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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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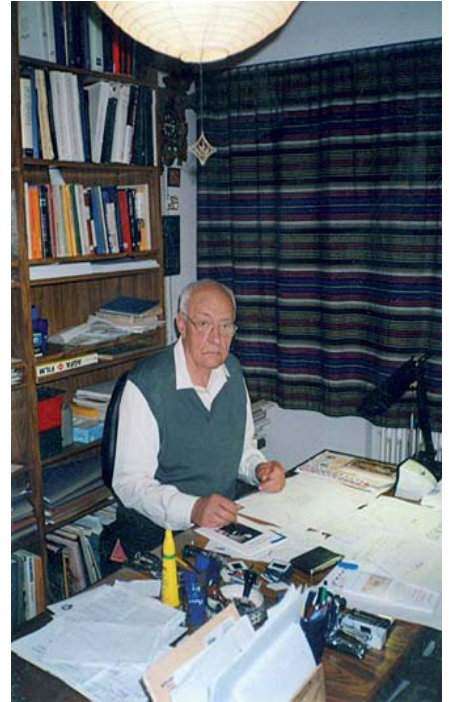
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José María Blázquez Martínez in memoriam (1926-2016)

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



Archaeology / Arkeoloji

1 Simonetta ANGIOLILLO

A New Mosaic Workshop in South Sardinia?

Güney Sardunya'dan Yeni Bir Mozaik Atölyesi?

9 Oktay DUMANKAYA

Room and Corridor Mosaics from the Ancient City of Germanicia and its Iconographic Assessment

Germanicia Antik Kentine Ait Oda ve Koridor Mozaigi ve İkonografik Değerlendirmesi

27 Maria de Jesus DURAN KREMER

From the Roman Mosaic to the Portuguese Pavement: Continuity of an Artistic Expression in Time and Space

Roma Çağı Mozaiginden Portekiz Döşemesine: Sanatsal Dışavurumun Zaman ve Mekân İçerisinde Devamlılığı

41 Mercedes DURÁN PENEDO

Iconography Related to the Mineral-Medicinal Waters in Hispanic Mosaics in Castilla, Aragón and Navarra

Castilla, Aragón ve Navarra'da Yer Alan İspanyol Mozaiklerindeki Mineral-Tıbbi Sularla İlgili İkonografi

- 63 Zaraza FRIEDMAN
The Boat Depicted in the Yakto Thalassa Mosaics: Is it a Dug-Out?
Yakto Thalassa Mozaiklerinde Betimlenen Tekne: Bir Kano mu?
- 79 Amir GORZALCZANY - Baruch ROSEN
Tethering of Tamed and Domesticated Carnivores in Mosaics from the Roman and Byzantine Periods in the Southern Levant
Güney Levant'ta Roma ve Bizans Çağlarında Yularlanmış Olan Ehil ve Evcil Etoburların Betimlendiği Mozaikler
- 97 Lihi HABAS
Early Byzantine Mosaic Floors of the Church at Ozem, Israel
Ozem Kilisesi'ndeki Erken Bizans Çağı Mozaik Zeminleri, İsrail
- 121 Gülgün KÖROĞLU - Emine TOK
Sinop Balatlar Kazısında Ortaya Çıkarılmaya Başlanan Erken Bizans Dönemi Döşeme Mozaikleriyle İlgili İlk Veriler
First Data on the Floor Mosaics of an Early Byzantine Church Being Excavated Recently in Sinop Balatlar
- 137 Filomena LIMÃO
The “Opusmusium - Roman Mosaics in Portugal” Academic Project: from Teachers’ Lab to Public
Portekiz'deki “Opusmusium- Portekiz'teki Roma Mozaikleri” Akademik Projesi: Öğretmenlerin Laboratuvarından Halka
- 143 Guadalupe LÓPEZ MONTEAGUDO
New Reading of the Mosaic in Noheda (Cuenca, Spain)
Noheda'dan Bir Mozağin Yeniden İncelenmesi (Cuenca, İspanya)
- 149 Maria Luz NEIRA JIMÉNEZ
On the Interpretation of Pothos in a Mosaic from the Antiquities Market with the Representation of Pelops and Hippodameia
Antika Müzayedesinden Pelops ve Hippodameia Betimli Bir Mozaikteki Pothos'un Yorumlanması Üzerine
- 155 Elda OMARI
The Roman Villa of Tirana (Albania) and its Mosaics
Tiran Roma Villası ve Mozaikleri (Arnavutluk)

- 173 M^a Paz PÉREZ CHIVITE
New Documentation Technologies: The “Mosaico de Otoño” of the “Casa del Anfiteatro”, Mérida, Spain
Yeni Belgeleme Teknolojileri: “Amfiteatro Evi’nden Sonbahar Mozaïği”, Mérida, İspanya
- 179 Luigi QUATTROCCHI
Common Aspects of the Mosaics of Sardinia, North Africa and Iberian Peninsula in the Light of Recent Discoveries
Son Araştırmalar Işığında Sardunya, Kuzey Afrika ve İber Yarımadası’nda Bulunan Mozaiklerde Görülen Ortak Özellikler
- 193 M. Pilar SAN NICOLÁS PEDRAZ
Technical and Artistic Aspects of the Roman Mosaic of Castulo (Jaén, Spain)
Castulo Roma Mozaïğinin Teknik ve Sanatsal Açılardan İncelenmesi (Jaén, İspanya)
- 207 S. Sezin SEZER
Prusias ad Hypium Akhilleus Mozaïği
The Achilles Mosaic of Prusias ad Hypium
- 225 Derya ŞAHİN - Mustafa ŞAHİN
Roma Mizah Anlayışının Roma Dönemi Mozaiklerine Yansıması
Reflections of Roman Humour on Roman Mosaics
- 239 Derya ŞAHİN – Nur Deniz ÜNSAL
Ontario Kraliyet Müzesi’nde Sergilenen Edessa Kökenli Bir Grup Mozaik Pano
A Group of Edessa Oriented Mosaic Panels Exhibited in Royal Ontario Museum
- 257 Felix TEICHNER - Irene MAÑAS ROMERO
The Mosaics from Abicada and Boca Do Rio (Portugal) - A New Perspective Thirty Years Later
Abicada ve Boca Do Rio (Portekiz) Mozaikleri - Otuz Yıl Sonra Yeni Bir Bakış Açısı

- 273 Ivo TOPALILOV
On the Eirene Mosaic from Philippopolis, Thrace
Trakya, Philippopolis Eirene Mozaïği Üzerine
- 287 Federico UGOLINI
A New Insight into the Iconography of the Civitas Classis Mosaic at Sant'Apollinare Nuovo, Ravenna
Ravenna, Sant'Apollinare Nuovo'daki Civitas Classis Mozaïği İkonografisi Üzerine Yeni Bir Bakış Açısı
- 297 Miguel Ángel VALERO TÉVAR
New Representations of the Myth of Pelops and Hippodamia in Roman Mosaic Art
Roma Mozaik Sanatında Pelops ve Hippodamia Efsanesinin Yeni Tasvirleri
- 315 Sebastián VARGAS VÁZQUEZ
Cube Designs in Roman Baetica Mosaics
Roma Çağı Baetica Mozaiklerinde Küp Tasarımları
- 333 Véronique VASSAL
Iconographie et relecture d'une mosaïque gallo-romaine à décor multiple de Vienne (Narbonnaise)
Narbonne'dan Çok Dekorlu Bir Gallo-Roma Mozaïği'nin İkonografi ve Yeniden Okuma Çalışmaları
- Modern Mosaic Studies / Modern Mozaik Çalışmaları**
- 349 Hülya VURNAL İKİZGÜL
The Modernization of Mosaic Art in Turkey
Türkiye'de Mozaik Sanatın Çağdaşlaşması
- Book Review / Kitap İncelemesi**
- 361 Maja KRAMER
Los mosaicos de la Plaza de la Encarnación. Roma a Seville, Guadalupe López Monteagudo.
- 367 David PARRISH
Corpus of the Mosaics of Albania, Vol. 1, Butrint intramuros, Balkans' Mosaic, Marie-Patricia Raynaud - Agron Islami
- 371 Guidelines for Authors / Yazarlar İçin Yazım Kuralları

