



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 – İSRAIL/ISRAEL), MEHMET ÖNAL (HARRAN ÜNİVERSİTESİ – TÜRKİYE), DAVID PARRISH (PURDUE UNIVERSITY – A.B.D./U.S.A), GÜRÇAN 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^a 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 Mozaığı 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 Mozağından 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^a 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

New Representations of the Myth of Pelops and Hippodamia in Roman Mosaic Art

Roma Mozaik Sanatında Pelops ve Hippodamia Efsanesinin Yeni Tasvirleri

Miguel Ángel VALERO TÉVAR*

(Received 15 January 2018, accepted after revision 12 July 2018)

Abstract

Although the myth of Pelops and Hippodamia became very popular in the classical mythological tradition, to date, representations of it have been scarce. The few existing examples consisted of the sculptural ensemble of the pediment of the Temple of Zeus at Olympia, some 3rd century sarcophagi, and a number of ceramic vessels. The sole mosaic representation was that held by the Museum of Damascus.

However, in recent years, the number of mosaic representations has greatly increased. The discovery of the mosaic at Noheda, featuring, for the first time, the entire narrative sequence of the myth, coupled with the discovery of a possible new specimen, in which Pothos is portrayed as a main character for the first time, not only makes it possible to reconstrue hitherto misinterpreted ancient tapestries, but also furthers understanding of the legend's iconography in Classical Antiquity.

Keywords: Roman villa, mosaic, mythology, challenge, quadriga.

Öz

Pelops ve Hippodamia efsanesi klasik mitolojik geleneklerde son derece popüler olmasına rağmen, şimdiye kadarki bilinen temsilleri pek fazla değildi. Bilinen mevcut örnek niteliğindeki eserler sadece Olympia Zeus Tapınağı'nın alınığında yer alan yontu topluluğu, 3. yüzyıla tarihlenen bazı lahitler ve bir dizi seramik kapıdır. Mozaik formunda ise, Damascus/Şam Müzesi'nde sadece bir örnek bulunmaktadır.

Bununla birlikte, son birkaç yılda mozaiklerde yer alan Pelops ve Hippodamia temsiline sayı büyük ölçüde artmıştır. Böylece, Noheda'daki mozağin keşfiyle birlikte, ilk kez, mitin tüm anlatı dizilimini, ana karakter olarak Pothos'un varlığının ortaya çıktığı olası yeni bir temsiline de keşfi gerçekleşmiştir. Bu sadece yanlış yorumlanmış eski resimli duvarların yeniden yorumlanmasına izin vermez, aynı zamanda efsanenin Klasik Antik Çağ'da sahip olduğu ikonografisinin daha iyi anlaşılmasını sağlar.

Anahtar Kelimeler: Roma villası, mozaik, mitoloji, meydan okuma, quadriga.

* Miguel Ángel Valero, University of Castilla-La Mancha, Department of History, Avda. Camilo José Cela s/n, 13071, Ciudad Real, Spain. ORCID ID: <https://orcid.org/0000-0002-8272-3012>. E-mail: MiguelAngel.Valero@uclm.es

1. Introduction

Research on Roman mosaic art is a constantly evolving and growing discipline. Archaeological interventions are intermittently but gradually increasing the number of unearthed mosaics. With each new discovery, knowledge of the tastes of the *domini* with regard to the ornamentation of floors and the ideas they sought to convey by depicting certain images or scenes on them is broadened. Thus, the increasing number of available mosaic representations – and, in particular, the appearance of certain elements – furthers the development and depth of research. This makes it necessary to revisit elements analysed years ago.

To this end, the present paper presents two new specimens offering relevant data to enable a better understanding of the iconography of the myth of Pelops and Hippodamia in Antiquity. This, in turn, facilitates the interpretation of the various known representations of the legend. Furthermore, the study of both surfaces provides an excellent opportunity to simultaneously review representations of the myth of Pelops and Hippodamia in other formats, such as reliefs or ceramics.

2. Representation of the Myth of Pelops and Hippodamia in New Mosaics

2.1. Figurative Panel A of the Noheda Mosaic

In recent years, the discovery of the Roman *villa* of Noheda, and, specifically, of the remarkable mosaic found in the complex's *triclinium*, has served as a wake-up call for the study of Late Antiquity in general and for research on mosaic art in particular (Valero 2014a: 526).

The surface's ornamental morphology consists, first, of a wide central area with six panels showing scenes of a mythological and allegorical nature boasting more than 160 figures grouped into scenes. It also includes a frame, edged with a spiral of acanthus leaves by the three exedras, featuring geometric designs.

The figurative images are organised in six rectangular panels. For the purposes of their description and study, here they will be called, in order of appearance from the viewpoint of a visitor to the room: A, B, C, D, E and F.

Figurative Panel A (discovered in 2008) depicts the struggle between King Oenomaus and Pelops for Hippodamia, the subject of the present paper. A smaller scene above the main one brings to mind a circus (Valero 2017: 77-79).

Figurative Panel B shows a theatre company and the succession of all the components of the pantomime (Valero - Gómez 2013: 87 ss.), as well as another smaller succession of scenes whose characters allude to the *ludi* (Valero 2011: 99-109). Figurative Panel C shows the judgement of Paris and the abduction of Helen. Figurative Panel D depicts a Dionysian procession. Figurative Panel E, located at the southern edge of the room, is very similar to panel B, with only slight variations as to the position and movements of the figures. Finally, Figurative Panel F shows a variety of marine motifs.

