

**“THE POTTER’S WHEEL”. MOULDMADE WARE IN THE  
IONIAN-ADRIATIC BASIN BETWEEN MAIN WORKSHOPS  
AND BRANCHES: THE CASE OF SOUTHERN ILLYRIA**

**„LONČARSKO KOLO”. KERAMIČKI PREDMETI IZRAĐENI  
U KALUPU U JONSKO-JADRANSKOM BAZENU OD  
GLAVNIH RADIONICA DO NJIHOVIH OGRANAKA:  
PRIMJER JUŽNOG ILIRIKA**

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*Some day some children will be digging  
In some long forgotten ground  
And they'll find our civilisation  
Or what's left of it to be found*

*They'll find the weapons of destruction  
But buried deeper in the hole  
They'll find a message and a promise  
In the sand, the potter's bowl*

*Jednoga dana neka će djeca kopati  
u nekom davno zaboravljenom blatu,  
i naići na našu civilizaciju  
ili ono što je od nje ostalo.*

*Iskopat će oružja razaranja,  
ali kopajući dublje  
pronaći će poruku i obećanje  
u pijesku: lončarevu zdjelu.*

*John Denver, Potter's Wheel*

**KLJUČNE RIJEČI:**

Durrës, Hellenistic Pottery, Illyria, Mouldmade Ware, Pottery, Zgërdhesh

**KEY WORDS:**

Drač, helenistička keramika, Ilirik, keramika izrađena u kalupu, keramika, Zgërdhesh

*Hellenistic Mouldmade Ware originated in Athens in the last quarter of the 3rd century BCE, drawing inspiration primarily from metal prototypes. The production quickly spread, with new workshops emerging in Asia Minor and throughout the eastern Aegean region before establishing a presence in the central Mediterranean. The Ionian-Adriatic basin became one of the most significant areas involved in the production of this ceramic class. Among the recognized production districts, the southern Illyrian district stands out, with Durrës as its main centre. Several other sites likely functioned as satellite workshops of Durrhachium, as evidenced by the strong similarities in the morphological and decorative repertoire of the pottery produced.*

*Helenistička keramika izrađena u kalupu pojavljuje se u Ateni u posljednjoj četvrtini 3. stoljeća pr. Kr., a nadahnuće crpi ponajprije iz metalnih predložaka. Proizvodnja se brzo širi preko novonastalih radionica u Maloj Aziji i diljem istočnoegejskog područja te se uskoro učvršćuje na području srednjeg Mediterana. Jonsko-jadranski bazen postaje jedno od najvažnijih područja uključenih u produkciju ove kategorije keramike. Među poznatim proizvodnim područjima ističe se područje južnog Ilirika, s Dračem kao glavnim središtem. Na nekoliko drugih lokacija vjerojatno su djelovale satelitske radionice Dirahija, na što ukazuju izrazite sličnosti morfološkog i dekorativnog repertoara izrađene keramike.*

Hellenistic Mouldmade Ware stands as the final major mainstream ceramic production of the Hellenistic period and, at the same time, the first category of pottery to become mass-produced across the Mediterranean in the 2nd century BC, facilitated by Rome's expanding political and commercial influence. Susan Rotroff's studies<sup>1</sup> have shown that the production of mouldmade bowls originated in Athens in the last quarter of the 3rd century BC. From there, the technique spread throughout the Aegean world, especially to prominent centres in Asia Minor, such as Ephesus.<sup>2</sup>

The production not only of Ephesus but also of the Aegean-Eastern sector and Asia Minor became one of the most widely exported ceramics in the late Hellenistic Mediterranean, alongside other pottery and especially amphorae used to transport wine and other agricultural products. Alongside these items, metal and glassware were also widely traded.<sup>3</sup>

Together with ceramic vessels – made from a more “humble” material – these goods reflected contemporary tastes and were accessible to different social classes. Depending on their financial means, individuals could afford either luxury items or their more affordable counterparts, such as ceramic vessels. A distinction can be made between ceramics produced for a broad market and those intended for a more localized customer, with objects circulating within a limited radius. While imported goods – especially relief-decorated metal and glass vessels – were reserved for individuals of substantial wealth, mouldmade ceramic vessels catered to an emerging social class. These pieces played a crucial role in the democratization of luxury, making refined aesthetics and

Helenistička keramika izrađena u kalupu posljednja je široko rasprostranjena keramička produkcija helenističkoga razdoblja, a ujedno i prva kategorija keramike koja će se tijekom 2. stoljeća pr. Kr. – potpomognuta širenjem političkog i trgovačkog utjecaja Rima – masovno proizvoditi duž čitavog Sredozemlja. Istraživanja Susan Rotroff<sup>1</sup> pokazala su da je produkcija zdjela izrađenih u kalupu započela u Ateni u posljednjoj četvrtini 3. stoljeća pr. Kr. Odatle se tehnika proširila diljem egejskog svijeta, osobito prema istaknutim središtima u Maloj Aziji, kao što je Efez.<sup>2</sup>

Keramička produkcija efeških, kao i istočnoegejskih te maloazijskih radionica postala je jednom od najizvoženije keramike kasnohelenističkog Sredozemlja, uz ostalu keramiku, osobito amfore namijenjene prijevozu vina i drugih poljoprivrednih proizvoda. Uz te predmete, uvelike se trgovalo metalnim predmetima i staklom.<sup>3</sup>

Zajedno s keramičkim posudama – izrađenima od „skromnijeg“ materijala – ti su predmeti odražavali ukuse svoga vremena i bili dostupni različitim društvenim slojevima. Ovisno o financijskim mogućnostima, pojedinci su si mogli priuštiti ili luksuzne predmete ili njihove pristupačnije inačice, poput keramičkih posuda. Moguće je razlikovati keramiku proizvedenu za široko tržište od one namijenjene užem krugu kupaca, pri čemu su predmeti cirkulirali unutar ograničenog područja. Dok su uvozni predmeti – osobito metalne i staklene posude s reljefnim ukrasom – bili namijenjeni bogatijim pojedincima, keramičko posuđe izrađeno u kalupu zadovoljavalo je potrebe društvene klase u nastajanju. Ti su predme-

<sup>1</sup> ROTROFF 1982: 6–13; 2006.

