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Roman and Late Antique Mediterranean Pottery

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VASA VIRUMQUE CANO

ESSAYS ON ROMAN CERAMICS IN HONOR OF ARCHER MARTIN

Edited by
Andrew Donnelly, Justin Leidwanger
and Joey L. Williams



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Contents

List of Figures and Tables.....	iii
Tabula gratulatoria	ix
Assembling Sherds, Assembling Stories.....	xiv
Andrew Donnelly, Justin Leidwanger, and Joey L. Williams	

Section One: Italy

Contextualizing the Construction of Ostia's Third-Century <i>Castrum</i>	3
Mary Jane Cuyler	
The <i>Scoppieto</i> Archaeological Excavation in the <i>Parco Fluviale del Tevere</i> (Tiber River Park): A Means for Knowledge and Enhancement of a Territory	18
Margherita Bergamini Simoni	
Plantas y perfumes. A propósito de las <i>ollae perforatae</i> /macetas en las perfumerías de Pompeya.	29
Albert Ribera i Lacomba, Jean-Pierre Brun, and Macarena Bustamante-Álvarez	
Productions and Producers of <i>Terra sigillata</i> at Cosa (Ansedonia, GR) between Past and Recent Research.....	44
Ilaria Romeo and Martina Rodinò	
The Gods of Monte Pallano	67
Amalia Faustoferri and Susan Kane	
Recreating an Umbrian Augustan Villa on the Tiber	76
David Soren, Luca Mandolesi, Barbara Maurina, Roberto Montagnetti, and David Pickel	
Insediamenti e commercio presso il fiume Tevere nell'Umbria meridionale romana.....	97
Matteo Serpetti	

Section Two: The Roman World

Supply Patterns in Dacia Porolissensis: Pottery Evidence from the Porolissum Forum Project.....	111
Eric C. De Sena	
Von Keramik zu Glas und <i>vice versa</i> im kaiserzeitlichen und frühbyzantinischen Olympia.....	125
Christa Schauer	
Illuminating the Underground: Technical, Social, and Economic Aspects of Terracotta Oil Lamps in Roman Mines.....	144
Linda R. Gosner	
Commercial Evolution between AD 190 and 525 at Almoínhas (Province of Lusitania)	161
José Carlos Quaresma and Martim Lopes	
Ceramics from the Southwest Garbage Dump in the Roman Villa at Tourega (Évora, Portugal)	180
Catarina Viegas and Inês Vaz Pinto	

Section Three: Ceramics on the Move

An Enigmatic Oil Lamp from Kranj	199
Verena Perko	
Expanding the Footnotes to LRP AfRS form 124 and Going off on a Tangent	206
Kathleen Warner Slane	
Fragmented Stories of Pottery at the Moesian Frontier: Long-Distance Trade in Late Roman Times	217
Tatjana Cvjetićanin	
Egyptian Coarse Wares and Amphorae from the Palatine Hill, Rome	229
Victor M. Martínez	
Pottery as Evidence of Traders in Germania Inferior	235
Roderick C.A. Geerts	
Multivalent Containers on the Move: Unguentaria from the Marzamemi 2 Shipwreck	248
Justin Leidwanger and Andrew Donnelly	

Section Four: New Directions

Recognizing and Documenting Ancient Repairs on Roman Pottery	259
Laura M. Banducci	
L'evoluzione delle ricerche archeologico-archeometriche sulle anfore africane d'epoca romana e il loro contributo alla ricostruzione della storia socio-economica del Mediterraneo occidentale	273
Michel Bonifay and Claudio Capelli	
Spindle-Shaped Amphorae from Kom Wasit and Kom al-Ahmer (Western Nile Delta-Egypt)	285
Cristina Mondin and Mohamed Kenawi	
Roman Ceramic Assemblages: Looking for High and Low Presences and Noisy Absences	300
Simonetta Menchelli	
An Etruscan View of the François Vase	310
Ingrid D. Rowland	

Section Five: Conclusions

Pottery and Pedagogy: Teaching Archaeological Ceramics Using the 'Archer Martin Method'	321
Joey L. Williams and Sarah Trabert	
Heinrich Schliemann agli scavi di Ostia Antica: suggestioni virgiliane?	328
Elizabeth J. Shepherd	

List of Figures and Tables

Contextualizing the Construction of Ostia's Third-Century *Castrum*

Figure 1. Plan of <i>castrum</i> with indications of the first section discovered in 1914 and the area of the 1970 and 1971 excavations carried out by La Sapienza (Regio I, insula x, 3). Plan by Italo Gismondi with modifications by author (PA-OANT Archivio Disegni no. 478).....	4
Figure 2. Location of <i>castrum</i> on hypothetical preexisting road network (PA-OANT Archivio Disegni no. 11688 [Zevi 1996]) superimposed on Google Earth satellite image of Ostia from May 6, 2023 (41°45'15"N 12°17'16"E)	5
Figure 3. Photo of a stretch of the <i>castrum</i> with detail of tuff (photo by Klaus Heese).	7
Figure 4. Italo Gismondi's 1923 drawing of the forum excavation area (PA-OANT Archivio Disegni no. 481).	8
Figure 5. Silenus (inv. 3381) and maenad (inv. 3383) antefixes from the fill in the forum (photo author).	9
Figure 6. Plan of the foundation of the <i>castrum</i> (after Martin 1996: figure 1, original plan by Maura Medri; digital elaboration by Alexandra Konstantinidou).	11
Figure 7. Composite of black gloss ware from the <i>castrum</i> foundations (after Martin 1996: figure 2 and 3, original drawings by Barbara Bacchelli, digital elaboration by Alexandra Konstantinidou).	12
Figure 8. Fortified sites of coastal Latium (property of author).	15

The *Scoppieto* Archaeological Excavation in the *Parco Fluviale del Tevere* (Tiber River Park): A Means for Knowledge and Enhancement of a Territory

Figure 1. Scoppieto (TR). Location of the site.	19
Figure 2. Scoppieto (TR). Archaeological area. (Photo by Stefano Simoni).	19
Figure 3. Scoppieto (TR). Archaeological rea. Detailed. (Photo by Stefano Simoni).	20
Figure 4. Baschi (TR). Municipal Antiquarium. Ground floor. Hallway dedicated to trade. (Photo by Stefano Simoni).	20
Table 1. Periods and phases of occupation (from Scoppieto III, p. 20).	21
Figure 5. Scoppieto (TR). Mold of a bowl with stamp of <i>Marcus Perennius Crescens</i>	22
Table 2. Chronological summary of activity (from N. Nicoletta, in <i>Scoppieto</i> IV.2, p. 18).	22
Figure 6. Scoppieto (TR). Mold of a bowl with stamp of <i>Marcus Perennius Crescens</i>	22
Figure 7. Scoppieto (TR). <i>Terra sigillata</i> vessels and plate molds.	23
Figure 8. Scoppieto (TR). Plate molds.	23

Plantas y perfumes. A propósito de las *ollae perforatae*/macetas en las perfumerías de Pompeya.

Figure 1. Situación de la Via 'degli Augustali' y su entorno. El barrio de los perfumeros estaba al oeste de la calle, donde también se encuentran los porteadores del ánfora. 1. Casa de Ariadna. 2. Taberna 30 de la Via 'degli Augustali'; 3. Taberna 26 de la Via 'degli Augustali'; 4. <i>Tabernae</i> del <i>macellum</i> (montaje de los autores. Foto aérea Google Earth).	30
Figure 2. La casa de Ariadna y las tabernae 26, 27 y 28, excavadas entre 2011 y 2013. Proyecto Via 'degli Augustali'.	32
Figure 3. Las excavaciones de las <i>tabernae</i> 26, 27 y 28 de la Via 'degli Augustali'. Guilhem Chapelin y Proyecto Via 'degli Augustali'.	33
Figure 4. La taberna 27 vista desde el sur, desde la Via 'degli Augustali'. Al lado de la puerta está el inicio del sondeo y al fondo se observa la balsa que funcionaba en el 79 d.C. Proyecto Via 'degli Augustali'.	33
Figure 5. Sondeo de la Taberna 27. La balsa (UE 7005), ya excavada, sobre el pozo (UE 7048), a la derecha.	34
Figure 6. Taberna 27. Relleno de amortización (UE 7008) de la balsa, con el ánfora y las ollas-macetas. Proyecto Via 'degli Augustali'.	34
Figure 7. Taberna 27. Inventario del relleno de amortización (UE 7008) de la balsa. Proyecto Via 'degli Augustali'.	35
Figure 8. Taberna 27. Selección de las cerámicas del relleno de amortización (UE 7008) de la balsa. Proyecto Via 'degli Augustali'.	36
Figure 9. Taberna 27. Algunas piezas localizadas en la amortización de la balsa. Macetas (n. 1 = 7008.8, n. 3=7008.11) y pieza miniaturística (n. 2 = 7008.2). Proyecto Via 'degli Augustali'.	38
Figure 10. Taberna 27. Ánfora vesubiana Dr. 2-4 del relleno de amortización (UE 7008) de la balsa. Proyecto Via 'degli Augustali'.	38
Figure 11. <i>Ollae perforatae</i> procedentes de los depósitos del Parco Archeologico di Pompei (SAP). Autores.	39

