

KERAMIKA PROSTORIJE 3/IX, PRILOG POZNAVANJU SVAKODNEVNOG ŽIVOTA ANTIČKE DUKLJE

ROOM 3/IX POTTERY, A CONTRIBUTION TO THE INTRODUCTION TO EVERYDAY LIFE IN DOCLEA

*...duobus Alpes generibus pabula sua adprobant:
Delmaticae Docleatem mittunt, Ceutronicae
Vatusicum.*

(Pliny *N.H.* XI [97:240])

Gradski prostor Dokleje jedno je od rijetkih nalazišta čija je pokretna arheološka građa potpuna nepoznanica. Istraživači su se prevashodno bavili proučavanjem arhitektonskih ostataka, zatim nekropola, pri čemu je uočen kontinuitet življenja od kraja I do V, i sasvim nesigurno tokom VI vijeka. Do sada se o tom kontinuitetu na osnovu pokretnog arheološkog materijala iz samoga grada nije moglo diskutovati. Zato mislimo da keramika zaslužuje da se nađe među prvim temama koje će se tretirati.

Keramika, čije rezultate obrade ovdje iznosimo, potiče iz prostorije 3/IX, jedne od južnih prostorija hramovskog kompleksa (objekat IX). Prostorija, istraživana u nekoliko navrata, tretirana je kao cjelina, te je za obradu sakupljena sva keramika koja se sigurno mogla pripisati ovom prostoru. Ovim je obuhvaćen materijal iz kvadrata 17 iz 2005. god. i materijal iz 2009. i 2010. god., koji je izdvojen za ovu prostoriju.¹ Nakon pregleda terenskih dokumentacija, a naročito profila iz 2005. godine, pokušano je razvrstavanje materijala po stratigrafskim cjelinama. I pored ne tako složene stratigrafije, spajanje i razvrstavanje keramike unutar arheoloških cjelina nije bilo u potpunosti moguće. Iz tog razloga, kako ne bi bila prikazana lažna slika, izostavili smo statističku analizu.

Nadalje su, iz pojedinih slojeva i cjelina, izabrane posude koje je bilo moguće odrediti tipološki. Izabrani primjerci su potom razvrstani u okviru

The town area of Doclea is one of the rare sites in which entire movable archaeological material is intact. The attention of the researchers so far has been paid primarily to the study of architectural remains and also necropolises and we can notice for sure the continuity of living from the end of the 1st century AD until the end of the 5th, and not so definitely during the 6th century. So far, it has not been possible to discuss that continuity on the basis of movable archaeological material from the town itself. Therefore we think that ceramics deserve to be among the first subjects to be talked about.

The ceramics, the processing of whose results are laid out here, are those from Room 3/IX, one of the structures in the south of the temple complex (Building IX). The room, researched several times, was treated as a whole, so the whole ceramics which belonged to this space were collected for processing. The material from quadrant 17, 2005 and material from 2009 and 2010 were covered, and these were sorted out for this room¹. After reviewing the field documentation, especially the profiles from 2005, an attempt was made to classify the material according to stratigraphic units. Although the stratigraphy was not so complex, connecting and classifying the ceramics inside the archaeological units was not completely possible. For that reason, we did not want to present false data, so we omitted statistical analysis.

After that, vessels were chosen from certain layers and units, which could be put in order typologically. The chosen items were classified in the frame-

¹ Pošto se 2005 god. radilo po kvadratnoj mreži, samo se materijal iz kv. 17 mogao sigurno vezati za prostoriju 3/IX. O prostoriji 3/IX, istorijatu istraživanja, kao i datovanim periodima unutar nje, pogledati članak M. Živanovića u ovom broju Zbornika.

¹ In 2005, the excavation was done by the square network, therefore the material from the square No17, can be related to the room 3/IX. More about the room 3/IX, the history of excavations and dated periods, see article by M. Zivanovic in this Collection "New Antique Doclea"

funkcionalnih grupa, a u posebnim poglavljima biće opisani pojedini tipovi. Pošto je većina keramike rađena na brzom vitlu, u opisima biće naglašena samo ona koja to nije.

Prilikom izrade rada naišli smo na brojne poteškoće. Usitnjenost materijala prouzrokovala je probleme pri određivanju oblika posude. Takođe, mala količina materijala potiče iz zatvorenih i datovanih cjelina (materijal koji čini okosnicu cijelog rada pripada široko datovanim slojevima iskopanim 2005. god.). Vrlo često može se reći samo o kakvoj se vrsti i tipu keramike radi, a gotovo je nemoguće njeno preciznije datovanje. Isto tako, nedovoljno publikovana građa u široj okolini Dokleje i teritorije nekadašnje provincije Prevalis, onemogućava da se priča razvije, naročito u domenu lokalnih keramičkih formi.

Osnovna ideja rada je da se ukaže na materijal, na njegovo porijeklo i opšta ekonomska zapažanja. Zatim, da se dotaknu proučavanja funkcije posuda i na koji način možemo da pripremu, poslužnje i konzumiranje hrane protumačimo kroz izgled posuda, a sve radi definisanja socioloških karakteristika građana Dokleje. Time je rad istovremeno i skroman doprinos i podstrek za dalja istraživanja.

Keramika P3/IX podijeljena je u nekoliko funkcionalnih cjelina i to: stona (1), sa tipološkim grupama: zdjele (1.1), tanjiri (1.2), pehari/čaše (1.3), krčazi (1.4); zatim kuhinjska (2), gdje su izdvojeni tipovi: lonci (2.1), otvorene forme posuda za kuvanje (2.2) i poklopci (2.3). Nadalje je od amblažne keramike (3) izdvojena samo jedna tipološka grupa koju čine amfore (3.1), a u keramiku posebne funkcije (4) svrstali smo: kadionice (4.1), žiške (4.2), tegove (4.3) i posude za livenje (4.4).

1. Stona keramika

Stona keramika ima dobar potencijal za rekonstrukciju izgleda rimske trpeze. Isto tako, pošto je zastupljena dobro datovanim primjercima nudi jasan hronološki okvir. Njeno široko tržište, koje je zahvatalo i krajnje granice Carstva, ukazuje na cijenjenost i ugled koji je uživala tokom rimske istorije. Tipološko određenje i pitanje porijekla pojedinih posuda, osim radioničkih, pruža nam važne informacije o mreži njihove distribucije, putevima i načinima uvoza i izvoza i sl.

work of functional groups, and particular types will be described in their special chapters. As most of the ceramics were formed on a fast wheel, it will be clarified in the descriptions which ceramics were not formed in that way.

During the work, many problems appeared. Fragmentation of the material caused problems while trying to determine the shape of the vessel. Also, a small quantity of the material comes from closed and dated units (the material which makes up the body of this entire work belongs to the broadly dated layers excavated in 2005). The type and sort of ceramics can very often be determined, but it is almost impossible to date them precisely. Also, the lack of published material on the wider area of Doclea and the former province of Prevalis prevents the story from being more developed, especially regarding local ceramic forms.

The basic work idea is to point out the material, its origin and general economic remarks. Then, to study the function of the vessels and in what way we can understand the preparation, serving and consumption of the food through the way the vessel looks, with the aim of defining the sociological characteristics of the citizens of Doclea. To this end, the work is at the same time a modest contribution towards further investigations.

The ceramics P3/IX were divided into several functional units: tableware (1), with typological groups: vessels (1.1), plates (1.2), goblets/glasses (1.3), jars (1.4); kitchenware (2), among which are the following types: pots (2.1), open types of vessels for cooking (2.2) and covers (2.3). Furthermore, there is only one typological group regarding packaging (3) ceramics to which amphoras belong (3.1), and we put under special function ceramics (4): censers (4.1), oil lamps (4.2), weights (4.3) and vessels for casting (4.4).

1. Table ceramics

The table ceramics have good potential for being able to reconstruct the look of a Roman table. Also, the fact that there are a large number of well dated items gives us a clear chronological frame. Its trade with distant places, which spanned to the frontiers of the Empire points to the respect and position which Doclea enjoyed during Roman history. The typological determination and the matter of the origin of certain vessels, give us

1.1. Zdjele

Zdjele iz prostorije 3/IX zastupljene su sa nekoliko različitih tipova i zajedno sa loncima predstavljaju najbrojniju grupu posuda; to su uglavnom zdjele svijetlocrvene, narandžaste i, rjeđe, tamne boje pečenja, a izdvojeni su sledeći tipovi: zdjele većih dimenzija (T. 1.1-4) (Hayes 61), narandžaste boje pečenja, sa vidljivim tragovima izlaganja većoj temperaturi, sa obodom koji se trakasto uzdiže iznad tijela zdjele, a čija je spoljna strana zaravnjena. Po Hejsu (Hayes), opredjeljuju se u *African Red Slip Ware* (dalje u tekstu: *ARSW*) grupu i datuju u drugu polovinu IV i prvu polovinu V vijeka (Hayes 1972: 107). Po svom obodu, sa unutrašnje strane zaobljeno profilisanim, izdvaja se i posuda narandžaste boje pečenja, sa slabo očuvanim premazom crvene boje (T. 1.5). Zdjela (T. 1.6) kvalitetnije je izrade, svijetlocrvene boje pečenja i glatkih ivica (tip Hayes 14A) i datuje se u II vijek; v. Čremošnik 1961, T II/11). U okviru prostorije 3 nađena je i plića zdjela prstenasto profilisanog oboda, rađena u tehnici *terra sigillata*, forma Drag. 17b (T. 1.7) (sloj crvene zemlje sa opiljcima). Ispod oboda se nalazi apliciran ornament, glava Gorgone (?), urađena u tehnici modelovanja (sl. 1). Zdjele Drag. 17b predstavljaju mlađu varijantu forme Drag. 17, koja se javlja sa dvije varijante - A i B i proizvodi se, kako u aretinskim tako i u južnogalskim radionicama,



Slika 1 – Ulomak zdjele italiske sigilate (foto D. Miljanić)
Figure 1 - Sherd from italic sigillata bowl (photo D. Miljanić)

very important information about their distribution network, the roads and routes of exporting and importing, etc.

The Vessels

Several different types of bowls are represented in room 3/IX and they make up, together with pots, the most numerous category of vessels; most of them are light-red or orange and in rare cases have a dark colour from firing, and the following types were sorted out: larger-dimensioned bowls (Pl. 1.1-4) (Hayes 61), with an orange colour from firing and visible traces of exposure to higher temperatures, with a rim which rises like a stripe above the body of the vessel and which on the outside is flat. According to Hayes, they are sorted under African Red Slip Ware (henceforth: ARSW) and they belong to the second half of the 4th century and the first half of the 5th century (Hayes 1972: 107). Around its rim, on the inner side, the rounded bowl appears with an orange colour from firing, and with a poorly preserved coating of red. The vessel (Pl. 1.6) was made better and is better preserved, light-red from firing and smooth edges (type Hayes 14A) and it is from the 2nd century; v. Čremošnik 1961, T II/11). In the room, a shallower bowl was found, with a ring-profile edge, made in the terra sigillata technique, Form Dragendorff 17b (Pl. 1.7) (a layer of red earth with small chippings). An applied ornament was found below the edge, a Gorgon's head (?), made in the modelling technique (Fig 1.) Bowl Dragendorff 17b and representing a more recent type of Form Dragendorff 17, which appears in two types - A and B, was produced in Aretin and South Gallic workshops, before the middle of the 1st century. The production of the younger type 17b continued in the North Italian workshops, until the end of the 1st century. They were decorated with applications of different styles of rosette, very often in combination with masks, like this one from Doclea. (Nikolić-Đorđević 2000: 64, TIP I/126; Bjelajac 1990, T 56; Brukner 1981, T 6/15). The bowl-plate (Pl. 1.8) has a dark colour from firing, while on the crack one can see a dark-red colour; it has smaller dimensions, the edges opening outwards, with a pronounced lip which goes vertically down to the bottom. Of particular interest, because of its decorations on the inner side, is the bowl marked with the number (Pl. 1.9). Two fragments of this bowl with a ring-shaped leg were preserved, with

do sredine I vijeka. Proizvodnja mlađe forme 17b je nastavljena u sjevernoitalskim radionicama do kraja I vijeka. Ukrašeni su različito stilizovanim aplikacijama rozeta, često u kombinaciji sa predstavama maski, kao na ovoj sa Dokleje. (Nikolić-Đorđević 2000: 64, TIP I/126; Bjelajac 1990, T 56; Brukner 1981, T 6/15). Zdjela-tanjir (T. 1.8) ima mrku boju pečenja, dok se na prelomu vidi tamnocrvena boja; manjih je dimenzija, obod razgrnut ka spolja, sa naglašenom usnom koja se vertikalno spušta ka dnu. Posebno zanimljiva, zbog ukrasa sa unutrašnje strane, je zdjela prikazana na T. 1.9. Očuvana su dva fragmenta ove posude sa prstenastom nogom, crvene boje pečenja, a ukras je riješen u vidu linija koje padaju ravnomjerno raspoređene ka dnu, a između kojih se nalazi po nekoliko kosih tanjih linija.

Zdjela (T. 2.1) tamnobraon je boje pečenja i glatkih zidova. Za ovu i nekoliko sledećih izbjegnuto je tipološko određenje zbog manjih dimenzija. Sve one imalu su istu ili sličnu funkciju čuvanja, odnosno poslužnja hrane. Zdjela T. 2.2 je jakonarandžaste boje, ima glatke strane i blago naglašenu donju ivicu oboda. Zdjele (T. 2.3 i 5) kalotastog su oblika, tankih zidova, i predstavljaju relativno rijetke posude crne boje pečenja. Pod brojem (T. 2.4) nalazi se plića, loše pečena zdjela crvene boje, koja je moguće bila izložena gorenju. Takođe plitka i manjih dimenzija je zdjela/tanjir T. 2.6, blago zaobljenog oboda, tamnobraon boje pečenja, čije je tijelo bogato ukrašeno blagim horizontalnim rebrima. Posebno zanimljive su i dvije zdjele (T. 2.7 i 8), zbog svoje svjetlije boje pečenja, naglašenih oboda, ispod kojih se sa spoljnje strane nalazi blago ulegnuće. Primjerci *ARSW* (T. 2.9 i 10) (Hayes 9A) sa spoljne strane imaju dva žljeba, između kojih se nalazi ukras u vidu kratkih vodoravnih linija, a datuju se u vrijeme 100-160+ (Hayes 1972: 37). Kao i ovaj tip, i sledeći ima standardizovan ukras, i po obliku je vrlo prepoznatljiv (T. 2.11). Spada u istu grupu *ARSW*, a bio je rasprostranjen u periodu 80/90-160+. Ovaj tip zdjele, Hayes 8A, ima dekoraciju u vidu 2 tanka horizontalna žljeba sa unutrašnje strane pri vrhu, i debljeg rebra koji ide oko cijele posude sa spoljne strane, a kojeg oivičavaju dvije tanje linije sa gornje i donje strane. Među zdjelama svoje mjesto je našao i primjerak istočne

red colour from firing, and the decoration consists of lines falling uniformly to the bottom, and there are several thin perpendicular lines in between.

The bowl (Pl. 2.1) has a dark-brown colour from firing and smooth walls. For this bowl and several others, typological classification was avoided because of the smaller dimensions. All of them had the same or similar preservation function, i.e. the serving of food. The bowl (Pl. 2.2) is deep orange in colour, it has smooth sides and a slightly prominent bottom edge. The bowls (Pl. 2.3 and 5) are calotte-shaped with thin walls and black coloured bowls like these are relatively rare. Under the number Pl. 2.4 there is a shallower, badly fired red bowl, which was possibly exposed to burning. There is also a shallow bowl/dish Pl. 2.6, with smaller dimensions and a slightly curved edge, dark-brown colour from firing, whose body is richly decorated with slightly raised horizontal ribs. Two bowls (Pl. 2.7 and 8) are especially interesting because of their light fired colour and pronounced edge, below which, on the outside, there is a slight depression. Examples Pl. 2.9 and 10 (*ARSW*) (Hayes 9A) have two grooves on the outer side and there is a decoration in between in the form of short horizontal lines, dating from 100-160+ (Hayes 1972: 37). As with this type, the next one has standard decoration a very distinctive shape (Pl. 2.11). It belongs to the same group *ARSW*, and it was widespread during the period 80/90-160+. This type of bowl, Hayes 8A, is decorated with two thin horizontal grooves on the inside near the top and a thicker rib which stretches around the whole bowl on the outside, and surrounded by two thin lines on the top and bottom sides. Among the bowls, there is also an example of Eastern sigillata B (*ESB*) - (Pl. 2.12), orange colour from firing, with a badly preserved red coating. These bowls were in use until the end of the 2nd century (Anderson Stojanović 2000: 50-36/312; Slane 1990: 50/94). The bowl marked Pl. 2.13 represents possibly a mortarium, Hayes 91A type, and it has a collar on the outer side, below the lip, dating from 450-530. (Hayes 1972: 142). This type of bowl is very often found at Roman sites (Brukner 1981, T 61; Nikolić-Đorđević 2000: 53; Shkodra 2006: 433, f. 8), and its purpose and appearance are discussed further in the text.



Slika 2 – Tanjir sjeverno afričke proizvodnje (foto D. Miljanić)
Figure 2 - South african plate (photo D. Miljanić)

sigilate B (*ESB*) - (T. 2.12), narandžaste boje pečenja, sa slabo očuvanim premazom crvene boje. Ovakve posude u upotrebi su bile do kraja II vijeka (Anderson Stojanović 2000: 50-36/312; Slane 1990: 50/94). Zdjela označena brojem (T. 2.13) moguće da predstavlja traonicu/mortarijum, tip Hayes 91A, i ima kragu sa spoljne strane ispod oboda, a datuje se u vrijeme 450-530. g. (Hayes 1972: 142). Ovakav tip posude veoma je čest na rimskim lokalitetima (Brukner 1981, T 61; Nikolić-Đorđević 2000: 53; Shkodra 2006: 433, f. 8), a njihova namjena i problematika datovanja razmatra se dalje u tekstu.