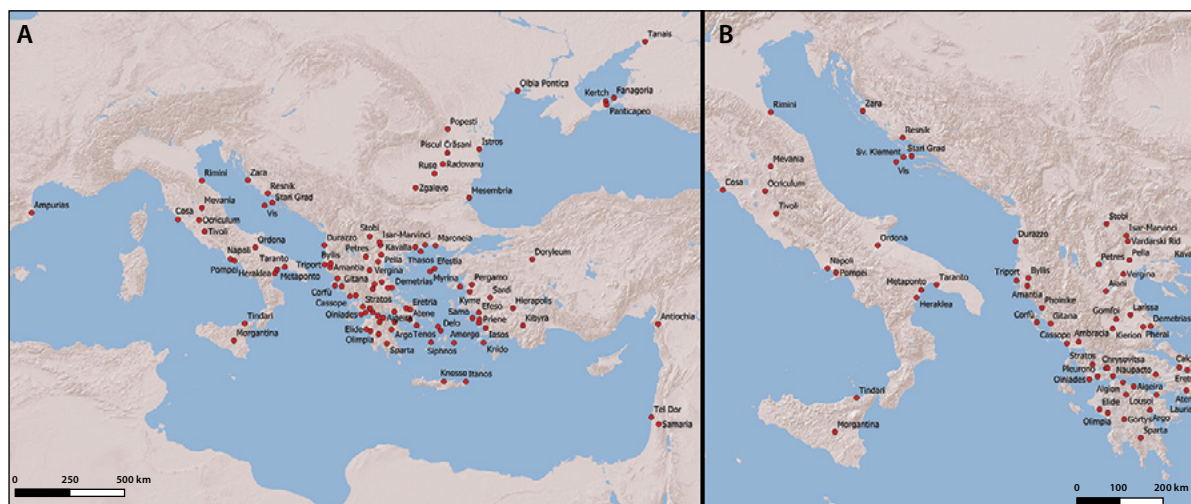
<sup>2</sup> ROGL 2014.

<sup>3</sup> For the distribution of Micro-Asiatic Mouldmade Ware, see ŞAHİN 2019 and DE MITRI 2023a: 145, fig. 25. For the distribution of goods in the Late Hellenistic period, see the various contributions in AURIEMMA, ANTONAZZO, DE MITRI 2025, with bibliographical references on individual pottery groups.

<sup>1</sup> ROTROFF 1982: 6–13; 2006.

<sup>2</sup> ROGL 2014.

<sup>3</sup> O rasprostranjenosti maloazijske keramike izrađene u kalupu v. ŞAHİN 2019. i DE MITRI 2023a: 145, sl. 25. O rasprostranjenosti dobara u kasnohelenističkom razdoblju v. različite priloge u: AURIEMMA, ANTONAZZO, DE MITRI 2025, s bibliografskim referencijama za pojedine keramičke skupine.



**FIGURE 1** A. Map with workshops of Mouldmade Hellenistic Ware in the Mediterranean. B. Map with workshops of Mouldmade Hellenistic Ware in the Ionian-Adriatic basin (Basemap: ESRI Shaded relief) (made by C. De Mitri)  
**SLIKA 1.** A. Karta s prikazom radionica helenističke keramike izrađene u kalupu na području Sredozemlja; B. Karta s prikazom radionica helenističke keramike izrađene u kalupu u jonsko-jadranskom bazenu (temeljna karta: ESRI osjenčani reljef) (izradio: C. De Mitri)

artistic trends accessible beyond the elite.<sup>4</sup>

Workshops producing these vessels, primarily cups but also a variety of other forms in smaller numbers, spread widely with the establishment of peripheral workshops yielding varied outcomes. The significant mobility of people during this period facilitated the circulation of artisanal skills, as well as moulds and the artisans themselves, leading to the creation of production branches or entirely new manufacturing centres (Fig. 1A). It is therefore possible to identify production districts that experienced varying degrees of success.<sup>5</sup>

In the Ionian-Adriatic basin, several production districts can be identified (Fig. 1B). Some are well-documented due to the discovery of direct evidence of ceramic production, such as kilns and production waste. Others are inferred based on secondary indicators that suggest the presence of craft activities, which did not always evolve into fully developed and sustained production. This is exemplified by findings limited to moulds, as seen in Rimini, Ortona, Tyndari and Morgantina. At these

ti imali ključnu ulogu u „demokratizaciji luksuza” jer su učinili profinjenu estetiku i umjetničke trendove dostupnima i izvan krugova društvenih elita.<sup>4</sup>

Radionice u kojima su se izrađivale te posude – ponajprije čaše, ali i niz drugih oblika u manjem broju – naveliko su se širile uspostavom perifernih radionica koje su proizvođile razne inačice. Značajna mobilnost ljudi u tom razdoblju pospješila je cirkulaciju zanatskih vještina, ali i kalupa, kao i samih majstora, uslijed čega su nastajali proizvodni ogranci ili potpuno nova proizvodna središta (sl. 1A). Slijedom toga prepoznata su proizvodna područja koja su doživjela različit stupanj uspjeha.<sup>5</sup>

U jonsko-jadranskom bazenu uočavamo nekoliko proizvodnih područja (sl. 1B). Neka su od njih dobro dokumentirana zahvaljujući otkriću izravnih dokaza keramičke produkcije, kao što su keramičarske peći i proizvodni otpad. Na druga, pak, tek ukazuju neizravni pokazatelji koji upućuju na postojanje obrtničkog djelovanja koje

<sup>4</sup> See DE MITRI 2023b for the concept of the democratization of luxury applied to material culture studies.

<sup>5</sup> An update on workshops in DE MITRI 2023a: 145-148 and BILDE 2024.

<sup>4</sup> Za pojam „demokratizacije luksuza” primijenjen na proučavanje materijalne kulture v. DE MITRI 2023b.

<sup>5</sup> Ažurirani podaci o radionicama kod: DE MITRI 2023a: 145-148; BILDE 2024.

sites, although moulds or fragments of moulds have been uncovered, the absence of associated artifacts – believed to have been produced locally – either within the sites themselves or their surrounding areas, makes it impossible to define the characteristics of independent production with certainty. It is worth emphasizing that the production of mouldmade ceramics was part of a broader framework of manufacturing activities, including the production of other ceramic types and, most notably, amphorae. This model appears to include the rich and complex production of central Italy, which is well known for the so-called Italo-Megarian pottery. The known production sites to date include Cosa, Mevlana, Oricoli, and Tivoli. Further south, another production district begins to take shape in the Campanian area, with Pompeii and Naples.<sup>6</sup> On the eastern side of the Italian Peninsula, however, the Apulo-Lucanian district stands out as the only confirmed manufacturing hub for mouldmade pottery. In this region, at least three production centres have been identified: Taranto, Metaponto, and Herakleia. Additionally, numerous artifacts attributed to Apulo-Lucanian production have been discovered in the surrounding territory.<sup>7</sup>

The same dynamism is also evident on the opposite shore, where a substantial number of workshops have been identified, starting in the western Peloponnese and extending across the entire eastern sector of the Ionian-Adriatic basin, particularly in its southern regions. As a result, four main production districts have been distinguished: Illyria, Epirus, Aetolia-Acarnania, and the Peloponnese.<sup>8</sup>

