

ERC conference

Stonecutters and Mosaicists at Work

Identifying Craftspeople
and Their Workshops
Through the Lens of Epigraphy

CONFERENCE BOOKLET

Programme, abstracts

Poland
University of Warsaw
Faculty of History
30 November
1 December 2023



NOTES

PROGRAMME



November 30, 2023 (Thursday)

8:10–9:20

session I / moderator: Paweł Nowakowski

Ann Brysbaert (Universiteit Leiden / Director of the Netherlands Institute at Athens / PI of ERC SETinSTONE)

Modelling Methodologies for SETinSTONE. The Aegean Late Bronze Age Taskscape of the Argive Plain, Greece (keynote)

Maria Villano (Centre d'études supérieures de civilisation médiévale / Université de Poitiers / ERC GRAPH-EAST)

What can connoisseurship tell us about epigraphy?

9:20–9:40

coffee

9:40–10:50

session II / moderator: Lorena Pérez Yarza

Konstantina Aktypi (Hellenic Ministry of Culture, Ephorate of Antiquities of Achaëa), **Michalis Petropoulos** (Hellenic Ministry of Culture, Ephorate of Antiquities of Achaëa/Emeritus Ephor of Antiquities of Achaëa and of Arcadia), **Michalis Gkazis** (Hellenic Ministry of Culture, Ephorate of Antiquities of Achaëa)

'Reading' Stories of Material Culture in the Mosaic Floors of Roman Patra (Achaëa, Greece)

Panayiotis Panayides (Department of Antiquities, Cyprus)

"...and instructed Karterios's capable hands to adorn this place with inscribed and multicoloured mosaic floors": Some Preliminary Thoughts on Mosaicists and Patrons in Late Antique Cyprus

Agnieszka Lic (Instytut Kultur Śródziemnomorskich i Orientalnych Polskiej Akademii Nauk / Københavns Universitet)

Stucco Workshops in the Early Islamic Bilad al-Sham, Iraq and Iran

10:50–11:10

coffee

11:10–12:20

session III / moderator: Adam Łajtar

Sergio García-Dils de la Vega (Universidad Nacional de Educación a Distancia), **Salvador Ordóñez Agulla** (Universidad de Sevilla)

Identifying Local Roman Workshops in Colonia Augusta Firma – Astigi (Écija, Seville, Spain). Epigraphy and Mosaics

Thierry Grégor (Centre d'études supérieures de civilisation médiévale / Université de Poitiers / ERC GRAPH-EAST)

Les ateliers de taille de pierre et de gravure dans la Méditerranée orientale médiévale

Szymon Popławski (Politechnika Wroclawska), **Anna Urszula Kordas** (Uniwersytet Warszawski), **Maksym Mackiewicz** (Fundacja Archeolodzy.org)

Tracing the Tool: Photogrammetry as a Method to Identify the Tool and Analyze the Sequence of Stone Processing

12:20–14:00

lunch

14:00–15:10

session IV / moderator: Marina Bastero Acha

Hallie Meredith (Washington State University)

Hidden In Plain Sight: Producers And Makers' Marks On Inscribed Third- To Sixth-Century CE Portable Objects

Hugo Feliu Pérez (Institut Català d'Arqueologia Clàssica / Universitat Rovira i Virgili), **Diana Gorostidi Pi** (Institut Català d'Arqueologia Clàssica / Universitat Rovira i Virgili)

Identifying Workshops Through their Work. Tarraco and its Honorific Tripartite Pedestal

Simona Perna (Institut Català d'Arqueologia Clàssica)

The Art of Stone Working in the Graeco Roman Period: Identifying Workshops and Craftspeople Using Stone Vases as a Case Study

15:10–15:30

coffee

15:30–17:00

session V / moderator: Martyna Świerk

Ida Toth (University of Oxford)

Epigraphic Encounters: Constantinopolitan Evidence

Hale Güney (Uniwersytet Warszawski)

Identifying the Origin of Stele Production Workshop and its Operations in Local, Regional and Inter-Regional Level. The Case of Northwestern Galatia

Benet Salway (University College London)

The Carving of Diocletian's Prices Edict at Aphrodisias

Basema Hamarneh (Universität Wien)

ἀπὸ μηχανῆς θεός: Stones and Craftspeople in South Levant between Byzantium and Islam

17:00–17:20

coffee

17:20–18:30

session VI (online) / moderator: Andrés Rea

Sarah E. Bond (University of Iowa)

In the Name of the Father: Workshops, Artisan Families & Law in Late Antiquity

Kathleen Lynch (University of Cincinnati)

What We Know about Athenian Pottery Production, What We Don't Know, and What We Wish We Knew

Lorenzo Serino (alumnus of the Università di Bologna)

Studying Identities Through Epigraphic Data: The Study-case of Mercatores Italici in Delos

19:00–22:00

dinner

December 1, 2023 (Friday)

9:00–10:10

session VII / moderator: Konstantinos Balamoshev

Luise Marion Frenkel (Universidade de São Paulo)
The Missing Names: Scribes in Late Antique Societies

Isabelle Marthot Santaniello (Universität Basel, PI SNSF Starting Grant project "EGRAPSA: Retracing the evolutions of handwritings in Graeco-Roman Egypt thanks to digital palaeography")
Computational Writer Identification and Style Comparison of Greek Papyri: A State of Current Research

Aleksandra Kubiak-Schneider (Uniwersytet Wrocławski)
Individuals or Professionals? Palmyrene Palaeography in and outside Palmyra

10:10–10:30

coffee

10:30–11:40

session VIII (online) / moderator: Julia Borczyńska

Jennifer Cromwell (Manchester Metropolitan University)
From Scribes to Stone Masters: On Extrapolating Approaches Between Disciplines

Giulia Marsili (Università di Bologna)
Stonemasons' workshops in action. Identity, mobility and networks in the late antique Mediterranean

