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), KUTALIMİŞ GÖRKAY (ANKARA ÜNİVERSİTESİ – TÜRKİYE), ANNE-MARIE GUIMIER-SORBETS (AIEMA – FRANSA/FRANCE), WERNER JORBST (AUSTRIAN ACADEMY OF SCIENCES – AVUSTURYA/AUSTRIA), İ. HAKAN MERT (BURSA ULUDAĞ ÜNİVERSİTESİ – TÜRKİYE), MARIA LUZ NEIRA JIMÉNEZ (UNIVERSIDAD CARLOS III DE MADRID – İSPANYA- SPAIN), ASHER OVADIAH (TEL AVIV UNIVERSITY – İSRAİL/ISRAEL), MEHMET ÖNAL (HARRAN ÜNİVERSİTESİ – TÜRKİYE), DAVID PARRISH (PURDUE UNIVERSITY – A.B.D./U.S.A), 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), LICINIA N.C. WRENCH (NEW UNIVERSITY OF LISBON – PORTEKİZ/PORTUGAL)

OFFPRINT / AYRIBAŞIM

VOLUME 11 2018
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
José María Blázquez Martínez in memoriam
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 Christianism 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
José María Blázquez Martínez in memoriam

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’Épigraphie grecque et latine (AIEGL), Member of the Hispanic Society (1974); Fellow of the Academy of Arts and Archaeology of Bolonia (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), Bolonia (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. María Luz Neira Jiménez
Universidad Carlos III de Madrid
CONTENTS

JOURNAL OF MOSAIC RESEARCH

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 Mozaği 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 Mozaığınden 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’dadı Yer Alan İspanyol Mozaiklerindeki Mineral-Tibbi 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 Etooburları 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’eki Roma Mozaikleri” Akademik Projesi: Öğretmenlerin Laboratuvarından Halka

143 Guadalupe LÓPEZ MONTEAGUDO

New Reading of the Mosaic in Noheda (Cuenca, Spain)
Noheda’dan Bir Mozaîğin 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  Mª Paz PÉREZ CHIVITE

New Documentation Technologies: The “Mosaico de Otoño” of the “Casa del Anfiteatro”, Mérida, Spain

Yeni Belgeleme Teknolojileri: “Amfityatro Evi’nden Sonbahar Mozaği”, 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 Mozağiinin Teknik ve Sanatsal Açılardan İncelenmesi (Jaén, İspanya)

207  S. Sezin SEZER

Prusias ad Hypium Akhilleus Mozaği

The Achilles Mosaic of Prusias ad Hypium

225  Derya ŞAHİN - Mustafa ŞAHİN

Roma Mizah Anlayışının Roma Dönemi Mozaiklerine Yansımışi

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 Mozaği 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 Mozaği İkonografi 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 mosaique gallo-romaine à décor multiple de Vienne (Narbonnaise)
Narbonne’dan Çok Dekorlu Bir Gallo-Roma Mozaği’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
Technical and Artistic Aspects of the Roman Mosaic of Castulo (Jaén, Spain)

Castulo Roma Mozağının 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 “Aşklar” adlı Roma mozağının kapsamlı bir çalışmasıdır.

Mozaik döşeme, Baetica’nın mozaik sanatında çok beğenilen ve pusula adı verilen tasarımın bir varyasyonundan oluşmaktadır. Burada, bir tane yerine iki merkezi daire yer almaktadır ve etrafların altı tane yarım daire, dört tane çeyrek daire ve içbükey kenarları olan altı tane kare yerleştirilmiştir. Sahnelerdeki repertuar alegorik temsillerden oluşmaktadır. Mozağın köşelerinde bulunan dört dairenin içine zamanın aksıını ve yılın bereketliliğini temsil eden karakteristik attribüleri ile birlikte verilmiş olan meşhur tasvirleri yerleştirilmiştir.

Bu motifler, Roma mozaiklerinde ve özellikle Baetica’da yaygın olarak kullanılmıştır. İçbükey kenarları olan altı kare, hem oytılar hem de eştiller gibi memelilerin temsillerini göstermektedir. Yıram cemberler içinde farklı pozlarda saran balıkları görülmekten, İS 2. yüzyılda Baetica’nın mozaik üretimindeki modaya uygun olacak şekilde hiçbirinin boyunları görülmemiştir.

