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The Mosaics in the Early Christian Basilica at the Site of Manchevci in Ohrid

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Abstract: *The paper deals with the mosaics from the Early Christian basilica discovered at the site of Manchevci in Ohrid (ancient Lychnidos). The basilica is discovered partially and mosaic floors are found in the central aisle and in the north annex. According to the iconographic and stylistic features of the mosaics, we can distinguish two different mosaic workshops that created these mosaics during the first half of the 6th century.*

Key words: *Mosaic, Mosaic workshops, Early Christian, Manchevci, Ohrid, Lychnidos, Heraclea Lyncestis, Lin, Byllis.*

Archaeological investigations at the site

In the old city center of Ohrid, near the medieval Church of St. Sophia (Fig. 1), another Early Christian basilica paved with a mosaic floor was discovered in 2007¹. The uncovered remains of the basilica, consisting of parts of the nave and the northern aisle, were discovered on 3-7 meters depth beneath the modern cobblestone street level. The destruction layer of the basilica was preserved intact (Fig. 2), showing no signs of intentional destruction or burning, which indicates the building could have probably suffered an earthquake. After the destruction the basilica had not been revitalized, as witnessed by almost all architectural elements (columns, capitels, arches) discovered *in situ* on the floor of the basilica (Fig. 3)².

In 2012 archaeological excavations continued on the site, uncovering the nave mosaic and providing new information on its appearance, as well as expanding to a newly discovered annexed room with mosaic pavement, added at a later date to the

¹ In Ohrid and its vicinity, there have been ten Early Christian basilicas with mosaic pavements discovered so far. cf. M. Тутковски, *Ранохристијанските мозаици од Охрид* [Early Christian Mosaics in Ohrid], Скопје 2014, 36-38.

² The remains of the basilica discovered in 2008 (with focus on the mosaic floors) have been published in: M. Тутковски, *Ранохристијанските мозаици од Охрид*, 84-95.



Fig. 1. Satellite view of Ohrid with marked locations of: 1) Manchevci basilica; 2) Plaoshnik – Tetraconchal church; 3) Basilica at Deboj; 4) St. Sophia Church. Image – Google Earth, 2014.



Fig. 2. Manchevci Basilica – destruction layer (seen from west). Photo by author, 2007.



Fig. 3. Destruction layer (seen from east). Photo by author, 2007.

north wall of the basilica³. Following the excavations, conservation and restoration was done to the building and the mosaics, including the construction of supporting walls for protection of the building and its surrounding from potential landslides (Fig. 4). The process of building the supporting walls required removal of some pieces of

³ For these excavations, a short report is available in B. Маленко, Презентација на локалитетот Дебој - Охрид: од букварот на земјата [Presenting the site of Deboj – Ohrid], in: *Прилози XLIV* 1-2, МАНУ, Скопје 2013, 296-297. The basilica is located beneath a densely populated area of the city, with modern streets and houses enclosing the site, making its complete uncovering impossible.



Fig. 4. The site after conservation and restoration. Photo by author, 2015.

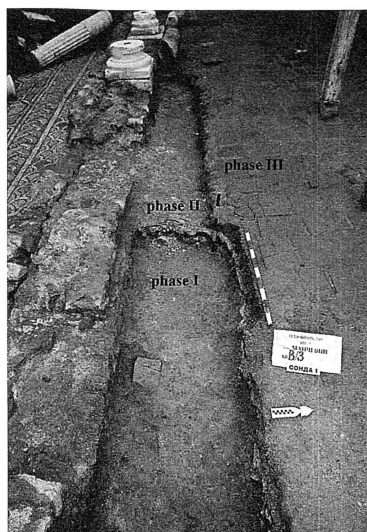


Fig. 5. Phases of the floor level in north aisle (seen from east). Photo by author, 2007.

the mosaic floor from its original position, for enabling the installment of foundation blocks of the protective construction. By the removal of a mosaic fragment in the western part of the nave, fragments of an older mosaic were uncovered in situ at approximately 50 cm depth⁴.

The site, which is located on the western side of the Ilindenska street, next to the house of the Manchevci family, is known to archaeologists since 1980, when excavations took place northeast to the basilica. At this time, several rooms belonging to a Late Antique building were discovered, with walls showing evidence of having had mosaic decoration as well as wall paintings⁵. The location of this building at only few meters distance from the remains of the basilica could point to their correlation and coexistence, however, concerning function of this building, whether it represented a residence for the church nobility⁶ or served as an auxiliary complex to the basilica, cannot be determined with certainty at this point.

In this article, the excavated areas of the basilica will be presented briefly, with focus on the mosaic floors of the nave and the north annex of the basilica.