Iza Romanowska (AIAS – Aarhus Universitet / Centro Nacional de Supercomputación, Barcelona)
Building artificial worlds or what can we learn about the past by using agent-based modelling

11:40–12:00

coffee

12:00–13:30

session IX + closing remarks / moderator: Lorena Pérez Yarza

Mariana Bodnaruk (Central European University/Université de Fribourg)

Stone men, labor, and the craftsmanship of memory: Exploring funeral epigraphy in the late Roman West through the study of sarcophagus workshops

Matteo Pola (Università degli Studi di Roma "La Sapienza")

Rewritten epigraphs, copies, reuse, additions: Case studies from the early Christian cemeteries of Rome

Nerea Fernández Cadenas (Universidad Carlos III de Madrid)

Peasants' numeracies: a cognitive study from signs I, V, and X

Simon Barker (Universiteit Gent)

Networks of Re-use. Identifying stonecarvers, builders and middlemen in the Roman and late-antique recycling industry

13:30

lunch

from 15:00

Visit to the National Museum's Faras Gallery and Ancient Art Gallery, guided by Adam Łajtar

STONE WORKSHOP

demonstration of **letter cutting** by **Thierry Grégor** (Centre d'études supérieures de civilisation médiévale / Université de Poitiers / ERC GRAPH-EAST)

*November 29, 18:30, Faculty of History of the University of Warsaw
room B2, ground floor*



ABSTRACTS

Alphabetical order of names



Konstantina Aktypi (Hellenic Ministry of Culture, Ephorate of Antiquities of Achaëa), Michalis Petropoulos (Hellenic Ministry of Culture, Ephorate of Antiquities of Achaëa / Emeritus Ephor of Antiquities of Achaëa and of Arcadia), Michalis Gkazis (Hellenic Ministry of Culture, Ephorate of Antiquities of Achaëa) ‘Reading’ Stories of Material Culture in the Mosaic Floors of Roman Patra (Achaëa, Greece)

Topic: ‘Reading’ Stories of Material Culture in the Mosaic Floors of Roman Patra (Achaëa, Greece)

Patra reached what can be considered as its historical heyday in the period following the establishment by Augustus of the Roman colony COLONIA AUGUSTA ACHAICA PATRENSIS in 14 BCE. During the first three centuries AD the city underwent a complete urban planning, commercial, economic, social and aesthetic transformation; specialised workshops and craftspeople were responsible for the realization of major infrastructure projects (the harbor, bridges, retaining walls etc) and buildings associated with public spectacles (the Stadium and the Odeon). Among the various craftsmen, the mosaics workshops stand out, since the archaeological research/excavations have brought to light more than 200 rooms with mosaic floors in the heart of the Roman city, both in public buildings as well as in luxurious private houses and private burial chambers. The identification of common features in the stylistic and construction details of some of the mosaic floors raises the question whether those can be attributed to specific workshops. In an attempt to formulate answers to this question this paper focuses on six main research axes: 1. Mapping of the mosaic floors within the urban context of the Roman city: location of the public and private houses with mosaics, in combination with the conscious choice of the decorative repertoire, according to the city's urban quarters [mythological, everyday life, games-sports, dedicatory, ξένια (gifts mainly to the house' guests but also to the Gods etc)]. 2. Inscriptions on mosaic floors (names of individuals depicted, proverbs and words of advice, honorary inscriptions): inscription interpretation, identification of tessellation techniques in relation to the inscriptions' symbolism. 3. Recognition of tessellation techniques (composition analyses, dimensions, cutting methods) and quantification. 4. Evidence of ancient repairs and modifications of mosaic floors throughout the period of use of the buildings, based on the archaeological data. 5. Differences in the stylistic

rendering of similar themes and motifs. 6. Quantification of the use of popular geometric motifs in combination with construction details. A synthesis of the data along the axes described above, beyond viewing the mosaics as works of art, tells us stories about the people and the city itself: the personalities and activities of owners/ clients, the artisans "hiding" behind the various decorative themes of mosaic floors, as well as different aspects of city life.

Simon Barker, Universiteit Gent

Topic: Networks of Re-use. Identifying stonecarvers, builders and middlemen in the Roman and late-antique recycling industry

Recycling and re-use were significant features in the production and trade of stone objects throughout antiquity; however, it is often difficult to identify the individuals involved in these processes. While the labels recarved, re-used, and recycled are frequently applied to ancient stone objects, much less consideration has been given to the series of complex processes and networks necessary for re-use to occur: between buyers and/or commissioners and the artisans and workshops who sourced, purchased, reworked, repaired, and reinstalled them. As with other craft activities, re-use must have been characterised by a high degree of organisation with a skilled workforce operating within a legal framework—but what can we say about the contributions and interactions of the actual actors? As a point of departure, this paper considers the 'marks' left by owners, merchants and workshops datable to the period of late antiquity and found on re-used stone objects or semi-finished elements, such as the well-known Rufenus inscription carved into the foot of a column in from Santa Sabina in Rome. Rufenus, for example, seems to have been a merchant (perhaps a negotiator *marmorarius*) who supplied architectural elements or an official who oversaw their removal from a warehouse or a ruinous building. Working back in time, the paper considers the evidence for the involvement of similar types of contractors (*redemptores marmorarii*, specialised in both supplying and carving marble) in the re-carving and/or selling of second-hand material to new clients. This link will be analysed through a discussion of the Haterii, a family involved in the building industry of the Rome during the Flavian period. With limited direct epigraphic evidence for individuals connected to re-use, this paper looks at how we might identify the individuals involved in the various stages of re-use,

not only through an analysis of the inscribed marks left by craftsmen and middlemen but also through the physical remains which can be connected to such individuals (e.g., the second-century A.D. Tomb of the Haterii which was constructed with numerous recycled blocks). By looking beyond, the act of re-use per se to the network of craftsmen and patrons that constituted the re-use industry, this paper offers new insights into the individuals behind the well-known and much documented practice of ancient recycling.

