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THE PORTRAIT ART DURING THE BYZANTINE PERIOD, JORDAN: A COMPARATIVE STUDY

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ABSTRACT

The Madaba city has two main locations are included art of portraits in mosaic pavements from Byzantine period. The first one is in Church of the Virgin Mary and the second from in the Hippolytus hall both located in the central of the Madaba City. The study examines a selection of visual arts, such as human portraits and human portraits represent of the Goddess in order to detect certain important aspects of ancient society in Jordan from the Byzantine era. The study found that the respective artist was able to implement his drawings on those floors in accordance with the principles and rules relating to the technical work. This led to a highlighting of the aesthetic side of these works, although there are some portraits was destroyed of the churches in the region. Additionally, the artist was able through these portraits to give an idea of some show beliefs that existed before the advent of Christianity in the region. These drawing of the portraits are an important historical document of members of Byzantine society, especially given the scarcity of records documenting daily life during this period.

KEYWORDS: Madaba, Church, Virgin Mary, Hippolytus hall, human portraits, Portrait, mosaic, Madaba, Byzantine.

¹ This research was accomplished during the sabbatical year

1. INTRODUCTION

The visual arts play an important role in highlighting daily life in societies in general. It can also be applied to ancient societies; particularly those dating back to the prehistoric period beginning with drawings such as were implemented on cave walls. Drawings have played an important role in highlighting the social, economic and cultural development of ancient societies, particularly given the lack of written material relating to those aspects; hence the decision to study art of portraits drawings prevalent during the Byzantine era in Jordan so as to get an idea regarding Byzantine society at the time. In addition to providing information regarding the community's technical progress, through their technical analysis, these drawings provide a witness to daily life in the community.

Amongst the art of portraits in mosaic pavements from Byzantine period is one found at Madaba. The latter occupies a geographically important site in central of Jordan, 30 km south of Amman and included also three locations: Mount Nebo, Uyun Musa and Mukhayyat). A History of area as part of the Arab province, comes through the writings of the Romans and the Byzantines philosophers, like Roman Ptolemaic and Byzantine Asitvans (Spijkerman 1978, 180). Madaba was visited by many travelers, they describe the plan of the city, including Tristram, Schumacher, Musil, and Father Manferdi (Tristram 1873, 311; Schumacher 1895, 113; Manfredi 1899, 150; Musil 1907, 329, 330, 332-333). The city of Madaba during the Byzantine period, were fully active in religious architecture in order to spread the Christian religion in the region that was part of the province of Arab (Devreesse 1940, 220). The writings that appeared in the floors of churches in Madaba and the surrounding area indicate that Madaba was very important in religious architecture and wide and that the oldest known church history up to now is the Church of Saint George in Nebo, dated to AD 535/536 and then we find many other churches after. This study deals with the historical aspect of the region during the Byzantine period, based on which we have an understanding of the technique used in carrying out the drawings. (Table 1).

2. THE TECHNIQUES USED IN THE MOSAIC FLOORS

We first consider the technique used in the pavements' construction. As is usually the case with large mosaic pavements, each has a bed composed of several layers. The first consists of soil, a compacted layer of local red earth. On top of this is a layer of small round pebbles packed closely together and covered with a layer of ash and lime mortar. This

smooth bed covered the whole area, to a thickness of 13 cm. A layer of wet lime plaster, on average 1 cm. thick, was spread over it. This was done in stages, area by area, and the mosaicist had to work before the plaster dried. Normally, the mosaicist would draw outlines of the composition in red or black. He would then start laying the tesserae into the wet plaster. The tesserae were usually cubes 1 cm. square, cut from local limestone, basalt, jasper, or oil shale. Sometimes glass tesserae were used in order to achieve brighter colours, such as green, blue, and gold (Neal 1976, 241; Piccirillo 1986a, 40; Ling 1994, 77-89; Nassar and Al-Muheisen 2010; Nassar and Turshan 2011; Al-Muheisen and Nassar 2012; Nassar 2013; Nassar and Al-Muheisen 2013; Al-Muheisen and Nassar 2014; Nassar 2015; Nassar and Sabbagh 2016)). Much the same technique (without glass tesserae) was used for the floors of the locations of study in Madaba area.

