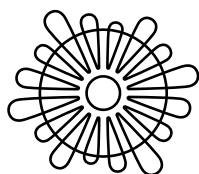


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U radu se donose nalazi otkriveni na predjelu Goveja u gradu Visu na istoimenom otoku, čiji karakter i opisani kontekst pronalaska upućuju na zaključak da je riječ o materijalnim ostacima antičkog paljevinskog groba. Među njima se posebno ističe unikatna keramička posuda, u ovom kontekstu korištena kao urna, za koju se prema tipičnom morfološkom modelu skifa s barbotine ukrasom predlaže izradba u nekoj od radionica koje su grupirane unutar klase Pontske sigilate, odnosno u nekom od crnomorskih/istočnomediteranskih proizvodnih središta. Njezina posebnost ogleda se u dodanom elaboriranom reljefu, koji svojim prikazom uvelike podsjeća na ukrasne detalje s drugih uporabnih predmeta – aplike s fulkruma klina – a koji se interpretira kao prikaz Artemide/Dijane. Detaljna analiza i kontekstualizacija ovdje predstavljenih grobnih nalaza produbljuje naše spoznaje o izradi i potražnji stolnog posuđa kasnog 1. odnosno 2. stoljeća te otvara nova pitanja o izgledu i rasprostranjenosti isejskih pogrebnih krajolika, kao i o specifičnim odlikama isejskog pogrebnog obreda.

KEY WORDS:

Vis, Roman Issa, Roman incineration grave, Pontic pottery, relief depiction of Artemis/Diana, glass unguentarium, Roman funeral rite

The paper presents finds discovered in the the area of Goveja in the town of Vis on the island of the same name. The characteristics and the context of the finds suggest that they might have belonged to a Roman incineration grave. Prominent among the finds is a unique ceramic vessel, in the described context used as an urn. Its typical morphological model – a skyphos with a barbotine decoration – suggests that the vessel was manufactured in a Pontic sigillata workshop, that is in one of the Black Sea or Eastern Mediterranean production centres. Its uniqueness is reflected in the elaborate relief added to it, very reminiscent of decorative details found in other objects – appliqués from a fulcrum of a cline – that have been interpreted as a depiction of Artemis/Diana. The detailed analysis and contextualisation of grave finds presented in this paper shed further light on the manufacture of and demand for late 1st century and 2nd century tableware, and open new questions as to the appearance and distribution of Issaeon burial landscapes, as well as the specific features of the Issaeon funerary rite.

O OTKRIĆU

Pri provedbi prve kampanje novih zaštitnih arheoloških istraživanja nekropole Vlaška njiva na otoku Visu¹ tijekom lipnja 2022. godine, istraživačkoj ekipi obratio se lokalni stanovnik Visa, gospodin V. L. R. s namjerom da arheolozima ustupi jednu manju kutiju s arheološkim nalazima koje je slučajno pronašao prije nekoliko godina.² U kutiji se nalazilo nekoliko predmeta koji su već na prvi pogled izazvali sumnju da bi mogli pripadati devastiranom antičkom grobu, a posebnu pozornost privuklo je nekoliko većih ulomaka keramičke posude s reljefnim prikazom ženskog poprsja. Tragom takve pretpostavke pokušalo se doznati i zabilježiti što više podataka o mjestu i okolnostima otkrića. Prema svjedočanstvu nalaznika, svi su predmeti pronađeni zajedno 2019. godine na predjelu Goveja u južnom dijelu grada Visa (Karta 1).

Pozornost nalaznika privukla je ukrašena keramička posuda koju je slučajno zamijetio u iskopanom profilu na čestici gdje su se tada odvijali građevinski radovi. U okomitom profilu iskopane padine jasno se isticala fragmentirana posuda koja je bila položena u dublju kamenu škrapu poklopljenu većim pločastim kamenom. Prema riječima nalaznika, u posudi se nalazio „crni sloj paljevine sastavljen od sitnih nagorenih kostiju pomiješanih s većim brojem pužića, nekoliko željeznih čavala te mala staklena bočica“. Pod prijetnjom da se predmeti nepovratno unište neposrednim nalletom građevinskih strojeva, nalaznik je brzo reagirao i skupio dio nalaza (keramičku posudu, nekoliko željeznih predmeta, nekoliko puževa, stakleni balzamarij i ulomak rastaljenog

¹ Zaštitna arheološka istraživanja kao preduvjet radova na obnovi i rekonstrukciji hotela Issa prva su istraživanja lokaliteta Vlaška njiva nakon 1983. godine (KIRIGIN 1983). Provođe ih Institut za arheologiju i arheološka tvrtka Kantharos d. o. o. Ovaj je rad sufinancirala Hrvatska zaklada za znanost pod projektom AdriaCos (UIP-2020-02-2419).

² Najljepše zahvaljujemo g. V. L. R.-u što nam je ustupio otkrivene nalaze na obradu.

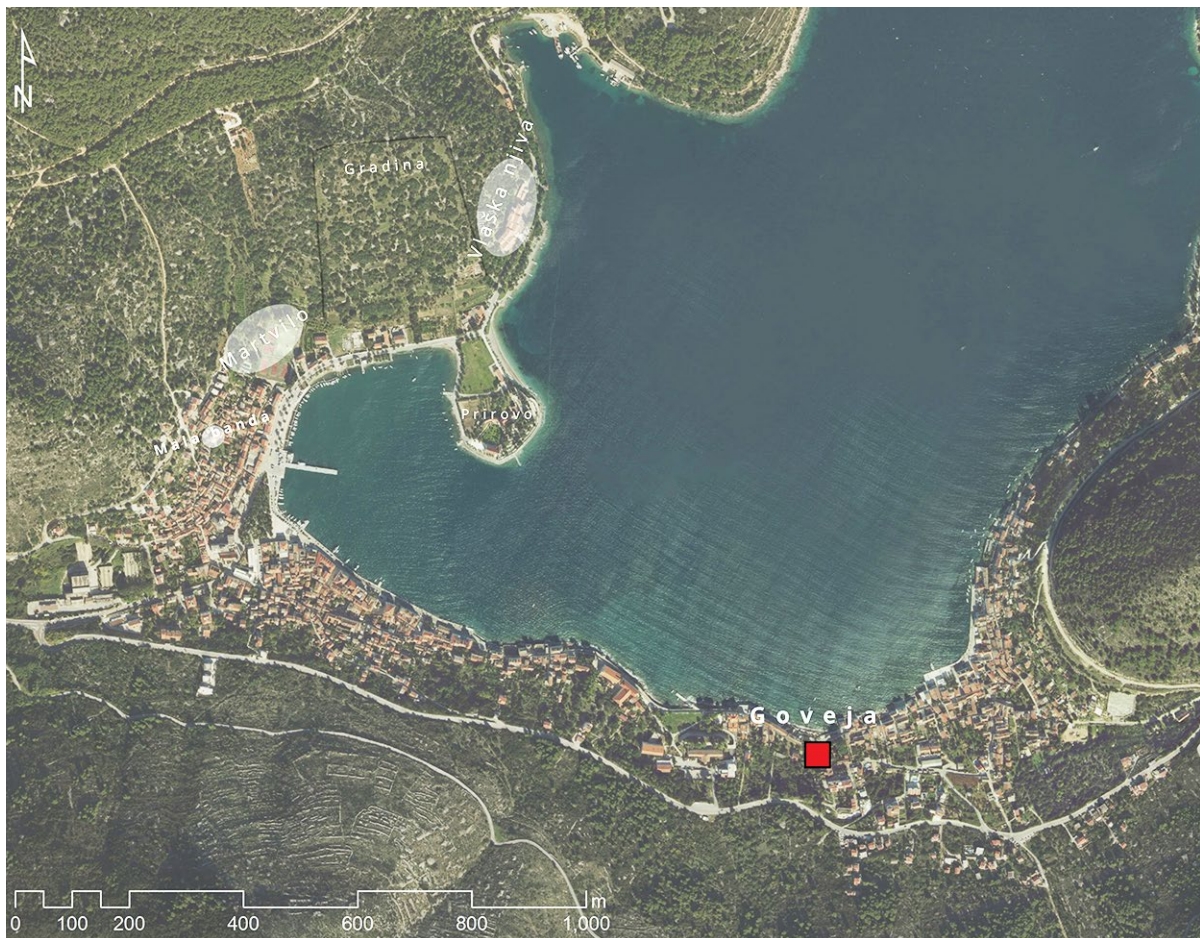
ABOUT THE DISCOVERY

While the first campaign of new protective archaeological excavations at the Vlaška Njiva necropolis on the island of Vis¹ was being carried out in June 2022, a local resident, Mr V. L. R., approached the excavation team with the intention of handing over to the archaeologists a small box containing archaeological finds he had chanced upon several years before.² The box contained a number of artefacts that immediately suggested a (destroyed) Roman grave. Particularly indicative were several larger fragments of a ceramic vessel with a relief of a woman's bust. This assumption led to further enquiries about the location and circumstances of the discovery and recording of the gathered information. According to the finder, all the artefacts had been unearthed together in 2019 in the area of Goveja, in the south of the town of Vis (Map 1).

The finder's attention was drawn to a decorated ceramic vessel that he spotted by chance in an excavated profile on a plot where construction works were then taking place. In the vertical profile of the excavated slope, a fragmented vessel clearly stood out, which had been placed in a deeper crack in the stone, covered by a larger stone slab. According to the finder, the vessel contained "a black layer of incineration remains composed of small burnt bones mixed with a larger number of snails, several iron nails and a small glass bottle." Given the risk that the artefacts would be irreversibly destroyed by the construction machinery, the finder quickly collected a part of the finds (a ceramic vessel, several iron artefacts, sever-

¹ The archaeological rescue excavations commissioned prior to the restoration and reconstruction of the Issa Hotel were the first excavations at the Vlaška Njiva site since 1983 (KIRIGIN 1983). They were conducted by the Institute of Archaeology and the archaeological company Kantharos d.o.o. This paper was co-financed by the Croatian Science Foundation under the AdriaCos project (UIP-2020-02-2419).

² We would like to thank Mr V. L. R. for handing us the unearthed finds for processing.



KARTA 1. Položaj otkrivenog groba u odnosu na isejske nekropole (podloga: DGU – DOF 2014–2016, izradio: P. Domines Peter)

MAP 1 Location of the discovered grave in relation to the Issaeen necropolises (source: DGU – DOF 2014–2016, made by: P. Domines Peter)

stakla) te ih do daljnjeg sačuvao u svojem vlasništvu. Na širem području predjela Goveja, ali i obližnjeg Smidereva ranije su zabilježeni arheološki nalazi³ iz rimskog razdoblja. Prema tome, razmatrajući u kontekstu toga i ovdje objavljene i analizirane artefakte, moguće da se radi o još jednoj široj arheološkoj zoni antičke Ise.

