

RIMSKO „FLEKANO“ STAKLO IZ HRVATSKE

ROMAN “SPLASHED” GLASS FROM CROATIA

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Abstrakt:

U članku se obrađuje skupina antičkih staklenih proizvoda ukrašenih raznobojnim mrljama. Rad se temelji na arheološkom materijalu otkrivenom na više antičkih lokaliteta u Hrvatskoj. Istraživanjem su obuhvaćeni nalazi iz gradova, civilnih i vojnih naselja, te nekropola. Priložena skupina specifičnih proizvoda iz 1. stoljeća zaokružuje širok repertoar importiranih predmeta. Među obrađenim korpusom posebno mjesto zauzima luksuzno kozmetičko i stolno posuđe koje je pomorskim trgovačkim putevima stizalo u luke i gradove istočne obale Jadrana.

Ključne riječi: Rimsko staklo, staklo sa mrljama, antičko raznobojno staklo

Abstract:

The article deals with a group of early Roman glass products with multicolored splash decoration. The work is based on archaeological material discovered at several ancient sites in Croatia. The research includes findings from cities, civilian and military settlements, and necropolises. The attached group of specific products from the 1st century completes a broad repertoire of imported artifacts. Among the processed corpus, a special place is occupied by luxurious cosmetic and tableware, which reached the ports and cities of the eastern coast of the Adriatic via maritime trade routes.

Key words: Roman glass, splashed glass, ancient colored glass

Uvod

Iznimna tehnološka i estetska dostignuća ranocarskih radionica vidljiva su na cijelom nizu staklenih proizvoda otkrivenih na antičkim nalazištima u Hrvatskoj. Među raznolikom arheološkom građom posebno mjesto zauzimaju rijetki stakleni primjerci ukrašeni raznobojnim mrljama. U visokoestetske predmete ubrajaju se različiti oblici kratera, modiola, vrčeva i bočica. Površine recipijena prekrivene su apliciranim mrljama u širokom spektru boja, uključujući plave, crvene, žute i bijele ukrasne uzorke.

Rad se temelji na arheološkom materijalu otkrivenom na više antičkih lokaliteta u Hrvatskoj (karta). Istraživanjem su obuhvaćeni nalazi iz naseobinskih konteksta, gradova, civilnih i vojnih naselja, te nekropola. Priložena skupina specifičnih proizvoda iz 1. stoljeća zaokružuje širok repertoar importiranih predmeta. Posebno mjesto u obrađenom repertoaru zauzima luksuzno kozmetičko i stolno posuđe koje je pomorskim trgovačkim putovima stizalo u luke i gradove istočne obale Jadrana.

Introduction

The exceptional technological and aesthetic achievements of the early imperial workshops are visible on the entire range of glass products discovered at ancient sites in Croatia. Among the diverse archaeological materials, a special place is occupied by rare glass specimens with multi-colored splash decoration. Highly aesthetic objects include various forms of craters, modioli (one-handled cups), jugs and bottles. The surfaces of the recipients are covered with merged flecks in a wide range of colors, including blue, red, yellow and white decorative patterns.

The work is based on archaeological material discovered at several ancient sites in Croatia (map). The research includes findings from settlement contexts, cities, civilian and military settlements, and necropolises. The attached group of specific products from the 1st century completes a wide repertoire of imported items. A special place in the treated repertoire is occupied by luxurious cosmetic and tableware that arrived in the ports and cities of the eastern coast of the Adriatic via maritime trade routes.



Karta – Nalazišta rimskog „flekano“ stakla u Hrvatskoj
Map - Sites of Roman "splashed" glass in Croatia

Tehnika izrade

Gledano s tehnološkog aspekta artefakti dekorirani s raznobojnim mrljama izrađeni su specifičnom tehnikom proizvodnje.¹ Oblikovanje ukrasa, isključivo uz tehniku puhanja, zahtijevalo je određene stupnjeve izrade. To se odnosi na:

- a) pripremu smrvljenog stakla u boji i njegovo polaganje na ravnu podlogu (eng. marver),
- b) prikupljanje granula ili krhotina na staklenu jezgru (eng. paraison),
- c) proces puhanja do finalne forme.