The piece stands out for its meticulous technical and stylistic features, its elaborate execution, its great artistic quality, its iconographic richness and the complexity of its composition. These aspects, together with its large size and good state of conservation, make it exceptional, a true *unicum*. The mosaic has turned out to be a wellspring of information and scientific discoveries (Valero 2009:

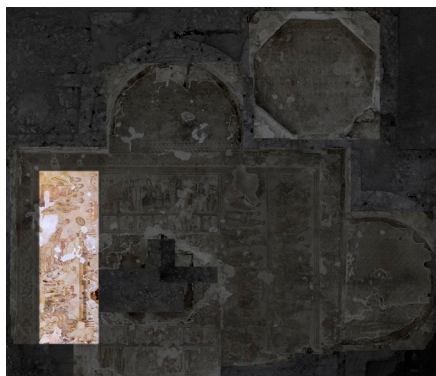
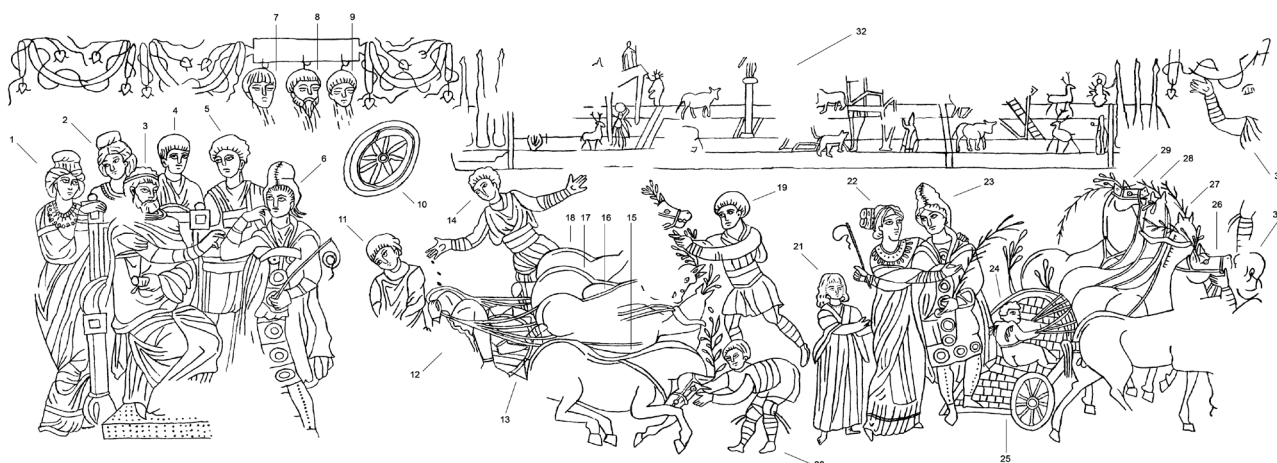


Figure 1
Indication of the location of Figurative Panel A in the mosaic of the *triclinium* of Noheda (image by M. Á. Valero over photograph of the mosaic by José Latova).

54; 2010: 6; 2011: 91-105; 2013: 312-327; 2014b: 54-60; 2014c: 81 ss.; 2015a; 2015b: 1347 ss.; 2015c: 439-444; 2016a: 131-152; 2016b: 10-12; 2017: 79-80; Valero - Gómez 2013: 87 ss.), prompting the development of multiple theories (Fernández Galiano 2010: 111 ss.; Ucatescu 2013: 375 ss.; Lancha - Le Roux 2017: 202-212).

As noted, the present paper will focus on Figurative Panel A. The array of characters it depicts leaves no room for doubt with regard to its interpretation. It tells the tale of King Oenomaus (LIMC VII s.v. Oinomaos: 19-23), his daughter Hippodamia and her suitor, Pelops (LIMC VII s.v. Pelops: 282-287) (Fig. 1).

The appearance of the scene alluding to the Eastern myth in the Noheda mosaic has given rise to two new developments in the study of mosaic art. First, it adds another specimen to the scant number of representations of this mythological passage. Second, the profusion of iconography and narrative style make its analysis straightforward, which, in turn, facilitates the reinterpretation of other works, as will be seen below (Fig. 2).



1: Hipodamia; 2: Estéropo; 3: Enómao; 4: Dispondeo ó Leucipo; 5: Mirtilo; 6: Pélope; 7: Cabeza de pretendiente vencido; 8: Cabeza de pretendiente vencido; 9: Cabeza de pretendiente vencido; 10: Rueda; 11: Mirtilo; 12: Enómao; 13: Barquilla de cuádriga; 14: *Circensium ministri*; 15: Yegua *funalis* derecha de Enómao; 16: Yegua *iugalis* derecha de Enómao; 17: Yegua *iugalis* izquierda de Enómao; 18: Yegua *funalis* izquierda de Enómao; 19: *Circensium ministri*; 20: *Circensium ministri*; 21: Doncella; 22: Hipodamia; 23: Pélope; 24: Eros; 25: Barquilla de cuádriga; 26: Caballo *funalis* derecho de Pélope; 27: Caballo *iugalis* derecho de Pélope; 28: Caballo *iugalis* izquierdo de Pélope; 29: Caballo *funalis* izquierdo de Pélope; 30: *Circensium ministri*; 31: *Circensium ministri*; 32: Representación del circo.

Figure 2
Drawing of Figurative Panel A indicating the figures.

Consisting of a series of figurative scenes, it was originally 10.80 m long by 3.05 m wide. However, the right edge of the mosaic was lost due to agricultural activities. Consequently, the preserved length is about 8.80 m.

The careful layout of the panel's scenography indicates a meticulous assessment of the lighting. Light flows from the top left area of the group of characters, giving the scene a theatrical appearance. This, in turn, allows for the depiction of a wide array of details, thereby affording the piece a more pictorial, as opposed to mosaic, feel (Fig. 3).