Productions and Producers of *Terra sigillata* at Cosa (Ansedonia, GR) between Past and Recent Research

Table 1. Classes, productions, and morphological types of <i>terra sigillata</i> recovered during the investigations of the University of Florence.	46
Figure 1. Orthophoto rendering of <i>Edificio P</i> (image and graphic processing by Davide Arnesano).	48
Figure 2. <i>Edificio P</i> : Italian and Late Italian sigillata, African Red Slip ware, and Red Slip ware (graphic processing by Martina Rodinò).	50
Figure 3. Orthophoto rendering of the intersection between Streets P and 5 (image and graphic processing by Dario Panariti).	51
Figure 4. Intersection P/5: Italian and Decorated Late Italian sigillata (graphic processing by Martina Rodinò).	52
Figure 5. Intersection P/5: South Gaulish sigillata, African Red Slip ware, and Red Slip ware (graphic processing by Martina Rodinò).	54
Figure 6. Distribution of Late Italian workshops at Cosa (no. of specimens). Data processed from materials found during the former excavations of the American Academy in Rome and during the investigations by the University of Florence.	56
Figure 7. Stamps employed by Late Italian workshops (no. of specimens). Data processed from materials found during the excavations of the American Academy in Rome and during the investigations by the University of Florence.	57
Table 2. Stamps on plain (P LIS) and mould-decorated (D LIS) Late Italian sigillata. Data processed from materials recovered during the excavations of the American Academy in Rome and the investigations conducted by the University of Florence.	59

The Gods of Monte Pallano

Figure 1. Monte Pallano in the context of the Sangro River Middle Valley.	68
Figure 2. Dolphin plaque.	70
Figure 3. Architectural terracotta cresting.	71
Figure 4. Oscan and Latin letters on cresting.	71
Figure 5. Kalypter fragment from Soprintendenza excavations.	72
Figure 6. Large head fragment from Soprintendenza excavations.	73

Recreating an Umbrian Augustan Villa on the Tiber

Figure 1. Map of the area of Poggio Gramignano showing the so-called Strada della Barca or diverticulum leading from a possible mini-port on the Tiber River (extreme left) up to the hill of Poggio Gramignano and the Roman villa there indicated by the ruin graphic. The proposed port area was destroyed by railroad construction in the 20th century.	77
Figure 2. Map of Umbria showing Otricoli (Otriculum), Arezzo (Arretium), Poggio Gramignano (our villa site), other potential small harbor areas, and the Chiani, Paglia and Tiber Rivers.	78
Figure 3. Satellite photo of the hilltop of Poggio Gramignano with possible structures related to the Roman villa but outside of the current excavation area indicated. Even more structures may be indicated between the two areas along the northeast area of the hill. The currently excavated villa appears at the lower right.	80
Figure 4. Plan of the excavated area of the villa at Poggio Gramignano. The elegant quarter included the colonnaded main dining/reception room 4, probable women's reception/dining room 8, probable guest quarters 5 and 6, a kitchen 10, storage rooms 11, 12, 16, 17, 18 and a transitional room 15 with stairs leading up to a central courtyard and upper floor loggia over the storage rooms facing the Tiber.	82
Figure 5. Reconstruction of Room 4, the major dining facility and showroom of the villa. The brick wedge columns were stucco-faced and painted red. Reconstruction by Luca Mandolesi and Roberto Montagnetti using earlier work from David Soren, Barbara Maurina, and William Aylward.	82
Figure 6. View from the north of the collapse of the northeast corner of the room showing original wall painting, brick columns of the northeast corridor, part of the barrel-vaulted northeast corridor and the arcuated lintels between the columns using specially made voussoir bricks. Photo by Noelle Soren.	83
Figure 7. Fissuring of the floor in Room 8. From the 1988 excavations. Photo by Noelle Soren.	84
Figure 8. View over Room 4 <i>opus scutulatum</i> after collapse of the ceiling onto the floor. Photo by Noelle Soren.	85
Figure 9. Reconstruction of the interior of Room 4 and its ceiling at the time of construction of the villa, by Luca Mandolesi and Roberto Montagnetti, with Barbara Maurina, David Pickel and David Soren.	85
Figure 10. Reconstructed view of the Poggio Gramignano villa overlooking the Tiber River, produced by Luca Mandolesi and Roberto Montagnetti.	86
Figure 11. View over the Tiber River from the Roman villa 285m above its banks, from the loggia.	86
Figure 12. Reconstruction of the ceiling area of Room 4 by Luca Mandolesi and team.	87
Figure 13. Plan of Room 4 showing the position of the columns and the engaged columns along the southwest wall.	89
Figure 14. Orthophoto of the Lugnano villa by adArte of Rimini. It shows the top of the actual hillside, the actual villa remains, and the projected area encompassed by the entire villa.	91
Figure 15. Reconstruction of the villa as a geo-referenced DSM by adArte of Rimini. This suggests the positioning of the villa on its hill, heights of various parts of the villa and the area that it took up.	92
Figure 16. Reconstructed villa situated on the hillside of Poggio Gramignano by adArte of Rimini.	93
Figure 17. Presumed view of the reconstructed villa of Poggio Gramignano from the west bank of the Tiber River in the year 20 BC.	93
Figure 18. Reconstructed landscape of the Poggio Gramignano area in c. 20 BC with villa in its original position on the hilltop.	94

Insediamenti e commercio presso il fiume Tevere nell'Umbria meridionale romana

Figura 1. Area di indagine su cartografia IGM.	98
Figura 2. Posizionamento dei siti indagati su immagine satellitare.	99
Figura 3. Individuazione dei toponimi su immagine satellitare.	101

Supply Patterns in Dacia Porolissensis: Pottery Evidence from the Porolissum Forum Project

Figure 1. Map of Roman Empire with Porolissum (De Sena and Ikäheimo).	112
Figure 2. PFP Site Map with Trenches and Features (Wanner and De Sena).	113
Figure 3. PFP Detail of Area 22 with Features and Phases (Wanner and De Sena).	114
Figure 4. Porolissum Fine-bodied Ware (photo De Sena).	115
Figure 5. Porolissum Coarse Ware (photo De Sena).	116
Figure 6. Porolissum Gray Fine-bodied Ware (photo De Sena).	117
Figure 7. Porolissum Gray Coarse Ware (photo De Sena).	118
Figure 8. Overpainted Ware (photo De Sena).	118
Figure 9. Sigillata Porolissensis (photo De Sena).	119
Figure 10. Black Slipped Ware (photo De Sena).	119
Figure 11. Porolissum Cooking Ware (photo De Sena).	120
Table 1. Pottery from mid-2nd century AD contexts. Percentages of total number, total weight, estimated vessel count (rims), estimated vessel count (all), estimated vessel equivalents.	121
Figure 12. Beltran IIB Amphora (photo De Sena).	122
Table 2. Pottery from early-mid 3rd century AD contexts. Percentages of total number, total weight, estimated vessel count (rims), estimated vessel count (all), estimated vessel equivalents.	123

Von Keramik zu Glas und vice versa im kaiserzeitlichen und frühbyzantinischen Olympia

Abb. 1. Olympia. Schälchen mit eingeschnürter Wand.	127
Abb. 2. Olympia: Formgepresster Schalenboden.	128
Abb. 3. Olympia: Facettenschliffbecher und Imitation.	129
Abb. 4. Olympia. Formgepresste farblose Schalen.	131
Abb. 5. Olympia. 'Modiolus' und Kalathos.	133
Abb. 6. Olympia. Unguentarien.	135
Abb. 7. Olympia. Spätkaiserzeitliche Krüge.	137
Abb. 8. Olympia. Stielglas und Lampen.	138

illuminating the Underground: Technical, Social, and Economic Aspects of Terracotta Oil Lamps in Roman Mines