The Mosaics from Abicada and Boca do Rio (Portugal) - A New Perspective Thirty Years Later

Abicada ve Boca do Rio (Portekiz) Mozaikleri - Otuz Yıl Sonra Yeni Bir Bakış Açısı

Felix TEICHNER* - Irene MAÑAS ROMERO**

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Abstract

In this paper we deal with some mosaics found in two seaside settlements in the Algarve (Portugal), Boca do Rio (Vila do Bispo, Faro) and Abicada (Mexilhoreira Grande, Portimão). Mosaics from Boca do Rio were found in 1870 by Sebastião Philippes Martins Estácio da Veiga, and just one of them is preserved today, though we know some others through two detailed drawings and a plan made by Amélia Claranges Lucotte. The villa of Abicada has been known since 1917 and its sophisticated pars urbana was excavated between 1937–38 by José Formosinho. The mosaics of both archaeological sites were studied in 1987 by Prof. José Maria Blázquez who offered a first stylistical approach to some of the most outstanding floors. The progress of research produced in current years in the fields of archaeological research, Roman architecture and mosaics of the Algarve enable us to address these mosaics again, to study them from a broader perspective. We analyse their stylistic and compositional characteristics, paying special attention to the similarities with mosaics in other rural settlements in the area, like the best-known examples of Milreu and Cerro da Vila. They all share some stylistic and technical characteristics that enable us to place them in a common chronological and productive horizon, next to the mosaic production of other Roman sites of the Algarve. Thus, close parallels of geometrical and ornamental style in neighbour mosaics is useful both for suggesting a date to these non-stratigraphically dated mosaics and for defining the features of the widespread mosaic production in the Algarve.

Keywords: Mosaics, Roman villae, maritime settlements, Algarve, Portugal, geometric patterns.

Öz

Bu çalışmada deniz kıyısı yerleşimleri olan Algarve (Portekiz) ve Boca do Rio (Vila do Bispo, Faro) ile Abicada (Mexilhoreira Grande, Portimão)'da yer alan bazı mozaikler ele alınacaktır. Boca do Rio'daki mozaikler, 1870 yılında Sebastião Philippes Martins Estácio da Veiga tarafından bulunmuş ve bunlardan sadece birinin günümüze kadar korunabilmiş olmasına rağmen söz konusu mozaiklerden bazıları Amélia Claranges Lucotte tarafından hazırlanmış iki detaylı çizim ve plandan bilinmektedir. Abicada Villası, 1917 yılından beri bilinmektedir ve villanın oldukça sofistike olan pars urbanası 1937-1938 yılları arasında José Formosinho tarafından kazılmıştır. Her iki arkeolojik mevkide yer alan mozaikler, 1987 yılında Profesör José Maria Blázquez tarafından çalışılmış ve en seçkin mozaikler üzerine ilk stilistik yaklaşım önerileri yapılmıştır. Algarve'nin Roma Dönemi mimarisi ve mozaikleri üzerine son yıllarda gerçekleştirilen arkeolojik çalışmalarda elde edilen bulgular sayesinde bu mozaiklerin tekrar ele alınması ve daha geniş bir perspektif ile değerlendirilmesi mümkün hale gelmiştir. Mozaikler, stilistik ve kompozisyonel karakterleri bağlamında analiz edilirken, Milreu ve Cerro da Vila gibi en iyi bilinen örnekler ve bölgede yer alan başka kırsal yerleşimlerdeki mozaiklerle aralarındaki benzerliklere özellikle dikkat çekilmektedir. Tüm mozaiklerin belli stilistik ve teknik özellikleri paylaşması,

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mozaiklerin, Algarve'nin diğer Roma Dönemi yerleşimlerinin mozaik üretimi yanında, ortak bir kronolojik ve üretimsel düzlem üzerine oturtulmasına imkan sağlamaktadır. Böylelikle geometrik ve bezeme stilleri açısından yakın paralellikler gösteren birbirine komşu bölgelerdeki mozaiklerin değerlendirilmesi hem stratigrafik olarak tarihlenmemiş mozaikler için bir tarih hem de yayılmış olan mozaik üretiminin bileşenlerinin tanımlanmasında önem taşımaktadır.

Anahtar Kelimeler: Mozaikler, Roma villaları, kıyı yerleşimleri, Algarve, Portekiz, geometrik desenler.

In 1987 Prof. José Maria Blázquez offered to his colleagues of the Fifth International Colloquium on Ancient Mosaics held at Bath (England) a presentation about the not well-known mosaic floors at two Roman sites located in the Algarve (southern Portugal). This work was published in 1994 (Blázquez 1994: 187-198) under the title “Mosaicos de Boca do Rio y Abicada (Lusitania)”. In his paper, he dealt with some of the most interesting examples located in these two maritime settlements, offering a first stylistic approach to some of the most outstanding floors.

In the first place, Prof. José Maria Blázquez studied a mosaic found in 1870 in Boca do Rio (Villa do Bispo, Faro) by Sebastião Philippes Martins Estácio da Veiga (Veiga 1910) and preserved today at the Museo de Lagos (Portimão). Secondly, he analyzed some mosaics from the villa of Abicada (Mexilhoiera Grande, Portimão). Those were found in 1918 by José Leite de Vasconcelos (Vasconcelos 1918: 128) and twenty years later, in 1938, by José de Formosinho during his archaeological fieldwork (Formosinho 1942: 107-110).

The effective progress of research produced in current years in the fields of archaeological research, Roman architecture and mosaics of the Algarve (Teichner 2007; Duran Kremer 2007; Teichner 2008a-b; Duran Kremer 2011; Lancha – Oliveira 2013; Teichner 2017a-c) makes it necessary to address these mosaics again, to study them from a broader perspective. They all share some stylistic and technical characteristics that enable us to place them in a common chronological and productive horizon, next to the mosaic production of other Roman sites of the Algarve. Thus, close parallels with the geometrical and ornamental style in neighbouring mosaics will be very useful both for suggesting a date to these non-stratigraphically dated mosaics and for defining the features of the widespread mosaic production in the Algarve.

Boca do Rio (Vila do Bispo, Faro)

