

**A LATE ANTIQUE GLASS
VESSEL WITH A HUMAN
PORTRAIT FROM THE
ANCIENT CITY OF LISSUS
(LEZHA)
(NORTHERN ALBANIA)**

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**KASNOANTIČKA STAKLENA
POSUDA SA LJUDSKIM
PORTRETOM IZ ANTIČKOG
GRADA LISUSA (LJEŠ)
(SEVERNA ALBANIJA)**

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Abstract:

The archaeological excavations of 2006 in the city of Lezha (ancient *Lissus*), were concentrated in a bath of the late Hellenistic time, transformed several times from the end of the 2nd century BC until the late antique period. The glass fragment with a human portrait (Fig. 2a-b), which is found in stratigraphic unit no. 25, constitutes a collapsed layer with mixed objects from the late antique period. As regards its dating, this is the time interval of the end of the 4th century and the beginning of the 5th century AD.

In that framework a series of comparisons are made with the fragment of glass vessel from *Lissus*, based on its hemispherical shape, the engraved decoration, and the iconography of the figure. Due to comparisons by this artefact, are having an import product, which came from a well-known workshop of the late Roman period. The assumption raise two research hypothesis on the origin of this object: it may came either from the territory of Italy, or the Eastern Mediterranean region.

According to the the archaeological context where it is found, in a public building, as well as accompanied by a coin, fine imported ceramics (north-african or eastern-mediterranean *Sigillata* vessels), a very fine bronze balance for pharmaceutical-medical products or cosmetics, the

Apstrakt:

Arheološka iskopavanja iz 2006. godine u gradu Lješ (antički *Lissus*), skoncentrisana su na kupatilo kasnog helenističkog perioda, više puta transformisanog od kraja II veka p.n.e. do kasnoantičkog perioda. Fragment stakla sa ljudskim portretom (sl. 2a-b), nalazi se u stratigrafskoj jedinici br. 25, koju čini sloj šuta sa izmešanim nalazima iz kasnoantičkog perioda. Što se datovanja tiče, ovo je vremenski period sa kraja IV i početka V veka n.e.

U tom okviru vrši se niz poređenja sa fragmentom staklene posude iz *Lissus*-a, na osnovu njegovog poluloptastog oblika, graviranog ukrasa i ikonografije predstave. Na osnovu analogija radi se o uvoznom proizvod, koji je došao iz poznate radionice kasnorimskog perioda. Pretpostavka nameće dve istraživačke hipoteze o poreklu ovog predmeta: da može doći ili sa teritorije Italije, ili iz regiona istočnog Mediterana.

Prema arheološkom kontekstu u kome je pronađena, u javnoj zgradi, pored novca, fine uvozne keramike (severnoafričke ili istočno-mediteranske *Sigillata* posude), veoma fine bronzane vage za farmaceutsko-medicinske proizvode ili kozmetiku, staklena posuda iz *Lissus*-a, takođe se može svrstati među istaknute luksuzne predmete.

Visoko prefinjena tehnika graviranja i ikonografski prikaz ljudskog portreta na staklenom fragmentu iz *Lissus*-a, predstavljaju jedan od naj-

glass vessel from *Lissus*, can also be ranked among distinguished luxury objects.

The highly refined engraving technique and the iconographic presentation of the human portrait on the glass fragment from *Lissus*, represent one of the most original expressions of late antique craftsmanship. The wide regional distribution of these glass vessels is another indicator of the people, goods, and ideas mobility, which demonstrates on its side even the level of the “globalization” during the Late Antiquity.

Keywords: *Lissus*(Lezha), late antique glass, glass portrait, glass engraving, glass import,

originalnijih izraza kasnoantičkog zanatstva. Široka regionalna rasprostranjenost ovih staklenih posuda je još jedan pokazatelj mobilnosti ljudi, dobara i ideja, koji su sami po sebi pokazatelji nivoa „globalizacije” tokom kasne antike.

Ključne riječi: *Lissus* (Lješ), kasnoantičko staklo, predstava na staklu, graviranje stakla, stakleni importi.

The archaeological excavations of 2006 in the city of Lezha (ancient *Lissus*), were concentrated in the so-called Sector B. These excavations revealed proof that the building there was originally a bath of the late Hellenistic age, transformed several times from the end of the 2nd century BC until the late antique period¹. Inside square B - IIa (Fig. 1), in a completely closed premises, was found a very diverse archaeological material, which is fully different from what is in other nearby areas. It seems clear that such premises was with archeological artefacts which belongs to a later time than the material of the late Hellenistic and Roman periods.

It should be noted that a set of archaeological materials of ceramics, metal, glass, bone objects and coins from the late antique period were found in the above mentioned premises. The glass fragment (Fig. 2a-b) which is found in stratigraphic unit no. 25 constitutes a collapsed layer with mixed objects from the late antique period. As regards its dating have to take into account the presence of a small Bronx coin of the emperor Arcadius (383-408). Given the nature of the collapsed layer can't have a very precise dating of the vessel, but let consider as the most appropriate one the time interval of the end of the 4th century and the beginning of the 5th century AD.

Arheološka iskopavanja iz 2006. godine u gradu Lješ (drevni *Lissus*), bila su skoncentrisana na takozvani sektor B. Ova istraživanja otkrila su dokaze da je tamošnja zgrada prvobitno bila kupatilo kasnog helenističkog doba, više puta transformisano od kraja II v. p. n. e. do kasnoantičkog perioda¹. Unutar kvadrata B – IIa (sl. 1), u potpuno zatvorenoj celini, pronađen je veoma raznovrstan arheološki materijal, koji se u potpunosti razlikuje od onog u drugim obližnjim područjima. Jasno je da je takva celina sadržala arheološke artefakte koji pripadaju mlađem periodu od materijala iz kasnog helenističkog i rimskog perioda.

