

SEASONAL ANIMALS IN THE NARTHEX MOSAIC OF THE LARGE BASILICA, HERACLEA LYNCESTIS

The extraordinary floor mosaic in the narthex of the Large Basilica at Heraclea Lyncestis, near Bitola in Macedonia is unique not only for its artistic quality, but also for its subtle imagery (Fig. 1, 2).¹ The mosaic was discovered and extensively published by Gordana Tomašević who saw the mosaic as a literal depiction of the cosmos as described by the sixth-century geographer Cosmas Indicopleustes. She divided the elements of the mosaic into zones: ocean, earth, paradise and highest heaven.² The mosaic does indeed depict elements of terrestrial creation, earth framed by ocean. The line of trees and animals represents the earth, while the figures in the frame depict sea creatures.³ Its depiction of the earth is unique and specific, however, including trees,⁴ plants, birds and animals that reference the changing times of the year. This paper concerns the seasonal animals.⁵

The Heraclea mosaic dates to the first half of the sixth century, probably to the 520s or 530s.⁶ Its frieze-like composition of trees and animals is quite typical of its time. A near-contemporary mosaic from Nikopolis in Epirus, for example, has fauna, mostly birds combined with a line of trees in multiple frames, one of which contains water creatures. Its inscription explains the sub-

¹ I would like to thank the organizers of the 2011 Niš and Byzantium Symposium, especially Miša Rakocija for inviting me to submit this article, even though I was unable to attend the conference.

² G. Tomašević, *Heraclea III: Mosaic Pavement in the Narthex of the Large Basilica*, (Bitola 1967), 53-57. Tomašević also used the Heraclea mosaic as a key to interpreting images of the cosmos from other mosaics as well as works in other media. G. Tomašević, "Une mosaïque de Vème siècle de Heraklea Lynkestis et la question de la formation du style de l'art médiéval. Symbolisme et son reflet sur le style," *Actas del VIII Congreso Internacional de Arqueologia Cristiana*, (Vatican and Barcelona 1972).

³ H. Maguire, *Earth and Ocean: The Terrestrial World in Early Byzantine Art*, (University Park PA 1987), 36-40.

⁴ Tomašević associated the trees and the dog with paradise. Tomašević, (1967), 57.

⁵ I plan to publish a comprehensive treatment of the mosaic.

⁶ R. Kolarik, *Sixth-Century Bishops as Patrons of Floor Mosaics in the Balkan Peninsula*, La mosaïque gréco-romain, IX, Collection de l'École française de Rome (Rome 2005), 1255-1267.



Fig. 1 Heraclea Lyncestis, mosaic from the narthex of the Large Basilica, detail of left half of the mosaic, drawing after Tomašević (1967).

Сл. 1 Хераклеја Линкестис, мозаик у припрати Велике базилике, детаљ леве половине мозаика, цртеж по Г. Томашевић (1967.).

ject: “here you see the famous and boundless ocean containing in its midst the earth”.⁷ While such mosaics are relatively rare in the Balkans and Greece, they are common in the eastern Mediterranean.⁸ Numerous examples date from the fifth through the sixth century (and even beyond); they were especially popular on church floors where elements of terrestrial creation were deemed appropriate. Trees alternate with animals-sometimes in violent conflict, in other cases in peaceful coexistence as in the “Hall of Philia” from Antioch, dated to the late fifth century.⁹ The mosaic floor of a church dedicated to John the Baptist at Oum Hartaine¹⁰ (Fig. 3), dating to 499/500 includes a panel of animals and trees juxtaposed with marine imagery and pairs of deer and peacocks, the same elements seen at Heraclea.

Such animal imagery has numerous Roman precedents in painting and mosaic, ranging from amphitheater and hunting scenes to Orpheus taming the beasts or catalog-like assemblies of diverse animals suggesting a paradeisos. A mosaic from Sousse, dated to the late second century, includes some of the same animals seen at Heraclea separated by trees and plants. It decorated the sides of a basin, which had a floor with depictions of marine creatures (Fig. 4).¹¹

⁷ *Ibid.*

⁸ G. Hellenkemper-Salies, *Zu Stil und Ikonographie in den frühbyzantinischen Mosaiken von Nikopolis*, *Nicopolis I: Proceedings of the First International Symposium on Nicopolis 23 – 29 September 1984*, (1987), 300-301.

⁹ D. Levi, *Antioch Mosaic Pavements*, (Princeton, NJ 1947), 317-319. The dating is based on style; the building in which the mosaic was found was not investigated; its function is unknown.

