

GREEK INSCRIPTIONS ON ROMAN AND BYZANTINE GLASS VESSELS

GRČKI NATPISI NA RIMSKIM I VIZANTIJSKIM STAKLENIM POSUDAMA

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Abstract:

Inscriptions of proper names or wishes on glass vessels appeared in the first century AD on mold blown vessels. In the early second century painted inscriptions conveying parts of the text of theatrical plays and the names of the presented figures appear, albeit very rarely. Between the third and seventh centuries engraved, stamped and painted inscriptions appear, containing good wishes, salutations and proper names. Mold blown relief inscriptions stamped on the bottom of jugs and bottles are relatively frequent as are also the engraved inscriptions that appear mainly on tableware. The text in both techniques is rendered in large, clear-shaped letters. In addition, painted inscriptions appear sporadically in vessels of the third-fourth century. As for the content of the inscriptions, the proper names prevail among the mold blown ones, and toasts and wishes predominate among the engraved and painted inscriptions.

Key words: glass vessels, greek inscriptions, Roman Empire, Byzantium

Apstrakt:

Natpisi vlastitih imena ili želja na staklenim posudama pojavili su se u I v. n. e. na posudama duvanim u kalup. Početkom II vijeka pojavljuju se, doduše, vrlo rijetko slikani natpisi koji prenose djelove teksta pozorišnih komada i imena istaknutih ličnosti. Između III i VII vijeka pojavljuju se urezani, duvani u kalup i slikani natpisi koji sadrže lijepe želje, pozdrave i vlastita imena. Reljefni natpisi duvani u kalup utisnuti na dnu bokala i boca su relativno česti, kao i gravirani natpisi koji se pojavljuju uglavnom na stonom posuđu. Tekst u obje tehnike je prikazan velikim slovima jasnih oblika. Pored toga, slikani natpisi se sporadično pojavljuju na posudama III-IV vijeka. Što se tiče sadržaja natpisa, među duvanim u kalup preovladavaju vlastita imena, a među urezanim i slikanim natpisima preovlađuju zdravice i želje.

Ključne riječi: staklene posude, grčki natpisi, Rimsko Carstvo, Vizantija

This paper will present an overview of Greek inscriptions on glass vessels from the Roman and Byzantine territories, dated predominantly between the first and seventh centuries A.D.

In general, inscriptions on glass vases are known from very early on in human history, as for example on the early eighth century BC glass vessel with King Sargon's II name written in Akkadian cuneiform script on it, stating Palace of Sargon, King of Assyria. King of Assyria.¹

The needs covered by these inscriptions are quite simple and straightforward and can be defined as follows: To declare ownership of a precious object; to add extra value to the object with its identification as a work of a skillful, renown master; to commemorate an adventus or an important moment in the life of the owner; to explain the depicted scene; and finally, and most often, to express a good wish for the owner or a drinking toast.

The examples will be grouped according to their production technique, namely, mold-blown, incised, engraved, and painted ones, and within each group they will be ordered chronologically.

The first group presents the mold-blown inscriptions. Inscribing proper names or wishes on mold-blown vessels is a tradition that appears in the first century AD, probably due to the ease of embossing by mold blowing. The name of the manufacturer and his Sidonian origin, the most famous glass center of the time, are stamped on these first-century tableware, jugs, cups, and bowls, in noticeable places either along the middle of the body or on the handles. E.g., ENNIQN, IASQN, MEGHS, NEIKAIΣ, APTAΣ, often accompanied by the verb EΠOIEI or EΠOIHΣEN, i.e. "made (it)". ANNIOΣ, EIPHNAIOΣ, NEIKQN, ΦIΛIΠΠIOΣ, and APTAΣ, add the word ΣIΔQNIOΣ, i.e. Sidonian, testifying to their origin, as APICTEAΣ o KYΠPIOΣ, i.e. the Cypriot did.² It is believed that the former did not add the place of their origin to their name because they were active in Sidon, whereas the latter added it because they were located in Italy, where they had migrated.³ Frequently appears the Semitic wish MNH[Σ]ΘH O AΓOPAZQN or MNH[Σ]ΘH O AΓOPAZAΣ (may the buyer be remembered).⁴ Also, in the second half of the first century appear the wishes ΛABE THN NEIKHN (seize the victory), KEPΔOΣ KAI EYΦPOCYNH OINOΠIOCIA

U ovom radu biće dat pregled grčkih natpisa na staklenim posudama sa rimskih i vizantijskih teritorija, datovanih pretežno između I i VII v. n. e.

Uopšteno govoreći, natpisi na staklenim posudama poznati su od veoma rane istorije čovječanstva, kao na primjer na staklenoj posudi iz ranog VIII v. p. n. e. na kojoj je ime kralja Sargona II ispisano akadskim klinastim pismom, navodeći palatu Sargona, kralja Asirije. Kralj Asirije.¹

Potrebe koje pokrivaju ovi natpisi su prilično jednostavne i jasne i mogu se definisati na sljedeći način: da proglasi vlasništvo nad dragocjenim predmetom; da objektu doda dodatnu vrijednost identifikacijom kao djelo vještog, poznatog majstora; u slavu ceremonije ili važnog momenta u životu vlasnika; da objasni prikazanu scenu i, na kraju, ono što je i najčešće, da izrazi lijepu želju za vlasnika ili zdravicu.

Primjeri će biti grupisani prema tehnici izrade, i to natpisima duvanim u kalup, urezanim, graviranim i oslikanim, a unutar svake grupe biće poređani hronološki.

Prva grupa predstavlja natpise nastale duvanjem u kalup. Upisivanje vlastitih imena ili želja, na posude duvane u kalup, je tradicija koja se javlja u prvom v. n. e., vjerovatno zbog lakoće utiskivanja duvanjem u kalup. Ime proizvođača i njegovo sidonsko porijeklo, najpoznatijeg staklenog središta tog vremena, utisnuto je na ovo prvovjekovno posude, vrčeve, čaše i zdjele, na uočljivim mjestima ili po sredini tijela ili na drškama. Npr., ENNIQN, IASQN, MEGHS, NEIKAIΣ, APTAΣ, često praćena glagolom EΠOIEI or EΠOIHΣEN, tj. „napravio (to)”. ANNIOΣ, EIPHNAIOΣ, NEIKQN, ΦIΛIΠΠIOΣ, i APTAΣ, dodati riječ ΣIΔQNIOΣ, tj. Sidonija, svjedočeći o njihovom porijeklu, kao APICTEAΣ o KYΠPIOΣ, tj. Kipranin je izradio.² Smatra se da prethodni nisu dodali mjesto svog porijekla svom imenu jer su bili aktivni u Sidonu, dok su drugi to dodali jer su se nalazili u Italiji, gde su migrirali.³ Često se pojavljuje semitska želja MNH[Σ]ΘH O AΓOPAZQN ili MNH[Σ]ΘH O AΓOPAZAΣ (neka se pamti kupac).⁴ Takođe, u drugoj polovini I vijeka pojavljuju se želje ΛABE THN NEIKHN (zgrabi pobjedu), KEPΔOΣ KAI EYΦPOCYNH OINOΠIOCIA (Profit i radost u ispijanju vina), (Sl. 1) KATAΧAIPE KAI EYΦPAINOY (Raduj se i veseli) i (Sl. 2) EYΦPAINOY EΦ Ω

