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16 – 20 EKİM 2009 BURSA, TÜRKİYE
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Diğer Mozaiklerle Paralel Gelişimi:
Mozaiklerin Baştanından Geç Bizans Çağına Kadar İkonografi,
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Mosaics of Turkey and Parallel Developments in the
Rest of the Ancient and Medieval World:
Questions of Iconography, Style and Technique from the
Beginnings of Mosaic until the Late Byzantine Era

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Abstract

We will discuss a new mosaic, uncovered at the Roman villa of San Pedro (Avila), whose subject is the hunt of the Calydonian Boar. Meleager appears in the mosaic holding a javelin in both hands, attacking the rampant Calydonian Boar which is held at bay by three dogs. Behind Meleager there is another person, also holding a javelin, and another javelin lying on the ground. Beneath them, Meleager’s horse is tied to a tree. In the upper, right-hand part, Atalante is shown together with Eros, symbol of the love shared by the two young people. The inscription that identifies the scene is noteworthy: “Storia Meleagri.” The mosaic is surrounded by a border that is very similar to those in mosaics from the east. The border shows urns in the corners, overflowing with floral and vegetable motifs with animal figures mixed in, against a black background. The subject of the hunt of the Calydonian Boar is present in another Spanish mosaic from Cardeñajimeno (Burgos), as well as in the famous mosaics from Apamea and Antioch.

Keywords: Atalante, Meleager, Calydonian Boar, Roman Mosaic, Mythological Hunt.
Fig. 1  
Figured Mosaic with the Story of Meleager from San Pedro del Arroyo (Spain)

Fig. 2  
Figured Mosaic with the Story of Meleager from San Pedro del Arroyo (Spain) (Detail of the border).

Fig. 3  
Figured Mosaic with the Story of Meleager from San Pedro del Arroyo (Spain) (Detail of the border).
rampant (Fig. 6); having been wounded by Atalante and Amphiaraus, it has taken refuge by some trees, which symbolize the crowded woods Ovidius mentions, where the hunters have gone to hunt the boar. There, it is hounded by the three dogs that the beast has repelled; two of the dogs may be Ormenos and Metephon, whose names appear in the hunt of the Calydonian Boar scene on the François Cup (Fig. 7), where the second lies dead after the boar’s attack. The scenes of dogs attacking the Calydonian Boar are quite numerous, as dogs were indispensable for hunting these animals. We can cite several examples. One is the dinos in Boston, at the Museum of Fine Arts, from Greece, dated at 560 B.C., in which one of the dogs is dead; another is the cup at the Antikenlsg of Munich from Vulci, from 540 B.C. There is also the Tyrrhene amphora at the Staatl. Museum of Berlin from Maciano Della Chiana, 560-550 B.C., as well as the clay plaque from Melos, also at the Staatl. Museum and kills every beast and person it encounters (Ov., Met., 290-297; Bachil., Epinic. V, 103-110). Aeneas calls the bravest men in Greece to hunt the beast. Apollodorus gives the list of hunters, Bib. I.8.2; Ov., Met. VIII, 300-317 and Hyg., Fab. 173.

5 Apollod., Bib., I. 8.2: But Atalante was the first to shoot the boar in the back with an arrow, and Amphiaraus was the next to shoot it in the eye.
6 Ov., Met.330-344.
7 Ov., Met. 343-344.
8 LIMC VI.1, Meleager Num. 7, 416; LIMC VI.2, 208.
9 IMC VI.1 Meleager, 414-435; LIMC VI.2, 208-224.
10 LIMC VI.1 Meleager Num. 12, 416; LIMC VI.2, 208.
11 LIMC VI.1 Meleager Num. 19, 417; LIMC VI.2, 209.
12 LIMC VI.1 Meleager Num. 13, 416; LIMC VI.2, 209.
of Berlin,\textsuperscript{13} from 440 B.C. There is a water jar at the Archaeological Museum in Florence,\textsuperscript{14} from 550-540 B.C. with three live dogs attacking the boar, just like in the San Pedro del Arroyo mosaic. There is also the Boetian kantharos at the National Museum of Athens,\textsuperscript{15} from 575-550 B.C. The same image as in the ceramic depictions is repeated on several Etruscan alabaster urns, all from the 2\textsuperscript{nd} century B.C.: two at the Archaeological Museum in Florence,\textsuperscript{16} from Volterra, and two others, also from Volterra, at the Guarnacci Museum,\textsuperscript{17} all from the 2\textsuperscript{nd} century A.D.