3. THE PORTRAIT: DESCRIPTION AND ANALYSIS

The art of portrait (bust) of the visual art and implemented on raw materials and various technologies, such as murals painting, sculpture, mosaics and other. The art Portrait in general of ancient arts, which could artist that employed in the formation of his art, and it seems that this kind of art has its roots in the centuries old, and one of the oldest forms in Jordan is found at the site of Ain Ghazal, which goes back to the Neolithic period (Rollefson 1984, 185-192; Grissom 2000, 25-45). Portrait and formed through three forms of models either full or half or human heads, and can identify shapes Portrait here busts carried out on the floor mosaic in the Byzantine period. Portrait on the art of mosaics, ~~it seem~~ appeared in the Roman period, for example, Bust-Portrait Ponomia Goddess of Autumn/ the Season Mosaic at Cirencester in Corinium Museum, England, which dates to late second century AD (Russell 1986, 243-266; Ling 1998, 13, Fig. 5). The study shed spotlight on the Byzantine busts - portraits that appeared on some floors mosaic in Jordan and Madaba as a model. At the begging we will to describe the bust-Portrait, A which is subject of the study and then analysis symbolically and technical to know how to progress by artist byzantine, also we know there were influents or effects, whether classical or local. Can be classified of the bust-Portrait that found in the floors of churches Madaba into two main for the description and analysis of the symbolic and analysis of Art: the portrait represents the shapes humanity and the other represents the Goddess, In the beginning, the study descriptions for each section and then will allocate titles in terms of the analytical study is the analysis art.

4.1 PORTRAIT - BUST (MAN).

The Portrait carried out on the floors of some Byzantine churches in Jordan, for example, there is an example of a great portrait busts of bearded man from the Chapel of the Priest John at Mount Nebo - Mukhayyat, which dates to 565 AD (Saller and Bagatti 1949; Piccirillo 1989, 176-200; 1997, 66, Pl. 216). Here, the man came amid of the simple frame, the colors are read and black, while the man wearing a tunic colored in red, black, gray and white. The cover of the robe has two broad red stripes (tunica laticlavia) and a red clock. Head is cover by simple halo came in a circular motion, and black colored gray; his beard and mustache and tinted black and brown, eyes large and wide, broad nose to the end.



Figure 1 Portrait-bust (Man) /Mount Nebo

4.2 PORTRAIT - BUST OF WOMAN

It seems that the beginning of the speared pictures with Women in portrait was executed on the mosaics found in the National Archaeological Museum in the city of Naples in Italy, dated to between the end of the first century BC and the beginning of the first century AD (Dunbabin 1999, 72, Fig. 8). There are some locations in Jordan included a Woman bust Portrait, for example, on the floor of the Chapel of the Priest John at Mount Nebo-Mukhayyat (Fig. 2), which dates back to 565 AD (Saller and Bagatti 1949; Piccirillo 1989, 176-200; Piccirillo 1997, 66, Pl. 217). The Portrait came amid a simple square frame, colored black shale and dark red, which represents a woman wearing a dress tunic, colored white, black and gray. The mantle colored in red, pink and yellow; while connects to the top with bond circular colored in yellow and black like the ring, hair long

was a wreath and a crown of pearls colored in yellow, earrings round shape. It is also a pearl, surrounded by a halo white and black; the face of portrait is round with a wide brown eyes.



Figure 2 Portrait - Bust of Woman/ Mount Nebo

Such Portrait found in the Archaeological Museum Naples National in Italy, but here was the oldest, dated to the end of the first century B.C. and the beginning of the first century AD (Maiuri 1953, 98, 99; Ling 1998, 124, Fig. 88; Dunbabin 1999, 80, Plate 8).

4.3 PORTRAIT REPRESENT OF THE GODDESS

The portrait of the goddess it seem is appeared in the floor mosaics during the Greek period, we find one example from Greece is found in the floor of dining room (room 9) at Eretria, which dates to middle fourth century BC. (Ling 1998, 21, fig. 11). Here, the goddess of Dionysus, god of the grape harvest is riding a leopard. The identity of the gods in Greek, Roman and Byzantine period, the goddess appeared on some of the mosaic floors in the city of Madaba, such as the goddess of the sea (Thalassa), goddess of Tychy luck and happiness when the Greeks and Romans, the gods Terra (goddess of agriculture). Also, we find bust Human portraits represent of the Goddess such as four seasons ((spring, summer, autumn and winter)).

