

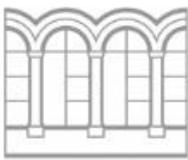


**BECAP 24**

Pots and Society: Relationships, identities, and prestige/status

Belgrade, **May 16-17<sup>th</sup>, 2024**

**Book of abstracts**



1838





**BECAP – Belgrade Conference on Archaeological Pottery**

**BECAP 24**

Pots and Society: Relationships, identities, and prestige/status

Belgrade, May 16-17<sup>th</sup>, 2024

**Book of abstracts**

*Edited by*

Jasna Vuković and Vesna Bikić

Belgrade, 2024

## **Publishers**

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## **BECAP 24**

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Belgrade Conference on Archaeological Pottery (**BECAP**) is an international biennial conference aiming at gathering specialists from the field of pottery studies, organized by the Department of Archaeology, Faculty of Philosophy, University of Belgrade and the Institute of Archaeology. Pottery is usually the most abundant material found on archaeological sites, and in many cases, it is the only evidence of different phenomena: lifestyle, every-day activities, communal gatherings, food habits, exchange and trade, religious and ritual practices, symbolic behavior, individual and group identities, and many other aspects of social relations, as well as relations between communities and their environment. BECAP meetings are conceived to explore variety of topics through themed conferences, aimed at addressing specifically formulated problems, from different theoretical and methodological perspectives. Published collections of double-blind peer-reviewed papers presented at the conference will be of significant interest to different fields of archaeology and anthropology: material culture studies, studies of technology, social archaeology, archaeometry, archaeological method and theory, and computer applications in archaeology.

## **BECAP 24 – Pots and Society: relationships, identities, and prestige/status**

Social relations are often very challenging issues in archaeology. As one of the most important craft products, found in abundance in archaeological record, pottery can reveal many aspects of these elusive interactions. BECAP 24 is aimed to address the topics related to these issues through three main themes:

- **Production and consumption:** pottery standardization; organization of production; modes of production/manufacture related to different social groups; their interdependence with social complexity; consumption/distribution of pottery depending on social hierarchy.
- **Group and individual identities:** luxurious pottery – its meaning and role in society; pots and special occasions - rituals, feasts, and social gatherings; imitations, copies, and skeuomorphs – their role, producers, and consumers.
- **Theoretical and methodological considerations** related to the issues of social role and significance of pottery.

The contributors are invited to address some of the following issues:

- case studies of wide chronological and geographical span dealing with pottery in context of social relations;
- theoretical-methodological contributions related to the research of these issues.

# PROGRAM

## **Thursday, May 16th**

9.00 Registration of the participants

9.30 Official opening of the Conference

10.00 Keynote lecture Athanasios K. Vionis, Department of History and Archaeology, University of Cyprus: **The many facets of a pot's life cycle**

### **10.45 Coffee break**

#### **I Pottery Use in social context** (chair Marija Svilar)

11.00 Ina Miloglav and Jasna Vuković, Pottery use, value, and social significance: Decorated bowls of the Late Copper Age Eastern Croatia

11.20 Zsuzsa Hegedűs and Julie Dunne, Social aspects of pottery use in the Middle Copper Age Carpathian Basin. How fragmented settlement assemblages can help us reconstruct everyday life

11.40 Szilvia Fábián, Tibor Marton, and Péter Csippán, Reconsideration of the concept of form and function through the pottery of the Late Copper Age Baden complex

12.00 Polet Kósa, Increase in the capacity of vessels of the Late Bronze Age Gáva culture

12.20 Ioana Mihaela Potra, Table amphorae versus imported amphorae in Roman Dacia

12.40 Carina Hasenzagl, Serving Rome, Red slipped tableware between commodity and cultural expression in the Roman Empire

### **13.00 – 14.30 Lunch break**

#### **II Technology, production, and identities** (chair Jasna Vuković)

14.30 Marija Svilar and Clare Burke, Patterns and Meaning: The stylistic and technological analysis of Starcevo pottery from Svinjaricka Cuka, Serbia

14.50 Ákos Mengyán, Hidden identities: Ceramic petrographic analysis of two Tumulus culture Bronze Age cemeteries at Maklár (NE Hungary)

15.10 Eszter Solnay, Technical traditions and social embeddedness of pottery production in the Early and Middle Copper Age Eastern Hungary

15.30 Florica Mățău, Ana-Lavinia Vasiliu, Ovidiu Chișcan and Mitică Pintilei, Insights into the *chaîne opératoire* of the Cucuteni C pottery identified in eastern Romania

15.50 Cesare Vita and Josipa Mandić, The pottery productions and their role in the social dynamics between indigenous and allogeous communities in the Iron Age Mediterranean. The case of Incoronata (Basilicata, Southern Italy)

16.10 Vesna Bikić, Craft product imitation and social identity: Pottery and politics in Belgrade from the 15<sup>th</sup> to the 18<sup>th</sup> centuries

### **16.30-16.45 Coffee break**

### **III Online session** (chair Marija Ljuština)

16.45 Marianna Limperaki and Silva Teresa, Duska Urem-Kotsou, Stavros Kotsos, and Areti Chondroyianni-Metoki, Sizing a Pot Up: cooking pot and tableware capacities in Late Neolithic

17.05 Nadiia Kotova and Sergey Makhortykh, The earliest multi-mouthed vessels in Europe - one of the first kind of vessels for special occasions – rituals, feasts, and social gatherings

17.25 Iliia Palaguta and Elena Starkova, “Binoculars” and “monocle-shaped” items of the Cucuteni-Trypillya culture: forms, context, possible functions

17.45 Anna Panti, Imported and local pottery in burial practices in the Thermaic Gulf region during the 6<sup>th</sup> century BC. Funerary rites and social/class stratification

18.10 Flora Miele and Beatrice Brancazi, Cencelle, a rubbish dump as a window to the past: from the *mise en table* to urban life between the 12<sup>th</sup> and 15<sup>th</sup> centuries

## **20.00 Conference dinner**

### **Friday, May 17<sup>th</sup>**

#### **IV Decoration and style** (chair Zrinka Mileusnić)

09.00 János Jakucs, Krisztián Oross, Attila Kreiter, László Gucsi, and Tibor Marton, Long term relations of potter communities behind the formation of the early Vinča pottery style in Southern Transdanubia

09.20 András Füzesi, The social power of ceramic styles – Bükk vs. Szakálhát

09.40 Márton Szilágyi, Eszter Solnay, Norbert Faragó, Dávid Kraus, Gábor Szilas, Zsuzsanna M. Virág, and Zsuzsanna Siklósi, Short stories and long tales. A millennium of changes in pottery styles in the Copper Age of the Budapest Region

10.00 Katarina Dmitrović and Marija Ljuština, Continuity and Connectivity. Case study of Pottery from the Late Bronze Age and Early Iron Age Horizons in the tumuli necropolis in Mojsinje, Western Serbia