The pottery production in ancient Illyrian territories is documented in two primary regions: the northern sector, encompassing Dal-

nije nužno evoluiralo u potpuno razvijenu, dugotrajnu produkciju. Takav je slučaj s nalazima ograničenima na kalupe kakvi su zabilježeni u Riminiju, Ordoni, Tindariju i Morgantini. Unatoč nalazima kalupa ili njihovih ulomaka, izostanak pripadajućih artefakata (za koje se pretpostavlja da su proizvedeni lokalno) na samim nalazištima ili u njihovoj okolini onemogućuje sigurno određivanje obilježja samostalne keramičke produkcije. Važno je istaknuti da je produkcija keramike izrađene u kalupu bila dio šireg okvira proizvodnih djelatnosti koji je uključivao i izradu drugih vrsta keramike, osobito amfora. Taj model, čini se, obuhvaća bogatu i složenu produkciju središnje Italije, poznatu po tzv. italo-megarskoj keramici. Do danas poznate proizvodne radionice uključuju Cosu, Mevlanu, Oricoli i Tivoli. Južnije, na području Kampanije, s Pompejima i Napuljem, nastat će još jedno keramičarsko središte.<sup>6</sup> Istodobno se na istočnoj strani Apeninskog poluotoka osobito ističe apulsko-lukanijsko područje kao jedino potvrđeno središte izrade keramike u kalupu. U toj su regiji prepoznata najmanje tri proizvodna središta: Taranto, Metaponto i Herakleja. Osim toga, u okolnim su područjima otkriveni brojni artefakti pripisani apulsko-lukanijskoj produkciji.<sup>7</sup>

Ista se dinamika jasno očituje i na suprotnoj obali, gdje je prepoznat znatan broj radionica koje se protežu od zapadnog Peloponeza preko cjelokupnog istočnog dijela jonsko-jadranskog bazena, osobito u njegovim južnim područjima. Na temelju tih spoznaja razlikujemo četiri glavna proizvodna područja: Ilirik, Epir, Etolija-Akarnanija i Peloponez.<sup>8</sup>

Keramička je produkcija na području antičkog Ilirika potvrđena u dvama glavnim

<sup>6</sup> For attestations in the Italian peninsula, see PUPPO 1995; LEOTTA 2017; 2019; MARTIN 2019.

<sup>7</sup> DE MITRI 2024.

<sup>8</sup> For the workshops in Epirus, Aetolia-Acarnania and Peloponnese see: SIEBERT 1978; GRAVANI 2001; TSANTILA 2013; GAMBERINI 2020 and DE MITRI 2021.

<sup>6</sup> Za potvrde na Apeninskom poluotoku v. PUPPO 1995; LEOTTA 2017; 2019; MARTIN 2019.

<sup>7</sup> DE MITRI 2024.

<sup>8</sup> O radionicama u Epiru, Etoliji-Akarnaniji i na Peloponezu v. SIEBERT 1978; GRAVANI 2001; TSANTILA 2013; GAMBERINI 2020; DE MITRI 2021.

matia, and the southern sector, corresponding to present-day Albania.

In the central-northern sector, Dalmatian pottery production is attributed to at least three confirmed centres: Resnik, Vis, and Stari Grad in Hvar/Pharos.<sup>9</sup> Zara (Zadar) may also be included, as evidenced by the discovery of a mould in the waters near the ancient settlement, as well as at Sveti Klement (Pakleni Islands, near Hvar), where fragments of moulds have been found.<sup>10</sup> Technical characteristics allow the identification of two distinct groups. The first is defined by a refined, relatively soft grey clay with a dark grey coating. The second, less common group, features ochre and brown clays with brown or reddish-brown coatings. The primary forms produced are two: the cup and the krater. The krater is exclusively of the chalice type, characterized by a tall, moulded ring foot, a globular body with horizontal rod-like handles close to the vessel walls, a flaring neck, and an outwardly curved rim.

The cup appears in two main types: the mastoid form and the "bell-shaped" profile. Its rim is flared with an inner surface that is variably concave, and the base is either flat or equipped with distinctive pedestals, often shaped like shells. Additionally, hemispherical cups with indistinct rims, resembling the so-called "Delian" or "Ionic" type, are also documented.<sup>11</sup>

This production shows a strong connection with the southern Illyrian pottery tradition, as demonstrated by finds at Resnik,<sup>12</sup> where locally produced pieces bear potters' signatures similar to those from the Durrës workshop.

The southern Illyrian pottery production is centred primarily in Durrës, the most well-documented hub. The attested shapes include the krater and, above all, the hemi-

regijama: u sjevernom dijelu, koji obuhvaća Dalmaciju, te u južnom dijelu, koji odgovara današnjoj Albaniji.

Keramička produkcija u središnjem i sjevernom, dalmatinskom, dijelu pripisuje se najmanje trima potvrđenim središtima: Resniku, Visu i Starom Gradu na Hvaru (Pharos).<sup>9</sup> Očito toj produkciji možemo pridodati i Zadar, kako potvrđuje otkriće kalupa u moru pokraj antičkog naselja, kao i radionicu na Sv. Klementu (Paklenski otoci u blizini Hvara) gdje su pronađeni ulomci više kalupa.<sup>10</sup> Na temelju tehničkih obilježja moguće je razlikovati dvije zasebne skupine. Prvoj je skupini svojstvena pročišćena, relativno meka siva glina s tamnosivim premazom. Druga, manje učestala skupina izrađivala se od glina oker i smeđe boje sa smeđim ili crvenkasto-smeđim premazom. Proizvodila su se uglavnom dva osnovna oblika: zdjelica i krater. Krater se javlja isključivo u tipu kaleža, s karakterističnom visokom profiliranom prstenastom stopom, loptastim tijelom s vodoravnim, štapičastim ručkama položenima uz stijenke posude, proširenim vratom i izvijenim obodom.

Zdjelica se pojavljuje u dva glavna tipa: mastoidnom i zvonolikom obliku. Obod joj je proširen, unutrašnja površina varijabilno konkavna, a dno ravno ili s prepoznatljivim postamentom, često u obliku školjki. Zabilježene su i polukuglaste zdjelice s neizraženim obodom, slične „delijskom” ili „jonskom” tipu.<sup>11</sup>

Ta produkcija ukazuje na snažnu povezanost s južnoiliričkom keramičarskom tradicijom, kako potvrđuju nalazi iz Resnika,<sup>12</sup> gdje lokalno izrađeni primjerci nose potpise lončara slične onima iz dračke radionice.

Južnoilirička keramička produkcija koncentrirana je ponajprije u Draču kao najbolje

<sup>9</sup> For the presence of mouldmade ware's workshop in Dalmatia see: ČARGO, MIŠE 2010; KAMENJARIN 2017; ČARGO, KAMENJARIN 2020; UGARKOVIĆ, PARAMAN 2020.

<sup>10</sup> UGARKOVIĆ, KONESTRA 2018.

<sup>11</sup> The characteristics of Dalmatian Mouldmade Ware are discussed in BRUSIĆ 1999.

<sup>12</sup> ŠEŠELJ 2008.

<sup>9</sup> O postojanju radionica za izradu keramike u kalupu u Dalmaciji v. ČARGO, MIŠE 2010; KAMENJARIN 2017; ČARGO, KAMENJARIN 2020; UGARKOVIĆ, PARAMAN 2020.

<sup>10</sup> UGARKOVIĆ, KONESTRA 2018.

<sup>11</sup> Obilježja dalmatinske keramike izrađene u kalupu objašnjena su u: BRUSIĆ 1999.

