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OFFPRINT / AYRIBAŞIM

JMR

Volume 11

2018

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

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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.

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JMR is published each year in November.

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The abbreviations in this journal are based on German Archaeological Institute publication criteria, 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

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Bursa Uludağ Üniversitesi Mozaik Araştırmaları Merkezi

Serisi - 3

JMR - 11

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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 yapılmıştır.

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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

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Technical and Artistic Aspects of the Roman Mosaic of Castulo (Jaén, Spain)

Castulo Roma Mozaiğinin Teknik ve Sanatsal Açılardan İncelenmesi (Jaén, İspanya)

M. Pilar SAN NICOLÁS PEDRAZ*

(Received 23 November 2017, accepted after revision 12 July 2018)

Abstract

This paper is a comprehensive study of the Roman mosaic named “the Loves” found in Cástulo (Jaén, Spain) in 2012, which is conserved in situ.

The pavement shows a known variation of the so called compass design, much appreciated in the mosaic art of Baetica. Here it consists of two central circles instead of one, around which six half circles, four quarter circles and six squares with concave sides are placed. The repertoire of scenes consists of allegoric representations. Placed inside the four circles in the corners of the mosaic, are the busts of the Seasons with their characteristic attributes as symbols of the passing of time and the fertility of the year. This is a motif widely spread among Roman mosaics and especially in Baetica. The six squares with concave sides show representations of mammals, both herbivores and carnivores. While the half circles show putties in different poses, all with the peculiarity that their necks are invisible according to a fashion in the mosaic production of Baetica in the second century AD.

One of the central circles of the mosaic shows the Judgement of Paris, which is represented in two planes. The other circle shows the myth of Selene and Endymion. Here the goddess appears at the side of her carriage drawn by two horses; an iconography which constitutes an exception in this series of representations.

The technique of the pavement is of high quality, particularly concerning the mythological scenes; the use of colour to create background and mark the different planes is eminent.

Keywords: Mosaic, Roman workshop, Cástulo, Baetica, Hispania.

Öz

Bu makale, 2012 yılında Cástulo’da (Jaén, İspanya) bulunan ve in situ olarak korunan “Aşkılar” adlı Roma mozaiğinin kapsamlı bir çalışmasıdır.

Mozaiik döşeme, Baetica’nın mozaiik sanatında çok beğenilen ve pusula adı verilen tasarımın bir varyasyonundan oluşmaktadır. Burada, bir tane yerine iki merkezi daire yer almaktadır ve etrafına altı tane yarım daire, dört tane çeyrek daire ve içbükey kenarları olan altı tane kare yerleştirilmiştir. Sahnelerdeki repertuar alegorik temsillerden oluşmaktadır. Mozaiğin köşelerinde bulunan dört dairenin içine zamanın akışını ve yılın bereketliliğini temsil eden karakteristik atribüleri ile birlikte verilmiş olan mevsim tasvirleri yerleştirilmiştir. Bu motifler, Roma mozaiiklerinde ve özellikle Baetica’da yaygın olarak kullanılmıştır. İçbükey kenarları olan altı kare, hem otçullar hem de etçiller gibi memelilerin temsillerini göstermektedir. Yarım çemberler içinde farklı pozlarda sazan balıkları görülürken, İS 2. yüzyılda Baetica’nın mozaiik üretimindeki modaya uygun olacak şekilde hiçbirinin boyunları görülmemektedir.

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Mozaiğin merkez çemberlerinden biri, iki düzlemde temsil edilen Paris'in Yargısı sahnesini içermektedir. Diğer daire içinde ise Selene ve Endymion efsanesi yer almaktadır. Burada tanrıça, iki at tarafından çekilen arabanın yanında görülmektedir ki bu sahne repertuvar içerisinde istisna teşkil eden bir ikonografidir.

