



BURSA ULUDAĞ UNIVERSITY JOURNAL OF MOSAIC RESEARCH

AIEMA - TÜRKİYE

#### SCIENTIFIC COMMITTEE / BİLİMSEL KOMİTE

CATHERINE BALMELLE (CNRS PARIS-FRANSA/FRANCE), JEAN-PIERRE DARMON (CNRS PARIS-FRANSA/FRANCE), MARIA DE FÁTIMA ABRAÇOS (UNIVERSITY NOVA OF LISBON – PORTEKİZ/PORTUGAL), MARIA DE JESUS DURAN KREMER (UNIVERSITY NOVA OF LISBON – PORTEKİZ/PORTUGAL), MICHEL FUCHS (LAUSANNE UNIVERSITY – İSVİÇRE/SWISS), KUTALMIŞ GÖRKAY (ANKARA ÜNİVERSİTESİ – TÜRKİYE), ANNE-MARIE GUIMIER-SORBETS (AIEMA – FRANSA/FRANCE), WERNER JOBST (AUSTRIAN ACADEMY OF SCIENCES – AVUSTURYA/AUSTRIA), İ. HAKAN MERT (BURSA ULUDAĞ ÜNİVERSİTESİ – TÜRKİYE), MARIA LUZ NEIRA JIMÉNEZ (UNIVERSIDAD CARLOS III DE MADRID - İSPANYA- SPAIN), ASHER OVADIAH (TEL AVIV UNIVERSITY – İSRAİL/ISRAEL), MEHMET ÖNAL (HARRAN ÜNİVERSİTESİ – TÜRKİYE), DAVID PARRISH (PURDUE UNIVERSITY – A.B.D./U.S.A), GÜRCAN POLAT (EGE ÜNİVERSİTESİ – TÜRKİYE), MARIE-PATRICIA RAYNAUD (CNRS PARIS – FRANSA/FRANCE), DERYA ŞAHİN (BURSA ULUDAĞ ÜNİVERSİTESİ – TÜRKİYE), MUSTAFA ŞAHİN (BURSA ULUDAĞ ÜNİVERSİTESİ – TÜRKİYE), Y. SELÇUK ŞENER (GAZİ ÜNİVERSİTESİ – TÜRKİYE), EMİNE TOK (EGE ÜNİVERSİTESİ – TÜRKİYE), PATRICIA WITTS (AIEMA- BİRLEŞİK KRALLIK/UNITED KINGDOM), LİCİNIA N.C. WRENCH (NEW UNIVERSITY OF LISBON – PORTEKİZ/PORTUGAL)

#### OFFPRINT / AYRIBAŞIM

# JMR

Volume 11

2018

Bursa Uludağ University Press  
Bursa Uludağ University Mosaic Research Center  
Series - 3  
JMR - 11

BURSA ULUDAĞ UNIVERSITY  
Prof. Dr. Yusuf ULCAY

AIEMA TÜRKİYE

Mustafa ŞAHİN

Derya ŞAHİN

Hazal ÇITAKOĞLU / Nur Deniz ÜNSAL

JMR PERIODICAL

Mustafa ŞAHİN

Derya ŞAHİN

Hazal ÇITAKOĞLU / Nur Deniz ÜNSAL / Serap ALA

BOARD OF REFEREES OF THIS VOLUME

Maria de Fátima ABRAÇOS, Babür M. AKARSU, José M<sup>a</sup> ÁLVAREZ MARTÍNEZ, Mordechai AVIAM, Jesús BERMEJO TIRADO, Ahmet BİLİR, Lilian BROCA, Birol CAN, Jean-Pierre DARMON, Maria de Jesus DURAN KREMER, Nurit FEIG, Michel FUCHS, Marco GIUMAN, Kutalmış GÖRKAY, Gian Luca GRASSIGLI, Michael GREENHALGH, Lih HABAS, Işıl Rabia İŞIKLIKAYA-LAUBSCHER, Maria Luz Neira JIMÉNEZ, Liora KOLSKA-HOROWITZ, Maja KRAMER, Filomena LIMÃO, Jason LUNDOCK, M. Justino P. MACIEL, İbrahim Hakan MERT, Demetrios MICHAELIDES, Guadalupe López MONTEAGUDO, Eric MORVILLEZ, Elda OMARI, Asher OVADIAH, Mehmet ÖNAL, Aysegül ÖZBEK, Hatice PAMİR, David PARRISH, Víctor REVILLA CALVO, Valeria RIVANO, Brigitte STEGER, Derya ŞAHİN, Jesús Bermejo TIRADO, Sebastián VARGAS VÁZQUEZ, Patricia WITTS, Will WOOTTON, Licinia N.C. WRENCH

AIEMA - Türkiye is a research center that aims to study, introduce and constitute a data bank of the mosaics from the ancient times to the Byzantine period. The best presentation of the mosaics of Turkey is the ultimate goal of this center functioning depending on AIEMA. A data bank of Turkey mosaics and a corpus including Turkey mosaics are some of the practices of the center. Additionally, this center also equips a periodical including the art of ancient mosaics and original studies namely JMR.