<sup>12</sup> ŠEŠELJ 2008.

spherical cup of the Delian type, often bearing the potter's signature on the exterior base. The most frequently recurring names are *APICTHN* and *QOTINQC*.<sup>13</sup> Although no monographic studies on this production exist, the analysis of late Hellenistic and roman artefacts, combined with autoptic observations, makes it possible to identify certain technical and manufacturing features. Several clay fabric varieties have been identified, most frequently light beige to pale orange with abundant white inclusions. The glaze likewise exhibits a range of shades, from bright, well-sintered orange to thin, unsintered coatings in brown to reddish hues.<sup>14</sup>

The discovery of a mould at Apollonia, Amantia and Triport, a stamp from Byllis, suggest the existence of other workshops and a broader distribution network within various Illyrian regions.<sup>15</sup> This is further corroborated by data from Zgërdhesh, which enriches our understanding of this dispersed production.

The forms produced in the southern sector mirror those of Dalmatian pottery – chalice kraters and cups – but differ in that the characteristic grey finish of Dalmatian ceramics is absent. The distribution pattern indicates a predominantly local dissemination, with a few exceptions on the Italian coast.<sup>16</sup>

Zgërdhesh, located in the hinterland of Durës, covers an area of 10 hectares in the shape of an isosceles triangle surrounded by walls and extends along the slope of a small hill with terraced levels (Fig. 2). Excavations started in the 1970s have identified occupation from the Classical period up to the 2nd century BC. During the Middle to Late Imperial period, the presence of a small demographic nucleus is documented by a necropolis. A workshop for Hellenistic amphorae has been linked to

dokumentiranom središtu. Potvrđeni oblici uključuju krater te, u prvome redu, polukuglaste zdjelice delijskog tipa, koje često nose potpis lončara na vanjskoj strani dna. Najčešće se pojavljuju imena *APICTHN* i *QOTINQC*.<sup>13</sup> Iako nisu napravljene monografske studije te produkcije, analiza kasno-helenističkih i rimskih artefakata u kombinaciji s izravnim opažanjima omogućuje prepoznavanje određenih tehnoloških i proizvodnih obilježja. Uočeno je nekoliko varijanti glinene fature, najčešće svijetlobež do blijedonarančaste boje, s obiljem bijelih primjesa. Glazura također pokazuje niz nijansi – od jarkonarančastog, dobro sinteriranog do tankog, nesinteriranog premaza u smeđim i crvenkastim tonovima.<sup>14</sup>

Otkriće kalupa u Apoloniji, Amantiji i Triportu te žiga u Bilisu upućuje na postojanje drugih radionica i šire mreže rasprostranjenosti unutar različitih iliričkih područja.<sup>15</sup> To dodatno potvrđuju podaci sa Zgërdhesha, koji obogaćuju naše razumijevanje ove raširene produkcije.

Oblici izrađeni u južnom sektoru tipični su za dalmatinsku keramiku – kaležasti krateri i zdjelice – no razlikuju se po tome što im nedostaje karakterističan sivi premaz prisutan kod dalmatinskih primjeraka. Obrazac rasprostranjenosti upućuje na pretežito lokalnu rasprostranjenost, s tek nekoliko iznimaka na talijanskoj obali.<sup>16</sup>

Zgërdhesh, smješten u zaleđu Drača, zauzima površinu od 10 hektara u obliku jednokračnog trokuta opasanog zidinama te se proteže duž padine manjeg terasasto oblikovanog brežuljka (sl. 2). Iskopavanja započeta 70ih godina XX. stoljeća potvrdila su naseljenost lokaliteta od klasičnog razdoblja do 2. stoljeća pr. Kr. Postojanje manjeg naseobinskog

<sup>13</sup> HIDRI 1988.

<sup>14</sup> SHEHI 2014: 112-126.

<sup>15</sup> A preliminary overview of the production and circulation of Mouldmade Ware in Albania is in: SHEHI, GALATY 2015; for Apollonia see BARRIÈRE 2022: 54.

<sup>16</sup> DE MITRI 2023a: 153-158.

<sup>13</sup> HIDRI 1988.

<sup>14</sup> SHEHI 2014: 112-126.

<sup>15</sup> Preliminarni pregled produkcije i rasprostranjenosti keramike izrađene u kalupu u Albaniji v. u: SHEHI, GALATY 2015, za Apoloniju v. BARRIÈRE 2022: 54.

<sup>16</sup> DE MITRI 2023a: 153-158.

the site, but this claim remains unconfirmed.<sup>17</sup>

Since 2017, new archaeological excavations at Zgërdhesh have been carried out by an Albanian-German team under the direction of Elvana Metalla and Thomas Mauer, and they are still ongoing.<sup>18</sup>

To initiate a systematic study of the ceramic material, a preliminary analysis was conducted on artifacts preserved at the Institute of Archaeology in Tirana, originating from the most recent excavations. This study has made it possible to establish the primary chronology of the archaeological context under investigation and to identify the first characteristics of the attested ceramic types. The research involved a direct examination of all ceramic fragments, with a particular focus on specific categories such

as transport containers and fine tableware, as these are more likely to provide valuable information regarding chronology, provenance, and circulation. Overall, the material is chronologically homogeneous, predominantly dating to the Late Hellenistic period (late 3rd–early 1st century BC), although some specimens may date back to the earlier Hellenistic phase (4th–



FIGURE 2 Map of Zgërdhesh with excavation areas indicated (after Metalla, Mauer 2017)

SLIKA 2. Karta Zgërdheshi s označenim zonama iskopavanja (prema: Metalla, Mauer 2017)

središta u srednjem i kasnom carskom razdoblju potvrđuju nalazi nekropole. Uz nalazište se povezuje i radionica helenističkih amfora, no ta tvrdnja zasad nije potvrđena.<sup>17</sup>

Od 2017. u tijeku su novija arheološka istraživanja na Zgërdheshu koja provodi albansko-njemački tim pod vodstvom Elvane Metalle i Thomasa Mauera.<sup>18</sup>

Kako bi se potaknulo sustavno istraživanje keramičkog materijala, provedena je preliminarna analiza predmeta pohranjenih u Institutu za arheologiju u Tirani koji potječu iz najnovijih kampanja. Zahvaljujući tom istraživanju utvrđena je primarna kronologija arheološkog konteksta koji je predmet proučavanja te su prepoznata najvažnija obilježja potvrđenih

tipova keramike. Istraživanje je obuhvatilo izravan pregled svih ulomaka keramike, s osobitim naglaskom na određene kategorije, kao što su posude za transport odnosno fina stolna keramika, budući da će one prije pružiti dragocjene podatke o kronologiji, podrijetlu i rasprostranjenosti. Sve u svemu, građa je kronološki homogena i pretežito se

<sup>17</sup> Information related to old excavations can be found in ISLAMI 1972; 1973; KARAIKAI 1977; PAPAANI 1977; GILKES 2013; MODERATO 2021.

<sup>18</sup> METALLA, MAUER 2018; 2021; 2022; METALLA, MAUER, TOTA 2020.

<sup>17</sup> Podaci o starijim istraživanjima dostupni su u: ISLAMI 1972; 1973; KARAIKAI 1977; PAPAANI 1977; GILKES 2013; MODERATO 2021.

<sup>18</sup> METALLA, MAUER 2018; 2021; 2022; METALLA, MAUER, TOTA 2020.

