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A BYZANTINE
CHURCH AT KAFR KAMA

BY
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A Byzantine Church at Kafr Kama

Kafr Kama is a settlement of Circassians, who were brought to the area by the Turks about 90 years ago. This village is located approximately five km north-east of Mount Tabor, on the way to the Jordan Valley and Tiberias.

A superficial examination of the village produced: a) a basalt lintel with three crosses in relief, forming part of a village well, b) many pieces of basalt and limestone pillars and capitals, c) great quantities of Byzantine and Early Arab pottery, and d) Byzantine mosaic pieces 2 cm square (Saarisalo, *The Boundary Between Issachar and Naphtali*, Helsinki 1927, pp. 55—56).

In 1959, Mr. Tewfiq Haroun of Kafr Kama reported the existence of a mosaic floor under his back yard, and in early 1960 a probe was made by the Israel Department of Antiquities to verify this. Two seasons of digging in Kafr Kama led to the uncovering of two Byzantine apsidal rooms, parts of four other rooms, six mosaic pavements, three Greek inscriptions, some small finds, and Byzantine, Early Arab (Kh. Mefjar type), Late Arab, and Mameluke pottery.¹

1. *The buildings*

The exact functions of the two apsidal buildings in Kafr Kama are not quite clear. Their ground plan and the fact that in both rooms the apse is oriented toward the East prove them to have

¹ The excavations were carried out by the Finnish Oriental Society and the Department of Antiquities of Jerusalem, under the direction of Prof. Aapeli Saarisalo, with the assistance of Mr. Heikki Palva, Lic.Phil. of Hel-

served Christian religious purposes. They were part of a many-sectioned and bigger building, most probably of a church.

The southern apsidal room (Room 1), uncovered in the courtyard during the first season of excavations, September—October 1961, has an apse 3.60 m in diameter. A water basin was set into the centre of the room, with one step to descend into it. This was most probably used for immersion (*Baptisterium*). Its dimensions are: width 0.80 m, length 0.90 m, and depth approximately 0.50 m. Between this basin and the apse there is another basin, smaller in size (48 × 27 × 4 cm). Only its base, being on a level with the lower mosaic pavement, has been preserved. Presumably, this is the foundation of the altar containing a reliquary (cf. D. C. Baramki, *An Early Christian Basilica at 'Ein Hanniya*, QDAP III, 1934, pp. 113—117). In this room were discovered two mosaic pavements (lower and upper), as well as an inscription in Greek.

To the West of Room 1, another room (Room 2) was partially uncovered, separated from this by the foundation of a limestone chancel screen, the stones of which had been taken to decorate the courtyard. The foundations of the walls continue underneath the houses of the village, so that it was difficult to ascertain its real dimensions and full plan. The width of Room 2 is 6.6 m. The mosaic pavement has two inscriptions in Greek.

The second apsidal room (Room 3), uncovered during the second season of excavations, April—May 1963, is situated to the North and adjacent to Room 1, with which it is connected by a mosaic-covered step. The greater part of this room lies outside Mr. Tewfiq Haroun's courtyard. The wall enclosing this courtyard limited the excavation of its south-western corner. Here, at a depth of one metre,

sinki University, Mrs. Elisheva Ballhorn, Director of the Municipal Museum of Tiberias, and Mr. Asher Ovadia. The work was performed in September—October 1961, and April—May 1963. The measurements were made by Shmuel Moskovitch of the Department of Antiquities of Jerusalem, and Eliezer Tzur from Shaar-Hagolan. The Ministry of Labour, through the Yavneel Labour Exchange, supplied the necessary workers. Cf. IEJ 11 (1961), p. 197; 13 (1963), p. 149.

a second apsidal room was uncovered, also of the interior type.¹ It was partially hewn into bedrock. About 1.40 m of the foundation for the northern wall was formed by the rock itself. The diameter of this apse is 3.50 m, and it is paved with mosaics in simple geometrical patterns. In the middle of the apse, sunk into the mosaic pavement, a small marble box was found *in situ*. Its cover was on a level with the pavement. It was perhaps used for keeping the *reliquiae*. Its dimensions are: length 32 cm, width 17 cm, and height 18 cm including the lid.²

Only the north-eastern corner of Room 4, separated from Room 3 by the limestone foundation of a chancel screen, found *in situ*, could be uncovered. It is possible to discern the square holes for the chancel posts and also the grooves for the chancel screen. A chancel post of marble was found in the nearby Circassian cemetery used as a gravestone.³ This floor, too, is paved with mosaics. Between Room 2 and Room 4, the base of a limestone pillar was found, probably *in situ*. The width of Room 4 is 2.8 m.

Outside and adjacent to the southern wall of Room 1 and Room 2, remnants of a bigger room (Room 5) were found. At the side of the wall there is a fragmentary mosaic pavement, continuing to the East to another room (Room 6), where it had been covered by irregularly laid paving stones of soft limestone. The passage between the rooms is 0.75 m in width. The foundation of a basalt stone wall, 1.12 m in diameter, separated Room 6 from Room 5. In Room 6, basalt paving stones of different shapes and sizes were found laid on the floor without any mosaic underneath.

¹ This was the leading type in the North of Syria; see: Butler, *Early Churches in Syria*, pp. 187—193; Lassus, *Sanctuaires Chrétiens de Syrie* (Bibliothèque archéologique et historique XLII, Paris 1947), pp. 78—100.

² This kind of box was found in the Byzantine Church of Khirbat al-Karak (Beth-Yerah); see: P. Delougaz and R. C. Haines, *A Byzantine Church at Khirbat al-Karak*, Chicago 1960 (The University of Chicago Oriental Institute Publications, Vol. LXXXV), Plates 15, 16, 24, 25, pp. 14—15.

³ On this arrangement of the chancel, see especially: J. W. Crowfoot, *Early Churches in Palestine*, London 1941, pp. 46—51.

The apsidal rooms, Room 1 and Room 3, are roughly parallel. There is a deviation of about four degrees between them. Compared with the lower pavement of Room 1, the levels of the pavement are: Room 1, upper pavement, and Room 3 + 20 cm, Room 2 and Room 4 approximately + 10 cm, Room 5 and Room 6 — 35 cm. This irregularity is characteristic of the Byzantine period in Palestine. The buildings were constructed to fit the natural formation of the site.

2. *The mosaic pavements*

The decorative motifs of these pavements, and the geometrical patterns in particular, are discussed later; they are found on many pavements in Palestine, in Jewish synagogues and Christian churches (cf. M. Avi-Yonah, BJPES, Vol. 1 (2), 1933, pp. 9—15). Abstract geometrical patterns without figures were accepted by Jews and Christians; this was the reason for their becoming so common on pavements of churches and other religious buildings. The geometrical patterns have no fixed chronology. The same groups and types were repeated by the artists of mosaics during the whole Byzantine period, and on most pavements, earlier and later without any specific restriction of date or locality.¹ Therefore, they are of little use in dating mosaic pavements or the buildings they belong to. Geometrical patterns are readily adapted to fit a given floor area and at the same time pleasant to look at.

¹ N.B. The different kinds of geometrical patterns known to us from the mosaic pavements in Palestine are divided into ten main groups. Each group, marked by a Latin letter, is again divided into different types, appearing in diverse variations and combinations, but still keeping the characteristics of the general geometrical pattern (a number is added to the letter, as A1, B6, H3, to mark the types). Excluding these groups, with all their different types, there are unclassified geometrical patterns, each having a special geometrical form, such as a square, rhombus, octagon, hexagon, trapezium, triangle, etc.; cf. M. Avi-Yonah, MPP; QDAP II (1932), pp. 136—184; III (1933), pp. 26—47, 49—73, Plates XIV—XVIII; IV (1935), pp. 187—193; see also: Israel, Ancient Mosaics, Unesco, 1960.

a) Room 1

Two mosaic pavements were uncovered, lower and upper; the difference of their levels was 20 cm.

Lower pavement

Apse: Borders, Type B1; between the interlacements, ivy leaves J6 and lotus flowers B9 alternate. Type A1.

Field, Types F1 and C2 alternating.

Hall: Exterior borders in the North and South: The pattern of the apse's border continues (B1); between the interlacements ivy leaves and lotus flowers alternate. Interior borders in the North and South: Type A1; squares inside octagons of type H3. On the four sides of the squares, rhombi (Type E). The squares are filled out with various geometrical patterns. Type A1.

Western border: A Greek inscription in a *Tabula Ansata*.

Field: In its centre, there is a small rectangular basin. The borders are paved with white mosaic pieces 2 cm square. Around the white tesserae, with the exception of the western side, irregularly alternating rhombi and squares are divided by conventional flowers (Type F2).

In this pattern, tesserae of five colours (dark grey, yellow, light yellow, pink, and red) are employed. The same colours appear in all the other pavements here, too. The measurements are: 80 units to a 10×10 cm field. They are the same in the other mosaics also. The mosaic is of good quality. In addition to the geometrical patterns and stylised flowers motifs of the animal world are also to be found: A bird, rooster or duck (on the step between Room 1 and Room 3), a small bird in a nest between two branches, and within the frame of an ivy leaf a tiny fish with leaves of water plants around it.

As can be seen, most of the patterns on this pavement are geometrical, of the kind frequently found in the mosaic pavements of Palestine, though subjects from animal life can also be found (rooster or duck, a bird's nest, and a fish), and floral patterns.

Upper pavement

When uncovered, it was found to be in bad condition, and much of it has been destroyed.

Apse: Borders, Types A1, B2, A1.

Field, Type J3, and in the middle of each, a heart-shaped design (Type F1).