³ Među registriranim lokalitetima navode se: Smiderovo, ulomak antičke tegule (BILIČIĆ, RADIĆ 1989: br. 62; KIRIGIN et al. 2006: 40, VS 1109); antička cisterna u temeljima kuće „Kula Božanić“ uz koncentraciju ulomaka amfora, pitosa i tegula (BILIČIĆ, RADIĆ 1989: br. 60; KIRIGIN et al. 2006: 32, VS 1076–1076.01) i „Valica povar Goveje“, koncentracija ulomaka amfora i pitosa na južnim padinama brda (BILIČIĆ, RADIĆ 1989: br. 61; KIRIGIN et al. 2006: 32, VS 1077).

al snails, a glass balsamarium and a fragment of melted glass) and kept them for the time being. In the wider area of Goveja, as well as nearby Smiderevo, roman finds have previously been recorded.³ Accordingly, together with the artifacts presented here, it might indicate another wider archaeological zone of ancient Issa.

³ Among the registered sites are: Smiderovo, a fragment of an ancient tegula (BILIČIĆ, RADIĆ 1989: No. 62; KIRIGIN et al. 2006: 40, VS 1109); an ancient cistern in the foundations of the Kula Božanić house, a concentration of fragments of amphorae, pithoi and tegulae (BILIČIĆ, RADIĆ 1989: No. 60; KIRIGIN et al. 2006: 32, VS 1076–1076.01); and Valica povar Goveje, a concentration of fragments of amphorae and pithoi on the southern hill slopes (BILIČIĆ, RADIĆ 1989: No. 61; KIRIGIN et al. 2006: 32, VS 1077).

KERAMIČKA POSUDA

Posuda je pronađena izrazito fragmentirana, no bilo ju je moguće gotovo u potpunosti sastaviti, pa je oblik cjelovito rekonstruiran i posve čitljiv (sl. 1a–1b).⁴ Riječ je o posudi jednostavnog, valjkastog oblika s konveksnim stijenkama, odnosno najveći promjer posude nalazi se pri sredini tijela. Dimenzije posude su: promjer ruba: 18,5 – 18,7 cm; visina: 11,6 cm; promjer dna: 8,9 cm; debljina stijene: 0,3 – 0,5 cm. Rub je pri vrhu stanjen i zakošen prema unutrašnjosti gdje je na spoju sa stijenkama zadebljan, tvoreći trokutasti profil. Tijelo se u donjem dijelu naglo lomi, pa se stijenke koso spuštaju prema dnu, koje je istaknuto niskom prstenastom nogom kružnog profila. Dvije trakaste ručke kružnog profila smještene su u središnjem dijelu posude, ipak bliže rubu nego dnu. Iznad ručki nalazi se reljefno oblikovani vodoravni „dodatak“ – jezičac – čija je funkcija po svoj prilici ukrasna, a ne funkcionalna, iako se katkad takvi dodatci nazivaju palčanim ručkicama (sl. 2).⁵ Oblik tijela, a posebno ručki posude, odgovara nizu sličnih recipijenata izrađenih u različitim keramičkim klasama, fajansi, staklu i metalu,⁶ stoga

⁴ Konzervacija i restauracija keramičke posude i ostalih pronađenih predmeta obavljena je na Umjetničkoj akademiji u Splitu. Obavila ju je Petra Kuzmanić, koja o provedenim radovima piše diplomski rad, pod mentorstvom doc. dr. sc. Mione Miliše. Najljepše zahvaljujemo kolegici Mioni Miliši na suradnji te svoj pomoći i susretljivosti, kao i studentici Petri Kuzmanić na trudu i zalaganju te korištenju njezina crteža u ovoj publikaciji.

⁵ Usp. HAYES 1985: 93; POCHMARSKI, POROD 2008: 28.

⁶ Analogije za opći oblik posude sežu u crnopremazanu produkciju (npr. BRECCIAROLI TABORELLI 1996–1997 [1998] 163–164, fig. 88/ 354–355, 357), slične se posude javljaju i u keramici tankih stijenki (MARABINI MOEVS 1973: 88–89, Tip XXIX, s datacijom u republikansko razdoblje; RICCI 1985: 295–296, T. XCIV/ 13–15), olovno glaziranoj (GREENE 2007: 653, fig. 2), dok odgovara i obliku Isings 39 u staklenoj produkciji (ISINGS 1957: 55–56; vidi i WABERSICH 2014: 219, T. 9) odnosno onoj metalnih skifa poput primjeraka iz Giubiasca, Alesie i Grünaua (POCHMARSKI, POROD 2008; PERNET 2006: 170, fig. 5.2, T. 18/ 9; WABERSICH 2014: 219, T. 9), koja je moguće i prototip barem nekim od navedenih keramičkih produkcija (usp. WALTON, TITE 2009: 733 s ranijom literaturom; općenito o odnosu dviju produkcija POBLOME 1997: 450; WABERSICH 2014). Indikativno je da se u me-

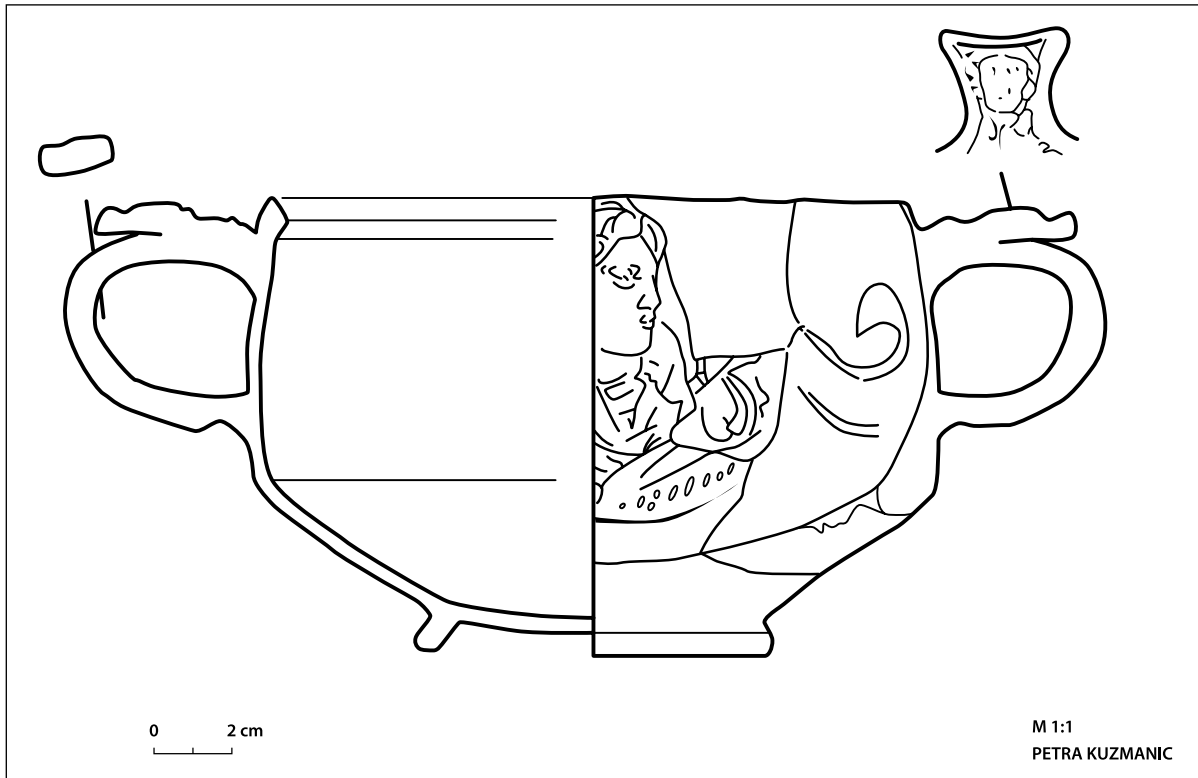
THE CERAMIC VESSEL

When unearthed, the vessel was extremely fragmented; however, it was possible to assemble it almost entirely, enabling its complete reconstruction and interpretation (Figs. 1a-1b).⁴ The vessel has a simple cylindrical shape with convex walls; the vessel's largest diameter is near the centre of the body. The vessel size is: rim diameter: 18.5 – 18.7 cm; height: 11.6 cm; bottom diameter: 8.9 cm; wall thickness: 0.3 – 0.5 cm. The rim is thin at the top and bevelled towards the inside, where it is thickened at the junction with the walls, forming a triangular profile. The body breaks abruptly in the lower part, so the walls descend diagonally towards the bottom, which is highlighted by a low ring-shaped leg with a circular profile. In the central part of the vessel, rather closer to the rim than the bottom, are two strap handles with a circular profile. Above the handles is a relief decorated horizontal attachment – a tongue – which most likely had a decorative function, although sometimes such accessories are called thumb handles (Fig. 2).⁵ The shape of the body, and in particular of the handles, correspond to a number of similar vessels found in various pottery categories, as well as in faience, glass, and metal,⁶ thus suggesting –

⁴ The conservation and restoration of the ceramic vessel and of other finds was carried out at the Academy of Arts in Split by Petra Kuzmanić as part of her graduate thesis under the mentorship of Associate Professor Miona Miliša, PhD. We would like to thank our colleagues: Miona Miliša for her cooperation, help and kindness, and Petra Kuzmanić for her efforts and commitment, as well as for letting us use her drawing in this paper.

⁵ Cf. HAYES 1985: 93; POCHMARSKI, POROD 2008: 28.

⁶ Analogies for the general shape of the vessel go back to black-coated ware (for example BRECCIAROLI TABORELLI 1996-1997 (1998): 163-164, Fig. 88, Nos. 354-355, 357); similar vessels also appear in thin-walled pottery (MARABINI MOEVS 1973: 88-89, Type XXIX, dated to the Republican period; RICCI 1985, 295-296, T. XCIV/ 13-15), as well as in lead-glazed pottery (GREENE 2007: 653, Fig. 2). The shape also corresponds to Isings Form 39 glassware (ISINGS 1957: 55-56; see also WABERSICH 2014: 219, T. 9) or to that of metal skyphos specimens from Giubiasca, Alesia and Grünau (POCHMARSKI, POROD 2008; PERNET 2006: 170, Fig. 5.2, Pl. 18/ 9; WABERSICH 2014: 219, Pl. 9). Possibly the latter served as a



SLIKA 1A. Crtež posude s lokaliteta Goveja u Visu (izradila: P. Kuzmanić)

FIGURE 1A Drawing of a vessel from the site of Goveja in Vis (made by: P. Kuzmanić)



SLIKA 1B. Posuda s lokaliteta Goveja u Visu – strana sa sačuvanim reljefom (snimila: M. Miliša; doradila: A. Konestra)

FIGURE 1B Vessel from the site of Goveja in Vis – side with preserved relief (photo by: M. Miliša; edited by: A. Konestra)



SLIKA 2. Posuda s lokaliteta Goveja u Visu – pogled odozgo i detalji jezičaca / palčanih ručkica (snimila: A. Konestra)
 FIGURE 2 Vessel from the site of Goveja in Vis – top view and details of the tongues / thumb handles (photo by: A. Konestra)

je, unatoč neuobičajeno velikim dimenzijama, zasigurno riječ o obliku posude za piće, odnosno skifu.⁷

Keramika je ružičasto-narančaste boje, kompaktna i dobro pečena. Premaz, koji je nanesen na većinu tijela posude, no nedostaje na donjoj površini dna, općenito je dosta loše sačuvan. U unutrašnjosti posude i na stijenkama koje se spuštaju prema dnu premaz je smečkaste boje (sl. 3), što je primijećeno i na području ruba, dok je drugdje premaz narančast, vrlo sličan boji keramike. Takav bikromitet po svojoj prilici nastao zbog pečenja, odnosno mogao bi sugerirati da su posude unutar peći bile složene jedna na drugoj, što je ograničilo dotok kisika do pojedinih dijelova posude.