Treba napomenuti da je u pomenutoj celini pronađen raznovrstan arheološki materijal od keramike, metala, stakla, koštanih predmeta i novca iz kasnoantičkog perioda. Fragment stakla (sl. 2a-b) se nalazi u stratigrafskoj jedinici br. 25, sačinjenoj od sloja šuta sa izmešanim nalazima iz kasnoantičkog perioda. Što se tiče njegovog datovanja, treba uzeti u obzir prisustvo malog bronzanog novca cara Arkadija (383-408). S obzirom na prirodu sloja šuta, ne može se precizno datovati posuda, ali kao najprikladniji smatramo vremenski okvir od kraja IV i početka V v.n.e.

¹ See more about these excavations: Oettel 2014, 462 text and note 35, 464; Oettel 2015, 243-244; Hoxha 2014, 513-515; Hoxha 2015, 44-46.

¹ Videti više o ovim iskopavanjima: Oettel 2014, 462 tekst i napomena 35, 464; Oettel 2015, 243-244; Hoxha 2014, 513-515; Hoxha 2015, 44-46.



Fig. 1. Lissus 2006-2007, sec. B, excavation in the Hellenistic-Roman terms. (The closed premises, filled with late antique artefacts, marked with an arrow).

Sl.1. Lissus 2006-2007, sek. B, istraživanje u helenističko-rimskim uslovima. (Zatvorene celine, ispunjene kasnoantičkim artefaktima, obelježene strelicom).

Fragment of a glass vessel with a human portrait (Fig. 2a-b)².

Location: Lezha (Lissus)

The storage place: Institute of Archeology Tirana

No. Inv. : LI06 – B- 22

Material: Glass

Dimensions: length 6.5 cm.; width 3.2 cm.; thickness 0.2 cm.

Date: the end of the 4th century - the beginning of the Vth century AD.

The vessel fragment (Fig 2a-b) consists of a high quality, clear and transparent glass, with a very light shade of green. The glass has no air bubbles, work marks or embedded chips. Through a simple glance, it is difficult to distinguish any traces of erosion, layers of silica or a „sweaty“ surface³. On

² The identical photography of the fragment of this glass vessel, was first published in the album of 2013. See: Hoxha ,Oettel 2013, 152, kat. nr. 206 (in the translated text, in the dating, the abbreviation BC. is written incorrectly instead of AD).

³ A better technical examination, with specialized tools, would be desirable. See for this: Nagel 2021, 66-74.

Fragment staklene posude sa ljudskim portretom (sl. 2a-b)².

Lokacija: Lješ (Lissus)

Mesto skladištenja: Institut za arheologiju Tirana

br.inv. : LI06 – B- 22

Materijal: staklo

Dimenzije: dužina 6,5 cm.; širina 3,2 cm.; debljina 0,2 cm.

Datovanje: kraj IV veka - početak V v. n. e.

Fragment posude (sl. 2a-b) se sastoji od visokokvalitetnog, čistog i providnog stakla, veoma svetle nijanse zelene. Staklo nema vazdušnih mehurića, tragove obrade ili vidljive strugotine. Na prvi pogled teško je razaznati tragove erozije, slojeve silicijum dioksida ili „glatku“ površinu³. Na spoljašnjoj površini se vide plitki nasumični urezi u

² Identična fotografija fragmenta ove staklene posude, prvi put je objavljena u albumu iz 2013. Vidi: Hoxha, Oettel 2013, 152, kat. br. 206 (u prevedenom tekstu, u datovanju je pogrešno napisana skraćenica BC. umesto AD).

³ Bolje tehničko ispitivanje, sa specijalizovanim alatima, bilo bi poželjno. Videti za ovo: Nagel 2021, 66-74.

the external surface can be seen the light random scratches in the form of irregular lines. Apparently, these are the result of friction from the use of the vessel or subsequent contact with hard objects in the collapsed layer, where it was found.

By the physical examination of the glass fragment from Lezha (*Lissus*), shows that the realization of the engraving was carried out by drawing well, on external surface of the vessel. The figurative decoration is a human portrait in the form of a bust, made with engraving, with high artistic skills. The engraving of very good quality, was made with a metal roulette or a sharp flint, on the external convex surface of the cup. It seems that two ways of engraving were used: a) contours and b) fine grinding strokes. Contours define the shape of the body, face, mouth, nose, eyes, eyebrows, curly hairstyle, or clothing with light sides. While the spaces between the contours are filled with very fine grinding strokes. A motif in the form of a circle, with a not entirely regular shape, placed near the right shoulder of the human torso, has also been realized with fine grinding strokes. Although the fragment of glass vessel from Lezhais quite small, its curvature makes us to assume that it is a hemispherical cup, most likely it could belong to the Issings 96b type⁴(?). The cups with semi-spherical shape, known so far, which are originated at the period that can be dated with certainty, are linked to different colors, with decoration and without them. These belongs mostly to the 4th century till the 5th century AD. It should be noted that the archeological findings from the second half of the 4th century AD are particularly frequent⁵.

Among the most well-known representatives of such form of vessel are the specimens from the Rhineland area, or the so-called Igelkopf group⁶, widespread in the territory of the late Roman Empire. It is also about colorless glass cups, the decoration of which is correspondingly engraved on the part of the external sides of the vessel. The glasses of the Igelkopf group have been decorated with secular themes such as hunting motifs, dance, mythological and scenes from the everyday life as well as with figure backgrounds related to nature, architectural elements, symbols or Christian religion⁷.

In that framework a series of comparisons are made with the fragment of glass vessel from Lezha (*Lissus*), based on its hemispherical shape,

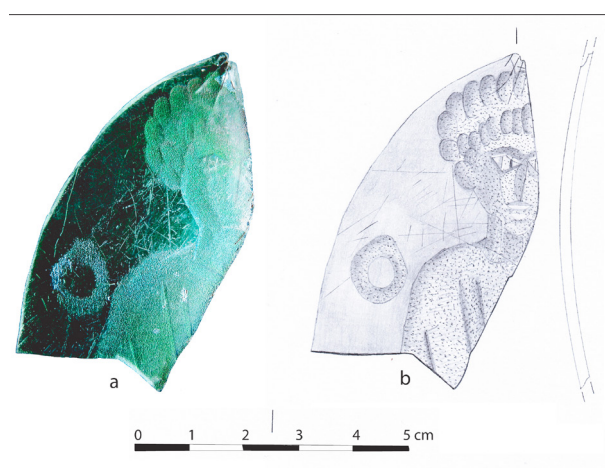


Fig. 2 Lissus 2006, glass vessel fragment a) photo (G. Hoxha), b) Drawing (U. Schede).