10.20 Miroslav Vujović, In the name of Jesus: Devotion to the Holy Name on late medieval maiolica vessels from Serbia

## **10.40-11.00 Coffee break**

#### **V Social relations and organization** (chair Vesna Bikić)

11.00 Joanna Pyzel, Vessels for life and beyond: pottery as grave goods in the Late Danubian cultures from Poland

11.20 Eszter Soós, Local traditions in a changing world: transformation of the household pottery of the Inner-Carpathian Przeworsk culture during the Roman Age

11.40 Galina Grozdanova, Early medieval pottery from Kalenik, Central Northern Bulgaria (preliminary study)

12.00 Mario Llorente Garcia, Pots, settlements, and state. The medieval potteries from a region of the Horn of Africa

12.20 Zrinka Mileusnić, Medieval imported pottery in monastic and urban contexts in the North Adriatic

12.40 Pamela Armstrong, Military ceramics and dining in the 17<sup>th</sup>-century Ottoman Army

### **13.00-14.00 Lunch break**

#### **VI Online session** (chairs Jasna Vuković and Vesna Bikić)

14.00 Effimia Angeli, Metaphorical and symbolic meanings on painted pottery from Middle Neolithic Central Greece: an introduction to the conceptual metaphor theory (CMT)

14.20 Vanda Haferberga, Valdis Bērziņš, Between the Sea and the Lakes: Neolithic Pottery Production in Present-Day Latvia

14.40 Aixa Vidal, Sofia Andrea Farina, Victoria Lucia Gutiérrez, and Martina Inés Pérez: Not all holes hold pots

15.00 Nikolai Shcherbakov, Iia Shuteleva, and Tatiana Leonova, Vessels with “extraordinary” ornaments of the Late Bronze Age mark the Southern (Bashkir) Trans-Urals: analysis of the problem and hypothesis

15.20 Asmaa Ibrahim, Unpublished collection of pottery in the Middle Kingdom from the Egyptian Museum in Cairo and El-Salam Museum in Assuit

15.40 Alexander Harizanov, Late Roman Glazed Pottery in context: The ceramic assemblage from a newly discovered fortified settlement near modern day Dimovo, Northwestern Bulgaria

16.00 Vasiliy Bocharov, Rhenish stoneware from Russian excavations in the context of status of owners and circumstances of its appearance in Russia

16.20 Sergio Taranto, Exploring Social Dynamics in Late Neolithic Communities of the Near East through the Functional and Formal Analysis of Baking Trays

**16.40-16.50 Coffee break**

**16.50 Final discussion and closing remarks**

# ABSTRACTS

**Metaphorical and symbolic meanings on painted pottery from  
Middle Neolithic Central Greece: an introduction to the  
conceptual metaphor theory (CMT)**

**Effimia Angeli**

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Human expression uses conceptual metaphors in various forms and modalities, one of which is material culture. Although conceptual or cognitive metaphors relate to cognitive linguistics, abstractions on nature and structure can function as a tool for metaphorical reconstructions through and/or from archaeological evidence that derives from nonlinguistic communities. This study focuses on figurative and symbolic meanings in specific decorative themes that appear on the Middle Neolithic Red-on-White pottery from Central Greece. The study also aims to define the differences between the terms 'symbol' and 'metaphor' using the theories of cognitive archaeology and cognitive linguistics. Thus, the methodological approach endeavors to show that some cultural meanings encoded in the archaeological record might be decoded in an alternative way beyond the meanings they have received so far. Although a particular context is undoubtedly the fundamental factor of archaeological interpretation, human cognition emerges from standard processes that are the same in all humans. Pottery, a material culture product, is able to express metaphorical meanings of knowledge and recollection, whilst repetition of characteristic patterns in a particular region can demonstrate social identities and stylistic boundaries.

## **Military ceramics and dining in the 17th-century Ottoman Army**

**Pamela Armstrong**

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Although Ottoman cuisine has in the last two decades been drawn into cultural and socio-economic studies as a legitimate topic of academic study based on textual sources, almost no work has focussed on the relationship between ceramic cooking pots and cuisine. This is partly because during the Ottoman period metal cooking vessels became more widely used than had been the case previously. Even the poorest of families were likely to have owned a metal cooking pot, which often entered households as a prominent element of the bride's dowry. From the excavations at Torone, on the southern tip of the central toe of the Chalkidiki peninsula, on the north coast of Greece, a large number of small, handleless cooking pots were found in stratified layers associated with the Ottoman castle there. Their small size suggests they were unsuitable for preparing food as in a family household being simply too small but that within a military context they were part of the individual soldier's kit. The little fireproof cooking pots from Torone reflect an exclusively military setting. Cooking on a large scale for a garrison would have been carried out in metal cauldrons. The small Ottoman cooking pots throw new light on how the rank and file received their provisions, while officers dined banquet-style from glazed plates.

## **Craft product imitation and social identity: Pottery and politics in Belgrade from the 15th to the 18th centuries**

**Vesna Bikić**

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Changes of political power influenced, among other things, the style of pottery in Belgrade. The biggest changes followed the takeover of Belgrade by the Hungarians in 1427/1428, then the Ottoman (1521) and Austrian (1717) conquests of the city. The political change was accompanied by a change in the structure of residents in the fortress and nearby suburbs. Pottery reveals this process in a very telling way: on the one hand, vessels whose style reflects the pottery traditions of the region of origin of the newcomers dominate within the assemblages, and on the other hand, the pottery style of the natives adapts to the new context; in this way, it imitates the style of ceramics of the epoch. The focus of the presentation will be on the production of cooking pots and will consider the issues concerning the purpose of such imitations and, the identity of the producers and consumers of these pots.

# **Rhenish stoneware from Russian excavations in the context of status of owners and circumstances of its appearance in Russia**

**Vasiliy Bocharov**

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One of the outstanding phenomena of European applied art is the German stoneware of the late medieval and early modern times. It has left a noticeable mark in museum collections, in the subject range of German and Dutch paintings, and extensive scientific literature. However, geographically, the focus of the researchers' attention was more focused on northern and central Europe; the spread of Rhenish stoneware in southern Europe is still waiting for its generalizing studies. The same can be said about the vast territories of Russia. Active commercial ties of Hanseatic (German), English, Dutch merchants of the XV – XVIII centuries with Russia brought this type of ceramics to Russian cities.. Actually, such finds are recorded regularly in Moscow, Novgorod, Pskov, etc.

Although the trade in Rhenish stoneware in Russia has not been recorded by sources, such vessels for table use and storage came to the country in considerable quantities as personal items. In this regard, it makes sense to analyze the discovered vessels by origin and social status, with a division into ordinary jugs for transportation and storage and ornate jugs, flasks, mugs used by people of significant position in everyday dining.

The consideration includes stoneware vessels discovered at the site of the Willem Barentz expedition in the Novaya Zemlya archipelago. There are also a number of finds from excavations in Moscow, Ladoga, Novgorod,

Pskov, Ivangorod, Vyborg. These are the whole forums or shards of pots made in Raeren, Cologne/Frechen, Westerwald during the XVII and the XVIII centuries.