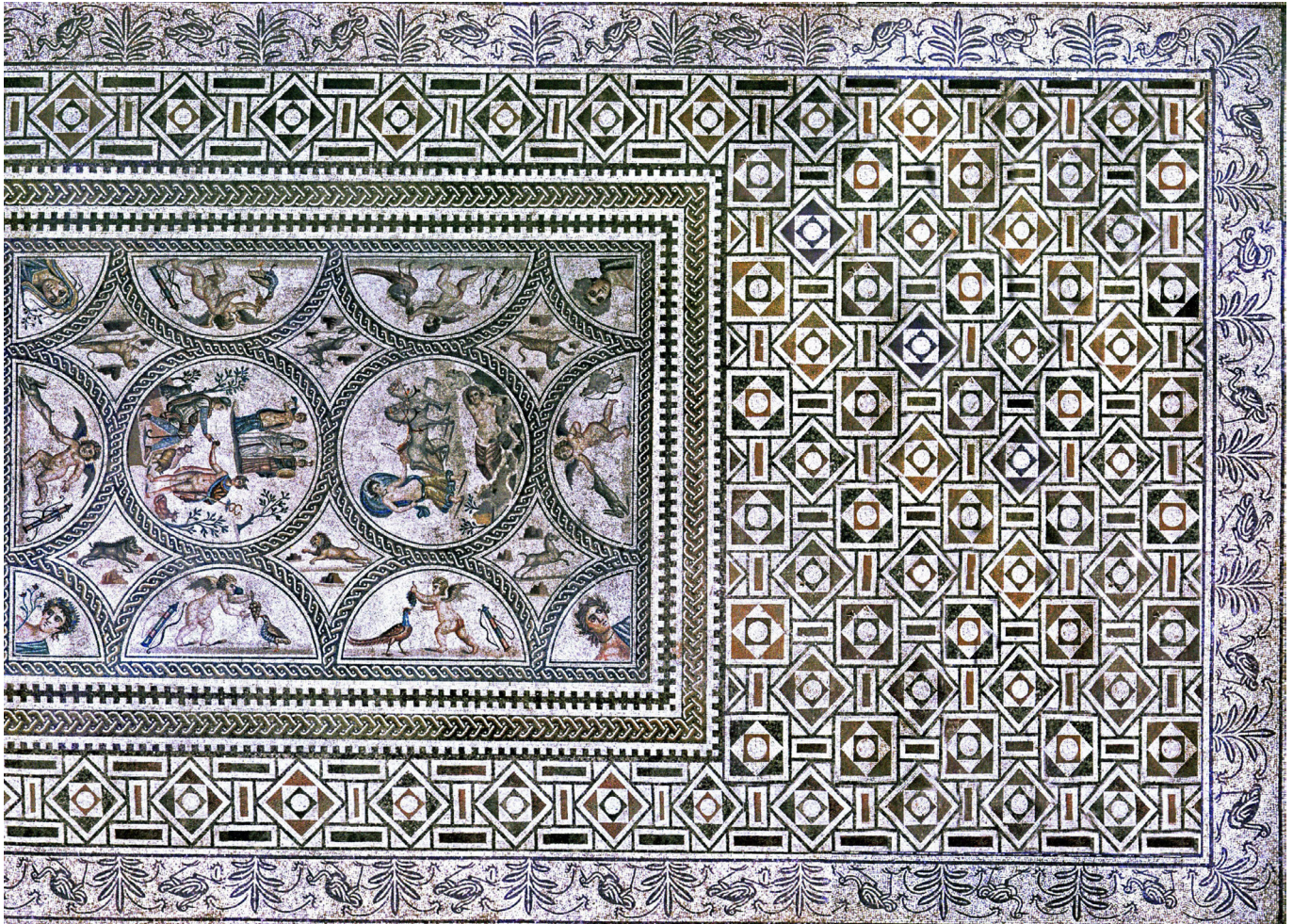
Mozaiğin tekniği özellikle mitolojik sahneler göz önünde bulundurulduğunda yüksek kalitededir. Arka plan oluşturmak ve farklı düzlemleri işaretlemek için farklı renklerin kullanılması da niteliklidir.