Najkarakterističniji dio posude svakako je njezin ukras. Na središnjem dijelu stijenki nalazi se nježni *barbottine* ukras vitica s pupoljcima i listićima, izveden iznimno tankim i plitkim nanosom gline. Ukras se proteže vodoravno približno sredinom stijenke, tvoreći svojevrsnu ukrasnu traku. U središnjem dijelu posude, s obje strane, nalazi se reljefna aplikacija – protoma – u obliku ženskog torza (sl. 1a–b). S jedne je strane gotovo u potpunosti sačuvana, odnosno oštećena je samo s desne

despite its unusually large dimensions – that it is a drinking vessel, more precisely a skyphos.⁷

The fabric is of a pinkish-orange colour, compact and well fired. The slip, applied to most of the vessel's body but missing on the lower surface of the base, is generally quite poorly preserved. The slip in the vessel's interior and on its walls towards the bottom is brownish (Fig. 3), as in the rim area, while elsewhere it is orange, very similar to the pottery colour. Such bichromicity was most likely caused by firing and suggests that the vessels in the furnace may have been stacked on top of each other, thus limiting the flow of oxygen to certain parts of the vessel.

The most characteristic part of the vessel is certainly its decoration. In the central part of the walls is a delicate *barbottine* decoration composed of tendrils with buds and small leaves, rendered with an extremely thin and shallow layer of clay. The decoration extends horizontally approximately in the middle of the wall, forming a kind of decorative strip. In the central part of the vessel, on both sides, are relief applications – protomes – in the shape of a female torso (Figs. 1a–b). One

talnoj produkciji skifa oni s reljefnim ukrasom javljaju od augustejskog doba (PERNET 2006: 170).

⁷ Za definiciju oblika vidi npr. GREEN 2007: 653; WABERSICH 2014: 219.

prototype for the mentioned pottery wares (cf. WALTON, TITE 2009: 733 and earlier literature; on the relationship between the two productions in general POBLOME 1997: 450; WABERSICH 2014). It is indicative that in the metal production of skyphoi, those with relief decoration appeared from the Augustan era onwards (PERNET 2006: 170).

⁷ For a definition of the form see, for example: GREEN 2007: 653; WABERSICH 2014: 219.



SLIKA 3. Posuda s lokaliteta Goveja u Visu – dno (snimila: A. Konestra)

FIGURE 3 Vessel from the site of Goveja in Vis – bottom (photo by: A. Konestra)

strane, dok je na drugoj strani posude sačuvan samo donji dio. Ipak, nekoliko sačuvanih, no nespojivih fragmenata nedvojbeno potvrđuje istovjetnost prikaza (sl. 4a–b). Figura je postavljena frontalno, dok je glava za tri četvrtine okrenuta ulijevo dočaravajući blagi pokret koji dodatno ocrtavaju naglašeni vrat, kao i pogled izgubljen u daljinu. Kosa je podijeljena po sredini, pramenovi su uvijeni i podignuti sa svake strane glave, a s desne se strane očituju naglašeni deblji uvijeni pramenovi, ispod kojih su izvedena tri prema iza začesljana tanja pramenova. Prednji dio frizure tvori svojevrsnu krunu, a moguće je pretpostaviti da je sa stražnje strane glave kosa bila skupljena u nisku pundu, koja se možda i naslućuje u zadebljanjima sa stražnje strane glave, no zbog sumarno izvedenih detalja nije moguće razabrati sve pojedenosti. Nejasno je nalaze li se na ramenima

protome has been preserved almost completely, with a damaged right side; only the lower part of the other has been preserved. However, several preserved sherds, although they could not be joined back together, still undoubtedly point to an identical motif (Figs. 4a-b). The figure is placed frontally, while the head is turned to the left by three quarters, evoking a gentle movement that is further outlined by an accentuated neck, as well as the gaze looking at the distance. The hair is parted in the middle, with strands twisted and raised at both sides of the head; on the right side thicker strands are visible, below which three backwards combed thinner strands can be noticed. On the front, the hairstyle forms a kind of crown. Presumably, on the back of the head the hair formed a low bun, as suggested by the thickening there, but due to the imprecise styling, it is not possible to make out all the details. It is



SLIKA 4A. Posuda s lokaliteta Goveja u Visu – ulomci „drugog“ reljefa (snimila: A. Konestra)

FIGURE 4A Vessel from the site of Goveja in Vis – fragments of the “second” relief (photo by: A. Konestra)



SLIKA 4B. Posuda s lokaliteta Goveja u Visu – strana s tek neznatno sačuvanim reljefom (snimila: A. Konestra)

FIGURE 4B Vessel from the site of Goveja in Vis – side with only slightly preserved relief (photo by: A. Konestra)

valoviti pramenovi kose ili dio odjeće, iako je prva opcija vjerojatnija. Lice je ovalno, a velike oči gotovo su okrugle, s naglašenim zjenicama. Nos je u profilu ravan i pri dnu širok, a odmah ispod njega smještaju se mala, uska usta, pa je

unclear whether on the shoulders are wavy hair strands or part of clothing; however, the former option is more likely. The face is oval, and the eyes are large and almost round, with accentuated pupils. The nose is flat in profile and wide at

okruglasta brada dosta visoka. Na dugačkom vratu vidljivo je nekoliko nabora čija interpretacija ostaje dvojbena. Ispod glave oblikovan je niz zona s naborima kojima se moguće htjelo dočarati odjeću, pa ako je tako, iznad lijevog ramena mogao bi se razaznati čvor.

Reljef podsjeća na medaljon, gotovo tondo, s obzirom na to da je aplikacija okruglastog oblika. Zahvaljujući oštećenju, odnosno nedostatku dijela reljefa, moguće je primijetiti kako on nije izrađen zajedno s posudom, odnosno, posuda je oblikovana na kolu, ukrašena *barbottine* ukrasom te je potom na nju „nalijepljen“ reljefni ukras, zasigurno izrađen u kalupu, što dodatno potvrđuje istovjetnost drugog, lošije sačuvanog reljefa (sl. 4a, 5).

U kalupu su oblikovani i „dodatci“ na ruč-

the base. Right below it is a small, narrow mouth, and the round chin is quite high. Several folds are visible on the long neck, which are hard to interpret. Formed below the head is a series of zones with folds, possibly intended to evoke clothing, with a knot above the left shoulder.

The relief resembles a medallion: almost a tondo, since the appliqué is round in shape. Thanks to the damage, that is lack of part of the relief it was possible to observe that it was not made together with the vessel, but rather that the vessel was thrown on a wheel and barbotined, and subsequently a relief decoration was “glued” onto it, certainly made in a mould, which further confirms the sameness of the other, less preserved relief (Figs. 4a, 5).

The “accessories” on the handles were also



SLIKA 5. Posuda s lokaliteta Goveja u Visu – Detalj apliciranog reljefa (snimila: A. Konestra)
 FIGURE 5 Vessel from the site of Goveja in Vis – detail of applied relief (photo by: A. Konestra)

kama (sl. 2). Na potonjima se također nalazi antropomorfni ukras, iako znatno teže interpretacije, ponajprije zbog slabije razlučivosti, koja je dijelom uzrokovana plitkoćom reljefa, a dijelom izlizenošću materijala, što je posebno vidljivo na jednom od dvaju jezičaca. Ipak, moguće je pretpostaviti da je i u ovom slučaju riječ o prikazu ženske figure, no u plošnom frontalnom prikazu s licem okruženim bujnom valovitom kosom. Slični su prikazi, također na ručkama, u sigilatnoj produkciji Sagalassosa interpretirani kao Meduze – Gorgone,⁸ no u našem je slučaju vrlo teško predložiti imalo utemeljenu interpretaciju.

Opisana je posuda po mnogočemu iznimno specifična. Morfološki bi se mogla smjestiti unutar tipologije Pontske sigilate, kako je definira J. W. Hayes⁹ u *Atlante delle forme ceramiche II* enciklopedije klasične umjetnosti. Posebno se ističu oblik, koji bi odgovarao Formi Atlante Xb/ Tiritaka 3 iz prve polovice 1. stoljeća,¹⁰ barbotine ukras i jezičci na ručkama, za koje se smatra da su tipični za ovo crvenopremazano posuđe te da bi mogli potjecati iz metalnih prototipa.¹¹ Dok bi i keramička struktura mogla odgovarati ovom posuđu, kao i nepremazano dno, bikromija premaza nije dosad uočena, dok se, recimo, javlja na ciparskoj sigilati.¹² Dimenzije viške posude ipak su znatno veće od prototipova oblika Atlante Xb Pontske sigilate i općenito su znatno veće od tipičnih dimenzija keramičkih posuda za piće. Svojim se dimenzijama viška posuda može usporediti, primjerice, s posudom s dvjema ručkama i ukrasom utisnutim kotačićem koja je pronađena u kontekstu brodoloma kod Ilovika te moguće pripada glaziranoj produkciji (M. Orlić spominje premaz lakom (?)).¹³ Usporediva je i s posudom iz groba 207 isejske nekropole na Vlaškoj njivi (vidi niže). Također, ni aplici-

moulded (Fig. 2). They also contain an anthropomorphic decoration, which is much more difficult to interpret, primarily due to its lower resolution, resulting from both the shallowness of the relief as well as the wear of the material, in particular on one of the two tongues. Nevertheless, it can also be interpreted as a representation of a female figure in a flat frontal view, the face surrounded by thick wavy hair. Similar representations (also on the handles) in Sagalassos Red Slip Ware have been interpreted as Medusas – Gorgons,⁸ but in this case it is very difficult to propose any well-founded interpretation.

The described vessel is extremely specific in many respects. In terms of morphology, it could be placed within the Pontic sigillata typology, as defined by J. W. Hayes⁹ in *Atlante delle forme ceramiche II*, of the Encyclopaedia of classical art. Particularly noteworthy are its shape (which corresponds to the Atlanta Xb / Tiritaka 3 form from the first half of the 1st century),¹⁰ the barbotine decoration and the applications on the handles, (which are considered typical for this red slip ware and might originate from metal prototypes).¹¹ While the fabric might also correspond to this ware, as might the uncoated bottom, no slip bichromicity has been observed so far, while it occurs, for example, on the Cypriot sigillata.¹² The dimensions of the vessel from Vis are, however, significantly larger than the Atlante Xb Pontic sigillata prototypes and are generally significantly larger than typical ceramic drinking vessels. By its size, the vessel from Vis can be compared, for example, with the two-handled vessel with a rouletted decoration that was found in the context of the shipwreck off Ilovik and which possibly belongs to glazed ware (M. Orlić mentions a varnish coating (?)).¹³ It is also compa-

⁸ POBLOME 1997: 441, kat. br. 1–5.

⁹ HAYES 1985: 92–93.

¹⁰ HAYES 1985: 94, T. XXIII/11.

¹¹ HAYES 1985: 92.

¹² HAYES 1985: 92.

¹³ ORLIĆ 1982, 158; 1986, 29, sl. 22.

⁸ POBLOME 1997: 441, Cat. No. 1–5.