¹⁰ P. Donceel-Voûte, *Les pavements des églises byzantines de Syrie et du Liban: Décor, archéologie et liturgie*, Publications d’histoire de l’art et d’archéologie de l’Université catholique de Louvain, LXIX, (Louvain-la-Neuve Belgium 1988), 192-201.

¹¹ L. Foucher, *Institut National d’Archéologie et Arts, Tunis: Inventaire des mosaïques Sousse*, (Tunis 1960), 160; also K. Dunbabin, *Mosaics of North Africa: Studies in*

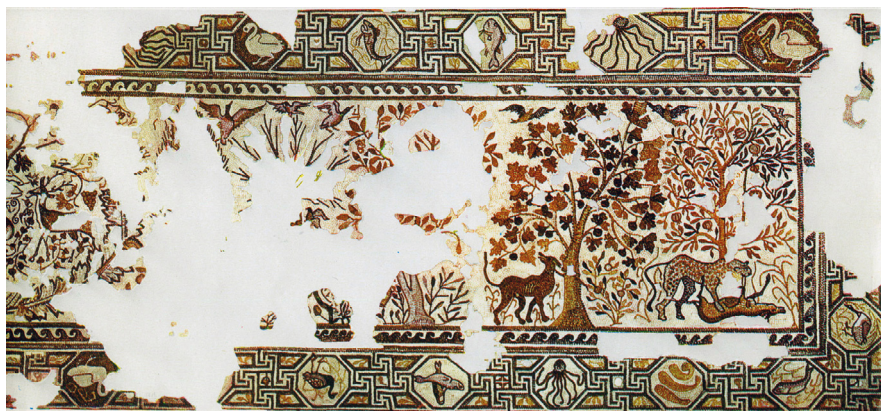


Fig. 2 Heraclea Lyncestis, mosaic from the narthex of the Large Basilica, detail of right half of the mosaic, drawing after Tomašević (1967).

Сл. 2 Хераклеја Линцестис, мозаик у припрати Велике базилике, детаљ десне половине мозаика, цртеж по Г. Томашевић (1967.).

The particularity of the selection and arrangement of the animals at Heraclea is unique among both its Late Antique contemporaries and Roman predecessors, however. There were originally three animals on either side of the central motif of deer and peacocks flanking a vine-filled vessel, which is set apart from the rest of the mosaic with large leafy forms and symmetrical cypress trees. From left to right the animals are a goat facing left and turning to look back over his shoulder, a bull and a lion poised in confrontation (Fig. 1); a missing animal, a bright red dog tied to a fig tree and a panther devouring a deer (Fig. 2).

The goat, lion and bull on the left connote spring and summer in any number of depictions of the seasons and months in various media, particularly mosaics and season sarcophagi.¹² Even more striking in the case of the Heraclea mosaic is the fact that their positions repeat the poses of Aries, Taurus, and Leo in the zodiac circle. This grouping can be seen in the night sky and maps of the heavens such as the ninth-century sky chart added to the medieval copy of Ptolemy in the Vatican Library (Fig. 5).¹³ Since the constellations are relatively constant in the Greco-Roman and medieval European tradition, comparative images from different times are useful (Figure 6).

At Heraclea a wild goat pauses to look back over his shoulder like Aries the ram, the sign of April that traditionally led the zodiac circle where Taurus the bull immediately follows Aries and faces Leo the lion across Gemini and Cancer. There are obvious emendations in the mosaic: the intervening constella-

Iconography and Patronage, (Oxford 1978), 269.

¹² For a compilation of season animals on sarcophagi, G. Hanfmann, *The Season Sarcophagus in Dumbarton Oaks*, (Cambridge MA 1951). Many examples in mosaic are listed in D. Parrish, *Season Mosaics of Roman North Africa*, (Rome 1984).

¹³ The sky map was added to the Ptolemy manuscript before 830. D. Wright, *The Date of the Vatican Illuminated Handy Tables of Ptolemy and of its Early Additions*, *Byzantinische Zeitschrift* 78, (1985), 360.