Anahtar Kelimeler: *Mozaik, Roma atölyesi, Cástulo, Baetica, Hispania.*

The Hispano-Roman mosaic of Cástulo, in Jaén, has aroused, since its discovery in the year 2012, a strong interest among the experts, who have conducted several studies given its singularity (López Monteagudo – San Nicolás Pedraz 2012-2013: 62-63, 19-25; Blázquez Martínez 2014: 109-116; López Monteagudo 2014: 117-125; Neira Jiménez 2015: 61-79). The pavement is preserved in situ, measures 11,65 m length x 5,75 m width, and according to its excavators, could belong to a public building's room. Its composition is a notable and special variation of the compass scheme or "a oculi", containing two central circles instead of the usual one, reason why it is divided in six crescent-shaped areas, two on each one of the long sides, keeping a semicircle on the short ones and increasing to six the quadrangular areas, compared to the original four, while the four quarter-circles remain in the corners (Salies 1974: 1-178; Décor II: pl. 356c,d) (Fig. 1).

In the quarter-circles of the corners are depicted the allegorical busts of the seasons with their characteristic attributes: Spring with a bouquet of flowers,

Figure 1
Amores (Erotes) Mosaic. Cástulo, Jaén
(courtesy of G. López Monteagudo).



Summer wearing a garland of sprigs, autumn with a cluster of grapes, Winter with millet twigs on the head and carrying an olive branch. They represent the passing of time and the yearly fertility, which for the man in Ancient times was not just a philosophical theme but also a matter of well-being, and widely spread within the Roman mosaics (San Nicolás Pedraz 2015b: 50-53), in particular in Baetica¹. The six quadrangular areas are taken up by mammals, both herbivores y carnivores: on one side, wild boar, lion and horse; on the other, tigress, deer and lioness. The semicircles of the long sides are decorated with four Erotes seen from the side and offering bunches of grapes to a partridge and to a pheasant. The other two semicircles of the short sides are also illustrated with Erotes, but here hunting a hare: one of them facing the observer and the other one sideways, the latter bearing in his left hand a *lagobolon* o *pedum*. In all the scenes the Erotes are depicted standing on the floor and behind them, the bow and the quiver. In one of the two central circles is depicted the Judgement of Paris, and in the other the myth of Selene and Endymion, mythological scenes to which we have recently devoted two specific studies within the varied iconographic repertoire of the Roman mosaics².

The composition of this mosaic is a notable variation of the compass scheme. Its origin is to be found in Italy, in designs in black and white from Pompeii, Ostia and Lucera, and from there it spread to the provincial workshops at the end of the first century (Fernández Galiano 1980). In Hispania, among other regions, it is introduced in the black and white as well as in the polychrome compositions of the Peninsular South since the second century (López Monteagudo 2006: 85-91; López Monteagudo 2014: 119-120). It is documented in the mosaic of the Medusa in Marbella, the Abduction of Ganymede in Itálica, the she-wolf and the twins in Alcolea, Córdoba, two in Écija: one with remains of a maenad, and the other with the theme of the Abduction of Europa, the Oceanus from the villa of Casariche, Seville, as well as in the one with Erotes from the villa of Marroquies Alto in Jaén (*infra*) and the one of Venus in La Quintilla, Murcia (López Monteagudo - Neira Jiménez 2010).

The pavement's technique is of high quality, and in particular the one used in the mythological scenes. The birds facing each other are very similar to the aforementioned b/w mosaic of the Medusa in Marbella using the compass scheme. Another peculiar characteristic of the mosaic is the use of colour to mark the different planes of the half-moons, in the case of the birds' legs, one is darker than the other, stressing the light in the leg closer to the spectator, or the Season's faces to mark the chronological differences (López Monteagudo 2014: 117-125). The scene of the Judgement of Paris³ is depicted in two planes, like

1 Blázquez Martínez pointed out already in 1982 that just in Baetica 17 mosaics had been found showing the theme of the seasons, vid. Blázquez Martínez 1982: 21-22; Parrish 1984; De Rueda Roigé 2005: 157-174; Kremer 2005: 189-202.