**Continuity and Connectivity. Case study of Pottery from the Late Bronze Age and Early Iron Age Horizons in the tumuli necropolis in Mojsinje, Western Serbia**

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Western Serbia, with the necropolis of Mojsinje near Čačak on the eastern edge, was characterized by a significant number of burials under tumuli and very few settlements from later prehistory. Consequently, the largest part of portable archaeological material originates from the burial mounds. Stylistic-typological analyses of the materials revealed correspondence between this region of the Central Balkans and southern Pannonia. Pottery, along with metal artifacts, indicates influences from the north. These influences were traditionally considered to have been the result of contacts and transmission of style from strong cultural centres, while the manufacture itself was considered local, less sophisticated. The causes of these long-term connections were not sought in migrations, since the burial practices pertain to preservation of the autochthonous component for centuries.

The necropolis in the village of Mojsinje is a good example of continuity in connections with the north, recognized through specific features of ceramic production of the Late Bronze Age and Early Iron Age. The results of stylistic-typological analyses of the pottery from the Late

Bronze Age (15<sup>th</sup>-8<sup>th</sup> century BC) point to the influence of the Belegiš I - Kručeni culture, while during the Early Iron Age (9<sup>th</sup> - 8<sup>th</sup> century BC) the pottery from Mojsinje can be related to the final phase of the Bosut culture, known as the Kalakača horizon. The newest radiocarbon dates support the chronological attribution, providing a safe platform to determine cultural connectivity of the two regions with greater precision. Insight into the local pottery production can enlighten the nature of connections between the mountainous areas of western Serbia and the plains of southern Pannonia, which in the case of the ceramic corpus from Mojsinje can be traced for more than seven centuries.

# **Unpublished collection of pottery in the Middle Kingdom from the Egyptian Museum in Cairo and El-Salam Museum in Assuit**

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This paper will discuss, describe a unique unpublished collection of pottery from Middle Kingdom which are kept in the Egyptian Museum in Cairo and El-Salam Museum in Assuit.

The objects of this collection from El-Salam Musuem hold the numbers from 23 to 48, and the collection from Egyptian Musuem hold the number. Each object of this collection is considered as a unique artefact, it contains a variety of bowls, Hes Jar, zirs and Miniature vessel. This collection was discovered in 1933 in Memphis and it is dated with twelfth dynasty.

This proposal will study the collection of the pottery from several aspects; for example: what are the shapes, the Fabrics (clay or Marl), the Industry techniques and the functions in addition of making a comparison with some tomb scenes, a group of limestone stelas that are kept in the Metropolitan Museum and another group of stelas is kept in the Egyptian museum in Cairo dated to the Middle Kingdom as well to identify the real use of each object according to its content.

## **Reconsideration of the concept of form and function through the pottery of the Late Copper Age Baden complex**

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The research programme "Changing Horizons of Material Culture" focuses on a complex study of the settlements of the Late Copper Age Baden complex (3800/3700 - 2900/2800 BC. Our main target is mapping the activity zones within the settlements and identifying household units and sets of tools for everyday activities reconstructed by the spatial distribution of artefacts, as well as examining consumption habits through botanical and animal remains. During this investigation, we assume that the assessment of the vessel sets of households may shed light on the size, complexity, and wealth of a given community. To determine these vessel sets we have to identify the functions of vessel type which are not necessarily derived from the categories of the traditional typology.

Some pottery forms have distinctive features that allow them to be inferred in specific functionalities, in these approaches have been complemented with organic residue analyses to validate their possible uses and functions. Besides this study, we attempt to infer the function of the

vessels from their shape and size through statistical analyses. To investigate the correlation between ceramic form and function in more detail, we selected ceramic samples for geochemical (Py-GC/MC) analysis. The residual organic remains on the pottery may provide additional information to refine their function of use.

We believe this research will reveal the significance of pottery in community life, including special occasions, rituals, feasts, and social gatherings. This provides us with an overview of the relationship between households and the community as a whole and the complexity of the social organization of this period.

## **The social power of ceramic styles – Bükk vs. Szakálhát**

**András Füzesi**

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The style has its own special function in every community. As we consider it, mainstream technology is typically preferred mode of communication as well as the style. Throughout prehistory, particularly in the Neolithic, ceramics were a significant and practical technology. Utilizing ceramic items was successful in cooking, storing, and consumption. These circumstances may be among the causes of the development of the vessel's surface as a communication platform.

During the Neolithic, which extended for fifteen centuries, various ceramic styles were created on the Great Hungarian Plain. Körös and the early ALPC communities invested in the basic elements of the decorative techniques, as well as the most important themes, between 6000 and 5500 BC. The large storage jars were linked to a broader spectrum of people because of their shared uses. These early Neolithic containers had natural landscape themes, which were later replaced by social scenes in the ALP style. These storage jars changed into schematic human representations in the middle of the 6<sup>th</sup> millennium BC, which began a long tradition of face pots and anthropomorphic vessels. In parallel to this trend, the set of vessels used individually or in small groups underwent broader changes. Several techniques were employed to decorate vessels that were typically used for consumption; these techniques can be combined to create a unique visual effect. Between 5200 and 5000 BC, when the social function of feasting increased in importance, the number of pottery styles peaked.

The Bükk style originated in and around the Bükk Mountain at that period, whereas the Szakálhát style expanded throughout the Middle and Lower Tisza Region. Since there were significant differences between the two styles, the presentation can concentrate on the technical contexts of these variations and try to identify cultural and social consequences within the history of the two groups.

# **Early medieval pottery from Kalenik, Central Northern Bulgaria (preliminary study)**

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A large-scale rescue excavation related to the construction of Haemus Highway took place in 2020-2021. As a result, an open-air settlement was explored. It is located 3,4 km east of the village of Kalenik, Lovech region, on the non-flooded bank of the Tosha River.

The studied 154 features date from the Roman period and Early Middle Ages. These include sunken and above-ground dwellings and farm constructions, ovens, and pits. Three medieval phases are distinguished after the preliminary analyses: 7<sup>th</sup> – 8<sup>th</sup>; 9<sup>th</sup> – 10<sup>th</sup> and 10<sup>th</sup> – the beginning of 11<sup>th</sup> century AD.

The proposal aims to present the conducted preliminary pottery study, based on the distribution of the pottery types in the archaeological contexts. Related to the ceramics, the social organization, economics, and lifestyle of the inhabitants, trade, and cultural contacts will be discussed.

The site is located in the periphery of the initial kernel of medieval Bulgaria, close to the border ramparts with Avaria. The number and the area of the structures, and the scarcity of excavations and publications for the region, increase the importance of the site.

## **Between the Sea and the Lakes: Neolithic Pottery Production in Present-Day Latvia**

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Neolithic pottery in present-day Latvia has been quite widely studied in terms of morphology, technological aspects, use, distribution as well as provenance (Bērziņš 2003, 2008, Dumpe et al. 2011, Oras et al. 2023, Spataro et al. 2021, etc.). However, there are still many unanswered questions relating to Neolithic pottery in this region, especially when it comes to technological aspects in the different societies of this region.