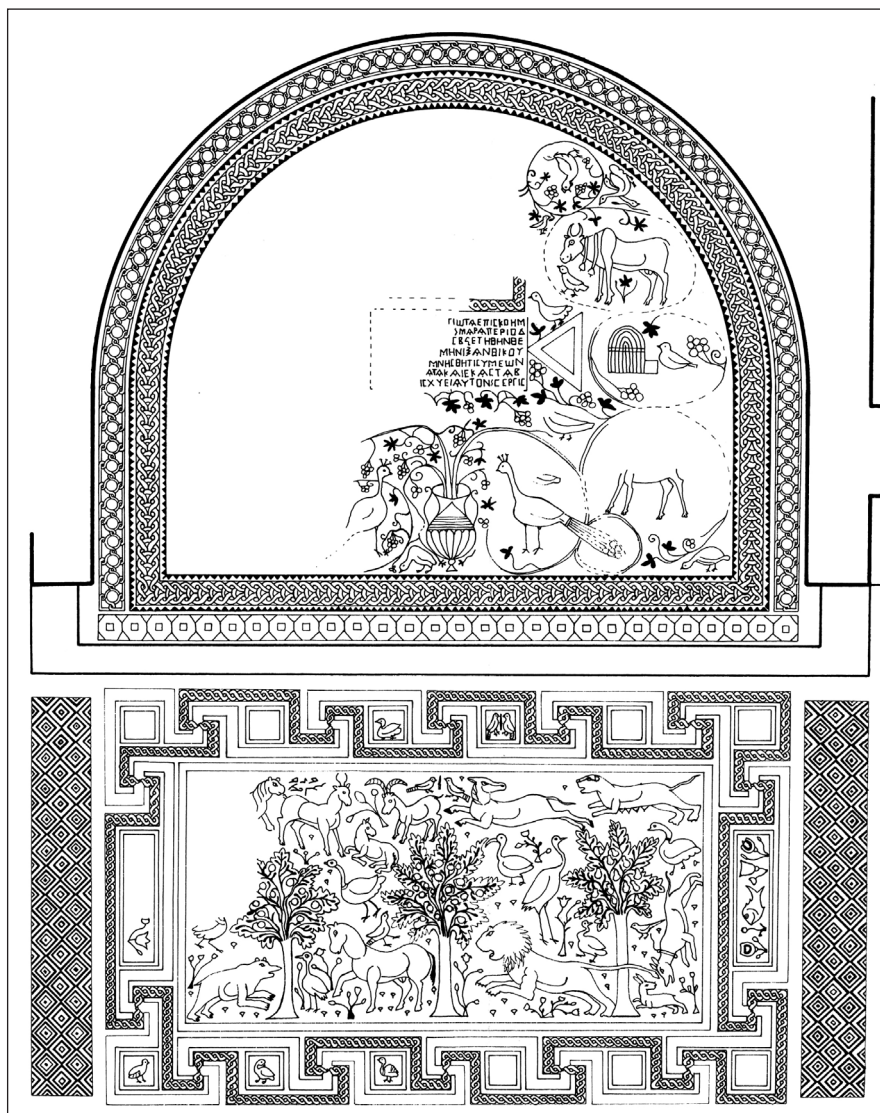


Fig. 3 Mosaics from the Church of St. John the Baptist, Oum Hartaine, drawing after Donceel-Voûte (1988).

Сл. 3 Мозаик у цркви Св. Јована Крститеља, Оум Хартине, цртеж по Donceel-Voûte (1988.).

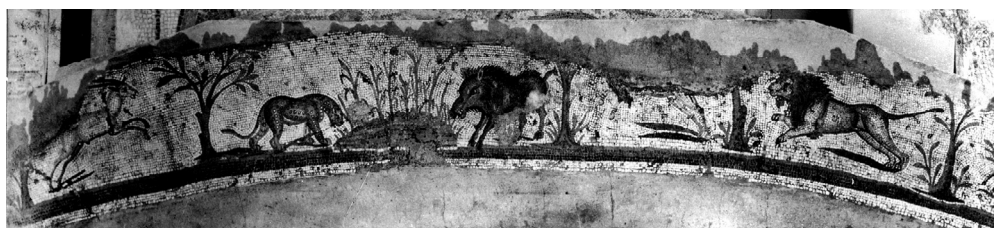


Fig. 4 Mosaics from the rim of a basin from Sousse, Sousse Museum, photograph courtesy L. Foucher.

Сл. 4 Мозаик на ивици базена из Суса, Музеј у Сусуса, фотографија захваљујући љубазности Л. Foucher.

tions are omitted; the hindquarters of the bull are added as they are in depictions of the zodiac, such as that in the Vatican Ptolemy.¹⁴ In most representations, such as the sky map and the Heraclea mosaic, the constellations are depicted as if on the outside of the celestial sphere, for example the sphere held by the Farnese Atlas in the Naples Museum.¹⁵ The depiction of these three animals at Heraclea must have been derived ultimately from astronomical illustrations. While they do hover above the ground line, they are convincingly integrated into the landscape and neatly combined with the trees and birds typical of their seasons to form a suitably terrestrial scene. Note the flowering roses and lilies as well as the birds building their nests. The trees may be identified as follows: the pine of winter, the cherry and apricot of spring-summer and possibly a mulberry.¹⁶