Figure 1. Palazuelos bas-relief depicting miners and their equipment (Photo: Montanhistorisches Dokumentationszentrum (montan. dok) beim Deutschen Bergbau-Museum Bochum/Bergbau-Archiv (BBA) 029100002002; Object Inventory Number: 033302396000).	145
Figure 2. Commemorative statue of a miner with two types of lamps, Silverhill Wood Country Park, United Kingdom (Photo by Alan Heardman, CC BY-SA 2.0).	146
Figure 3. Medieval miners at work, descending into shafts via pulleys with lamps on their head (A) and in their hands (B, C) (Illustration from <i>De re metallica libri XII</i> . Georg Agricola, 1556, Woodcut, page 171, CC BY 4.0).	148
Figure 4. Lamp niche carved into a gallery at Três Minas (Photo by author).	149
Figure 5. Two decorated mining lamps on display at the Museum of Huelva, which come from Riotinto (Photo by author).	151
Figure 6. Epitaph of Lucius Iulius Reburinus from the Cortalago cemetery at Riotinto, now on display at the Museum of Huelva (Photo by author).	153
Figure 7. Jar forms recovered from La Dehesa cemetery of local production (compiled from Martínez 1989: 26–30, Nos. 1–29 and Campos Carrasco <i>et al.</i> 2004: Figure 19, with modifications).	154
Figure 8. Map of the distribution of mining lamps in the Iberian Peninsula, Balearic Islands, and North Africa (map by Daniel Plekhov with data from Delgado Domínguez 2014: 91; Domergue 1990; O'Kelly Sendros 2013: 180–184; and Wilson and Friedman 2010).	155
Figure 9. LIR-type mining lamp from Peña de Hierro with charring from use (Registration Number 1967,0728,1, © Trustees of the British Museum, with permission).	157

Commercial Evolution between AD 190 and 525 at Almoínhas (Province of Lusitania)

Figure 1. Location of Almoínhas.	162
Figure 2. Overview of all the archaeological structures currently known at the site of Almoínhas (Lopes 2022).	162
Figure 3. Pondered consumption, by decade, of the combined MNV of fine ware and amphorae.	163
Figure 4. Habitational building with evidence, in yellow, from the phases of AD 100+ (left) and AD 190/200+ (right) (adapted from Lopes 2022).	164
Figure 5. Quantification of the Red Slip Imitations at Almoínhas.	167
Figure 6. Red Slip Imitations at Almoínhas.	168
Figure 7. Quantification of the Lusitanian amphorae at Almoínhas by crono-stratigraphical phase (adapted from Lopes 2022).	169
Figure 8. Lusitanian amphorae of phases AD 100+, 175+, 190/200+ and 250–300.	173
Figure 9. Lusitanian amphorae of phases AD 350+, 475+ and 500+.	174
Figure 10. Lusitanian amphorae of phase AD 525+ and undetermined phase.	175

Ceramics from the Southwest Garbage Dump in the Roman Villa at Tourega (Évora, Portugal)

Figure 1. 1. Location of the Roman villa at Tourega in Lusitania; 2. General view of the site; 3. Schematic plan of the bath complex with the location of the southwest garbage dump (in green); 4. Top plan with the excavated areas of the southwest garbage (in blue); 5. West section of area 1S-2W-A.	181
Figure 2. Composition of the ceramic assemblage of the southwest garbage dump.	182
Figure 3. Quantification of <i>terra sigillata</i> , thin-walled wares and lamps and from the garbage dump: R=Rim; B=Base; W=Wall; S=Stamp. (Total number of fragments and MNI).	183
Figure 4. Fine wares. Hispanic <i>terra sigillata</i> form 15/17 (1 and 2), 27 (3) and form 39 (4 and 5). Decorated fragments of undetermined form (6). potter stamps (7 and 8). African sigillata A/D (9 and 10). Merida thin-walled wares (11–13).	184
Figure 5. Distribution of the classifiable coarse ware by form and technological group.	186
Figure 6. Examples of dishes (n. 1–7), bowls (n. 8–9), <i>caccabus</i> (n. 19), <i>ollae</i> (n. 11–12), small pot (n. 13) and jugs (n. 14–15) from the southwest garbage dump.	188
Figure 7. Examples of <i>dolia</i> (n. 1–2), lids (n. 3–4), <i>dolium</i> lids (n. 5–6), bowl base (n. 7), <i>olla</i> base (n. 8), small pot base (n. 9), <i>dolium</i> lid bases (n. 10–11).	189
Figure 8. Amphorae recovered in the southwest garbage dump.	190
Figure 9. Amphorae from the southwest garbage dump: Peniche 12 (n. 1), Beltrán II B (n. 2) and Almagro 51c variant B (n. 3).	191

An Enigmatic Oil Lamp from Kranj

Figure 1. Bronze dupondius minted between AD 10 and 14 in Colonia Nemausensis (COL NEM) to celebrate the fall of the Ptolomaic dynasty, symbolised by the chained crocodile on the reverse with the legend AEGYPTA CAPTA. On the obverse portrait of the emperor Augustus and his general Marcus Agrippa (RIC I, 52: 161; RPC I: 525) (Photo J. Rupnik).	200
Figure 2a-b. The oil lamp from Kranj with a symbolic representation of the victorious battle of Actium and the fall of Egypt (Photo A. Krajnc, drawing N. Grum, Regional Museum Kranj).	201

Expanding the Footnotes to LRP AfRS form 124 and Going off on a Tangent

Table 1. Measureable dimensions (m) and sizes (ml) at Corinth.....	207
Figure 1. Photographs of ceramic inkwells at Corinth. Scale 1:3. Courtesy of the Corinth Excavations, American School of Classical Studies at Athens.....	210
Figure 2. Profile drawings of ceramic inkwells at Corinth. Scale 1:3. Courtesy of the Corinth Excavations, American School of Classical Studies at Athens.	212

Fragmented Stories of Pottery at the Moesian Frontier: Long-Distance Trade in Late Roman Times

Figure 1. Coarse gray ware, 4th century.	218
Figure 2. Reddish-brown coarse kitchen pottery, Diana, mid-5th century.	218
Figure 3. Glazed pottery from Dacia Ripensis and Moesia Prima, 4th-5th century.	219
Figure 5. Stamped pottery, Diana, 4th century.....	219
Figure 4. Gray burnished pottery, Čezava, end of 3rd and the beginning of the 4th century.	219
Figure 6. North African sigillata, Diana, 4th/5th century.	220
Figure 7. LRA 1, Diana, 6th century.	221
Figure 8. Antonova V/Kuzmanov XVI, Diana, 5th-6th century.	221
Figure 9. LRA 4, Diana, 5th century.	221
Figure 10. Spatheion type, Iron Gates, 5th-6th century.	222
Figure 11a. Fine tableware of Mediterranean origin from Ras, after Bikić and Ivanišević 2012.....	222
Figure 11b. Fine tableware of Mediterranean origin from Vrsenice, after Bikić and Ivanišević 2012.....	222
Figure 12. Transportation pottery, Caričin Grad, after Bikić and Ivanišević 2012.	223
Figure 13. Distribution of amphorae (square – significant number; triangle – small number) and fine tableware of Mediterranean origin (circle) within administrative units in the Late Roman time of the Upper Moesian territory.	224

Egyptian Coarse Wares and Amphorae from the Palatine Hill, Rome

Table 1. Egyptian Coarse Ware and Amphora Data from the Palatine East Excavations.....	230
Figure 1. AE 3 amphora (PEA 038, #3426). (Finished drawings by author based on pencil drawing by A. Vespa).....	230
Figure 3. View of AE 3 amphora top, from PEA038 (Photo by author).....	231
Figure 2. Dino-lite (50X) of AE3 amphora, from PEA038 (Image by author).	231
Figure 4. View of AE 3 amphora top with <i>post cocturum</i> hole visible below handle, from PEA038 (Photo by author).....	231

Pottery as Evidence of Traders in Germania Inferior

Figure 1. Map of the Netherlands with the mentioned sites on a paleogeographic reconstruction (AD 100) of the Netherlands and Belgium. All entries from ARCHIS/CAI have been filtered to show only those where a settlement is supposed to have been (map by A. Botman, ADC ArcheoProjecten).	237
Figure 2. Pottery from the Belgian coastal region found on the Woerden I ship (drawings Radboud University; Haalebos 1998: 486).	239
Figure 3. Black Burnished ware 1 (left) and handmade ware possibly from Britannia (right) from Forum Hadriani (scale 1:3, after Van Kerckhove 2014: 328).	240
Figure 4. Romano-British knee brooch and Romano-British trumpet-headed brooch with a leg in the shape of a fly from Forum Hadriani (photo's Restaura, after Driessen & Besselsen 2014: 161).	241
Figure 5. Menapian pottery (left) and Black Burnished ware (right) from Goedereede (drawings Dutch State Heritage Service (RCE), after de Bruin <i>et al.</i> 2012: 103).....	242
Table 1. Overview of the percentage of pottery related to traders.....	243