3rd century BC). Scattered medieval fragments were found throughout all excavation areas, while in Areas 1 and 2, Late Imperial fragments – contemporary with the necropolis explored both in these recent excavations and in past investigations – were also identified. In particular, Area 4 is dominated by Late Hellenistic materials, primarily common wares (both coarse and kitchen pottery). Numerous production indicators were found in this area, including kiln waste and vitrified fragments, primarily related to coarse ware. However, it remains unclear whether amphorae were also produced here.

Area 6 contains a significant amount of Late Hellenistic material, with a repertoire consistent with that documented across the Mediterranean during this period. Notably, a substantial number of Hellenistic relief pottery and red-gloss ceramics, both of clear Durrës origin, were identified. The assemblage also includes a high number of closed-form vessels, such as small amphorae, jars, and possibly *hydriai*, distinguished by ribbed strap handles and external red gloss. Adriatic amphorae were well represented, while Ionian-Aegean or Eastern Aegean examples were fewer in number.

In Area 9, the material record closely resembles that of the Area 6, with a predominance of Late Hellenistic ceramics. However, this area yielded a greater variety of other artifacts, including conical loom weights, dolia, and millstones, suggesting evidence of productive activities.

Mouldmade Ware is attested only in the form of bowls comparable to examples produced in Durrës. Morphologically, these bowls are semi-circular with a deep basin, featuring a smooth upper part, while the decoration extends over the lower part of the basin. The decorative motifs also fall within the known repertoire of the Illyrian area. In particular, a recurring motif with twisted lines, us a “pseudo-godron” (Fig. 3/2–7), finds a comparison with a mould from Durrës.<sup>19</sup> The imbricated

datira u kasnohelenističko razdoblje (kraj 3. – početak 1. st. pr. Kr.), iako se neki primjerci mogu pripisati ranijoj helenističkoj fazi (4. – 3. st. pr. Kr.). U svim zonama iskapanja pronađeni su razasuti srednjovjekovni ulomci, dok su u zonama 1 i 2 prepoznati i kasnocarski ulomci – istovremeni s nekropolom istraživanom i u ovim novijim i u ranijim iskapanjima. Osobito se u zoni 4 ističu kasnohelenistički nalazi, ponajprije kućansko posuđe (grublja i kuhinjska keramika). U tom su području pronađeni brojni pokazatelji produkcije, uključujući otpad iz keramičarskih peći i vitrificirane ulomke, koji se ponajprije povezuju s grubom keramikom. Ipak, ostaje nejasno jesu li se ondje proizvodile i amfore.

Zona 6 sadržava znatnu količinu kasnohelenističkog materijala, s repertoarom koji odgovara onome dokumentiranom diljem Sredozemlja iz tog razdoblja. Osobito je zabilježen velik broj helenističke reljefne keramike i crveno premazane keramike, pri čemu su obje vrste bez dvojbe podrijetlom iz Drača. Zbirka obuhvaća i velik broj zatvorenih oblika posuda, kao što su manje amfore, vrčevi i vjerojatno hidrije, koji se odlikuju rebrastim trakastim ručkama i vanjskim crvenim premazom. Jadranske su amfore dobro zastupljene, dok su jonsko-egejski i istočnoegejski primjerci manje brojni.

U zoni 9 materijalni je sklop vrlo sličan onome iz zone 6, pri čemu prevladava kasnohelenistička keramika. Međutim, ta je zona iznijela raznolikije ostale predmete, uključujući stožaste utege za tkalački stan, dolije i žrvnjeve, koji upućuju na proizvodne aktivnosti.

Keramika izrađena u kalupu potvrđena je samo u obliku zdjelica usporedivih s primjercima izrađenima u Draču. S morfološkog aspekta zdjele su polukružne, dubokoga tijela s glatkim gornjim dijelom i dekoracijom na donjem dijelu tijela posude. Dekorativni motivi također pripadaju poznatom repertoaru iliričkoga područja. Osobito se ističe ponavljajući motiv isprepletenih linija, tzv. „pseu-

<sup>19</sup> SHEHI, GALATY 2015.

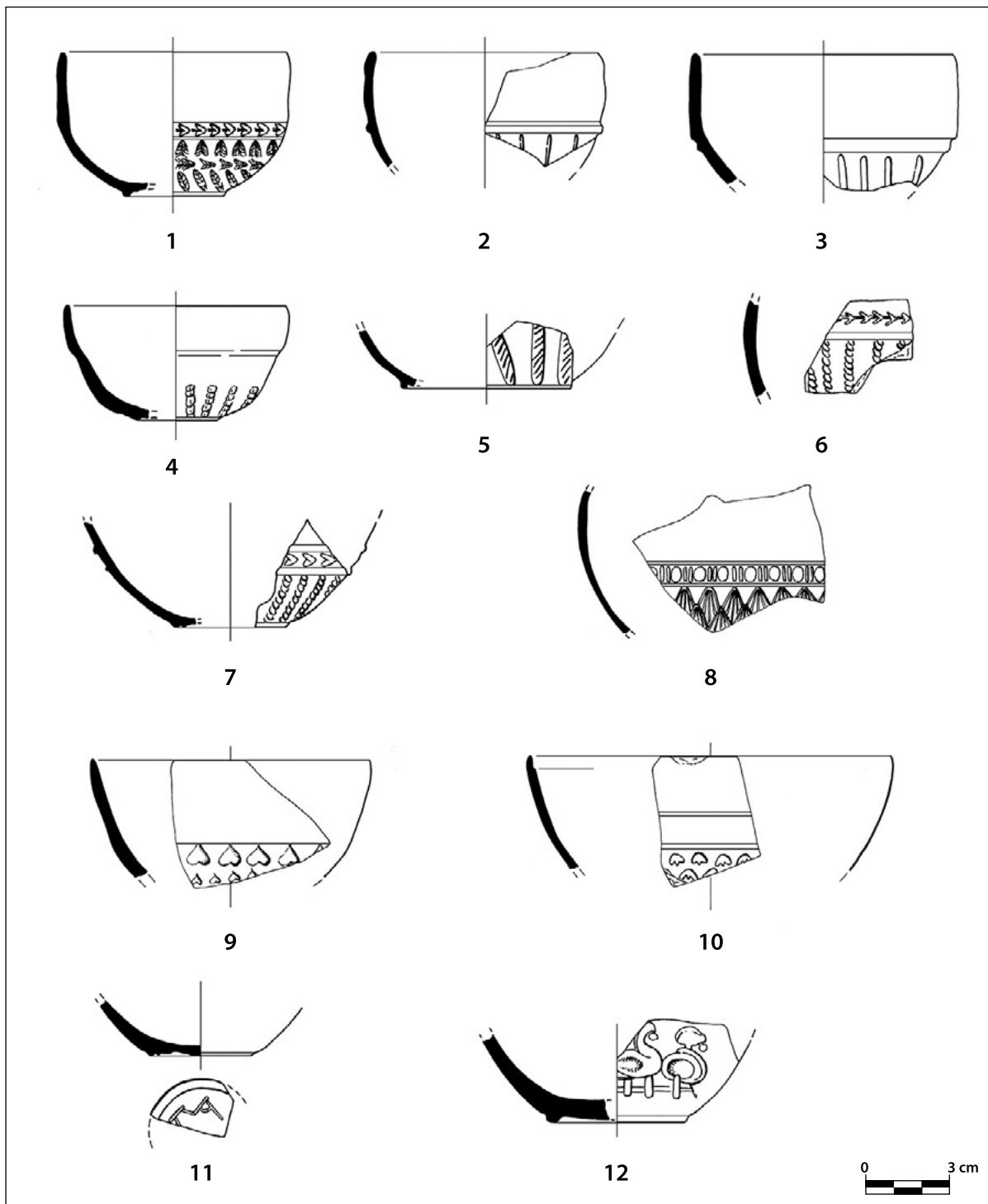


FIGURE 3 Mouldmade Ware from Zgërdhesh (drawing by F. Malinconico)