**Mariana Bodnaruk, Central European University /
Université de Fribourg**

Topic: Stone men, labor, and the craftsmanship of memory: Exploring funeral epigraphy in the late Roman West through the study of sarcophagus workshops

The study of late Roman sarcophagi often remains within conventional boundaries of media, genre, and academic tradition, split between epigraphy and art history, cataloging and analyzing funeral inscriptions separately from sepulchral portraits and sculptural decoration. Produced between the late third and early fifth century, late antique decorated senatorial sarcophagi present examples of stone-carving of a very different quality and most exhibit variegated inscription lettering. As relocation, reuse, and rededication of coffins were widespread in late antiquity, new owner's inscriptions were chiseled in the tabula inscriptionis left empty or in place of the previous epitaph that was erased, or even simply added in any suitable empty space found on the lid or chest. In this paper I will explore methodological problems with dating and workshop attribution of the inscribed late Roman sarcophagi from the western part of the empire, identified as senatorial mostly on epigraphic grounds, serving as case studies. A series of questions arise: What can be learned about the sarcophagus dating and workshop from the provenance of marble? How can coffins be identified with certainty as products of Roman metropolitan or regional sculpting workshops? What can be inferred about sculptors 'workshops from the inscriptions' paleography and the style of decoration? How does the quality of inscriptions and that of sarcophagus sculpture reliefs correlate? How to account for reuse and remodeling of the sculpture and dating of the inscriptions added at a later time? A systematic approach to understanding the workshops responsible for carving the reliefs and epitaphs is

needed, bringing together an archaeological and historical context, epigraphic evidence, art historical analysis, and digital technologies, such as photogrammetry and others. This paper will offer some propositions on how to analyze sepulchral inscriptions through the study of the funeral decorative sculpture and sarcophagus workshops that produced both of them.

Sarah E. Bond, University of Iowa

Topic: In the Name of the Father: Workshops, Artisan Families & Law in Late Antiquity

In 337 CE, an edict was sent to a praetorian prefect named Maximus in the name of Constantine. The emperor had died almost three months prior, but legislation was still being signed and dispatched in his name during that tumultuous summer prior to the elevation of the deceased emperor's three sons. The law (CTh. 13.4.2 [August 2, 337]) extended valuable exemptions to a host of artisans living and working in late antique cities across the Mediterranean. It also encouraged something Constantine had earlier incentivized through legislation: apprenticeship. For the next two centuries, the exemption remained legally viable, it seems, but the artisan list would change in telling ways. The compilers of the Codex of Justinian, published in 534 CE presented a modified version with a slightly different list of exempted artisans that, in turn, reflected the shifting artisanal needs of the city in the sixth century. But for both versions, the edict suggests that becoming an artisan and then teaching the children of artisan families became skills incentivized and valued by the state in the late Roman Empire. What was the reasoning behind encouraging artisans to learn their craft and then pass it to the next generation? And did the legal incentives have any impact? This paper examines the legislation concerning artisans, workshops, and their families more generally in the late Roman period between the fourth and sixth centuries (301-565 CE). It then explores how familial workshops might work within the various, large collegia of fabri (builders) that existed within Roman cities. Although many late Roman occupations became more tightly regulated within state-run ergasteria (workshops) and fabricae (state arms and shield factories) as part of the Roman corporati system that upheld the annona and supplied the army, a certain group of elite artisans were elevated to a new social group within Roman cities.

**Ann Brysbaert, Universiteit Leiden / Director of the
Netherlands Institute at Athens / PI of ERC SETinSTONE**

*Topic: Modelling Methodologies for SETinSTONE. The Aegean Late
Bronze Age Taskscape of the Argive Plain, Greece*

In past pre-industrial societies, whenever large-scale building projects took place, extensive manual labour was invested when materials were sourced, extracted, transported, employed, and subsequently maintained. For the successful large expenditure of energy and sizeable undertakings in stone, earth and other material resources, careful and strategic planning in advance was required by all actors. In focusing on labour by humans and other animals, my goal is to illustrate how prehistoric people in the Aegean heartland of the Argolid achieved their multiple daily tasks, including construction work, while remaining resilient before the adverse events of the Mycenaean demise around 1200–1190 BC. Monumental, domestic and mortuary building, combined with infrastructure provision, pottery production, and agricultural activities all required significant labour input on a societal scale. The different tasks need to be fitted within a set time frame in which they might have taken place and into the complete picture of the taskscape in order to fully understand the implications of the combined tasks on both individual and societal levels. In order to study a wide range of data of which some was very uneven, both landscape- and material studies approaches were employed and combined, thus covering macro-, intermediate- and micro- scales of investigation. I focus in this paper on the multifaceted methodological approach employed for SETinSTONE, and how this contributed to understanding the wide ranges of labour activities and their costs during the Aegean Late Bronze Age (LBA), specifically the 13th century BCE. The data discussed form a representative set against which the agricultural data can be compared since the latter is the most essential for the healthy survival and reproduction of the population as a whole. During the course of the SETinSTONE project, the methods that were initially outlined, were constantly reviewed, enriched, and adapted to make the most of the data that was retrieved by the various team members. It was this level of methodological flexibility, adaptability and self-evaluation that created the richest data outcomes.

Jennifer Cromwell, Manchester Metropolitan University

Topic: From Scribes to Stone Masters: On Extrapolating Approaches Between Disciplines

The volume of handwritten material from certain sites in late antique Egypt provides an abundance of material for studying the work of individual scribes. As an example, several professional scribes are known from the village Djeme, opposite modern Luxor, during the early 8th century, and it is possible to identify professional networks between these individuals, based on their use of palaeography and formulae. It is also possible to attribute unsigned documents either to specific scribes or situate them with specific networks. After presenting a case study to demonstrate this situation, this paper will ask whether such approaches can also be employed to the epigraphic record. In so doing, the paper will retain its focus on the Djeme region but cast a wider net to incorporate inscriptions and ask questions about their context of production and if it's possible to approach this material in the same (or similar) way to the papyrological sources.

