

OPĆENITO O SVETILJKAMA IZ RIMSKE LUKE U ZATONU S POSEBNIM OBZIROM NA SVJETILJKE ISTOČNOMEDITER- ANSKOG PODRIJETLA

GENERALLY ABOUT LAMPS FROM THE ROMAN PORT IN THE ZATON WITH SPECIAL CONSIDERATION ON LAMPS OF EASTERN MEDITERRA- NEAN ORIGIN

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Apstrakt:

Istraživanjem antičke luke u Zatonu kod Nina tijekom dvije kampanje, prve iz osamdesetih godina 20. st. i druge od 2002. do 2013. godine, uz ostatke tri liburnska broda, našla se i ogromna količina sitnog upotrebnog materijala različitog po provenijenciji, kronologiji, tipologiji, kvalitetu i kvantitetu. Među njima značajno mjesto zauzimaju i svjetiljke. Prema dosada inventarnim brojevima i dnevnicima istraživanja može se kazati kako je zabilježeno preko 300 bilo manje ili više cjelovitih primjeraka odnosno njihovih ulomaka. S obzirom na autorov uvid u kompletan asortiman, a s obzirom na velik broj ulomaka, moguće je govoriti i o dvostruko većem broju. Dobar dio svjetiljki pripada firma lampama na koje se u članku kratko osvrće. Kod njih je zabilježena gotovo čitava tipologija s imenima ukupno devetnaest proizvođača. Nedostaju tipovi X-b i X-c, dakle oni koje se ponajviše javljaju u kasnoj antici kada je zatonska luka već na zalazu. Ipak, ovom je prigodom pažnja posvećena svjetiljkama istočnomediterranske provenijencije među kojim su neke i unikatne na istočnoj jadranskoj obali. U članku su ponajviše zastupljene korinthske svjetiljke s imenima nekoliko radionica, ima nešto knidskih, a neki primjerci pripadaju efeškim, sirijsko-palestinskim ili afričkim radionicama, a u nas je jedinstven i primjerak iz radionice Byllis u Albaniji.

Ključne riječi: Zaton, luka, svjetiljke, radionice Korinta i Knida, Afričke, sirijsko-palestinske i radionica Byllis.

Abstract:

Research of the ancient port of Zaton near Nin during two campaigns, the first from the 1980. and the second from 2002. to 2013., with the remains of three Liburnian ships, also found a huge amount of small useful material different in provenance, chronology, typology, quality and quantity. Among them are lamps. According to the inventory numbers and research logs so far, it can be said that over 300 were more or less complete copies or fragments of them. Given the author's insight into the complete range, and given the large number of fragments, it is possible to speak of twice as many. A good part of the lamps belongs to the *firma* lamps, which are briefly referred to in the article. Almost the entire typology with the names of a total of nineteen producers is recorded in their codes. The X-b and X-c types are missing, so those that mostly occur in late antiquity when the port of Zaton is already in decline. However, on this occasion the attention is dedicated to the lamps of Eastern Mediterranean provenance, some of which are unique on the eastern Adriatic coast. Most of the articles are Corinthian lamps with the names of several workshops, there are some Cnidian luminaries, some of them belong to Ephesian, Syrian-Palestinian or African workshops, and we have a unique copy from the Byllis workshop in Albania.

Keywords: Zaton, port, lamps, Corinth and Cnidian workshops, African, Syrian Palestinian and Byllis workshop.

O rimskodobnoj luci antičke Aenone smještenoj na rtu Kremenjača u blizini Zatona pisalo se od kraja 60-tih godina 20. st., odnosno od vremena kada ju je identificirao Zdenko Brusić.¹ Od tada su u luci povremeno, već prema raspoloživim sredstvima, vršena podmorska arheološka istraživanja. Operativni dio luke, smješten s istočne strane dugačkog lukobrana orijentiranog u smjeru S/SZ-J/JI, sadrži kulturne slojeve čija se dubina kreće oko 70 cm, premda sporadično doseže i preko 1 metar².

Tijekom pedeset godina od otkrivanja u luci su obavljena dva veća ciklusa istraživanja. Prvi je obuhvatio vrijeme od 1979 – 1987³, a drugi od 2002-2013. godine⁴. Naravno, istraživanja nisu bila kontinuirana nego povremena, a oba su puta bila inicirana nalazom drvenih ostataka plovila koja je prvi istraživač prepoznao i atribuirao ih plemenu Liburna⁵. Ostaci prvog, relativno loše sačuvanog plovila, izvađeni su 1979. g., drugog 1987. godine⁶, dok su ostaci trećeg dobrim dijelom dokumentirani, ali se još uvijek nalaze pod pijeskom na mjestu pronalaska⁷.

Tijekom istraživačkih kampanja u na-taloženim slojevima, nastalim kroz više od tri stoljeća upotrebe luke, pronađena je velika količina materijala među kojim u apsolutnim omjerima pretežu različite vrste keramike⁸, potom i lampe, premda se nalazi i nešto stakla⁹, metala, drveta, biljnih izrađevina¹⁰, kože, kamena¹¹, a radila se i analiza biljnih i životinjskih ostataka kao i ostataka školjaka i puževa koji su činili veći dio prehrane posada brodova koji su dolazili u luku¹².

Među obiljem keramičkog materijala bilo je i dosta svjetiljki različitog tipološkog i kronološkog okvira, ali i različite provenijencije. Mnogo je ulom-

The Roman-era port of ancient Aenona, located on cape Kremenjača near Zaton, has been reported since the late 1960s, or from the time Zdenko Brusić¹ identified it. Since then, underwater archaeological reserches have been periodically carried out in the port, according to available means. The operational part of the port, located on the east side of the long breakwater oriented in the S / SZ-J / JI direction, contains cultural layers whose depth is about 70 cm, although it occasionally reaches over 1 m².

During the fifty years since its discovery, two major exploration cycles have been carried out at the port. The first covered the period from 1979. to 1987.³ and the second from 2002. to 2013. year.⁴ Of course, the research was not continuous but occasional, and both times were initiated by finding wooden remains of a vessel that the first explorer recognized and attributed to the Liburne⁵ tribe. The remains of the first, relatively poorly preserved vessel, were taken out in 1979., the second in 1987.⁶, while the remains of the third are largely documented but are still under sand at the site of the invention⁷.

During the research campaigns in the deposited layers, formed over more than three centuries of the use of the port, a large amount of material was found, in which different types of ceramics⁸ and then lamps predominate in absolute proportions, although there is also some glass⁹, metal, wood, plant products¹⁰, leather, stone¹¹, and an analysis of plant and animal remains was done too.

As well as the remains of shells and snails that made up much of the nutrition of the crews of the ships arriving at the port¹². Among the abun-

1 Z. Brusić, 1968, 204-205

2 Z. Brusić, 1980, 112-113; S. Glušćević, 1984, 17-18.

3 S. Glušćević, 1987, 43.

4 S. Glušćević-D. Taras-D. Romanović, 2013.

5 Z. Brusić-M. Domijan, 1985, 67-85; Z. Brusić, 1995, 39-59.

6 S. Glušćević, 1987, 43-44; Z. Brusić, 1995, 39-59.

7 S. Glušćević, 2004, 42-43; S. Glušćević, 2012, 296-297.

8 Z. Brusić, 1999, passim; Z. Brusić, 2006, 41-42, T.V-IX; D.

Romanović-S. Glušćević, 2015, 141-190; D. Taras, 2015, 191-217.

9 S. Glušćević, 1986, 255-277; S. Glušćević, 1991, 144-163;

S. Glušćević, 1994-1995, 221-242

10 S. Glušćević – D. Katović – A. Katović – Z. Vrličak – S. Bischof Vukušić, 2011.

11 S. Glušćević – J. Velić- I. Velić- M. Belak, 2011

12 S. Glušćević – M. Jurišić – R. Šošćarić – S. Vujčić Karlo, 2007, 147-161.

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aka svjetiljki izvađeno istraživanjima provedenim do 1987. godine kada, osim vremenskog okvira u kojemu je istraživanje vršeno, nismo imali nika-kve druge podatke o nalazu. Novi ciklus obilježen je stratigrafskim pristupom istraživanju poštujući pritom arbitrarnu slojeve debljine 10 cm.¹³

O nađenim se svjetilkama gotovo nije pisalo.¹⁴ Ne može se sa sigurnošću kazati koliko ih je, ili njihovih ulomaka, pronađeno svim dosadašnjim istraživanjem, ali je u inventaru Odjela za podvodnu arheologiju AMZd upisano ukupno 295 primjeraka, zaključno s godinom 2011. Ako tome pribrojimo i one navedene u Dnevnicima istraživanja iz 2012. i 2013. godine dobivamo broj od 311 svjetiljki. Imajući uz to sumaran uvid u sve dosada nađene svjetiljke, odnosno njihove ulomke, u zatonskoj luci mišljenja sam da je ukupan broj barem dvostruko veći.

Među svjetilkama iz Zatona najveći je broj onih s različitim inačicama uglatog ili okruglog nosa tipa Loesche I, IV i VIII koje, čini se, najvećim dijelom pripadaju italiskim radionicama, ali među kojima moguće ima i onih koje su se proizvodile u radionicama drugih krajeva rimskog carstva. Pri ovoj obradi svakako valja upozoriti i na velik broj lampi različitih tipova koje su pronađene u nekropolama antičkog Nina, a koje je još početkom 20. st. donio G. Bersa¹⁵. Bez sumnje mnoge su od njih do Aenone dospjele preko zatonske luke pa zato ne iznenađuje da među jednim i drugim ima identičnih primjeraka.

Brojne su i lako prepoznatljive firma lampe koje su dobro obrađene i koje je mnogo lakše prepoznati i identificirati¹⁶. Inventirano je 67 primjeraka, a broj se uz one spomenute u navedenim Dnevnicima penje na 69. Među njima su prisutni svi oblici osim tipova X-b i X-c dakle oni koje se ponajviše javljaju u kasnoj antici kada je zatonska luka već na zalazu. Daleko prevladava tip X-a

dance of ceramic material were many lamps of different typological and chronological frames, but also of different provenances. Many lamp fragments were extracted from reaserch conducted until 1987. when, apart from the time frame in which the reaserch was conducted, we had no other information on the findings. The new cycle was characterized by a stratigraphic approach to research while respecting arbitrary layers of 10 cm thickness¹³. The lamps found were hardly written¹⁴. It is not possible to say with certainty how many fragments of them have been found by all the re-search so far, but a total of 295 specimens have been entered in the inventory of the AMZd Division of Underwater Archeology, as of 2011. year. If we add that to those mentioned in the 2012. and 2013. research diaries, we get the number of 311 lamps. Having in mind the summary of all the lamps found so far, or their fragments, in the port of Zaton, I think that the total number is at least twice as high.

Among the lamps from Zaton, the most numerous are those with different variants of angular or round nose, type Loesche I, IV and VIII, which seem to belong mostly to Italic workshops, but among which there are possibly those produced in workshops of other parts of the Roman Empire. In this processing, it is certainly worth mention the large number of lamps of different types found in the necropolises of ancient Nin, brought by G. Bersa in the early 20th century¹⁵. Undoubtedly, many of them reached Aenona via the port of Zaton, so it is not surprising that there are identical specimens between the two.

There are numerous and easily recognizable *firma* lamps that are well crafted and that are much easier to recognize and identify¹⁶. 67 specimens have been inventoried, and the number in addition to those mentioned in diaries goes to 69. Among them are all forms except types X-b and X-c, so

13 S. Gluščević, 2004, 42-43.

14 Samo ih nekoliko spominje Z. Brusić, 1968, 206, T. III:4 gdje donosi dvije firma lampe; na drugom mjestu donosi crteže dvanaest primjeraka: Z. Brusić, 2006, 42, T. IV, 1-12, T.XI.1, T.XII:1.

15 G. Bersa, 1902, 1903, 1904, 1905, 1906, 1915. U prvom članku kaže da se u Arheološkom muzeju Zadar nalazi 600 svjetiljki koje, uz rijetke iznimke potječu iz okolice Nina. Konačno je ukupno je obradio 747 svjetiljki svih tipova koje su se nalazile u Muzeju Sv. Donata, a među kojima rijetke nisu iz samog Nina.

16 E. Buchi, 1975. i mnogi drugi.

13 S. Gluščević, 2004, 42-43.

14 Only a few mention it Z. Brusić, 1968, 206, T. III:4 where he brings two lamp companies; in the second place he draws drawings of twelve copies: Z. Brusić, 2006, 42, T. IV, 1-12, T.XI.1, T.XII:1.

15 G. Bersa, 1902, 1903, 1904, 1905, 1906, 1915. In the first article he says that there are 600 lamps in the Zadar Archaeological Museum which, with rare exceptions, originate in the Nin area. Finally, he processed a total of 747 lamps of all types that were in the Museum of St. Donatos, some of whom are rare from Nin himself.

16 E. Buchi, 1975. and many others.

s ukupno 32 primjerka, a slijede ga tipovi IX-b s 13 i IX-c s 8 primjeraka. Tipu IX-a pripadaju dvije lampe, tipu X-forma corta, samo jedan primjerak, dok kod 6 primjeraka, zbog nedovoljne sačuvanosti, nije moguće odrediti tip. Na diskovima nekih od njih pojavljuju se različiti prikazi gotovo isključivo tragičkih ili komičkih maski¹⁷, a disk jedne svjetiljke specifičan je zbog tri rupe za ulje.

those that mostly occur in late antiquity when the port of Zaton is already in decline. Type X with a total of 32 copies prevails by far, followed by types IX-b with 13 and IX-c with 8 copies. Type IX belong to two lamps, type X-shaped corta, only one specimen, while in 6 specimens, due to insufficient preservation, it is not possible to determine the type.



Proizvođači zastupljeni na ovim lampama su:

ATIMETI	- 5 kom.
CDESSI	- 1 kom.
COMMVNIS	- 2 kom.
EVCARPI	- 1 kom.
FESTVS	- 2 kom.
PHOETASPI	- 1 kom.
FIDELIS	- 1 kom.
FORTIS	- 17 kom.
FORTIS BYLIS	- 1 kom.
FRONTO	- 1 kom.
LITOGENES	- 2 kom.
LVCIVS F	- 1 kom.
MVRRRI ¹⁸	- 1 kom.
OCTAVI	- 2 kom.
PASTOR	- 1 kom.

The discs of some of them show different representations of almost exclusively tragic or comic masks¹⁷, and the disc of one lamp is specific because of the three oil holes.

The manufacturers represented on these lamps are:

ATIMETI	- 5 pcs.
CDESSI	- 1 pcs.
COMMVNIS	- 2 pcs.
EVCARPI	- 1 pcs.
FESTVS	- 2 pcs.
PHOETASPI	- 1 pcs.
FIDELIS	- 1 pcs.
FORTIS	- 17 pcs.
FORTIS BYLIS	- 1 pcs.
FRONTO	- 1 pcs.
LITOGENES	- 2 pcs.
LVCIVS F	- 1 pcs.
MVRRRI ¹⁸	- 1 pcs.

17 B. Ilakovac, 1981, 239-244. je obradio kazališne maske iz Arheološkog muzeja u Zadru

18 Z. Brusić, 1968, 206, T. III: 4, svjetiljka okrenuta diskom, Inv. br. 258H, Zaton 1966..

17 B. Ilakovac, 1981, 239-244. has handled theatrical masks from the Archaeological Museum in Zadar.

18 Z. Brusić, 1968, 206, T. III: 4, disc-turned-lamp, Inv.br. 258H,

THALLI ¹⁹	- 1 kom
VRSIO/F	- 1 kom.
STROBILI	- 3 kom.
V[IBIANI]	- 1 kom. (Tabla I i II)

OCTAVI	- 2 pcs.
PASTOR	- 1 pcs.
THALLI ¹⁹	- 1 pcs
VRSIO/F	- 1 pcs.
STROBILI	- 3 pcs.
V[IBIANI]	- 1 pcs. (Tabla I i II)

Na tablama I i II donosimo pregled tipova firmi svjetiljki iz Zatona. Nije nam namjera dati kompletan uvid u tu vrstu materijala nego samo sumaran uvid kako bi se ukazalo na raznovrsnost pečata i njihove grafije. Neki su pečati doneseni dva puta s obzirom da se radi o različitim tipovima jednog istog proizvođača. Nije se išlo za ujednačenim mjerilom pa fotografije na tablama ne pokazuju pravi odnos veličina.

Za oblike svjetiljki, koje se tipološki opredjeljuju po nekim drugim kasifikacijskim grupama, mnogo je teže ustanoviti centre proizvodnje s obzirom da nije bilo neuobičajeno kopiranje odnosno krivotvorenje primarnih uzoraka izvan matičnog područja²⁰. S obzirom na velik broj svjetiljki kojima se s dosta sigurnosti može odrediti tip, a još više ulomaka kod kojih to nije moguće, odlučilo se ovom prigodom pozornost posvetiti nekim tipovima kojima su proizvođački centri bili na istočnom Mediteranu.²¹ Poštujući te geografske odrednice bilo je moguće uključiti i neke druge primjerke podrijetlom iz radioničkih centara današnje Albanije na primjer. Pritom će se, zbog unikatnosti na našim prostorima, učiniti jedna iznimka s obzirom da se radi o svjetiljki iz Prokonzularne Afrike koja zahvaća i današnji Alžir. Kako se ovom prigodom nije ulazilo u minuciozne analize svakog primjerka kako s ob-

Tables I and II provide an overview of the types of lamp companies from Zaton. It is not our intention to give a complete insight into this type of material, but merely a summary insight to show the variety of seals and their graphics. Some stamps have been made twice since they are different types of the same manufacturer. It was not a uniform scale, so the photos on the boards do not show the true ratio of the sizes.

It is much more difficult to establish lamp centers for typographic types typologically, which are typical for some other classification groups, since it was not uncommon to copy or forge primary samples outside the home region²⁰. Considering the large number of lamps that can be determined with a great deal of security, and even more fragments where this is not possible, it was decided to pay attention to some types of production centers in the eastern Mediterranean²¹. Given these geographical features, it was possible to include some other specimens originating from the workshops of present-day Albania, for example. However, for the sake of uniqueness in our region, one exception will be made, since it is a lamp from proconsular Africa, Zaton 1966.

19 Z. Brusić, 1968, 206, T. III: 4, vidljiv pečat THALL, ali je lampa tip X-forma corta koju danas nemamo.

20 D. M. Bailey, 1988, passim.

21 Kako se Mesinskim i Sicilskim prolazom, odnosno pragom Aventure između otoka Sicilije i Tunisa povlači granica između zapadnog i istočnog dijela Sredozemnog mora za koju se konvencionalno uzima da je to crta koja spaja rt Paci na obali Kalabrije i rt Peloro na Siciliji, zatim prati sjevernu obalu Sicilije do rta Lilibeo na zapadnoj obali Sicilije od kojeg se spaja na rt At-Tib ili Bon u Tunisu)(<http://www.geografija.hr/svijet/sto-je-to-sredozemlje-ili-mediteran/>.) odnosno da se u istočnom bazenu Sredozemnog mora nalaze Jadransko more, Jonsko more, Egejsko more, Mramorno more, Crno more (s Azovskim morem) i Levantsko more (<http://www.enciklopedija.hr/natuknica.aspx?id=57614>) to je i obrada bila proširena poštujući te geografske odrednice. Članak je još 2017.g. bio ponuđen tadašnji matičnom Arheološkom muzeju Zadar, ali je uredništvo prednost dalo vježbenici koja je svoj pripravnčki staž odradila na odjelu kojim sam ja rukovodio i s temom koju sam joj ja dao!

19 Z. Brusić, 1968, 206, T. III: 4, visible seal THALL, but the lamp is the type of X-form corta we don't have today.

20 D. M. Bailey, 1988, passim.

21 As the Messina and Sicilian Passages, ie the Aventure threshold between the islands of Sicily and Tunisia, draws the boundary between the western and eastern Mediterranean Sea, which is conventionally assumed to be the line connecting Cape Paci on the coast of Calabria and Cape Peloro in Sicily, then follows the northern coast Sicily to Cape Lilibeo on the west coast of Sicily from which it connects to Cape At-Tib or Bonn in Tunisia)(<http://www.geografija.hr/svijet/sto-je-to-sredozemlje-ili-mediteran/>.) that is, in the eastern basin of the Mediterranean Sea are the Adriatic Sea, the Ionian Sea, the Aegean Sea, the Marbled Sea, the Black Sea (with the Sea of Azov) and the Levant Sea (<http://www.enciklopedija.hr/natuknica.aspx?id=57614>) it has also been extended to cover those geographical features. The article is back in 2017. was then offered to my home archaeological museum Zadar, but editorial preference was given to a trainee who did her internship at the department I was managing and the topic I gave her!

zirom na fakturu tako i na tip premaza koji se, kao i boja gline, ipak donose, koristila se prvenstveno tipološko komparativna metoda. Podatci dobiveni iz dostupne literature²², posebice kada se radi o kronologiji, dopunjeni su okvirnim kronološkim podacima koji su se mogli isčitati uz pomoć spomenutih arbitrarnih slojeva odnosno drugog materijala nađenog u njima.

Upravo uslijed kopiranja odnosno krivo-tvorenja, širom mediteranskih prostora nalazimo tipološki i ukrasom gotovo identične primjerke kojima bi se jedino na osnovi analize sastava gline moglo kazati kojem prostoru pripadaju²³. Zbog toga je moguće da je ovim necjelovitim radom izostavljen jedan broj svjetiljki koje su proizvođene na različitim dijelovima istočnog Mediterana poput Tunisa, Cyrenaike, Cipra²⁴, Egipta, Libanona, različitih maloazijskih radionica, Efeza ponajprije, ili čak i onih s Ponta²⁵. Isto je tako moguće da, osim ovdje obrađenih, ima još ulomaka koji pripadaju istočno mediteranskim radionicama ali koje, na ovom stupnju proučavanja, nije bilo moguće prepoznati odnosno sigurnije definirati²⁶. Kako je kazano, želeći dati kratki pregled svjetiljki iz ove luke, treba spomenuti i nestalu metalnu svjetiljku (Sl.1), jako kalcificiranu i s uglatim nosom tipa Loeschcke I. Imala je i sačuvana tri lančića s centralnom alkom uz pomoć koje je bila obješena o neki nosač²⁷. Dio jednog takvog nosača (Sl. 2), također kalcificiranog, nađen je tijekom prvog ciklusa istraživanja u

which also covers present-day Algeria. As no detailed analysis of each specimen was made on this occasion, both with regard to the invoice and the type of coating which, as well as the color of the clay, were nevertheless brought to bear, a primarily typologically comparative method was used. Data obtained from available literature²², in particular when it comes to chronology, they have been supplemented with indicative chronological data that could be read using the arbitrary layers mentioned or other material found therein.

It is precisely because of copying or forging that we find typologically and ornately identical specimens throughout the Mediterranean, which could only tell which area they belong to based on an analysis of the composition of the clay²³. Therefore, it is possible that this incomplete work left out a number of lamps manufactured in different parts of the eastern Mediterranean such as Tunisia, Cyrenaica, Cyprus²⁴, Egypt, Lebanon, various Asian workshops, Ephesus first and foremost, or even those from Ponta²⁵. It is also possible that, except-treated here, there are still fragments belonging to the eastern Mediterranean workshops but which, at this stage of the study, could not be identified or defined more securely²⁶. As said, in order to give a brief overview of the lamps from this port, one should also mention the missing metal lamp, heavily calcified and with

Loeschcke I. angular nose. She also had three chains with a central alcove preserved with

22 Valja spomenuti kako mi nisu bile dostupne publikacije poput *Lychnological Acts* ili RCRF koje se ne mogu naći u digitalnom obliku. Samo prvu publikaciju iz serije *Lychnological Acts 1* mogao sam pregledati zahvaljujući ljubaznosti kolegice Marine Ugarković iz Instituta za arheologiju iz Zagreba na čemu joj iskreno zahvaljujem. Međutim u njoj nisam našao ni jednu referencu za našu problematiku. Pregledavajući popis članaka u RCRF mogao sam izdvojiti samo nekoliko naslova koji bi se samo eventualno mogli povezati s nekim od ovdje obrađenih primjeraka.

23 D. Bailey, 1988,368, upravo takvo istraživanje navodi za efeške svjetiljke.

24 Vidi npr. kod O.Vessberg, 1953.

25 Za očekivati je da dio tih svjetiljki pripada i spomenutim prostorima s obzirom da je u zatonskoj luci odavno utvrđen jak istočnomediteranski (posebice maloazijski, grčki, ciparski) ali i afrički odnosno pontski import različitih kategorija keramičke robe.

26 Velik broj svjetiljki i njihovih ulomaka svakako mogu biti znatan poticaj za njihovu temeljitu obradu.

27 Z. Brusić, 2006, T. XI:1. Fotografija je presnimljena s istog mjesta.

22 It's worth noting that publications such as *Lychnological Acts* or RCRF that were not available in digital form were not available to me. I could only review the first publication in the *Lychnological Acts 1* series thanks to the kindness of my colleague Marina Ugarkovic of the Institute of Archeology in Zagreb, for which I sincerely thank her. However, I did not find any references to our issues. By looking through the list of articles in RCRF, I was able to single out just a few titles that could only possibly be linked to some of the copies covered here.

23 D. Bailey, 1988,368, this is exactly the kind of research he cites for the Ephesian lamps.

24 See e.g. O.Vessberg, 1953.

25 It is to be expected that some of these lamps belong to the mentioned areas, since in the port of Zaton long eastern Mediterranean was established (especially Asian, Greek, Cypriot) but also African and Pontic imports of different categories of ceramic goods.

26 The large number of lamps and their fragments can certainly be a considerable impetus for their thorough processing.



Sl. 1. Kalcificirana metalna svjetiljka s lančićima za vješanje
Fig. 1. Calcified metal lamp with hanging chains



Sl.2. Kalcificirani nosač svjetiljke
Fig.2. Calcified lamp holder

Zatonu²⁸.