Sl.2 Lissus 2006, fragment staklene posude a) fotografija (G. Hoxha), b) crtež (U. Schede).

obliku nepravilnih linija. Po svemu sudeći, ovo je rezultat trenja usled upotrebe posude ili naknadnog kontakta sa teškim predmetima u sloju šuta, gde je pronađen.

Fizičkim pregledom staklenog fragmenta iz Lješa (*Lissus*) možemo videti da je gravura dobro urađena na spoljnoj površini posude. Figuralni ukras je ljudski portret u vidu biste, rađen graviranjem, sa visokim umetničkim umećem. Veoma kvalitetno graviranje, rađeno je metalnim strugom ili oštrom kremenom alatkom, na spoljašnjoj konveksnoj površini čaše. Čini se da su korišćena dva načina graviranja: a) konture i b) fini potezi brušenja. Svetle nijanse kontura definišu oblik tela, lica, usta, nosa, očiju, obrva, kovrdžave frizure ili odeće sa. Dok su prostori između kontura ispunjeni vrlo finim potezima brušenja. Motiv u vidu kruga, ne upotpunosti pravilnog oblika, postavljen u blizini desnog ramena ljudskog torza, takođe je realizovan sa finim potezima brušenja.

Iako je fragment staklene posude iz Lješa prilično mali, njegova zakrivljenost nas navodi da pretpostavimo da se radi o poluloptastoj čaši, najverovatnije bi mogao pripadati tipu Issings 96b⁴ (?). Do sada poznate šolje poluloptastog oblika, koje potiču iz perioda koji se sa sigurnošću može datovati, vezuju se za različite boje, sa ukrasima i bez njih. Oni pripadaju uglavnom od IV do V v. n. e. Treba napomenuti da su naročito česti arheološki nalazi iz druge polovine IV v. n. e.⁵

Među najpoznatijim predstavnicima takvog oblika posuda su primerci iz oblasti Rajne, ili ta-

4 Isings 1957, 114-116.

5 Nagel 2014, 171.

6 Fremersdorf 1967, 176-184, Taff. 240-258; Paolucci 2002, 16, Fig. 8.

7 Fremersdorf 1967, 176-184, Taf. 240-258.

4 Isings 1957, 114-116.

5 Nagel 2014, 171.

the engraved decoration, and the iconography of the figure. From the point of view of the engraving similarity have the following examples for comparison:

A semi-spherical bowl, potentially originated from Rome, which is currently located at the Corning Museum of Glass in New York (Tab. I, 1). The presentation of its engraved figures reveals to us the well-known biblical scene of Christ healing a paralytic (Mt. 9, 1-18; Mk. 2, 1-12; Lk. 5, 17-26; Gv. 5, 1-9), dated at the beginning of the IV century AD⁸.

A hemispherical cup from RGM Köln, which is engraved with five human figures, holding in both hands branches with three strands⁹ (Tab. I, 2). Such cup belongs to the Igelkopf group¹⁰ and presents five boy-dancers, dancing a circular dance. Such cups are dated to the second half of the 4th century AD¹¹.

A hemispherical bowl, originating from a prince tomb no. 1782 of Kerfeld-Gellep, has an engraved presentation of four human figures, in a standing position which are separated by four columns with capitals (Tab. I, 3). The inventory of the grave is dated to the years 520-530 AD¹².

Also, similar in shape and in engraving technique is the hemispherical cup from Slg. Benzian of yester year (Tab. I, 4). According to researcher Axel von Saldern, such cups come mainly from Köln, Kerfeld-Gellep, Strasbourg and Bonn, where they are dated to the second third of the 4th century AD¹³.

The hemispherical cup from the Metropolitan Museum, New York, is presented with a profiled rim, showing an eight-pointed star, four columns and the figure of a standing man¹⁴ (Tab. I, 5). Another hemispherical cup, originating from the Landesmuseum of Bonn, has a representation of a bridge and five human figures¹⁵ (Tab. I, 6).

Meanwhile a similar fragment is found during the archaeological excavations of 1980-1982 in Milan, is a hemispherical vessel (Isings 96 b) of colorless glass with a male figure - a portrait incised in profile (Tab. I, 7), dated to the middle to the last quarter of 4th century AD¹⁶.

kozvana grupa Igelkopf⁶, rasprostranjena na teritoriji kasnog Rimskog Carstva. Reč je i o čašama od bezbojnog stakla, čiji je ukras odgovarajuće ugraviran na delu spoljašnjih strana posude. Staklo grupe Igelkopf ukrašeno je sekularnim temama poput lovačkih motiva, plesa, mitoloških i prizora iz svakodnevnog života, kao i pozadina koje su vezane za prirodu, arhitektonske elemente, simbole ili hrišćansku religiju⁷.

U tom okviru vršen je niz poređenja sa fragmentom staklene posude iz Lješa (Lissus), na osnovu njegovog poluloptastog oblika, graviranog ukrasa i ikonografije predstave. Sa stanovišta sličnosti graviranja, za poređenje imamo sledeće primere:

Polusferična zdela, potencijalno poreklom iz Rima, koja se trenutno nalazi u Muzeju stakla Korning u Njujorku (Tab. I, 1). Prikaz njegovih ugraviranih figura otkriva nam poznatu biblijsku scenu Hrista koji isceljuje raslabljenog (Mt. 9, 1-18; Mk. 2, 1-12; Lk. 5, 17-26; Gv. 5, 1-9), datovana početkom IV v.n.e.⁸ Polusferična šolja iz Rimsko-Germanskog Muzeja u Kelnu, na kojoj je ugravirano pet ljudskih figura, koje u obe ruke drže grane sa tri niti⁹ (Tab. I, 2). Takav pehar pripada grupi Igelkopf¹⁰ i predstavlja petoro dečaka-plesača koji plešu kružni ples. Ovakve čaše datuju se u drugu polovinu IV v. n.e.¹¹