Multivalent Containers on the Move: Unguentaria from the Marzamemi 2 Shipwreck

Figure 1. Four of the six unguentaria found during recent excavations of the Marzamemi 2 wreck (Photo: Marzamemi Maritime Heritage Project).	251
Figure 2. Three of the same unguentaria found during recent excavations of the Marzamemi 2 wreck (Drawings: Andrew Donnelly, Sarah Wilker, and Su Ün).....	252
Figure 3. Archival photo from Gerhard Kapitän's 1967 investigations of the Marzamemi 2 wreck documenting ceramics, including (at bottom) the base of an unguentarium (Photo: Soprintendenza del Mare).	253
Figure 4. Archival photo from Gerhard Kapitän's 1971 investigations of the Marzamemi 2 wreck documenting ceramics and other finds, including (at top left and right) a fragmentary unguentarium (Photo: Soprintendenza del Mare).....	253

Recognizing and Documenting Ancient Repairs on Roman Pottery

Figure 1. Typical repair methods in ancient pottery: a) the lingual, b) the rivet, c) the alveolar, and d) the contrapposto alveolar, according to Gianpaolo Nadalini (Nadalini 2007: Figure 2).	261
Figure 2. Typical lead clamps which are quite rough, on Dragendorff 29 fragment from Augst (Martin and Martin 1977: pl. 7, n. 24)	263
Figure 3. Photograph of squeeze of Dragendorff 37 bowl with 3 repairs across a central break, from tomb 67/95 at Neuenheim in Heidelberg (Hensen 2009: pl. 405, n. 7).	264
Figure 4. Drawing of Dragendorff 29 bowl with bronze wire and plaque repair, from Conimbriga (Delgado <i>et al.</i> 1975: pl. XVIII n. 45–49).	264
Figure 5. Photograph of sherds from Dragendorff 37 bowl with two repair holes, from tomb 67/90 at Neuenheim in Heidelberg (Hensen 2009: pl. 401, n. 5).....	265
Figure 6. Imports of stamped <i>terra sigillata</i> at Heidelberg from La Graufesenque (graph generated at https://www1.rgzm.de/samian/ using the 'Site time charts' function).....	266

Figure 7. Imports of stamped <i>terra sigillata</i> at Heidelberg from all production sites (graph generated at https://www1.rgzm.de/samian/ using the ‘Site time charts’ function).....	267
Figure 8. a) Drawing of Dragendorff 37 rim with repair hole from Gleisdorf (Lorenz <i>et al.</i> 1995: pl. 2 n. 5) b) Drawing of Dragendorff 37 rim with repair hole from Gleisdorf (Lorenz <i>et al.</i> 1995: pl. 14, n.7).....	267
Figure 9. Imports of stamped <i>terra sigillata</i> at Vienna and Szombathely from Lezoux (graph generated at https://www1.rgzm.de/samian/ using the ‘Site time charts’ function).....	268
Figure 10. Imports of stamped <i>terra sigillata</i> at Vienna and Szombathely from La Graufesenque, as a stand-in for Banassac (graph generated at https://www1.rgzm.de/samian/ using the ‘Site time charts’ function)	268

L’evoluzione delle ricerche archeologico-archeometriche sulle anfore africane d’epoca romana e il loro contributo alla ricostruzione della storia socio-economica del Mediterraneo occidentale

Figura 1. a: esempio di quarzo eolico al microscopio elettronico (da Krinsley e Doornkamp 1973); b: microfoto (Nx) dell’impasto dell’atelier di Moknine 1, in cui si nota un nodulo di biocalcarenite; c: microfoto (Nx) dell’impasto dell’atelier di Moknine 2, con inclusi costituiti in prevalenza da quarzo.....	274
Figura 2. I principali atelier di anfore africane.	275
Tavola 1. Lista dei principali atelier di anfore africane (da ovest a est) caratterizzati archeometricamente, con la bibliografia relativa.	276
Figura 3. a: le anfore Mid Roman 1, Africana antica e Dressel 26 e le modifiche nella localizzazione dei centri di origine. b: microfoto (Nx) dell’impasto di anfora MR1 prodotta nell’area di Catania, con inclusi metamorfici e vulcanici. c: microfoto (Nx) dell’impasto di un’anfora Dressel 26 da Pompei, con inclusi di quarzo dominante su elementi calcarei.	279

Spindle-Shaped Amphorae from Kom Wasit and Kom al-Ahmer (Western Nile Delta-Egypt)

Figure 1. Kom al-Ahmer and Kom Wasit within their regional context (Background Images Esri and OpenStreetMap).	285
Figure 2. Samples of the amphorae found at Kom Wasit and Kom al-Ahmer: (1) Spindle-shaped (KW 634, SCA 31; (2) AE 3 (KW 383 SCA 24); (3) Tripolitanian amphora 3 (KW 391); (4) Agora M 54 (KW 392); (5) Agora M273 variant (KW 26); (6) AE 7/LRA 7 (KA 2367, SCA 332); (7) AE 3T (KA 2265, SCA 24); (8) LRA 1 (KA 2414); (9) LRA 4 (KA 2654); and (10) Agora M273 variant (KA 2368, SCA 328).....	286
Table 1. Well preserved Spindle-shaped amphorae found at Kom Wasit and Kom al-Ahmer contexts.....	287
Figure 3. Kom Wasit, the Hellenistic <i>tholoi</i> bath complex that was later reused as a Roman necropolis (2016–2019) (elaborated by Nunzia Larosa and Giorgia Marchiori).	289
Figure 4. Kom Wasit, Spindle-shaped and AE 3 amphorae found during the excavation of the pit (F10144).....	290
Figure 5. Kom al-Ahmer, Unit 4, Spindle-shaped amphorae (Room C of the house).....	290
Figure 6. Some of the Spindle-shaped amphorae found at Kom Wasit and Kom al-Ahmer: (11) (KW 382 SCA 2); (12) (KA 3150); (13) (KA 3149); (14) (KA 2503); (15) (KW 629 SCA 34); (16) (KW 381, SCA 461); (17) (KW 630 SCA 34); (18) (KW 635, SCA 33).....	292
Figure 7. Spindle-shaped amphorae: (19) (KA 3053); (20) (KW 31); (21) (KA 3056); (22) (KA 3054); (23) (KA 3052); (24) (KW 36); (25) (KA 3062); (26) (KW 655); (27) (KA 3055)	293
Figure 8. Kom Wasit, amphora KW 381, SCA 461	294
Figure 11. Some examples of fabrics; no. 5 is a photo of the surface with voids.....	294
Figure 9. Distinction between the separately made components for constructing the Spindle-shaped amphora KW 381, SCA 461 ...	294
Figure 10. Closure system of the Spindle-shaped amphora KW 635, SCA 33.....	294
Figure 12. Stamps on Spindle-shaped amphorae from Kom Wasit and Kom al-Ahmer: A. KW 1025, SCA 689; B. KW 1000, SCA 686; C. KW 1022, SCA 688; D. KW 1023, SCA 687; E. KA 2732, SCA 83.....	295
Figure 13. Kom Wasit, sarcophagus with the closing elements (Burial 9).....	295
Table 2. Differences and similarities between Spindle-shaped amphorae and AE 3	296

Roman Ceramic Assemblages: Looking for High and Low Presences and Noisy Absences

Figure 1. <i>Plaustrum</i> carrying a wooden/wicker basket transporting fruit. (4th century AD.) Roma, Museo Nazionale Romano. After Cagiano de Azevedo 1938: 16.	301
Figure 2. <i>Plaustrum</i> carrying many goat-skin containers (2nd–3rd centuries AD). Cyprus, Paphos. The House of Dionysus. Photo of the Author.....	301
Figure 3. Sarcophagus from Ancona, called ‘of the winemaker’ (mid-3rd century AD). Dionysus and Mercury on the sides of two barrels indicate the remarkable role of these containers in long-distance trade. Museo Archeologico Nazionale delle Marche. After Menchelli 2017: 474, figure 3.....	301
Figure 4. <i>Testelli</i> found at <i>Vada Volaterrana</i> , in the <i>Horrea</i> stratigraphies (5th–7th centuries AD). After Menchelli 2023: 267, figure 8.	303
Figure 5. Aswan Ware: some forms. Roman and Late Roman times. After Martin and Martínez 2023: 88, figure 3.....	304
Figure 6. Ligurian beer pots and Roman ceramics found in the Frizzone site (Capannori, Lucca) in stratigraphy dated around 100 BC. After Ciampoltrini and Spataro 2014: 59, figure 14.	305