Jedna od bez sumnje najzanimljivijih, od koje je na žalost sačuvan samo ulomak, jest i svjetiljka s plastičnim prikazom lica²⁹ (Sl. 3). Preostao nam je samo lijevi dio lica s velikim otvorom na mjestu usta, vjerojatno ostaci brkova, nos i dio lijevog oka. Takvi tipovi nisu suviše česti a, osim u formi glave, rađeni su i u drugim oblicima. Tako npr. jednu u obliku glave crnca nalazimo na Delosu³⁰ dok se druga, vrlo slična prvoj, mogla naći na stranicama aukcijske kuće³¹. Na taj se tip lampi osvrće i Bailey. Radi se također o negroidnoj glavi sa širokim nosom te s očima i čeonim borama vrlo slična našoj. Za razliku od naše ova sadrži dosta mice pa je Bailey pripisuje možda egipatskim ili radionicama zapadne male Azije³². Dio tog tipa svjetiljke nalazimo i u Osijeku³³, a brončana lampa na kojoj su usta proširena u otvor za ulje nalazi se u Arheološkom muzeju Zadar³⁴. Dvije također brončane lampe s velikim otvorom na mjestu usta i s brkovima potječu iz Novaesiuma.³⁵

28 Z. Brusić, 2006, T. XI: 2. U tom je ciklusu nađena i spomenuta metalna svjetiljka. Fotografija je presnimljena s istog mjesta.

29 Zaton 1978, inv. br. 4169 H, Munsell 7,5YR 5/4, brown.

30 W. Déonna, 1908, fig. 33. Na Delosu je i svjetiljka u obliku komičke maske, fig. 32.

31 http://www.liveauctioneers.com/item35550485_roman-plastic-lamp-in-the-form-of-the-head-of-an. Datira se u 1. - 2. st. n. Kr. Na istim stranicama nalazimo i svjetiljku u obliku glave Satira. Datira se u 2 - 3 st., a ni za ovu kao ni za onu raniju ne navodi se mjesto nalaza.

32 D. Bailey, 1975, 357: Q 752, Pl. 138.

33 Antički teatar, 1979, 173:249. (bibliografska jedinica Mirko Bulat).

34 B. Ilakovac, 1960, 141-146; B. Ilakovac, Antički teatar, 1979, 172, br. 246, gdje i ostale objave ove svjetiljke.

35 K. Goethert, 1997, 188-189, fig. 123a, 124. Prva potječe iz groba koji se datira u 2. pol. 1. st. n. Kr.

the help of a bracket²⁷. Part of one such carrier, also calcified, was found during the first cycle of exploration in Zaton²⁸.

One of the undoubtedly the most interesting, of which only a fragment is preserved, is also lamp with plastic face display.²⁹ All we have left is the left part of the face with a large opening at the mouth, probably the remains of the mustache, the nose and the part of the left eye. Such types are not very common and, except in the form of a head, they are made in other forms. For example, one in the form of a black man's head is found on Delos³⁰, while another, very similar to the first, could be found on the pages of the auction house³¹. Bailey also refers to this type of lamp. It is also a negroid head with a wide nose and with eyes and frontal wrinkles very similar to ours. Unlike ours, it contains a lot of mice, so Bailey attributes it to perhaps Egyptian or Western Asia Minor workshops.³² Part of this type of lamp is also found in Osijek³³, and a bronze lamp on which the mouth is extended into the oil opening is in the Archaeological Museum Zadar.³⁴ Two bronze

27 Z. Brusić, 2006, T. XI:1 Photo taken from the same place.

28 Z. Brusić, 2006, T. XI:2 A metal lamp was also found in that cycle. Photo taken from the same place.

29 Zaton 1978, inv. br. 4169 H, Munsell 7,5YR 5/4, brown.

30 W. Déonna, 1908, fig. 33. There is also a comic mask-shaped lamp on Delos, fig. 32.

31 http://www.liveauctioneers.com/item35550485_roman-plastic-lamp-in-the-form-of-the-head-of-an. It dates from the 1st to 2nd centuries AD. Cr. On the same pages we find a lamp in the shape of a Satire head. It is dated to the 2nd - 3rd c. And neither this site nor the earlier site is listed.

32 D. Bailey, 1975, 357: Q 752, T. 138.

33 Ancient Theater, 1979, 173: 249. (Mirko Bulat bibliographic unit).

34 B. Ilakovac, 1960, 141-146; B. Ilakovac, Ancient Theater, 1979, 172, no. 246, where also other revelations of this lamp.



Sl. 3. Ulomak svjetiljke s plastičnim prikazom lica
Fig. 3. A fragment of a lamp with a plastic face

Vjerujemo kako je lampa najsličnija našoj, barem u dostupnoj literaturi, ona koju je objavila Schäfer, a koja je izrađena u obliku glave Silena i koju ona datira u 1.-2. st. n. Kr.³⁶

Iz luke potječe još jedan predmet za koji ne možemo sa sigurnošću kazati čemu je pripadao³⁷. Radi se o dijelu keramičkog tubusa (?) rađenog u kalupu (Sl. 4). Nepravilnog je presjeka, u gornjem, odlomljenom dijelu, ovalan u donjem kojim je bio pričvršćen za nešto uglavnom okrugao. Na prednjoj strani nekoliko nabora. Glina pročišćena, a pečenje tvrdo.

Moguće je da se radi o dijelu nosača na čijem se vrhu nalazila svjetiljka³⁸ kakvih u različitim inačicama nalazimo širom Carstva³⁹. Takav su koncept imali i različiti tipovi *thymiateriona* o čemu kasnije. Mada se čini kako pravilni nabori s jedne i druge strane prije ukazuju na neku figuru⁴⁰ moguće je da ulomak pripada nekom drugom tipu svjetiljke poput onih s istaknutim falusom kakve su npr.

36 S. Schäfer, 1990, 62, fig. 67.

37 Zaton 1979, inv. br. 2612H. Sač. vis.: 5,4, sač. šir.: 3,1x2,5, deblj. stijenci 0,3-0,8. Premaz Munsell 7,5YR 5/4, brow.

38 Jedna svjetiljka tog tipa nalazimo i u AMZd. Usp. J. Vučić, K. A. Giunio, 2009, 42-43, br. 103.

39 Npr. H. Robinson, 1959, 52, J 14, T. 47.

40 Trodjelnu svjetiljku koje su postavljene na kaneliranim stupovima imamo u Puli. Usp. Antički teatar na tlu Jugoslavije, 1979, 170-171, br. 241 (bibliografska jedinica Štefan Mlakar).

lamps with a large opening at the mouth and with a mustache originate from Novaesium³⁵. We believe that the lamp is most similar to ours, at least in the available literature, the one published by Schäfer, which was made in the form of a Silen head and which it dates to 1th -2th A. D.³⁶

Another object comes from the port, for which we cannot say for sure what it belonged to.³⁷ It is a part of a ceramic tube (?) Made in a mold. An irregular cross-section, in the upper, broken part, is oval in the lower, with which it is attached to something generally circular. A few folds on the front. Clay purified and baking hard.

It is possible that this is a part of the bracket on top of which there was a lamp³⁸, which in different versions is found throughout the Empire.³⁹ Different types of *thymiaterion* have had such a concept as well

Although it seems that the correct folds on one side and the other indicate a figure⁴⁰ before, it is possible that the fragment belongs to another type of lamp such as those with a prominent phallus such as those with the Prijapa⁴¹ character. Drawings of these "statuettenlampen" from the Trier Museum⁴² are also instructive in this regard.

In all treatments, the lamps are exclusively divided on the basis of shape, and therefore here, in the absence of a comprehensive and thorough treatment, only some of them, mostly better preserved or with interesting representations, are mentioned in order to give only a framed insight into the material. of this type found in the port of Zaton.

The remains of one of the most interesting examples is the old discovery of an oilseed disc with the image of *Athens Promachos*.⁴³ Athena is

35 K. Goethert, 1997, 188-189, figs. 123a, 124. The first dates from the tomb, dating from the 2nd half. 1st century A. D.

36 S. Schäfer, 1990, 62, fig. 67.

37 Zaton 1979, inv. no. 2612H. Sač. height: 5.4, comp. Width: 3.1x2.5, Thick. of walls 0.3-0.8. Munsell 7.5YR 5/4 coating, brow.

38 One lamp of this type is also found in AMZd. Cf. J. Vucic, K. A. Giunio, 2009, 42-43, no. 103rd

39 Eg. H. Robinson, 1959, 52, J 14, T. 47.

40 We have a three-piece lamp, which is mounted on canulated columns in Pula. Cf. Ancient Theater on the Ground of Yugoslavia, 1979, 170-171, no. 241 (bibliographic unit of Stefan Mlakar).

41 Eg. bronze lamp at S. Loeschcke, 1919, 345.

42 K. Goethert, 1997, 138, fig. 82 Ab, B.

43 Zaton 1979, inv. no. 152H. Sač. along. 7.1, sac. cheese. 6.4



Sl. 4. Dio nosača svjetiljke / Fig. 4. Part of the lamp holder

one s likom Prijapa⁴¹. U tom su smislu instruktivni i crteži tih „statuettenlampen“ iz muzeja u Trieru.⁴²

U svim obradama svjetiljke se isključivo dijele na osnovi oblika, pa se stoga i ovdje, u nemogućnosti da se priđe sveobuhvatnoj i temeljitijoj obradi, navode samo neke od njih, uglavnom bolje sačuvane ili sa zanimljivim prikazima, kako bi se dobio tek okviran uvid u materijal ovog tipa nađen u zatonskoj luci.

Ostaci jedne od svakako najzanimljivijih primjeraka jest i stari nalaz diska uljanice s likom *Atene Promachos*⁴³ (Sl. 5). Atena je u stojećem položaju, s visoko podvezanim hitonom s *apoptygmom* i oklopom na gornjem dijelu tijela. U desnoj ruci drži koplje, a u lijevoj štiti na kojemu je vidljivo pet utisnutih kružića (vjerojatno ih je bilo osam). Na glavi joj je kaciga s perjanicom. Na diskovima svjetiljki nalazimo dosta prikaza Atene s kacigom ali, u najvećem broju slučajeva, samo glava s dijelom poprsja. Cjeloviti prikazi poput našeg su rijetki. Zatonski je odlične izradbe s jako ostrim detaljima, bolje izvedenim nego li je to slučaj na komparativnim primjercima. Jedan takav nalazimo u Frankfurtu na Maini⁴⁴, a pripada svjetiljki tipa Loeschcke IV, kakvoj je najvjerojatnije pripadala i naša. Takva je prikaz i na jednoj cjelovitoj svjetiljci istog tipa i na još četiri ulomka iz Vindonisse⁴⁵, na jednoj iz Britanije⁴⁶, drugoj s nepoznatog nalazišta u Mađar-

Sl. 5. Disk svjetiljke s prikazom Atene Promachos
Fig. 5. Disc of a lamp displaying Athens Promachos

in a standing position, with a highly tethered chiton with *apoptygm* and upper armor. In his right hand he holds a spear, and in his left shield on which five imprinted bubbles are visible (probably eight). On her head is a featherweight helmet. On the discs of the lamps we find plenty of representations of Athens with a helmet but, in most cases, only a head with part of the bust. Full views like ours are rare. Zaton is of excellent workmanship with very sharp details, better executed than is the case with comparative specimens. One such is found in Frankfurt am Main⁴⁴, and belongs to a Loeschcke IV type

41 Npr. brončana svjetiljka kod S. Loeschcke, 1919, 345.

42 K. Goethert, 1997, 138, fig. 82 Ab, B.

43 Zaton 1979, inv. br. 152H. Sač. duž. 7,1, sač. šir. 6,4 cm. Munsell 7,5YR 4/2, brown. Na grčkom Πρόμαχος označava onu koja predvodi boj, koja se bori u prvim redovima.

44 S. Schäfer, 1990, 39, fig. 32. Datirana je u 1. st. n. Kr.

45 S. Loeschcke, 1919, 200, 388, br. 331-335, T. IV.

46 H. B. Walters, 1914, 117: 775, T. XXV:775.

cm. Munsell 7,5YR 4/2, brown. In Greek, Πρόμαχος stands for the one who leads the battle, who fights in the front lines.

44 S. Schäfer, 1990, 39, fig. 32. It is dated to the 1st century AD. Cr.



Sl. 6. Dio diska svjetiljke s prikazom polugole muške figure
Fig. 6. Part of a disk of a lamp displaying a half-naked male figure

skoj⁴⁷ i jednoj iz Alžira⁴⁸. Vrlo dobra izvedba je i na svjetiljci iz Trier⁴⁹. Vrlo loš, ali sličan, prikaz na importiranoj svjetiljci koja potječe s istočno egejskog prostora, a koju datira u prvu pol. 2. st. n. Kr., donosi Perlzweig⁵⁰.

Mada uopće ne znamo kojem tipu pripada, ali zbog rijetkog prikaza, navodimo i većim dijelom sačuvan disk svjetiljke na kojem je prikazana sjedeća polugola muška figura koji u ruci drži masku. (Sl. 6) Poviše figure čini se da je vidljivo još jedno lice, ali i još neki neprepoznatljivi plastični prikazi s desne strane, možda dijelovi kakve arhitekture⁵¹.

Kako nisam mogao do kraja interpretirati prikaz (mislio sam da se radi o glumcu koji drži tragičku masku) zamolio sam za pomoć akademika N. Cambija koji je bitno nadopunio moje mišljenje. On kaže: „Polunagi čovjek je po svojoj prilici Euripid koji u ruci drži tragičku masku koja ga definira kao pisca tragedija. Polunagost je karakteristika intelektualca. To je poznati prikaz koji je nastao u helenističkoj umjetnosti, a često se reproducirao u

47 T. Szentleky, 67, br. 71.; 70, T. 71a. Navodi se kako je tip proširio za vrijeme Tiberija a da je potom postao vrlo popularan: ovdje je riječ o lampi tipa Loeschcke I.

48 J. Bussiere, 2000, 155, T. 31: 265

49 K. Goethert, 1997, 78, br. 46, (Minerva), foto u boji na str. 87, crtež na str. 201:M.29. Datira se oko sredine 1. st. n. Kr.

50 J. Perlzweig, 1961, 82, br. 116, T. 5:116.

51 Radi se o staroj akviziciji iz 1979.g. (inv. br. 2644 H) dakle bez stratigrafskih podataka.

lamp, most likely belonging to ours. This is also the case with one complete lamp of the same type and four more fragments from Vindonissa⁴⁵, one from Britain⁴⁶, another from an unknown location in Hungary⁴⁷ and one from Algeria⁴⁸. A very good performance is also on the Trier⁴⁹ lamp. A very bad, but similar, display on an imported lamp originating in the East Aegean, which dates to the first pole. 2nd century A. D., Brought by Perlzweig⁵⁰.

Although we do not know at all what type it belongs to, but for the sake of rare display, we also cite, for the most part, the preserved disc of the lamp, showing a seated half-naked male figure holding a mask in his hand. (Fig. 6) Another figure seems to be visible to another face, but also some unrecognizable plastic representations on the right, perhaps parts of some kind of architecture⁵¹.

As I could not fully interpret the display (I thought it was an actor holding a tragic mask) I asked for the help of academician N. Cambija that substantially supplemented my opinion. He says: “The half-naked man is probably Euripides holding a tragic mask in his hand, which defines him as a writer of tragedies. Half-nakedness is a characteristic of the intellectual. It is a famous display that originated in Hellenistic art, and was often reproduced in Roman times. There are several reliefs in solid plastic. It is a much better made mask than a human, so it is difficult to distinguish its physiognomic features. Theoretically it could be Sophocles, but it still looks to me like a bald man, which means Euripides.”⁵²

It is worth mentioning, though incomplete, a Loeschcke IV type lamp with two elongated noses with volutes⁵³ (Fig. 7). With one nose, the upper

45 Loeschcke, 19, 200. 388, br. 331-335, T. IV.

46 H. B. Walters, 1914, 117: 775, T. XXV:775.

47 T. Szentleky, 67, no. 71.; 70, T. 71a. It is said that the type expanded during Tiberius and then became very popular: this is a Loeschcke type I lamp.

48 J. Bussiere, 2000, 155, T. 31: 265

49 K. Goethert, 1997, 78, no. 46, (Minerva), color photo on p. 87, drawing on p. 201: M.29. It is dated around the middle of the 1. century BC.

50 J. Perlzweig, 1961, 82, No. 116, T. 5:116.

51 This is an old 1979 acquisition. (inv. No. 2644 H) without stratigraphic data.

52 Thank you very much for my expertise, Academician Nenad Cambi.

53 Zaton, (without finding year), inv. no. 251H. Reconstructed along. 19.1 cm, rec. width 9.1 cm, height 3.9 cm. Munsell 7.5YR 6/4 coating, light brown.



Sl. 7. Svjetiljka tipa Loeschcke IV s dva izdužena nosa
Fig. 7. Loeschcke IV type lamp with two elongated noses

rimsko doba. Ima nekoliko reljefa u punoj plastici. Puno je kvalitetnije izrađena maska nego čovjek tako da je teško razlučiti njegove fizionomijske crte lica. Teoretski mogao bi biti i Sofoklo, ali mi izgleda ipak kao da je čovjek ćelav, a to onda znači Euripid⁵².

Mora se spomenuti, mada necjelovita, i svjetiljka tipa Loeschcke IV s dva izdužena nosa s volutama⁵³ (Sl. 7). Uz jedan nos rekonstruiran je i gornji dio okrugle trakaste ručice u čijoj se bazi nalazi mala rupica. Disk je opremljen vrlo uobičajenim ukrasom rozete. Na sredini latice u pravcu nosa, na kojem su vidljivi jaki tragovi gorenja, rupica za zrak. Vjerojatno se takva rupica nalazila i na suprotnom dijelu diska. Unutar plitke prstenaste noge pečat u obliku stopala. Jedna vrlo slična davno je nađena u Sisku, a ima četrnaest latica kao i naša⁵⁴. U blizini u Ninu su nađene čak dvije svjetiljke s dva nosa, obje bez ukrasa na disku. Pritom prva ima i ručicu poput našeg primjerka dok je kod druge ona nešto drugačija.⁵⁵

Na diskovima svjetiljki iz Zatona nalazimo čitav repertoar različitih prikaza bilo da se radi o ljudskim likovima (gladijatori i sl.), životinjama (vepar, deva, pas...), ribama, pticama ili različitim figuralnim ukrasima (najčešće rozete). Ne smiju se propustiti ni prikazi broda, žrtvenika kao i niz drugih prikaza.

Bez obzira što se ovom prilikom nismo upuštali niti u poblizu atribuciju, a još manje u njihove proizvodne centre, moglo bi se kazati kako najveći

52 Na ekspertizi najljepše zahvaljujem akademiku Nenadu Cambiju.

53 Zaton, (bez godine nalaza), inv. br. 251H. Rekonstruirana duž. 19,1 cm, rek. širina 9,1 cm, vis. 3,9 cm. Premaz Munsell 7,5YR 6/4, light brown.

54 B. Vikić Belančić, 1971, 149, T. 6, T. XXI: 10. Datira se u 1. st. n. Kr. Istu svjetiljku donosi i D. Ivany, 1935, 72, T. XVI: 2.

55 G. Bersa, 1906, 85 br. 596,597., T. II: 12, IV: 19. Svjetiljka br. 596 nije s volutama.

part of the round ribbon lever is also reconstructed, at the base of which is a small hole. The disc is equipped with the very usual rosette decoration. In the middle of the petal in the direction of the nose, which shows strong traces of burning, an air hole. Probably such a hole was also located on the opposite part of the disk. Inside the shallow toe, a foot-shaped seal. One very similar one was found in Sisak a long time ago, and it has fourteen petals like ours.⁵⁴ As many as two lamps with two noses were found nearby in Nin, both without disc decoration. The first one has a handle like ours, while the second one is slightly different.⁵⁵

On the discs of lamps from Zaton we find a whole repertoire of different representations, whether it be human figures (gladiators, etc ...), animals (boar, camel, dog ...), fish, birds or various figural ornaments (usually rosettes). The views of the nave, the altar and a number of other displays must not be missed.

Regardless of the fact that we did not indulge in any closer attribution, much less their production centers, it could be said that most of them belong to Italian production, which will hopefully be confirmed by some subsequent thorough processing.⁵⁶ The literature on them is indeed plentiful, and there is no point in quoting it, but given the relative spatial proximity and thoroughness of the work, it may be advisable to mention some of the broader treatments, such as those of A. Larese and D. Sgreva.⁵⁷

The question that arises is whether we have

54 B. Vikić Belančić, 1971, 149, T. 6, T. XXI: 10. It dates from the 1st century AD. Cr. D. Ivany, 1935, 72, T. XVI: 2. brings the same lamp.

55 G. Bersa, 1906, 85 no. 596,597, T. II: 12, IV: 19. Lamp no. 596 is not with volutes.

56 It is a pity that when processing one part of the lamps from the Zadar Archaeological Museum (J. Vučić - KA Giunio, 2009), with a total of 125 copies, when it was based mainly on history, usage, basic typology and disc representations, it did not address the centers a little more production or provenance. Nevertheless, the catalog is in any case a valuable contribution to the knowledge of lamps in Zadar and Dalmatia and an indispensable benchmark for the search for analogues. One complete treatment of lamps from the AMZd holdings would mean a great deal not only to our literature, especially to the poor treatments and catalogs of this kind, but also to our total knowledge of the carriage and trade of lamps throughout the Roman world.

57 A. Larese-D. Sgreva, 1996 where over 600 copies were processed with a large number of relevant literature.

dio njih pripada italskoj proizvodnji što će neke naknadne temeljite obrade, nadam se, i potvrditi⁵⁶. Literatura o njima je zaista obilna pa je i nema smisla navoditi ali, s obzirom na relativnu prostornu blizinu i temeljitost rada, možda je uputno spomenuti neke od širih obrada, npr. onu A. Larese i D. Sgreva⁵⁷. Pitanje koje se nameće je i ono imamo li među svjetilkama iz Zaton npr. i onih iz radionica antičkog Efeza koje se oblikom, ukrasom i premazom (osim s dodatkom ručice poput korintskih) sasvim podudaraju s italskim od kojih su preuzeli oblike i ukrase⁵⁸.

Korintske svjetiljke

Najveći broj ovdje obrađenih primjeraka pripada svjetilkama proizvedenim u radionicama Korinta. Vrijeme njihove optimalne proizvodnje su druga polovina 2. i prva pol. 3. st. n. Kr., premda se proizvode i nešto ranije i kasnije. Posebno za kasniji period odnosno za proizvodnju 3. i 4. st., postojao je prijepor radi li se o korintskim ili antičkim proizvodima s obzirom da su već u 3. st. antičke radionice počele kopirati korintske tipove⁵⁹. Na taj je problem ukazao najprije Broneer u svom radu o korintskim svjetilkama, njim se bavila i J. Perlzweig⁶⁰, ali stvar niti do danas nije do kraja riješena⁶¹. S obzirom na dijelom istovremenu proizvodnju u Korintu odnosno drugim radionicama u

56 Zaista je šteta što se prilikom obrade jednog dijela lampi iz Arheološkog muzeja Zadar (J. Vučić - K. A. Giunio, 2009) s ukupno 125 primjeraka, kada se pretežito baziralo na povijest, upotrebu, osnovnu tipologiju i prikaze na disku, nije malo više pozabavilo centrima proizvodnje odnosno provenijencijom. Ipak, katalog je u svakom slučaju vrijedan prinos poznavanju svjetiljki u Zadru i Dalmaciji i nezaobilazan reper kod traženja analognih primjeraka. Jedna cjelovita obrada svjetiljki iz fundusa AMZd puno bi značila ne samo za našu literaturu, posebice siromašnu obradama i katalozima ove vrste, nego i za ukupno znanje o kolanju i trgovini svjetilkama širom rimskog svijeta.

57 A. Larese-D. Sgreva, 1996 gdje je obrađeno preko 600 primjeraka uz ogroman broj relevantne literature.

58 D. Bailey, 1988, 368, navodi kako su efeške radionice kopirale italske svjetiljke tipa Loeschcke V s okruglim nosom i volutama, i otiskom stope na dnu, uglavnom tijekom flavijevsko trajanskog razdoblja. Zbog toga nije nemoguće da se tijekom neke buduće obrade pojedine efeške svjetiljke zamijene s onim italskim.

59 K. Warner Slane, 1990, 17. Kopiranje započinje već u prvoj pol. 3. st., a traje tijekom čitavog 4. i 5. st.

60 J. Perlzweig, 1961, 8-9; 66-67.

61 K. Warner Slane, 1994, 161.

among the lamps from Zaton, for example, those from the workshops of ancient Ephesus, which in shape, decoration and coating (except with the addition of a handle like Corinthians) are quite identical with the Italian ones from which they have taken forms and ornaments.⁵⁸

Corinthian lamps

Most of the specimens processed here belong to lamps produced in Corinth workshops. The time of their optimal production is the second half of the 2nd and the first half 3rd century A. D., although they are produced somewhat earlier and later. Especially for the later period, or for the production of the 3rd and 4th centuries, there was controversy as to whether these were Corinthian or Attic products, since already in the 3rd century the Attic workshops began to copy the Corinthian types.⁵⁹ This problem was first pointed out by Broneer in his work on Corinthian lamps, and was dealt with by J. Perlzweig⁶⁰, but the matter has not been fully resolved to this day.⁶¹ Considering partly the simultaneous production in Corinth and other workshops in Greece especially from the second half of the 2nd century. Warner Slane states that depots from that time, containing both Corinthian and Attic lamps, are usually associated with the invasion of Herul 267. A. D., but that other causes such as earthquakes are possible.⁶² This is especially true of lamps from the later 3rd and 4th centuries⁶³, which is largely irrelevant to our work, since the end of port use is defined at the beginning or the first pole. 4th century AD. when we have only sporadic objects confirming that rare ships⁶⁴ were still arriving in the port of Zaton. In addition to oth-

58 D. Bailey, 1988, 368, states that the Ephesian workshops copied Loeschcke V-type Italian lamps with a round nose and volutes, and a footprint on the bottom, mostly during the Flavian period. Therefore, it is not impossible to replace some Ephesian lamps with Italic ones during some future processing.

59 K. Warner Slane, 1990, 17. Copying begins in the first. half. 3rd century, and lasts throughout the 4th and 5th centuries.

60 J. Perlzweig, 1961, 8-9; 66-67.

61 K. Warner Slane, 1994, 161.

62 K. Warner Slane, 1994, 160.

63 K. Garnet, 1975, was especially concerned with these lamps from late antiquity, that is, from the 4th and 5th centuries, and based on a large number of about 4000 lamps found in 1968 - 1969. in the area of Gymnasium in Corinth.

64 S. Gluščević, 2004, 46.; S. Gluščević, 2012, 46.

Grčkoj posebice od druge pol. 2. st. Warner Slane navodi kako se depoi iz tog vremena, koji sadrže i korintske i atičke svjetiljke, obično povezuju s invazijom Herula 267. g. n. Kr., ali da su mogući i drugi uzroci poput potresa⁶². Osobito se to odnosi na svjetiljke iz kasnijeg 3. i 4. stoljeća⁶³, što je za naš rad uglavnom irelevantno s obzirom da je kraj korištenja luke definiran početkom, odnosno prvom pol. 4. st. n. Kr. kada imamo samo sporadične predmete koji potvrđuju da su u zatonsku luku još uvijek pristizali rijetki brodovi⁶⁴. Uz druge tipove keramike i svjetiljki, onim korintskim iz vremena cvata njihove proizvodnje u Korintu, dakle 2. i 3. st. n. Kr., kao i atičkim svjetilkama iz 3. i 4. st. n. Kr. pozabavila se Warner Slane i u već spomenutom ranijem radu⁶⁵.