4.4 PORTRAIT - BUST OF THALASSA

Portrait -bust of a woman represent of Thalassa (the Goddess of the sea), was found on the floor of

the church The church of the Apostles in Madaba (Fig. 3) dated to 578 AD (Lux 1968, 106-129; Piccirillo 1997, 38, 106; figs. 78, 80), which represents part of a woman who came amid a broad drop came in a circular motion like a medal 2.20m tinted from the outside and yellow painted brick, either from within any part of another colored painted oil painting, white and gray and frameworks between the Greek inscription.



Figure 3. Portrait - Bust of Thalassa, Madaba

The portrait of the goddess of the sea out amid the waves of water, with her left hand she holds a ship's oar, colored black brick, and yellow, while raising her right hand in greeting and bracelets adorn the wrist, arm, head round shape and hair here came a long hanging on the shoulders loose rising from the sea waves, eyes wide and black, and the face oval shape. Surrounding the goddess scene of the water included a number of the fishes; there are two fish shark and jellyfish. The colored fishes painted oil painting, brick and gray, while we find right side of the goddess picture sea monster colored green and dark red, while, we find the scene is generally carried out on a white background.

The Portrait of Thalassa goddess is rear in the Byzantine era, it seems we find three examples in the world during the Roman and Byzantine period we can compare with those found in Jordan, but we find some examples included a depicted with two wings on her head such as found in Antioch in Asia Minor and Jaen Museo arqueologico Museum in western province. While in Arabian province they had come without wings. It seems that this scheme appears only in western Provinces. The portrait of the goddess of Thalassa was found in Syria (Fig. 4), which dating back to the fifth and sixth centuries A.D (Eraslan 2015a, 6, fig. 11).



Figure 4. Portrait - Bust of Thalassa, Syria

The Thalassa similar to those found in the Apostles Church, but through here appeared of the head it seem a crown decorated with geometrical motif and the eyes more wide. Also, here raising her left hand in greeting and bracelets adorn the wrist, arm, head round shape, while in case of the Apostles Church is raising her right hand. In addition, she holds a ship's oar came diagonally, while those found in Apostles Church came stand over the waves of water. Finally we see here one lobster claw, while in case of the Apostles Church we find two lobster claws.



Figure 5. Portrait - Bust of Thalassa, Antioch

One example from Asia Minor was found in the floor of the Room B (Yakto Complex) at Antioch (Fig. 5), which dates back to the third quarter of the 5th century A.D (Levi 1947, 323-325; Cimok 2000, 248, 249; Eraslan 2015a, 5, fig. 10; 2015b, 454-462, Fig. 7). Through here, the head of Thalassa comes with twin lobster claws and she holds a ship's oar (paddle) in the right hand came diagonally resemble those found in Syria, while a dolphin in the left hand.

Also Eros is riding dolphins, while the different fishes rising from among the waves of water. Additionally, we see here one lobster claw, while in case of the Apostles Church two lobster claws.

Finally, we find one example from western Province, in Spain at Jaen Museo arqueologico Museum (Fig. 6), which dates to the second half of the 4th century A.D (Eraslan 2015a, 5, fig. 9). Here, the Thalasa head came as a lobster claws, while the wheel on her shoulder together with Cetus. It seems the hands disappeared beneath the waves, whereas the right had of Portrait of Thalassa goddess at the church of the Apostles is over the waves. Additionally, she holds a ship's oar (paddle) came diagonally over the waves, while, in case of the church of the Apostles the paddle is stand over the waves. The colors are resemble in the two locations.



Figure 6. Portrait - bust of Thalassa goddess, Spain

4.5 PORTRAIT - BUST OF TERRA (GE)

The bust of portrait of the woman represent of Terra or Tellus, Gaia or Ge (the goddess of the Earth) is on the floor of the upper Chapel of the Priest John at Khirbat al- Mukhayyatt (Fig. 7), which dates to 565 AD (Saller and Bagatti 1949, 100; Piccirillo 1986b, 38, Fig. 51; 1997, 174, Pl. 226; Merrony 1998, 468; Figueras 2000, 273, Fig. 6). Here, the portrayed bust of Terra came amid scrolls of acanthus leaves; wearing a tunic and above the mantle; the head adorned with a crown of fruit such as apples, grapes; hair are covered with this crown; the face oval shape, eyes big and wide, there is a pearl necklace in the neck, carrying in her arms a basket of fruits such as grapes and melons. The Greek inscription ΓΗ is on head sides of the Portrait. The colors here seem clear, but in general can take advantage of colors found in the church, a dark red color, dark green and white background.