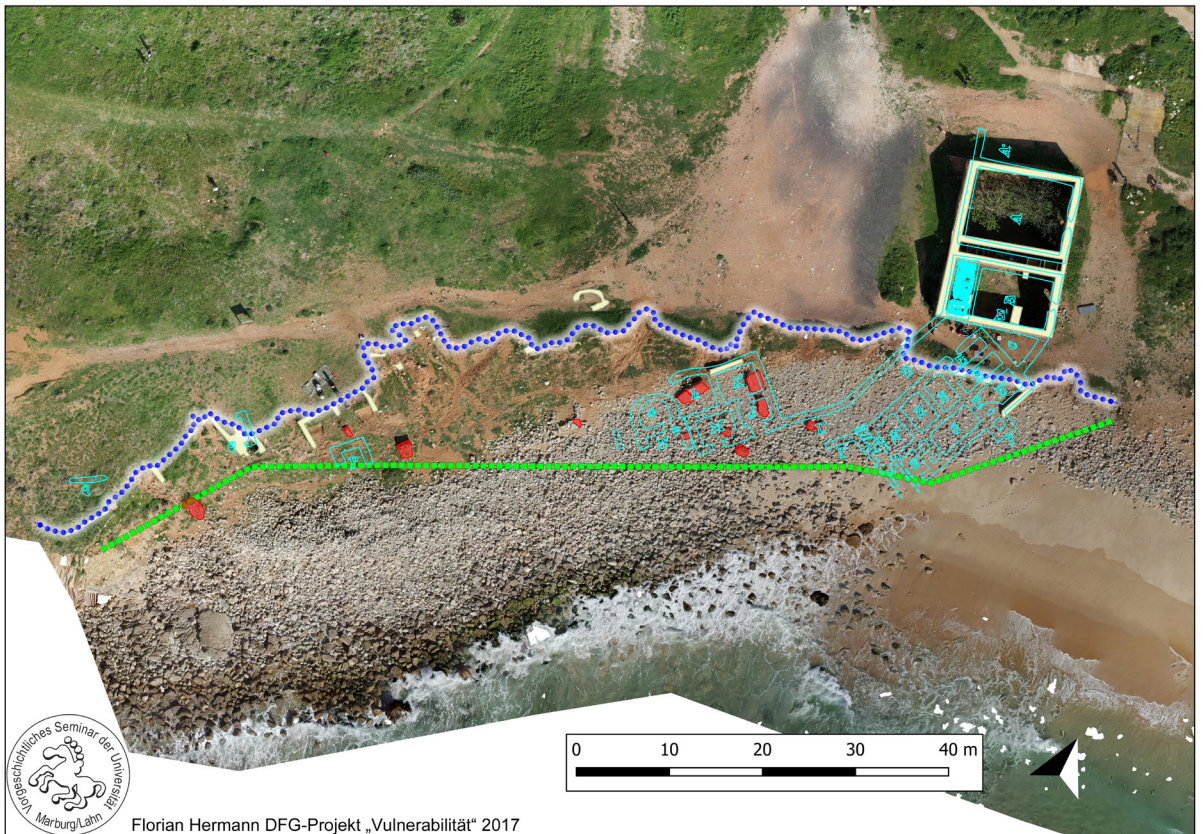
The Roman settlement of Boca do Rio, located on the Ribeira de Vale, lies 15 km west of the ancient *Lacobriga* on the section of the Algarve coast that faces the rough Atlantic winds. In 1878, the Roman coastal settlement was identified by S. P. M. Estácio da Veiga (Veiga 1910; Santos 1971: 78-106). As can be seen from the plan of the ruins drawn up back then (Fig. 1), several groups of rooms, situated along the steep bank above the beach, could be identified on the right bank of the Ribeira that flows into the sea at this point. These groups of rooms formed a long building object that followed the terrain contours. The connecting element is clearly a corridor or portico (Fig. 1, D) which, interestingly, links the separate parts of the building on the inland side of the building, the side furthest away from the sea. For a long time, the building was thought to be part of a typical *villa maritima* with a *balneum*. Based on ongoing geoarchaeological investigations by the universities of Marburg (Germany) and Faro (Portugal), however, it can be understood as the residential quarter of a much larger fishing settlement (*agglomération secondaire* or *vicus*) dating from the first to the fifth century AD. Its economic basis existed of fishing and the production of fish sauces (Medeiros – Bernardes 2012; Teichner 2016: 243-244; Teichner et al. 2018).

The mosaic floor published by Prof. José Maria Blázquez (Blázquez 1994: 187 fig. 1) belonged to the building structures that were oriented towards the sea shore and found in 1870 by Estácio da Veiga. In 1933, the notary José Formosinho decided, because of the continuous threat of the sea to the building structures of the site, to translate it to the regional museum, founded by himself in the city centre of Lagos (Igreja de Santo Antonio). How well-considered this decision was from a conservation point of view, shows a look at the shape of today's shoreline (Fig. 2): The overwhelming part of the buildings still documented in the 19th century

Figure 1
Plan of the Roman secondary maritime agglomeration of Boca do Rio (Veiga 1910).



Figure 2
Aerial picture taken in the spring of 2017 showing the section of the coastline of the Roman fishing station Boca do Rio. It becomes clear that buildings which were still existing in the late 19th century have been claimed by the sea since then. The dotted green line shows the 19th century shoreline documented in Fig. 1.



is already gone. Only the two suites of rooms A-D have survived under the walls of a royal Portuguese fishing station that was erected after the Lisbon seaquake (tsunami) of 1755. These can be investigated at the moment.

In fact, the mosaic presented by Prof. José Maria Blázquez on his first figure, i.e. the one that can still be seen in the Lagos Museum today (Fig. 3), was found next to two other floors not preserved today and which we only know through two detailed drawings and a plan made by the wife of Estácio da Veiga, Amélia Claranges Lucotte (Veiga 1910) (Figs. 4, 6, 7). They all paved a modest bathing area in the *pars urbana* of the settlement, probably the *frigidarium* (García Entero 2003: 441). They were situated in the rooms labelled on the plan with the letters K (the mosaic studied by Prof. José Maria Blázquez), J, C and D.

Figure 3

Mosaic from room K at the Roman site of Boca do Rio. Today at the Museo de Lagos, Portimão.

<<http://vila-do-bispo-arqueologica.blogspot.com.es/2014/01/villa-romana-da-boca-do-rio-budens.html>>



Veiga (Veiga 1910: 213-214) offered a description of those rooms furnished with mosaic floors:

“J Casa no mesmo plano inferior do corredor D, com pavimento de mosaico. Mede 3m,96 por 4m,65.

K Casa contigua á antecedente e comunicada por porta central, com bello pavimento de mosaico. Mede o mesmo da antecedente.

C Casa de fôrma triangular, com pavimento de mosaico, tendo uma estreita passagem no angulo superior para o corredor D.

D Corredor com pavimento de mosaico igual ao da casa antecedente, cuja extensão, ainda apreciavel, é de 24m,05, sendo a sua largura de 3m,52. Este corredor dividia um grande estabelecimento de banhos em dois corpos distinctos, o primeiro construido junto á praia, e o segundo em plano superior mais afastado do mar.”

Figure 4

Design of the mosaic of room K at the Roman site of Boca do Rio. Made by Amélia Claranges Lucotte (Veiga 1910). <<http://vila-do-bispo-arqueologica.blogspot.com.es/2014/01/villa-romana-da-boca-do-rio-budens.html>>

Figure 5

Watercolor painting from the beginning of the 20th century of the floor mosaic in the entrance area (Teichner 2008a: 127 fig. 46 rooms A1-2) of the *pars urbana* of the Roman villa of Milreu. Made by F. Tavares Bello in the course of the archaeological fieldwork conducted by S. P. Martins Estácio da Veiga (Archive of the MNA Lisboa, Teichner 2008b: 1053 fig. 2).

In our days, only one third of the mosaic K is preserved (Fig. 3), so the drawing of Amélia Claranges Lucotte (Fig. 4) is of great help to know its original appearance. Originally, polychrome mosaic floor K had two black frames, separated by a white line. The first one was decorated with serrated triangles, the second one with an undulating row of inverted *peltae*. These, too, are adorned with serrated triangles in their centre. The square centre panel exhibited an orthogonal pattern with semicircles on the sides, outlined with a guilloche, and one krater occupying each of the four corners. In the drawings, Estácio da Veiga presented the central area of the floor as an empty space, without any geometrical figure. Each semicircle is outlined with a line of serrated triangles and in its centre it has a vegetal decoration of *hedera* foils and *peltae* with ivy scrolls. The kraters in the corners have S-shaped handles and triangular bases. The body and the neck show a major distinction. This type of vase (form I after Limão 2011: 577) remained the same through time, from the 2nd century AD until the 3rd/4th century AD. Water seems to come from the mouth of each krater, spurting to the krater in the opposite corner. Kraters are a popular decoration in mosaics and very similar examples also appear in the nearby *villae* of Milreu (Fig. 5) (Teichner 2008a: 124-125 rooms A1-2 fig. 46; Teichner 2008b: fig. 2) and Abicada (Blázquez 1994: 190 fig 5; Teichner 2008a: 438-440 room B7 fig. 258). Similarities with nearby mosaics do not end here. The same undulating row of inverted *peltae* and serrated triangles can be seen in Milreu (Teichner 2008a: 124-125 rooms A1-2 fig. 46 146-150 room A41 fig. 64; 159 room A51 fig. 68) and Cerro da Vila (Teichner 2008a: 305 room A37 fig. 162).