1 Barag 1985, cat 26; 60-61, fig. 2, pl. 3, col. pl. B.

2 Trowbridge 1930, 115, 120; McClellan 1983, 72. 75; Stern 1995, 66.

3 Stern 1995, 68-69; Lightfoot 2014, passim; Lightfoot 2015, 103-114.

4 Lehrer 1979, 13; Stern 1995, 71-72, 102.

1 Barag 1985, kat. 26; 60-61, sl. 2, T. 3, col. T. B.

2 Trowbridge 1930, 115, 120; McClellan 1983, 72. 75; Stern 1995, 66.

3 Stern 1995, 68-69; Lightfoot 2014, passim; Lightfoot 2015, 103-114.

4 Lehrer 1979, 13; Stern 1995, 71-72, 102.

(Profit and joy in wine drinking), (Fig. 1) ΚΑΤΑΧΑΙΡΕ ΚΑΙ ΕΥΦΡΑΙΝΟΥ (Rejoice and be merry) and (Fig. 2) ΕΥΦΡΑΙΝΟΥ ΕΦ Ω ΠΑΡΕΙ. «Εὐφραίνου ἐφ' ᾧ πάρει». Various interpretations have been proposed for this phrase, but the most convincing one analyzes it as «εὐφραίνου ἐπί τοῦτω ἐφ' ᾧ πάρει». The expression corresponds in part to the New Testament (Matthew 26:50 “Ἐταῖρε ἐφ' ᾧ πάρει;”) and can be rendered as “rejoice in that for which you have (come)”.⁵ It has also been suggested that the phrase may conceal an allusion to Epicurean philosophy.⁶

In late imperial and early Byzantine times, from the third to the seventh century AD, the use of mold-blown relief inscriptions on glass vessels reappeared. During this period, the production of mold-blown glass vessels seems to have continued mainly in the eastern Roman Empire. About 100 examples have been published belonging to seven types of tableware and storage vessels: square, hexagonal, octagonal jugs, and bottles with prismatic and, less often, cylindrical bodies. They occur mainly in the eastern Mediterranean and are considered products of various eastern Mediterranean centers, including Egypt and Asia Minor. From the relatively wide variety of eastern Mediterranean products, only square bottles have been unearthed in the western part of the empire, identified as imports from the East by the Greek inscriptions on the bottom. They are considered to be fifth-century products of southern Asia Minor, testifying to the occasional transport of goods from the East to the West.⁷

The inscriptions are placed at the bottom of the vase. They almost always comprise a proper name in the nominative, occasionally accompanied by an adjective written in the genitive or a verb. At least 24 names have been identified, but it is not clear whether they belong to the glass blower or to the merchant-owner of their original content. The following names were found in ca. third- and fourth-century vessels: ΑΛΕΞΑΝΔΡΟΥ, ΑΡΧΕΣΤΡΑΤΟΥ, ΑΧΙΛΛΕΩΣ, ΓΕΡΜΑΝΟΣ, ΕΙΣΙΔΩΡΟΥ, ΖΗΘΟΣ, ΖΩΣΙΜΟΥ, ΗΡΑΚΛΕΩΝΟΣ, ΘΕΟΔΩΡΟΥ, ΚΥΡΙΟΣ, ΚΑΝΔΙΔΟΥ, ΛΥΣΙΜΑΧΟΥ, ΜΑΡΚΟΣ, ΜΗΝΟΦΑΝΤ[ΟΥ], ΠΑΥΛΙΝΟΣ ΑΝΤΙΟΧΕΥΣ, ΠΡΙΣΚΟΣ, ΤΙΒΕΡΙΝΟΥ, ΤΡΥΦΩΝΟΣ. On fourth and fifth-century vessels appear the following names: [ΑΛ]ΕΞΑ[Ν]ΔΡΟΥ Ι[...]. ΝΑ..., ΓΟΡΔΙΑΝΟΥ, ΖΩΣΙΜΟΥ, ΖΩΤΙΚΟΣ, ΣΑΝΒΑΤΙΟΥ, ΤΡΥΦΩΝΟΣ, ΤΙΒΕΡΙΝΟΥ, και ...

⁵ Stern 1995, 97; Pseudo-zonaras, Lexicon, s.v. «Ἐφ' ᾧ πάρει», 928, col. 14.

⁶ Fontaine and Margos 2010, 80-83.

⁷ Tek 2003; Nenna 2011; Foy 2015, fig. 51.



Fig. 1. Glass beaker, first century A.D. (The J. Paul Getty Museum, Villa Collection, Malibu, California, 2004.35). No Copyright. Free use under Creative Commons (CC0 1.0).
Sl. 1. Staklena čaša, I v. n.e. (The J. Paul Getty Museum, Villa Collection, Malibu, California, 2004.35). No Copyright. Besplatno korišćenje pod Creative Commons (CC0 1.0)



Fig. 2. Glass beaker, first century A.D. (The J. Paul Getty Museum, Villa Collection, Malibu, California, 95.AF.60). No Copyright. Free use under Creative Commons (CC0 1.0).
Sl. 2. Staklena čaša, I v. n.e. (The J. Paul Getty Museum, Villa Collection, Malibu, California, 95.AF.60). No Copyright. Besplatno korišćenje pod Creative Commons (CC0 1.0)

ΠΑΡΕΙ. «Εὐφραίνου ἐφ' ᾧ πάρει». Za ovu frazu su predložena različita tumačenja, ali najubjedljivija je analiza kao „εὐφραίνου ἐπί τοῦτω ἐφ' ᾧ πάρει“. Iz-raz djelimično odgovara Novom zavjetu (Matthew

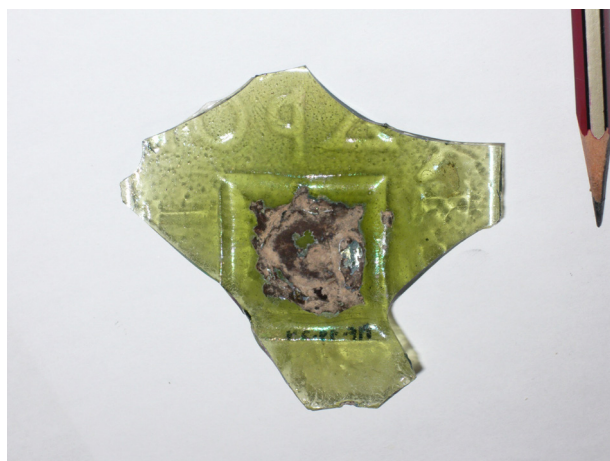


Fig. 3. Base fragment of a square bottle with molded inscription in relief. Ancient Corinth. Late fourth-early fifth century A.D. (MF 1999-24). © American School of Classical Studies, Corinth Excavations.

Sl. 3. Fragment dna četvrtaste boce sa reljefnim natpisom u kalupu. Drevni Korint. Kraj IV - početak V v. n.e. (MF 1999-24). © American School of Classical Studies, Corinth Excavations.

AMΦΙΩΝ....

(Fig. 3, 4) The commonest name is ALEXANDER, that has been known from Rome⁸ Aquileia⁹ and Resnik¹⁰, followed by the TIBERINOS known from Rome¹¹, Tharros in Sardinia¹² and Portus Socratem, south of Valence¹³ Marseilles¹⁴, Cimiez at Nice¹⁵ Calkidiki¹⁶, and Arycanda.¹⁷

On the latest known examples, dating to the seventh century, the name EYΦP [A] [ΣΙΟΥY] appears. In addition, on contemporaneous vessels from Beirut appear the first letters of the alphabet (ΑΒΓΔΕΖ) each placed between diagonally arranged lines forming a star-shaped pattern, an inscription for good luck also known on other materials.¹⁸

In general, one notices that the text is rendered in clear letters without ligatures or abbrevia-

8 Lehrer Jacobson 1992, no 1-1; Sternini 1994, no 2.

9 Calvi 1968, 86, pl. E.2; Mandruzzato and Marcante 2005, no 95.

10 Fadić 2006; Fadić and Štefanac 2012, no 221; Foy 2015, fig. 51, no 199.

11 Lehrer Jacobson 1992, no 13; Sternini 1994, no 14.

12 Stern 2006, 404, fig. 1.

13 Hurtado et al. 2008, 124, no 30, fig. 31; Foy 2015, fig. 51, no 200.

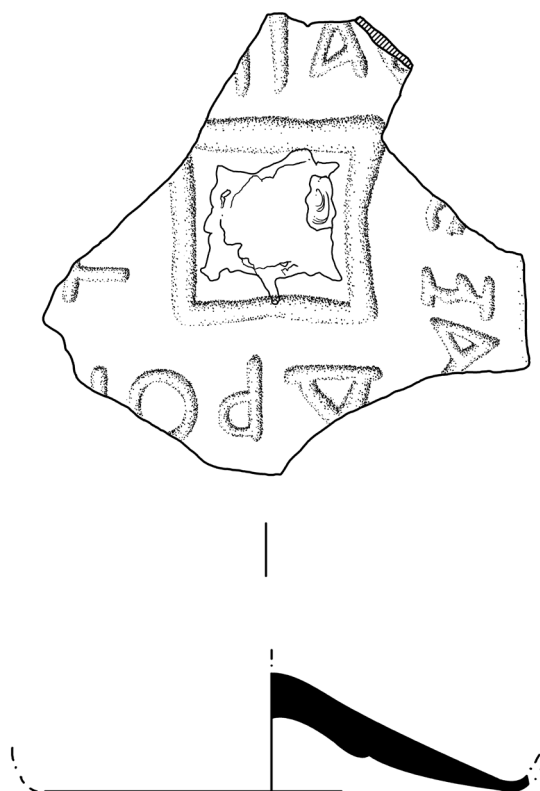
14 Foy and Nenna 2006; Foy 2013, no 7; Foy 2015, fig. 51, nos 201-203.