* María Pilar San Nicolas Pedraz, UNED: Universidad Nacional de Educacin a Distancia, Madrid, Spain. ORCID ID: https://orcid.org/0000-0002-8958-1707. E-mail: psangeo.uned.es
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 Baetica. The six quadrangular areas are taken up by mammals, both herbivores and 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 mosaics.

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 Marroquíes 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 Paris 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, Trasilvania, Casariche, Seville, 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 Euriptides (Eur. Andr. 274-292; Eur.Tro. 924-931, 971-981; Eur.Hel. 23-31), Isocrates (Isocr. 41; Apollodorus (Apoll. 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 some Pompeian paintings like the one in the House of Meleager (VI, 9, 2, 13) (Colección Internacional 1993: 773; Kossatz-Deissman 1994: nº 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 nº 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 (Bueró Martínez 1985: 59-60; Blázquez Martínez 1985: 115-117; Ball 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 fgs. 79-80; Valero Tévar 2013: 314 fgs. 17, 18), and Cherchel, from the end of the fifth century or beginning of the sixth (Durry 1928; Ferdi 1986: 214; Ferdi 2005: 58-59 nº 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 fgs. 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 Eris\(^6\) 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 daughters\(^7\), 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 century\(^9\), 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 nº 12 láms. 31-33). The iconography velificante suavam mano 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 nº 95 láms. 60-67; Gonzebach 1997: 38-40. Mérida: Blanco Freijeiro 1978: 36 nº 17 láms. 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 Pothis (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 nº 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 nº 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 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 Jimenez 2010: 39-49, 56-58.
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...
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

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

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

**Figure 7**  
Mosaic of the Wedding of Ariadna and Bacchus, Córdoba (courtesy of G. López Monteagudo).
Dehesa de Murga, with rosette made with curved triangles, design very deep-rooted in Baeotica 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 Córdoba, 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 a 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 Baeotica’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.

