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## The aesthetical analysis of mural decorative elements in the Great Mosque of Damascus

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### Abstract:

The Great mosque of Damascus is an iconic masterpiece of Islamic architecture of the Umayyad period. Greek, Byzantine and Persian cultures influenced and promoted the development of early Islamic art and architecture displayed in all aspects of this mosque.

This paper will highlight the strong influence of pre-Islamic cultures and societies which distinguish the Great mosque of Damascus from other early Islamic buildings.

This paper widens the scope of knowledge of the Great Mosque of Damascus by showing both similarity and the strength of influence of the pre-Islamic era, not limited to the inherited architecture, but mainly in the significant artistic features, showing the creativity of the early Muslim designer in planning and decorating early Islamic buildings.

Moreover, the Great mosque of Damascus is considered one of the oldest and most admired mosques in early Islamic architecture. It is also one of the significant buildings that has great mosaic mural panels on the facades and interior walls, sculptures on column capitals and marvelous patterns carved in wood, stucco and marble work, that are distinctive features of this unique mosque. The choice of materials, the technique, colors scheme, and stories that were chosen to be brought vividly to life on its murals, are all witness to its greatness.

In this regard, the research delves into the details of the building's similarities and differences that trace it to its historical roots, which seldom are found or have been repeated in any of the holy Muslim places.

**Keywords** Islamic art, Islamic architecture, Umayyad architecture, Decoration of the Great mosque.

### The Introduction:

In an address to the citizens of Damascus, the Umayyad caliph al-Walid I (r. 705–715) proclaimed: "Inhabitants of Damascus, four things give you a marked superiority over the rest of the world: your water, your fruits, and your baths. To these I wanted to add a fifth: this mosque".<sup>1</sup>

Building the Great Mosque of Damascus was a starting sign of establishing the permanence

of the Umayyad rule, a significant icon in a city that had along history under Byzantine, Persian rule from 612–628 and then Arab conquest from 635–661.

As the paper will talk about the Great Mosque of Damascus, it will discuss in particular the mosaic decoration which is characterized by magnificent features, strongly related to classical origins, which effected the early Islamic aesthetics. Through

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later eras, the Islamic art was elaborated and developed, creating its own characteristics.

Although The Great Mosque of Damascus suffered of major fires in 462/1069, 804/1401 and 1311/1893, but many restorations managed to preserve the outline of the early eighth century scheme and at least some of its decoration<sup>ii</sup>, this renders the importance of studying and analyzing its decorations for understanding the development of the early Islamic art and architecture in eighth century, because it preserves the original characters. However the largest parts of the original mosaic didn't survive completely, but the remains helped art historians and artists to discover a lot about the origins and techniques.

The complex relationship with Byzantium was an important factor in the formulation of the visual culture that strongly reflect on many aspects in the urban fabric of Damascus obviously from choosing the location of the mosque

### **Earlier Mosques before The Great Mosque of Damascus:**

In that time, early Muslims didn't have a good experience in building mosques that express the new religion, only Madina and Kufa mosque, the earlier mosques had a simple structure, and didn't take the character of a monumental edifice until al-Walid began his project<sup>iii</sup>. Yet The Dome of the Rock is different from other mosques, it has a spiritual aspect more than architectural aim, it was built in 72 H/ 671, fifteen years earlier than The Great mosque.

Although The Great Mosque of Damascus follows the plan of the Prophet Muhammad's mosque, It's considered to be the oldest and the most remarkable artistic achievements<sup>iv</sup>, and the first mosque with many Islamic new architectural elements like minaret, mihrab and maqsura.