The story depicted by the scenes must be read from left to right, resulting in three groups of figures. The first covers one fourth of the depiction. It is presided over by an elderly, bearded, crowned figure sitting on a throne. It is Oenomaus, who is shown wearing a *pallium*. In his right hand he holds a small *capsa* tied with braids, the lid of which is sealed. It contains a *volumen*, probably recording the ownership of his kingdom, the object to be disputed in a race.



Figure 3
Figurative Panel A (photograph by J. Latova)

In front of him, and with a clearly similar prominence, is a young man dressed in a green long-sleeved tunic with yellow stripes and a row of *orbiculi*. Beneath his tunic, he is wearing *anaxyrides* and on his feet are *carbatinae*. Over the *tunica manicata*, he wears a reddish cape draped over his back and both shoulders; it is held in place by and tied to a sort of *cingulum* located below his chest. He wears a vermilion Phrygian cap decorated with a double vertical band on the front. He holds a riding whip in his left hand, while touching his face with his right in a gesture of doubt as he considers the magnitude of the struggle that awaits him. It is Pelops, challenging the monarch to the ill-fated race (Fig. 4).

A succession of characters behind the throne sheds further light on the scene. To the left of the first group of figures is a young lady standing with her right hand resting on the royal throne. She wears a white *stola* (Edmondson 2008: 24) covered with a yellow *palla* and matching *carbatinae* trimmed with a fillet of red tesserae. The high lineage of the young lady is indicated by a number of jewels and the adornments in her hair. She can thus be identified as Hippodamia.

To her right, another woman wears a reddish *palla* and a short necklace, as well as golden earrings. Her face shows that she is older than Hippodamia. It is clearly Sterope, Oenomaus's wife, tenderly looking at her daughter.

Next, and also standing, is a young, clean-shaven man dressed in a green tunic covered by a reddish *pallium* that leaves his left shoulder bare. His youth and position behind the King and next to the second female character suggests that he may be one of the royal couple's sons, i.e. either Dysponteus or Leucippus.

Finally, on the right side of the composition of the first group of figures is another young man. This man is wearing a long-sleeved white tunic over a light brown *subucula*, both tightly cinched with a wide *cingulum*. His attire, which is totally different from that of the royal figures, identifies him as Myrtilus, the monarch's charioteer.

In the top right area of the scene, near a garland, three decapitated heads hang from hooks on a *tabula ansata*. The eyes are closed and blood flows from their necks. These are clearly some of Hippodamia's former suitors, whom Oenomaus has had killed¹ and whose heads he has hung in his palace as a dissuasive measure against future suitors.

¹ Thirteen suitors were defeated prior to Pelops's arrival: Memnon, Eurylochus, Automedon, Acan, Pelops of Opuntia, Hippothoon, Eurymachus, Chalcodon, Lasius, Tricolonus, Alcahous son of Porthaon, Crotalus and Aristomachus (Alvar 2000: 296).