The JMR (Journal of Mosaic Research) is an international journal on mosaics, annually published by the Bursa Uludağ University Mosaic Research Center. The aim of this journal is to serve as a forum for scientific studies with critical analysis, interpretation and synthesis of mosaics and related subjects. The main matter of the journal covers mosaics of Turkey and other mosaics related to Turkey mosaics. Besides, the journal also accommodates creative and original mosaic researches in general. Furthermore, together with articles about mosaics, the journal also includes book presentations and news about mosaics.

JMR is a refereed journal. The manuscripts can be written in English, German, French or Turkish. All authors are responsible for the content of their articles.

JMR is indexed as a full text by EBSCO since 2009; by TÜBİTAK - ULAKBİM Social Sciences Databases since 2014 and by Clarivate Analytics (Thomson Reuters) - Emerging Sources Citation Index (ESCI) since 2016. Articles are published with DOI number taken by Crossref.

JMR is published each year in November.

It is not allowed to copy any section of JMR without the permit of Mosaic Research Center. Each author whose article is published in JMR shall be considered to have accepted the article to be published in print and electronic version and thus have transferred the copyrights to the Journal of Mosaic Research.

The abbreviations in this journal are based on German Archaeological Institute publication criterions, Bulletin de l'Association internationale pour l'Etude de la Mosaïque antique, AIEMA - AOROC 24.2016, La Mosaïque Gréco-Romaine IX and Der Kleine Pauly.

Journal of Mosaic Research

ISSN 1309-047X

E-ISSN 2619-9165

Nato Cad. No: 14 Kat: 1

12.matbaa

34418 Seyrantepe / Kağıthane-İstanbul

Tel: +90 (212) 281 25 80; www.onikincimatbaa.com

Certificate No: 33094

Bursa Uludağ Üniversitesi Yayınları

Bursa Uludağ Üniversitesi Mozaik Araştırmaları Merkezi

Serisi - 3

JMR - 11

BURSA ULUDAĞ ÜNİVERSİTESİ  
University Rector / Rektör

AIEMA TÜRKİYE

Director / Direktör

Associated Director / Yardımcı Direktör

Yönetim Kurulu Üyesi/ Board Member

JMR SÜRELİ YAYINI

Editor / Editör

Assistant Editor - Redaction / Yardımcı Editör - Redaksiyon

Journal Secretaries / Dergi Sekreterleri

BU DERGİNİN HAKEM KURULU

AIEMA - Türkiye, Antik Çağ'dan Bizans dönemine kadar uzanan zaman süreci içerisindeki mozaikler hakkında bilimsel çalışmalar yapmayı, bu mozaikleri tanıtmayı ve söz konusu mozaikler hakkında bir mozaik veri bankası oluşturmayı amaçlayan bir araştırma merkezidir. AIEMA'ya bağlı olarak, Türkiye mozaiklerinin en iyi şekilde sunumu, bu merkezin işleminin nihai hedefidir. Türkiye mozaik veri bankası ve Türkiye mozaiklerini de içeren bir Corpus hazırlanması çalışmaları, merkezin faaliyetlerinden bazılarıdır. Ayrıca, merkezin, antik mozaikler hakkında özgün çalışmaları içeren JMR (Journal of Mosaic Research) adında bir süreli yayını vardır.

JMR (Journal of Mosaic Research) Dergisi, her yıl Bursa Uludağ Üniversitesi Mozaik Araştırmaları Merkezi tarafından, mozaikler konusunda yayınlanan uluslararası bir dergidir. Bu derginin amacı, mozaikler hakkında eleştirel bir analiz, yorumlama, mozaik ve onunla ilgili konuların sentezi ile bilimsel çalışmalar için bir platform oluşturmaktır. Derginin temel konusu, Türkiye mozaikleri ve Türkiye mozaikleriyle ilişkili mozaiklerdir. Bunun yanında, dergi yaratıcı ve özgün mozaik araştırmaları içeren diğer mozaiklerle ilgili makaleleri de kabul etmektedir. Ayrıca dergide, mozaikler hakkındaki makalelerle birlikte, kitap tanıtımları ve haberler de bulunmaktadır.

JMR hakemli bir dergidir. Makaleler İngilizce, Almanca, Fransızca ve Türkçe dillerinde yazılabilir. Dergide yayınlanan makalelerin sorumluluğu makale sahiplerine aittir.

JMR, 2009 yılından itibaren EBSCO tarafından tam metin olarak, 2014 yılından itibaren TÜBİTAK - ULAKBİM Sosyal Bilimler veri tabanları tarafından ve 2016 yılından itibaren ise Clarivate Analytics (Thomson Reuters) - Emerging Sources Citation Index (ESCI) tarafından taranmaktadır. Makaleler, Crossref'ten alınan DOI numarası ile yayınlanmaktadır.

JMR, her yıl Kasım ayında yayınlanmaktadır.

Mozaik Araştırmaları Merkezinin izni olmaksızın JMR'nin herhangi bir bölümünün kopya edilmesine izin verilmez. JMR'de makalesi yayınlanan her yazar makalesinin elektronik ve basılı halinin yayınlanmasını kabul etmiş, böylelikle telif haklarını JMR'ye aktarmış sayılır.