### **The Mosque in Damascus' urban Fabric:**

"If eternal paradise exists on earth," ponders the itinerant ibn Battuta [1145-1217], "it is found nowhere else but in Damascus.", Damascus had spent around six and half centuries as a part form two major emperors in the old history : Greek between 330-64 B.C and then the Roman emperor (64- 330 A.B), both affected on the image of Damascus through the urban fabric and architecture, as one can notice the old plan of Damascus was like Greek Roman chess, in which are located the public buildings, theater, in that era Damascus was "Ville Double" it had two halves: the west was Romanian planned, and the eastern was still Aramaic. The historian Philip Hitti observed, "never before and never after did the Syrian capital reach such a peak of power and glory"<sup>v</sup>. He refers here to such a glory was a direct reflection of the city's architectural splendors, the jewel in the crown of which was the mosque constructed at its heart<sup>vi</sup>. (fig 1)



Fig 1

### **The Holy place of the Great Mosque of Damascus:**

The mosque had been constructed in the heart of the city, it stood in the same place of the ancient temple of God Hadad, which turned in name to the pagan temple of Jupiter<sup>vii</sup>, when Christianity became the official religion for Byzantine emperor, they built the church which was named after St. John. It was unknown exactly where it had

been located, but it was sure that it was inside the walls of the temple, it lasted till Muslim conquest. Many researchers tried to trace the image of the plan and the building, in 1903 they found a sculpture for Sphinx winged during conservation of the eastern corner of northern wall of the Umayyad mosque , it was decorating the HADAD temple in 9<sup>th</sup> century B.C, some remains still exist in the northern (fig 2) and in the middle of the western wall such as the huge gate with triple openings (fig 3). Yet Arab historian Al-Masuidi stated<sup>viii</sup> that the first architectural changes in the church had been done by Al-Walid Ibn Abdel Malek<sup>ix</sup>.



fig 2



fig3

### Al-Walid mosque:

Al-Walid was known for his architectural passions, during his reign enormous number of buildings were spread in all the caliphate regions<sup>x</sup> not only in Syria, but also in Egypt and Arabia<sup>xi</sup>, which indicate his desire to

widen the power of Muslim architecture and to elaborate a new visual language merging both the religious needs for the growing Muslim communities and the political objectives of the Umayyad dynasty.

In 705 he decided to build a significant mosque of Damascus, He covered all arches, east and west vestibule, the façade of the transept, and the upper parts of the walls in the court with marvelous mosaic, and covered the lower part of the wall with slabs, grey, veined marble.

The mosque took 10 years and was accomplished after his death by his brother Suliman Ibn- Abdel Malek. The medieval sources mention that the cost of the building was several times the annual income to the treasury from the kharaj, a figure in excess of between 600,000 and 1,000,000 dinars.<sup>xii</sup>

Craftsmen were brought from many regions, Coptic craftsmen, Persians, Indians, Maghribis and Greeks are also reported to have among the workers assembled for its construction<sup>xiii</sup>.

### Architectural Origin of the Great Mosque of Damascus:

The Great mosque of Damascus, was the first mosque to be built in Syria, it doesn't resemble any church in Syria, Creswell argues that al-Walid got the idea of the design that he chose a sanctuary three aisles because the Muslims of Syria, were familiar with a sanctuary of that type, (fig4).

Thiersch attempted to connect the façade with the Chalke or Vestibule of the Palace in the Augusteion at Constantinople<sup>xiv</sup>, Creswell claimed that the façade of Chalke and the great mosque (fig 5) are related to each other, because The Palace of Theodoric at Ravenna (fig 6) supposed to be copied from the Chalke, and a fine mosaic representation of it still exist in Church of Sant'Apollinare Nuovo (built c.519)<sup>xv</sup>. One can see a building with an open façade, with

two tiers of arches both are closed with curtains, just as IbnShakir,<sup>xvi</sup> al-Ghuzuli,<sup>xvii</sup> Shams ad-Din as-Suyuti,<sup>xviii</sup> and Busrawi<sup>xix</sup> cited that those of al-Walid's mosque were. Moreover there was a transept with a triple arched façade and the wings have gabled roof, the faced is decorated with mosaic just as that of the mosque, the main difference was that the transept doesn't dominate the wings to the same extent like Damascus' one.