2 There is a total of seven mosaics showing the theme of the encounter of the goddess and Endymion, Ostia, Nîmes, Piazza Armerina, Oudna, El Djem, Henchir Thina, Cástulo, with a chronology spanning from the end of the first century to the fourth century, vid. San Nicolás Pedraz 2014: 133-144. At present there are also seven mosaics of the Judgement of Paris, Antioch, Cherchel, Transilvania, Casariche, Noheda, Cos, Cástulo, dated from the second to the sixth century, vid. San Nicolás Pedraz 2015a: 558-566. To these must be added the mosaic of a private collection from California (<http://www.christies.com/LotDetailsPrintable.aspx?intObjectID=5321865>).

3 The first mention to the Judgement of Paris, without allusion to de incident of Eris or the apple is in Homer's Iliad (Hom.II. XXIV 25-30). It is narrated afterwards by other authors like Euripides (Eur. Andr. 274-292; Eur.Tro. 924-931, 971-981; Eur.Hel. 23-31), Isocrates (Isokr. 41), Apollodorus (Apollod. epit. III 2), Propertius (Prop. II 2, 13ss.), Ovidio (Ov.her. V 35; XVI 65- 88, 165-170, XVII 45), Lucian (Lucian.dial.deor XX; Lucian.dial.mar. V 1), Apuleius (Apul.met. X 30-35). This last author says that it was one of the themes of the mythological pantomimes.

in the one from Antioch, dated to the beginning of the second century⁴ and in some Pompeian paintings like the one in the House of Meleager (VI, 9, 2, 13) (Colección Internacional 1993: 773; Kossatz-Deissman 1994: n° 73. In the upper part of the scene the three standing goddesses are facing the spectator. From left to right: Aphrodite, half-naked, is wearing a cloak that falls down her back and covers her legs, and is holding up one end of the cloak with her right hand; she is followed by Hera wearing a tunic and a draped cloak that covers her left arm and her head, and holding the long torso with her left hand; and Athena adorned with the aegis showing the Gorgon on her breast, wearing a helmet and holding the spear in the right hand and the shield in the left. In the lower part appears Hermes facing the spectator, wearing the winged cap and half-naked, with a cloak that covers his back and his left shoulder, holding with this hand the caduceus while giving with the right hand the golden apple to a foreshortened Paris sitting on a rock by a tree. He wears the usual oriental attire holding with his left hand the *pedum*. The scene is completed with some trees, some animals from his flock around the young man, like in the mosaic from Antioch, and the watchdog behind him paying attention to the scene, like in the mosaic from Kos, dated to the end of the second century (Morricone 1950: 227; Waywell 1979: 293; Theophilidou 1984: 247; Gazda 1992: 109 n° 20 lám. 59; De Matteis 1993: 111-124; De Matteis 1999: 62 lám. VIII, 4; Blázquez Martínez et al. 2004: 351 fig. 31).

Although the nudity of the goddesses in the scene of the Judgement of Paris is partially documented in the literary sources, found in Propertius, (Prop. II 213), Ovidio (Ov.her. V 35 - XVII 116), Lucian (Lucian.dial.deor XX 90) and Apuleius (Apul.met. X 31), the gesture of Aphrodite uncovering just her breasts as in Cástulo is mentioned by Coluthus (vv. 154-157).

The presence of the Gorgon on Athena's chest is visible in all the mosaics of the Judgement of Paris, as well as in the majority of the Vesuvian paintings in which it has its parallels, alluding to the trophy given to the goddess by Perseus, after the death of the monster guarding Andromeda and freeing her from the rock to which she was chained, eavesdropping on the words uttered by her mother Cassiopeia boasting that her daughter was more beautiful than the the Nereids (Apollod.bibl. II, 4,3, 2-6; Tzetz. ad. Lycophr. 836-839; Prop. 3, 22.29; Ov.met. IV 663 ff.) (Vargas Vázquez 2012: 79). Furthermore Athena is depicted armed, detail that is found since Homer (Hom. h. 28, 5, 915).