1.2. Tanjiri

U okviru prostorije 3/IX tanjiri pripadaju grupi *ARSW*, a zastupljeni su sledeći tipovi: tanjir T. 3.1 ima tanke zidove i jakocrvenu boju pečenja (tip Hayes 50, a datuje se u II/III vijek). Tanjir T. 3.2 jake narandžaste boje ima tanki žljeb sa spoljne strane posude. Oba ova tanjira imaju obode koji su neznatno tanji u odnosu na tijelo posude. Nešto debljih zidova i tamnije boje pečenja (bio izložen naknadnom gorenju?) jeste tanjir/zdjela T. 3.3, koji ima skoro trougaoni obod, a pripada tipu Hayes 61A, i pripada vremenu 325-400/420.g. Tanjir T. 3.4 ima ravan veći obod, sa dva plića žljeba na njemu, tamnocrvene boje pečenja (i ovaj kao i prethodni pokazuje tragove gorenja), sa blagim odvajanjem između dna i tijela

1.2. The Plates

In room 3/IX, the plates belong to the group *ARSW*, and they are represented by the following types: plate Pl. 3.1 has thin walls and a dark-red colour from firing (Hayes 50 type, dating from the 2nd and 3rd centuries). Plate Pl. 3.2 is orange in colour and has a thin groove on the outside. Both of these plates are thinner than the bowl body. The plate/bowl Pl. 3.3 has rather thicker walls, and it has a dark colour from firing (exposed to burning later on?), which is almost triangular and belongs to the Hayes 61A type, dating from 325-400/420. Plate Pl. 3.4 has a flat larger edge, with two more shallow grooves on it, coloured dark-red from firing (and this one, as with the previous plate, shows signs of burning), with a slight separation between the bottom and the body of the bowl. It is very commonly found on sites and belongs to the Hayes 59 type, dating from 320-420. Plate Pl. 3.5 belongs to the group *ARSW*, which stands out from the others. Traces of black can be seen on this specimen, and the plate is red at the base. The plate body is broken twice towards the lip, where it is slightly twisted towards the outside. On the inside, at the rounded part, there is a decoration in the form of widely spaced shallow etched lines. This Hayes 67 type dates from 360-470, while the specimen from Doclea probably belongs to the period 400-450. It is very common at other sites as well (Anderson Stojanović 1992: pl. 42/363; Dvoržak Schrunh 1989: T I/10; Corti 2007a: 278, fig. 4/4; Ончевска Тодоровска 2010: 210, T 4/36 and so on).

posude. Vrlo je čest na nalazištima, pripada tipu Hayes 59, a datuje se u vrijeme 320-420. g. Tanjir T. 3.5 pripada onoj grupi *ARSW*-a po kojoj je ona prepoznatljiva među ostalima. I na ovom primjerku moguće je vidjeti crne tragove, a u osnovi tanjir je crvene boje. Tijelo se lomi dva puta do oboda, gdje se blago izvija ka vani. Sa unutrašnje strane, na zaobljenom dijelu, nalazi se ukras u vidu gusto raspoređenih plitko urezanih linija. Ovaj tip Hayes 67 šire se datuje u vrijeme 360-470. g., dok primjerak sa Dokleje vjerovatno pripada vremenu 400-450. g. Veoma je čest i na ostalim lokalitetima (Anderson Stojanović 1992: pl. 42/363; Dvoržak Schrunh 1989: T I/10; Corti 2007a: 278, fig. 4/4.; Ончевска Тодоровска 2010: 210, T 4/36 i dalje).

Dna (T. 4.1-8) pripadaju poznatom opusu pečatne dekoracije na tanjirima *ARSW*-a, koja je od IV do VI vijeka karakteristična crta keramike (Hayes 1972: 217-219). Uglavnom se nalazi na dnu posude i ima je u različitim varijantama, a najranijoj formi (320-450/470, tip Hayes A) bi pripadali floralni i geometrijski motivi, oivičeni sa dva koncentrična kruga, koji se nalaze na primjercima sa Dokleje. Složenijem tipu pripada ukras na dnu velikog tanjira (T. 4.9, sl. 2) (R 55cm), sa centralnim motivom listova palminih grana (čija su donja rebra okrenuta nadolje), a koje potiču iz istog centra; oko njih se nalaze koncentrični kružići, od kojih je spoljni nazubljen. Između ovih, moguće je primijetiti oštre polumjesečaste prikaze kosih nazubljenih linija. Cijela predstava odvojena je od ostalog dijela tanjira koncentričnim krugovima. Tanjir je, takođe, naknadno bio izložen gorenju, crvene je boje pečenja i ima nisku prstenastu stopu. Ima veći ravan obod, sa čije se spoljne strane nalaze tri žljeba, a na unutrašnjoj ravnoj strani dva plitka žljeba. U dijelu gdje se nalazi ukras, tijelo tanjira je tanje nego na drugim mjestima. Pripada tipu Hayes 69, i datuje se u drugu četvrtinu V vijeka. Svoje analogije po tipu tanjir ima u Grčkoj (Slane & Sanders 2005: 252, fig. 1-6), a po ukrasu u Italiji (Sagui 1980: 538, fig. 85, 87 i dalje).

1.3. Pehari/čашe

Prva stoljeća života u Dokleji potvrđena su zanimljivom skupinom keramičkih nalaza egejsko-

The bottoms (Pl. 4.1-8) belong to the famous opus of stamp decoration on the plates of *ARSW* which is characteristic of ceramics from the 4th and 6th centuries (Hayes 1972: 217-219). The decoration is situated mostly at the bottom of the bowl, and it can come in different shapes; floral and geometric designs, bordered with two concentric circles, which can be found on the Doclea examples belong to the oldest form (320-450/470, Hayes type A). The decoration on the bottom of the large plate belongs to a more complex type (Pl. 4.9, Fig. 2) (R 55cm), with a central design of palm branches (whose lower ribs face outwards), spreading from the very centre; concentric circles are formed around them, of which the outermost is jagged. Between them, it is possible to notice the sharp crescent-shaped pattern of slanted jagged lines. The whole pattern is separated from the rest of the plate by concentric circles. The plate was also exposed to burning, and it has a red colour from firing and a low ring-shaped edge. It has a larger flat edge, on the outside there are three grooves and on the inside there are two shallow grooves. In the part where the decoration is, the body of the plate is thinner than in other places. It belongs to the Hayes 69 type, originating from the second quarter of the 5th century. The plate has analogies of its type in Greece (Slane & Sanders 2005: 252, fig. 1-6) and of its decorations in Italy (Sagui 1980: 538, fig. 85, 87 and further).

1.3. Goblets/Glasses

The first centuries of Doclean life are confirmed by an interesting group of ceramic findings of Aegean-Asian origin. Those are the goblets (Pl. 5.1-3) which belong to so-called Eastern sigillata B (ESB), during its later phase B II. There have been no findings of these vessels so far in the territory of Montenegro, although they are very often found along the eastern Adriatic Coast (Parica 2008: 84-85; Žerjal 2005: 270) and also in the inland part of the country (Anderson-Stojanović 1992: 50-51, pl. 39).

The first vessel shown in the chart Pl. 5.1 has oblique walls, a flat bottom with a slightly convex ring-shaped leg. Right above the leg on the outside, there is a slight groove and a thin red-orange coat

maloazijskog porijekla. To su pehari (T. 5.1-3) koji pripadaju tzv. istočnoj sigilati B (*ESB*), i to njenoj kasnijoj fazi B II. Do sada na teritoriji Crne Gore nisu pronađene ovakve forme posudica, iako su česte duž istočne obale Jadrana (Parica 2008: 84-85; Žerjal 2005: 270), a i u zaleđu (Anderson-Stojanović 1992: 50-51, pl. 39).

Prva posudica prikazana na tabli T. 5.1 kosih je zidova, ravnog dna sa vrlo malo izbočenom prstenastom nožicom. Neposredno iznad stope sa spoljašnje strane, ima blagi žljeb i tanki crvenonaranđasti premaz zagasitog sjaja. Najvjerovatnije pripada tipu Hayes 73, što se, zbog nepostojanja oboda, ne može sa sigurnošću tvrditi (Hayes 1985, pl. 15.5). Druga posudica (T. 5.2) blago razgrnutog zaobljenog oboda, ima nešto deblji i svjetliji naranđasti premaz, dok je trećem primjerku (T. 5.3) premaz postojaniji i bez odsjaja, što može biti uzrok konteksta nalaza (ulomak je pronađen u jami (jama 2/10), čija se zapuna sastojala od gari i metalurškog otpada, pa su na samoj posudi uočljivi tragovi gorenja, kao i otisak rđe od gvođenog predmeta). Prethodno opisana dva primjerka pripadaju tipovima Hayes 74 i 75 koji su među sobom veoma slični, te ih pojedini autori smještaju u zajednički tip (Žerjal 2005: 271, T. 7.3-7, T. 7.8). Opšta karakteristika prikazanih posuda je fino prečišćena glina, crvenkasto-rumene boje pečenja, bogata sitno-usitnjenim liskunom. Zbog nedovoljno jake vatre pečenja premaz nije dobro spojen sa fakturom posude, te ima naviku da se ljušta i lako spada, što se primjećuje i na našim primjercima. Uprkos takvom kvalitetu posuda, njena distribucija svjedoči snažan porast. Najveći priliv istočnomediterranske keramike se datuje s kraja I do sredine II v., ali novija istraživanja pokazuju da su radionice radile i do sredine III v. (Žerjal 2005: 270-272). Istovjetni primjerci, kao posuda sa table T. 5.2, na atinskoj Agori su datovani u kraj I i početak II v. (Robinson 1959: 83, 87, pl. 62. M32). Ovakvo datovanje treba prisvojiti za prve dvije posudice (sloj crvene zemlje sa opiljcima) (T. 5.1-2), dok treća posuda (T. 5.3) potiče iz nejasne cjeline koja sadrži izmiješan materijal od II do kraja IV v. (jama 2/10).²

of dark glaze. It most likely belongs to the Hayes 73 type which, because of the lack of lip, cannot be completely confirmed (Hayes 1985, pl. 15.5). The other vessel (Pl. 5.2) with a slightly flaring rounded rim, has a slightly thicker and lighter orange coat, while the coating on the third specimen (Pl. 5.3) is more solid and without glaze; the reason for this can be found in the wider context of the find (the piece was found in a pit (pit no. 2/10) which was full of soot and metallic waste and traces of burning are visible on the vessel itself, as well as the imprint of rust from an iron item). The two specimens previously described belong to the Hayes 74 and 75 types which are similar, which is why some authors categorise them in the same type (Žerjal 2005: 271, Pl. 7.3-7, Pl. 7.8). The general characteristics of the vessels shown are fine clean clay, crimson colour from firing, rich in finely chopped mica. Because of insufficient firing, the coating did not adhere to the vessel body, so it very often falls off, which can be noticed on our specimen. Despite the vessel's low quality, its wide distribution testifies to a strong popularity. The biggest influx of Eastern Mediterranean ceramics dates from the end of the 1st century until the middle of the 2nd, but recent research shows that workshops were operational until the middle of the 3rd century (Žerjal 2005: 270-272). The same specimens, like the vessel from chart Pl. 5.2 from the agora in Athens, date from the end of the 1st century and the beginning of the 2nd (Robinson 1959: 83, 87, pl. 62. M32). This kind of date should be applied to the first two vessels (the layer of red earth with chippings) (Pl. 5.1-2), while the third vessel (Pl. 5.3) comes from an unclear unit which has mixed material from the 2nd century until the 4th century (pit 2/10).²

The next type of goblet originates from the East. A cylindrical vessel with a relief frieze (Pl. 5.4) which was made in a mould comes under Corinthian relief ceramics. The clay, with yellow-reddish colour from firing was covered with a coat in tones ranging from orange to brown. The frieze covers most of the vessel and it is separated from the edge and bottom with a line of more or less profiled ribs. Dionysian ritual scenes can be recognized on it, so

2 Radi boljeg uvida pri datovanju keramičkih posuda u zagradi pored biće naziv cjeline iz koje potiče, vidi nap.3 u ovom radu.

2 For better insight about the dating of ceramic vessels, there will be an inscription in brackets of the unit from which they are dated, see reference 1 in this work.

Sledeća forma pehara takođe vuče porijeklo sa istoka. Cilindrična posudica sa reljefnim frizom (T. 5.4), načinjena u kalupu, pripada korintskoj reljefnoj keramici. Glina, žućkasto-crvenkaste boje pečenja, presvučena je premazom u nijansa-ma od narandžaste do smeđe boje. Friz zauzima najveći dio posude i odvojen je od oboda i dna nizom više ili manje profilisanih rebara. Na njemu se mogu razaznati ritualne dionizijske scene, te pehar treba opredijeliti u tip Malfitana 1, skupina III (Mardešić 2009: 96, T. 2.4). Ovakav tip pehara je pronađen u jugoistočnoj nekropoli Dokleje, ali vidno slabijeg kvaliteta (Цермановић-Кузмановић, Велимировић-Жижић, Срејовић 1975: 64, sl. 103). Korintske posudice su česte na zapadnim obalama Mediterana, posebno na obalama Italije, Francuske i Španije. Izvozile su se i na područje današnje južne Rusije, a ima ih i na obalama Hrvatske (Mardešić 2009: 95-96). Datuju se od druge polovine II, pa do prvih godina IV v., s tim što se naš pehar datuje do kraja IV v. (jama 2/10), što ne znači da je toliko dugo i korišćen.

Poslednji primjerak pehara, koji ovdje iznosimo, pripada keramici tankih zidova. Pehar svijetlo crvene/rumene boje pečenja sa sporadično sačuvanim crvenkastim premazom imao je dvije pljosnate drške sa dva žljeba na spoljnoj strani (T. 5.5). Na osnovu ulomka možemo reći da se u predjelu trbuha pehar širio, ali ne možemo odrediti u kojoj mjeri. Keramika tankih zidova (zidovi debljine od 1 mm do 3 mm, rijetko 5 mm) poznati je ranocarski stoni pribor, koji je bio cijenjen kako zbog dekoracije (barbotin, aplicirani ukras), tako i zbog premaza koji podražava metalno posuđe (Anderson-Stojanović 1992: 35). I na nekropoli Dokleje su pronađeni pehari ove vrste (Цермановић-Кузмановић, Велимировић-Жижић, Срејовић 1975: 203-204, sl. 99-101), ali oni se umnogome razlikuju, naročito zbog fature našeg ulomka, koji ima odlike mlađih produkcija. Datuju se u vrijeme I, pa do sredine II v., sa velikom distribucijom, posebno na zapadnom Mediteranu. Prvobitni centri proizvodnje su se nalazili u sjevernoj Italiji, ali u II vijeku treba tražiti radionice i u provincijama Carstva (Anderson-Stojanović 1992: 35-36, pl. 24.205).

the goblet should be categorised as Malfitan type 1, group III (Mardešić 2009: 96, Pl. 2.4). This kind of goblet was found in the south-eastern necropolis of Doclea, but is visibly poor quality (Цермановић-Кузмановић, Велимировић-Жижић, Срејовић 1975: 64, pic. 103). The Corinthian vessels are very common along the west Mediterranean coast, especially on the coasts of Italy, France and Spain. They were exported to the area of modern-day southern Russia, and one can find them along the coast of Croatia. (Mardešić 2009: 95-96). They date from the second half of the 2nd century, but the fact that our goblet is from the end of the 4th century (pit 2/10) does not mean that it was used that long.

The last goblet specimen that we are discussing here belongs to the group of thin-walled ceramics. The goblet has a red-dark colour from firing with a partially preserved reddish coating, and it had two flat handles with two grooves on the outside (Pl. 5.5). On the basis of the fragment we can say that the goblet widened in the middle, but we cannot claim what size it was. Thin-wall ceramics (with walls 1mm thick, or very rarely 5mm) were well known as early table tools, which were valued because of their decorativeness (barbotin, applied decoration) as well as because of the coating which simulated metal dishes (Anderson-Stojanović 1992: 35). Cups of this kind were found also in the Doclea necropolis (Цермановић-Кузмановић, Велимировић-Жижић, Срејовић 1975: 203-204, pic. 99-101), but were different, especially because of the break of our fragment, which has the nature of later production. They date from sometime during the 1st century until the middle of the 2nd century, with a wide distribution which covered especially the west Mediterranean. The first production centres were in northern Italy, but in the 2nd century the workshops should be looked for in the provinces of the Empire (Anderson-Stojanović 1992: 35-36, pl. 24.205).

1.4. Jugs

There are a small number of fragments which could be connected with certainty with this type of vessel. The question is whether we can define the fragment of the vessel's edge, whose colour from firing is light yellow (Pl. 5.6), as a bottleneck of a jar or compare it with some other vessel shape (a goblet?). The pre-

1.4. Krčazi

Mali je broj ulomaka koje bismo sa sigurnošću povezali sa ovim tipom posude. Pitanje je da li ulomak oboda svijetlo žute boje pečenja (T. 5.6) možemo definisati kao usko grlo krčaga ili ga poistovjetiti sa nekim drugim oblikom posude (pehar?). Sačuvani ulomak nam govori da je posuda bila dobrog kvaliteta i fature dosta slične drugim krčazima. Ono što ga izdvaja jeste debeli crni premaz iznutra čija funkcija nije razriješena. Sve ostale ulomke karakteriše slična fatura, okarakterisana dobro prečišćenom glinom, pečenom u nijansama od žute do narandžaste boje. Osim toga, ističu se i kanelure, šire iznutra i zbijenije na grlu i ramenu (T. 5.7-8) ili ravnomjerno postavljene po cijeloj površini krčaga (T. 5.9-10). Samo jedan primjerak (T. 5.8) nam svjedoči da je imao dvije drške, koje, međutim, nisu sačuvane. Dva bokala su bojena tamno crvenom i mrkom bojom (T. 5.7-8), a preostala dva ulomka, koji najvjerovatnije pripadaju istom krčagu ravnog dna, imaju tanak crven premaz (T. 5.9-10). Krčazi sa bojenim ornamentom se javljaju u provinciji Dalmaciji tokom III i IV v. Nalazi sa nekropole Dokleje, koji takođe nisu brojni, datuju se u drugu polovinu III do IV v. Kako autori navode, pojavu slikanih krčaga treba povezati sa procvatom domorodačke kulture pri kraju III v. (Цермановић-Кузмановић, Велимировић-Жижић, Срејовић 1975: 198-199, sl. 80, 81, 87). Primjerci posuda slikane mrkom bojom iz provincije Gornje Mezijske pouzdano se datuju u drugu polovinu III i početak IV v., ali još je nemoguće utvrditi i odrediti da li one imaju zajedničko porijeklo sa sličnom keramikom iz provincije Dalmacije (Nikolić 2005: 107-113). U svakom slučaju, takvo datovanje bi se, sa ograndom, moglo prihvatiti i za naše krčage.

Stona keramika se javlja u raznovrsnim oblicima. Najviše su zastupljeni razni tipovi zdjela, koje variraju u veličini, boji i fakturi. Hronološki raspon ove keramike je veliki, kroz cijelo postojanje grada Dokleje. Neki primjerci imaju sačuvan premaz. Primjetno je da u kasnoantičkoj fazi postojanja grada, u okvirima P3, ima srazmjerno malo čaša i pehara, i da su zdjele te faze slabijeg kvaliteta izrade. Blago odstupanje čine tanjiri, koji se izdvajaju boljom fakturom i bogatom ornamentikom.

served fragment tells us that the vessel was good quality and similar to other jars. It is distinguished by a thick black coating whose function is still not clear. All other fragments are similar to the shape made by well cleaned clay, baked in shades from yellow to orange. Besides this, there are pronounced widenings, wider on the inside and compacted at the neck (Pl. 5.7-8) or uniformly set across the whole jug surface (Pl. 5.9-10). Only one example (Pl. 5.8) testifies to it having had two handles, which however are not preserved. Two bowls were coloured with dark red and umber (Pl. 5.7-8) and the other two fragments which most probably belong to the same flat-bottomed jug have a thin red coating (Pl. 5.9-10). One can find jugs with coloured ornaments in the province of Dalmatia from the 3rd and 4th century. The finds from the Doclea necropolis, and there are only a few of them, date from the second half of the 3rd to 4th century. As the authors say, the appearance of the painted jugs should be connected with the flourishing of the native culture at the end of the 3rd century (Цермановић-Кузмановић, Велимировић-Жижић, Срејовић 1975: 198-199, pic. 80, 81, 87). The example vessels painted with umber from the province of Upper Mezia date from the second half of the 3rd and the beginning of the 4th century, but it is still impossible to determine whether they have the same origin as similar ceramics from the province of Dalmatia (Nikolić 2005: 107-113). In any case, such dating could be taken for our bowls, but with some reserve.