Sve podjele korintskih svjetiljki baziraju se na klasifikaciji koju je u svom temeljnom radu donio Broneer i prema kojoj sve svjetiljke koje obrađujemo pripadaju tipu XXVII⁶⁶. Unutar tog tipa, bazirajući se na ukrasu diska i ramena razlikuje četiri grupe (A, B, C, D)⁶⁷.

Svjetiljke prve grupe karakterizira glatki disk ili disk zrakasto ukrašen. Rame je široko i ponajviše neukrašeno ili na sebi nosi ornament velikih ovula. Ukrašenost diska i ramena nije rađena u kalupu nego naknadnim utiskivanjem. Za drugu je grupu karakterističan zrakasto ukrašen disk i rame ukrašeno uzorkom vinove loze. Kod treće grupe na disku se nalaze različiti reljefni prikazi, najčešće ljudski ili životinjski likovi, ali mogu se, mada rjeđe, naći i različiti drugi motivi poput rozete. Rame je glatko ili ukrašeno malim utisnutim ovulima, a kratki poprečni odsječci, smješteni jedan nasuprot drugog, dijele svako rame na dva dijela. Četvrta grupa također ima reljefno ukrašen disk, ali ramenom teče plitki kanal koji je također prekinut nasuprot postavljenim poprečnim odsječcima. Za razliku od prve tri grupe kod kojih se kratki zaobljeni nos produžuje, kod ove se sužava prema disku i trapezasto završava (to je varijanta 4 istovjetna i kod tipa XXV), dok se kod četvrte grupe rub nosa srcoliko

er types of ceramics and lamps, those of Corinthians from the time of bloom of their production in Corinth, that is, 2nd and 3rd centuries AD. As well as the Attic lamps from the 3rd and 4th centuries AD. Also addressed Warner Slane in her earlier work.⁶⁵

All divisions of Corinthian lamps are based on the classification given by Broneer in his basic work, according to which all the lamps we process belong to type XXVII.⁶⁶ Within this type, based on disc and shoulder decoration, it distinguishes four groups (A, B, C, D).⁶⁷

The luminaires of the first group are characterized by a smooth disk or a disk decorated with air. The shoulder is broad and mostly unadorned or bears a large oval ornament. The disk and shoulder decoration was not made in the mold but by subsequent embossing. The second group is characterized by a radially shaped disk and a shoulder decorated with a vine pattern. The third group contains various reliefs, most often human or animal figures, but less frequently different motifs such as a rosette can be found on the disc. The shoulder is smooth or ornamented with small embossed ovules, and short transverse sections, located opposite each other, divide each shoulder into two parts. The fourth group also has an embossed disc, but a shallow channel flows along the shoulder, which is also broken opposite the transverse sections. Unlike the first three groups in which the short rounded nose lengthens, in this case it narrows towards the disc and trapezoidal ends (this is variant 4 identical with type XXV), while in the fourth group the edge of the nose ends heartily on the inner side.

Corinthian lamps from the observed period were made in a mold, while those from the 1st century could also be made on a wheel, with a coating. These from the 2nd and 3rd centuries are thinner than the earlier ones, and the color is consistently very pale brown or greenish yellowish.⁶⁸ It is uncertain how long the Corinthian lamps were made after the middle of the 3rd century AD. Perlzweig pointed out that some of them show characteristics developed by Attic masters in the first half of the 3rd century AD. The structure of Attic lamps is bulkier, the walls

62 K. Warner Slane, 1994, 160

63 K. Garnet, 1975, se bavila osobito tim lampama iz kasne antike odnosno onima iz 4. i 5. st., a na osnovi velikog broja od oko 4000 lampi nađenih 1968–1969 god. na prostoru Gymnasiuma u Korintu.

64 S. Gluščević, 2004, 46.; S. Gluščević, 2012, 46.

65 K. Warner Slane, 1990, 13-19.

66 O. Broneer, 1930, 90 – 102.

67 Kasnije je malo nadopunio tu podjelu pa je uveo i petu grupu E. Vidi O. Broneer, 1977, 70.

65 K. Warner Slane, 1990, 13-19.

66 O. Broneer, 1930, 90 – 102.

67 He later supplemented this division slightly and introduced the fifth group E. See O. Broneer, 1977, 70.

68 Warner Slane, 1990, 13.

završava na unutrašnjoj strani.

Korintske svjetiljke iz promatranog perioda rađene su u kalupu, dok su one iz 1. st. mogle biti rađene i na kolu, a uz to su imale i premaz. Ove iz 2. i 3. st. su tanjih stjenka od onih ranijih, a boja je dosljedno vrlo blijeda smeđa odnosno zelenkasto žučkasta⁶⁸. Nije sigurno koliko dugo su se korintske svjetiljke izrađivale nakon sredine 3. st. n. Kr. Perlzweig je istaknula kako neke od njih pokazuju karakteristike razvijene od atičkih majstora u prvoj polovici 3. st. n. Kr. Struktura atičkih lampi je glomaznija, stjenke nisu tako tanke poput korintskih. Zato su atički majstori, kako navodi, ne samo kopirali oblik i ukras korintskih nego su nastojali postići i boju korintske gline.⁶⁹ Nakon toga, u 3. st. n. Kr. događa se recipročan postupak – korintski majstori imitiraju atenske oblike.⁷⁰

Sve korintske svjetiljke u pravilu imaju okruglo, rjeđe ovalno tijelo, široka ramena, i kratki nos poput Loeschckeova Tipa VIII⁷¹, uz izdignutu i prošupljenu pločastu ručicu. Na dnu se često nalazi pečat proizvođača najčešće urezan u svježju glinu. Uglavnom je riječ o potpisu majstora ispisanom grčkim slovima u genitivu, a rjeđe u nominativu. Iako ima velik broj heleniziranih latinskih imena, s obzirom na činjenicu da su u to vrijeme Korint preplavili italski doseljenici⁷², zasad nisu pronađene svjetiljke s latinskim natpisima. Za većinu je karakteristična svijetla boja, ponajviše bež, žučkastih ili, ponekad, narančastih nijansi. Glina najčešće sadrži određeni postotak mice, ali s obzirom na veličinu čestica primjesa je teško uočljiva. Osim kod nekih prijelaznih primjeraka, nije korišten premaz.⁷³

Kod zatonskih primjeraka zapažena su dva tipa. Preteže tip XXVII po Broneeru, ali nalazimo i dvije svjetiljke koje se mogu pripisati tipu XXIV. Prva je sačuvana većim dijelom, ali bez gornjeg dijela nosa i bez visoke ručice (Kat. br. 1). Širokim ramenom teče niz od šest listova. Izduženi i jako udubljeni disk dvostruko je profiliran, a u središtu je ostatak otvora za ulje. Na izduženoj stajaćoj plohi ukras rozete. Tamni premaz⁷⁴. Vjerojatno pri-

are not as thin as Corinthian ones. That is why the Attic masters reportedly not only copied the shape and decoration of Corinthians but also sought to achieve the color of Corinthian clay.⁶⁹ Thereafter, in the 3rd century AD. a reciprocal process takes place - Corinthian masters imitate Athenian forms.⁷⁰

All Corinthian lamps, as a rule, have a round, rarer oval body, broad shoulders, and a short nose like Loeschcke's Type VIII⁷¹, with a raised and bulging plate handle. There is often a producer stamp at the bottom, most often carved into fresh clay. Mostly it is the signature of the master written in Greek letters in the genitive, and rarely in the nominative. Although there are a large number of Hellenized Latin names, due to the fact that Corinthians were flooded by Italic settlers⁷² at that time, lamps with Latin inscriptions have not been found so far. Most are characterized by a light color, most notably beige, yellowish or, sometimes, orange. Clay usually contains a certain percentage of mice, but given the particle size, the admixture is difficult to detect. Except for some transition specimens, no coating was used.⁷³

There are two types observed in Zaton specimens. It predominates type XXVII by Broneer, but we also find two lamps that can be attributed to type XXIV. The former is preserved for the most part, but without the upper part of the nose and without the high handle (Cat. No.1). With a broad shoulder runs a series of six leaves. The elongated and heavily recessed disc is double profiled, with the remainder of the oil hole in the center. On the elongated standing surface the decoration of the rosette. Dark coating.⁷⁴ It probably belongs to the Corinthian production type XXIV according to Broneer, variant 1 where we have an unadorned disc and a decorated shoulder.⁷⁵ Shoulder decoration corresponds to variant 11.⁷⁶ This type of orna-

69 Perlzweig, 1961, 18, note. 28, Warner Slane, 1990, 17.

70 Perlzweig, 1961, 19, note. 31

71 D. Baily, 1988, 402.

72 O. Broneer, 1930, 96-97.

73 D. Baily, 1988, 402.

74 Given that the lamp was found in layer 7, and among the material from that layer is part of the amphora Dressel 2-4, we can probably date it in the middle of the 2nd century.

75 O. Broneer, 1930, 80, 83, 179, T. X: 474, 182. No. 509, T. X:509.

76 O. Broneer, 1930, 80, fig. 38: 11. A 2013 survey (S. Glusćević et al., 2014) found another part of a similar lamp. The Research Diary reads: "Part of the body of a lamp with a high hollow lever. On the shoulder a deltoid ornament of leaves.

68 Warner Slane, 1990, 13.

69 Perlzweig, 1961, 18, bilj. 28, Warner Slane, 1990, 17.

70 Perlzweig, 1961, 19, bilj. 31.

71 D. Baily, 1988, 402.

72 O. Broneer, 1930, 96-97.

73 D. Baily, 1988, 402.

74 S obzirom da je svjetiljka nađena u sloju 7, a među materijalom iz tog sloja se nalazi i dio amfore Dressel 2-4, vjerojatno je možemo datirati u sredinu 2. stoljeća.

pada korintskoj proizvodnji tip XXIV po Broneeru i to varijanti 1 kod koje imamo neukrašen disk i ukrašeno rame⁷⁵. Ukrašen ramenu odgovara varijanti 11⁷⁶. Ovakav tip ukrasa na ramenu inače je svojstven tipu XXV⁷⁷. Jedna svjetiljka tog tipa ali s nosom tipa Loeschcke I nađena je na zadarskim nekropolama⁷⁸. Druga svjetiljka sličnog izduženog tijela i diska mnogo je slabije sačuvana, a ramenom umjesto listića teče niz velikih ovula koji zauzimaju čitavu širinu ramena. (Kat. br. 2). I nju se najvjerojatnije može pripisati proizvodnji tip XXIV istoj varijanti kao i kod prethodne⁷⁹. Međutim, tip ukrasa na ramenu je drugačiji i može se podvesti pod varijantu 3-5 kakav se javlja na tipovima XXIV, XXV i XXVII⁸⁰. Vrlo sličnu svjetiljku s ovulima na ramenu donosi Bailey⁸¹, a gotovo identičan primjerak nalazimo i kod Menzela⁸².

Među svjetilkama iz luke najbrojnije su svjetiljke tipa XXVII. Pritom ih najviše otpada na varijantu A. Za dva primjerka koji spadaju u tu skupinu na žalost nemamo stratigrafskih podataka. Prva (Kat. br. 3) je nađena još 1983. godine kada se ni za jedan predmet nije imalo jasan kontekst, dok je ulomak druge svjetiljke (Kat. br. 4) pronađen 2005. godine ali, na žalost, izvan konteksta. Ona prva je sačuvana većim dijelom, mali disk je zrakasto ukrašen, rame je široko i ukrašeno sa po šest utisnutih duguljastih listova sa svake strane uz trapezasto završen nos s tragovima jake gareži. Sa svake strane nosa kao i visoke prošupljene ručice po jedan utisnuti kružić. U središtu uske stajace plohe okružene kanelirom utisnuti kružić. S jedne njegove strane se čitaju slova ΛΟΥ, dok se s druge strane može prepoznati samo krajnje slovo Υ. Riječ je o natpisu proizvođača ΛΟΥΚΙΟΥ⁸³. Još pet

ment on the shoulder is otherwise peculiar to type XXV.⁷⁷ A lamp of this type but with a nose of the Loeschcke I type was found on Zadar necropolises.⁷⁸ A second lamp of a similar elongated body and disc is much less conserved, with a shoulder instead of a leaf running a series of large ovules occupying the entire width of the shoulder. (Cat. No. 2) It can most probably be attributed to the production of type XXIV in the same variant as in the previous one.⁷⁹ However, the type of decoration on the shoulder is different and can be submitted under the variant 3-5 as it appears on types XXIV, XXV and XXVII.⁸⁰ A very similar lamp with ovules on the shoulder is brought by Bailey⁸¹, and we find almost identical specimen with Menzel.⁸²

Among the lamps from ports, the most numerous are the type XXVII lamps. Most of them are variant A. Unfortunately, for the two specimens belonging to this group we do not have stratigraphic data. The first (Cat. No. 3) was found back in 1983 when no objects had a clear context, while the fragment of the second lamp (Cat. No 4) was found in 2005, but unfortunately, out of context. It is the first preserved for the most part, the small disk is airy decorated, the shoulder is wide and decorated with six indented oblong leaves on each side with a trapezoidly finished nose with traces of strong garime. Each side of the nose, as well as the high hollow arms, one imprinted circle. In the center of a narrow standing surface surrounded by a cancellar, imprint a circle. On one side, the letters ΛΟΥ are read, while on the other hand only the end letter Υ can be recognized.

It is an inscription made by ΛΟΥΚΙΟΥ.⁸³ Five more lamps with an airborne disc and ovules on the shoulder but with different levels of preservation belong to type XXVII A (Cat. No. 5-9). The following lamp also belongs to this type (Cat. No. 10). However, there is a problem with it, since it consists

75 O. Broneer, 1930, 80, 83, 179, T. X: 474, 182. br. 509, T. X:509.

76 O. Broneer, 1930, 80, fig. 38: 11. Istraživanjem 2013. godine (S. Gluščević i dr., 2014) nađena još dio jedne slične svjetiljke. U Dnevniku istraživanja stoji: "Dio tijela lampe s visokom prošupljenom ručicom. Na ramenu deltoidni ukras listića. Crveni premaz. Kv. D1/4, sl. 10". S obzirom na ostale nalaze u tom sloju (npr. polukružnu zdjelu istočne sigilate B tipa Hayes 80) ovaj bi se ulomak mogao datirati u prvu polovicu ili sredinu 2. st. n. Kr.

77 O. Broneer, 1930, 84.; Usp. J Perzweig, 1961, T. 7: 217.

78 Br. Inv. A11347.

79 O. Broneer, 1930, 80, T. X: 463, 467.

80 O. Broneer, 1930, 80, fig. 38:3-5.

81 D. Bailey, 1988,403, T. 116: Q3239

82 H. Menzel, 1954, 48, Abb.38:2.

83 O tom majstoru kasnije.

Red coating. Kv. D1 / 4, Fig. 10 ". Given the other findings in this layer (eg the semicircular bowl of the Eastern Hayes 80 type B sigilata) this fragment could be dated to the first half or middle of the 2nd century AD.

77 O. Broneer, 1930, 84.; Cf. J Perzweig 1961 T. 7: 217.

78 No. Inv. A11347.

79 O. Broneer, 1930, 80, T. X: 463, 467.

80 O. Broneer, 1930, 80, fig. 38:3-5.

81 D. Bailey, 1988,403, T. 116: Q3239

82 H. Menzel, 1954, 48, Abb.38:2.

83 About that master later.

svjetiljki sa zrakasto ukrašenim diskom i ovulima na ramenu ali različite razine sačuvanosti pripada tipu XXVII A (Kat. br. 5-9). Tome tipu pripada i slijedeća svjetiljka (Kat. br. 10). Kod nje međutim postoji problem s obzirom da se sastoji od dva dijela⁸⁴. Oba su inventirana pod brojem 1312 H, ali ne postoji spojno mjesto koje bi nedvojbeno ukazivalo da i dno pripada istoj svjetiljci. Međutim, s obzirom na način rada i oznake koje su na terenu dobivali svi nalazi vrlo je vjerojatno da se radi o istoj svjetiljci⁸⁵. Na dnu dio natpisa u dva reda. U prvom se redu mogu čitati završna slova [...]NΔEI, dok su u drugom vidljiva slova NŌY. U literaturi se često nalazi ime majstora CEKYNΔOY⁸⁶. S druge strane

of two parts.⁸⁴ Both have been inventoried under No. 1312 H, but there is no junction to indicate that the bottom also belongs to the same lamp. However, given the way they work and the markings they have received in the field, it is likely that this is the same lamp.⁸⁵ At the bottom part of the inscription in two lines. In the first line, the final letters [...] NΔEI can be read, while in the second, the letters NŌY are visible. The name of the master CEKYNΔOY⁸⁶ is often found in the literature. On the other hand, when processing a lamp from Heracleion in Crete, Bruneau states the name CEKYN [Δ] EINOY.⁸⁷ In the case of lamps of this type, we must definitely state that a Corinthian lamp of identical appearance was



Grob iz Zatona tijekom istraživanja 1982.g. s korintskom lampom (snimio F. Nedved).

Zaton tomb during the 1982 research with a Corinthian lamp (recorded by F. Nedved).

84 Zapravo je gornji dio tijela s diskom i ručicom slijepljen od tri ulomka, a dio dna je taj „drugi“ dio.

85 U privremenom inventaru od 15. 09. 2003. god. pod rednim brojem 198 (Kv. B2/2, sl.4) navodi se kratka opservacija „ulomci lucerne“.

86 O. Broneer, 1930, 311, navodi ukupno 21 natpis. Na str. 210-211 donosi 19 pečata od kojih je samo jedan (br. 762) u potpunosti sačuvan.

84 In fact, the upper part of the body with the disc and the handle is glued into three fragments, and the bottom part is that “other” part.

85 In the provisional inventory dated 15/09/2003. god. ordinal number 198 (Kv. B2 / 2, fig. 4) mentions a short observation of “alfalfa fragments”.

86 O. Broneer, 1930, 311, cites a total of 21 inscriptions. On p. 210-211 brings 19 stamps, only one of which (No. 762) is fully preserved.

87 Ph. Bruneau, 1971, 492, no. 52. The lamp belongs to type XXVII D. The same type belongs to the lamp from Berlin, which it mentions in the same place and states the name CEKYNΔINOY. He also cites the restoration of the name on a stone monument by B. Meritt, 65-66, no. 88 Σεkyou [νδεινος]. Some examples are also given by Perlzweig, 1961, 239. It dates to the late 2nd or early 3rd centuries.

obrađujući svjetiljku iz Herakleiona na Kreti Bruneau navodi ime CEKYN[Δ]EINOY⁸⁷. Kod svjetiljki ovog tipa svakako moramo navesti kako je u jednom grobu u neposrednom zaleđu antičke luke, uz ostali materijal, gotovo isključivo stakleni, bila pronađena i korintska svjetiljka identičnog izgleda⁸⁸. Tom tipu pripada i svjetiljka nađena istraživanjem nekropole u Zrinsko - Frankopanskoj ulici u Zadru 2006. g.⁸⁹

Tipu XXVII B možemo pripisati ostatke samo jedne loše sačuvane svjetiljke⁹⁰. Primjerak je jako radiran s obzirom da se, očito dugo, nalazio na površini pa je dijelom bio i kalcificiran (Kat. br. 11). Nalazimo ih na dosta lokaliteta, nekoliko ih ima u Aquilei⁹¹, a nekoliko primjeraka donosi i Warner Slane datirajući ih u 3. st. n. Kr.⁹². Jedna je svjetiljka nađena i na zadarskim nekropolama⁹³.

Nekoliko svjetiljki pripadaju tipu XXVII C kod kojih nos uvijek pripada varijanti 4 pokazane kod tipa XXV. Među njima je i svjetiljka (Kat. br. 12) kratkog, oblog, samo dijelom sačuvanog, nosa i širokog ramena kojim teku mali ovuli. Dva kratka popriječna odsječka dijele svako rame na dva dijela⁹⁴. Unutar

found in one tomb in the immediate hinterland of the ancient port, along with other material, almost exclusively glass.⁸⁸

This type also includes a lamp found in the necropolis in Zrinsko - Frankopanska Street in Zadar in 2006.⁸⁹

Zaton tomb during the 1982 research with a Corinthian lamp (by F. Nedved).

We can attribute to the Type XXVII B the remains of only one poorly preserved lamp.⁹⁰ The specimen is very radiant since it was apparently on the surface for a long time and was partly calcified. (Cat. No. 11). We find them in a lot of localities, several in Aquilea⁹¹, and a few copies are from Warner Slane, dating to the 3rd century AD.⁹² One lamp was also found on Zadar necropolises.⁹³

Several lamps belong to type XXVII C in which the nose always belongs to variant 4 shown in type XXV. Among them is a lamp (Cat. No. 12) with a short lining, only partly preserved, a nose and a broad shoulder with small ovules flowing. Two short intersecting sections divide each shoulder into two.⁹⁴ Inside the disc is a representation of Athena (*Athens Promachos*)⁹⁵ dressed in chiton, with a shield on her left hand and with her right hand in swing. On the head of the helmet with a cross, an

87 Ph. Bruneau, 1971, 492, br. 52. Svjetiljka pripada tipu XXVII D. Istom tipu pripada i svjetiljka iz Berlina koju spominje na istom mjestu i navodi ime CEKYNΔINOY. Navodi i restauraciju imena na jednom kamenom spomeniku koje donosi B. Meritt, 65-66, br. 88 Σεκυου[ῥδῆϊνος]. Nekoliko primjeraka donosi i Perlzweig, 1961, 239. Datira ih u kasno 2. ili rano 3. st.

88 Istraživanja su bila dio velikih pripremnih radova za izgradnju budućeg turističkog naselja u Zatonu 1982. g. koje je na ovom dijelu vodila kolegica Branka Nedved kojoj zahvaljujem na podacima. Prema njezinu kazivanju grob je fotografiran ali, zbog potrebe istovremenog rada na dokumentaciji prapovijesnih nalaza, nije nacrtan niti su predmeti izvađeni. S obzirom da se radilo o predvečerju vađenje je ostavljeno za sutradan. Ujutro je konstatirano da je grob opljačkan. Međutim, uz ostale nalaze, ovaj je grob, kao i drugi na ovom prostoru, iznimno važan za razumijevanje koncepta čitavog sklopa lučkih instalacija i njihova odnosa prema Aenoni.

89 Š. Perović – I. Fadić, 2009, 66-67, br. 28.; J. Vučić, K. A. Giunio, 2009, 32-33, br. 60. Autori, za razliku od prve objave u kojoj se ne spominje, donose i natpis na dnu u formi ΠΡΕΙΜΙΩΝ i datiraju svjetiljku u 2. pol. 2. i prvu pol. 3. st.

90 O. Broneer, 1930, 90, 189, 570, T. XI:570.

91 Di Filippo Balestrazzi, 1988, 403-404, br. 113- 112, T. 181-184.

92 K. Warner Slane, 1990, 28 - 29, T. 2:21-24.

93 J. Vučić, K. A. Giunio, 2009, 32-33, br. 61. Nađena je istraživanjem 1954. god., a autori je datiraju u drugu pol. 2. i prvu pol. 3. st. n. Kr. Na dnu je pečat πορφου (ΠΟΡΦΟ / POY).

94 Radi se o lažnim drškama za koje se misli da su nastale pod utjecajem firma svjetiljki.

88 The research was part of a major preparatory work for the construction of a future tourist resort in Zaton in 1982. led by my colleague, Branka Nedved, on this section, who I thank for the information. According to her, the grave was photographed but, due to the need to work simultaneously on the documentation of prehistoric findings, no objects were drawn or taken out. Since it was an eve, the extraction was left for the next day. In the morning it was stated that the grave had been robbed. However, among other findings, this tomb, as well as others in this area, is extremely important for understanding the concept of the entire assembly of port installations and their relationship to Aenona.

89 Š. Perovic - I. Fadic, 2009, 66-67, iss. 28.; J. Vucic, K. A. Giunio, 2009, 32-33, no. 60. Unlike the first publication, which is not mentioned, the authors also bring an inscription at the bottom in the form ΠΡΕΙΜΙΩΝ and date the lamp to the 2nd half. 2nd and 1st half. 3.

90 O. Broneer, 1930, 90, 189, 570, T. XI:570

91 Di Filippo Balestrazzi, 1988, 403-404, No. 113- 112, T. 181-184.

92 K. Warner Slane, 1990, 28 - 29, T. 2:21-24.

93 J. Vučić, K. A. Giunio, 2009, 32-33, No. 61. Found in 1954, the authors date it to other half 2nd and first half of 3th century AD. At the bottom is the seal πορφου / ρου (ΠΟΡΦΟ / POY).

94 These are false handles thought to have been made under the influence of a firma lamp.

95 See text next to FIG. 5.

diska prikaz Atene (*Atena Promachos*)⁹⁵ odjevene u hiton, sa štitom na lijevoj ruci i s desnom rukom u zamahu. Na glavi kaciga s krestom, ispod ruke otvor za ulje, a između nogu ispod hitona mala rupica za zrak. Stajaća ploha obrubljena kanelirom, a po čitavoj sredini urezan natpis. Dobro se čitaju slova EYTYX na početku kao i posljednja tri slova ΔOS. Svjetiljka je na dnu oštećena, a oštećenje prolazi preko slova X i ne dozvoljava da se slijedeće slovo sa sigurnošću pročita. Čini se da se radi o slovu Λ? s obzirom da je desna hasta odlično vidljiva i jednako nakošena (paralelna) kao i desna hasta slova Δ. Ono što iz komparativnog materijala možemo saznati jest slijedeće. Siebert na svjetiljci iz Sparte, identičnih dimenzija, čita ime EYTYXHΔOC⁹⁶, a drugu s istim natpisom i prikazom amazonomahije na disku donosi Bruneau⁹⁷. I jako oštećena svjetiljka kojoj je sačuvan samo disk (Kat. br. 13) jednakog je tipa i s prikazom na disku. Ovaj je put to Zeus na tronu kojemu je u lijevoj ruci žezlo, a u desnoj drži Niku.⁹⁸ Vrlo sličan prikaz i jedina komparacija koju smo našli je ona kod Broneera.⁹⁹ gdje je prikazan Serapis¹⁰⁰. Nekoliko je svjetiljki ovog tipa nađeno i na zadarskim nekropolama¹⁰¹. Prikaz na disku, ali bez ovula na ramenu ima još jedna svjetiljka ovog tipa (Kat. br. 14) kojoj je sačuvan samo gornji dio s dijelom nosa i visokom prošupljenom ručicom. Na disku je figuralni prikaz Herakla i Diomedovih konja. Ispod nogu mu je mrtvo tijelo, vjerojatno Diomeda, kojeg je Heraklo udario svojom toljagom i pustio da ga vlastiti konji proždru¹⁰². U dostupnoj literaturi

95 Vidi tekst uz Sl. 5.

96 G. Siebert, 1966, 503, br. 17, fig. 23, gdje datira svjetiljku prije sredine 3. st. n. Kr.

97 Ph. Bruneau, 1971, 455, br. 7, fig. 10-11. Na disku je prikazan grčki ratnik koji vuče Amazonku za kosu. Na svjetiljki iz Larnake na Cipru javlja se ime Εγτυχητος, ali je svjetiljka potpuno drugog tipa. (Usp. H. Walters, 1914, 200, br. 1334).