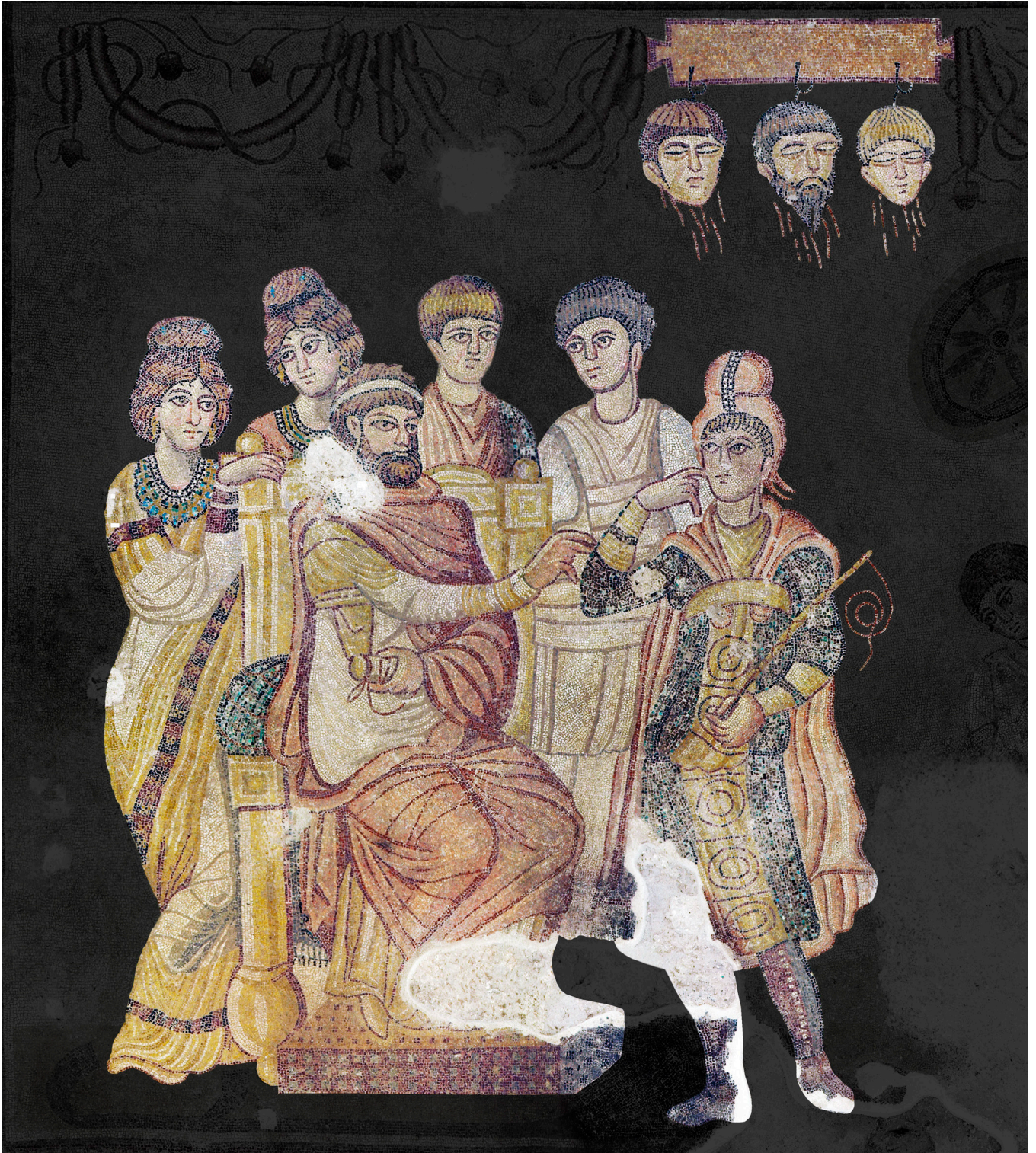


Figure 4
Detail of the first group of figures of
Figurative Panel A, based on the photograph
by J. Latova.

The second grouping is the largest, spanning 6.40 m by 2.09 m and located in the central position. It shows two quadrigae that have met different fates. The first shows a *naufragium*. One of the chariot's wheels has broken away from the shaft, resulting in a mortal accident involving one of the characters. His arched legs and left hand, clinging to the reins of the chariot, are all that can be seen of him. He is wearing a yellow tunic that reaches to his knees over long reddish breeches and amber-coloured *carbatinae*. These are Oenomaus's limbs. The grim omens predicted by the oracle have come to pass: he has died entangled in



the reins of his chariot (Fig. 5).

Above him, a young man lowers his hands to help him, ignoring the horses. The boy wears a white long-sleeved *subucula*, covered by a second light-brown one, with no cuffs, belted with a wide *cingulum*. Around his neck he wears a fringed white *mappa* embroidered with maroon *orbiculi*.

This character, wearing the same attire, was already analysed in the first scene; specifically, he was the fourth figure, Myrtilus. Myrtilus has committed a terrible act of treason by replacing the wheels' pegs with pegs made out of bees' wax, causing Oenomaus to become entangled in the reins (Humbert 2010: 166), precisely the action being evoked. The charioteer's look of terror is most likely due to the fact that, according to the myth, at that moment the monarch is calling for his death at the hands of Pelops (LIMC VII s.v. Pelops: 285).

To his right is a quadriga being pulled by four aligned mares. The first is the right *funalis* horse, which appears with flexed legs, its head lowered and adorned with a green laurel wreath, and its tail tied up in a braid. The rest of the horses have similar characteristics, including both the two *iugalis*, joined by a yoke linked to the chariot's shaft, and the horse located on the left-hand side of the quadriga, which is being tied up by a young man.

In fact, three assistants are present to help hold the mares or run to the aid of the monarch and charioteer. They all wear long-sleeved *subucula*, whose edges are trimmed with two thick stripes and which are covered by another sleeveless tunic kept in place with a wide *cingulum*. Below the hem of the tunic, they can be seen to be wearing dark vermilion and black knee guards over off-white tights or shin guards decorated with horizontal grey-toned fillets. They are wearing black-soled *calcei* with reddish uppers. These characters' features, youth and attire – including the eye-catching knee guards as necessary equipment for jobs involving a lot of kneeling – suggest that they could be three *circensium ministri*.

Next, there is a second chariot, from which the third character from the first grouping, who seemed to be conversing with the monarch, descends in triumph. It is Pelops, dressed in the same Eastern fashion described above, with a long palm leaf of various shades of green, symbolising his victory in the tragic race. The Phrygian prince is looking at his beloved, who is dressed exactly as she was in the first scene. The only change in this female figure with regard to the first depiction is that, because she is seen from the side, the viewer can clearly see

Figure 5
Detail of the second group of figures of
Figurative Panel A, based on the photograph
by J. Latova.



Figure 6
Sub-group B of the second scenic ensemble showing the winning quadriga based on the photograph by J. Latova.

how her hair is dressed: a double bun tied with a black and yellow braid (Fig. 6).

Behind Hippodamia, one of her servants is smoothing her dress. The girl has blond hair and wears a necklace of white pearls. She is wearing a short-sleeved orange *stola* (Edmondson 2008: 25) with red and black *clavi*. She covers herself with a *palla* of similar colours to those of the *stola* and wears white *carbatinae* on her feet.

Pelops descends from a quadriga led by a small blond winged character who is nude. It is one of the classical Erotes, possibly Eros². The infant is the charioteer that has led Pelops's quadriga to victory.

The chariot is drawn by four horses shown in profile, with lively legs that still show signs of the tension of the settled race. Their heads are upright and ornamented with wreaths of laurel leaves in shades of green, to which their respective palm fronds of victory have been added, as befits victors. These horses are being assisted by, at least, two young men wearing long-sleeved *subucula*, the lower sleeves of which are decorated with two lines of stripes made of red and

² However, the possibility that it might be the Erotes Pothos, as the god of desire, which the youths are about to consummate, cannot be ruled out. This possibility would have to be explored once the authenticity of the second mosaic analysed in this paper is verified, as the latter includes a text identifying this little winged god.

light brown tesserae. This garment is covered by another sleeveless off-white tunic and is cinched with a wide *cingulum* showing three bands of white cloth. As in the previous scene, their knees are protected with dark red and black knee guards from which two braided ties dangle. One of the youths holds the head of the first *funalis* of the quadriga, and it looks as if he is blowing water into the horse's mouth. He could thus be a *sparsor*.