Hall: Borders, Types A1, B2, A1.

Field, Type H7, filled out with crosses of different types. There is also one pomegranate.

Geometrical and floral patterns appear on this floor also, even though it is from a later period.

b) Mosaic fragment of Room 2

Only the eastern end of the mosaic is preserved. It has two inscriptions in Greek, both facing East.

Hall: Between the foundation of the chancel screen and the eastern border: a fragmentary short inscription in Greek.

Borders, Types A1, J1, A1.

Interior border in the East: A Greek inscription in a *Tabula Ansata*.

Field, Type F1.

c) Room 3

Apse: Between the wall and the borders: rhombi of type E on white field.

Borders, Types A1, A5, A1.

Field, Ivy leaves J6 and rhombi alternating, arranged in lines.

Hall: A line of rhombi between the wall and the borders, type E.

Borders, B2, A1.

Field, Type J2. In the centre of the line dividing the apse from the hall a rectangular marble box sunk in the pavement.

The patterns appearing in this mosaic pavement include geometrical and floral patterns. The mosaic is of mediocre quality.

d) Mosaic fragment of Room 4

Hall: Only the north-eastern corner was uncovered. On the eastern end, there is a geometrical decoration composed of acanthus leaves, type I6, with round medallions (empty) on the sides. This complex pattern is given in a rectangular frame.

Borders, Types A1, A3, B12, A3, A1.

Field, Not uncovered.

e) Mosaic fragment of Room 5

Hall: Only a narrow fragment at the side of the northern wall is preserved. Some of it had already been repaired when the building it belonged to was still in use.

Borders, Types A1, B2, A1. The north-eastern corner of the border is preserved showing that Room 5 has been rectangular.

Field, Type H1.

f) Mosaic fragment of Room 6

Only the north-western corner could be excavated. The border of Room 5 (A1—B2—A1) continues. Between the border and the wall, there is an ivy branch, coming from the East, where it could not be uncovered, and having its end in the passage between Room 5 and Room 6. Its form with progressively smaller leaves suggests the beginning of an apse.

3. *The inscriptions*

As has been said above, three Greek inscriptions were discovered, one on the lower mosaic pavement of the southern apsidal room (Room 1), two on the pavement of Room 2. All three were found one after the other, concentrated in one place in an East-West direction. Two of them were long and complete, laid out in a *Tabula Ansata*¹, and the third was short and fragmentary. The inscriptions mention the names of a Bishop and other priests, such as a presbyter,

¹ On the *Tabula Ansata* on the pavements of the churches in Palestine, see: QDAP III (1933), p. 71, para. 20.

an archdeacon and deacons, a Commander, and the name of Holy Thecla. According to their contents and form they belong to the type of inscriptions frequent in churches and monasteries of the Byzantine period in Palestine, like inscriptions of forgiveness and prayers for help. All three of them are of a Christian religious character.

a) In the inscription on the lower pavement of Room 1, the following can be read (see Pl. 37):

1. ✠ ΠΡΟΣΦΟΡΑ ΦΛ ΚΟΝΩΝΟΣ ; ΘΕΟΔΩΡΟΥ
2. ΔΙΑΚ ; ΝΟΝΝΟΥ ΤΑΠΙΝΟΥ Ω
3. ✠ ΣΥΝΧΩΡΗCON ΤΑC ΔΜΑΡΤΙΑC ΕΥCΤΑΘΙΟΥ [Π]Ρ^ε
4. ΤΟΥ ΤΑΠΙΝΟΥ Κ̄Ε ΚΑΙ ΤΕΚΝΩΝ ΑΜΗΝ

+ Προσφορά Φλ(αβίου) Κόνωνος (και) Θεοδώρου

διακ(όνου) Nonnoῦ ταπ(ε)νοῦ (ivy leaf)

+ Συ(γ)χώρησον τᾶς ἁμαρτίας <τοῦ> Εὐσταθίου [π]ρε(σβυτέρου)
τοῦ ταπ(ε)νοῦ Κ(ύρι)ε καὶ τέκνων. Ἀμήν.

Translation:

(Cross) The offering of Flavius Conon and of Theodorus Nonnus, the humble deacon (ivy leaf).

(Cross) Lord, forgive the sins of the humble presbyter Eustathius and of his children. Amen.

This inscription is formed of four complete lines in a *Tabula Ansata*. The letters are made according to the oval Byzantine alphabet, generally belonging to the sixth century AD (cf. C. B. Welles, apud C. H. Kraeling, ed., Gerasa, City of the Decapolis, New Haven 1938, p. 367). The letters are of the same height, the lines are straight and emphasized. There is no sign of a date.

Line 1: The word *προσφορά*, offering, is frequent in the Greek inscriptions of the Byzantine period (cf. Gerasa, The Inscriptions, Nos. 298, 306, 309, 311, 335, 336, 339. Most belong to the sixth century AD). The name Conon appears

in the Chapel of the Angel in Nazareth, which is dated by Viaud (cf. M. Avi-Yonah, QDAP III (1933), p. 36, No. 271 (2), and the bibliography) as belonging to the fifth-sixth century AD. The same Conon was the Deacon of Jerusalem. The sign *f* (= καί) is a favourite abbreviation sign of the Byzantine period. It is a typical sixth century sign (cf. M. Avi-Yonah, QDAP, Suppl. to Vol. IX (1940), p. 37, para. 6).

Line 2: The ivy leaf appears in Roman inscriptions, as a word divider (cf. Cagnat, Cours d'épigraphie latine, p. 28). Its use was taken over by Greek inscriptions, under Roman influence. It has several positions (cf. M. Avi-Yonah, QDAP, Suppl. to Vol. IX (1940), p. 38, para. 7).

Line 3: The abbreviation $\overline{\text{KE}}$ appears often during the fifth-sixth centuries AD (cf. Idem, op.cit., p. 76). Ἀμὴν is a closing form much used in the Greek inscriptions of the Byzantine period.¹ Incidentally, this appears also in the Jewish Synagogues of the Byzantine period, as in Beth-Alpha,² Hamat-Gader,³ Gerasa,⁴ and Hamat-Tiberias.⁵

b) The longer inscription on the pavement of Room 2 is as follows (see Pl. 38):

1. +ΥΠΕΡ ΣΩΤΗΡΙΑΣ ΤΟΥ ΑΓΙΩΤΑΤΟΥ ΕΥΦΡΑΣΙΟΥ ΕΠΙΣΚ
2. ΚΑΙ ΤΟΥ ΕΝΔΟΞΟΥ ΣΤΡΑΤΗΛΑΤΟΥ ΒΕΘΔΩΡΟΥ ΕΤΕΛΙΘΘΗ
3. ΚΑΙ ΕΥΗΦΘΘΗ Η ΑΓΙΑ ΒΕΚΛΑ ΧΡῪ ΙΝΔΟΥΤΕ ΚΑΙ ΠΑΜΦΙΛΟΥ
4. ΑΡΧΙΔΙΑΚΟΥ ΚΕ ΙΥ ΧΕ ΔΕΞΕ ΤΗΝ ΤΡΟΠΟΦΩΑΝ ΑΡΙΑΝΟΥ

¹ As, for instance, in Kafr Kanna, see: M. Avi-Yonah, QDAP II (1952), p. 43, No. 167 and the bibliography.

² Beginning of the sixth century AD; cf. E. L. Sukenik, The Ancient Synagogue of Beth-Alpha, Jerusalem, 1932.

³ Fifth-sixth centuries AD; cf. Idem JPOS XV (1935), pp. 103—174; 177—180.

⁴ Fifth-sixth centuries AD; cf. Gerasa, The Inscriptions, No. 285.

⁵ Fourth century AD; in the inscription of the building of the second layer. The report has not been published yet.

+ Ὑπὲρ σωτηρίας τοῦ ἁγιωτάτου Εὐφρασίου ἐπισκ(όπου)
καὶ τοῦ ἐνδοξ(οτάτου) στρατηλάτου Θεοδ(ώ)ρου ἐτελ(ε)ι(ώ)θη
καὶ ἐψηφ(ώ)θη ἡ ἄγνια Θέκλα χρ(όνοις) ἰνδ(ικτίονος) ιε' καὶ Παμφίλου
ἀρχidiaκ(όνου).

+ Κ(ύριε) Ἰ(ησοῦ) Χ(ριστ)έ δέξε τήν προσφοράν <τοῦ> Ἀρ(ρ)ιάνου
διακ(όνου).

Translation:

(Cross) For the salvation of the most Holy Bishop Euphrasius and the most illustrious Commander Theodorus, and Pamphilus, Archdeacon, The Holy Thecla was finished and decorated with mosaic, at the time of the fifteenth indiction. (Cross) Lord Jesus Christ receive the offering of Arrianus the Deacon.

This inscription consists of four complete long lines, and is placed in a *Tabula Ansata*. The letters are of the same height, and the lines are not emphasized, as in the inscription of Room 1. The letters are made according to the square Byzantine alphabet (cf. Gerasa, p. 344, Fig. 14), generally belonging to the fifth-sixth centuries AD. This is in contrast with the other two inscriptions, whose letters are oval and characteristic of the sixth century. Many abbreviations and abbreviation signs appear here, too, of the types frequent in the Greek inscriptions of the Byzantine period. According to its contents, this is a salvation inscription, and it is possible to discern two parts in it: a) the list of the persons for the sake of whose salvation the sacred building or part of it was built (Lines 1—3), and b) the supplication of the giver of the offering, the Deacon Arrianus, to Jesus (Line 4).