Bu dergideki makalelerde kullanılacak olan kısaltmalar Alman Arkeoloji Enstitüsü yayın kuralları, Bulletin de l'Association internationale pour l'Etude de la Mosaïque antique, AIEMA - AOROC 24.2016, La Mosaïque Gréco Romaine IX ve Der Kleine Pauly dikkate alınarak yapılmalıdır.

For detailed information please visit website / Detaylı bilgi için lütfen web sitesini ziyaret ediniz:

<http://arkeoloji.uludag.edu.tr/JMRe/>

Address / Adres:

Bursa Uludağ University / Bursa Uludağ Üniversitesi

Faculty of Art and Sciences / Fen Edebiyat Fakültesi

Department of Archaeology / Arkeoloji Bölümü

16059 - Görükle / BURSA - TÜRKİYE

Tel & Fax: + 90 224 2941892

E.mail : mosaicsjournal@gmail.com

aiematurkey@uludag.edu.tr

Facebook: @journalofmosaicresearch

Instagram: @journalofmosaicresearch

Twitter: @mosaicresearch

### *José María Blázquez Martínez in memoriam (1926-2016)*

José María Blázquez Martínez (Professor of Ancient History and Fellow of the Spanish Royal Academy of History) passed away on March 26, 2016, in the city of Madrid (Spain) after a full life devoted to teaching, scientific research and the spread of antiquity; and leaving all of us -who have had the immense fortune to enjoy his mastership and overwhelming personality-, with an immense sadness.

Prof. Blázquez graduated in Philosophy and Letters from the University of Salamanca in 1951 and defended his PhD in the Complutense University of Madrid in 1956. During the next decade, Prof. Blázquez continued his training under the supervision of Prof. Pallottino at the University of La Sapienza in Rome and, granted by the DAAD, at the University of Marburg, under the supervision of Prof. Matz and Prof. Drerup. Subsequently he made other successful research stays at the University of Tel Aviv, the British Academy of Rome, the University of Catania, and in the German Archaeological Institute branches at Istanbul, Damascus and Riyadh. In this regard, Prof. Blázquez always defended the importance of international networks that, through academic contact with other schools and colleagues, conceived as essential for personal development and the progress of scientific research.



After this intense formative period, José María Blázquez obtained a position as Professor of Ancient History at the University of Salamanca (1966-) and shortly after at the Complutense de Madrid (1969-), where he was designated as Professor Emeritus. At the same time, he was an active member of the former Institute of Archaeology "Rodrigo Caro" (CSIC), that he directed during more than ten years (1973-1985). Finally, in recognition to his academic trajectory, Professor Blázquez was elected as a Fellow of the Spanish Royal Academy of History. In all these institutions Prof. Blázquez developed a brilliant contribution to the promotion of Ancient History in Spain, especially important was his capacity for mentoring (he supervised more than 40 PhDs during his academic life) large teams of teachers and researchers, that obtained several tenured positions in different universities and academic institutions. He was also a prolific author publishing many handbooks and monographs that are authentic milestones in history the Spanish scholarship (i. e. *La Romanización, Historia social y económica. La España Romana. Economía de la Hispania romana*, Bilbao, 1978, *Historia de España Antigua, I. Protohistoria*, Madrid, 1980; *Historia de España Antigua II. Hispania romana*, Madrid, 1978). Largely influential was also his leadership in the direction of the scientific journals as *Archivo Español de Arqueología* (1973-1987) and *Gerión* (1983-2010). In addition, Prof. Blázquez directed numerous archaeological excavations at Caparra (Cáceres), Cástulo (Jaén), La Loba (Fuenteovejuna, Córdoba), and in the Monte Testaccio (Rome).

By virtue of its training and its wide perspective, Prof. Blázquez's research trajectory was the reflection of the scientist dedicated to the study of antiquity, with a masterful management of

diverse written and archaeological sources, always connected with current intellectual debates of all social and human sciences. During his career published more than 37 books, acting of editor in other 9 monographs. He also published 234 articles in the most prestigious, both Spanish and International, scientific journals and several chapters in collective volumes. His research interests covered multiples areas on the study of antiquity: the Phoenician and Greek colonization of the Western Mediterranean, the Late Iron Age communities of the Iberian Peninsula, the study of Pre-Roman religions, the Impact of primitive Christianity in the Late Roman Empire, and, of course, the ancient economy of Roman Spain, with an special focus on the exports of *Baetican* olive oil.

Finally, we would like to highlight his research on Roman mosaics, whose first publication dates from 1975 - "Arte y Sociedad en los mosaicos del Bajo Imperio" [Art and Society in the mosaics of the Late Roman Empire] *Bellas Artes* 75, 1975, pp. 18-25 -soon followed by- "Mosaicos romanos del Bajo Imperio" [Roman mosaics of the Late Empire], *Archivo Español de Arqueología* 50-51, 1977, pp. 269-293., In this regard, Prof. Blázquez continued the a research line previously initiated by his teacher Prof. Antonio García y Bellido. Since 1976 to 1996, Prof. Blázquez promoted and directed the Corpus of Mosaics of Spain, within the framework of the international project sponsored by the AIEMA. Through this monumental labor, Prof. Blázquez contributed to establish the study of Roman mosaics as an authentic sub-discipline in the field of the Spanish Classical archaeology.