98 Z. Brusić, 2006, 42, T. XII:1.

99 O. Broneer 1930, 206, br. 704, fig. 140. Tu je prikaz nešto izmijenjen jer na prijestolju nalazimo Serapisa kojemu se s desne strane nalazi pas kojem on dotiče glavu. U lijevoj ruci također drži skeptar. Ova svjetiljka spada u grupu D.

100 Za razliku od naše ova svjetiljka spada u tip XXVII D. Kao i u mnogo drugih slučajevima poznat je i sinkretizam Jupiter – Serapis.

101 Š. Perović – I. Fadić, 2009, 120-121, br. 212; J. Vučić, K. A. Giunio, 2009, 32-33, br. 62. Na dnu natpis ΠΡΕΙΜΟΥ. Na drugoj (J. Vučić, K. A. Giunio, 2009, 32-33, br. 63), nađenoj istraživanjima 1954.g., na disku božica Diana s psom i jelenom.

102 Radi se o osmom Heraklovom djelu i ovo je jedna od dvije varijante. O tome R. Graves, 1974, druga knjiga, 115-116. Prikaz ovog Heraklova djela relativno je rijedak u antičkoj

oil hole under the arm, and a small air hole between the legs under the chiton. The standing surface is lined with cannellar, and an inscription is engraved all over the middle. The letters EYTYX are well read at the beginning as are the last three letters ΔOS. The lamp is damaged at the bottom, and the damage passes over the letter X and does not allow the next letter to be read securely. Seems like the letter Λ? since the right hash is perfectly visible and just as sloped (parallel) as the right hash of the letter Δ. What we can learn from comparative material is the following.

Siebert, on a lamp from Sparta, of identical dimensions, reads the name EYTYXHΔOC⁹⁶, and another with the same inscription and depiction of amazonomachy on the disk is brought to Bruneau.⁹⁷ A badly damaged lamp with only a disc (Cat. No. 13) is of the same type with a disc display. This time it's Zeus on a throne with a scepter in his left hand and holding Nika in his right.⁹⁸ A very similar view and the only comparison we found was that of Broneer.⁹⁹ where Serapis¹⁰⁰ is shown. Several lamps of this type were also found on Zadar necropolises.¹⁰¹ The disc display, but without the ovules on the shoulder, has another lamp of this type (Cat. No 14) which only retains the upper part with the nose section and the high hollow lever. On the disc is a figural depiction of Heracles and Diomedes' horses. Under his feet is a dead body, presumably Diomedes, struck by Heracles with his pole and let his own horses devour him.¹⁰² We have

96 G. Siebert, 1966, 503, no. 17, FIG. 23, where it dates the lamp before the middle of the 3rd century AD.

97 Ph. Bruneau, 1971, 455, no. 7, FIG. 10-11. The disc shows a Greek warrior pulling Amazon hair. The lamp from Larnaca, Cyprus has the name Εγτυχητος, but it is a completely different type of lamp. (Cf. H. Walters, 1914, 200, No. 1334).

98 Z. Brusić, 2006, 42, T. XII:1.

99 O. Broneer 1930, 206, no. 704, FIG. 140. This view is somewhat altered because on the throne we find Serapis, to whose right is a dog with his head touching. He also holds a scepter in his left hand. This lamp belongs to group D.

100 Unlike ours, this lamp belongs to type XXVII D. As in many other cases Jupiter - Serapis syncretism is also known.

101 Š. Perovic - I. Fadic, 2009, 120-121, no. 212.; J. Vucic, K. A. Giunio, 2009, 32-33, no. 62. At the bottom is the inscription ΠΡΕΙΜΟΥ. On the other (J. Vucic, K. A. Giunio, 2009, 32-33, no. 63), found in 1954, on the disk of the goddess Diana with a dog and a deer.

102 This is the eighth work of Heracles and this is one of two variants. R. Graves, 1974, second book, 115-116. The depiction of this Heracles work is relatively rare in ancient art. We find it e.g. on the front of the Genzan sarcophagus housed in

nismo uspjeli pronaći analogije. Ova svjetiljka, kao i prethodne s likom Atene, nalazila se u sloju 4 po čemu je možemo datirati u drugu polovicu 2. i u početak 3. st. n. Kr.

Ulomak još jedne svjetiljke ovog tipa (Kat. br. 15) spada u krug prikaza Heraklovih djela. Rame je sačuvano samo dijelom, neukrašeno je i imamo ostatak jednog poprečnog odsječka. Točkasti ostaci smečkastog premaza. Radi se o većem dijelu diska na kojemu je prikaz trećeg Heraklova djela u kojoj se on bori s Kerinejskom košutom¹⁰³. Goli heroj ima ispruženu desnu nogu dok drugom presavijenoj u koljenu pritišće košutu. U desnoj ruci vjerojatno drži toljagu. Iza Heraklove lijeve noge vjerojatno pas „koji je upao kao standardni pratitelj lovca“¹⁰⁴, dok je ispod košute još jedan neprepoznatljiv prikaz. Mali dio još jedne svjetiljke (Kat. br. 16) se može pripisati tipu XXVII C. Rame je neukrašeno kao i kod prethodne dvije, a zbog minimalne sačuvanosti diska ne znamo da li je i kakav prikaz sadržavao.

Četvrtj Broneerovoj grupi (XXVII D)¹⁰⁵ pripada samo jedna dijelom sačuvana svjetiljka (Kat. br. 17).¹⁰⁶ Sačuvan je veći do dna, tijela, i čitav nos kao i mali dio ramena kojom teče plitka kanelira prekinuta popriječnim odsječkom. Na minimalnom sačuvanom disku vidljiv je ostatak plastičnog prikaza. Stajaća ploha od tijela odvojena kružnom kanelirom. U središtu dvostruki kružić. S lijeve i desne strane urezan necjelovito sačuvan natpis. S lijeve strane nedostaju slova. Može se prepoznati

umjetnosti. Nalazimo ga npr. na prednjoj strani sarkofaga iz Genzana koji se nalazi u Britanskom muzeju, a prikazuje i ostala Heraklova djela. Prikaz svih dvanaest Heraklovih djela, pa tako i ovaj s Diomedovim konjima, nalazimo i na prekrasnom mozaiku iz 3. st. n. Kr. koji je nađen u blizini Lirije u provinciji Valenciji, a danas se nalazi u Nacionalnom arheološkom muzeju u Madridu. Usp. http://www.fotoviajero.com/en/recent/the-twelve-labours-of-hercules_1758.

103 R. Grevs, 1974, druga knjiga, 103-104. I kod ove priče postoje dvije verzije. Prikaz ovog djela, s nešto drugačijom ikonografijom (Heraklo drži košutu za rogove) nalazimo na istom mozaiku i istom sarkofagu spomenutim u prethodnoj bilješci.

104 Za mišljenje sam zamolio i akademika N. Cambija na čemu mu najsrdačnije zahvaljujem. Cambi još navodi: „Ovaj motiv je poznat u kasnoklasičnoj i helenističkoj umjetnosti. Arhetip je Lizipov“.

105 O. Broneer 1930, 91. Usp. T. XII: 702, a takvog je tipa i ranije spomenuta lampa s prikazom Serapisa.

106 I ovaj je primjerak rezultat starih akvizicija pa ne znamo okolnosti nalaza.

not been able to find analogies in the available literature. This lamp, like the previous ones with the figure of Athena, was in layer 4, by which we can date it to the second half of the 2nd and early 3rd centuries AD.

A fragment of another lamp of this type (Cat. No. 15) falls within the circle of representations of Heracles' works. The shoulder is only partially preserved, it is unadorned and we have the rest of one cross section. Point residues of brownish coating. This is a larger part of the disc that shows the third work of Heracles in which he fights with the Keranean scythe.¹⁰³ The naked hero has his right leg outstretched, while the other, bent at the knee, presses his shirt. In his right hand he probably holds a pole. Behind Heracles' left leg is probably a dog "who has fallen in as a standard hunter companion"¹⁰⁴, while under the scythe is another unrecognizable display. A small part of another lamp (Cat. No. 16) can be attributed to the type XXVII C. The shoulder is unadorned as in the previous two, and because of the minimal preservation of the disc, we do not know if it contained any representation.

The fourth Broneer group (XXVII D)¹⁰⁵ has only one partially preserved lamp (Cat. No. 17).¹⁰⁶ It is preserved larger to the bottom, the body, and the entire nose as well as the small portion of the shoulder with which the shallow cannellas flow is interrupted by a transverse section. The minimally preserved disc shows the rest of the plastic display. A standing surface from the body separated by a circular cannula. In the center a double circle. An

the British Museum, showing other works of Heracles. All of Heracles' works, including Diomedes' horses, are depicted on a beautiful mosaic from the 3rd century AD. which was found near Liria in the province of Valencia and is today housed in the National Archaeological Museum in Madrid. Cf. http://www.fotoviajero.com/en/recent/the-twelve-labours-of-hercules_1758.

103 R. Graves, 1974, second book, 103-104. There are two versions to this story as well. A depiction of this work, with a slightly different iconography (Heraklo holds a horn cutlass), is found on the same mosaic and the same sarcophagus mentioned in the previous note.

104 I also asked Academician N. Cambi for his opinion, to which I thank him most sincerely. Cambi further states: "This motif is known in Late Classical and Hellenistic art. The archetype is Lysipov."

105 O. Broneer 1930, 91. Cf. T. XII: 702, and of this type is the lamp of Serapis mentioned earlier.

106 And this specimen is the result of old acquisitions, so we do not know the circumstances of the findings.

donji dio slova, vjerojatno O, i uz njega slovo Y. S desne se strane nastavljaju slova KIOY. Moguće je u tome prepoznati ime majstora Λογκιοϋ¹⁰⁷. Poznati su i stari nalazi iz Arheološkog muzeja u Splitu koje Broneer također navodi¹⁰⁸. Radionica ovog majstora bila je aktivna u 2. polovici 2. i na početku 3. st.¹⁰⁹

Iz kulturnih slojeva luke u Zatonu izvađeno je još nekoliko ulomaka svjetiljki od kojih neke sigurno, a neke vrlo vjerojatno, pripadaju korintskoj produkciji. Jedno od takvih je i dijelom sačuvano dno (Kat. br. 18) odnosno stajaća ploha obrubljena kanelirom. S lijeve strane dobro su vidljiva prva tri slova CEK što nas nedvojbeno upućuje na već spomenutog majstora (CEKOYNΔOY)¹¹⁰. I kod slijedećeg se ulomka (Kat. br. 19) radi o dijelu stajaće plohe, obrubljene kanelirom, i segmentu tijela. U sredini dna je mali dvostruki kružić, a s njegovih strana je ostatak natpisa. S lijeve strane sa sigurnošću se može pročitati slovo T dok s desne nalazimo u svježju glinu urezana četiri slova ωNIO. Posljednje slovo Y nije moglo stati u produžetku pa je urezano iznad središnjeg kružića. Očito je da se radi o majstoru [AN]TωNIOY čije se ime, iako ne često, javlja na korintskim svjetilkama.¹¹¹ Od dna jedne svjetiljke (Kat. br. 20) imamo samo dio kružne kanelire i ostatke tri slova, odnosno tri haste za koje se ne može kazati da li se radi o donjim ili gornjim dijelovima slova. Vidljivo je da su urezani u svježju glinu u istoj maniri kao i ostali grčki natpisi pa je to razlog zašto smo ih (uz istu fakturu i boju) uvrstili u ovu skupinu.

U skupinu korintskih svjetiljki možda je dozvoljeno uvrstiti još nekoliko ulomaka, uglavnom manjih dijelova ramena i tijela svjetiljki (Kat. br. 21, 22) koji ne dozvoljavaju bilo kakve detaljnije opservacije. U tu skupinu pripada i nekoliko drški korintskih svjetiljki (Kat. br. 23, 24, 25, 26). S obzirom da se ulomak br. 29 našao u sl. 6, dakle samo dva-

incompletely preserved inscription is engraved on the left and right. The letters on the left are missing. The lower part of the letter, probably O, can be recognized, and the letter Y. with it. The letters KIOY continue on the right. It is possible to recognize the name of the master Λογκιοϋ in this.¹⁰⁷ Old finds from the Archaeological Museum in Split are well known, which Broneer also cites.¹⁰⁸ The workshop of this master was active in the second half of the 2nd and the beginning of the 3rd century.¹⁰⁹

From the cultural layers of the port of Zaton, several more fragments of lamps have been extracted, some of which certainly belong to the Corinthian production. One of these is the partially preserved bottom (Cat. No. 18), or the standing surface lined with cannellar. The first three letters CEK are clearly visible on the left, which undoubtedly points us to the already mentioned master (CEKOYNΔOY).¹¹⁰ The next fragment (Cat. No. 19) is also about the part of the standing surface, flanked by the cannellar, and the segment of the body. In the middle of the bottom is a small double circle and on its sides is the rest of the inscription. On the left, the letter T can be safely read, while on the right four letters ωNIO are engraved in fresh clay. The last letter Y could not fit in an extension so it was cut above the center circle. Obviously, this is a master [AN] TωNIOY whose name, though not often, appears on Corinthian lamps.¹¹¹ From the bottom of one lamp (Cat. No. 20), we have only a portion of the circular cannellera and the remains of three letters, or three haste, which cannot be said to be lower or upper. It is evident that they are carved into fresh clay in the same manner as the other Greek inscriptions, so that is why we (including the same invoice and color) have included them in this group.

107 Ime mu se nalazi na mnogim svjetilkama. Vidi u O. Broneer, 1930, 97, bilj. 4, gdje i stariji nalazi.

108 O. Broneer, 1930, 93, bilj. 2. Jednu svjetiljku objavljuje i J. Mardešić, 2002, II, 353, 357, br. 21, 167:21. i datira je u 2. pol. 2. ili poč. 3. st.

109 J. Perlzweig, 1961, 238, navodi ukupno devet svjetiljki s potpisom ovog majstora (br. 238, 253, 264, 267, 276, 287, 305, 306, 307) i najčešće ih datira u 2. pol. 2. st. n. Kr.

110 Vidi tekst uz sl. 16.

111 O. Broneer, 1930, 207, br. 713; J. Perlzweig, 1961, 94, br. 255 kojeg datira u 1. pol. 2. st, a navodi i još dva primjera po jedan iz Delfa i Zbirke Benachi.

107 His name is found on many lamps. See O. Broneer, 1930, 97, note 4, where older findings are also found.

108 O. Broneer, 1930, 93, note. 2. One lamp is also published by J. Mardešić, 2002, II, 353, 357, no. 21, 167: 21. and dates it to the second half of 2nd or beginning of 3th century AD.

109 J. Perlzweig, 1961, 238, lists a total of nine lamps bearing the signature of this master (No. 238, 253, 264, 267, 276, 287, 305, 306, 307) and most often dates them to the second half of 2nd century AD.

110 See text next to fig. 16.

111 O. Broneer, 1930, 207, no. 713; J. Perlzweig, 1961, 94, no. 255 which dates to the first half of 2nd century, And cites two more examples, one each from Delphi and the Benachi Collection.

desetak centimetara iznad sterilnog sloja, moglo bi se kazati kako ga najvjerojatnije možemo pripisati kraju 1. ili vjerojatnije početku 2. st. n. Kr. Za ostale ručice, s obzirom da ne postoje stratigrafski podaci, nije se moguće upuštati u bilo kakvo datiranje.

Postoji još nekoliko ulomaka različitih dijelova svjetiljki, ali nije s više sigurnosti moguće kazati radi li se o korintskim ili radije atičkim – atenskim proizvodima s obzirom na njihovo međusobno preuzimanje i kopiranje. Kod ulomaka dviju svjetiljke (Kat. br. 27, 28) s obzirom da se radi o jako debelim stjenkama, a uz to svjetiljka br. 34. ima plitku prstenastu nogu dozvoljeno je pomišljati da je riječ o proizvodima atenskih radionica. Kako je već govoreno o trajanju zatonske luke možda se može pretpostaviti da se radi o izrađevinama njihove ranije faze odnosno početka ili 1. pol. 3. st. n. Kr.

Uz spomenute imamo još nekoliko ulomak različitih svjetiljki (Kat. br. 29, 30, 31, 32, 33) za koje ne možemo kazati kojoj ih produkciji pripisati. Uz ostatke dva nosa (Kat. br. 32, 33) koji se ne mogu pripisati određenom tipu (čini se kako nos Kat. br. 33 nije imao trapezasti završetak) niti za tri ostala ulomka ne možemo ništa više kazati. Tako bi npr. kod svjetiljke Kat. br. 31 nos možda mogao trapezasto završavati, stjenke su vrlo tanke, a faktura tvrda pa bi to eventualno bili argumenti za pripisivanje nekom od tipova Broneer XXVII. Ipak ostaci su minimalni za kazati više osim ove pretpostavke. Drugi nos (Kat. br. 30) je isto tako specifičan s obzirom da je, sudeći po ostacima, bio trapezastog oblika, ali su stjenke pritom jako debele što bi eventualno ukazivalo na atičku proizvodnju¹¹². Uz to gornja ploha sačuvanog dijela nosa je udubljena? (ima izdignuti rub) što dodatno otežava atribuciju. Na kraju imamo dio svjetiljke s potpuno sačuvanim kratkim zaobljenim srololikim nosom (Kat. br. 29). Rame ukrašeno izduženim ovulima odvojeno je od ukrašenog diska (zrakasti ukras?) plastičnim rebrom. Između ovula s lijeve i desne strane odnosno između baze nosa i spomenutog rebra tri utisnuta dvostruka kružića. Nos ovog tipa svakako nije karakterističan za korintsku proizvodnju i nikada se ne javlja u ovom obliku.

It may be permissible to include in the group of Corinthian lamps a few more fragments, mainly smaller parts of the shoulder and the body of the lamps (Cat. No 21, 22), which do not allow any more detailed observations. Several corps of Corinthian lamps belong to this group (Cat. No. 23, 24, 25, 26). Since fragment no. 29 found in Figs. 6, therefore, only about twenty centimeters above the sterile layer, it could be said that we can most probably attribute it to the end of the 1st or probably the beginning of the 2nd century AD. For other handles, since no stratigraphic data are available, it is not possible to engage in any dating.

There are several more fragments of different parts of the lamps, but it is not possible to say with any certainty whether they are Corinthian or rather Athenian products with regard to their mutual downloading and copying. For fragments of two lamps (Cat. No. 27, 28), since these are very thick walls, lamp no. 34. has a shallow annular leg it is permissible to think that these are products of Athenian workshops. As has already been said about the duration of the port of Zaton, it may be assumed that they are the works of their earlier phase or beginning or first half of 3th century AD.

In addition to the aforementioned, there are several fragments of different lamps (Cat. No. 29, 30, 31, 32, 33) for which we cannot tell which production to attribute. With the remnants of two noses (Cat. No. 32, 33) that cannot be attributed to a certain type (it appears that nose (Cat. No. 33) did not have a trapezoidal finish), we cannot say anything more about the other three fragments. Thus, e.g. at lamp (Cat. No. 31) the nose may have a trapezoidal finish, the walls are very thin, and the invoice is hard, so these would possibly be arguments for attribution to one of the Broneer XXVII types. However, residuals are minimal to say more except this assumption. The other nose (Cat. No. 30) is also specific, considering that it was trapezoidal in shape, but the walls are very thick, which would indicate attic production.¹¹² In addition, the upper surface of the preserved part of the nose is recessed? (has a raised edge) which further complicates attribution. Finally, we have a part of the lamp with a fully preserved short rounded heart nose (Cat. No. 29). The shoulder decorated with

112 J. Perlzweig, 1961, 17 kaže: „The thin fabric of Corinthian lamps was also a difficult achievement for the Attic lamp-makers accustomed to heavier fabrics“.

112 J. Perlzweig, 1961, 17 says: „The thin fabric of Corinthian lamps was also a difficult achievement for the Attic lamp-makers accustomed to heavier fabrics“.

Knidske svjetiljke

Da su veze zatonske luke s istočnim Mediteranom odnosno posebice malom Azijom bile iznimno jake svjedoči velika količina različitih keramičkih izrađevina u prvom redu istočne B keramike. Tako je, osim spomenutog i osim svjetiljki, nađeno i ukupno pet cjelovitih ili ulomaka različitih primjeraka knidskog reljefnog posuđa inače prilično rijetkog nalaza, najviše na našoj obali.¹¹³

Knidske svjetiljke, naravno drugačije od ovdje donesenih, počele su se proizvoditi već krajem 4. st. pr. Kr., trajanje im je određeno ranim 3. st. n. Kr., a kroz taj period njihova struktura je iznimno postojana i konzistentna.¹¹⁴ Premda bez čvrstih arheoloških podataka izgleda da je knidska produkcija završila krajem vladavine dinastije Severa odnosno na početku 3. st. n. Kr.¹¹⁵

Knidske su svjetiljke rađene od dosta grube gline s priličnom količinom mice, koja je ponekad teško zamjetna, ali tvrdo pečene i s tankim stjenkama. Unatoč tome uspijevali su postići finoću stjenka s dobro izrađenim detaljima. Pečenje je vršeno uz oksidaciju pa glina poprima narančastu, crvenkastu ili svijetlosmeđu boju. Najčešće su rađene s premazom, a kada je prisutan uglavnom je svijetlo narančast ili češće tamno ili svijetlo smeđi.¹¹⁶ Zastupljeni su tipovi I, IV i VIII po Leschcke, premda najveći broj pripada tipu Loeschcke VIII s kratkim zaobljenim nosom. Njih je Bailey podijelio na jedanest oblika¹¹⁷.

Svjetiljke donosi i Broneer, a kod nas su zastupljeni njegovi tipovi XXIII¹¹⁸ i XXV¹¹⁹.

U većini slučajeva svjetiljke ovog tipa nemaju ručicu premda ima i onih s ručicom. Uglavnom imaju stajaću plohu obrubljenu kanelirom, a ponekad prstenastu ili pseudoprstenastu bazu. Disk može biti bez ukrasa, ili s ukrasom kada je izveden u du-

elongated ovules is separated from the decorated disc (radial decoration?) By a plastic rib. Between the ovules on the left and right, or between the base of the nose and the said rib, three imprinted double bubbles. The nose of this type is certainly not characteristic of Corinthian production and never occurs in this form.

Cnidian lamps

The connections of the Zaton port with the Eastern Mediterranean, and especially Asia Minor, were extremely strong, as evidenced by the large number of different ceramic products in the first place of Eastern B ceramics. Thus, in addition to the aforementioned and except for lamps, a total of five complete or fragments of various specimens of Cnidian relief ware of an otherwise rather rare find were found, mostly on our coast.¹¹³

Cnidian lamps, of course different from the ones brought here, began to be manufactured as early as the end of the 4th century BC, their duration is determined in the early 3rd century AD, and during this period their structure is extremely stable and consistent.¹¹⁴ Although without solid archaeological data, it seems that the Cnidian production ended at the end of the reign of the North Dynasty, that is, at the beginning of the 3rd century AD.¹¹⁵

The Cnidian lamps are made of rather coarse clay with a fair amount of mica, which is sometimes hard to notice but hard-baked and with thin walls. Nevertheless, they were able to achieve finesse of the wall with well-crafted details. The baking was done with oxidation and the clay turned orange, reddish or light brown in color. They are most often made with a coating and when present it is generally light orange or more often dark or light brown.¹¹⁶ Leschcke types I, IV and VIII are represented, although most belong to the Loeschcke VIII type with a short rounded nose. Bailey divided them into

113 Z. Brusić, 1999, 39 - 41, br. 463, 464, 468, 472, 473. U tekstu je naveden br. 436, ali on pripada nalazu s Velike Mrdakovice i nije knidskog podrijetla. O istim nalazima S. Gluščević, 2011, 11, sl.10; S. Gluščević, 2019, 235, 237, sl. 270. Ukupno je registrirano šesnaest primjeraka od kojih sa zadarskog područja potječe trinaest komada (Zaton, Nin, Zadar, Asserija i Olib).

114 D. M. Baily, 1988, 333.

115 D. M. Baily, 1988, 333.

116 D. M. Baily, 1988, 333.

117 D. M. Baily, 1988, 330, fig. 160.

118 B. Vikić-Belančić, 1971, 107-108; J. Mardešić, 2002, 352; T. Szentleky, 1969, 101.

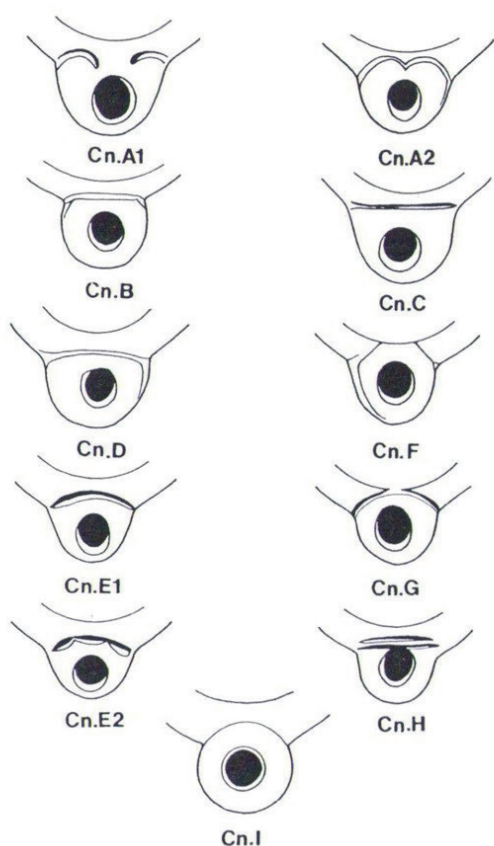
119 O. Broneer, 1930, 85-86; B. Vikić-Belančić, 1971, 113.-114.