According to the elements discovered, the shape of the basilica follows a common longitudinal disposition, with east-west orientation and colonnades separating the nave from the aisles. The floor of the north aisle underwent several alterations, set in

⁴ The older mosaic was discovered in the area of foundation block No.2. cf. В. Маленко, Презентација на локалитетот Дебој - Охрид, 313, fig. 46. —

⁵ В. Маленко, Ранохристијански објекти во Охрид и Охридско [Early Christian Buildings in Ohrid and its Surrounding], in: *Лихнид 7*, Охрид 1989, 10-11; В. Маленко, П. Кузман, Комплекс „Попарница“ [Poranica Complex], in: *Археолошка карта на Република Македонија*, Том II, 268. Following the excavations, the building was reburied, and the area turned into a parking space.

⁶ According to V. Malenko and P. Kuzman. See note 5.

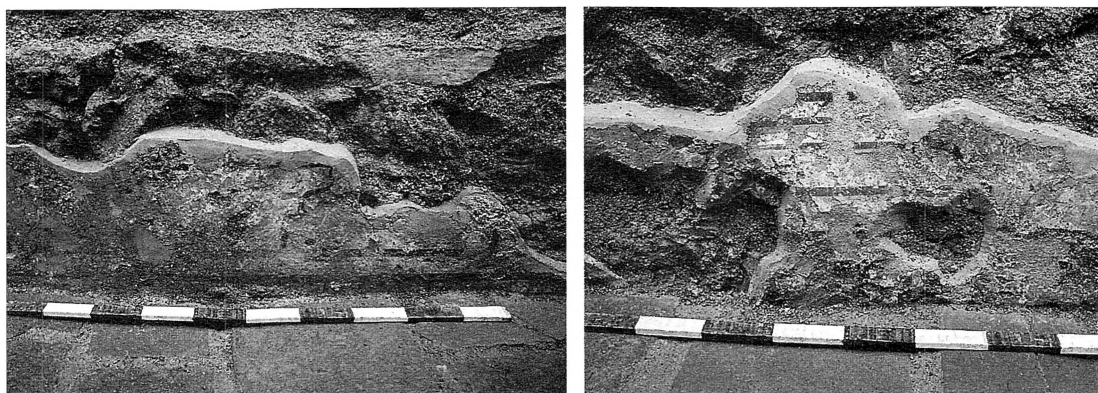


Fig. 6. Fresco decoration on the north wall. Photo by author, 2007.

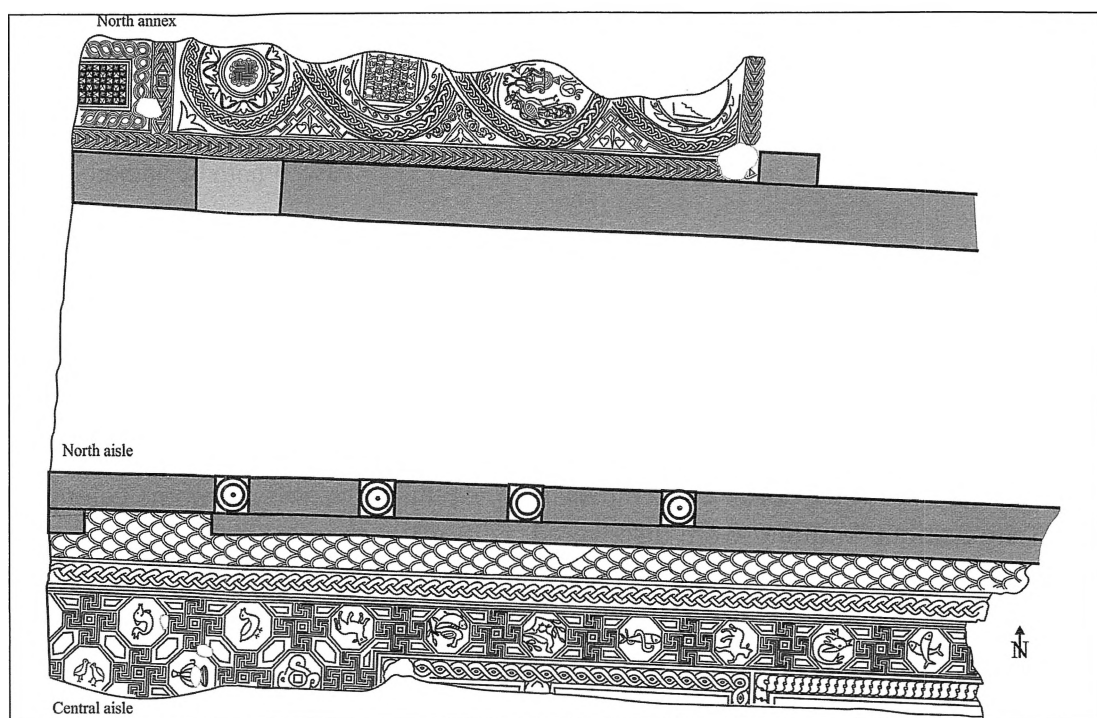


Fig. 7. Drawings of the mosaics in the basilica. Drawing by T. Mitrova and M. Tutkovski, 2014.

