Making a Table
A Case Study of Provincial Late Antique Craftsmanship

1. Materials

Parts of such tables were widely distributed from the quarries of the Eastern Mediterranean. The tabletop being in a room adjoining the apse to the most visible and most noble part of the assemblage, it was the most likely to be imported. The specimen of Bassit is made of fine white marble and belongs to the most common type, characterized by the thick profile of Constantinopolitan marble. The legs were made of four different materials, including blue-gray veined marble (A.763) and a poor-quality, crystalline white marble (A.764). The specimen was made from a damaged block (A.765). The specimen was made from a damaged block (A.766). The specimen was made from a damaged block (A.767). The specimen was made from a damaged block (A.768).

2. Craftsmanship

From the legs, four on their plinths, a number of inlaid monograms were preserved. The monograms are inscribed on the table's base and are composed of a large M, inlaid in a different material and a smaller N. The table stands on a trapezoid, and decorative elements are composed of a fine, blue-gray veined marble. The table is composed of four different materials, including blue-gray veined marble (A.763) and a poor-quality, crystalline white marble (A.764). The table is made from a damaged block (A.765). The specimen was made from a damaged block (A.766). The specimen was made from a damaged block (A.767). The specimen was made from a damaged block (A.768).

3. Assembly

Legs of this type are normally set into the floor or into the sockets of a base, often bonded with mortar and sometimes with metal pins. The legs include two M's, two N's, and an A identifying the central leg A.763. Its acanthus capital is the most elaborate and its dimensions are the most regular but it is color, rather than the quality of workmanship, that determined the repartition of the craftsman's mark. Despite differences in materials, proportions and capital design, they belong to a same model and probably originate from a same shop that thus worked materials of different origins. The limestone fence of the sanctuary and the limestone parapet of the gallery also relied entirely on gravity. Thus, while the design of the table base may have been motivated in part by the colors and decayed surface; edges eroded. The limestone fence of the sanctuary and the limestone parapet of the gallery also relied entirely on gravity. Thus, while the design of the table base may have been motivated in part by the colors and decayed surface; edges eroded. The limestone fence of the sanctuary and the limestone parapet of the gallery also relied entirely on gravity. Thus, while the design of the table base may have been motivated in part by the colors and decayed surface; edges eroded. The limestone fence of the sanctuary and the limestone parapet of the gallery also relied entirely on gravity. Thus, while the design of the table base may have been motivated in part by the colors and decayed surface; edges eroded. The limestone fence of the sanctuary and the limestone parapet of the gallery also relied entirely on gravity. Thus, while the design of the table base may have been motivated in part by the colors and decayed surface; edges eroded. The limestone fence of the sanctuary and the limestone parapet of the gallery also relied entirely on gravity. Thus, while the design of the table base may have been motivated in part by the colors and decayed surface; edges eroded. The limestone fence of the sanctuary and the limestone parapet of the gallery also relied entirely on gravity. Thus, while the design of the table base may have been motivated in part by the colors and decayed surface; edges eroded. The limestone fence of the sanctuary and the limestone parapet of the gallery also relied entirely on gravity. Thus, while the design of the table base may have been motivated in part by the colors and decayed surface; edges eroded. The limestone fence of the sanctuary and the limestone parapet of the gallery also relied entirely on gravity. Thus, while the design of the table base may have been motivated in part by the colors and decayed surface; edges eroded. The limestone fence of the sanctuary and the limestone parapet of the gallery also relied entirely on gravity. Thus, while the design of the table base may have been motivated in part by the colors and decayed surface; edges eroded. The limestone fence of the sanctuary and the limestone parapet of the gallery also relied entirely on gravity. Thus, while the design of the table base may have been motivated in part by the colors and decayed surface; edges eroded. The limestone fence of the sanctuary and the limestone parapet of the gallery also relied entirely on gravity. Thus, while the design of the table base may have been motiva...