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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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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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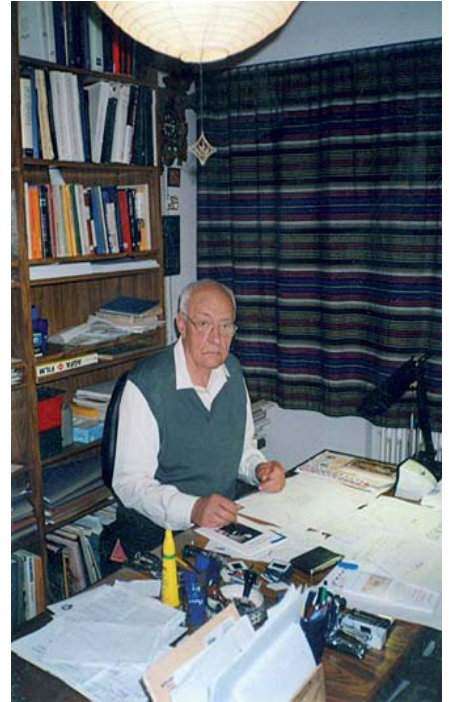
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José María Blázquez Martínez in memoriam (1926-2016)

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



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Book Review - Kitap İncelemesi

David PARRISH*

Corpus of the Mosaics of Albania, Vol. 1, Butrint intramuros, Balkans' Mosaic¹, Marie-Patricia RAYNAUD and Agron ISLAMI, with co-authors Elisabetta NERI and Anne-Orange POILPRE, drawings by Astrid MARECHAUX, illustrations by Didier DUBOIS, collaboration of Ornela DURMISHASHAJ and Klejdi ZGURO, English trans. by Anna J. DAVIES, Bordeaux: Ausonius Editions, published with the assistance of the Butrint Foundation, Labex RESMED Paris, IMK Tirana, Collège de France, CNRS, Orient et Méditerranée, Monde de Byzance, UMR 8167, J. Dubois-Thot, 292 pages, 319 illustrations color & black and white, 2018, €40.00, EAN 978-2-35613-221-5.

Scholars will welcome this new contribution to art and archaeology of the Balkans documenting mosaics at Butrint, a major site on the Albanian coast of the Adriatic near the island of Corfu, in the ancient province of Illyricum. Other volumes are expected to follow in an ambitious project to record all of the mosaics of Albania, an effort directed by a Franco-Albanian team led by Marie-Patricia Raynaud and Agron Islami. The present book's publication in English makes its contents easily accessible to the scientific community and to others with a more general interest in its subject. The volume has 25 mosaic entries, mostly pavements in addition to a few wall mosaics, all of which are described and analyzed thoroughly and illustrated beautifully with photographs and drawings. The format parallels that used by M.-P. Raynaud in Vol. I, 1 of the *Corpus of the Mosaics of Turkey*, dealing with mosaics of Xanthos, specifically of the East Basilica there (2009).

Known in antiquity as the Colonia Augusta *Buthrotum*, Butrint was dependent upon the city of Nicopolis (Actium) to the south, and it became a popular summer retreat for wealthy Romans who built homes there. One attraction besides the site's physical beauty was Butrint's natural springs with medicinal qualities, causing the construction of a Sanctuary of Asklepios on the acropolis of the Hellenistic town, which became a pilgrimage site with a theater, thermal baths, and gymnasium, in addition to other civic structures. A waterway, the Vivari Channel, leads from the coast to a large interior lake, whose shifting water level has caused hydraulic problems for many centuries. After its Roman phase, Butrint (which is located near the Via Egnatia) became an episcopal city with several Christian monuments erected in Early Byzantine times, enduring until the 7th century. There was a partial renewal in the Medieval era, and much later Butrint was controlled by the Venetians and Ottomans. Archaeological excavation of Butrint, after initial surveys in the late 19th and early 20th centuries, began in earnest during the interwar period, when Albania was an Italian protectorate. After World War II, there was joint exploration by British and Albanian archaeologists, which in the late 20th and early 21st centuries was funded by the Butrint Foundation, which has