⁹ HAYES 1985: 92–93.

¹⁰ HAYES 1985: 94, T. XXIII/11.

¹¹ HAYES 1985: 92.

¹² HAYES 1985: 92.

¹³ ORLIĆ 1982: 158; 1986, 29, Fig. 22

rana ženska protoma (ni, što se toga tiče, neka druga slična aplikacija) ne javlja se na posudama Pontske sigilate, a nije pronađen ni jedan analogni ukrašeni keramički predmet, stoga se ova vrsta ukrasa može smatrati atipičnom ne samo za pontsku produkciju nego i šire. Iako keramika kao medij nije najprikladnija za ovu vrstu dekoracije koja zahtijeva izvedbu niza sitnih detalja (npr. pramenovi kose, nabori odjeće), majstor je ipak uspio izvesti ne samo pojedine detalje već i kroz izraz lica dočarati osjećaj sjetnosti prikazane figure.

Keramika s apliciranim, zasebno izrađenim reljefima, javlja se u nekoliko produkcija, od kojih se neke smještaju i na područje moguće proizvodnje Pontske sigilate, to jest šire područje Crnog mora, donjeg toka Dunava odnosno istočnog Balkana. Posude s apliciranim dekoracijama proizvodile su se, na primjer, na području Bugarske u keramičarskoj radionici u Nicopolis ad Istrumu, na lokalitetu Varbovski livadi ili na širem području u okolini Pavlikenija, no u ovom je slučaju uglavnom riječ o standardiziranim glavama Silena, Herakla i bukranijima, koje se obično nalaze na kraterima, zajedno s motivom zmije ili nekih drugih životinja.¹⁴ No kod ovih primjera ne možemo govoriti o zasebnom dekorativnom motivu, već o ciklusu ili nizu motiva koji zahvaćaju veći dio posude i više podsjećaju na ukrase na nekim istočnomediterranskim¹⁵ i zapadnomediterranskim¹⁶ sigilatama. Međutim, na keramici s navedenog područja javlja se i *barbotine* ukras.¹⁷ Druga vrsta ukrasa izrađenih u kalupu i potom apliciranih na keramičko posuđe, no koju također možemo *a priori* odbaciti, ona je s apliciranim ukrasnim medaljonima, koja se javlja na već spomenutom području,¹⁸ ali i drugdje

rable to the vessel from grave 207 of the Issaeian necropolis on Vlaška Njiva (see below). In addition, on Pontic sigillata vessels, neither do applied female protomes (nor, for that matter, any other similar appliqués) occur, nor have any similarly decorated ceramic artefacts been found. This type of decoration can therefore be considered atypical: not only of Pontic production, but also more widely. Although pottery is not the most suitable medium for this decoration type, which requires the execution of a series of meticulous details (such as hair strands and clothing folds), the artist still managed to execute not only individual details, but also, through facial expression, to evoke a sense of thoughtfulness in the depicted figure.

Applied, separately moulded reliefs are found in several wares, some of which might also originate from the possible production area of Pontic sigillata, that is, the wider area of the Black Sea and the lower course of the Danube (in other words the Eastern Balkans). Vessels with applied decorations were produced, for example, in Bulgaria in the pottery workshop in Nicopolis ad Istrum, at the Varbovski Livadi site or in the wider area of Pavlikeni, but they mostly contained standardised heads of Silenus or Heracles, or bucrania, which are usually found in kraters together with the motif of a snake or some other animal.¹⁴ However, these examples definitively do not contain an individual decorative motif, but rather a series of motifs covering a large part of the vessel and reminiscent of decorations found in some eastern¹⁵ and western¹⁶ Mediterranean sigillatas. However, ceramics from the area in question also feature barbotine decoration.¹⁷ Another decoration type made in a mould and then applied on pottery vessels, that is applied decorative medallions, though occurring in this area¹⁸

¹⁴ DIMITROV IVANOV 2022: 81–82, kat. br. 410, 417–419, 427, 429.

¹⁵ DIMITROV IVANOV 2022: 81; POBLOME 1999: 104–105, fig. 46, type 1B260.

¹⁶ Npr. pojedinim produkcijama afričkog crvenopremazanog posuđa (npr. MACKENSEN 2006).

¹⁷ DIMITROV IVANOV 2022: 80–81.

¹⁸ DIMITROV IVANOV 2022: 80–87.

¹⁴ DIMITROV IVANOV 2022: 81–82, Cat. No. 410, 417–419, 427, 429.

¹⁵ DIMITROV IVANOV 2022: 81; POBLOME 1999: 104–105, Fig. 46, type 1B260.

¹⁶ For example some productions of African red slip ware (for example MACKENSEN 2006).

¹⁷ DIMITROV IVANOV 2022: 80–81.

¹⁸ DIMITROV IVANOV 2022: 80–87.

u rimskom svijetu, na primjer na području Galije ili Pisidije (Sagalassos).¹⁹ U tom je slučaju riječ o plitkim kružnim reljefima koji prikazuju različite, često erotske ili mitološke scene, dok se na keramici proizvedenoj u Sagalassosu javljaju i prikazi pojedinih božanstava, na primjer *Felicitas* i *Silvan*, egipatska božanstva izidijačkog kruga, dionizijski prikazi i dr.²⁰ Aplikacije u obliku protome poznate su i u drugim produkcijama, poput lokalne proizvodnje kućanske keramike u Knosu gdje se, uglavnom u augustejskom razdoblju i izrađeni na temelju helenističke tradicije, javljaju vrčevi s apliciranom protomom na spoju ruba i ručke.²¹ Slično oblikovane protome javljaju se, međutim, već u Gnathia produkciji, i italskoj i viškoj.²² Upravo iz helenističkog razdoblja potječe niz produkcija s apliciranim reljefima, poput etruske *ceramiche argentate* ili reljefne keramike proizvedene u Calesu u Kampaniji, unutar kojih se, između ostalog, javljaju i tanjuri s izrazito reljefnim medaljonima u sredini dna.²³ Valja svakako spomenuti i knidsku reljefnu produkciju, međutim, osim što je njezin repertoar uglavnom ograničen na enofore, vrčeve i posude u punoj plastici, ovo je posude izrađivano u dvodijelnom kalupu, čime su sama posuda i njezin reljefni ukras izrađivani jednim istovjetnim postupkom.²⁴ Možemo još spomenuti i italsku glaziranu keramiku u kojoj se javljaju reljefni prikazi, često božanstava, poput *Dionisa* i *Herakla*.²⁵

Sumarno navedeni primjeri reljefno izvedenih ukrasa na keramici ipak ne pomažu u interpretaciji, dataciji ili određivanju podrijetla viške posude. Stoga se pokazalo potrebnim

but also elsewhere in the Roman world, for example in the area of Gaul or Pisidia (Sagalassos), should also be a *priori* rejected.¹⁹ This pottery has shallow circular reliefs depicting different, often erotic or mythological, scenes, while the production from Sagalassos also has depictions of individual deities, such as *Felicitas* and *Silvanus*, Egyptian deities of the *Isis* circle, *Dionysian* depictions, and the like.²⁰ Protome appliqués have also been recorded in other productions, such as in local common ware from Knossos where, mainly in the Augustan period and made following the Hellenistic tradition, jugs with an appliquéd protome at the joint of the rim and the handle occurred.²¹ However, a similar protome form had already appeared among both Italian and Vis Gnathia ware.²² A number of wares with applied reliefs originate particularly from the Hellenistic period, as is the case with Etruscan *ceramica argentata*, or relief ceramics produced in Cales in Campania, among which are also found plates with highly embossed medallions in the middle of the bottom.²³ Certainly, Knidian relief ware should also be mentioned. However, apart from the fact that its repertoire is mostly limited to oinophoroi, jugs and vessels with in-the-round depictions, these were made in a two-part mould, whereby the vessel and its decorative relief were made as part of a single work process.²⁴ Italian glazed pottery may also be mentioned, which also feature relief depictions, often of deities such as *Dionysus* and *Heracles*.²⁵

However, the summarily listed examples of relief decorations on pottery do not help when it comes to the interpretation, dating or determination of the origin of the vessel from Vis. Hence, it has been necessary to look at other types of materials, primarily different metal artefacts. Ac-

¹⁹ DESBAT, SAVAY-GUERRAZ (ur.) 2011; TALLOEN, POBLOME 2005.

²⁰ TALLOEN, POBLOME 2005: 57–62, fig. 1, 2, 4, 5 i dr.

²¹ SACKETT 1992: 161–162, T. 125/3–4; FORSTER 2001: 153, Fig. 48/b, Pl. 41/a–b. Slične se posude javljaju i u toreutici.

²² MIŠE 2015: 32 i dr.

²³ Ups. npr. MICHETTI 2005: fig. 9; PALOMBI 1992.

²⁴ TORTORICI 1981: 233; BRUSIĆ 1999–2000: 83–84.

²⁵ Npr. MARTINI 2015.

¹⁹ DESBAT, SAVAY-GUERRAZ (eds.) 2011; TALLOEN, POBLOME 2005.

²⁰ TALLOEN, POBLOME 2005: 57–62, Figs. 1, 2, 4, 5 ff.

²¹ SACKETT 1992: 161–162, T. 125/3–4; FORSTER 2001: 153, Fig. 48/b, Pl. 41/a–b. Similar vessels also appear in toreutics.

²² MIŠE 2015: 32ff.

²³ Cf. eg. MICHETTI 2005: Fig. 9; PALOMBI 1992.

²⁴ TORTORICI 1981: 233; BRUSIĆ 1999–2000: 83–84.

²⁵ Eg. MARTINI 2015.

sagledati i druge vrste materijala, prije svega različite metalne predmete. Ako se izdvoji aplicirana protoma, ona nalazi dosta dobre analogije u seriji aplikacija s kasnohelenističkih i rimskih fulkruma. Niz je takvih prikaza koji bi odgovarali viškomu,²⁶ no sličnošću se izdvaja aplikacija koja po svojoj prilici prikazuje Artemidu²⁷ s brodoloma Antikythera koji se čuva u Muzeju u Ateni.²⁸ Naime, prikaz na tom predmetu u mnogočemu odgovara viškoj protomi: isti su položaj tijela i glave, frizura, pogled u daljinu, mogući čvor na lijevom ramenu. Predmet je prema formi fulkruma datiran u 2. st. pr. Kr.²⁹ U helenističko razdoblje datira i sličan reljef, također s fulkruma, pronađen na brodolomu Mahdia potonulom nedaleko od obala Tunisa.³⁰ Ovdje je Artemida također okrenuta ulijevo, no čvor kojim je osigurana odjeća nalazi se iznad desnog ramena. Iza istog ramena nazire se cilindrični predmet, moguće tobolac, što je karakterizira kao lovinju.³¹ Potonja se aplikacija u literaturi često uspoređuje sa sličnom aplikacijom s brodoloma Fourmigue C (Golfe-Juan, između Cannes i Antibes) te se, unatoč pojedinim razlikama (npr. frizura) pretpostavlja da su oba fulkruma proizvedena u istom proizvodnom središtu, odnosno u Delu.³² Uz njih se smješta i aplikacija fulkruma iz Kyparissije na Pe-

cordingly, quite useful analogies to the applied protome are found in a series of appliqué from late Hellenistic and Roman fulcrums. There are a number of such depictions that would correspond to that of Vis,²⁶ but the appliqué from the Antikythera shipwreck kept at the Museum in Athens, most probably representing Artemis,²⁷ stands out.²⁸ Namely, the depiction on that artefact corresponds in many respects to the Vis protome: the body and head position, the hairstyle, the gaze into the distance, and a possible knot on the left shoulder are the same. Based on the fulcrum form, the artefact is dated to the 2nd century BC.²⁹ A similar relief, also from a fulcrum, found among artefacts from the Mahdia shipwreck off the coast of Tunisia, dates back to the Hellenistic period as well.³⁰ Here, Artemis is also turned to the left, but the knot with which the clothes are secured is above her right shoulder. Behind the same shoulder is a cylindrical artefact, possibly a quiver, which characterises her as a huntress.³¹ In the literature, the latter appliqué is often compared with a similar one from the Fourmigue C shipwreck (Golfe-Juan, between Cannes and Antibes) and it is assumed that, despite some differences (such as the hairstyle), both fulcrums were produced in the same production centre: Delos.³² The fulcrum appliqué from Kyparissia in the Peloponnese is placed next to them.³³ According to

²⁶ Npr. LAFLI 2015/2016: 121, Pl. 5a–b (Dijana).