15 Foy 2015, fig. 51, no 204.

16 Find from an early Christian basilica, under publication by the author.

17 Tek 2003, fig. 3-6; Triantafyllidis 2006, no TR 47; Foy 2015, fig. 51, no 205.

18 see Nenna 2011, 251; For the finds Nenna 2006, 446, pl. 7:7PO-LI 2-73; Foy 2000, fig. 29, no 19.



MF-99-24

0 3cm

Fig. 4. Drawing of the base fragment with molded inscription in relief. Ancient Corinth. Late fourth-early fifth century A.D. (MF 1999-24). © American School of Classical Studies, Corinth Excavations.

Sl. 4. Crtež fragmenta dna sa reljefnim natpisom u kalupu. Drevni Korint. Kraj IV- početak V v. n.e. (MF 1999-24). © American School of Classical Studies, Corinth Excavations.

26:50 “Ἐταῖρε ἐφ’ ᾧ πάρει;”) i može se prevesti kao „radujte se onome zbog čega ste (došli)“.⁵ Takođe je predloženo da ova fraza može prikriti aluziju na epikurejsku filozofiju.⁶

U kasno carsko i ranovizantijsko doba, od trećeg do sedmog v. n. e., ponovo se pojavljuje upotreba reljefnih natpisa duvanih u kalup, na staklenim posudama. Tokom ovog perioda, čini se da se proizvodnja staklenih posuda duvanih u kalup nastavila uglavnom u istočnom Rimskom carstvu. Objavljeno je oko 100 primjeraka sedam vrsta stonog posuđa i posuda za odlaganje: četvrtastih, šestougaoonih, osmougaoonih bokala i boca sa prizmatičnim i, rjeđe,

5 Stern 1995, 97; Pseudo-zonaras, Leksikon, s.v. «Eph’ ō parei», 928, kol. 14.

6 Fontaine and Margos 2010, 80-83.

tions and was intended to be read from the outside of the vessel. In most cases, the letters are written around the base, facing the center of the base and read normally. In very few cases, they have been written in two or even three lines. Also, in very few cases the words are written from left to right (e.g. AMPHION).

Among other stamped representations, objects or themes of Christian connotation are known too, e.g., a cross and a Christogram that have been unearthed in sites on the Dalmatian coast, where they were probably locally produced.¹⁹ The small, janiform flasks are an almost contemporaneous eastern Mediterranean type of vessel, which in a few cases bears a stamped Christian symbol on the resting surface.²⁰ Namely, two examples are known sealed with an omega: one from Arles²¹, and one from the Croatian Salona²². In addition, two examples with a cross-shaped monogram have been published, one from Karanis²³, and another of unknown provenance.²⁴ It has been proposed that these Syrian or Egyptian vessels were not produced to transport aromatic oils but that they were eulogiae ampullae, containers of holy myrrh or holy water from pilgrimage centers.²⁵

Incised inscriptions

Incised inscriptions comprise the second group under presentation. They appear mainly on tableware, i.e. vessels for pouring liquids, drinking, and presenting food: bottles, wine glasses, beakers, cups, and plates. Several engraving workshops have been identified based on the decorative themes, the way of rendering the forms, and the physiognomic features of human figures. (Fig. 5) A special group among incised inscriptions are those with letters rendered with a double line, which appear on glasses, cups, and bottles. As to their content, the incised inscriptions are either dedicatory (ΚΥΡΙΩ, ΚΥΡΙΑ, ΚΥΡΙ, ΠΑΙΔΙΩ, ΦΙΛΕ) or wishes (ΕΥΤΥΧΙ, ΛΑΒΕ, ΖΗΣΑΙΣ, ΠΙΕ ΖΗΣΑΙΣ, ΥΓΕΙΑ, ΧΑΡΙΣ, ΧΡΗΣΑΙ). The phrase "drink and may you live" appears in various forms, ΠΙΕ ΖΗΣΗΝ, ΠΙΕ ΖΗΣΗΣ ΑΕΙ, ΠΙΕ ΖΗΣΗΣ ΚΑΛΩΣ ΑΕΙ, ΠΙΕ ΖΗΣΗΣ ΔΙΑ ΠΑΝΤΩΝ ΑΕΙ, ΣΟΥ. It is found throughout the eastern Mediterranean, Syria, Palestine, Egypt, the

cilindričnim tijelima. Javljaju se uglavnom u istočnom Mediteranu i smatraju se proizvodima različitih istočnomediteranskih centara, uključujući Egipat i Malu Aziju. Od relativno širokog spektra istočnomediteranskih proizvoda, u zapadnom dijelu carstva su otkrivene samo četvrtaste boce, koje su grčkim natpisima na dnu identifikovane kao uvoz sa istoka. Smatra se da predstavljaju proizvode iz V vijeka i potiču iz južne Asie Minor, što svjedoči o povremenom transportu robe sa istoka na zapad.⁷

Natpisi su postavljeni na dnu posude. Gotovo uvijek sadrže vlastito ime u nominativu, ponekad uz pridjev napisan u genitivu ili glagol. Najmanje 24 imena su identifikovana, ali nije jasno da li pripadaju duvaču stakla ili trgovcu-vlasniku njihovog originalnog sadržaja. Sljedeći nazivi su pronađeni na posudama iz III i IV vijeka: ΑΛΕΞΑΝΔΡΟΥ, ΑΡΧΕΣΤΡΑΤΟΥ, ΑΧΙΛΛΕΩΣ, ΓΕΡΜΑΝΟΣ, ΕΙΣΙΔΩΡΟΥ, ΖΗΘΟΣ, ΖΩΣΙΜΟΥ, ΗΡΑΚΛΕΩΝΟΣ, ΘΕΟΔΩΡΟΥ, ΚΥΡΙΟΣ, ΚΑΝΔΙΔΟΥ, ΛΥΣΙΜΑΧΟΥ, ΜΑΡΚΟΣ, ΜΗΝΟΦΑΝΤ[ΟΥ], ΠΑΥΛΙΝΟΣ ΑΝΤΙΟΧΕΥΣ, ΠΡΙΣΚΟΣ, ΤΙΒΕΡΙΝΟΥ, ΤΡΥΦΩΝΟΣ. Na posudama iz IV i V vijeka pojavljuju se sljedeća imena: [ΑΛ]ΕΞΑ[Ν]ΔΡΟΥ Ι[...].ΝΑ..., ΓΟΡΔΙΑΝΟΥ, ΖΩΣΙΜΟΥ, ΖΩΤΙΚΟΣ, ΣΑΝΒΑΤΙΟΥ, ΤΡΥΦΩΝΟΣ, ΤΙΒΕΡΙΝΟΥ, και ...ΑΜΦΙΩΝ....