The research will analyze the details of the ornaments and motifs, with comparisons with Roman and Byzantine monuments, that these vast and enormous décor hadnot been seen in a holy Muslim place during the medieval centuries, really there is similarity with the Rock mosque, but it surpasses it, as the feeling of nature and freedom in portraying the whole decorative elements, the naturalism is the main feature of The Great Mosque of Damascus mosque than other decorated mosques.

**Description of the mosaic of Barada panel :**

The panel full of variety of depicting buildings, palaces , verdant landscapes, little villages, watered by river of Barada which flows with silver shiny mosaic through the ancient quarter till the end of the city.

Barada panel is the most splendid panel ,it was executed with a highly expression . It measures 34.5 meters in length and 7.30 meters in height , it is located on the wall in the western portico facing the court, it was named for the Barada river (fig 7,8).

Blue and silver cubes were used in coloring the river in the whole lower part in the foreground of the panel, using shades of turquoise, azure and aquamarine with silver.

Most of foreground the panel is occupied with huge trees, growing on the edge of the river, inspired from the nature of countryside of Damascus, Creswell argued the similarity of these trees and the personages in mosaics of Ravenna (fig25), due to Islamic sanctuary, portraying human form is banished.

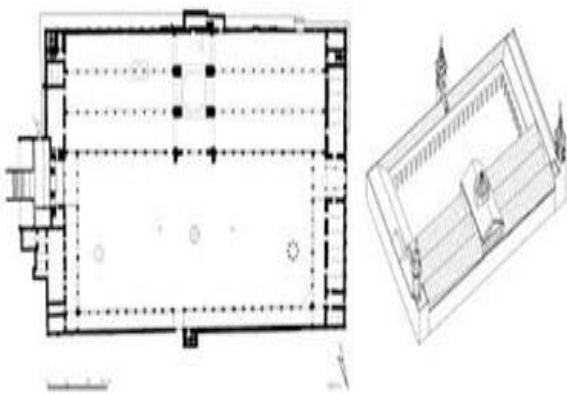


Fig 4



Fig 5



Fig 6

**Analyzing mosaic mural of the Mosque:**



Fig7



fig 9



fig 10



Fig 8

### **Description of the mosaic in the border of Barada panel :**

The border of the panel(Fig 9) is composed of wide borders, the motifs which are used , are the same classical Roman rosette (Fig 10), the only difference in adding mother of pearl,

### **The landscape and villages and palaces in Barada panel:**

The panel illustrates small villages, towers sometimes square and other times round,lavish palaces and houses ,which used to be depicted in the whole décor of the Mosque, tall, narrow with row of windows in the upper floor, the houses usually colored in rose or sometimes blue or grey, have many tones for sharp shade, some of them were different style from the others, as we can see in the two houses located in left side of Barada panel, they have windows directly under the gabled roof as used the old houses of Syria, windows are set in dark band, Creswell argued that the artist wished to indicate that this story was in wood<sup>xx</sup> . Vast of columns can be seen in different places in the panel, the portico in the middle of the picture, has five green and gold round columns with Doric capitals, that recall a temple façade .

On the left side of the panel, there is a cluster of few buildings which are located on a mountain, the mosaicists used a cluster of truncated cones( fig 11) ,this technique had been used in the early Christian mosaics, as in San Vitale in Ravenna, in the sixth century(cf. Marg. Van Berchem et E.Clouzot, Mosaiqueschretiennes.

The sharp shades which is much seen on the roofs of the houses are important to detach each house from another (fig 11), also this manner can be traced to the early Christian mosaic<sup>xxi</sup>. Also Chinese influence can be observed in many buildings, it's lofty tower similar to Chinese pagoda (fig 12).