The chosen pattern seems to constitute one of the very common variations of the “esquema a compás” (López Monteagudo 2004: 188). However, the present reconstruction (Fig. 5) seems incorrect, because this kind of pavement usually exhibits a central circle, as we can see in mosaic K.

Regarding mosaic floor J, we only know of it through the drawing of Amélie Lucotte, because it was probably destroyed by the sea (Formosinho 1942:

107-110). It is, according to this delicate design, a polychrome mosaic (Fig. 6). It has two white frames, one inside the other, the second one with a line of intersecting circles. We can also see a narrow frame decorated with a line of serrated triangles. In the central carpet, a design of a central circle, semicircles on the sides and ovals in the corners can be seen. These are decorated, alternatively, with *peltae* with foils and heart-shaped leaves and ivy scrolls. The central circle was decorated with a floret with four heart-shaped petals surrounded by scrolls.

As an exact parallel to the central carpet pattern we can cite one mosaic floor in Milreu (Teichner 2008a: 159 room A51 fig. 68) which constitutes the best reflection of the close affinities in mosaic production of these settlements. We can also appreciate the similarities in the vegetal decoration of both mosaics (heart-shaped leaves and ivy scrolls). The line of intersecting semicircles also appears in some mosaic floors in this area like in Milreu (Teichner 2008a: 161-164 room A53 fig. 70) and Cerro da Vila (Teichner 2008a: 292 room A3 fig. 157).

Figure 6

Design of the mosaic of room J at the Roman site of Boca do Rio. Made by Amélia Claranges Lucotte (Veiga 1910). <<http://vila-do-bispo-arqueologica.blogspot.com.es/2014/01/villa-romana-da-boca-do-rio-budens.html>>

Figure 7

Design of the mosaic in room D at the Roman site of Boca do Rio. Made by Amélia Claranges Lucotte (Veiga 1910). <<http://vila-do-bispo-arqueologica.blogspot.com.es/2014/01/villa-romana-da-boca-do-rio-budens.html>>



Finally, a third drawing is preserved (Fig. 7) documenting a mosaic *in situ* heavily damaged by the sea as Estácio da Veiga explained in 1910. It decorated the floor of corridor D. However, in 2009 some parts of this mosaic were found again and extracted (Medeiros – Bernardes 2012: 13).

“O inverno rigoroso de 2009/2010 teve grande impacto na destruição das ruínas. O recuo da linha de costa foi particularmente evidente e em consequência disso, em Março de 2010, numa das visitas regulares ao sítio, João Pedro Bernardes deu conta das consequências da abrasão marítima ao descobrir parte de um pavimento de mosaico. No corte do talude, em frente aos antigos armazéns, era visível uma linha de tesselas in situ, e na zona de preia-mar, alguns fragmentos do rudus do ao qual pertenceriam. Tratava-se de parte do pavimento correspondente ao

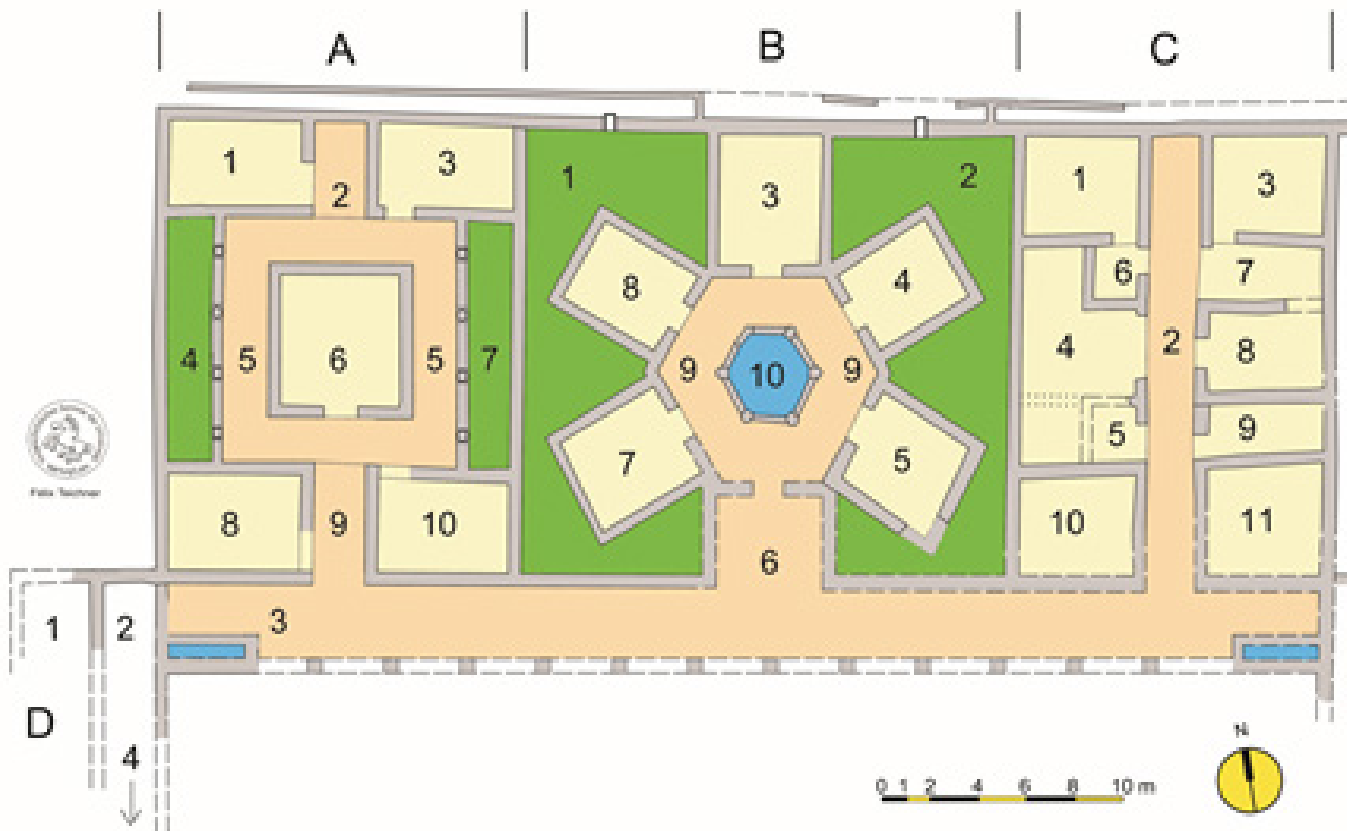
desenho do mosaico da planta de Estácio da Veiga que acompanhava o ângulo do corredor D e que se prolongava ao longo do mesmo e do compartimento C. Com vista ao seu salvamento, entre os meses de Julho e Agosto do mesmo ano, teve lugar uma nova intervenção de emergencia. O mosaico, que já se encontrava muito destruído, foi levantado por uma equipa especializada e ficou a cargo da autarquia local.”

According to the drawing, it is a black and white bichrome mosaic that paved both a triangular space (?) and a long corridor that linked two areas of the *pars urbana* of the villa. The floor shows an orthogonal pattern with white convex-sided rectangles outlined in black, forming big squares and small concave squares. Ivy scrolls decorate the triangular spaces between both arms of the corridor. A very similar pattern can be seen in Milreu (Teichner 2008a: 161-164 rooms A53-A54 figs. 70-71) but in those cases the rectangles do not have convex but straight sides.

