

of analysis particularly in terms of their spatial locations, and were interrogated in such a way as to prove their suitability as a comparative dataset alongside my existing study of Rome. A discussion of this approach and analysis provided the basis of my public lecture given at the School in June and also of a seminar delivered as part of the teaching for the annual City of Rome postgraduate course. The feedback and discussion resulting from both of these events was invaluable in shaping my ideas for future research. While emphasizing that this type of methodology cannot, at this stage, provide a definitive interpretation, it sets out a new way of understanding space and the ways in which people interact, both with the built environment and with other people in the context of these architectural surroundings.

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MACQUARIE UNIVERSITY GALE SCHOLARSHIP

Ceramic production in Campania: the supply and distribution of red slip table ware to Pompeii and beyond

The sudden and catastrophic destruction of Pompeii in AD 79 offers modern-day scholars a unique opportunity to investigate the everyday materials used by all levels of Pompeian society. In addition, it establishes an important temporal reference for the study of pottery. Surprisingly, until recent times very little was known about the supply of red slip table ware or *sigillata* to the city. Early surveys of these ceramics, based solely on visual assessment, suggested that the majority of vessels came from Italian *sigillata* workshops, where intricate kilns were constructed to ensure the uniform oxidized firing of the ceramics. It was thought also that up to a third of red slip table ware found at Pompeii was imported from the eastern Roman provinces.

My research, which employs an extensive programme of scientific fabric analyses, contradicts these findings and reveals that workshops operating within the Italian peninsula monopolized the supply of red slip table ware to the city. A few imported vessels from Southern Gaul and Africa have been identified in the assemblages examined, but there is no evidence of eastern *sigillata*. More importantly, perhaps, the analysis shows that up to half the vessels found in pre-AD 79 contexts do not come from specialized Italian *sigillata* centres, but were made in Campanian workshops associated with the manufacture of black gloss ware, pottery that pre-dates Italian *sigillata*. Consequently, it is highly likely that Campanian red slip ware [CRSW], was in production well before the commencement of Italian *sigillata*. These findings throw new light on the examination of red slip table ware throughout the Mediterranean, and will necessitate a reassessment of the chronological interpretation of pre-AD 79 contexts at Pompeii.

The purpose of my stay at the School was threefold. The initial aim was to prepare the key findings of my doctoral research for publication. The second was to consolidate and extend

my understanding of the red slip table ware found at Pompeii, particularly the wares made in Campania. The third was to explore the circulation of CRSW throughout the Mediterranean.

Residence in the Eternal City provided access to remarkable library facilities, a veritable feast of literature! It also furnished the opportunity to discuss my work with many knowledgeable scholars and pottery specialists, whose advice and guidance were greatly appreciated in the preparation and submission of articles for publication. The proximity of Rome to Pompeii meant that I could visit the city regularly (a novel experience when one normally resides in Australia), in order to examine additional ceramic assemblages and to collaborate with other archaeologists working in different regions of Pompeii. These experiences broadened my knowledge of the social use of red slip table ware throughout the city, and provided further data to add to a growing and extensive typological catalogue of CRSW forms and potters' stamps, a large number of which were undocumented previously.

Inquiry into the extent of CRSW distribution throughout the Mediterranean involved both literary and practical research. Published site reports that record this pottery were surveyed, and a database created to register relevant information, such as the find-spot, vessel form and potters' stamp, information that will be an important research tool in the future. The investigation was enhanced further by an invitation to examine fabric samples at the British Museum, London, where I was able to determine that red slip vessels found at Cherchel, Algeria, were manufactured in the CRSW workshops of Campania. During the brief visit to England I also attended a petrology conference at the University of Sheffield, which proved to be a vital learning experience. The knowledge gained during my time as the Macquarie University Gale Scholar at the British School at Rome will be invaluable in the continuing study of ceramic production in Campania.

JAYE MCKENZIE-CLARK

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ROME AWARDS

A saint between east and west: the cult of Saint Nicholas in medieval Italy

My Ph.D. research investigates the cult of Saint Nicholas in medieval Italy, in particular the artistic manifestations of the cult in the urban centres that claim to own his body: Venice and Bari. My research concentrates on analysing the cult's appeal to diverse social groups, including the sailors and merchants of Puglia and the doges of Venice, in order to show how the visual manifestations of saints' cults could be adapted and honed to serve different audiences. I also seek to establish the shrine of Saint Nicholas at Bari within wider patterns of pilgrimage in Italy, arguing that the shrine exercised a powerful attraction over pilgrims from central Italy, especially after the collapse of the Crusader states in the Holy Land. The shrine at Bari was situated on the main pilgrimage routes between Rome and the Holy Land; because of this,