Another splendid building in Barada panel, edged from both side with two square towers topped with pepper-caster roof, the roof is supported with six silver fluting columns, with Corinthian capitals, What is important to notice here is a small cluster of houses under the bridge (fig 13), directly on the edge of the river, the size may be refer to the distance, the location as we notice in many composition of the panel, maybe because the artist dislike empty places.

In the upper part, there is a tower topped with a spiral fluted dome, recalling to our mind the Russian churches (fig 14), this style of domes was latter than al-Walid time, so it may be back to reconstructions after his time.



fig 11



fig 12



fig 13



fig 14

The two identical pavilions in the center of the panel also can be traced with the antique tholoi from Boscoreale (fig 15), from the first century B.C, it can be noticed that the hexagonal roof should be supported with six columns, but the artist added a seventh one in an attempt to occupy the blank spaces, he tried to achieve the perspective by using green mosaic in the foreground columns, and blue for those in the shade.

In the cornice, that decorate the Palace, acanthus leaves were used in decorating the border, topped by another smaller border with marble cubes alternating with polychrome bricks, which recalls the details of Byzantine Architecture.

### **Landscapes in mosaic**

Nature was successfully represented on the walls of the mosque, in every panel, trees from varies species were portrayed, in the Soffits of the Arch above the Central Doorway of the West Vestibule, which is distinguish by its contrast to other panels with its modern and flat appearance, mosaic illustrates two trees of pear or figs, with smooth trunks, and foliage with sharp contrast of two tones of azure and four tones of green, adding gold cubes in background, one can notice the form of the movement surrounding the apex of the arch (Fig 16), it

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deserve here to notice the border of the arch<sup>xxii</sup>



fig 15



fig 16

### **Architectural elements in mosaic;**

The artist have a great concern to the architectural details, in an attempt to illustrate the lavish of villages and palaces in Umayyad towns.

the houses design almost repeated, houses stands one on top of the other, topped with a slab forming gables, each has an entrance and windows on the first floor.

The high contrast shadow is obviously seen in the houses and towers, which is colored with mauve and gray tones, this phenomena is repeated in panels of the Great Mosque of Damascus.

Some palaces are capped with blue pediment and decorated with acanthus motifs, the vaults are often supported on pillars with flutings and Corinthian capitals.

In the next illustration (fig 17) we can see a rare illustration for certain columns, as three

columns in the foreground of the five columns supporting the floor are spiral, in a very rare details.

### **Floral motif:**

The variety of acanthus scrolls accompanied with plants are seen in many arches, lateral, transversal and soffits (fig 18,19), connecting and giving harmony with the architecture elements, with no repeating identical designs.

The unity and homogeneous in the designs, is the most significant characterizes of the floral motif, the mosaics are magnificent in the technique , color and the plastic effect.



Fig 17



Fig 18



Fig19

### **The absence of Perspective:**

One can easily notice the lack of depth especially in the architecture elements

the artist ignored the perspective laws, putting the architectural elements one on the other (fig 20), this style was used in mosaic in Roman mosaic such in Santa Maria Maggiore church (fig 21). for example the

bases of all the five columns are equally in size and the tones, although they should be different, however the absence of the perspective doesn't detract the significant landscape.



Fig 20



Fig 21

### **The Subjects of mosaic in Ummayyad Mosque:**

It ostensible to represent the subject of the mosaic as, they just portrayed gardens, trees, houses, towns with palaces and rivers, the whole depicted elements symbolize how powerful and how extend the Umayyad dynasty expanded in that time, in this regards, Ettinghauen commented: "The Arab empire opened the world and now with Islamic instruction, the Golden Age arrived. It is difficult for anyone to find stronger evidence of an international power created by new state more than what exhibited by the mosaics of the Great Mosque of Damascus".

There is no doubt that the elements were inspired from the nature and beautiful

landscape which surround them, yet, the artists respect the aspect of Islam and didn't consider the human representation in their drawings, especially they are decorating a mosque, unlike what is portrayed in murals in Umayyad palaces in desert, such QusirAmmra.