U početnoj fazi izrade vruća staklena jezgra kotrljala su se preko sitnih krhotina i komadića obojenog stakla. Nakon toga, jezgra sa smrvljenim staklom ponovno su se zagrijavala sve dok stijenske ne bi postale podatne za puhanje. Tijekom puhanja posude granule raspršene na oplošju mijenjale su oblik širenjem stijenki recipijenta. Ukrasne mrlje, tanko stopljene na stjenkama posuda najčešće su bile kružnog oblika, no mogle su biti nepravilne i izdužene forme, osobito na pregibu i vratu posude.²

Podrijetlo staklenih proizvoda ukrašenih raznobojnim mrljama

Posude ukrašene raznobojnim mrljama prostiru se diljem Rimskog Carstva tijekom 1. stoljeća. Ishodište dekorativne tehnike prvenstveno treba vezati uz područje istočnog Mediterana, gdje su pronađeni vrlo rani nalazi raznolike tipologije.³ Predmeti izrađeni u tehnici puhanja obuhvaćaju područje Levanta, te prostor Male Azije, zapadni dio Kavkaske regije i obalu Crnog mora.⁴ Pojedini primjerci mogu se pronaći i izvan istočnih granica Rimskog carstva, ponajprije u današnjim Ujedinjenim Arapskim Emiratomima.⁵ Dakako, primat u proizvodnji ove skupine staklenih artefakata u 1. stoljeću imale su italske radionice o čemu

1 Puhani proizvodi ukrašeni ovom tehnikom vjerojatno su rađeni kao imitacije luksuznih mozaičkih posuda (Grose 1986, 76–77).

2 Stern 2001, 69.

3 Vrlo rani primjer ukrašavanja staklenih predmeta raznobojnim granulama može se vidjeti na bočici iz kolekcije Dobkin. Radi se o primjerku izrađenom oblikovanjem na metalnom štapu. Porijeklo bočice se veže uz prostor Irana, uz razdoblje od 6. do 4. stoljeća prije Krista (Israeli 2003, kat. br. 26).

4 Arakelian, Tiratsian, Khatchatrian 1969, 44, br. 69; Kunina 1997, kat. br. 184–194; Whitehouse 2000, 42.

5 Whitehouse 2000, 42.

Manufacturing technique

From a technological point of view, the artifacts with multi-colored splash decoration were made using a specific production technique.¹ Designing the decorations, exclusively with the blowing technique, required certain degrees of craftsmanship. It refers to:

- a) preparation of crushed colored glass and laying it on a flat surface (marver),
- b) collection of granules or fragments on the glass core (paraison),
- c) the process of blowing to the final form.

In the initial stage of production, the hot glass core was rolled over small shards and pieces of colored glass. After that, the core with the crushed glass was heated again until the walls became blowable. During the blowing of the vessel, the granules scattered on the surface changed their shape by expanding the walls of the recipient. Decorative flecks, thinly fused on the walls of the vessels, were most often circular in shape, but they could be irregular and elongated, especially on the bend and neck of the vessel.²

The origin of glass products with multicolored splash decorations

Vessels with multi-colored splash decorations spread throughout the Roman Empire during the 1st century. The origin of the decorative technique should primarily be linked to the area of the eastern Mediterranean, where very early finds of diverse typology were found.³ Artifacts made in the blowing technique cover the Levant region and the area of Asia Minor, the western part of the Caucasus region and the coast of the Black Sea.⁴ Individual specimens can be found outside the eastern borders of the Roman Empire, primarily in today's United

1 Blown products decorated with this technique were probably made as imitations of luxury mosaic vessels (Grose 1986, 76–77).

2 Stern 2001, 69.

3 A very early example of decorating glass vessels with multicolored granules can be seen on a small carinated bottle from the Dobkin collection. It is a non-blown specimen made by modeling on a metal rod. The origin of the small container for kohl is linked to the area of Iran, to the period from the 6th to the 4th century BC (Israeli 2003, 49, cat. no. 26, The Israel Museum, Jerusalem, acc. no. 77.12.733).