On the ground, near the boar, there is a javelin, probable one of the javelins thrown at the monster by the heroes, perhaps the failed throw by Equion who was, according to Ovid, the first one to attack the Boar,\textsuperscript{18} or Peleus’ throw which bounced and wounded Eurytion fatally.\textsuperscript{19} Meleager’s horse is beneath him (Fig. 8).

Although there are several examples, depictions of horses in the hunt of the Calydonian Boar are not frequent, perhaps because the artists reflect the final moment of the hunt, when the participants have already dismounted in order to finish the boar off on foot, with the aid of the dogs (Lopez Monteagudo 1991: 497-512). This is what must have happened in the hunt of the Calydonian boar. Ovid mentions the horses of the twins (Castor and Pollux)\textsuperscript{20}. On the Sarcophagus of the hunt of the Calydonian Boar at the Palace of the Conservators in Rome, two of the hunters are on horseback (Fig. 9). The other sarcophagus, at Woburn Abbey (Bedfordshire), depicts a single person on horseback who is participating in the hunt\textsuperscript{21}. Further on, Ovid says that the bristly animal had sought refuge in a thicket which neither javelins nor horses could penetrate\textsuperscript{22}. Nevertheless, there are some representations of Meleager on horseback, as in the case of the mosaic at the British Museum, from Halicarnassus (Hinks 1933: 127-129 Num. 51a-b), dated as 4\textsuperscript{th} century B.C. (Fig. 10), or of the mosaic in the theater area at Apamea, where Meleager and Atalante

\begin{itemize}
\item 13 \textit{LIMC} VI.1 Meleager Num. 31, 417; \textit{LIMC} VI.2, 211.
\item 14 \textit{LIMC} VI.1 Meleager Num. 17, 417; \textit{LIMC} VI.2, 209.
\item 15 \textit{LIMC} VI.1 Meleager Num. 20, 417; \textit{LIMC} VI.2, 210.
\item 16 \textit{LIMC} VI.1 Meleager Num. 49 and 52, 419-420; \textit{LIMC} VI.2, 213-214.
\item 17 \textit{LIMC} VI.1 Meleager Num. 50 and 53, 419-420; \textit{LIMC} VI.2, 213-214.
\item 18 Ov., \textit{Met.} 345-348: The peak firstly blandished by the arm of Equion was in vain, and it slightly wounded a maple trunk.
\item 19 Apollod., \textit{Bib.} 1.8.2: Peleus struck down Eurytion undesignedly with a javelin.
\item 20 Ov., \textit{Met.} 373.
\item 21 \textit{LIMC} II.1, Atalante Num. 24, 942.
\item 22 Ov., \textit{Met.}, VIII, 376-377.
\end{itemize}
are shown on horseback, hunting felines (Dulière 1969: 125-129 pl. LII; Dulière 1984: 460-461 plat. XI, fig. 1; Balty 1977: 118-123; Blázquez - López Monteagudo - San Nicolás Pedraz 2004: 291), from the second half of the 5th century A.D. (Fig. 11). In Pau Figueras’ opinion (Figueras 2004: 249-251), both of the young people on horseback also appear in the mosaic at Sepphoris (Weiss - Netser 1994: 51) (Fig. 12). There is also the mosaic from Sarrin (Balty 1990: 54-57, 96-98 pl. XXIV) where Atalante and Meleager are shown seated with their horses next to them (Fig. 13). Atalante is on horseback in a mosaic from the Villa of the Nile at Leptis Magna.

In Spain, we have the example of the mosaic from Cardeñajimeno (Burgos) (Blázquez 1988: 555-597; López Monteagudo et al. 1998: 21-28, Plat. 7-12, 35-42) where Meleager, at the center of the composition, holds his horse’s reins in his left hand, with the boar dead at his feet (Fig. 14).

Behind Meleager is one of his hunting companions, perhaps Amphiarasus, the second to wound the boar after Atalante, or Peleus, his companion in some representations, such as the François Vase (Fig. 15). In the upper right-hand corner, we see Atalante (Fig. 16), with her bow hanging across her back and, next to her, a small naked figure, with a mantle on its back and possibly a quiver, which could be Artemis watching the scene, ready to create enmity among the hunting heroes, or Eros, symbol of the love between Atalante and Meleager. The myth is clearly identified, as the sign Storia Meleagri appears next to the main character.

Since Antiquity, there is news of the existence of artistic works whose central theme is the hunt of the Calydonian Boar. Pausanias transmits the information that the hunt of the Calydonian Boar was depicted on the pediment of the sanctuary of Athena Alea. Next to Meleager and Atalante are Theseus, Telamon, Peleus, Polydeuces, and

23 Diod. Sic., IV, 34, 5.
Fig. 11  Atalante and Meleager to horseback hunting felines. Roman Mosaic from Apamea.

Fig. 12  Atalante and Meleager to horseback. Roman Mosaic from Sephoris.