three separate phases. The first phase is represented by the discovered pink mortar-bedding layer holding one ceramic tile, indicating the floor was covered with tiles that had been removed at a certain point. A pink mortar-bedding layer also evidences the second phase floor, set at around 20 cm above the first. In the course of existing in its third phase, at 30 cm elevation above the first floor phase, the north aisle was paved with rectangular ceramic tiles set in lime mortar (Fig.5). In this pavement, at least one refurbishment is clearly visible, when parts of the old tiles were replaced with new ones.

The north wall contains remains of fresco paintings that continue below the pavement level, which in turn ties them chronologically to the older floor levels of the



Fig. 8. Orthophoto of mosaic in the nave. Photo by author, 2014



Fig. 9. Mosaic in the nave – detail. After V. Malenko, *Prezentacija na lokalitetot Deboj*, fig. 43.

north aisle. The frescoes display bases and columns set on golden-yellow background (Fig.6). Although only fragments remain, the location of the depicted bases indicates an imagery of colonnades, containing columns separated by screens; a typical decoration for the first zones of fresco imagery in Early Christian churches⁷.

Mosaics in the nave of the basilica

The mosaic pavement in the nave is well preserved almost in its entirety, with the exception of demolished parts in the eastern area due to the construction of a modern limekiln. In addition, smaller damages can be detected over the entire mosaic area because of the collapse of heavy architectural elements directly over the mosaic floor.

⁷ Closest analogies and the best preserved fresco ensemble from the Early Christian churches can be seen in the Old Episcopal Basilica in Stobi. S.Blaževska, M. Tutkovski, The episcopal Basilica in Stobi, in: *Early Christian Wall Paintings from the Episopal basilica in Stobi*, Stobi 2012, 9 - 20; E. Dimitrova, The Painterly Horizons of the Frescoes of the Episopal Basilica: Iconographic Design, Symbolic Configuration, Stylistic Modularity, in: *Early Christian Wall Paintings from the Episopal basilica in Stobi*, 21 - 24.



Fig. 10. Mosaic in the nave – detail. Photo by author, 2014.

The mosaic is excavated only in the northern part of the aisle, an area 13 meters in length and 1,5 up to 2,2 meter width. The hitherto discovered elements of the mosaic pavement merely are a display of the decorative framing or borders to the central aisle decoration (Fig.7). The first border is shaped as a band filled with fish scale pattern in several colors. The second decorative framing is a three strand *guilloche*, while the next border is formed by octagonal sections interconnected by equilateral crosses with arms shaped by swastikas (Fig.8). In the western part of the mosaic, the octagonal border is doubled and covers the entire excavated area of the aisle (Fig.9).

The octagonal fields mostly contain zoomorphic motifs and depictions of geometric shapes. The zoomorphic motifs representing aquatic fauna are the most prominent, displaying fish, dolphins or water birds, and in two instances lambs are illustrated. The aquatic animals as well as the geometric motifs are set on a neutral white background, whereas the white lambs are contrasted to a dark red background.

The first row of octagonal sections, seen from east to west, contains the following depictions: two crossed fish, a dolphin, a lamb, fish wrapped by a snake, water bird with plant motifs, a bird positioned over a fish, a lamb, a water bird, and a dolphin. The second row is composed of a rosette, a kantharos and two birds.

In the area north of the first row of octagonal fields, two borders have been partially uncovered, which point to the mosaic arrangement in the central part of the church

nave, plausibly containing three large panels filled with different decorations. The eastern panel is framed with two-strand *guilloche* border, while the western panel border is composed of two interwoven bands forming circles at the intersections (Fig.10).

The mosaic is laid in *opus tessellatum*, and is made of neatly cut tesserae that measure 1 - 2 cm, with the exception of the central depiction of a lamb made of finer cut tesserae measuring 0,5 - 1 cm. The tesserae are produced of rocks quarried from local areas, such as white, yellow and red limestone, black serpentine, blue-gray serpentine, pink marble as well as bright red terracotta tesserae.

