, a sightseeing route was created within the scope of the protection project in 2023 in order to ensure that the replica of the Hunter Artemis mosaic, which was unearthed during the excavations and taken to the Hatay Archeological Museum and taken out of its context, was exhibited in its original place. In this way, the first project of the site management studies was initiated (Özdilek 2024: 10-11).

For the archaeology of Hatay, the excavations to be carried out in Erzin are important in terms of telling the history and archaeology of Hatay to the country and the world. In the holistic perspective adopted recently, nature, sea and history will be considered together in tourism and promotion of the district, so that tourists will spend more time in Hatay starting from the entrance district. Introducing the city uncovered by the excavations carried out in the city to a wider audience in order to protect, promote and own the city in addition to the scientific world will contribute to the culture and tourism of our country.

Excavation History of the Artemis Bath

The rescue excavations conducted by the Hatay Archaeological Museum in the city of Issos Epiphaneia in Erzin, Hatay, started 18 years ago in the bathhouse (Çelik 2012; Çelik 2018: 89-109). The building, which we call the Artemis Bath, belongs to the Roman Period. The excavations in the baths were carried out by museum expert Ömer Çelik, and the excavation photographs in the baths were taken by Necmi Burgaç, photographer of the Hatay Archaeological Museum. The excavations in the bath lasted for about 6 years and the works were completed in 2012. After the completion of the excavations, the mosaics, which caused the rescue excavations to begin, were taken to the Hatay Archaeological Museum to be exhibited, and then a temporary roof was built over the bath with wooden chipboard pillars. In the intervening 18 years, the roof collapsed on the bath structure. In 2022, officials from the Republic of Turkey Ministry of Culture and Tourism and the General Directorate of Cultural Assets and Museums visited the Excavations of Issos Epiphaneia and provided funds for our excavations and the bathhouse project. In 2022, the upper cover, roof and protection project of the bath was drawn by Architect Sedat Biçer and submitted to the Hatay Conservation Board in November 2023. The replica reproduction of the bath mosaic is produced by the Erzin Women's Cooperative (Özdilek 2024: 10-11).

Figure 3
Issos-Epiphaneia Hatay Archaeological
Museum, Artemis Mosaic Display,
N. Sönmez 2021.

After the excavations were completed in 2012, Artemis the Hunter mosaic found on the floor of the frigidarium and the surrounding mosaic panels with geometric motifs were moved to the Hatay Archaeological Museum and exhibited in the Issos-Epiphaneia section within the Roman Bath recreation (Fig. 3).



Artemis Baths

The Artemis Bath of Issos-Epiphaneia is located in the eastern direction of the ancient city centre, probably on the edge of the colonnaded street and at the eastern entrance of the city (Fig. 4). Therefore, the Roman Bath is connected to both the colonnaded street and the aqueduct (aquaeductus) in the east-west direction to its North (Fig. 5).

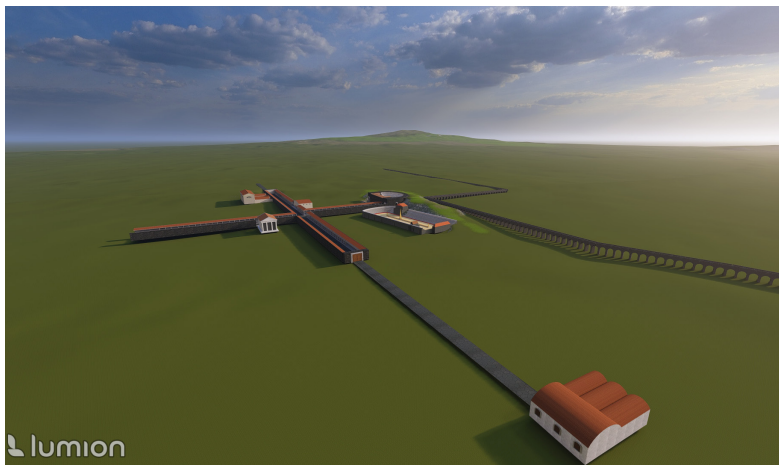


Figure 4
Issos-Epiphaneia, 3-D Hypothetical
City Modelling, N. Sönmez 2024.



Figure 5
Aerial Photograph of Issos-Epiphaneia,
M. Şimşek, Issos-Epiphaneia 2022
Excavation Archive.

Considering the sequence of the bathing function, the main entrance of the baths of Issos-Epiphaneia is located in the south direction. Contrary to the east-west orientation for utilising the sun, as seen in other baths, the caldarium is located in the north direction in the baths of Issos Epiphaneia, and the orientation of the baths is south-north (Fig. 6). According to Krencker's bath typology, it shows asymmetrical-twin caldarium bath plan features (Yegül 1994: 162-163). It is



Figure 6
Issos-Epiphaneia Baths, Architect Sedat Biçer, mosaic illus. N. Sönmez 2024.

similar to the South bath of Perge (Yegül 1994: 261). It is also similar to the bath of Anemurium II-7a (Yegül 1994: 268). The bath was built in an asymmetrical plan with cold rooms to the south and east, a lock in the centre and hot and warm rooms to the North (Figs. 5, 7). After an entrance deviating from the axis of the bathing rooms in the south, there is a frigidarium section with the Artemis mosaic floor. To the east of the frigidarium, there is a small pool behind the peristyle area. There is a fountain to the north of the pool. To the north of the frigidarium, in the eastern and western parts of the bath, there are tepidariums. The floor of the section called the lock room is covered with terracotta slabs. The walls of the room were built in opus mixtum technique and it is thought that this room is also tepidarium since it has wall and floor heating system. The northern part of the tepidarium is covered with opus-sectile marble mosaic. To the west of the tepidarium there is a pool and side by side rooms which may have been used as apodyterium (Fig. 5). The caldarium lies to the east of the tepidarium, while the tepidarium and caldarium lie to the north of the bath. There is a hypocaustum



Figure 7
Aerial Photograph of Issos-Epiphaneia, M. Şimşek, Issos-Epiphaneia 2022 Excavation Archive.

under the caldarium. To the east of the caldarium is the praefurnium. The praefurnium leads to a large quadrangular open-air pool/natio with an apsidal shape on the north short side (Fig. 5). Brick, marble, limestone, basalt, basalt, lecha, river stone were used in the walls of the bath and plastered over. The areas to the west of the baths were used as palestra and agora during the Roman Period and as a market place during the Medieval Period.

The Bath Mosaics consist of a total of 6 panels (Fig. 6). There is a mosaic of Artemis the Hunter in the centre, 3 rectangular panels of paired animals between the columns next to the mosaic, a panel of parrots with ribbons above the central panel, and a geometric panel to the west of the central mosaic panel. It was observed that the geometric mosaic was damaged due to the wall built on it in the late period and the reorganised spaces.

Artemis the Hunter Mosaic (Figs. 8, 9): Artemis the Hunter Mosaic is located in the cold section of the baths, i.e. the frigidarium. The mosaic measures 9.20

Figure 8
Issos-Epiphaneia Artemis Mosaic, N. Burgaç, Özdilek 2014: 144.



Figure 9
Illustration of the Artemis Mosaic of Issos-Epiphaneia, N.Sönmez 2022.



x 9.80 m. Nearly 30 different colours, 1 cm x 1 cm, 1 cm x 0.5 cm and 0.5 cm x 0.5 cm teseras were used in opus tessalatum technique. In the centre of an impressive landscape depiction, Artemis the Huntress and the theme of hunting and venationes/animal struggles in the natural landscape around her are depicted. Potnia Theron depicts the goddess Artemis, the queen of animals, taking an arrow from her quiver. The inscription “APTEMIC” is written above her head. She is depicted hunting in the forest, surrounded by various trees and plants (Fig. 10).



Figure 10
Issos- Epiphaneia Artemis Mosaic,
N. Burgaç, Çelik 2008: fig. 2.

Artemis is depicted frontally, standing on her left foot with the tip of her right foot touching the ground, her upper body slightly turned to her left. Her head is slightly turned to her right (Fig. 11). Çelik suggests that the bow is made of silver and that the ends of the bow are depicted as snake heads, but it is difficult to argue both; it is not possible to see these depictions in the pictorial narrative (Çelik 2018: 28). While removing the arrow from the quiver, she is depicted with her pinky finger in the air, while making a quick move towards her prey. Her hair is parted in the centre and gathered at the back. She wears a golden stephane and a halo on her head. She wears a dangling earring in her ear. The large eyes and eyebrows, which are characteristic of the period, are depicted in the form of a bow, in harmony with the eyes. She wears a short yellow peplos with a pink-burgundy sash around his waist, which flutters with his movement,

Figure 11
Illustration of the Artemis Mosaic of Issos-
Epiphaneia, N. Sönmez 2022.





Figure 12
Artemis of Edessa Museum of Ontario. <https://collections.rom.on.ca/objects/356847/floor-mosaicartemis-and-her-bow?ctx=91fb5687-afd9-465a-b0f5-44b4cd4c4098&idx=0>
Access date: 20.04.2024.

and a pink-burgundy cloak fluttering on his back, which he wraps around his arm holding an arrow. Since the peplos has a wide sleeve width, it is seen that he is wearing a pink underwear. Her peplos is two-layered with a black band of piping around his neck and on the folds of his garment. The leather handle of his quiver passes diagonally across his chest. There are bracelets and bicep bands on both arms. She wears long cross-strapped sandals. Artemis' animal, the stag, is depicted running behind her with its two front paws in the air.

Comparison Examples of Artemis the Hunter Iconography on Mosaics

The example of Artemis the Hunter in the central emblem of the mosaic with a similar iconography is the Artemis of Edessa origin in the Royal Ontario Museum (Şahin - Ünsal 2018: 247). Compared to the Issos- Epiphaneia example, the face, hairstyle, dress, posture, form and grip of the bow and arrow are exactly the same, with the only difference being that in the Issos example she is depicted her upper body slightly turned to her left and with her deer beside her (Fig. 12). It has a similar iconography to the Artemis the Hunter of Edessa in the Ontario Museum, but the anatomical features of the figure, posture, arms, expression of movement, details of the fingers, clothing and sandals, richness in the tonality of the colours used, and the use of light and shadow are much more advanced in the Issos-Epiphaneia example. The Edessa example is dated to the 4th-5th century AD (Şahin - Ünsal 2018: 250).