(Sl. 3, 4) Najčešće ime je ALEKSANDAR, poznato iz Rima⁸, Akvileje⁹ i Resnika¹⁰, a zatim TIBERINOS poznat iz Rima¹¹, Tharros na Sardiniji¹² i Portus Socratem, južno od Valence¹³, Marseja¹⁴, Cimijeza u Nici¹⁵, Halkidikija¹⁶ i Arikande.¹⁷

Na najnovijim poznatim primjerima, koji se datuju u VII vijek, pojavljuje se ime ΕΥΦΡ [Α] [ΣΙΟΥ]. Pored toga, na istovremenim posudama iz Bejruta pojavljuju se prva slova abecede (ΑΒΓΔΕΖ), svaki postavljen između dijagonalno raspoređenih linija formirajući šaru u obliku zvijezde, natpis za sreću poznat i na drugim materijalima¹⁸.

7 Tek 2003; Nenna 2011; Foy 2015, sl. 51.

8 Lehrer Jacobson 1992, br 1-1; Sternini 1994, br 2.

9 Calvi 1968, 86, T. E.2; Mandruzzato i Marcante 2005, br 95.

10 Fadić 2006; Fadić i Štefanac 2012, br 221; Foy 2015, sl. 51, br 199.

11 Lehrer Jacobson 1992, br 13; Sternini 1994, br 14.

12 Stern 2006, 404, sl. 1.

13 Hurtado i dr. 2008, 124, br. 30, sl. 31; Foy 2015, sl. 51, br. 200.

14 Foy i Nenna 2006; Foy 2013, br. 7; Foy 2015, sl. 51, br. 201-203.

15 Foy 2015, sl. 51, br 204.

16 Nalaz iz ranohrišćanske bazilike, objaviće je autor.

17 Tek 2003, sl. 3-6; Triantafyllidis 2006, br TR 47; Foy 2015, sl. 51, br 205.

18 Vidjeti Nenna 2011, 251; Za nalaze Nenna 2006, 446, T. 7:7PO-LI 2-73; Foy 2000, sl. 29, br. 19.

19 Lazar 2006, nos CRO 13-16; Fadić and Štefanac 2012, nos 203-210.

20 Foy 2010b.

21 Foy 2010a, 263-264; Foy 2015, fig. 51, no 205.

22 Barovier Mentasti *et al.* 2003, 92, n° 15.

23 Barovier Mentasti *et al.* 2003, 92, n° 16.

24 Saldern *et al.* 1974, 170-171, no 465.

25 Foy 2010b.



Fig. 5. Glass plate, fourth century A.D. (The J. Paul Getty Museum, Villa Collection, Malibu, California, 2003.351) No Copyright. Free use under Creative Commons (CC0 1.0).
Sl. 5. Stakleni tanjir, IV v. n.e. The J. Paul Getty Museum, Villa Collection, Malibu, California, 2003.351) No Copiright. Besplatno korišćenje pod Creative Commons (CC0 1.0)

Balkans, Rome and Cologne.²⁶ It appears mainly in free-blown vessels (funnel-mouthed bottles²⁷, skyphoi²⁸, and conical²⁹ and cylindrical³⁰ beakers), but also in an extremely rare, fourth-century diatretum cup as “ΠΙΕ ΖΗΣΗΣ ΚΑΛΩΣ ΑΕΙ”.³¹ The wish appears mainly in Greek, but sometimes it is transliterated into the Latin alphabet, as *pie zesēs*, a form in which it is preserved in “fondi d’oro” bases dateable to the early fourth century. Judging by the surviving examples, the wish accompanied indis-

26 Auth 1996, 103-110.

27 These vessels, which are often decorated with bands of incised decoration, e.g. geometrical patterns, garlands and wine bunches, are considered to be Syrian products. On one similar vessel, which is also decorated with bunches of grapes, is written only the word “EYTYXI”, Auth 1996, 103-105.

28 The bowls often bear geometrical or Christian decoration at the center of their bottom which is surrounded by an inscription. Vessels of this form are considered to be products of Palestine and Cologne, Auth 1996, 107-108.

29 Vessels of Isings 1957, form 106b; Šaranović-Svetek 1986, 18; Ružić 1994, 57, nos. 1196-97, pl. XLIII/15, 16.

30 The cylindrical beakers, which bear inscriptions written in gold, due to the character of their decoration which is related to Egyptian religion, are considered to be products of Alexandria, Auth 1996, 105-106.

31 Auth 1996, 108-109.

Uopšteno gledano, primjećuje se da je tekst prikazan jasnim slovima bez ligatura ili skraćenica i bio je namijenjen za čitanje sa spoljašnje strane posude. U većini slučajeva, slova su ispisana oko površine dna, okrenuta prema njenom centru i čitaju se normalno. U vrlo malom broju slučajeva pisani su u dva ili čak tri reda. Takođe, u vrlo malom broju slučajeva riječi su pisane s lijeva na desno (npr. AMFION).

Između ostalih pečatiranih prikaza, poznati su i predmeti ili teme hrišćanske konotacije, na primjer krst i hristogram koji su pronađeni na lokalitetima na dalmatinskoj obali, gdje su vjerovatno lokalno proizvedeni¹⁹. Bočice su skoro istovremeni istočnomediteranski tip posude, koji u nekoliko slučajeva nosi utisnuti hrišćanski simbol na površini dna²⁰. Naime, poznata su dva primjerka sa pečatom omega: jedan iz Arla²¹ i jedan iz Salone u Hrvatskoj²². Pored toga, objavljena su dva primjerka sa monogramom u obliku krsta, jedan iz Karanisa²³, a drugi nepoznatog porijekla²⁴. Pretpostavlja se da ove sirijske ili egipatske posude nisu proizvedene za transport aromatičnih ulja, već da su to bile eulogiae ampullae, posude sa svetim mirom ili svetom vodom iz hodočasničkih centara²⁵.

Urezani natpisi

Urezani natpisi čine drugu grupu koja se predstavlja. Pojavljuju se uglavnom na posudu, odnosno posudama za sipanje tečnosti, ispijanje i prezentovanje hrane: flaše, čaše za vino, pehari, čaše i tanjiri. Identifikovano je nekoliko graverskih radionica na osnovu dekorativnih tema, načina prikazivanja oblika i fizionomskih karakteristika ljudskih figura. (Sl. 5) Posebnu grupu među urezanim natpisima čine oni sa slovima izvedenim dvostrukom linijom, koji se pojavljuju na peharima, čašama i flašama. Po svom sadržaju, urezani natpisi su ili posvete (ΚΥΡΙΩ, ΚΥΡΙΑ, ΚΥΡΙ, ΠΑΙΔΙΩ, ΦΙΛΕ) ili želje (ΕΥΤΥΧΙ, ΛΑΒΕ, ΖΗΣΑΙΣ, ΠΙΕ ΖΗΣΑΙΣ, ΥΓΕΙΑ, ΧΑΡΙΣ, ΧΡΗΣΑΙ). Fraza „pij i živeo“ se pojavljuje u različitim oblicima, ΠΙΕ ΖΗΣΗΝ, ΠΙΕ ΖΗΣΗΣ ΑΕΙ, ΠΙΕ ΖΗΣΗΣ ΚΑΛΩΣ ΑΕΙ, ΠΙΕ ΖΗΣΗΣ ΔΙΑ ΠΑΝΤΩΝ ΑΕΙ, ΣΟΥ. Nalazi se širom istočnog Mediterana, Sirije, Palestine, Egipta, Bal-

19 Lazar 2006, br. CRO 13-16; Fadić i Štefanac 2012, br. 203-210.

20 Foy 2010b.

21 Foy 2010a, 263-264; Foy 2015, sl. 51, br. 205.

22 Barovier Mentasti i dr. 2003, 92, br. 15.

23 Barovier Mentasti i dr. 2003, 92, br. 16.

24 Saldern i dr. 1974, 170-171, br. 465.

25 Foy 2010b.



Fig. 6. Glass bottle, Thessaloniki, fourth century. (Archaeological Museum Thessaloniki MΘ 7224). © Hellenic Ministry of Culture, Archaeological Museum Thessaloniki.

