REI CRETARIÆ ROMANÆE FAVTORVM

ACTA 43

CONGRESSVS VICESIMVS OCTAVVS
REI CRETARIÆ ROMANÆE FAVTORVM
CATINÆA HABITVS
MMXII

BONN
2014
INHALTSVERZEICHNIS

Vorwort der Redaktion ................................................................. IX

Jeroen POBLOME, Daniele MALFITANA & John LUND
It’s complicated … Past cultural identity and plain broken pottery ........................................ XI

The Aegean and the Pontic region/Asia Minor

Guy ACKERMANN et Marc DURET
La céramique des thermes romains d’Érétrie ................................................................. 1

Bahadir DUMAN
Red slip pottery from Laodicea/Phrygia .............................................................................. 9

Sandrine EL AIGNE
Les céramiques à paroi fine dans l’Orient du début de l’Empire et leurs imitations égyptiennes, cnidiennes et paphiennes ........................................ 19

Jane E. FRANCIS
Roman Imports, Imitations, and Local Identity in Sphakia, Southwest Crete .................. 27

Cristina MONDIN
Hellenistic and Roman fine wares from the Byzantine contexts in Tyana/Kemerhisar (south Cappadocia) ........................................................................ 35

Andrei OPAIT
Defining more Roman amphora types from the Athenian Agora: too much history, too little typology ..... 43

Andrei OPAIT & Charikleia DIAMANTI
Imperial Stamps on Early Byzantine Amphoras – The Athenian Agora Examples ................ 55

Eleni SARRI
Aspects of a Roman bath at Argos ...................................................................................... 63

Anna SMOKOTINA
The North African red slip ware and amphorae imported into early byzantine Bosporus .......... 71

Luana TONIOLO
Dagli assemblaggi ceramici ai pattern della vita quotidiana: analisi funzionale di alcuni contesti tardo-antichi da Hierapolis di Frigia (Turchia) ........................................................................... 81

Kathleen WARNER SLANE
Cooking Pots: Scales of Distribution and Modes of Production in the Roman East ............. 91

Kristina WINther-JACOBSEN
Craft specialization in Hellenistic-Roman Cyprus: identity or habitus? ................................. 99

The Balkans and the Danube region

Dorel BONDIC
Roman amphorae from Cioroiu Nou (Romania) ................................................................... 105

Tatjana CVIETICANIN
Terra sigillata workshop at Margum, Upper Moesia ............................................................. 113
Alexandra Nagy
Forging Samian ware in the Pannonian way: the case of stamped pottery ................................................................. 119

Anna A. Nagy
New amphora finds from Savaria (Pannonia). Preliminary report ........................................................................... 129

George NUTU, Lucrețiu Mihăilescu-Bîrliba & Iuliana COSTEA
Roman pottery from Aegyssus: the tableware ..................................................................................................................... 133

Roberto PERNA, Chiara CAPONI & Sofia CINGOLANI
Fine-ware from Hadrianopolis: from Hellenistic Village to Roman Vicus ................................................................. 139

Marina-Cristina POPESCU
Roman Pottery Discovered on the Dacian Site of Râcătău (Bacău County, Romania). The case of Pontic Sigillata ................. 151

Viorica RUSU-BOLINDEȚ
Local Samian Ware Supply in Roman Dacia ..................................................................................................................... 159

Alka STARAC
Urban Identity of Pula and Roman Pottery from St. Theodore’s Quarter 2005 ................................................................. 175

Italy and Cisalpine Gaul

Gregorio AVERSA & Vanessa GAGLIARDI
La Calabria Settentrionale Tirrenica in età tardoantica: Una rilettura di materiali e contesti ................................................. 183

Paola BALSASSARI & Milena CRESPI
Un deposito di anfore dagli scavi di Palazzo Valentini. Un contributo allo studio dei commerci e delle trasformazioni urbane a Roma nel V secolo ............................................................................................................................ 195

Vincenzo BERLOCO, Rosa CONTE, Mariateresa FOSCOLO, Vito GIANNICO, Daniela PALMISANO, Mariangela PIGNATARO & Giuseppe SCHIARAVELLO
Stratigrafia dei ‹butti›: su alcuni contesti ‹chiusi› da Egnazia (Fasano, Italia) ......................................................................... 203

Dario BERNAL, Daniela COTTICA, Enrique GARCÍA-VARGAS, Lluana TONILO, Carmen Gloria RODRÍGUEZ-SANTANA, Cristina ACQUA, Ricard MARLASCA, Antonio Manuel SÁEZ, José Manuel VARGAS, Fabiola SCREMIN & Stefano LANDI
Un contesto eccezionale en Pompeya: la pila de ánforas de la Bottega del Garum (I, XII, 8). Avance de un estudio interdisciplinar ................................................................................................................................................................................................. 219

Federico BIONDANI
Identità culturale celtica ed identità culturale romana nella cisalpina di II–I sec. A.C.: il dato della ceramica ...................... 233

Gloria BOLZONI
La ceramica grigia nell’Italia Settentrionale come indicatore di fenomeni di acculturazione: il contatto con il mondo romano ................................................................................................................................................................................. 241