Another example similar to the Artemis mosaic of Issos is the Artemis mosaic of Sarrin (Osrhoene) in Syria, which is on display in the Museum of Ontario (Balty 1990: pl. E, pl. II). The Sarrin mosaic depicts Artemis drawing an arrow from her quiver, lunging forward, and standing on the lion she is hunting (Fig. 13). Artemis posture, hairstyle, dress, arrow grip and sandals are similar to those of the Issos example. She is depicted with animals around her and the lion and deer she hunted. Artemis is surrounded by a round ribbon with a knot at the navel level. Artemis hair and clothing arrangement are less detailed and later than the Issos example, which is dated to the 6th century AD (Şahin - Ünsal 2018: 250).

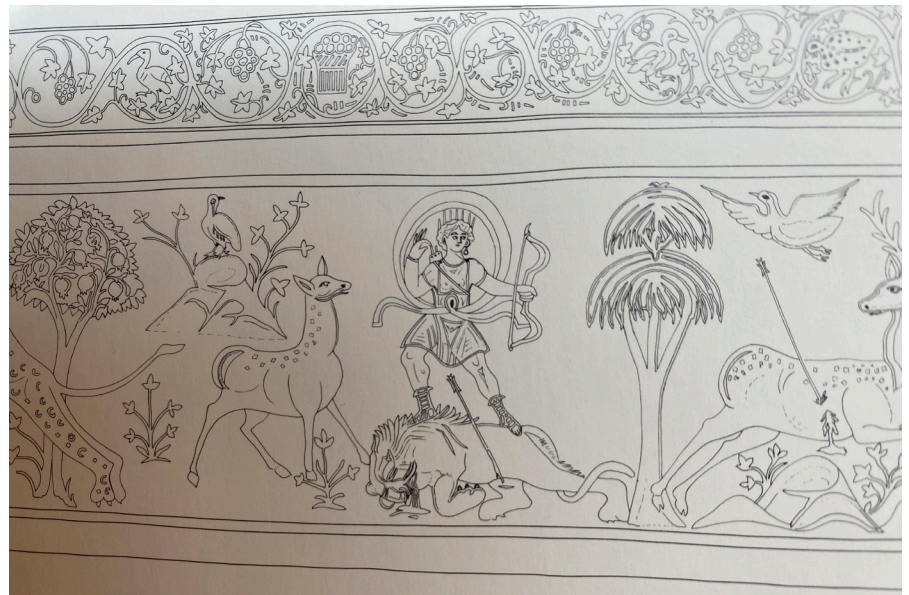


Figure 13
Sarrin (Osrhoene), Artemis (Balty 1990: pl. E, pl. II).

In the Artemis mosaic from Utica in the Bardo National Museum, Tunisia, the goddess is depicted shooting an arrow at a gazelle eating the leaves of a large-leaved tree (Fig. 14) (Römisch-Germanischen Museum 1964, cat. 35). The

mosaic is dated to the 3rd century AD (<https://www.theoi.com/Gallery/Z6.1.html> accessed on 20.04.2024). The pose of Artemis is similar to that of Issos, but the difference is that here she is depicted shooting her arrow.



Figure 14
Utica Artemis,
<https://www.theoi.com/Gallery/Z6.1.html>
Access date: 20.04.2024.

A mosaic depicting the gladiator-venationes games at the Smirat Amphitheatre in the Sousse Museum in Tunisia. The scene shows Artemis on the left and Dionysus on the right. The depiction of Artemis in gladiatorial games is similar to the venationes games in the Issos-Epiphaneia mosaic. The difference is that here, instead of shooting arrows, she carries a palm branch in her hand to award a prize to the winning player (Fig. 15). The mosaic dates to the 3rd century AD (Dunbabin 1999: 117 fig. 118; Ben Abed 2006: 116-117 fig. 6.6).



Figure 15
Samirat Artemis (Ben Abed 2006: 116-117
fig. 6.6).

The mosaic recovered from the House of Bir Ennahal in Kelibia, Tunisia, represents Artemis in a temple in nature among deer and laurel trees (Ennaifer 1994: pl. CLIX nr. 2), shooting her arrow and flying her short peplos (Fig. 16).

Figure 16
Kelibia Artemis Mosaic (Ennaifer 1994: pl. CLIX, nr. 2), The House of the Two Hunts (Kélibia, Tunisia). A crossdisciplinary approach to the study of Vandal-Byzantine venison paintings and animal bones (5th to 5th centuries).
<https://books.openedition.org/pup/62727>



A very interesting phenomenon in the mosaic of Artemis in the baths of Shahba-Philippopolis from the Souweida Museum in Syria is that Artemis is depicted in the Curaching Aphrodite typology rather than in the hunting characteristic of Artemis, and especially in the iconography of Astarte, Inanna, the Eastern goddess of fertility from which Aphrodite with her jewellery originated (Fig. 17). The similar point with the Artemis of Issos-Epiphaneia is the halo behind the stephanated hair of the Pagan goddesses. They also share bracelets and bicep bands. The mosaic is dated to the 3rd century AD (Balty 1977: 20-21).

Figure 17
Shahba Artemis (Balty 1977: 20-21).



The mosaic from Carthage shows Artemis at the entrance of the temple and Apollo next to her (Fig. 18). There are soldiers and a hunting scene around the temple (Balty 1990: pl. III).

A Roman mosaic in the House of Venus in Volubilis (modern-day Morocco) depicting Diana and a nymph surprised by the hunter Actaeon while bathing (Fig. 19). In revenge, the goddess turned Actaeon into a stag. He was then killed by his dogs. The mosaic is dated to the 2nd century CE (<https://www.worldhistory.org/image/16803/mosaic-of-diana-and-actaeon>).



Figure 18
Carthage Artemis-Apollon (Balty 1990: pl. III), Museum of Bardo: Diana and Apollo hunting a crane (late IVth century).
<https://www.romeartlover.it/Cartago3.html>

Figure 19
Volubilis Artemis, www.worldhistory.org
Mosaic of Diana and Actaeon.

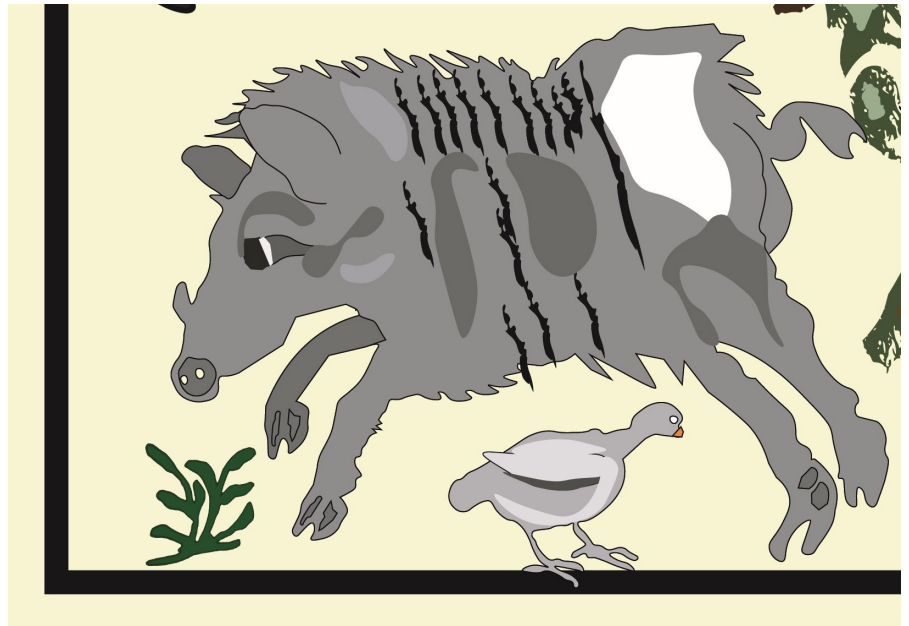
The Mosaic of the Little Hunt, a sacrifice to Artemis, Piazza Armerina, Sicily, depicts a hunting scene with a sacrifice being offered on a fire altar in front of the statue of Artemis the Hunter standing on a podium (Fig. 20) (<https://etc.usf.edu/clippix/picture/piazza-armerina-mosaic-of-the-little-hunt-a-sacrifice-to-artemis.html> | Access date: 14.05.2024).



Figure 20
Sicilia Armerina Artemis
<https://etc.usf.edu/clippix/picture/piazza-armerina-mosaic-of-the-little-hunt-a-sacrifice-to-artemis.html>
Access date: 14.05.2024.

Hunting and Venationes Scene in Isos-Epiphaneia Nature Narrative: Since the architectural area where the mosaic is located is the frigidarium section at the entrance of the bath, the figures and pictorial composition were designed according to the point of view that can be perceived properly from 4 different directions. The main theme of the mosaic is the hunting scene and animal struggle. The fauna is depicted in a landscape of trees and grasses. The landscape is Mediterranean and North African in nature, with baobab-type trees resistant to heat and maquis vegetation characteristic of the Mediterranean (Figs. 8-9). When we look at the mosaic from the entrance of the baths, there is a wild boar orientated to the left and a large bird standing between its legs to the right, with a red sash around its neck and its head tilted forwards (Fig. 21a Wild boar-bird).

Figure 21a
Wild boar-dove.



Next to it, a male lion is depicted leaping forward to catch wild chamois fleeing in pairs to the right. One of the ibexes, which is closer to the lion, is looking back towards the lion, while the other is looking forwards. There is a partridge standing between the lion's legs facing in the opposite direction, a pheasant looking in the same direction under the feet of the ibexes, and a wildebeest grazing in the far corner of the scene (Fig. 21b Lion-wild goats-partridge-pheasant-wildebeest).