Sl. 6. Staklena boca, Solun, IV vek. (Archaeological Museum Thessaloniki MΘ 7224). © Hellenic Ministry of Culture, Archaeological Museum Thessaloniki.

criminally Christian, pagan, and Jewish scenes, appeared around the middle of the third and remained in fashion until the end of the fourth century.³² (Fig. 6) One of the longest phrases of this kind is preserved on a vessel from Thessaloniki: “ΥΣΥΧΙ ΠΙΕ. . ΗΣ ΜΕΤΑ. . . /Ν ΠΙΕ. . . Σ». The inscription had been published previously and was completed with words, giving it a Christian character.³³ Given, though, the depiction of the female hunter incised on it we would rather analyze it as: “Υσύχι, πίε ζήσης μετὰ τῶν σῶν οἰκείων πάντων. Πίε ζήσης”

32 Cabrol and Leclercq, *DACL* 14 (1939), s.v. “Pie zeszes”, col. 1023-1031; Auth 1996, 109. On the dating of the finds see Šaranović-Svetek 1986, 18; Ružić 1994, 57, no. 1196-97; Auth 1996, 110.

33 Petsas 1967, 391, pl. 296ε and 298 drawings 12ε; Pallas 1977, 75 as E]ΥΣΥΧΙ ΠΙΕ [----]ΗΣ ΜΕΤΑ [---]/[---] ΩΝ ΠΙΕ Ζ[---]Σ. and he reads it in footnote 163 at the same page as: E]ὕψυχει. Πίε [ζήσης] μετὰ [τῶν/ ἀγίων]. Πίε ζ[ήσης]; Feissel 1983, no. 127, as «Υσύχι πίε [ζήσης] μετὰ [τῶν]/ [ἀγίων] πίε ζ[ήσης]» and gives as probable date the fourth century.



Fig. 7. Drawing of the glass bottle, Thessaloniki fourth century. (Archaeological Museum Thessaloniki MΘ 7224). © Hellenic Ministry of Culture, Archaeological Museum Thessaloniki.

Sl. 7. Crtež staklene boce, Solun IV vek. (Archaeological Museum Thessaloniki MΘ 7224). © Hellenic Ministry of Culture, Archaeological Museum Thessaloniki.

kana, Rima i Kelna²⁶. Pojavljuje se uglavnom na slobodno duvanim posudama (boce sa ljevkastim grlom²⁷, skifosi²⁸, konusne²⁹ i cilindrične³⁰ čaše), ali i na izuzetno rijetkoj dijatretskom peharu iz IV vijeka kao „ΠΙΕ ΖΗΣΗΣ ΚΑΛΩΣ ΑΕΙ“.³¹ Želja se uglavnom pojavljuje na grčkom, ali se ponekad transliteruje na latinično pismo, kao *pie zeszes*, oblik u kojem je sačuvana u „fondi d’oro“ bazama koje potiču iz ranog IV vijeka. Sudeći po sačuvanim primjerima, želja je neselektivno pratila hrišćanske, paganske i jevrejske scene, a pojavljuje se sredinom III i ostaje u upotrebi do kraja IV vijeka³² (Sl. 6). Jedna od najdužih fraza ove vrste sačuvana je na posudi iz Soluna: „ΥΣΥΧΙ ΠΙΕ. . ΗΣ ΜΕΤΑ. . . /Ν ΠΙΕ. . . Σ“. Natpis je ranije objavljen i upotpunjen je riječima, dajući mu hrišćanski karakter³³. S ob-

26 Auth 1996, 103-110.

27 Ove posude, koje su često ukrašene trakama urezanog ukrasa, npr. geometrijski motivi, vijenci i grozdovi vina, smatraju se sirijskim proizvodima. Na jednoj sličnoj posudi, koja je takođe ukrašena grozdovima, ispisana je samo riječ „EYTYXI“, Auth 1996, 103-105.

28 Zdjele često imaju geometrijski ili hrišćanski ukras u sredini svog dna koji je okružen natpisom. Posude ovog oblika smatraju se proizvodima Palestine i Kelna, Auth 1996, 107-108.

29 Posude Isings 1957, oblik 106b; Šaranović-Svetek 1986, 18; Ružić 1994, 57, br. 1196-97, T. XLIII/15, 16.

30 Cilindrične čaše, na kojima se nalaze natpisi ispisani zlatom, zbog karaktera njihove dekoracije koji je vezan za egipatsku religiju, smatraju se proizvodima Aleksandrije, Auth 1996, 105-106.

31 Auth 1996, 108-109.

32 Cabrol and Leclercq, *DACL* 14 (1939), s.v. „Pie zeszes“, kol. 1023-1031; Auth 1996, 109. O datovanju nalaza vidi Šaranović-Svetek 1986, 18; Ružić 1994, 57, br. 1196-97; Auth 1996, 110.

33 Petsas 1967, 391, pl. 296ε i 298 crteža 12ε? Pallas 1977, 75 kao E]ΥΣΥΧΙ ΠΙΕ [----]ΗΣ ΜΕΤΑ [---]/[---] ΩΝ ΠΙΕ Ζ[---]Σ., a on to čita u fusnoti 163 na istoj strani kao: E]ὕψυχει. Πίε [ζήσης] μετὰ [τῶν/ ἀγίων]. Πίε ζ[ήσης]; Feissel 1983, br. 127, kao «Υσύχι πίε [ζήσης] μετὰ [τῶν]/ [ἀγίων] πίε ζ[ήσης]», a kao moguću datum navodi četvrti vijek.



Fig. 8. Beaker with a theatrical scene, first century A.D. (LACMA-ex Cohn collection M.87.113 ma-44489). Public Domain High Resolution Image Available. <https://collections.lacma.org/node/170232>

Sl. 8. Čaša sa pozorišnom scenom, I v. n.e. LACMA-ex Cohn collection M.87.113 ma-44489). Dostupna slika visoke rezolucije u javnom vlasništvu. <https://collections.lacma.org/node/170232>

i.e. "Hesychios drink; may you live with all your intimates. Drink; may you live!"

Incised and engraved inscriptions are generally rendered in large, clear, angular letters that are not adorned with decorative features. In addition, we notice that in the decoration of a single vase, curved shapes are used in the decorative motifs, but for the engraving of the letters, exclusively straight lines are used, resulting in the shaping of angular letters. The writing is regular, carved on the outer surface of the vase; thus, the inversion of the letters was necessary on the bottoms of plates so that they could be read from the inside of the vase.

As it has been briefly mentioned above, a special group of incised inscriptions on glass vessels are the inscriptions with letters rendered with a double line. They were produced in more than one eastern Mediterranean centers, probably in Egypt-Alexandria, and in Central Asia Minor, probably in Smyrna between the late third and fifth century reaching their highest popularity during the fourth



Fig.9. Beaker with a Theatrical Scene, first century A.D. (LACMA-ex Cohn collection M.87.113 ma-44489). Drawing. Sl. 9. Čaša sa pozorišnom scenom, I v. n.e. LACMA-ex Cohn collection M.87.113 ma-44489). Crtež.

zirom na to da je na njemu urezan prikaz ženskog lovca, radije bismo ga analizirali kao: „Υσύχι, πίε ζήσης μετά τῶν σῶν οικείων πάντων. Πίε ζήσης“, tj. "Hesichios pij; da živiš sa svim svojim prisnim. Pij; živeio!"

Urezani i gravirani natpisi su uglavnom izvedeni velikim, jasnim, ugaonim slovima koja nisu ukrašena ukrasnim elementima. Pored toga, primjećujemo da se u ukrašavanju pojedinačnih posuda u dekorativnim motivima koriste zakrivljeni oblici, dok se za graviranje slova koriste isključivo ravne linije, što rezultira oblikovanjem ugaonih slova. Natpis je pravilan, urezan na spoljnoj površini posude, stoga je bila neophodna inverzija slova na dnu tanjira kako bi se mogla čitati iz unutrašnjosti posude.