Francesca CARBONI, Fabio MOSCA & Paola PUPPO
La Domus Tiberiana sul Palatino: indagini recenti lungo la Via Nova .............................................................................. 251

Viviana CARDARELLI & G. CASTELLI
Roma: l’incendio del 64 d.C. e la distruzione delle tabernae lungo la via «valle-Foro». Materiali, contesti, funzioni .................................................................................................................................................................................................................................................. 259

Marta CASALINI
Anfore di piccole dimensioni a fondo piatto dell’Italia meridionale e della Sicilia. Alcune riflessioni a partire dalla documentazione romana. ................................................................................................................................. 271

Silvia CIPRIANO & Stefania MAZZOCCIN
Una discarica urbana a Padova: indizi per la ricostruzione della storia economico-sociale di una città romana .............. 279

Silvia CIPRIANO & Giovanna Maria SANDRINI
Graffiti su Terra Sigillata da Iulia Concordia: Segni della Vita Quotidiana (Concordia Sagittaria, Provincia Di Venezia, Veneto / Italia) ............................................................................................................................................... 289

Tiziana CIVIDINI
Aquileia. Ceramic depurata dagli scavi nei fondi ex Cossar ........................................................................................................... 297

Tiziana CIVIDINI & Paola MAGGI
Ceramica dalla fornace di Casali Pedrina (Teor, UD) nel territorio di Aquileia ........................................................................... 303
Fulvio Coletti
Ceramiche dal mondo dei morti. Produzione, circolazione e uso del vasellame funerario tra IV e III secolo a.C.: il caso delle necropoli del suburbiu sud-ovest di Roma ................................................................. 313

Alessia Contino & Lucilla D’Alessandro

Marica De Filippo
Anfore dal Rione Terra, Pozzuoli (Napoli). .................................................................................................................. 335

Christiane de Micheli Schulthess
Ceramica quale segno di romanizzazione nei corredi delle necropoli del Canton Ticino (Svizzera) .............................................................. 345

Antonio F. Ferrandes
Circolazione ceramica e approvvigionamento urbano a Roma nel I secolo a.C. Nuovi dati dall’area degli Horti Lamiani ................................................................. 353

Custode Silvio Fioriello
Lucerne a becco rotondo da Gnatia nel contesto della Puglia centro-settentrionale: dati archeologici e prospettive di indagini archeometriche. .................................................................................. 367

Marzia Giuliodori & Valeria Tubaldi
La ceramica di Pollentia ad Urbs Salvia: testimonianze della colonia di età repubblicana ................................................................. 383

Emanuele E. Intagliata
Understanding social identities through the ceramic evidence: the case of «Quartiere degli Artigiani» in Calvatone-Bedriacum .......................................................... 393

Philip Kenrick
Vagnari in Puglia: A Roman Settlement with Illyrian Connections? .................................................................................. 401

Maria Paola Lavizzari Pedrazzini
La Terra Sigillata Padana. Qualche utile considerazione e un codicillo. .................................................................................. 409

Luciana Mandruzzato & Tiziana Cividini
Tomb groups from the necropolis of Coseanetto (UD). Characteristic forms and contexts in a small ruralcommunity. .................................................................................. 415

Valentina Mantovani
Lo scarico urbano di via Retratto ad Adria (RO) .......................................................... 421

Caterina Serena Martucci, Girolamo Ferdinando De Simone & Serena D’Italia
Local productions around Vesuvius: trade patterns and identity .................................................................................. 433

Cristina Nervi
Oltre il mare: influassi africani sulla ceramica comune a Nora (CA, Sud Sardegna) dai Punicì all’epoca tardo antica. .................................................................................. 443

Paola Orlando
Ceramiche comunì dal Rione Terra (Pozzuoli, Naples). .................................................................................. 451

Guillermo Pascual Berlanga & Albert Ribera i Lacomba
Anforas tardopunicas sicilianas en Pompeya .................................................................................. 461

J. Theodore Peña
The Pompeii artifact life history project: conceptual background and first season’s results. .................................................................................. 467

Mara Sternini
150.000 cocci per raccontare una storia: la fornace aretina di Cn. Ateius .................................................................................. 475

Roby Stuani
La ceramica a Verona tra il II secolo a.C. e l’età augustea: il caso di Via Redentore 9 .................................................................................. 485

Sardinia, Sicily and Lampedusa

Carmela Bonanno
Terra sigillata africana, anfore, ceramica comune e ceramica da cucina nella Sicilia centrale. .................................................................................. 495

Aurelio Burgio
Thermae Himeraeae (Sicilia) e il suo hinterland: dalla documentazione ceramica alle dinamiche del popolamento in età imperiale. .................................................................................. 509
Alessandro Corretti, Chiara Michelini, Giuseppe Montana & Anna Maria Polito
Contessa Entellina (PA): Amphorae and ‘Romanization’ in inner western Sicily. .............................. 519

Antonio Facella, Aurora MacCari, Marianna Perna, Paola Puppo, Maria Adelaide Vaggioli & Donata Zirone
Artifacts Assemblages and Settlers’ Identity: Case studies from the Contessa Entellina Survey
(Augustan period – 7th century AD) .......................................................... 529

