

# ABSTRACTS

## IN ORDER OF PRESENTATION

### *ROMAN POTTERY IN THE ARCHAEOLOGICAL RECORD: AIMS, PROBLEMS, AND FURTHER THOUGHTS*

J. Theodore Peña (tpeña@buffalo.edu)

This presentation presents the author's current views on his book *Roman Pottery in the Archaeological Record*. It reviews the aims behind the work and how it developed in the course of its writing, discusses some of the book's shortcomings and how the author might address these if given the opportunity, and comments on how he hopes other scholars of archaeological pottery might build on some of the book's recommendations to enhance our understanding of the topics that it addresses.

### ALLOCATION OF SPACE FOR PRODUCTION AND STORAGE IN POTTERY WORKSHOPS

Eleni Hasaki (hasakie@email.arizona.edu)

Ancient pottery workshops are usually located through discovery of large homogeneous pottery assemblages, numerous kiln wasters, kilns and/or levigation basins. Rarely is the entire spatial layout of an ancient workshop recovered and even then, the exact function of each area remains elusive. Therefore the archaeology of ceramic production sites risks becoming a list of "kiln sites" rather than a study of "workshop areas".

An ethnoarchaeological project which aims both to calculate the total space of a traditionally-operating pottery workshop and to identify the percentage of space allocated to each function of ceramic manufacture provides a model for inferring size and space allocation for ancient workshops.

This paper focuses on the spatial analysis of fifteen pottery workshops belonging to a potters' quarter of forty workshops in Moknine, Tunisia. They specialize in unglazed coarseware ceramics. Moknine potters differentiate their specialization by vessel height, which also determines the necessary workshop area. Spatial arrangements of these fifteen workshops are studied to learn: the average space necessary for the operation of each stage (from forming objects to fuel and pottery storage), the extent of multi-purpose as opposed to single purpose areas, percentages of covered vs. open areas, areas containing fixed or archaeologically-recognizable features, and correlations of workshop area with size of workforce and with vessels produced.

Such evidence can assist archaeologists in the designing optimum survey or excavation methods for ancient workshops and in estimating how long the vessels stay in the production "environment" before they are transferred to the consumption sphere and ultimately enter the archaeological record.

## SPEAKING VOLUMES ABOUT PRODUCTION. A STUDY OF ROMAN TABLE WARE PRODUCTION VOLUME

Jeroen Poblome and Elizabeth Murphy (jeroen.poblome@arts.kuleuven.ac.be)

In his discussion of production Peña mentions the idea of studying overall loss rate from the relative incidence of the various sorts of production defects. This approach involves many, connected methodological issues, making such an exercise highly problematic. Instead of focusing on overall loss rate, this paper offers a methodology for the tabulation of the potential production output.

## GREEK AMPHORAS IN THE ARCHAEOLOGICAL RECORD

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This paper presents evidence from Greek amphoras of the Archaic through Hellenistic periods related to various stages of amphora use-life discussed by Peña. For the stage of production, the spatial relationship between amphora production centre and wineries, oileries, etc. may be quite a bit more diverse in the Greek world; however here we encounter a difficulty in lack of broader context for most Greek amphora kilnsites. As far as measuring periods of use, narrowly datable stamped classes such as Rhodes, Knidos, Thasos, and Sinope make it possible to compare the time to discard between different amphora classes and among many different sites and contexts. Type A reuse, refilling for further shipment, is a phenomenon that has rarely been given much detailed attention in Greek amphora studies. Part of the difficulty lies in the more ambiguous nature of the principle contents concept for Greek amphoras; there is less consensus (at least currently) as to the intended contents of Greek types against which to compare the actual contents (if known). Various measures Peña uses for indicating Type A reuse in shipwrecks, however, can be usefully applied in the Greek world, too, in particular indices of heterogeneity. The likelihood that extensive Type A and B (especially reuse for storage or local transfer) reuse might obviate the need for local production may explain the rarity or perhaps even absence of Attic amphoras after ca. 480 BC. Comparison between the Greek and Roman records as far as other genres of reuse highlight significant differences, too. For example, although exceptions exist, Greek amphoras are not so commonly used in construction projects as is the case in the Roman world. Indeed, the major caches of Italian imports in late Hellenistic Athens and elsewhere involve the use of Lamboglia 2 amphoras in construction fills.

Such comparisons between the Greek and Roman amphora records encourage the construction of new flow diagrams to reflect circumstances in earlier periods in the Eastern Mediterranean. Doing so both raises new points of comparison between Greek and Roman systems of food distribution and highlights aspects of the Greek amphora record that are otherwise neglected. Perhaps the greatest challenge raised by Peña's work is to reconcile the diversity of amphora life-histories with the need to use amphoras as proxy evidence for intensities of circulations of goods.