Polusferična zdela, poreklom iz kneževskog groba br. 1782 od Kerfeld-Gellepa, ima ugraviran prikaz četiri ljudske figure koje stoje, odvojene sa četiri stuba sa kapitelima (Tab. I, 3). Grobni inventar datuje se u 520-530 g. n. e.¹²

Takođe, sličnog oblika i tehnike graviranja je i polusferična čaša iz Slg. Benzian od prošle godine (Tab. I, 4). Prema istraživaču Akselu fon Saldernu, takve šolje potiču uglavnom iz Kelna, Kerfeld-Gelepa, Strazbura i Bona, gde su datovane u drugu trećinu IV v. n. e.¹³

Polusferična čaša iz Metropolitan muzeja u Njujorku predstavljena je sa profilisanim obodom na kome su prikazana osmokraka zvezda, četiri stuba i lik čoveka koji stoji¹⁴ (Tab. I, 5). Druga polusferična čaša, koja potiče iz Landes muzeja u Bonu,

8 Whitehouse 1997, 272, 377, drawing 459a-b; Glas der Caesaren 1988, 222, nr. kat 123.

9 Fremersdorf, 1967, 18-/181, Taf. 252.

10 Paoluci 2002, 16, fig. 8a.

11 Glas der Caesaren 1988, 236-237, nr. kat. 133.

12 Perin 1995, 250 objekt 1a-b; 289, fig. 15 (suite), 1a.

13 Von Saldern 2004, Nr. kat. 340, Taf. 54.

14 Fremersdorf 1967, 181-182, Abb. 44, Taf. 254.

15 Fremersdorf 1967, 179-180, Taf. 248-249.

16 Paoluci 1997, 173-174.

6 Fremersdorf 1967, 176-184, Taf. 240-258; Paolucci 2002, 16, sl. 8.

7 Fremersdorf 1967, 176-184, Taf. 240-258.

8 Whitehouse 1997, 272, 377, crtež 459a-b; Glas der Caesaren 1988, 222, br. kat 123.

9 Fremersdorf, 1967, 18-/181, Taf. 252.

10 Paoluci 2002, 16, sl. 8a.

11 Glas der Caesaren 1988, 236-237, br. kat. 133.

12 Perin 1995, 250 nalaz 1a-b; 289, sl. 15 (odgovara), 1a.

13 Von Saldern 2004, br. kat. 340, Taf. 54

14 Fremersdorf 1967, 181-182, Abb. 44, Taf. 254

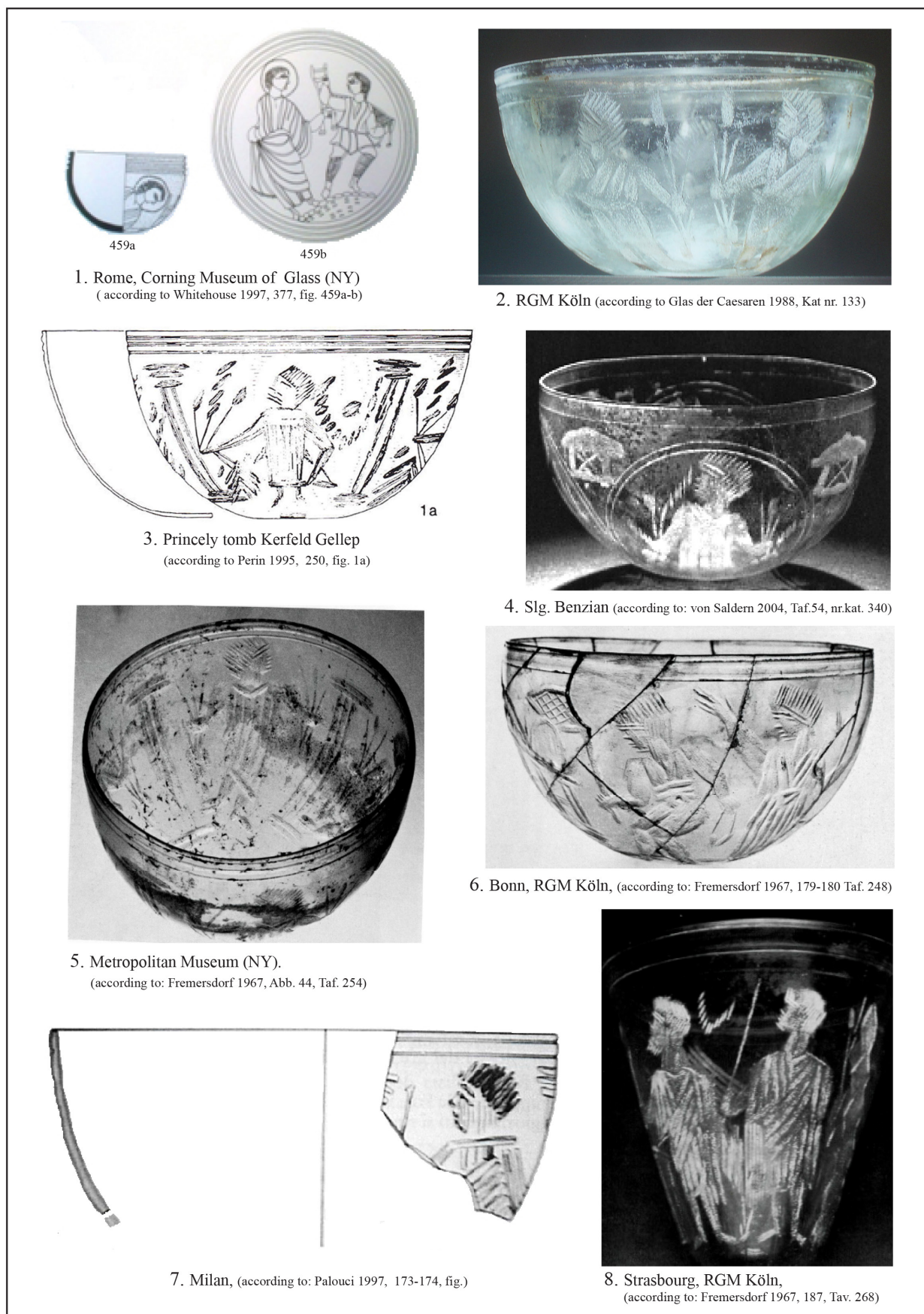


Table. I. Comparisons according to engraving technique.
Tab. I. Poređenja prema tehnici graviranja.