Antonino Facella, Bernarda Minniti & Claudio Capeelli
Ceramiche da un contesto tardoantico presso l’agorà di Segesta (TP). ........................................... 539

Carmela Franco & Claudio Capeelli
New archaeological and archaeometric data on Sicilian wine amphorae in the Roman period (1st to 6th
century AD). Typology, origin and distribution in selected western Mediterranean contexts ................. 547

Daniele Malfitana, Rosa Lanteri, Giuseppe Cacciaguerra, Antonino Cannata, Claudia Pantellaro &
Cristina Rizza
Cultura materiale e produzioni artigianali a Siracusa in età ellenistica e romana.
Indagini multidisciplinari sul quartiere artigianale della città antica................................................. 557

Antonella Mandruzzato & Martina Seifert
Ceramica da cucina dalla «Zona Mura» a Marsala. Le importazioni africane. ................................. 573

Marek Palaczyk
Können Transportamphoren etwas über «social identity» aussagen? Fallbeispiel der Amphoren
Dressel 21–22 vom Monte Iato ................................................................. 581

Elisa Panero, Claudia Messina & Francesca Zollo
Broken pottery in a filled room: the case of service areas in the «central baths» of Nora (CA). ............... 589

Africa

Denise KatzJäger
Late antiquity on Elephantine Island, Upper Egypt. Pottery as mirror of Roman Society. .................. 597

Archer Martin
Fine ware at Schedia (Western Delta, Egypt): A Choice of Identity? .................................................. 603

Tomoo Mukai
Site de production et site de consommation: Tefernine et Sidi Jdidi (Tunisie) ................................. 607

Laura Rembart
Roman influence on pottery from the ancient town Syene (Upper Egypt). .......................................... 617

Iberian peninsula

Pedro Aguayo de Hoyos & Claudia Sanna
Considerazioni sul rinvenimento di ceramica d’importazione pre-romana negli insediamenti dell’hinterland
del Circolo dello Stretto. .......................................................... 623

Catarina Alves
Campanian ware from Mesas do Castelinho (Portugal). ............................................................... 631

Macarena Bustamante Álvarez & Ana Bejarano Osorio
Neues zur Produktion von Öllampen in Augusta Emerita .......................................................... 639

Joan Francesc Clariana Roig
Marcas de alfaro en terra sigillata itálica de la villa romana de Torre Llauder (Mataró, El Maresme). ...... 645

Rui De Almeida, Inês Vaz Pinto, Ana Patrícia Magalhães & Patrícia Brum
Which amphorae carried fish products from Tróia (Portugal)? ....................................................... 653

Elisa de Sousa & Ana Margarida Arruda
Italics and Hispanics in Southwest Iberia in the dawn of the Roman-Republican period: the common ware
of Monte Molião (Lagos, Portugal). .......................................................... 663

Manuela Delgado, Adolfo Fernández, José Carlos Quaresma & Rui Morais
Una aproximación a la terra sigillata africana de Bracara Augusta (Braga, Portugal). ....................... 671
Adolfo Fernández & Claudio Capelli
Una producción de cerámica común y de lucernas del medio oriente (Antioquía?) identificadas en Vigo (Galicia, España) ................................................................. 681

Mª Isabel Fernández-García & Manuel Moreno-Alcaide
Influyos decorativos en la sigillata hispánica de origen bético. ................................................................. 691

Ana Patricia Magalhães, Patrícia Brum & Inês Vaz Pinto
The significance of African cooking ware in Lusitania: the case of Tróia (Portugal) ......................... 701

Rui Moais & Adolfo Fernández
La producción de vajillas finas de Bracara Augusta. .................................................................................. 709

Giovanni Muccioli
I kalathoi ibérici nell’estremo occidente. .................................................................................................. 721

María Victoria Peinado Espinosa
Un acercamiento postcolonial a los repertorios tecnitipológicos de cerámicas comunes en el Alto Guadalquivir (s. I d.C.) ................................................................. 729

Pablo Ruiz Montes
Cerámicas pintadas de tradición ibérica en el Alto Guadalquivir entre finales del mundo ibérico y el alto imperio romano. Consideraciones sobre la producción de los villares de Andújar (Jaén, España). ........... 737

Begoña Serrano Arnáez
La inserción de una nueva técnica de modelado en el alfar de Los Villares de Andújar tras la implantación romana ........................................................................................................ 741

Begoña Serrano Arnáez & Óscar Bonilla Santander
Cambio y continuidad en los contextos cerámicos del ager turiasonense .............................................. 749

Catarina Viegas
Terra sigillata imports in Salacia (Alcácer do Sal, Portugal) ....................................................................... 755

Transalpine Gaul, Gallia Belgica, Germany, and Austria

Martin Auer
Pottery in Western Noricum – questions of distribution and group identity. .............................................. 765

Roderick C. A. Geerts
Creativity or status symbol? Roman ceramic imitations in the Netherlands. ........................................... 771

Verena Jauch & Beat Keller
Raeticus, Germanus, Ianuarius and other itinerant potters. A contribution to commercial questions .......... 779

Julie Van Kerckhove, Annick LePot, Barbara Borgers & Sonja Willems
Understanding consumption patterns in the civitas Tungrorum through the identification of the ‘NOOR’ Ware ................................................................. 783