4 Arakelian, Tiratsian, Khatchatrian 1969, 44, no. 69; Kunina 1997, 291–293, cat. nos. 184–194; Whitehouse 2000, 42.

svjedoče brojni primjerci potvrđeni na arheološkim nalazištima sjeverne i srednje Italije.⁶ Predmeti raznolike tipologije javljaju se i na brojnim zapadno-europskim nalazištima.⁷

Staklene posude ukrašene rastopljenim granulama s područja Hrvatske

Najranije posude od slobodnog puhanog stakla ukrašene raznobojnim mrljama koje se pojavljuju na rimskim nalazištima u Hrvatskoj uključuju lako prepoznatljive šalice za piće ili zdjele za miješanje vode i vina – krateri (sl. 1). Prostor istočne obale Jadrana ističe se kao područje s najvećim brojem registriranih primjeraka. Krateri su do sada potvrđeni u Zadru (*Iader*),⁸ Ivoševcima kod Knina (vojni logor *Burnum*)⁹ i Trilju kod Sinja (vojni logor *Tilurium*)¹⁰. Posude su izrađene od intenzivno obojenog jantarno smeđeg ili kobaltno plavog stakla s raznobojnim mrljama od neprozirnog bijelog, svijetlo-plavog, žutog i crvenog stakla. Najbliže komparacije potvrđene su u današnjoj Sloveniji (Ljubljana – *Emona*).¹¹ Osim u zapadnim provincijama, slični komparativni nalazi su potvrđeni na obali Crnog mora.¹² Pojedinačni primjerci čuvaju se u nekoliko svjetskih muzejskih kolekcija.¹³ Kronološki gledano, uporaba kratera ukrašena raznobojnim mrljama bila je najveća u drugoj četvrtini 1. stoljeća, a nastavila se i dalje tijekom flavijevskog razdoblja. U pogledu radioničke pripadnosti, primjerci s istočne obale Jadrana najvjerojatnije su uvezeni s područja Italije.

6 Biaggio Simona 1991, sl. 18, 21, 28, 30; Bonomi 1996, 29, kat. br. 10 i 314; Invernizzi, Vecchi 1998, 46–47; Casagrande, Ceselin 2003, 124–125; kat. br. 141, 145; Beretta, Pasquale 2004, 208, 230; Barovier Mentasti, Tagliapietra 2010, 90–91; Buora 2013, 72–73, sl. 52–53.

7 Fremersdorf 1938, 116–121; Berger 1960, 33–34; Harter 1999, T. 66, grob br. 8; Foy, Nenna 2001, 85; Pruvot 2015, 28–29; Trier, Naumann-Steckner 2016, 74.

8 Fadić, Štefanac 2020, 119, kat. br. 46.

9 Zaninović 2014, 155, br. 47.

10 Buljević 2013, 465.

11 Benkó 1962, 169–170; T. XXXIX, br. 6; Petru 1972, 33, T. 18: 15, grob 141; Lazar 2004, 57, br. 28. Najnovija istraživanja rimske Emone potvrdila su još jedan cjeloviti primjerak od kobaltno plavog stakla ukrašen raznobojnim mrljama (www.druzina.si/clanek/rimske-staklene-posode-z-dunajske-ceste). Više o tom nalazu vidi u radu autorice I. Lazar objavljenom u ovom časopisu.

12 Kern 1956, 56–63; Braat 1963, 105; Kunina 1997, 291, br. 184.

13 Saldern 1968, 15, T. 21, nalazište Atena?; Matheson 1980, 40, br. 110; Whitehouse 1997, 211, br. 363. Općenito o ovom tipu posuda vidi: Isings 1957, 50–52; Weinberg, Stern 2009, 54, bilj. 265; Fünfschilling 2015, 132–133, sl. 173.

Arab Emirates.⁵ Of course, primacy in the production of this group of glass artefacts in the 1st century was held by Italian workshops, as evidenced by numerous specimens confirmed at the archaeological sites of northern and central Italy.⁶ Artefacts of diverse typology are also found in numerous Western European sites.⁷

Splashed glass vessels from Croatia

The earliest vessels made of free-blown glass with multicolored splash decoration that appear on Roman sites in Croatia include easily recognizable drinking cups or bowls for mixing water and wine - craters (Fig. 1). The area of the eastern coast of the Adriatic stands out as the area with the largest number of registered specimens. Craters have



Sl. 1 Krater, šire zadarsko područje, 1. stoljeće (Arheološki muzej Zadar, postav Muzeja antičkog stakla u Zadru)