Although the zodiac references are not explicit, the goat, bull and lion had long been associated with imagery of the seasons and months. The goat, for example, was typically associated with the beginning of spring when goats led the sheep to their pastures as in a mosaic with a personification of spring from Carthage.¹⁷ The verse for March in the Calendar of 354 reads. „The impudent goat and the chattering swallow . . . indicate the spring season.“¹⁸

The bull and the lion are among the most conventional seasonal animals in ancient art, seen in numerous examples. For example, personifications of spring and summer are shown riding a bull and a lion respectively on a mosaic from St. Romain-en-Gal.¹⁹ A lion accompanies summer in the famous seasons

¹⁴ *Ibid.*

¹⁵ B. Schaeffer, *The Epoch of the Constellations on the Farnese Atlas and Their Origin in Hipparchus's Lost Catalogue*, *Journal for the History of Astronomy*, 36, (2005), pt. 2, no. 123, 167-196. In independent images of the zodiac circle the constellations are reversed as if seen from earth, that is, from the inside of a celestial globe. Nevertheless the relative positions of the constellations are clearly preserved.

¹⁶ They will be considered in a future publication.

¹⁷ Parrish, Cat. nos. 12 and 29; goats also commonly accompany spring on seasons sarcophagi. Hanfmann, (1951).

¹⁸ M. Salzman, *On Roman Time: The Codex Calendar of 354 and the Rhythms of Urban Life in Late Antiquity*, (Berkeley CA and London 1990), 106-111.

¹⁹ J. Lancha, *Recueil général des mosaïques de la Gaule III. Province de Narbonnaise 2, (Gallia suppl. X)*, (Vienne 1981), no. 368, pp. 208-25, pl. cviii-clxix.



Fig. 5 Map of the heavens, Vatican Ptolemy (Ms. Vat. Gr. 1291, fol. 2v.), Musei Vaticani, Archivio Fotografico.

Сл. 5 Мапа небеса, Ватикан Птоломеј (Ms. Vat. Gr. 1291, fol. 2v.), фотодокументација Ватиканског музеја.

mosaic from La Chebba (Fig. 7).²⁰ The bull and the lion are also familiar seasonal images in literature throughout the centuries. The bull, Taurus, is the sun sign for May, but more importantly to ancient agricultural and astronomical treatises the constellation had its heliacal rising at the end of May and its heliacal setting in April.²¹ In pre-modern times people observed the positions of the constellations just before sunrise and just after sunset. They paid particular attention to the time of year when the constellation first became visible on the eastern horizon just before the sun came up its heliacal rising, as well as when it made its last seasonal appearance on the western horizon just after sunset its heliacal setting. Such observations were correlated with the changing seasons and the agricultural calendar. Many ancient agricultural and astronomical treatises refer to the bull of spring or early summer. Nonnos, in one of the most poetic descriptions, called him, „the bridegroom Bull of Olympus sparkled with stars, he who keeps his dew-loving back for the Sun in springtime.“²² The bull was also a potent symbol of the fecundity of nature in several ancient religions.

The lion, with his full mane suggesting the sun, is an ancient solar symbol. Since the sun was in the constellation Leo at its highest point in August, Leo was called the house of the sun and the lion was associated with summer. Such ideas were widely circulated in antiquity. Aelian, for example, explains

²⁰ Parrish, no. 49, 201-204. Dunbabin, 254, with earlier bibliography.

²¹ W. Hartner, *The Earliest History of the Constellations in the Near East and the Motif of the Lion-Bull Combat*, *Journal of Near Eastern Studies*, 24, (1965), 1-16.

²² Nonnos, *Dionysiaca*, W. Rouse, trans., (Cambridge MA and London 1940), I, line 355, p. 29.