The table ceramics show diversity of shape. Different types of bowls are most represented here, varying in size, colour and shape. The chronological range of these ceramics is large, covering the whole existence of the town. Some of these examples have their coating preserved. It is noticeable that in the late Antique phase of the town's existence, in frames P3, there are a relatively small number of glasses and goblets and that the vessels from that phase are poor in quality. We can see a slight exception regarding the plates, which have better shapes and rich ornaments.

2. Kitchen ceramics

The kitchen dishes can give us a wide spectrum of information regarding the methods of food prepara-

2. Kuhinjska keramika

Kuhinjsko posuđe može nam dati veliki spektar informacija o načinima spremanja hrane. Keramičke posude smo podijelili na zatvorene i otvorene forme. Zatvorenu formu karakteriše lonac čije je tijelo većih dimenzija od samog otvora, a otvorene oblike veći prečnik oboda od visine posude. Za prvu formu posude pojedini autori vežu spremanje krčkanjem čorbaste i polučorbaste hrane, a za drugu spremanje suvih jela (bez mnogo vode) (Arthur 2007: 18). Pri ovakvim istraživanjima treba se obazreti na nagorjelost sudova da li su načađena samo do polovine ili cijele, što bi nam dalo odgovora i na razlike u kuvanju (na peći ili na otvorenoj vatri, tj. ognjištu).

2.1. Lonci

Lonci (*ollae*) su najbrojnija vrsta kuhinjske keramike. Prvu grupu, koja se ističe brojnošću, treba posebno analizirati (T. 6). To su lonci koji uglavnom imaju sužen otvor iznad kojeg se nalazio razgrnut pravougaoni obod, tako da je vrat posude bio pogodan za prihvatanje. Pošto su ulomci usitnjeni, ne možemo odrediti kako su cjelovito izgledali, a za pojedine primjerke (T. 6.9-12) ne možemo ni tvrditi da pripadaju loncima (možda su otvorene forme posuda - *casseroles*). Svi lonci su načinjeni od gline, koja ima dosta primjesa sitno i fino zrnog pijeska, ravnomjerno raspoređenog, pečene u nijansama sjetlo-tamno sive (T. 6.3, 9-12) i oker-mrke boje (T. 6.1, 4-8). Samo je jedan primjerak spolja jarko narandžaste boje (T. 6.2), ali moguće da je uzrok tome naknadno izlaganje jakoj vatri (u unutrašnjosti se vidi upotreba lonca u metalurgiji, tj. ostaci slijepljene zgure). Kod njega i kod još jednog ulomka potvrđene su polomljene drške (T. 6.2, 4), a kod drugog fragmenta su vidljive kapljice premaza (?) neposredno ispod oboda (T. 6.9). Primjetno je da se mogu razdvojiti različiti tipovi unutar ove grupe lonaca, i to prema pravougaonim (T. 6.1-4) i kvadratnim presjecima oboda (T. 6.5-12), ili prema koso (T. 6.1-8) i ravno postavljenim zidovima (T. 6.9-12).

Obod je kod ovih oblika lonaca tipičan. Karakterisan je pravougaonim presjekom u varijacijama, više ili manje povijen, a u većini slučajeva gotovo ravan. Njegova profilacija sa spoljašnje

ration. For that purpose we divided the ceramic vessels into open and closed forms. The closed form is characterised by a pot whose body has larger dimensions than its opening, and the open form is characterised by a larger outer diameter compared to the height of the vessel. Some authors think that the first form is related to the preparation of soups and stews and that the other form is for preparing dry dishes (without much water) (Arthur 2007: 18). During this sort of research, one should pay attention to how burnt the dishes are, whether they are sooted only half-way up or entirely, which would give us answers about the differences in cooking (on stoves or in an open fire, i.e. fireplace).

2.1. Pots

Pots (*ollae*) are the most common kind of kitchen ceramics. The first group which stand out numbering terms of how numerous they are, should be specially analyzed (Pl. 6). These are pots which mostly have a narrow opening above which there is a rectangle rim, so the neck of the vessel is easily handled. As the broken parts are very small, we cannot determine how they looked like as a whole, and for some examples (Pl. 6.9-12) we cannot even claim that they belong to the category of pot (maybe they are open form vessels - *casseroles*). All pots are made of clay which has a lot of fine sand in it, evenly distributed, with tones of light and dark grey from firing (Pl. 6.3, 9-12) and ochre-umber in colour (Pl. 6.1, 4-8). Only one example has bright orange external coat (Pl. 6.2), but it is possible that the cause was subsequent heat exposure (on the inside the use of pot in metallurgy can be seen, i.e. traces of attached slag). Broken handles were confirmed here and on another broken piece (Pl. 6.2, 4), and on another fragment one can see visible drops of coating (?) just under the rim (Pl. 6.9). It is noticeable that different types within this group of pots can be distinguished as rectangular (Pl. 6.1-4) and square-rim bodies (Pl. 6.5-12), or as oblique (Pl. 6.1-8) and straight set walls (Pl. 6.9-12).

The rim in these types of pots is typical. It is characterised by a rectangular section in its variations, more or less curved, and in most cases nearly flat. Its profile on the outside is widely furrowed and has two outlets, like a lip. These rim types were noticed

strane je široko užljebljena, odnosno ima dva ispusta, poput usni. Ovakvi oblici oboda uočeni su na nekropoli Dokleje naročito kod izdvojenih tipova VII 2 i VII 3. Autori su konstatovali da za tipove pronađenih urni nemaju bližih analogija u okruženju i predložili lokalnu proizvodnju u Dokleji ili Budvi, a po uzoru na oblike iz Makedonije i Grčke (Цермановић-Кузмановић, Велимировић-Жижих, Срејовић 1975: 209-211, sl.112-115). Ali, primjerci iz Grčke koji su oni naveli (Robinson 1959: 56, pl.7, G 193, pl.11, J 56-57), a datovani od II do sredine III v., ne odgovaraju u potpunosti pronađenim urnama, naročito ako posmatramo obod. Ipak, neke sličnosti sa oblastima koje su autori naveli su pronađene naročito u Korintu i Herakleji u kasnoantičko vrijeme (Slane&Sanders 2005: fig. 3, 1-31; Ончевска Тодоровска 2010: Т. 14, sl. 1 i Т. 15, sl. 114). Primjerci analogni našim ulomcima Т. 6.6 i Т. 6.12 iz Korinta tumače se kao import nepoznatog porijekla i datuju u prvu polovinu V v. (Slane& Sanders 2005: 249, 256. fig. 1-34, 1-35), što povlači pitanje datovanja ove grupe lonaca. Keramičke urne su u jugoistočnoj nekropoli Dokleje datovane novcem od I/II do III v., a naročito tokom II v. (Цермановић-Кузмановић, Велимировић-Жижих, Срејовић 1975: 209-210). Od fragmenata iz prostorije 3/IX ulomci sa table Т. 6.4 (jama 1/10) i Т. 6.9, 11 (hipokaust) su iz cjelina datovanih u kraj IV i IV/V v., a ulomci sa Т. 6.1-2 potiču iz cjeline pomiješanog materijala od II do kraja IV v. (jama 2/10). Ostali primjerci pripadaju sloju koji uglavnom sadrži kasnoantički materijal. Zbog svega ovog, kao i na osnovu primjeraka iz Herakleje i Korinta, većinu lonaca bismo datovali u IV/V v. Tu se nameće pitanje rada radionice, za koju smatramo da je bila u Dokleji. Po keramici sa nekropole, radionica živi u periodu I-III v., a po keramici iz grada njen rad se nastavlja i u kasnoantičko vrijeme. Ako uporedimo urne sa nekropole Dokleje, možemo pretpostaviti da su lonci imali loptasti i kruškoliki recipijent zaobljenog dna sa dvije drške, naspramno postavljene.

Jedan od najkompletnije sačuvanih lonaca (Т. 7.1) oker-branon je boje i široko razgrnutog zaobljenog oboda. Lonac posjeduje dvije trakaste drške, fragmentovano sačuvane. Na još jednom

in the Doclea necropolis in the separated types VII 2 and VII 3. The authors found out that for the types of urns discovered there are no closer analogies in the surroundings and they proposed that they were locally produced in Doclea or Budva, according to shapes from Macedonia or Greece (Цермановић-Кузмановић, Велимировић-Жижих, Срејовић 1975: 209-211, pic.112-115). But the examples from Greece mentioned (Robinson 1959: 56, pl.7, G 193, pl.11, J 56-57) and which dated from the 2nd to the middle of the 3rd century, are not completely similar to the urns discovered, especially if we look at the rim. However, some similarities are found with the regions which the authors mentioned, especially in Corinth and Heraclea during the late-Antique period (Slane&Sanders 2005: fig. 3, 1-31; Ончевска Тодоровска 2010: Pl. 14, sl. 1 and Pl. 15, sl. 114). Analogous examples to our pieces Pl. 6.6 and Pl. 6.12 from Corinth are described as imports of unknown origin and they date from the first half of the 5th century (Slane& Sanders 2005: 249, 256. fig. 1-34, 1-35), which leads us to the question of the dating this pot group. Ceramic urns were dated by money found with them in Doclea's south-east necropolis from 1st/2nd until the 3rd century, but especially during the 2nd century (Цермановић-Кузмановић, Велимировић-Жижих, Срејовић 1975: 209-210). Of the fragments from room 3/IX, pieces from chart Pl. 6.4 (pit 1/10) and Pl. 6.9, 11 (hypocaust) are from the units dated to the end of the 4th and 4th/5th century, and pieces from Pl. 6.1-2 are from the unit of mixed material from the 2nd until the end of the 4th century (unit 2/10). Other specimens belong to the layer containing mainly late-Antique material. Because of all this, and based on examples from Heraclea and Corinth, the majority of pots should be dated to the 4th/5th century. This raises the question of the workshop, which we thought that it must have been based in Doclea. According to the ceramics in the necropolis, this workshop was active in the period from the 1st to 3rd century, and according to the ceramics from the town, its work continued during late-Antique times. If we compare the urn found in the Doclea necropolis, we can assume that the pots were globular with a pear-shaped recipient, a rounded bottom with two handles placed opposite to each other.

One of the most completely preserved pots (Pl. 7.1)



Slika 3 – Ulomci posuda za kuvanje (foto D. Miljanić)
Figure 3 - Cookware fragments (photo D. Miljanić)

loncu manjih dimenzija svjetlocrvenkasto-branon boje pečenja (T. 7.2) potvrđene su dvije drške valjkastog presjeka, koje su postavljene na obod tako da ga malo nadvisuju. I pored nagorjelosti, i to samo na obodu lončića, njegova funkcija je nerazjašnjena. Lonci prikazani na tabli T. 7.3-6 imaju slično koso povijen obod više ili manje zaostrenog vrha i svi su različitih faktura i veličina. Slični oblici iz Drača (Shkodra 2006: fig. 12/73) datuju se u kasnoantički period, ali pošto za paralele ne smijemo posmatrati samo oblik, naše ulomke ne možemo povezati sa keramikom sa tog lokaliteta. Takođe, bez direktnih analogija je manji lonac (T. 7.7) skoro vertikalnog (neprofilisanog) ravno zasječenog oboda i blago zaobljenog tijela. Rađen je od gline sa primjesama sitnozrnog pijeska, u prelomu tamnosive, a po površini svjetlosive boje pečenja. Tijelo lonca je spolja ukrašeno kosim metličastim ornamentom. Usamljeni tip predstavlja i lonac (T. 7.8) sa blago izvučenim zaobljenim obodom van i tijelom koje je izbrazdano paralelnim linijama. Lonac je rađen od gline pjeskovite fakture (veći komadi kvarca?), svijetlo narandžasto-rumene boje pečenja.

is ochre-brown in colour and has a wide rounded rim. The pot has two strap-shaped handles, fragments of which are preserved. On another pot with smaller dimensions, light red-brown from firing (Pl. 7.2) two handles with a cylindrical cross-section were confirmed, set on the rim so they are a little bit higher. Beside it charring, which occurs only at the rim of the pot, its function is unclear. The pots shown on chart Pl. 7.3-6 have a similar skewed bent rim with a more or less sharpened top and they are all of different sizes and shapes. The similar shapes from Durrës (Shkodra 2006: fig. 12/73) date from the late-Antique period, but because we cannot only look at the shape when drawing parallels, our pieces cannot be connected with ceramics from that site. Also, the smaller pot has no direct analogy (Pl. 7.7) with an almost vertical (non-profiled) flat-cut rim and slightly rounded body. It was made of clay with a mixture of fine-grained sand, dark grey in colour and at the surface light grey from firing. The pot body's exterior was decorated with oblique brush-like ornaments. Pot (Pl. 7.8) represents an isolated type with a slightly drawn-out rounded rim outside and with a body etched with parallel lines. The pot was made of

Dva manja lonca (T. 8.1-2) sa razgrnutim obo-dom, koji je konkavan iznutra, tako da formira le-žište za poklopac, široko je rasprostanjeni oblik, koji egzistira od IV do kraja VI v. (Ончевска Тодоровска 2010: 142; Pickersgill, Roberts 2003: fig. 22, 169-170). Pjeskovite su fature, svijetlo sive i oker-narandžaste boje pečenja.

Ostali lonci za koje je karakterističan više ili ma-nje razgrnut obod svjedoče o različitim faktura-ma i tipovima (T. 8.3-10). Datovanje je za njih neizvjesno, osim za jedan primjerak, koji se hro-nološki izdvaja u kraj I i početak II v. (sloj crvene zemlje sa opiljcima) (T. 8.10). Loncima takođe treba pripisati i tri ulomka dna različitih oblika (T. 11.3-5).

U nedostatku direktnih analogija, za opisane lonce možemo pretpostaviti da su proizvodi ra-dionice na Dokleji, ili neke lokalne radionice u njenoj okolini.

2.2. Otvorene forme posuda za kuvanje

U ovu vrstu kuhinjskog posuđa svrstali smo sve otvorene tipove posuda u kojima je pripremana hrana - zdjele, lonci otvorenog tipa (*casseroles*), tepsije, tave i sl.

Zdjele za koje faktura, a naročito tragovi nagorje-losti, tj. upotrebe, govore da su korišćene za kuva-nje ističu se raznovrсношću oblika. Prva dva tipa koja izdvajamo su slične fature, sa primjesama krupnog kvarca. Od toga jedan je tip razgrnutog pavougaonog oboda i bikonično prelomljenog trbuha oker-žute boje pečenja (T. 8.11), a dru-gi blago bikoničan, razgrnutog zaobljenog obo-da, pečen u nijansama braon do crvene boje (T. 8.12-13).

Jednu od dominantnih skupina kuhinjske kera-mike kojoj pripadaju duboke zdjele i lonci istih karakteristika treba posebno analizirati (T. 9). Sve posude, koje pripadaju ovoj grupi keramike, rađe-ne su na sporom vitlu u nijansama crvene, mrke do braon-okor boje pečenja sa dodatkom neravno-mjerno raspoređenog krupno i fino-zrnog pijeska. Kod jednog dijela posuda unutrašnjost je crne boje zbog korišćenja (sl. 3). Osim fature, ono što ovu keramiku čini zasebnom grupom jeste ukras gu-stim metličastim linijama po cijeloj površini unu-

clay with a sandy structure (larger pieces of quartz?), with a light-orange colour from firing.

Two smaller pots (Pl. 8.1-2) with wide rims which are concave on the inside, thereby forming a base for the lid, have a widely used shape which existed from the 4th to the end of the 6th century (Ончевска Тодоровска 2010: 142; Pickersgill, Roberts 2003: fig. 22, 169-170). They have a sandy structure, and are light-grey and ochre-orange burnt colour.

Other pots are characterized by a more or less flar-ing rim and they testify to different structures and types. (Pl. 8.3-10). Their dating is uncertain, except for one specimen, which has been chronologically sorted into the end of the 1st and the beginning of the 2nd century (a layer of red earth with chip-pings) (Pl. 8.10). Three fragments of the bottom with different shapes should also be added to the pots (Pl. 11.3-5).

In the absence of direct analogies for the previously described pots, we can assume that most of them were produced in a workshop in Doclea or a local workshop in the surrounding region.

2.2. Open forms of cooking dishes

We put all the types of open dishes into this type of kitchen dish, in which food was prepared (vessels, open-type pots (*casseroles*), pans and so on).

Vessels, where their structure and especially marks of burning - i.e. usage - show that they were used for cooking, are characterized by a large diversity of shapes. The first two types that we point out have similar compositions with the mixtures of rough quartz. Of these two, one is a type with a wide rectan-gular rim and biconic broken body, with an ochre-yellow colour from firing (Pl. 8.11), and the other is slightly biconic, with a rounded rim, with tones from brown to red colour from firing (Pl. 8.12-13).

One prominent group of kitchen ceramics that in-cludes deep bowls and pots with the same charac-teristics should be analyzed separately (Pl. 9). All vessels, belonging to this group of ceramics, were made on a slow wheel in shades of red, brown to brown-ochre colour from firing with the addi-tion of rough and fine-grained sand. In one part of the vessel, the interior is black from usage (Fig. 3). In addition to structure, what makes this ce-

trašnjih i spoljašnjih zidova. Osobnost ukrasa (ili način korišćenja metličaste alatke grnčara) je da nema pravilnog reda, a po gustim i rjeđim linijama možemo zaključiti da je u toku rada na istoj posudi korišćeno više vrsta češljastih alatki (T. 9.1-7, sl. 3). Pri proučavanju ove grupe keramike primijećeno je da se u većem procentu javljaju tipovi lonaca u odnosu na zdjele (Hoxha 2008: pl. I-IV, pl. III 4-8), što se na našem uzorku nije moglo uočiti. Samo je par lonaca sigurno potvrđeno (T. 9. 1.2, možda T. 9.5). Od njih se izdvaja lonac sa uspravnim i blago razgrnutim obodom, ukrašen veoma gustim vertikalno-lelujavim linijama, preko kojih su urezane deblje linije (T. 9.1, sl. 3). Ovakav oblik lonca je istovjetan formi pitosa u Kukešu u Albaniji (Hoxha 2008: pl. IV/6), a veoma je sličan (i po ukrasu) jednom loncu sa premazom iz Heracleje, koji je datovan u drugu polovinu V v. (Ончевска Тодоровска 2010: T. 41, sl. 3). Karakteristične drške trougaonog presjeka ove vrste keramike zabilježene su samo jednim primjerkom (T. 9.3), a ostali ulomci iz Dokleje pripadaju dubokim zdjelama (T. 9.4-7). Njima najvjerovatnije treba priključiti i dvije zdjele slične fature i izrade, koje nemaju ukrasa (T. 9.8-9).