Kao što je ukratko gore pomenuto, posebnu grupu urezanih natpisa na staklenim posudama čine natpisi sa slovima izvedenim dvostrukom linijom. Proizvedeni su u više od jednog istočnomediterranskog centra, vjerovatno u Egiptu-Aleksandriji i u srednjoj Aziji, vjerovatno u Smirni između kasnog III i V vijeka, a najveću popularnost su dostigli tokom IV vijeka. Riječi ili fraze napisane dvorednim slovima uključuju sljedeće: ΧΑΡΙΣ, ΧΑΡΙ, ΧΑΡΑ, ΥΓΕΙΑ, ΥΓΙΑ, ΕΥΤΥΧΙ, ΖΗΣΑΙΣ, ΛΑΒΕ, ΧΡΗΣΑΙ, ΠΙΕ ΖΗΣΑΙΣ, ΠΙΕ ΖΗΣΕΣ, ΦΙΛΕ, ΦΙΛΕ ΠΙΕ, ΚΥΡΙΩ, ΚΥΡΙΑ, ΚΥΡΙ, ΠΑΙΔΙΩ, ΚΑΙ ΙΣ ΩΡΑΣ, ΗΔΥΣ, ΠΡΙΣΚΟΣ.

Oslikani natpisi

Najraniji primjer slikanog grčkog natpisa na staklenoj posudi ujedno je i najveći tekst otkriven do danas (Sl. 8, 9). Posuda je kupasta čaša iz druge polovine II v. n. e. i riječ je o *poterion* ili *ekpoma grammaticon*, prema Ateneju iz Neukratije,

century. Words or phrases written in double-line lettering include the following: ΧΑΡΙΣ, ΧΑΡΙ, ΧΑΡΑ, ΥΓΕΙΑ, ΥΓΙΑ, ΕΥΤΥΧΙ, ΖΗΣΑΙΣ, ΛΑΒΕ, ΧΡΗΣΑΙ, ΠΙΕ ΖΗΣΑΙΣ, ΠΙΕ ΖΗΣΕΣ, ΦΙΛΕ, ΦΙΛΕ ΠΙΕ, ΚΥΡΙΩ, ΚΥΡΙΑ, ΚΥΡΙ, ΠΑΙΔΙΩ, ΚΑΙ ΙΣ ΩΡΑΣ, ΗΔΥΣ, ΠΡΙΣΚΟΣ.

Painted inscriptions

(Fig. 8, 9) The earliest example of a painted Greek inscription on a glass vase is also the largest text discovered to date. The vase is a conical beaker from the second half of the second century A.D. and it is a *poterion* or *ekpoma grammaticon*, according to the Naucratian Atheneus, who listed this type among the more than 100 drinking vessels used in a symposium in his *Deipnosophists* of the late second century AD.³⁴ He defines them as beakers with incised lettering on them. More recently, the term has been ascribed to a relatively small group of Hellenistic (second–first century BC) relief vases, primarily bowls, with a few amphorae and jugs as well, that have narrative representations inscribed on them. The decoration is inspired exclusively by ancient Greek literary works, and it is accompanied by descriptive inscriptions and/or parts of the actual source text. These vases were made in Macedonia, Thessaly, and the Peloponnese, but they can be found throughout the Greek mainland and the Ionian Islands. The glass vessel, which dates at least two centuries later, offers a unique testimony to the fact that this fashion did not die out in late Hellenistic times, and it survived, even rarely or exceptionally, in middle imperial Roman times. The inscription extended on the vase between the objects and the figures of the painted scene, which probably represents a part of a manuscript of a New Comedy theatrical play, perhaps a work of Menander. About 100 letters have been preserved, but the text has not been identified with any of the preserved literary works³⁵.

During the second–third centuries painted inscriptions, part of sumptuous decoration supplemented occasionally with gilding, appeared on glass vessels rendering mythological scenes. E.g., the story of the mountain nymph Daphne on the so-called Daphne's ewer, found in Kertch, where we read Η ΧΑΡΙΣ and the names of the protagonists ΠΟΘΟΣ, ΦΟΙΒΟΣ, ΔΑΦΝΗ, ΛΑΔΩΝ.³⁶ Another example, from Dura-Europos, alas very fragmentary, pre-



Fig. 10. Chalice of Sedeinga, National Museum of Sudan, Khartoum, Sudan, late third-early fourth century. Sue Fleckney, CC BY-SA 2.0 <<https://creativecommons.org/licenses/by-sa/2.0/>>, via Wikimedia Commons.

Sl. 10. Pehar Sedeinga, Nacionalni muzej Sudana, Kartum, Sudan, kraj III - rani IV vijek. Sue Fleckney, CC BY-SA 2.0 <<https://creativecommons.org/licenses/by-sa/2.0/>>, via Wikimedia Commons.

koji je ovu vrstu naveo među više od 100 posuda za piće korišćenih na simpozijumu u njegovim *Deipnosophistae* iz kasnog II v. n. e.³⁴ On ih definiše kao čaše sa urezanim slovima. U skorije vrijeme, termin je pripisan relativno maloj grupi helenističkih (II-I v. p. n. e.) reljefnih posuda, prvenstveno zdjela, sa nekoliko amfora i vrčeva, na kojima su ispisane narativne predstave. Dekoracija je inspirisana isključivo drevnim grčkim književnim djelima, a praćena je opisnim natpisima i/ili djelovima stvarnog izvornog teksta. Ove posude su napravljene u Makedoniji, Tesaliji i na Peloponezu, ali se mogu naći širom grčkog kopna i Jonskih ostrva. Staklena posuda, koja datira najmanje dva vijeka kasnije, predstavlja jedinstveno svjedočanstvo o tome da ova moda nije zamrla u kasnohelenističko doba, i da je opstala, čak rijetko ili izuzetno, u srednjem carskom rimskom dobu. Na posudi se prostire natpis između predmeta i figura naslikane scene, što vjerovatno predstavlja dio rukopisa pozorišne predstave Nove komedije, možda Menandrovog djela. Sačuvano je oko 100 slova, ali tekst nije identifikovan ni sa jednim sačuvanim književnim djelom³⁵.

Tokom II–III vijeka na staklenim posudama

34 Nasioula 2018, 677-686.

35 Saldern 1980, 46-47, br. 38; Weitzman i Turner 1981, 39-65.

34 Nasioula 2018, 677-686.

35 Saldern 1980, 46-47, no. 38; Weitzman and Turner 1981, 39-65.

36 Whitehouse 2001, 266-270, no. 864.



Fig. 11. Inscribed Cup with a Palmette Band, third– fourth century A.D. Yale University Art Gallery. Public Domain High Resolution Image. <https://artgallery.yale.edu/collections/objects/53060#technical-metadata>

Sl. 11. Čaša sa natpisom i trakom sa palmetama, III–IV vek n.e. Yale University Art Gallery. Slika visoke rezolucije u javnom vlasništvu. <https://artgallery.yale.edu/collections/objects/53060#technical-metadata>

serves part of the head of Achilles' mother, goddess Thetis identified by her name clearly written over her.³⁷ A globular bottle decorated with the story of Apollo and Marsyas bearing the names of the protagonists in Greek, NEIKH, ΦΙΒΟΣ, ΠΟΛΛΙΣ provides evidence for the continuation of this fashion in the late third and fourth centuries A.D.³⁸

(Fig. 10) The earliest appearance of the phrase ΠΙΕ ΖΗΣΕΣ and in fact in the form of ΠΙΕ ΖΗΣΕΝ is preserved around the rim of flutes, i.e., cylindrical beakers on a high foot decorated with representations of offerings to Osiris, which were unearthed in the Meroitic necropolis, Sedeinga in Sudan, dated to the second half of the third- first half of the fourth century A.D. Iconographic details connect the representations with religious peculiarities of Nubia; however, they are considered Alexandrian products. Each of the letters has been cut from a gold leaf and is flanked by blue oval dots. Although the representations on the two extant flutes are almost identical and there is no doubt that they

37 Clairmont 1963, 34, no. 126, (1931.588a) pl. 20; Grossmann 2002, 18, fig. 17.

38 Whitehouse 2001, 270-272, no. 865.



Fig. 12. Glass medallion with a Portrait of Gennadios, fourth century A.D. Metropolitan Museum of Art, CC0, via Wikimedia Commons.