²⁷ Pojedini autori dvoje u interpretaciji prikaza kao Artemide, s obzirom na to da liku nedostaju neki od njezinih tipičnih atributa, poput tobolca. Predlagala se stoga mogućnost da je na apliki s Antikythere prikazana Arsinoë III (BARR-SHARRAR 1985), međutim, kasniji autori upozoravaju na visoku stilizaciju Ptolomejskih vladarskih prikaza koji često, slijedeći određeni propagandni i ikonografski program, inkorporiraju božanske attribute, odnosno ne prikazuju vladara u svojem stvarnom liku, već je božanstvo prikazano kao posebni zaštitnik vladara, no na takvim se prikazima gotovo uvijek javljaju vladarski atributi (dijadema, veo, žezlo i dr.) (usp. MÜLLER 2008: 142–143, 147, 153–154 s ranijom literaturom).

²⁸ LIMC, 683, Artemis 817; SVORONOS 1908: T. IX/2; PALAIOKRASSA 2012: 123, sl. 69.

²⁹ LIMC, 683, Artemis 817; PALAIOKRASSA 2012: 123, sl. 69.

³⁰ BARR-SHARRAR 1998: 189, Fig. 6.

³¹ Usp. BAUDOIN, LIOU, LONG 1994: 57 s ranijom literaturom.

³² BARR-SHARRAR 1998: 188, 191–192.

²⁶ For example LAFLI 2015/2016: 121, Pl. 5a–b (Diana).

²⁷ Some authors are ambivalent about the interpretation of the depiction as Artemis, given that the figure lacks some of her typical attributes, such as a quiver. Thus, it was proposed that possibly the appliqué from Antikythera depicted Arsinoë III (BARR-SHARRAR 1985). However, later authors pointed out the highly stylised depictions of Ptolemaic rulers, which often follow a certain propaganda and iconographic programme, and incorporate divine attributes: they do not render the ruler's real figure, but rather represent a deity as a special protector of the ruler. Such depictions regularly show the ruler's attributes: diadem, veil, sceptre and the like (cf. MÜLLER 2008: 142–143, 147, 153–154 with earlier literature).

²⁸ LIMC, 683, Artemis 817; SVORONOS 1908: T. IX/2; PALAIOKRASSA 2012: 123, Fig. 69.

²⁹ LIMC, 683, Artemis 817; PALAIOKRASSA 2012: 123, Fig. 69.

³⁰ BARR-SHARRAR 1998: 189, Fig. 6.

³¹ Cf. BAUDOIN, LIOU, LONG 1994: 57 with earlier literature.

³² BARR-SHARRAR 1998: 188, 191–192.

³³ BAUDOIN, LIOU, LONG 1994: 57.

loponezu.³³ Prema pojedinim autorima, iako sve navedene aplikacije potječu iz 1. st. pr. Kr., njihovi bi prototipi mogli biti znatno raniji, odnosno iz 3. st. pr. Kr.³⁴ S druge strane, slični bi predmeti mogli biti datirani i kasnije, u 1. i 2. st. po. Kr.³⁵

Navedene analogije, koje oblikovno posve odgovaraju protomi s viške posude mogle bi upućivati na podrijetlo motiva s istočnog Mediterana i helenističkog razdoblja, te njegova preuzimanja u keramičarsku proizvodnju iz metalne produkcije. Motiv je očito bio dosta popularan, sudeći prema broju primjera samo na fulkrumima, a javlja se i na nekim drugim metalnim predmetima te se očigledno zadržao u uporabi i u rimskom razdoblju.³⁶ Osim toga, ako prihvatimo analogije, po svemu je sudeći i na viškoj posudi prikazana Artemida – Dijana. To bi moglo olakšati interpretaciju detalja reljefa smještenih iza glave figure, dio kojih bi, kako je rečeno, mogao pripadati pundi, dok bi dio mogao upućivati na tobolac. Slični su prikazi Dijane prisutni i u kamenoj plastici i drugim medijima, pa i kada je božica prikazana u cijeloj figuri, promatrajući samo torzo, uočava se istovjetni ikonografski obrazac.³⁷ Kada se promatraju druge mogućnosti u božanskoj sferi, posebno prema istovjetnosti frizure, dolazila bi u obzir i Afrodit – Venera, no ona je obično prikazana s pognutom glavom³⁸ i gotovo uvijek obnažena, što viška figura po svoj prilici nije. Ostaje dakako mogućnost da je riječ o nekom anonimnom prikazu ili, recimo, nekoj osobi iz carske obitelji,³⁹ no većina autora koja

some authors, although all the mentioned appliqués originate from the 1st century BC, their prototypes could be of a significantly earlier origin, that is, from the 3rd century BC.³⁴ On the other hand, similar artefacts might also be dated to a later period, the 1st and 2nd centuries AD.³⁵

The above-mentioned analogies, which completely correspond to the protome from the Vis vessel in terms of shape, might point to the origin of the motif from the Eastern Mediterranean and the Hellenistic period, and its adoption into pottery production from metalworking. Given the number of examples only on fulcrums, the motif was apparently quite popular. It appears also on some other metal artefacts, and it apparently remained in use in the Roman period as well.³⁶ In addition, if we accept the analogies, obviously the Vis vessel also presents a depiction of Artemis – Diana. Possibly this makes it easier to interpret the relief details behind the figure's head as partly belonging to a bun, as mentioned previously, and partly to a quiver. Similar depictions of Diana are also present in stone and other media, and even when the goddess is shown in full-figure, the torso alone suggests the same iconographic pattern.³⁷ When assessing the possibility that another of the deities may be depicted, in particular regarding the similarity of their hairstyles, Aphrodite/Venus might also be taken into consideration. However, she is usually depicted with a bowed head³⁸ and almost always naked, which is obviously not the case with the figure from Vis. Of course, there remains the possibility that it is an anonymous representation or that of an imperial family member.³⁹ Nevertheless, most authors who dealt with the mentioned analogies have no

³³ BAUDOIN, LIOU, LONG 1994: 57.

³⁴ BAUDOIN, LIOU, LONG 1994: 58, osim ondje navedenih analogija vidi i LIMC, Artemis 759 (datirana u helenističko-rimsko razdoblje).

³⁵ LAFLI 2015/2016: 121, Pl. 5a–b.

³⁶ Uz one već navedene vidi i LIMC, Artemis, 756, medaljon s pokrivala za glavu.

³⁷ Na primjer na području provincije Dalmacije: reljef iz Salone, keramička antefiksa iz Narone (GLUČINA 2011: kat. br. 27, 46, T. 14, 22).

³⁸ CAMBI 2002: 306.

³⁹ Usp. npr. MÜLLER 2008, 156; ETEROVIĆ BORZIĆ, BORZIĆ 2019.

³⁴ BAUDOIN, LIOU, LONG 1994: 58, apart from the analogies mentioned there see also LIMC, Artemis 759 (dated to the Hellenistic-Roman period).

³⁵ LAFLI 2015/2016: 121, Pl. 5a–b.

³⁶ In addition to those already mentioned, see also LIMC, Artemis, 756, medallion from a headdress.

³⁷ For example, in the area of the province of Dalmatia: a relief from Salona, a ceramic antefix from Narona (GLUČINA 2011: Cat. Nos. 27, 46, Pl. 14, 22).

³⁸ CAMBI 2002: 306.

³⁹ Cf. eg. MÜLLER 2008, 156; ETEROVIĆ BORZIĆ, BORZIĆ 2019.

se bavila navedenim analogijama ne dvoji u atribuciji, posebno u slučaju kada se na figuri raspoznaju nebrida i tobolac.

Mogli bismo stoga zaključiti kako je posuda pronađena u destruiranom grobu u Visu izrađena u nekoj od radionica koje su grupirane unutar klase Pontske sigilate,⁴⁰ odnosno u nekom od crnomorskih proizvodnih središta, prema tipičnom morfološkom modelu skifa s *barbotine* ukrasom Atlante Xb tipa. Ostaje, dakako, otvorena i mogućnost proizvodnje u nekom keramičarskom središtu istočnog Mediterana, s obzirom na to da se slične posude javljaju i u Knidskoj ili produkciji Sagalassosa,⁴¹ no prema dostupnim analogijama posuda zasigurno ne potječe sa zapadnog Mediterana. U ovom je slučaju, međutim, majstor keramičar odlučio izraditi posudu znatno većih dimenzija te na nju dodati elaborirani reljef, koji svojim prikazom uvelike podsjeća na ukrasne detalje s drugih uporabnih predmeta – aplike s fulkruma klina – a koji su očigledno bili dobro poznati u njegovu zanatskom krugu te su se mogli preuzeti za izradu specifičnog reljefnog prikaza.⁴² Za kraj, datacija posude ostaje spekulativna kao i njezino podrijetlo, no u tome mogu pomoći ostali predmeti koji su uz nju pronađeni i ipak neke od predloženih analogija. Stoga predlažemo dataciju od kraja 1. do početka 3. stoljeća, iako je vjerojatnije da posuda nije proizvedena nakon kraja 2. stoljeća.

doubts as to the attribution, in particular when the figure has a recognisable nebris and a quiver.

We could therefore conclude that the vessel found in the destroyed grave in Vis was made in one of the workshops classified as Pontic sigillata,⁴⁰ that is, in one of the Black Sea production centres, on the basis of the typical morphological model of a skyphos with barbotine decoration of the Atlante Xb type. Of course, the possibility of production in an eastern Mediterranean pottery production centre still remains open, given that similar vessels also occur in Knidian or Sagalassos wares;⁴¹ however, available analogies suggest that the vessel certainly does not originate from the western Mediterranean. In this case, nevertheless, the potter decided to make a significantly larger vessel and to attach to it an elaborate relief, its representation reminiscent of decorative details from other everyday objects – appliqués from a cline fulcrum – that were apparently well-known in his professional circle and could be adopted to create a specific relief display.⁴² Finally, the dating of the vessel as well as its origin remain a matter of speculation, but other artefacts unearthed along with it (and possibly also some of the proposed analogies) can be useful. Thus, we propose dating the vessel from the end of the 1st to the beginning of the 3rd century, although it is more likely that the vessel was not produced after the end of the 2nd century.