Figure 7. Portrait - bust of Terra (Ge) Khirbat al-Mukhayyatt

There are two examples also from Madaba area, both of which are similar to those found in the upper Chapel of the St John. The first one is on the floor of the first row of acanthus scrolls of the nave at the Church of Saint George at Mount Nebo (Fig. 8), dating to the AD 535/536 (Saller and Bagatti 1949; Piccirillo 1989, 203-224; 1997, 178, Pl. 244, 251). Here, the head Terra goddess is damage and surrounded by acanthus scroll leaves; wearing a strip tunic and a necklace. Her two hands to present fruits which fill it seem a cloth which was filled with a melon, grapes, pomegranates and apples. The colours are red, dark red, green, dark green, black, brown, yellow, dark yellow and white background.



Figure 8. Portrait- bust of Terra (Ge) Mount Nebo

The second one is on the floor of west of the nave at the Church of Bishop Sergius at Umm al- Rasas (Fig. 9), which dates to AD 587/588 (Piccirillo 1987, 177-239; 1989, 273-282; 1997, 234, Pls. 365, 368). We see here, the Terra goddess is came as a full-length, while in case of others came as a bust. Also, the part of the head of Terra goddess is damage it seem by

iconoclasts. The goddess wearing a long sleeveless tunic with a decorative band around the neck, and tied at the waist with a knotted girdle, has drop earrings and a crown of fruits; the upper part of her left arm is adorned with a large bracelet. She holds the corners of a large cloak in her hands, filled with grapes, pears, apples and pomegranates. The colours are red, dark red, green, dark green, black, brown, yellow, dark yellow and white background.



Figure 9. Portrait of Terra (Ge), Umm al-Rasas

Additionally, The Portrait of Terra goddess is appeared in southern Jordan era during the Byzantine period, on the floor of the south aisle of the Petra Church (Fig. 10), which dates to 447AD (Bruennow and Domaszewski 1904-9, 329, 393; Roussin 1985, 271; Piccirillo 1997, 334; Waliszewski 2001, 257, Pl. 8.2b; Hachlilli 2009, 179, Pl. 12.1a). Here, the Terra goddess came in this case as a part of a group containing the four Seasons; the Terra goddess through here is damage, we find only the part of the head with Greek inscription ΓΗ. The colours are red, dark read and white background.

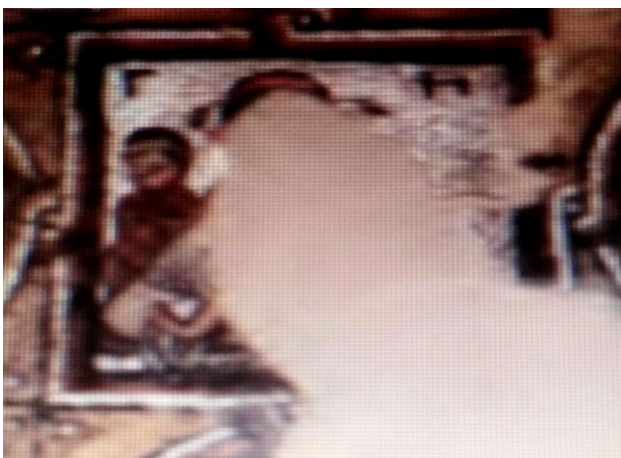


Figure 10. Portrait - bust of Terra (Ge), Petra

There are the Portrait of Terra is also known from the west bank on the floor of the El-Maqerqesh

mosaic at Beit Jibrin (Fig. 11), dating from the (Vincent 1922, 259-281; Avi-Yonah 1932, 146, No. 23; 1981, 283-382, Pl. 49; 1997, 197; Hachlilli 2009, 179, Pl. 8.2b). Here, the Portrait of Terra with a crown, dressed in a tunic and holding fruit in her sash.