The *villa maritima* of Abicada (Mexilhoreira Grande, Portimão)

The second main topic of Prof. José Maria Blázquez 1987 article which was taken as a starting point concentrated on the villa of Abicada that lies about 10 km east of *Lacobriga* (Lagos) between the lower reaches of the Ribeira do Farelo and the Ribeira da Senhora do Verde. The villa has been known since 1917 and its *pars urbana* was excavated between 1937–38 by José Formosinho, the notary who also rendered services to the conservation of the mosaics of Boca do Rio. The residential quarter with more than 30 rooms covering 1,200 m² and a sophisticated architectural plan with a hexagonal inner courtyard is located on a spur that juts far to the south and is situated almost 8 m above sea level. In our description of the rooms we can follow the 2008 monograph of the complete site (Fig. 8) (Teichner 2008a: 419-447 fig. 246; Teichner 2017c: fig. 2).

Figure 8
Groundplan of the residential part (*pars urbana*) of the *villa maritima* of Abicada (Portugal) with the living areas A-C, portico D3, situated along the southern front, and the corridor D1-2, leading downhill to the *pars rustica* and the shore (Teichner 2017c).



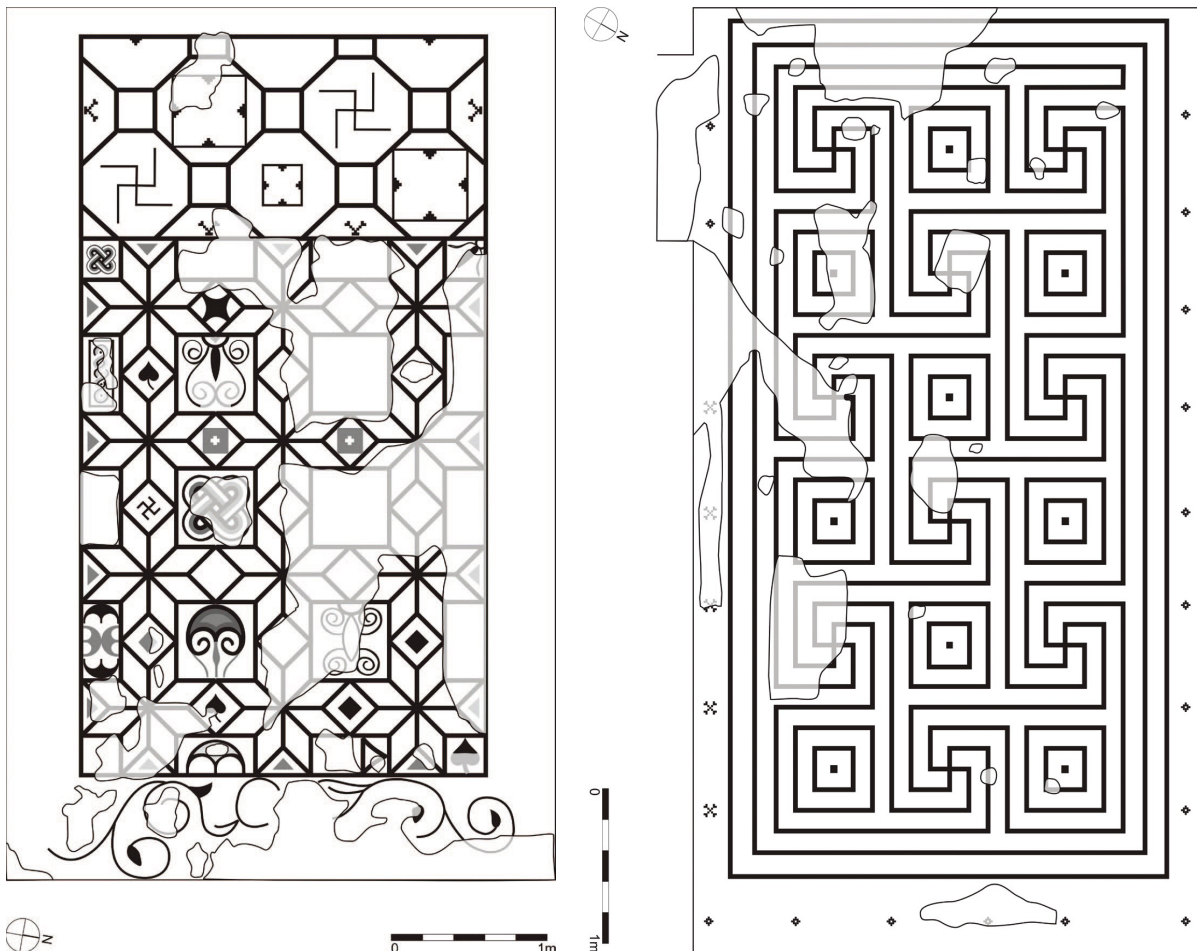
The first building section, subsequently called Unit A, lies in the western part of the triform complex. The rooms A1-4 and A7-10 cluster symmetrically around the central room A6 and its surrounding portico A5. Access to the 250 m² building complex was granted from the south through room A9, i.e. via the portico D3. The structural design is orientated along a centreline formed by rooms A2 and A9. The corridor A2 and the symmetrical rooms A1 and A3 form the north wing, mirrored by rooms A8 and A10 which form the south wing. The middle of the building was occupied by a central hall (A6) and its surrounding portico A5. While all these rooms feature mosaic floors, there were no such remains detected in rooms A4 and A7, which were separated by narrow parapet walls with superimposed brick columns. They are likely to have been two ornamental gardens visible from portico A5 (Teichner 2017c: 3).

The mosaics of the two inland-oriented rooms A1 and A3 are the best-preserved ones. The rectangular *cubiculum* A1 (Fig. 9) was furnished with a 550 cm x 350 cm mosaic (Blázquez 1994: 293 fig. 8; Teichner 2008a: 428 A1 fig. 248; Duran Kremer 2011: 356 figs. 4-6; Teichner 2017c: fig. 4) divided into two carpets as typically seen in rooms described as *cubicula*. Both of them are framed by a double black line and a broad white field, which is filled with tendrill scrolls at one end, highlighting the eastern doorway.

The main carpet, polychrome, presents an outlined orthogonal pattern of tangent eight-lozenge stars forming squares (rectangles in the edges) between them and smaller poised squares. These geometrical figures exhibit a rich repertoire of multi-coloured blossoms, very stylized vegetation, Solomon's knots, *peltae*, lyre-shaped knots and swastikas. The rear western part shows a black and white

Figure 9
Mosaic floor in Room A1 of the *villa maritima* of Abicada, Portugal (Teichner 2008a: fig. 248; Teichner 2017c: fig. 4).

Figure 10
Mosaic floor in Room A3 of the *villa maritima* of Abicada, Portugal (Teichner 2008a: fig. 249; Teichner 2017c: fig. 5).



outlined orthogonal pattern of adjacent irregular octagons forming small squares between them. Some octagons are decorated with swastikas, while others present an inscribed small or big square inside. In the partial octagons on the edges there are also bisected crosslets. Close parallels can be found in Milreu (Teichner 2008a: 154-155 room A44 fig. 66).

Room A3 (Blázquez 1994: 188 fig. 3; Teichner 2008a: room A3 fig. 249; Duran Kremer 2011: 355 figs. 2-3; Teichner 2017c fig. 5) forms the axisymmetrical counterpart to A1 (Fig. 10). The bichrome mosaic measures 560 cm x 355 cm. The unique carpet is framed by a white field with black crosslets in this instance and covered with an orthogonal pattern of spaced swastika meanders with single returns and adjacent squares, the spaces staggered and containing a simple delineated square. This simple design has an exact parallel in the nearby villa of Milreu (Teichner 2008a: 132 room A13 fig. 52) but also in the so-called Casa del Mitreo and Casa del Anfiteatro in Mérida (Blanco Freijeiro 1978: 37-38). Unfortunately, we still do not have reliable stratigraphic chronologies for these pavements.