Nerea Fernández Cadenas, Universidad Carlos III de Madrid

Topic: Peasants' numeracies: a cognitive study from signs I, V, and X

The pre-established idea that signs I, V and X are Roman numerals has determined the historical approach on the devices in which these signs appear such as the numerical slates. These are pieces of slates, dated between the fifth to the seventh centuries, which has engraved the signs I, V and X in different combinations. Researchers such as Menninger and Ifrah inform about the confusion between the Roman system and "peasant numerals" which, exempt from arithmetic, can be used by nonliterate people. This paper analyses accounting devices, which have engraved I, V and X, of rural areas from Antiquity to recent times to determine which numerical system is present on them. First, a cognitive study of numbers has been carried out. Results suggest that factors such as "subitization", the shape of the hand, and materiality are essential in the creation of these three signs. Second, a cross-cultural cognitive approach has been applied. The archaeological contexts, as well as the historical dynamics of the population that used these devices, suggest that they have a peasant and everyday nature. These results open up new interpretations about who and what the signs I, V and X were used for.

Luise Marion Frenkel, Universidade de São Paulo

Topic: The missing names: scribes in late antique societies

The paper will first discuss the lack of terminological clarity in the use of 'scribe', and point to the need to distinguish the composition process from the scribal act, as well as the acts of writing by different persons. This makes clear that the scribe responsible for writing the main matter, with whom this paper is primarily concerned, is seldom named in most documents or literary works. Duplicates show the range of features which can be attributed to a scribe in any given model of copying. Scribes are usually regarded as assistants, and bear the brunt of ancient and modern criticism for mistakes, misunderstandings, etc. The paper will show how handwriting is used to ascribe chronologically close texts to the same scribe. It will also discuss examples which show that some people knew to write in more than one style and discuss the evidence (mainly from Petra) for scribes possibly being skilled in more than one type of handwriting, in the context of conventions of what was suitable for different types of document. The paper will also present instructions given to scribes, for example to prepare large documents for public display. Along the way it will become clear that while the late-antique written material gives much information about the social position and role of many people whose names they contain, very little is known about the scribes, in particular their social status (free, free but dependant, slave) and their agency in the composition process. Some anecdotal evidence (e.g. the team put at Origen's disposal) suggests reduced social independence but considerable intellectual collaboration. Little is known about older scribes or their retirement. Still, enough is known to question old and new models, such as those positing a transition in book production from professional scribes (slaves) to members of monastic scriptoria. Enough is known about early monastic communities to dispel the image of centres of book production, and as some of them became well-organised institutions, they are seen making use of the services of professional scribes. Professional were also the village scribes whose importance may even have grown, although some socially prominent individuals handled all their writing on their own (e.g. the fourth-century city councillor Serenos). Finally, the paper will also discuss scribal agency in the material and formal characteristics of textualized artefacts and question the reliability of ascribing to a place and institution any text written in a certain script, focusing on the uses of Alexandrian majuscule.

Sergio García-Dils de la Vega (Universidad Nacional de Educación a Distancia), Salvador Ordóñez Agulla (Universidad de Sevilla)

Topic: Identifying local Roman workshops in colonia Augusta Firma – Astigi (Écija, Seville, Spain). Epigraphy and mosaics

In colonia Augusta Firma - Astigi, the Roman Ecija (Seville, Spain), as a result of the excavations carried out in the city systematically over the last 40 years, a rich and varied collection of mosaic and epigraphic evidence has been archaeologically documented. Thus, to date, there is a studied repertoire of a hundred mosaics and 249 inscriptions. In recent years, all this archaeological evidence has been studied from different approaches - mainly petrological, morphological, typological and thematic - allowing the identification of local workshops, especially for the Severan period.

Diana Gorostidi Pi (Institut Català d'Arqueologia Clàssica / Universitat Rovira i Virgili in Catalonia), Hugo Feliu Pérez (Institut Català d'Arqueologia Clàssica / Universitat Rovira I Virgili in Catalonia)

Topic: Identifying workshops through their work. Tarraco and its honorific tripartite pedestal

Tarraco (Tarragona, España) has one of the most important epigraphic corpora of the Roman Empire. Among the 1800 documented inscriptions in the city, we highlight the set of honorific tripartite pedestal, of which a total of 191 supports have been preserved, either directly or indirectly. It is a mass-produced series that originated with the reform of the imperial cult under Vespasian as a standardised support for the bronze statues of the provincial flamines, and remained practically unchanged in form until the end of the 2nd century AD. Their use quickly became popular among the rest of the official representations, as well as those made by private commissions. These honorific pedestals were characterised both by their content and by the austere decoration of the central parallelepiped block, measuring around 90 x 60 x 55 cm, with a simple moulding on its front face framing the epigraphic field. However, even with the high level of standardisation, we can identify small differences in the execution of the support, which is allowing us to distinguish different production workshops,

either contemporary or throughout the period of use of these supports. For this purpose, we are carrying out a detailed study of the strictly formal aspects that make up the monument - dimension, material, moulding, bevels, tool marks, etc.- applying a methodology designed for the study of these supports with the intention of defining all the characteristics that make it up and establishing the relationships between the different workshops, the commissioners, and the chronology.