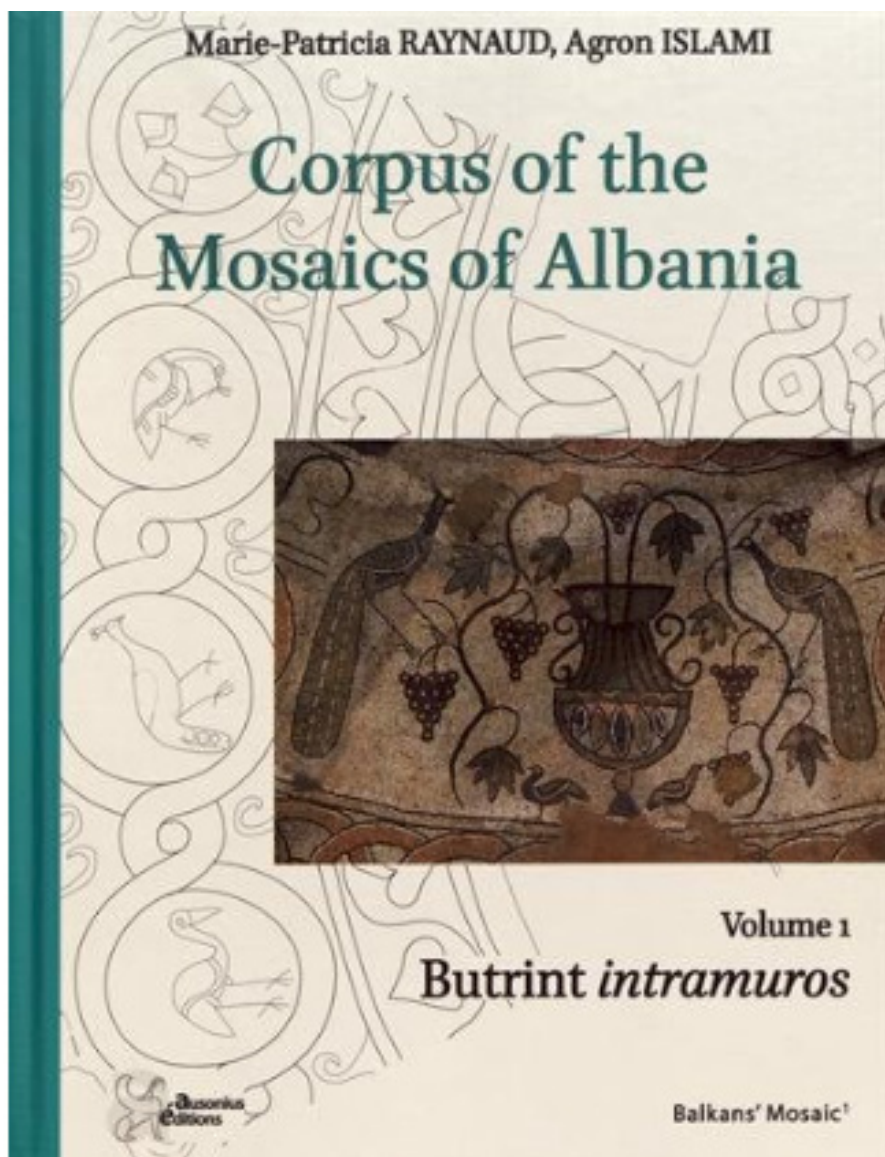
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continued its financial support. Current research of the site started in 2013, with a formal agreement between research institutions in Albania and France (the IMK, CNRS, and University of Paris-Sorbonne). This project is intended not only to make a complete corpus of Albanian mosaics but also to preserve and restore these works of art. Today Butrint forms a national park (it is a World Heritage Site) visited by many tourists.

The volume's contents, following a foreword, introduction, and acknowledgements, are comprised of three main sections: a detailed catalogue of the mosaics found at Butrint; a section of "reflections" or interpretive essays dealing with iconographic questions and physical properties of the mosaics (for example, an analysis of glass mosaic material from the site, and methods of mosaic conservation); and a summary of the main text written in Albanian. There also occur annexes with a bibliography, a list of illustrations, and a model descriptive fiche. Each catalogue entry documents a mosaic's architectural setting, the exact technique of execution, the type of foundations, the density of tesserae, the materials and colors employed, and the current state of preservation. This is followed by a description of the mosaic's outer margin, borders, and field. For abstract patterns, reference is made to the two-volume *Le décor géométrique de la mosaïque romaine* (1985, 2002), and there are mentioned relevant comparisons and a proposed date, along with an iconographic discussion of figural images. The abundant illustrations include not only building plans to locate mosaics (with successive chronological phases indicated) but also excellent photos (overall views and details) and very precise drawings of mosaic patterns. All of the information brings these works of art vividly to life.

I shall now describe a few highlights of the Butrint mosaic repertory to demonstrate its richness and variety. Of Hellenistic date, probably the end of the 3rd or beginning 2nd century BCE, is a fragmentary mosaic panel (no. 1-2) that decorated the space immediately in front of the marble base of a statue (representing Asklepios?) and depicts a coiled serpent, appropriate to Asklepios's cult. A mixed technique of *opus signinum* dotted with white cubes for the ground and *opus tessellatum* for the serpent, with thin lead strips to outline its contours, was used. Neatly laid rows of red, blue, and yellow tesserae model the serpent, with shades of pink, white, and yellowish-green appearing on its underside. The execution is refined, and the panel, once removed from its original setting, is now displayed in the Butrint Museum.

