



# *Interactions, Trade, and Mobility in Archaeology*

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**POSTERS ABSTRACTS**

## **Pottery Production and Economic Interactions in the Tiber Valley: Kilns and Tools from the Workshop of Piano di Comunità (Veii)**

*Sofia Servoli, MA Student (Università la Sapienza di Roma)*

This poster aims to present a preliminary study about discarded tools and elements connected either to the activity of pottery firing (mainly bucchero) - that took place in vertical, round kilns - or to the layout of the furnaces themselves that were discovered in the Southern district of Veii by Sapienza, Università di Roma. The emphasis will be given to the qualitative and quantitative analyses of the impressive number of manufacturing related items that have been found in association with a considerable amount of ceramic fragments. Specifically, this study offers the possibility to speculate upon the sheer size of the production itself and the correlated beneficiaries in one of the most important cities in the Tiber Valley during the Archaic Period. As revealed by the remarkable number of scattered wastes collected during several surveys around the plateau, the workshop in Piano di Comunità was part of a specialized district responding to a specific economic exigency, that was able to significantly influence the movement of goods and people, including specialized craftsmen. Regarding the collected material, two groups of objects have been recognized: firebars and terracotta pipes, whose utilization inside the kilns was confirmed by archaeometric analyses. The former supposedly constituted the floor of the firing chamber in absence of the perforated one, whereas the latter were likely adopted as heating ducts; in addition, an unparalleled class of convex, burnt items, was perhaps used above the bars to avoid the direct contact of the vessels with gasses from the combustion chamber. Finally, the firing set includes several kiln supports. In summary, both the economic exchanges in the river valley and the proximity to Rome may have had a notable impact upon the manufacturing organization of the Etruscan city, plus the archaeological record from Piano di Comunità can be seen as one of the clearest examples of the handicraft knowledge development in Southern Etruria.

## **Shedding Light and Spilling Oil: Ceramic Oil Lamps as Markers of Identity and Change in the Eastern Mediterranean**

*Savannah Bishop, PhD Candidate (Koç University)*

Ceramic oil lamps have long been regarded not only for their use as a diagnostic tool for the determination of chronology in archaeological strata, but for the insight they provide into the lives of the individuals who used them; especially in the Eastern Mediterranean. This is due to the ubiquity of ceramic oil lamps in the ancient world with their consistency in form and function despite stylistic differences. Given this simultaneous static and fluid nature, the question arises: what mechanisms of change influenced these distinct stylistic variations? In essence, what factors—religious, political, cultural, economic, and technological, resulted in these lamps being unique in style, iconography, or

form? Among the lamps I investigate an ideal application of this inquiry comes in the form of the Byzantine period candlestick type. Adapted by numerous cultural groups, the candlestick oil lamp became the distinctive emblem in affirming the Jewish faith of the object's owner beginning in the Roman Period. In the Byzantine period, the candlestick decoration became conventionalized, with Christians appropriating the iconography of candles and menorahs on these types of lamps. Following this first adoption, learned Christians produced these lamp types and began adding Greek inscription; with degeneration of the inscription occurring when reproduced by less learned Christian potters. In this way, the Candlestick type oil lamps contain conscious and unconscious levels of meaning, appropriation by means of transculturation, and the reflexivity of identity in the Eastern Mediterranean. These lamps mirror the larger trends occurring in the East during this period, with Christianity overtaking pagan and Jewish traditions and Greek being adopted as the state's official language. Through the examination of Eastern Mediterranean oil lamp typology over time, this paper argues that the function of oil lamps has remained constant while their style and the meaning therein encapsulated has changed to fit their contexts.