Figure 21b
Lion-wild goat-partridge-pheasant, antelope.



In the upper row, a wildebeest with a bovine head leaping forward and lunging, and a brown bear standing on two legs opposite it, are depicted clawing towards the head of the bovine. Between the legs of the cattle is depicted the struggle between a cobra and an Egyptian mongoose. The cobra is about to make an upright attack to hunt the mungo, while the mungo has raised its long curled

tail (Fig. 21c Cattle-Bear-Cobra-Mongo). Immediately afterwards, a cheetah is depicted biting a Gerenuk (an antelope from Africa) just behind the neck, while grabbing it by the leg with its hind paw. The wildebeest is bent on one knee and bleeding on the ground from the bite on its back and hind leg, while the cheetah is lifting its head upwards in its last moments of agony (Fig. 21d Wildebeest-Cheetah). The last struggle of the second row depicts a fox lunging towards the

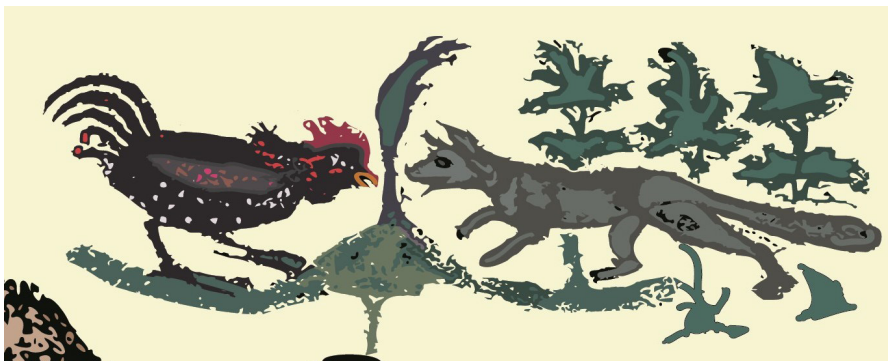
Figure 21c
Cattle-bear-cobra-mongo.

Figure 21d
Antelope-cheet.



rooster. A maquis is depicted between both animals (Fig. 21e Rooster-Fox). Two African animals, a Zebra and an Elephant, are depicted on Artemis, and these depictions are among the venationes popular in Roman amphitheatres. The zebra and the large-eared African elephant are depicted with an African, probably a

Figure 21e
Cock-fox.



slave, pointing forward with his stick to attack the zebra. The elephant groom is depicted naked, dressed in a robe, wearing a bandana and commanding the elephant with a bent stick (Fig. 21f Zebra-elephant with rider). In the area below Artemis, a hyena is depicted capturing an ostrich, climbing on it and biting it on the neck. The hyena's back, where it has bitten the ostrich, and its trunk, where

Figure 21f
Zebra-elephant-and its driver.



its paw has passed through, are bloody, and its mouth is open as it screams for its life. A small turtle is depicted under the open wing of the ostrich (Fig. 22a Hyena and ostrich-turtle). In the area below Artemis, there is a goat grazing at the bottom, a tree in front of it, a hare running in front of the goat, and a sheep grazing on it. It is the only part of the wild animal struggles in Africa that is not a struggle. In fact, sheep and goats are domestic animals in this region. In the narrative, they are used like filling motifs in harmony with the nature narrative. Under Artemis' foot is a bird caught by a sorghum-tipped eagle and stepped on with its claws, and the eagle is holding a rope-like object with its beak (Fig. 22b Goat-rabbit-sheep-sorghum-tipped eagle-bird). In the corner of the frieze to the left of Artemis, a male lion is depicted wearing a short leather tunic and long leather sandals, holding a spear and trying to fight off a hunter with his front paws raised on his hind paws. The male lion has been wounded in the chest and is bleeding from two different wounds. The hunter's facial features, large eyes and forward hair are characteristic of the period. Under the feet of the hunter and the lion, in the small grasses, there is a pair of two turach birds, both with their heads turned in different directions (Fig. 22c Hunter-lion-turach birds). Behind the hunter, a tiger is depicted leaping forwards from the back of the neck and

Figure 22a
Hyena-ostrich, tortoise.

Figure 22b
Goat-rabbit-sheep-eared eagle.

Figure 22c
Hunter-lion-steppes.



biting a white foal with its mouth. Blood flows from the bite. A peacock is depicted under the foot of the tiger. The plants depicted under the feet of the animals both enliven the natural expression and provide the relationship with the ground plane on which the figures stand (Fig. 22d Tiger-tiger-peacock). To the left of Artemis is a pelican catching a water snake and a dove is depicted over her left shoulder (Fig. 22e Pelican-Water Snake-Dove). Below the pelican is a ram being chased by a hound (Fig. 22f Ram-Hound).



Figure 22d
Tiger-foal-peacock.

Figure 22e
Ram-greyhound.

Figure 22f
Artemis Mosaic Artemis Mosaic, pelican-
water snake- pigeon (İssos-Excavation
Archive 2022, illus. N. Sönmez).

Comparison Examples of Hunting and Venationes Scenes in Nature Narrative

The hunting theme is quite common in Eastern Mediterranean mosaics from the 3rd century AD to the end of the 6th century AD. There are differences between hunting-themed narratives and venationes-gliadiator narratives. Although the Isos-Epiphaneia example is a hunting narrative set in nature, we think that some of its elements were inspired by the venationes plays played in Roman Amphitheatres. The reason for this is that gliadiator games, animal hunts and venationes performances were held in Roman theatres, amphitheatres and even in other entertainment structures. It is the depiction of the daily life of Rome and the fashionable subjects of the period that influenced the whole lifestyle and therefore the art branches of Rome, especially from the 2nd to the 4th centuries. Although mosaics with this theme were found in the Eastern Mediterranean and Africa, they are seen as the fashion of the period in all lands dominated by the Roman Empire. It is also known from archaeological and epigraphic data that animals were imported from Africa to make theatre gliadiator games in Central Rome. The fauna is mostly composed of animals found in this geography.

Yakto mosaic from Daphne: The common point of the Issos-Epiphaneia mosaics is that they are designed along a symmetrical 4-way axis. Both mosaics have divine figures in the centre (Fig. 23) (Özdilek 2014a: 191). Both mosaics depict a hunting scene with Mediterranean and African animals and a circular movement. In the Yakto mosaic, the narrative of Narcissus the Hunter stabbing his spear into the male lion, the narrative of the boar attacking the bull, snakes, bears, leopards, hunting dogs, wild deer, deer, rabbits, various birds, tree species, plants are common features with the Isos-Epiphaneia example (Dunbabin 1999: 182 fig. 194; Cimok 2000: 253; Özdilek 2014b: 241-243).

The hunting and seasons-themed mosaic from the Constantinian villa in the Louvre Museum, recovered from Antiocheia-Daphne, shows hunters on horseback killing lions and leopards with spears (Dunbabin 1999: 165). In the mythological narrative, Meleager is hunting a wild boar with his spear, and behind him is Artemis, who shoots her arrow towards the lion (Fig. 24). Although Baratte suggests that this figure may be Atalante, it is similar to the iconographic depictions of Artemis seen in other mosaics (Baratte 1978: 113 fig. 122).



Figure 23

Yakto Mosaic, <https://www.alamy.com/stock-photoyakto-mosaic-from-harbiye-5th-cent-ac-hatay-archaeologymuseum-antioch-72357499.html> (Access date: 20.04.2024).

The common feature of the Worcester mosaic from Antioch and the Epiphaneia mosaic from Issos is that the hunter is in the centre and hunting scenes are depicted around him. In both examples, there is a variety of figures and they are placed horizontally and vertically (Fig. 25) (Cimok 2000: 298-299).

Figure 24

Konstantinian Mosaic, <https://www.turkiyenewspaper.com/culture/21545> (Access date: 20.04.2024).

The similarities with the Dumbarton-Ok hunting mosaic in Antioch are that it is seen from a bird's eye view, the hunting theme is depicted, and the figures and animals are designed horizontally and vertically. Next to the main panel where the hunting theme is depicted, there are parrots in the form of stripes (Fig. 26) (Cimok 2000: 292).

Among the animals from the Martyrion of Antioch-Seleucia Pieria, zebra, elephant and other wild and domestic animals, which are more rarely depicted, are also seen in the Artemis mosaic from Issos-Epiphaneia (Donceel-Voute 1988: 292, 293 fig. 273). Seleucia is dated to the 5th century AD (Dunbabin 1999: 181 fig. 193) (Fig. 27).



Figure 25
Worcester Mosaic,
<https://worchester.emuseum.com/objects/5275/worcester-huntfloor-mosaic> (Access date: 20.04.2024).

Figure 26
Dumbarton-Ok Mosaic, <http://museum.doaks.org/objects-1/info/35620> (Access date: 20.04.2024).

Figure 27
Seleukia Martyrion Mosaic,
<https://pbase.com/dosseman/image/170158077> (Access date: 20.04.2024).

The Honolulu Hunt Mosaic from the House of the Worcester in Antioch has an animal struggle panel with a lion in the centre and animal struggles around a lion on each side of the square panel (Fig. 28) (Cimok 2000: 298-299).

The depiction of animal struggles and various bird species in the Antioch Ktisis Mosaic is common with the Isos Epiphaneia mosaic (Campbell 1988: pl. 2; Özdilek 2014b: 245) (Fig. 29).

Birds such as peacocks, parrots and partridges on the Antioch House of Red Pavement Birds panel are common with the Isos Epiphaneia mosaic (Cimok 2000: 86, 87).

The similarities between the Istanbul Grand Palace Mosaic and the Issos-Epiphaneia Mosaic include the composition, the expression between the hunting and animal struggles, the face and hair of the hunter figure, and the similarity of the Acanthus border (Jobst et al. 1997: 52-54). As Constantinople was an important capital city, it is thought that many artists came to the city from the ancient centres and that travelling workshops came to Constantinople, especially because of the similarity with the Antioch-Daphne mosaics.