⁴⁰ O tome HAYES 1985: 91–95; o Pontskoj sigilati vidi i ZHURAVLEV 2002; KÜHNELT 2009. Pojava Pontske sigilate na istočnom Jadranu dosta je sporadična te je do sada zabilježena u Naroni sa zdjelicom Forme IV (kraj 1.–početak 2. st.) te tanjurom produkcije B (TOPIĆ 2002: 192), Trogiru gdje se ističe zdjelica forme Kühnelt form S 5a kasnog 2. i prve polovice 3. st. te se predlaže pontska imitacija ESB formi 60 i 80 (PARAMAN et al. 2020: 403, 407, K 7–12, fig. 23, K 35–37, fig. 26.) i Aseriji, gdje je prisutna s jednim primjerkom Hayes I tipa iz druge pol. 1.–2. st. (BORZIĆ, ETEROVIĆ BORZIĆ 2015: 40–41). Nekoliko je primjeraka poznato i iz Nadina, Zaton te Bakra (BORZIĆ, ETEROVIĆ BORZIĆ 2015: 41), a moguće je da je nekoliko zdjelica prepoznato i na zadarskoj nekropoli u Ulici fra Ivana Zadrana (MARTINOV 2017: T. 10.).

⁴¹ POBLOME 1999: 104–105, fig. 46, type 1B260.

⁴² Za takvu praksu usporedi POBLOME 1997: 450–451.

⁴⁰ Regarding this, HAYES 1985: 91–95; on Pontic sigillata see also ZHURAVLEV 2002; KÜHNELT 2009. The occurrence of Pontic sigillata in the eastern Adriatic is quite sporadic and has so far been recorded in Naronia, represented by a Form IV bowl (end of the 1st - beginning of the 2nd century) and a B ware plate (TOPIĆ 2002: 192); Trogir, with a Kühnelt form S 5a bowl of the late 2nd and first half of the 3rd century, and Pontic imitations of ESB forms 60 and 80 is proposed (PARAMAN ET AL. 2020: 403, 407, K 7–12, Fig. 23, K 35–37, Fig. 26); and Aseria, represented by a Hayes I type specimen dated from the second half of the 1st century to the 2nd century (BORZIĆ, ETEROVIĆ, BORZIĆ 2015: 40–41). Several specimens are also known from Nadin, Zaton and Bakar (BORZIĆ, ETEROVIĆ, BORZIĆ 2015: 41), and it is possible that several bowls were also recognised at the Zadar necropolis in Fra Ivana Zadrana Street (MARTINOV 2017: T. 10.).

⁴¹ POBLOME 1999: 104–105, Fig. 46, type 1B260.

⁴² For such a practice, cf. POBLOME 1997: 450–451.

STAKLENI PREDMETI

Uz ulomke opisane keramičke posude predata su i dva staklena predmeta – balsamarij sačuvan do gornjeg dijela vrata i ulomak rastaljenog stakla (sl. 6).

THE GLASS ARTEFACTS

Along with fragments of the described ceramic vessels, two glass artefacts were also handed over – a balsamarium preserved up to the upper part of the neck and a fragment of melted glass (Fig. 6).



SLIKA 6. Stakleni predmeti pronađeni uz posudu na lokalitetu Goveja u Visu: balsamarij i ulomak rastaljenog stakla (snimila: A. Konestra)

FIGURE 6 Glass artefacts found next to the vessel at the site of Goveja in Vis: balsamarium and a fragment of melted glass (photo by: A. Konestra)

Riječ je o balsamariju izrađenom od plavo-zelenog prozirnog stakla s koničnim tijelom konkavne stijenke, i stisnutim prijelazom na dugi i uski vrat, dok je rub po svoj prilici bio ljevasto savijen. Oblikovno bi odgovarao jednoj od varijanti izrazito raširenog tipa koničnih balsamarija (Isings 28b, 82A1/De Tommaso tip 33, 34, grupa/tip 43, tip 46 i 48/Lazar a 8.6.5-7, 8.6.10-11/Buljević IX⁴³), i to onoj s konkavnom stijenkom tijela (Buljević, balsamarij tip IX.1), koji pojedini autori smještaju od Flavijevaca do Antonina (druga polovica 1.

The balsamarium is made of blue-green transparent glass, with a conical body, a concave wall, and a compressed transition to a long and narrow neck, while the rim was probably funnel-shaped. The shape would correspond to one of the variants of the extremely widespread type of conical balsamaria (Isings 28b, 82A1/De Tommaso types 33, 34, group/type 43, types 46 and 48/Lazar a 8.6.5-7, 8.6.10-11/Buljević IX),⁴³ namely the variant with a concave body wall (Buljević, balsamarium type IX.1), which some authors have dated from the Flavians to

⁴³ ISINGS 1957: 42-43; DE TOMMASO 1990: 59-60, 66-67, 69-70; LAZAR 2003: 196; BULJEVIĆ 2016: 214, kat. br. 677-679.

⁴³ ISINGS 1957: 42-43; DE TOMMASO 1990: 59-60, 66-67, 69-70; LAZAR 2003: 196; BULJEVIĆ 2016: 214, Cat. No. 677-679.

i 2. stoljeće), iako nalazi s ptujske i salonitanske nekropole potvrđuju i kasniju pojavnost oblika, odnosno do 3. stoljeća.⁴⁴ Na Visu su dokumentirana dva primjerka iste varijante staklenih balzamarija s koničnim tijelom, a nađeni su u grobovima na istočnoj isejskoj nekropoli na Vlaškoj njivi (neobjavljeno),⁴⁵ a osim iz Salone poznati su analogni primjerci i iz Splita (nekropola Lora).⁴⁶

Drugi stakleni ulomak posve je rastaljen, stoga je jedino moguće zaključiti kako je prvotni predmet također bio izrađen od plavo-zelenog stakla, no oblik nije moguće rekonstruirati.

Metalni predmeti

Dio pretpostavljenog grobnog ansambla mogla su biti i tri željezna predmeta. Riječ je o čavlu s iglom četvrtastog (?) presjeka i zadebljanom glavom, svijenom željeznom limu (?) i zakrivljenoj željeznoj igli. Brončani ili željezni čavli mogu se pronaći u asocijaciji s isejskim rimskim paljevinskim grobovima (npr. grob 67 ili 74 s Vlaške njive, neobjavljeno).

Puževi

Iako je sačuvano samo nekoliko primjeraka po svemu sudeći kopnenog puža, za koje kazivač navodi da su bili znatno brojniji, a koji su se nalazili u urni s ostacima spaljenog pokojnika i grobnim priložima, oni bi mogli indicirati na njihovo korištenje u pogrebnom ritualu. Tomu u prilog govorili bi zabilježeni aspekti koji se povezuju s korištenjem različitih vrsta školjki i puževa u isejskom pogrebnom obredu, a koji su prethodno zabilježeni u helenističkim i rimskim grobovima.⁴⁷

the Antonines (second half of the 1st century and 2nd century), although finds from the Ptuj and Salonitan necropolises also confirmed the later occurrence of the form, until the 3rd century.⁴⁴ On Vis, two specimens of the same variant of glass balsamarium with a conical body have been documented, unearthed in graves at the eastern Issaeon necropolis on Vlaška Njiva (unpublished),⁴⁵ and in addition to Salona, analogous specimens have also been recognised from Split (Lora necropolis).⁴⁶

The second glass fragment is completely melted, so it is only possible to conclude that the original artefact was also made of blue-green glass, but the shape cannot be reconstructed.

The metal artefacts

Part of the presumed grave assemblage could also have been the following three iron artefacts: a nail with a rectangular (?) section needle and a thickened head, a rolled iron sheet (?) and a curved iron needle. Bronze or iron nails can be found in association with Issaeon Roman incineration graves (for example grave 67 or 74 from Vlaška Njiva, unpublished).

Snails

Although presumed to have been much larger in number, only a few specimens of apparently land snail have been preserved, which were in the urn along with the remains of the incinerated deceased person and grave goods; still, the shells could have been used in the funeral rite. This might be confirmed by the recorded aspects associated with the use of various shell and snail types in the Issaeon funeral rite, previously recorded in Hellenistic and Roman graves.⁴⁷

⁴⁴ BULJEVIĆ 2002: 405; BULJEVIĆ 2016: 198; LAZAR 2003: 196.

⁴⁵ Riječ je o grobovima 125–126 i 222.

⁴⁶ BULJEVIĆ 2010: 109–110, grob 8, br. 2; BULJEVIĆ 2016: 214, kat. br. 677–679.

⁴⁷ UGARKOVIĆ 2019: 153–154, 181–182, 198.

⁴⁴ BULJEVIĆ 2002: 405; BULJEVIĆ 2016: 198; LAZAR 2003: 196.

⁴⁵ These are graves 125–126 and 222.

⁴⁶ BULJEVIĆ 2010: 109, 110, grave 8, no. 2; BULJEVIĆ 2016: 214, Cat. No. 677–679.

⁴⁷ UGARKOVIĆ 2019: 153, 154, 181, 182, 198.

O ASPEKTIMA ISEJSKOG POGREBNOG OBREDA I KULTU ARTEMIDE/DIJANE

Karakter otkrivenih predmeta i opisani kontekst pronalaska nedvojbeno upućuju na zaključak da je riječ o inventaru antičkog paljevinskog groba. Načinom pokapanja slijedi primjere brojnih jednostavnih ukopa paljevinskih grobova u živoj stijeni koja može biti djelomično priklesana za potrebe grobne arhitekture, a katkad i (dijelom) zatvorena većim kamenom koji služi kao poklopac ili ograda grobnog prostora.⁴⁸ Uz sloj gareži i usitnjenih kostiju spaljenog/ih pokojnika, koji su pronađeni unutar urne položene u škrapu matične stijene, takvu determinaciju dodatno potvrđuju nalazi spaljenog stakla i staklenog balzamarija, uobičajenog priloga koji prati rimske (isejske)⁴⁹ paljevinske grobove, ali i brojni puževi. S obzirom na to da rimski horizont isejskih nekropola još uvijek nije detaljno obrađen i publiciran, do sada u literaturi nisu izdvojeni grobovi s urnom u škrapu, već samo u kamenoj grobnici. Ipak, već preliminarni uvid u postojeće materijalne ostatke donosi analogije spomenutoj grobnoj arhitekturi, ali i drugim aspektima obreda. Kao primjer grobne arhitekture navodimo dvojni grob 1–2 otkriven 2022. godine na Vlačkoj njivi, a upravo je riječ o keramičkim urnama, položenim u škrapu stijene, također s priloženim puževima (sl. 7).⁵⁰ Također, postojanje neke vrste kamene ogradne arhitekture uz keramičku urnu,

⁴⁸ Grobovi u plićoj ili dubljoj kamenoj škrapu nisu neuobičajena pojava, posebice u krškom krajoliku (usp. npr.: Velika Mrdakovica, BRAJKOVIĆ 2018). Evidentirani su u helenističkim i rimskih horizontima pokapanja na Vlačkoj njivi i na Martvilu (CAMBI, KIRIGIN, MARIN 1980: tip V; ČARGO 2009: tip V i VI; UGARKOVIĆ 2019: tip V). Pokop u keramičkim posudama izdvojen je kao zasebni tip grobne arhitekture: ČARGO 2009: tip VIII B; UGARKOVIĆ 2019: tip VI.