Bernd Liesen (with a contribution by Malgorzata Daszkiewicz and Gerwulf Schneider)
Early Imperial Handmade South Gaulish Pottery from Lower Germany ................................................. 793

Debora Schmid
Balsamarien aus Keramik aus Augusta Raurica ......................................................................................... 801

Varia

Laura M. Banducci
Ceramic Alteration Analysis on Roman Pottery: Determining Taphonomy and Use. .................................. 807

Eduard Kreković
Gender identity and pottery: the size of urns in cremation cemeteries ................................................... 815

Valentina Richi
Che cosa sono i vasai samia? Una questione ancora aperta. ...................................................................... 819

Colour plates 1–6
Der 28. RCRF-Kongress fand vom 23. bis zum 30. September 2012 in Catania (Sizilien) statt. Thema des Kongresses war: „From Broken Pottery to Lost Identity in Roman Times“.

Von den anlässlich des Kongresses präsentierten Postern und Vorträgen wurden folgende nicht publiziert:

A. Ardet
Nord Africa anfore scoperta in Dacia Romana

C. Bassoli
I Contesti delle fasi imperiali di Nora: i materiali ceramici, una finestra preferenziale su cultura materiale e scambi commerciali nella Sardegna romana

V. Bikić
Glazed Pottery from Garičin grad (Iustiniana Prima)

T. Carvalho/A. M. Silva
Late Roman Fine Pottery from an archaeological site of Northern Portugal Atlantic Facade (5th – 6th Centuries): Trade and Consumption in a context of changing identities

A. Catinaş
One lantern and several ventilation tiles produced by the pottery workshops in Potaissa

B. Ciuperca/A. Anton
Roman Imports in Barbaricum. Sicrity archaeological site, Prahova County

G. Di Stefano
Ceramica romana e Sicilia rurale. Il caso della fattoria di Serra Ciarberi sull’Irminio

G. Di Stefano
Roman pottery from the border of the Empire. The farms of Bazma (Kebili) and Chebika, in the Tripolitan limes

A. J. Donnelly
Using cooking ware to analyze regional and ethnic identities in Late Antique Italy

F. Fabbri
Italic terracotta anatomical ex voto. Fragments of lost identity of Italic society in middle and late Republican times

I. Faga
Appliqué-decorated sigillata from Scoppieto (Umbria-Italy)

R. Federico
Amphorae, broken amphorae and pottery fragments from a Roman villa south of Naples: Stabiae and the romanized territory until the eruption of 79

M. Giuliodori
Ancona and the Eastern Mediterranean: the evidence of late Hellenistic and early Empire terra sigillata

P. Harshegyi
Amphorae as Gravegoods in Aquincum (Pannonia Inferior)

J.W. Hayes
Roman pottery today

T. Hintermann
The Influence of Roman Silver and Bronze Vessels on Ephesian Grey Ware with Black Gloss

J. Hjarl Petersen/
S. Handberg/J. Stone
Consumption and social identities – a study of Campana Ware

S. Honcu
Roman pottery today

F. Javier Heras/
J. Principal/A. Ribera
Contextos Cerámicos de ámbito militar en la Hispania Republicana. Los Campamentos numantinos y cáceres el viejo, una revisión

M. Kenawi
Imported amphorae at Tell Timai (ancient Thmuis) Egypt: Interregional commerce between the Nile Delta and Greece

V. Klontza-Jaklova
History hidden in broken pots or broken pots hidden in history? The Late Roman – Early Byzantine stratigraphy at Prinatiakos Pyrgos

A. Lätzer-Lasar
From Symposium to Convivia – The drinking Ritual in Hellenistic Ephesos under Roman Occupation

J. Leidwanger/H. Özdaş
Late Roman Amphoras and Exchange in the East Aegean: A View from Shipwreck Finds off the Turkish Coast
This paper has a twofold aim: to circumscribe the concept of identity and in particular cultural identity and to investigate whether a deeper knowledge about such matters may be relevant to the business of the Fautores. In this particular venue, we wish to make a contribution to the debate on cultural identity, understood as the identity of a group of individuals (or a single individual as far as she or he is influenced by belonging to a particular group or culture).

In the fields of philosophy, psycho-analysis, social theory and cultural studies, the individual is no longer considered as a coherent whole subject but as an amalgamation of various cultural identifiers, such as location, gender, race, history, nationality, language, sexuality, age, status, religious beliefs, ethnicity and aesthetics. Culture may be considered a historical reservoir of these identifiers and is accordingly important in helping to shape identity. It is generally acknowledged that all active members of contemporary society step in and out of multiple identities many times each day depending on the sociocultural contexts she or he is part of – defined by age, gender, family relationships, workplace, political and religious beliefs etc.

Were the issues at stake less complicated in Antiquity? True, when Moses asked God to reveal his identity (Exodus 3:14), he was told: “I am who I am”. What the Bible does not say is whether Moses was not perhaps a little puzzled by this answer, but then again the words came from God. Still, a tautology is not what we are looking for here. Complexity of identity is what we need to consider and the idea that we can reconstruct aspects of identity by studying pottery. This is no easy task, because the connection (if any) between archaeological artefacts and ancient cultural identity is far from straightforward.