In the emblema of the mosaic in the Bardo Museum from Thuburbo Majus in Tunisia, the common animals depicted are Artemis on a stag throwing her spear, surrounded by rams, gazelles, deer, ostriches, horses, wild boars, wildebeest, bulls and bears in square and hexagonal panels (Alexander - Ben Abed 1994:



Figure 28
Honolulu Hunt Mosaic,
<https://honolulumuseum.org/collections/26264/?reload=1>
(Access date: 20.04.2024).



Figure 29
Ktisis Mosaic,
<http://vrc.princeton.edu/archives/files/original/7/14476/2352.jpg>
(Access date: 20.04.2024).

XLIX, L, LI, LII, nr. 415, 96-99) (Fig. 30). In these narratives connected with the Venationes games, Artemis the Hunter is at the centre, surrounded by a common narrative with many animals found in the Issos-Epiphaneia mosaic. The mosaic is dated to the first half of the 3rd century AD (Ben Abed 2006: 63; Alexander - Ben Abed 1994: XLIX; Ben Abed et al. 2001: pl. V, 1).



Figure 30
Turbo Majus Bardo Mosaic (Ben Abed -
Ben Khader 2001: pl. V. 1).

The Artemis the Hunter in the centre of the Issos-Epiphaneia mosaic is similar to the El Djem mosaic from Tunisia, both of which depict Artemis the Hunter in the centre, surrounded by fighting animals. The Tunisian iconography of Artemis is probably to be found inside the temple, in an architectural setting with vegetation (Fig. 31).



Figure 31
Diane chasseresse, Mosaique romaine dans le style fleuri d'El Djem (antique cité de Thysdrus), fin du 2^e siècle après J.-C. Donation de la Tunisie <https://afus-unesco.org/revuelien/2017/lien-n129.html> (Access date: 20.04.2024).

Among the hunting mosaics from Oudna, Tunisia, in the Bardo Museum, the example with only an elephant (<https://www.gettyimages.be/detail/nieuwsfoto%27s/war-elephant-mosaic-with-animals-from-uthina-oudna-nieuwsfotos/567934127>) and the elephant from Issos-Epiphaneia have in common. In general, elephant depictions are not common.

The figure of the hunter, depicted killing a wild animal with a spear in the area of the north gate recovered from the Myrelaion Rotunda of Constantinople, has the same $\frac{3}{4}$ pose of the face, large eyes, and hair with forward bangs as the hunter from Yakto and the hunter from Issos-Epiphaneia. This mosaic is dated to the end of the 4th century AD (Fig. 32) (Niewöhner 2013: 31-33).

The hunting theme in the hunting mosaics of the Amazons in the Haleplibahçe mosaics of Edessa and the Acanthus curved branch border are similar. The Haleplibahçe mosaics are dated to the 2nd quarter of the 6th century AD (Karabulut et al. 2011:102) (Fig. 33).



Figure 32
Constantinople Myrelaion Rotunda, <https://twitter.com/ByzantineLegacy>. (Access date 20.06.2024).

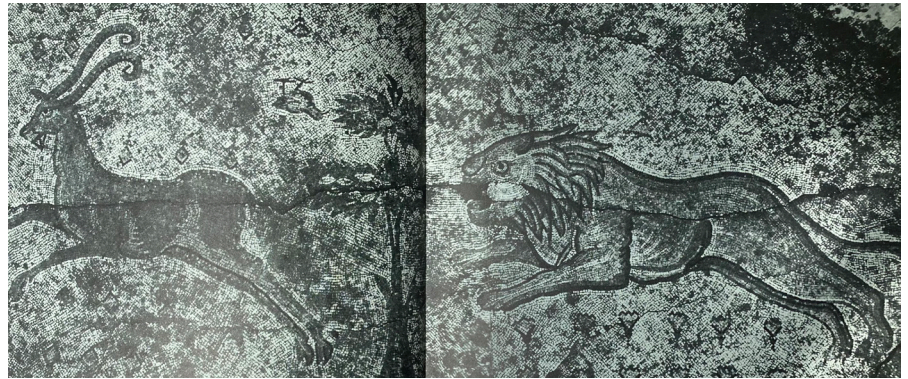


Figure 33
Haleplibahçe Amazon Mosaic, <https://www.kulturportali.gov.tr/turkiye/sanliurfa/gezilecekyer/haleplibahce-mozaike-muzesi-> (Access date: 20.04.2024).



Figure 34
Apamee Bruxelles Musees royaux d'art,
Hunting Scene (Balty 1977: 104-105 fig. 51).

Figure 35
Apamee Colonad Porticus, Bruxelles Musees
royaux d'art (Balty 1977: 112-113).



Bruxelles Musees royaux d'art from Apamee in Syria Some animals and struggles in the hunting theme are common (Balty 1977: 104-105 fig. 51), such as the chase scene in the mosaic with the hunting scene, the hoofed animal caught by the tiger, running rabbits (Fig. 34).

The mosaic from the portico of the Great Colonnade from Apamee in Syria, which was found in the Musees royaux d'art et d'histoires in Bruxelles, depicts a gazelle being chased by a lion in an animal chase, similar to the depiction of a male lion chasing two gazelles, found at Epiphaneia in Issos. The mosaic is dated to 469 AD (Balty 1977: 112-113) (Fig. 35).

Figure 36
Damas Hauwarte (Balty 1977: 129).



In the mosaic recovered from the church at Hauwarte in Damascus, Syria, and in the Musee National, leopards chasing deer, partridges, ostriches, trees and grasses resemble the mosaic from Issos-Epiphaneia. The mosaic is dated to 472-487 AD (Balty 1977: 128-129) (Fig. 36).

The birds depicted in The Hippolytus Hall from Jordan, the animals in the acanthus scroll (Piccirillo 1992: 66,67); the animal struggles and hunting theme in the acanthus scrolls in Madaba Mansion (Piccirillo 1992: 78). The fauna forming the depictions of paradise in the Church of the Apostles, the animals in the acanthus scroll and the animals behind the pheasants around the cantharos are similar to the mosaic of Issos-Epiphaneia (Piccirillo et al. 1986: 45; Piccirillo 1992: 99). The mosaics in Jordan are dated to the 6th century AD (Piccirillo 1992).

Isos-Epiphaneia Artemis Mosaic Akanthus Scroll border (Décor I: e): It is an ornament in which acanthus leaves are arranged in the form of curled branches and filling motifs are placed in the gaps formed by the branches. Ranke decoration is a motif used in Roman architectural plastics and mosaics (Dunbabin 1999: 339). The Issos Epiphaneia curved branch border is arranged in the form of a pipe flower, and animals and kalathos are depicted on the lunettes of the curved branch, and fruits are depicted in serving plates (Fig. 9). The lower curved branch border; from the lower left corner to the right; horse (Fig. 37a), waterfowl (Fig. 37b), leopard or cheetah (Fig. 37c), fruits in kalathos (Fig. 37d), wild boar (Fig. 37e), duck (Fig. 37f), antelope (impala) (Fig. 38a), figs, apples and pomegranates in fruit bowls (Fig. 38b) are depicted in the lunettes of the lower curved branch frieze. Upper curling branch border; from the left corner there are greyhound (Fig. 38c), quail (Fig. 38d), grey hare (Fig. 38e), fruits in kalathos (Fig. 38f), wild goat (Fig. 39a), duck (Fig. 39b), bear (Fig. 39c), triple fruits fig, apple, plum (Fig. 39d). In the right curved branch border, from the bottom row onwards, there are dog (Fig. 39e), rooster (Fig. 39f), rabbit (Fig. 40a), fruits in kalathos (Fig. 40b), antelope (impala) (Fig. 40c), waterfowl (Fig. 40d), leopard or cheetah (Fig. 40e). In the left curved branch border, starting from the lower row, there are pomegranate (Fig. 40f), bear (Fig. 41a), partridge (Fig. 41b), deer (Fig. 41c), fruits in kalathos (Fig. 41d), bull-cattle (Fig. 41e) and waterfowl (Fig. 41f).

Figure 37a
Horse.
Figure 37b
Water bird.
Figure 37c
Leopard.