SLIKA 3. Keramika izrađena u kalupu iz Zgërdhesh (crteži: F. Malinconico)

leaf motif (Fig. 3/8) is also widely distributed, appearing both in moulds found in Durrës and Resnik and in pottery circulating in the Illyrian region, as seen, for example, in Budva.<sup>20</sup>

<sup>20</sup> ŠEŠELJ 2021.

dogodron" (sl. 3/2–7), usporediv s kalupom iz Drača.<sup>19</sup> Motiv preklapljenih listova (sl. 3/8) također je široko rasprostranjen – pojavljuje se i na kalupima pronađenima u Draču i Resniku

<sup>19</sup> SHEHI, GALATY 2015.

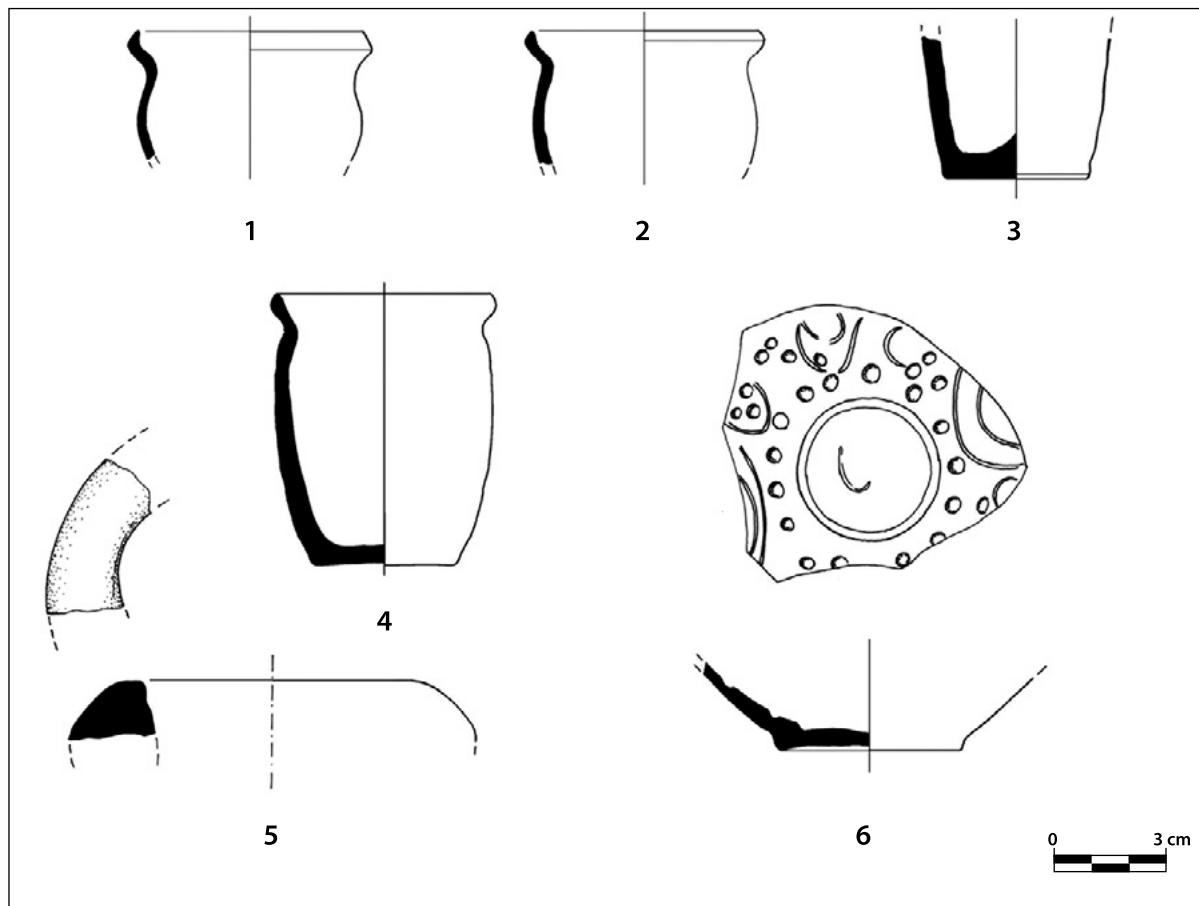


FIGURE 4 Production indicators from Zgërdhesh (drawing by F. Malinconico)

SLIKA 4. Pokazatelji produkcije iz Zgërdhesh (crteži: F. Malinconico)

Less common is the motif featuring heart-shaped leaves (Fig. 3/9) or leaves with serrated edges (Fig. 3/10), which is primarily found in the Dalmatian area. This motif, also referred to as “scale-like,” would later become a recurring feature on Middle Adriatic grey thin-walled pottery of the Imperial period.<sup>21</sup> On the exterior bottom of a bowl, a signature can be identified, likely composed of three letters, of which the last two are recognizable as *[..]IA* (Fig. 3/11). The presence of a mark or monogram is a very common practice, with parallels found in the Dalmatian region, where the K(appa) A(lpha) T(heta) master potter/workshop has been identified as part of a northern Illyrian atelier.<sup>22</sup>

<sup>21</sup> MENOZZI 1995.