Our discipline propagates that a defining feature of human behaviour is its ability to handle a variety of artefacts, but paradoxically it seems next to impossible to predict (or rather postdict) identity – cultural and otherwise - in the highly complex Roman society from artefactual assemblages. In science, such paradoxes are dangerous. The online Oxford English dictionary warns us: a paradox is “a seemingly absurd or contradictory statement or proposition which when investigated may prove to be well founded or true”. Is that it then? Should we admit to this paradox and confess that archaeology cannot reach such levels of interpretation? The answer is of course no. But how may we then approach the connection between material culture and cultural identity in archaeology? First of all, we must admit to what we cannot do. Secondly, we must be aware of aspects of social and archaeological theories, which provide a framework for the issue of cultural identity. Finally, we need to put matters in practice with the full knowledge that even the best of case-studies will only in part cover the complexities of a theoretical framework and the realities of human behaviour in the past.

What can we not do?

We cannot systematically approach the topic of cultural identity based on individual cases. To be sure, archaeologists do find remains of individuals, even in association with material culture, for instance in the case of burials. Inscriptions provide another case in point. But the problem with both kinds of evidence is that they are very hard to make sense of when approached individually.

How to date, for instance, an unguentarium among the goods in the grave of a woman that was recently discovered at Sagalassos (SW Turkey) (fig. 1)? Judging by standard typologies, the second half of the 1st century BC onwards is an acceptable terminus post quem for its bulbous shape with flat base. Also, we are apt to consider it common knowledge that the ceramic unguentaria were being replaced by blown glass counterparts from the second half of the 1st century AD onwards. But who can say if the small community of Sagalassos in the Taurus Mountains – a couple of days’ journey from the Mediterranean coast – was chronologically sensitive to the latest fashion in unguentaria. May not new vessel types have arrived later and remained in use longer at such fairly remote locations? In such cases, standard typo-chronologies can only provide an external chronological indicator. The actual chronology should be defined from studying the context provided by the entire burial compound, so far consisting of 18 individuals. We need to replace individual, typological chronology with a contextual approach based on sample size. The same holds true if we wish to approach the cultural identity of the deceased female: we have to place her remains and grave goods in a wider sample series.

---

1 Gruen 2011.
3 For the concept of identity in archaeology, see Meskell/Preucel 2004; Díaz-Andreu/Lucy 2005.
names, and in many cases there was nothing Roman about these. So perhaps it should be both Titus and Neon, with the latter being mostly employed in local conditions and Titus (or the full name) in official contexts related to the Roman administration? Again: we cannot take an individual case at face value; context is needed - and perhaps more than one conclusion should be allowed for. In the case of cultural identity, there seem to be more than two sides to each coin.

What we learn from these examples is similar: when approaching cultural identity sample size and context matter. And so does multi-scalarity, i.e. combining scales of analysis, also turns out to be a crucial strategy for research into cultural identity by relating evidence on individuals, households, communities, regions and the Empire. The scales should not merely be conceived of as physical entities, e.g. the walls that define a house, but rather as social constructs whereby, for instance, space, status, gender and age relationships determine the structure and dynamics of households.

But in order to approach those analytical scales we need first to come to grips with how to translate our favourite evidence on material culture – pottery – into meaningful explanations in social and cultural terms. And for this we need a sound theoretical framework.

The theoretical framework

The Oxford online dictionary provides a useful definition of the term “theory”: “a supposition or a system of ideas intended to explain something, especially one based on general principles independent of the thing to be explained”. For some, the wording ‘independent of the thing to be explained’ may come across as uncomfortable. There are so many facts still to be learned about Roman pottery, concerning to fabrics, shapes/forms, places of production, chronology, exchange, consumption, use and find contexts etc., that it may seem premature to attempt a theoretical understanding of the issues involved. Undeniably, the current level of data generation and analysis in archaeology (as in most other scientific disciplines) leaves much to be desired. But embracing theory does not entail that the next stage is the development of a general scientific theory, i.e. a comprehensive explanation of some aspect of nature that is supported by a vast body of evidence, such as Darwin’s theory of evolution by means of natural selection in biology. Rather, it implies our urgent need to reflect on how to best explain our data.

Theoretical reflections not only increase the social relevance of archaeology, but help us avoid the risk of working in haphazard or redundant ways when dealing with ancient pottery. If we were to focus only on data gathering, we would quickly run the risk of being marginalized by fellow archaeologists or ancient historians, because our results would be highly technical and difficult to incorporate in their lines of research. Even worse: funding bodies would also be inclined to turn us down, classifying our applications as non-fundamental, applied research, fit for the category of expert knowledge, but not worthy of science. Indeed, as most of us

---

Fig. 1. Ceramic unguentarium, forming part of a set of grave goods, found within an adult female burial, dated c. 100 CE.