Concerning the mosaic decoration discovered in the nave of the basilica, comparative analysis can be made only in reference to the characteristic border with octagonal fields, done in identical manner as the narthex mosaic in the Large Basilica at Heraclea Lyncestis (Fig.11), dated towards the 6th century⁸; furthermore, to the border in the central aisle mosaic in the basilica found at Deboj – II phase (Fig.12), dated to the first decades of the 6th, as well as the border from the mosaic laid out in the triclinium of the Episcopal residence at Heraclea (Fig.13), dated to the mid-6th



Fig. 11. Heraclea Lyncestis, Large Basilica, mosaic in the narthex – detail. Photo by author, 2007.

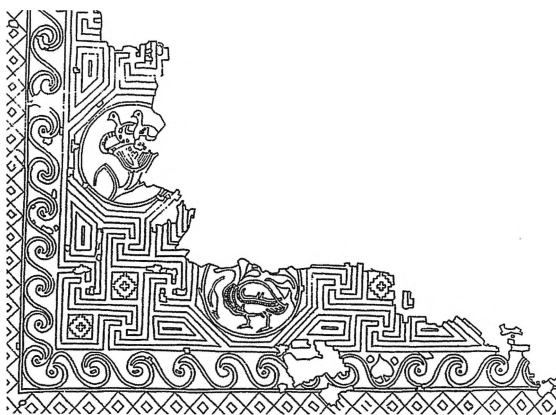


Fig. 12. Basilica at Deboj – II phase, mosaic in the nave – detail. After М.Тутковски, *Ранохристијанските мозаици од Охрид*, fig. 67.



Fig. 13. Heraclea Lyncestis, Episcopal residence, detail of mosaic in the triclinium. Photo by author, 2007.

⁸ Г. Цветковић-Томашевић, Мозаикот на подот во нартексот на Големата базилика: Опис. Стил. Иконографија. Симболизам. Техника. Материјали. Конзервација [The Mosaic Floor in the Narthex of the Large Basilica: Description. Style. Iconography. Symbolism. Technique. Materials. Conservation], in: *Хераклеја III*, Битола 1967, 10 - 32; Ead., *Рановизантијски подни мозаици: Дарданија, Македонија, Нови Епир* [Early byzantine mosaics: Dardania, Macedonia, Epirus Nova], Београд 1978, 80 - 81; R. Kolarik, The Floor Mosaics of eastern Illyricum: The Northern Regions, in: *ACIAC X*, Thessalonique 1980, 466.

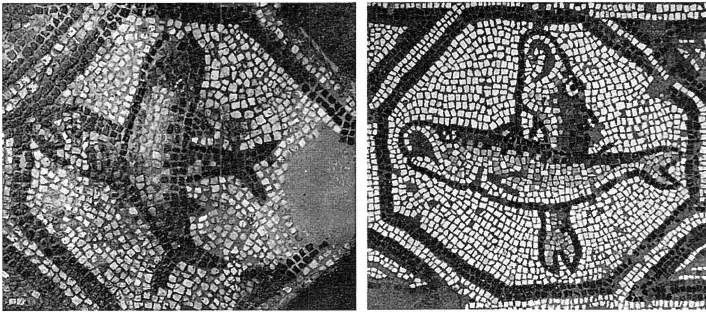


Fig. 14. Images of crossed fish: a) Manchevci Basilica; b) Large Basilica, Heraclea Lyncestis. Photo by author, 2014, 2007.

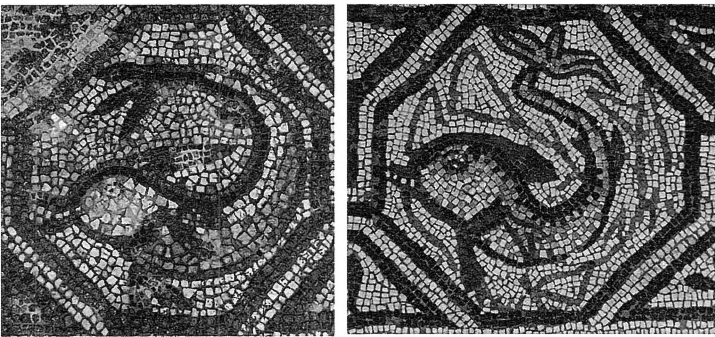


Fig. 15. Images of dolphins: a) Manchevci Basilica; b) Large Basilica, Heraclea Lyncestis. Photo by author, 2014, 2007.

century⁹. Apart from the identical design of the borders, it is important to emphasize the adoption of certain motifs from the mosaics in the Large Basilica at Heraclea. This refers to the characteristic depiction of crossed fish (Fig.14) and the image of the dolphin (Fig.15), which were crudely copied onto the mosaic in the Manchevci Basilica. Since these motifs do not appear in the later phase of the Heraclea Episcopal residence mosaic, which was also made as a copy of the narthex mosaic of the Large Basilica, it can be assumed the mosaic artists who created the Manchevci mosaic, were working at a time when the Residence mosaic had not yet been created.