### **Emulation? The introduction of painted pottery in Egypt.**

*Sakura Sanada, PhD Candidate (Jagiellonian University)*

In case of Upper Mesopotamia between ca. 6200-5900 cal BC., it has been observed that the coarse pottery was replaced with technologically advanced and stylistically elaborated Fine Ware in a remarkably short period of time (Nieuwenhuys 2009). This phenomenon was caused by the innovation in the technique of firing. The period especially between ca. 6100-5900 cal BC when the ceramic change in pottery vessel took place is called "transitional period" by Nieuwenhuys Olivier (2009: Fig. 5, 2013: Fig. 11.1). He argues that the ceramic change was promoted by a desire of the people at that time for improve their relative status in their society by adopting the material expressions, which is so-called "emulation" (e.g., Renfrew 1986), even though he (2009: 84) claims that "emulation cannot be the only perspective for looking at these innovations, nor that it is necessarily the best". After the Fine Ware pottery became from a 'prestige' technology towards a 'practical' technology, a morphological innovation that was accompanied with improvements in tempering is observed to have occurred as alternative strategy for maintaining a degree of exclusivity for the Fine Ware pottery, by elaborating on vessel shape. Nieuwenhuys Olivier (2009: 88) reports that the complexity in design structure of decoration by the technique of painting is seen in the later stages of the transitional period behind the morphological innovation. Interestingly, the earliest painted pottery vessels in Egypt appeared in the so-called the Tasian-Badarian culture in Upper Egypt in the second half of the 5th millennium BC: caliciform beakers with incised decoration patterns that are filled with white pigments. Here, a short analysis of the introduction of painted pottery into the pottery assemblages in Egypt will be given, comparing with this Nieuwenhuys's view (e.g., 2009, 2017) based on pottery vessels in the Pre-Early Halaf in northern Syria.

### **The socio-ecological system of south-western Asia Minor in the Roman period**

*Sabina Fiolna, DPhil Candidate (University of Oxford)*

The aim of my research is to investigate the socio-ecological system of southwestern Asia Minor, more particularly the ancient regions of Pamphylia and Pisidia with the focus on the Roman Imperial period. Existing research in environmental history of Roman Anatolia largely consists of either detailed local studies (the Sagalassos Project, the Kyaneai Survey) or vast syntheses on the pan-Mediterranean level

(Hughes 2014; Thommen 2012; Grove & Rackham 2001; Horden & Purcell 2000; McNeill 1992). The historical studies of the region do not take environmental issues under consideration (Talloen 2015; Arena 2005; Mitchell 1993; Brandt 1992; Levick 1967). The time is ripe for such an environmentally oriented study. Current research in climatology and palynology of Asia Minor (eg. records from Kocain Cave, Bereket Basin) offers necessary data on the natural environment while the fast-developing complex systems science brings in methods to model human societies (Kadushin 2012; Thurner, Klimek & Hanel 2018). The software for the Social Network Analysis helps to handle vast numismatic material from Asia Minor, explore it and reconstruct connectivity networks (GEPHI Graph Visualization and Manipulation software). By combining the evidence on the natural and human parts of the system I will try to demonstrate different ways in which the Roman Empire shaped the human pressure on the environment and, as a consequence, affected local landscapes and livelihoods of people living in Pisidia and Pamphylia. I would argue that during the Roman Imperial period the smaller-scale socio-ecological adaptive cycles led to the increase in complexity and interconnectedness and thus the emergence of higher-scale regional system of considerable resilience. The evolution of the system was not homogeneous or linear, though.

### **Staging social bonds with the dead: between design and emotion at Tell el Mazar**

*Sara Mura, PhD Candidate (University of Amsterdam)*

A funerary area is not simply a place to dispose of a body, but a marginal space detached from the temporality of daily life, where funeral participants gather and act collectively according to shared norms and boundaries to guarantee the deceased the transition between life and death. By performing rituals, the living trigger a continuous, multiform negotiation with the dead and the ancestors through the entire funerary sequence: the preparatory phase, the procession, the (re)deposition and the closure of the tomb.

In approaching the southern Levantine funerary practices dating back to the Iron Age (c. 1200-586 BCE), archaeologists have tended to objectify and classify the material remains as a static record of trends frozen in time, rather than residues of the individual agency that produced them. In this study, by redirecting attention to burial customs as public social performances, the variety of burial forms observed at the cemetery of Tell el Mazar (Jordan) are reassessed as a physical manifestation of the way agency, meanings and memories were understood and performed by the living within a certain spatial and temporal progression. The arrangement of the architectural features, human remains and grave goods concurred to create the historical structural conditions of the social actions within the burial field. The aim of this study is not only to refine our understanding of how the analysed funerary context was constructed but to further develop the assumption that a cemetery, as the product of a system, could encompass overlapping, multiple forms of intertwining relations.