The mention to the apple is not included in all the ancient texts narrating the myth. It appears for the first time in Apollodorus (Apollod. III 13,5) and afterwards, among others, in Hyginus (Hyg.fab. 92), Lucian (Lucian.dial.mar. V 1) and Apuleius (Apul.met. X 35). These three last authors explain that it was made of gold, as it is perceived in this mosaic, in the one from Casariche, Seville, dated to the first half of the fourth century (Buero Martínez 1985: 59-60; Blázquez Martínez 1985: 115-117; Balil 1989: 132-144; López Monteagudo - Neira Jiménez 2010: 132-134) and possibly it would be represented in Noheda, Cuenca, from the fourth century (Fernández Galiano 2010: 119-122 fig. 24; Lledó Sandoval 2010: 145; Lledó Sandoval 2011: 233-234 figs. 79-80; Valero Tévar 2013: 314 figs. 17, 18), and Cherchel, from the end of the fifth century or beginning of the sixth (Durry 1928⁵; Ferdi 1986: 214; Ferdi 2005: 58-59 n° 42

4 Levi 1947: 16-21, with a N. Duval, paper; with previous bibliography; Baratte 1978: 90-92; Dunbabin 1978: 254; López Monteagudo 2004: 182-183 figs. 1, 2; Blázquez Martínez et al. 2004: 306.

5 This scholar describes that the Apple is placed in the lower part of the Paris tunic.

lám. XI). Coluthus (vv. 59-61) points out that it was Eris⁶ who picked it among the golden apples of the Hesperides. On the other hand, the gesture of the god giving the Apple of Discord to Paris seems to indicate that the verdict is going to be pronounced.

Regarding the other scene of the mosaic from Cástulo, the love of Selene/Moon for Endymion, of whom is estimated that had more than fifty daughters⁷, and in particular the moment of the encounter of both characters on Mount Latmus (Mythog. I 229; II 28; III 3) is one of the most famous in the mythological repertoire, as much in the Roman mosaics as in the painting, especially the pompeian (Gabelmann 1996: 726-742). In the Hispano-Roman mosaic the goddess has arrived by the young man, who appears in the foreground lying on his side, sleeping and half-naked, with his left arm rested on the ground and the right arm lifted towards the head, gesture called by Gury "availability towards the Other", which typifies in some characters delirium and other forms of mental disorder, temporary or not (Gury 2006: 267-283; Gury 2007: 49-57)⁸, here it would be love. Selene, appears beside her chariot drawn by two horses, iconography which constitutes an *unicum* in this series of representations and comparable, although with another composition, to the mosaics from Orbe and Mérida, dated to the third century⁹, in them the goddess is shown riding the chariot. She is wearing a crescent-moon diadem and billowing cloak falling down her back and covering her legs, leaving her body naked. She is holding the cloak with her right hand, while with the other bears the torch like in the pavement from Itálica pertaining to the Countess of Lebrija, from the middle of the second century (Blanco Freijeiro 1978: 36-37 n° 12 láms. 31-33). The iconography *velificante sua manu* of the goddess is characteristic of the pictorial repertoire of the series of seated Endymion and would represent the firmament recalling her astral simbology as the lunar goddess, at the same time that constitutes one of the most characteristic elements of the beginning of the couple's loving moment, not unknown in other myths like Europa's (Babelon 1943: 125).

In the mosaic of a private collection in California, from unknown origin (<http://www.christies.com/LotDetailsPrintable.aspx?intObjectID=5321865>), despite its distinctive iconography (in fact, it is an *unicum*), there is an inscription in Greek by the name of Endymion. To the young sleeping Selene goes enraptured with its characteristic crecent, however, also identified by an inscription in Greek in the upper left corner with her name -Selene- in a *biga*, but two bulls moving toward

6 The legend told how Eris, the goddess of discord, infuriated for not being invited to the wedding of Thetis and Peleus, tossed into the party a golden apple to be given to the most beautiful among the olympian goddesses, Athena, Hera and Aphrodite. Zeus commanded Hermes to escort them to Mount Ida where Paris, son of Príam and Hecuba, would select the winner. The goddesses attempted with their powers to bribe Paris -Athena offered victory in the battles, Hera offered ownership of Asia and Aphrodite offered the love of the most beautiful woman on Earth. Paris chose Aphrodite and after the judgement went to Sparta accompanied by Aeneas, where he fell in love with Helen, wife of Menelaus, this way starting the Trojan war between Achaeans and Trojans, which ended with the Achaean victory, whose side took Athena.