12 Blázquez 1981: 72-73 nº 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).
Bibliography - Kaynaklar

Alföldi 1979  A. Alföldi, Aion in Mérida und Aphrodisias, Mainz.
Babelon 1943  J. Babelon, Le voile d’ Europe, RA XX, 125-130.
Balil 1989  A. Balil, “Algunos mosaicos de tema mitológico”, BSAA LV, 132-144.
Baratte 1978  F. Baratte, Catalogue des mosaïques romaines et paléochrétiennes du Musée du Louvre, Paris.
Blanco Freijeiro 1978  A. Blanco Freijeiro, Mosaicos romanos de Mérida, CMRE I, Madrid.
Blázquez Martínez 1981  J. M. Blázquez Martínez, Mosaicos romanos de Córdoba, Jaén y Málaga, CMRE III, Madrid.
Blázquez Martínez 1982  J. M. Blázquez Martínez, Mosaicos romanos de Sevilla, Granada, Cádiz y Murcia, CMRE IV, Madrid.
Blázquez Martínez 1985  J. M. Blázquez Martínez, “Mosaicos romanos del Campo de Villavidel (León) y de Casariche (Sevilla)”, AEspA 58, 107-124.
Blázquez Martínez 2008  J. M. Blázquez Martínez, “Mosaicos romanos en Castilla-La Mancha”, en G. Carrasco Serrano, La romanización en el territorio de Castilla-La Mancha.
Blázquez Martínez 2014  J. M. Blázquez Martínez, “Mitos del mosaic de Cástulo”, Siete esquinas 6, Boletín del Centro de Estudios Linareneses, Jaén, 109-116.
Blázquez Martínez et al. 2004  J. M. Blázquez Martínez – G. López Monteagudo – P. San Nicolás Pedraz, “Representaciones mitológicas, leyendas de héroes y retratos de escritores en los mosaicos de época imperial en Siria, Fenicia, Palestina, Arabia, Chipre, Grecia y Asía Menor”, Antigüedad y Cristianismo XXI (Murcia), 277-374.
Buero Martínez 1985  M. Buero Martínez, “Excavaciones de urgencia en la provincia de Sevilla”, RAMadrid 58, 59-60.
Cantos 1976  A. Cantos, “El mosaico del Nacimiento de Venus de Itálica”, Habis 7, 293-338.
Coleción Internacional 1993  Colección Internacional, Pompei- Pitture e mosaici, Enciclopedia Italiana, Roma, vol. IV.
De Matteis 1993  L. De Matteis, “Il bordo con venationes nel mosaico del Giudizio di Paride di Coo”, XL Corso di cultura sul’arte ravennate e bizantina, Rabenna, Istituto di antichità ravennati e bizantine, 111-124.
De Matteis 1999  L. De Matteis, “I mosaici romani dell’area delle Terme occidentali”, LMGR VII, 59-67.
Ferdi 1986  S. Ferdi, “La legenda de Achille sur une mosaique de Cherchel”, BEH Suppl. XIV, 214-220.
Ferdi 2005  S. Ferdi, Corpus des mosaïques de Cherchel, Paris.
Fernández Galiano 1980  D. Fernández Galiano, Mosaicos hispanos romanos de esquema de compás, Guadalajara.
Fernández Galiano 2010  D. Fernández Galiano, “El triunfo del amor: mosaic de Paris y Helena de Noheda, Cuenca”, M. L. Neira (coord.), Mitología e Historia en los mosaicos romanos, Madrid, 111-136.
Gabelmann 1996  H. Gabelmann, “Endymion”, LIMC III, 726-742.
Gazda 1992  E. K. Gazda, Roman Art in the Private Sphere, Boston.
Gonzach 1961  V. von Gonzach, Die römischen Mosaiken der Schweiz, Archäologische Führer der Schweiz 4, 184-194.
Gonzach 1997  V. von Gonzebach, La villa gallo-romaine d’Orbe-Boscéaz et ses mosaïques, Guides archéologiques de la Suisse, Orbe, 38-40.
Gury 2006  F. Gury, “La disponibilité à l’Autre : le geste de la séduction passive dans l’art romain”, V. Mehl – L. Bodinou – D. Frère – A. Tourraix, (sous la direction de H. Martin – J. Sainclivier), Gestuelles, attitudes, regards. L’expression des corps dans l’imagerie, Rennes, 267-283.
Gury 2007  F. Gury, “Le geste de la disponibilité à l’Autre. Circulation et adaptation d’un schéma grec dans la peinture murale, le relief et la mosaïque”, Actas del I Actas del IX Congreso Internacional de la Association Internationale pour la Peinture Murale Antique (AIPMA), Calatayud, 49-57.
Kossatz-Deissman 1994  A. Kossatz-Deissman, “Paridis Judicium”, LIMC VII, 176-188.
204  M. Pilar San Nicolás Pedraz

Kremer 2005  M. de J. Kremer, “Algumas considerações sobre a representação das estações do ano em mosaicos da Península Ibérica”, O Mosaico Romano nos centros e nas periferias. Originalidades, influências e identidades, Actas X do Colóquio Internacional do Mosaico Greco-Romano, Conimbriga, 189-202.

Lledó Sandoval 2010  J. L. Lledó Sandoval, Mosaico romano de Noheda (Cuenca): su descubrimiento, Madrid.

Lledó Sandoval 2011  J. L. Lledó Sandoval, “Mujeres, mitos y arquetipos femeninos en los mosaicos romanos en Noheda”, M. L. Neira (coord., ed.), Representaciones de mujeres en los mosaicos romanos y su impacto en el imaginario de estereotipos femeninos, Madrid, 225-238.

Levi 1947  D. Levi, Antioch Mosaic Pavements, Princeton.

López Monteagudo 2004  G. López Monteagudo, “La musivaria romana en época de Trajano”, EspacioHist II, 15, 181-204.

López Monteagudo 2006  G. López Monteagudo, “García Bellido y los mosaicos romanos”, M. Bendala Galán et al., (eds.), La Arqueología Clásica Peninsular ante el Tercer Milenio. En el Centenario de A. García Bellido (1903-1972). Anegos de AEspA XXXIV, 85-91.