Fig. 1 Crater, wider Zadar area, 1st century (Archaeological Museum Zadar, exhibition of the Museum of Ancient Glass in Zadar)

so far been confirmed in Zadar (*Iader*)⁸, Ivoševci near Knin (military camp *Burnum*)⁹ and Trilj near Sinj (military camp *Tilurium*)¹⁰. The vessels are made of intensely colored amber brown or cobalt blue glass with multicolored spots of opaque white, light blue, yellow and red glass. The closest comparisons are confirmed in today's Slovenia (Ljubljana - *Emona*).¹¹ Except in the western provinces,

5 Whitehouse 2000, 42.

6 Biaggio Simona 1991, figs. 18, 21, 28, 30; Bonomi 1996, 29, cat. nos. 10 and 314; Invernizzi, Vecchi 1998, 46–47; Casagrande, Ceselin 2003, 124–125; cat. nos. 141, 145; Beretta, Pasquale 2004, 208, 230; Barovier Mentasti, Tagliapietra 2010, 90–91; Buora 2013, 72–73, figs. 52–53.

7 Fremersdorf 1938, 116–121; Berger 1960, 33–34; Harter 1999, T. 66, grave no. 8; Foy, Nenna 2001, 85; Pruvot 2015, 28–29; Trier, Naumann-Steckner 2016, 74.

8 Fadić, Štefanac 2020, 119, cat. no. 46.

9 Zaninović 2014, 155, no. 47.

10 Buljević 2013, 465.

11 Benkó 1962, 169–170; Pl. XXXIX, no. 6; Petru 1972, 33, Pl. 18: 15, grave 141; Lazar 2004, 57, no. 28. The latest excavations from the Roman Emona (modern Ljubljana)

Uz kratere, na području Hrvatske evidentiran je i jedan fragmentirani modiol. Primjerak je otkriven u nedavnim arheološkim istraživanjima u antičkoj Sisciji. Recipijent je izveden u tehnici slobodnog puhanja od kobaltno plavog stakla, te ukrašen bijelim i žutim mrljama.¹⁴ U kronološkom smislu radi se o proizvodu 1. stoljeća, na što upućuje arheološki kontekst nalaza. Modiol je na područje Siscije vjerojatno uvezen s prostora sjeverne Italije. Također, izravne analogije mogu se pronaći u Ljubljani (*Emona*) u susjednoj Sloveniji.¹⁵ Slični modioli od kobaltno plavog stakla ukrašeni raznobojnim mrljama evidentirani su i na obali Crnog mora.¹⁶

U kategoriji otvorenih formi treba spomenuti ulomak zdjelice ili šalice iz Salone. Očuvan je samo dio oboda od jantarno smeđeg stakla ukrašen neprozirno bijelim mrljama.¹⁷ S obzirom da je očuvan samo fragment ovdje nije moguće govoriti o detaljima recipijenta. Međutim, vjerojatno se radi o posudi cilindričnog ili polukružnog tijela (oblik Isings 12) koje su bile u učestaloj uporabi diljem Carstva tijekom 1. stoljeća.¹⁸ I ovaj oblik je vjerojatno uvezen na istočnu obalu Jadrana s italjskog poluotoka.

Među repertoarom importiranih ranocaraskih proizvoda posebno se izdvaja unikatni vrčić otkriven na antičkoj nekropoli u Zadru, u paljevinskom grobu iz druge polovice 1. stoljeća.¹⁹ Kao i na prethodnim primjerima, radioničko podrijetlo može se vezati uz italjski radionički krug. Vrčić sadrži karakteristike kvalitetnih proizvoda, a istančanost u izradi vidljiva je u oblikovanju niza detalja (sl. 2). Primjerak ima zaobljeno bikonično tijelo, relativno dugi cilindrični vrat s trolisno oblikovanim obodom. Tanka dvorebrasta ručka aplicirana je na ramenu i pod obodom. Prozirne žućkaste stijenke prekrivaju rastopljene granule od neprozirnog bijelog, žutog, plavog i crvenog stakla. Osim raznobojnih mrlja,

similar comparative findings were confirmed on the Black Sea coast.¹² Individual specimens are kept in several world museum collections.¹³ Chronologically speaking, the use of craters with multi-colored splash decoration peaked in the second quarter of the 1st century, and continued into the Flavian period. Regarding workshop affiliation, specimens from the eastern coast of the Adriatic were most likely imported from Italy.