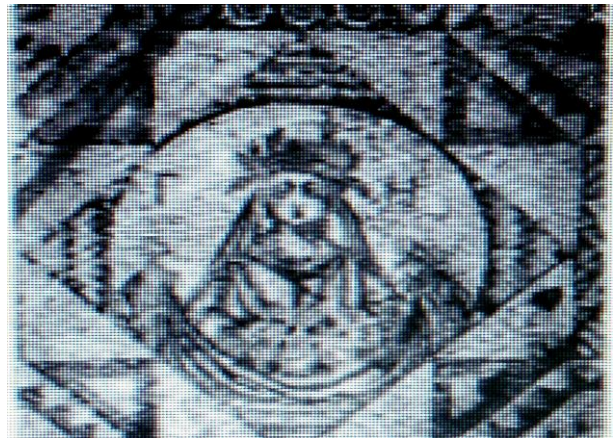


Figure 11. Portrait of Terra (Ge), Beit Jibrin

The Portrait of Terra is also known from the northern part of the levent, there are two examples from Antioch Museum, both similar to those found in the upper Chapel of the Priest John. The first exmple is on the floor of the House of Ge and the Sasons (Fig. 12) dating from the second and the third cenutry (Donceel-Voûte 1995, 97, fig. 9). Here, the sash with fruit very smilar to those found in the upper Chapel of the Priest John. Also, we find the Terra goddess through here is damage, we find only the part of the head with Greek inscription ΓΗ. The colours are red, dark read and white background.



Figure 12. Portrait of Terra (Ge) Antioch

The second example also from the Antioch Museum was found on the floor of the House of Ge and the Seasons (Fig. 13), dating from the second and the third cenutry AD (Donceel-Voûte 1995). Here, the goddess wearing a tunic; the head adorned with a crown of fruit such as apples smilar to those

found in Jordan examples such as the Chapel of the Priest John. We see beside right shoulder her stands a cornucopia (horn of plenty) brimming with fruits of the earth; hair here came a long hanging on the shoulder; while the face round shape and the eyes big and wide. The Greek inscription ΓΗ is on head sides of the Portrait. The colors here seem clear, but in general can take advantage of colors found in the church, a dark red color, dark green and white background.



Figure 13 Portrait of Terra (Ge) Antioch

4.6 PORTRAIT - BUST OF TYCHE

The goddess of Tyche is meaning in the Greek luck or chance and it seems appeared as a image in Athenian Amphora, which dates to the fifth century BC., while we find image of the goddess of Tyche during the Hellenistic period came as sculpted of Tyche from a marble (Tyche of Antioch) Roman copy in the Vatican Museum at Rome, dating to 300 BC. (Pollitt 1986, 3, Fig. 1). It seems the oldest Portrait of Tyche in the mosaic pavement appeared during the Roman period in the floor of the Brantingham Tyche Mosaic in East Yorkshire, England, which dates to the middle of the fourth century AD. (Halkon 2013, Pl. 36; Ottaway 2013; Smith 2005, 30). The most of the Portraits of the Tyche goddess are came with four seasons (Spring, summer, Autumn and winter) like found in the Hippolytus Hall at Madaba City.

4.7 PORTRAIT - BUST OF TYCHE (SPRING)

Portrait- bust of Tyche goddess (Fig. 14) representing the spring is in the floor of the Hippolytus Hall at Madaba, which dates to the first half of the sixth century AD (Piccirillo 1982, 373-408; 1997, 66, Pl. 26), it is carried out scrolls and gods on the floor of colored black shale and brown, wearing a dress is simple colored white. The head is covered with a crown came in the form of geometric is a

came as a turreted crown, colored red dark and light brown. The face of the goddess is oval shape, eyes big and wide, while the hair here came a long held around the forehead with ribbon, colored red and dark red; it is holding a cornucopia in her left arm included a presence of a cluster of grapes colored in red dark red and white.



Figure 14 Portrait-Bust of Tyche (spring), Madaba

4.8 PORTRAIT - BUST OF TYCHE (SUMMER)

The Portrait of Tyche goddess representing the Summer and here also came to mosaic floors of the Hippolytus Hall at Madaba - border of the east panel (Fig. 15), which dates to the sixth century A.D. (Piccirillo 1982, 373-408; 1997, 66, Pl. 13) these gods is through this summer, we find the center of the coil from acanthus leaves, colored white, yellow, gray, olive or dark green. Here, carried out scrolls and gods on the floor of colored black shale and brown, wearing a dress is simple colored white embossed lines longitudinal simple, a two presentations on both sides of the garment, colored red dark and light, whereas there are lines in the middle of the dress but less offer compared with lines and side here colored in yellow. And stuck her left hand a cornucopia with a bundle of wheat colored in yellow and white. The head is covered with a crown came in the form of geometric is a came as a turreted crown and color of the crown in red dark and light brown, white, hair curly and colored painted oil shale, brown, red light and dark, and white, eyes are big, colored brown, neck is a long.