The similarity of certain elements to sixth century monuments in style and subject can be seen in the hanged curtains with rings from gold robs (fig22,23), in the great mosque in the inner side of the transept, the curtain is heavily folded and held from one side by curtain-loops, it ends with mother of pearl, also in the West Vestibule, similar with the earliest Christian mosaics in the fourth and fifth century in the mosaic of Santa Maria Maggiore in Rome (fig 24) in Ravenna in the sixth century, or in the palace of Theodoric (fig 25).





fig 22



Fig 23



Fig 24



fig 25

**Color scheme:**

Colors scheme is mainly use blues and greens, as dominant colors, the shades are differ due to the baking of the glass, the following shades may be distinguishedxxiii:

Black: a single shade, blues: nine shades, greens: thirteen shades, gold:

- 1- Gold on a very dark brown glass cube.

- 2- Gold on light brown or light green cube.
- 3- Gold on a colorless cube, tinted with brick-red on the opposite side.
- 4- Gold on a transparent untinted cube.

Silver: with three tones, and red; two tones.

Cutting the gold and silver cubes was slightly different than other colored cubes, as they were cut regularly in 1 cm, while the others are larger.

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The artist used many gold tones cubes instead of blue tones in the background, in order to gleam the and attract visitors eyes.

They didn't use gold cubes in the floral motifs, unlikely in the Rock, they employed the graduation of the variety tones to achieve the shades, they used the outline frequently in the floral motifs in Damascus. The mosaicists' perfection obviously seen in the pear fruits, they are made with small rose cubes, brightened with a little red, green and amazing thread of gold. Unlike the Dome mosaic, grapes are smaller in the Great Mosque, they appear in the interior of the transept, they were portrayed, on a dark blue or red background, with a single tone of green.

The high contrast shadow is obviously seen in the houses and towers, which is colored with mauve and gray tones, this phenomena is repeated in panels of the Great Mosque of Damascus.

### **THE TECHNIQUE:**

Mosaic work in The Great Mosque of Damascus, had been accomplished by different hands from different regions, it is easy to determine the original parts, the most conspicuous parts were left to the master craftsmen, the other parts to pupils<sup>xxiv</sup>.

Barada panel was carried out by less skillful hands than those who executed mosaic works in the Dome of the Rock, although their feelings of the nature and landscape in Damascus were deeper, and they attempt to portray it with an artistic skill with much freedom.

In the Rock, the gold cubes were flat in the parts which against the light, and inclined on the surfaces faces the light, while in the decorative motifs they were always declined, on the other hand, in Damascus, there is no fixed rules, as the gold cubes can be seen sometimes flat, and sometimes inclined<sup>xxvii</sup>

the same panel. However the gold cubes were generally more inclined than set flat.<sup>xxvi</sup>

The gold cubes in the background of the arches and portico, were all set flat facing or against the light, while both gold cubes in the background and the motif mosaic, were all inclined. They were embedded in the cement in a defective manner, which form wavy lines. The spaces between the cubes are not equal, sometimes it's more than 1 cm, that might be due to the shortage of the cubes.<sup>xxvii</sup>

In Barada panel, and many other panels, the gold cubes of the backgrounds are sometimes flat and sometimes inclined, on one hand, the gold cubes in the background were put carelessly with wide spaces in-between, which refer to the lack in sometimes to the qualified mosaicists and the materials. such as one can see in north wall of the west vestibule.

The work was carried out directly on the wall, according to M. M. de Lorey and Cavro<sup>xxviii</sup>, the wall was first covered with a coating of 1 to 1.5 cm of mortar (mixture of lime and chopped straw), this first coat was used to offer an adhesive surface equal in thickness to the second coat, which is 2 cm thick, made of mortar of sand and lime, they traced the motif in red for the lighter parts and the backgrounds, and black for the silhouettes and dark portions.