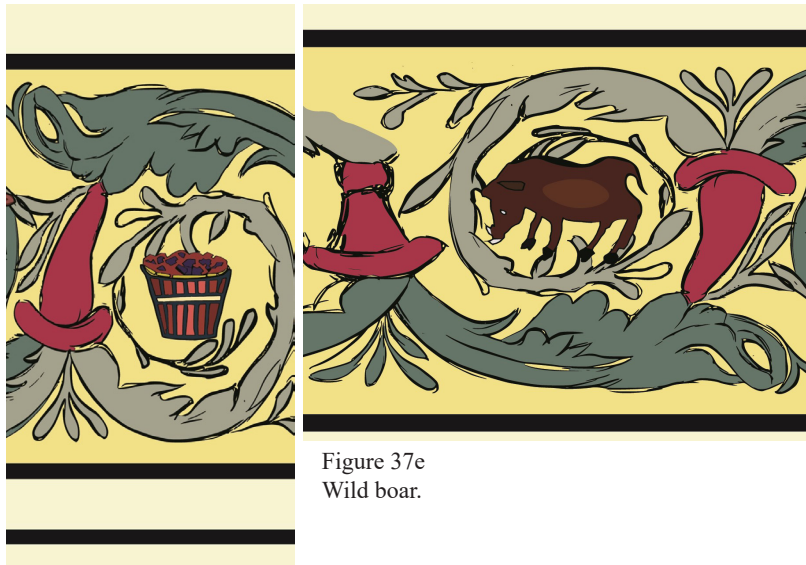
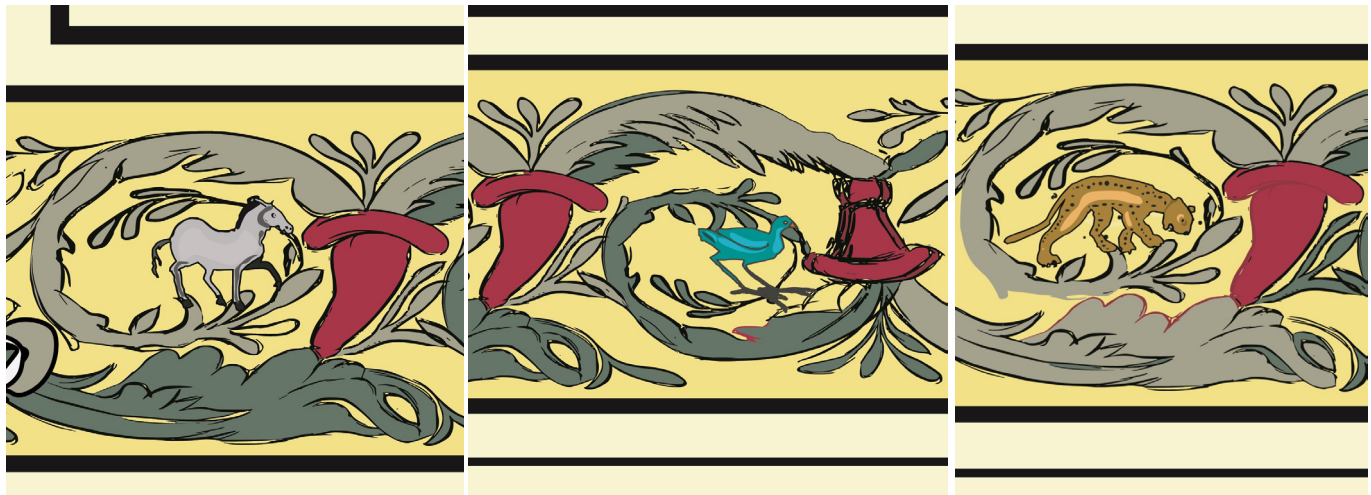


Figure 37e
Wild boar.



Figure 37f
Duck.

Figure 37d
Fruits in kalathos.



Figure 38a - Antelope.

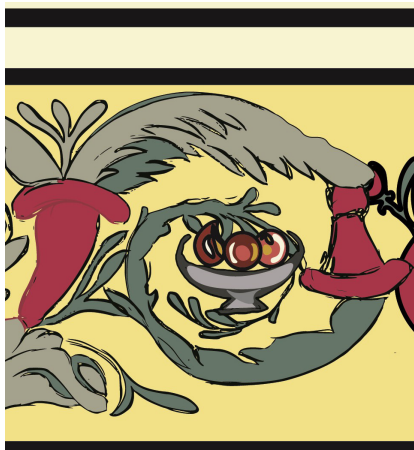


Figure 38b - Fruits in a bowl.



Figure 38c - Hound dog.



Figure 38d - Quail.

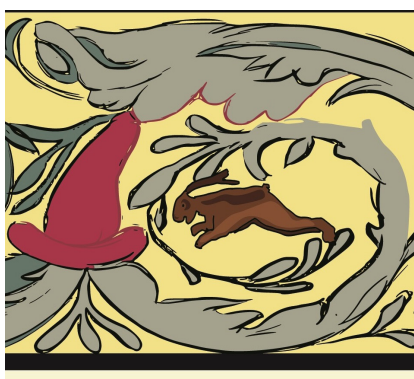


Figure 38e - Hare.



Figure 38f - Fruits in Kalathos.



Figure 39a - Wild goat.

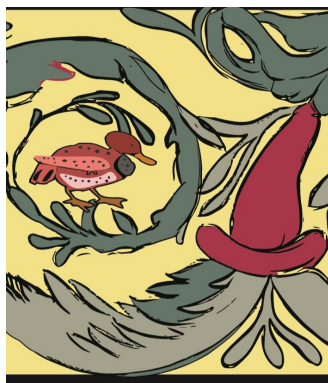


Figure 39b - Duck.



Figure 39c - Bear.



Figure 39d - Fig, Apple, Plum.

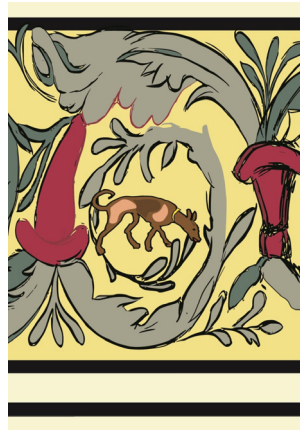


Figure 39e - Dog.

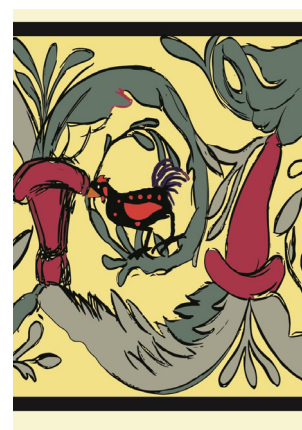


Figure 39f - Rooster.



Figure 40a - Rabbit.



Figure 40b - Fruits in Kalathos.



Figure 40c - Antelope.



Figure 40d - Water bird.

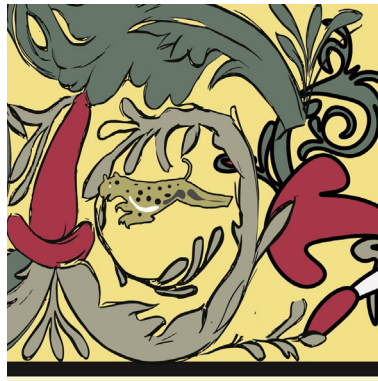


Figure 40e - Cheetah.



Figure 40f - Pomegranate.

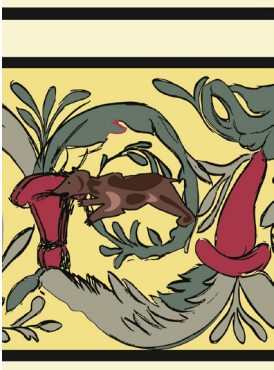


Figure 41a - Bear.



Figure 41b - Partridge.

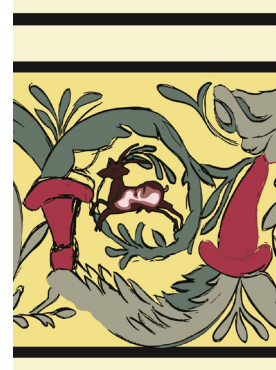


Figure 41c - Deer.

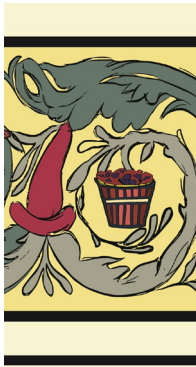


Figure 41d - Fruits in Kalathos.



Figure 41e - Cattle.



Figure 41f - Water bird.

Comparison of the Akanthus Scroll border of the Artemis Mosaic of Issos-Epiphaneia

The Akanthus scroll from Sharba-Philippopolis, Souweida Museum, Syria, depicts the theme of the hunting scene of eros in the gaps in the border. The common feature with Issos-Epiphaneia is the inclusion of animals in the curling branches. The rich processing of the acanthus is also similar. The mosaic is dated to the 3rd century AD (Balty 1977: 25) (Fig. 42).

Figure 42
Acanthus Scroll (Balty 1977: 25).



The border of the Meleager and Atalante mosaic from Apamee, Syria, depicts Eros hunting in the Acanthus scroll narrative, and the animals they hunt include bear, lion and partridge. The mosaic is dated to the last quarter of the 4th century (Balty 1977: 121-123) (Fig. 43).

Figure 43
Acanthus Scroll (Balty 1977: 121-123).



The mosaic from Antiocheia-Daphne with the theme of hunting and the seasons in the Constantinian villa in the Louvre Museum shares the Acanthus border. However, there are differences in the processing of both. The leaves of the Constantinian example are fuller and richer. The common ornamentation is pomegranates, etc. in the gaps under the curling branches (Dunbabin 1999: 165 fig. 170).

Similar acanthus borders are seen in the early Christian mosaics of Misis-Mopsuestia in Cilicia (Budde 1969: 58, 64 fig. 26, 31).

In the peristyle mosaics of the Great Palace of Constantinople, both the animal

struggles and the hunting theme in the main panel and the animals and plants in the gaps of the branches in the Akanthus scroll bodice are similar to the mosaics of Issos-Epiphaneia (Dunbabin 1999: 232 fig. 244) (Fig. 24). In the narratives of animal struggles in the Great Palace, the moment of capture of the superior animal in the struggle is described in a bloody manner (Jobst et al.1997: 52).

Although the animal depictions in the Akanthus border of the Jordanian Apostles mosaic show later characteristics than the border at Issos Epiphaneia, it is observed that the mosaics in Cilicia and Antioch are exemplary (Piccirillo 1992: 98, 99).

Issos-Epiphaneia Wave Crest Wave border (Décor I: pl. 101; Campell 1988: I01b): Balmelle evaluated the wave border according to types a-k. The wave border from Issos-Epiphaneia is classified in the “Wave pattern normal” group in group b (Fig. 9, Fig. 44a).

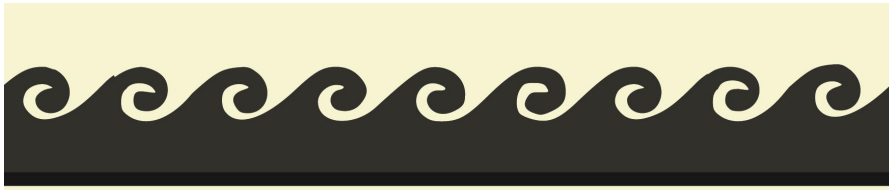


Figure 44a
Issos-Epiphaneia Artemis Mosaic, Wave
Bordure, Illus. N. Sönmez 2022.