Vidno, ovakav način izrade posuda ne odgovara rimskoj grnčarskoj tradiciji i prije ističe lokalnu/autohtonu komponentu. Analogni primjerci ove vrste keramike zahvataju područje sjeverne Albanije, istočne Crne Gore i južne Srbije, odnosno djelove oblasti triju nekadašnjih provincija (Novi Epir, Prevalis i Dardanija) (Hoxha 2008: 92, fig. 4.). Hronološki se vezuju za period od kraja IV do VII v., sa punim procvatom u V-VI v. (Hoxha 2008: 94; Загарчанин 2010: 26), što se slaže sa našim jedinim datovanim primjerkom u IV/V v. (hipokaust) (T. 9.4). Opisani nalazi sa Dokleje, uzimajući u obzir novija istraživanja na primorskom pojasu Crne Gore (Загарчанин 2010: 26, T3), pripadaju najzapaadnijim predstavnicima ovog kuhinjskog seta.

Nije izvjesno da li prethodnoj grupi keramike treba pripisati posve zanimljivu keramičku posudu pronađenu prilikom iskopavanja 2009. godine³ (Baković 2010: 71). Dublja zdjela nepro-

ramic group special is the ornamenting with thick brush-like lines across the whole surface of the interior and exterior of the walls. The character of the ornamenting (or the way the potter used the brush-like tool) is that there is no regular pattern, and from the thick and sparse lines we can conclude that during the work on the same vessel, different brush-like tools were used (Pl. 9.1-7, Fig. 3). During studying this group of ceramics it was noticed that there are a higher proportion of pot types occurring compared to bowls (Hoxha 2008: pl. I-IV, pl. III 4-8), which could not be noticed in our example. Just a couple of pots were confirmed for certain (Pl. 9. 1.2 and perhaps Pl. 9.5). Among them there is a pot with a vertical and slightly widened rim, decorated with very thick vertical wavy lines, across which thicker lines were attached (Pl. 9.1, Fig. 3). This shape of a pot is the same as the form of pitos in Kukës, in Albania (Hoxha 2008: pl. IV/6), and it is very similar (by decoration) to one pot with a lid from Heraclea, which was dated to the second half of the 5th century (Ончевска Тодоровска 2010: Pl. 41, pic. 3). The characteristic triangular cross-section handles in this type of ceramics were noticed on only one example (Pl. 9.3) and other broken parts from Doclea belong to deep vessels (Pl. 9.4-7). Probably we can add to them two vessels with similar structure and manufacture, which have no ornaments (Pl. 9.8-9).

Obviously, this method of vessel manufacture does not correspond to the Roman pottery tradition and it points to a local component. Analogous examples of this type of pottery come from an area extending through northern Albania, eastern Montenegro and southern Serbia, i.e. parts of the area of three former provinces (Epirus Nova, Prevalis and Dardania). They are chronologically associated with the period from the end of the 4th to the 7th century, with its full flourishing in the 5th-6th century (Hoxha 2008: 94; Загарчанин 2010: 26), which is in accordance with our only example dated to the 4th/5th century (hypocaust) (Pl. 9.4). The described findings from Doclea, also with more recent research in the coastal area of Montenegro (Загарчанин 2010: 26, T3) belong to the westernmost examples of this set of kitchenware.

It is not clear whether the previous group of ceramics should be attributed to the immensely interest-

3 Prilikom obrade materijala jedan ulomak ove posude je pronađen u inventaru 2005. god. (C 86). Ulomak je pronađen u nabačenoj kupastoj zemlji, pa svjedoči da je u prostoriji 3/IX bilo nekog prekopavanja, koje su primijetili i rukovodioci iskopavanja (Dnevnik iskopavanja 2005, list br. 21 i 22).



Slika 4 – Zdjela za kuvanje krpljena tehnikom “hole and clamp” (foto D. Miljanić)
 Figure 4 - Cooking bowl repaired by hole and clamp technique (photo D. Miljanić)

filisanog oboda vertikalnih i blago zaobljenih zidova trbuha (T. 10.1, sl. 4) rađena je na sporom vitlu od gline pečene u nijansama crne, sive i braon boje. U prelomu se vidi samo crna boja fature, sa puno sitno udrobljenog kvarca. Dno zdjele nije ujednačene debljine i po cijelom tijelu posude vide se tragovi korišćenja, tj. kuvanja. Sa spoljašnje i unutrašnje strane zdjela je ukrašena mekšćim ornamentom, i to nepravilnim ostrim horizontalnim linijama spolja, i gušćim i mekšćim horizontalnim linijama iznutra. Posuda je krpljena na tri mjesta, od kojih su se na dva sačuvale zakrpe od bronzane žice (sl. 4). Ovakva tehnika krpljenja, koja podrazumijeva bušenje rupa polomljenih ulomaka i njihovo premošćavanje žicom, tj. klamfom (*hole and clamp technique*), najčešća je forma popravke posuda (Peña 2007: 235). U tom trenutku, kada je zdjela polomljena pa zakrpljena, njena funkcija je promijenjena i time je njeno korišćenje produženo. Osim što popravka posude svjedoči o zanatskom umijeću, ona ukazuje da je vlasnik (ili novi vlasnik) imao određenu naklonost ka zdjeli, ili da je bio slabašnog ekonomskog stanja. Zbog ukrasa, uz ogradu da je drugačije fature i jedinstvenog oblika, posudu većemo za prethodno opisanu skupinu keramike i prisvajamo pretpostavljeno datovanje u IV i V v.

Dvije posude imaju oblik manjih plitkih zdjela (T. 10.2-3), od kojih jedna ima omanju potkovičastu dršku (T. 10.2). Grube su izrade, crne boje

ing ceramic vessel found during the excavation in 2009³ (Baković 2010: 71). One deeper bowl with an unprofiled rim, vertical and slightly curved walls on the body (Pl. 10.1, Fig. 4) was made on a slow wheel from fired clay in shades of black, grey and brown. On the crack only a black cross-section can be seen, with lots of small pieces of quartz. The bottom of the bowl is not of uniform thickness and throughout the vessel body there can be seen traces of usage, i.e. cooking. On both sides, the bowl is decorated with brush-like ornaments, with irregular sharp horizontal lines outside and thick, soft horizontal lines inside. The vessel has been patched in three places, in some of which there are two patches of bronze wire preserved (Fig. 4). This technique of patching, which involves boring holes into the broken pieces and connecting them with a wire (*hole and clamp technique*), is the most common form of vessel repair (Peña 2007: 235). At the moment when the bowl broke and was patched, its function changed and therefore its use was extended. In addition to the repair of vessels testifying to craftsmanship, it indicates that the owner (or new owner) had a particular affinity to the bowl, or that he was of lesser economic means. Because of the ornaments, and with the possibility that it is of

³ During the processing of the materials, one fragment of the vessel was found in the inventory in 2005. (C 86) The fragment was found in dumped and cone-shaped soil; therefore it is the evidence that the room 3/IX experienced some kind of digging. This was noticed by the excavation managers. (Dnevnik iskopavanja 2005, list br. 21 i 22).

pečenja sa dosta primjesa kvarcnog pijeska. Na spoljašnjoj i unutrašnjoj strani je vidljiva nagorjelost kao posledica izlaganja otvorenoj vatri. Nije isključeno da su služile za prženje, kao tave.

Zdjelu malih dimenzija (T. 10.4) „S“ profilacije sa par paralelnih brazdi na ramenu i iznad njega smo takođe uvrstili u kuhinjski pribor. Pošto je malih dimenzija, pomišljalo se da nije služila u pripremi hrane, ali tragovi čađi po cijeloj površini zdjele govore suprotno (možda za podgrijavanje). Datovana je u drugu polovinu IV v. (jama 1/10).

Jedinu posudu od kuhinjske keramike za koju sa sigurnošću možemo reći da je uvezena jeste zdjela (T. 10.5), *casserol* (tepsija), porijeklom iz sjeverne Afrike (tip Hayes 23 B). Zdjela nagnutih zidova van ima zaobljeno dno sa gustim brazdama i naglašenu traku iznad njega. Svijetlo narandžaste je boje pečenja, sitnozrne fature, a djelimično očuvan premaz svijetlo crvene boje pokazuje da je u gornjem dijelu uz obod bio tamniji. Rastrostranjenost ovog tipa posude je velika i zahvata cijeli Mediteran, i to u periodu od II do početka III v. (Hayes 1962, 45-48, map 23).

Dva ulomka možda su tarionice, tj. mortarijumi (T. 11.1-2). Tipološki se nisu mnogo mijenjali, pa ih je zbog toga teško datovati. Predstavljaju karakterističnu formu rimskog posuđa za pripremu hrane, crvenosmeđe i narandžaste do crvene boje pečenja; to su veće zdjele za kuvanje sa vertikalno postavljenim ili blago uvučenim obodom, ispod kojeg je naglašen plastično modelovan rub, poput „kragne“. Sličan oblik zdjela u Korintu se datuje u IV vijek (Slane 1990: 79, fig. 16/167). Ovakav tip oboda je čest u kontekstu IV-V i V-VI vijeka može imati i glazuru spolja (Corti 2007b: 569, fig 1.6). Dva primjerka sa Dokleje odgovaraju ovim karakteristikama: posuda (T. 11.1) ima kragnu koja se odvaja od oboda, koji je izvijen ka unutra, a spolja, ispod kragne, nalazi se ukras u vidu tankih plastičnih rebara. Drugi primjerak (T. 11.2) je zanimljiv zbog kragne koja prelazi ivicu oboda, i nešto je prečišćenije fature u odnosu na pređašnju posudu.

different structure and a unique shape, this vessel is connected to the previously described group of ceramics and we accept the proposed dating from 4th and 5th centuries.

Two vessels are in the form of small shallow bowls (Pl. 10.2-3), of which one has a small horseshoe-shaped handle (Pl. 10.2). They were made very roughly, with black colour from firing and a large element of quartz sand. On the outside and the inside, there is visible charring as a result of exposure to an open flame. The possibility that they were used as pans for frying is not excluded.

We also included a vessel of smaller dimensions (Pl. 10.4) with an “S” profile and a couple of parallel etchings on the body and above it. Because it is smaller in dimension, it was thought that it was not used for food preparation, but traces of soot over the entire surface of the bowl tell a different story (perhaps for reheating). It was dated to the second half of the 4th century (pit 1/10).

The only bowl among the kitchen ceramics for which we can say with certainty that it was imported, is the vessel Pl. 10.5, a casserole, which originates from North Africa (type Hayes 23 B). This bowl, with inclined walls, has a rounded bottom with heavy grooves and a pronounced bar above it. It is light-orange from firing, with fine-grained composition, and the light-red lid was partially preserved, showing that it was darker in the upper part, beside the rim. This type of vessel is widespread and it covers the whole Mediterranean, during the period from the 2nd to the beginning of the 3rd century (Hayes 1962, 45-48, map 23).

Two pieces are maybe mortaria (Pl. 11.1-2). They did not change a lot typologically, so it is very hard to determine a date for them. They represent a characteristic form of Roman dishes for food preparation, red and orange colour from firing; these are bigger vessels for cooking with vertical or slightly inverted rims, under which the shaped edge was emphasized, like a “collar”. Similarly shaped vessels from Corinth date from the 4th century (Slane 1990: 79, fig. 16/167). This type of rim is very often found in the context of the 4th-5th and the 5th-6th centuries and it can have a glaze on the outside (Corti 2007b: 569, fig 1.6). Two specimens from Doclea match these characteristics: vessel (Pl. 11.1) has a

2.3. Poklopci

Forma poklopaca je prilagođena loncima i zdjelama, pošto su sastavni njihovi djelovi. Stoga su oblikovani na različite načine, a najčešći je oblik kupe. Prvi prikazani primjerak (T. 11.6) ima jarko narandžastu boju pečenja, većih je dimenzija, za razliku od primjerka (T. 11.7), koji je svijetlo narandžaste boje i manjih dimenzija. Poklopac predstavljen na T. 11.8, ima nešto grublju fakturu i sivu boju pečenja.

Na osnovu prikazanih nalaza vidimo da je kuhinjska keramika prostorije 3/IX zastupljena skoro podjednako sa obje forme posuda za kuvanje (zatvorene i otvorene forme). Ističu se dvije veće skupine keramike i mnoštvo raznovrsnih primjeraka. Za većinu posuda pretpostvljeno je da su izrađene u lokalnim radionicama u okolini Dokleje, ako ne u samom gradu. Ali preciznije hronološko i prostorno, kao i produkcijsko razmatranje tih radionica za sada je nemoguće. Značajan je priliv keramike početkom IV v., naročito one koja naglašava lokalnu komponentu i čija nagorjelost zidova pokazuje da se koristila na ognjištu. Postavlja se pitanje da li se povećanje sastava stanovništva na Dokleji zasnivalo na okolnom autohtonom stanovništvu, koje je sačuvalo svoje načine spremanja hrane i da li to treba povezati sa Dioklecijanovom administrativnom reformom 297. god.? No, to su teme koje prevazilaze okvire ovog rada.

3. Ambalažna keramika

Ambalažnu keramiku čine one vrste i oblici pogodni za pakovanje i prenošenje proizvoda na veće udaljenosti, za šta su služile amfore, ili pak za skladištenje, za šta su korišćeni pitosi. Manja količina ove keramike u okvirima prostorije 3/IX možda se može dovesti u vezu sa specifičnom funkcijom koju je prostorija imala.

3.1. Amfore

Amfore kao transportna, tj. ambalažna keramika u prostoriji 3 ima u manjem broju nego što bismo to mogli očekivati. Tipski se mogu izdvojiti: amfora (T. 12.1) sa izvijenim zaobljenim obo-

collar which can be separated from the rim, which bends inwards, and on the outside, below the collar, there is an ornament similar to thin plastic ribs. The other specimen (Pl. 11.2) is interesting because of its collar which goes over the edge of the rim, and has a cleaner composition than the previous vessel.

2.3. Lids

The forms of lids are adjusted to the pots and bowls because they form part of them. They are shaped in various ways, commonly in the shape of a cone. The first specimen shown (Pl. 11.6) has a strong orange colour from firing and larger dimensions than specimen Pl. 11.7, which is light orange in colour, and has smaller dimensions. The lid presented in Pl. 11.8, has a rough structure and grey colour from firing.

Based on these findings we see that the kitchen ceramics from room 3/IX are represented almost equally by both forms of cooking pots (closed and open forms). Two major groups of ceramics and many different items feature here. For most vessels, it was assumed that they were made in local workshops around Doclea, if not in the city; but precise chronological and spatial, as well as production-related consideration of these workshops is now impossible. The influx of ceramics in the early 4th century is very important, especially those that emphasize local components and the charring of whose walls shows the use fireplaces. The question is whether the composition of the increase of the population of Doclea is from the surrounding indigenous population, who preserved their own way of food preparation or whether it should be linked with Diocletian's administrative reforms of 297. However these are topics that are beyond the scope of this work.

3. Ceramic packaging

Ceramic packaging is made up of the types and forms suitable for packaging and transporting long distances, for which amphorae were used. They used pitoses on the other hand for storage. Their absence in room 3/IX may be explained by the specific function that this room had.

dom ka spolja, tamnonarandžaste boje pečenja; očuvan veći dio oboda sa vratom, nešto grublje fakture. Na osnovu oboda moglo bi se reći da pripada Africana I tipu (Keay 3), u kojima se prenosilo isključivo maslinovo ulje, a datuje se u II-IV vijek.⁴ Amfora (T. 12.2), kojoj je očuvan samo dio oboda, tamnije je boje pečenja u odnosu na pređašnju, a predloženo datovanje je IV vijek. Amfora (T. 12.3) pripada tipu Spatejon 1 (Keay 26) i ima prstenasti obod od koga se vertikalno naniže spušta zaoštrena usna. Termin "spatejon" odnosi se na grupu afričkih amfora sa dugim ravnim tijelom, dugim dnom, visokim vratom, izvrnutim obodom i sa dvije kratke drške aplicirane na vrat. U ovim amforama manjeg kapaciteta (oko 3,5 l) transportovane su masline, a vjerovatno vino i garum. Ovaj primjerak sa Dokleje je u lošem stanju, sa vidljivim tragovima erozije, a datuje se od kraja IV do sredine V vijeka. Ovom tipu moglo bi pripadati i dno (T. 12.8). Dio oboda sa vratom T. 12.4 predstavlja amforu/pitos ravnog tijela, tamnocrvene do mrke boje pečenja, sa blago izvijenim obodom na spoljnoj strani. Unutrašnjost ovog fragmenta ukrašena je jako naglašenim plastičnim rebrima. Amfora T. 12.5 je česta i može se naći na većini nalazišta. Navjerovatnije pripada tipu Keay 65 (*Late Roman 2 - LR2*), a na ovom fragmentu trbuha sa Dokleje vidljiv je karakterističan ukras brazdi, koji obično ide po sredini trbuha. To je globularna amfora sa kratkim koničnim vratom i kružnim, ugaonim ili izvrnutim obodom, kao i sa dvije lučne drške koje idu od ramena do vrata; ima široku levkastu usnu, izduženo tijelo i malo bazalno dugme, a ukras je riješen u vidu širokih brazdi. Vremenom se mijenjao obod, ukras se pomjerao (početkom V vijeka samo na ramenu), dno se modifikovalo. Hronološko opredjeljenje ovih amfora je široko i ide od IV pa sve do VII vijeka (Keay 1984). U njima je transportovan klasični repertoar proizvoda ili sirovina, a kapaciteta su 40-45 litara. Pod brojem T. 12.6 nalazi se amfora, kojoj na žalost nisu očuvani ni dno ni obod, što određivanje tipa čini težim. Ima skoro trougaono profilisanu lučnu dršku koja počinje od dna vrata i spušta se pravo na rame. Amfora je sive boje, loše pečena i u lošem stanju. Predloženo datovanje: IV-V vijek.

3.1. Amphorae

Amphorae used for transport or ceramic packaging from room 3 are less common than we expected. They can be separated out typologically: the amphora (Pl. 12.1) with a rounded rim bent outwards, dark orange in colour from firing, with the majority of the rim with the neck preserved, and with a rough composition. On the basis of the rim, it can be said that it belongs to the Africana I type (Keay 3), in which only olive oil was transported, dating from the 2nd to 4th century⁴. The amphora (Pl. 12.2), of which only part of the rim is preserved, is of a darker colour from firing than the previous one, and its proposed dating is the 4th century. The amphora Pl. 12.3 belongs to the Spateon 1 type (Keay 26) and it has ring-shaped rim from which a sharpened lip extends downwards. The term "spateon" relates to the group of African amphorae with a long, straight-edged body, long bottom, high neck, inverted rim and with two short handles affixed to the neck. Olives, and most probably wine and garum were transported in small capacity amphorae (about 3.5 litres) like these. This specimen from Doclea is in bad condition, with visible marks of erosion, dating from the end of the 4th to the middle of the 5th century. The bottom could belong to this type (Pl. 12.8). The part of a rim with a neck (Pl. 12.4) represents an amphora with a straight-edged body, dark red to amber colour from firing, with a slightly bent rim on the outside. The interior of this fragment is decorated with very prominent ribs. Amphora Pl. 12.5 is very common and can be found at most of the sites. It belongs most likely to the Keay 65 type (*Late Roman 2 - LR2*), and on this fragment from Doclea a characteristic ornament of etchings is visible, which usually goes across the middle of the body. It is a globular amphora with a short conical neck and circular, angular or distorted rim, as well as having two arched handles that go from shoulder to neck; it has a wide funnel-shaped lip, prolonged body and small basal button and ornament in the form of thick etchings. Over time, the rim changed, the ornament was moved (only at the shoulder at the beginning of the 5th century) and the bottom was modified. Chronological dating of these amphorae is wide-ranging and goes from the 4th to the 7th century (Keay 1984). A classic range of products and raw

⁴ <http://ads.ahds.ac.uk/catalogue/resources.html?amphora2005>

⁴ <http://ads.ahds.ac.uk/catalogue/resources.html?amphora2005>

Zapušač za amfore (T. 12.7) (sloj crvene zemlje se opiljcima) svijetložute boje pečenja, ovoidnog je oblika, sa dugmetastim završetkom na dnu (sl. 5). Jedna od mogućih interpretacija funkcije ove vrste posuda je da su one služile za degustaciju vina (Pavolini 1980). Ovakvi primjerci datuju se u I/II vijek.