This figurative image is completed by a small circus, providing perspective on the scene as a whole, as well as an appropriate setting. It is located in the top central area, coinciding with the dimensions of the second scene. It is portrayed in the classical manner, showing the *cavea*, *arena*, *spina*, *metae*, *ovaria*, and *phala*, together with a number of sculptures portraying gods and animals, as would have decorated the building (Valero 2017: 75-78).

2.2. A New Piece?

Not long ago, proof came to light of the existence of another possible mosaic representing this myth at an auction house³. As the piece was to be part of the collection on display at an exhibition, arrangements were made to visit the venue. It was explained that the tapestry comes from a private collection in Beirut, although the piece could be Syrian in origin. It is worth noting that the analysis carried out to date is based solely on the observation of the tapestry at that event. As there was no opportunity to study the piece in detail, its authenticity can therefore neither be confirmed nor denied.

The piece in question is a tapestry measuring 2.01 m long by 2.04 m high, made with *opus tessellatum*. The tesserae, which are, on average, 0.8 cm in size, were made of stone, marble and glass paste to obtain the desired colours.

The main scene is framed by a double fillet of black tesserae. The fillets give way to an additional triple fillet of white pieces, which, in turn, gives way to a band of serrated brown isosceles triangles (Décor I: 36-37). They precede a frame with a succession of serrated squares over the tangent point (Décor I: 44-45) with oblique rainbow stripes (Décor I: 34-35).

The central emblem is done in an Eastern style, and the figures are identified with Greek characters. A young lady on the left-hand side of the group sits on a wooden chair. Only two of the chair legs are visible. The shapes are notably different. A circular decoration in the middle divides the quadrangular top half of the left leg from the bottom half, whilst the right leg lacks any such elliptical ornamentation or, at least, it is half-hidden behind the folds of the lady's garments. The chair has a simple, dark quadrangular seat that, in keeping with the rest of the object, lacks all perspective and detail (Fig. 7).

The presence of an off-white *oinochoe* with a prominent base is worth noting. It is located between the chair legs and stands out against a black background framed by the aforementioned chair legs.

The lady's garments are ill-defined. She seems to be wearing a sort of *stola* that is red on the top and white at the bottom with vermilion trim. The garment is covered by a light-brown *palla* that clings to her body at the top. Oddly, the part of the garment covering her left arm is white. She is raising that arm over the shoulder of the young man in front of her whilst, at the same time, extending her bare right arm to offer him the palm of victory.

³ <http://www.jbagot.com/obra/mosaico-con-escena-de-pelope-e-hipodamia>.



Figure 7
Mosaic of Pelops and Hippodamia
in Casa Bagot
(image from their site).

The lady's lower limbs are likewise not well depicted, as only one of her legs is shown, the foot shod in a simple, chestnut-coloured *solea*, whilst the other leg is not visible⁴. The figure's hair is gathered in a bun and further kept in place with a golden diadem. The inscription above her clearly identifies her as Hippodamia. In front of her, facing forwards, is a young man dressed in a brown tunic with

⁴ Interestingly, the depicted perspective shows neither the aforementioned leg of the young woman nor, as will be seen below, any of the young man's extremities. No possibilities should be ruled out until an exhaustive analysis of the mosaic can be performed to establish the possible causes of such mistakes in the portrayal.

greenish stripes on the arms. Of his lower limbs, only the right thigh can be seen. It is clad in green *anaxyrides*. Interestingly, neither his left foot nor his right leg, both of which should be visible behind the princess's limbs, are shown in the mosaic.

The young man has curly hair that sticks out from beneath a greenish hat that covers his head. He is extending his left arm to take the triumphal branch. His right limb, which is rather disproportionate in size, remains close to his body, leaving the hand unseen. This character is clearly Pelops, who is explicitly named in the allusive text.

In front of them both is a blond-haired winged boy, in a walking position, turning his head to gaze at the two lovers. The child carries a golden torch in his left hand; the torch rests on his left shoulder. With his right hand, he is showing the two youths the way towards a shadowy rectangular area that could be a door. As in the previous cases, the sign with his name makes it possible to identify him as Pothos.

However surprising the piece's rough manufacture might be, the appearance of this Erote is no less so, and it offers quite a bit of interpretative information with regard to the mosaic. According to mythological tradition, Pothos was Aphrodite's son⁵ (Bazant 1994: 501-503) and was part of her entourage, together with Eros and Himeros (Esq. Suplic., 1035-1037). Other authors assign Pothos's paternity to Eros himself (Plat.symp. 197d; Eur.Hipp. 525-526), linking it to Dionysian festivities (Eur.Bacch. 414).

Sophocles (Soph.Thrac. 631-632) and Plato (Plat.Krat. 400, 419-420b) identify him as the representation of absent or nostalgic love, or even the sort of romantic desire that can lead to death. The latter is confirmed by Pausanias (Jones 1978: 43, 6; Pretzler 2007: 45 ss.) when he describes the temple of Aphrodite in Megara and sets out each of the Erotes' attributes: Eros personifies love, Himeros desire and Pothos longing, thus reflecting the many facets of love.

In contrast to another recently discovered mosaic featuring an emblem depicting Selene and Endymion (Neira 2015: 71), the image analysed here shows that the love between the two youths has been consummated. It thus does not seem to suggest the suffering and longing created by an attraction that cannot be fulfilled, unlike with the myth depicted in the mosaic floor of Cástulo.

The case under study here tells of a love that is complete, but whose realisation has negative consequences, such as the death of Hippodamia's father. Hence, the figures' longing for an all-encompassing happiness, something they will never achieve, as, in addition to the patricide, the young couple's descendants will be haunted by Myrtilus's curses⁶.