The obtention of several I+D Research projects, funded in competitive calls by the Spanish Ministry of Science (acting as Principal Investigator from 1976 to 1997) and an International Project of the Joint Hispanic-American Committee, with the University of West-Lafayette, Purdue (Indiana-USA), allowed Prof. Blázquez to create a permanent research team on the study of Roman mosaics. This team, which I (Prof. Neira Jiménez) am honored of have been part, managed the realization of the above mentioned *Corpus de Mosaicos de España* (CME), a work continued afterwards by its dear colleague, Dr. Guadalupe López Monteagudo (CSIC). In addition to the publication of 12 volumes of the CME, he presented numerous papers on the Hispanic, African and Near Eastern Roman mosaics in the most prestigious conferences on these topics, such as the International Congresses organized by the AIEMA or *L'Africa romana* conference, organized by the Centro di Studi sull'Africa Romana of the Università degli studi di Sassari, as well as in countless courses and seminars in other institutions and universities, such as the Roman Mosaic Seminar of the UC3M, to which he attended every year, without missing any of the 9 editions celebrated.

Prof. Blázquez was a firm believer in the work developed by AIEMA, having been named member of Honor of this scientific association. He also formed part of the editorial board of the Journal of Mosaic Research, where he published various articles, and presented papers in both the 11th International Colloquium on Ancient Mosaics, held in Bursa on 2009, and in the 5th Colloquium of AIEMA Turkey, held in Kahramanmaraş on 2011. Prof. Blázquez was a true lover of Turkey.

Prof. Blázquez was an unavoidable reference in the international scholarship on ancient mosaics, many colleagues who share our pain remember his vitality even in the XIII. AIEMA Congress held in Madrid on September 2015, where he gave the inaugural conference. As a testimony of his enthusiasm for the study of ancient mosaics, he was already thinking of traveling to the next AIEMA Congress scheduled for 2018 in Cyprus. Proof of his infinite generosity, he prepared

tirelessly until the end of his days a text on Diana in the mosaics of Roman Spain for X SMR, held in September 2016 at Universidad Carlos III de Madrid.

His decisive contribution to the study of antiquity has earned him numerous recognitions from many international academic institutions and associations: Fellow of German Archaeological Institute (1968), Board member of the L'Association Internationale d'Epigraphie grecque et latine (AIEGL), Member of the Hispanic Society (1974); Fellow of the Academy of Arts and Archaeology of Bologna (1980), Fellow of the Spanish Royal Academy of History (1990), Fellow of the New York Academy of Sciences (1993), Fellow of the Academia Nazionale dei Lincei (1994), Fellow of the Fine Arts Academy of Santa Isabel de Hungría (Seville) (1995), Fellow of the Real Academia de Bones Letres de Barcelona (1997), or Fellow of the Académie de Aix-en-Provence (1999), among others. He also received many prizes as the Franz Cumont prize from the Académie Royale de Belgique (1985), the Great Silver medal of Archaeology from l'Académie d'Architecture de Paris (1987), or the Cavalli d'Oro prize from Venice (2003). Prof. Blázquez was named *doctor honoris causa* by the universities of Valladolid (1999), Salamanca (2000), Bologna (2001), León (2005), and Universidad Carlos III de Madrid (2015), and received the *Orden del Mérito Civil*, one of the highest recognitions granted by the Spanish govern.

He was a genius as scholar, but also a genial person. For both reasons, colleagues, students, and friends of many countries, that have the fortune of meet Prof. Blázquez during his life, feel a great emptiness for the loss of our dear teacher.

Prof. Dr. Mustafa Şahin  
Bursa Uludağ University

Prof. Maria Luz Neira Jiménez  
Universidad Carlos III de Madrid





### Archaeology / Arkeoloji

1 Simonetta ANGIOLILLO

*A New Mosaic Workshop in South Sardinia?*

*Güney Sardunya'dan Yeni Bir Mozaik Atölyesi?*

9 Oktay DUMANKAYA

*Room and Corridor Mosaics from the Ancient City of Germanicia and its Iconographic Assessment*

*Germanicia Antik Kentine Ait Oda ve Koridor Mozaigi ve İkonografik Değerlendirmesi*

27 Maria de Jesus DURAN KREMER

*From the Roman Mosaic to the Portuguese Pavement: Continuity of an Artistic Expression in Time and Space*

*Roma Çağı Mozağinden Portekiz Döşemesine: Sanatsal Dışavurumun Zaman ve Mekân İçerisinde Devamlılığı*

41 Mercedes DURÁN PENEDO

*Iconography Related to the Mineral-Medicinal Waters in Hispanic Mosaics in Castilla, Aragón and Navarra*

*Castilla, Aragón ve Navarra'da Yer Alan İspanyol Mozaiklerindeki Mineral-Tıbbi Sularla İlgili İkonografi*