The portico A5, granting access to Unit A, as well as the two corridors A2 and A9 are all embellished with tricoloured mosaic floors. A2 and A5 (Fig. 11) are furnished with a mosaic with a simple isotropic design composed of a repetitive pattern of rosettes of quatrefoils framed by four adjacent *peltae*, and circles at the intervals. Combinations of *peltae* seem to be very frequent in this villa and in other sites of the Algarve as a subordinated decoration, frequently destined to

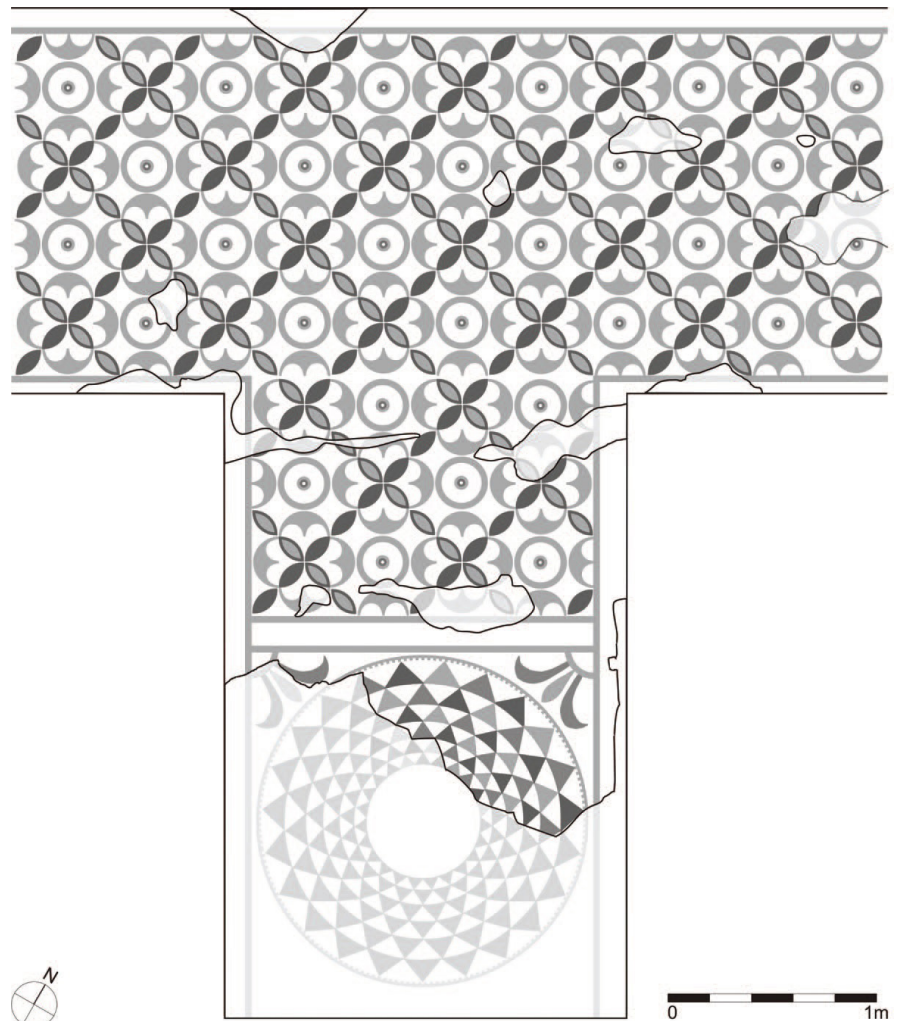


Figure 11
Mosaic floor in the entrance (*vestibulum* A9) and corridor A5 of the *villa maritima* of Abicada, Portugal (Teichner 2008a: fig. 253; Teichner 2017c: fig. 6).

embellish geometric patterns, although in this case we can see the way in which they acquire prominence as they become the main motif of the decoration.

Vestibulum A9 (Fig. 12) displays a panel with a round shield of triangles in contrasting colours in its entrance area (Teichner 2008a: 431-435 figs. 253-254). This decoration (Luzón 1988: 213-241) seems to be typical of vestibules and other dynamic spaces in Roman times, due to the absence of a privileged perspective in the design (Mañas Romero 2010: 47), therefore inviting to roam the space. A similar use of a shield of triangles used as a mosaic for a *vestibulum* can be seen in the Roman *villa* of Carranque (Fernández Galiano et al. 1994: 317-326).

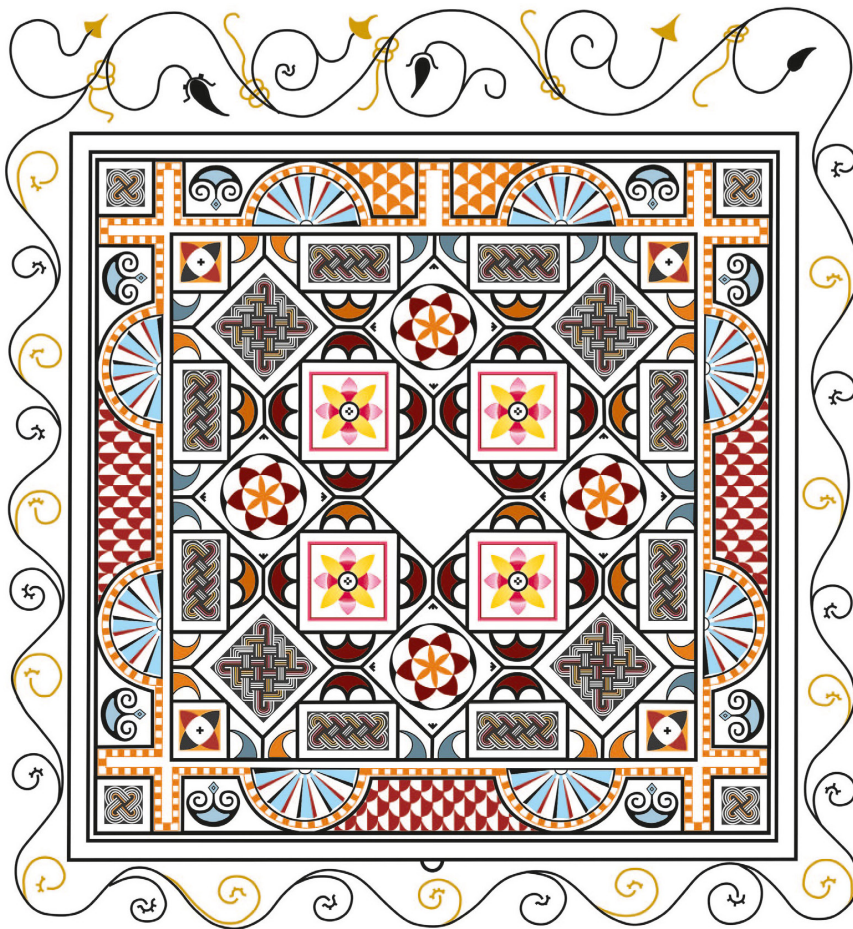


Figure 12
Mosaic floor in Room A3 of the *villa* *maritima* of Abicada, Portugal (Teichner 2008a: fig. 249; Teichner 2017c: fig. 5).

Mosaic A6 (Blázquez 1994: 196-197 n. 10 figs. 12a-b; Teichner 2008a: 431-432 pl. 102 A-B; Duran Kremer 2011: 359-360 fig. 20; Teichner 2017c: fig. 7) furnished the central banquet room. Unfortunately, it is currently under restoration *ex situ* and thus could not be re-analyzed in detail, but it was probably the finest mosaic in the villa. The excavator José Formosinho wrote in his private excavation diary:

“A diversidade do seu desenho e colorido, tornam quási impossível a sua descrição; forma como que um tapete que por completo cobre o chão, numa área de cêrca de trinta metros quadarados, teme m volta uma ceradura de entrelaçados, emoludurados por rectângulos multicolores.”
(Quoted by Teichner 2008a: 432 fn. 523).