To take another example: the epigraphic habit was in full swing in Roman Imperial times, exemplified for instance by a dedicatory inscription to Titus Flavius Severianus Neon, inaugurating the library at Sagalassos shortly after AD 120. A name is of course directly related to one’s identity, and in this case, we are dealing with the Roman *tria nomina* indicating that our Neon held Roman citizenship. Or should it rather be “our Titus”, as he was a grandson of the first Roman knight at Sagalassos, who introduced the imperial cult to the city? You will understand that addressing our nobleman with Titus or Neon makes a significant difference in defining aspects of his cultural identity. The context is (again) of crucial importance, and recent research on regional onomastics in Pisidia by Rob Rens indicates that at Sagalassos single Greek names are actually the most popular category, followed by single SW Anatolian names. Still, even though there are few new Roman names in total, they occur more frequently at Sagalassos than at other sites in the region of Pisidia, indicating a degree of eagerness on behalf of the elite to join the structures of empire. Generally speaking, however, giving names was clearly a traditional family matter at Sagalassos, with newly born sons frequently receiving their grandfather’s

---

5. Rens et al. in press.

6. See Poblome et al. 2012b, 13–14: “our homework is not finished”.

---
work with tax payer’s money, our research must be relevant to society. And this is where theory comes in: to make sure that our results on a given set of data of Roman pottery reach a higher level of meaning, useful to fellow scholars of the past and, when possible, also to others.

So, do we all need to do theory, or are we perhaps already doing theory, one way or the other? Certainly, we don’t all have to become Ian Hodders or John Bintliffs. But we need to recognize that materiality, long-term perspectives and the acceptance of diversity and differences of perspective are approaches required to interpret archaeological data. And though it is rarely made specific, these qualities may indeed be found in many contributions over the years by the Fautores themselves, which are aligned with one of two positions: some papers see actors (be they pots, potters or consumers) act rationally according to universal principles (for instance that regional communities will adopt Roman practices under the aegis of the Empire), whereas others consider pots to reflect activity patterns, which are meaningfully and socially produced in complex historical and cultural contexts (e.g. that regional Roman pottery assemblages in Spain or Romania are dissimilar and interact differently with the Roman commonwealth. If such assemblages do “Romanize” as it were, they do so in their own ways). Both domains of ceramological praxis can serve the wider archaeological community – be they specifically theoretical or not – and this also holds true for other domains, provided that we become more explicit of what we are presenting a case-study of. Rather than merely placing the pottery of the case-study in time and space, this implies stating explicitly why the case-study was interesting to set up in the first place.

Many of us are convinced that our pottery is a crucial key to understanding ancient society and economy; all we need to do now is explain better in which ways this relevance can be demonstrated. However, it is possible to reach the goal by combining several different roads, heeding the recent advice by John Bintliff: “that a healthy core theory should combine insights and models from seemingly contrasted intellectual and methodological positions, deploying several, equally valid approaches to probe the complex structure of past life, rather than through one ideological package”.

Identity, cultural or otherwise, is built on a sense of belonging and active engagement with one or more groups, excluding others. Identities are constructed in social interaction, and we acquire and maintain identities through choice and agency. Identities cannot be static and need not be simple, but are strategic, positional, potentially multi-layered – positions that may even be in conflict with each other. Identity does not develop randomly, but balances the ability to act against an understanding of how the world operates by principles governing practice. Information, knowledge and power can affect the balance, but cultural identity remains an act of balance nonetheless. Cultural identity is maintained and reproduced as part of a social process, implying that there is no archetypal combination of, for instance, language, material culture and architecture resulting in this or that fixed type of cultural, let alone ethnic, identity. The reality of cultural identity is untidy as there are no neat packages of culture.

Archaeological remains, including sherds, may therefore no longer be considered merely as reflections of something in the past, but should rather be seen as the residue of material conditions that were organised by past social practices. Material culture needs to be contextualized, in the sense that we wish to understand the ways in which people made, used and discarded artefacts, both as a matter of practice, as well as a medium through which social interactions and relationships were negotiated. A productive way of linking material culture to aspects of cultural identity is to apply the concept of chaîne opératoire, meaning contextualizing every step in the biography of objects, from the selection of raw materials for production, over activity and usage patterns to discard practices.

**Best practice**

To be sure, the proof of the pudding is in the eating. A selection of examples is required to make some of the mentioned concepts palatable.

Why not start with food and dining practices? We all eat and drink. Although we do this to survive in biological terms, habits and traditions, context, opportunity and options, position, status or religious conviction represent some of the factors affecting what food is actually eaten and how. That is why the study of diet and eating habits in antiquity reveals aspects of many complex social and cultural questions. First and foremost, eating habits are very traditional. Who doesn’t like mama’s kitchen? Indeed, the household is often the place where eating habits are developed, forming part of education and the organisation of daily life and routine.

But food and drink also represent social and cultural factors. In the same way as with material culture, diet and food habits are a sign of how we regard life, our position in the communities of which we are members as well as our interpersonal relationships. On the one hand, dining brings people together on a regular basis, such as family meals, and extraordinary events, such as marriages. On the other hand, food can distinguish and divide people too. In antiquity, for instance, the rich and famous were proverbially associated with their lavish dinners, displaying a wealth and exclusivity that was entirely beyond the reach of most of the population. Food, drink and eating habits reinforce participation in various social or cultural groups or sanction otherness within a given community.