- 63 Zaraza FRIEDMAN  
*The Boat Depicted in the Yakto Thalassa Mosaics: Is it a Dug-Out?*  
*Yakto Thalassa Mozaiklerinde Betimlenen Tekne: Bir Kano mu?*
- 79 Amir GORZALCZANY - Baruch ROSEN  
*Tethering of Tamed and Domesticated Carnivores in Mosaics from the Roman and Byzantine Periods in the Southern Levant*  
*Güney Levant'ta Roma ve Bizans Çağlarında Yularlanmış Olan Ehil ve Evcil Etoburların Betimlendiği Mozaikler*
- 97 Lihi HABAS  
*Early Byzantine Mosaic Floors of the Church at Ozem, Israel*  
*Ozem Kilisesi'ndeki Erken Bizans Çağı Mozaik Zeminleri, İsrail*
- 121 Gülgün KÖROĞLU - Emine TOK  
*Sinop Balatlar Kazısında Ortaya Çıkarılmaya Başlanan Erken Bizans Dönemi Döşeme Mozaikleriyle İlgili İlk Veriler*  
*First Data on the Floor Mosaics of an Early Byzantine Church Being Excavated Recently in Sinop Balatlar*
- 137 Filomena LIMÃO  
*The “Opusmusium - Roman Mosaics in Portugal” Academic Project: from Teachers’ Lab to Public*  
*Portekiz'deki “Opusmusium- Portekiz'teki Roma Mozaikleri” Akademik Projesi: Öğretmenlerin Laboratuvarından Halka*
- 143 Guadalupe LÓPEZ MONTEAGUDO  
*New Reading of the Mosaic in Noheda (Cuenca, Spain)*  
*Noheda'dan Bir Mozağin Yeniden İncelenmesi (Cuenca, İspanya)*
- 149 Maria Luz NEIRA JIMÉNEZ  
*On the Interpretation of Pothos in a Mosaic from the Antiquities Market with the Representation of Pelops and Hippodameia*  
*Antika Müzayedesinden Pelops ve Hippodameia Betimli Bir Mozaikteki Pothos'un Yorumlanması Üzerine*
- 155 Elda OMARI  
*The Roman Villa of Tirana (Albania) and its Mosaics*  
*Tiran Roma Villası ve Mozaikleri (Arnavutluk)*



- 173 M<sup>a</sup> Paz PÉREZ CHIVITE  
*New Documentation Technologies: The “Mosaico de Otoño” of the “Casa del Anfiteatro”, Mérida, Spain*  
*Yeni Belgeleme Teknolojileri: “Amfiteatro Evi’nden Sonbahar Mozaïği”, Mérida, İspanya*
- 179 Luigi QUATTROCCHI  
*Common Aspects of the Mosaics of Sardinia, North Africa and Iberian Peninsula in the Light of Recent Discoveries*  
*Son Araştırmalar Işığında Sardunya, Kuzey Afrika ve İber Yarımadası’nda Bulunan Mozaiklerde Görülen Ortak Özellikler*
- 193 M. Pilar SAN NICOLÁS PEDRAZ  
*Technical and Artistic Aspects of the Roman Mosaic of Castulo (Jaén, Spain)*  
*Castulo Roma Mozaïğinin Teknik ve Sanatsal Açılardan İncelenmesi (Jaén, İspanya)*
- 207 S. Sezin SEZER  
*Prusias ad Hypium Akhilleus Mozaïği*  
*The Achilles Mosaic of Prusias ad Hypium*
- 225 Derya ŞAHİN - Mustafa ŞAHİN  
*Roma Mizah Anlayışının Roma Dönemi Mozaiklerine Yansıması*  
*Reflections of Roman Humour on Roman Mosaics*
- 239 Derya ŞAHİN – Nur Deniz ÜNSAL  
*Ontario Kraliyet Müzesi’nde Sergilenen Edessa Kökenli Bir Grup Mozaik Pano*  
*A Group of Edessa Oriented Mosaic Panels Exhibited in Royal Ontario Museum*
- 257 Felix TEICHNER - Irene MAÑAS ROMERO  
*The Mosaics from Abicada and Boca Do Rio (Portugal) - A New Perspective Thirty Years Later*  
*Abicada ve Boca Do Rio (Portekiz) Mozaikleri - Otuz Yıl Sonra Yeni Bir Bakış Açısı*