Studies (e.g. Visocka et al. 2022) have shown different potting practices in diverse ecosystems. Thus, during the LBA in the eastern Baltic, coastal and inland societies in nearby regions or territories easily accessible by waterways have had different pottery production technologies. This raises the question: can we see such differences in potting practices between different societies in the Neolithic too?

In each region of present-day Latvia different groups and subgroups have been distinguished during the Neolithic in terms of pottery morphology: Narva (Osa), post-Narva (Piestiņa and Sārņate), Comb, Porous and other wares.

The **aim** of this paper is to identify differences in pottery technologies within societies living in diverse ecosystems.

Overall, five Middle–Late Neolithic (4100–1800 BC) pottery assemblages were analysed in this study: Abora I, Kreiči, Siliņupe, Slocene and Zvejnieki I.

In this study, pottery was analysed morphologically and technologically using a stereomicroscope as well as ceramic petrography analysis of thin sections. 27 thin sections were prepared and analysed using a polarised light microscope.

The first results of the study show significant differences between morphological features as well as tempering tendencies between the analysed regions.

**Late Roman Glazed Pottery in context: The ceramic assemblage  
from a newly discovered fortified settlement near modern day  
Dimovo, Northwestern Bulgaria**

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A previously unknown Late Antique hilltop settlement was found during 2021-2023 in the course of a rescue archaeological research near the modern day town of Dimovo, Vidin district. During the Late Roman and the Early Byzantine periods this fortified site was located within the boundaries of the province of *Dacia Ripensis*, about 12 Roman miles to the southwest of its capital *Ratiaria*, along the important road coming from the latter town and leading to *Naissus* and *Lissus*.

This contribution is focused on the preliminary results of the study on the Late Roman Glazed Ware discovered during the excavations. The data base of the research covers about 60 fully or partially preserved glazed vessels and oil lamps, with the addition of the already documented part of a little more than 3400 glazed pottery fragments. The identified vessel and lamp shapes are classified in accordance with the typological classifications available made by G. Kuzmanov and T. Cvjetićanin.

Most of the glazed wares and lighting devises from the site at Dimovo were found in contexts preliminary dated to the last quarter of the 4<sup>th</sup> and the first half of the 5<sup>th</sup> c. AD. During that period they were used by the settlement's inhabitants, which most likely had also civilian responsibilities in addition to their primary employment as a military garrison.

# **Serving Rome. Red slipped tableware between commodity and cultural expression in the Roman Empire**

**Carina Hasenzagl**

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Red slipped tableware (terra sigillata), is the most emblematic Roman pottery abundantly documented at excavation sites throughout the Roman Empire from the 1st century BC until the 7th century AD. Highly standardized and traded en masse, it became the archaeological symbol of the spread of Roman (material) culture despite or especially because of being also produced and consumed on provincial territories (e.g., Gaul, Africa, Asia Minor) with different indigenous backgrounds, social dynamics, and culinary identities. The degree of craft standardization and the universal features not only made production easier, faster, and economically efficient but also created an apparent sameness and new functionality, allowing consumers variation and heterogeneity in using red slipped wares in sets with the option to mix pieces from different production regions or with preference to certain shapes (e.g., drinking cup vs. bowl).

By accepting tableware as a functional container, consumers could still preserve different culinary traditions since Roman-style tableware did not necessarily change the food and how it was prepared (vs. cooking ware). However, the introduction of terra sigillata to the provincial dining tables influenced how foods were served and consumed, and thus, the context of eating and the etiquette during mealtimes.

This paper seeks to explore the complexity of interpreting the mass phenomenon of Roman red slipped wares and the socio-economic and socio-political influences acting through and also on tablewares, not only in first-contact situations but over several hundred years, gradually crafting an intercultural material collective using tablewares flexible enough to serve not only the culinary practices in Rome but also those in the provinces.

**Social aspects of pottery use in the Middle Copper Age  
Carpathian Basin. How fragmented settlement assemblages can  
help us reconstruct everyday life**

**Zsuzsa Hegedűs**

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Pottery making is a highly socially determined activity; its every aspect is influenced by customs, traditions, cultural norms, combined with the accumulation of practical experiences of generations, and the experimentation of individuals. Through all of this, communities developed pottery sets that best suited their needs and ideas. The vessels, whose fragmented remains we find in the archaeological record, fit into the framework of these pottery sets. When we examine pottery assemblages in which the amount of typologically and stylistically diagnostic pieces is low due to the high degree of fragmentation, we can still rely on the fact that certain regularities of pottery making can be recognised even on the smallest pieces. Multivariate statistical tools (e.g. PCA, MCA, FAMD) are particularly well-suited to reveal these trends, since they are capable of examining large quantities of fragmented material and identifying the main ordering principles. These can shed light on the social relations of the community: for example, they can reveal the extent and manner of food storage, certain kitchen technologies, and the ways of food consumption. It is also possible to investigate which forms of pottery use were emphasised

the most, showing the importance of certain aspects of social organisation and behaviours.

In our presentation, we will focus on the reconstruction of vessel use, through the example of the Middle Copper Age Hunyadhalom culture, which existed in the eastern parts of the Carpathian Basin between 3900 and 3700 calBC. In particular, we will examine how we can understand and reconstruct the role of fragmented vessels as a part of the pottery sets, through the use of statistical analysis and ethno-archaeological examples. The examination of vessel types highlights various aspects of social life, for example the outstanding significance of communal food consumption. A series of lipid analysis results also showcase the types of foods that were likely served at these occasions.

**Long term relations of pottery communities behind the formation of the eEarly Vinča pottery style in Southern Transdanubia**

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The earliest settlements of first pottery producing communities, attributed to the Starčevo culture, appeared in South-Eastern Transdanubia from the 59th century cal BC and persisted until the mid 56th century cal BC. In the subsequent stage, a number of longhouse settlements characterized by various pottery styles (early Vinča, Ražište, early LBK) have been established around 5350 cal BC. The period between 5500 cal BC and 5350 cal BC remains enigmatic in most of western Hungary, leaving intriguing questions open regarding the continuity and discontinuity of the population. Several research programs launched at the Institute of

Archaeology RCH during the last decade, focusing on various aspects of human activity in the region during the second half of the 6th mill. cal BC, including absolute chronology and potting traditions. Series of AMS radiocarbon dates and their formal modeling provide a solid basis for comprehensive chronologies at various scales and for time frames for the use of certain ceramic technological and decorative styles. In our research area, the late horizon of the early Neolithic settlement at Alsónyék signifies the latest known Starčevo pottery, dated to the end of the 56th century cal BC. Meanwhile, the Szederkény and Tolna-Mözs sites, the earliest longhouse settlements in the region, provided pottery which are now recognized as one of the earliest known examples of the Vinča style in the Danube region. Our study's key conclusions are derived from ceramic analyses at the three sites. The presentation seeks to show how tradition of pottery crafting linger on, and how new elements had been incorporated after the mid 54th century cal BC, are they really new, and what they are exactly? It shifts the focus from the old debates' purely chrono-typological and cultural-historical approach to examining the ceramic craftsmanship across generations, backed by accurate absolute chronological models.