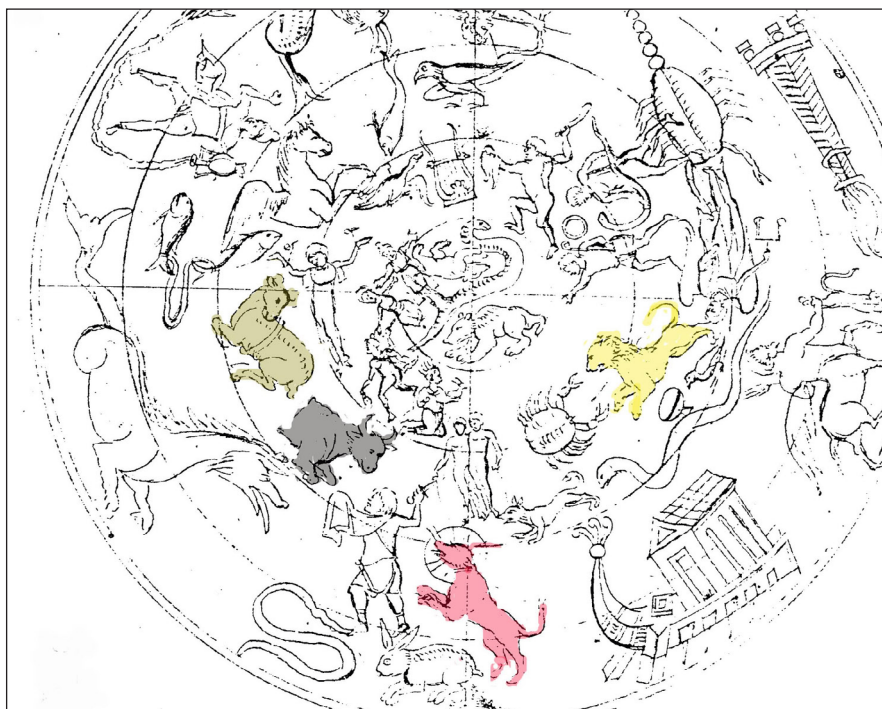


Fig. 6 Map of the heavens with comparable constellations highlighted.

Сл. 6 Мапа неба са обележеним упоредивим констелацијама.

the fiery nature of lions because the sun is hottest when it is in Leo.²³ The combat of the bull and the lion depicted at Heraclea reflects not only the actual position of Taurus and Leo who face each other in the night sky, but also alludes to their relative setting and rising.

The battle is vividly described by the mad Hercules in Seneca's *Hercules Furens*:

"See where the lion, my first toil, blows in no small part of heaven, is all hot with rage, and makes ready his fangs. Forthwith he will seize some star; threatening he stands with gaping jaws and breathes forth fires, and shakes the mane upon his flaming neck; whatever stars sickly autumn and cold winter with its frozen tracts bring back, with one bound will he o'erleap and attack and crush the neck of the vernal bull."²⁴

In the spring the „combat“ of the bull and lion is acted out in the sky. When the bull sinks below the horizon just after sunset, the lion stands triumphant at his highest point in the heavens.²⁵

²³ Aelian, *De Natura Animalium*, A. Scholfield, trans., (Cambridge MA and London 1958-59), XII, 7.

²⁴ Seneca, *Hercules*, J. Fitch, trans., (Cambridge MA and London 2002), lines 944-952, p. 83.

²⁵ W. Hartner and R. Ettinghausen, *The Conquering Lion, the Life Cycle of a Symbol*,



Fig. 7 Mosaic of Neptune and the Seasons from La Chebba, Bardo Museum, Tunis.

Сл. 7 Мозаик Нептуна и Годишњих доба из Ла Цеба, Бардо Музеј, Тунис.

Symbolic images of the celestial lion-bull combat originated in the ancient Near East where they may connote fertility and the springtime renewal of vegetation as well as royal power.²⁶ The subject appeared in countless examples of Greek and Roman art where it was evidently apotropaic. The original seasonal and astronomical meaning survives not only at Heraclea, but perhaps also in another sixth-century floor, the seasons mosaic from Dair Soleib, where a bull and lion leap at each other across a personification of spring. The animals have been associated with the seasons, but the accompanying depictions of horses suggest a connection with circus factions as well.²⁷ Such specifically seasonal lion-bull combats are exceptional in late antique art, however. Other examples of this common motif such as that at Madaba and Mt. Nebo²⁸ may be merely conventional although its frequency, especially in mosaics from the eastern Mediterranean, suggests that the motif may retain something of its traditional apotropaic meaning.²⁹ There are many examples not only of the lion – bull combat, but also the lion and bull as inhabitants of the Peaceful Kingdom.³⁰ The peaceful co-existence of the bull and lion, mentioned in Isaiah 11: 6-8 and depicted in many floor mosaics, is all the more potent because it contravenes the combat seen in the very heavens. The fact that there are three animals associ-

Oriens, 17, (1964), 163; Hartner, 15-16.

²⁶ *Ibid.*

²⁷ Donceel-Voûte, 66.

²⁸ M. Piccirillo, *The Mosaics of Jordan*, (Amman 1992), 119, 188.

²⁹ Hartner and Ettinghausen.

³⁰ M. Gough, *The Peaceful Kingdom: An Early Christian Mosaic Pavement in Cilicia Campestris*, Mélanges A. M. Mansel, (Ankara 1974), 411-419.