In this regard, another mosaic documented at Philippopolis depicts the wedding of Dionysus and Ariadne (Balty 1977: 50-56). That mosaic also depicts Pothos carrying a torch, symbolising that, despite the woman's happiness at marrying the god, she will never be fully satisfied due to her longing for the love of Theseus.

The discovery of this possible new piece is a novel development due to the addition of the little winged god to the scene, which enables a better understanding

5 Although some authors consider the Erote to be the son of Zephyros and Iris.

6 It should be recalled that Myrtilus cursed the descendants of Pelops and Hippodamia as he died, which would cause many a misfortune to befall the couple's lineage. For instance, incited by their mother, the couple's sons, Atreus and Thyestes, killed Chrysippus, leading Pelops to banish his wife.

of how the myth's iconography must have been and which aspects would have been depicted in Antiquity.

However, as noted, since it has not yet been possible to study this new mosaic in detail, it cannot be confirmed whether it is a Latin work or a reproduction. It is thus crucial to carry out such research in order to further knowledge of mythological representations in mosaics.

3. Comparative Analysis

As explained above, even though the myth of Pelops and Hippodamia was highly appreciated in the classical mythological tradition (Alvar 2000: 865), it was not widely depicted in art in general, let alone in mosaics in particular.

One of the most spectacular compositions to have been traditionally identified as alluding to the myth is that of the sculptures in the round, on a scale of 1.5, decorating the east pediment of the Temple of Zeus in Olympia, dated to the mid-5th century BC (Frontinos 1989: 60). Thanks to the description of the building by Pausanias (*Periegesis*), it is rather well known what this building, which was destroyed in the time of Theodosius (García 2013: 70 ss.), looked like. This same Greek traveller also recorded a detailed description of the pediments adorning the temple, attributing the creation of the set of sculptures on the east side to the artist Paionios.

The German scholar Treu drew on this text to facilitate his interpretation in the 19th century (Treu 1897). In his reconstruction, Zeus can be made out in the central area of the scene, holding a lightning bolt in his right hand and presiding over the struggle like a judge. This character divides the scene into two nearly symmetrical parts. To the right of the god is a bearded Oenomaus next to Sterope. Beside her, a kneeling assistant is holding the reins. Behind him are the horses and then Myrtilus, who is kneeling behind the nacelle. He is followed by another character and, finally, a figure representing the River Alpheus. To the left of Zeus are Pelops and Hippodamia. Beside them, a maid kneels before the horses. She is followed by a succession of characters, including the River Kladeos (Säflund 1970: 35) (Fig. 8).

Also, on stone bases, although in this case as reliefs, some representations have been found on sarcophagi dated to the 3rd and 4th centuries (Cumont 1943: 56 ss.). The plethora of themes depicted on these objects includes a number of allusions to the myth under study, ranging from specific moments of the race to the entire sequence of events making up the legend on a piece currently held at the National Archaeological Museum in Naples (Fig. 9). Another piece, discovered in Belgium in 1843, illustrates the successive passages of the tale in a narrative style (Roulez 1855: 3-11). A number of depictions of various scenes of the myth have also been found on pottery, as in the case of a vase with red figures held by the Museum of Athens (Sparkes 1996: 125).

However, mosaics depicting scenes from this myth are rare. The most eloquent one is a piece of unknown origin held at the Museum of Damascus (Balty 1989: 498). As is commonplace in Syrian floorings, in that tapestry all the characters are identified with a sign in Greek.

That mosaic depicts two scenes. The main one is located in the lower part of the work and is divided into two groups of figures. In the first, Oenomaus is sitting on a simple chair, interacting with a young man before him. The king wears a maroon tunic with yellow embroidery on the shoulders, chest and wrists. He is



also wearing a reddish *pallium* that seems to be fastened to his right shoulder with a golden fibula. He wears amber *carbatinae* on his feet, outlined with a simple edging of red tesserae (Fig. 10). Hippodamia is shown behind the monarch with a white *stola* and a matching *palla* trimmed with red and black fringe. The garment covers her head, leaving only her face and right hand visible. Standing in front of the monarch is Pelops, who holds a riding whip in his left hand and is dressed in Eastern fashion, with reddish garments and a yellow Phrygian cap. In the second group of figures, the princess – whose attire is similar to that described above but now yellow – entwines the fingers of her right hand with those of the Phrygian prince, whose attire and attributes remain unchanged.

The second scene is situated at the top of the depiction. Its proportions have been reduced, in order to create perspective and a suitable scenic setting. Between the two *metae* alluding to the circus are two quadrigae that have met different fates. The one on the left has suffered a *naufragium*, and Oenomaus is depicted as

Figure 8
View of the central area of the group of sculptures that decorated the east pediment of the Temple of Zeus in Olympia.

Figure 9
Sarcophagus held at the Museum of Naples depicting the myth of Pelops and Hippodamia.



Figure 10
Mosaic of Pelops and Oenomaus at the
Museum of Damascus.

having fallen and become entangled in the reins. The detached chariot's wheel can be seen beside the monarch. This is followed by a depiction of Myrtilus raising his right hand and dressed in a white *tunica manicata* and a red cape. Finally, we see the quadriga of Pelops, the victor, who is turning his head to witness the tragic conclusion (Blázquez et al. 2004: 292).

It is worth noting that the writing includes some mistakes and omissions. For instance, the sign identifying Pelops, located above the quadriga, is missing a letter.

This eastern mosaic clearly does not have the same quality or level of detail as other pieces found in the area (Duchesne-Guillemin 1975: 99-101; Balty 1977: 94-98). Nevertheless, it is on a level with Syrian tapestries as a whole, which are characterised by a certain simplicity (Balty 1977).

