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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.

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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.

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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 yapılmıştır.

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José María Blázquez Martínez in memoriam (1926-2016)

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

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



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

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

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

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

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

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

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

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

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

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

Prof. Dr. Mustafa Şahin
Bursa Uludağ University

Prof. Maria Luz Neira Jiménez
Universidad Carlos III de Madrid



Archaeology / Arkeoloji

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The “Opusmusium - Roman Mosaics in Portugal” Academic Project: from Teachers’ Lab to Public

Portekiz'deki “Opusmusium - Roma Mozaikleri” Akademik Projesi: Öğretmenlerin Laboratuvarından Halka

Filomena LIMÃO*

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Abstract

This paper will briefly describe an online academic project about Roman mosaics in Portugal created by students and a teacher during the Spring Semester 2011 at the Faculty of Social Sciences and Humanities, NOVA University, Lisbon. The project is titled “Opusmusium- Roman Mosaics in Portugal” and just as the muses have inspired the work of mosaics, students were enthusiastically involved in making their idea come to light i.e. preparing quality information about Roman mosaics found in Portugal either in situ or in museums for a website catalogue. The contents would be displayed to students, researchers and lay public through short videos, audio recordings and short texts. Eventually, this website would fulfil a gap in the specialized Portuguese literature on this topic.

On June 2011, Professor José Maria Blázquez Martínez attended the V. International Symposium of the Mosaic Corpus of Türkiye in Kahramanmaraş, Turkey, where a group of Portuguese and Spanish researchers met. His enthusiasm for the potentialities of the study of mosaics and the joy for new discoveries have always motivated students and colleagues to continue investigation. In Kahramanmaraş, his inspiring example made me think about academia as an exciting place where ideas are born and shared, a challenging environment I would call, a “teachers’ lab.” The “Opusmusium- Roman Mosaics in Portugal” project was the result of a teachers’ lab and now that seven years have passed since it was devised in a classroom I think that its goals, achievements (though incomplete) and values of good scientific practice are worthy of paying tribute to an inspiring Professor. Like Professor Blázquez, we persevere in this task hoping one day the Opusmusium will meet its public.

Keywords: Roman mosaics, Roman mosaics in Portugal, Opusmusium - Roman Mosaics in Portugal, Roman mosaics in Portugal online catalogue.

Öz

Bu makalede, Lizbon'daki NOVA Üniversitesi Sosyal ve Beşeri Bilimler Fakültesi'nde 2011 yılının bahar yarısında öğrenciler ve bir öğretmen tarafından oluşturulan Portekiz'deki Roma Mozaikleri ile ilgili çevrimiçi bir proje kısaca tanıtılacaktır. Proje "Opusmusium - Portekiz'deki Roma Mozaikleri" olarak isimlendirilmiştir ve tıpkı musaların mozaiklerin bezenmesi için ilham vermesi gibi öğrenciler de fikirlerini hayata geçirmek için projeye hevesli bir şekilde katılım göstermişlerdir. Örneğin, bir web sitesi kataloğu oluşturmak için Portekiz'de in situ olarak bulunan ya da müzelerde korunan Roma mozaikleri hakkında bir bilgi bankası oluşturmuşlardır. Hazırlanan içerikler, öğrenciler, araştırmacılar ve tüm halka açık olacak şekilde kısa videolar, ses kayıtları ve kısa metinler aracılığıyla kullanıma sunulacaktır. Bunun neticesinde de, oluşturulan web sitesi ihtisaslaşmış konuyla ilgili Portekizce literatürde bir boşluğu dolduracaktır.

Haziran 2011'de, Profesör José Maria Blázquez Martínez, Portekizli ve İspanyol bir grup araştırmacının bir araya geldiği Kahramanmaraş'taki V. Uluslararası Türkiye Mozaik Korpusu Sempozyumu'na katılmıştır. Kendisinin mozaik çalışmalarının potansiyeline olan inancı ve yeni keşiflere olan ilgisi, öğrencileri ve

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meslektaşlarını araştırmaya devam etmeleri için her zaman motive etmiştir. Martínez'in Kahramanmaraş'ta ilham veren bir örnek olması, akademiye "öğretmenler laboratuvarı" olarak isimlendirdiğim zorlu bir ortam, aynı zamanda yeni fikirlerin doğduğu ve paylaşıldığı, heyecan verici bir yer olarak düşünmemi sağlamıştır. "Opusmusium - Portekiz'deki Roma Mozaikleri", "öğretmenler laboratuvarı"nın bir sonucu oldu. Projenin bir sınıfta tasarlanmasından bu yana yedi yıl geçti. Bu projenin amaçlarının, başarılarının (tamamlanmamış olsa da) iyi bir bilimsel uygulamanın değerlerinin ilham veren bir Profesöre saygı göstermeye değer olduğunu düşünüyorum. Profesör Blázquez gibi, Opusmusium'un bir gün kamuoyuna kavuşmasını umuyoruz.