Line 1: Ὑπὲρ σωτηρίας is an opening form, frequent in the Greek inscriptions of the Byzantine period (cf. M. Avi-Yonah, MPP; QDAP II (1932), Nos. 11, 13, 62, 125, etc.). This form is found also in the Greek inscriptions of the Roman period (cf. Gerasa, The Inscriptions, Nos. 3, 4, 9, 11, 12, 39, 68, 131, 132, 134, etc.). All actions detailed in this kind of inscription are meant only for this purpose. Nothing is

known, from any other source, about the name of Bishop Euphrasius, who is mentioned in the above-mentioned inscription. But this does not bar the possibility of his having been appointed over one of the northern districts of Palestine. The abbreviation *ΕΠΙΣΚ*, is characteristic of the sixth century AD (553 AD; cf. *Mitteilungen und Nachrichten des Deutschen Palästina-Vereins*, 1899, 86).

Line 2: The abbreviation *ΕΝΔΟΞ* is frequent during the sixth-seventh centuries AD (cf. M. Avi-Yonah, QDAP, Suppl. to Vol. IX (1940), p. 63). The word *στρατηλάτης* is the name of a military rank of commander (*Magister Militum*) (Liddell-Scott-Jones, *A Greek-English Lexicon*, Oxford, s.v.). This title is found in Greek Byzantine inscriptions in Palestine, e.g., in Caesarea (B. Lifshitz, R.B. 68 (1961), pp. 121—122; No. 15) and Gerasa (cf. Gerasa, *The Inscriptions*, No. 273 etc.).

The name Theodorus, in this line, with his military and honorary titles, makes chronological assumptions possible. Theodorus, here mentioned, might have been Theodorus Simus,¹ the commander who suppressed the Samaritan revolt in 529 AD (cf. M. Avi-Yonah, *In the Days of Rome and Byzantium*, Jerusalem 1946, pp. 177—178, in Hebrew). He was one of the governors of *Provincia Palaestina Secunda*, which was founded in the year 429 AD, approximately, and «included the Galilee, the Decapolis, and the Golan, and its capital was placed in Scythopolis» (M. Avi-Yonah, *Historical Geography of Eretz Israel*, Jerusalem 1963, p. 75, in Hebrew). It is possible, then, that this site was included in this province. Very little is known to us about its governors (Idem, QDAP X (1944), *Greek Inscriptions*, pp. 166—168). If our assumption is right, here we have a conclusive date for the inscription, and for the building where it was found also.

¹ Vita Sabae, ed. E. Schwartz: *Kyrillos von Skythopolis*, Leipzig 1939, p. 172; Chr. A. Papadopolou, *History of the Church of Jerusalem*, 1910, p. 210 (in Greek).

- Line 3: Here we see the name of the building, The Holy Thecla, named after Thecla, a highly fabulous female disciple of St. Paul. In the early Church she was known as the »protomartyr».¹ The fifteenth indiction is also emphasized, but the year is not indicated. And so, in conclusion, we cannot make any chronological assumptions.
- Line 4: The abbreviations are here again repeated, and also one of the two letters ϱ is omitted in the word Ἀγιάνου. Δέξε is an imperative form, bearing a prayer.

The priests mentioned in the inscription belong to the lower ranks of the Christian Church, except one, who is a bishop. Although it is not an unquestionable proof that this inscription is of certain date according to the form of its letters, it belongs, beyond all doubt, to the beginning of the sixth century AD.

c) The fragmentary inscription on the pavement of Room 2 (see Pl. 39):

...Α ΘΕΚΛΑ ΒΩΗΘΙ ΑΝΑΚΤΑΚΙΟΥ

(Ἁγι)α Θεκλα β<δ>ηθ<ε>ι Ἀναστασίου.

Translation: Holy Thecla help (the family?) of Anastasius.

The inscription is written between the chancel screen and the eastern border of the mosaic, on a narrow strip affording space for only one line. The word Ἀναστασίου is obviously the last word, since there is an empty space after it. The beginning is destroyed, but if we suppose that the inscription was written symmetrically

¹ cf. F. Cabrol—H. Leclercq, Dictionnaire d'archéologie chrétienne et de liturgie, Paris 1953, tome XV, s.v. (Sainte) Thécle, cols. 2225—2236; F. L. Cross, The Oxford Dictionary of the Christian Church, London 1957, s.v. Thecla, St., pp. 1337—1338.

Her name appears also in some inscriptions discovered in Jerusalem, from the Byzantine period; P. Thomsen, Die Griechischen und Lateinischen Inschriften der Stadt Jerusalem, ZDPV, Vol. 44 (1921), Nos. 109, 116, 117.

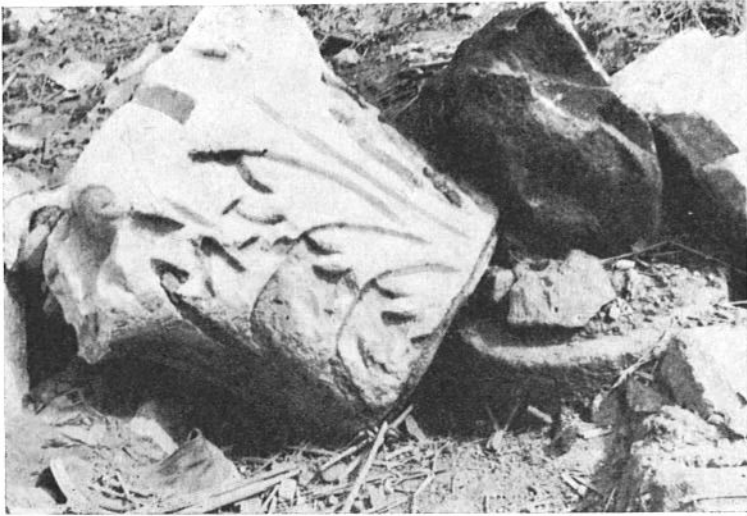
in the middle of Room 2, only [ʹΑγυ]α can be added. The letters are made according to the oval Byzantine alphabet, generally belonging to the sixth century AD. The letters are of the same height. The name Anastasius is written outside the mosaic decorations, and has no title. It might be the name of the architect. The genitive form of the name is problematic, if not written erroneously for *Dativus Commodi*. The imperative form βούθηει is a short prayer.

Summary

Although we do not have enough data to ascertain the exact functions of the above-mentioned rooms, we can safely assume that they are parts of a Christian church. The church, or at least a part of it, was dedicated to Holy Thecla. Nothing is known of how she was associated with this place. As, unfortunately, we have no absolute date in the inscriptions, we must try to draw our conclusions from the types of letters employed and the names mentioned. The indiction without an indication of the year cannot help us. The type of the letters makes it possible to attribute the building to the beginning of the sixth century AD. The allusion in the longer inscription of Room 2 to «Theodorus the illustrious Commander» may provide a plausible date. According to it, we come to the conclusion that this church with its pavements (the upper pavement of Room 1 excluded) belongs to the second quarter of the sixth century AD.



Pl. 1. Basalt lintel as
part of a well.



Pl. 2. Limestone capital.



Pl. 3. Screen
post of marble
used as a
gravestone.



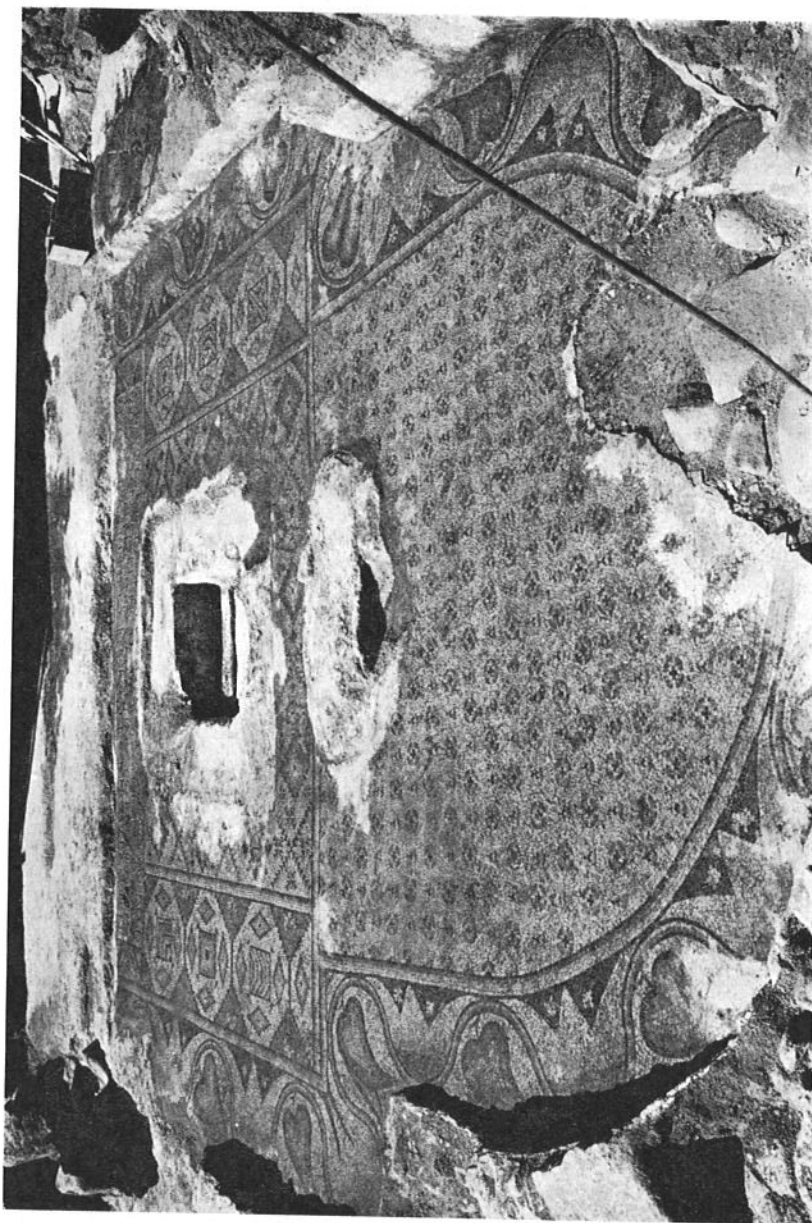
Pl. 4. Room 1, upper pavement: the apse.