In addition to the craters, one fragmented modiolus was recorded on the territory of Croatia. The specimen was discovered in recent archaeological excavation in ancient Siscia (Sisak). The recipient is made of cobalt blue glass in the free blowing technique and decorated with white and yellow spots.¹⁴ In chronological terms, it is a product of the 1st century, as indicated by the archaeological context of the find. Modiolus was probably imported to the area of Siscia from northern Italy. Also, direct analogies can be found in Ljubljana (*Emona*) in neighboring Slovenia.¹⁵ Similar modiolus made of cobalt blue glass with multi-colored splash decoration have also been documented on the coast of the Black Sea.¹⁶

In the category of open forms, a fragment of a bowl or cup from Salona should be mentioned. Only part of the amber-brown glass rim, decorated with opaque white spots, has been preserved.¹⁷ Given that only a fragment has been preserved, it is not possible to talk about the details of the recipient here. However, it is probably a vessel with a cylindrical or semicircular body (Isings form 12) that was in frequent use throughout the Empire during the 1st century.¹⁸ This form also was probably imported to the eastern coast of the Adriatic from the Italian peninsula.

Among the repertoire of imported early imperial products, a unique juglet discovered in the

14 Arheološki kontekst nalaza iz Siska biti će cjelovito objavljen od strane voditelja istraživanja T. Lelekovića i autora ovih redaka.

15 Lazar 2004, 29, sl. 17.

16 Kunina 1997, kat. br. 185; Arveiller Dulong, Nenna 2005, 295, br. 875.

17 Auth 1975, 154, br. 35.

18 Sternini 1991, 134, T. 51: 289.

19 Vrčić je bio priložen uz kamenu kvadratnu urnu, zajedno s drugim raznolikim grobnim priložima. Pored urne, uz raznobojni vrčić otkriveni su: stakleni tanjur (oblik Isings 46a), staklena zdjelica (oblik Isings 41a), stakleni vrčić (oblik Isings 50a), dva staklena cjevasta balzamarija (oblik De Tommaso 71), keramička zdjelica i keramička uljanica. U samoj urni sa spaljenim kostima priloženi su: staklena zdjelica, koštane igle s pršljenima i brončana pinceta (Zadar, lokalitet T. C. Relja, grob 36, istraživanja 2006.).

confirmed another complete example of cobalt blue glass decorated with multicolored spots (www.druzina.si/clanek/rimske-steklene-posode-z-dunajske-ceste).

12 Kern 1956, 56–63; Braat 1963, 105; Kunina 1997, 291, no. 184.

13 Saldern 1968, 15, Pl. 21, findspot Athens?; Matheson 1980, 40, br. 110; Whitehouse 1997, 211, br. 363. In general about this type of vessels, see: Isings 1957, 50–52; Weinberg, Stern 2009, 54, note 265; Fünfschilling 2015, 132–133, fig. 173.

14 The archaeological context of the modiolus from Sisak will be fully published by the excavation leader T. Leleković and the author of these lines. About the restoration of the item, see: Miliša, Rogošić, Čulić 2019.

15 Lazar 2004, 29, fig. 17.

16 Kunina 1997, 291–293, cat. no. 185; Arveiller Dulong, Nenna 2005, 295, no. 875

17 Auth 1975, 154, no. 35.

18 Sternini 1991, 134, Pl. 51: 289.



Sl. 2 Vrčić s trolisno oblikovanim obodom, Zadar (*Iader*), 1. stoljeće (Arheološki muzej Zadar, postav Muzeja antičkog stakla u Zadru)

Fig. 2 Juglet with trefoil shaped rim, Zadar (*Iader*), 1st century (Archaeological Museum Zadar, exhibition of the Museum of Ancient Glass in Zadar)

estetici pridonosi ručka izrađena od kobaltno plavog stakla. Navedenom primjerku do sada nisu pronađene direktne analogije, dok se srodni nalazi javljaju na području srednje i sjeverne Italije.²⁰

Oblikovnu raznolikost predmeta ukrašenih bojanim mrljama upotpunjuje ulomak kvadratične posude (oblik Isings 50a) iz Crikvenice (*Ad Turres*), otkriven unutar ranocarskog keramičarskog proizvodnog kompleksa vlasnika Seksta Metilija Maksima.²¹ Temeljem očuvanih ostataka vidljivo je da primjerak izrađen od prozirnog jantarno smeđeg stakla, te ukrašen s većim i manjim neprozirno bijelim mrljama (sl.3). Osim bojane dekoracije, na dnu posude očuvan je i radionički žig u vidu tri reljefne koncentrične kružnice. Ovaj tip u formativnom i dekorativnom smislu može se vezati u proizvodnu aktivnost italskih radionica druge polovice 1. stoljeća. Na takav zaključak upućuju izravne analogije s prostora Italije.²²