Anahtar Kelimeler: Roma mozaikleri, Portekiz'deki Roma mozaikleri, Portekiz'deki Opusmusium - Roma Mozaikleri, Portekiz'deki Roma mozaikleri çevrimiçi kataloğu.

A Tribute to an Inspiring Professor

In June 2011, I had the privilege of meeting Professor José Maria Blázquez Martínez in person when I went to Kahramanmaraş in Turkey to attend to the V. International Symposium of Mosaic Corpus of Türkiye. To my knowledge, Professor Blázquez was a distinguished professor and researcher committed to the study of Ancient History. Professor Blázquez's work privileged the analysis of our past by means of various sources inspiring students and academics and contributing to the development of Ancient History far beyond Spanish frontiers. One of the sources of research Professor Blázquez handled successfully were the Roman mosaics. Considered by him as an historical document, the analysis of Roman mosaics would widely surpass their first functionality of covering the floors to become a medium of interpretation of Roman society. Professor Blázquez's passion for traveling gave him the knowledge of mosaics in their spatial context whenever possible. His lifetime investigation led him to publish valuable syntheses allowing him to compare the features of Roman mosaics produced in the western and eastern parts of the Mediterranean. This reveals a broad capacity for visualizing the Roman world through mosaics, an art and craft not invented by them but certainly developed and extensively used in the Roman Empire.

The study of Roman mosaics in their various potentialities provides several lines of enquiry not only for Ancient History but also for the History of Ancient Art. Therefore, Roman mosaic pavements show visual compositions adapted to architecture combining figurative scenes of different natures (daily-life scenes, historical, mythological) with geometric patterns, using and reusing motifs some of them dating far back from the Roman context. Despite the obvious importance of figurative mosaics in the process of mosaics study, geometry is largely used with increasing relevance in the Roman repertoire. Geometric patterns with vegetal motifs frame figurative scenes and eventually geometry becomes itself one of the main subjects. Experts discuss the intention supporting the choice of a certain composition or motif, the place it occupies in the room, the relevance it gains in the overall design of the household floors¹. Mosaics are to be observed and considered in its intentionality² as they are an important part in the study of Roman decoration. This is only one amongst many other reasons why the study of Roman mosaics is so appealing.

Professor Blázquez's inspiring presence in Kahramanmaraş was full of enthusiasm for new discoveries, for the pleasure of meeting different people and experiencing new places. Figure 1 captured one of those happy moments gathering

1 Mosaic compositions tell us about the message Romans wanted to transmit. The way they have chosen to pass the message through allows us to try to understand how they visualized space. See, Limão - Morgado 2016. Also, Bermejo Tirado 2015.

2 The mosaic pavements guide the viewer's look through domestic spaces. See Clarke 1991; Swift 2009.



Figure 1
Kahramanmaraş, 2011. Professor José Maria Blázquez surrounded by (from left to right) Javier Cabrero, Luz Neira, Licínia Wrench and Filomena Limão.

researchers and professors from Spain and Portugal around Professor Blázquez.