4. Keramika posebne funkcije

Pod ovom grupom keramičkih proizvoda podrazumjevamo one čija se namjena nije ticala skladištenja, pripreme i upotrebe hrane i pića. Tu se ubrajaju predmeti namijenjeni religijskim potrebama, osvjetljenju prostora, pa i oni koji se vežu za pojedine zanatske djelatnosti (tehnička keramika).

4.1. Kadionice

Na samo jednom ulomku keramike je mogla da se razazna forma kadionice, čiji izgled, pri tome, zbog veličine sačuvanog ulomka, nije moguće u potpunosti rekonstruisati (T. 13.1). Kadionica je izrađena od kvalitetno prečišćene gline, crvene boje pečenja (iznutra nijansa tamno-crvene), bez premaza. Na trbuhu posude se nalaze dvije duboke kanelure, oivčene sa tri plastične blago naglašene vodoravne trake. Trake nisu talasaste i na njima nema kosih ureza, kao što je slučaj kod većine ovakvih proizvoda. Tragovi gorenja unutar posude, kao i zidovi znatnije debljine (kako bi trpjeli temperaturu prilikom gorenja) govore o namjeni posude, koja se prevashodno povezuje sa obredima pročišćavanja prostora, obilježavanja zahvalnica, zavjetnica i sl. Naš primjerak nije moguće preciznije vremenski opredijeliti, jer potiče iz sloja pomiješanog materijala od II do V v. Primjerci iz Korinta slične fakture se datuju u III v. (Slane 1990: 64-65, fig. 13, 144), ali pošto nisu nađene direkne analogije, datovanje i porijeklo će ostati otvoreno.

materials were transported in them, with a capacity of 40-45 litres. Under number Pl. 12.6 there is an amphora, unfortunately without its bottom or rim, which made determination of type harder. It has a nearly triangular-profile arched handle that starts from the bottom of the neck and goes down right to the shoulder. The amphora is grey, badly charred and in bad condition. The proposed dating is the 4th-5th century. The amphora plug (Pl. 12.7) (the layer of red earth with chippings), is light-yellow from firing, with an oval shape and button-like end at the base (Fig. 5) One possible interpretation of the function of this type of vessel is that it was used for wine tasting (Pavolini 1980). This specimen dates to the 1st/2nd century.

4. Special Function Ceramics

Under this group of ceramic products we refer to those whose purpose is not the storage, preparation or use of food and drink. This includes items intended for religious needs, for lighting of spaces and also items that are connected to individual craft activities (technical ceramics).

4.1. Censers

The shape of a censer could be ascertained on only one fragment of pottery. Its appearance, because of the size of the preserved fragments, cannot be fully reconstructed (Pl. 13.1). The censer was made of cleaned and high quality clay, of red colour from firing (with a dark-red tone on the inside), without any coating. On the vessel body there are two deep widenings, bordered by three slightly raised moulded horizontal strips. The strips are not wavy and there are no intersecting etchings on them, as is the case with the most of these products. Traces of burning inside the bowl and walls of considerable thickness (so as to endure high temperature in case of burning) tell about the vessel's purpose which is connected above all with the ceremonies of cleansing the room, thanksgiving celebrations and so on. It is not possible to date our specimen because it comes from the layer of mixed material from the 2nd to 5th century. The specimen from Corinth with a similar composition dates from the 3rd century (Slane 1990: 64-65, fig. 13, 144), but because a direct analogue could not be found, its dating and origin will remain unresolved.

4.2. Žižci

Samo dva žižka su uočena prilikom obrade keramike prostorije 3/IX, od kojih jedan iznosimo ovdje (ulomak sa crnim firnisom vjerovatno pripada žižku ali zbog malih dimenzija nije bio pogodan za dalju analizu). Žižak (T. 13.2), svijetlo braon-žućkaste boje pečenja, pripada korintskim žižcima, bez glazure, tipa Broneer XXVII (Broneer 1930: pl. XII; Slane 1990: 13-17, fig. 1, 20). Gornji dio žižka, odnosno obod sa diskom, te veći dio drške nisu sačuvani. Na ravnom dnu ima utisnutu kružnicu i veoma je tankih zidova (od pola do 3 mm). Ovakav tip žižaka, koji je se datuje u kraj II i početak III v., najveću rasprostranjenost ima oko centra proizvodnje, tj. u Grčkoj (Coleman, Abramovitz 1986: 138). Malobrojnost žižaka, pojava primjetna i na nekropolama Dokleje (Цермановић-Кузмановић, Велимировић-Жижић, Срејовић 1975: 213), nameće pitanje osvjetljavanja prostora. Sa sadašnje stope istraženosti još uvijek je nezahvalno otvarati ovaj problem, ali uzroke treba za sada tražiti u nekim drugim načinima osvjetljenja.

4.3. Teg za vertikalni razboj

Keramički teg, svijetlo braon-žućkaste boje pečenja, najvjerovatnije je bio dio vertikalnog razboja (T. 13.3). Svojom težinom držao je vertikalne niti tkanine (najčešće vune, konoplje i sl.) zategnute, dok je tkač provlačio i preplitao horizontalne niti kroz njih. Teg ima nepravilno piramidalan oblik zaobljenih ivica i uzak otvor na 1 cm od vrha, kroz koji se vezivala vertikalna nit. Ovakvi tegovi se sreću širom Carstva, hronološki su neosjetljivi, a često su pravljeni od dna amfora i drugog posuda (Peña 2007: 159). I pored toga što je pronađen bez jasnijeg konteksta, on svjedoči o zanimljivoj zanatskoj djelatnosti.

4.4. Posude za livenje

U otpadnim jamama među raznovrsnim metalurškim otpadom pronađeni su sudovi malih dimenzija, koji su služili za livenje i doradu metalnih predmeta, najvjerovatnije nakita (T. 13.5-11). Iako je pronađeno znatno više ulomaka ovih posuda, izdvojene su samo one na kojima smo donekle mogli uhvatiti oblik. Tako su se izdvojile dvije forme livačkih posudica. Prvi tip karakteriše ovalniji oblik i veće dimenzije i

4.2. Oil lamps

Only two oil lamps were noticed during processing of ceramics from room 3/IX, of which we present one here (the broken part with a black firnis probably belongs to an oil lamp but because of its small dimensions, it is not suitable for further analysis). The oil lamp Pl. 13.2, with a light brown-yellow colour from firing, belongs to the category of Corinthian unglazed oil lamps, Broneer XXVII type (Broneer 1930: pl. XII; Slane 1990: 13-17, fig. 1, 20). The upper part of the lamp, i.e. the rim with the disc and most of the handle is not preserved. On the flat bottom, there is an imprinted circle and it has very thin walls (0.5 - 3 mm). This type of lamp, dating from the end of the 2nd to the beginning of the 3rd century, has the widest dispersion around its production centre, i.e. Greece (Coleman, Abramovitz 1986: 138). The small number of lamps, characteristic of the Doclea necropolis (Цермановић-Кузмановић, Велимировић-Жижић, Срејовић 1975: 213), raise the question of how the space was lit. At this stage of research, it is still pointless to discuss this problem, but the causes should be looked for in other methods of lighting.

4.3. Loom Weight

The ceramic weight, light brown-yellow from firing, was most likely part of a vertical loom (Pl. 13.3). With its weight, it kept the vertical thread of the fabric (most often wool, hemp and so on) tight, while the weaver put it through and weaved the horizontal threads through them. The weight has an irregular pyramidal shape with curved edges and a tight opening 1 cm from the top through which the vertical thread was tied. You can see these types of weight throughout the Empire and they are chronologically insensitive, and very often they were made of amphora bottoms and other dishes (Peña 2007: 159). Although it was found without any clear context, it testifies to interesting craftwork.

4.4. Crucibles

In rubbish pits, among various metallurgical waste products, the dishes of small dimensions were found, which served for casting and processing of metal items, most likely jewellery (Pl. 13.5-11). Although



*Slika 5 – Ulomak zapušača amfore (foto D. Miljanić)
Figure 5 - Fragment of amphora lid (photo D. Miljanić)*

debljina zidova (T. 13.5). Unutar ove posude za lijevanje metala pronađeni su tragovi najvjerojatnije oksida gvožđa. Ostale posude su tipološki slične i svojstvenim je kupasti ili vrećasti oblik (T. 13. 8), zašiljeno dno i mali prečnik oboda (oko 4-5 cm). Od njih odskače samo jedna posuda koja je najvjerojatnije imala slivnik (T. 13.9). Ovakav oblik posude je imao veću stabilnost unutar užarenog ćumura i dok se metal topio na visokim temperaturama (1000C°) one su se držale izduženim klijestima (Tylecote 1962: 132). Na većini pronađenih sudova se uočavaju tragovi bronz (naročito posuda T. 13.6), a kod nekih se iznutra vidi nagorjelost ljubičaste boje. Na jednom sudu je sačuvana slijepljena kaplja stakla (T. 13.11), a na drugom, iznutra, mineral bijele boje (?) (poput kreča) (T. 13.10). Sve posude su oblikovane od vatrostalne keramike, koja je mogla da podnese veliku temperaturu. Ovakav tip posuda pojedini autori datuju u I-II v. (Tylecote 1962: fig 31, 7). Opet treba biti obazriv pri tipološkom datovanju ovakve vrste posuda, kojoj je funkcija diktirala oblik. Naši predstavnici su datovani nejasnom cjelinom izmiješanog materijala od II do kraja IV v. (jama 2/10) i drugom cjelinom u drugu polovinu IV v. (ukop 1/10).

many broken parts of these vessels were found, only those which had some kind of shape were sorted. Two forms of Crucibles were sorted. The first type is characterized by a rounded shape, larger size and thicker wall (Pl. 13.5). Inside this vessel for casting metal traces of what is probably iron oxide were found. Other vessels are typologically similar and they have a sack-like or conical shape (Pl. 13. 8), a sharp bottom and small rim diameter (about 4-5 cm). Of these, one vessel is different most probably containing a hole (Pl. 13.9). This vessel shape had greater stability inside the hot coals and while the metal was melting at higher temperatures (1000C°), they were held with long-handled pliers (Tylecote 1962: 132). On most of the vessels found, traces of bronze could be noticed (especially vessel Pl. 13.6) and inside some vessels a violet colour from firing can be seen. On one vessel, one glass drop was preserved (Pl. 13.11) and on another on the inside, a white mineral (?) (like lime) (Pl. 13.10). All the vessels were made of fireproof ceramics, which could stand high temperatures. This type of vessel is dated by some authors to the 1st-2nd century (Tylecote 1962: fig 31, 7). Again, we should be careful with the typological dating of this type of vessel, whose function dictated its form. Our examples were dated from the unclear unit of mixed material from the 2nd to the end of the 4th century (pit 2/10) and with another unit to the second half of the 4th century (pit 1/10).

The special purpose items are characterized by their diversity and also by their scarcity. We have included a single item among them whose use has not been clarified (Pl. 13.4). The item was made of very well refined (high-quality) clay, with a light orange-red colour from firing on the edges (on the surface it is yellow), with a sporadically preserved orange coating. It has an irregular cylindrical shape and one side is broken. In the middle of the longer side, it has a hole that was fashioned before baking, which is clearly visible at the end of the part that is not broken. Crossing this hole there is another, so at the intersection it makes a form of Latin cross. It was made on a winch, and processed afterwards, but it was not punched after baking and traces of usage were not noticed. As has already been mentioned, the purpose of this item is not clear, but the assumption is that it was used as a tool or musical instrument.

Predmete posebne namjene odlikuje raznolikost, ali i malobrojnost. U njih smo svrstali i jedan predmet čija namjena nije razjašnjena (T. 13.4). Predmet je urađen od veoma dobro prečišćene (kvalitetne) gline, na prelomu svijetlo narandžasto-rumene boje pečenja (po površini nijansa žute boje), sa sporadično očuvanim narandžastim premazom. Ima nepravilno valjkasti oblik i sa jedne strane je polomljen. U sredini duže strane ima otvor koji je modelovan prije pečenja, što se jasno vidi na kraju koji nije polomljen. Poprečno sa ovim otvorom se nalazi još jedan, tako da na presjeku pravi formu latinskog krsta. Rađen je na vitlu, pa je doradivan, ali nije bušen naknadno poslije pečenja i na njemu se ne primjećuju tragovi upotrebe. Kao što je već rečeno, namjena ovog predmeta nije protumačena, a pretpostavke se kreću od alatke do muzičkog instrumenta.

Mogući pravci istraživanja

Iako je možda rano, zbog tek prvog rada o keramici sa Dokleje, ili zbog činjenice da se radi o malom uzorku, osjećamo obavezu da pomenemo i neka zapažanja koja je nametnula analiza keramičkog materijala, a tiču se hrane i njenih uticaja na identitet.

Keramičke posude su dizajnirane u okviru tačnih, određenih i specifičnih morfoloških granica. Detaljna funkcionalna analiza arheoloških keramičkih formi predstavlja dobru potporu za shvatanje antičke ekonomije i društva u cjelini, a kulinarske tradicije vrlo su često pokazatelj identiteta, a gotovo uvijek činilac koji ga gradi. Takav pogled nudi izazovne uvide u odnose moći i političke procese u drevnim društvima, puteve prevazilaženja tradicionalnih shvatanja.

Kuhinja jednog društva je jezik na koji ono prevodi svoje nesvesne strukture i pokušava da razriješi i razotkrije kontradikcije; kuhinja je u pravom smislu riječi univerzalna forma ljudske djelatnosti. Ishrana i identitet su u velikoj mjeri rezultat vjekovnih susreta, dok hrana istrajno predstavlja važan medij čina kolonizacije i igra veoma veliku ulogu u razumijevanju kontakata, kao što pomaže i u objašnjenju transformativnih efekata na identitet (Dietler 2006: 218). Hrana je, zapravo, kulturna kategorija, koja obezbjeđuje sirov materijal za sisteme mišljenja, ali oslikava i socijalne razlike. Jedna od dobrobiti naglašavanja potrošnje (ujed-

The possible research directions

Although it is probably early for an evaluation because of this being the first ceramic works in Doclea and because of the fact that this is a very small specimen, we still have a duty to make some remarks, as a product of the analysis of ceramic material, which concern food and its influence on identity.

Ceramic vessels are actually designed within the framework of accurate and specific morphological rules. Detailed functional analysis of ceramic forms represent a good basis for understanding the economy and society of the Antique era in general, and cooking traditions are very often an indicator of identity and almost always the factor which makes up that identity. That point of view offers challenges in viewing the relationship between power and the political processes in ancient societies, and the way to go beyond traditional ways of understanding those societies on the basis of structures and typologies.

The cuisine of a society is a language into which its unconscious structures are translated and which it tries to resolve and discover contradictions; cuisine is a universal form of human work, in the true sense of the word. Nutrition and identity are the result of century-long meetings, while food represents a very important act of colonization and has a very important role in understanding contacts between societies, as well as helping to explain transformative effects on identity (Dietler 2006: 218). Food actually comes under the category of culture which provides raw material for a different system of thinking, but it reflects social differences too. One of the benefits of emphasizing consumption (and production at the same time, as inseparable processes) is the connection between food and material culture, i.e. with the possibility of using the different vessels to determine where and when they were used, what kind of food it was used for, but also whole sets of cultural categories that were represented by some vessels because food is not only a system of nutrition but also a system of nonverbal communication (Sherrat 1995).

Food has become one of the more important subjects in archaeology because through its analysis, one can observe human life as well (Gosden 1999: 2-7): the landscape and its history, the living area, lifestyle, patterns of consumption as an element of

no i proizvodnje, kao neodvojivih procesa) jeste povezivanje hrane sa materijalnom kulturom, tj. mogućnost da razne posude iskoristimo da „pročitamo“ gdje i kada se odvijala njihova upotreba, koja vrsta hrane je konzumirana, ali i čitave setove kulturnih kategorija koji leže iza pojedinih posuda. Jer, hrana nije samo sistem ishrane, već i sistem neverbalne komunikacije (Sherrat 1995).

Hrana je postala jedna od važnijih tema u arheologiji, jer se kroz njenu analizu posmatra i ljudski život (Gosden 1999: 2-7): pejzaž i njegova istorija, prostor na kome se živi, životni stil, obrasci potrošnje kao elementa u stvaranju kulturnih kategorija, problem estetike i ukusa, veza sa tijelom i iskustvom kao refleksija struktura mišljenja i simbolizma.

Ovaj kratki osvrt na hranu predstavlja jedan od predloženih načina na koji možemo razmišljati o keramici. Rezultati koji stižu sa sve brojnijih analiza vrlo brzo će omogućiti da na neka od postavljenih pitanja ponudimo odgovor.

Zaključak

Dosadašnjim pregledom utvrđeno je da je, kako je i očekivano, u samom gradskom jezgri Dokleje keramički materijal brojan i raznovrstan. Predstavljani nalazi, vremenski su se mogli razvrstati u tri faze.

Najstarija faza pripada drugoj polovini I - početak II vijeka. Predstavljena je trpeznim posuđem i svega jednim loncem (T. 8.10). Stono posuđe vodi porijeklo iz radioničarskih centara Italije (italska sigilata, T. 1.7, T. 5.5) i sa Istoka (ESB, T. 5.1-2). Bilo da je u Dokleju pristiglo kao import ili na neki drugi način, njena količina, a i vremenski raspon, u poređenju sa budućim vjekovima je neznatan. No, to je i logično za ovaj period, ista situacija je i na većini drugih nalazišta u Dalmaciji (Makljančić 1985: 46).

Sledeći period koji traje tokom II i III vijeka je neobjašnjivo siromašan. Ovaj podatak naročito začuđuje jer u tom periodu prostorija 3/IX živi kao dio hramovskog kompleksa. Ukoliko i period druge polovine III vijeka možemo povezati sa ekonomskom krizom, ostaje veliki vremenski raspon za koji nisu jasni razlozi male količine pronađene keramike. U tom periodu, odnosno

the creation of cultural categories, the problem of aesthetics and taste, its connection with the body and experience as a reflection of thought structures and symbolism.

This short review about food represents one of the proposed ways of thinking about ceramics. The results that will come after more numerous analysis will enable us to answer to some of the questions raised.

Conclusion

In the overview so far, it has been shown that in downtown Doclea, ceramic material is numerous and varied. The findings presented can be divided into three phases.