In this context, reference may be made to a small series of pottery sherds of dishes or pans at Sagalassos. The shallow pans were made from the same fabric as the local cooking wares, while the interior was entirely covered with a characteristically thick slip layer (fig. 2). Some fragments had flat applied handles, while their diameter and flat base indicate that the pans were heated on a flat surface, such as a grill over a fire or an oven floor. The shape and finish of these pans

---

differs from typical Hellenistic lopades and pans, with their wheel-trimmed and wet-smoothed floors. Most fragments identified so far at Sagalassos can be associated with early Roman Imperial contexts, datable between the end of the 1st century BC and around 100 AD. No predecessors of this shape and finish (i.e. the particular thick slip) are known so far. Although these pans were never common, they all but disappear in later contexts. This range of objects failed to have a lasting impact on the local material culture, in other words, but the pans were typical and particular enough to have had a specific reason of existence during the early Roman Imperial period. It seems justified to associate this category of objects made in the vicinity of Sagalassos with the group of so-called “Pompeian red ware”, which share similar shapes, the non-stick slip layer and (albeit in a minority of cases) the oxidized colour. The latter, resembling the reddish hues of wall plaster decoration at Pompeii, provided the inspiration for the name of the group by Siegfried Loeschcke. Various production centres in Central Italy were making these shallow pans with non-stick coating, from the middle of the 3rd century BC onwards. Traditionally, Pompeian red wares are considered to have been used in bread-baking. From the 1st century BC, and certainly from the Augustan period onwards, Pompeian red ware baking dishes are attested in many contexts throughout the empire. Other production centres started manufacturing these wares in the many regions of the Empire. A production centre of Pompeian red ware is presumed at Phocaen, western Asia Minor, for instance, from the 1st century BC onwards.

Likewise, except in the northern provinces of the Empire, the production of the baking dishes ceased in the course of the 1st century AD.

The timing of the initiation of production of these pans in the vicinity of Sagalassos was apparently non-coincidental. In early Roman Imperial times, the city was officially incorporated into the new Augustan provincia Galatia, which subsequently saw the foundation of a string of colonia in Pisidia. This process added thousands of veterans from the final civil war and their families to the population of the region. The origin of these immigrants need not necessarily have been Italy, but their military background and veteran status made them representative of the new central authority. Presumably, their living and eating habits were to some extent influenced by their 20 years in army service. During this period, the veterans could have been accustomed to Italian sigillata as the fashionable table ware of the moment, as well as to baking bread or preparing some other type of food in Pompeian red ware. After all, the army has been considered as a factor explaining the extensive and fairly rapid distribution of both product lines. May the limited series of locally made Pompeian red ware not indicate a conscious attempt at incorporating a new culinary habit, perhaps bread-baking? Unfortunately, the pottery of the Pisidian coloniae remains undocumented, so it is impossible to judge whether the potter/entrepreneur in the vicinity of Sagalassos had the immigrants in mind as consumers of his wares or not, and we cannot tell either whether the veteran households imported their cooking wares from elsewhere. Still,
the specificity of the material and its chronological context are indicative of the acceptance, to a certain extent, of a new type of kitchen utensil and associated foodstuffs and eating habits at Sagalassos. The local archaeological record does not provide adequate evidence to suggest that the introduction of such baking pans was widespread or a lasting phenomenon. In fact, most of them were found in secondary contexts, prohibiting a more detailed contextual analysis of these finds. It seems fair to conclude therefore that, even if bread à l’italienne was consumed at Sagalassos, it was not to everybody’s taste, and the habit disappeared within a couple of generations, presumably indicating that local grain products and associated eating habits remained most popular.¹⁵

Even if Sagalassos was incorporated into the Empire and was developing spectacular building programmes to celebrate this happening, the cultural identity of this local community seems to be complex if one scratches below the surface.

Looking at the tablewares, similar aspects can be brought forward. When the former Hellenistic potters’ quarter of Sagalassos was abandoned in early Imperial times, and the potters were granted permission to install themselves in an area to the east of the Theatre, they reinvigorated the typology of their tablewares, starting to make distinctive Sagalassos sigillata. But in contrast to what one might expect in times of Augustan tableware boom under the influence of Italian sigillata, their initial most common forms had nothing to do with that very Roman tableware. Instead they mostly stayed true to a local repertoire of a particular selection of Hellenistic shapes, of which the most popular drinking vessel, the mastos, is the best example (fig. 3).¹⁶

In this sense, both the table and cooking wares at Sagalassos indicate that, even if there are clear signs that members of the local elite promoted the message of the Roman Empire, with the result that parts of the local community introduced new elements into their material culture, this did not imply major realignments with a new Roman cultural identity for Sagalassos. To be sure, the local community was aware that they belonged to a geo-political structure, but aspects of path dependency and regional history played an important part in gradually shifting their collective cultural identity. What is of importance is that the outcome of such shifts in cultural identity cannot be predicted. Not everybody wanted to – or had – to “become Roman” in the same way. Moreover, Roman culture was far too polythetic to be distributed as a ready-made form of identity, ready for consumption.¹⁷ What we see instead is ambiguous processes of integration in the Roman world at large, engaging a multitude of types of groups and collective identities, without there being an encompassing scenario of how such integration should come about, nor normative expectations of what such integration should imply. There are many examples of how local communities experience their own trajectory of integration. Such trajectories expose a field of tension, with the Empire obviously offering a more efficient structure for communication opening a bigger scene for local communities to propel themselves on, nurturing aspects of sameness and difference throughout the Empire. A lot of funerary statues are togati, for instance, but the variation in regional expression of the central idea is astonishingly rich. These sculptures can no longer be considered art historical stereotypes, expressing a binary opposition between roman-ness and other-ness, but symbolize complex and dynamic contexts of social and cul-

¹⁵ Poblome 2012.
¹⁷ Revell 2009, 9.
tural interaction. All we have to do now is think away these statues and put pottery instead.