7 Traditionally Selene/Moon, queen of the stars as is invoked by Horace (c.s.35-36), is depicted as a young and beautiful woman (Hom.h. Ven. 90; Paus. IX 40,6; Nonn.Dion. X.216) who goes over the sky on her chariot (Pind.O. 3,19; Hom.h. Ven. 32,9-11; Ovid.met. II 208-209). She was also famous for her love affair with Zeus/ Jupiter, giving birth to Bacchus (nat. III, 58) and two daughters Pandía (Hom.h. Lun. XXXII 14) and Ersa.

8 This attitude was a creation of archaic Greek art, particularly, in Athens, where it appears in figures from the ceramic of the later fourth BC century, and was highly publicized in classical times, transferring the Roman artistic plastic reliefs, paintings, and mosaics, *vid.* San Nicolás Pedraz 2011: 49-53; San Nicolás Pedraz 2013: 49-58.

9 Orbe: Gonzebach 1961: 184-194 n° 95 láms. 60-67; Gonzebach 1997: 38-40. Mérida: Blanco Freijeiro 1978: 36 n° 17 lám. 29; Alföldi 1979; Quet 1981; López Monteagudo - Blázquez Martínez 2000: 137-138.

the right. Instead of devoting his gaze Endymion, Selene leads her eyes and a flaming torch to a naked winged *eros*, located in the upper right of the picture, whose index aims to draw attention of the goddess to the young Sleeping. *Eros* is identified as the protagonists by an inscription in Greek with the name of *Pothos* (Neira Jiménez 2015: 61-79 fig. 4).

G. López Monteagudo pointed out in her study about the mosaic in Cástulo that the Erotes' heads were roughly inserted into the naked bodies, making the necks not visible, and breaking that way the harmony and beauty of the whole, supposing that it could be an apprentice's work. Without invalidating this supposition, given that occasionally some mosaics reveal the existence of different hands, masters and apprentices, where the latter execute motifs showing a worse design, as is the case in some pavements from the villa of Fuente Alamo in Córdoba (Vargas Vázquez 2013-2014: 353-357; Vargas Vázquez 2016a: 185-226; Vargas Vázquez, 2016b: 301-304), however we want to remark that the way to execute the Erotes' heads represented in the semicircles is not unknown in the mosaics of Hispano-Roman artists, particularly in the production of Baetica in the second century, as in the mosaics of the House of Bacchus' fountain of the Cruz Conde Collection in Córdoba, with an Eros riding a dolphin (Blázquez Martínez 1981: 31 n° 13 lám. 17) (Fig. 2), in a fragment from the villa of the Station in Antequera, Málaga (Romero Pérez et al. 2006: 239-258; Romero Pérez et al. 2010: 3569-3590; Mañas Romero- Vargas Vázquez 2007: 315-338; López Monteagudo - Neira Jiménez 2010: 126 fig. 155; Vargas Vázquez 2016b: 72-73 lám. 25C) (Fig. 3), in two squares of the lost pavement in Fernán Nuñez, Córdoba (San Nicolás Pedraz (2011: 57) (Figs. 4 - 5), in a fragment of a mosaic in Écija, Seville (Vargas Vázquez et al. 2017: 43 n° 6 fig. 11), with Eros carrying a garland (Fig. 6), in the pavement of the Wedding of Ariadne and Bacchus in Córdoba (Figs. 7 - 8), in the mosaic of the Birth of Venus in Itálica (Cantos 1976: 293-338) (Fig. 9) and in the one in the villa of Marroquíes Alto in Jaén, with an Eros in a boat rowing and remains of another one flying, dated to the fourth century (Blázquez Martínez 1981; San Nicolás Pedraz 2008: 315-320)¹⁰ (Fig. 10), which -because of its style and composition- we would classify in the second century. This fragmentary mosaic from Jaén shows the composition called "compass scheme", so appreciated, as we have already pointed out, in the execution of Baetica's mosaics. All these representations of Erotes contrast with others executed in a more stylized and careful way from the same chronology and area, all of which leads to think that this singular practice of executing these figures under study could have been adopted by a permanent local workshop or by itinerant artisans from the Peninsular South in the second century. Here fits the "Escuela del Medio Guadalquivir proposed by Irene Mañas, on the basis of the originality of the mosaics of Itálica and other areas of Baetica, mainly in places close to the river and to the land route from Córdoba to Seville, which would develop in the third quarter of the second century (Mañas Romero 2010: 124-125) and whose peculiarity, both in certain geometric motifs as well as in the different mythological scenes, was already remarked by G. López Monteagudo for all the Peninsular South (López Monteagudo 2006: 85-91)¹¹, opinion that we share, existing, as the author indicates, different workshops or itinerant artisans who work in various places. On the other hand, it is not surprising that two different