- 273 Ivo TOPALILOV  
*On the Eirene Mosaic from Philippopolis, Thrace*  
*Trakya, Philippopolis Eirene Mozaïği Üzerine*
- 287 Federico UGOLINI  
*A New Insight into the Iconography of the Civitas Classis Mosaic at Sant'Apollinare Nuovo, Ravenna*  
*Ravenna, Sant'Apollinare Nuovo'daki Civitas Classis Mozaïği İkonografisi Üzerine Yeni Bir Bakış Açısı*
- 297 Miguel Ángel VALERO TÉVAR  
*New Representations of the Myth of Pelops and Hippodamia in Roman Mosaic Art*  
*Roma Mozaik Sanatında Pelops ve Hippodamia Efsanesinin Yeni Tasvirleri*
- 315 Sebastián VARGAS VÁZQUEZ  
*Cube Designs in Roman Baetica Mosaics*  
*Roma Çağı Baetica Mozaiklerinde Küp Tasarımları*
- 333 Véronique VASSAL  
*Iconographie et relecture d'une mosaïque gallo-romaine à décor multiple de Vienne (Narbonnaise)*  
*Narbonne'dan Çok Dekorlu Bir Gallo-Roma Mozaïği'nin İkonografi ve Yeniden Okuma Çalışmaları*
- Modern Mosaic Studies / Modern Mozaik Çalışmaları**
- 349 Hülya VURNAL İKİZGÜL  
*The Modernization of Mosaic Art in Turkey*  
*Türkiye'de Mozaik Sanatın Çağdaşlaşması*
- Book Review / Kitap İncelemesi**
- 361 Maja KRAMER  
*Los mosaicos de la Plaza de la Encarnación. Roma a Seville, Guadalupe López Monteagudo.*
- 367 David PARRISH  
*Corpus of the Mosaics of Albania, Vol. 1, Butrint intramuros, Balkans' Mosaic, Marie-Patricia Raynaud - Agron Islami*
- 371 Guidelines for Authors / Yazarlar İçin Yazım Kuralları

# On the Interpretation of Pothos in a Mosaic from the Antiquities Market with the Representation of Pelops and Hippodameia

## Antika Müzayedesinden Pelops ve Hippodameia Betimli Bir Mozaikteki Pothos'un Yorumlanması Üzerine

Maria Luz NEIRA JIMÉNEZ\*

(Received 02 October 2017, accepted after revision 25 June 2018)

### Abstract

*This paper analyzes a representation of Pothos in a mosaic auctioned in the antiquities market, –from a private collection after being acquired at Asfar Brothers, Beirut, in the late 60's. –, today in J. Bagot Archaeology-Ancient Art in Barcelona. More specifically, we will discuss, its interpretation within a scene related to Pelops and Hippodameia. Even the three characters are represented, with an unusual iconography, their identification is undoubtedly established on the base of inscriptions in Greek. To proceed with this discussion, this study analyzes the ancient literary sources and the images of Pothos depicted in the other mosaics, among others, on a mosaic of Pelops and Hippodameia from London antique market in 1979, that had been part of a private collection of California until the 1990s, being auctioned at Christie's in New York on 2010, and in the mosaic of the Weddings of Dionysus and Ariadne from Philippopolis.*

*In connection with the references of some literary sources, the representations of these two mosaics are very revealing to understand the mosaic scene currently conserved in J. Bagot.*

**Keywords:** Pothos, Pelops, Hippodameia, mosaic, antiquities market.

### Öz

*Bu makale, 60'ların sonunda Beyrut'tan Asfar Kardeşler (Asfar Brothers) özel koleksiyonunda yer alan, günümüzde ise Barselona'daki J. Bagot Arkeoloji ve Antik Sanat'ta bulunan, antika müzayedesinden bir mozaikteki Pothos betimini ele almaktadır. Özellikle de, Pelops ve Hippodameia ile ilgili bir sahnede Pothos'un yorumlanması tartışılacaktır. Üç karakterin de sıra dışı bir ikonografi ile betimlenmesine rağmen, karakterlerin teşhisi hiç kuşkusuz Yunanca yazıtlara dayanılarak yapılmıştır. Bu tartışmaya devam etmek için, bu çalışmada, antik yazılı kaynakların yanı sıra başka mozaiklerde betimlenen Pothos tasvirleri de ele alınacaktır. Ele alınacak mozaikler arasında 1979'da Londra Antika Müzayedesinde yer alan, 1990'lara kadar Kaliforniya'da özel koleksiyonun parçası olan ve 2010'da New York'ta Christie's'te açık artırmaya çıkarılan Pelops ve Hippodameia betimli bir mozaik ve Philippopolis'ten Dionysos ve Ariadne'nin evlenmesi sahnesinin görüldüğü bir mozaik de yer almaktadır.*

*Günümüzde J. Bagot Arkeoloji ve Antik Sanat'ta korunan mozaik üzerindeki sahneyi anlayabilmek için bazı yazılı kaynaklardan alınacak referanslar ve bu iki mozaikteki tasvirleri yorumlamak gerekmektedir.*

**Anahtar Kelimeler:** Pothos, Pelops, Hippodameia, mozaik, antika müzayedesini.

\* Maria Luz NEIRA JIMENEZ, Universidad Carlos III de Madrid, Dpto. de Humanidades: Historia, Geografía y Arte. c/ Madrid, 126, 28903 Getafe, Madrid, Spain. ORCID ID: <https://orcid.org/0000-0002-2421-6792>. E-mail: [ineira@hum.uc3m.es](mailto:ineira@hum.uc3m.es)  
This work is result of researchs in Project R&D&I "Patrimonio Arqueológico, Nuevas Tecnologías, Turismo, Educación y Rentabilización Social: un nexo necesario para el yacimiento rural" HAR2015-68059-C2-2-R (MINECO/FEDER,UE), of which I am principal researcher at the Carlos III University of Madrid. Serve this reflection in Homage to my dear and longed for teacher, Prof. José M<sup>o</sup> Blázquez Martínez.