### **Restoration the mosaic:**

The mosque was struck by many disasters, mosaic was strongly defected, however it was reconstructed many times along the ages. It is easily to determine the original work from those after the reconstruction, differences are seen in the technique and arranging the colored cubes, especially the golden cubes were substituted with light yellow tiles cut from an Aleppo stone<sup>xxix</sup>, on the qibla wall from the Bab al-Barid entrance. Later artisans during Nur ad-

Din's time didn't follow the Umayyad technique in applying the tiles to walls (fig 26), as it's clear that they put the tiles of pieces of plaster with reed frames then attached to the wall<sup>xxx</sup>.



(fig 26)

During recent reconstructions, the artists restored the mosaic according to a new method, as they drew the subjects on canvas, applied tiles to them and then attached concrete and removed the canvas after the cement dried<sup>xxxii</sup>.

### **The influence of the mosque:**

Both architectural form of the mosque, with its axial nave, three parallel aisles, and gabled façade, and the magnificent glass mosaic and gilded marble in its decoration had effected on many mosques, not only in al-Sham, like Diyarbakr, Aleppo Great Mosque, and Busra Mosque, but also The Great Mosque of Cordoba in Spain, they all were built following the prototype of Damascus, decorated with mosaic murals, which are executed in the same style as those in Damascus mosque.

The influence of the Damascus Mosque exerted itself on Seljuq architecture, for example, The Construction of the dome in the monumental of the Great Mosque of Isfahan (erected in 479\1086), followed a visit by Malik Shah to Damascus in 475\1082, the same year that the qibla dome

of the Umayyad Mosque was replaced on the orders of the Seljuqvisir Abu Nasr Ahmed b. Fadl<sup>xxxiii</sup>. The spectacular appearance of the new dome is described in the works of the geographers, and it seems likely that the addition to the Isfahan mosque was inspired by a desire to emulate the monumental dome in Damascus, even if in an Iranian idiom.<sup>xxxiiii</sup>

Two centuries later, the Umayyad Mosque influenced with its decorative features many of funerary monuments built by the Mamluk sultans in Damascus and Cairo and influenced on the development of architectural decoration in Egypt and the Levant during the reign of Mamluks.<sup>xxxv</sup>

The style of mosaic of Barada panel is similar in architectural motifs to those in Baybars's Mausoleum in Damascus, the same symmetrical buildings with the same roofs, mother of pearl on the summit of them, this latter style of Baybars's mosaic was found in certain parts of the mosaic of The Great Mosque of Damascus, might be executed during the reconstruction that happened in Baybars's time in the mosque, it could be seen in the mosaic on the narrow space between the left window and the recess of the arch in the façade of the transept<sup>xxxvi</sup>, it is easy to determine the deference not only in the proportion of the trunk to the foliage inferior, but also in the outline and tones

It's clear that the Great mosque of Damascus became an architectural prototype that ensured the powerful of Islamic architecture.

### **The conclusion**

The Great Umayyad mosque case is considered a landmark of Late Antique world, where the distance between local and universal history was the shortest<sup>xxxvii</sup>, the cross-cultural translation was needed to serve the religious and political needs for the growing Muslim community, through sending messages to both Muslims and non-Muslims. It remarks the beginning of the

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Islamic architecture and the creation of Muslim designer, it is designed to be a masterpiece of Islamic architecture and rendering the prosperity of Umayyad caliphate, Al-Walid wanted to develop Muslim culture through creating a prototype in decoration and form that had been simulated in many congregational mosques. The decoration of the Great Mosque of Damascus is a result of Umayyad caliph that deserve to be analyzed and studied from different aspects, the paper focused on the surviving mosaic in Baradapanel , which is considered one of the most remarkable piece of mural mosaic art, overlooking on the coherence of Umayyad decorative scheme.