On ancient photographs a beautiful geometric and ornamental mosaic can be seen. A graphic reconstruction has been recently proposed (Fig. 12) (Teichner

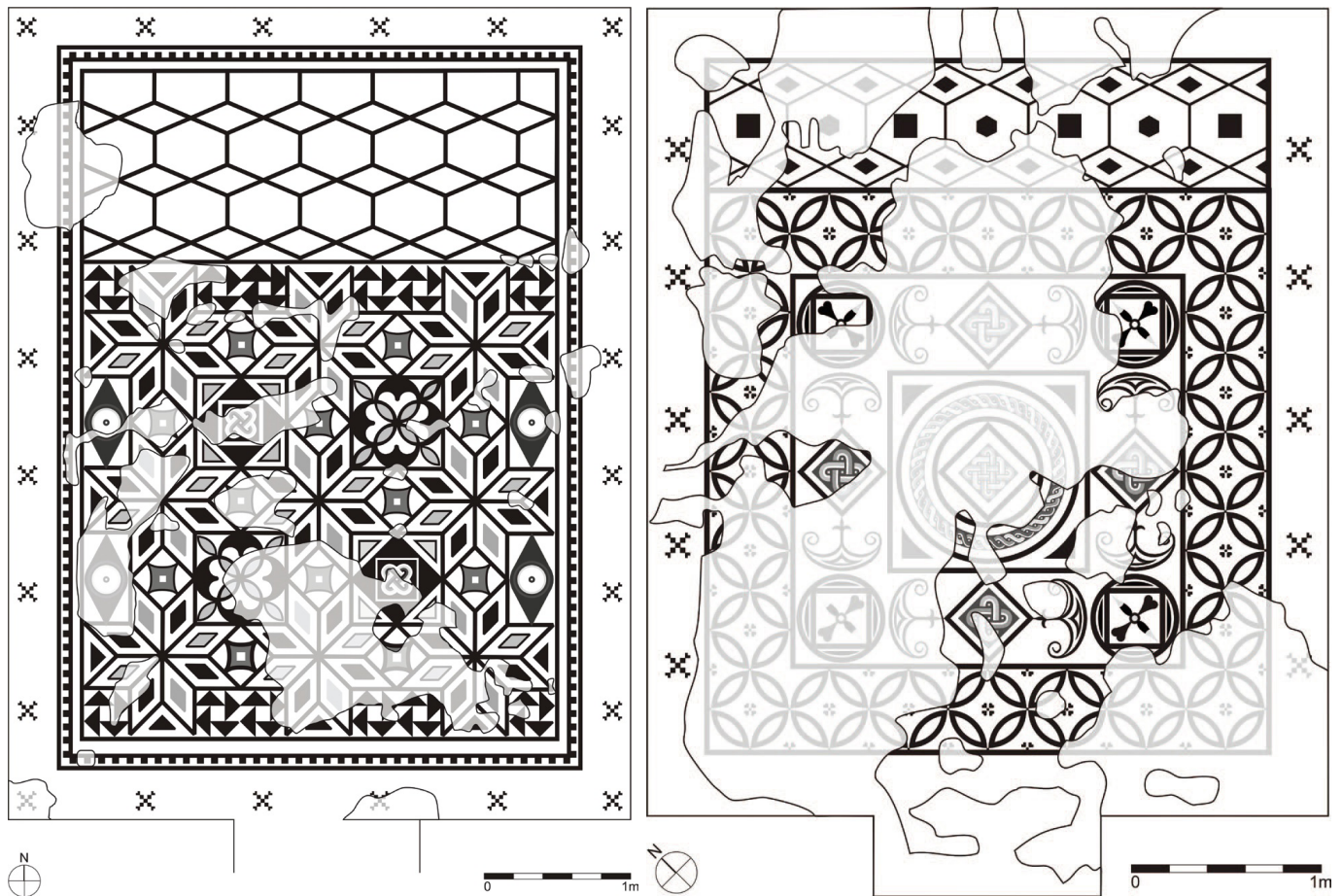
2017c: 6 fig. 17). The mosaic floor presents a white band with tendril scrolls, framing a white band with double black line. The central carpet has a pseudo-fringe decorated with small squares with Solomon's knots in the angles and forming rectangles decorated with stylized *venerae*. The centre exhibits a geometrical composition developed around a central square with four poised squares in the corners, forming eight-lozenge stars. We deal in this case with one simple variation of the orthogonal grid pattern of eight lozenges (Salies 1974: 5-6, Rautensternsystem I pl. 2,18). The certainly overladen decoration (*peltae*, quatrefoils, Solomon's knots, *venerae*, stylized vegetal decoration) shows an inspiration close to one mosaic floor of Cerro da Vila (Teichner 2008a: A12 fig. 159) and also evokes some examples coming from the nearby province of *Baetica* (Mañas Romero 2010: 111; 2011: 39-40; López Monteagudo 2016: 54-56).

The central Unit B (20 m x 19.5 m) measures 390 m² and lies between Units A and C in the west and east respectively. The rooms B3 to B8 cluster around portico B9 which forms a hexagonal corridor encircling the central hexagonal basin B10 (*impluvium*). At least some of the rooms around this corridor were furnished with mosaics. During the first excavation in December 1938, partial surfaces of the heavily damaged mosaic in room B8 were extracted. Room B7 is much damaged but its decoration can be partially reconstructed. Rooms B3 and B4 are the best-preserved ones. The plainer mosaics found in the rear areas of the rooms, opposite the entrance, give a hint of the function of these chambers (*cubicula*) – obviously, they were designated to hold *klinai* (*lecti*) or other furniture.

Mosaic B3 (Blázquez 1994: 194 fig. 9; Teichner 2008a: fig. 256; Duran Kremer 2011: 357 figs. 9-10; Teichner 2017c: 7 fig. 9) covers a space of 22 m² and was worked in red, white and black (Fig. 13). A surrounding white frame with black spaced crosslets softened by light red *tesserae* encloses a simple monochrome border of wide-spaced dentils. The central panel is decorated with black lines forming eight-lozenge stars. The square and rectangular spaces in between are filled with multi-coloured diamonds ornamented with a radial eye pattern, triangles or inscribed squares. Some of those squares are decorated with the same rosette formed by quatrefoils and *peltae* seen in spaces A2 and A5. The rear carpet shows a bichrome lattice pattern of adjacent oblong hexagons forming lozenges on white ground. It was probably used as a place for a bed (*lectus*). It is remarkable because of its geometric simplicity and the reference to common classical Italic models, as we will see in room B4.

Room B4 (Blázquez 1994: 192 figs. 6-7; Teichner 2008a: fig. 257; Duran Kremer 2011: 358 figs. 11-12; Teichner 2017c: 7 fig. 10) also presents a double division of space with two parts framed by a white simple band with black spaced crosslets (Fig. 14). The rear part is decorated with a bichrome lattice pattern of adjacent hexagons forming lozenges. The main carpet has a centralized composition with two successive bands. The most external one presents a pattern of intersecting circles forming quatrefoils. The next one shows a composition of two *peltae* facing each other with a poised square in the centre of each side. The corners are occupied by circles with inscribed squares and stylized vegetal decoration with a floret composed of two pointed leaves and two heart-shaped petals. The main panel surrounds a central medallion of 90 cm diameter. The inner roundel, enclosed within a simple twisted guilloche, is completely destroyed today.

The last of the mosaics preserved in the villa belongs to room B7 (Fig. 15) (Teichner 2008a: fig. 258; Teichner 2017c: 8 fig. 11) It is a much damaged decorated floor, whose partial reconstruction has been proposed by Teichner considering the preserved areas. Running *peltae* can be seen in the 1.45 m wide



doorway. The centre panel was surrounded by a white outer border displaying stars made of red, yellow and black *tesserae* and an inner frame showing alternating poised squares and lozenges. Of the centre panel, surrounded by a simple twisted guilloche, only one of the kraters with S-shaped handles in the corners has survived. We can also make out the swastika decorating its body.

