

The thesis deals with selected aspects of iconography of Syrian mosaics in Late Antiquity (3th - 6th centuries AD). This topic is studied both in the context of the Late Antique history, art and society and in the context of the general research of Late Antique mosaics. The Late Antique Period in Eastern Mediterranean is considered on one hand a period linked closely with the Classical period, on the other hand it reflects - influenced by the Neoplatonism and Christianity - some new trends.

In the first chapter, I define the Late Antique period and the Late Antique art. I draw the attention to the fact of continuity of the Antique civilisation in the Eastern Mediterranean, especially in Syria. I sketch the history of Syria in this period, depicting the characteristic features of this territory. I focus on the archaeological sites where we can find the mosaics further described in detail (Apamea, Palmyra, Shahba-Philippopolis). I also show an outline of the Late Antique mosaics in the Mediterranean and in Syria as a framework for the undermentioned mosaics.

Then, I generally characterize what is the basis for the interpretation of the mosaics in that period. The mosaic panels show at first sight the same scenes of the Pagan myths or other scenes of the famous Pagan figures (e.g. Socrates). Only after an elaborate iconographic analysis of the mosaics and studying the corresponding literary sources it becomes clear that in the Late Antiquity the classic myths were interpreted in a different way which is obvious in the mosaics. The chosen themes should - on the basis of the described mosaics - show how the exponents of the traditional Hellenic civilisation reacted to the growing Christianity.