¹⁰ In 1990 M. Torres Carro took down the chronology, middle of the third century, for the mosaic of Thetis in this same villa (Torres Carro 1990: 132). This last mosaic was object of study by the author's article, was identified as Talassa and Eastern parallels were found in the second century.

¹¹ This author dedicates some pages to the study of Baetica's workshops in López Monteagudo - Neira Jiménez 2010: 39-49, 56-58.



Figure 2
Mosaic of the Triumph of Bacchus, Cruz Conde Collection, Córdoba (courtesy of G. López Monteagudo).

workshops could work in the same mosaic, one of them on the better manufactured figures and another on the Erotes, given that in a mosaic of the villa of Carranque, in Toledo, two different workshops are mentioned working in the same house, the one of Iulius Prudentis and the one of Mascuriani (?) to which belongs Hirinus, the pictor imaginarius (Blázquez Martínez 2008: 107-108).

In the second century Baetica's workshops produce a large number of mosaics with mythological themes, standing out the cities of Itálica, Córdoba, Écija and



Figure 3
Octagon with erotes. Villa Station, Antequera, Málaga (courtesy of G. López Monteagudo).

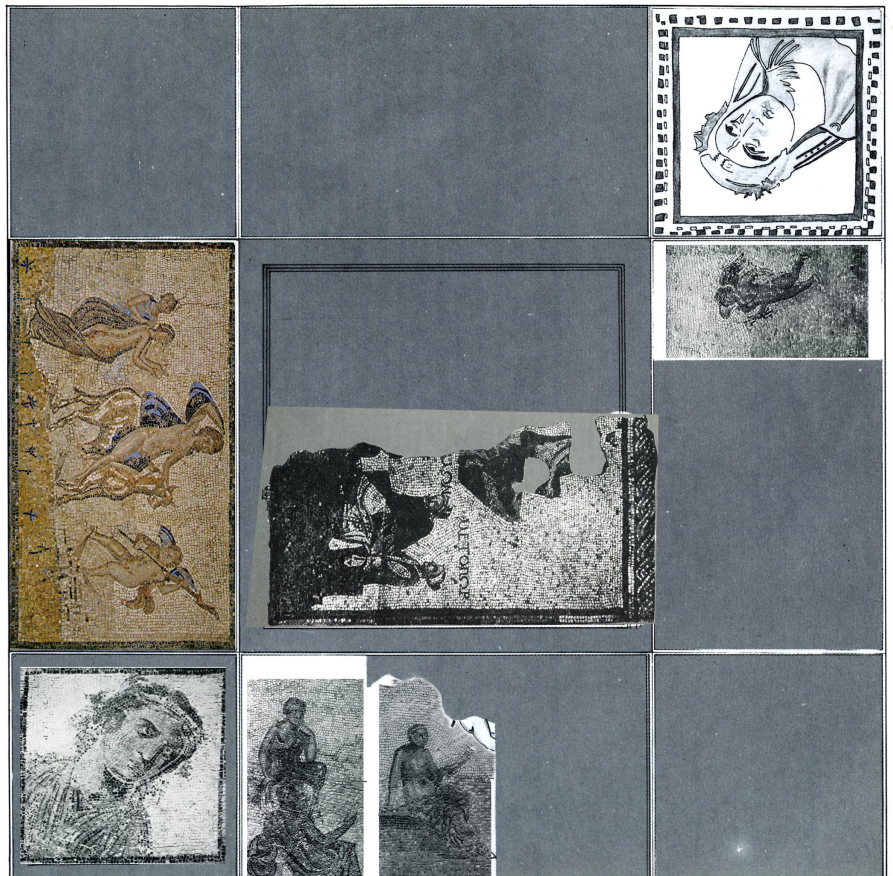


Figure 4
Reconstructed mosaic of the Rapture of Europe, Fernán Nuñez, Córdoba (Photo P. San Nicolás Pedraz).



Figure 5
Detail of the reconstructed mosaic
of the Rapture of Europe, Fernán
Nuñez, Córdoba (courtesy of G.
López Montegudo).

Figure 6
Fragment of the mosaic from Écija,
Sevilla (courtesy of G. López
Montegudo).



Figure 7
Mosaic of the Wedding of Ariadne and
Bacchus, Córdoba (courtesy of G. López
Montegudo).

adding as well, undoubtedly, Jaén. In this last one, besides the mosaic under study, of which we have pointed out its originality and its being *unicum* piece in Hispania, both due to its composition as well as its figurative scheme, other pavements must be added for their characteristics, whose designs are documented also in Baetica: on the one hand, those found in the same building as the mosaic of Cástulo under study, like the pavement with continuous scheme of eight-pointed stars (Itálica, Carmona, Córdoba and Málaga), and the one of the octagons; on the other hand, those located in the same province of Jaén, like the mosaic of