Prof. José Maria Blázquez analyzes in his study two more mosaics (Blázquez 1994: 189-191 figs. 4-5), but this is an error since these two floors belong neither to Abicada nor to Boca do Rio, but to the furnishings of the richest Roman villa of the Algarve coast, the nearby villa of Milreu (Teichner 2008a: 155 room A45 fig. 66; 161-164 room A53 fig. 70).

Conclusions

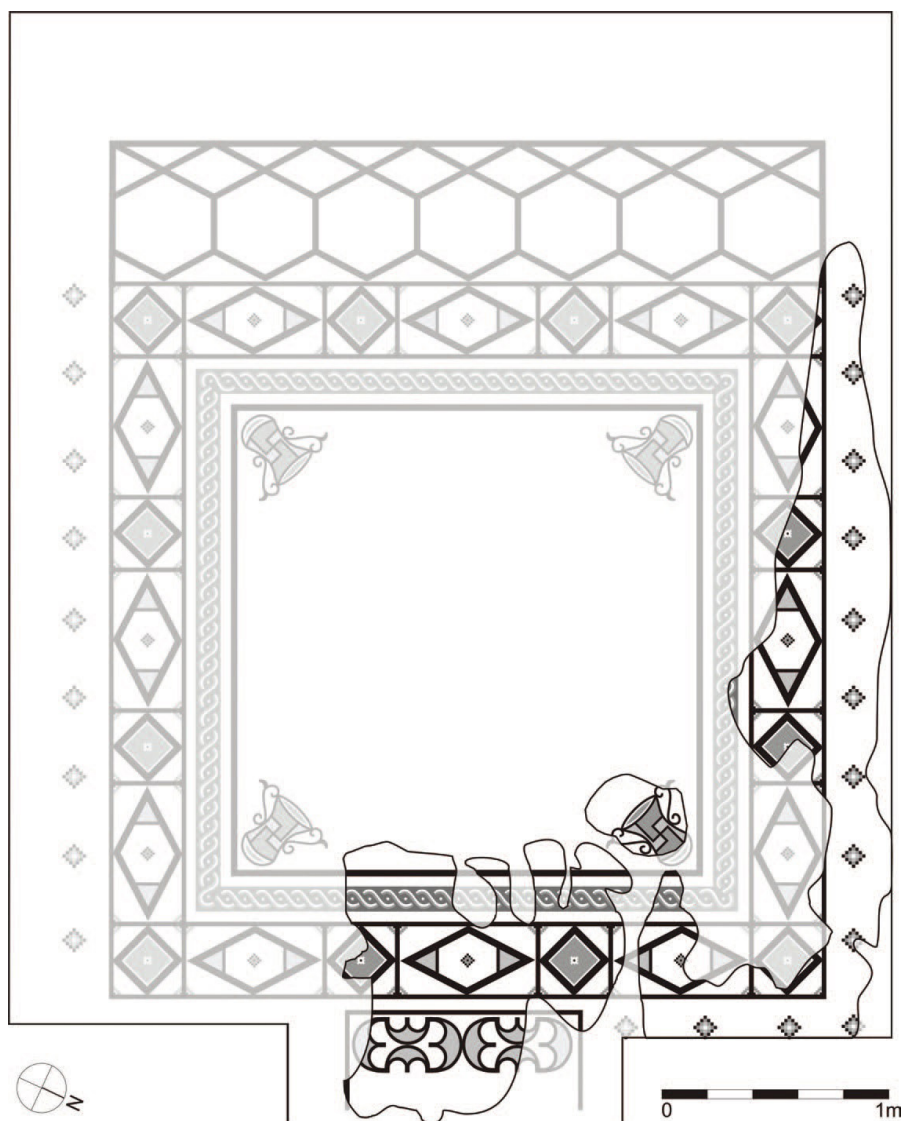
As we have seen earlier, mosaics floors in Boca do Rio and Abicada constitute an excellent example of the mosaic production in the Algarve and show a widespread taste for mosaics in late antiquity in this area.

They all share some stylistic and compositional characteristics among them and in relationship with other villas and Roman settlements in the area, like the best-known examples of Milreu and Cerro da Vila. The most outstanding features are the recurrence of a compositional scheme (a single big carpet or two, if we deal with *cubicula*) and the repetition of certain decorative patterns (orthogonal lattice pattern, central circle in a square carpet, swastikas) and the repetition and combination of ornamental motifs (vegetalized *peltae*, swastikas, kraters, quat-foils, Solomon's knots). These mosaics exhibit a great decorative sobriety. The

Figure 13
Mosaic floor in Room B3 of the *villa maritima* of Abicada, Portugal (Teichner 2008a: fig. 257; Teichner 2017c: fig. 10).

Figure 14
Mosaic floor in Room B4 of the *villa maritima* of Abicada, Portugal (Teichner 2008a: fig. 257; Teichner 2017c: fig. 10).

Figure 15
Mosaic floor in Room B7 of the *villa*
maritima of Abicada (Teichner 2008a:
fig. 258; Teichner 2017c: fig. 11).



treatment of geometrical schemes is extremely simple: often just polychrome twisted guilloches or, in most cases, simple fillets. We can also appreciate the absence of figured mosaics even in reception rooms and the widespread taste for bichrome or faint polychrome mosaics, using a scarce variety of soft shades from local quarries (as also demonstrated by Lancha – Oliveira 2013: 544 and 546 for the mosaics of the east Algarve). As M. Jesús Duran Kremer pointed out some years ago when referring to Abicada (Duran Kremer 2011: 345) many stylistic and iconographic similarities can be detected with the *partes urbanae* of the Roman settlements at Milreu and Cerro da Villa. We believe that this brief study shows that also the mosaics floors from Boca do Rio are within this very same productive horizon, even if, at the present moment of research, we cannot state that they are the work of the same workshop.

The subordinate decoration shows also important similarities with mosaics from the provinces of *Baetica* and southern *Lusitania*. Therefore, the conclusion of Prof. José Maria Blázquez (Blázquez 1994: 198) who compared these pavements with the mosaic floors from the northern Meseta in Spain and the present provinces of León and Navarre in France should be revised because recent excavations have provided a great number of new examples.

Even if we do not have stratigraphic data for providing a reliable chronological study of these mosaics, the remarkable resemblance of the villa at Abicada to some of the building phases of the third and fourth century at the neighbouring settlements of Milreu and on the Cerro da Vila (Teichner 2008a; 2017a; 2017b) invite us to consider a similar chronology. In Milreu, the comparable floors belong to building parts most of which were probably only erected during a big restructuring of the middle Imperial villa between the end of the third and the middle of the fourth century (phase E: Teichner 2008a: fig. 43). In the residential building A on the Cerro da Vila, the two rooms with comparable mosaic floors – the vestibule and the *biclinium* – were already erected during a building phase dating to the second century (phase II). At least for the mosaic in the *biclinium*, however, we can assume that it was only laid out during the extension in the course of the third century (phase IIIa; Teichner 2008a: fig. 154). Finally, the current ongoing stratigraphic investigations at Boca do Rio also confirm that the mosaics found by Estácio da Veiga belong to a later construction period (Teichner et al. 2018). This phase seems to follow an earlier building phase that was then destroyed during the course of the third century.

At the same time, all the stylistic features related earlier and the absence of depictions of figures dissociate them sharply from the later mosaic floors of the late fourth and fifth century, thus making a tetrarchic date most likely for Abicada (Teichner 2008a; 2017c). Duran Kremer, too, proposed a date in the second half of the third century (Duran Kremer 2007: 222) – and this *terminus post quem* for Boca do Rio seems to be confirmed by the recent investigations on the site, too.

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