The mosaic studied in this paper is curated in the J. Bagot. Archaeology-Ancient Art Antiquities House in Barcelona, in whose website appears documented precedent a private collection after being acquired, in the late 60's, from Asfar Brothers, Beirut. In the image, the winged and naked *eros*, that is identified by an inscription with its Greek name -ΠΟΘΟΣ-, is holding in his left hand over his shoulder a flaming torch, while turning his head towards the main characters of the scene, *Hippodameia* and *Pelops*, also identified by its names in inscriptions, and draws their attention with the right hand extended towards an architectural structure, perhaps an access to a building, on the right side of the picture (Fig. 1). The presence of *Pothos* in the representation of this love myth, whose union was achieved after several vicissitudes, has been recently explained as indicative of negative repercussions and impacts, alluding to the death of *Oinomaus* and the curses of Mirtilo on the descendants of the couple (Valero 2016: 157 fig. 10), although no literary source echoes the symbolism of *Pothos* as personification of a love whose consummation causes destruction.

Figure 1  
Mosaic of Pelops and Hippodameia.  
Photo: According Bayot.



It should be remembered that the appearance of *Pothos* in a depiction, although very different, of the myth of *Pelops* and *Hippodameia* is documented in a red-figures vase from Apulia, dating from 360 BC, with Aphrodite, where both, identified by inscriptions like the rest of the personages, have been included in the scene of the *Pelops*' arrival before *Oinomaos* in presence of *Hippodameia* (Pipili 1990: 436 núm.4). It is not surprising, considering that *Pothos* (Bazant 1994: "Pothos" I) is mentioned as the son of Aphrodite and a member of his entourage by Aeschylus (Suppl 1035-1037), although it was Sophocles (Trach. 631 -632), the first author who described him as a personification of love for an absent person, a line followed by Plato in his *Cratylus* (400d & 419e-420b), who clarified the meaning of some *erotes*, which, uniquely identified with a name, are represented in Greek vase painting<sup>1</sup>:

*"[Of the Loves:] ...The name μμεροσ  
(longing) was given to the stream (ρουσ) which  
most draws the soul; for because it flows with  
a rush (τεμενοσ) and with a desire for things and  
thus draws the soul on through the impulse of  
its flowing, all this power gives it the name of μμεροσ.  
And the word ποθοσ (yearning) signifies that it  
pertains not to that which is present, but to that  
which is elsewhere (αλλοθι του) or absent, and there-  
fore the same feeling which is called μμεροσ when its  
object is present, is called ποθοσ when it is absent."*

The significance given by Sophocles and Plato on *Pothos*, as the personification of the loving desire of a person who, being absent, cannot be satisfied, causing pain, suffering and longing according to Pliny (Plin.nat. 33: 4.7), would explain the inclusion of *Pothos* with Aphrodite, while *Hippodameia* experienced the loving desire of each young suitor, and then the frustration at the attitude of her father, who would have made her a longing for the missing before *Pelops*'s arrival.

However, it seems opportune to revise *Pothos*'s other representations in mosaics and their context in the framework of different mythological episodes. *Pothos* attracted my interest while investigating the parallels of the scene of Selene and Endymion in a pavement from *Castulo*, in particular the representation in an unpublished mosaic (Neira 2015: 69-72 fig. 4), with provenance, context and location unfortunately unknown. This mosaic (Fig. 2) had appeared on the London antiquities market in 1979 and had been part of a private collection from California until the 1990s, being auctioned at Christie's in New York on June 10, 2010, according to the brief information of the catalog, which also provides the measurements - 167.6 cm x 177.8 cm - and a dating from the third century AD.

Keeping in mind that in the figurative picture, in spite of its characteristic iconography, two inscriptions in Greek with the names of ΕΝΔΨΜΙΩΝ and ΣΕΛΗΝΗ identified the young sleeping and the beautiful Selene, with its characteristic crescent moon, in a *biga*, with only the edge of the curved box and an eight-spoke wheel driven by two bulls advancing toward the right, well

<sup>1</sup> [www.theoi.com/Ouranos/ErosPothos.html](http://www.theoi.com/Ouranos/ErosPothos.html).

documented in other images of Selene (Gury 1994: nr. 58-66). In a tough position, with bent knees, the goddess seems to be represented descending the chariot, although it is not well appreciated if she has done so or is standing on the ground, but instead of focusing on Endymion, Selene moves her eyes and a flaming torch (Gury 1994: nr. 58, 61, 66) towards to a naked winged *eros*, located in the upper right part of the image, whose index aims to draw attention of the goddess to the young sleeping. It would not be surprising, if we take into account the comparable presence of an *eros* in the Isola Sacra mosaic (Gabelmann 1986: nr. 29), in Nîmes mosaic (Gabelmann 1986: nr. 5), and in several scenes documented, among others, in paintings and sarcophagi (Gabelmann 1986: nr. 52-54, 58, 61, 63, 64, 67, 69-70, 73, 77-78, 81, 83, 85, 92, 93, 94), except that this *eros* is identified as the main character by an inscription in Greek with the name of ΠΟΘΟΣ.