Pl. 5. Room 4, upper pavement: the hall.



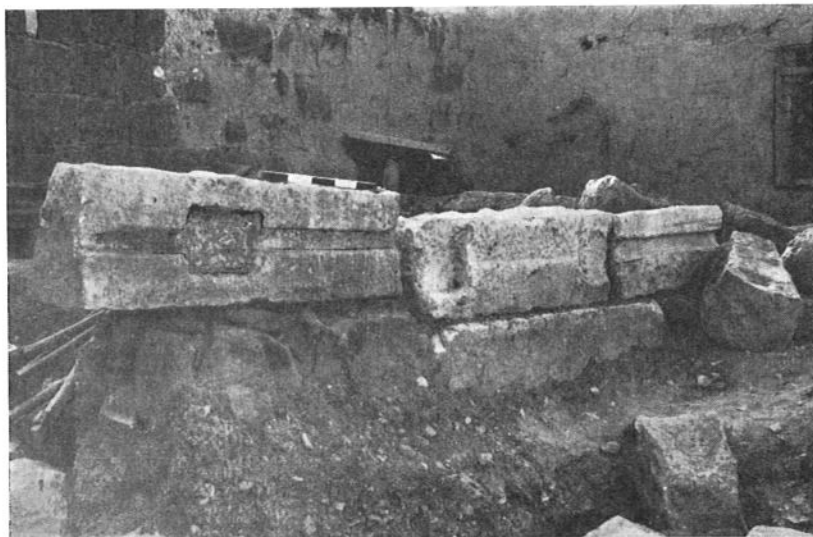
Pl. 6. Room 4, upper pavement. Detail of the field of the hall:
pomegranate.



Pl. 7. Room 1, lower pavement from the East.



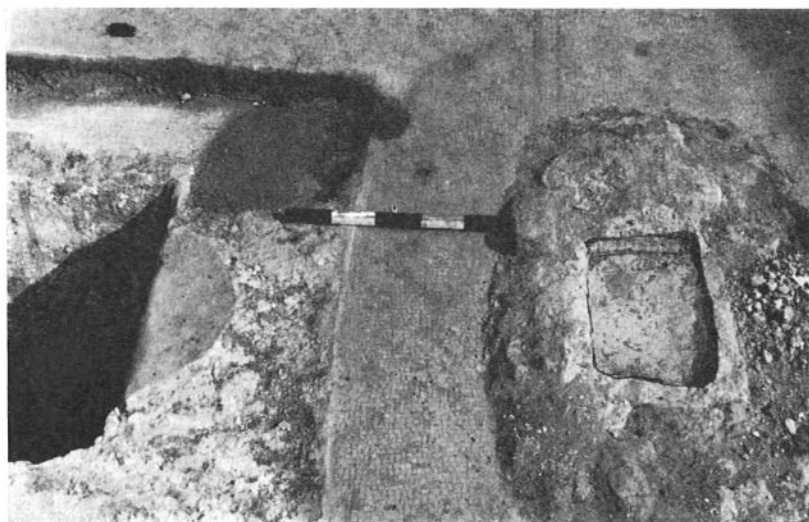
Pl. 8. Room 1, lower pavement from the West.



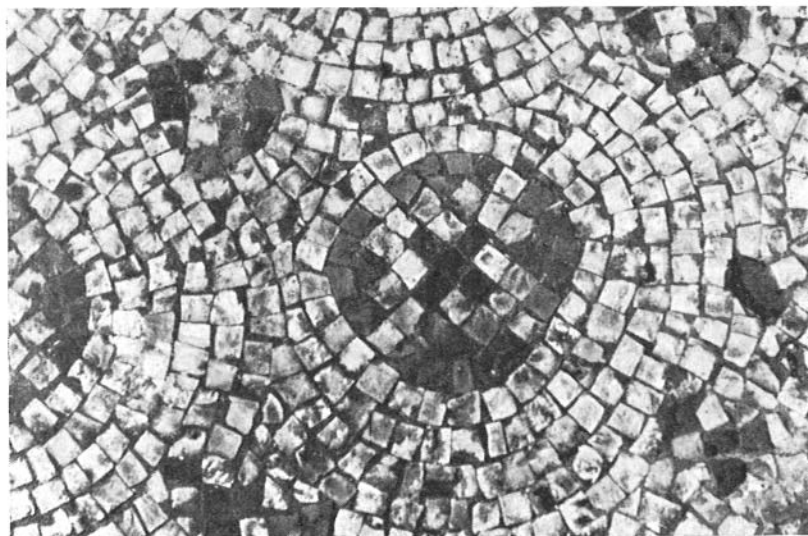
Pl. 9. Limestones taken from the chancel screen.



Pl. 10. Water basin in Room 1.



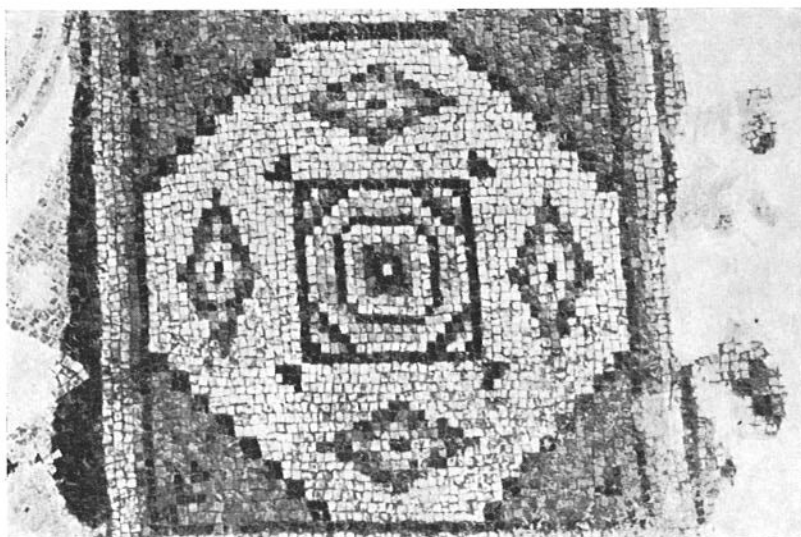
Pl. 11. Base of altar in Room 1.



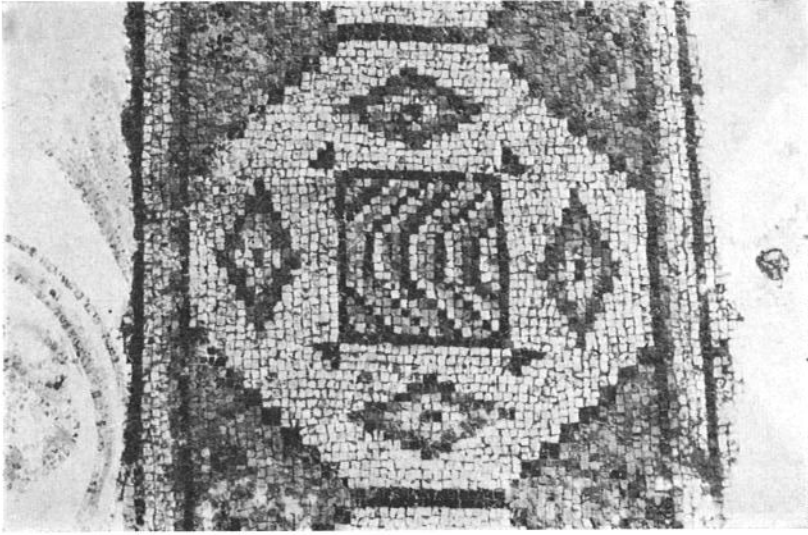
Pl. 12. The apse of Room 1, lower pavement: detail of field.



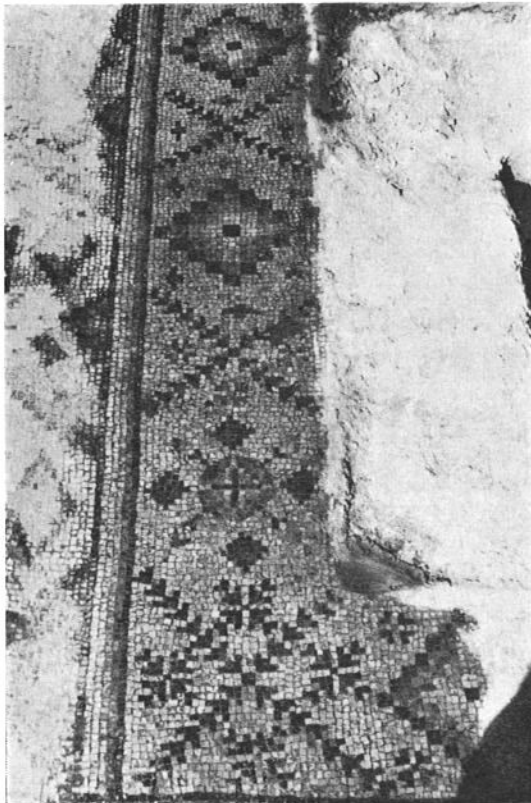
Pl. 13. The hall of Room 1, lower pavement. Detail of interior border: octagon.