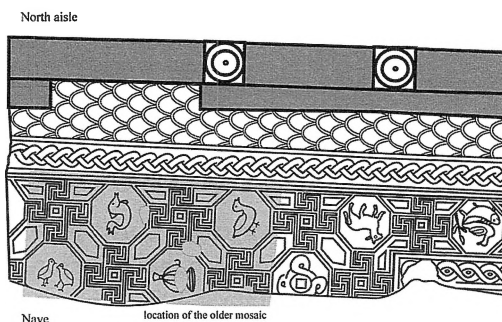


Fig. 16. Location of the older mosaic in the nave.

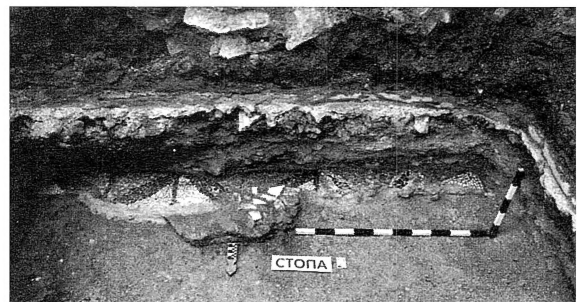


Fig. 17. The older mosaic in the nave. After V. Malenko, *Prezentacija na lokalitetot Deboj*, fig. 46.

⁹ Г. Цветковић-Томашевић, Рановизантијски подни мозаици у епископском двору у Хераклеји Линкестис [Early Byzantine floor mosaics in the Episcopal Residence in Heraclea Lyncestis], in: *Корпус рановизантијских подних мозаика*, свеска I, Београд 2002, 16-17; R. Kolarik, *The Floor Mosaics of Eastern Illyricum*, 474-475.

Copying of artistic motifs from the narthex mosaic in Hearclea's Large Basilica is recorded in the nave mosaics at the Deboj basilica, as well¹⁰. The analysis of the iconography and stylistic features of the mosaics from Manchevci and Deboj has shown that they were made by the same workshop, heavily influenced by the masterpiece of mosaic art in Heraclea Lyncestis¹¹. The mosaics in the basilica at Deboj – II phase and the mosaic from the nave in the Manchevci basilica are the only hitherto known examples of mosaic art which can be recognized as products from the same workshop functioning in Ohrid during the first decades of the 6th century.

As previously stated, an older phase has been detected in the church nave. The mosaic was discovered in a trench located at the west end of the uncovered central aisle area (Fig.16). The older mosaic is located at 50 cm depth beneath the second mosaic pavement of the nave. Few fragments have been uncovered so far, showing geometric patterns or highly stylized floral decoration (Fig.17).

The mosaic in the north annex of the basilica

The mosaic composition in the north annex consists of two separate decorative panels, encompassed in a single guilloche-chain border, which connects at the west end to a square field containing a swastika (Fig.7).

At the western part of the annex, a small part of the mosaic decoration has been uncovered, forming a rectangular panel filled with chess board pattern of red and white squares. The red squares contain swastikas, while the space between them is filled with graphically inscribed curvilinear diamonds (Fig.25a). The chess board panel is framed within a border made up of two interlaced bands enclosing circled areas at the intersections.



Fig. 18. Orthophoto of the mosaic in the north annex. Photo by author, 2014.

The design in the eastern part of the annex exhibits four circular sections framed by a three strand *guilloche* border (Fig.18). The first circular field (seen from east to west), contains an inner border of stylized acanthus leaves reaching toward the central medallion, which has not been preserved. The next circle is filled with a symmetrical composition of two peacocks flanking a kantharos out of which vegetative motifs

¹⁰ М. Тутковски, *Ранохристијанските мозаици од Охрид*, 79 - 81.

¹¹ Ibid., 80 - 81, 91 - 93, 217 - 218.



Fig. 19. North annex, mosaic section containing a kantharos flanked by peacocks.
Photo by author, 2014.



Fig. 20. North annex, mosaic section with inscription. After V. Malenko, *Prezentacija na lokalitetot Deboj*, fig. 45.

grow, while the area beneath the kantharos is filled with floral depictions (Fig.19). The following circular field contains inner border in the shape of a wave-like band around the central medallion, which holds an inscription set within a rectangle (Fig.20). The greek text set in six rows reads:

ΥΠΕΡ ΕΥ/ΧΗΣ ΘΩΜΑ ΚΑΙ ΙΩΑΝΝΟΥ ΚΑΙ ΕΠΟΙ/ΗΣΑΝ

A translation of it reads: Because of a vow, Thoma and Ioannes made it¹².