Dehesa de Murga, with rosette made with curved triangles, design very deep-rooted in Baetica in the second century (Itálica, Écija, Carmona, Herrera, Puerto Real, Alcolea del Río and Niebla) (Luzón 1988: 213-241; Vargas Vázquez 2014: 43, 122 mosaic 1,45 lám. 30; Vargas Vázquez 2015: 580-590; Vargas Vázquez 2016b: 221), the notable theme of the She-wolf and the Twins of Villacarrillo, in Jaén, that is equally repeated in the mosaic of compass scheme of Alcolea in Córdoba¹², or the mosaic with arcades in Antequera, Málaga, and in the villa of El Ruedo, Almedinilla, Córdoba. All these mosaics denote the influence of the Italian Peninsula in this area of Hispania, but at the same time, and as G. López Monteagudo points out, Hispania imposes its own characteristics with an specific treatment that distinguishes it from the rest of the Roman provinces, and from a common background –Rome’s legacy– develops its peculiarities and its own originality from early dates. Each one of Baetica’s workshops radiates to other places related themes and compositions and imposes in every city a personal signature, as happens in Jaén in the case of this mosaic, without discarding the Greek influence (the Judgement of Paris has been located in Cos in the same time period) and Antioch’s influence (the composition in two different planes), which is especially visible in the mythological scenes of the two central circles.

Figure 8
Detail of the mosaic of the
Wedding of Ariadna and Bacchus,
Córdoba. (courtesy of G. López
Monteagudo).



12 Blázquez 1981: 72-73 n° 52 lám. 60. This autor points out that it belongs to the same workshop as the one of Cordoba with the same theme, and the she-wolf with long skin is repeated in the mosaic of the Abduction of Ganymede in Itálica, also made using the “compass scheme”.



Figure 9
Birth of Venus
Mosaic, Itálica.
(courtesy of
Antonio Pérez
Pat. Director
the Itálica
archaeological
site).



Figure 10
Pavement from
the village of
Marroquíes
Altos, Jaén
(courtesy
of G. López
Monteagudo).

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