Zasebnu obradu i tumačenje zaslužuju dvije plosnate bočice ukrašene rastopljenim granulama (sl. 4 i 5). Jedan primjerak s nepoznatog dalmatinskog nalazišta danas se čuva u Arheološkom muzeju u Splitu,²³ dok je drugi, s rimske nekropole Skardone, izložen u Gradskom muzeju u Šibeniku²⁴. Po morfološkim značajkama mogu se podijeliti u dvije varijante. Bočicu iz Arheološkog muzeja u Splitu karakterizira kružno plosnato tijelo s kratkim

20 Vidi bilješku 6.

21 Ulomak je pronađen 2007. godine na lokalitetu Crikvenica – Igralište (PN 422). Ovom prilikom zahvaljujem se voditeljici istraživanja dr. sc. G. Lipovac Vrkljan na pruženim podacima o staklenom ulomku.

22 Jedan cjeloviti primjerak čuva se u Musei di Palazzo Farnese, Piacenza.

23 Fadić 1997, 122, br. 62 (v = 8,4 cm; š = 6,1 x 3,5 cm).

24 Primjerak je pronađen u grobu iz 1. stoljeća (Pedišić 2001, 19).

ancient necropolis in Zadar, in a cremation grave from the second half of the 1st century, stands out.¹⁹ As in the previous examples, the origin of the workshop can be linked to the Italian workshop circle. The juglet contains the characteristics of quality products, and the finesse in manufacturing is visible in the design of a series of details (Fig. 2). The specimen has a rounded biconical body, a relatively long cylindrical neck with a trefoil shaped rim. A thin double-ribbed handle is applied on the shoulder and under the rim. Transparent yellowish walls cover molten granules of opaque white, yellow, blue and red glass. In addition to the multi-colored spots, the handle made of cobalt blue glass contributes to the aesthetics. So far, no direct analogies have been found to the mentioned specimen, while similar finds are found in the area of central and northern Italy.²⁰

The variety of shapes of artifacts decorated with colored flecks is completed by a fragment of a square vessel (Isings form 50a) from Crikvenica (*Ad Turres*), discovered inside the Early Imperial ceramics production complex of the owner Sextus Metilius Maximus.²¹ Based on the preserved remains, it is evident that the specimen is made of



Sl. 3 Ulomak kvadratične posude, Crikvenica (*Ad Turres*), 1. stoljeće (Muzej grada Crikvenice)

Fig. 3 Fragment of a square vessel, Crikvenica (*Ad Turres*), 1st century (Crikvenica City Museum)

19 The juglet was attached to the square stone urn, along with other miscellaneous grave goods. Next to the urn, along with the multi-colored juglet, the following were discovered: a glass plate (Isings shape 46a), a glass bowl (Isings shape 41a), a glass juglet (Isings shape 50a), two glass tubular balsamaria (De Tommaso shape 71), a ceramic small bowl and a ceramic oil lamp. In the urn itself with the burnt bones were attached: a glass small bowl, bone needles with spindle whorl and bronze tweezers (Zadar, T. C. Relja site, grave 36, excavation 2006).

20 See note 6.

21 The fragment was found in 2007 at the site of Crikvenica - Igralište (PN 422). On this occasion, I would like to thank the director of excavation, Ph.D G. Lipovac Vrkljan on the provided data on the glass fragment.



Sl. 4 Bočica plosnatog tijela / lentoid flask, nepoznato nalazište, 1. stoljeće (Arheološki muzej u Splitu, inventarni br. AMS G-1792)
Fig. 4 Small bottle with a flat body / lentoid flask, unknown site, 1st century (Archaeological Museum in Split, inventory no. AMS G-1792)

ljevkastim vratom (sl. 4). Rub vrata je ravno odrezan i zaglađen na vatri. Recipijent je izrađen u tehnici slobodnog puhanja od prozirnog maslinasto zelenkastog stakla debljih stijenki. Čitavo oplošje ukrašeno je većim i manjim mrljama od bijelog neprozirnog stakla.