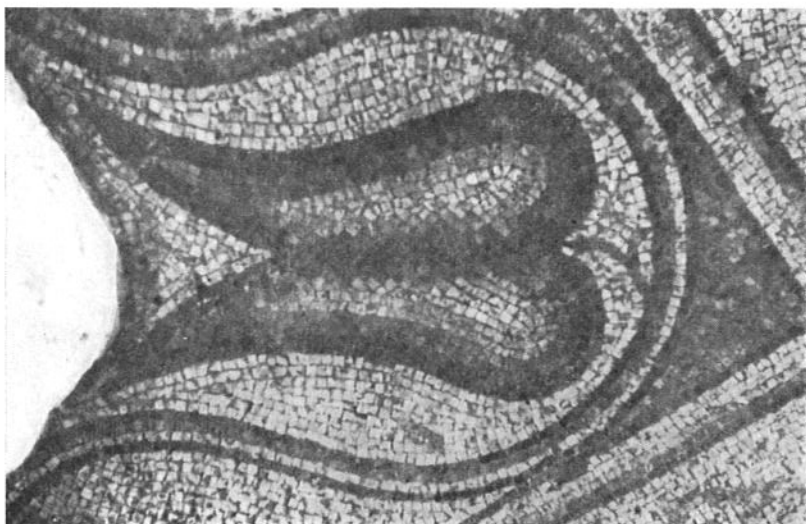
Pl. 14. The hall of Room 1, lower pavement. Detail of interior border: octagon.



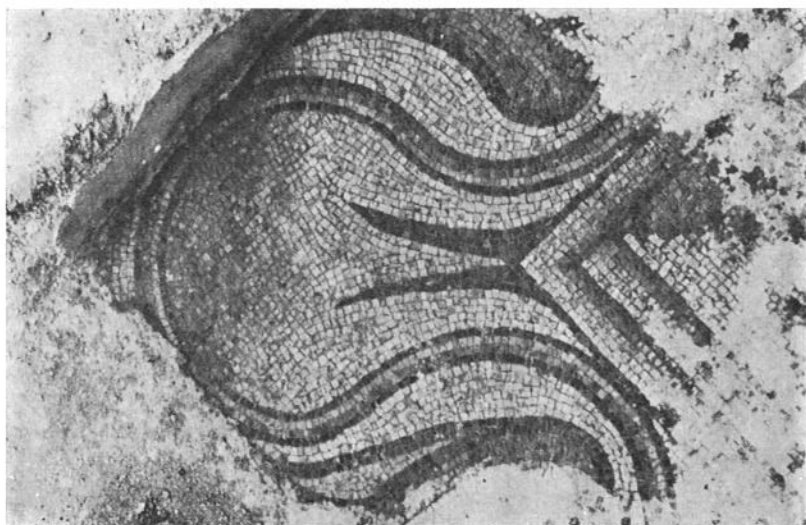
Pl. 15. The hall of Room 1, lower pavement. Detail of interior border: octagon.



Pl. 16. The hall of Room 1, lower pavement: detail of field.



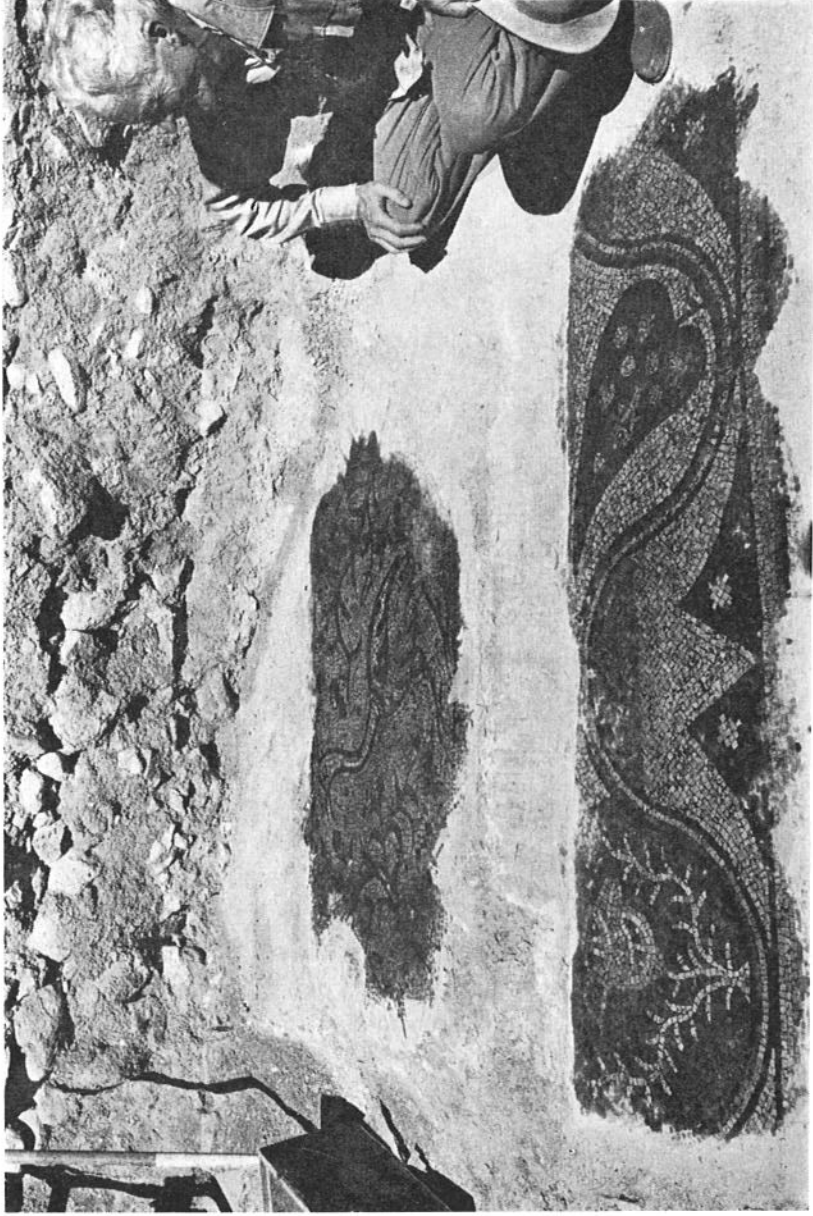
Pl. 17. Room 1, lower pavement: a corner of exterior border.



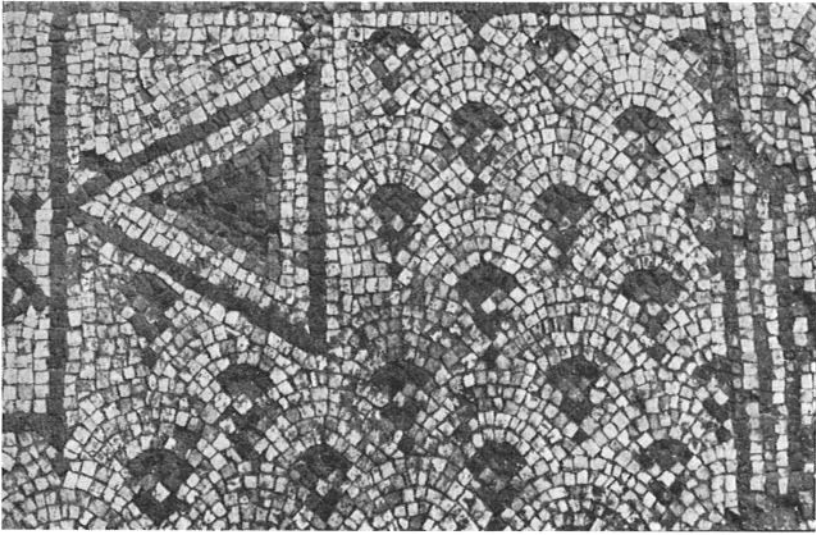
Pl. 18. Room 1, lower pavement: a corner of exterior border.



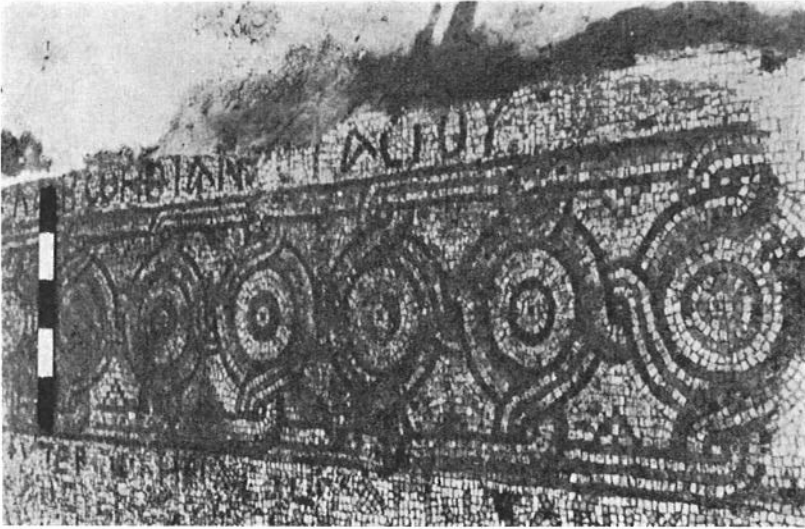
Pl. 19. Room 1, lower pavement: a corner of exterior border.