In Spanish territory, the interpretation of the Noheda mosaic enables the reinterpretation of the famous mosaic located in the exedra of the *oecus* of the late period *villa* of Arellano. The emblem shows a young woman with blond hair gathered in a bun. She is adorned with earrings and a necklace and wears a red *stola* with black stripes. She is also wearing *carbatinae* and carries an *umbrella*,

which she holds with both hands and with which she shades the lady in front of her. The latter's attire is similar to that of her servant, although her necklace is much bigger. A gap in the piece makes it impossible to see her face, but she is holding out her left hand to offer a young man the palm of victory, whilst he holds her right hand in his.

The young man pulls the princess closer, whilst holding his riding whip in his left hand. He is wearing a short, green, long-sleeved *tunica manicata* with embroidered yellow stripes on the sleeves. Beneath his tunic, he is wearing *anaxyrides* and yellow *caligae* (Fig. 11). Over the tunic, a reddish cape is draped over his



back. It is tied at his right shoulder, revealing a sort of *cingulum* at breast height. He is wearing a vermilion Phrygian cap on his head over chestnut-coloured hair.

The similarity between the attire and attributes of this character and the one at Noheda is striking. In fact, as noted earlier, following the analysis of the piece in Cuenca it seemed essential to revisit the characters depicted in the mosaic of Arellano. Thus, although it was initially interpreted as depicting the wedding of Attis and the daughter of the King of Pessinus (Mezquíriz 2003: 234)⁷, today, as a result of the discovery of the Noheda mosaic, there is no doubt regarding the link between the characters depicted at the site in Navarre and the passage of the myth in which Hippodamia, with the help of a servant, offers the palm of victory to Pelops, who takes it, although not without sorrow at having caused his

Figure 11
Mosaic of the exedra of the oecus at the *villa* of Arellano (Mezquíriz 2003: 233).

⁷ Initially, this object was taken to be a *pedum* (Mezquíriz 2003: 234), no doubt due to the image's lack of context. However, the interpretation of the Noheda mosaic facilitates the analysis of the mosaic in Navarre.

father-in-law's death. This reinterpretation was suggested some time ago (Valero 2010: 10; 2013: 315; 2015c: 439-440; 2017: 153; Neira 2011: 16-17), emphasizing that it was due to the array of characters depicted in the mosaic at Noheda, which has clearly facilitated the explanation of other surfaces.

4. Conclusions

As noted above, until recently, it was believed that the myth of Pelops, Oenomaus and Hippodamia, although widely accepted in antiquity, had rarely been depicted in art. Except for the exceptional scene adorning the east pediment of the Temple of Zeus at Olympia, the examples of this iconography were limited to several vases and some sarcophagi dating from the third century depicting various scenes from the myth. Few mosaics alluded to it. The most significant was a mosaic of unknown origin held at the Museum of Damascus.

However, the discovery of the only known specimen in Noheda so far, which depicts all the episodes of the myth in a magnificent narrative sequence, has made it possible to document the iconography of each episode and the different characters involved. This has facilitated the reinterpretation of other known mosaics, as well as the identification of a possible new example.

These developments serve to underscore the importance of the Noheda mosaic, which is the only figurative mosaic of its size known to exist in the territory of Hispania. It is moreover difficult to find other examples from the Empire of similar characteristics to this piece of art, i.e. with such an abundance of iconography and such a complex and varied structure. Moreover, it is in an excellent state of repair, missing, as noted, only a small part of the surface that in no way affects the overall interpretation of the depicted scenes. In short, it is a *unicum* amongst preserved mosaics, in both Hispania and the rest of the Roman Empire.