Primjerak s rimske nekropole u Skradinu u pojedinim detaljima se razlikuje od prethodno obrađenog. Bočicu karakterizira plosnato kruškoliko tijelo i kratki vrat s nepravilnim odlomljenim rubom (sl. 5). Bočica je izrađena od prozirnog ljubičastog stakla i ukrašena neprozirnim višebojnim mrljama u crvenoj i bijeloj boji. Odlomljeni vrat ukazuje da se ova vrsta posude mogla koristiti i kao ampula. Takve su bočice vjerojatno bile zapečaćene nakon punjenja i bilo je potrebno slomiti vrh recipijenta kako bi se iskoristio njihov tekući sadržaj.

Bočice plosnatog tijela i ukrašene raznobojnim mrljama pripadaju vrlo rijetkim nalazima iz 1. stoljeća. Do sada je poznato svega nekoliko analognih primjeraka. U muzejskim kolekcijama u Italiji evidentirana su dva primjerka nepoznate uže lokacije pronalaska (varijanta s ljevkastim vratom).²⁵ Popisu rijetkih komparacija valja pridodati i plosnatu bočicu iz Elche u Španjolskoj (varijanta s odlomljenim vratom).²⁶

transparent amber-brown glass and decorated with larger and smaller opaque white spots (Fig. 3).

In addition to the painted decoration, the workshop mark in the form of three relief concentric circles is also preserved on the bottom of the vessel. This type, in the formative and decorative sense, can be linked to the production activity of the Italic workshops of the second half of the 1st century. Direct analogies from the area of Italy point to such a conclusion.²²

Two small lentoid bottles decorated with melted granules deserve separate processing and interpretation (Figs. 4 and 5). One specimen from an unknown Dalmatian site is now kept in the Archaeological Museum in Split²³, while the other, from the Roman necropolis of Skradin, is exhibited in the City Museum in Šibenik.²⁴ According to morphological features, they can be divided into two variants. The small bottle from the Archaeological Museum in Split is characterized by a circular flat body with a short funnel-shaped neck (Fig. 4). The edge of the neck is cut straight and smoothed over the fire. The recipient is made in the free blowing technique from transparent olive-green glass with thicker walls. The entire area is decorated with larger and smaller spots of white opaque glass.

²² One complete copy is kept in the Musei di Palazzo Farnese, Piacenza.

²³ Fadić 1997, 122, no. 62 (h = 8,4 cm; w = 6,1 x 3,5 cm).

²⁴ A copy was found in a grave from the 1st century (Pedišić 2001, 19).

²⁵ (1) Museo Archaeologico Nazionale di Aquileia, inv. br. AQ2008/70 (Mandrizzato 2008, 120, kat. br. 268); (2) Museo Egizio di Torino, inv. br. 3399.

²⁶ Sánchez de Prado 2018, 53, sl. 30.



Sl. 5 Bočica plosnatog tijela / lentoid flask, Skradin (Scardona), 1. stoljeće (Muzej grada Šibenika)

Fig. 5 Small bottle with a flat body / lentoid flask, Skradin (Scardona), 1st century (Šibenik City Museum)

Na ovom stupnju istraženosti nije moguće govoriti o mjestu produkcije, mada je vjerojatno riječ o

proizvodima mediteranskih radionica koje su usavršile ovu dekorativnu tehniku u ranocarskom razdoblju. Rijetkost ovog tipa posudica na području čitavog Rimskog carstva upućuje da se u takvim recipijentima čuvao iznimno skupocjen tekući i polutekući sadržaj, parfemi, pomasti i druge mirisne esencije.

Zaključak

Izučavanje staklenih proizvoda ukrašenih bojanim mrljama doprinijelo je boljem poznavanju specifične vrste dekoriranih posuda u našim krajevima. Analize su pokazale da je većina materijala evidentirana u antičkim gradovima i naseljima hrvatskog dijela istočne obale Jadrana. Vrlo rani nalazi (prva polovica 1. stoljeća) dokumentirani su u vojnim logorima Burnum i Tilurij, što jasno ukazuje da je rimska vojska imala veliku ulogu u distribuciji ovih proizvoda u zaleđe rimske provincije Dalmacije. Tu tezu potkrjepljuje i stakleni materijal iz logora Bigeste (današnje Gračine kod Ljubuškog) u današnjoj Bosni i Hercegovini, u kojem je dokumentirano više ulomaka ukrašenih raznobojnim mrljama.²⁷

S druge strane, takvi nalazi skromno su zastupljeni u kontinentalnoj Hrvatskoj, odnosno u dijelu nekadašnje provincije Panonije. Kao iznimku valja izdvojiti prostor kolonije Siscije gdje je ustanovljena ova vrsta ukrašenih posuda. Na to područje pristizali su i drugi raznoliki staklarski proizvodi tijekom 1. stoljeća.²⁸ Siscija je vrlo rano postala važno gospodarsko i trgovačko središte, te je mnoga luksuzna ruba dolazila s prostora sjeverne Italije, magistralnom cestom Akvileja – Emona – Siscija.

