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OFFPRINT / AYRIBAŞIM

JMR

Volume 11

2018

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

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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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JMR is published each year in November.

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The abbreviations in this journal are based on German Archaeological Institute publication criteria, Bulletin de l'Association internationale pour l'Etude de la Mosaïque antique, AIEMA - AOROC 24.2016, La Mosaïque Gréco-Romaine IX and Der Kleine Pauly.

Journal of Mosaic Research

ISSN 1309-047X

E-ISSN 2619-9165

Nato Cad. No: 14 Kat: 1

12.matbaa

34418 Seyrantepe / Kağıthane-İstanbul

Tel: +90 (212) 281 25 80; www.onikincimatbaa.com

Certificate No: 33094

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Bursa Uludağ Üniversitesi Mozaik Araştırmaları Merkezi

Serisi - 3

JMR - 11

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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.

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Bu dergideki makalelerde kullanılacak olan kısaltmalar Alman Arkeoloji Enstitüsü yayın kuralları, Bulletin de l'Association internationale pour l'Etude de la Mosaïque antique, AIEMA - AOROC 24.2016, La Mosaïque Gréco Romaine IX ve Der Kleine Pauly dikkate alınarak yapılmalıdır.

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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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Book Review - Kitap İncelemesi

Maja KRAMER*

Los mosaicos de la Plaza de la Encarnación. Roma a Seville, Guadalupe López Monteagudo, 117 pages, 59 figures, bibliography. (Colección Patrimonium Hispalense) ICAS (Instituto de la Cultura y las Artes de Sevilla) 2015, €13,30, ISBN 978-84-9102-024-0.

Plaza de la Encarnación in the heart of the historic center of Seville was excavated between 2003 and 2009. Starting as a rescue excavation 1998, in connection with the planning of a parking area, four phases from over five centuries of buildings with mosaics, from the Roman *Hispalis* and the late antique *Ispali*, came to light. This book presents the mosaics which have a unique quality and diversity unmatched in its kind in the city, where otherwise only few mosaics have been found, unlike the other Roman cities in the region, Itálica, Ecija and Cordoba.

The text, accompanied by magnificent color photos, is divided into four parts, presentation, introduction, main text which carries the book's title, as well as a selection of bibliographic references. Seville's Mayor, J. Espadas, opens with a presentation (pp. 9-10) of the Antiquarium, the archaeological space which was inaugurated on the site in 2010. Today it currently displays findings from the Roman period, together with archaeological remains of Seville's medieval period into the 14th century. In the Introduction (pp. 11-25) F. Amores, who from 2003 to 2010 was responsible archaeologist for a total of four excavation campaigns, presents a synthesizes of the findings and situates the Roman history of the place, from the first to the seventh century AD, in a chronological and regional context.

The Roman city, whose splendor reached its peak during the second and third centuries AD, undergoes a decline from the fourth and the fifth centuries CE. At that time, the Plaza de la Encarnación also underwent large changes, which for example can be observed in the mixed zone of residential areas and industrial production, a new phenomenon which points to the middle ages. The houses have continually been rebuilt, extended and modified, as was common during the Roman period, but rarely before displayed as visibly as here. The many different levels of flooring that were found as a consequence made it a complex process to create the exhibition area, which nevertheless today comprises a total of 7000 m² floors from five centuries (as shown on a plan).

In the area, there are six peristyle domus, two constructions with vestiges of industrial activities, as well as a type of building lacking a peristyle, here named hospitium. A total of 47 floors were found, 33 with mosaics. Most of these were restored or had replaced older mosaics from the beginning of the construction in the middle of the first century. When the book was published, there were 13 mosaics, in situ on the floor, or exposed as vertical panels, while eight pieces were waiting to be arranged.

The third part, The Mosaics of Plaza de la Encarnación. Rome in Seville. (The title is the reviewer's translation) (pp. 27-121), by G. López Monteagudo, presents a selection of the collection's mosaics, which consist mainly of geometric, but include several figurative, motifs, the majority of *opus tessellatum*.

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The following text is organized as a single flow presenting the mosaics found on the site when walking a scheduled itinerary, but can nevertheless be divided into three parts. First, an overview of the approach and purpose (pp. 27-33), followed by an exploration of the figurative motifs (pp. 33-90), and of the geometric and decorative motifs (s. 90-121) along with a short summary.