Another cup from Strasbourg is presented with similar engraving and coating¹⁷ (Tab. I, 8) and is dated to the time period from the second half of the 4th century to the beginning of the 5th century AD¹⁸.

From the iconographic point of view, have been made some other comparisons:

The bust engraved on a glass plate from Rome-Ostia, has a presentation with facial features quite similar to the portrait found in the glass vessel fragment of Lezha (Fig. 3; Fig. 6, 5). According to the author Giandomenico de Tommaso, the portrait here, was reproduced with an engraving, according to the well-known iconographic theme *tradition legis*¹⁹. The fragment is dated to the end of the 4th century and the beginning of the 5th century AD²⁰.

A glass fragment from Benaki Museum Athens, originating from ancient Syria (Fig. 4, a-b; Fig. 6, 4), also has a portrait with features quite similar to the portrait of the glass vessel fragment from Lezha. It is thought that such portrait is a personification of the city of Tyre in the ancient Syria, part of the Diocletian province *Phenicia*, and currently a coastal city in present-day Lebanon. The fragment shows the figure of the Greek goddess Nike holding a crown (only her hand is preserved) and the scales of justice. Above the head of the female figure with a crown - personification of the city - can be seen the inscription with the name of the city TYPOC, written with engraving. The date given here: the end of the 3th century and the beginnings of the 4th century AD²¹, is about a century earlier than the stratigraphic context of the glass vessel fragment from Lezha.

The portrait of the figure of Abraham, in the well known "Cup of Podgorica"²² (Fig. 5 a, d) is a representation similar in style, to the glass portrait from Lezha. The frontal figure of Abraham is presented with a disproportionate size while the portrait shows short, well-groomed hair, a semi-ellipse-shaped face, where the eyebrows, eyes,

17 Fremesdorf 1967, II, 187, Tav. 268: ose Paoluci 2002, 71, fig 97 dhe 98.

18 Palouci 2002, 69.

19 *The Traditio Legis (Delivery of the law)* is one of the iconographic themes of early Christian art. It is the representation of Christ between Saint Paul and Saint Peter, to whom he hands a scroll, often in the presence of other apostles. This representation, present above all in the area of Roman influence, represents the transmission of the evangelical message to the apostles and in particular to St. Peter.

20 Tommaso 1989, 102-103, Fig. 6.

21 *Image courtesy of Benaki Museum*. 24 July 2016. In: <https://museumandmusings.wordpress.com/>

Ose: https://www.benaki.org/index.php?option=com_collectionitems&view=collectionitem&id=140261&Itemid=540&lang=en

22 Živanović 2015, 77-108, particularly 79, sl. 2; 81.

ima prikaz mosta i pet ljudskih figura¹⁵ (Tab. I, 6).

U međuvremenu, sličan fragment pronađen je tokom arheoloških iskopavanja 1980-1982 u Milanu, polusferična posuda (Isings 96 b) od bezbojnog stakla sa muškom figurom - portretom urezanim u profil (Tab. I, 7), datovana u od sredine do poslednje četvrtine IV v. n. e.¹⁶

Još jedna čaša iz Strazbura predstavljena je sa sličnom gravurom i premazom¹⁷ (Tab. I, 8) i datovana je u vremenski period od druge polovine IV do početka V v. n. e.¹⁸

Sa ikonografske tačke gledišta, postoje još neka poređenja:

Poprsje ugravirano na staklenom tanjiru iz Rima-Ostije, sadrži predstavu sa crtama lica prilično sličnom portretu pronađenom na fragmentu staklene posude Lješa (sl. 3; sl. 6, 5). Prema autoru Đandomeniku de Tomazu, portret je ovde reprodukovano sa gravurom, prema poznatoj ikonografskoj temi *tradition legis*.¹⁹ Fragment je datovan u kraj IV i početak V v. n. e.²⁰

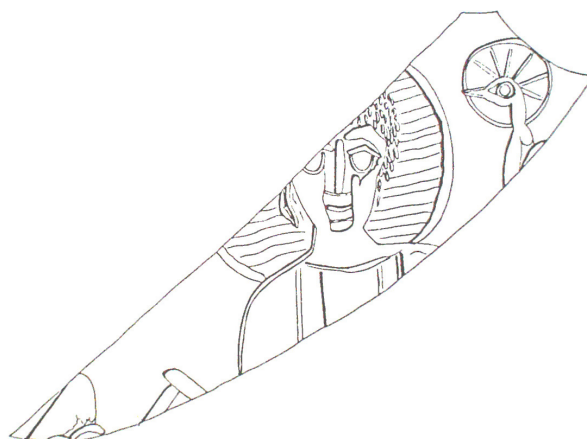


Fig. 3. Glass-fragment from Rome-Ostia.

Sl. 3. Fragment stakla iz Rima-Ostia.

Fragment stakla iz Atinskog muzeja Benaki, poreklom iz antičke Sirije (sl. 4, a-b; sl. 6, 4), takođe ima portret sa karakteristikama prilično sličnim portretu fragmenta staklene posude iz Lješa. Smatra se da je takav portret oličenje grada Tira u drevnoj Siriji, dela Dioklecijanove provincije Fe-

15 Fremesdorf 1967, 179-180, Taf. 248-249.

16 Paoluci 1997, 173-174.

17 FREMESDORF 1967, II, 187, Tav. 268: ose PAOLUCI 2002, 71, sl. 97 i 98.

18 Palouci 2002, 69.

19 *Traditio Legis (Dostavljanje zakona)* je jedna od ikonografskih tema ranohrišćanske umetnosti. To je predstava Hrista između Svetog Pavla i Svetog Petra, kome on predaje svitak, često u prisustvu drugih apostola. Ova predstava, prisutna pre svega u oblasti rimskog uticaja, predstavlja prenošenje evanđelske poruke apostolima, a posebno svetom Petru.