Fig. 13  Atalante and Meleager seated with their horses next. Roman Mosaic from Sarrín.

Fig. 14  Atalanta and Meleager. Roman Mosaic from Cardeñajimeno. Burgos (Spain)

Fig 15  Meleager and Peleus. François Vase.

Fig. 16  Figured Mosaic with the Story of Meleager from San Pedro del Arroyo (Spain)
(Detail: Atalante with Artemis or Eros).
Iolaus, as well as the sons of Testius, brothers of Altea, Prothous, and Cometes\(^\text{25}\).

This story is frequently depicted both in Greek and in Roman art, from the François Cup, in the Museum of Florence, which we have already mentioned several times, where the boar occupies the central part of one of the scenes and the heroes, in pairs, are getting ready to hunt it (Fig. 17), to a cup from Caere, now in the Vatican Museum (Fig. 18), with a similar scene, as well as the gems of the Antikenslg of Munich (Fig. 19), lamps such as those in the British Museum (Fig. 20), sculptures such as those in the Vatican Museum (Fig. 21), and numerous scenes in relief on sarcophagi, such as the urn from Volterra (Fig. 22), or the hunt shown on the sarcophagus of the Palace of the Curators in Rome or the one at the Ashmolean Museum (Fig. 23). And, of course, there are also the paintings in which the hunt is the main subject\(^\text{26}\), or that represent other episodes\(^\text{27}\).

In several mosaics, the main figure is Meleager, either alone or accompanied by Atalante and

\(^{25}\) Paus. VII, 45.6.

\(^{26}\) LIMC, VI Meleager, Num. 104-105, 424-425.

\(^{27}\) Meleager and Atalante: LIMC VI, Meleager Num. 91-94, 424 from Pompeii. Atalante as huntress with Meleager: LIMC II Atalente Num. 34-36, 44-45.
other hunting companions. In Spain, we have
the example of the mosaic of Atalante and Me-
leager from Cardeñajimeno (Burgos), in which
a servant, interpreted to be the owner of the
house, accompanies the two young people. No
other hunting companions are shown and the
moments immediately after the hunt are rep-
resented, with the boar lying dead at their feet.
Outside of Spain, there is the mosaic of the Mu-
seum of Antalya (Blázquez - López Monteagudo
1986: 233-234 Fig. 1.), (Turkey) from the 4th cen-
tury A.D., from Xantos, where Atalante with her
bow and Meleager with his javelin hunt the boar
(Fig. 24). One of the mosaics of the tri
cininum of
a house from the Temple Neighborhood, in Sé-
tif (Algeria) (Blanchard Lemée 2005: 291-301),
shows Meleager, Atalante, and several other
companions hunting the boar, which has sought
refuge in some rocks, with the help of dogs (Fig.
25). The mosaic of Leptis Magna (Libya) (Ro-
manelli 1925: 150-151; Au
gema 1960: 47 pl 77),
from the 3rd to 4th centuries A.D., from the Villa of
the Nile, also shows Meleager, Atalante, and their
companions (Fig. 26). The mosaic of the House
LXXVIIb; Blázquez 1994: 1174), from around
140 A.D., has a dead boar at Meleager’s feet, in
the center, with Atalante on his left and another
hunter on his right (Fig. 27). The mosaic in the
Louvre, from the Villa of Daphne in Antioch (Levi
1947: pl. 56b), has Atalante ready to shoot the ar-
row that will wound the boar and Meleager with
his javelin (Fig. 28), and is dated as 4th century
A.D. The hunt is also the main subject of a piece
of flooring at the Rue Mitropolitou Neophytou in Patras. A mosaic from Lyon, which has been lost, depicted Meleager offering Atalante the remains of the boar (Artaud 1824: pl. 9; Reinach 1922: 199, 2).

Apart from the hunt, there are other representations of Meleager and Atalante in mosaics. There is, for example, the horse in the mosaic we have already mentioned from Halicarnassus, today in the British Museum in London. Finally, both characters can also be found in a mosaic from Byblos (Lebanon) (Chéhab 1975: 372 pl. 178.1; Blázquez - López Monteagudo - San Nicolás Pedraz 2004: 309) from the middle of the 3rd century A.D. (Fig. 29), with Atalante and Meleager standing with the dead boar between them, and with their names written above them.

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Fig. 28  The hunt of the Calydonian Boar. Roman Mosaic from the Villa of Daphne of Antioch.

Fig. 29  Atalante and Meleager after the hunt. Roman Mosaic from Byblos (Lebanon)
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