My coming to Kahramanmaraş would be a major contribution for the development of my own studies on Roman mosaics and a source of information for my work as a professor of History of Classical and Late Antique Art at the History of Art Department of the Faculty of Social Sciences and Humanities, NOVA University, in Lisbon. I was fortunate enough to inherit the motivation and methodological procedures implemented by Professor Justino Maciel in the History of Art Department of the Faculty. Moreover, undergraduate History of Art students were given the opportunity to choose the curricular unit “Roman Mosaics in Portugal” where they could intensively experiment with this topic for a Semester, a rather unique circumstance in the Portuguese panorama of Roman Art and Archaeology. I followed Professor Justino Maciel and Professor Licínia Wrench in the teaching of the “Roman Mosaics in Portugal” unit in 2010/2011. The coincidence of having worked with my students on Roman mosaics in Portugal that year and my coming to Kahramanmaraş and meeting Professor Blázquez is the main reason why I am writing this text about an academic project then born in my classes: “*Opusmusium*- Roman Mosaics in Portugal”. I strongly believe that academia should be a place where people can exchange ideas, discuss their projects, display them to classmates and teachers and engage in teamwork. The *Opusmusium* project is a good example of the fine collaboration there can be among students and between them and teachers in a challenging classroom environment I would like to call “teachers’ lab”. The ultimate intention of learning and researching is to disclose the information to the public either academic or lay public. Accordingly, the *Opusmusium* project aims at providing an accurate and trustworthy information about Roman mosaics in Portugal to a wider public, fostering new investigation and contributing to a higher responsibility towards the safeguarding of our cultural heritage.

Writing about the “*Opusmusium* -Roman Mosaics in Portugal” academic project in a publication dedicated to Professor Blázquez means that this project is valid enough to pay tribute to an inspiring professor who truly practiced the values of a “teachers’ lab” according to the most reliable sources there can be: his students’ words³.

Opusmusium - Roman Mosaics in Portugal

This paper briefly describes the academic project “*Opusmusium*- Roman Mosaics in Portugal” that came to light during my 2010/2011 undergraduate classes of the optional curricular unit “Roman Mosaics in Portugal” at the History of Art Department of the Faculty of Social Sciences and Humanities, NOVA University in Lisbon (<http://www.fcsh.unl.pt/cadeiras/opusmusium/mapa.html>)⁴.

At the beginning of our classes, students put to me a straightforward question:

3 For example: Luz Neira and Luis Alberto de Cuenca.

4 For the making of and complete description of the “Opusmusium- Roman Mosaics in Portugal”, see the text by my former students, Luís Campos Ribeiro e Mafalda Marcos, “Projecto Opusmusium - O Mosaico Romano em Portugal” in Horizontes Artísticos da Lusitânia: Dinâmicas da História da Arte da Antiguidade Clássica e Tardia em Portugal (Século I a VIII) or Artistic Horizons of Lusitânia: Dynamics of the History of Classical and Late Antique Art in Portugal (1st c to 8th c CE) to be published in 2018. Luís Campos Ribeiro was the person responsible for the technical support of the website and designed the logo. He also edited the videos and dealt with the first site hosting. The following students described the mosaics and recorded the description on the videos: Luís Campos Ribeiro, Mafalda Marcos, Mónica Queiroz, Begoña Farré, Maria Mayer, Dácil Pérez, Maria Gabriela Simões, Vera Trigos, Joana Carretas, Cláudia Pancadares, Ana Maria Vale, Maria Helena Gabriel, Inês Rodrigues, Samya Bruçó, Daniela Simões, Amanda Santos, Inês Vieira e Sara Cardoso.

Where can we see and get information about the Roman mosaics that there are in Portugal? The answer took me a while longer than I had thought. In fact, students had just been introduced to an extended bibliography to support their study. The four *Corpora of the Roman Mosaics of Portugal* (CMRP), a comprehensive study of mosaics from key places in the country providing full descriptions, photos, drawings, parallels and proposing chronologies. Volume one (Oleiro 1992) concerns the “Casa dos Repuxos” or the House of the Fountains in the Roman city of *Conimbriga*⁵ (central Portugal); in volume four (Pessoa 2017), the Roman *Villa* of Rabaçal (central Portugal); in volume two (Lancha - André 2000), the Roman *Villa* of *Torre de Palma* (Alentejo, in the south of Portugal) and the Roman Mosaics from the Eastern coast of the Algarve (Lancha - Oliveira 2013) also in the south of the country. So, the use of CMRP is mandatory in every research assignment on Roman mosaics in Portugal. AIEMA’s proceedings (International Association for the Study of Ancient Mosaics), History of Art Journals, dissertations and theses are also to be considered together with a large range of scattered bibliography. However, I was forced to recognize that there was no far-reaching book available to students written in Portuguese addressing key places where Roman mosaics can be found either *in situ* or in exhibitions or museum stores from North to South Portugal providing descriptions and comparisons, including quality photographs with an updated bibliography.