Issos-Epiphaneia Wave Crest Wave border Comparison

The Wave Motif is one of the most commonly applied borders in mosaics and was widely used in Antiochaeian mosaics (Campbell 1988: pls. 81, 86, 88, 89, 90, 140, 187).

On the Pyskheler Boat Mosaic from Daphne, the wave motif is used in two rows of borders (Özdilek 2014a: 188).

The drunken Dionysus Mosaic from Antioch has a wave border (Özdilek 2014a: 188).

There is a wave motif on the outer border of the Bacchus of Tiassos Mosaic from Antioch (Özdilek 2014a: 189).

The House of Evil Eye Mosaic from Antioch has a wave border (Cimok 2000: 36).

The wave border used on the Red Pavement mosaic from Antioch is common (Cimok 2000: 70-71).

Looped Circles and Ovals on the Artemis Mosaic from Issos-Epiphaneia (Campell 1988: IV A 24c; Balmelle et al. 2002, Pl. 405):

On both long sides of the Issos-Epiphaneia mosaic, a strapwork of circles and horizontal spindles interlooped tangentially in asymmetrically shaded bands. In the gaps of the circular loops there are 4 rosebuds in the form of clovers, and in the gaps of the ellipses there is diamond decoration (Décor II: pl. 405) (Fig. 9, Fig. 44b).

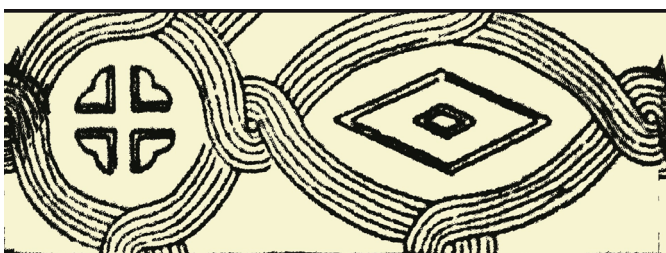


Figure 44b
Issos-Epiphaneia Artemis Mosaic, Loops
and Ovals, Illus. N. Sönmez 2022.

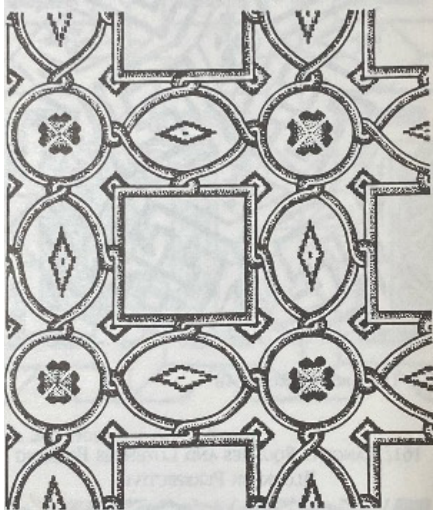


Figure 44c
House of Aion (Campbell 1988: 93 fig. 149c IV A 24c pl.172).

Comparison Examples of Looped Circles and Ovals in the Issos-Epiphaneia Artemis Mosaic

-The geometric panel in Room 3 of the North Corridor in the Aion House of Antioch is similar (Campbell 1988: 93 fig. 149c IV A 24c pl. 172) (Fig. 44c).

-A similar border is found in the basilica of Xanthos (Maniere Leveque - Raynaud 2007:168).

-In the church of Quweismeh in Jordan, looped circles and ovals are a geometric decoration used on the main panel of the mosaic, while at Issos-Epiphaneia this geometric decoration is used on the border (Piccirillo 1994: pl. CXLII).

Issos-Epiphaneia Baths Kantharos and Kantharos with an Antithetical Shiny Ibis Panel on Both Sides

There are 3 rectangular mosaic panels between two columns in the Issos mosaic (Figs. 6, 44d). In the panel in the middle of the two columns, there is a kantharos in the centre with red-necked ibises standing on either side of it with their heads bent forward, eating the long thin branches that fall from the kantharos to the ground. In a previous study, it was suggested that these birds were flamingos (Çelik 2012: 181 fig. 137). The reason why it cannot be a flamingo is that its beak is thinner and longer than that of a flamingo, and the other distinctive feature is the red feathers on its head depicted in the mosaic.

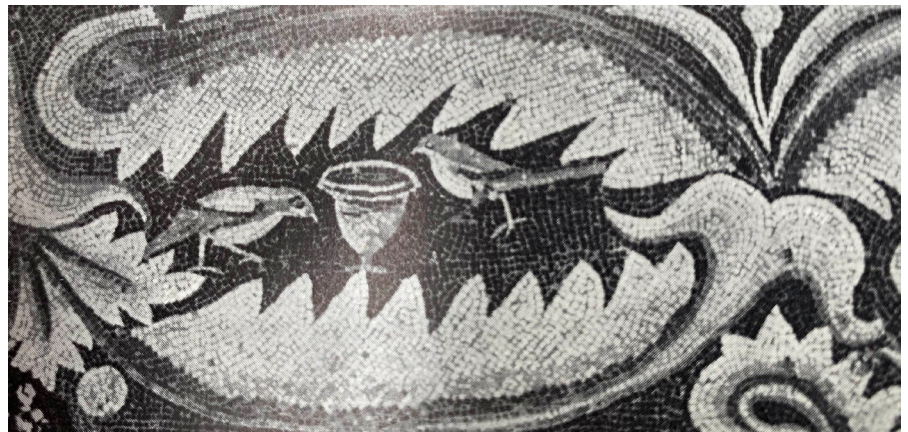
Figure 44d
Issos-Epiphaneia Artemis Mosaic,
Ibis Panel, Illus. N. Sönmez.



Issos-Epiphaneia Bathhouse Kantharos Comparison of the Bright Ibis Panel standing antithetically on either side of the Kantharos

The iconography of a bird drinking water from the Kantharos (Budde 1969: fig. 87) is quite common (Fig. 44e).

Figure 44e
Antithetic birds around the Cilician Mosaic,
Kantharos (Budde 1969: fig. 87).



The mosaic from Daphné depicts birds around the kantharos (Baratte 1978: 126-127 fig. 136).

The rectangular panels around the central panel of the Constantine mosaic from Daphné are similar to the depiction of animals in the grass (Baratte 1978: 104 figs. 101-106).

A mosaic from the eastern Mediterranean, whose exact provenance is unknown, is exhibited in the Louvre and features antithetic gazelles around the kantharos. Depictions of animals with kantharos are generally found in the mosaics of the Syro-Cilicia region and are dated to the beginning of the 6th century AD (Baratte 1978: 149 fig. 150).

Among the animals in the Acanthus border of the Noah's Flood mosaic in the basilica of Misis-Mopsuestia in Cilicia, there is also a bright ibis bird (Budde 1969: fig. 87) and Kantharos and birds in the hollow of another Acanthus branch (Fig. 45a).



Figure 45a
Cilicia Mosaic, Ibis depiction (Budde 1969: fig. 87).

In the church mosaics in Jordan, there are animals among the vine branches emerging from the kantharos in the narratives of paradise depictions, and animals standing antithetically in the hunting narratives (Balty 2003: 159-167). In Madaba Mansions in Jordan, there are antithetical peacocks and rams in the vine branches coming out of the cantharos (Piccirillo 1992: 70).

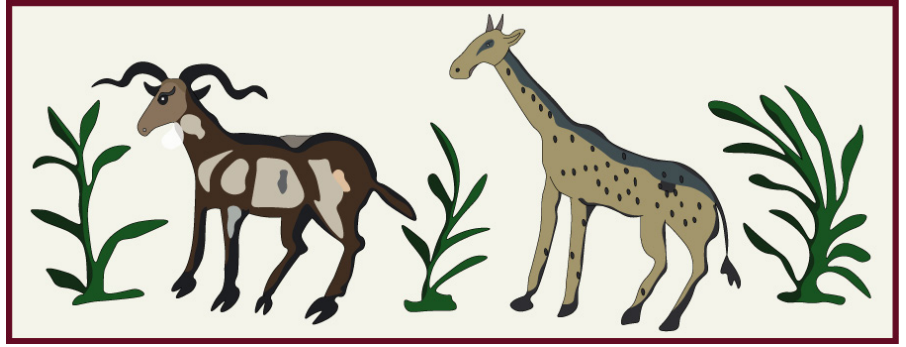
The mosaics of the Syrian Church of Ain El-Bad also show peacocks standing antithetically on either side of the kantharos and various animals among the twisted vine branches (Donceel-Voute 1988: 16 fig. 1).

Giraffe-Rock Panel of the Baths of Issos-Epiphanieia: On the far left of the two columns is a ram in the grass and a giraffe behind it (Figs. 6, 45b). It is possible to see African animals in both the Artemis mosaic of Issos and the Eastern Mediterranean mosaics.

The rectangular panels around the central panel of the Constantine mosaic at Daphne are similar to the depiction of animals among the grass (Baratte 1978: 104 figs. 101-106).

The mosaic in the baptistery in the diaconicon of Moses on Mount Nebo in Palestine depicts a hunting narrative, grazing animals, a soldier leading a zebra and giraffe away from their game, and a black man leading an ostrich. Giraffe

Figure 45b
Issos-Epiphaneia Artemis Mosaic, goat and giraffe panel, illus. N. Sönmez.



is one of the animals rarely depicted in mosaics and they are similar to the depictions of animals in the Issos mosaic. This mosaic is dated to the middle of the 6th century AD (Piccirillo et al. 1986: 95).

Issos-Epiphaneia Baths Goat Panel (Figs. 6, 45c): Only the goat's head, front hooves and the grass in front of it were preserved. Similar animals and workmanship are found in many mosaics with hunting themes.

Figure 45c
Issos-Epiphaneia Artemis mosaic, goat's head, illus. N. Sönmez.



There is a similar depiction of a goat from the Dumbarton Oaks house from Antioch (Campbell 1988: pl. 199).

The panels with two animal chases in the Syrian Qabr Hiram church depict a ram running away and a greyhound catching it, and the lion and the plants between them in the other panel are similar to the grasses on the ground (Donceel-Voute 1988: 417).