An Etruscan View of the François Vase

Figure 1. The François Vase, c. 565 BC. Museo Archeologico Nazionale di Firenze. Wikimedia Commons.....	311
Figure 2. François Vase, detail of Ajax carrying the body of Achilles, Side A. Wikimedia Commons.....	313
Figure 4. ‘Canopic’ urns from the Ager Clusinus. Museo Archeologico Nazionale di Firenze. Author’s photo.	313
Figure 3. François Vase, Ajax bearing the body of Achilles, Side B. Author’s photo.	313
Figure 5. ‘Canopic’ urn from Chiusi with holes for applying a mask. British Museum.....	313
Figure 6. Antefix mould-made from funerary mask c. 600 BC, Poggio Civitate, Murlo, Siena. Museo Archeologico Nazionale di Firenze, inv. 68–196. Courtesy of Nancy Winter.	314

Figure 7. Architectural sarcophagus from Chiusi. Museo Archeologico Nazionale di Firenze. Author's photo.	314
Figure 8. Buccero pitcher from Chiusi. Museo Archeologico Nazionale di Firenze. Author's photo.....	315
Figure 9. Volterra, Porta all'Arco. Wikimedia Commons.....	315
Figure 10. Falerii Novi, Gate. Wikimedia Commons.	315
Figure 11. House model, Vulci. Author's photo.	316

Pottery and Pedagogy: Teaching Archaeological Ceramics Using the 'Archer Martin Method'

Figure 1: Advertisement for the course ANTH 4970 / CL C 4970: Clay, Water, Fire, Culture: Pottery in Archaeology held in the spring semester of 2025 at the University of Oklahoma.....	322
Figures 2 & 3: representative pages from the practicum sections of two students' pottery analysis manuals (reproduced with permission).....	325

Heinrich Schliemann agli scavi di Ostia Antica: suggestioni virgiliane?

Figura 1. Heinrich Schliemann, 1850 ca. Università di Heidelberg, foto 28763. CC BY-SA 4.0.	329
Figura 2. V. Laloux, <i>Ruines d'Ostie. État actuel des fouilles</i> , da Boissier 1880: tav. p. 250. Parco OA, Biblioteca, Fondo Vaglieri. Le tappe della visita di Schliemann sono cerchiate in rosso.	332
Figura 3. <i>Scavi d'Ostia. Via Ostiense e Porta Romana</i> . Acquaforte 234 x 282, da <i>Le Scienze e le arti 1960-1870</i> . Parco OA, Biblioteca, Fondo Vaglieri. Ripresa verso Ovest.	333
Figura 4. Scavi di Ostia, Via Ostiense. Giacomo Caneva, ca. 1855. Calotipo, mm. 210x319. ICCD, fondo Tuminello, inv. 4499. È la più antica fotografia nota degli scavi di Ostia. La veduta guarda a Est, con il Castello di Giulio II sullo sfondo. La strada è oggi denominata 'Via dei Sepolcri', in quanto la vera via Ostiense (all'epoca della foto ancora non individuata) in realtà corre parallela sulla sinistra, a poca distanza.	333
Figura 5. <i>Ostia – Via Romana, with Tombs on both sides</i> . Serie Parker 1879: n. 1826. Fotografo ignoto, 1866-1872. Stampa all'albume, mm 180x240, da Brocard 1872. Parco OA, Biblioteca, Fondo Vaglieri. Ripresa fotografica verso Ovest.	333
Figura 6. <i>Ostia - Remains of the Temple of Vulcanus, known as the Temple of Jupiter</i> . Serie Parker 1879, n. 1828. Fotografo ignoto, 1866-1872. Stampa all'albume, mm 235x195, da Brocard 1872. Parco OA, Biblioteca, Fondo Vaglieri.	334
Figura 7. <i>Scavi d'Ostia. Tempio di Giove</i> . Acquaforte 234x282, da <i>Le Scienze e le arti 1960-1870</i> . Parco OA, Biblioteca, Fondo Vaglieri.	334
Figura 8. <i>Ostia - Temple of Vulcanus, Details of the Cornice</i> . Serie Parker 1879, n. 1832. Fotografo ignoto, 1866-1872. Stampa all'albume, mm 175x240, da Brocard 1872. Parco OA, Biblioteca, Fondo Vaglieri.	335
Figura 9. <i>Ostia - Temple of Vulcanus, North-west Side</i> . Serie Parker 1879, n. 1830. Fotografo ignoto, 1866-1872. Stampa all'albume, mm 230x190, da Brocard 1872. Parco OA, Biblioteca, Fondo Vaglieri. Retro del tempio, con la porta di accesso al Sottotempio.	335
Figura 10. <i>Scavi d'Ostia. Parte posteriore del tempio di Giove</i> . Acquaforte 234x282, da <i>Le Scienze e le arti 1960-1870</i> . Parco OA, Biblioteca, Fondo Vaglieri. Parte iniziale della via verso il Tevere con i portici di Pio IX.	336
Figura 11. <i>Ostia and neighbourhood, river and magazines</i> . 1898. P. P. Mackey (1851-1935). Stampa alla gelatina, mm 170x230. British School at Rome, Photographic Archive, Mackey Collection.	336
Figura 12. <i>Scavi d'Ostia. Gran cella con vettine</i> . Acquaforte 235x282, da <i>Le Scienze e le arti 1960-1870</i> . Parco OA, Biblioteca, Fondo Vaglieri. Ripresa fotografica verso Sud.	336
Figura 13. <i>Ostia - Corn Magazine on the bank of the Tiber, near the Thermae (first century)</i> . Serie Parker 1879, n. 1841. Fotografo ignoto, 1866-1872. Stampa all'albume, mm 180x240, da Brocard 1872. Parco OA, Biblioteca, Fondo Vaglieri. Ripresa fotografica verso Sud-Ovest.	337
Figura 14. <i>Palestra nelle terme ostiensi</i> . Acquaforte 230x285, da <i>Le Scienze e le arti 1960-1870</i> . Parco OA, Biblioteca, Fondo Vaglieri.	339
Figura 15. <i>Ostia - Mosaic Pavement in the Thermae, representing the walls and gate of a city</i> . Serie Parker 1879, n. 1836. Fotografo ignoto, 1866-1872. Stampa all'albume, mm 185x235, da Brocard 1872. Parco OA, Biblioteca, Fondo Vaglieri.	339
Figura 16. <i>Mitreo</i> . Acquaforte 282x234, da <i>Le Scienze e le arti 1960-1870</i> . Parco OA, Biblioteca, Fondo Vaglieri.	340
Figura 18. <i>Ostia, Navalvia</i> . 1907. Thomas Ashby. Stampa alla gelatina, mm. 75 x 100. British School at Rome, Photographic Archive, Ashby Collection, Album 12.	340
Figura 17. <i>Ostia - Mithraeum, or Sacrarium of Mithra. The Altar, with Inscription</i> . Serie Parker 1879, n. 1834. Fotografo ignoto, 1866-1872. Stampa all'albume, mm 230x185, da Brocard 1872. Parco OA, Biblioteca, Fondo Vaglieri.	340
Figura 19. <i>Tiberis (Tevere)</i> . <i>Aen. Lib. VII. 30. Veduta del Tevere vicino alla sua foce nel mare</i> . Incisione da <i>L'Eneide di Virgilio, volgarizzata dal comm. Annibal Caro, vol. II, Firenze: Passigli 1836</i> . Parco OA, Archivio Disegni, inv. 14629.	341

Tabula gratulatoria

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‘Archer had our cohort over to his apartment for dinner—near Termini, filled with books—and he made us the most wonderful chilled berry soup, whose recipe he had learned working in the Balkans. I think of that evening whenever I see strawberries, or sigillata.’

Jeroen Poblome:

‘Give him a language, and Archer will speak it.
Give him a sherd of Roman pottery, and Archer will make it talk.’

The list of Archer’s friends is long, and many others pass along their hearty congratulations, including Sinclair Bell, Pia Eschbaumer, Mark D. Hammond, Daniele Malfitana, Ili Nagy, David Soren, Joanne Spurza, and Susanne Zabehlicky-Scheffenecker.

Several authors from this volume have also written thoughts on Archer:

Eric C. De Sena:

‘Many moons ago, I was a student at the University of Albany, SUNY, in a small undergraduate program, Mediterranean Archaeology. Most classes were traditional, focusing on the history and archaeology of ancient

Greece and Italy, but anthropology classes were integrated into the program as well. One of my professors was Ted Peña, who introduced me to the glamorous realm of Roman pottery studies.

As a graduate student I became heavily involved in archaeological theory, aspects of the Roman economy, and statistical analysis of artifacts. I became one of a handful of archaeologists who truly understood the subtleties of quantification: sample size, counting and weighing, EVCs, and EVEs. One day a scholar whose name I knew from having devoured every report on Roman pottery visited our makeshift lab in the gardens of the American Academy in Rome (not a bad place to spend summers). With longish blond hair and a T-shirt, Archer Martin carefully examined many types of pottery we had not previously recognized and gave us valuable information.