The idea was to prepare a website with a catalogue comprising the places where we could find Roman Mosaics in Portugal prioritizing the use of audio and visual means of information. As every student in the curricular unit had to develop research on Roman mosaics found in Portugal, the first draft of the *Opumusium* site was made available on a temporary server eventually transferred to the Faculty server where it still is now and can be accessed (Fig. 2). Most of the places displayed were those visited during school trips that Semester and so a wide range of quality photographs taken by the students themselves were available.



Figure 2
The Opumusium site: the home page.
On the left, a list of places to consult; on the right, the map of Portugal where those places should be located. This work is still incomplete. <http://www.fctsh.unl.pt/cadeiras/opumusium/mapa.html>

The objective was to display useful and interesting scientific-based information for students, teachers, researchers and lay public. The site should be user-friendly and display an attractive design. A list of places with mosaics was provided

5 For a brief introduction to the site of Conimbriga, see Limão 2015.

(Fig. 2) on the left of the page and on the right side an orange coloured map of Portugal. When choosing an option, a text, photos and a video would appear on the screen. The voices heard in the videos belong to students and they describe the mosaic as it is displayed. Different types of mosaics are presented either figurative or mainly geometric in black and white or polychrome (Figs. 3 - 4) from noteworthy places of the Roman presence in Portugal: two ancient Roman cities, *Conimbriga* and *Ossonoba*, the Roman name of the modern city of Faro in the Algarve (south of Portugal). The other Roman entries of the *Opusmusium* site are *Villae*: Rabaçal, Póvoa de Cós (central Portugal), Pisões (Alentejo, south), Cerro da Vila and Milreu (Algarve, south).

Figure 3

The Opusmusium site: the mosaic at the entrance of the Roman Villa of Cerro da Vila, in the Algarve, south of Portugal. On the left, a description of the mosaic; upper right, a photograph of a mosaic and bottom right, a short video narrated by a student. <http://www.fcsh.unl.pt/cadeiras/opusmusium/m.cerrodavila0001.html>

Cerro da Vila

Mosaico do vestíbulo de entrada de Cerro da Vila

Por *Begoña Farré e Maria Mayer*

Mosaico *in situ*, pavimentando o vestíbulo de entrada da *villa* de Cerro da Vila, em Vilamoura. O mosaico é bicromo e compõe-se de duas partes: a soleira e o tapete do vestíbulo.

O mosaico que reveste a soleira, incompleto, apresenta, sobre fundo branco, um meandro de suásticas e quadrados pretos em alternância, com a exceção do extremo direito da soleira, em que aparecem dois quadrados seguidos.

O tapete, rectangular, apresenta uma faixa exterior branca que faz a ligação do mesmo com a soleira. No interior desta faixa desenvolve-se uma cercadura formada por um filete preto de três elementos, uma faixa de escamas oblongas justapostas, determinando ogivas brancas, e outro filete preto de três elementos seguido de uma faixa branca rematada por um último filete de dois elementos que delimita o padrão central.

O padrão central é uma composição ortogonal de estrelas tangentes de quatro pontas, em preto, com um quadrado branco inscrito. O centro de cada quadrado está decorado com uma pequena flor geometrizada ou um pequeno quadrado denteado.

O espaço residual entre as estrelas cria losangos brancos em linhas ortogonais que, junto ao filete da cercadura, reduzem-se a triângulos isósceles.

Tratando-se de um mosaico geométrico, podem ser feitas outras leituras do padrão, por exemplo a formada por três cruzes de malta tangentes e diagonais, de braços fendidos, no centro da composição, rodeadas por meias cruzes do mesmo tipo.

Alternativamente, o padrão pode ser visto como uma composição ortogonal de linhas com quadrados e losangos verticais oblongos, de cor branca sobre fundo preto, separados por uma linha central de losangos oblongos na horizontal, de cor branca, com os referidos triângulos isósceles no exterior do padrão.





Mosaico bicromo do vestíbulo
Cerro da Vila

Figure 4

The Opusmusium site: a mosaic panel from the peristyle of the “Casa dos Repuxos” or the House of the Fountains in the Roman city of Conimbriga, central Portugal. On the left, a description of the mosaic; upper right, a mosaic’s photo and bottom right, a short video narrated by a student. <http://www.fcsh.unl.pt/cadeiras/opusmusium/m.conimbriga0001.html>

Casa dos Repuxos, Conimbriga

Tapete do peristilo da Casa dos Repuxos em Conimbriga

Por *Maria Gabriela Simões e a Vera Falcão Trígoso*

NOME: Labirinto quadrado com cabeça de Minotauro no centro
LOCALIZAÇÃO: Conimbriga, Casa dos Repuxos - Ala oeste do pátio porticado - peristilo, *In situ*
ESTADO DE CONSERVAÇÃO: Apresenta-se sem falhas
MATERIAIS UTILIZADOS: Calcário
CORES: Branco, preto, amarelo e vermelho
DIMENSÕES: 1,50 X 1,42 entre molduras.