Issos-Epiphaneia Baths Ribboned Pagans Mosaic Panel

South direction of the Artemis mosaic in the middle of the Frigidarium, there is a mosaic with parrots on a cream-coloured ground, unfortunately mostly destroyed (Figs. 6, 46a) (Décor I: 124f-125c). The reasons for the destruction of the mosaic include the fact that it was made of glass tesera and that the space was used for other functions in the later periods after the mosaic was covered with plaster (Çelik 2008: 29). The Pagans are generally made of green glass teseras, and the ribbons tied around their necks are made of red teseras.

The inner border is “two interbraided bands of straight-tongued outlined double guilloche (Décor I: 124f-125c).



Figure 46a
Issos-Epiphaneia, panel of parrots with ribbons, illus. N. Sönmez.

Outer border swastika-meander of spaced recessed reverse-turned swastikas with a square in each space (Décor I: 83 pl. 39e; Campbell 1988: 97 fig. 191c). The square spaces between the swastika meander have a pattern of square diagonal chevrons (Campbell 1988: 98 IV A).

Comparison of the Ribbioned Parrots Mosaic Panel of the Baths of Issos-Epiphaneia

Similar mosaics with ribbons are also found in the Basilica of Issos-Epiphaneia (Pamir - Yastı 2020: 393 fig. 11). They are very common in the mosaics of Antioch.

In the Daphné House of the boat psyches mosaics, there are ribbioned parrots mosaic panel. A fragment of these panels is in the Louvre and another in the Museum of Art Baltimore (Baratte 1978: 124 fig. 131) (Fig. 46b).



Figure 46b
Parrots with ribbons of Daphne (Baratte 1978: 124 fig. 131).

The Dumbarton Oaks Hunt Animal Hunt mosaic from Antioch has a mosaic border with ribbons in the perimeter border (Campbell 1988: pl. 196).

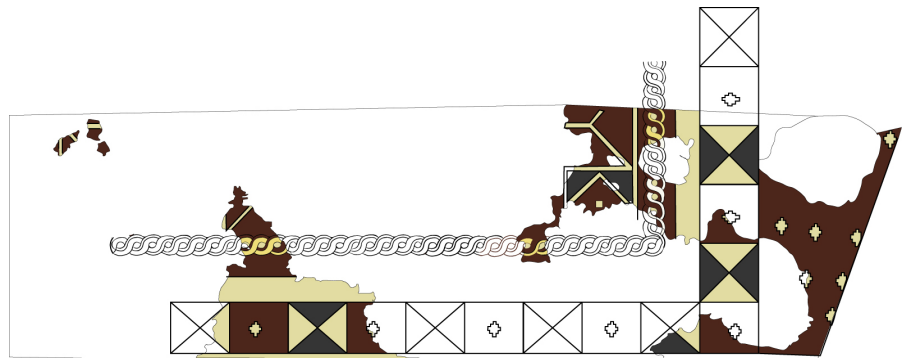
The birds mosaic in the House of Ktisis from Antioch features parrots with ribbons (Campbell 1988: pl. 5).

The Birds and Plants mosaic from Antioch features parrots with ribbons (Özdilek 2014a: 185).

At Soran Khirbet Cheikh Messaoud, Syria, ribboned parrots and birds are depicted in the diaconicon of the church (Donceel-Voute 1988: 305 fig. 299).

Issos-Epiphaneia Geometric Mosaic Panel (Figs. 6, 47): Very little of the geometric panel is preserved. Row of tangent hourglasses, alternately horizontal and upright, the colours counterchanged, creating the effect of a band of diagonally quartered squares (Décor I: pl. 17 a). Stepped cross (square with sides of broken lines) (Décor II: 37) and tightly braided shaded simple guilloche opened to form eyelets (Décor I: pl. 71 e). Only a part of this mosaic panel was recovered.

Figure 47
Issos-Epiphaneia Artemis mosaic, geometric panel, illus. N. Sönmez.



Issos-Epiphaneia Border Comparison

As comparative examples, the motifs seen in the basilica at Issos-Epiphaneia and in the mosaics of Antioch are separated into separate weaves, and triangles appear in many examples (see generally Campbell 1988: The mosaics of Antioch).

In the Black Fisherman Mosaic from Antioch, rows of tangent hourglasses are used (Cimok 2000: 44).

In the House of Calendar Oceanus and Thetis mosaics from Antioch, stepped cross square with sides of broken lines is used in the border (Cimok 2000: 46-47).

In the Bacchic Thiasos mosaic from Antioch, the braid border and wave border are common (Cimok 2000: 56-57).

The House of the Red Pavement Geometric Mosaic from Antioch has row of tangent hourglasses and stepped cross square with sides of broken lines in common with the Thiasos mosaic (Cimok 2000: 68-69).

Re-evaluation and Conclusion of the Issos-Epiphaneia Bath Mosaics

When the treatment of Artemis is examined typologically and iconographically, it shows the characteristics of Early Christian mosaic art, especially under Pagan influence. As a result of the comparisons made, it shows similarities with the closest Antiochia-Kilikia-Syria-North Africa mosaics.

The mythological narrative in the centre of the Hunting Artemis mosaic is seen in the Eastern Mediterranean cities. The closest examples to the hunting theme are found in Antiochia-Kilikia, Syria, the Eastern Mediterranean, and the Great Palace of Constantinople. The influence of the Antiochian mosaic workshop can be seen in many regions of Cilicia and the Eastern Mediterranean, with similarities in subject matter, iconography and decoration programme.

The reason why the pictorial depiction of Artemis the Hunter in the centre of the mosaic is inscribed with Artemis in Greek is to strengthen the recognition of the Pagan goddess in the Early Christian period with the pictorial depiction and writing. In Late Antiquity (Early Christianity), the tradition of the goddess of the classical mythos, which is the most widespread belief in the Anatolian geography of the classical mythos, being the virgin and the elixir of animals in the belief, presents the thematic philosophical thought that overlaps with the animal struggles and hunting scenes that started in the Roman Period and increased in Christianity, together with the work of art. Greek and Latin inscriptions were used together in the stoa mosaics of Issos-Epiphaneia. Here, in the mosaic belonging to the Eastern Roman Period, the Greek name of the Anatolian-Greek goddess Artemis was used instead of the Latin name Diana. This shows the commitment of Issos-Epiphaneia to its tradition from its deep-rooted Hellenistic past.

Built in the Roman Period, it is the largest of the 3 bath structures identified in the city. It is located at the northern entrance of the city. The wealth of the city comes from trade and agriculture-livestock breeding due to its location on the route of land and sea routes between Mesopotamia and Anatolia. The fertile plain where the city was founded and the stone resources of the Amanos Mountains provide an advantage in terms of urbanisation spread over wide plains during the Roman Period. Another very important resource for the operation of the baths is the need for wood, and the trees in the Amanos meet the need for wood for the baths. Being a city with a harbour, there are baths both in the harbour settlement of Burnaz and in the city centre due to the need of sailors for bathing. The size of the baths and their furnishings, the use of marble, architectural plastic and mosaics meet the needs of not only the local population of the city, but also the sailors and the soldiers of the Roman legions staying in the military camps established by the Roman legions near here. The position of the mosaic, its placement, the subjects depicted and the arrangement of the panels are in the arrangement seen especially in early churches. The columns around the central panel and the panels between the columns suggest that a church may have been built inside the Roman Bath during the Byzantine Period. Similar placement and planning features of the mosaics are observed especially in the churches in Syria-Jordan. In the city of Tlos in the Lycia Region, a church was built in the tepidarium section of the Roman baths during the Eastern Roman Period (Korkut 2015: 53-56). The fact that the church and some of the mosaics are not preserved is due to the fact that it was used in the Middle Ages during the Islamic Periods and the Abbasid period. Some of the mosaics were plastered and a wall was built over the geometric panel.

In previous research dates the mosaic at Issos-Epiphaneia to the 4th and 5th century AD (Çelik 2012: 115). However, together with the mosaic style and similar examples, it is dated to the 5th - early 6th century AD. There is also a period association with the other mosaics in the city. There is an enrichment in the Late Antique Period in the 4th century AD. When we look at the mosaic repertoire of the region, it is seen that flora and fauna are depicted together with

geometric panels from the beginning of the 5th century AD to the end of the 6th century AD. Although Antioch and its neighbourhood experienced earthquakes in the 4th, 5th and 6th centuries AD, it received great support for reconstruction, especially from Rome. Due to the connection of Issos-Epiphaneia with the port of Burnaz and its location on the route of pilgrimage routes, it was economically enriched and many basilicas and churches related to Christianity were decorated with mosaics.

In the previous publication in 2018; Ö. Çelik stated that the Artemis mosaic at Issos -Epiphaneia is located in the tepidarium section of the baths (Çelik 2008: 28), this mosaic is located in the frigidarium section of the baths, but according to our suggestion, it is located in the small church built in the frigidarium section of the baths. Opus tessellatum technique was used in the mosaic (Çelik 2008: 27).

It is understood that the pagan goddess was transformed into a Christian saint with the adoption of Christianity in Late Antiquity with the cross on her head. This marker reflected in the painting shows the continuity of the artistic tradition of the Roman way of thinking in the transition to Late Antiquity.

The Issos-Epiphaneia mosaic shares some characteristics with mosaic examples from Antioch, Syria, the Levant, Palestine and Africa. Its general expression is the blending of pagan beliefs with the integrity of Mediterranean-African flora and fauna, as an indicator of Romanisation, especially in the Eastern Mediterranean basin. Potnia Theron, the symbol of abundance and fertility, became the Kubaba of the Hittites in Anatolia, the Cybele of the Phryians and the Artemis of Ionia. Thanks to the seafaring tribes of the Eastern Mediterranean, she reached mainland Greece via the Aegean islands and Crete. Greek culture also adopted Artemis. The belief in Artemis in Ephesus gave birth to the Christian faith, which has common characteristics with the Virgin Mary. The story of Artemis the hunter, the goddess of Ionia, the islands, Lycia and Greece, is a cultural transmission that combines flora and fauna, especially popular in Roman and Late Antiquity.