On the site's south side occurs an imposing residence of Roman date, the Triconch Complex, that was built in phases over a few centuries from the early 3rd to early 5th centuries and in the latest phase spread over two *insulae*. Several fragmentary mosaics from the building's various phases exhibit great originality of geometric design and in some cases include figural elements, in addition to an inscription found at the entrance to one room (mosaic no. 14). The partially preserved inscription indicates the owner's high official status, using the Greek term *to lamprotato*, equivalent to the rank of *clarissimus* in the Latin west. From the 3rd century phase come several pavements including a very long mosaic that paves the residence's gallery overlooking the lake (mosaic no. 11) and shows a repetitive black and white pattern of tangent octagons forming squares worked in swastika meander; small triangles in a star-like, checkerboard design fill the octagons. In another room of the same building, the Mosaic of the Masks (no. 12, thought to allude to theatrical performances in this space) shows polychrome theater masks inserted into a black and white grid formed by rows of triangles and guilloche bands, that is surrounded by pairs of peltae and circles; all of this



is framed by a border of colored consoles. Variations of a pattern of paired peltae turned at right angles to each other occur in other rooms of the Triconch Complex (mosaic nos. 13, 14), and in at least one other building at Butrint (mosaic no. 5). Finally, for the latest decorative phase of the Triconch Complex, we note a mosaic carpet (no. 15) in one portico of the peristyle, dated to ca. 400 CE and showing a design in red, pink, and black that forms a type of “*décor multiple*” of lozenge stars and large poised squares containing varied motifs. Other, smaller squares terminate the lozenges and create an effect of three-dimensional solids.

The crowning achievement of the ensuing Protobyzantine or Early Byzantine Period at Butrint is the Baptistery Complex with a large, well preserved mosaic pavement adorning the Baptistery that was completed in the late 6th century. Like several mosaics in other monuments in the surrounding city, the tesserae materials include assorted hues of glass in addition to marble and terracotta. A remarkable feature of the Baptistery is its size, exceeding that of many other baptisteries in the east and recalling Early Christian examples from the western Mediterranean. Other noteworthy features of the Baptistery at Butrint are its two concentric rows of columns inside, creating paths for the neophytes to follow, and the shallowness of its font, apparently designed primarily for the baptism of

children. The latter underwent affusion or pouring of water over the head rather than immersion.

The Baptistery's mosaic pavement (no. 17) displays no less than seven circular friezes, two of them consisting of interlooped pink circles filled with single animals symbolizing God's creation in the air, land, and sea, plus a few floral motifs. There are many birds, alternating with quadrupeds, and fish, and occasionally, pairs of birds (of which numerous species appear) face each other in adjacent circles. The quadrupeds include lions, goats, and hares in addition to many other types of creatures. Each animal is illustrated with photographs and drawings, and they all exhibit a simplicity of form and are easily identifiable. Other friezes in the Baptistery floor show chains of medallions formed by interlooping pink strands as well as ivy scrolls, leading to a mat of interlooped circles around the font. It is believed that a mosaic workshop originating at Nicopolis (cf. especially Basilica A there) executed the pavement at Butrint. Finally, the floor in the Baptistery at Butrint includes two panels that interrupt the friezes and are aligned with the building's entrance. Respectively, they depict a large crater (a term alternated with "cantharos" in describing the vessel shown) with emerging grapevines, inward-turned peacocks and two other birds, as well as a pair of stags flanking a damaged feature framed by trees and placed under an arch with a cross. Both panels lead to the building's font. A very informative essay by E. Neri interpreting the Baptistery's design and decoration complements the illuminating discussion by M.-P. Raynaud about multiple workshops at Butrint (she identified five from the Roman and Early Byzantine periods), including that which ornamented the Baptistery.

Overall, one is grateful to the authors of this book for providing a very complete and well researched picture of the history of mosaic art at Butrint, allowing readers to appreciate its impressive and distinctive development over a span of several centuries, and placing it in a broad art historical context. This volume forms a pendant to a recent publication of mosaic art in another region of the Balkans, Vol. I of the *Corpus der spätantiken und frühchristlichen Mosaiken Bulgariens* by R.J. Pillinger, A. Lirsch, and V. Popova (2016). We now look forward to the next volumes in the Albanian series for which the first monograph sets a very high standard.