With a poetic tone that combines a delight for telling with great knowledge, and with plenty of references and quotations from ancient and modern authors, the author takes us on an inspiring guided tour through the site, starting by emphasizing that we get a unique access to another era, frozen in time through this particular art form. With a focus on style, iconography, and symbolism, the mosaics we pass along the route are made the starting point for an excursion into the Roman imagination with its values, mythology and lifestyle. In this way the mosaics uncover a wider context, both of their practice and in terms of ideas, giving us an insight into the role they had in their world even if, as mentioned in the text, it always eludes us.

The walk takes two parallel tracks. At the same time as we go through a fictitious, but typical Roman House with its ideal construction, with reference to Vitruvius, where the placement of mosaic floor stood in relation to the room's function and the subject's symbolism, we progress through these specific houses where the individual motifs are interpreted and explained. The period in which each individual motif appears in the Roman repertory is mentioned and there are frequent references to parallels in the region, the rest of the Iberian Peninsula, and to the Roman world as a whole, especially the Western parts.

For example, at the first stop, building D, there is the warning and protective Medusa in a geometric composition, as was common in a Roman house. Her fate is told, which the author stresses is essential to understand why and how a mythological figure or pictorial scene is depicted. In this case, it can for example explain the different facial expressions on different versions, which in turn shows the close connection between the literary sources and the artistic representations. Medusa here is depicted with an unhappy facial expression which the author relates to the passage of Apollodorus (Library 2, Chapter 4), telling the story of when she fell in love with Perseus the moment he was to behead her. This is an approach that puts focus on the knowledge and understanding of the myths as well as the interpretative capacity of both the craftsmen and the viewers.

In a majority of the houses there are abundant motifs of winding plants or borders depicting animals, birds, divinities, baskets, flowers, clover and other leaves, fruits, marine fauna and fountains, which all contribute to a sense of nature and garden. It was common in Roman houses, particularly in the so-called dynamic areas intended for passage, like the atrium, peristyles, patios, galleries, halls and corridors, that there were mosaics with figurative or decorative patterns, which alluded to the plants and animals of nature.

However, this is particularly the case in the passages leading to the halls and private rooms in Plaza de la Encarnación. In this way, the indoor is metamorphosed to outdoor and the illusion was spread to all the corners of the houses. Especially curved borders of leaf loops or of olive or ivy leaves created a natural transition between outer or inner spaces and according to the author, these can also be interpreted as propelling a fictional movement forward.

Motifs alluding to water are abundant and are treated in a particularly inspirational way, which functions as a true eye opener for the reader and viewer. In addition to the mythological figures of Oceanus and Medusa, there are abundant

numbers of mosaics with marine fauna such as dolphins, fish, and water birds. Together with the winding plants mentioned earlier, the water creates symbolic ties to nature that are so apparent in the buildings in Plaza de la Encarnación. Some of them are especially interesting; very skillfully made geometric patterns, which create intricate illusions of water and its movements, with the help of contrasts, for example forming winding meanders and zig-zag patterns. In the Casa de los Damos (House of Checkerboards), a pattern of logs of different shapes and colors create an impact similar to the minute motions of almost stagnant water, or of the trail that water leaves in the sand when it withdraws.

The water motifs were often placed in relation to the peristyle, at the fountains or other small courtyards with water containers in various forms, and in the spaces, that open into them. In the Hospitium de los Triclinia (Hospitium of the Triclinium) there is, for example, a perfectly executed geometric composition with two birds on a crater in a small square panel as the central motif. In the two surrounding borders of the mat, an inner and an outer, an illusory movement of water is formed through the opposition of leaves and a stylized wave created by plant rolls. Inside the composition two smaller panels with zig-zag patterns form a similar wave effect.

In the presentation of the Hospitium de los Delfines (Hospitium of the Dolphins), the viewer may experience the feeling of visiting a Roman House and the role played by the mosaics. Apart from housing many motifs with water effects, fish and birds, the building also contains a unique motif, an *asotos oikos* in a geometric composition, a motif otherwise only represented a few times in Hispania with the most famous example in Marbella. Presented from an unusual and unexpected angle, the food scraps depicted are suggested to be remnants of a particular event, i.e. something we cannot know anything about and which therefore awakes ourthe viewer's imagination. In a flashback, the origin of the painting by Sosos of Pergamon (Plin.nat. XXXVI, 184) is told, which becomes a starting point on a section on what they ate and drank during the Roman period, as well as a presentation of the diverse dining habits in Greece and Rome.