Fast forward a few years, I had moved to Rome to begin my PhD. I paid a visit to Archer, who was the Mellon Professor at the AAR. We had a nice chat and within a few months, he invited me to become his Laboratory Assistant. We worked for 5 years together on several projects at Ostia Antica and in Abruzzo. Archer elevated my place in the archaeological landscape of Italy by introducing me to a great number of his associates. We presented our work at conferences, and he gave me the ability to organize symposia under the auspices of the AAR. In 2002, I assisted Archer in the organization of a large international conference of the *Rei Cretariae Romanae Fautores*. During the conference I met a Romanian archaeologist, Alexandru Matei, who invited me to co-direct a Roman frontier project in Romania, Porolissum. I want to thank Archer for his friendship and support through the years. I have many fond memories, including my last night in Rome, in June 2012, when we had dinner in a restaurant in the foundations of the Theater of Pompey.'

Linda R. Gosner:

'I first met Archer when I attended the Howard Comfort Summer Program in Roman Pottery in the summer of 2009. I had just spent a Fulbright year studying in Portugal, where I had spent many hours cataloging Roman pottery in the Museu Nacional de Arqueologia. While I was there, I met Joey Williams, who encouraged me to apply to Archer's program. I was gearing up to apply to graduate programs in Roman archaeology that fall, and looking back, the summer school was so important not just in developing my interests but in introducing me to colleagues, resources, and places that have been central to my career. This was the first time I had spent dedicated time in Rome, and I have wonderful memories of Archer showing us around the city and the American Academy, introducing us to his favorite pizza places, and having dinner in his wonderful apartment filled with two of my favorite things: pots and books. The ceramic analysis skills that I learned that summer are ones I use all the time as I've gone onto a career in Roman archaeology. I draw on them as I catalog the materials from my current field project in Sardinia. I find myself thinking of Archer when I teach my own students how to draw pottery, lecture on La Graufesenque or Scoppieto, or watch students get excited about detailed aspects of ceramic production. I'm grateful to be included in this volume among so many colleagues and friends, who are all a testament to the broad network of scholars whose research has benefitted from Archer's profound depth of knowledge and generosity in mentorship throughout his remarkable career. Thank you, Archer!'

Amalia Faustoferri and Susan Kane:

'This paper is dedicated to Archer Martin, who was the senior ceramics specialist for the Sangro Valley Project for many years. Archer came to the Sangro Valley Project every season to help with the pottery analysis. His intense interest in quantifying our *terra sigillata* attracted the curiosity of the field school students who nicknamed him 'The Count' after the Muppet character. July 20th is his birthday and when he started coming to visit each year around that time, his birthday became an excuse for an excavation holiday with a specially ordered porchetta from our local prosciutto factory, a fancy cake, and all appropriate celebration.' (Figures 1 and 2).

Simonetta Menchelli:

'I first started hearing about Archer (just Archer, no last name) when, as a student, I used to participate in educational excavations. Then, when I began to study ceramics, I discovered that Archer's last name was Martin: he was a great expert in ceramics, and all my archaeologist friends from various parts of the world were friends with him. So when I met Archer for the first time in 1995, at the RCRF Conference in York, I



greeted him with enthusiasm, as if he were an old friend, and that's how I think our friendship was born, which then developed through conferences, books on archaeology and poetry, visits to archaeological areas and historic cemeteries, exhibitions, ceramic displays, trips, balance sheets.'

Verena Perko:

'The contribution is dedicated to dear friend Archer Martin, who has always experienced the world in a broader, alternative light.'

Albert Ribera i Lacomba, Jean-Pierre Brun, Macarena Bustamante-Álvarez:

'No hace muchos años presenté con Archer, en and, un congreso de cerámicas helenísticas celebrado en Atenas, una comunicación sobre varios defectos de cocción de vajilla de barniz negro aparecidos en las excavaciones de Porta Stabia en Pompeya. Como es habitual, preparamos el correspondiente artículo para su publicación, en inglés.

Hasta aquí, todo normal. El caso chocante fue que el revisor/editor, de más que probable origen alemán/austriaco, nos remitió toda una larga serie de correcciones gramaticales del inglés empleado en el artículo. Evidentemente, esto no fue muy del agrado de Archer, que, digámoslo suavemente, se enfureció un poco, epistolarmente, claro, con esa persona, a la que le dejó clara su escasa preparación para esa tarea. Recuerdo bien sus agrios comentarios sobre la incapacidad de ese supuesto experto en redacción de la lengua inglesa que había osado poner en duda la idoneidad formal de nuestro texto, que, como es normal en Archer estaba escrito en un inglés muy correcto, como no podía ser de otra manera.'

Ingrid Rowland:

'Years ago, I stood in line in the Housewares section of a Southern California department store as the man in front of me bought a set of colorful ceramic plates from Italy. Their indigo blue background and design of chicks in reserved white showed that they must come from the famous Solimene factory in Vietri sul

Mare, but their buyer saw them with other eyes. Delighted at his purchase, he told the store clerk about its destination: 'My house is a Tuscan trattoria,' pronouncing 'trattoria' with an accent on the 'o'. A generation earlier, his domestic dream would have focused on the patio, with its lure of old Mexico, lit in the evening by flaming metal 'tiki torches,' effortlessly combining Acapulco with Honolulu. In the 1980s, however, Southern Californians had begun to shift their fantasies about their own balmy, semi-arid terrain from the South Pacific and Mexico toward Italy. The names like 'Outrigger' or 'Aloha Moku' that charmed in the 1960s had gradually changed to 'El Patio' or 'La Plaza' in the 1970s, but in the mid-1980s, 'Vilaggio' (with one 'l') and 'Pienza' began to dominate domestic dreams. All of these fantasy names reflected the real travels of the real people who populate Southern California, and the happy man who called his home a 'Tuscan trattoria' may well have been Italian-American as well as Californian, and hence, perhaps, far more closely connected in complex ways to the land of his dreams than the Scandinavian-American standing behind him whose thoughts about Tuscany, trattorie, and Solimene pottery were conditioned by a different set of experiences. Most importantly, this was a man for whom these objects from a foreign but somewhat familiar land sparked an intimate joy; their ultimate destiny was to make his home more homelike by their presence, and thus his pleasure derived from the dynamic mix of the comfort of familiarity with the lure of exoticism. Etruscan purchasers of Greek pottery must have experienced feelings similar to those of this twentieth-century Californian: an appreciation of the objects' inherent beauty, delight in the pleasing contrast they presented between comfort and exoticism, the satisfaction of a good choice, without, necessarily, a full understanding of the culture from which it originated, the language of its inscriptions, or its meaning to its original maker.

With Archer, however, the art of living is different. Born in the US but long since become Italian, he has succeeded in making himself at home everywhere, absorbing languages with lightning speed, throwing himself wholeheartedly into the cultures of all the disparate places on the globe where he has found himself, a real citizen of the world. The marvel is that he performs this miracle of adaptation without being a chameleon; he always remains inimitably himself. Not surprisingly, he can speak the language of animals, too, and empathize with their distinct sensibilities. Shortly after I succeeded him as Mellon Professor at the American Academy in Rome, I took in two black-and-white kittens from the Academy's back yard when their mother had begun to push them out on their own. They spent most of the next two weeks in the depths of a foldaway bed, emerging for food and the litterbox and then retreating back into their hiding place. Massimo was the first to realize that he could be petted as well as fed and watered (and grew up to be a fierce *mammone*), but Sibilla resisted, a tiny ball of pure hiss. Even my most cat-friendly friends wondered whether she were already too feral to adapt to domestic life. Archer was the first person who managed to hold her, and he decided that Serbian was the best language to use for calming a kitten. It worked, of course. Sibilla never lost her spunk, but both she and Massimo became perfect companions—for the people they liked. They were stern judges of character, and they loved Archer. They knew a prince among men when they saw one.'

Assembling Sherds, Assembling Stories

Andrew Donnelly,¹ Justin Leidwanger,² and Joey L. Williams³

The three editors of this volume met in the summer of 2007 in one of the front rooms of the American Academy in Rome. We were there to attend the Howard Comfort FAAR'29 Summer School in Roman Pottery, taught by Archer Martin and generously supported by the inestimable Anna Marguerite McCann. We exchanged awkward greetings, and shortly thereafter Archer showed up. The next four weeks were a whirlwind of site visits, meals, laughter, camaraderie, and instruction in how to identify, analyze, and process Roman pottery. The summer was one we still look back on fondly, and has led each of us to travel, opportunities, scholarship, and friendships we would not have experienced otherwise. We associate each of those four words with Archer, and open this introduction with a short set of anecdotes about our former professor, a teacher, scholar, and gentleman we are proud to have produced this *Festschrift* for.