113 Z. Brusić, 1999, 39 - 41, no. 463, 464, 468, 472, 473. The text contains no. 436, but it belongs to the find from Velika Mrdakovica and is not of Cnidian origin. On the same findings S. Gluščević, 2011, 11, fig.10; S. Gluščević, 2019, 235, 237, fig. 270. Sixteen copies were registered, of which thirteen pieces originate in the Zadar area (Zaton, Nin, Zadar, Asserija and Olib).

114 D. M. Baily, 1988, 333.

115 D. M. Baily, 1988, 333.

116 D. M. Baily, 1988, 333.



Tipovi noseva knidskih svjetiljki (prema Bailey-u).
Types of noses of Cnidian lamps (according to Bailey)

bokom reljefu. Najčešći motiv su rozete u različitim inačicama, ali i prikaz kratera iz kojega izlaze listovi vinove loze. Taj je motiv bio vrlo popularan na suvremenoj knidskoj reljefnoj posuđi¹²⁰. Jedan od najvećih knidskih proizvođača svakako je majstor *Romanesis* ili *Romanensis*¹²¹ koji kvalitetom svojih svjetiljki stoji na vrhu cjelokupne knidske proizvodnje premda je bilo mišljenja kako se radi o italjskom majstoru koji je zapošljavao grčke robove. Bazirano je to i na miješanju latinskih i grčkih slova i počesto s obrnuto pisanim slovom S¹²². Williams „sugerira moguću vezu između radionice *Romanesis* i italjske radionice Gaja Oppija Restituta“¹²³. Proizvodi su se distribuirali širom rimskog mediteranskog svijeta¹²⁴

120 D. M. Baily, 1988, 332.

121 Heres je smatrao kako je ime *Romanesis* nastalo iskrivljenjem imena *Romanensis* ispadanjem slova „n“ u nastavku –ensis. O tome J. M. Gordon – E. Cova, 2010, 280.

122 D. M. Baily, 1988, 100. O detaljima grafije J. M. Gordon – E. Cova, 2010, 280-281.

123 J. M. Gordon – E. Cova, 2010, 282.

124 D. M. Baily, 1988, 332. Najnoviji rad o ovoj radionici je E. Lafli, G. Şahin, 2019. gdje kažu „Over a hundred lamps are known with his signature and many other fragments present

eleven forms.¹¹⁷

The lamps are also brought by Broneer, and his types XXIII¹¹⁸ and XXV¹¹⁹ are represented here.

In most cases, lamps of this type do not have a handle, although there are some with a handle. They generally have a standing surface flanked by a cannellar and sometimes annular or pseudoparadic base. The disc may be unadorned, or with ornament when executed in deep relief. The most common motif is the rosettes in different versions, but also the crater from which the leaves of the vine come out. This motif was very popular on contemporary Cnidian relief vessels.¹²⁰ One of the largest Cnidian producers is certainly the master of *Romanesis* or *Romanensis*¹²¹ which, by the quality of its lamps, stands at the top of all Cnidian production though there was an opinion that this was an Italic master who employed Greek slaves. It is also based on mixing Latin and Greek letters and often with the reverse S.¹²²

Williams „suggests a possible link between the *Romanesis* Workshop and the Italian Workshop of the Guy Oppi Restitut.“¹²³ The products have been distributed throughout the Roman Mediterranean world¹²⁴, so we find them in our area.

It is believed that the flowering time of this master's activity can be placed between the years 70 and 130¹²⁵, that is, referring to a Loeschcke IV type lamp with a portrait of the emperor in the last third of the 1st century AD with the Hadrian govern-

117 D. M. Baily, 1988, 330, fig. 160.

118 B. Vikić-Belančić, 1971, 107-108; J. Mardešić, 2002, 352; T. Szentleky, 1969, 101

119 O. Broneer, 1930, 85-86; B. Vikić-Belančić, 1971, 113.- 114

120 D. M. Baily, 1988, 332.

121 Heres thought the name *Romanesis* was a result of the distortion of the name *Romanensis* by dropping the letter “n” below –ensis. J. M. Gordon – E. Cova, 2010, 280.

122 D. M. Baily, 1988, 100. On the Details of Graphics by J. M. Gordon – E. Cova, 2010, 280-281.

123 J. M. Gordon – E. Cova, 2010, 282.

124 DM Baily, 1988, 332. The most recent work on this workshop is E. Lafli, G. Şahin, 2019, where they say “Over a hundred lamps are known with his signature and many other fragments present with these common motifs, even though Bailey does not believe that those unsigned ones have actually been produced in this workshop. They are widely attested in the early Roman world, stretching from Athens, to Corinth, Asia Minor, southern Russia, Africa, Italy and Dalmatia. It could be Cnidian production and such production appears first time in Cilicia in southern Asia Minor.”

125 D. M. Baily, 1988, 100.

pa ih nalazimo i u našim krajevima.

Smatra se kako se vrijeme cvata aktivnosti ovog majstora može staviti između 70. i 130. godine¹²⁵ odnosno, pozivajući se na svjetiljku tipa Loeschcke IV s portretom cara, u posljednju trećinu 1. st. n. Kr. zaključno s vladom Hadrijana¹²⁶, vjerojatno u početak njegova vladanja¹²⁷.

Osim spomenutog imena radionice urezanog u svježu glinu javljaju se i nečitki natpisi, imitacije natpisa, pečati u obliku stopala, kružića i sl.¹²⁸

Ukupno je među zatonskim materijalom prepoznato četrnaest svjetiljki koje možemo pripisati knidskim tipovima. Takva je npr. lampa (Kat. br. 34). Na diskovima knidskih svjetiljki čest je ukras kratera i vinove loze kakav je i naš primjerak. Takva se dekoracija najprije javlja na svjetiljki s volutnim nosom (npr., Q 2670) koju Bailey¹²⁹ datira između 70 - 120. g. n. Kr. Slični se ukrasi javljaju i na drugim mjestima pa tako u Aquileji¹³⁰ ali i kod nas¹³¹. Tek nakon toga dolaze lampe s kratkim tipom nosa pa tako i naš primjerak kojemu se nos klasificira kao Cn.B. Takvih je primjeraka nekoliko (Q 2786-2789) premda je prikaz samog kratera najbliži lampi Q 2772 koja, za razliku od drugih ima tip nosa Cn.A1, a koju autor široko datira u 2. st. Uz to, ta svjetiljka na dnu ima otisak stopala kao i naša. Od ostalih prve dvije (Q 2786-2787), od kojih prva ima natpis Romanesis, datira u prvu trećinu 2. st. dok ostale dvije također stavlja u šire okvire 2. st.

Druga necjelovito sačuvana svjetiljka (Kat. br. 35) ima plastičnu rozetu na disku. Isti tip i isti

with these common motifs, even though Bailey does not believe that those unsigned ones have actually been produced in this workshop. They are widely attested in the early Roman world, stretching from Athens, to Corinth, Asia Minor, southern Russia, Africa, Italy and Dalmatia. It could be a Cnidian production and such a production appears first time in Cilicia in southern Asia Minor“.

125 D. M. Baily, 1988, 100.

126 G. Heres 1968, 188, 201-202.; J. M. Gordon – E. Cova, 2010, 279-280.

127 D. M. Baily, 1988, 327.

128 D. M. Baily, 1988, 115. Navodi kako mnoge knidske lampe datirane u 2. st. na bazi imaju imitacije natpisa smatrajući kako su takvi natpisi možda nastali nakon smrti majstora Romanesisa.

129 Baily 1988, 335.

130 E. Di Filippo Balestrazzi, 1988, 301-303, firma Romanensis, T. 130:832a,b. Svjetiljke s firmom Romanesis datira između 120-140 g.

131 B. Vikić-Belancić, 1971, 108, 149, br. 145, T. IX:5 i T.XXI:9, pečat Romanesis u dva reda.

ment¹²⁶, probably at the beginning of his reign.¹²⁷

Apart from the mentioned name of the workshop carved in fresh clay, there are also illegible inscriptions, imitations of inscriptions, seals in the form of feet, circles, etc.¹²⁸

Types of nose lamps (according to Bailey)

In total, fourteen lamps were identified among the Zaton material, which can be attributed to Cnidian types. Such is the case, for example lamp (Cat. No. 34). On the discs of the Cnidian lamps, the crater and grapevine decoration is common, as is our specimen. Such decoration first appears on a volumetric nose lamp (e.g., Q 2670) that Bailey¹²⁹ dates between 70 and 120 AD. Similar decorations occur in other places, including in Aquileia¹³⁰ but also in our country.¹³¹ Only then do lamps with a short nose type come in, and so does our specimen, whose nose is classified as Cn.B. There are several such specimens (Q 2786-2789), although the crater itself is closest to the lamp Q 2772, which, unlike others, has a nose type Cn.A1, which is widely dated to the 2nd century. In addition, that lamp at the bottom has a footprint just like ours. Of the other two (Q 2786-2787), the first of which has the inscription Romanesis, dates to the first third of the 2nd century, while the other two also puts it in the wider frames of the 2nd century.

The second incompletely preserved lamp (Cat. No. 35) has a plastic rosette on the disc. We find the same type and the same decoration in a number of localities.¹³² The lamp of the same manufacturer is also found in Starigrad Paklenica¹³³,

126 G. Heres 1968, 188, 201-202.; J. M. Gordon – E. Cova, 2010, 279-280.

127 D. M. Baily, 1988, 327.

128 D. M. Baily, 1988, 115. He states that many Cnidian lamps dated to the 2nd century they are based on imitations of inscriptions, suggesting that such inscriptions may have been created after the death of Master Romanesis.

129 Baily 1988, 335.

130 E. Di Filippo Balestrazzi, 1988, 301-303, Romanensis Firm, T.130: 832a, b. Romanesis lamps range from 120 to 140 g.

131 B. Vikić-Belancić, 1971, 108, 149, no. 145, T. IX: 5 and T.XXI: 9, Romanesis seal in two lines.

132 E. Di Filippo Balestrazzi, 1988, 362-365 mentions Romanensis, T.162: 145a, b.

133 M. Abramic-A. Colnago, 1909, 176-178, fig. 28. (it is said that this inscription is brought to CIL III 10184,4, and so continues “there also a copy with the same relief; cf. 12012, 79 and 2328, 179”. The star copy on the disk features a gladiator

ukras nalazimo na niz lokaliteta¹³². Svjetiljku istog proizvođača nalazimo i u Starigradu Paklenica¹³³, a tako i u Sisku¹³⁴. Među ogromnim repertoarom knidskih svjetiljki s različitim inačicama rozete na disku samo se jedna s deset gotovo identično izvedenih latica rozete, u potpunosti podudara s našom (Q 2781). Podudara se i tip nosa (Cn.B), dužina je identična, a Baily je, uz navođenje analogija, datira u 2. st. n. Kr.¹³⁵ Svjetiljke s ovim pečatom donosi i Bersa, a potječu s nekropola antičke Aenone¹³⁶. Identične svjetiljke nalazimo i u sklopu drugih zbirki AMZd. Na dvije takve na dnu imamo i nečitljiv pečat¹³⁷. Sličan ukras rozete na disku ima još jedna manjim dijelom sačuvana svjetiljka (Kat. br. 36).

Nešto je drugačija cjelovito sačuvana svjetiljka (Kat. br. 37) s kratkim nosom i otiskom stopala na stajaćoj plohi. Na čitavom prednjem dijelu jaki su tragovi dulje upotrebe. Bailey je stavlja u prvu trećinu 2. st. n. Kr.¹³⁸ Vrlo je slična i slijedeća svjetiljka kojoj je manje oštećen disk, ali nedostaje veći dio stajaće plohe i donjeg dijela tijela (Kat. br. 38). Nos je tipa Cn.A1. Na dnu su ostaci pečata. Vidljivo je slovo R, prije toga plastični istak u visini gornjeg dijela slova, poslije slova R slijedi cezura, a potom znakovi koji bi mogli predstavljati dvije okomite

132 E. Di Filippo Balestrazzi, 1988, 362-365 spominje firmu Romanensis, T.162:145a,b,

133 M. Abramić-A. Colnago, 1909, 176-178, sl. 28, (tamo se kaže da se taj natpis donosi u CIL III 10184,4, pa se nastavlja „tamo i primjerak s istim reljefom; usp. 12012, 79 i 2328, 179“). Na starigradskom primjerku na disku se nalazi lik gladijatora.

134 B. Vikić-Belancić, 1971, 156, br. 192, T. XIII:6 i T. XXII:14. (duž. 9,5 cm, iz Siska) pečat Romanensis u dva reda. Navodi da je drška oštećena premda ni na jednom prikazu to nije vidljivo?

135 Baily 1988, 346, T. 86.

136 G. Bersa, 1903, 152, br. 37; G. Bersa, 1905, 61, br. 235; G. Bersa, 1915, 49, br. 614; 50-53, br. 621, 629; 72, br. 737 (s tragovima natpisa), 72-73, br. 740. Jednu od tih svjetiljki (Bersa 1905, 61, br. 235) donosi i K. Giunio, 2015, 65, br. 24 uz opasku da je neobjavljena. Bersa zaista donosi samo tekstualni dio bez fotografije. Kod opisa svjetiljke br. 614 Bersa navodi kako uz ovih šest iz Nina smještenim u Muzeju sv. Donata (premda ih je opisano sedam), Arheološki muzej u Splitu posjeduje sedam primjeraka. Uz to je i opservacija kako najveći broj svjetiljki s imenom ovog proizvođača nalazimo u istočnim grčkim krajevima, ali i na istočnoj obali Jadrana.

137 J. Vučić, K. A. Giunio, 2009, 30-33, br. 54-55. Objе potječu s nekropole T.C. Relja iz 2005. i 2006. god., a autori ih datiraju u drugu pol. 1. st. n. Kr.

138 Baily 1988, 345, T. 86: Q 2777, (ima natpis Romanensis). Nos tip Cn.B. Isto i br. Q2776 (također Romanensis). ; isti tip Q 2783, ali drugi natpis ΘEOICΛABE

and so in Sisak.¹³⁴ Among the vast repertoire of Cnidian lamps with different versions of the disk rosette, only one with ten almost identical rosette petals, completely coincides with ours (Q 2781). The nose type (Cn.B) also matches, the length is identical, and Baily, with analogies, dates to the 2nd century AD.¹³⁵ The lamps bearing this seal also brought Bersa, originating from the necropolis of ancient Aenona.¹³⁶

Identical lamps are also found in other AMZd collections. On the two of them at the bottom we also have an illegible seal.¹³⁷ Another decoration of the rosette on the disc is another smaller lamp (Cat. No. 36).

It is a slightly different completely preserved lamp (Cat. No. 37) with a short nose and a footprint on a standing surface. All over the front there are strong traces of longer use.

Baily puts it in the first third of the 2nd century AD.¹³⁸ The next lamp, which is less damaged by the disc, is also very similar, but it lacks most of the standing surface and lower body (Cat. No. 38). The nose is of the type Cn.A1. At the bottom are the remains of the seal. The letter R is visible, before that a plastic highlight at the height of the upper part of the letter, followed by a caesarean followed by the

figure.

134 B. Vikić-Belancić, 1971, 156, no. 192, T. XIII: 6 and T.XXII: 14 (9.5 cm long, from Sisak) seal Romanensis in two lines. He states that the handle is damaged even though it is not visible on any display?

135 Baily 1988, 346, T. 86.

136 G. Bersa, 1903, 152, no. 37; G. Bersa, 1905, 61, no. 235; G. Bersa, 1915, 49, no. 614; 50-53, no. 621, 629; 72, iss. 737 (with trace of inscription), 72-73, no.740. One of these lamps (Bersa 1905, 61, no. 235) is also brought by K. Giunio, 2015, 65, no. 24 noting that it was unpublished. Bersa really only delivers a text section without a photo. In the description of lamp no. 614 Bersa states that in addition to these six from Nin housed in the Museum of St. Donatus (although there are seven described), the Split Archaeological Museum holds seven specimens. There is also an observation that the largest number of lamps with the name of this manufacturer is found in the eastern Greek regions, but also on the eastern Adriatic coast.

137 J. Vucic, K. A. Giunio, 2009, 30-33, no. 54-55. Both originate from the necropolis of T.C. The relay from 2005 and 2006, and the authors date it to the second half of 1st century AD.

138 Baily 1988, 345, T. 86: Q 2777, (bearing Romanensis inscription). Nose type Cn.B. The same and no. Q2776 (also Romanensis). ; same type Q 2783 but different inscription ΘEOICΛABE

haste ili pak slova SIS koja su na pečatima često izvedena gotovo okomito. Međutim, ta je hipoteza dosta nategnuta, a zbog rasporeda slova svakako nije moguć natpis Romanensis¹³⁹. Slijedeća lampa (Kat. br. 39) gotovo je identična prethodnoj. Čini se da je postojao premaz, ali se obrisao. Nos tipa Cn.A1, u njegovoj bazi mali kružić. U središtu dna također kružić¹⁴⁰. Od slijedeće je svjetiljke (Kat. br. 40) sačuvan samo dio dna obrubljenog dubokom brazdom koja ga dijeli od početkom tijela. Osim malog utisnutog kružića uz rub kanelire u smjeru nosa, vjerojatno se može prepoznati drugi red slova NSIS od imena Romanensis.¹⁴¹ Kod svjetiljke (Kat. br. 41) sačuvan je samo donji dio svjetiljke sa stajaćom plohom obrubljenom kanelirom i neprepoznatljivim pečatom ili imitacijom pečata u jednom redu. Tipu Loeschcke IV pripada i polovično i relativno loše sačuvana svjetiljka s vegetabilnim ukrasom na disku i stajaćom plohom obrubljenom kanelirom (Kat. br. 42). Nalazimo nekoliko analogija pa tako i dvije kod Baileya gdje su datirane između 70-120. g. n. Kr., obje s imenom Romanensis na dnu, ali s ponešto drugačijim motivom¹⁴². Gotovo identičnu donosi Menzel¹⁴³, a drugu također gotovo istovjetnu nalazimo u Bologni¹⁴⁴ obje s imenom Romanensis na dnu. Tipu Loeschcke IV pripada i nos svjetiljke sa sačuvanim dijelom ramena i očito ukrašenog diska (Kat. br. 43), kao i dio ramena tijela i ukrašenog diska druge svjetiljke kojoj ne možemo odrediti tip (Kat. br. 44). Mala razlika u debljini stjenka kao i različita boja unutrašnjosti ne dozvoljavaju da oba ulomka pripišemo jednoj svjetiljci. Međutim, faktura je istovjetna, a vanjska je površina identične boje. Kod prve u malom sačuvanom plastičnom trokutastom istaku na disku možemo prepoznati nogu kratera, dok se kod druge svjetiljke radi o istom motivu, ali drugom segmentu. Naime, očito je da se radi o ručicama kratera uoko-

characters, which can then be represented by two vertical haste or else SIS letters, which are often made almost vertically on the seals. However, this hypothesis is quite tense, and due to the layout of the letters, it is certainly not possible to write Romanensis.¹³⁹ The next lamp (Cat. No. 39) is almost identical to the previous one. It looks like there was a coating but it wiped off. Nose of type Cn.A1, at its base a small circle.¹⁴⁰ Also in the center of the bottom is a circle. Of the following lamp (Cat. No. 40), only a portion of the bottom, bordered by a deep furrow, has been preserved, separating it from the beginning of the body. Apart from the small imprinted bulb along the edge of the cannulae in the direction of the nose, it is possible to recognize the second line of the letter NSIS from the name *Romanensis*.¹⁴¹ With lamp (Cat. No. 41) only the lower part of the lamp is preserved, with a standing surface flanked by a cannula and an unrecognizable seal or imitation of a seal in a single row. The type Loeschcke IV also has relatively poorly preserved lamp with a vegetal decoration on the disc and a standing surface flanked by a cannella (Cat. No. 42). We find several analogies, including two at Bailey, where they are dated between 70 and 120 AD, both with the name Romanensis at the bottom, but with a slightly different motif.¹⁴² Almost identical is brought by Menzel¹⁴³, while the other is also almost identical in Bologna¹⁴⁴, both with the name Romanensis at the bottom. The type of Loeschcke IV also belongs to the nose of a lamp with a preserved part of the shoulder and an apparently decorated disk (Cat. No. 43), as well as a portion of the shoulder of the body and a decorated disk of another lamp, which cannot be determined by the type (Cat. No. 44). The slight difference in the thickness of the wall and the different color of the interior do not allow both fragments to be attributed to one lamp.

139 Bailey 1988, 125-126, donosi ukupno trideset pečata s različitim izvedbom natpisa Romanensis.

140 Dio diska je odlomljen, a s obzirom na nezgodan lom nije ga bilo moguće fizički spojiti. To je zato urađeno u photoshopu uz vrlo malu vjerojatnost da ulomak, unatoč identične fakture, boje pečenja i ostataka premaza, ne pripada ovoj svjetiljci. Na fotografiji zahvaljujem Ivanu Čondiću dokumentaristu AMZd.

141 Takav kružić ima i lampa iz Starigrada (usp. Abramić-Colnago, 1909, 176-178, sl. 28).

142 Bailey 1988, 335, T. 75: Q 2676-2677.

143 H. Menzel, 1954, 36-37, Abb. 31: 5.

144 M. C. Gualandi Genito, 86, 113-114, br. 246, T. 36:246.

139 Bailey 1988, 125-126, yields a total of thirty stamps with different designs of Romanensis inscriptions.

140 Part of the disc was fractured, and due to inconvenient breakage, it could not be physically connected. This is why it was done in photoshop with the very low likelihood that the fragment, despite its identical invoice, baking color and coating residue, does not belong to this lamp. For the photo I thank Ivan Čondić for the documentary film AMZd.

141 Such a circle also has a lamp from Starigrad (cf. Abramić-Colnago, 1909, 176-178, fig. 28).

142 Bailey 1988, 335, T. 75: Q 2676-2677.

143 H. Menzel, 1954, 36-37, Abb. 31: 5.

144 M. C. Gualandi Genito, 86, 113-114, No. 246, T. 36:246.

lo kojih se spuštaju vitice vinove loze¹⁴⁵.

Za svjetiljku (Kat. br. 45) kojoj je sačuvan veći dio plastično ukrašenog diska i mali segment ramena nismo našli direktne analogije. Vjerojatno je ipak da pripadaju tipu Loeschcke I. Nekoliko takvih primjeraka je nađeno u Knidu, ali je na disku ukras vinove loze, listova i grožđa¹⁴⁶. Kod nas se radi o ukrasu maslinovih grančica s lišćem i maslinama. Čvor koji ih na dnu spaja (u pravcu nosa) također je istovjetan onima koji na disku imaju prikaz vinove loze.

Knidskim bi svjetilkama na osnovi relativno grube fature, premaza i ukrasa pet kružića na stajaćoj plohi (središnji je najveći, a peti nedostaje) okruženoj kanelirom mogla pripadati i svjetiljka (Kat. br. 46).

Premda se ne radi o samoj svjetiljci, nego o dijelu ansambla u koji su spadale i svjetiljke, ali koji pripada knidskoj proizvodnji, jest i velikim dijelom sačuvan recipijent u obliku borove šišarke (Kat. br. 47). Iako je uglavnom služio kao kadionica, ali se mogao upotrebljavati i kao svjetiljka, vrijedno ga je donijeti, jer je u našim krajevima iznimna pojava. Uz to najčešće se i javlja uz svjetiljku ili svjetiljke. Radi se o starom nalazu *thymiaterion*¹⁴⁷ kojemu, na žalost, nije sačuvano postolje i ne znamo u kojoj je formi bio koncipiran čitav ansambl¹⁴⁸. Jedan primjerak sa šišarkom, premda drugačije koncepcije, donosi Robinson nabrajajući još niz drugih s različitim područja¹⁴⁹. Izvedbom identični našem češeru su i dva primjerka koja pripadaju knidskoj produkciji. Jednome je sasvim sačuvano postolje, jedna svjetiljka i postolje druge, dok je drugi nešto oštećeniji¹⁵⁰. Oba se datiraju između 80-120. g. n. Krista.

Radionica Bylis u Albaniji

Kako je ranije rečeno u radu smo se rukovodili geografskim odrednicama u smislu podjele Mediterana na istočni i zapadni. Na taj je način u

145 Za usporedbu vidi npr. Bailey 1988, 335, T. 74: Q 2670, datiranu između 70. i 120. g. n. Kr.

146 Bailey, 1988, 334, T. 74: Q 2660-2662 (datiranje 80-120 g.).

147 Karl Wigand, *Thymiateria*, Sonderabdruck aus „Bonner Jahrbücher“ Heft 122, Bonn, 1912.

148 Zaton, bez godine nalaza, inv. br. 2575 H.

149 H. Robinson, 1959, 98, Pl. 43: G 159.

150 D. Bailey, 1975, Pl. 26:2,4; Pl. 26:5; O istim D. Bailey, 1988, 341, Q 2728, Q 2729. Crtež lampe s oštećenom plintom donosi i H. Walters, 1914, 214, fig. 336, br. 1409..

However, the invoice is the same and the outer surface is identical in color. The first in a small, preserved plastic triangular projection on the disc shows the leg of the crater, while the second lamp has the same motif but a different segment. It is obvious that these are the handles of the craters around which the tendrils of the vine are lowered.¹⁴⁵

For lamp (Cat. No. 45) to which most of the plastically decorated disc is preserved and a small segment of the shoulder did not find direct analogies. It is probable, however, that they belong to the type of Loeschcke I. Several such specimens were found in the Cnid, but on the disc are the decoration of vines, leaves and grapes.¹⁴⁶ In our country, it is about decorating olive branches with leaves and olives. The knot that connects them at the bottom (in the direction of the nose) is also identical to those that have a grapevine display on the disk. On the basis of relatively rough textures, coatings and ornaments, the five lamps from Cnid on the standing surface (the central one being the largest and the fifth missing) surrounded by cannellera could also belong to lamp (Cat. No. 46).