4.9 PORTRAIT - BUST OF TYCHE (AUTUMN)

Portrait- bust of Tyche (Fig. 16) representing the Autumn (Piccirillo 1982, 373-408; 1997, 66, Pl. 27) Image of the gods Tychy is also like the previous pictures, but there are also some minor differences, for example, dress code here was decorated with

lines of simple causal colored dark green, was the lines on the chest and shoulders, also find that the torch is unlighted as is the case in the previous picture. . The head is covered with a crown came in the form of geometric is a came as a turreted crown, colored red dark and light brown. The face of the goddess is oval shape, eyes big and wide, while the hair here came a long held around the forehead with ribbon, colored red and dark red; it is holding a cornucopia.



Figure 15 Portrait-Bust of Thche (summer), Madaba



Figure 16 Portrait-Bust of Tyche (autumn), Madaba

4.2.3.4 PORTRAIT - BUST OF TYCHE (WINTER)

Portrait-bust of Tyche representing of winter (Fig. 17), here are similar to the previous picture also from the same site, but there are some differences, it seems here that the goddess holds in her left hand a cornucopia with torch. This indicates that winter balloon was colored red, yellow, gray and white. (Piccirillo 1982, 373-408; 1997, 66, Pl. 14). The dress is found here more than the simplicity of dress before, but here was decorated decoration crow step on both sides of the garment and on the shoulders, this type of decoration spread widely on the floor mosaic in Byzantine churches, for example is on floor of the Church of Saint John at Gerasa, dating to 531 AD (Piccirillo 1997, 244, Pl. 410). It seem, the head is

elongation more than the previous image, the crown took the same design as previous, but the colors here where we find some change in the color yellow is dominant, while in the former crown color red is the one who prevailed.



Figure 17 Portrait-Bust of Tyche (winter), Madaba

The Portrait of Tyche goddess is rear in the Byzantine era, it seems we find three examples in the world during the Roman and Byzantine period we can compare with those found in Jordan, we find one example from the West Bank, is on the floor of the semicircular exedra (Sigma) Paladius Street at Scythopolis (Beit She'an) (Fig. 18), at Israel Museum, Jerusalem, which dates to the dated to AD 507 (Tsafirir and Foerster 1997, 130, Fig. 42; Figueras 2000, 279, Fig. 12; Lewin 2005, 99).



Figure 18. Portrait-Bust of Tyche, Scythopolis

Through here, the Portrait came amid a medalion, colored black and white background, which represents a young woman wearing a dress tunic with circular bond same as found on the floor of Chapel of the Priest John at Mount Nebo-Mukhayyat, colored black, red, gray and white background. Also, we find here, the head is covered with a crown came in the form of geometric is a came as a turreted crown (form of a city wall with

towers) similar to those found on the Hippolytus Hall, colored black, red and dark red. The face of the goddess is oval shape, eyes big and wide, while the hair here came a long held around the forehead with ribbon, colored red and dark red; in her hands she holds a cornucopia filled with fruit and a palm growing out of the horn is a cross. The goddess of Tyche Mosaic is known from two earlier examples in England and Greece. The first is one in the floor of the Brantingham Tyche Mosaic in East Yorkshire, England (Fig. 19), which dates to the middle of the fourth century AD. (Halkon 2010, Pl. 36; Ottaway 2013; Smith 2005, 30).



Figure 19 Portrait-Bust of Tyche, England

Here we find that the bust portrait of Tyche also came amid a medallion, colored white, gray and dark red background with saw motif, which represents a woman wearing it seem a simple tunic, colored white, gray and dark red. The head is covered with a crown came in the form of geometric is a came as a turreted crown (form of a city wall with towers) similar to those found on the Hippolytus Hall and the other examples, colored black, grey, dark red and white back ground. Also, here, the face of the goddess is oval shape, eyes big and wide, while the hair here came a long held around the forehead, colored red and dark red. A Tyche is usually seen with a cornucopia, or horn of plenty, but unfortunately this clinching piece of evidence would be on the left shoulder - the very part of the center piece that has been lost. The second is one in the floor of the third Room at island of Kos, Greece (Fig. 20), dating to the first half of the fifth century AD. (Brouscari 1977, 68, 72, Figs. 3- 5, 9). Through her, the Portrait of the goddess of Tyche is enclosed in a medallion with row of spindles and pairs, while case of the image of Tyche at Hippolytus Hall came a me-

dallion of acanthus levees of. She wearing a dress a light colored chiton covering the upper part of her chest and right arm and a dark colored himation is crossing her chest and covering her left arm. Also, we find here in her right hand she is holding a cornucopia with grapes and pomegranates. Her head a crown with cameo ornament and her hair falls in waves on her back.