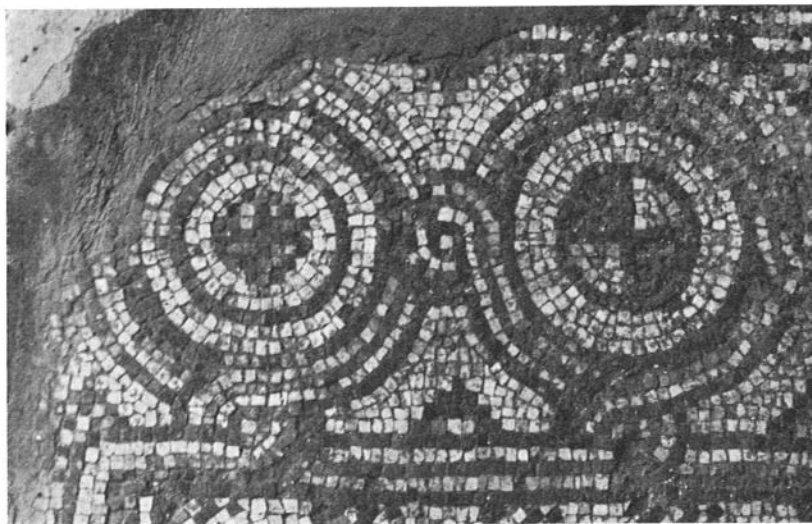
Pl. 20. The hall of Room 4, lower pavement: animal figures of exterior border and on the step between Room 1 and Room 3.



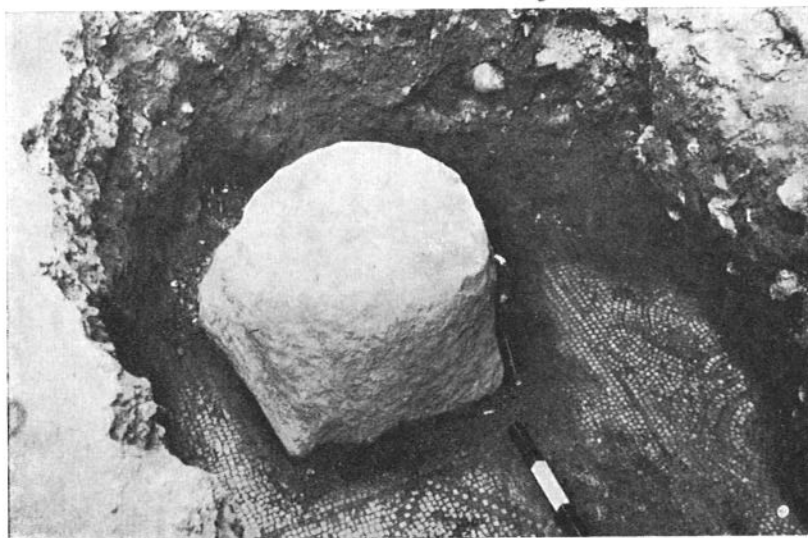
Pl. 21. The hall of Room 2: detail of field.



Pl. 22. The hall of Room 2: eastern border.

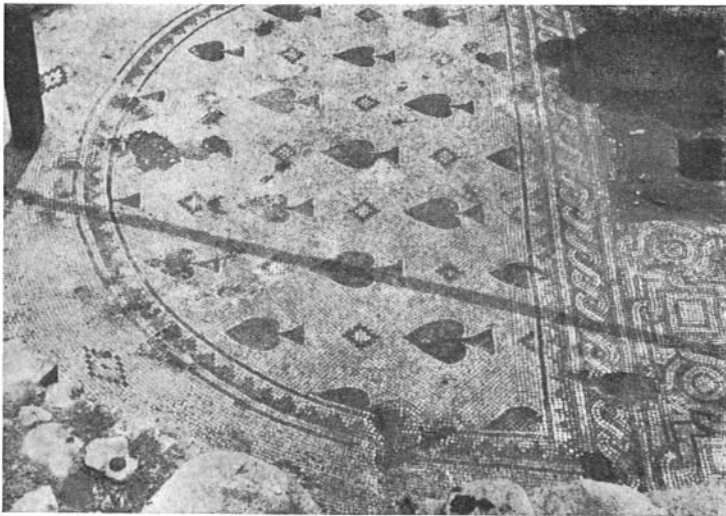


Pl. 23. The hall of Room 2: detail of eastern border.



Pl. 24. Base of a pillar between Room 2 and Room 4.

Pl. 25. The
eastern wall of
Room 3.



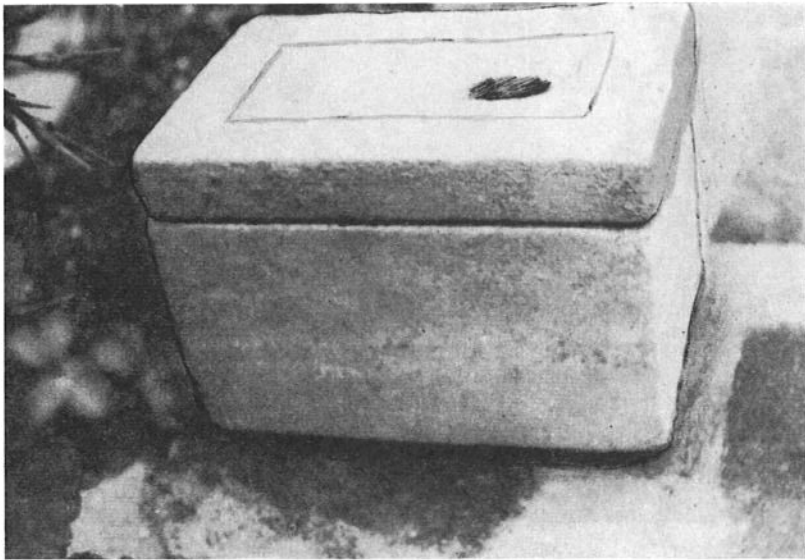
Pl. 26. The apse of Room 3.



Pl. 27. Decoration of the hall of Room 3.



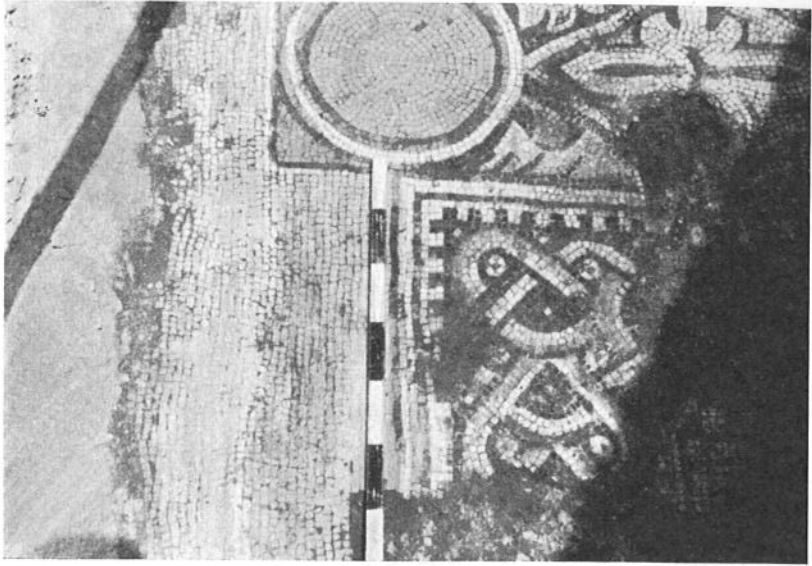
Pl. 28. The hall of Room 3: hole for reliquary.



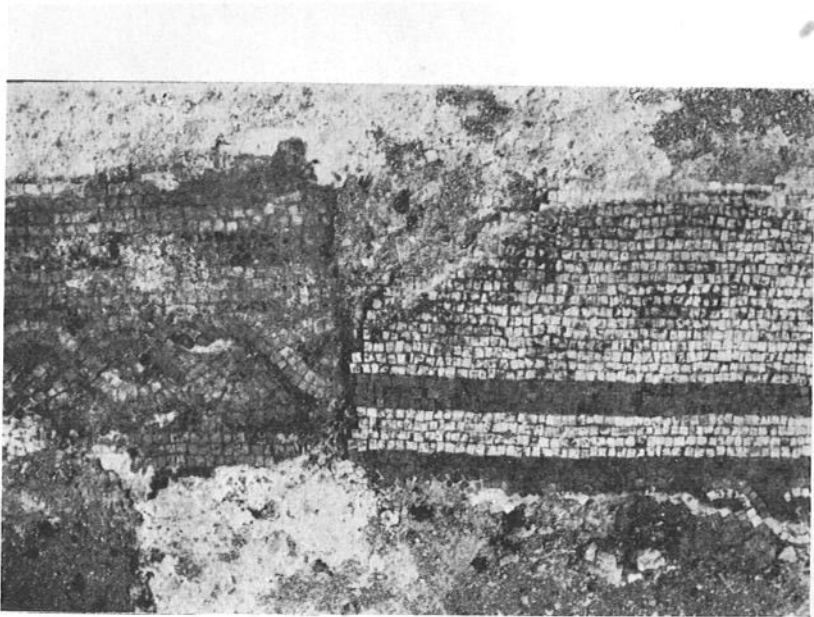
Pl. 29. Marble reliquary from Room 3.