The medallion in the last circular field is decorated with geometric patterns, the medallion itself framed within a border made of rows of stylized lotus blossoms.

The mosaic is made in *opus tessellatum* technique, with tesserae measuring 1 to 1,5 cm. The tesserae are produced from the same types of stones used in the nave mosaic, with the addition of green sandstone to the color palette, which is absent from the nave mosaic.

The mosaic pavement in the north annex of the Manchevci Basilica has design identical to the mosaic in the narthex of the Basilica at Studenchishta, as well as to the mosaic in the south aisle of the Basilica B in Byllis (Fig.21)¹³. The depictions on these mosaics contain rows of circular fields framed within the same type of borders, having the same motifs filling triangular outlined areas between the circular panels - stems with two heart-shaped leaves and stylized lotus blossoms on the corners¹⁴. The external border with its characteristic clasp in the shape of a swastika is identical in its design in the mosaics in Manchevci and Studenchishta basilicas. The identical wave

¹² I am indebted to Slavica Babamova for the interpretation of the inscription. Names of the donors Thoma and Ioannes are not known from historical sources, and this is their first occurrence in a late antique inscriptions found in Ohrid.

¹³ I am grateful to Marie-Patricia Raynaud for sending me the photos published in this paper as fig. 21b and fig. 23.

¹⁴ М. Тутковски, *Ранохристијанските мозаици од Охрид*, 58 - 62.



Fig. 21. Mosaic decoration in:

- a) Manchevci Basilica, north annex. Drawing by T. Mitrova and M. Tutkovski;
- b) Basilica B - Byllis, south aisle. Photo by Didier Dubois;
- c) Basilica at Studenchishta, narthex – detail. After M. Тутковски, *Ранохристијанските мозаици од Охрид*, fig. 44.

frame enclosing the decoration from its south side at the Studenchishta mosaic, is present at the Manchevci mosaic around the circular medallion with inscription, and in Byllis surrounds the first circle seen from west. Furthermore, two of the circular panels at Manchevci and Byllis mosaics are encompassed by stylized lotus blossoms and curved acanthus leaves. The borders made up of lotus and acanthus leaves are among the favorite motifs used by mosaic artists working at the Tetraconch in Plaoshnik, the basilicas in Radolishta¹⁵ and Byllis¹⁶, as well as the Tetraconch in Lin¹⁷. The

¹⁵ M. Тутковски, *Ранохристијанските мозаици од Охрид*, 151-183, fig. 56, 202-210.

¹⁶ S. Muçaj & M. P. Raynaud, *Les Mosaïques des églises proto-byzantines de Byllis (Albanie): Un Atelier*, in: *La Mosaïque Greco-romaine IX*, Roma 2005, fig. 5a, 7.

¹⁷ S. Anamali & S. Adhami, *Mozaike te Shqiperise*, 54, 57; M. Тутковски, *Ранохристијанските мозаици од Охрид*, 54-67, fig. 55, 59.



Fig. 22. Basilica at Studenichishta, apse of the cathedra, After M. Тутковски, *Ранохристијанските мозаици од Охрид*, fig. 54.



Fig. 23. Lin, Tetraconch church, apse of the south annex. Photo by Didier Dubois, 2012.

composition of peacocks flanking a kantharos at Manchevci is almost identical to the catechumenium in the Studenichishta basilica (Fig.22) as it is to the south annex of the narthex in the Lin church (Fig.23). The image of the kantharos, with its shape and decoration made up of semicircular and triangular motifs over the body and neck of the vessel, is done identically to the mosaics in Lin (Fig.24), and correspondingly to the form and decoration of the Studenichishta mosaics. Moreover, the peacocks are depicted in an almost identical manner, notably their bodies and details such as the wings and tails¹⁸.

The chess board pattern in the Manchevci mosaic has virtually identical design to a decorative field in the north aisle at Plaoshnik tetraconch (Fig.25), as to two mosaics in Byllis – the south aisle in the Basilica B¹⁹ and the mosaic in the area west of the presbytery of the Basilica D²⁰.