Bibliography - Kaynaklar

- Alvar 2000 J. Alvar, *Diccionario Espasa de Mitología Universal*, Espasa Calpe, Madrid.
- Balty 1977 J. Balty, *Mosaïques Antiques de Syrie*, Centre Belge de Recherches Archéologiques à Apamée de Syrie, Bruxelles.
- Balty 1989 J. Balty, "La mosaïque en Syrie", J. Dentzer - W. Orthmann (eds.), *Archéologie et histoire de la Syrie. II. La Syrie de l'époque achéménide à l'avènement de l'islam*, Saarbruck, 490-526.
- Bazant 1994 J. Bazant "s.v. Pothos", *LIMC VIII*, 1/2, Zürich, Münchenm Düsseldorf.
- Blázquez et al. 2004 J. M. Martínez Blázquez- G. López Monteagudo - M. P. San Nicolás, "Representaciones mitológicas, leyendas de héroes y retratos de escritores en los mosaicos de época imperial en Siria, Fenicia, Palestina, Arabia, Chipre, Grecia y Asia Menor", *A&C XXI*, 277-371.
- Cumont 1943 F. Cumont, *Recherches sur le symbolisme funéraire des Romains*, Paris.
- Décor I C. Balmelle – M. Blanchard Lemée – J.Christophe – J.-P. Darmon – A.-M. Guimier Sorbets – H. Lavagne – R. Prudhomme – H. Stern, *Le Décor Géométrique de la Mosaïque Romaine I*, Paris, 1985.
- Duchesne-Guillemin 1975 M. Duchesne-Guillemin, "Étude complémentaire de la Mosaïque au Concert de Hamma et étude préliminaire d'une mosaïque inédite de Soueia", *Atti Lincei Serie 8*, 99-119.
- Edmondson 2008 J. Edmondson, "Toga and Stola. Defining the Roman Civic Body", J. Edmondson, and A. Keith (eds.), *Roman dress and the fabrics of roman culture*, Ed. University of Toronto, Toronto, 21-46.
- García 2013 P. A. García Pastor, *Una reconstrucción del templo de Zeus de Olimpia: hacia la resolución de los "Phidiasprobleme"*, Tesis doctoral, Universidad Complutense de Madrid.
- Fernández Galiano 2010 D. Fernández Galiano, "El triunfo del amor: mosaico de Paris y Helena de Noheda", M. L. Neira (ed.), *Mitología e Historia en los mosaicos romanos*, Madrid, 111-136.
- Frontinos 1989 E. Frontinos, *Olimpia. Guía completa*, Atenas.
- Humbert 2010 J. Humbert, *Mitología griega y romana*, Barcelona.
- Jones 1978 V. H. S. Jones, *Pausanias. Description of Greece I*, Books I-II, Loeb Classical Library.
- Lancha - Le Roux 2017 J. Lancha - P. Le Roux, "Mimus Zelotipi Numti. À propos de la mosaïque de Noheda (Villar de Domingo, García, Cuenca)", *Conimbriga 56*, 201-216.
- LIMC III *Lexicon Iconographicum Mythologiae Classicae III*, Zurich, 1986.
- LIMC VI *Lexicon Iconographicum Mythologiae Classicae VI*, Zurich, 1992.
- LIMC VII *Lexicon Iconographicum Mythologiae Classicae VII*, Zurich, 1994.
- Mezquíriz 2003 M. A. Mezquíriz, *La villa romana de Arellano*, G. de Navarra (ed.), Navarra.
- Neira 2011 M. L. Neira, "Representaciones de mujeres en mosaicos romanos. El mito como argumento", M. L. Neira (ed.) *Representaciones de mujeres en los mosaicos y su impacto imaginario de estereotipos femeninos*, Madrid, 7-36.
- Neira 2015 M. L. Neira "Written and Visual Culture About the Mosaic of Castulo: The Influence of Lucian's Works", *JMR 8*, 61-79.
- Pretzler 2007 M. Pretzler, *Pausanias. Travel writing in Ancient Greece*, London.
- Roulez 1855 J. Roulez, *Pelops et Oenomaüs. Explication d'un bas-relief Antique*, *Mémoires de l'Académie Royale de Belgique*, Tome XXX.
- Säflund 1970 M. L. Säflund, *The East Pediment of the Temple of Zeus at Olympia: A Reconstruction and Interpretation of Its Composition*, Göteborg.
- Sparkes 1996 B. A. Sparkes, *The red and the black. Studies in Greek pottery*, Princeton.
- Treu 1897 G. Treu, *Olympia III: Die Bildwerke von Olympia in Stein und Thon*, Berlin.
- Ucatescu 2013 A. Ucatescu, "Visual culture and paideia: the triumph of the theatre revisiting the late antique mosaic of Noheda", *AnTard 21*, 375-400.
- Valero 2009 M. A. Valero, "La Villa de Noheda: esplendor tardoimperial", *Revista Memorias 15*, 53-58.
- Valero 2010 M. A. Valero, "La Villa romana de Noheda: Avance de los primeros resultados", *Informes sobre Patrimonio 1*, Consejería de Educación, Ciencia y Cultura-Junta de Comunidades de Castilla-La Mancha, Toledo, 5-19.
- Valero 2011 M. A. Valero, "Les images de ludi de la mosaïque romaine de Noheda (Villar de Domingo García, Cuenca)", *Nikephoros 24*, 91-114.

- Valero 2013 M. A. Valero, "The late-antique villa at Noheda (Villar de Domingo García) near Cuenca and its mosaics", *JRA* 26, 307-330.
- Valero 2014a M. A. Valero, "El triclinium de la villa de Noheda (Villar de Domingo García (Cuenca))", P. Pensabene - C. Sfameni (eds.), *La Villa Restaurata e i Nuovi Studi sull'Edilizia Residenziale Tardoantica*, Bari, Edipuglia, 521-531.
- Valero 2014b M. A. Valero, "Estudio arqueométrico de las muestras procedentes del mosaico de la villa romana de Noheda (Cuenca): primeros resultados", *Actas del X Congreso Ibérico de Arqueometría*, Instituto de Conservación y Restauración Valenciano, Castellón, 54-68.
- Valero 2014c M. A. Valero, "La representación de instrumentos musicales en el mosaico de la villa romana de Noheda", *Libro de la 53 SMR de Cuenca*, Excma, Cuenca, 81-104.
- Valero 2015a M. A. Valero, *La villa romana de Noheda: la sala triclinar y sus mosaicos*, Tesis Doctoral, Universidad de Castilla-La Mancha.
- Valero 2015b M. A. Valero, "Los mosaicos del triclinium de la villa romana de Noheda (Villar de Domingo García, Cuenca)", *Proceedings XVIIIth International Congress of Classical Archaeology*, Museo Nacional de Arte Romano, Mérida, 1347-1351.
- Valero 2015c M. A. Valero, "Los mosaicos de la villa romana de Noheda (Villar de Domingo García, Cuenca)", *XII Colloquio AIEMA*, Verona, 439-444.
- Valero 2016a 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.
- Valero 2016b M. A. Valero, "Los mosaicos de la villa de Noheda (Cuenca)", *Arqueología somos todos* 4, 10-12.
- Valero 2017 M. A. Valero, "La representación del circo en el mosaico de Noheda", J. Vilar (ed.), *Tarraco Biennial. La glòria del circ. Curses de carros i competicions circenses*, Fundació Privada Mútua Catalana, Tarragona, 75-82.
- Valero - Gómez 2013 M. A. Valero - J. Gómez, "El mimo del celoso adinerado: literatura y espectáculo en la villa de Noheda (Cuenca)", *Quaderni Urbitani di Cultura Classica* 102, 87-106.