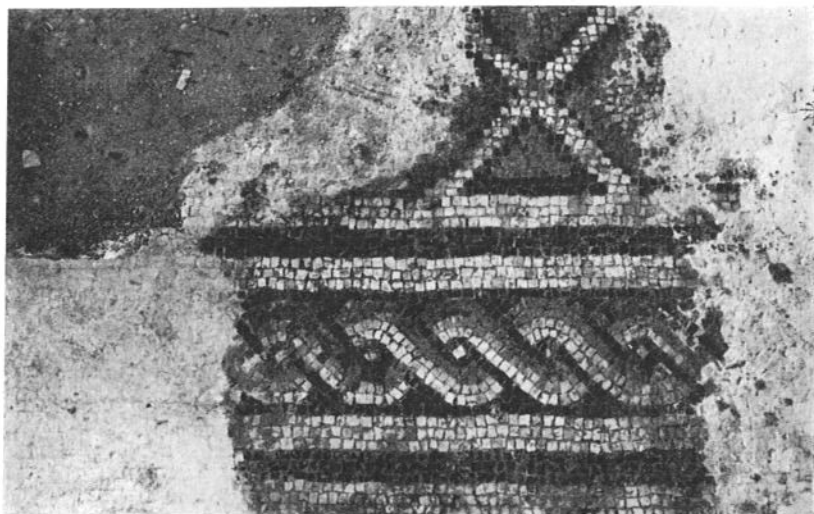
Pl. 30. The hall of Room 4: eastern border. On the left: limestone foundation of the chancel screen.



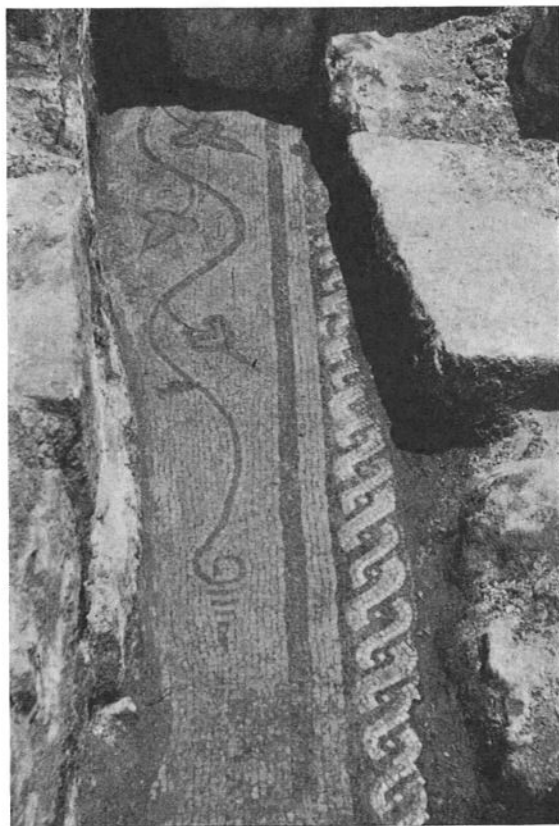
Pl. 31. The hall of Room 4: border.



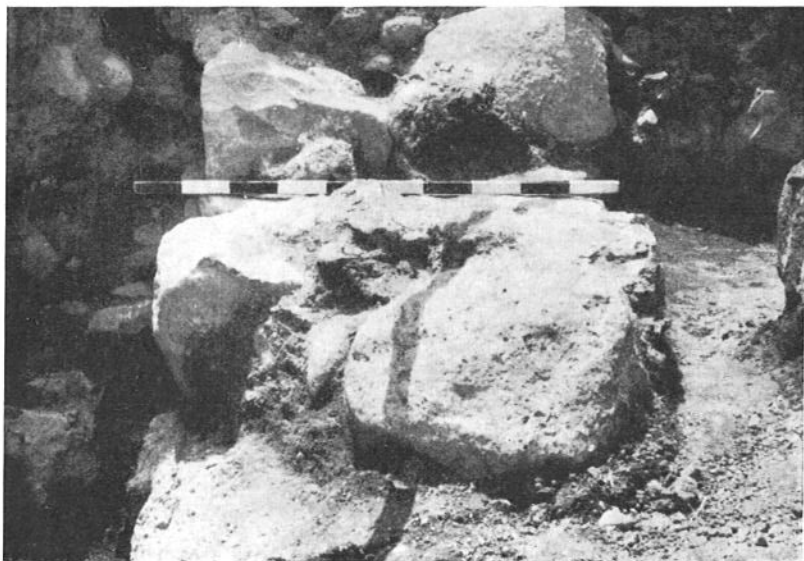
Pl. 32. The hall of Room 5: northern border.



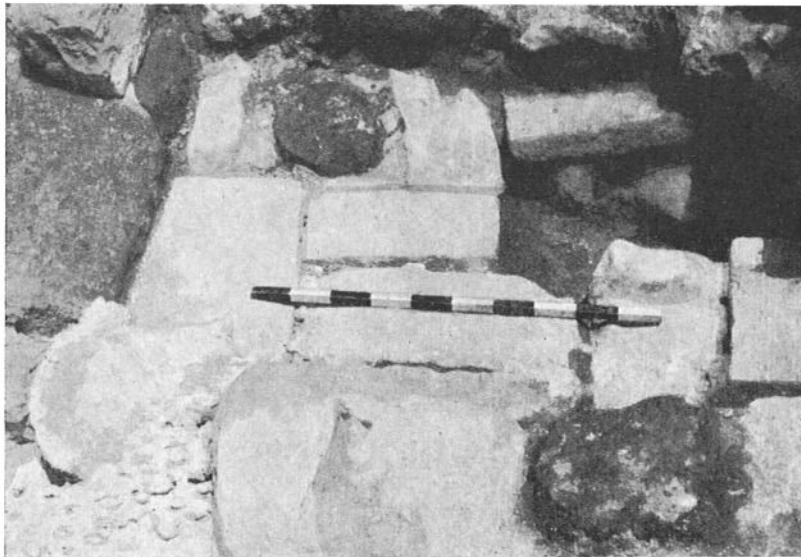
Pl. 33. The hall of Room 5: northern border with fragment of field.



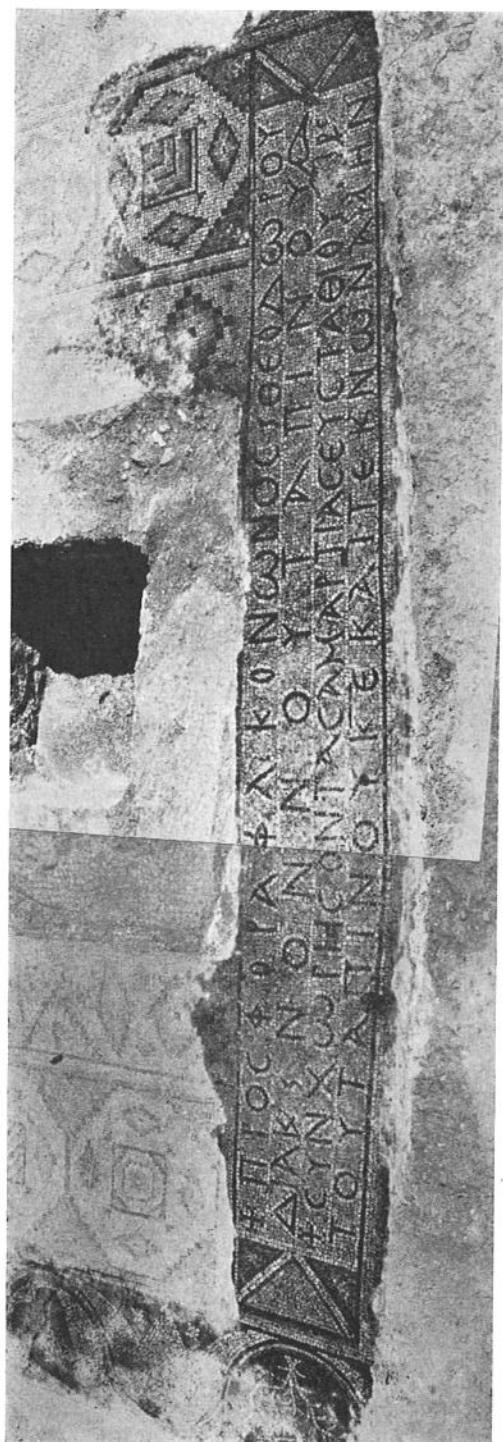
Pl. 34. Passage
between Room 5 and
Room 6.



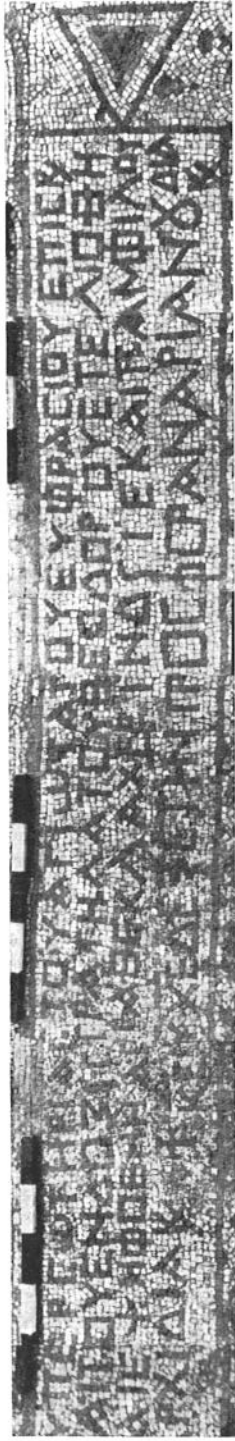
Pl. 35. Wall between Room 5 and Room 6.