Justin: The individual days and experiences from the summer at 'pot camp' (its affectionate nickname in my house) tend to merge into a happy blur over the years, but among the clearest and most memorable was our visit to Settefinestre and Cosa. Having already spent days sorting through pottery, sifting through crates and poring over chip cards while growing accustomed to Archer's ever-present wit, this getaway offered the chance to see so many other facets of the man. His deep knowledge and experience at these sites brought them to life and reminded us all that a true ceramics expert cannot remain in the storeroom but rather must know everything about the sites and contexts and connections that assembled their material records. Yet professional ceramicist and site guide gave way with equal seriousness when the opportunity arose for a plunge from Cosa's walls into the deep blue waters near its ancient port below, or the equivalent plunge into a multi-course lunch along the way. No get-together with Archer in the years that followed was ever complete without a meal of some sort, whether a rapid lunch and caffeination or a hearty dinner. It was as critical a component of good collaborative pottery analysis as a Munsell chart or a hand lenses. Archer's joy in all aspects of the 'pottery life' was palpable and infectious, and each time we've met up over the years thereafter in different locations, for *Fautores* conferences or otherwise, has reiterated that love of life and revealed friends in every town that similarly appreciate his spirit. Many of us have learned from him nearly as much about archaeological life as about the material remains of the past. To make such a full life out of this mix of joys, as Archer has done himself and shared generously with others, is deeply admirable.

Joey: It was 2022 and nearly at the end of our resurrection of Archer's summer school in Roman pottery. Sat at a cafe, Archer, myself, and the half dozen young scholars we had somehow convinced to study pottery in Lugnano that summer were having pizza and reminiscing, as one does at the end of fieldwork or summer school or other intense but short-lived experience, about what we had been thinking in the first week, as if it were long ago. The owner of the cafe was, of course, Archer's friend. (He does seem to know the majority of people in Italy, or at least those between Umbria and Campania.) Along with our desserts, she brought the two of us toy excavation kits as a way of thanking us for our business that summer. He studiously scraped his, a block of strangely condensed sand, with a plastic trowel about the size of a fingernail, until a chocolate coin was revealed. He asked us, very seriously, if we had a finds bag. Of course we didn't—we weren't an excavation crew!—and with a shrug Archer popped the chocolate in his mouth.

Archer approaches teaching pottery with the same mischief, wit, and humor. How often has he advised one of us to simply eat a sherd that stubbornly refused to be drawn or identified? He knows that studying this material can be frustrating, even to the point of drudgery, but also that in solving pottery's puzzles we can find joy and community. One of the most important elements, for me, of working with Archer has been just that: the community of scholars, colleagues, and students that he brings together. This book tries to do the same.

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Andrew: One of the unexpected benefits of attending Archer's ceramics course and the subsequent work with pottery that it led to was learning how to attempt a sort of archaeological party trick. When I first took his class I found myself fascinated, as so many people are, with trying to put sherds together in order to see, feel, and hold the former vessel in my hands. One of my early colleagues upbraided me for this, noting we had many sherds to get through and many numbers to enter into our spreadsheet. Data before aesthetics. But that early desire to build, that yearning to make broken pots whole, has never really left me.

It turns out that skill has come in handy for a variety of reasons. Some are professional. In order to draw some of the pots I work with, I need to rebuild them. Some are a bit more fun. I've since learned a rather quick and easy way to impress upon colleagues in the field that you, the ceramicist, are competent is to rifle through a box of sherds in front of a group of people and quickly piece some of them together. This has multiple advantages. First, it gives the appearance that you know what you're doing. Second, and far more enjoyable, is seeing the wonder appear on the faces of people watching you. The sherds that they've found in the field, and perhaps cleaned, and perhaps cataloged, have until this point been work. Now, however, they're different. While you hold those broken sherds together, students get to witness the past come to life, a past connected and forged by your expertise and your very own fingers. We should never forget that it is ok to have a sense of wonder when working with these objects.

I have learned many things from Archer. How to record pottery. How to draw sherds. How to take the percentages of various wares and make larger arguments, ones related to the economy, society, and—closest to my own interests—foodways. But it wasn't until I worked with Archer many years later, helping him direct a version of the summer school I once attended, that I saw something new. We were using an assemblage from Otricoli, ancient Oriculum, to teach a group of students how to process ceramics. Archer quickly developed an interesting look as he rifled through the crates. He'd spotted something. A sherd he'd seen reminded him of something he'd found elsewhere, a *lagynos* similar to ones produced in the area near Vesuvius. All of his focus turned to finding additional sherds. Within minutes, it seemed, he had them all. Then came the fun part: he sat at a table by himself, moving sherds around in a speedy but deliberate fashion. Soon a vessel formed in front of our eyes. The students marveled at Archer's ability to reconstruct this slender, elegant form. My old professor knows the party trick, I realized. But more importantly, I saw in him that passion for making things whole, in connecting not just sherds into one vessel but sherds found at different sites. In that moment I saw the compleat scholar, the man in full, one whose inimitable command of the material was buoyed by his sheer joy in working with it.

The structure of this book is based loosely on the course of Archer's own life. Any edited volume—especially a Festschrift—is often not dissimilar to a collection of sherds. Both chapters in such volumes and sherds sorted across a table, when taken on their own, can be immensely informative. But we learn more when we see the connection among such promising bits. We attempt here to join the sherds that together make up the vessel of this volume by providing a work with chapters and sections that mirror the life of the book's honoree. It is challenging to encapsulate the whirlwind journey of someone so well-traveled and experienced in just four sections. But Archer has inspired so many at all points and in all contexts throughout his adventures; we are fortunate that our authors have hewed so close to this journey as to make this possible.

Archer first arrived in Italy while an undergraduate student at Vanderbilt University, where he studied from 1969 to 1972. It would, from then on, largely be his home. He soon commenced studying for his *laurea* under the direction of Clementina Panella—'my *Doktormutter*,' as he likes to say—at the Università degli Studi di Roma 'La Sapienza,' earning this in 1980. In the meantime, he quickly became enmeshed in the Italian archaeological community, participating in excavations at the Umbrian villas of Pennavecchia and Alviano as well as the Piazza del Colosseo. His work in Italy would only continue from there, as he would go on excavating the Domus Tiberiana on the Palatine as well as working on material from the excavations at Ostia Antica, the Crypta Balbi, Pompeii, and many other projects, including co-directing the AAR-DAI project at Ostia that ran from 1999 to 2015.

The first section of this volume looks at material culture analysis from projects within Italy, his beloved adoptive home. It opens with a chapter by Mary Jane Culyer, which focuses on the history and historiography of the castrum at Ostia Antica. Through his careful study of the material and stratigraphy, Culyer notes,

Archer transformed the understanding of the dates for the castrum's construction. We then turn to a chapter by Margherita Bergamini on the history of the excavations at Scoppieto, in southern Umbria. The site, a great ceramics workshop, is not only well known to anyone who has attended any of Archer's summer programs; he was, as Bergamini notes, 'instrumental in promoting awareness' of it far and wide. Albert Ribera, Jean-Pierre Brun, and Macarena Bustamante follow with a chapter on the ceramic evidence for perfumeries at Pompeii, a site Archer has worked at for decades. One of these perfumeries is marked by a high number of *ollae perforatae*, which are interpreted as vessels for holding trees or shrubs, serving both to transport and to preserve these plants. Ilaria Romeo and Martina Rodinò, meanwhile, turn our attention to the Roman settlement of Cosa, which has long been a key reference point for Archer's teaching and research. The authors suggest a renewed and holistic examination of the site's ceramic material is essential in light of recent excavations. Doing so, they argue, shifts attention from the study of specific wares toward the holistic view of the site's entire ceramic material, offering a more complete and nuanced understanding of Cosa's role in the production, distribution, and use of ceramic vessels.

We next turn to two other sites where Archer worked extensively. The first is Monte Pallano. Amalia Faustoferri and Susan Kane, with deep reverence, discuss the presence and evidence of several sanctuaries at this site, including a plaque depicting dolphins, and contextualize patterns of devotion and worship into the larger Samnite world. David Soren, with colleagues Luca Mandolesi, Barbara Maurina, Roberto Montagnetti, and David Pickel, brings us to a site that work conducted with Archer made famous: the villa of Poggio Gramignano in Umbria. The authors focus on a different type of clay product, in this case brick, noting the inefficiencies and mistakes made in the villa's design and construction and the importance of spatial modeling for understanding these developments. Matteo Serpetti remains in Umbria for the conclusion of this section. He focuses on the need to study regions, specifically the settlement patterns and trade in southern Umbria, and argues forcefully this can only be accomplished through a deep understanding of the area's ceramic production and local fabrics.