The oldest phase belong to the second half of the 1st and beginning of the 2nd century. It is represented by table dishes and only one pot (Pl. 8.10). The table dishes show us that their origin was from centres of craftsmanship in Italy (italska sigillata, Pl. 1.7, Pl. 5.5) and the East (ESB, Pl. 5.1-2). Whether they came to Doclea as imports or in some other way, their quantity and timeframe, in comparison to the subsequent centuries, was very small. But, it is logical to put them in a similar period to most of the other sites in Dalmatia (Makljančić 1985: 46).

The following period which lasted during the 2nd and 3rd centuries has yielded an inexplicably poor number of finds. This data is even more confusing because during that period the room 3/IX existed as part of the temple complex. Even if we can connect the period of the second half of the 3rd century with economic crises, the reasons for the discovery of such a small quantity of ceramics over this long period of time still remains unclear. During this period, i.e. from the middle of the 2nd century, there was a change in economic policy where North African production prevailed in the Mediterranean (Makljančić 1985: 45). It can be seen in our material (Pl. 1.6, Pl. 2.9-11, Pl. 3.1, Pl. 10.5) that imports from the East, i.e. Greece also appear (Pl. 2.12, Pl. 13.2). The non-existence of goods from continental Europe could be explained with the same logic.

Ceramics of the most recent phase could be dated from the 4th to 5th century. Although the dating of some ceramic shapes extends to the 6th century, this is still uncertain. The absence of coins and items dating

od sredine II v. nastaje promjena u ekonomskoj politici u kojoj je sjevernoafrička produkcija zagospodarila Mediteranom (Makljančić 1985: 45). To se vidi i na našem materijalu (T. 1.6, T. 2.9-11, T. 3.1, T. 10.5), s tim što se određenoj mjeri pojavljuje i import sa Istoka tj. Grčke (T. 2.12, T. 13.2). Istom logikom treba objasniti i nepostojanje robe iz kontinentalne Evrope.

Keramika najmlađe faze se može okvirno datovati od IV do V vijeka. Premda se datovanje nekih keramičkih oblika nastavlja i u VI vijeku, on je još uvijek neizvjestan. Odsustvo novca i sigurno datovanih predmeta VI v. nameće pitanje da li je život u P3/IX uopšte postojao u to doba. Vrijeme procvata Dokleja je doživjela upravo u kasnoantičkom periodu (IV i V v.). Ova faza je osobena po najvećoj količini keramike, kada se najviše trgovalo robom porijeklom iz sjeverne Afrike. To se naročito vidi kod trpezne keramike, koja, opet, ne odiše naročitim kvalitetom (T. 1.1-4, T. 3.3-5). Jedva da ima ukrasa (T. 1.9, T. 4) ili postojanijeg premaza. Izgleda da razlog za to treba tražiti u jasnim tragovima izlaganja vatri, što pokazuje da su posude naknadno pretrpjele požar.

Za najveću količinu keramike, a posebno za kuhinjsku keramiku (T. 6, T. 7, T. 8, T.11) treba pretpostaviti da je rađena u lokalnim radionicama. Iako početak rada lokalne radionice u Dokleji ili u neposrednoj blizini, po nalazima iz nekropola treba postaviti od sredine I v., najveći procvat ona doživljava u kasnoantičko doba. Tu se, pored kuhinjske, mogla proizvoditi i trpezna keramika, odnosno imitacije afričkih importa (posebno tip Hayes 61). U istom periodu se pojavljuju krčazi (T. 5.6-10) i najveći broj ulomaka amfora (T.12). Malobrojnost keramičkih čaša (T. 5.4) iz ovog perioda možemo povezati sa upotrebom staklenih, a u istom smjeru treba razmatrati i odsustvo žižaka (staklene lampe?).

Može se pretpostaviti da je put kojim su pribavljane namirnice i trpezno posuđe vodio preko neke luke sa istočne obale Jadrana. Robu bi onda trgovački kolegijumi donosili i preprodavali u Dokleji. Istorijski, to je vrijeme administrativne reforme carstva, kada je Dokleja pripala novoosnovanoj provinciji Prevalis. Jasno je da je ta promjena uticala da se početkom IV v. stanovništvo Dokleje uveća, a keramika pokazuje da je lokalna komponenta (T. 9, T. 10.1-4), koja ne prati uzore rimskih provincij-

from the 6th century raises the question of whether P3/IX was inhabited during that period. Doclea experienced a period of flourishing during the 4th and 5th centuries, i.e. the late-Antique period. This phase was special because it supplied the largest quantity of ceramics, when there was trade with the goods from North Africa. As can be seen with the table ceramics, they still were not good-quality ceramics (Pl. 1.1-4, Pl. 3.3-5). They have hardly any ornaments (Pl. 1.9, Pl. 4) or solid coating. The reason for this should be looked for in the clear traces of exposure to fire, which shows that upper layers experienced burning.

For the greatest quantity of ceramics and especially for kitchen ceramics (Pl. 6, Pl. 7, Pl. 8, Pl.11) it should be assumed that they were made in local workshops. Although the start of production in local workshops in Doclea or in the surrounding area, according to the findings from the necropolis, should be placed in the middle of the 1st century, it experienced its nadir in the late-Antique period. Beside kitchen ceramics, table ceramics could be produced too in these workshops, i.e. imitations of African imports (especially type Hayes 61). Jugs appears in the same period (Pl. 5.6-10) as do the largest number of amphora parts (Pl.12). The small number of ceramic glasses (Pl. 5.4) from this period should be connected to the use of glass cups, and we should look at the absence of oil lamps in the same light (glass lamps?).

It can be assumed that food and table dishes were imported via one of the ports on the eastern Adriatic coast. The goods would be sold in Doclea by traders. Historically speaking, that was the time of administrative reforms in the Empire, when Doclea came under the newly formed province of Prevalis. It is clear that this change influenced an increase in the inhabitants of Doclea at the beginning of the 4th century and ceramics show that there is a very strong local component (Pl. 9, Pl. 10.1-4) which does not follow the model of the Roman provincial centres for ceramics.

This statement assumes that the large number of people living in one town in the late-Antique period was partially based on the original inhabitants, although we can also assume that there was an influx of settlers from the north, i.e. from limes, who came to the coastal towns (Dvoržak Schrunh 1989: 94). Since the methods of preparation (boiled, baked, fresh or "bad") and use of food are indicators of status, habits, political means and so

skih keramičkih centara, veoma jaka.

Ova konstatacija pretpostavlja da se mnogoljudnost grada u kasnoantičkom periodu jednim dijelom zasnivala na autohtonom stanovništvu, iako treba pretpostaviti i priliv stanovništva sa sjevera, tj. sa limesa, koje je pribjegli u gradove na obali (Dvoržak Schrunh 1989: 94). Pošto su način pripreme (kuvana, pečena, svježa ili „trula“) i konzumacije hrane pokazatelji statusa, navika, sredstvo politike itd. (Dietler 1996) njihovom analizom možemo odrediti razlike između farmera i nomada, građana i seljaka (Garnsey 1999), pa tako u ovom slučaju razdvojiti i rimski način ishrane od autohtonog. Svakako, vraćanje tradicije nerimskog lončarstva pokazuje da je lokalno stanovništvo zadržalo svoje navike, a vjerovatno i svoje načine pripreme hrane.

Analize ishrane u kasnoantičkom periodu pokazuju da su u istočnom Mediteranu i sjevernoj Africi najzastupljenije vrste u ishrani koza i ovca i njihovi (sekundarni) proizvodi (mast, mlijeko, sir...). Pored toga, standardni mediteranski paket bio bi vino, masline (ulje), pšenice i raznovrsno voće. Dominacija ovih namirnica između kasne antike i ranog srednjeg vijeka može upućivati kako na povratak obradivog zemljišta u pašnjake, tako i na stepen ruralizacije urbanog društva i okoline (Arthur 2007: 15-16 fig. 2). Pitanje je da li Dokleju možemo smjestiti u region koji je glavni resurs ishrane podmirivao u mesu i proizvodima ovce/koze, naposljetku i zbog činjenice da se ona nalazi na samom kraju tog područja. Za takve zaključke treba sprovesti niz arheo-botaničkih i zooloških analiza, do detaljnijih studija keramike, kao i istraživanja okoline i vidjeti koje resurse ono nudi.⁵

Na kraju, neizbježna distinkcija koju nameće keramika jesu društvene podjele. Sudeći po našim primjercima neki nam svjedoče o bogatstvu (sl.2), siromaštvu i umijeću (sl.4), kao i zanatskom majstorstvu (T. 13).

Keramički nalazi iz prostorije 3/IX sa lokaliteta Dokleja i njihova tipološka, hronološka i upotrebnost vrijednost, te njena relacija sa hranom, ponudili su neke odgovore, i još bitnije, otvorili nova polja rasprave, koja će biti nastavljena na nekom novom i većem uzorku.

⁵ Podatak Plinija sa početka ovog rada, metaforički kazuje da su doklejski pašnjaci bili veoma pogodni za stvaranje dobrog sira. Tome u prilog idu i zapažanja nastala tokom rada na lokalitetu i obilaska njegove okoline, pri čemu su primijećene geografske pogodnosti za stočarstvo, naročito za uzgoj ovaca, čime se, uprkos sve većoj urbanizaciji, i današnje stanovništvo bavi.

(Dietler 1996), with their analysis and determination of the food which they used and ate, we can determine the differences of farmers as opposed to nomads and citizens as opposed to peasants (Garnsey 1999), and so in this case we can distinguish Roman ways of nutrition from to the local ones. For sure, the use of non-Roman pottery traditions shows that the local inhabitants held on to their habits and probably their way of food preparation.

Analysis of nutrition in the late-Antique period shows that in the Eastern Mediterranean and North Africa, the most used species in nutrition are goat and sheep and their products (fat, milk, cheese, etc.). Besides this, the standard Mediterranean ensemble included wine, olive (oil), wheat and different kinds of fruit. The domination of this food between the Antique period and early Middle Ages may point to the return of arable land into pastureland and also to a degree of ruralisation in the urban society and surroundings (Arthur 2007: 15-16 fig. 2). The question remains as to whether we can categorise Doclea as a region where the main nutritional resources were meat and products of sheep/goat because of the fact that Doclea was right at the end of that area. For such conclusions, a large number of arheo-botanical and zoological analyses and studies of ceramics should be done as well as research of the surroundings to see what resources it offers.⁵

In the end, the inevitable distinction when we talk about ceramics is social division. According to the ceramics, a few examples testify to wealth (pic.1), poverty and art (pic.3), as well as craftsmanship (Pl. 13).

The ceramic finds from room 3/IX in the Doclea site, their typological, chronological and usability value and their relationship to food have offered some answers and also, which is more important, opened some new fields of discussion, which will be continued on a new and bigger specimen.

⁵ Pliny's information from the beginning of this work, metaphorically tells us that Doclea's pastures were very suitable for the production of good cheese. In addition to this there are remarks made during work on the site and visits to its surroundings, during which some of the geographical benefits for cattle breeding were noticed, especially for sheep breeding which, despite more urbanization, today's inhabitants still practise.

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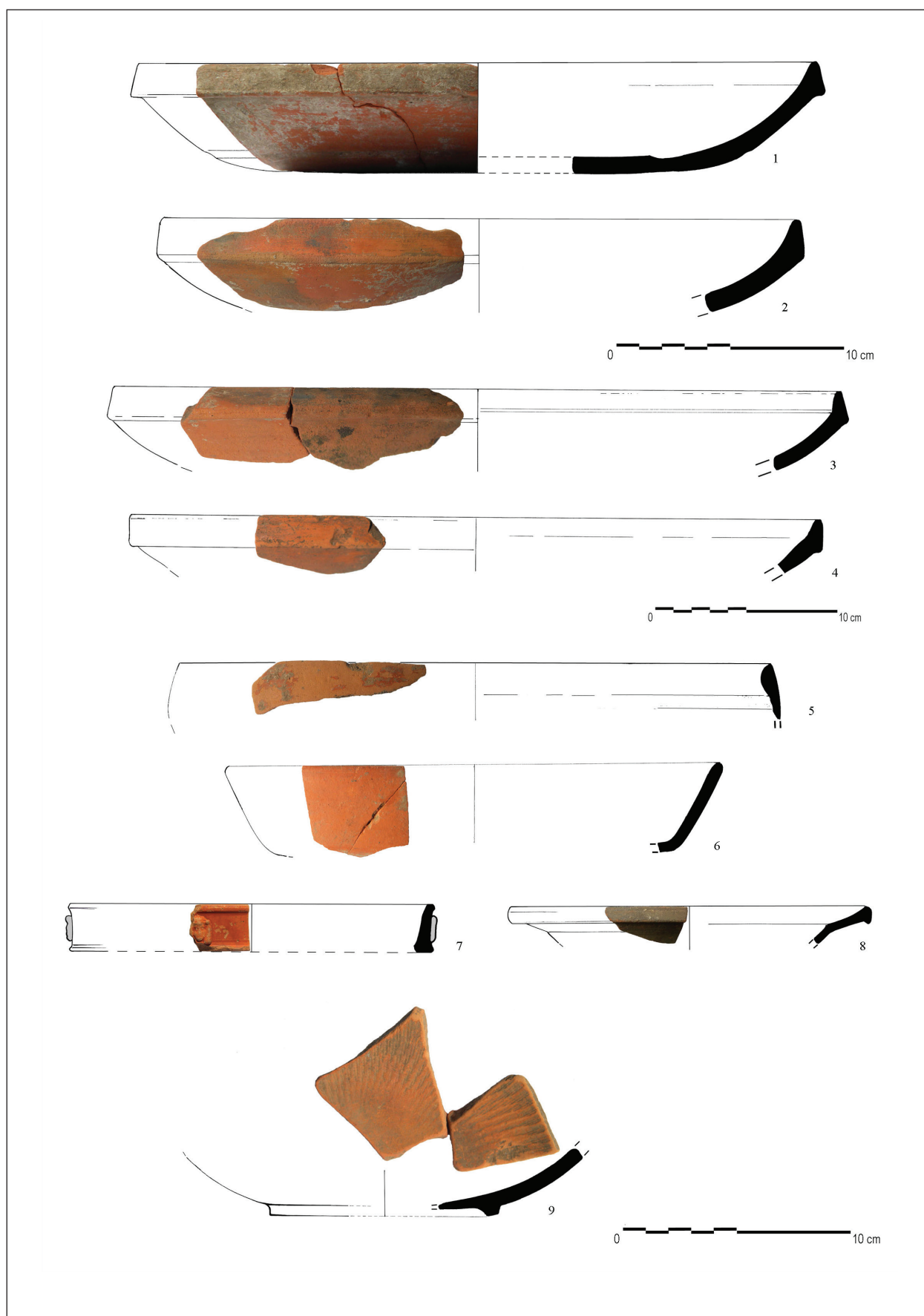