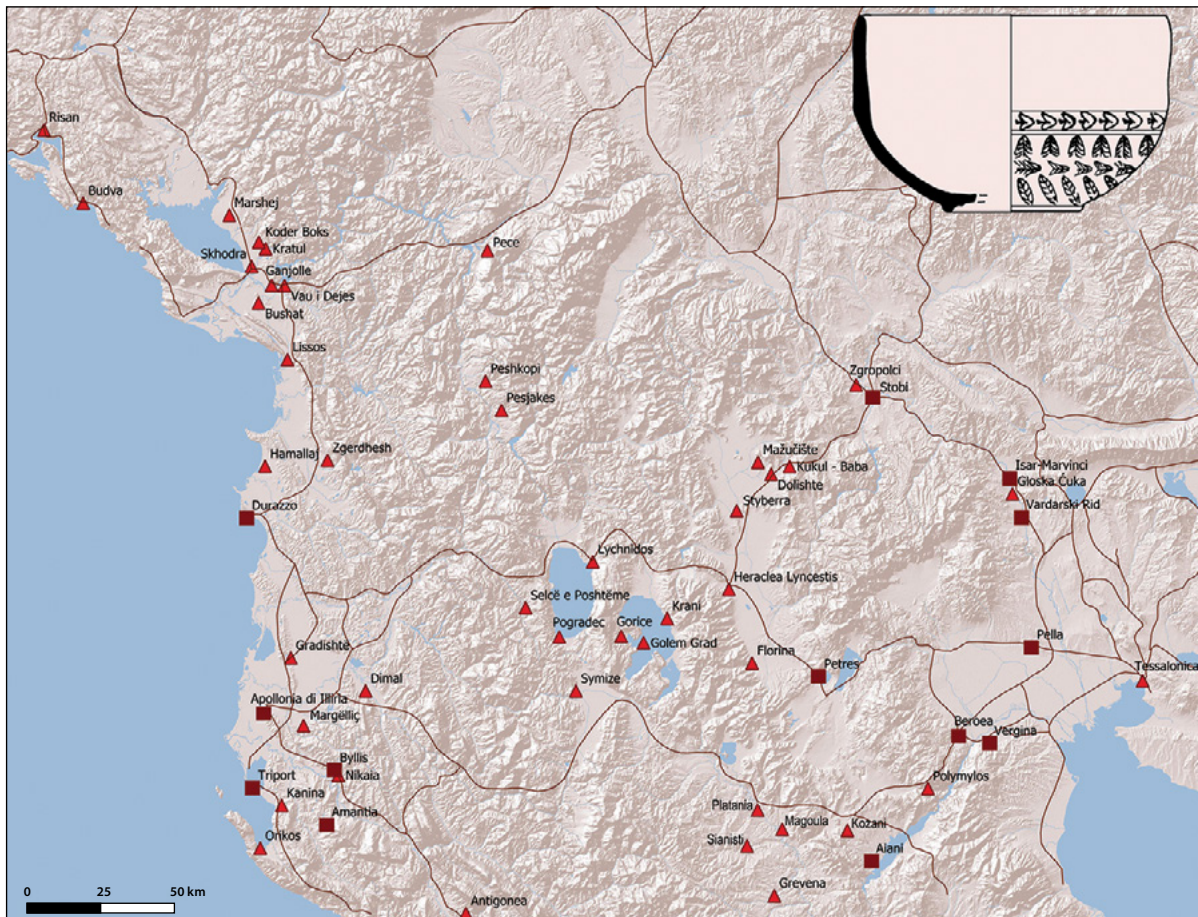
<sup>22</sup> Communication by Igor Borzić and Martina Čelhar at the 6th IARPotHP Conference held in Catania in October 2023.

te na keramici koja je kružila iliričkim područjem, primjerice u Budvi.<sup>20</sup>

Rjeđi su motivi koji prikazuju srcolike listove (sl. 3/9) ili listove nazubljenih rubova (sl. 3/10), koji se pretežito javljaju na dalmatinskom području. Taj motiv, poznat i kao „ljudskasti”, kasnije će postati učestalo obilježje srednjojadranske sive keramike tankih stijenki iz carskog razdoblja.<sup>21</sup> Na vanjskom dnu jedne zdjele prepoznaje se potpis, vjerojatno sastavljen od triju slova, od kojih su posljednja dva vidljiva kao *[..]IA* (sl. 3/11). Postojanje oznake ili monograma vrlo je česta pojava, s analogijama zabilježenima u dalmatinskom području, gdje je djelovao majstor ili lončarska radionica K(apa) A(lfa) T(eta) prepoznata kao

<sup>20</sup> ŠEŠELJ 2021.

<sup>21</sup> MENOZZI 1995.



**FIGURE 5** Southern Illyria and Western Macedonia attestation of Mouldmade Hellenistic Ware: ▲ findspot; ■ workshop (Basemap: ESRI Shaded relief; Ancient road layer: Ancient World Mapping Center, <https://awmc.unc.edu/gis-data/>)(made by C. De Mitri)

**SLIKA 5.** Nalazi helenističke keramike izrađene u kalupu u južnom Iliriku i zapadnoj Makedoniji: ▲ nalazište; ■ radionica (temeljna karta: ESRI osjenčani reljef; sloj antičkih prometnica: Ancient World Mapping Center, <https://awmc.unc.edu/gis-data/>)) (izradio: C. De Mitri)

Finally, the decoration on the specimen in fig. 3.12, which is difficult to interpret, finds a comparison with an unpublished bowl from Pogradec, in the museum of the Institute of Archaeology in Tirana.

Most of the material from Area 4 suggests the presence of a ceramic workshop at the site: vitrified fragments, possibly kiln waste, and distinctive objects. Among these are fragments of small pots (Fig. 4/1–3), allowing for the reconstruction of a complete example (Fig. 4/4) with an estimated height of 7 cm and a rim diameter of approximately 5.5 cm. This reconstruction is consistent with the interpretation of pottery spacers,<sup>23</sup> a hypothesis

dio sjevernoilirike radionice.<sup>22</sup>

Konačno, dekoracija na primjerku sa slike 3/12, koju je teško tumačiti, ima analogiju u neobjavljenoj zdjeli iz Pograda, pohranjenoj u muzeju Instituta za arheologiju u Tirani.

Većina građe iz zone 4 upućuje na postojanje keramičarske radionice na nalazištu: vitrificirani ulomci, mogući otpad iz keramičarske peći te različiti karakteristični predmeti. Među njima su ulomci manjih posuda (sl. 4/1 – 3) na temelju kojih je moguće rekonstruirati cjelovit primjerak (sl. 4/4) procijenjene visine od 7 cm i promjera oboda od približno 5,5 cm. Ta se rekonstrukcija uklapa u hipote-

<sup>23</sup> On pottery spacers see CRACOLICI 2003 and FUSI 2020.

<sup>22</sup> Izlaganje Igora Borzića i Martine Čelhar na 6. konferenciji IARPotHP, održanoj u Cataniji u listopadu 2023.

further supported by the presence of at least one ring-shaped pottery spacer (Fig. 4/5). Additionally, a base with incised decorations on the interior was discovered (Fig. 4/6). Although its function remains uncertain, it may be interpreted – albeit tentatively – as a mould or an object related to the chaîne opératoire of ceramic production. These production indicators confirm the existence of a workshop at the site. Based on the finds, although it is not possible to determine with certainty which types of vessels were produced, Zgërdhesh could be considered a “satellite” production centre of Durrës.

The production model of southern Illyria seems to trace existing craft experiences in neighbouring areas: such as the Epirus and Macedonian ones (Fig. 5). There were main workshops located in the most interconnected centres in a commercial and economic network and then branches in secondary centres that were probably mainly intended to produce consumer goods locally (Tab. 1). In inland sites, locally produced ceramics prevail, also favoured by the road system, which in some cases may have also facilitated the arrival of imported goods.

Imported ceramics, on the other hand, are more frequently documented at coastal sites or those more directly connected to them. This is actually a fairly common organisation even further north in Dalmatia and, on the opposite shore, in Italy. These are therefore production districts in which specific classes of mouldmade ware are recognised, produced in workshops scattered across a culturally homogenous territory, where however primary production centres and other satellite ones can be identified, as is the case of Vis in Dalmatia and Durrës in Albania, for example.