Figure 20. Portrait-Bust of Tyche, Kos, Greece

5. ARTISTIC ANALYSES OF THE DRAWINGS

The analysis of the drawings found on the mosaic floors pavements has an important role in our knowledge of the extent to which artists used certain elements and the criteria governing works of art. Correspondingly, we study these images as found on the drawings executed on the mosaic floors in certain churches in Jordan, such as reflect the daily life of peasants during the Byzantine era.

Lines: The lines are the basic elements in the artwork. They have an important role in building a work of art; we find this is same wonderful role exists in nature. As we note, lines come in all forms, whether a simple straight line, or in as curved lines, italics, refractor parallels, orthogonal lines, and so forth. Through a descriptive study of the drawings, we have shown that many fonts were used by the artists in drawing scenes of daily life from the Byzantine era.

Curved lines: The artist was able to form from these lines many motifs, particularly in images representing scenes of daily life, especially where plant elements are concerned. These curved lines emerge prominently in some of the sub-branches of the twigs and the leaves of the acanthus leaves (Figs.7, 9, 14 - 17). We also find that knife forms came use curved lines (figs.7, 9, 14 - 17).

Semi-circular lines: Semi-circular lines are used in the formation of many motifs. Most of them are found in the scrolls as parts of acanthus leaves (figs.7, 9, 14 - 17).

Circular lines: Circular lines are employed by the artists in the pictures; these lines can be seen in the formation of the scrolls acanthus leaves (figs.7, 9, 14 - 17). In addition, we find that circle scrolls made up of acanthus leaves are used as borders for the images on some of the floor mosaics. Additionally, the artists use circular lines in drawing some of the armor worn by some of the farmers and soldiers as protection against the animals they are trying to catch.

Sharp or broken lines: Sharp lines are an important type of line employed by the artist in creating these scenes, and are evident in the forms of twigs and leaves. They appear on the acanthus leaves (figs.7, 9, 14 - 17).

The form: The form is one of the important elements governing works of art. It is no less important than fonts and others elements. It constitutes an important aspect of works of art. Here, the artists employed Portraits of Human and goddess with scenes of daily life on mosaic pavements, such as peasants and animals used in agriculture, also images of hunting. These are well distributed in these decorative circles. The artists used scrolls of twigs, grapes and acanthus leaves in the design as well; these are explained through the images of farmers and animals.

The Texture: The texture played an important role in shaping artistic works. Here, texture was determined through the use of lines and contrast between surfaces so as to create a sense of texture. The scenes representing daily life as found on the mosaic floors are of polished stones, which give a sense of texture beautifully. The role of texture is evident with all of the drawings. Shadow and light: Shadow and light depend mainly on the color. We find here that good colors have emerged, ranging from light to dark, and with differences generally delineated by lines. In this way, the artist was able to create the sensation of three dimensions. The scenes depicted here indicate a strong knowledge of how to use color and to distribute it, which helps to highlight shadow and light effectively.

The space: we find that the artists don't make much use of space in these scenes, which feature distributions of motifs of plants interspersed with the images of humans and animals very little space exists between them, and what vacuum there is here is deliberate. This is also what distinguishes these drawings that were executed on mosaic floors during the Byzantine era.

Unit: Here we find a significant degree of unity, whereby the artist was able to form a thread between the different parts of the drawings and form

of them a single unit in a consistent manner. This indicates the Byzantine artist's ability to distribute multiple motifs in a coherent and logical way. He creates the sense of a single unit through the distribution of motifs involving the rolls of twigs, vine leaves and acanthus in a coherent manner; the same is evident with his images of human, animal, which exist inside the scrolls. He employed the idea of integration with respect to the decorative elements so as to create a sense unity in this work of art.

Balance or equilibrium: We find that the balance in nature evident in these images is wonderful; the artist benefitted from this balance, and he certainly emphasized it in his art. We see this in these drawings; the artist expressed this balance through his paintings, and sought to gain access to a configuration of an integrated professional, combining the old distribution of elements and units with a consistency and in a manner demonstrating the relationship between each and with the surrounding spaces. They included most of the spaces and surfaces. This balance is also evident in the implementation of decorative units. Particular forms of scrolls and the content of human and animal elements suggest to the viewer a sense of psychological wellbeing, indicating the experience and broad access enjoyed by the artist during the Byzantine era.