## ICONOGRAPHICAL EVIDENCE FOR THE HANDLING AND USE OF TRANSPORT AMPHORAE IN THE ROMAN AND LATE ANTIQUE PERIODS

John Lund (John.Lund@natmus.dk)

This contribution presents an overview of some of the iconographical evidence (including that of terracotta figurines) for the handling and use of transport amphorae in the Roman and Late Antique periods. The paper applies Peña's model of six stages in the "ceramic life-cycle" of ancient pottery to this iconographic record, even if it appears that no illustrations of amphora "Manufacture", "Maintenance", and hardly any of "Discard and Reclamation" have (yet?) been identified. However, the other stages are well represented, especially "Distribution" (including transport, storage and sale) and "Prime use", whereas there are fewer illustrations of "Re-use" and "Recycling". A number of conclusions can be drawn from the collected evidence, of which the most surprising may be that the vast majority of depictions of amphorae is connected with outdoor activities. The realization that amphorae were frequently (or so it would seem) used in the open goes some way towards explaining the ample presence of amphora sherds in the open landscape, which has often puzzled archaeological surveyors.

## DEPOSITIONAL PATTERNS IN THE ATHENIAN AGORA: WHEN DISASTER STRIKES

Kathleen Lynch (kathleen.lynch@uc.edu)

The Persian destruction of Athens in 479 B.C. left the city in ruins, but the Athenians, victorious after the Battle of Plataia, did return to the city and rebuild. The *Perserschutt* on the Acropolis may be the best-known aspect of the post-war clean-up effort in Athens, but both the rebuilt city and acropolis walls also utilized recycled architectural and sculptural stones.

We also have evidence for domestic rebuilding and deposition of debris from the sack. T. Leslie Shear, Jr. established in his 1993 *Hesperia* article that 21 (now 22) wells and strata in the vicinity the classical Athenian Agora, and excavated by the Excavations of the Athenian Agora, contained debris created by the sack of the city by the Persians. A closer look at the nature and quantity of this debris illuminates discard practice after a major disaster.

Some of the Persian destruction deposits preserve debris originating from public buildings while others preserve debris from households. The public debris consists of fragments of broken architecture including marble blocks and roof tiles that have little direct reuse potential. The household deposits include a number of wells consciously closed with the household's possessions. These possessions, mainly ceramic as preserved in the archaeological record, include functioning or easily repairable vessels. In Peña's scheme, the objects have been usefully reused, but as fill, even though many could have continued their primary use.

The evidence for clean-up after the Persian Wars provides a glimpse of human behavior, emotion, and psychology. The economic rationality of reuse and recycling has, in this case, been displaced by the need to cleanse the house and start over.

## CERAMICS FROM THE EARTHQUAKE HOUSE AT KOURION: SOME PRELIMINARY OBSERVATIONS

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This paper presents preliminary observations on the ceramic assemblage recovered from the "Earthquake House" at Kourion, Cyprus, which was destroyed during a catastrophic earthquake in AD 365. The sudden and total destruction of the site has preserved a rich diversity of ceramic material, many found in use related contexts, and provides a unique opportunity to study many facets of the life cycle of Roman pottery. Aspects of the Kourion assemblage will be discussed within the framework provided by Peña's text with the goal of better understanding the complex nature of the ceramic record at this site.

## ROMAN POTTERY IN THE ARCHAEOLOGICAL RECORD AT OLYMPIA

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Olympia offers instances of many of the processes discussed in Peña's book. This paper will give an overview of them. Then it will consider a few cases in more detail. For example, the graffiti on the sigillata and red-slip ware suggest use in a context of communal dining with the involvement of the sanctuary. Material buried in alluvial sand from flooding along the Kladeos (the so-called *Kochstelle*) consists of vessels found in use-related contexts. The so-called *Amphorenlager* in the Eastern Baths appears to offer evidence of the recycling of amphorae.

## «HOLE AND CLAMP TECHNIQUE» ON A GREEK AMPHORA. A NEW ATTIC KYLIX BY THE FOUNDRY PAINTER

Daniele Malfitana (daniele.malfitana@tin.it)

This paper presents and discusses a most interesting, hitherto unpublished, Attic red-figure kylix kept in a private collection in Catania, probably from the ancient collection of the Prince of Biscari, who lived in Sicily in the XVII century. It seems that the cup may be attributed to the Foundry Painter, one of the finest Athenian vase painters of the beginning of the fifth century BC. The cup offers a most rare iconographical theme in its tondo: a representation of a handcraft workshop with a bearded craftsman who is repairing – using a bottoming drill – a large Greek amphora. He attempts to drill four holes on the wall of the amphora, in which he will insert metal (?) clamps that will serve to stabilize the repaired object thereby extending its use-life. The study of the cup is still in progress, but the preliminary investigation suggests that we are dealing with a unique representation of the "hole and clamp technique" that was still widely used in Roman age and is extensively discussed by Peña.