Although the motifs in the Dome of the Rock Mosque represent a significant mosaic work, but the mosaics in The Great Mosque of Damascus portrayed in purely decorative

manner, the artists tried to cover the whole walls of the mosque with innovative murals characterized by freedom and creativity. They campaigned landscapes and floral motifs with architectural elements in a very skillful sense , the difficulty in this case is not to portrayed the human or living beings in this huge murals, and using the landscape elements instead.

Artists used vast of tones in coloring the murals, in an attempt to enrich the illustrations and express the depth of the perspective , Yet he followed the inherited Roman style in mosaic, as the buildings seems one on the other.

The Great Mosque of Damascus is a prototype imperial mosque, and the logical point of comparison for any mosque after,which had been imitated by many mosques ranging

iQuatremere (1845), vol.2, part iii, 269-70; Sauvaire (1896), 187; Ibn 'Asakir (1954), 36; IbnSasra (1963), fol. 126a.

ii Flood, p.14

iiiA.Bahnassi, The Great Omayyad Mosque of Damascus, pp. 20.

ivA.Bahnassi, p22.

vHitti (1973), 70.

vi Creswell,p.275

viiSauvaire (1949), 314-19; Freyberger(1989)

viii النص التاريخي لبناء الجامع مكتوبا بالفيسفاء على حائط المسجد وفيه " رين الله لا نعبد الا الله. أمر ببناء هذا المسجد و هدم الكنيسة التي كانت فيه، عبد الله الوليد أمير المؤمنين في ذى الحجة سنة سبعة و ثمانين" -المسعودى- مروج الذهب - منشورات الجامعة اللبنانية - ١٩٧٠ سيذكر ابن المسعودى انه شاهد في ايامه(٣٣٢هـ - ٩٤٣ م)

ix كان خالد ابن الوليد قد اقام مسجدا مؤقتا خارج دمشق بالقرب من خيمته عند الموقع الموجوده عليه الان تربة الشيخ رسلان، و لك ابان حصاره للمدينة - احمد نوري ابيش- مسجد خالد بن الوليد - الحوليات الاثرية - العدد ٣٥ - ١٩٨٥

x محمد كرد على - خطط الشام - ج ١ ص: ٧٦

xi Blair (1992);pp.186-7

xii Ibn al-Faqih (1885), 107.

xiii Al-Muqaddasi (1906), 158; Bell(1910), Nos. 1315, 1341, 1368

xiv Pharos, pp. 214-17.

xv Also reproduced in Diehl, *Manuel d'Art byzantine*, fig. 55; and Colasanti, *L'Artbisantina in itali*, tav.24

xvi In Quatremere, Sultans Mamlouks, II!, p.273.

xvii II, p.284, II. 10-11.

xviii Reynolds'tranl., p. 419.

xix Fol. 6 a; Sauvaire's transl., *los. Cit.*, VII, p. 423.

xx Creswell Early Muslim Architecture , V. 1,p 1, pp. 341.

xxi The nave of Santa Maria Maggiore in Rome(fourth and fifth centuries), how the long shade of the two figures of the Angel and Joshue.

xxii The identical border is to be found in the Dome of the Rock in Jerusalem (plate 20 a and fig. 350). It is frequently seen in Syria, Palastine, and North Africa on mosaic pavements before the advent of Islam- for instance, the mosaic of Kabr Hiram in Syria, discovered by Kenan, and now in the Museum of Louvre, and in the baptistery of an early Christian church in Timgad in Algeria,etc.

xxiii Creswell p. 365

xxiv Creswell p. 365...

xxv Creswell p.364

xxvi The gold smalts of the background were set at an angle of 35 degree.

xxvii Creswell pointed out, this may be due to the fact that gold cubes much fragile and costly than colored ones.

xxviii Creswell p. 364

xxix A.Bahnassi p.138

xxx A.Bahnassi , p.138

xxxi A.Bahnassi ,p 139

xxxii Creswell p.366

xxxiii Blair (1990), 70

xxxiv Flood (1997)

xxxv Creswell 367

xxxvi Fodwen (1993), pp.64

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