López Monteagudo 2014  G. López Monteagudo, “El mosaico de los ‘Amores’ de Cástulo”, Siete esquinas 6, Boletín del Centro de Estudios Limarenceses, 117-125.

López Monteagudo – Blázquez Martínez 2000  G. López Monteagudo - J. M. Blázquez Martínez; “Representaciones del tiempo en los mosaicos romanos de Hispania y del norte de África”, Anas 13, 135-145.

López Monteagudo – Neira Jiménez 2010  G. López Monteagudo – L. Neira Jiménez, “Mosaicos romanos de la Bética”, P. León Alonso (dir.), Arte Romano de la Bética, 1-189.

López Monteagudo – San Nicolás Pedraz 2012-2013  G. López Monteagudo – P. San Nicolás Pedraz, “Afrodita Venus en el sur de Hispania. A propósito de un nuevo mosaico descubierto en Cástulo”, Saitabi, 62-65.

Luzón 1988  J. M. Luzón, “La roseta de triángulos curvilíneos en el mosaico romano”, Anejos de Gerión V, Homenaje a A. García y Bellido, 213-241.

Mañas Romero 2010  I. Mañas Romero, Pavimentos decorativos de Itálica (Santiponce, Sevilla). Un estudio arqueológico, BAR 2081, Oxford.

Mañas Romero – Vargas Vázquez 2007  I. Mañas Romero – S. Vargas Vázquez, “Nuevos mosaicos hallados en Málaga: las villas de la Estación y de la Torre de Benagaldo”, Mainake XXIX, 315-338.

Morricone 1950  L. Morricone, “Scavi e ricerche a Cos (1935-1943). Relazione preliminare”, Boll. d’Arte 35, 54-75.

Neira Jiménez 2015  M. L. Neira Jiménez, “Written and Visual Culture About the Mosaic of Cástulo: The Influence of Lucian’s Works”, JMR 8, 61-79.

Parrish 1984  D. Parrish, Season Mosaics on Roman North Africa, Roma.

Quet 1981  M.-H. Quet, La mosaïque cosmologique de Mérida. Propositions de lecture, Paris.

Romero Pérez et al. 2006  M. Romero Pérez – I. Mañas Romero – S. Vargas Vázquez, “Primeros resultados de las excavacivas realizadas en la Villa de la Estación (Antequera, Málaga)”, AEspA 79, 239-258.

Romero Pérez et al. 2010  M. Romero Pérez – I. Mañas Romero – S. Vargas Vázquez, “Excavaciones realizadas en la Villa de la Estación (Antequera, Málaga)”, AnArqAnd 2006, 3569-3590.

Salies 1974  G. Salies, “Untersuchen zu den geometrischen Gliederungsschemata römischer Mosaiken”, BJb 174, 1-178.

San Nicolás Pedraz 2008  P. San Nicolás Pedraz, “Interrelación iconográfica de Thetys y Thalassa en los mosaicos hispanorromanos”, EspacioHist 2008, 1, 315-320.

San Nicolás Pedraz 2011  P. San Nicolás Pedraz, “‘Ariadna, entre el desengaño y el amor’”, M. L. Neira, (coord., ed.), Representaciones de mujeres en los mosaicos romanos y su impacto en el imaginario de estereotipos femeninos, Madrid, 49-53.

San Nicolás Pedraz 2013  P. San Nicolás Pedraz, “El modelo iconográfico de Ariadna y Rea Silvia adormecidas”. M. L. Neira (coord., ed.), Desnudo y Cultura. La construcción del cuerpo en los mosaicos romanos, Madrid, 49-58.

San Nicolás Pedraz 2014  P. San Nicolás Pedraz, “Representaciones de Selene/Luna en la musivaria romana”, Anejos de CuPAUAM 1, 133-144.

San Nicolás Pedraz 2015a  P. San Nicolás Pedraz, “Iconografía del Juicio de París en los mosaicos romanos”, Navigare necesse est. Estudio