Rhythm: The rhythms of the important elements in these works were employed in a coordinated manner on the mosaic floors, and are reflected in the scenes of daily life. Among the elements the artist uses for inspiration are rhythm and repetition. This rhythm is highlighted through the repetition of scrolls of twigs and acanthus leaves. Additionally, the artist used a gradient, both with respect to colors and shapes; continuity of domains is evident in the scrolls.

Sovereignty: The role of color in the drawings that appear on the mosaic floors in the scenes of daily life is strong. In these works, it is clear, for example, that the artist focused on images of humans, goddess and visibility, as evidenced in the scrolls of acanthus leaves and twigs. Thus, we find that the artist, in these drawings, found it necessary to pay attention to certain, important elements for instance, that of sovereignty played an important role and was employed in order to highlight the aesthetics.

6. DISCUSSION & CONCLUSION

We have investigated the portrait that appeared on the mosaic floors in some churches in Jordan during the Byzantine era. Diversity of decoration to the mosaic floors, living elements, including human, plant elements, including the leaves and twigs and the fruits of grapes and pomegranates, has shown that diversity at the artistic taste of the aesthetic of

the artist. Additionally, the artist was drawing some of the topics of his paintings of everyday life from Greece mythology dealing with them closely, such as his portraits, including in those scenes a few neighboring areas that were thus compared to these scenes. This means that the artist in the Byzantine Jordan was aware of the realization of the daily life through drawing on the mosaic floors. Focused on where the artist was and did we notice that his drawings were well-thought according to this place. The artist adopted the style to repeat some of the motifs and in particular implemented the picture scrolls of daily life, so that the humanitarian side echoes inside the forms of plant and shell items. Here, we tried to highlight the images that are an

important part of the topic dealt with through these drawings. Artist's interest of the decorative motives, for example, the images, whether human drawn within the frames of the grapes, acanthus leaves along with fruits and flowers, we find that the artist has dealt with carefully to give the landscape's aesthetic. The influences came from the size of culture and cultural heritage that prevailed in the region, especially under the Roman influence and this is what we observe in motifs, such as scrolls of twigs, leaves and fruits of grapes and acanthus, which was prevalent earlier in the Art and Architecture, in Roman times, particularly in the Decapolis cities; benefited from the art of the Byzantine artist.

TABLE 1 Type and place of the portraits under study

Figure No.	Type of Portrait	Place of the Portrait
Fig. 1	PORTRAIT - BUST (MAN).	Mount Nebo - Mukhayyat
Fig. 2	PORTRAIT - BUST OF WOMAN	Mount Nebo - Mukhayyat
Fig. 3	PORTRAIT - BUST OF THALASSA	Madaba
Fig. 4	PORTRAIT - BUST OF THALASSA	Syria
Fig. 5	PORTRAIT - BUST OF THALASSA	Antioch
Fig. 6	PORTRAIT - BUST OF TERRA (GE)	Spain
Fig. 7	PORTRAIT - BUST OF TERRA (GE)	Mount Nebo - Mukhayyat
Fig. 8	PORTRAIT - BUST OF TERRA (GE)	Mount Nebo - Mukhayyat
Fig. 9	PORTRAIT - BUST OF TERRA (GE)	Umm al- Rasas
Fig. 10	PORTRAIT - BUST OF TERRA (GE)	Petra
Fig. 11	PORTRAIT - BUST OF TERRA (GE)	Beit Jibrin
Fig. 12	PORTRAIT - BUST OF TERRA (GE)	Antioch
Fig. 13	PORTRAIT - BUST OF TERRA (GE)	Antioch
Fig. 14	PORTRAIT - BUST OF TYCHE (SPRING)	Madaba
Fig. 15	PORTRAIT - BUST OF TYCHE (SUMMER)	Madaba
Fig. 16	PORTRAIT - BUST OF TYCHE (AUTUMN)	Madaba
Fig. 17	PORTRAIT - BUST OF TYCHE (WINTER)	Madaba
Fig. 18	PORTRAIT - BUST OF TYCHE	Scythopolis
Fig. 19	PORTRAIT - BUST OF TYCHE	Yorkshire
Fig. 20	PORTRAIT - BUST OF TYCHE	Kos

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