# **Increase in the capacity of vessels of the Late Bronze Age Gáva culture**

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Between the BD-HaA1 and HaA2-B1 periods of the Late Bronze Age, changes can be observed in the Carpathian Basin in several respects. One aspect is the large increase in the capacity of ceramic material. Several publications show that pottery was able to contain much larger quantities of food and drink, but can this be quantified?

In my PhD studies, I am researching the classical Gáva ceramic material of the HaA2-B1 period. Therefore, I would like to compare the ceramic artefacts of Poroszló-Aponhát and Baks-Temetőpart from this period with the earlier period, which can be found in several publications. After the comparisons have been made, hopefully the capacity increase will not only be visible but also quantifiable.

In addition to this study, my presentation will also look at the background to this growth. What are the reasons that could have led to this? Was there a social change, with an increase in the population, or were larger groups involved in the festive feasts? Or was there a greater so-called prosperity, a stable economic background that allowed them to splurge? Or was it an attempt by the elite to project power?

In addition to archaeological finds, it is also worth examining these questions through ethnographic examples. How and how many people

could have used a large container or a larger bowl? How many individuals could have been served by a ceramic assemblage (ceramic hoard or vessel set)?

The increase in the size of the vessels is not only a sign of the increasing sophistication of the potters of the period, but also raises many questions about society, customs and the role of the elite.

**The earliest multi-mouthed vessels in Europe - one of the first kind of vessels for special occasions - rituals, feasts, and social gatherings**

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As multi- mouthed vessels we consider ware with one body and several mouths. There are some groups among them.

1. Vessels with one big mouth and several small integral “miniatures” on their shoulders were made in the Linear Pottery culture and the Cucuteni-Trypillya circle. It represents two variants.

One of them with small holes, which is connected additional cups with a big body, can be used as lamps.

The second variant includes big vessels with some tubes on a shoulder. Scientists studied these vessels connected them with the collective drinking beer through long tubes.

2. Vessels with several mouths, which have the same size appeared together with the first ceramics in the beginning of VI mil. BC in the Danube basin. Usually, they were small. The earliest vessels had anthropomorphic or zoomorphic attributes. All vessels from the Neolithic till the Middle Bronze Age with detailed information about places, where they were found, were connected to sanctuaries.

3. Vessels with “pockets” on a neck under the rim found in IV millennium BC in a broader European geographic context, excepting Eastern Europe.

4. Vessels with a mouth divided into several parts are only known in the Eneolithic sites in Bulgaria and Ukraine.

A function of vessels of groups 3 and 4 can be similar with big vessels with some tubes on a shoulder.

Thus, multi-necked vessels in the European Neolithic and Eneolithic can be considered as a property of ancient communities. They were used in the common ceremonies and found in sanctuaries.

**Pots, settlements, and state. The medieval potteries from a  
region of the Horn of Africa**

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In this paper, I will present the preliminary studies of the local pottery from central and western Somaliland and the Aw Bare area, on the Ethiopian side of the western Somaliland-Ethiopian frontier. This study is part of a wider research carried out as part of the ERC StateHorn project. These ceramics come from different contexts dated between the 11th and the 16th centuries, a period in which settlements appeared in a landscape traditionally dominated by nomads and coincided with the rise, life, and end of several sultanates in nearby Ethiopia. This pottery, not studied before, acts hence as an expression of these transformations. Therefore, this study aims to offer a chronological and typological framework of these ceramics and shed light on their role in the dynamics of the region. Topics such as the inner diversity of the local ware, its relations with the ceramics from nearby areas, the population diversity of the sultanates, the influence of the sultanates in the region, the consumption patterns, and how this pottery can contribute to stress the status will be discussed.

**Sizing a Pot Up: cooking pot and tableware capacities in Late  
Neolithic Northern Greece**

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Size is an inherent consideration when choosing a ceramic vessel with which to consume food; how it sits in a person's hand, the ease of moving it around, the diameter of the opening, and the capacity it can hold relative to one's needs are all important. The very classification of tableware as such is based on assumptions of size but the capacities of cooking pots are just as important when considering consumption behaviors. Thus the analysis of capacities may shed light on quotidian behaviors as well as more symbolic acts; and on communal behaviors as well as the relations of the individuals involved. Drawing primarily on the in-depth study of contemporaneous Late Neolithic I (5400-4800BCE)

assemblages from two Northern Greek sites, we focus more on more subtle technological aspects of ceramic design to explore potential patterns between the pots found in specific contexts. Stavroupoli-Thessaloniki has a settlement context with all the complications of the intertwining of every day and special occasions therein. Toumba Kremastis-Koiladas is an off-site pitfield wherein many contexts coexist separately from one another allowing for many smaller case studies. By interrelating the patterns seen in the capacities of cooking pots with the patterns seen in tableware, we will shed light on the variety of consumption behaviors that have left their traces at these very different sites.

**Insights into the *chaîne opératoire* of the Cucuteni C pottery  
identified in eastern Romania**

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The Cucuteni C ware has constantly attracted scholars due to its specific decorative and technological features compared to the Cucuteni painted ware. Ever since the excavations conducted in 1895 at Cucuteni-*Cetățuie*, the eponymous site of the Cucuteni culture (4600-3600/3500 cal BC), it was pinpointed within the ceramic assemblage due to its stylistic attributes and paste composition. Later, due to its specific stylistic and compositional characteristics, it was considered an intrusive element in the Cucuteni culture area, originating within the North Pontic steppe region. It was identified within the Cucuteni ceramic assemblages starting with the Cucuteni A<sub>3</sub> phase and lasted for about 800 years (4300-3500 cal BC).

Whereas this ware category was commonly considered a foreign element within the Cucuteni pottery assemblages it is necessary to trace its main technological features before advancing any hypotheses concerning its possible origin and possible routes of dispersal. Likewise, significant regional and local variations in form and production techniques were previously noticed.

This study will present the results of an integrated analytical approach that combines macroscopic, petrographic, chemical, mineralogical and microstructural techniques to identify the *chaîne opératoire* used for manufacturing the Cucuteni C ware identified at Cucuteni-Cetățuie and Valea Lupului-Fabrica chimică sites. We will compare our results with previously investigated ceramic assemblages to assess the degree of variability existing within the Cucuteni C ceramic repertoire. Further on, we will explore the potential of certain technological choices to reveal the social mechanisms facilitating the exchange of knowledge.

# **Hidden identities: Ceramic petrographic analysis of two Tumulus culture Bronze Age cemeteries at Maklár (NE Hungary)**

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Around the middle of the second Millennium BC on the Great Hungarian Plain, the multi-layered tell settlements were abandoned and followed by the emergence of the so-called Tumulus culture, which indicates changes in material culture, identity and social relations not only in this region but in vast areas in Central Europe. The origin of this cultural complex is debated, but besides small-scale migration, the evolution of the local population might have played a crucial role in its development. Furthermore, territorial groups can be distinguished based on ceramic typology, which might have their roots in the preceding regional cultures.