20 Tommaso 1989, 102-103, sl. 6.

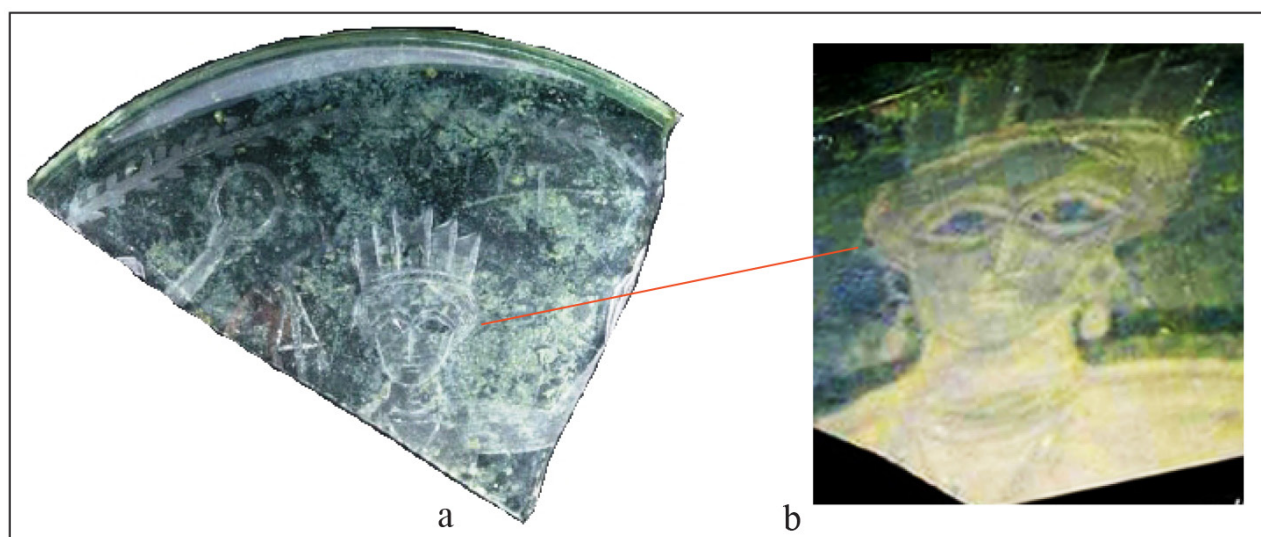


Fig. 4. Fragment from Benaki Museum a) full fragment b) portrait of Goddess Nike.
Sl. 4. Fragment iz muzeja Benaki a) ceo fragment b) portret boginje Nike.

nose, mouth, mustache and not very long beard, are clearly visible. The rich toga of the senator is worn over a tunic (*clamys*) with long sleeves reaching the wrist. The feet are bare. The right arm is raised, and the hand is clasped, ready to perform the sacrifice²³ (Fig. 5 a).

From the excavations carried out during the years 2005-2018 in the ancient city of *Doclea*, are found the fragments of an extraordinary plate. The engraved decoration shows the bust, details of the dress and parts of the nimbus of a saint (?) (Fig. 6, 3). Based on the decorative features, the author believes that, such *Doclea* plate belongs to a large group of vessels of the 4th century AD, originating from the well-known Köln workshops²⁴.

In the comparisons according to the iconography (Fig. 6, 1-5), have noticed other similarities, which are not so visible amongst the comparisons related to the engraving technique. For example the hairstyle with curls (Fig. 6, 1, 5) is quite preferred, but even in cases where it is not curly, the shape of the hair appears with the same cut (Fig. 6, 2). The eyes are made with a naturalistic shape, expressed by the engraving in form of a rhombus, with a circle inscribed (Fig. 6, 1, 2, 4, 5). As regards the first group of comparisons (Tab. I. 1-8) the eyes are presented in a more schematic way, being realized with two short parallel dashes²⁵. The eyebrows are also made with a light-shadow contour through archshaped. The other features of the face: the cheeks, nose and mouth, are made

nikije, a trenutno primorskog grada u današnjem Libanu. Na fragmentu je prikazana figura grčke boginje Nike koja drži krunu (sačuvana je samo njena ruka) i kantaros pravde. Iznad glave ženske figure sa krunom - personifikacija grada - vidi se ugraviran natpis sa imenom grada ΤΥΡΟΣ. Ovde naveden datum: kraj III i početak IV v. n. e.²¹, je oko jedan vek raniji od stratigrafskog konteksta fragmenta staklene posude iz Lješa.

Portret Avramovog lika, na poznatoj „Čaši iz Podgorice”²² (sl. 5 a, d) je stilski slična predstavi portreta na fragmentu stakla iz Lješa. Frontalna strana figure Avrama predstavljena je nesrazmerno, dok je portret prikazuje kratku, stizovanu kosu, poluelipsoidno lice, gde su jasno vidljive obrve, oči, nos, usta, brkovi i ne tako duga brada. Raskošna toga senatora nošena preko tunike (*clamys*) sa dugim rukavima koji dosežu do zgloba. Stopala su bosa. Desna ruka je podignuta, a šaka stegnuta, spremna za žrtvovanje²³ (sl. 5 a).

Tokom iskopavanja obavljenih od 2005. do 2018. god. u drevnom gradu *Doclea*, pronađeni su fragmenti izuzetnog tanjira. Gravirana dekoracija prikazuje prsa, detalje haljine i delove nimbusa sveca (?) (sl. 6, 3). Na osnovu dekorativnih osobina, autor smatra da ovakav Doklejski tanjir pripada velikoj grupi posuda iz IV v. n. e., poreklom iz pozna-

21 Image courtesy of Benaki Museum. 24 July 2016. In: <https://museumandmusings.wordpress.com/>

Ose: https://www.benaki.org/index.php?option=com_collectionitems&view=collectionitem&id=140261&Itemid=540&lang=en

22 Živanović 2015, 77-108, posebno 79, sl. 2; 81.