Thierry Grégor, Centre d'études supérieures de civilisation médiévale / Université de Poitiers / ERC GRAPH-EAST

Topic: Les ateliers de taille de pierre et de gravure dans la Méditerranée orientale médiévale

Le corpus des inscriptions de Chypre allant du 13^{ème} au 16^{ème} siècle est composé de quatre cents inscriptions. Beaucoup de celles-ci étudiées dans le cadre du projet Graph-East paraissent de prime abord semblables, mais une étude technique peut-elle apporter des renseignements supplémentaires aux épigraphistes ? Les inscriptions ne sont pas de simples alignements de lettres, mais sont portées par un support, en l'occurrence la pierre, support qu'il faut préparer. Ces inscriptions sont ensuite gravées à l'aide d'outils par un ou plusieurs artisans, et représentent l'aboutissement d'un processus, simple ou complexe, allant du support à la lettre. Cet article, au travers de l'étude fine, allant des traces à l'outil, de l'outil au travail, du travail aux hommes et aux ateliers, permettra d'envisager des ateliers et de comparer les techniques utilisées, au Moyen-Age et plus particulièrement à Chypre sous la domination des Lusignan (1192-1489) et dans l'est méditerranéen. En effet, en complément de l'étude épigraphique, ces données techniques concernant le matériau, la préparation du support, puis du type de décoration et la réalisation de la gravure permettent de préciser l'étude épigraphique sur les ateliers et d'envisager les déplacements des supports, des techniques, la spécialisation possible des hommes et ainsi de préciser des évolutions ou des transferts pour la période étudiée.

Hale Güney, Uniwersytet Warszawski

Topic: Identifying the origin of stele production workshop and its operations in local, regional and inter-regional level. The case of northwestern Galatia

An epigraphic survey covering more than half the province of Eskişehir in central Turkey, which started in 2014, has provided evidence of the cultural and social status of the inhabitants of northeastern Phrygia. The area covered by the survey lies between the cities of Juliopolis, Dorylaion, Gordion and Amorion, and includes the imperial estate of the Choria Considiana as well as the cities of Colonia Germa and Pessinus, Akkilaion and Midaion. Taking all the funerary monuments found by our team into account, the records currently include twenty-nine doorstone monuments with and without inscriptions. There are forty-three grave stelai with and without inscriptions. These stelai were attested more intensively in the west of our survey area. The existence of these tall, thin stelai presents a distinctive style in terms of stonemasonry and indicates that a local workshop must have produced them. They are mostly two metres tall and they bear a triangular pediment with a plinth at the top. All the inscriptions begin with ἐτείμησεν or ἐτείμησαν and follow the same formula, which mentions the name of the deceased and commemorators. Some of these stelai were found in the vicinity of stone quarries. Similar examples are encountered in the same region in previously published inscriptions. All these features show that almost the same type of grave stele served the local taste in our survey area. According to archaeological and epigraphic evidence from Dacia, the ancient quarries of Dacia were exploited by quarrymen/stonemasons from Galatia, Phrygia and Paphlagonia. Along with skilled workers, marble from Marmara, Uşak and Afyon has also been found in Dacia. In Apulum, four sculptural works imported from Docimeum (Iscehisar in Afyonkarahisar) have been discovered. More importantly, Carmen Ciongradi's examination of the funerary monuments of Dacia shows a change in the decoration of profiled stelae with triangular pediments during the second century (Ciongradi 2004, 171). Decoration with tympanum and acroteria replaces that of creeping grapevines, acanthus leaves, rosettes and circular ornaments. Since the same type of stelae is found in Asia Minor, Ciongradi interprets this as an example of serial production from a local workshop run by an artisan possibly from Asia Minor. Stelae published by Ciongradi are very similar to tall stelai found in our survey area in Galatia and a few in Paphlagonia. Stylistic and chronological analyses are required to confirm Ciongradi's hypothesis. How can we identify the origin of above-mentioned stele workshop found in Galatia? To what extent can we attest these stelai in neighbouring regions of Galatia or in Asia Minor? How can we confirm Ciongradi's hypothesis? Utilizing the evidence of stonemason markers, execution of the stele and inscription,

the Palmyrene epigraphy? Does it speak about the financial status of the person who is concerned by an inscription in this style of letters? Finally, is the term “cursive” appropriate in this context?

Kathleen Lynch, University of Cincinnati

Topic: What We Know about Athenian Pottery Production, What We Don't Know, and What We Wish We Knew

Although Archaic and Classical Athenian potters produced some of the most distinctive ceramics in the ancient world, we have very little direct evidence for the logistics of the potting industry. The reason is twofold: workshop sites are hard to identify in the continuously occupied urban environment of Athens, and, traditionally, scholars have studied Athenian fineware pottery with art historical methodologies that may or may not reflect the realities of the ancient workshop. This paper will review the available archaeological evidence for pottery production and discuss “workshops” as conceived of by scholars. Current scholarship will be discussed. On a related note, we also know very little about the logistics of pottery trade, despite the presence of Athenian pottery throughout the Mediterranean. As with production, we reconstruct “trade” through indirect evidence.

**Agnieszka Lic, Instytut Kultur Śródziemnomorskich
i Orientalnych Polskiej Akademii Nauk / Københavns
Universitet**

*Topic: Stucco workshops in the Early Islamic Bilad al-Sham, Iraq
and Iran*

“Workshop” is a term used extensively in research on stucco production of the Late Antique and Early Islamic Bilad al-Sham, Iraq and Iran. However, what it denotes is rarely: “a place of artistic and craft production where craftsmen were also trained in a range of skills, with apprentices and pupils attached to experienced artisans” (Di Paolo 2013). Rather, it is used by some authors as a convenient term for expressing the observation that a particular fragment of stucco decoration differs from other examples under investigation. As such, the term is often used instead of a range of potentially more appropriate terms such as: “style”, “craftsman”, “craftsmen”, “regional school” etc. The paper will aim to define what a “workshop” should mean in this

letter forms and sizes, the formulae and dated inscriptions, this paper focuses on above-mentioned questions and makes an attempt to set up a methodological framework to find the origin of this stele workshop and its operations in local, regional and inter-regional levels.