Sl. 12. Stakleni medaljon sa Genadijevim portretom, IV vek n.e. Metropolitan Museum of Art, CC0, (preko Vikimedijine ostave).

pojavljivali su se slikani natpisi, dio raskošne dekoracije dopunjene povremeno pozlatom, prikazujući mitološke scene. Na primjer, priča o planinskoj nimfi Dafni, na takozvanom Dafninom bokalu, pronađenom u Kerču, gdje čitamo Η ΧΑΡΙΣ i imena protagonist ΠΟΘΟΣ, ΦΟΙΒΟΣ, ΔΑΦΝΗ, ΛΑΔΩΝ³⁶. Drugi primjer, iz Dura-Europosa, ali veoma fragmentovan, čuva dio glave Ahilejeve majke, boginje Tetide identifikovane njenim imenom jasno ispisanim iznad nje³⁷. Globularna boca ukrašena pričom o Apolonu i Marsiji sa imenima protagonista na grčkom, NEIKH, ΦΙΒΟΣ, ΠΟΛΛΙΣ pruža dokaze za nastavak ove mode u kasnom III i IV v. n. e.³⁸

(Sl. 10) Najranije pojavljivanje fraze ΠΙΕ ΖΗΣΕΣ koja se završava u stvari u obliku ΠΙΕ ΖΗΣΕΝ, je sačuvana oko oboda pehara, odnosno cilindričnih čaša na visokoj nozi ukrašenih predstavama prinosa Ozirisu, koje su otkrivene na meroitskoj nekropoli, Sedeinga u Sudanu, datovane u drugu polovinu III - prvu polovinu IV v. n. e. Ikonografski detalji povezuju predstave sa vjerskim osobnostima Nubije; ipak se smatraju aleksandrijskim proizvodima. Svako od slova je isječeno od zlatnog lista i okruženo je plavim ovalnim tačkama. Iako su predstave na dva postojeća pehara gotovo identične i nema sumnje da su osmišljene u istoj ra-

36 Whitehouse 2001, 266-270, br. 864.

37 Clairmont 1963, 34, br. 126, (1931.588a) T. 20; Grossmann 2002, 18, sl. 17.

38 Whitehouse 2001, 270-272, br. 865.

were designed in the same workshop, if not by the same craftsman, the letters are different. The way the letters are rendered, especially E and S, differs, as in one they are angular and in the second they are curved. The PIE ZISES wish will be widely used in Christian inscriptions.³⁹ (Fig. 11) It appears also in a conical beaker with aniconic decoration and the inscription ΠΙΕ ΖΗΣΗΣ under the rim.⁴⁰ An interesting observation is that in all three vessels, both the decoration and the inscription, which are made by cutting and incising a gold leaf, remained uncovered by a second layer of glass that would protect them from weathering. Very few examples of such vessels are known in general, in contrast to the approximately 200 vessels with golden decoration of the "fondi d'oro" type, which will be presented below.

Greek inscriptions also appear on gold-glass vessels.⁴¹ The only real fondi d'oro with a Greek inscription is a vase with the depiction of Hercules handing over Erymanthian Boar to Eurystheus, in which we read the word ΖΗΣΑΙΣ in Greek, part of a longer inscription, which is not preserved.⁴² However, the epitaph of Anastasia and her daughter Asther is written in Greek on the resting surface of a conical flask that is only partially preserved, possibly placed in the fresh mortar that sealed a tomb in a catacomb. The exact details of its discovery are unknown.⁴³

(Fig. 12) Furthermore, Greek words are written on two gold-glass medallions of the finest quality. They are considered to be written in the Alexandrian dialect. On one is written the praise of the depicted ΓΕΝΝΑΔΙ ΧΡΩΜΑΤΙ ΠΑΜΜΟΥΣΙ, i.e. Gennadi (s) who was very capable in music.⁴⁴ In the second medallion, with a representation of two women and a young man, most likely of a family, there is the obscure phrase ΒΟΥΝΝΕΠΙ ΚΕΡΑΜΙ.⁴⁵

Cage Cups/ Diatreta

(Fig. 13) A special category among the inscriptions, at least technically, are those in the cage cups, valuable drinking vessels that were produced

dionici, ako ne od strane istog majstora, slova su različita. Način na koji su slova prikazana, posebno E i S, se razlikuje, jer su u jednom ugaona, a u drugom zakrivljena. Želja PIE ZISES će se široko koristiti u hrišćanskim natpisima³⁹. (Sl. 11) Pojavljuje se i na kupastoj čaši sa anikoničnom dekoracijom i natpisom ΠΙΕ ΖΗΣΗΣ ispod oboda⁴⁰. Zanimljivo je zapažanje da su u sve tri posude i ukras i natpis, koji su napravljeni sječanjem i urezivanjem zlatnog lista, ostali nepokriveni drugim slojem stakla koji bi ih štitio od vremenskih uticaja. Uopšte je poznato vrlo malo primjera takvih posuda, za razliku od oko 200 posuda sa zlatnim sendvič ukrasom tipa „fondi d'oro“, koje će biti predstavljene u nastavku. Grčki natpisi se pojavljuju i na zlatnim sendvič staklenim posudama⁴¹. Jedini pravi fondi d'oro sa grčkim natpisom je posuda sa prikazom Herkula koji predaje Erimantskog vepra Euristeju, u kojoj čitamo riječ ΖΗΣΑΙΣ na grčkom, dio je dužeg natpisa, koji nije sačuvan⁴². Međutim, epitaf Anastasije i njene ćerke Aster ispisan je na grčkom na površini dna konusne bočice za parfem koja je samo djelimično sačuvana, vjerovatno smještena u svjež malter kojim je zapečaćena grobnica u katakombi. Tačni detalji ovog otkrića su nepoznati⁴³.

(Sl. 12) Štaviše, grčke riječi su ispisan na dva zlatna staklena medaljona najfinijeg kvaliteta. Smatra se da su pisani na aleksandrijskom dijalektu. Na jednom je napisana pohvala prikazana kao ΓΕΝΝΑΔΙ ΧΡΩΜΑΤΙ ΠΑΜΜΟΥΣΙ, tj. Genadi (s) koji je bio veoma sposoban za muziku⁴⁴. U drugom medaljonu, sa predstavom dvije žene i mladića, najvjerovatnije porodice, nalazi se nejasna fraza ΒΟΥΝΝΕΠΙ ΚΕΡΑΜΙ⁴⁵.

Mrežasti pehar/diatreta

(Sl. 13) Posebnu kategoriju među natpisima, bar tehnički, čine mrežasti pehari, vrijedne posude za piće koje su se proizvodile u više centara (u istočnom Mediteranu, u Italiji i u Rajnskoj oblasti) krajem III i početkom IV v. n. e. Od 19 poznatih mrežastih pehara sa natpisom, 16 ima natpise na latinskom, a samo tri na grčkom. Konkretno: 1. Skifos

39 Leclant 1973; Spier, Potts and Cole 2018, 280, no. 177.

40 Grossmann 2002, 19, fig. 18.

41 Engemann 1969, 18, 19 pl. 5a, 6a; Cermanović-Kuzmanović 1987, 8, fig. 29.

42 Lega 2006, 90-95, no. 10, *Musei Vaticani, Museo Sacro, inv. 60749*.

43 Schwabe and Reifenberg 1935, 341-345; Frey 1936, n. 732; Noy 1995, 482-483 n. 596; Ancient Glass formerly in the Sangiorgi Collection 1999, 85 n. 221; Lega 2012, 265, fig. 1.

44 Howells 2015, 10 n. 70.

45 Howells 2015, 7 pl. 1.

39 Leclant 1973; Spier, Potts i Cole 2018, 280, br. 177.

40 Grossmann 2002, 19, sl. 18.

41 Engemann 1969, 18, 19 T. 5^a-6a; Cermanović-Kuzmanović 1987, 8, sl. 29.

42 Lega 2006, 90-95, br. 10, *Musei Vaticani, Museo Sacro, inv. 60749*.

43 Schwabe i Reifenberg 1935, 341-345; Frey 1936, br. 732; Noy 1995, 482-483 br. 596; Ancient Glass formerly in the Sangiorgi Collection 1999, 85 br. 221; Lega 2012, 265, sl. 1.

44 Howells 2015, 10 br. 70.

45 Howells 2015, 7 T. 1.



Fig. 13. Diatreta bowl from Köln-Braunsfeld, fourth century. (Römisch-Germanisches Museum im Belgischen Haus). © Raimond Spekking / CC BY-SA 4.0 (via Wikimedia Commons).