On the Northern Great Hungarian Plain, two cremation cemeteries are known and investigated in the Maklár microregion (North-Eastern Hungary), assigned to the Tumulus culture, around 1500-1300 BC. Maklár-Kospérium with 121 burials and Maklár-Nagyrét II. with 210 burials. Besides typological and stylistic analyses, this regional study focuses specifically on raw material preparation and fabric techniques of the pottery grave goods, using thin section petrography. The aim of this research is to detect patterns in pottery production that can be linked to different social groups within and between the two cemeteries.

**Cencelle, a rubbish dump as a window to the past: from the *mise en table* to urban life between the 12th and 15th centuries**

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The analysis of material culture, particularly focused on ceramics, serves as a reliable interpretative tool for studying the origin context and the society that crafted it. In the medieval town of Cencelle (VT), it is intriguing to contemplate how ceramics provide a necessary interpretative key to frame social and economic changes throughout the chronological evolution of the settlement. This aspect becomes particularly evident in the *mise en table* of fine dining ceramics. Notably, there is a well-documented tendency, especially in the Middle Ages, to make these ceramic classes sensitive and communicative. Through a form of interactivity involving shape, function, and ornamentation, the individual establishes a relationship with the object.

Building upon these reflections, the proposed intervention aims to delve into the findings from the filling of a cistern connected to two distinct city quarters. The materials contained within are particularly significant as they capture the moment of the cistern's de-functionalization and act as a sort of mirror reflecting the materials used in adjacent residential areas up to that point.

The proposed intervention seeks to present the morpho-typological study of ceramics discovered in this context, specifically focusing on coated, indigenous, and imported ceramics as indicators of economic surplus. The goal is to understand how these ceramics coexisted and contributed together to meet the demands of the city market. Starting from the premise that waste constitutes the primary source for studying habits, diet, daily life, and the economy of a location, these materials will be analyzed in their material, functional, and chronological diversity, alongside the examination of other sources, to provide insight into the daily life of Cencelle and its inhabitants from the second half of the 12th century to the 15th century.

# **Medieval imported pottery in monastic and urban contexts in the North Adriatic**

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This presentation will discuss Slovenian part of northwestern Istria, and material culture of its medieval period. During this time, monasteries played a crucial role in urban settlements. Although monasteries were closed communities, they were closely connected and involved in developing medieval towns. They significantly impacted urban physical development, organization, social and economic life, and habits. Since newcomers established monasteries with shared ideologies and goals, we can observe the characteristics of each order in their positioning in the urban area. Monasteries were closed communities with organized community life and customs, but they were integrated into several aspects of the town's life and customs. They introduced specific material culture in new environments, such as typical architecture and objects for everyday use. This presentation will focus on pottery types from these contexts and examine their interpretive potential on medieval towns' economy, identity, and customs. We will primarily focus on excavated and published locations in Koper, but also in Piran and Izola. To trace the influence on the import and potential local productions, we will also explore and compare sets of pottery types in the monastic context with ones in other urban contexts.

## **Pottery use, value, and social significance: Decorated bowls of the Late Copper Age Eastern Croatia**

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Decorated biconical bowls belonging to the Late Copper Age Vučedol culture (2880-2450 BC) are the most frequent type of vessels, represented in almost the same amount on several settlements in eastern Croatia. Predominantly, they were finely polished, both on the inside and outside, and decorated with motifs executed in furrowing and notching techniques, and filled with white paste or incrustation. Specimens from the site of Prisunjača will be examined in more detail. Use-alteration and analysis of morphometric traits revealed that they were used for serving and consumption of food without thermal processing. Despite very high production rates, however, these pots were frequently repaired and reused, suggesting that they were highly valued and had important meaning for society. This is also indicated by the context of deposition where only one decorated bowl was left on the house floor *in situ*, before its destruction.

## **“Binoculars” and “monocle-shaped” items of the Cucuteni- Trypillya culture: forms, context, possible functions**

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The ceramic assemblage of Cucuteni-Trypillya (c. 5500–2800 Cal BC) presents unusual forms of so-called “binoculars”. They consist of two tubes connected by jumpers (there are two cases where there are three such tubes). Along with them, there are also single tubes called “monocles”.

These specific forms became widespread at the beginning of the middle stage of cultural development Cucuteni A – Trypillya BI and disappeared with the end of Cucuteni B – Trypillya CI period when significant changes in various fields of culture occurred (Palaguta 2007).

The shapes of these items vary. “Monocles” are either cylindrical or consist of two cones; they may have a holes, handles, or knobs. Their existence is mainly limited to the Cucuteni A – Trypillya BI period. For “binoculars,” both the shape of the tubes and the shape and number of jumpers vary too. It is possible that these categories of items represent two different evolutionary lines.

Analysis of the archaeological context does not make it possible to unambiguously interpret and determine the functions of these items. They

were usually found within residential buildings; special sanctuaries cannot be marked based on their findings. This is another argument in favor of the fact that the Cucuteni-Trypillya society was built on the basis of horizontal social connections.

There are several versions regarding the functions of these items. Interpreting them as drums (Kovács, Gridan 2015; similar to ceramic drums of the Late Neolithic Walternienburg-Bernburger culture in Germany or modern darbuka-type goblet drums) is only suitable for “monocles”. The upper jumper of the “binoculars” does not make it possible to stretch the membrane over the bells.

As stands/altars, “monocles” can be interpreted based on multiple analogies from Ancient Near East, Mediterranean, Central Asia, and even China. “Binocular” items don’t find analogues in other cultures; most likely, they were used for cult purposes.

**Imported and local pottery in burial practices in the Thermaic Gulf region during the 6th century BC. Funerary rites and social/class stratification**

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The aim of this paper, through a brief presentation of specific cemeteries of the Thermaic Gulf coastal zone as a framework, is to trace whether their spatial organization and, in particular, their resettlement to a neighboring but distinctively separate site from the earlier cemeteries during the Late Iron Age is associated with interregional mobility. The impact of the profound cultural exchanges/interactions through maritime trade with southern major centers at this time is undeniable. The coastal zone of the Thermaic Gulf seems to form a cultural sphere experiencing prosperity through imported prestigious items.

Despite conspicuous differences in funerary rites, it is evident that the emergence of Attic, Corinthian, and Boeotian imported vessels, as well as those of East Greek origin, had a significant impact on regional burial customs. Albeit the local "luxury" vases, the "eggshell" monochrome pottery, still predominate in settlements, they seldom appear as grave goods. At the same time well known shapes from Southern Greece, e.g. exaleiptron, are manufactured by local workshops. Exaleiptron becomes a common grave good despite it seldom appears in graves of Southern Greece and of the Chalcidian colonies. Furthermore, while the imported as well as the local vases encountered as grave goods are mostly related to the

banquet, the indigenous sympotic vases rarely co-exist with the imported ones.

An attempt will be made to interpret the afore-mentioned burial rites and answer the following questions: a. what was the impact of the imported ceramics on the local production, b. whether the imported and new indigenous wheel made ceramics used as offerings reflect a continuity of earlier burial practices; and c. whether the distribution of the imported ceramics in relation to local production and the structure of the cemeteries reflect the social/class stratification of the local communities.