Basema Hamarneh, Universität Wien

Topic: ἀπὸ μηχανῆς θεός: Stones and Craftspeople in South Levant between Byzantium and Islam

In the broader regional context of the Late Antique Levant the reference to crafts and craftspeople is limited. The exception is given to artisans whose main field of activity was strictly connected to ecclesiastic building and decoration such as mosaicists, marble, and stone workers. This paper by combining information from archeology, epigraphy and written sources will address this “invisible” category of artisans, and their geographic area of activity on local, Diocesan and regional level. The aim is to understand if mobility of craftspeople can be mapped, how they were referred to in texts and inscriptions, and if any indications are provided to their social background and provenance. In parallel the discussion will address workshop organization, internal division of labor, and the relation with lay and ecclesiastic patrons and donors under the Byzantine and Islamic rule.

Aleksandra Kubiak-Schneider, Uniwersytet Wrocławski

Topic: Individuals or Professionals? Question of the so-called Palmyrene cursive and production of Palmyrene inscriptions

There are about 3000 inscriptions known from Palmyra or concerning the Palmyrenes abroad. They present different shapes of letters. Some of the epigraphic material present careful and deep engraving, ornamental shapes, but also exists a big group of inscriptions written in the simplified manner in a so-called Palmyrene cursive. We observe it among the funerary, religious (dedicatory) inscriptions and in the graffiti or inscriptions left by or concerning Palmyrenes beyond Palmyra. The question which was never answered properly is who was the author of these “cursive” inscriptions? The individuals who are mentioned in the texts or the professional carvers? Furthermore, how the Palmyrenes were coping with their writing traditions abroad? Who was issuing their inscriptions in Rome, Dacia, etc.? When this type of writing appears in

cultural and historical context and to isolate the cases where the existence of a workshop is provable or at least probable from the cases where the term “workshop” is used without proper justification. It will be also asked whether the current state of research allows to determine to what extent workshops were the basis of the stucco production phenomenon in the Umayyad and Abbasid periods in this region. Comparisons with the earlier tradition of the Sasanian stucco production will be employed for the better understanding of the subject.

Giulia Marsili, Università di Bologna

Topic: Stonemasons 'workshops in action. Identity, mobility and networks in the late antique Mediterranean

Stonemasons and stonecutters were among the best-represented social and professional categories in antiquity. In terms of self-representation, literary and epigraphic sources often reflect their status and corporate interests. Specialized craftsmen gathered into guilds and professional associations that acted as a legal entity and protected common interests, for example by enforcing employment contracts. While this kind of membership is quite-well documented in written sources, little is known about the actual organization of single workshops in terms of dimensions, specialization and subdivision of work. Focusing on late antique workshops devoted to the manufacturing of architectural and liturgical furnishings, some hints can be inferred by observing technical and stylistic features of objects. However, the high seriality degree of late antique building industry seriously hampers the possibility of drawing effective conclusions about the operating methods and internal arrangements of stonecutters 'workshops. Against this background, stonemasons' marks represent a valuable source of information as they label furnishing elements featuring specific stylistic traits and encode information on crafting procedures adopted by workshops and, occasionally, on their identity. In the analysis of this kind of evidence, some methodological issues can occur, such as: how to recognize different types of stonemasons' marks and, therefore, detect their function and meaning in the manufacturing chain? How can stonemasons' marks expand our knowledge about the actual location of workshops? Can stonemasons' marks help us in tracing and visualizing the outreach of workshops, their movements across the Mediterranean, as well as ties and interactions between foreign and local craftspeople? Relying on a broad-base sample from Constanti-

nople, Ravenna, Greek islands and mainland, the paper addresses these research questions by integrating epigraphic, stylistic and network analysis, in the attempt to offer some methodological strategies to better contextualize this evidence when occurring in the archaeological record.

Isabelle Marthot Santaniello, Universität Basel, PI SNSF Starting Grant project "EGRAPSA: Retracing the evolutions of handwritings in Graeco-Roman Egypt thanks to digital palaeography"

Topic: Computational writer identification and style comparison of Greek papyri: a state of current research

Papyri from Greco-Roman Egypt are a major source of information for philologists and historians. They have however reached us in fragmentary state, often without any archaeological context. The growing availability of digital reproductions combined with recent advances in Computer Vision involving Machine Learning now allow applying state of the art methods to these ancient documents in order to identify their writers and cluster them according to similarity of letter shape. This talk will present the work done in the scope of d-scribes project (SNSF Ambizione, 2018-2023, Basel) and the new perspectives that will be investigated in EGRAPSA project (SNSF Starting Grant, 2023-2028, Basel).

Hallie Meredith, Washington State University

Topic: Hidden In Plain Sight: Producers And Makers 'Marks On Inscribed Third- To Sixth-Century CE Portable Objects

Late Antique makers 'marks are a curious type of imagistic script. They are neither recognisable letters nor images but instead blend elements of both in a single prominent hybrid symbol. Unintelligible today, these marks nevertheless brand an object, functioning as advertising. They are also an overt declaration of collective production since, unlike individual artists 'signatures, these marks credit a collective of producers, likely a 'workshop' or perhaps even a cross-craft network, that seems intentional. By examining when maker's marks are – and are not – included among inscriptions, this investigation seeks to develop a comparative methodology with which to approach third to sixth century maker's marks. It will do this by analysing two closely related corpora,

each portable and typically inscribed: gold-glass roundels (vessel fragments) and diatreta (today known as “cage cups” or openwork vessels). On late Roman portable luxury objects, a maker's mark is often conspicuously placed, punctuating the beginning and end of an inscription. Importantly, such marks appear on high-end diatreta but are missing from inscribed gold-glass. Whereas the more numerous gold-glass (and comparable terracotta) inscriptions demonstrate signs of 'mass-production' (e.g., abbreviations and letter reversals), laboriously carved roughly contemporaneous diatreta in either glass, precious stone, or combined metal and glass were instead almost certainly luxury containers (frequently preserved intact, with some retaining valued contents such as ambergris). An investigation of the reasons behind this difference will enable a better understanding of not only workshops but also the dynamics of the status of late Antique makers. Despite being indecipherable as script or image, when added to our methodological toolkit a reappraisal of late Roman makers' marks has the potential to reveal a wealth of information about the extent to which producers as a collective left their mark hidden in plain sight.