Fig. 8 Heraclea Lyncestis, detail of red dog, Canis Major, photograph, author.

Сл. 8 Хераклеја Линцестис, детаљ црвеног пса, Canis Major, фотографија аутора.

ated with spring and summer separates the Heraclea mosaic from both images of the four seasons and the twelve months—it is a more nuanced depiction of the changing times of the year.

The animals on the other side of the mosaic are also associated with the annual cycle. The leopard in the Heraclea narthex mosaic signifies fall (Fig. 2). Just as a lion often accompanies summer, a leopard frequently escorts fall. The leopard is not, however, a constellation but the companion of Dionysus. Depictions of Dionysus with the leopard or wearing a leopard skin go back to Greek art. Originally the god himself is said to have appeared in the guise of a leopard. The leopard was the constant companion of Dionysus and became associated with fall since Dionysus was the protective deity of the grape harvest and vintage season. Allegories of fall and the autumn months often wear or carry bunches of grapes.³¹ The female figure of fall from La Chebba (Fig. 7) stands amid luxuriant vines, holds a thyrsus, and spills wine from a krater, apparently to tempt the nearby leopard. Represented in conjunction with summer's lion, winter's boar, and spring's goat or bull, the leopard becomes the conventional animal symbol for fall. The violence with which the Heraclea leopard rips into its prey, a doe or fawn bleeding beneath its claws, is also typical of Dionysiac imagery. Maenads and even Dionysus himself were often depicted tearing apart young animals, especially deer, in Greek art, the action perhaps a metaphor for the vintage.

The striking bright red dog tied to the fig tree (Fig. 8), like the animals of spring and summer, represents a constellation associated with a season, in this

³¹ Parrish, 38-40.



Fig. 9 Constellation Canis Major, from a the Leiden Aratea, (Ms. Voss. Lat. Q 79, fol. 60v.), Leiden Universiteitsbibliotheek.

Сл. 9 Констелација Canis Major, из Лајден Aratea, (Ms. Voss. Lat. Q 79, fol. 60v.), Лајден Универзитетска библиотека.

case late summer and early fall. He was mistakenly identified as Cerberus by Tomašević, who saw him as the guardian of paradise.³² The red dog is instead the constellation Canis Major that includes Sirius--the dog star--the brightest star in the heavens that marks his jaw. Many ancient astronomers and poets described the red color of this star (although in actuality, it is not a red star). „The red of the Dog Star is brighter, that of Mars weaker,“ according to Seneca.³³ Ptolemy mentioned that the brightest star in the constellation Canis Major is the reddish star on the snout, the so-called dog star, Sirius.³⁴ The prominence of Sirius and its easily observed risings and settings have made it an omen for religious and agricultural activities since remotest antiquity.³⁵ Most commonly mentioned was its heliacal rising which inaugurates the dog days or canicule, the hottest days of late summer and a period considered particularly onerous and dangerous to health. Man was subject to fevers and dogs were apt to become rabid. Pliny asks

³² Tomašević, (1967), 57, and repeated in later publications.

³³ Seneca, *Naturales Quaestiones*, T. Corcoran, trans., (Cambridge MA and London 1971-72), I. i.7, pp. 18-19.

³⁴ Ptolemy, *tolemy's Almagest*, G. Toomer, trans., (New York 1984), VIII.1.xxxviii, p. 387.

³⁵ F. Boll, and W. Gundel, *Sternbilder, Stern Glaube und Sternsymbolik bei Griechen und Römern*, In W. Roscher, *Ausführliches Lexikon der griechischen und römischen Mythologie*, VI, *Nachträge*, (Leipzig 1924-1937), cols. 995-1002.



Fig.10 Mosaic from Room 4, Episcopal Palace, Heraclea Lyncestis, after Tomašević (2002).

Сл.10 Мозаик из просторије 4, Епископска палата, Хераклеја Линцестис, по Г. Томашевић (2002.).

„For who is not aware that the heat of the sun increases at the rising of the Dog Star (*Caniculae*) whose effects are felt on earth very widely? At its rise the seas are rough, wine in the cellars ripples in waves, marshes are stirred...It is indeed beyond doubt that dogs throughout the whole of that period are specially liable to rabies.“³⁶

The many literary descriptions of Sirius as fiery thus refer both to the brightness of the dog star and the heat of the dog days. The red dog with bared teeth and panting tongue in the Heraclea narthex mosaic is a vivid depiction of the fiery ferocity, perhaps even madness, associated with Sirius. Despite frequent literary references, depictions of *Canis Major* in the visual arts are rare, except in astronomical illustrations.³⁷ A bright red dog represents the constellation in the Leiden *Aratus*, a Carolingian manuscript that probably accurately copies the illustrations in a late antique model³⁸ (Fig. 9). There-like the constellation-he runs or leaps on his hind legs, a radiate halo and flame-like tongue indicating the brightness of the alpha star. The tied dog at Heraclea may depict Sirius curbed or be influenced by other types of images, such as the well-known watchdogs with *cave canem* inscriptions at Pompeii. The connotation seems appropriate for a dog placed inside the door of the narthex. Dogs are also frequent companions of hunters in the fall or winter and shepherds in the spring, hence the tied dog in the La Chebba mosaic (Fig. 7).