Although it is not a lamp itself, but a part of the ensemble, which included lamps, but belonging to the Cnidian production, the recipient in the form of a pine cone is also largely preserved (Cat. No. 47). Although it was mainly used as a censer, but could also be used as a lamp, it is worth bringing it, because it is an exceptional occurrence in our region. In addition, it most commonly occurs with a lamp or lamps. It is an old find of *thymiaterion*,¹⁴⁷ which, unfortunately, has not preserved the stand and we do not know in what form the whole ensemble was conceived.¹⁴⁸ One specimen with a cone, though of a different conception, brings Robinson out, listing a number of others from different fields.¹⁴⁹ The performance is identical to our cone and two copies belonging to the Cnidian production. One is completely preserved stand, one lamp and the stand of the other, while the other is slightly more damaged.¹⁵⁰ Both date between 80-120 years

145 For comparison, see, e.g., Bailey 1988, 335, T. 74: Q 2670, dated between 70 and 120 years AD.

146 Bailey, 1988, 334, T. 74: Q 2660-2662 (dated 80-120 years.).

147 Karl Wigand, *Thymiateria*, Sonderabdruck aus „Bonner Jahrbücher“ Heft 122, Bonn, 1912.

148 Zaton, without a year of finding, inv. no. 2575 H.

149 H. Robinson, 1959, 98, Pl. 43: G 159.

150 D. Bailey, 1975, Pl. 26: 2.4; Pl. 26: 5; About the same D.

ovu skupinu stavljena i, za naše krajeve, jedna sasvim osobita svjetiljka (Kat. br. 48). Radi se o firma lampi¹⁵¹ tipa X-a s izdignutom trakastom ručicom. Općenito firma lampe s takvom ručicom nisu česte. Dosta primjeraka s ručicom nalazimo u Trijeru¹⁵², ali rijetki su s trakastom ručicom. Jedna od takvih je primjerak, također tip X-a, iz Panonije¹⁵³. Međutim, u Albaniji na nekoliko mjesta nalazimo ovu vrstu svjetiljke, uvijek tipa X-a. Dvije s trakastom ručicom imamo na nekropoli Apolonije, ali s pečatom FELIX BYLLIS¹⁵⁴. Obje su nađene u kosturnim grobovima koje autorica datira u kraj 2. st. n. Kr. O firma lampama s pečatom FELIX BYLLIS i BYLLIS FORTIS u dva navrata piše i Anamali¹⁵⁵. Obradujući i ostale svjetiljke šireg vremenskog okvira, na ove se pečate osvrće i Hoxha¹⁵⁶. Smatra kako se radi o proizvodima koji su nastali u lokalnim podružnicama poznatih sjevernoitalskih radionica smještenih u gradu Bylis.

Zanimljivo je da je kod pečata prve firme ime Felix uvijek na prvom mjestu dok je drugi dio naziva - Byllis - na drugom mjestu i obvezatno se piše s dva L. U drugom pak slučaju, kakav je i naš, Bylis je uvijek na prvom mjestu, a Fortis na drugom. Pritom su slova Y i L uvijek u ligaturi¹⁵⁷. O toj radionici Anamali kaže kako je broj svjetiljki s pečatom FELIX BYLLIS i BYLLIS FORTIS u porastu, pa osim Apolonije spominje i druga nalazišta. Navodi kako se mnogo češće javljaju lampe s pečatom FELIX BYLLIS. Smatra da prisutnost svjetiljki s dva pečata FELIX i FORTIS treba uzeti kao pokazatelj da je grad Byllis u 2. st. po. Kristu, vrijeme kada je postao važan proizvodni centar, te da su lončarski obrtnički proizvodi zadovoljavali zahtjeve stanovnika grada u relativno široj okolici, što je uključivalo i Apoloniju.¹⁵⁸ Na osnovi položaja ove svjetiljke u Sl. 5. moglo bi se kazati da je možemo datirati u 2. pol. 1.

151 U ovom se radu dosljedno koristi termin „svjetiljke“, međutim kako se kod obrade ovog tipa u pravilu koristi termin „lampe“ to ga i ovdje upotrebljavamo.

152 K. Goethert, 1977, 108-120. Pritom donosi lampe tipa IX i X.

153 D. Ivány, 1935, 167:2013, T. LIV:2. Lampa se nalazi u Nacionalnom muzeju u Budimpešti.

154 A. Mano, 1975, 199-200, 203, 221-222, T. IX:5-6.

155 S. Anamali, 1986.; S. Anamali, 1988, 216-219. gdje navodi nekoliko svjetiljki s oba pečata.

156 G. Hoxha, 1999-2000, 281-282.

157 S. Anamali, 1988, fig. 2:1,3, 4.

158 Za prijevod teksta S. Anamali zahvaljujem kolegi Mehmetu Lociju arheologu s kojim sam studirao na zadarskom Filozofskom fakultetu.

AD.

Bylis Workshop in Albania

As stated earlier in the article, we were guided by geographical determinants in terms of the division of the Mediterranean into eastern and western. In this way, one very special lamp (Cat. No. 48) was also placed in this group. This is a *firma* type X lamp with a raised lever. Generally *firma* lamps¹⁵¹ with such a handle are not common. Quite a few specimens with a lever are found in Trier,¹⁵² but rare with a ribbon lever.

One such is a specimen, also type X, from Pannonia.¹⁵³ However, in Albania, in several places we find this type of lamp, always type X. We have two with a ribbon handle on the necropolis of Apollonia, but with the seal FELIX BYLLIS.¹⁵⁴ Both were found in skeletal graves, which the author dates to the end of the 2nd century AD. On two occasions, Anamali also writes about the *firma* lamps with the seal FELIX BYLLIS and BYLLIS FORTIS.¹⁵⁵ While processing other lamps of a wider time frame, Hoxha also looks back at these seals.¹⁵⁶ He believes that the products are made at local branches of well-known North-Italic workshops located in the city of Bylis.

It is interesting that the name of Felix is always in the first place with the seal of the first *firma*, while the second part of the name - Byllis - is in the second place and it is obligatory to write with two L. In the second case, like ours, Bylis always comes first and Fortis comes second. The letters Y and L are always in the ligature.¹⁵⁷ About this workshop, Anamali says that the number of lamps with the seal FELIX BYLLIS and BYLLIS FORTIS is on the increase, and in addition to Apollonia, he mentions other sites. He states that lamps with the FELIX

Bailey, 1988, 341, Q 2728, Q 2729. Drawing of a lamp with a damaged plint is also given by H. Walters, 1914, 214, fig. 336, no. 1409.

151 The term "lamps" is consistently used in this article, however, as the term "lamps" is generally used in the processing of this type, this is what we use here.

152 K. Goethert, 1977, 108-120. In doing so, he brings in Type IX and X lamps.

153 D. Ivány, 1935, 167: 2013, T. LIV: 2. The lamp is located at the National Museum in Budapest.

154 A. Mano, 1975, 199-200, 203, 221-222, T. IX:5-6.

155 S. Anamali, 1986; S. Anamali, 1988, 216-219. where he lists several lamps with both seals.

156 G. Hoxha, 1999-2000, 281-282.

157 S. Anamali, 1988, fig. 2:1,3, 4.

ili 1. pol. 2. st. n. Kr.¹⁵⁹

Efeške radionice

Premda nismo sasvim sigurni vjerujemo kako se efeškim radionicama može pripisati i svjetiljka s visokom ručicom i s prikazom na disku (Kat. br. 49). Vjerojatno se radi o ptici ili pijetlu, ali zbog izlisanosti to nije moguće sa sigurnošću kazati. Sredinom lagano izdignute stajace plohe od jednog do drugog kraja neprepoznatljiv pečat ili imitacija pečata. Slične svjetiljke i prikazom¹⁶⁰ i oblikom nosa donosi Bailey¹⁶¹. Datira ih u trajansko-antoninski period.

Afričke radionice (Alžir)

Samo jedan primjerak necjelovito sačuvane svjetiljke možemo pripisati proizvodnim centrima antičkog Alžira (Kat. br. 50). Riječ je o svjetiljci s kratkim zaobljenim nosom koji je oblo završava i na strani prema disku. Na vrhu rupa za stijenj s tragovima gorenja. Baza nosa s donje strane ukrašena je s dva odvojena pojasa pri čemu u gornjem imamo okomite, a u donjem kose ureze. Nesačuvani lagano udubljeni disk od ramena odvaja plastično rebro. Uz rebro mala dokraja neprobušena rupica za zrak. Ramenom teku plastični ukrasi grozdova i listova vinove loze u visokom reljefu. Stajaca ploha je rasčlanjena s tri koncentrične kanelire. Untar prvog, šireg pojasa, sa strana baze nosa dva urezana ukrasa u formi „naočala“. Na dnu utisnut pečat NEVIAEAEEMK. Do drugog slova E sva su slova jasno čitljiva. Slovo A koje iza njega slijedi nema jasnu horizontalnu hastu (kod prvog slova A hasta je zakošena). Iza trećeg slova E slijedi slovo koje je vjerojatno M, dok je posljednje slovo valjda K,

¹⁵⁹ U sloju 3 istog kvadranta (B3/2) nađeno je nekoliko keramičkih posuda koje su u literaturi dobro datirane. Takve su npr. polukružne zdjele ist. B keramike tipa Hayes 80 koje se ne datiraju kasnije od 150. g., jednako kao i polukružne zdjele sjevernoafričke provenijencije tipa Hayes 9A kojima je donja granica godina 160.

¹⁶⁰ D. Bailey, 1988, 377, Q3057-Q3058

¹⁶¹ D. Bailey, 1988, 369, fig. 161, Eph. B1. Postoji doduše mogućnost da svjetiljka pripada knidskoj produkciji kako s obzirom na oblik, tako i na prikaz odnosno na imitaciju pečata na dnu kakav imamo i na svjetiljci br. 47. Međutim, ovaj tip svjetiljke s glatkim ramenom nema ručicu poput našeg primjerka. Usp. D. Bailey, 350-351, Q2825, T. 88; Q2845, T. 89. Na obje svjetiljke je loš prikaz pijetla i obje su datirane u 2. st. n. Kr.

BYLLIS seal appear much more frequently. He believes that the presence of the two-sealed lamps FELIX and FORTIS should be taken as an indication that the city of Byllis was in the 2nd century AD, the time when it became an important manufacturing center, and that pottery crafts meets the requirements of the city's inhabitants in a relatively wide area, which included Apollonia.¹⁵⁸ Based on the position of this lamp in Fig.5. it could be said that we can date it in second half of 1st or first half of 2nd century AD.¹⁵⁹

Ephesian workshops

Although we are not quite sure, we believe that the Ephesian workshop can be attributed to a high-lever and disc-shaped lamp (Cat. No. 49). It is probably a bird or a rooster, but it cannot be said with certainty that it is worn out. In the middle of a slightly raised standing surface from one end to the other, an unrecognizable seal or imitation seal. Bailey brings similar lamps to the nose¹⁶⁰ and the shape of his nose.¹⁶¹ They date back to the Trajan-Antonine period.

African Workshops (Algeria)

Only one copy of an incompletely preserved lamp can be attributed to the production centers of ancient Algeria (Cat. No. 50). It is a lamp with a short round nose, which ends roundly and on the side towards the disc. At the top of the rock holes with traces of burning. The base of the nose on the lower side is decorated with two separate belts,

¹⁵⁸ For the translation of S. Anamali's text, I thank my colleague Mehmet Loci, an archeologist with whom I studied at the Faculty of Philosophy in Zadar.

¹⁵⁹ In layer 3 of the same quadrant (B3 / 2), several ceramic vessels were found that are well dated in the literature. Such are, for example, semicircular bowls. B Hayes type 80 ceramics not dated later than 150 years, as well as semicircular bowls of North African provenance type Hayes 9A with a lower limit of 160 years.

¹⁶⁰ D. Bailey, 1988, 377, Q3057-Q3058

¹⁶¹ D. Bailey, 1988, 369, figs. 161, Eph. B1. However, there is a possibility that the luminaire belongs to the Cnidian production, both in terms of its shape and the display or imitation of the seal at the bottom, as we have on the lamp no. However, this type of smooth shoulder lamp does not have a handle like our specimen. Cf. D. Bailey, 350-351, Q2825, T.88; Q2845, T.89. Both lamps have a bad display of the rooster and both are dated to 2nd century AD.

čini se u ligaturi sa slovom M. U svakom slučaju radi se o pečatu za koji u dostupnoj literaturi nisu nađene komparacije. Lampa s kratkim zaobljenim nosom (scolikim) i samo uvjetno slična s našom potječe iz Kartage, ali nam je zanimljiva jer s donje strane baze nosa ima ubodima ukrašene poja-seve¹⁶². Hayes je, uz upitnik, datira u 1. pol. 3. st. n. Kr. Dvije slične svjetiljke iz Egipta donosi Bailey. Pritom jednu datira od 150 – 250. godine, a drugu široko u treće stoljeće¹⁶³. Morfološki vrlo sličnu svjetiljku nalazimo na stranicama aukcijske kuće gdje se datira u 2-3. st. n. Kr.¹⁶⁴. Puno lampi ovog tipa iz Prokonzularne Afrike, s dosta varijanti, obradio je Bussière. Oblik nosa uglavnom je scolik, ali nalazimo i zaobljenih kao kod nas. Sve svjetiljke, osim ramena ukrašenih reljefnim prikazima loze i grozdova, imaju bogato ukrašen disk i visoku prošupljenu ručicu¹⁶⁵. Datiraju se od 225–250/275. godine. Zatonski je primjerak nađen u sloju 1. pa bi za njega vrijedila gornja granica, koju predlaže Bussière, dakle negdje kraj 3. st. n. Kr.

Sirijsko-palestinske radionice

Radionicama s prostora antičke Sirije i Palestine možemo pripisati najmanje jednu svjetiljku, a i ona je necjelovito sačuvana (Kat. br. 51). Zapravo imamo otprilike jednu polovicu svjetiljke s jednim ramenom, pola kratkog zaobljenog nosa, malo manje od polovice diska odvojenog od ramena plastičnim rebrom i polovicom rupe za ulje. Sačuvani dio dna također je ovičen plastičnim rebrom. Ramenom teku trokutasti plastični ukrasi, a s desne strane nosa imamo položenu volutu. Glina je žućkasto-zelenkasta, a premaz crn. Različiti autori su im posvećivali pažnju pa tako i Hayes koji navodi i svu dotadašnju literaturu, a sve navedene primjerke datira ili u rano 2.st. ili 1. pol. 2. st.¹⁶⁶. Ovim su se tipom, na osnovi nalaza iz Apollonie-Arsuf-a, detaljno pozabavili Wexler i Gilboa¹⁶⁷. Čini se kako je najveći broj imao neukrašen disk, ali se zato na ramenima javlja nekoliko motiva. Autori

162 J. W. Hayes, 1980, 65, br. 277, T. 33.

163 D. Bailey, 1988, 250, Q2050, Q2052, T. 43.

164 <http://www.flickr.com/photos/caroleimage8958020222in-photostream>. Ramena su ukrašena gotovo identično, a na disku je prikaz božice Diane kako jaše na jelenu.

165 J. Bussière, 2000, 110-111, br. 3471 - 3566

166 J. W. Hayes, 1980, 86-87, br. 351- 356, T. 42.

167 L. Wexler – G. Gilboa, 1996., 115- 130. Ukupno su našli 69 primjeraka.

with the upper one having vertical and the cuts in the lower hair. An unsaved slightly recessed shoulder disc separates the plastic rib. Along with the rib, the small, fully drilled air hole. Shoulder-flowing plastic ornamentation of bunches and vine leaves in high relief. The standing surface is broken up by three concentric gutter. Within the first, wider belt, two incised "glasses" ornaments are on the sides of the base of the nose. NEVIAEAEMK seal stamped on the bottom. By the second letter E, all letters are clearly legible. The letter A followed by it does not have a clear horizontal hast (the first letter A has a hast beveled). The third letter E is followed by a letter which is probably M, while the last letter is probably K, it appears in the ligature with the letter M. In any case, it is a seal for which no comparisons have been found in the available literature. A lamp with a short rounded nose (heart-shaped) and only conditionally similar to ours originates in Carthage, but we find it interesting because there are stitched belts on the base of the base of the nose.¹⁶² Hayes, in addition to the questionnaire, dates to the first half of 3rd century AD. Two similar lamps from Egypt are brought by Bailey. One dates from 150-250 years and the other widely into the third century.¹⁶³ A morphologically very similar lamp can be found on the pages of the auction house, which dates from the 2nd to 3rd century AD.¹⁶⁴ A lot of lanterns of this type from Consular Africa, with many variants, were processed by Bussière. The shape of the nose is mostly heart-shaped, but we also find rounded ones like ours. All the lamps, except the shoulders decorated with embossed vines and clusters, have a richly decorated disc and a high hinged handle.¹⁶⁵ They are dated from 225 - 250/275 years. The Zaton copy was found in layer 1, so the upper limit suggested by Bussière would apply to it, that is, somewhere around the end of the 3rd century AD.

Syrian-Palestinian Workshops

Workshops from ancient Syria and Palestine can be attributed to at least one lamp, and it is also

162 J.W.Hayes, 1980, 65, ,br. 277, T. 33.

163 D. Bailey, 1988, 250, Q2050, Q2052, T.43.

164 <http://www.flickr.com/photos/caroleimage8958020222in-photostream>. The shoulders are almost identical and the disc shows the goddess Diana riding on a deer.

165 J. Bussière, 2000, 110-111, No. 3471 – 3566.

su rasčlanili ove svjetiljke na dvije grupe i nekoliko podgrupa, a tako i dekorativne motive na disku. Mada su kod nas trokuti na ramenima nešto veći i minimalno različiti od ovih iz Apollonije, zauzimaju otprilike 1/2 širine ramena¹⁶⁸. Autori široko datiraju ovaj tip u 2. i 3. st. n. Kr.¹⁶⁹

Postoji još čitav niz lampi koje najvjerojatnije možemo pripisati nekoj od istočno-mediteranskih radionica s obzirom da imaju elemenata za pripisivanje nekom tipu. Međutim, ostavlja se to za neku drugu prigodu.

Ovim kratkim pregledom pokušalo se pokazati s kojim se sve tipovima svjetiljki susrijećemo u ovoj dosada najbolje istraženoj antičkoj luci kod nas. Kako je u uvodu kazano, nekoliko stotina cijelih, cjelovitijih ili ulomaka svjetiljki pružaju odličnu podlogu za njihovu temeljitu obradu koja bi bez sumnje dodatno potvrdila jake veze koje je luka održavala osobito s istočnomediteranskim svijetom.

incompletely preserved (Cat. No. 51).

In fact, we have about one half of a single-shoulder lamp, half a short rounded nose, just under half of the disc separated from the shoulder with a plastic rib and half an oil hole. The preserved part of the bottom is also fringed with a plastic rib. The shoulders are triangular plastic ornaments, and on the right side of the nose we have a flat volute. The clay is yellowish-greenish and the coating black. Various authors have paid attention to them, including Hayes, who cites all the literature so far, and all of these copies date back to the early 2nd century or first half of 2nd century.¹⁶⁶ Based on findings from Apollonia - Arsuf, Wexler and Gilboa dealt with this type, in detail.¹⁶⁷ Most appear to have an unadorned disc, but there are several motifs on the shoulders. The authors decomposed these lamps into two groups and several subgroups, and so did the decorative motifs on the disc. Although the triangles on shoulders of our lamps are slightly larger and minimally different from those of Apollonia, they occupy approximately 1/2 the width of the shoulders.¹⁶⁸ The authors broadly date this type in the 2nd and 3rd centuries AD.¹⁶⁹

There are still a number of lamps that we can probably attribute to one of the Eastern Mediterranean workshops, given that they have elements to attribute to some type. However, this is left for another occasion.

This brief overview tried to show what types of lamps we encounter in this most explored ancient port in our country so far. As stated in the introduction, several hundred whole, complete or fragments of lamps provide an excellent basis for their thorough processing, which would no doubt further confirm the strong links maintained by the port, especially with the Eastern Mediterranean world.

168 L. Wexler – G. Gilboa, 1996, 117, fig. 2-3, fig.6:D3, fig. 7: 1-3:7.

169 L. Wexler – G. Gilboa, 1996, 126.

166 J. W. Hayes, 1980, 86-87, No. 351- 356, T. 42.

167 L. Wexler - G. Gilboa, 1996, 115-130. A total of 69 copies were found.

168 L. Wexler – G. Gilboa, 1996, 117, fig. 2-3, fig.6:D3, fig. 7: 1-3:7.

169 L. Wexler – G. Gilboa, 1996, 126.

Tabla I



Tabla II



KATALOG

CATALOG

Br. 1

Neinventirana.

Zaton, 2012, Kv. D1/3.

Sač. duž.: 10,3 cm

Šir.: 6,6 cm

Vis.: 3,1 cm

Datiranje: kraj 1. poč. 2.st.

Većim dijelom sačuvana lampa izduženog tijela. Nedostaje desna strana, ručica i gornji dio izduženog nosa ukrašenog volutama.



Disk uzak i izdužen. Kanelirom odvojen od ramena. Na polovici diska plastično rebro. U sredini ostaci rupe za ulje. Širokim ramenom teče šest ukošenih dvostruko profiliranih i utisnutih listića. S obje strane nosa utisnut kružić (sačuvan je samo lijevi). Na sredini stajaće plohe odvojene od tijela ovalnom kanelirom utisnuta rozeta. Premazana jakim smeđkastim premazom. Pročišćena glina, pečenje tvrdo.

Munsell 5YR 4/6 yellowish red.



No. 1

Not in inventory

Zaton, 2012, Kv. D1/3.

Length: 10,3 cm

Width: 6,6 cm

Height: 3,1 cm

Datiranje: End of 1st and beginning of 2nd cent.

Mostly preserved lamp with elongated body. The right side is missing, handle and the upper part of the nose have

volute ornated. The disc is narrow and prolate, separated from shoulder by groove. Fictile rib on one half of disc. Oil hole remains in the middle. Six slanting double-profiled and imprinted bracts flow by the broad shoulder. Imprinted circlet are on both sides of the nose (only the left one is preserved). There is an imprinted rosette imprinted in the middle of the standing plate separated from the body by oval flume. It is coated with strong brownish coating. The clay is depurated, firm baked.

Br. 2

Inv. br. 356 H

Zaton 1983.

Sač. duž.: 4,8 cm

Sač. šir.: 5,8 cm

Vis.: 3,4 cm

Datiranje: sredina 2. prema 3. st.

Zadnji dio lampe izduženog tijela s visokom prošupljenom ručicom čijim gornjim dijelom teku dvije paralelne kanelire.

Uski, neukrašeni i udubljeni disk odvojen

od ramena s dvije kanelire odnosno plastičnim rebrom. Ramenom teče niz velikih ovula koji pokrivaju čitavu širinu ramena. Sa svake strane ručice na ramenu jedva prepoznatljivi utisnuti kružići. Vrlo mali segment dna pokazuje stajaću plohu odvojenu od tijela kanelirom. Premazana narančastim premazom. Pročišćena glina, faktura mekana, otire se.

Munsell 2,5YR 5/8 red.



No. 2

Inv. no. 356 H

Zaton 1983.

Length: 4,8 cm

Width: 5,8 cm

Height: 3,4 cm

Dated: middle 2nd towards 3rd century.

The back part of the lamp with elongated body, tall perforated handle with two parallel grooves flowing along the upper part. Narrow, inornate and concave disc

separated from the shoulder by two grooves, respectively by fictile rib. A series of big ovules flow along the shoulder covering its entire width. On each side of the handle on the shoulder there is barely recognizable incuse circlet. A very small segment of the bottom shows a standing plate separated from the body by groove. Coated with orange coating. Depurated clay, soft structure, wipes off.

Munsell....

Br. 3

Inv. br. 2824H

Zaton 1983.

Duž.: 9,8 cm

Sač. šir.: 7,6 cm

Vis.: 3,2 cm

Svjetiljka kratkog zao-
bljenog nosa odvo-
jenog od ramena i
koji se prema disku
tra-pezasto sužava. Na
suprotnoj strani visoka
prošupljena ručica koj-
om teku dvije uske



No. 3

Inv. no. 2824H

Zaton 1983.

Length.: 9,8 cm

Width: 7,6 cm

Height.: 3,2 cm

A lamp with short,
rounded nose separa-
ted of the shoulder
that narrows tra-
peze-like towards
disc. On the op-
posite side, a tall
hollowed handle

kanelire. Sa svake strane ručice i baze nosa po jedan utisnuti kružić. Ispod donje baze ručice dva utisnuta kružića. Širokim, dijelom oštećenim ramenom, teče ukrašenim listovima, po šest sa svake strane. Uski, jako udubljeni disk, od ramena je odvojen plastičnim rebrom kakvo obrubljuje i malu rupu za ulje u sredini diska. Sam disk ukrašen zrakastim ornamentom. Stajajuća ploha širokom kanelirom odvojena od tijela. U središtu udubljeni kružić. Na dnu ostaci natpisa. S lijeve strane kružića prepoznaju se slova ΛΟΥ, dok se s desne strane može prepoznati samo krajnje slovo Υ. Radi se o natpisu s imenom ΛΟΥΚΛΟΥ.

Pečenje tvrdo

Munsell 10YR 7/4 very pale brown.

with two narrow grooves. Single imprinted circlet on each side of the handle and the base of the nose. Beneath the lower base of the handle – two imprinted circlets. Along the broad, partly damaged shoulder, flows an ornament of slanting leaves, six on each side. A narrow, very concave disc is separated from the shoulder by a fictile rib, identical to the one bordering the small oil hole in the disc's centre. The disc itself is decorated with radial ornament. Standing plate is separated from the body with a wide groove. Imprinted circlet is in its centre. Remains of inscription are on the bottom. On the left of the circlet – letters ΑΟΥ, on the right only the last letter Υ are recognisable. That is an inscription with the name ΑΟΥΚΛΟΥ. It is firm baked.

Br. 4

Inv. br. 1945H

Zaton 2005

Sač. duž.: 4,3 cm

Sač. šir.: 2,5 cm

Sač. vis.: 0,8 cm

Ulomak diska i ramena lampe. Disk ukrašen zrakastim ornamentom. Od ramena, kojim teku ukošeni listovi naglašeni dvostrukom kanelirom, odvojen plastičnim rebrom odnosno s dvije kanelire. Pečenje tvrdo
Munsell 5YR 7/6 reddish yellow.



No. 4

Inv. no. 1945H

Zaton 2005

Length: 4,3 cm

Width: 2,5 cm

Height: 0,8 cm

A fragment of lamp's disc and shoulder. The disc decorated with radial ornament. Slanting leaves emphasized with double flume, separated with fictile rib and two flumes. Firm baking.

Br. 5

Inv. br. 5684H

Zaton 2011, Kv. F1/1.