⁴⁹ NIKOLANCI 1952.

⁵⁰ Materijal iz groba je u procesu konzervacije i analize, no čini se da je riječ o nešto ranijem grobu, najkasnije iz prve polovice 1. st., s kojim se kao nalazi mogu povezati željezni strigil i sivopremazana keramička posuda.

ON ASPECTS OF ISSAEAN FUNERAL RITES AND THE CULT OF ARTEMIS/DIANA

The character of the unearthed artefacts and the described find context undoubtedly suggest the inventory of a Roman incineration grave. The practice follows the example of numerous simple incineration burials in the bedrock, which could be partially cut for the needs of grave architecture, and sometimes (partially) closed with a larger stone that served as a grave cover or fence.⁴⁸ In addition to the layer of soot and crushed bones of the burned deceased found inside the urn laid in a crack of the bedrock, the classification is also confirmed by the finds of burnt glass and a glass balsamarium – a common grave good in Roman (Issaeian)⁴⁹ incineration graves, along with numerous snails. Given that the Roman horizon of Issaeian necropolises has not yet been studied and published in detail, no graves with an urn in a crack have so far been categorised in the literature, but only in a stone tomb. Nevertheless, even a cursory inspection of the existing material remains evokes analogies to the described grave architecture, as well as other aspects of the rite. As an example of grave architecture, the dual grave 1–2 unearthed in 2022 in Vlačka Njiva may be mentioned; it contained ceramic urns laid in a bedrock crack, also with deposited snails (Fig. 7).⁵⁰ Also, some kind of stone enclosure next to a ceramic urn, sometimes with a stone slab

⁴⁸ Graves in shallower or deeper rock crevices are not an uncommon phenomenon, especially in the karst landscape (cf. for example Velika Mrdakovica, BRAJKOVIĆ 2018). They have been recorded in the Hellenistic and Roman burial horizons at Vlačka Njiva and Martvilu (CAMBI, KIRIGIN, MARIN 1980: type V; ČARGO 2009: types V and VI; UGARKOVIĆ 2019: type V). Burial in ceramic vessels was singled out as a separate type of grave architecture: ČARGO 2009: type VIII B; UGARKOVIĆ 2019: type VI.

⁴⁹ NIKOLANCI 1952.

⁵⁰ The material from the grave is still in the process of conservation and analysis, but it seems that it is a somewhat earlier grave, from the first half of the 1st century at the latest, with which finds of an iron strigil and a grey-coated ceramic vessel can be associated.



SLIKA 7. Grob 1–2 s nekropole na Vlaškoj njivi u Visu (kampanja 2022. g.) (snimio: P. Domines Peter)

FIGURE 7 Grave 1–2 from the Vlaška Njiva necropolis in Vis (2022 campaign) (photo by: P. Domines Peter)

katkad kao u grobu s Goveje s kamenom pločom koja je postavljena poviše nje, zabilježeno je nizom primjera na Vlaškoj njivi (npr. grob 192 s kamenom pločom).⁵¹ Štoviše, preliminarna analiza keramičkih urni koje su pronađene na istočnoj isejskoj nekropoli pokazuje da je u tu svrhu korišten različit spektar oblika i vrsta posuđa, od kojih su neke zastupljene samo jednim primjerkom. Posebno je to evidentno u ranorimskom periodu, što bi sugeriralo da tada nije postojala neka striktna društvena praksa po pitanju izbora keramičke posude koja će poslužiti kao urna, već je na taj aspekt obreda utjecala pojedinačna odluka.⁵² Iako je većinom riječ o loncima i pokojem vrču, analogiju prakse polaganja ljudskih ostataka u posudu koja bi najbliže odgovarala posudi za ispijanje većih

placed above it (as in the Goveja grave), has been recorded in a number of examples from Vlaška Njiva, such as grave 192 with a stone slab.⁵¹ Moreover, a preliminary analysis of ceramic urns found at the eastern Issaeian necropolis indicates that a different spectrum of vessel shapes and classes was used for this purpose, some of which are represented by only one specimen. This is especially evident in the early Roman period, which might suggest that at that time there was no strict social practice regarding the selection of the ceramic vessel that was to serve as an urn, but rather that aspect of the rite was determined by individual decisions.⁵² Although vessels mostly included pots and some jugs, an analogy with the practice of placing human remains in a container that would most closely correspond to a larger

⁵¹ Neobjavljeno, uvid u materijal i dokumentaciju.

⁵² Određena standardizacija zamjećuje se tek tijekom 2. st., kada su se kao urne većinom rabili egejski lonci.

⁵¹ Insight into material and documentation, as yet unpublished.

⁵² A certain standardisation can be observed only in the 2nd century, when Aegean pots became generally used as urns.



SLIKA 8. Posuda – urna iz groba 207 na Vlaškoj njivi u Visu (kampanja 1983. g.) (snimio: T. Seser, Arheološki muzej u Splitu)

FIGURE 8 Vessel – urn from grave 207 in Vlaška Njiva in Vis (1983 campaign) (photo by: T. Seser, Archaeological Museum in Split)

dimenzija, kao što je slučaj groba s Goveje, nalazimo, npr. u grobu 207 s Vlaške njive (sl. 8).⁵³ Prema nalazu Trajanova srebrnog denara koji je pronađen ispod urne groba 207, te drugim grobnim nalazima, ukop je moguće datirati najranije u razdoblje 98. – 117. godine,⁵⁴ odnosno u drugu polovicu 2. stoljeća.

S obzirom na posebnost posude, pogotovo kada se uzme u obzir reljef, možemo se zapitati je li kroz to izrečena i neka simbolička poruka i može li se ona povezati sa samim pogrebom? Nema sumnje da je u Isi postojao kult Artemide, što je posvjedočeno nizom arheoloških nalaza,⁵⁵ no trenutačno

drinking vessel, as is the case with the Goveja grave, is found in grave 207 at Vlaška Njiva (Fig. 8), for example.⁵³ Based on the find of a Trajan silver denarius under the urn in grave 207 and other grave finds, the burial can be dated at the earliest to the period 98 – 117 AD,⁵⁴ that is, the second half of the 2nd century.

Given the particularity of the vessel, and especially the relief, we may ask ourselves whether it conveys a symbolic message that can be associated with the funeral rite. There is no doubt that there was a cult of Artemis in Issa, as evidenced by a series of archaeological finds,⁵⁵ but currently there are no indications that

⁵³ Materijal iz rimskih grobova otkrivenih 1983. godine trenutačno je u pripremi za objavu te zahvaljujemo Arheološkom muzeju u Splitu na suradnji. Za analogiju posude, odnosno urne groba 207 vidi HAYES 1973: 462–463, br. 197–198, T. 90, koji navodi da su posude iz Korinta moguće proizvedene u Patrasu, pa iako su znatno manjih dimenzija, morfološko-dekorativne, ali i fakturalne značajke gotovo posve odgovaraju posudi s Vlaške njive.

⁵⁴ BONAČIĆ MANDINIĆ 2014.

⁵⁵ KIRIGIN 1996: 107; CAMBI 2002.

⁵³ Artefacts from Roman graves discovered in 1983 are currently being studied, and we thank the Archaeological Museum in Split for their cooperation. For an analogy of the vessel used as urn of grave 207, see HAYES 1973: 462–463, Nos. 197–198, T. 90, stating that the vessels from Corinth might have been produced in Patras, so although they are considerably smaller in size, their morphological and decorative (as well as textural) features almost entirely correspond to that of the Vlaška Njiva vessel.

⁵⁴ BONAČIĆ MANDINIĆ 2014.

⁵⁵ KIRIGIN 1996: 107; CAMBI 2002.

ne postoje indicije koje bi upućivale na koji bi način spomenuti kult mogao biti povezan s pogrebnim obredom. S druge strane, ovaj nalaz te kip Dijane koji je u 18. stoljeću zabilježio opat Fefella,⁵⁶ mogli bi upućivati na kontinuitet štovanja Artemide – Dijane iz helenističkog u rimsko doba. Ipak, treba uzeti u obzir da je posuda u Isi tek pribavljena i korištena, pa bi njezinu eventualnu simboličko-kultnu funkciju trebalo sagledati i u kontekstu njezina podrijetla, odnosno proizvodnje. U tom bi se smislu mogla predložiti paralela s već spomenutom produkcijom reljefno ukrašenih posuda s prikazom božanstava iz Sagalassosa. Te su posude, a posebno s obzirom na kontinuitet proizvodnje i primijećenu promjenu ukrasnih motiva tijekom vremena (od onih poganskih do onih kršćanskih, a što nije isključivo povezano s tom produkcijom), interpretirane kao ideološki prikaz određenog trenutka te, radije nego indicirati na kultne funkcije,⁵⁷ mogu uputiti na sveprisutni religijski simbolizam u rimskodobnoj svakodnevici, odnosno na lokalni simbolički sustav njihovih proizvođača i korisnika.⁵⁸ Je li posuda zadržala tu, ideološko-religijsku funkciju i tijekom svojeg „života“ u Isi, postajući i ovdje refleksi lokalnog simboličkog sustava, ostaje otvoreno, no s obzirom na značenje religije u rimskom svakodnevnom životu, ali i već spomenuto štovanje Artemide – Dijane u Isi, i ta je mogućnost posve izvjesna.

Položaj antičkog paljevinskog groba na predjelu Goveja na južnom dijelu Visa (Karta 1), koji je znatnije udaljen od dosad evidentiranih koncentracija antičkih grobova na nekropolama Vlaška njiva, Martvilo i Mala banda otvara nova pitanja o izgledu i rasprostranjenosti isejskih pogrebnih kra-

the cult could in any way have been connected with the funeral rite. On the other hand, this find, and the statue of Diana recorded in the 18th century by Abbot Fefella⁵⁶ might point to the continuity of the worship of Artemis/Diana from the Hellenistic into the Roman era. However, it should be taken into account that the vessel in Issa had just been acquired and used, so its possible symbolic and cult function should be seen in the context of its origin or production. In this sense, a parallel might be proposed with the already mentioned Sagalassos relief ware depicting deities. With particular regard to the continuity of production and the observed change of decorative motifs over time (from pagan to Christian motifs, and not exclusively connected with that ware), these vessels have been interpreted as an ideological representation of a certain moment. Rather than indicating cult functions,⁵⁷ they might suggest the ubiquitous religious symbolism in everyday life during the Roman period, that is, a local symbolic system familiar to both the producers and users of the ware.⁵⁸ Whether the vessel retained this ideological-religious function during its “life” in Issa, having again become a reflection of the local symbol system, remains open. However, bearing in mind the significance of religion in everyday life during Roman times, as well as the worship of Artemis/Diana in Issa already mentioned, that possibility is also absolutely realistic.

The location of the Roman incineration grave in Goveja in the southern part of Vis (Map 1), which is significantly distant from the previously recorded concentrations of Roman graves in the Vlaška Njiva, Martvilo and Mala Banda necropolises, prompts new questions as to the appearance and distribution

⁵⁶ KIRIGIN 1996: 107.