The last animal is almost completely destroyed only one leg survives in an ancient repair. It was most probably a boar, the typical animal of winter.

³⁶ Pliny, *Natural History*, H. Rackham, trans., (Cambridge MA and London 1938), II. xl.107, p. 251.

³⁷ For a list with previous bibliography. M. Haffner, “Ein antiker Sternbilderzyklus und seine Tradierung in Handschriften vom frühen Mittelalter bis zum Humanismus: Untersuchungen zu den Illustrationen der “*Aratea*” des Germanicus,” *Studien zur Kunstgeschichte*, vol. 114, (Hildesheim 1997).

³⁸ R. Katzenstein and E. Savage-Smith, *The Leiden Aratea: Ancient Constellations in a Medieval Manuscript*, (Malibu CA 1988), 6; Haffner, 118.

Boars appear in the La Chebba mosaic (Fig. 7) and as a mount for winter at St. Romain-en-Gal.³⁹ The presence of a boar in the Heraclea narthex mosaic is also suggested by the fact that its copy, the mosaic in the nearby Episcopal Palace at Heraclea⁴⁰ (Fig. 10), includes a boar. The missing animal was accompanied by ducks, winter birds, and dry grasses or reeds. The trees are also associated with winter and fall; from right to left they are a pomegranate, a fig, a citron or quince and a dead tree (restored as a date palm).

The Heraclea narthex mosaic thus depicts changing seasons through its animal imagery. This meaning is reinforced by the subtle and specific depictions of trees, birds and plants behind the animals. Most of the animals have parallels in the attributes of seasons and months in other works of art, although the red dog is unique.

Its format, a line of animals with trees, became very common in eastern mosaics of the fifth and sixth centuries. In several instances some of the same animals seen at Heraclea occur, as in the mosaic from Oum Hartaine (Fig. 3) and in the narthex of Basilica B (the earlier church) at Huarte, late fifth century, where a lion an ibex or goat, and a panther appear.⁴¹ The lion and bull are a common combination as well. Nevertheless, I do not know of any examples where the animals are connected with the seasons or constellations in such a distinctive way.

The narthex mosaic from the Large Basilica at Heraclea is therefore quite unique, not only in its quality, but also in its imagery. Several details suggest that its composition was not invented at Heraclea, but was copied from another work of art. The layout shows anomalies attributable to copyists who were adapting an art work from a different format. The seasons are not shown in order, but on the left procede from left to right-spring to summer and on the right side right to left - fall to winter. The right hand side of the composition seems to have been reversed. This reversal is also to be noted in the wave crests of the frame. Just at the point between the dead tree of winter and the central motif, the wave crests running left to right, met those running right to left, forming an irregular peak (upper left of Figure 2). The outer frame with its marine creatures set into octagons is badly miscalculated. At the upper right side of the composition, the octagons are stretched horizontally to fill the space (upper right of Fig. 2). The Heraclea mosaic is set apart from other floor mosaics of the region by its materials as well as its superior figural technique. It was laid with a high proportion of glass tesserae, which unfortunately proved vulnerable to wear.

The main composition of the Heraclea mosaic was probably copied from a wall painting or mosaic at the behest of the local bishop to demonstrate his erudition and taste.⁴² The depiction of plants and animals on walls was very

³⁹ Lancha, 208-225.

⁴⁰ G. Tomašević, *Corpus des mosaïques paléobyzantines de pavement. Fascicule 1. Mosaïques de pavement paléobyzantines dans le palais épiscopal à Hérakléa Lynkestis*. (Belgrade 2002), 62-74.

⁴¹ P. Canivet and M.-T. Canivet, *Huarte sanctuaire chrétien d'Apamène (IV^e – VI^e s.)*, (Paris 1987), (Institute français de archéologie du proche-orient, *Bibliothèque archéologique et historique*, 122), 246-248; Donceel-Voûte, 90-102, plate 4.