## **Table amphorae versus imported amphorae in Roman Dacia**

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The author wishes to discuss the production of table amphorae in Dacia (2nd-3rd century AD) and compare it with the presence of imported wine amphorae. The category of table amphora is still not a well-studied class in the literature at the level of the whole Roman Empire (in terms of existing typologies for different regions), often being presented only the aspects related to their technical analysis, but ignoring aspects of economic nature and their content. This analysis is intended to present this local ceramic category, which seems to imitate amphorae produced in Gallia. At the same time, their content, which was most probably local wine requires also an analysis aimed at comparing the presence of imported wine in Dacia with local wine. The study of local production versus amphora imports can also provide a line of study that focuses on observing differences in the social classes that had access to and consumed these products. In addition to this, some observations can be made regarding the possible trade of these products in small quantities between neighbouring provinces, and thus, some aspects of regional trade can be observed.

## **Vessels for life and beyond: Pottery as grave goods in the Late Danubian cultures from Poland**

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In the second half of the 5th millennium BCE, major transformations in burial customs can be observed within the cultures of the Danubian Circle (*sensu* Childe). These are most evident in the Carpathian Basin, where they are indicative of the Early Copper Age: extramural cemeteries appear with gender-specific, fixed and formal burial customs, including various grave goods. The presentation will discuss the latest Danubian cultures from the territory of present-day Poland, where southern influences are visible in the presence of copper ornaments as well as gender differentiated body positions in graves, even if not all of them were placed in formal cemeteries. The main focus will be on the pottery associated with the dead: its quantity, morphology and size of vessels. Grave assemblages will be compared with vessels known from settlement sites in order to trace possible patterns of selection. Similarities and differences within and between archaeological cultures will serve as a starting point for a discussion of the different social meanings of ceramic vessels in these communities.

**Vessels with “extraordinary” ornaments of the Late Bronze Age  
mark the Southern (Bashkir) Trans-Urals: analysis of the  
problem and hypothesis**

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Archaeological sites of the Late Bronze Age in the Southern (Bashkir) Trans-Urals differ considerably from sites in neighbouring regions. The territory of the Bashkir Trans-Urals was a contact area of the Srubnaya and the Andronovskaya archaeological cultures – historical communities. The Late Bronze Age complex dates between 1890 and 1750 BCE.

The Srubnaya and Andronovskaya – have stable symmetrical ornamental compositions on the vessels. Thus, extremely small group of vessels with depictions and signs arouses much interest. In Southern (Bashkir) Trans-Urals, at settled sites of the Late Bronze Age, vessels with depictions and vessels with signs statistically constitute less than one percent, at burial sites – about 8%. From the first description of “extraordinary” depictions of Srubnaya archaeological culture more than one hundred years have passed. However, semantic meaning has not been explained up to the present day. In modern science presentation of vessels with “extraordinary” depictions is still relevant. In the course of archaeological investigations 7028 ceramic fragments (including 48

unbroken vessels). A very interesting result was achieved during complex analysis of a burial with vessel having signs.

The vessels from the burials were completely examined with the help of methods of historical and cultural approach (technical and technological analysis of ceramics). With the help of the same approach ceramic fragments from settlement were examined. Along with these, petrographic analysis of ceramic material was used.

At the present time, in relation to the Late Bronze Age of the Southern (Bashkir) Trans-Urals “extraordinary” ornament are interpreted by scientists as an attribute of infant burials, and as an attribute of some sacred processes on the settlements’ territory. The majority of researchers consider “extraordinary” ornament as incorporated mix of the Srubnaya and the Andronovskaya cultures.

**Technical traditions and social embeddedness of pottery production  
in the Early and Middle Copper Age Eastern Hungary**

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Understanding social relations has always been a cornerstone of the prehistoric archaeological studies. Thus, there have been many attempts in the past to reconstruct them through pottery analysis. Nevertheless, many features of the vessels, such as their style, are influenced by various factors, like communal or individual taste, consequently, changing more easily. Therefore, they are only suitable for displaying short-term social connections, but not for identifying social relations in which knowledge is transferred mainly unchanged through long period of personal interactions. However, the technological analysis of pottery forming can detect this real social embeddedness. That is because the shaping sequences acquired over a long learning process and remained mainly unchanged over time. The ‘way of doings’ of pottery forming are passed on within communities of practices, i. e. social groups connected by the shared technical knowledge. Therefore, prehistoric social embeddedness can be explored through the identification of technical traditions of pottery forming.

This contribution focuses on the first technological analysis of pottery forming in the Early and Middle Copper Age on the Great Hungarian Plain, Eastern Hungary (4500/4450–3800/3700 cal BC). Until recently, the pottery assemblages from this period were mainly studied

with the traditional typological approach which does not allow the reconstruction of real social relations. Thus, through examination of the pottery assemblage of six sites (Bükkábrány-Bánya 11/b, Tiszagyenda-Vágott-halom, Polgár, Rákóczifalva-Bagi-föld 8, Rákóczifalva-Bivaly-tó 1/a, and 1/c) with this new methodology, we can understand for the first time about the pottery production practices within these communities and their intra- and extra-regional social relations. Furthermore, the analysis of the technological and stylistic data enables us to explore and compare the various components, such as long-term traditions or intentional preferences, that influenced the pottery production in the Early and Middle Copper Age.

**Local traditions in a changing world: transformation of the household pottery of the Inner-Carpathian Przeworsk culture during the Roman Age**

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During the Roman Age, the social structure of the Germanic groups north to the Danube underwent a significant transformation. Based on the funerary research, the free armed strata within the smaller communities disappeared over time; larger but poorly equipped graveyards were established from the 3rd c. AD parallel to the rise of a high-status elite class. Evidence of this social transformation can also be seen in contemporary settlements.

In the northeastern part of the Carpathian Basin, new archaeological material emerged from the second half of the 2nd century AD. This material was related to the Przeworsk culture, which was spreading in Polish territories at the same time. This migration wave has long been associated with the arrival of the 'Hunding Vandal', 'Victofal', and 'Lacring' groups mentioned in written sources during the Marcomannic wars.

Beside the characteristic funerary remains of this horizon, we know more and more about the technologically and formally diverse ceramic finds of their farm-like and large-scaled settlements.

In the early settlements of these newcomer groups, only hand-formed pottery with typical archaic Germanic forms were used, produced locally at the sites. Influenced by the neighbouring Roman provincial and Sarmatian pottery, the manufacturing of wheel-turned ware also spread in the Przeworsk territories. Large-scale specialized pottery workshops with

dozens of kilns, in addition to single pottery kilns unearthed in individual settlements, indicate various methods of production and distribution. The creation and spread of mass-produced wheel-turned ware can be linked to craftsmen and a network across the settlements, contrasting the earlier local pottery tradition. However, the use of fine, hand-formed local vessels continued alongside the new ware, reflecting the different social networks within potter communities of this period.