Tabla 1. 1-9: zdjele

Plate 1. 1-9: bowls

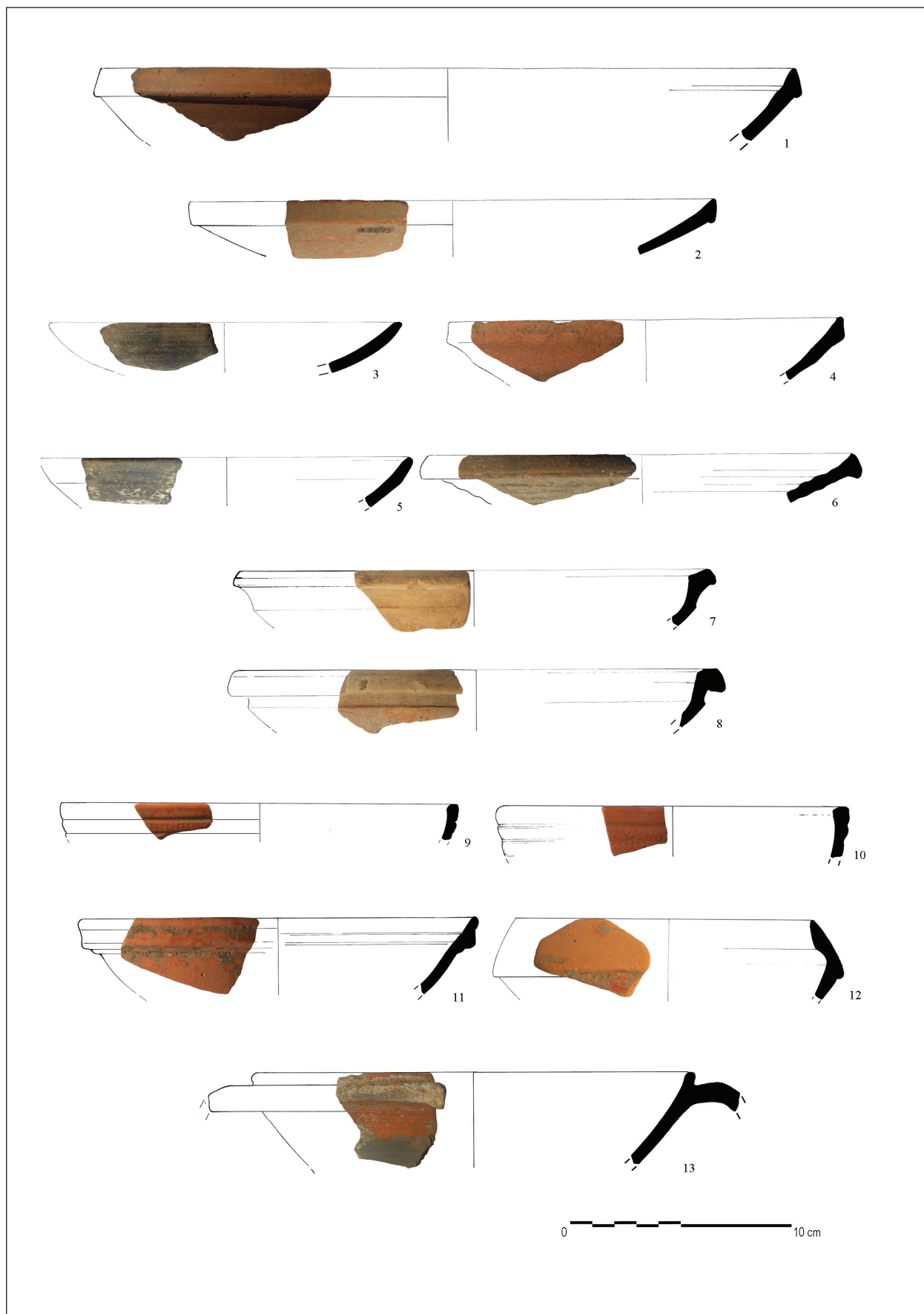


Tabla 2. 1-13: zdjele

Plate 2. 1-13: bowls

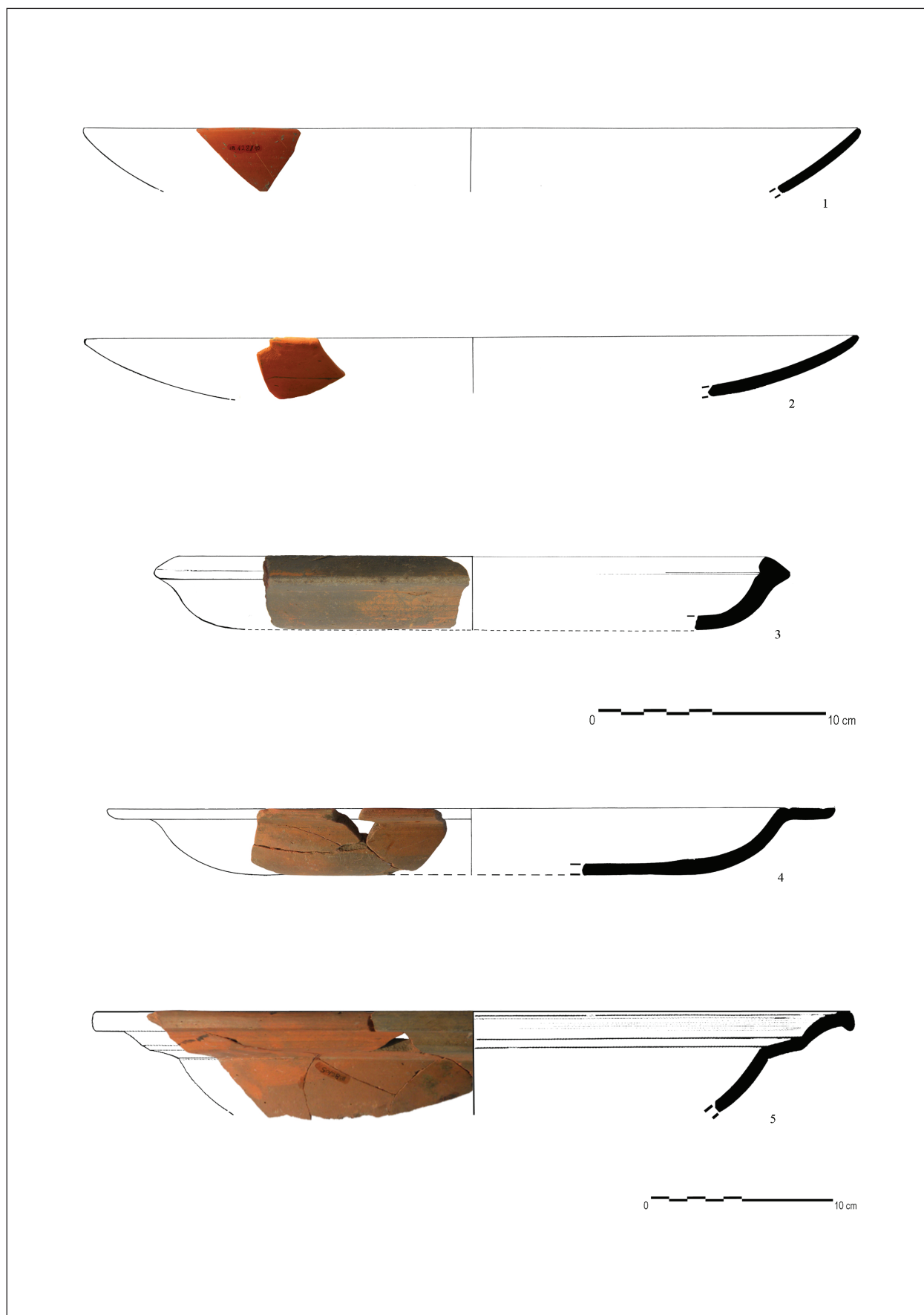


Tabla 3. 1-5: tanjiri

Plate 3. 1-5: plates

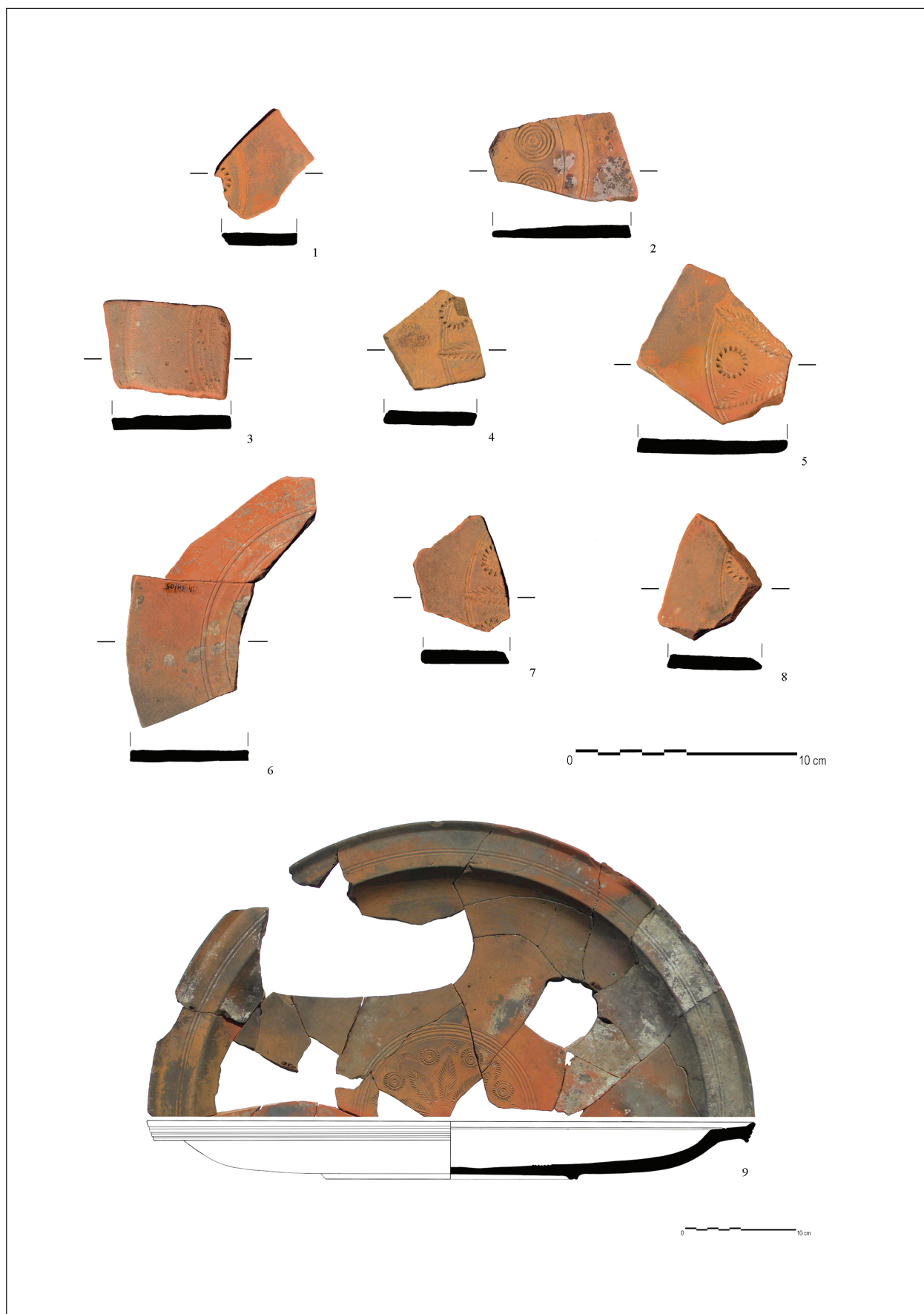


Tabla 4. 1-9: tanjiri

Plate 4. 1-9: plates



Tabla 5. 1-5: pehari; 6-10: krčazi

Plate 5. 1-5: goblets; 6-10: jugs

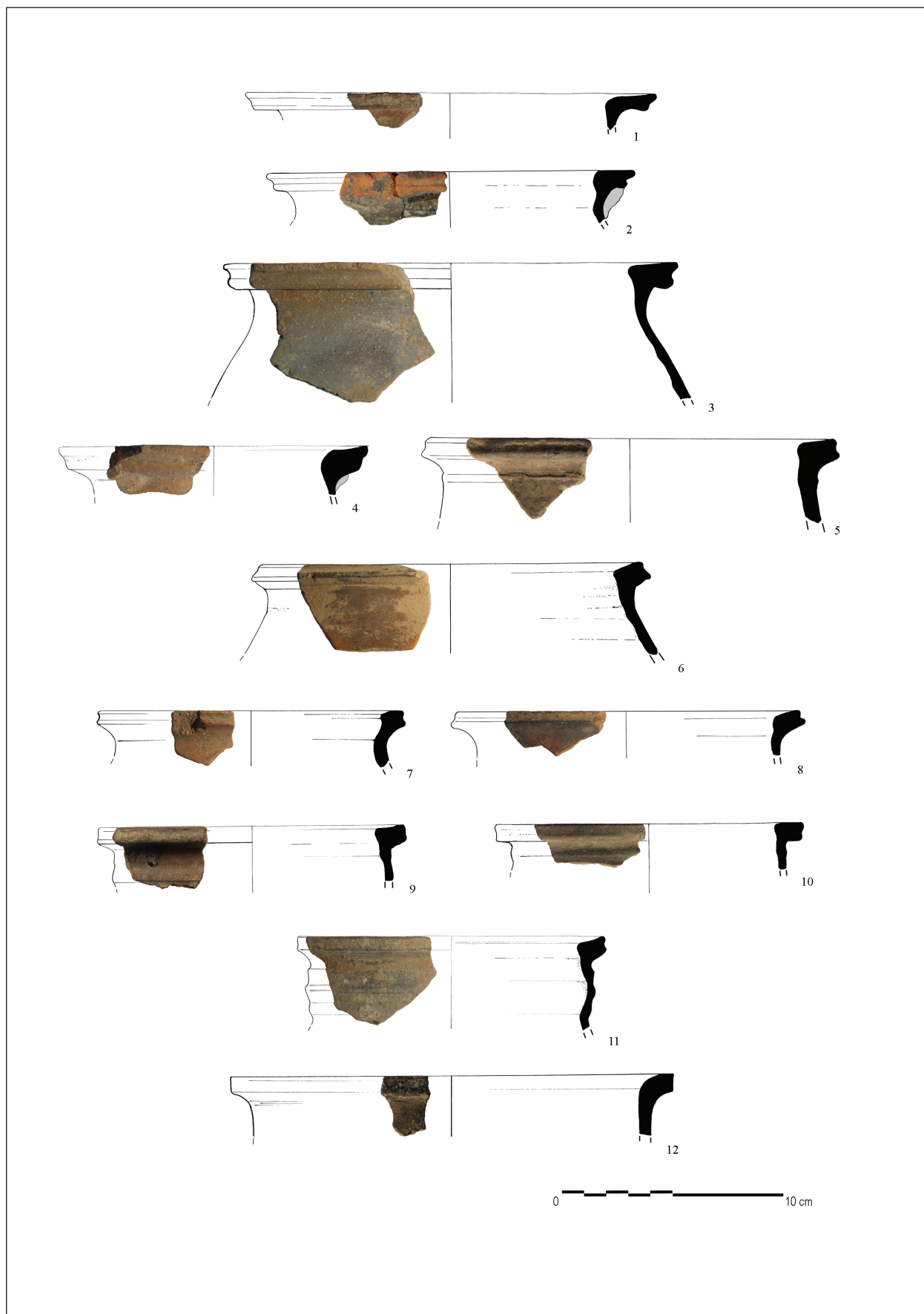


Tabla 6. 1-12: lonci

Plate 6. 1-12: pots

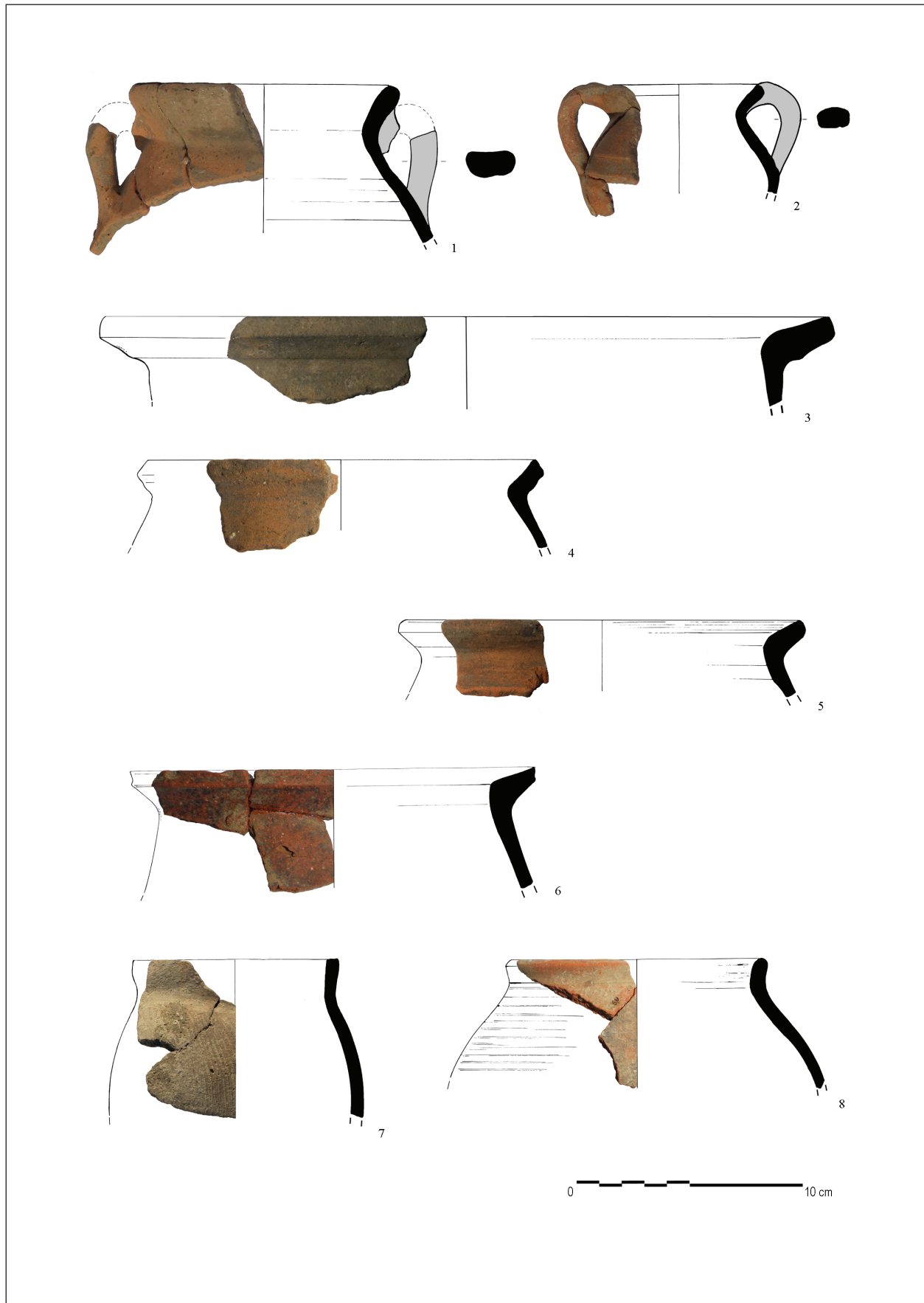


Tabla 7. 1-8: lonci

Plate 7. 1-8: pots

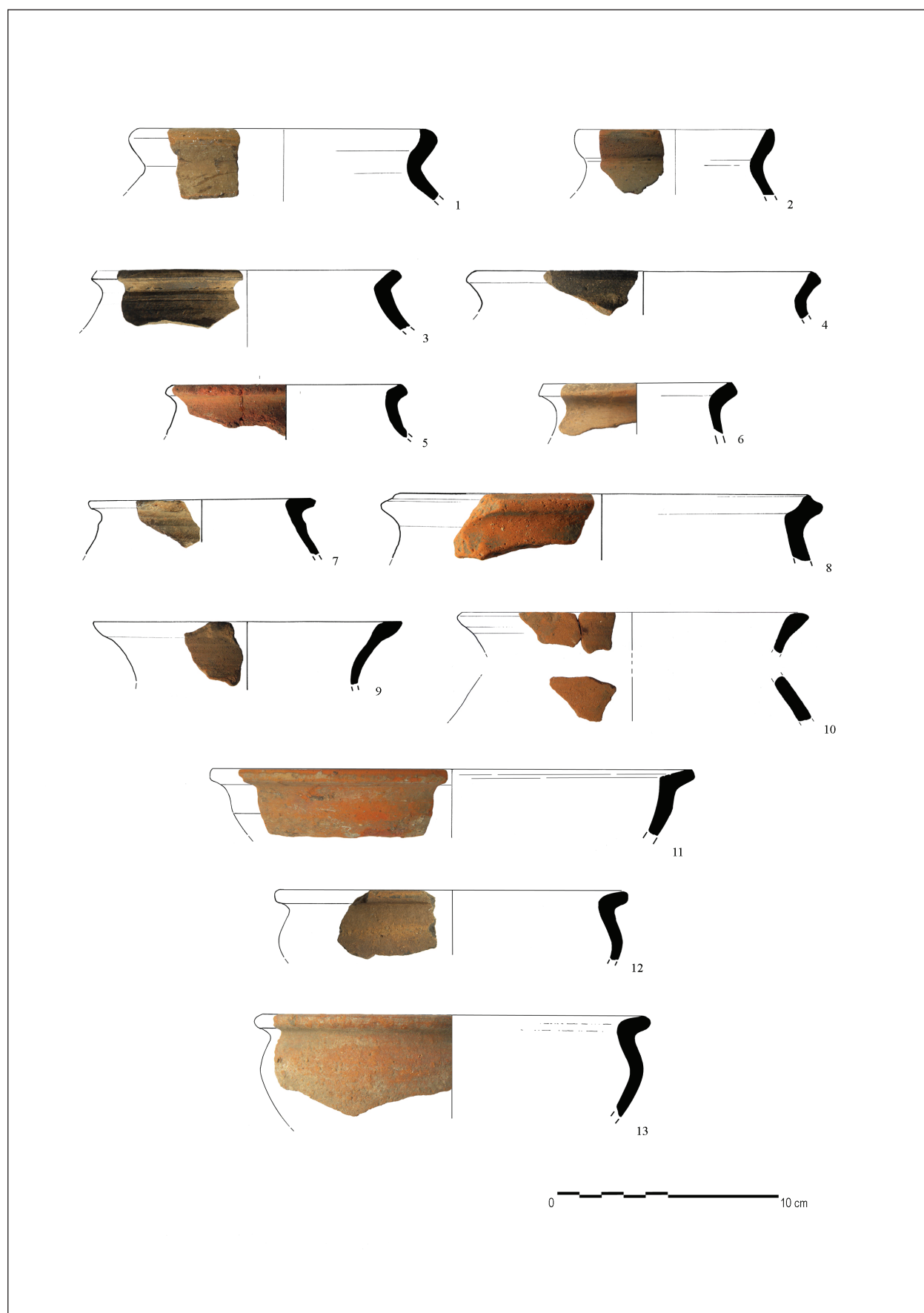


Tabla 8. 1-10: lonci; 11-13: zdjele
Plate 8. 1-10: pots; 11-13: bowls