⁴² Kolarik, 1263-1266.

common, even banal, as the large number of garden paintings and animal compositions in Roman art attests. Such decoration certainly continued into Late Antiquity, where it would have been appropriate for both secular and religious settings. Choricus of Gaza describes images of trees and birds as well as earth and ocean in the Churches of St. Sergius and St. Stephen in Gaza.⁴³ Wall mosaics were common in Late Antique residences, baths and churches, but usually all that survives are scattered tesserae in the rubble.

If I am correct about the source of this composition, there are several interesting implications. The mosaicists who laid the narthex mosaic must have had a very detailed model to work from. They seem to have adapted this model by reversing one side of the composition, and laying out a geometric frame with marine creatures around it. Perhaps more familiar with figural models, they miscalculated the layout of the border pattern. Nevertheless, they kept the relationships of animals and plants and also the crucial color of the red dog. By the time the narthex mosaic was copied several decades later in the Episcopal Residence about fifty feet away, the later mosaicists did not emulate its meaning. Their crude copy preserves only the general imagery and format (Fig. 10). A frieze-like composition of animals and trees includes two dogs, a boar, panther, deer and a lion alternating with fruit trees; a date palm pear and pomegranate are readily identifiable. Smaller plants, birds and rabbits fill in the spaces. The quality, meticulousness and subtlety of meaning seen in the narthex mosaic are lost. Elements of the narthex mosaic were emulated in mosaics in the Episcopal Palace complex as well, especially on the floor of the apsidal room identified as a refectory, which has not only animals and trees in several of the fields, but also a border of meanders and octagons containing mostly sea creatures.⁴⁴

The Heraclea mosaic offers a glimpse of Late Antique art in which imagery from the natural world was skillfully rendered and cleverly composed. The designer of the original composition used seasonal imagery from the classical past with understanding and subtlety. Probably a copy of a lost work of art, transferred here by means of a detailed cartoon or drawing, it also sheds some light on the way in which compositions were transmitted from cosmopolitan centers to the provinces.

⁴³ Choricus, *Laudatio Marciani*, C. Mango, trans., *The Art of the Byzantine Empire: 312 – 1453: Sources and Documents*, (Englewood Cliffs NJ 1972), I, 32-34, II, 34; pp. 62-63; 69.

⁴⁴ Tomašević, (2002), 14-41.

Рут Е. Коларик
СЕЗОНСКЕ ЖИВОТИЊЕ НА МОЗАИКУ
У ПРИПРАТИ ВЕЛИКЕ БАЗИЛИКЕ, ХЕРАКЛЕЈА ЛИНКЕСТИС

Изузетни подни мозаик у припрати Велике базилике у Хераклеји Линкестис јединствен је не само због свог уметничког квалитета већ и због својих суптилних слика. Као што је Гордана Томашевић приметила, мозаик приказује елементе земаљског стварања, земље уоквирене океаном. Линија дрвећа и животиња односе се на земљу, док оквир приказује морска створења. Његов приказ земље је јединствен и специфичан, али укључује и дрвеће, биљке, птице и животиње које указују на промене годишњих доба. Посебност избора и распореда животиња у Хераклеји је необична и међу својим касноантичким савременицима и међу римским претходницима. Док су јарац, лав и бик на левој страни конотација пролећа и лета у многим приказима годишњих доба, чињеница да су њихове позиције на мозаику у Хераклеји поновљени положаји констелација сазвежђа Ован, Бик, и Лав, посебно је упечатљива. Животиње на другој страни мозаика су такође повезане са годишњим циклусом. Леопард на мозаику приправе у Хераклеји означава пад. Баш као што је лав често пратилац лета, леопард често представља пад. Упадљив светло црвени пас везан за смокву, попут животиња пролећа и лета, представља констелацију повезану са годишњим добом, у овом случају са касним летом и почетком јесени. Он је грешком идентификован као Кербер од стране Г. Томашевић која га види као чувара раја; црвени пас је уместо тога констелација, Canis Major која обухвата Сиријус, псећу звезду, најсјајнију звезду на небу, обележавајући његову вилицу. Последња животиња је готово потпуно уништена, само једна нога преживљава древну поправку. То је највероватније вепар, типична животиња зиме. На тај начин мозаик приправе у Хераклеји осликава промену годишњих доба кроз своје приказе животиња. Ово значење је појачано суптилним и специфичним представама дрвећа, птица и биљака иза животиња. Мозаик приправе Велике базилике у Хераклеји је стога сасвим јединствен, не само по свом квалитету, већ и по својим сликама. Неколико детаља сугерише да је њена композиција није смишљена у Хераклеји, већ је копирана из другог уметничког дела.