**Patterns and Meaning: The stylistic and technological analysis of  
Starcevo pottery from Svinjaricka Cuka, Serbia**

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Painted pottery represents one of the most prominent aspects of the Central Balkans Starčevo culture. Despite its considerable potential for providing valuable insights into the artistic and technological practices of Early/Middle Neolithic potters, the majority of research in Serbian archaeology has predominantly leaned towards a culture-historical approach, as evidenced by the prevalence of typological-stylistic analyses and the establishment of relative-chronological divisions.

This paper will discuss the preliminary results of an integrated typological, raw material and technological study of Starčevo painted pottery from the Svinjarička Čuka site in South Serbia. The primary focus is on dark painted pottery, incorporating red, brown, and black painted specimens, with a prevalent occurrence of red on red and black on red decorations in most instances. Our objectives include investigating the painted vessels' typological classifications, consideration of the syntax of the decorative motifs, examining execution methods, and discerning the paint raw materials used for some painted pottery types. Additionally, the study aims to identify potential links between styles, methods, and materials associated with the production of painted pottery in various colors.

The painted pottery assemblages from Svinjarička Čuka provide a basis for comparative studies within contemporary sites, contributing to our understanding of regional variations and shared practices in the production of painted pottery during the Early/Middle Neolithic in the Central Balkans, thereby deepening our understanding of the cultural, technological, and social aspects related to the production and use of Starčevo painted pottery.

## **Short stories and long tales. A millennium of changes in pottery styles in the Copper Age of the Budapest Region**

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Our paper focuses on the reconstruction of a millennium of changes in pottery style in a narrow but important area. The Budapest Region has always been in a key position between Transdanubia, the Northern Mountain Range and the Great Hungarian Plain, and the Danube River guaranteed a path between Central and Southeastern Europe. Large Copper Age pottery assemblages from this region, however, have rarely been studied from a comparative perspective. Our project aims to understand how social networks worked and were used to maintain relations and spread innovations in the Early and Middle Copper Age in the Carpathian Basin. Understanding the changes in pottery style is an important aspect

when it comes to the reconstruction of the dynamics of these processes, because pottery style can be a good indicator of social networks. Pottery style reflects on how communities used them to express social differences or similarities between each other, and, in the long term, how these communities defined their relation to past communities, i.e. how they maintained or broke traditions.

We analysed more than 25,000 potsherds from twelve sites dated to between 4500 and 3500 cal BC. The sites included settlements and burials, Early and Middle Copper Age sites, and large and small find assemblages as well. As a result, we can reconstruct short stories about the use of pottery styles at individual sites and long tales about how pottery styles changed over a millennium. The analysis of the changes in pottery style combined with absolute dating will enable us to better understand the relationship between contemporary communities, their attitude towards stylistic novelties and also their attitude toward the old ways of making pots.

# **Exploring Social Dynamics in Late Neolithic Communities of the Near East through the Functional and Formal Analysis of Baking Trays**

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In the realm of prehistoric archaeology, ceramics emerge as a crucial element for identifying affiliations and distinctions within and among past communities.

While the stylistic approach is commonly employed, this research emphasizes the importance of integrating these aspects with functional considerations.

Indeed, anthropological studies have long highlighted how human eating habits characterize cultural groups. The examination of past dietary practices, reflecting not only individual choices but also group affiliations, plays a crucial role in understanding social aspects.

This presentation showcases the outcomes of an analysis centered on a Late Neolithic ceramic form, recently reinterpreted as bread baking trays instead of husking trays, found extensively across the Near Eastern region.

The research aims to demonstrate how the convergence of morphological, stylistic, and functional data can offer valuable insights into the social groups that utilized them.

## **Not all holes hold pots**

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Casa Chávez Montículos is the oldest Formative village (ca. 2500-1000 AP) located so far in Antofagasta de la Sierra, Southern Andes, Argentina. Current interpretations understand the site as a domestic and productive location. Fieldwork has recovered thousands of pottery fragments, most of them non-decorated sherds of probable local materials. However, other fragments are decorated in well-known allochthonous styles. From them, a significant number of fragments correspond to the Ciénaga-incised Aguada groups, being related to important ceremonial centres with significant local influence. Other decorated materials from nearby areas are also present, in lower numbers. In this presentation we propose to understand the role of these pottery styles in the site, questioning the exclusively domestic interpretation of the village, by using traceological and technological methodologies and proposing production and use contexts. Our aim is to trace the biographies of these foreign-style pottery, discussing their active role in the social life of the community

inhabiting this site and their identity ties with neighbouring areas. Thus, we will focus not only on their decorations and manufacturing techniques, but also on the presence of perforations, which reinforces an interest in preserving the pots once broken and supports the idea of their social value beyond utilitarian function, posing this pottery style in the supra-domestic sphere.

**The pottery productions and their role in the social dynamics between indigenous and allogeous communities in the Iron Age Mediterranean. The case of Incoronata (Basilicata, Southern Italy)**

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The paper will focus on the fine ware productions found in the Oenotrian site of Incoronata (Basilicata, southern Italy) that welcomed the Aegean people at the beginning of the 7th century BC. Occupied from the 9th century BC, Incoronata is known in the literature as one of the key sites of the ancient Mediterranean for the understanding of the interaction dynamics between allogeous (Greek) and local (Oenotrian) communities long before the Greek colonization of this region. This international encounter has left us important archaeological evidence, among all, but not only, traceable at the craft area for ceramic productions that was shared by indigenous and foreign artisans. This paper aims to present the indigenous and Greek fine ware from this mixed community phase of the site, which is a key period for the comprehension of the role of the pottery not only as material culture that reflects the cultural identities of both communities, but especially as 1) mean for the transmission of art and craft traditions and know-hows revealed through the production of hybrid pottery, and, lastly, 2) as objects that embody the social cohesion of these communities, that went beyond the craft environment, as testified by the numerous context of the pottery consumption in ceremonial and ritual spaces.

**In the name of Jesus: Devotion to the Holy Name on late  
medieval maiolica vessels from Serbia**

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This paper is concerned with inscriptions on certain specimens of luxury imported pottery from several fortified late medieval urban centers in Serbia (Belgrade, Smederevo and Maglič). Four bowls and one jug, all made in the maiolica technique stand out for their rich floral decoration that highlights the central medallion bearing three letters combined with a cross and stylized in the Gothic manner. All of them originate from Western, specifically Italian workshops from the period of the 15th and 16th centuries and arrived either via the Adriatic coast to areas under Ottoman administration, or came through Hungarian trade connections to Christian strongholds along the Sava and Danube valleys. The author suggests that the previously proposed reading of this trigram as HIS (an alleged abbreviation for Hominem Iesus Salvator or Hominem Iesus Salus) should be read YHS – for Yesus (Iesus). Being in accordance with the contemporary doctrine of St. Bernardine of Siena based on the worship of the Holy Name, this Gothic alternation of the first letter I to Y, was common on vessels from the Renaissance Italian maiolica centers that exported their products mainly to the northern Europe but to the western Balkans as well.