Archer's career and connections soon expanded past the boundaries of his new Italian home to other Mediterranean lands. Soon after he received his *laurea* he began teaching at the Université de Fribourg and, shortly thereafter, brought his expertise in Roman pottery to a variety of archaeological projects in other parts of the Roman world: Schedia in Egypt, Olympia, and Ephesos. Ever a lover of languages and other cultures, Archer found homes everywhere he traveled, becoming comfortable with local customs and developing a nuanced understanding of peoples and their habits on three different continents. The next section of this volume looks at work on ceramics conducted in these parts of the Roman world beyond Italy. It begins with Eric De Sena, a former research associate of Archer's, who writes on Dacia, specifically the Porolissum Forum Excavations conducted between 2006 and 2011. De Sena brought with him to modern Romania the Mediterranean-based system of ceramic quantification championed by Archer and others—the first time this had been done in this area—and uses it to show a significant portion of the vessels found at the site were produced locally, with some crucial additional imports. Christa Schauer, in the next chapter, takes us to Archer's well-trodden turf of Olympia, where she examines specifically the complex interplay between glass and ceramic vessels. In the early Roman period glass began being imported to the site; it would quickly become a material much in demand, generating ceramic forms that seemingly imitate glass vessels. This tempo shifts by late antiquity, when certain glass forms were dominant and their counterparts in ceramic fall off dramatically.

The view shifts from here across the Mediterranean to a region where Archer has more recently become invested, Iberia. Linda Gosner examines the importance of ceramic lamps for the mining industry. Lamps were not just part of a miner's tool kit and present in many aspects of individual life, Gosner argues; their existence suggests information about complex entanglements between different mines and mining companies as well as imperial oversight of mines. José Carlos Quaresma and Martim Lopes bring us to the Lusitanian coast, specifically the site of Almoínhas. For this study of commerce, the authors focus on imported ceramics to discuss the various developments of networks of exchange between this site and others across the peninsula. Finally, Catarina Viegas and Inês Vaz Pinto look at the site of Tourega, near Évora. The late antique villa here was built over an earlier set of dumps, which date to the late 1st and early 2nd century AD and contain pottery that suggests the site was involved with several Iberian networks and possessed a shared repertoire of consumption with other sites across the region.

The life of a gifted ceramicist is often by necessity a peripatetic one, fielding invitations to projects arriving from all over the world. From Lusitania to Dacia, and from the *limes* to the Nile, Archer has for decades answered calls for his expertise at excavations and conferences—with a Munsell chart, hand lens, clippers, and the irreplaceable chip cards in his ‘go bag.’ In many ways he is reminiscent of the ceramics he studies: manufactured in one place but often found in another, a potential stranger in a strange land that, upon further scrutiny, suggests stronger bonds and more deeply layered connections between areas than one might at first expect. The third section, the longest in the book, examines ceramics on the move, including both the more typical finds and some more unusual categories of objects that speak in different ways to the varying processes and moving people who shaped our material record. It begins with Verena Perko, who writes on a distinctive oil lamp found in Kranj, Slovenia. The lamp, decorated with dolphins and crocodiles, likely commemorates the empire-making Battle of Actium; Perko here questions what role this depiction would have, far from the Nile, and the relationship of this object to Roman settlement in the area. Kathleen Slane, meanwhile, turns our attention to another interesting form with which Archer has worked: inkwells. She traces the presence of inkwells at Corinth, noting the historiography of these small vessels and suggests certain morphological developments that may be related to a Roman imperial predilection for bureaucracy.

Several papers take a fine-grained view of the particular ground-level mechanisms that may have been responsible for movements traceable in the material record. We journey north with Tatjana Cvjetićanin, who examines the market and political forces that led to the distribution of certain ceramic materials in Moesia, a frontier dominated by imported amphoras but few other imported ceramics; the hinterland, however, saw a greater variety of imported pottery. Victor Martínez turns to provisioning of a different sort, namely the supply of Egyptian wine to Rome. Working with amphoras from the Palatine East project, which nicely fills in gaps regarding Egyptian exports in Rome, Martínez indicates the relationship between these areas was far more nuanced and ran for a significant number of centuries. The view zooms in on the individuals in these processes with Roderick Geerts, who attempts to find evidence of some of the people who moved with and used the pots we study. His chapter examines the role of specific individual sherds of cooking ware at sites in Germania Inferior to attempt to identify the presence of traders on the move, far from home. Two of the volume’s editors, Justin Leidwanger and Andrew Donnelly, conclude this section by discussing a small collection of *unguentaria* from the late antique Marzamemi 2 wreck off the coast of Sicily. These objects, currently the only examples of their kind found in a shipboard context, may reveal a medicinal or salvific use for the sailors of this ship, opening a window into complex lives led by both moving objects and their owners as they traversed the waves.

Archer has an encyclopedic knowledge of ceramics and has contributed to our understanding of pottery in many ways, as the directors of multiple excavations will attest. He often pushes the boundaries of how and for what question ceramic data has traditionally been used. This includes important discoveries such as his contribution (noted above) to re-dating of the Ostia castrum, of course, but just as importantly encompasses broad issues of trade, exchange, production, and consumption.

This final section of the volume features several scholars who use ceramics to discuss other issues that, in this spirit, often lie outside of the traditional scope of the field. This includes Laura Banducci, who focuses on evidence of ceramic repair. Carefully scrutinizing the available material, Banducci asks us to consider that evidence of repair on *terra sigillata* should be examined in a manner similar to other details, such as stamps, as doing so can allow for a more holistic and contextualized understanding of the variable rationales behind such repair. With a similar long view—and dry, engaging sense of humor—Michel Bonifay and Claudio Capelli examine the production of amphoras in North Africa, noting the direction of historiographical developments scholars have taken to scrutinize changes in their manufacture and distribution. They note that interdisciplinarity has done much to enhance understanding of these developments, and the lacunae that still remain. Cristina Mondin and Mohamed Kenawi remain with amphoras, noting that a specific type of Egyptian amphora—characterized by its spindle form—should be classified on its own and not as a part of the well-known Amphore Égyptienne 3 (AE3) family, opening up room for a more nuanced reading of the related production and distribution dynamics. Simonetta Menchelli asks more scholars to consider larger groups of materials, much as Archer has so often done. This focus on ‘Big Data,’ as she describes it, and the importance of studying percentages of materials, has the potential to offer much information on a wider variety of topics, from identifying trade routes to learning more about expressions of identity. Concluding this section, Ingrid Rowland considers a single vessel, the famous François Vase, not as a scholar of forms and fabrics, but as the

Etruscan who once owned it. Her narrative, weaving together mythology, epic, and the rich history of Etruria, asks us to consider how foreign things from distant lands are adopted and understood, and made to guide, shape, and form new narratives in new homes.

We conclude with two chapters, each designed to allow reflection upon the scope and breadth of Archer's career. The first, by volume co-editor Joey L. Williams and his colleague Sarah Trabert, is about pedagogy, one of the most important aspects of Archer's professional life. The authors describe teaching a course on ceramics with what they describe as 'the Archer Martin Method.' This smashing success brings a theoretical and practical craft from the field back full-circle into the teaching sphere for future generations, offering a reminder of Archer's enduring pedagogical legacy for the world of Roman pottery studies. The second, by Jane Shepherd—like Archer, an American ex-pat who found a home in Rome years ago—concludes our volume with a lovely, dreamlike account of Heinrich Schliemann's trip to Ostia Antica in 1868. This piece offers a wistful, wonderful resolution to our journey, one that brings us back to the imperial center, recalls the joy we have all felt in immersing ourselves in the past, and reminds us that Archer—*sodalis ostiensis* through and through—is part of a much longer legacy of greats who have worked in the Mediterranean world, and deserves his place among them.

This volume's three editors were—and, in a way, will always remain—students of Archer's, and we are delighted to present in return to our teacher this collection, featuring chapters from just some of the many students and colleagues he has inspired over the years. We know from many conversations with him that Archer wonders about his legacy. We hope this volume will serve as a reminder not only of his importance to the discipline of Roman pottery studies and Mediterranean archaeology more generally, but also to the people who carry this work forward—through their own efforts, through their students' work, and through those yet to discover their love of this work—and who see him as an enduring colleague, mentor, teacher, and friend.

When contemplating Archer's life and career, many things come to mind. These things were the inspiration for the title of this volume which, of course, is a play on the opening lines of Virgil's most famous Roman poem, the *Aeneid*. When one thinks of Archer, one certainly thinks of ceramics, his form of arms. Like the wandering Aeneas, Archer visited the Mediterranean's many lands, moving ever further away from his original home. And, like that Trojan of old, he found something far greater on the shores of Latium, crafting a legacy that would endure there. Our book sings his praises, and hopefully expresses our—a collective our, given the list of names in this text—admiration and affection for him. The man also appreciates a good pun, and we hope we have delivered on this front.

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