Panayiotis Panayides, Τμήμα Αρχαιοτήτων Κύπρου

Topic: “... and instructed Karterios's capable hands to adorn this place with inscribed and multicoloured mosaic floors”: some preliminary thoughts on mosaicists and patrons in Late Antique Cyprus

Late Antique Cyprus boasts a large number of secular and ecclesiastical buildings, which have preserved a large portion of their mosaic floors and inscriptions. The repertoire of the former ranges from geometrical carpets to mythological scenes and personifications, spectacles, and Christian themes. The epigraphic corpus is likewise rich and includes short welcoming and apotropaic inscriptions and benedictions but also longer verse inscriptions that often refer to the donors or patrons of the buildings. In my paper, in keeping with the objectives of the conference, I intend to present some preliminary thoughts on ways of approaching the mosaic floors and their inscriptions – from the use of formulaic expressions, vocabulary, and the quality of spelling to the physical appearance and arrangement of the texts. The aim will be to discern traits, some of which may be associated with the activities of mosaic workshops and the use of 'copy-books' while others may hint at a greater involvement of the commissioners in the decoration of the buildings.

Simona Perna, Institut Català d'Arqueologia Clàssica

Topic: The art of stone working in the Graeco Roman period: identifying workshops and craftspeople using stone vases as a case study

The study of Classical stone working, especially sculpture, has always attracted scholarly interest; however, the past two decades have witnessed a surge of research which has examined the topic with unprecedented vigour from multiple perspectives. Traditional approaches, such as stylistic and typological analysis paired with new methodologies, like archaeometry, have been applied to ancient stone artifacts to shed light on craftspeople, their workshops, their tools, the provenance of their materials and distribution of their products. Whilst these have greatly increased our knowledge of ancient stone working many questions, particularly those concerning given sets of stone artefacts, are still unanswered, while the potential of multi-method analytical perspectives to answer them lies unexplored. Medium and small vases made of marble and decorative stone have long occupied 'a shadow zone' in the study of Graeco Roman stone carving for several reasons, first and foremost due to the lack of an analytical framework. Their physical characteristics and carving methods differ from those of other Classical stone artefacts that have long traditions in academic scholarship. Yet they have a huge informative potential, while their study allows for much more nuance to be added to any debate on stone working the organisation of crafts and their cross relations in Classical antiquity. In light of my recent MSCA funded research (2019-2022) on such artefacts, this paper discusses the methodology (spanning from the chaîne opératoire approach to the combination of theoretical and experimental approaches) deployed to identify the workshops and craftspeople responsible for their production, their tools as well as networks of trade and patronage. Using stone vases as a case study, I shall offer some reflections on the potential and pitfalls of such a line of research.

Matteo Pola, Sapienza Università di Roma

Topic: Rewritten epigraphs, copies, reuse, additions: Case studies from the early Christian cemeteries of Rome

The large number of Christian funerary epigraphs in Rome and the conservation of several of their original archaeological contexts allow us to

recognize countless cases that can generate essential reflections regarding the methodologies of workshop studies at the centre of this conference. For example, if we consider the close relationship between epigraphs and original sepulchral typology, it is possible to obtain some peculiar information on production methods and precise expertises. Emblematic in this sense appear to be the epigraphs specifically prepared for the closure of the structured part of the so-called “well-tombs” (tombe “a pozzetto”) typical of funerary basilicas, on which it is common to find multiple epitaphs corresponding to the various inhumations added one after the other in the same tomb. These texts arranged on the same slab, even after several years, reveal, in some cases, specific formal assonances between them, while in others, there is a solid lack of homogeneity. Moreover, except for perhaps the first epitaph, the following were inscribed in situ on the slabs already fixed on the tombs in the floor of the basilicas. Therefore, the craftsman worked far from his workshop, probably as part of funeral-related activities. In other heterogeneous examples pertaining both to sub-divo cemeteries and to catacombs, it is possible to recognize a variety of phenomena, such as the tendency towards the continuous reuse of slabs, the rewriting of entire compositions, or the existence of two copies of the same epigraph. This contribution intends to bring to the attention of the debate several of these examples, shedding light on specific trends that can contribute to enriching a better understanding of the complex topic under discussion.

Szymon Popławski (Politechnika Wrocławska), Anna Urszula Kordas (Uniwersytet Warszawski), Maksym Mackiewicz (Fundacja Archeolodzy.org)

Topic: Tracing the tool: Photogrammetry as a method to identify the tool and analyze the sequence of stone processing

To date, studies of tool marks are mostly based on field petrographic and masonry analyses allowing only the rough identification of the negatives of individual tools. A detailed look at the traces preserved on the stone surface and reconstruction of the sequence of their execution is greatly facilitated by modern documentation and data visualization techniques. The possibilities of investigating tool marks based on photogrammetric documentation of the blocks were presented on the example of architectural decoration elements from the agora of Amathus (Cyprus). Stylistically consistent elements of the cornice with simple modillions [Il.1], characterized by preserved tool traces and repeated masons`

marks, were selected for study. The authors investigated whether, among the identically looking individual blocks, differences in their processing could be proven. Traces of tools with which masons' marks were made were recognized in detail, and the relative chronology of their execution was established. The overall study made it possible to indicate if the elements were made by a single stonemason's workshop. Photogrammetric documentation and block faces imagery were the basis of the analyses undertaken. Visualizations of the selected diagnostic examples with well-preserved traces [Il.2] made it possible to identify and describe used tools. Subsequent description of the stratigraphic relations occurring on the surfaces allowed to recognize the sequence of operations undertaken during the execution of the elements and the identification of the tools [Il.3]. The presented methodology can become a starting point in the analysis of any processes occurring on the surfaces of stone blocks, including the execution of inscriptions.