The decorative program, the motifs used, as well as the iconographic and stylistic features of the Manchevci mosaic, unambiguously point to the same artistic workshop that created the mosaics in the basilica found at Studenichishta, the Tetraconch at Lin and the Basilica B in Byllis. These mosaic artists belonging to the Ohrid workshop are responsible for creating the lavish mosaic pavements in the Tetraconch church at Plaoshnik, the basilica in Radolishta, and at a later point some of the mosaics in the city of Byllis in Albania. This workshop is considered to have created the mosaics in many churches in Ohrid and its surrounding area (the tetraconch churches at

¹⁸ S. Anamali & S. Adhami, *Mozaike te Shqiperise*, Tirane 1974, 60; S. Anamali, *Les mosaïques de la basilique paleochrétienne de Lin (Pogradec)*, in: *Iliria* III, Tirana 1975, 340 - 348; M. Тутковски, *Ранохристијанските мозаици од Охрид*, 62-67.

¹⁹ M. Тутковски, *Ранохристијанските мозаици од Охрид*, 159, fig. 215, 237; S. Muçaj, *Les mosaïques de Byllis et leur place en Epir*, in: *CARB* XV (1993), fig. 7.

²⁰ S. Muçaj & M. P. Raynaud, op. cit. fig. 7.



Fig. 24. Lin,
Tetraconchal church.
After S. Anamali and
S. Adhami, *Mozaike
te Shkiperise*, 60.

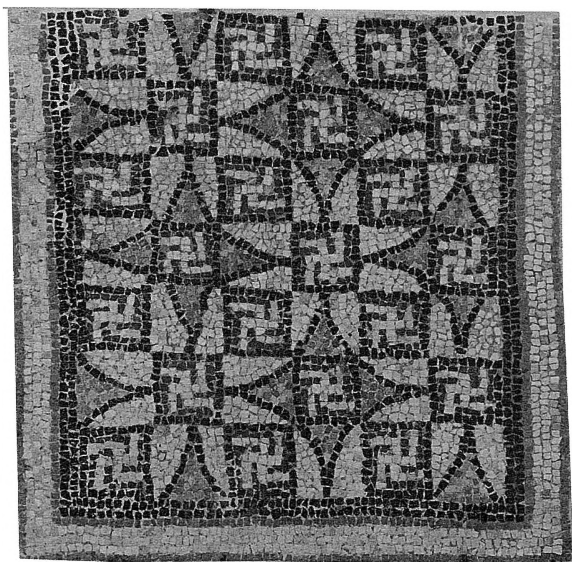


Fig. 25a. Manchevci Basilica, north annex -
detail. Photo by author, 2015.

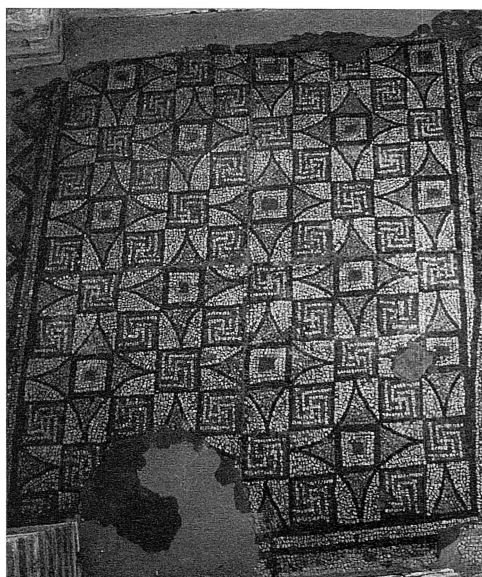


Fig. 25b. Tetraconchal church –
Plaoshnik, north aisle. Photo by author,
2008.

Plaoshnik and Lin, the basilicas in Radolishta, Studenchishta and Manchevci), the mosaics in the basilicas A, B, C and D in Byllis, and probably some of the mosaics in Arapaya – Albania, Nerodimlje – Kosovo and Caricin grad - Serbia²¹, which raises the question of the methods and ways in which this workshop functioned. Their large scale production and geographical distance from the buildings they worked on, could indicate the existence of two groups of artists working simultaneously at different

²¹ For more information on the Ohrid mosaic workshop see : S. Muçaj & M. P. Raynaud, op. cit., 383-397; M. Tutkovski, Newly Discovered Mosaics in the Tetraconchal Church at Plaoshnik, in: *PATRIMONIUM.MK*. 10 , Skopje 2012, 148; M. Тутковски, *Ранохристијанските мозаици од Охрид*, 151-183.

sites, or, perhaps this workshop began its work in Ohrid and later disbanded into two groups of artisans continuing their work on different locations. The clear differences in artistic quality recorded at the mosaics of Studenchishta and Lin, which are inferior to those at Radolishta and Byllis²² support this notion. Whether these mosaics are works of art by different artists coming from the same workshop, or the workshop itself was divided into two separate groups, could be discussed in greater detail once elaborate analysis is made²³ at all discovered mosaics that are known to be a product of this workshop.