Sač. duž.: 8,7 cm

Sač. šir.: 5,9 cm

Vis.: 2,6 cm

Veći dio gornjeg dijela svjetiljke kratkog zaobljenog nosa koji se prema disku trapezasto sužava. Na suprotnoj strani visoka prošupljena ručica kojom teku dvije uske kanelire. Sa svake strane ručice i baze nosa po jedan utisnuti kružić. Na donjoj bazi ručice mali nepravilni utisnuti kružić. Širokim, dije-

lom oštećenim ramenom, teče ukras utisnutih ovula, jedanaest na sačuvanoj strani. Uski, jako udubljeni, disk od ramena je odvojen lagano izdignutim plastičnim rebrom. Tanko rebro obrubljuje i malu dijelom sačuvanu rupu za ulje u sredini diska. Disk ukrašen zrakastim ornamentom.

Pečenje tvrdo Munsell 10YR 7/3 very pale brown.



No. 5

Inv. br. 5684H

Zaton 2011, Kv. F1/1.

Length: 8,7 cm

Width: 5,9 cm

Height: 2,6 cm

The majority of the upper part of the lamp with short rounded nose which narrows trapeze-like toward the disc. A tall hollowed handle with two narrow flumes on the opposite side. Single circling incised on each side of the nose base. A small, imprinted circling of irregular shape on the bottom base of the handle. Along the

broad, partly damaged shoulder runs an imprinted ovule-shaped ornaments, eleven on each side. Narrow very dent disc is separated from the shoulder with slightly raised fictile rib. A thin rib is rimming a small, partly preserved oil hole in the centre of the disc that is decorated with radial ornament.

Br. 6

Inv. br.: 2652H

Zaton 1983

Sač. duž.: 9,1 cm

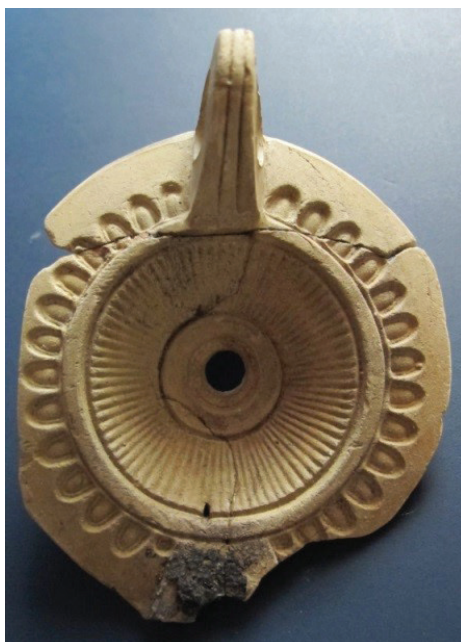
Sač. šir.: 6,9 cm

Sač. vis.: 2,6 cm

Veći dio gornjeg dijela svjetiljke s dijelom sačuvanim kratkim zaobljenim nosom koji se prema disku trapezasto sužava. Sa strana nosa po jedan utisnuti kružić. Na suprotnoj strani visoka prošupljena ručica kojom teku dvije uske kanelire. Na donjoj bazi ručice utisnuti kružić. Širokim, dijelom oštećenim ramenom, teče ukras utisnutih ovula, jedanaest na sačuvanoj strani. Jako

udubljeni disk je od ramena odvojen lagano izdignutim plastičnim rebrom. Široko profilirano rebro obrubljuje i malu dijelom sačuvanu rupu za ulje u sredini diska. Disk ukrašen zrakastim ornamentom. Ostaci gareži na nosu.

Pečenje tvrdo Munsell 10YR 6/3 pale brown.



No. 6

Inv. no.: 2652H

Zaton 1983

Length: 9,1 cm

Width: 6,9 cm

Height: 2,6 cm

The majority of the upper part of the lamp with partly preserved short rounded nose which radially narrows toward the disc. One imprinted circling on each side of the nose. A tall hollow handle with two narrow flumes is on the opposite side. Imprinted circling on the lower base. Along the broad, partly damaged shoulder runs an imprinted ovule-shaped ornaments, eleven on the preserved side. A very dent disc

is separated from the shoulder with slightly raised fictile rib. Widely profiled rib is rimming a small partly preserved oil hole in the disc's centre decorated with radial ornament. Soot remains on the nose.

Firm baking

Br. 7

Inv. br.: 2649H

Zaton 1979

Sač. duž.: 7,6 cm

Sač. šir.: 6,2 cm

Sač. vis.: 2,6 cm

Veći dio gornjeg dijela svjetiljke. Nos i donji dio nisu sačuvani. Na stražnjoj strani visoka prošupljena ručica kojom teku dvije uske kanelire. Širokim, dijelom oštećenim ramenom, teče ukras utisnutih ovula. Jako udubljeni disk je od ramena odvojen lagano izdignutim

plastičnim rebrom. Vidljivo je da je i središnja rupa za ulje bila obrubljena rebrom. Disk ukrašen zrakastim ornamentom.

Tvrdo pečenje.

Munsell 2.5Y 7/4 pale yellow.



No. 7

Inv. no.: 2649H

Zaton 1979

Length: 7,6 cm

Width: 6,2 cm

Height: 2,6 cm

The majority of the upper part of the lamp. The nose and lower part are not preserved. A tall hollowed handle with two narrow flumes at the back. Along the broad, partly damaged shoulder runs an imprinted ovule-shaped ornaments. A very dent disc is separated from the

shoulder with slightly raised fictile rib. It is obvious the central oil hole was rimmed with rib. The disc is decorated with radial ornament.

Firm baking

Br. 8

Inv. br.: 2744H

Zaton, bez godine nalaza.

Sač. duž.: 5,7 cm

Sač. šir.: 6,7 cm

Sač. vis.: 1,1 cm

Dio jako udubljenog diska i dio ramena svjetiljke. Disk je obrubljen lagano izdignutim plastičnim rebrom. Unutar njega zrakasto ukrašeni disk, u sredini otvor za ulje obrubljen dvostruko

profiliranim prstenom. Na gornjem dijelu diska u pravcu nosa trokutasta rupica za zrak. Ramenom teče ukras malih utisnutih ovula. Sačuvan dio trapezasto završene baze nosa.

Pečenje tvrdo.

Munsell 10YR 6/4 light yellowish brown.



No. 8

Inv. no.: 2744H

Zaton, unknown year of discovery.

Length.: 5,7 cm

Width: 6,7 cm

Height: 1,1 cm

Segment of a very dent disc a part of lamp's shoulder. The disc is rimmed with slightly raised fictile rib. Radially decorated disc is within, oil hole rimmed with double profiled ring in the middle. Trigo-

nous air hole on the upper part of the disc in the direction of the nose. Along the shoulder runs an imprinted ovule-shaped ornament. Preserved part of trapeze-like ending of the nose base.

Firm baking.

Br. 9

Inv. br.: 5170H

Zaton 1979

Sač. duž.: 7,5 cm

Sač. šir.: 5,8 cm

Dio diska i ramena svjetiljke u nekoliko ulomaka. Disk je obrubljen plastičnim lagano izdignutim prstenom, a ornamentiran je zrakastim ukrasom. Vidljivo je da je središnji otvor za ulje bio obrubljen prstenom. Ramenom teku utisnuti dvostruko profilirani ovuli. Sačuvana



No. 9

Inv. no.: 5170H

Zaton 1979

Length: 7,5 cm

Width: 5,8 cm

Several fragments of disc and shoulder. Disc is rimmed with fictile and slightly raised ring and decorated with palmate ornament. It is visible that the central oil hole was rimmed with a ring. Double profiled imprinted ovules flow along the shoulder. Preserved part of trapeze-like

baza trapezasto završena nosa s čije strane utisnuti kružić. Na nosu tragovi gorenja.

Pečenje tvrdo.

Munsell 7.5YR 7/6 reddish yellow.

ending of the nose base with imprinted circlet on each side. Soot remains on the nose.

Firm baking.

Br. 10

Inv. br.: 1321H

Zaton 2003; KV B2/2.

Sač. duž.: 8,8 cm

Sač. šir.: 4,6 cm

Sač. vis.: 3,0 cm

Ulomak diska, tijela i dna (?) sv-



No. 10

Inv. no.: 1321H

Zaton 2003; KV B2/2.

Length: 8,8 cm

Width: 4,6 cm

Height: 3,0 cm

Fragments of disc, body and bot-

tom (?) of the lamp with tall hollow handle with two parallel flumes ending just below the shoulder. Disc is decorated with palmate motif. An oil hole in the middle rimmed with broad, profiled ring. A broad shoulder is separated from the disc with fictile rib emphasized with two flumes. Along its interior is a row of 14 ovules.

Pečenje tvrdo.

Munsell 7.5YR 6/4 light brown.



tom (?) of the lamp with tall hollow handle with two parallel flumes ending just below the shoulder. Disc is decorated with palmate motif. An oil hole in the middle rimmed with broad, profiled ring. A broad shoulder is separated from the disc with fictile rib emphasized with two flumes. Along its interior is a row of 14 ovules.

Firm baking.

Drugi ulomak - dno

duž.: 4,2 cm

šir.: 2,7 cm

Ulomak dna i tijela svjetiljke. Okrugla stajaća ploha obrubljena dubokom kanelirom. U središtu ostaci natpisa u dva reda. Mogu se čitati slova [...].NΔEI/NOY

Pečenje tvrdo.

Munsell 7.5YR 6/4 light brown.

Second fragment – the bottom.

Length: 4,2 cm

Width: 2,7 cm

Bottom and body fragment. Round standing plate rimmed with deep flume. Two lines inscription remnant in the middle. [...].NΔEI/NOY letters can be read.

Br. 11

Inv. br. 2297 H

Zaton 2007

Sač. duž. 4,5 cm

Sač. šir. 5,6 cm

Sač. vis. 2,5 cm

Loše sačuvana drška, jako radirana i u donjem dijelu vrlo proširena visoka prošupljena ručica. S obje strane ručice dio ramena s ukrasom listova vinove loze. Od diska odvojeno plastičnim rebrom. Pečenje tvrdo.

Munsell 10YR 7/4 very pale brown.



No. 11

Inv. no. 2297 H

Zaton 2007

Length: 4,5 cm

Width: 5,6 cm

Height: 2,5 cm

Poorly preserved handle, really scraped with dilated hollow handle on the lower part. A part of shoulder decorated with vine leaves on both sides of the handle, separated from the disc with fictile rib.

Munsell 10YR 7/4 very pale brown.

Firm baking.

Br. 12

Inv. br.: 4109H

Zaton 2006 KV.B1/4

Duž.: 10,4

Šir.: 8,6

Vis.: 3,1

Manjim dijelom oštećena svjetiljka kratkog oblog nosa koji trapezasto završava. Ramenom teče niz manjih utisnutih ovula koje na oba rame-



na prekidaju dva kratka plastična odsječka. Na stražnjoj strani dijelom sačuvana visoka prošupljena ručica kojom teku dvije paralelne kanelire. Lagano udubljeni disk je od ramena odijeljen plitkim plastičnim prstenom. Na disku reljefni prikaz Atene Promachos. U lijevoj ruci drži štit, dok nije vidljivo što je u desnoj ruci. Odjevena je u hiton apodygmon, a na glavi joj je korintska kaciga s krestom. Ispod desne ruke svijene u laktu otvor za ulje. Svjetiljka ima stajaću plohu koja je kružnom kanelirom odvojena od tijela. Na dnu je pečat majstora EYTYXHAOC.

Pečenje tvrdo.

Munsell 10YR 7/4 very pale brown.



No. 12

Inv. no.: 4109H

Zaton 2006

KV.B1/4.

Length: 10,4 cm

Width: 8,6 cm

Height: 3,1 cm

Damaged in lesser extent is a lamp with short rounded nose which ends trapeze-like. A line of smaller imprinted

ovules flow on both shoulders interrupting two short fictile sections. Partially preserved tall, hollow handle with two parallel flumes is at the back. Slightly dented disk separated from shoulder with shallow fictile ring. On disc there is a relief display of Athens Promachos holding a shield in her left hand but cannot be seen what is in her right hand. She is dressed in hiton apodygmon, Corinthian helmet with crest on her head. An oil hole is under the right arm bent at the elbow. The lamp has its standing plate separated from the body with circular flume, EYTYXHAOC, the artist's seal at the bottom.

Firm baking.

Br. 13

Bez inventarskog broja?¹

Zaton, ne zna se godina nalaza.

Dio gornjeg dijela svjetiljke s kratkim zaobljenim nosom koji trapezasto završava na plastičnom prstenu koji obrubljuje disk. Na prstenu ispod nosa mala rupica za zrak. Širokim ramenom teče niz utisnutih ovula. Po sredini suprotnih strana ramena kratki plastični odsječci koji prekidaju ukras. Na udubljenom disku prikaz Zeusa koji sjedi na prijestolju.

Iza njega pravokutno formiran naslon. Zeus prekriven preko lijevog ramena i donjeg dijela tijela. Na nogama obuća. U lijevoj ruci drži skeptar, a u desnoj božicu Nike. Ispod desne ruke presavijene u laktu i zglobu šake rupa za ulje.



No. 13.

No inventory number?¹⁶⁸

Zaton, unknown year of discovery.

A part of upper body with short rounded nose that ends trapeze shaped on the fictile ring which borders the disc. A small air hole on the ring under the nose. A string of imprinted ovules flows on the broad shoulder. By the middle of opposite sides of the shoulder are fictile sections that interrupt the ornament. On sunken disc, a display of Zeus sitting on the throne

with rectangular backrest at the back. Zeus is covered over his left shoulder and lower body. Footwear on his feet. He holds skeptar in his left hand and goddess Nike in the right one. Under his right arm, bent at the elbow and wrist is an oil hole.

Firm baking.

Br. 14

Inv. br.: 1440H

Zaton 2002; KV A1/3.

Sač. duž.: 10,3 cm

Šir.: 8,7 cm

Sač. vis.: 2,5 cm

Gornji dio svjetiljke kratkog oblog nosa koji trapezasto završava. Na suprotnoj strani dijelom oštećena visoka prošupljena ručica kojom teku dvije usporedne kanelire. S obje strane unutrašnje baze na ramenu dva mala utisnuta dvostruka kružića. Istovjetni kružići i uz bazu nosa. Malo spuštena ramena bez

ukrasa. Nasuprotne strane razdvajaju dva proprečna odsječka. Na plitkom disku reljefni prikaz borbe ispred gradskih zidina. Heraklo u desnoj ruci drži toljagu kojom ubija Diomedove konje. Ispod njegovih nogu i konja mrtvo tijelo. Ispod desne Heraklove ruke otvor za ulje, a na disku ispod nosa mala rupica za zrak. Jako nagoren ostatak nosa.

Pečenje tvrdo

Munsell 2.5YR 6/4 light yellowish brown.



No. 14

Inv. no.: 1440H

Zaton 2002; KV A1/3.

Length: 10,3 cm

Width: 8,7 cm

Height: 2,5 cm

The upper part of the lamp with short rounded nose that ends trapeze shaped. On the opposite side, partly damaged tall hollow handle with two parallel flumes. On both sides of the inner base on the shoulder, imprinted two small double circlets. The same type of circlets along the base of the nose. Slightly lowered shoulders with-

out decorations. Opposite sides are parted by two transversal sections. On shallow disc, relief display of the fight outside the city walls. Heracles holding a cudgel in his right hand, killing Diomedes's horses. Beneath his feet and horses, dead body. Under the right Heracles's arm, an oil hole, on disc a small air hole under the nose. Heavily burnt nose remnant.

¹ Čitav opis samo prema fotografiji. Ulomak je dio starih akvizicija i nije poznato gdje se nalazi.

Br. 15

Inv. br. 1769 H

Zaton 2002, Kv. A1

Sač. duž. 5,5 cm

Sač. šir. 5,6 cm

Veći dio diska svjetiljke s dijelom neukrašenog ramena na kojemu poprečni odsječak. Na lagano udubljenom disku, odvojenom od ramena kružnom kanelirom, prikaz Herakla s ispruženom lijevom nogom i desnom presavijenom u koljenu kojim pritišće košutu. Lijeva ruka mu je zabačena nazad a desna svijena u laktu i visoko podignuta. U njoj drži neprepoznatljiv predmet. Uz lijevu nogu i ispod lijeve šake pas u skoku. Ispod košute još neki neprepoznatljiv prikaz. S desne strane ostatak otvora za ulje. Ostaci točkastog premaza.

Munsell 5YR 6/4 light reddish brown.



No. 15

Inv. no. 1769 H

Zaton 2002, Kv. A1

Length: 5,5 cm

Width: 5,6 cm

The greater part of the lamp's disc with a segment of unornate shoulder with transversal section. On slightly sunken disc separated from the shoulder with a circular flume a display of Heracles with an outstretched left leg and with the right one bent at the knee stepping on the hind. His left arm is stretched backwards and the right one bent at the elbow and high raised holding unrecognisable object. Next to his left leg and beneath the left fist there is a dog in jump. Another unrecognisable object beneath the hind. An oil hole remnant on the right.

Firm baking

Br. 16

Inv. br. 600 H

Zaton 2002, Kv. A1/4.

Sač. duž.: 5,6 cm

Sač. šir.: 5,1 cm

Sač. vis.: 2,5 cm

Ulomak svjetiljke s dijelom ramena odvojenog od diska kanelirom, tijela s visokom prošupljenom ručicom čijom čitavom dužinom teku dvije paralelne kanelire. Na neukrašenom ramenu jedan poprečni odsječak.

Faktura vrlo mekana, otire se. Munsell 7,5YR 6/4 light brown.



No. 16

Inv. no. 600 H

Zaton 2002, Kv. A1/4.

Length: 5,6 cm

Width: 5,1 cm

Height: 2,5 cm

A fragment of the lamp with a part of the shoulder separated from disc with a flume, body with tall hollow handle with two parallel flumes throughout. On unornate shoulder - one transversal section.

Structure very soft, wipes away.

Br. 17

Inv. br.: 3200 H

Zaton, bez godine nalaza.

Sač. duž.: 8,5 cm

Šir.: 8,4 cm

Vis.: 3,0 cm

Dijelom sačuvana svjetiljka vrlo kratkog oblog nosa s jakim tragovima gorenja. Ramenom teče plitki kanal koji polukružno završava neposredno pred bazom nosa. Nasuprotne strane bile su odijeljene poprečnim odsječcima od kojih je sačuvan jedan. Na malom dijelu sačuvanog diska vidljivo je da je bio reljefno dekoriran. Stajaća ploha prstenastom kanelirom je odvojena od tijela. U središtu dna dvostruki kružić. S obje strane kružića u svježju glinu urezan necjelovito sačuvan pečat majstora [A]OYKIOY.

Pečenje tvrdo.

Munsell 2.5Y 6/4 light yellowish brown



No. 17

Inv. no: 3200 H

Zaton, unknown year of discovery.

Length: 8,5 cm

Width: 8,4 cm

Height: 3,0 cm

Partly preserved lamp with very short rounded nose and strong traces of burning. Shallow channel runs along the shoulder ending semicircular before the nose base. Opposite sides were separated by transversal sections, one is preserved. It is visible on a small preserved part of the disc that it was decorated with relief. Standing plate is separated from the body with an annular flute. Double circlet in the middle of the bottom. On both sides of the circlet, incompletely preserved seal of the artist [A]OYKIOY carved in fresh clay.

Br. 18

Inv. br.: 1419 H

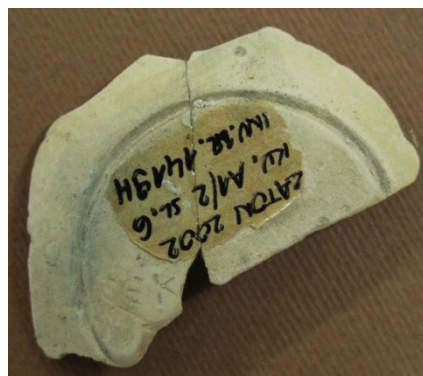
Zaton 2002, Kv. A1/2.

Sač. duž.: 3,2 cm

Šač. šir.: 4,6 cm

Dio donjeg dijela svjetiljke s polovicom stajaće plohe obrubljene kružnom kanelirom. Na dnu vidljiva slova CEK. Na malom segmentu donjeg dijela tijela mali utisnuti kružić. Faktura mekana, otire se.

Munsell 2,5Y 7/4 pale yellow.



No. 18

Inv. no.: 1419 H

Zaton 2002, Kv. A1/2.

Length: 3,2 cm

Width: 4,6 cm

A section of the lamp's lower part with a half of standing plate, bordered with a circular flume. Letters CEK are visible on the bottom. On a small segment of the lower part, small imprinted circlet. Structure is soft, wipes away.

Firm baking

Br. 19

Inv. br. 3809 H

Zaton, bez godine istraživanja

Sač. duž.: 5,8 cm

Šač. šir. 3,6 cm

Sač. v. 2,4 cm

Dio donjeg dijela svjetiljke s polovicom stajace plohe obrubljene



No. 19

Inv. no. 3809 H

Zaton, unknown year of discovery.

Length: 5,8 cm

Width: 3,6 cm

Height: 2,4 cm

A section of the lamp's lower part with a half of standing plate, bordered

kružnom kanelirom. U sredini dna mali dvostruki utisnuti kružić. S jedne i druge strane i poviše kružića vidljiv ostatak natpisa sa slovima [AN] TΩNIOY. Faktura mekana, otire se.

Munsell 2,5Y 7/4, pale yellow.

with a circular flume. Small imprinted circlet in the middle. On both sides and above the circlet, visible inscription remnant with letters [AN]T?NIOY. Structure is soft, wipes away.

Br. 20

Inv. br. 5171 H

Zaton 1979.

Ulomak stajace plohe (dna) odijeljene od tijela svjetiljke jakim kružnom kanelirom.

Na dnu ostaci tri haste slova urezanih u svježju glinu. Faktura meka, otire se.

Munsell 2,5Y 7/6, yellow.



No. 20

Inv. no. 5171 H

Zaton 1979.

Fragment of standing plate (bottom) separated from the lamp's body with intense circular flume. Remnants of three hasta of letters carved in fresh clay on the bottom. Structure is soft, wipes away.

Br. 21

Inv. br.: 5168 H

Zaton 1979.

Sač. duž.: 5,6 cm

Sač. šir.: 1,4 cm

Sač. vis.: 1,8 cm

Ulomak ramena i tijela svjetiljke. Na ramenu dijelovi utisnutih ovula.

Meka faktura, otire se.

Munsell 10YR 7/4 very pale brown



No. 21

Inv. no.: 5168 H

Zaton 1979.

Length: 5,6 cm

Width: 1,4 cm

Height: 1,8 cm

A fragment of lamp's shoulder and body. Parts of imprinted ovals on the shoulder. Structure is soft, wipes away.

Br. 22

Inv. br. 5190 H

Zaton 1979

Sač. duž.: 4,5 cm

Sač. šir.: 1,5 cm

Sač. vis.: 2,4 cm

Ulomak ramena i tijela svjetiljke. Meka faktura.

Munsell 2,5Y 7/4 pale yellow.



No. 22

Inv. no. 5190 H

Zaton 1979

Length: 4,5 cm

Width: 1,5 cm

Height: 2,4 cm

A fragment of lamp's shoulder and body. Soft structure.

Br. 23

Inv. br. 544H

Zaton 2002, Kv.A1/3.

Sač. vis. 4,6 cm

Sač. šir. 3,7 cm

Veći dio visoke prošupljene ručice s dijelom ramena i tijela svjetiljke. Ručicom teku dvije paralelne kanelire. Na bazi dvostruki kružić kao i s desne strane ispod baze. Faktura tvrda Boja različita izvana i iznutra.

Munsell 2,5Y 7/4 pale yellow (vanjska); 7,5YR 6/6 reddish yellow (iznutra) .



No. 23

Inv. no. 544H

Zaton 2002, Kv.A1/3.

Height: 4,6 cm

Width: 3,7 cm

A greater part of tall hollow handle with a segment of the lamp's shoulder and body. Two parallel flumes along the handle. Double circlet on the base and on the right side below the base. Structure is firm. Outside and inside colours are different.

Br. 24

Inv. br.: 5163H

Zaton 1979

Sač. šir.:3,8 cm

Sač. vis.: 5,4 cm

Ulomak tijela svjetiljke s visokom prošupljenom ručicom kojom teku dvije paralelne kanelire. Na dnu kanelira znak X omeđen horizontalnim linijama s gornje i donje strane.

Meka faktura, otire se.

Munsell 10YR 7/4 very pale brown.



No. 24

Inv. no.: 5163H

Zaton 1979

Width: 3,8 cm

Height: 5,4 cm

A fragment of the lamp's body with a tall hollow handle with two parallel flumes. On the flume's bottom, sign X bounded with horizontal lines above and below.

Structure is soft, wipes away.

Br. 25

Bez inv. broja

Zaton 1979.

Ulomak tijela svjetiljke s visokom prošupljenom ručicom kojom teku dvije paralelne kanelire. Donji dio kanelira dijelom obrisan, a dijelom, čini se, nije ni postojao.

Meka faktura, otire se.

Munsell 10YR 7/4 very pale brown.



No. 25

No inv. no.

Zaton 1979.

A fragment of the lamp's body with a tall hollow handle with two parallel flumes. The bottom part of the flume is partly wiped out, and partly seems like it never existed.

Structure is soft, wipes away.

Br. 26

Bez inv. broja

Zaton 1979.

Ulomak tijela svjetiljke s visokom prošupljenom ručicom kojom teku dvije paralelne kanelire. Donji dio kanelira dijelom obrisan ili nije postojao. Uz desnu stranu ručice na dijelu širokog ramena sačuvan jedan ovul.

Meka faktura, otire se.

Munsell 7,5 YR 6/6 reddish yellow.



No. 26

No inv. no.

Zaton 1979.

A section of lamp's body with tall hollow handle and two parallel flumes on it. The lower part of the flume wiped out or did not exist. Along the right side of the handle on the section of broad shoulder, preserved is one ovule.

Structure is soft, wipes away.

Br. 27

Bez ikakve oznake

Sač. duž. 5,3 cm

Sač. šir. 7 cm

Vis. 2,7 cm

Deblj. stjenka 0,2-0,5 cm

Ulomak tijela, ramena i dna svjetiljke s visokom prošupljenom ručicom kojom do polovice teku dvije paralelne kanelire. Plitka prstenasta noga okružuje stajaću plohu.

Tvrda faktura.

Munsell 10 YR 6/4 light yellowish brown.



No. 27

No inv. no.

Length: 5,3 cm

Width: 7 cm

Height: 2,7 cm

A fragments of the lamp's body, shoulder and bottom with tall hollow handle and two parallel flumes on one half. Shallow, circular leg surrounding the standing plate.

Br. 28

Inv. br. 5789 H

Zaton 1979

Sač. d. 4,6 cm

Sač. šir. 1,7 cm

Sač. vis. 1,8 cm

Deblj. stjenka 0,2-0,8 cm

Dio ramena i tijela svjetiljke vrlo debelih stjenka. Ostatak kružne kanelire koja je obrubljavala disk i dvije sitne bradavice uz nju na disku.