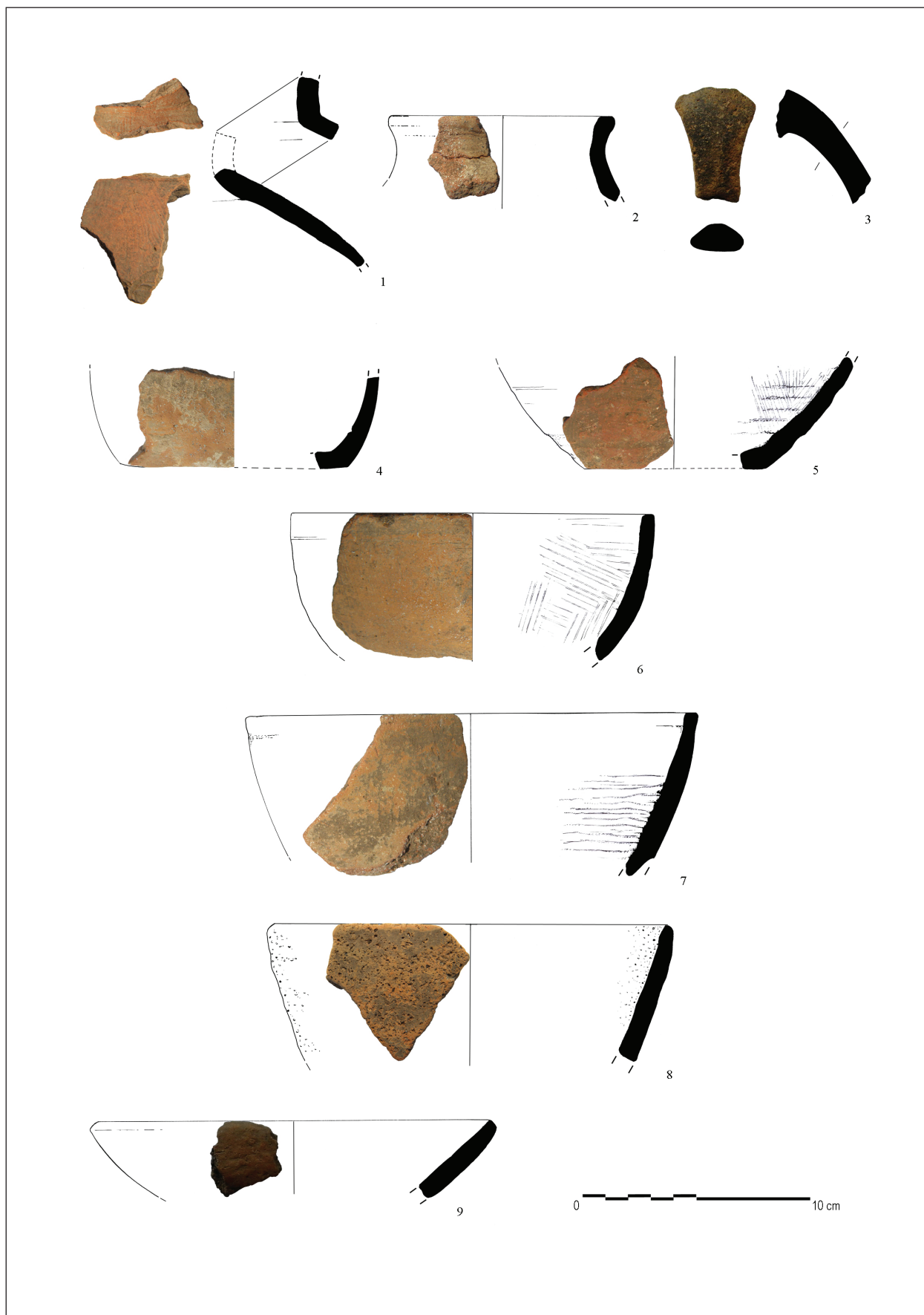


Tabla 9. 1-2, 5: lonci, 3: drška; 4, 6-9: zdjele
Plate 9. 1-2, 5: pots, 3: handle; 4, 6-9: bowls

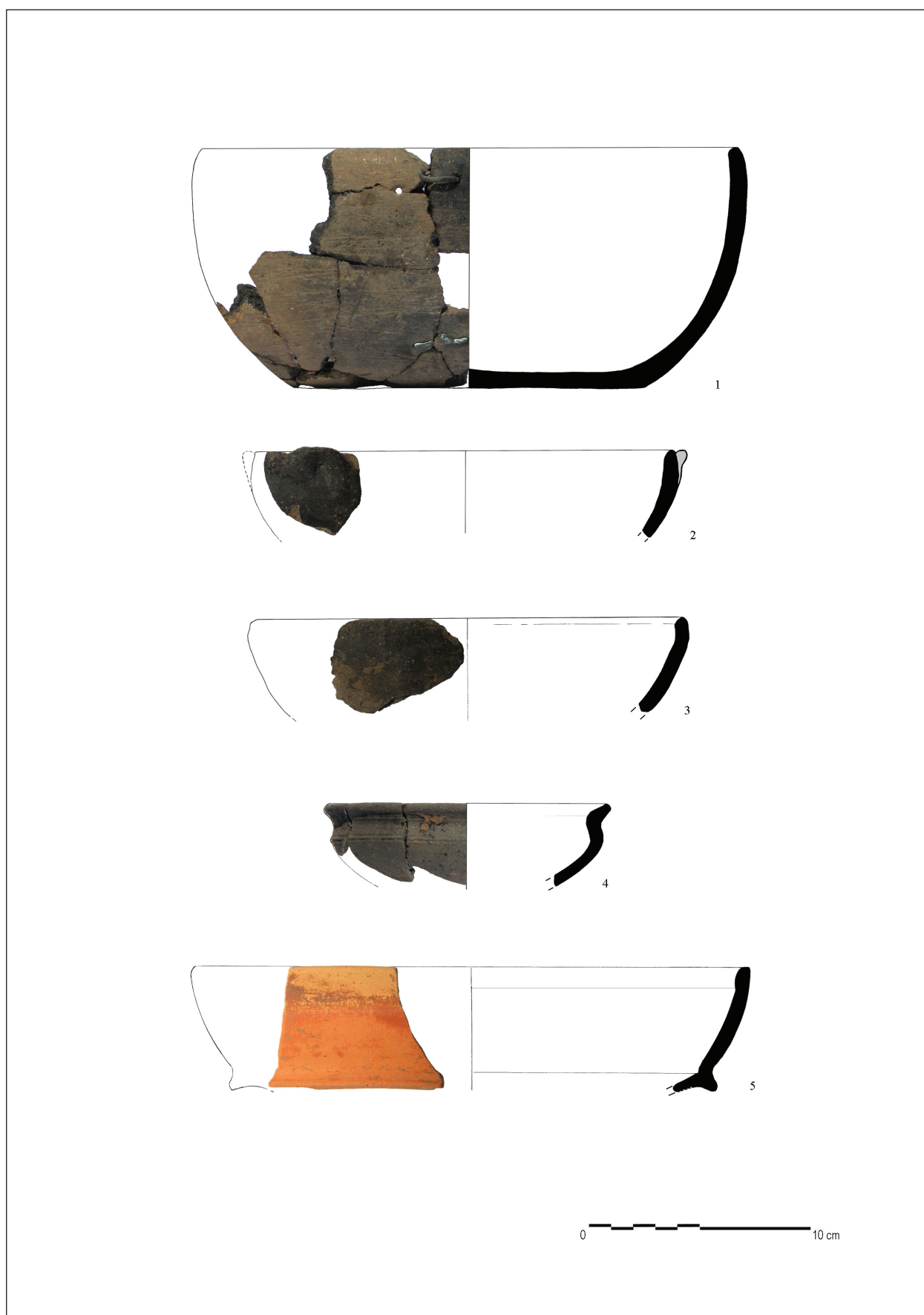


Tabla 10. 1-5: zdjele

Plate 10. 1-5: bowls

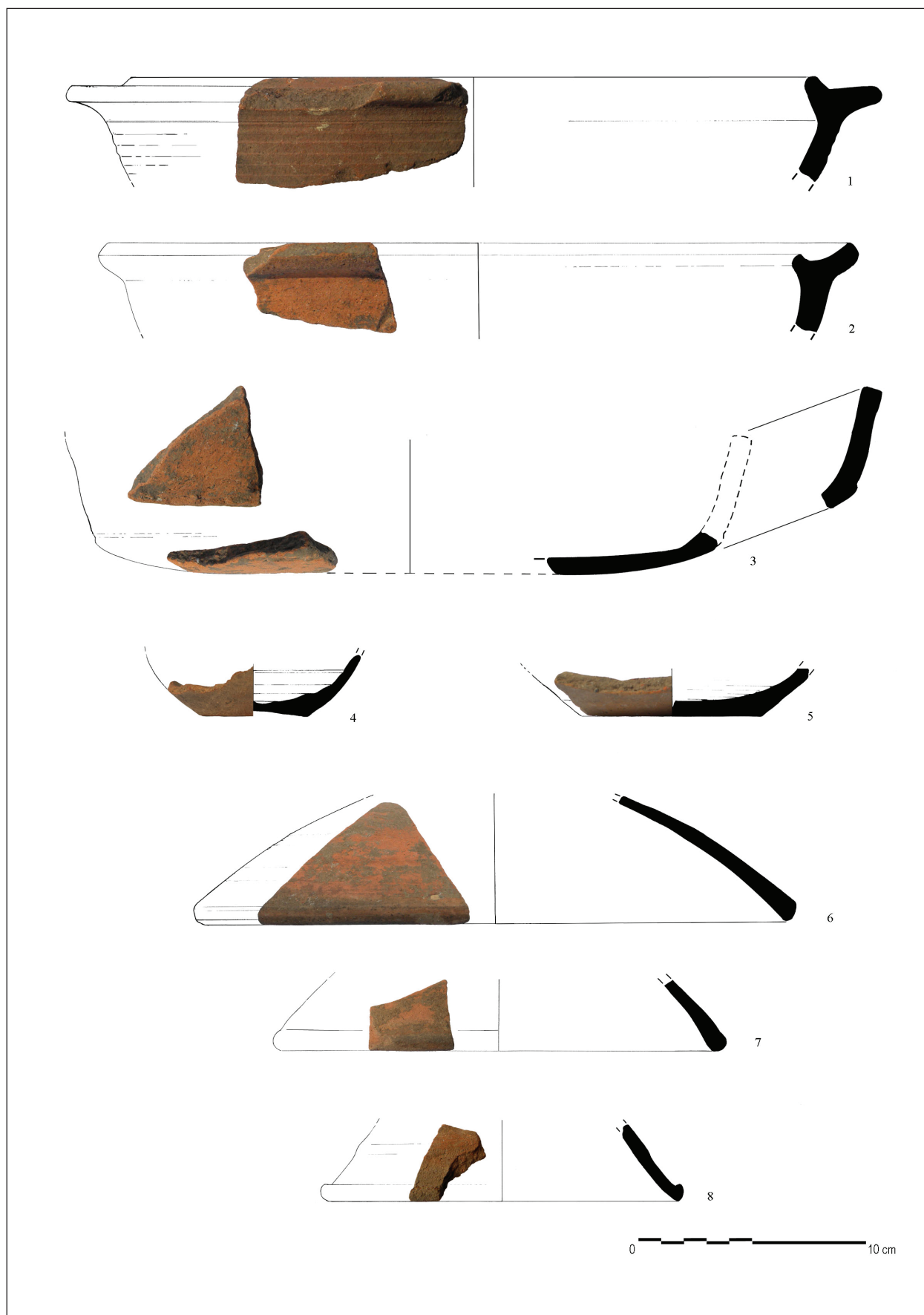


Tabla 11. 1-2: zdjele?, 3-5: dna, 6-8: poklopci
 Plate 11. 1-2: bowls?, 3-5: bottoms, 6-8: lids

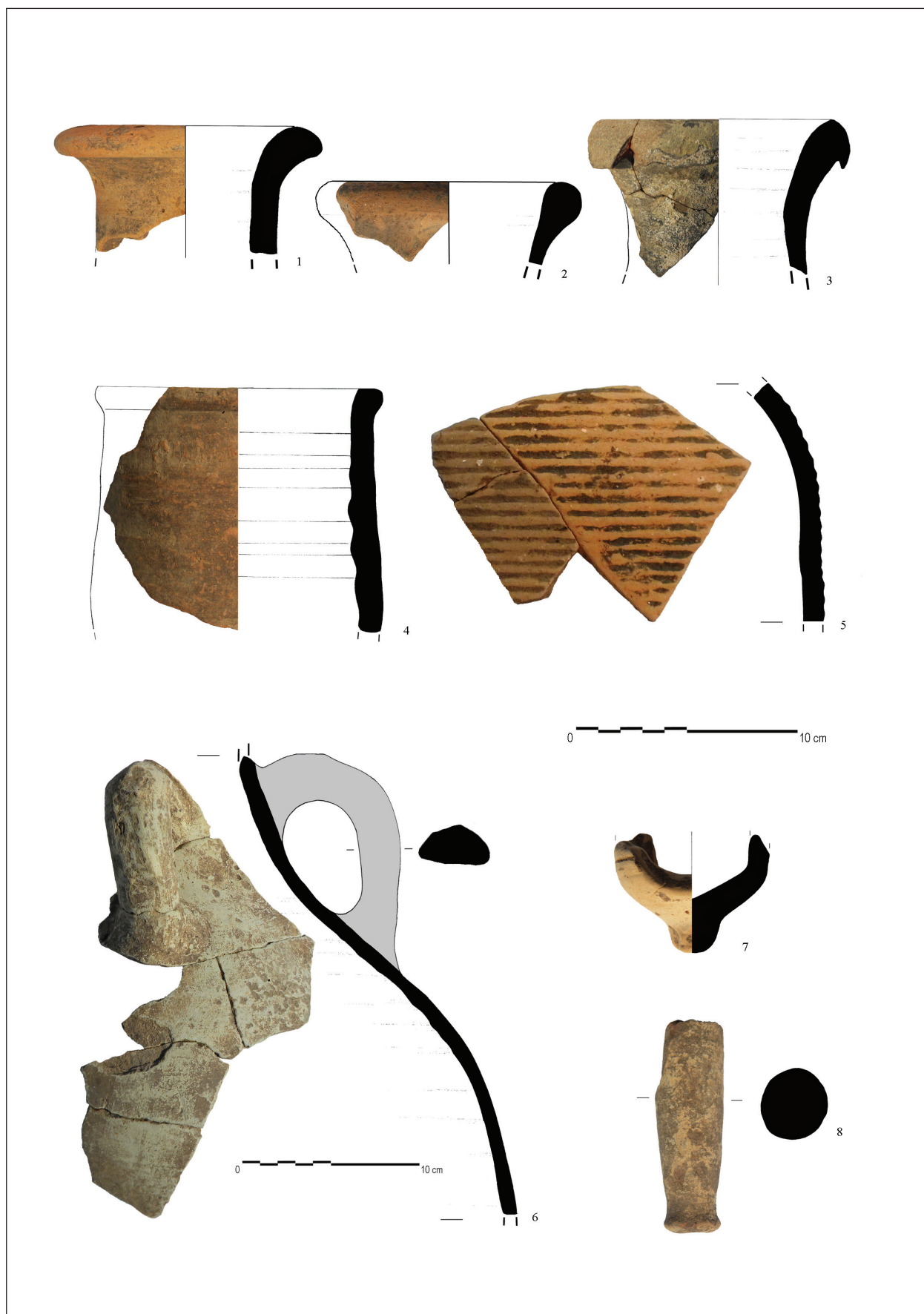


Tabla 12. 1-6, 8: amfore, 7: zapašać amfore
Plate 12. 1-6, 8: amphorae, 7: stopper for an amphora

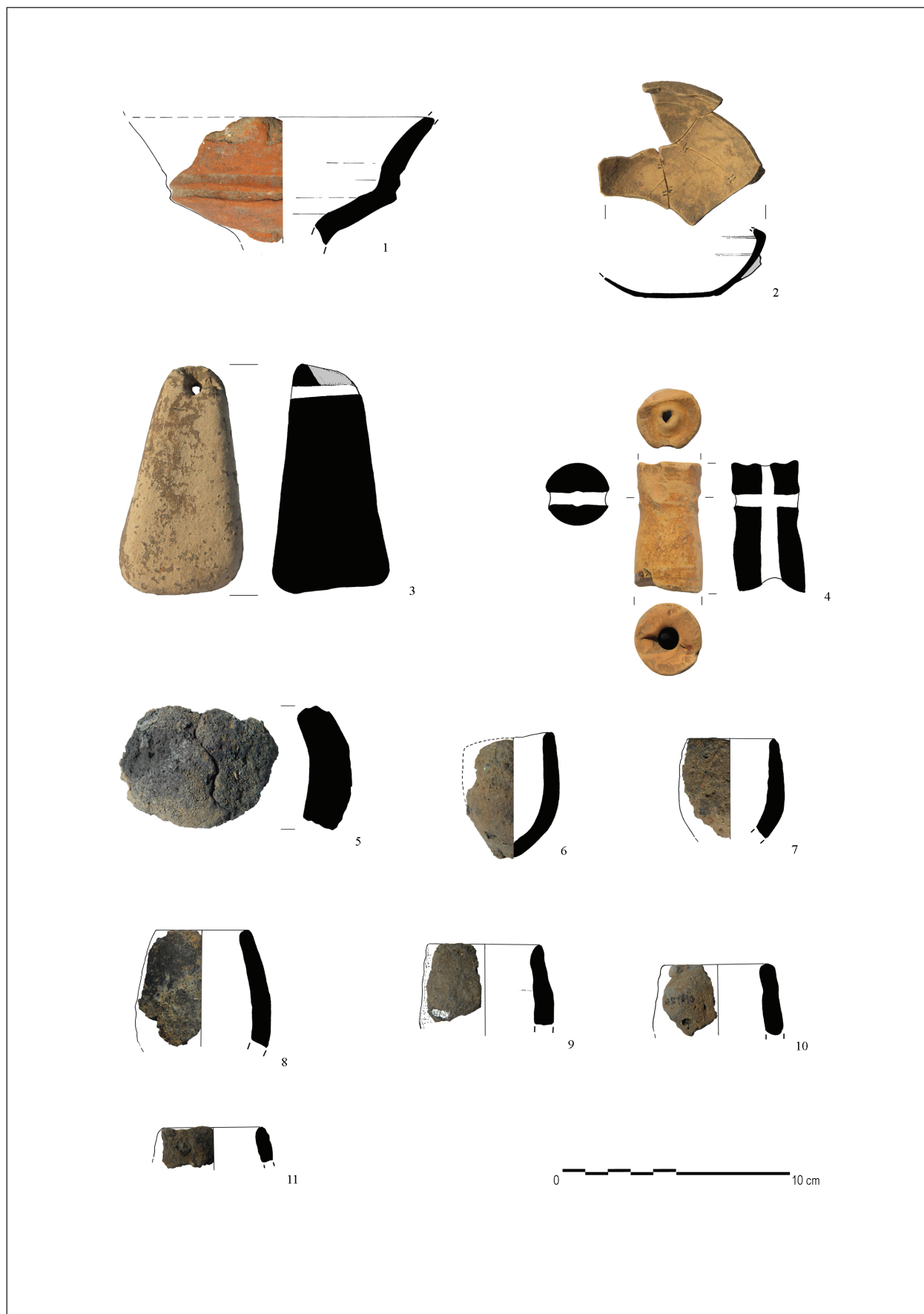


Tabla 13. 1-11: keramika posebne funkcije
Plate 13. 1-11: special function ceramics