23 Mazzei 2000, 92-95; Cavallini 2020, 156

23 Mazzei 2000, 92-95; Cavallini 2020, 156

24 Živanović 2021, 287, Fig. 3, 6-7.

25 See for this problem: Paolucci 2002, 69.



Fig. 5. Cup of Podgorica and the figure of Abraham. (a-b: according to Živanović 2015).
Sl.5. Podgorička čaša i Avramov lik (a-b: prema Živanović 2015).

with lines and light-shadows. The clothes of the characters are presented with alternating lines in different directions, which is also observed in the vessels of the first group of comparisons (Tab. I, 1-8).

From iconographic point of view, the greatest similarity of the glass portrait from Lezhacan be seen in that of the Benaki Museum (Athens) (compare in Fig. 6, no. 1 and no. 4), but the dating here is a century earlier. While, is also very similar the portrait presented in the fragment of Rome-Ostia (Fig. 3: Fig. 6, 5), which is also presented with the same date as the the fragment of the glass vessel from Lezha (*Lissus*).

* * *

Several studies have shown that during the Late Antiquity trade flourished in the Mediterranean world without borders. The large Levantine glassworks distributed mainly raw materials and also some higher quality finished products to different cities, that were also located at considerable distances²⁶.

Traces of workshops, mainly for secondary production such as Roman glass vessels and the names of many producers, have already been found in a considerable number in many settlements of the eastern coast of the Adriatic Sea²⁷. But, in the case

²⁶ Antonaras 2010, 392-393 (see also the literature cited in footnote no. 54).

²⁷ See respectively starting from north to south : Slovenia - Milavec 2015, 277-285; Kroacia-Fadić 1997, 153-160; and Buljević 2009, 35-50; Montenegro - Živanović 2021, 283-290; Albania- Tartari 2005, 5-16 ose 25-35.

tih kelnskih radionica²⁴.

U poređenjima prema ikonografiji (sl. 6, 1-5) uočene su i druge sličnosti, koje nisu toliko vidljive među poređenjima vezanim za tehniku graviranja. Na primer, kovrdžava kosa (sl. 6, 1, 5) je prilično poželjna, ali čak i u slučajevima kada nije kovrdžava, oblik frizure koja se javlja je isti (sl. 6, 2). Oči su naturalnog oblika, izraženog gravurom u obliku romba, sa upisanim krugom (sl. 6, 1, 2, 4, 5). Što se tiče prvih analogija (T. I. 1-8), oči su šematski prikazane, realizovane sa dve kratke paralelne crtice²⁵. Obrve su takođe napravljene sa konturom svetle senke oblika luka. Ostale karakteristike lica: obrazi, nos i usta, napravljeni su linijama i svetlosnim senkama. Odeća likova predstavljena je naizmeničnim linijama u različitim pravcima, što se zapaža i kod posuda prve grupe poređenja (T. I, 1-8).

Sa ikonografske tačke gledišta, najveća sličnost portreta sa stakla iz Lješa može se uočiti u muzeju Benaki (Atina) (uporedi na sl. 6, br. 1 i br. 4), ali je ovde datovano vek ranije. Takođe, veoma je sličan i portret predstavljen u fragmentu Rim-Ostija (sl. 3: sl. 6, 5), koji je datovan isto kao i fragment staklene posude iz Lješa (*Lissus*).

* * *

Nekoliko studija je pokazalo da je tokom kasne antike trgovina u sredozemlju cvetala bez granica. Velika levantinska staklarska radionica distribuirala je uglavnom sirovine, a takođe i neke

²⁴ Živanović 2021, 287, sl. 3, 6-7.

²⁵ Za ovaj problem vidi: Paolucci 2002, 69.