Another example of the book's approach with comprehensive overviews of various themes is when it makes a move from food to wine. A version of Bacchus triumph with the presence of Ariadne is the main motif in the triclinium in Casa de Baco (House of Bacchus).

It becomes the starting point for an overview of the different elements of the Bacchic cycle, which were especially common in the wealthy agricultural region of Baetica and which are depicted in various scenes. Bacchus as Cosmocrator, the god of agriculture that spreads the civilization, is best understood together with the triad of olive oil, cereals and wine; agricultural products which required processing to become nutrients, and therefore, symbolically, were an expression of civilization versus barbarism. The wine's symbolic value in the Bacchus cult is in this way set in a larger context than through just his generally well-known cross-border role in a cult with notions of drunkenness, ecstasies, rebirth and immortality.

As the version with Bacchus triumph with Ariadne in the carriage was the most common motive in Baetica for a long time, this part of the Bacchic cycle and its entanglements is recapitulated. Moreover, the presence of Ariadne binds it together with two other myths; the Minotaur of Crete and the escape with Theseus to Naxos; as well as the meeting between Ariadne and Bacchus, his offer of divine love and their divine marriage, which represents a victory over a wild and uncivilized world.

The last part of the book is devoted to the geometric and decorative compositions and motifs that are present in large numbers and in many variations and sizes, with or without figurative elements. While some of these patterns are similar, others are variations which indicate that each domus had an individual taste, style and most likely a separate decorative program. The patterns are sometimes made with astonishing illusory three-dimensional shapes and optical effects, and appear both in color and black and white. Black background often occurs both in borders and panels and is, incidentally, one of the features on the site. Rare in the rest of Hispania, it is especially prevalent in North Africa.

Although there are frequent mistakes and confusion in the execution of the compositions, the geometric mosaics are generally of a very good quality, both technically and concerning the geometric understanding. Here we would like to add that the geometric mosaics consistently are of better quality than the figurative mosaics and some, especially those of larger format, are made with an astoundingly good technique and are never repeated twice. In general, these designs were popular for a long time and are consequently complicated to date. Several motifs continue into Christian times, which shows an even longer continuity of certain shapes and patterns, although with a new meaning.

The guided tour is summed up with the statement that the many and various motifs on the Plaza de la Encarnación provide unique information about the choice of entire decorative programs and of an urban development in a limited area. The mosaics have a special character, the result of mixing and using influences from global fashion trends to make something of their own. It is clear that the intention has been to create mosaics with a distinct and personal accent out of the Roman *koiné*, as the author so well puts it. At the same time, the mosaics show consistency with other cities in Baetica, especially from the third and fourth centuries AD.

The mosaics were often improved or remade and new ones were placed over the old, this reminds us that these mosaics were once floors and everyday life for the people who lived there. However, it makes them very difficult to date based on iconography, which also applies to the differences in technique, e.g. simplified, incompletely finished or technically incorrect versions of a motif, which, as stressed, may depend on the quality of the craft rather than differences in time.

The book is aimed both for a broad general audience and for professional readers as it provides an overview and an in-depth introduction to the mosaics and the environment on the site, as well as to Roman mosaic art and imagination in general.

Through its unusual approach, the reader is drawn into the flowing and vivid prose, which skillfully weaves together the facts of the mosaic, including interpretations and excursions into different connected topics. This contributes greatly to making the walk through the rooms so alive, and creates the feeling of presence in relation to buildings and mosaics. At the same time, it is a demanding text that requires the engagement of the reader because of the concentrated amount of substantive information.

Considering the small collection of mosaics, it is cleverly done to succeed in holding the text together despite the arrangement with continuous digressions. Despite the challenge, the author has succeeded to explain how different types of motifs and patterns (figurative, geometric, naturalistic or decorative) in the collection played different and important roles in the Roman home and imagination.

As a final comment, one can consider whether the text might have been benefited by including subtitles. The point of the current prose, however, is that it creates movement and drive in the text. All in all, it is a very successful achievement, offering a different kind of presentation of an especially interesting mosaic collection.

PATRIMONIUM
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LOS MOSAICOS DE LA PLAZA
DE LA ENCARNACIÓN
ROMA EN SEVILLA



Guadalupe López Monteaqudo