The next example introduces the concept of scale into the discussion. If we all agree that cultural identity is a collective enterprise, the logical next question concerns their extent or scale. Is there a certain social, economic or geographical threshold to pass in order to define a collective cultural identity? Unfortunately, in most social sciences and archaeology these aspects of identity are mostly defined in fairly straightforward and uni-dimensional ways. When considering the Roman Empire and the pottery assemblages which we all study, most of us would probably feel comfortable with the proposition that ancient regions should be the most apt analytical scale to approach the definition of cultural identity. Ancient regions present us with an implicit feeling of cohesion while their definition is not too strict, as even ancient authors are not always on one line when defining these regions. Yet, how to define a region?

Ancient Boeotia spontaneously feels like one of these regions, fit to define its cultural identity, even if this would mostly concern boors and peasants. Rinse Willet recently investigated and compared the nature and composition of the urban survey pottery collections from three Boeotian settlements, at Tanagra, Thespiae and Koroneia. These collections all contained imported wares as well as presumed local products such as tablewares adhering to a comparable logic of design at all three sites. However, striking differences were also noted. At Tanagra predominantly jugs and table-amphorae were made locally, most probably as a consequence of the relatively high proportion of imported tablewares available at this site, creating less demand for the local potters to make bowls and dishes. The bowls and dishes that the Tanagra potters did produce follow to a certain degree the logic of design of imported examples, especially in the later Roman centuries in relation to African Red Slip Ware. But far fewer imported tableware was attested at Thespiae, leaving more scope for the local potters, resulting in a higher proportion of local open shapes. There, the repertoire of shapes was also more original and less linked to typologies of major export wares. Noticeably, the table-amphorae, which were well represented at Tanagra, were all but absent. At Koroneia, the proportion of closed vessels, including table-amphorae, was somewhat higher in comparison but does not reach the total of Tanagra. The local tableware shapes are comparable to major export wares to some degree. Similarities were mostly noted in the earlier imperial centuries, while in further contrast to Tanagra, the imported forms of inspiration were actually not found at Koroneia, as imports are rarer at this site than at the two others.

Considering these findings on the backdrop of the issue of cultural identity, it becomes clear that the sites in Roman Boeotia do not all sing along one and the same tune. Even if these sites are located within a range of 30 to 50 km from one another, the spectrum of their pottery production wares differ from a chronological and typological point of view. This example illustrates that a politically defined region may not always be the most straightforward scale at which to analyse cultural identity, suggesting that there is a lot of scope in the Roman world for the study of local diversity in trajectories of integration and the development of micro-identities.

From these examples it should be clear that defining aspects of cultural identity in the past will always be a work in progress, and this seeming inconclusiveness should be welcomed as good news, because it brings us – the archaeologists – back to the fore. Our detailed knowledge of the past and its material remains is needed to give meaning to the observed data patterns and to help reconstruct the meaning of our pottery in constructing social and cultural identity. To do so is truly a complicated issue. Facebook – the popular social network website with nearly one billion active users worldwide – provides the option to choose the term “It’s complicated” to define one’s relationship status – the more obvious relationship options being “single” or “in a relationship”. Most of us would surely prefer one of the latter conditions, but life – and the study of Roman pottery – is not always that simple.

Acknowledgements

The research for this paper was supported by the CORES network of the Belgian Programme on Interuniversity Poles of Attraction (http://iap-cores.be/), the Research Fund of the University of Leuven (GOA 13/04), Project G.0562.11 of the Research Foundation Flanders (FWO), as well as Project PC.P002.001 on “Approcci multidisciplinari integrati per l’analisi dei manufatti: dalla produzione, alla circolazione e all’uso”, and the activities of IBAM-CNR, Italy. Daniele Malfitana is director at the Institute of Archaeological and Monumental Heritage of the Italian National Research Council (IBAM-CNR).

jeroen.poblome@arts.kuleuven.be
daniele.malfitana@cnr.it
john.lund@natmus.dk

18 Willet 2012.

Bibliography


Hales/Hodos 2010  S. Hales/T. Hodos, Material culture and social identities in the ancient world (Cambridge 2010).


Revell 2009  L. Revell, Roman Imperialism and Local Identities (Cambridge 2009).


Smith 2010  Id., Nationalism (Cambridge 2010).


Whitemarsh 2010  T. Whitemarsh, Local knowledge and microidentities in the Imperial Greek world (Cambridge 2010).