Sl. 13. Dijatreta iz Keln-Braunsfelda, IV vek. (Römisch-Germanisches Museum im Belgischen Haus). © Raimond Spekking / CC BY-SA 4.0 (preko Vikimedijine ostave).

in more than one centers (in the eastern Mediterranean, in Italy, and in the Rhine region) in the late third and early fourth centuries AD. Of the 19 known inscribed cage cups, 16 have inscriptions in Latin and only three in Greek. In particular: 1. A skyphos from Szekszárd noting ΛΕΙΒ[Ε Π]ΟΙΜΕΝΙ ΠΙΕ ΖΗ[ΣΑ]ΙΣ with a leaf at the end of the inscription, that has been restored as, Λάβε, Ποιμένι(ε). Πίε ζήσαις. i.e. Take Poimeni[e]. Drink, may you live.⁴⁶ 2. Beaker from Cologne-Braunsfeld: ΠΙΕ ΖΗCΑΙC ΚΑΛΩC ΑΕΙ.⁴⁷ 3. Beaker from Cologne, formerly in Berlin ΠΙ]Ε ΖΗCΑΙC ΚΑΛΩ[C].⁴⁸

And with the presentation of the cage cups, the overview of the early Christian vessels concludes. Glass vessels with inscriptions have not survived from the middle and late Byzantine periods, in contrast to the extensive use of inscriptions on contemporaneous glass vessels in the Arab world. Perhaps it is no coincidence that the only known Byzantine example, or rather a quasi- or pseudo-example, a tenth-century cup with a painted mythological decoration, kept now in the Treasury of St. Mark in Venice, bears a pseudo-Kufic in

46 Whitehouse 2015, 74-75, no. 3 It is noticeable, though, that the space after the letter B fits about four letters instead of the two that the proposed completion places there.

47 Whitehouse 2015, 104, no. 22.

48 Whitehouse 2015, 112, no. 26.



Fig. 14. Glass bracelet with painted inscription, Corinth, 10th-11th century. (MF 4146), © American School of Classical Studies, Corinth Excavations. Photo by the author.

Sl. 14. Staklena narukvica sa slikanim natpisom, Korint, X-XI vek. (MF 4146), © American School of Classical Studies, Corinth Ekcavations. Fotografija autora.



Fig. 15. Drawing of a glass Bracelet with painted inscription, Corinth. (MF 4146), 10th-11th century A.D. © American School of Classical Studies, Corinth Excavations., from: G. R. Davidson, *The Minor Objects, CORINTH. Results of excavations conducted by the American School of Classical Studies at Athens, vol XII*, Princeton, N.J., 1952, 264, no. 2149.

Sl. 15. Crtež staklene narukvice sa slikanim natpisom, Korint. (MF 4146), 10th-11th century A.D. © American School of Classical Studies, Corinth Excavations., from: G. R. Davidson, *The Minor Objects, CORINTH Rezultati iskopavanja koje je sproveo the American School of Classical Studies at Athens, vol XII*, Princeton, N.J., 1952, 264, br. 2149.

iz Szekszárd napominje ΛΕΙΒ[Ε Π]ΟΙΜΕΝΙ ΠΙΕ ΖΗ[ΣΑ]ΙΣ sa listom na kraju natpisa, koji je rekonstruisan kao, Λάβε, Ποιμένι(ε). Πίε ζήσαις, tj. *Uzmi Poimeni[e]. Pij, da si živ*⁴⁶. 2. Čaša iz Keln-Braunsfelda: ΠΙΕ ΖΗCΑΙC ΚΑΛΩC ΑΕΙ.⁴⁷ 3. Čaša iz Kelna, ranije u Berlinu ΠΙ]Ε ΖΗCΑΙC ΚΑΛΩ[C].⁴⁸

I predstavljajem mrežastih pehara završava se pregled ranohrišćanskih posuda. Staklene posude sa natpisima nisu sačuvane iz srednjeg i kasnovizantijskog perioda, za razliku od ekstenzivne upotrebe natpisa na tadašnjim staklenim posudama u arapskom svijetu. Možda nije slučajno što je jedini poznati vizantijski primjerak, tačnije kvazi- ili pseudoprimer, čaša iz X vijeka sa slikanom mi-

46 Whitehouse 2015, 74-75, br. 3. Primjetno je, međutim, da u prostor poslije slova B može da stane oko četiri slova umjesto dva koja tu postavlja predloženi završetak.

47 Whitehouse 2015, 104, br. 22.

48 Whitehouse 2015, 112, br. 26.

scription on the inside surface of its rim.⁴⁹ The only known inscription on a mid-Byzantine glass object is painted; it runs around a glass bracelet and comes from the excavations in ancient Corinth. On the preserved fragment it reads Κ[ύρι]Ε ΒΟΗΘΗ..., i.e. God help... that was probably followed by ... τω σω δούλω or ... τω φορούντι, i.e., your servant or the bearer.⁵⁰

In conclusion, it can be said that the inscriptions in Greek on glass appear in the first century A.D. and cease to exist by the seventh century, meeting their greatest popularity in the third and fourth centuries. On the basis of their production technique, inscriptions are discerned into incised, engraved, stamped, and painted ones. The relief inscriptions on mold-blown vessels are present between the first and seventh centuries, firstly on sumptuous tableware and later on transport vessels; the incised inscriptions appear mainly on tableware between the third and fourth centuries; and the painted inscriptions appear sporadically on third- and fourth-century tableware. All of the inscriptions are rendered in large, clear-shaped letters. The content of the inscriptions comprises proper names, quite probably used as trademarks declaring ownership of a precious object or adding value to the object with its association to a famous glassblower or a glassmaking center; dinking toasts and good wishes for the owner, or commemoration an adventus; explanatory captions of the figures or the scenes depicted on the vase, which in a quite unique case extend to a whole passage of a theatrical play, thus making that glass beaker a genuine *ekpoma grammatikon*.

tološkom dekoracijom, koja se danas čuva u Riznici Sv. Marka u Veneciji, koja nosi pseudo-Kufski natpis na unutrašnjoj površini njenog oboda⁴⁹. Jedini poznati natpis na srednjevizantijskom staklenom predmetu je naslikan; ide oko staklene narukvice i potiče sa iskopavanja u antičkom Korintu. Na sačuvanom fragmentu stoji Κ[ύρι]Ε ΒΟΗΘΗ..., tj. Bože pomози... to je vjerovatno pračeno ... τω σω δούλω or ... τω φορούντι, tj. vaš sluga ili nosilac⁵⁰.

U zaključku, može se reći da se grčki natpisi na staklu pojavljuju u I v. n. e. i prestaju da postoje u VII vijeku, dostižući najveću popularnost u III i IV vijeku. Na osnovu tehnike izrade natpisi se dijele na urezane, gravirane, duvane u kalup i slikane. Reljefni natpisi na posudama duvanim u kalup prisutni su između I i VII vijeka, najprije na raskošnom posudu, a kasnije i na transportnim posudama; urezani natpisi javljaju se uglavnom na posudu između III i IV vijeka; a slikani natpisi se sporadično pojavljuju na posudu iz III i IV vijeka. Svi natpisi su prikazani velikim, jasnim slovima. Sadržaj natpisa obuhvata vlastita imena, koja se vrlo vjerovatno koriste kao zaštitni znaci koji deklarišu vlasništvo nad dragocjenim predmetom ili dodaju vrijednost predmetu uz njegovu povezanost sa poznatim duvačem stakla ili centrom za proizvodnju stakla; zdravice i dobre želje za vlasnika, ili u slavu ceremonije ili nekog važnog momenta u njegovom životu; opisi figura ili scena prikazanih na posudi, koji se u sasvim jedinstvenom slučaju protežu na čitav odlomak pozorišne predstave, čineći tako staklenu čašu pravim *ekpoma grammatikon*.

49 Maxeiner-Kalavrezou 1985, 273-284.

50 Under publication by the author.

49 Maxeiner-Kalavrezou 1985, 273-284.

50 Pod publikacijom autora.

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