Iza Romanowska, AIAS – Aarhus Universitet / Centro Nacional de Supercomputación, Barcelona

Topic: Building artificial worlds or what can we learn about the past by using agent-based modelling

The fundamental difficulty in (almost) all archaeological inquiry is that the primary objects of our study are long dead. Trying to reconstruct the lives of past peoples based on the few bits and bobs they left behind is challenging. However, contrary to the widely held belief that archaeological data is somehow special in its 'badness', we are not the only discipline studying an inherently inaccessible system. A barrage of methods exists to deal with this problem, first and foremost among them: simulation modelling. The task might look daunting. How do we go from 300 000 pieces of Palaeolithic lithic debitage or 500kg of Roman pottery to an understanding of the complex network of relationships between individuals, groups, and their environment that we know make human societies? Agent-based modelling (ABM) provides a method for unravelling some of these complex interactions and uncovering the dynamic processes that have driven societies in the past. It is uniquely positioned to tackle the fact that data patterns that we commonly detect in the archaeological record are not a simple sum of

individual human behaviours but a reflection of complex societal forces shaping the historical trajectories of communities that lived long before us. ABM can even incorporate individual agency and the inherent unpredictability of human life - factors humanities researchers hold particularly dear.

Benet Salway, University College London

Topic: Stone-carving practice in Diocletian's Prices Edict at Aphrodisias

The forthcoming new edition of the copy of Diocletian's Prices Edict inscribed on the façade of the Civil Basilica at Aphrodisias in Caria (M.H. Crawford et al. 2023), permits a reconstruction of the complete extent of this, the longest inscribed Latin text, for the first time. In the light of this new edition, this paper will analyse the layout and palaeography of the text, searching for evidence of the carvers' competence in Latin and of signs of parallel working by different teams. An estimate of the time required for carving the complete text will be attempted.

Lorenzo Serino, alumnus of the Università di Bologna

Topic: Studying Identities Through Epigraphic Data: The Study-case of mercatores Italici in Delos

Following the purpose of the Stone-Masters project, the presentation will start from the post-colonial debate on identity phenomena in the Ancient World to show the effectiveness of a specific methodological approach to study communication between identities through epigraphic data. This methodology is based on two main pillars: the interpretation of bilingual inscriptions and a contextualised comparative analysis of selected epigraphic evidence. More specifically, the display will firstly focus on the importance of considering bilingual evidence in its broadest sense, including linguistic imitation, accommodation, and borrowings, as a paramount tool to deepen the understanding of epigraphic data. Indeed, through this specific attention, it is possible to reinterpret several sources focusing on the relations among identities and to better analyse them as changing constructions. Secondly, the presentation will insist on the need to interpret evidence of identity phenomena following a comparative method, based on a deep knowledge of the historical context of the

selected inscriptions. The comparison allows to understand the hidden levels behind phenomena, like collective naming, which could be too easily considered as identity indicators. To show the effectiveness of this method, the presentation will use the case-study of Italian mercatores in Delo, which has been a vital part of my master's thesis. In fact, the ethnolinguistic vitality of the isle, the presence of the collective naming in the agorà des Italiens, and the strong presence of bilingual evidence, will allow to show the application of this method and how it may improve the understanding of relations between identities. The objective will not be to show the outcomes of the research in Delo, but to better explain the methodology and its possible effectiveness through a specific example. Even if the method in question is more theoretical than material, it seems decisive to reflect on its application to understand identity phenomena.

Ida Toth, University of Oxford

Topic: Epigraphic Encounters: Constantinopolitan Evidence

Does the choice of language impact on the intended message? The paper will explore this question through a series of diachronic case studies all focusing on inscriptions from the same location: the capital of the Byzantine Empire, Constantinople, whose centrality as a source of essential insights into the realities of public writing in both Greek and Latin needs little explanation. Constantinopolitan inscriptions offer unmediated evidence of Greek and Latin scripts/languages coexisting in publicly displayed texts, at times also influencing and transforming each other. The paper will consider this coexistence and mutual influence in a wider cultural context, looking more closely at motivations and agencies behind the commission, production, and promulgation of Constantinopolitan epigraphic material.

Maria Villano, Centre d'études supérieures de civilisation médiévale / Université de Poitiers / ERC GRAPH-EAST

Topic: What can connoisseurship tell us about epigraphy?

The last decades of the 19th century have seen the emergence of a new art historical-method based on the observation of apparently negligible details to determine the provenance of works of art. In addition, this method, primarily based on what we call 'style', became

essential for the recognition of the artists who had produced those anonymous works of art deprived of any other documental traces. Although controversial and not exempt of scientific bias, this procedure proved to be a meaningful tool for the reconstruction of artist's workshops and genealogies, especially for late medieval and Renaissance paintings and miniatures. Departing from the art-historical model, this paper will firstly attempt to identify what do we call style in epigraphy. Secondly, it will examine to which extent the attributive method can be applied to epigraphy and what results shall we expect to obtain from such a process. The corpus of medieval Latin inscriptions from the island of Cyprus, which constitutes a conspicuous part of the ongoing ERC project Graph East, will be the dataset upon which experiment the method presented in this paper. The up-to-know four-hundred collected inscriptions, dating from the 13th to the 16th century and currently decontextualised, will thus be observed through the lens of connoisseurship in search of those significative traces which could reveal their area of origin and their workshop of provenance.



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