Tvrda faktura.

Munsell 10 YR 74 very pale brown.



No. 28

Inv. no. 5789 H

Zaton 1979.

Length: 4,6 cm

Width: 1,7 cm

Height: 1,8 cm

Deblj. stjenka 0,2-0,8 cm

A fragment of lamp's shoulder and body with very thick walls. Circular flume's remnant that borders the disc and two tiny papules on the disc next to it.

Firm structure

Br. 29

Inv. br.: 5164H

Zaton 1979.

Sač. duž.: 6,1 cm

Sač. šir.: 3,6 cm

Sač. vis.: 2,3 cm

Dio svjetiljke s kratkim oblim nosom i sačuvanim dijelom tijela i ramena. Središnji je disk bio ukrašen zrakastim motivom, a od ramena je odvojen plitkim plastičnim rebrom. Ramenom teku nizovi dvostruko profiliranih ovula. Između njih, ispod baze nosa, tri mala dvostruko profilirana kružića. Tragovi gorenja na nosu svjetiljke.

Tvrda faktura

Munsell 10YR 6/3 pale brown



No. 29

Inv. no.: 5164H

Zaton 1979.

Lamp's fragment with short rounded nose and preserved segment of the body and shoulder. The central disc was decorated with radial motif, and is separated from the shoulder with shallow fictile rib. Series of double profiled ovule flow along the shoulder.

Among them, beneath the nose base there are three small double profiled circlets. Traces of burning on the lamp's nose.

Firm structure

Br. 30

Inv. br. 5174 H

Sač. duž.: 6,1 cm

Sač. šir.: 3,6 cm

Sač. vis.: 2,3 cm

Dio tijela, ramena i kratkog zaobljenog nosa svjetiljke. Sačuvani dio nosa imao je izdignute stjenke. I čini se trapezasto završavao. Tragovi gorenja na nosu svjetiljke.

Tvrdna faktura

Munsell 10YR 6/3 pale brown



No. 30

Inv. no. 5174 H

A part of the body, shoulder and short rounded nose. The preserved part of the nose had had raised walls, and looks like it ended trapeze shape. Traces of burning on the lamp's nose.

Length: 6,1 cm

Width: 3,6 cm

Height: 2,3 cm

Firm structure

Munsell 10YR 6/3 pale brown

Br. 31

Bez inv. broja

Sač. duž.: 6,1 cm

Sač. šir.: 3,6 cm

Sač. vis.: 2,3 cm

Dio tijela, uskog pojasa ramena i ostatka kratkog zaobljenog nosa svjetiljke. Tragovi gorenja na nosu svjetiljke.

Tvrdna faktura

Munsell (izvana) 10YR 7/4 very pale brown; (iznutra) 7,5YR 6/6 reddish yellow.



No. 31

No inventory number

A part of the body, narrow strip of the shoulder and a remnant of the short rounded lamp's nose.

Length: 6,1 cm

Width: 3,6 cm

Height: 2,3 cm

Firm structure

Munsell (outside) 10YR 7/4 very pale brown; (inside) 7,5YR 6/6 reddish yellow.

Br. 32

Inv. br.: 5167H

Zaton 1979.

Sač. duž.: 2,8 cm

Sač. šir.: 0,8 cm

Ulomak kratkog zaobljenog nosa, tragovi gorenja

Tvrdna faktura.

Munsell 10YR 6/4 light yellowish brown.



No. 32

Inv. no.: 5167H

Zaton 1979.

Length: 2,8 cm

Width: 0,8 cm

Segment of a short rounded nose, traces of burning.

Firm structure

Br. 33

Inv. br.: 5166H

Zaton 1979.

Sač. duž.: 2,3 cm

Sač. šir.: 1,3 cm

Ulomak kratkog zaobljenog nosa, tragovi gorenja

Tvrdna faktura.

Munsell 10YR 7/3 very pale brown.



No. 33

Inv. no.: 5166H

Zaton 1979.

Length: 2,3 cm

Width: 1,3 cm

Segment of a short rounded nose, traces of burning.

Firm structure

Knidske svjetiljke

Br. 34

Inv. br.: 4037H

Zaton–bez godine nalaza

Duž.: 9,0 cm

Šir.: 6,8 cm

Vis.: 2,5 cm

Svjetiljka kratkog oblog nosa; disk je obrubljen dvostrukim prstenom, unu-



Knidian lamps

No. 34

Inv. no.: 4037H

Zaton, unknown year of discovery.

Length: 9,0 cm

Width: 6,8 cm

Height: 2,5 cm

A lamp with short rounded nose; the disc is bordered

tar kojega je u dubokom reljefu prikazan motiv vaze iz koje izlazi vinova loza; na dnu je otisnut radionički pečat in planta pedis; manje oštećenje na disku. Nos tip Cn. B. faktura: tvrda, s primjesama; tragovi gorenja duž cijelog tijela svjetiljke.

Munsell (osnova) 7.5YR 6/6 reddish yellow; (premaz) 7.5YR 5/6 strong brown

with double ring, within it, in deep relief a motif of vase with vine coming out; the workshop's seal in planta pedis imprinted on the bottom; minor damage on disc. The nose type in Cn. B.

Structure: firm with tinge; traces of burning along the whole lamp's body.

Br. 35

Iv. br.: 2743H

Zaton 2005; KV A1/2.

Duž.: 9,5 cm

Sač. šir.: 5,8 cm

Vis.: 2,7 cm

Oštećena svjetiljka kratkog zaobljenog nosa oštro odvojen od uskog ramena. Lagano udubljeni disk je obrubljen uskim plastičnim prstenom,



No. 35

Inv. no.: 2743H

Zaton 2005; KV A1/2.

Length: 9,5 cm

Width: 5,8 cm

Height: 2,7 cm

Damaged lamp with short rounded nose sharply separated from narrow shoulder. Slightly sunk disc is bordered with narrow fictile ring and display of

unu-tar kojega je prikazana rozeta. U središtu rozete otvor za ulje. Stajaća ploha kružnom kanelirom odvojena od tijela. Na njoj ostaci urezanog pečata i utisnuti kružić u pravcu nosa. Vidljiva su samo tri slova jednog reda natpisa - nije moguće pročitati čitav naziv, ali se može pretpostaviti da se radi o radionici Romanesis. Nos tip Cn. B. Na nosu jaki tragovi gorenja.

Tvrda faktura, čitava je svjetiljka premazana.

Munsell 7,5YR 6/4 light brown

a rosette within. In the rosette's centre is an oil aperture. Standing plate is separated from the body with circular flume with carved seal remnants and one imprinted circlet towards the nose. Only three letters of one row of the inscription are visible. It is not possible to read the whole inscription but presumably it is about the Romanesis workshop. The nose is type Cn.B. Strong traces of burning on the nose.

Firm structure, the whole lamp is coated.

Br. 36

Inv. br. 5180 H

Zaton 1979.

Sač duž.: 6,6 cm

Sač. šir.: 4 cm

Sač. vis.: 2,2 cm

Ulomak tijela, ramena i diska svjetiljke. Usko rame od diska odvojeno uskim plastičnim rebrom. Udubljeni disk ukrašen rozetom. Nejednolik premaz čitave svjetiljke.

Munsell 7,5YR 4/2 brown.



No. 36

Inv. no. 5180 H

Zaton 1979.

Length: 6,6 cm

Width: 4 cm

Height: 2,2 cm

A fragment of the body, shoulder and lamp's disc. Narrow shoulder is separated from the disc with narrow fictile rib. Sunk disc decorated with rosette. Uneven coating over the whole lamp.

Br. 37

Inv. br. 1398 H

Zaton 2005; KV A1/2.

Duž.: 9,4 cm

Šir.: 7,4 cm

Vis.: 2,9 cm

Svjetiljka kratkog oblog nosa odvojena od tijela blago polukružnom kanelirom. Disk odvojen od uskog ramena plastičnim rebrom. Središnja rupa na udubljenom disku također obrubljena plastičnim rebrom i dvije kanelire. Na ravnom dnu odvojenog od tijela kanelirom pečat in planta pedis. Nos i polovica diska s jakim tragovima gorenja. Non tip Cn. B. Vidljivo je da je svjetiljka bila premazana.

Tvrda faktura.

Munsell 7.5Y 6/4 light brown.



No. 37

Inv. no. 1398 H

Zaton 2005; KV A1/2.

Length: 9,4 cm

Width: 7,4 cm

Height: 2,9 cm

A lamp with short rounded nose separated from the body with lightly semicircular flume. The disc is separated from the narrow shoulder with fictile rib. The central hole on the sunk disc also bordered with fictile rib and two flumes. On the flat bottom separated from the body is an in planta pedis seal. Nose and one half of the disc have strong traces of burning. The nose type is Cn. B. It is visible that the lamp was coated.

Br. 38

Inv. br. 5176 H

Zaton 2011, KV B1/2.

Sač. duž.: 8,4 cm

Šir.: 6,9 cm

Vis.: 2,5 cm

Oštećena svjetiljka kratkog zaobljenog nosa. Disk je obrubljen plitkim prstenom, kao i otvor za ulje u njegovom središtu; na djelomično sačuvanom dnu utisnut je slabo vidljiv i neprepoznatljiv radionički pečat. Vidljivo je slovo R, prije toga plastični istak u visini gornjeg dijela slova, poslije R cezura a potom znakovi koji bi mogli



No. 38

Inv. no. 5176 H

Zaton 2011, KV B1/2.

Length: 8,4 cm

Width.: 6,9 cm

Height: 2,5 cm

Damaged lamp with short rounded nose. Disc is bordered with shallow ring, as is the oil hole in its centre; on partly preserved bottom is imprinted poorly visible and unrecognisable workshop's seal. Letter R is visible, in front of the letter, fictile bulge in level with the upper part of the letter, after the letter is a caesura, and then signs which could

predstavljati dvije okomite haste ili pak slova SIS koja su na pečatima često izvedena gotovo okomito. Nos je sačuvan polovično, u njegovoj bazi mali utisnuti kružić. Nos tip Cn .A1. Premaz na gornjem dijelu i rubovima tijela. Tragovi gorenja su osobito vidljivi na vrhu nosa, kao i na donjoj polovici tijela i na unutrašnjim stjenkama.
faktura: tvrda, s finim primjesama;
Munsell: (osnova) 7,5YR 5/2 brown; (premaz) 7.5 5/4 brown.

Br. 39

Neinventirana.

Zaton 2012, Kv. D1/1.

Duž.: 9,2 cm

Šir.: 7,1 cm

Vis.: 2,4 cm

Gotovo cjelovita svjetiljka kratkog oblog nosa; disk je obrubljen plitkim prstenom, kao i otvor za ulje u njegovom središtu, disk dijelom nedostaje. Na ravnom dnu utisnut slabo vidljiv kružić. Premaz gotovo izbrisan. Tragovi gorenja vidljivi na vrhu nosa. Nos tip Cn.A1.

Faktura: tvrda s finim primjesama;

Munsell: (osnova) 7,5YR 6/6 reddish yellow; (premaz) 7.5 4/2 brown



No. 39

No inventory number

Zaton 2012, Kv. D1/1.

Length: 9.2 cm

Width: 7.1 cm

Height: 2.4 cm

Almost completely preserved lamp with a short rounded nozzle; the disc is bordered with a shallow ridge, as well as the oil hole in its center; part of the disc is missing. On the flat bottom there is a weakly imprinted circle. The coating is almost nonexistent. Traces of burning visible on the top of the nozzle. Nozzle

type Cn. A1.

Firm structure, with fine tinges.

Munsell: (base) 7,5YR 6/6 reddish yellow; (coating) 7.5 4/2 brown

Br. 40

Inv. br. 5191H

Zaton, bez godine nalaza

Sač. duž.: 4,5 cm

Sač. šir.: 2,4 cm

Ulomak dna svjetiljke obrubljen dubokom brazdom koja ga dijeli od početkom tijela. Vjerojatno se može prepoznati drugi red



slova NSIS od imena Romanensis a ispod toga kružić kao i na drugim sličnim primjercima. Svjetiljka je izvana bila premazana.

Tvrda faktura.

Munsell (osnova) 7.5 6/3 light brown; (premaz) 7,5YR 5/2 brown.

No. 40

Inv. no. 5191 H

Zaton, unknown year of discovery.

Length: 4,5 cm

Width: 2,4 cm

Fragment of a bottom of a lamp, bordered by a ridge, separating it from the beginning of its body.

The second line of letters NSIS from the name Romanensis can be distinguished, while underneath it there is a circle as is the case with previous examples. The lamp had a coating on its surface.

Firm structure.

Munsell (base) 7.5 6/3 light brown; (coating) 7,5YR 5/2 brown.

Br. 41

Inv. br.: 1319H

Zaton 2003; KV B/3.

Duž.: 9,1 cm

Šir.: 6,7 cm

Sač. vis.: 2,1 cm

Donji dio svjetiljke s kratkim zaobljenim nosom. Stajaća ploha obrubljena kružnom kanelirom. Po sredini dna neprepoznatljiv radionički pečat u jednom nizu. U pravcu nosa plitki izlizani kružić. Na tijelu minimalni ostaci premaza.

Meka faktura, otire se.

Munsell: sporadično vidljivi ostaci premaza; osnova 2.5Y 6/3 light yellowish brown.



No. 41

Inv. no. 1319H

Zaton 2003; Kv. B/3.

Length: 9,1 cm

Width: 6,7 cm

Height: 2,1 cm

Bottom part of a lamp with a short rounded nozzle. The base is bordered by a circular fluting. In the center of the bottom there is an unrecognizable workshop's seal in a single line. Toward the nose a shallow worn out circle can be distinguished. Minimal remains of coating on the surface of the body. Structure is soft, wipes away.

Munsell: sporadically visible remains of coating; base 2.5Y 6/3 light yellowish brown.

Br. 42

Inv. br. 3966H

Zaton, bez godine nalaza.

Sač. duž.: 7,8 cm

Šir.: 8,1 cm

Vis.: 3,0 cm

Dijelom sačuvana svjetiljka okruglog izduženog nosa s volutama. Disk je od ramena odijeljen dvostrukim prstenom. Na disku uokolo središnjeg otvora za

ulje obrubljenim dvostrukim prstenom u reljefu prikazan florealni motiv (vijenac). Tragovi gorenja na nosu.

Meka faktura.

boja: 5YR 5/1 gray.



No. 42

Inv. no. 3966H

Zaton, unknown year of discovery.

Length: 7,8 cm

Width: 8,1 cm

Height: 3,0 cm

Partly preserved lamp with a round elongated nozzle with volute. The disc is separated from the shoulder with a double ridge. On the disc, around the filling hole,

bordered by a double ring, there is a floral motif in relief. Burning traces on the nozzle.

Soft structure.

Color: 5YR 5/1 gray.

Br. 43

Inv. br.: 5177H

Sač. duž.: 5,8 cm

Sač. šir.: 5,4 cm

Sač. vis.: 2,0 cm

Dio svjetiljke oblo završenog nosa s volutama. Disk s ostatkom ukrasa je obrubljen plastičnim prstenom. Desno od ukrasa sačuvan dio otvora za ulje. Stajaća ploha obrubljena kružnom kanelirom. U pravcu nosa utisnuti kružić. Na nosu i volutama tragovi gorenja. Naziru se ostaci premaza.

Tvrda faktura boja: osnova 7.5YR 7/4 pink.



No. 43

Inv. no. 5177H

Length: 5,8 cm

Width: 5,4 cm

Height: 2,0 cm

Lamp fragment with a rounded nozzle with volutes. The disc along the remaining of the decoration is bordered by a double ring. To the right of the decoration part of the filling hole is pre-

served. The bottom is rounded by circular fluting. There is an impressed circle toward the nozzle. Burning traces on the nozzle and the volutes. Remains of the coating are slightly visible.

Firm structure color: base 7.5YR 7/4 pink.

Br. 44

Inv. br.: 5178H

Zaton 1979.

Sač. duž.: 5,0 cm

Sač. šir.: 2,8 cm

Sač. vis.: 1,6 cm

Ulomak tijela, uskog ramena i diska svjetiljke. Ukrašeni disk je obrubljen prstenom koji ga odvaja od ramena. Vidljivo je da je svjetiljka bila premazana.

Tvrdi faktura.

Munsell 7.5YR 6/4 light brown.



No. 44

Inv. no. 5178H

Zaton 1979.

Length: 5,0 cm

Width: 2,8 cm

Height: 1,6 cm

Fragment of a body, a low shoulder and disc of the lamp. Decorated disc is bordered with a ring separating it from its shoulder. It is visible that the lamp had coating.

Firm structure.

Munsell 7.5YR 6/4 light brown.

Br. 45

Inv. br.: 2738H

Zaton, bez godine.

Sač. duž.: 3,4 cm

Sač. šir.: 5,0 cm

Veći dio diska i dio ramena svjetiljke. Disk od ramena dijeli plitki plastični prsten, a ukrašen je reljefnim vijencem od grančica masline. U sredini otvor za ulje. Jedva vidljivi ostaci premaza. Na čitavom disku jaki tragovi gorenja.

Tvrdi faktura.

Munsell (osnova) 7.5YR 5/3 brown.



No. 45

Inv. no. 2738H

Zaton, unknown year of discovery.

Length: 3,4 cm

Width: 5,0 cm

Part of the disc and shoulder of a lamp. The disc is separated from the shoulder by a relief ring with olive branches. In the center there is a filling hole. The remains of the coating are barely visible.

On the entire disc there are a lot of burning traces.

Firm structure.

Munsell (base) 7.5YR 5/3 brown.

Br. 46

Inv. br.: 5179H

Zaton 1979.

Sač. duž.: 4,0 cm

Sač. šir.: 3,4 cm

Sač. vis.: 1,7 cm

Dio stajace plohe svjetiljke koja je od tijela odvojena kružnom kanelirom. Na sredini dna utisnuta četiri kružića (vjerojatno je bio i pet).

Tvrdi faktura, s primjesama.

Munsell (osnova) 10YR 5/4 yellowish brown; (premaz) 7.5YR 5/4 brown.



No. 46

Inv. no. 5179H

Zaton 1979.

Length: 4,0 cm

Width: 3,4 cm

Height: 1,7 cm

Part of the bottom of a lamp separated from its body by a circular fluting. In the center of the bottom there are four impressed circles (they were probably five).

Firm structure, with tinges.

Munsell (base) 10YR 5/4 yellowish brown; (coating) 7.5YR 5/4 brown.

Br. 47

Inv. br. 2575 H

Zaton, bez godine nalaska.

Sač. vis.: 11,6

Pr. tijela: 7,2

Pr. recipijenta: 7,1

Veći dio tijela thymiateriona u obliku borove šišarke. Na nju se nastavlja konični recipijent koji je od tijela šišarke odijeljen plastičnim rebrom. Ispod oboda teku dvije paralelne kanelire. Donji dio kojim se naslanjala na plintu nedostaje. Dijelom rekonstruiran.

Ne može se kazati o kakvoj je fakturi riječ s obzirom da se radi o vrlo staroj akviziciji, pa je ostatak konsolidiran i učvršćen. Boja je nejednolika, na jednom dijelu tamnija, možda od uvjeta u kojem se nalazila ili od gorenja?

Munsell 7.5YR 6/6 reddish yellow i 7,5YR 5/4, brown.



No. 47

Inv. no. 2575 H

Zaton, unknown year of discovery.

Height: 11,6 cm

Diam. body: 7,2 cm

Diam. rim: 7,1 cm

Larger part of a thymiaterion with a body in the shape of a pine cone. From the body toward the rim, it forms a conical recipient, separated from the pine cone body with a ridge. Under the rim there are two parallel flutings. The lower part is missing. Partly reconstructed. The type of manufacture cannot be discerned, considering this is an older acquisition,

and the fragments were consolidated. The color is uneven, darker on one side, perhaps from the conditions in which it was found or perhaps as a consequence of burning?

Munsell 7.5YR 6/6 reddish yellow and 7,5YR 5/4, brown.

Br. 48

Inv. br. 1320 H

Zaton 2003, Kv. B 3/2, sl. 5.

sač. duž.: 11,8 cm

sač. šir.: 6,8 cm

vis.: 3,6 cm

Glina pročišćena, pečenje tvrdo. Boja svijetla, ali očito dijelom poprimila boju okoline u kojoj se nalazila.

Necjelovita firma lampa tipa X-a. Sačuvan lijevi dio tijela, veći dio nosa i ramena koji se prema nosu sužava. Na ramenu plastični is-



No. 48

Inv. no. 1320 H

Zaton 2003, Kv. B 3/2, sl. 5

Length: 11,8 cm

Width: 6,8 cm

Height: 3,6 cm

Purified clay, PECENJE TVRDO. The color is light, but it has obviously changed as a consequence of the surroundings where it was found. A not-completely-preserved type X-a lamp. The left part of the body is preserved, a

large part of the nozzle and shoulder are also preserved. On the shoulder there is a ridge. The disc is not preserved, while the handle connects the shoulder and the body. The bottom is slightly concave and bordered with a double ridge. In the higher part of the bottom there is an inscription BYLIS/FORTIS. The letters B, Y, and L in the first line, and R in the second line are missing. It is most probably a ligature of the letters Y and L in the first line.

Tvrda faktura.

Munsell 7,5YR 6/6, reddish yellow.

Firm structure.

Munsell 7,5YR 6/6, reddish yellow.

Br. 49

Inv. br. 1445 H

Zaton 2002, Kv. A1/1.

Duž. 10,6 cm

Šir. 7 cm

Vis. 2,9 cm

Minimalno oštećena svjetiljka kratkog zaobljenog nosa i visoke prošupljene ručice. Od baze s unutrašnje strane do vrha teku dvije kanelire. Kratki



zaobljeni nos s rupom za stijenj. Na udubljenom disku okruženom plastičnim rebrom rupa za ulje i plastični prikaz ptice (?). Ramena spuštena, neukrašena, uska stajaća ploha lagano izdignuta. Sredinom po čitavoj širini neprepoznatljiv pečat ili imitacija pečata. Površina čitave svjetiljke dosta radirana, vidljive primjese, ostaci boje osobito na nosu.

Munsell: osnova 2,5Y 5/2 grayish brown; premaz 2,5YR 5/6 red.



No. 49

Inv. no. 1445 H

Zaton 2002, Kv. A1/1.

Length: 10,6 cm

Width: 7 cm

Height: 2,9 cm

Minimally damaged lamp with a short rounded nozzle and a perforated handle. From the base on the inner side to the top there are two flutings. It has a short

rounded nozzle with a wick hole. On the slightly concave disc there is a filling hole and a depiction of a bird (?). The shoulder is lowered, undecorated. The bottom is slightly elevated. On the center of the bottom there is an unrecognizable stamp or an imitation of a stamp. The surface of the entire lamp is etched, visible coating remains, especially on the nozzle.

Munsell: base 2,5Y 5/2 grayish brown, coating 2,5YR 5/6 red.

Br. 50

Inv. br. 1441 H

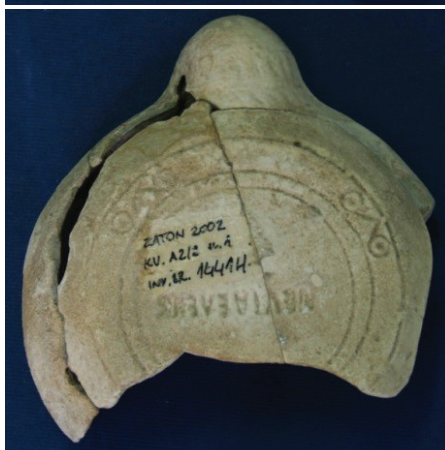
Zaton, 2002, Kv. A2/2.

Sač. duž.: 9,1 cm

Sač. šir.: 8,4 cm

Vis.: 2,8 cm

Necjelovito sačuvana svjetiljka s kratkim zaobljenim nosom koji polukružno završava i na strani prema disku. Na vrhu rupa za stijenj s tragovima gorenja. Baza nosa s donje strane ukrašena je s dva odvojena pojasa ureza, u gornjem okomiti, a u donjem kosi. Lagano udubljeni disk nije sačuvan, a od ramena ga odvaja plastično rebro. Uz rebro mala rupica za zrak koja nije do kraja probušena. Ramena ukrašena prikazima grozdova i listova vinove loze u visokom reljefu. Stajaća ploha je rasčlanjena s tri koncentrične kanelire. Unutar prvog, šireg pojasa, dva urezana ukrasa u formi „naočala“. Na dnu utisnut pečat NEVIAEAEEMK. Mekša faktura, otire se.



No. 50

Inv. no. 1441 H

Zaton, 2002, Kv. A2/2.

Length: 9,1 cm

Width: 8,4 cm

Height: 2,8 cm

Lamp with a short rounded nozzle, ending in a semicircular shape toward the disc. On the top of the nozzle there are burning traces. The base of the nozzle is decorated with two belts of incisions in the lower part, the upper part with vertical lines while the lower with diagonal ones. The slightly concave disc is not completely preserved, separated from the shoulder by a ridge. Along the ridge there is a small air hole, not completely perforated. The shoulder is decorated with depictions of grapes and vines in relief. The bottom is decorated with three concentric flutings. Inside the first, wider strip, there are two incised decorations in the shape of "glasses".

Munsell: osnova 10YR 7/3 very pale brown.

In the centre, there is an impressed stamp with the inscription NEVIAEAEMK.

Soft structure, wipes away.

Munsell: base 10YR 7/3 very pale brown.

Br. 51

Inv. br. 5185 H

Zaton 2011, Kv. F1/1.

Nešto manje od polovice svjetiljke s jednim ramenom, polovicom kratkog zaobljenog nosa i dijelom diska koji je od ramena odvojen plastičnim rebrom. Na disku i polovica rupe za ulje. Dio sačuvanog dna oivičen je plastičnim rebrom. Ramenom teku trokutasti plastični ukrasi, a s desne strane nosa

imamo položenu volutu. Glina je žućkasto-zelenkasta, premaz crn.

Mekša faktura.

Munsell: osnova 10YR 2/1 black.



No. 51

Inv. no. 5185 H

Zaton 2011, Kv. F1/1.

Slightly less than half of a lamp with a single shoulder, half of a short rounded nozzle and a part of a disc separated from the shoulder by a ridge. On the disc there is half of the filling hole preserved. Along the shoulder there are triangular decorations, while on the right

side of the nozzle there is a volute. The clay is yellowish-greenish, the coating is black.

Soft structure.

Munsell: base 10YR 2/1 black.

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