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## Dissertation abstracts 2022–2023

Danilo Marco Campanaro, *Illumination matters. Revisiting the Roman house in a new light*. Lund University 2023, ISBN 9789189415713  
<https://portal.research.lu.se/en/publications/illumination-matters-revisiting-the-roman-house-in-a-new-light>

Interpreting the social complexity of the Roman house requires a careful evaluation of existing evidence. With this in mind, recent work in the field has proposed a variety of different approaches, focusing each time on a specific type of source (architecture and décor, ancient texts, material evidence from excavated houses), each in turn recursively deemed more adequate for the purpose or more fruitful and less biased. This opposition of approaches and critiques between scholars has yielded an extraordinarily rich picture that, however, leaves some of the social dynamics of domestic space out of our reach. This dissertation, focusing on the case study of the House of the Greek Epigrams in the northern part of Insula V 1 in Pompeii, suggests a further level of understanding that combines the aforementioned types of sources with simulations and digital analyses to support archaeological interpretation. Everything visible in the house, including its architecture and its decorations, actively participated in the construction of the social identity of the owner of the house and the *Romantitas* of his family. However, everything visible is so by virtue of light, which is not a mere medium, but actively partakes in social dynamics and can be manipulated to meet certain demands. In this dissertation, light is considered in its dual aspect as a physical and as a visual and sensory phenomenon. Starting from the assumption that light is a powerful social agent, the study investigates, through historically grounded and physically accurate lighting simulations and analyses, the intertwined spatial and social circulation patterns in order to derive new insights into the social dynamics of the Roman house. In particular, this study argues that the social space of the Roman house was characterized by a greater complexity

than that conveyed by ancient sources. It suggests a more nuanced picture, one of light and shadow but also of activity at different times of the day and year, and richer in people both in the foreground and in the background.

Peder Flemestad, *Order and adornment. The role of dress in Plutarch*, Lund University 2022. ISBN 9789189415478  
<https://portal.research.lu.se/en/publications/order-and-adornment-the-role-of-dress-in-plutarch>

This dissertation investigates the role of dress in the ancient Greek author and intellectual Plutarch. The works of Plutarch comprise one of the most prolific authorships preserved to us from Classical Antiquity. His writings span a plethora of disciplines in ancient scholarship and have preserved a multitude of references to the lives and customs of both his contemporaries and his predecessors. The sheer volume of his authorship and the many details he provides make it a significant source for our knowledge of the ancient world. He is therefore often drawn upon in modern scholarship both in his own right and to shed light on further sources. However, despite his importance, there has so far been no larger study of his stance on dress. The investigation treats dress throughout his works, both the *Vitae* and the *Moralia*, and aims to shed new light on how he perceived its role in life and the attainment of moral virtue through a representative overview of his treatment of dress and its connection to life and morals. Further sources are also taken into account, both earlier Classical Greek authors, Republican and Imperial Latin authors, as well as Imperial Greek authors. When possible, epigraphical material and Greek papyri are included for comparison. Plutarch refers to both Greek, Roman, barbarian, and mixed dress in his works. These concern its use in liminal life events, in cult and ritual, as insignia, as well as in relation to gender and clothing regulations. His treatment of dress furthermore attests to its use in ancient sociocultural propaganda and to his views on the rela-

tion between the internal and external qualities of its wearer. It is argued that Plutarch perceived dress in terms of intrinsic virtue versus external features. These aspects are connected to notions of order and adornment, both of which are encapsulated in the Greek word *kosmos*. The present study argues that Plutarch's stance on dress is fundamentally connected to the concept of an ordered life without excess and the necessity of a golden mean in life. To Plutarch this order is necessary for a virtuous and moral life and moderate dress consists in true adornment.

Valentina Vassallo, *A 3D digital approach to the stylistic and typo-technological study of small figurines from Ayia Irini, Cyprus*, Lund University 2022. ISBN 9789189415546  
<https://portal.research.lu.se/en/publications/a-3d-digital-approach-to-the-stylistic-and-typo-technological-stu>

The thesis aims to develop a 3D digital approach to the stylistic and typo-technological study of coroplastic, focusing on small figurines. The case study to test the method is a sample of terracotta statuettes from an assemblage of approximately 2,000 statues and figurines found at the beginning of the 20th century in a rural open-air sanctuary at Ayia Irini (Cyprus) by the archaeologists of the Swedish Cyprus Expedition. The excavators identified continuity of worship at the sanctuary from the Late Cypriot III (*c.* 1200 BC) to the end of the Cypro-Archaic II period (*c.* 475 BC). They attributed the small figurines to the Cypro-Archaic I–II. Although the excavation was one of the first performed through the newly established stratigraphic method, the archaeologists studied the site and its material following a traditional, merely qualitative approach. The analysis of the published results identified a classification of the material with no-clear-cut criteria, and

their overlap between types highlights ambiguities in creating groups and classes. Similarly, stratigraphic arguments and different opinions among archaeologists highlight the need for revising. Moreover, past legislation allowed the excavators to export half of the excavated antiquities, creating a dispersion of the assemblage. Today, the assemblage is still partly exhibited at the Cyprus Museum in Nicosia and in four different museums in Sweden. Such a setting prevents to study, analyse and interpret the assemblage holistically. This research proposes a 3D *chaîne opératoire* methodology to study the collection's small terracotta figurines, aiming to understand the context's function and social role as reflected by the classification obtained with the 3D digital approach. The integration proposed in this research of traditional archaeological studies, and computer-assisted investigation based on quantitative criteria, identified and defined with 3D measurements and analytical investigations, is adopted as a solution to the biases of a solely qualitative approach. The 3D geometric analysis of the figurines focuses on the objects' shape and components, mode of manufacture, level of expertise, specialisation or skills of the craftsman and production techniques. The analysis leads to the creation of classes of artefacts which allow archaeologists to formulate hypotheses on the production process, identify a common production (e.g., same hand, same workshop) and establish a relative chronological sequence. 3D reconstruction of the excavation's area contributes to the virtual reunification of the assemblage for its holistic study, the relative chronological dating of the figurines and the interpretation of their social and ritual purposes. The results obtained from the selected sample prove the efficacy of the proposed 3D approach and support the expansion of the analysis to the whole assemblage, and possibly initiate quantitative and systematic studies on Cypriot coroplastic production.