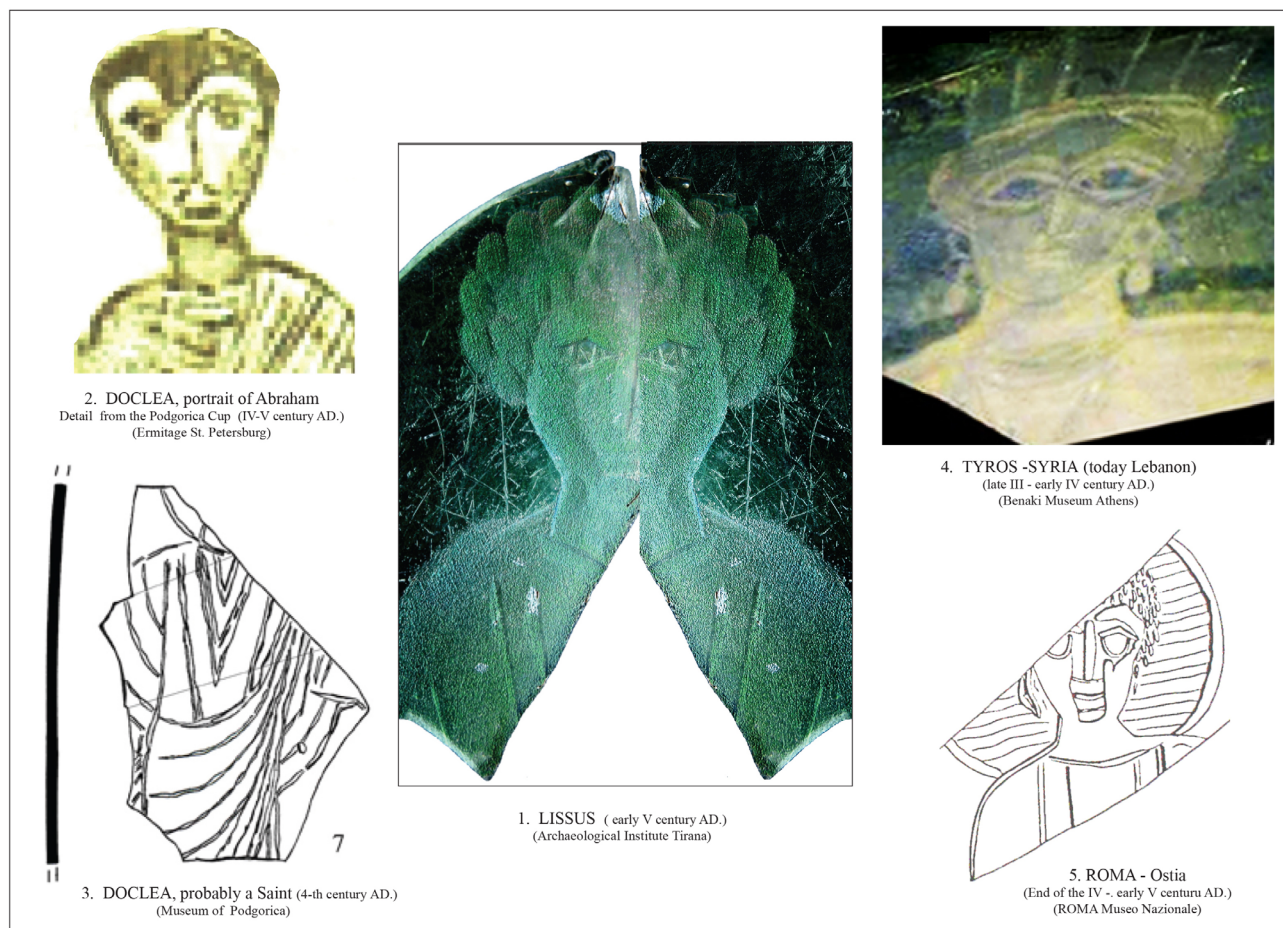


Fig. 6. Portrait from Lezha and some iconographic comparisons.
Sl. 6. Portret iz Lješa i neka ikonografska poređenja.

of the glass vessel fragment found in Lezha (*Lissus*), are having an import product, which came from a well-known workshop of the late Roman period. The assumption raise two research hypothesis on the the origin of this object: it may cameither from the territory of Italy, or the Eastern Mediterranean region, as the case of the afore mentioned fragment of the Benaki Museum in Athens.

Due to the the archaeological context where it is found²⁸, in a public building, as well as accompanied by a coin, fine imported ceramics (north-african or eastern-mediterranean. *Sigillata* vessels), a very fine bronze balance for pharmaceutical-medical products or cosmetics²⁹, the glass vessel from *Lissus*, can also be ranked among distinguished luxury objects. The argument is also reinforced by the calculation of a relatively high cost of its production³⁰ and the transportation from distant countries.

28 Hoxha2014, 513-514, 521.

29 Hoxha ,Oettel 2013, 153, katnr. 209 (Bronze double pan balance for fine material).

30 See for this problem :Paolucci1997, 204; Antonaras2010, 394 (see here and footnotes no. 61 and 62).

kvalitetnije gotove proizvode u različite gradove, koji su se takođe nalazili na znatnoj udaljenosti²⁶. Tragovi radionica, uglavnom za sekundarnu proizvodnju, poput rimskih staklenih posuda i imena mnogih proizvođača, već su pronađeni u znatnom broju u mnogim naseljima istočne obale Jadranskog mora²⁷. Ali, u slučaju fragmenta staklene posude pronađenog u Lješu (*Lissus*), imamo uvozni proizvod, koji potiče iz poznate radionice kasnorimskog perioda. Pretpostavka nameće dve istraživačke hipoteze o poreklu ovog predmeta: da može doći ili sa teritorije Italije, ili iz regiona istočnog Mediterana, kao što je slučaj sa pomenutim fragmentom muzeja Benaki u Atini.

Zbog arheološkog konteksta u kome je pronađena²⁸, u javnoj zgradi, uz novčić, finu uvoznu keramiku (severnoafričke ili istočno-mediteranske

26 Antonaras 2010, 392-393 (videti i literaturu citiranu u fusnoti br. 54).

27 Videti redom počevši od severa ka jugu: Slovenija - Milavec 2015, 277-285; Kroacia-Fadić 1997, 153-160; i Buljević 2009, 35-50; Crna Gora - Živanović 2021, 283-290; Albanija- Tartari 2005, 5-16 ose 25-35.

28 Hoxha 2014, 513-514, 521

Certainly, the glass vessel from Lissus can be considered as an object for the high classes of the city, which still in the late antique period, enjoyed its *otium* in prestigious public spaces, that were equipped with contemporary luxury facilities. The highly refined engraving technique and the iconographic presentation of the human portrait on the glass fragment from *Lissus*, represent one of the most original expressions of late antique craftsmanship. The wide regional distribution of these glass vessels is another indicator of the people, goods and ideas mobility, which demonstrates on its side even the level of the “globalization” during the Late Antiquity.

posude Sigillata), veoma finu bronzanu vagu za farmaceutsko-medicinske proizvode ili kozmetiku²⁹, staklena posuda iz *Lissus*-a, takođe se može svrstati među istaknute luksuzne predmete. Argument je takođe pojačan proračunom relativno visokih troškova njegove proizvodnje³⁰ i transporta iz udaljenih zemalja.

Svakako, staklena posuda iz Lješa može se smatrati predmetom koji je pripadao visokom staležu grada, koji je još u kasnoantičkom periodu uživao svoj *otium* u prestižnim javnim prostorima, opremljenim savremenim luksuznim sadržajima. Visoko prefinjena tehnika graviranja i ikonografski prikaz ljudskog portreta na staklenom fragmentu iz *Lissus*-a, predstavljaju jedan od najoriginalnijih izraza kasnoantičkog zanatstva. Široka regionalna rasprostranjenost ovih staklenih posuda je još jedan pokazatelj mobilnosti ljudi, dobara i ideja, koji sa jedne strane pokazuje čak i nivo „globalizacije” tokom kasne antike.

29 Hoxha, Oettel 2013, 153, kat br. 209 (Bronzana dupla vaga za fini materijal).

30 Pogledajte za ovaj problem: Paolucci 1997, 204; Antonaras 2010, 394 (vidi ovde i fusnote br. 61 i 62).

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