⁵⁷ U pojedinim se kontekstima posude s religijskim prikazima ipak mogu interpretirati i u funkciji kulta, posebno kada su pronađene u sklopu svetišta ili, recimo, u radionicama koje su funkcionirale uz njih (MARTINI 2015: 66–67).

⁵⁸ TALLOEN, POBLOME 2005: 78.

⁵⁶ KIRIGIN 1996: 107.

⁵⁷ In certain contexts, vessels with religious representations can, nevertheless, be interpreted as having a cult function, especially if they were unearthed within a shrine or, for example, in workshops that functioned alongside a shrine (MARTINI 2015: 66–67).

⁵⁸ TALLOEN, POBLOME 2005: 78.

jolika.⁵⁹ Vlaška njiva i Martvilo, istočna i jugozapadna isejska nekropola, na kojima su zabilježeni kontinuiteti ukapanja iz helenističkog u antičko razdoblje, nalaze se gotovo na suprotnom dijelu duboke više uvale.⁶⁰ Grob je teško prostorno povezati i s nekropolom Mala banda, udaljenom oko 1 km zapadnije od prostora Goveje, smještenom na donjim padinama brda Bandirice, u neposrednoj blizini Martvila, gdje dominiraju skeletni ukopi, dijelom u amforama, koji se datiraju od 3. do 7. stoljeća.⁶¹ Pri interpretaciji prostornog konteksta ne pomaže podatak da na predmetnom položaju dosad nisu bili evidentirani arheološki nalazi. Pojava izoliranog groba može se katkad dovesti u kontekst društvene odluke kojom je pojedincu uskraćen dio formalnog obreda.⁶² Ipak, iako je možda riječ o izdvojenom, pojedinačnom ukopu, ne može se isključiti ni mogućnost da je u neposrednoj blizini postojalo još antičkih grobova koji tom prigodom nisu zamijećeni ili su potpuno uništeni strojnim iskopima, a govorili bi u prilog postojanju još jednog rimskog groblja, zauvijek izgubljenog višestoljetnom izgradnjom. Razmatrajući njegov prostorni

of Issa's burial landscapes.⁵⁹ Vlaška Njiva and Martvilo, the eastern and southwestern Issae-an necropolises, where the continuity of burials from the Hellenistic to the Roman periods has been recorded, are located almost on the opposite side of the deep cove of Vis.⁶⁰ It is difficult to spatially connect the grave with the Mala Banda necropolis, located about 1 km west of Goveja, which lies on the lower slopes of the Bandirica hill, in the immediate vicinity of Martvilo, where skeletal burials prevail, partly in amphorae, dated from the 3rd to the 7th centuries.⁶¹ When interpreting the spatial context, the fact that no archaeological finds have been recorded at the Goveja site is not helpful. The appearance of an isolated grave can sometimes be brought into the context of a social decision by which an individual was (partly) denied a formal ceremony.⁶² However, even though it might be a separate, individual burial, the possibility cannot be excluded that there were other Roman graves in the immediate vicinity that remained unnoticed (or were completely destroyed by mechanical excavations), and that these would have confirmed another Roman necropolis, but were forever

⁵⁹ Osim Vlaške njive, Martvila i Male bande, više rimskih grobova spominje se i na poluotoku Prirovu (KIRIGIN 1999: 410; KIRIGIN et al. 2006: 73, VS 1215.00) kao i na sjevernoj padini Gradine (KIRIGIN et al. 2006: 63, VS 1193.42), no s obzirom na to da je riječ o starijim istraživanjima, nisu poznate sve okolnosti njihova pronalaska. Grobovi izvan konteksta nekropola vrlo su rijetki. Pojedinačni grobovi iz helenističkog razdoblja zabilježeni su iznad uvale Stonca (RAPANIĆ 1960: 42) i na položaju Stagna u središtu Visa (CAMBI, KIRIGIN, MARIN 1980: 66). Jedinu pojedinačni rimski grob (u amfori) pronađen je na položaju rimskih termi krajem 19. stoljeća (KIRIGIN 1999: 416). Nasuprot tomu, više rimskih grobova zabilježeno je i izvan grada Ise gdje se povezuju s ruralnim gospodarstvima i naseljima u unutrašnjosti otoka (usp. KIRIGIN et al. 2006: VS 1193.42, VS 1087.00, VS 1113.01, VS 1010.01, VS 1095.01, VS 1093.01, VS 1035.01, VS 1042.01, VS 1053.01; IVČEVIĆ (ur.) 2021: br. 11.1, br. 100.1, br. 86, br. 110, br. 10, br. 94, br. 92, br. 36, br. 101, br. 43, br. 54 na popisu lokaliteta).

⁶⁰ Za Vlašku njivu vidi KIRIGIN 1983; UGARKOVIĆ 2019. Za Martvilo vidi ČARGO 2009; CAMBI, KIRIGIN, MARIN 1980; ABRAMIĆ 1949: 14; NIKOLANCI 1969: 64.

⁶¹ ČARGO 2010.

⁶² UGARKOVIĆ 2019: 202.

⁵⁹ In addition to Vlaška Njiva, Martvilo and Mala Banda, several Roman graves have also been mentioned on the Prirovo peninsula (KIRIGIN 1999: 410; KIRIGIN et al. 2006: 73, VS 1215.00), as well as on the northern slope of Gradina (KIRIGIN et al. 2006: 63, VS 1193.42). However, given that these stem from older excavations, not all the circumstances of their discovery are known. Graves outside the context of necropolises are very rare. Individual graves from the Hellenistic period have been recorded above the Stonca cove (RAPANIĆ 1960: 42) and at the Stagna site in the centre of Vis (CAMBI, KIRIGIN, MARIN 1980: 66). The only single Roman grave (in an amphora) was found at the site of the Roman baths at the end of the 19th century (KIRIGIN 1999: 416). In contrast, several Roman graves were also recorded outside the town of Issa, where they are associated with farms and rural settlements in the interior of the island (cf. KIRIGIN et al. 2006: VS 1193.42, VS 1087.00, VS 1113.01, VS 1010.01, VS 1095.01, VS 1093.01, VS 1035.01, VS 1042.01, VS 1053.01; IVČEVIĆ (ed.) 2021: No. 11.1, No. 100.1, No. 86, No. 110, No. 10, No. 94, No. 92, No. 36, No. 101, No. 43, No. 54 in the list of sites).

⁶⁰ For Vlaška Njiva, see KIRIGIN 1983; UGARKOVIĆ 2019. For Martvilo, see ČARGO 2009; CAMBI, KIRIGIN, MARIN 1980; ABRAMIĆ 1949: 14; NIKOLANCI 1969: 64.

⁶¹ ČARGO 2010.

⁶² UGARKOVIĆ 2019: 202.

kontekst, položaj grob(lj)a možda je moguće povezati s postojanjem periurbanog rimskog sklopa koji se prostirao na području Goveje.⁶³ S druge strane, slijedom ustaljenih obrazaca pokapanja uz prigradske komunikacije, moguće je da je odabir lokacije ukopa uvjetovan i trasom potencijalnog antičkog puta koji je iz Ise i viške uvale preko predjela Kuta, prateći konfiguraciju padina okolnih brda, vodio prema Zlopolju i ruralnim gospodarskim imanjima smještenima u plodnoj unutrašnjosti otoka.

ZAKLJUČAK

Položaj pronađenih predmeta, koji doista usmjeravaju na njihovo korištenje u grobnom ritualu, upućuje na izolirani grobni nalaz ili pak na još jedno moguće isejsko rimskodobno groblje moguće smješteno uz periurbani nasebinski sklop, što u svakom slučaju otvara nove spoznaje o pogrebnoj topografiji antičke Ise. Iako se pretpostavljena grobna cjelina dijelom uklapa u svojevrstni standardni isejski grobni ansambl rimskog razdoblja, ona dodatno potvrđuje pojedine lokalne specifičnosti samog obreda, što se očituje u korištenju skifa kao urne. Ako posuda, koja zbog svojih dimenzija te iznimnog ukrasa za sada ne nalazi precizne analogije, zaista potječe iz neke pontske ili istočnomediteranske radionice, ona potvrđuje intenziviranje jadranskih kontakata s tim područjem od 2. stoljeća nadalje, i to ne samo kroz import široko rasprostranjenih keramičkih vrsta (poput ES B ili u manjoj mjeri Çandarli posuđem)⁶⁴ već i specifičnih predmeta čija, moguće ciljana, akvizicija reflektira specifične želje i/ili potrebe kupca, a koje su, moguće, dijelom reflektirane i kroz njezino korištenje unutar pogrebnog obre-

lost by centuries of construction. Considering its spatial context, the position of the grave (or necropolis) can be associated with the existence of a peri-urban Roman complex that may have stretched over the area of Goveja.⁶³ On the other hand, following the established patterns of burials along suburban roads, it is possible that the choice of a burial site was conditioned also by the route of a potential antique road that led from Issa and the cove of Vis through Kuta, following the topography of the slopes of the surrounding hills, towards Zlopolje and the rural landholdings located in the fertile interior of the island.

CONCLUSION

The position of unearthed artefacts, which do indeed indicate their use in a burial rite, suggests an isolated grave find, or another possible Issaeian Roman necropolis, possibly located next to a peri-urban settlement complex, which in any case enables new understanding of the funerary topography of Roman Issa. Although the assumed burial context partly fits into a kind of standard Issaeian burial assemblage of the Roman period, it additionally confirms certain local specificities of the rite itself, which is reflected in the use of a skyphos as an urn. If the vessel, for which no precise analogies have so far been provided, given its size and an exceptional decoration, really originates from a Pontic or an eastern Mediterranean workshop, it testifies to the intensification of Adriatic contacts with that area from the 2nd century onwards, and thus not only through the import of widespread ceramic types (such as ES B or, to a lesser extent, Çandarli ware),⁶⁴ but also of specific artefacts, the possibly targeted acquisition of which reflected

⁶³ BILIČIĆ, RADIĆ 1989: br. 60–62; KIRIGIN et al. 2006: 32, 40, VS 1076–1077.

⁶⁴ Usp. BORZIĆ, ETEROVIĆ BORZIĆ 2015: 41, posebno za predloženu metodu dopreme.

⁶³ BILIČIĆ, RADIĆ 1989: Nos. 60-62; KIRIGIN et al. 2006: 32, 40, VS 1076-1077.

⁶⁴ Cf. BORZIĆ, ETEROVIĆ BORZIĆ 2015: 41, especially for the proposed delivery method.

da. S druge strane, njezina posebnost koja se najvećim dijelom očituje kroz reljefni figuralni ukras, mogla bi, za sada, naravno, vrlo oprezno, upućivati na kontinuitet štovanja Artemide/Dijane u Isi.

the specific wishes and/or needs of the buyer, partly reflected in the use of the vessel in the funeral rite. On the other hand, its uniqueness, mostly manifested through the relief figural decoration, might suggest, for now very tentatively, the continuity of the worship of Artemis/Diana in Issa.

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KRATICE / ABBREVIATIONS:

LIMC = Kahil, L. 1984, Artémis, in *Lexicon Iconographicum Mythologiae Classicae*, II, 1 (618–753), 2 (442–563), Artemis Verlag, Zürich – München.

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