## MENDED IN ANTIQUITY: REPAIRS TO CERAMICS AT THE ATHENIAN AGORA

Susan Rotroff (srotroff@artsci.wustl.edu)

The mending of pottery by means of lead clamps and pins is well known to anyone who has worked extensively with large ceramic corpora. This paper explores this practice as it is documented in Hellenistic pottery found in the excavations of the Athenian Agora. A number of clamping techniques are represented, and in one case it seems clear that the vessel in question was mended by the maker, probably in Italy, before its sale and export.

Within this body of material it is perhaps surprising that mends occur twice as frequently in plain, household pottery as they do in fine tablewares. Among the latter, mends are almost completely limited to drinking cups and other symposium vessels. I know of no example of a mend to a moldmade bowl (the premium drinking vessel of the 2nd century BCE), but one mold for the manufacture of such bowls was mended and continued to be used to produce bowls. This particular mold, though not unique, had been made directly from a metal vessel and may therefore have been difficult to replicate. Of household vessels, the most frequently repaired is the lekane, a useful shape, to be sure, but one that it is hard to imagine would have been hard or expensive to replace. A possible explanation lies in the use of these vessels in a workshop setting; if workers commanded the skills necessary for their repair, mending rather than replacement may have been a more attractive option.

## A REPAIRED IONIAN CUP ON THE PABUÇ BURNU SHIPWRECK

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The shipwrecked cargo excavated at Pabuç Burnu, Turkey by the Institute of Nautical Archaeology (2002-2003) included an early 6<sup>th</sup> century BC Ionian cup with clear signs of ancient repairs. This cup's fabric appears closest to ceramic fabrics from northern Ionia while the vast majority of ceramic finds from the wreck are attributable to the region of Halikarnassos, Knidos and Rhodes. The fact that this cup was repaired should be interpreted both in terms of its apparently more distant origins compared with the rest of the assemblage and in terms of its maritime setting.

## REPAIRS AT ROMAN CORINTH *and* RE-USE, RECYCLING OF POTTERY AT ROMAN CORINTH

Kathleen Warner Slane (slanek@missouri.edu)

Among the Roman pottery from Corinth there are instances of repair using lead clamps, and the clamps are sometimes found separated from the vessel they repaired. For example, a Pompeiian RW platter, about 0.60 m. in diameter, shows at least 10 cuttings for clamps (it seems to have broken into three pieces). Of related interest are 1-2 similarly large Italian sigillata platters which did not break, although they were found in contexts dating 100 years after their manufacture.

Instances of reuse include moving pithoi, cutting up amphoras to use as backing for wall plaster (apparently in a series of widths), cooking pots used for bones (recorded as holding bird bones but the physical anthropologists says that could have been a misidentified newborn), Gaza amphoras reused as burial containers, Niederbieber 77 amphora tops reused as bellows as well as drains, cutting down pieces to use as stoppers or lids or weights (more than one sigillata foot, in the LR period numerous lids made that way).

These and other examples from Roman Corinth raise a number of issues, including: the relative numbers of pithoi vs. dolia (have you ever seen a field of 30 pithoi? did they exist in the East?), that some types of reuse seem to have a very limited chronological range and the implications of that, whether any such specific instances of reuse or repair can be considered to have altered the archaeological record in general.

#### AN ARCHAIC CLAY BIN

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Excavations in the Athenian Agora in 1972 brought to light a clay bin made up of an upended, broken, Archaic transport amphora and a broken black-figure krater. This example of re-use, which combines two very different classes of pottery, has been mentioned in print but never fully published.

#### REUSING POTTERY IN THE EASTERN DESERT OF EGYPT

Roberta Tomber (RTOMBER@thebritishmuseum.ac.uk)

In this paper I will describe two distinct examples of pottery reuse from Egypt. The first, from Mons Claudianus, is the systematic production of vessels and objects from larger vessels, particularly amphorae. The second example is a jetty built of Roman amphorae and other vessel types from the Red Sea port of Myos Hormos. I will then look at the social and economic context of these diverse types of reuse in order to question why they arose and whether they have applicability beyond the individual case study for modelling assemblage formation and interpreting ceramic patterns.