In addition, we see the reflection of Artemis' hunter goddess feature, especially in theatre culture, venationes, munera, gladiator games, which became fashionable in the 2nd and 3rd centuries AD, on other arts such as sarcophagi, mosaics, etc. Especially in the Late Roman and Eastern Roman Periods, hunting scenes are very popular. It is seen that characters adapted from mythological pagan figures to Christianity are used more often, such as Artemis, Dionysus and Orpheus.

The Artemis mosaic is designed with a four-way view. The mosaic floor is cream coloured and the figures on it are coloured, shadows were made on the bases so that the figures and animals are felt to be connected to the space, thus eliminating the feeling of standing in the air. Since the mosaic has a viewpoint from 4 directions, a walking floor could not be made; therefore, although this situation has been evaluated as a "space line problem" (Çelik 2008: 29), in our opinion, this should be perceived as the design success of the mosaic artist.

We believe that the panels of parrots with ribbons were produced especially by the Daphne workshop, The presence of parrots with ribbons in the baths and basilica of Issos-Epiphaneia and the similarity of the geometric panels in the baths and basilica with the mosaics of Daphne-Antiockheia, and the fact that the mosaics of Issos-Epiphaneia have similar patterns with the mosaics of Daphne-Antiockheia, indicate that the mosaics of Issos-Epiphaneia are similar to the mosaics of Daphne-Antiockheia. The master of the travelling mosaic workshop could come to Epiphaneia with his apprentices, or the master could come and

work with local masters and train them, or he could import panels from Daphne to Issos, local apprentices may have replaced them.

Conservation, Covering, Sightseeing Route and Reproduction of Bath Mosaics for On-site Exhibition

After more than 10 years, the wooden protection roof, which was previously built temporarily, has completely lost its function and has become a threat to the building due to the collapse in some parts. In addition, the walls and some exposed parts of the building are exposed to the destructive effects of climatic conditions. In this context, in order to ensure that the building can be preserved and the frigidarium mosaic, which has been detached from its context, can be exhibited again in its original place, a project covering emergency protection and the holistic exhibition of the building by opening it to visitors was submitted to the Hatay Regional Board for the Protection of Cultural Assets in 2023 (Fig. 8). In this context, firstly, conservation works will be carried out and the building will be stabilised in terms of conservation understanding with the construction of a protective cover. It is aimed to achieve outputs such as contributing to the cultural awareness of the society and the economy of the region in the context of tourism by exhibiting the building with a travelling route arrangement.

Conservation

The conservation of mosaics is considered as permanent conservation and temporary conservation. Permanent conservation is to make the mosaics suitable for conservation and exhibition together with the architectural structure and its surroundings.

This understanding is the method to be applied in Isos-Epiphaneia with the replica mosaic in the baths. Temporary conservation, on the other hand, means that if the mosaics cannot be preserved in situ, they should be moved to the museum until the conditions are met. The Artemis mosaic was unearthed by illicit excavations, excavated by the experts of the Hatay Archaeological Museum upon receiving a notification, and moved to the Hatay Archaeological Museum due to the security problems of the archaeological site at that time.

After the excavation of the site, some protection measures were taken by the Hatay Archaeological Museum in order to prevent the collapse of the building walls and to prevent the layers on the wall faces from falling off. However, due to the loss of protection of the wooden roof built in those years and even collapse in some parts, the walls of the building have been damaged in places. With this project, a holistic conservation work will be carried out again in order to protect the damages and the building material of the whole bath.

In the study on the Distribution and Conservation Measures of Cilicia Mosaics, it is stated that the basic principle is to preserve the mosaics, which are very dense in the region, in situ (Sayar -Yeşil 2007: 109-133).

Top Cover

It is designed to protect the building from the corrosive effects of climatic conditions and does not get in the way of the ancient structure, in harmony with the environment and with minimal intervention to the ancient area. The roof is designed with a roof that does not prevent air circulation and prevents UV and IR rays. A visitor path around the roof was created for the visitors to perceive the baths in their entirety, and some parts of the path were paved with a glass floor so that the interesting parts of the building could be presented to the visitors. The first project implemented in the new period of the excavations carried out

by the Hatay Archaeological Museum for many years, which started in 2022, is the design of the visitor area together with the protection in the ancient city, so that the ancient city will be opened to local and foreign tourists.

Organisation of the Bath as an Archaeopark

There are examples where the areas where mosaics are found are museums. After the excavation of the Istanbul Great Palace Mosaic (Sultanahmet), the excavated area was taken under protection with a temporary wooden porch, and when this temporary solution lost its protective function in time, the new Great Palace Mosaic museum was built in 1987 in Sultan Ahmet in harmony with the old building communities (Jobst et al. 1997: 81-83).

The area was organised as an archaeopark for the Villa and Bath mosaics unearthed during the excavations in Edessa Haleplibahçe in Şanlıurfa (Karabulut et al. 2011: 118-150). Following the completion of the excavations in the area, conservation-repair works were carried out. Repair and reconstruction works were carried out on the building walls. In order to present the mosaics to the public, a sightseeing platform was created to allow visitors to see the mosaics together with the building and to prevent contact with the mosaics. The building was covered with a temporary roof. Haleplibahçe excavation area was transformed into an open air mosaic museum.

After 1980, the excavation and restoration of mosaics gradually increased, especially with the excavation of Zeugma. The previously excavated mosaics were moved to museums. With the discovery of mosaics in many excavated cities in Anatolia, in-situ mosaic conservation practices have been carried out in many ancient cities with the support of the state, local administrations and ministries, since the protection and display of mosaics in situ visually provides a positive return to ancient cities in terms of tourism (Yeşil Erdek 2011: 963-968).

Reproduction of Bath Mosaics

Due to the fact that it started as a rescue excavation and then the excavation of the city of Issos Epiphaneia continued under the presidency of the museum, the mosaic was moved from the bath where it belonged to the Hatay Archaeological Museum due to the inability to take security measures due to the lack of site management and archaeological site status. During the period when the excavations in the city became more systematic, it was possible to preserve the stoa mosaics in situ without being separated from their context by covering them.

We are adopting such an approach in order to make the infrastructure and expertise branches that can meet all the requirements of the archaeological excavations carried out here as part of the excavations of the new period, so that the protection and storage of the artefacts and the mosaics, which will not be separated from the context of the mosaic, will be preserved in place by carrying out all the necessary procedures in this respect and ultimately present them to local and foreign tourists as an element of cultural tourism.

As a first step, it is planned to reproduce the mosaic recovered from the baths and transported to the museum.

Documentation and Data Collection

The Artemis mosaic was first documented photogrammetrically. The drawings of the mosaic are also used for documentation by being processed in a CAD program with the help of total station. This method gives healthy results especially in areas where there are tesera losses. In this way, the protection,

dimensions and shapes of the stones were determined in mm scale. Analysis: The color scale of the stones used in the mosaic was determined according to the Tıbıkoğlu and Özdilek scale (Tıbıkoğlu - Özdilek 2022: 6-9). As it is known, Issos and its surroundings are rich in basalt, green and black serpentine volcanic stones. Nearly 30 colours were used in the Artemis mosaic. The reason for the success of Cilicia mosaics is the rich stone resources and the use of precious stones and glass. For colours not found in stones, such as dark blue, shades of green, yellow, coral red, etc., opaque glass paste or translucent glass tesserae are used. At the same time, archaeometric studies will be carried out to determine the type of stones and their sources. Thus, the sources and stones used in the mosaic will be determined and the most suitable stones will be provided. The chemical, mineralogical and petrographic properties of the mortar used in the mosaic will be determined and mortar close to the original will be used in conservation works.

Mosaic Production

Photogrammetric documents will be printed out on a one-to-one scale and will be used as a base template for the new mosaic to be produced. The stones provided on a plastic net to be placed on the template will be arranged in accordance with the original, as in the ancient period, the tesserae shaped by using hand chisels will be arranged in accordance with the original. The mosaic completed on the mesh will then be transported to the area in sheets and placed in its original position in the bathhouse in a special frame in which the layers of the mosaic layers of the ancient period, including budus, statumen, nucleus, will be animated (Üstüner 2002: 63). One edge of the frame will be transparent so that the layers can be seen by the visitors.

Mosaic Production Technique

The stones to be used in the mosaic are brought to the pencil stone format in SNS machines, then cut into various cube formats by hand with pliers and arranged to fit each other. Care is taken to ensure that the surface of these artefacts is flat. In order for the stones to be compatible with each other, their edges should be polished. In the ancient method, the mosaic pattern is drawn on paper or cloth. The pattern is surrounded by a wooden frame, and after the tesserae are placed on the pattern, Roman cement is poured on it. After the cement mortar dries, the mould is removed from the wooden frame, the mosaic is inverted and the mosaic panel is placed on the substructure formed in 3 layers. The pattern on the placed mosaic is removed. Mosaics can be made piece by piece. Especially the emblema part in the centre is made separately and the part around it is made separately. The emblema is in opus vermiculatum technique, while the surrounding area is in opus tessalatum technique (Üstüner 2002: 63). In the Issos Epiphaneia mosaic, Artemis in the emblema and the figures around it were made using the opus tessalatum technique. It is seen that the construction techniques applied in the mosaics of the Ancient Roman Period are almost the same in today's mosaic production. Today, it is known that there are mosaic production workshops where a large number of workers and games work under the direction of a master craftsman while producing large-sized mosaics (Tıbıkoğlu - Özdilek 2022: 6-9).

This study is planned to be carried out by creating a mosaic workshop consisting of local mosaic mosaic artisans in order to provide a scientific communication of modern artisans of the district where the ring city and the ancient city are located. Thus, it is aimed to keep an important mosaic school in the ancient region alive in the modern age and to provide employment with mosaic art.

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