### **“How Soft Your Fields So Green”: Conceptualising the early Anglo-Saxon cemeteries and settlement at Mucking, Essex as a trade diaspora.**

*Andrew Earnshaw, MSc Student (Oxford University)*

The arrival in South-East Britain of a cohesive and distinctly Germanic suite of material cultures in the 5th and 6th centuries CE remains the focus of much scholarly debate. Much of the debate centres on the nature of the interaction between the new arrivals and the pre-existing populations.

It is becoming clear that these interactions varied widely depending on many factors but as yet little work has been done to develop models for understanding the particular nature of these highly localised interactions. Questions remain, such as, why did continental communities choose to migrate to Britain? To what extent did they engage with the existing populations? How connected did the migrant communities remain to their homeland?

Cohen's concept of Trade Diasporas – developed archaeologically by Gill Stein to explain early Uruk period colonies in Mesopotamia – enables us to begin answering some of these questions. This model explains why culturally distinct communities may appear in the archaeological record and provides historical and ethnographic parallels for potential relationships between migrant and local populations, including how diasporas develop over time.

Applying the concept of Trade Diasporas to the 5th- and 6th- century CE settlement and cemeteries at Mucking, Essex explains the site's particularities within one model, such as the sites "wandering" across the landscape, the lack of evidence for interaction with local populations and the variations between Mucking and both its British and continental counterparts.

The Trade Diasporas model does help explain this highly particular moment of cultural interaction but this application, in turn, suggests that the Trade Diaspora model needs further developing to explain why the Anglo-Saxon culture became dominant in South-East Britain rather than adopting the existing local culture, and why activity at Mucking ceased.

### **The Construction and Presentation of Knowledge of Human Sacrifice in Mesoamerica**

*Guopeng Chen, MPhil Student (University of Oxford)*

When we think of ancient Mesoamerica, the first thing to come to mind for many people is the sensational and brutal human sacrifice. Yet our knowledge of human sacrifice in Mesoamerica is by no means accurate but largely influenced by and entangled with colonialism. This paper answers the question of how our knowledge of human sacrifice was constructed and presented and how it should be constructed and presented. I will first use historical and archaeological data to show the construction of such knowledge in two contexts: the historical context during the colonial encounter and the modern context with archaeological research and public representation. I will argue that such knowledge is constructed as a colonial discourse. The current debate is on whether human sacrifice as an offering to gods existed, yet the voice of the native communities was silenced in the discussion. This Epistemic inequality will induce more prejudice and violence. Finally, I borrow the idea of object repatriation in the discussion of decolonising museums, and I argue for knowledge repatriation to empower the native people in the construction and presentation of knowledge.

### **Joining virtual methodologies for improving knowledge of Interaction within Archaeology.**

*Cristina Gonzalez Esteban, MA Student (University of Southampton)*

This paper is an initial study done for an MA in Virtual Heritage proposing a new virtual methodology to ease the understanding of networks and interactions in Archaeology. This project has used a photogrammetry model of a site as a base and, afterwards, joined and adapted the recently developed Extended Matrix, with the Reconstructive Units and the Graphic Scale for Historic-Archaeological Evidence started by Bizantium-1200, to integrate the metadata and paradata within the 3D model. The case study used is the Tempidarium from the Alcudia de Elche, Spain. Roman baths are places for relaxing, socialising and spending free time. In addition, beyond the architectural requirement of the

construction to be called a Roman bath, they were places for showing status and power, e.g. the largest example, the Baths of Caracalla. For this reason, this project focuses on the topic of “Interaction” in a double sense: to learn more about the influences for and from this case study to other similar constructions within the Roman Empire in an architectural, but also social and usage perspective; and furthermore, to ease contemporary Archaeology comparative research. This proposed methodology has shown to have great benefits beyond internal connectivity in enlarging the scope of data access and our knowledge at a larger scale, thanks to the increasing use of similar results in other Mediterranean countries (e.g. Italy, Spain). The next step of this research, currently in its initial stage, will focus on the possible advantages of this method in the Maritime Archaeology world, seeking to boost international collaborations and the increase of comparative studies worldwide. This aims to open a new spectrum of questions and challenges to ask the data and increase our archaeological and historic knowledge of communities’ interaction, international influences and maritime networks.