TEMAS: O mosaico representa o lendário labirinto de Creta com o busto do Minotauro. Conta a lenda que Theseus, filho do Rei de Atenas, foi à cidade de Cnosos em Creta, para se iniciar na prova do salto do Touro e que tendo superado a difícil prova conseguiu, ainda, sair o labirinto

DESCRIÇÃO:
O painel é delimitado por moldura, não fechada de trança de duas pontas, nas cores preto, branco e dois tons de amarelo.
No interior da moldura um filete branco contorna todo o painel que representa um labirinto, quadrado, de quatro sectores e, com a cabeça do Minotauro ao centro.
O labirinto é bicromo, apresenta a forma quadrangular e, é constituído por meandros com uma única saída, que se encontram estruturados em quatro sectores simétricos muito semelhantes entre si. Da periferia para o centro, podemos observar filetes de tesselas pretas de reduzida dimensão, alternadas com faixas lisas de tesselas brancas.
Ao centro da composição, sobre um pequeno quadrado de tesselas brancas, assenta a vermelho e em leitura muito toca, a cabeça de um Minotauro. Nesta demarcam-se os olhos através de duas tesselas brancas, o focinho que é desenhado por tesselas da cor amarela ocre, as narinas que estão assinaladas por duas tesselas pretas, e as orelhas onde uma tessela branca pontua o contorno vermelho.

OBSERVAÇÕES:
O meandro é um motivo de origem helenística que chega a Itália através do opus sectile. Foi muito usado nos tempos da República tendo perdido popularidade a partir do século I d.C. Desde aí raramente foi usado excepto em molduras ou orlas ou em casos como o dos labirintos.
O labirinto é uma imagem representativa de uma tipologia arquitectónica, aqui a do palácio de Cnosos onde inúmeros espaços alguns sem saída se distribuíam em torno de um pátio central.
A utilização de um labirinto no espaço nobre de uma casa, como o é um peristilo, deve-se seguramente à leitura iconográfica de boa hospitalidade que estava associada a este tema, não sendo de excluir que uma segunda leitura, a associada à protecção, tenha conduzido à sua colocação neste espaço, onde então cumpriria simultaneamente funções apotropaicas.

REFERÊNCIAS:
O tema do labirinto aparece na pintura dos vasos áticos, em moedas e em mosaicos de diversas cidades.
As representações do Minotauro também abundam, já que se apresentam em moedas, pinturas de vasos, escultura de pedra e bronze e em mosaicos.





01:10

From Teachers’ Lab to Public

Seven years have already passed since the *Opusmusium* site came to light and was displayed on the Faculty of Social Sciences and Humanities server. It remains unaltered and unfinished. Nevertheless, its mission and goals are solid and alive. There is still no guide for the study of Roman mosaics in Portugal

available for students and the general public. My intention is to make it real as a tool for knowledge of the Roman heritage in Portugal and to kickstart the progress of the investigation of Roman mosaics.

In 2011, in Kahramanmaraş, Professor Blázquez spread enthusiasm and encouraged each and every one of us to proceed with the study of Roman mosaics. His example shows us how much there is always to know despite the exiguity of the sources or the hardness of the path. Above all, he proved to us how the joy of discovery never ceases despite age, fatigue or disappointment. Actually, it all depends on us and on the new perspectives we find to understand better and move forward with our questioning.

The *Opusmusium* academic project was born in a “teachers’ lab” environment where hard work didn’t hinder students’ or teacher’s energy. We hope and strive for the day it may become real and finally meet its public⁶. Through the *Opusmusium* values and goals we pay tribute to Professor Blázquez’s inspiring passion for the study of mosaics. Like him, we persevere in what we believe.

Web

The *Opusmusium* project website:

<http://www.fcsh.unl.pt/cadeiras/opusmusium/home.html>

⁶ This project would need funding to be continued and finished.

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