Pl. 36. Basalt paving stones in Room 6.



Pl. 37. Greek inscription on the lower pavement of Room 1.



Pl. 38. Greek inscription on the pavement of Room 2.



Pl. 39. Fragment of Greek inscription outside the eastern border of the hall of Room 2.

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Pl. 40. Bird figure on the step between Room 1 and Room 3.



Pl. 41. The hall of Room 1, lower pavement. Detail of exterior border: bird's nest.

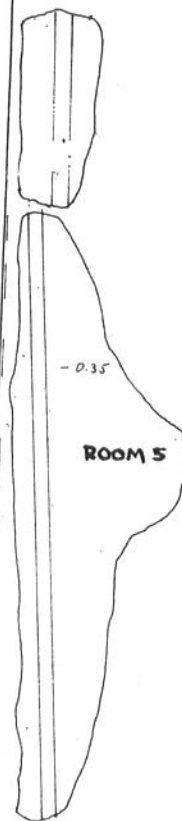
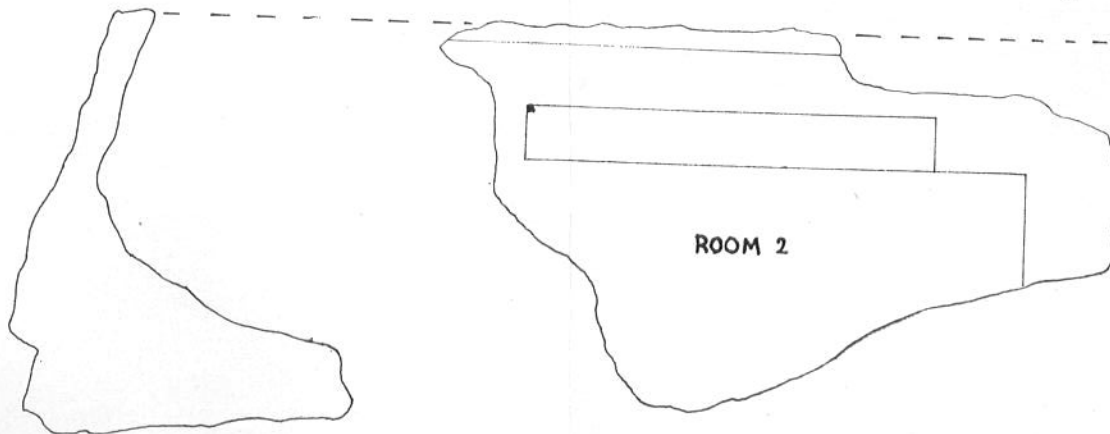
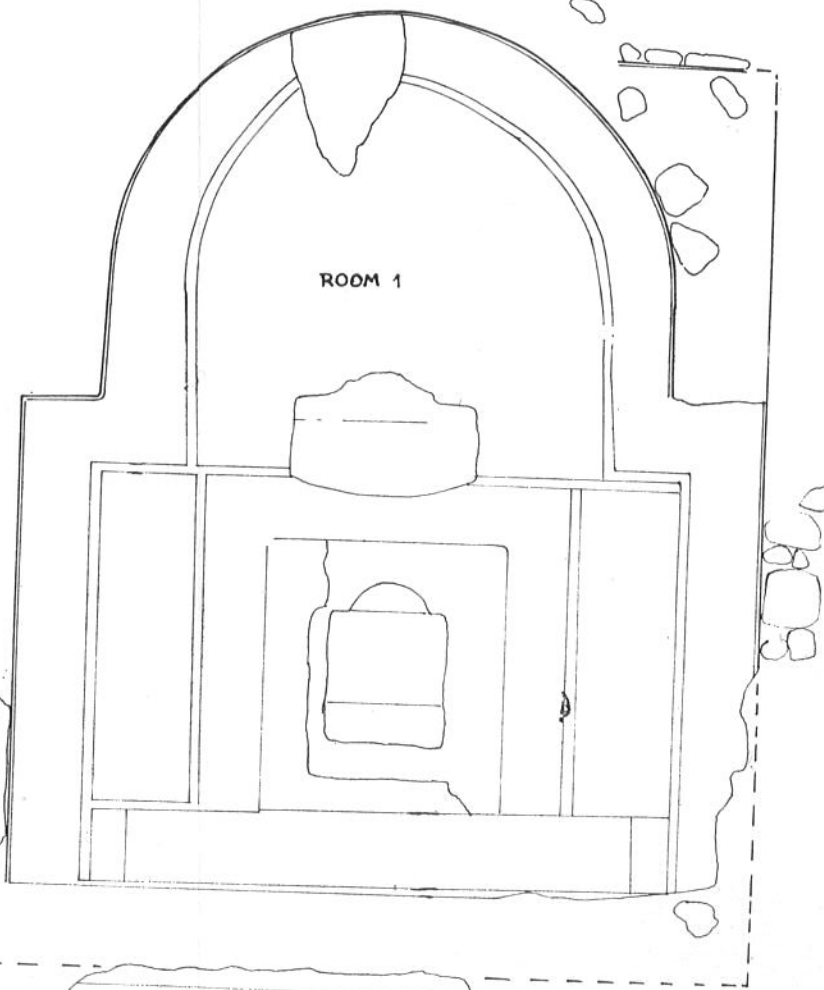
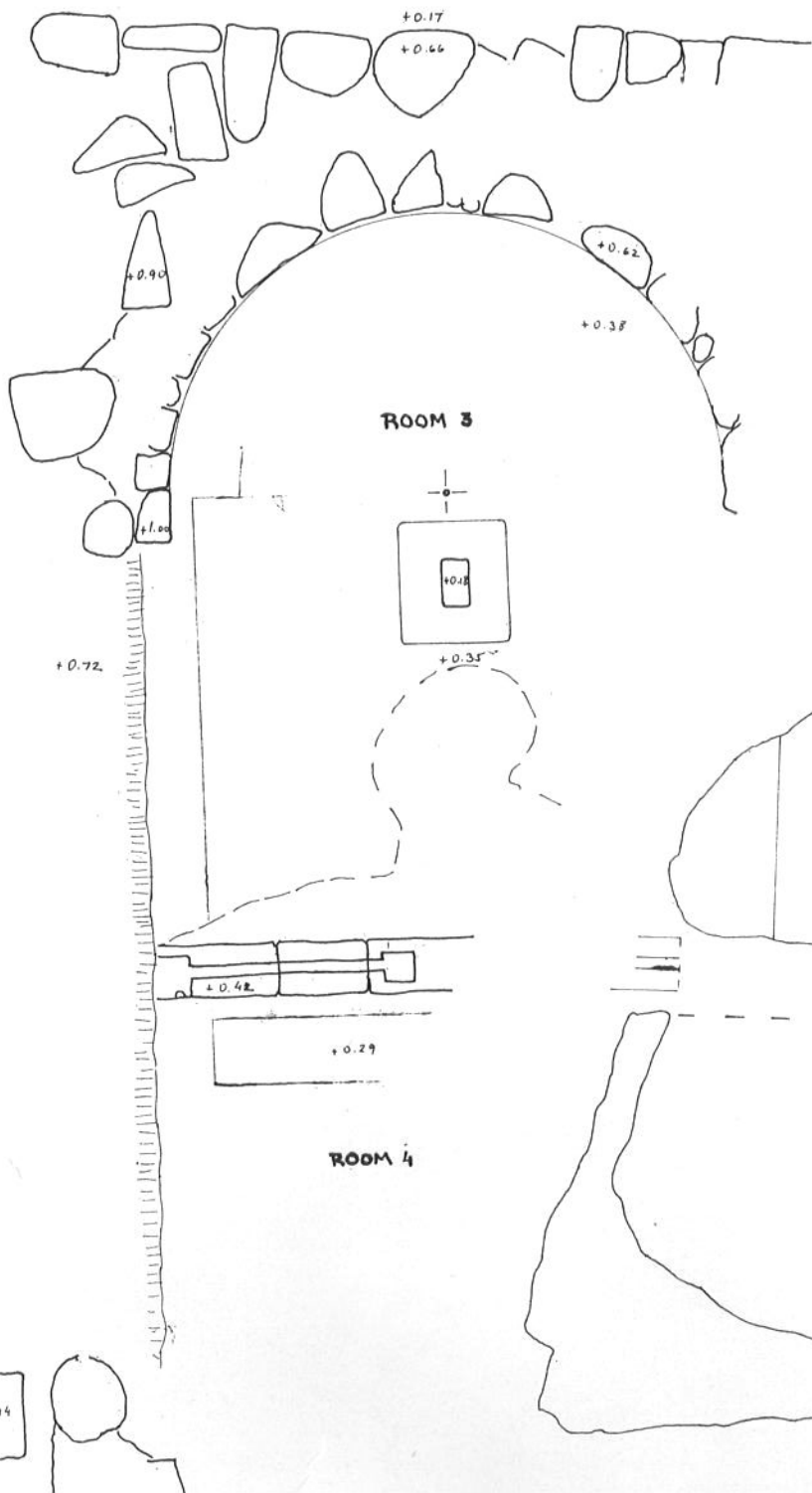


Pl. 42. The hall of Room 1, lower pavement. Detail of exterior border: lotus flower.



Pl. 43. The hall of Room 1, lower pavement. Detail of exterior border: fish in ivy leaf.

THE BYZANTINE CHURCH OF KAFR KAMA



ROOM 4

ROOM 2

ROOM 1

ROOM 3

ROOM 5

ROOM 6