### **Takht-i Sangin: a Bactrian Time-share Temple?**

*Claire Heseltine, MSt Student (University of Oxford)*

The Temple of the Oxus is characterised by a monumentality that belies its wider importance beyond the small settlement at Takht-i Sangin, demonstrating its role as a supraregional Hellenistic sanctuary serving the diverse communities of Bactria and beyond. Placed at the confluence of the Pyzandh and Vakhsh, the proximity to the rivers would have connected the temple to wider Bactrian networks of commerce and communications, as well as offering a route for visitors to the site. While the temple served the local cult of the river, an alignment between this cult and that of Greco-Macedonian figures of Marsyas and Achelous is clear in the iconography of votive finds at the temple; most notably in the Marsyas statuette dedicated by Atrosakes that confirms the Oxus as the chief deity of the temple. The continued importance of this sacred space, maintained through the Seleucid, Greco-Bactrian and Kushan periods, shows its continued relevance for the changing communities of the region, which underwent violent upheaval through the last centuries of the first millennium BCE. The differing religious practices evident in the archaeological evidence from the site indicate that this temple was a meeting point for pilgrims different cultural backgrounds and communities. Building on Moser’s concept of the ‘time-share temple’, I propose that this temple was a shared space, responsive to the needs of the different individuals populating Bactria and to the seasonality of the river cult with boundaries of religious practice created both by demarcated architectural space, and by boundaries of time and ritual practice. Takht-i Sangin exemplifies the convergence of different cultures in Central Asia in this period, showing how sacred spaces might mould themselves to the varied and changing needs of the local populace - it acts as a point of connectivity where communities might come together and where religious interaction might take place.

### **Globalisation Theory at Ai Khanoum’s Temple with Indented Niches: An Architectural Reinterpretation.**

*Avery Warkentin, MSt Student (University of Oxford)*

The site of Ai Khanoum in modern-day Afghanistan is the most thoroughly excavated site from Hellenistic Bactria. The resulting material from the site has presented archaeologists with a complex composite of Greek cultural elements seemingly blended with Mesopotamian, Iranian, and Central Asian features. Scholarship examining Ai Khanoum has historically emphasised the city’s place as a ‘Greek polis in Central Asia’, stressing the overt ‘Greekness’ of the site thus following the colonial

trend of Hellenism more broadly. Responses to this top-down approach to cultural diffusion and ‘Hellenisation’ followed postcolonial approaches in focusing rather on the hybrid or local perspective in an attempt to highlight native agency. Such approaches still, however, exist along an ethnic and cultural binary of ‘Greek’ and ‘non-Greek’. In attempting to argue for a single theoretical scheme, one inevitably confronts the persistent problem of how to incorporate empire-wide phenomena with local experience and evidence within a single framework that does justice to both. In response to this issue, this paper will use Milinda Hoo and Miguel Versluys’ theories of globalisation in order to contextualise and reexamine Aï Khanoum’s religious architecture, particularly the Temple with Indented Niches. Globalisation theory’s emphasis on increasing connectivity, de-territorialisation, constant disjuncture, and continuous change rather than its reliance on blocks of authentic cultures that clash and mix provides both an innovative and invaluable framework through which to reinterpret Aï Khanoum’s religious architecture. The Temple with Indented Niches demonstrates a circular, related, and relative experience of empire wherein elements of global culture (whether Greek, Mesopotamian, Bactrian, or other) are differentially incorporated into the local culture(s), which are in turn altered in the process. The Temple’s Mesopotamian architectural characteristics and seemingly Greek-influenced sculptural program together create an inherently hybrid, globalised architecture in line with the larger globalised urban space of Aï Khanoum as a whole.

### **The unprivileged free population groups: the case of the Fabii family**

*María Teresa de Luque Morales, PhD Candidate (University of Córdoba)*

Among the sources that allow us to study the Roman society, we focus our research on epigraphic sources. As they are direct preserved sources, they are of great value to know how the members of this society acted, how they interacted with each other and how they wanted to be remembered or promoted within their cities. Likewise, knowing how to locate all the inscriptions that we put in relation to each other within a specific geographical space can help us even more in our research. In this project, the principal aim is to reflect these relationships through a specific case of the Baetica province: the Fabii. Focusing on the inscriptions preserved in the unknown city located in Cortijo del Tajo (Malaga) and, being aware of their family ties, we intend to show through this family from the 2nd century AD how epigraphy allows us to know their links, their possible relationships with other Fabii also attested in other cities in Baetica, what their social position would be and what evergetic acts are preserved of them. All of this will allow us to know their possible family tree and whether, due to their wealth and status, they could have held any position within their civic communities.