Final considerations

The basilica at Manchevci existed for a lengthy period of time, as attested by the number of phases detected in the north aisle floor, as well as the three mosaic pavements created at different dates.



Fig.26. Manchevci Basilica, corinthian capitel in the nave. Photo by author, 2007.

The building date of the basilica could be set in the first half of the fifth century, based on the characteristic Corinthian capitel discovered *in situ* in the nave of the church (Fig.26). The capitel has similar typological and stylistic features to those of the Episcopal basilica in Stobi, and the capitels of the basilicas in Drenovo and Motičanski

²² М. Тутковски, *Ранохристијанските мозаици од Охрид*, 63-67, 172-183.

²³ On the works of this mosaic workshop, of great importance is the forthcoming monograph concerning the Byllis mosaics, by author Marie-Patricia Raynaud.

Dol, all dated to the first half of the 5th century²⁴. This is possibly the time when the first mosaic pavement was laid in the church, and was used up until the first decades of the 6th century when the whole building underwent renovation, adding a new mosaic pavement to the nave floor. At a later date the north annex was added to the church, also paved with lavish mosaic decoration.

Setting the chronology of the mosaics in the nave and the north annex is corroborated by the distinct artistic signature of the mosaic artists whose works can be attributed to two mosaic workshops operating in Ohrid and its surrounding areas during the first half of the 6th century. The mosaics at Manchevci, although partially uncovered, contribute significantly to our understanding of the development of mosaic art as well as the activity and production of the mosaic workshops in ancient Lychnidos.

²⁴ В. Лилчиќ, *Македонскиот камен за боговите, христијаните и за живот по животот* [Macedonian Stone for Gods, Christians and Afterlife], Том II, Скопје 2002, 821-825, 901-905; I. Nikolajević, Stobi and fifth century architectural sculpture in Macedonia, in: *SAS* III, Titov Veles 1981, 186-196, fig. 1, 2.

Мозаиците од ранохристијанската базилика кај Манчевци во Охрид

Резиме

Со археолошките ископувања на локацијата „Манчевци“ која се наоѓа во старото градско јадро на Охрид, делумно е откриена ранохристијанска базилика којашто има мозаички подови во централниот кораб и во северниот анекс. Локалитетот се наоѓа во густо населен дел од градот и од сите страни е заграден со современи улици и куќи, заради коишто базиликата не може да се открие целосно.

Централниот кораб на базиликата е откриен во должина од 13 м и ширина до 2,2 м. Целата површина е прекриена со мозаички под чијашто декорација се состои од две бордури кои ја вградувале централната декорација на мозаикот. Надворешната бордура е замислена како лента од рибини крлушки, а внатрешната бордура се состои од низа на октогони исполнети со разни зооморфни и геометриски мотиви.

При компаративната анализа на иконографските и стилските одлики на овој мозаик со мозаикот од наосот во базиликата кај Дебој - II фаза, се дојде до заклучок дека тие се изработени од исто мозаичарско ателје коешто црпело инспирација од мозаичкото ремек-дело, изведено во нартексот на Големата базилика од Хераклеја Линкестис.

Мозаичкиот под од северниот анекс е откриен во должина од околу 9,5 м и ширина до 2 м. Мозаичкиот аранжман се состои од две засебни декоративни целини: на западната страна е изведено правоаголно шах-поле, декорирано со криволиниски ромбови и свастики, а дизајнот на источната страна има низа од четири кружни полиња во кои се прикажани два пауна околу кантарос, донаторски натпис и еден геометриски мотив. Овој мозаик има, речиси, идентичен дизајн со мозаикот од нартексот на базиликата кај Студенчишта и со мозаикот од јужниот кораб на базиликата Б во Билис.

Во северниот анекс на базиликата кај Манчевци, несомнено, работеле мозаичарите од најдоброто охридско ателје кое ги креирало раскошните мозаични подови во тетраконхалните цркви на Плаошник и во Лин, и во базиликите од Студенчишта, Радолишта и Билис.

Хронолошкото одредување на мозаиците од базиликата кај Манчевци е значително олеснето затоа што уметничкиот ракопис на мозаичарите е веќе

препознатлив, и нивните дела може да ги атрибуираме на две ателјеа кои работеле во Охрид и во неговата околина, во текот на првата половина од VI век. Мозаиците од Манчевци, иако откриени само делумно, носат мошне значајни сознанија за развојот на мозаичната уметност и за делувањето на мозаичарските ателјеа во античкиот Лихнид.