²⁷ Rašić 2022, 258, T. 136.

²⁸ Bačani 2017.

The specimen from the Roman necropolis in Skradin (*Scardona*) differs in some details from the previously mentioned one. The small bottle is characterized by a lentoid pear-shaped body and a short neck with an irregular broken edge (Fig. 5).

The small bottle is made of transparent purple glass and decorated with opaque multicolored flecks in red and white. The broken neck indicates that this type of vessel could also have been used as an ampoule. Such small bottles were probably sealed after filling and it was necessary to break the top of the recipient in order to use their liquid contents.

Small lentoid bottles with multicolored splash decoration belong to very rare finds from the 1st century. So far, only a few analog examples are known. In the museum collections in Italy, two examples of an unknown narrower location of the find (variant with a funnel neck) have been noted.²⁵ A flat small bottle from Elche in Spain (variant with a broken neck) should be added to the list of rare comparisons.²⁶ At this level of research, it is not possible to talk about the place of production, although it is probably a question of the products of Mediterranean workshops that perfected this decorative technique in the early imperial period. The rarity of this type of vessel throughout the entire Roman Empire indicates that extremely valuable liquid and semi-liquid contents, perfumes, ointments, and other scented essences were kept in such recipients.

Conclusion

The study of glass products with colored splash decoration has contributed to a better knowledge of the specific type of decorated vessels in our region. The analyzes showed that most of the material was recorded in the ancient cities and settlements of the Croatian part of the eastern coast of the Adriatic. Very early finds (first half of the 1st century) were documented in the military camps of Burnum and Tilurium, which clearly indicates that the Roman army played a major role in the distribution of these products to the hinterland of the Roman province of Dalmatia. This thesis is supported by the glass material from the Bigeste camp (today's Gračine near Ljubuški) in present-day Bosnia and Herzegovina, in which several fragments with multi-colored splash decoration were documented.²⁷

²⁵ (1) Museo Archeologico Nazionale di Aquileia, inv. no. AQ2008/70 (Mandrizzato 2008, 120, cat. no. 268); (2) Museo Egizio di Torino, inv. no. 3399.

²⁶ Sánchez de Prado 2018, 53, fig. 30.

²⁷ Rašić 2022, 258, Pl. 136.

Sveukupno gledano, na području Hrvatske dokumentirani su razni oblici stalnog i kozmetičkog posuđa ukrašeni posebnom tehnikom ukrašavanja u vidu raznobojnih mrlja. Tipološki su idvojeni krateri i modioli, šalice i vrčići, te bočice plosnatog tijela. Kronološki gledano, svi nalazi ulaze u vremenski okvir od 25. do 90. godine. Po pitanju radioničke pripadnosti, većina obrađenih primjeraka može se vezati u proizvodnu aktivnost italskih radionica, koje su tijekom 1. stoljeća usavršile ovu tehniku ukrašavanja.

On the other hand, such findings are modestly represented in continental Croatia, i.e. in part of the former province of Pannonia. As an exception, the area of the colony of Siscia, where this type of decorated vessels was established, should be singled out. Various other glass products arrived in the area during the 1st century.²⁸ Siscia became an important economic and commercial center very early on, and many luxury goods came from the area of northern Italy, via the main road Aquileia - Emona - Siscia.

Overall, various forms of tableware and cosmetic vessels decorated with a special decoration technique in the form of multi-colored spots have been documented in Croatia. Typologically, craters and modioli, cups and juglets and small bottles with a flat body are distinguished. Chronologically speaking, all findings fall within the time frame from 25 to 90 years. In terms of workshop affiliation, most processed specimens can be linked to the production activity of Italian workshops, which perfected this decoration technique during the 1st century.

²⁸ Baćani 2017.

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