Evidently in the mosaic of Christie's auction, *Pothos* points with his finger to the sleeping Endymion who, given his everlasting deep sleep and in spite of

Figure 2  
Mosaic of Selene and Endymion.  
Photo: According Christie's.



the loving desires of the goddess, makes impossible the carnal union, causing in Selene the yearning, longing and pain by an "absent" love, as has been pointed out by several of the aforementioned ancient authors<sup>2</sup>.

In studying the representation of *Pothos* in the mosaic of Christie's auction, we highlight the figure of another *eros*, also identified by an inscription in Greek with the name of ΠΟΘΟΣ, in the mosaic of the Weddings of Dionysus and Ariadne from *Philippopolis* (Neira 2015: 71-72 fig. 5), dating from the second quarter of the fourth century AD, preserved in the Shahba Museum (Balty 1977: 50-56) (Fig. 3). But here, instead of personifying love for the absent, as sleeping and unconscious and unable to correspond, and therefore longing and suffering pain, *Pothos* stands between the couple, carrying a flaming torch that usually symbolizes the *hymeneo*, the amorous union, according to the narrative of the myth about nuptials, which led us to ask the meaning of *Pothos*'s incorporation into this scene (Neira 2015: 71 fig. 5). It could be argued that the mention given by Euripides, who in his *Hippolytus* (525-526) refers to *Pothos* as the son of *Eros*, while in another of his works (Bacch. 414) places him in the kingdom of Dionysus.

Figure 3  
Mosaic of the Weddings of Dionysus and Ariadne from Philippopolis.  
Photo: Luz Neira.



The most revealing reference, however, is found in a passage by Nonnos (Nonn. Dion. XLVII, 442, 15), when the author from Panopolis, referring to the marriage of Dionysus and Ariadne, mentions that the previous experience of love desired and not achieved with Theseus plunged Ariadne into great pain, but it was this unfulfilled love, *Pothos*, which finally made possible the union with Dionysus:

[Dionysos addresses his future bride Ariadne:]

*“Not for nothing did that fleet [of Theseus] sail*

*from my Naxos [abandoning Ariadne on the island], but Pothos (Sexual Longing) preserved you for a nobler bridal.”*<sup>3</sup>

<sup>2</sup> Except in Propertius (Prop. II, 15, 13-24), where explicitly stated otherwise: *“Paris himself is said to have burned at the sight of Helen naked, when she rose from the bed of Menelaus; and it was naked that Endymion enraptured Phoebus’s sister and naked, they say, lay with the goddess.”*

<sup>3</sup> In another passage Nonno (Nonn.Dion. 25, 150, 31, 103) states that Pothos is a son of Zephyrus and

In this sense, in the mosaic of Bagot, *Pothos* could be representing Hippodameia's longing for love towards each of the many pretenders successively eliminated by her father, making her to fear that she could not fulfill her dream of marriage, but, as in the Syrian mosaic from *Philippopolis*, it would be this previous experience - of love longed for and not finally achieved by *Pothos* - which, in the line of Nonnos on Ariadne, would finally make possible its union with Pelops. For this reason, it is *Pothos*, still with the flaming torch on his shoulder, who points to the building where the famous race must be decided, indicating the way to reach that union, while the young *Hippodameia*, quietly seated but animated by the intervention of *Pothos*, raised the palm for the victors before the presence of *Pelops*, indicating the action that the young pretender should perform to achieve his love, the feat of triumph over *Oinomaos* in the race of chariots.

---

Iris; while, in contrast, later on (Nonn.Dion. 33, 112): "[Aglaia calls upon Eros to assist his mother Aphrodite:] 'Allvanquisher unvanquished, preserver of life coeval with the universe, make haste! Kythereia [Aphrodite] is in distress. None of her attendants has remained with her; Kharis (Charis, Grace) has gone, Peitho (Seduction) has vanished, Pothos (Sexual Longing) the inconstant has left her; she had none to send but me. She needs your invincible quiver!'"

## Bibliography - Kaynaklar

- Balty 1977 J. Balty, *Mosaïques antiques de Syrie*, Bruselas.
- Bazant 1994 J. Bazant, "s.v. Pothos I", *LIMC VII*, 1/2.
- Gabelmann 1986 H. Gabelmann, "Endymion", *LIMC III*.
- Gury 1994 F. Gury, "Selene", *LIMC VII*.
- Neira 2015 L. Neira, "Written and Visual Culture about the mosaic of Castulo. The influence of Lucian's Works", *JMR 8*, 61-79.
- Pipili 1990 M. Pipili, "Hippodameia I", *LIMC V/1*.
- Valero 2016 M. A. Valero, "La iconografía del mito de Pélope e Hipodamía en la musivaria romana. Nuevas aportaciones a partir del mosaico de Noheda", *AnCord 27*, 125-160.
- Bilingual Greek-English edition (initial introduction, some explanatory notes):
- Rouse 1940 W. H. D. Rouse, *Nonnos, Dionysiaca*, With an English Translation by W. H. D. Rouse, Mythological Introduction and Notes by H. J. Rose, Notes on Text Criticism by L. R. Lind, 3 vols., Loeb Classical Library, Cambridge.