The transmission of the craft skills at the basis of production took place thanks to those exchanges activated precisely by the presence of the Romans in the commercial, political and cultural circuits of the Mediterranean in

zu o keramičkim razdjelnicima<sup>23</sup> koju dodatno podupire nalaz najmanje jednog prstenastog keramičkog razdjelnika (sl. 4/5). Osim toga, otkriveno je i dno s urezima ukrašenom unutrašnjošću (sl. 4/6). Iako njegova funkcija ostaje nejasna, moguće ga je – barem okvirno – interpretirati kao kalup ili predmet povezan s lancem operacija (*chaîne opératoire*) u proizvodnom postupku izrade keramičkih posuda. Ti pokazatelji produkcije potvrđuju postojanje radionice na lokalitetu. Iako nije moguće sa sigurnošću utvrditi koje su se vrste posuda ondje proizvodile, Zgërdhesh se na temelju nalaza može smatrati „satelitom” proizvodnog središta u Draču.

Čini se da južnoilirički model produkcije slijedi postojeće obrtničke prakse u susjednim područjima, poput epirskoga i makedonskoga (sl. 5). Postojale su glavne radionice smještene u međusobno najpovezanim središtima trgovačke i gospodarske mreže te njihovi ogranci u sekundarnim središtima koji su vjerojatno bili usmjereni u prvom redu na lokalnu produkciju potrošne robe (tab. 1). Na lokalitetima u unutrašnjosti prevladava lokalno izrađena keramika, zacijelo i zahvaljujući mreži prometnica koja je u nekim slučajevima mogla olakšati i dolazak uvozne robe.

S druge strane, uvozna je keramika češći nalaz na priobalnim lokalitetima ili onima koji su s njima izravno povezani. Takva je organizacija zapravo prilično uobičajena i sjevernije, u Dalmaciji, kao i na suprotnoj obali, u Italiji. Riječ je, dakle, o proizvodnim područjima u kojima su prepoznate određene skupine keramike izrađene u kalupu, proizvedene u radionicama razasutima unutar kulturno homogenog prostora, unutar kojega se ipak mogu razlikovati glavna proizvodna središta i njihovi sateliti – primjerice Vis u Dalmaciji i Drač u Albaniji.

Prijenos obrtničkih vještina na kojima se temeljila produkcija odvijao se zahvaljujući raz-

<sup>23</sup> O keramičkim razdjelnicima v. CRACOLICI 2003; FUSI 2020.

**TABLE 1** Southern Illyria and Western Macedonia attestation of Mouldmade Hellenistic Ware and moulds (made by C. De Mitri)**TABLICA 1.** Nalazi helenističke keramike izrađene u kalupu te kalupa u južnom Iliriku i zapadnoj Makedoniji (izradio: C. De Mitri)

Site / Lokalitet	Country / Država	Moulds / Kalup	References / Literatura
Risan	<b>Montenegro</b>		DYCZEK et. al 2020.
Budva			ŠEŠELJ 2021.
Marshej	<b>Albania</b>		SHEHI 2023.
Kodër Boks			SHEHI 2023.
Kratul			FISTANI 1983.
Skhodra			RIBERA, HERAS 2020.
Ganjolle			LAHI 1993; SHEHI, GALATY 2015.
Vau i Dejës			HOXHA, OETTEL 2022.
Bushat			LAHI 1995.
Pecë			SHEHI, GALATY 2015.
Lissos			KÖGLER 2019; 2021.
Peshkopi			KOÇOLLARI 2021.
Peşjakes			BUNGURI 2018.
Hamallaj			NURE 1989; 1990.
Zgerdhesh			in this paper
Durres		X	HIDRI 1988; SHEHI, GALATY 2015; MARTZ, SHEHI 2023.
Gradishte			CEKA 1974.
Apollonia		X	ROCHERON 2019; BARRIÈRE 2022.
Dimal			DAUTAJ 2009-2010; FENN, RÖMER-STREHL 2016.
Margelliç			MUÇAJ 1977-1978.
Byllis		X	VREKA 1997.
Nikaia			SHEHI, GALATY 2015.
Triport		X	BERETI 1988.
Kanina			KOMATA 1991.
Orikos			DE MITRI 2021.
Amantia	X	ANAMALI 1972.	
Antigonea		BUDINA 1972.	
Selce e Poshtme		CEKA 1972; SHEHI, GALATY 2015.	
Pogradec		Unpublished	
Symize		LÉRA 1992; SHEHI, GALATY 2015.	
Gorice		Unpublished	
Lychnidos	<b>North Macedonia</b>		BITRAKOVA GROZDANOVA 2000.
Golem Grad			BITRAKOVA GROZDANOVA 1989.
Krani			BITRAKOVA GROZDANOVA 1995.
Zgropolci			NIKOLOVA 2011.
Stobi		X	ANDERSON-STOJANOVIĆ 1992.
Mažučiste			MITKOSKI, TEMELKOSKI 2019.
Kukul - Baba			MITKOSKI, TEMELKOSKI 2020.
Dolishte			JAKIMOVSKI, TEMELKOSKI, ANGELOVSKI 2021.

Site / Lokalizet	Country / Država	Moulds / Kalup	References / Literatura	
Bedem - Styberra	North Macedonia		TEMELKOSKI 2021.	
Isar-Marvinci		X	STOKOLOVSKA 1986.	
Gloska Ćuka			BLAŽEVSKA, PAVLOVSKI 2010.	
Vardarski Rid		X	HUSENOVSKI, SPASOVSKA DIMITRIOSKA 1999; BLAŽEVSKA 2020.	
Heraclea Lyncestis				
Florina	Greece		NAOUM 2023.	
Petres		X		
Pella		X	AKAMATIS 1993.	
Tessalonica			NAOUM 2023.	
Beroea		X	AKAMATIS 1993.	
Vergina		X	PHAKLARES 1983.	
Polymylos			NAOUM 2023.	
Aiani		X	KARAMITROU-MENTESESSI 2008.	
Kozani			KARAMITROU-MENTESESSI 1993.	
Magoula				
Sianisti				
Platania				
Grevena				NAOUM 2023.

the 2nd century BC.<sup>24</sup> Thus, peripheral and regional productions were born that originated from Greek models, the diffusion of which could take place with the circulation of the moulds but also of craft skills that travelled with the people who moved.<sup>25</sup>

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mjenama koje je potaklo upravo prisustvo Rimljana u trgovačkim, političkim i kulturnim krugovima Sredozemlja u 2. stoljeću pr. Kr.<sup>24</sup> Tako su iznikle periferne i regionalne produkcije proizašle iz grčkih uzora, čije je širenje bilo moguće zahvaljujući cirkulaciji ne samo kalupa, nego i obrtničkih vještina koje su prenosili ljudi tijekom seoba.<sup>25</sup>

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*Prijevod i lektura:  
ETNOtrend d.o.o.*

<sup>24</sup> On mobility, see ERDKAMP 2008 and MOATTI 2018.

<sup>25</sup> For the case study of the Salento Peninsula, see DE MITRI 2022.

<sup>24</sup> O mobilnosti v. ERDKAMP 2008 i MOATTI 2018.

<sup>25</sup> Za studiju slučaja poluotoka Salento v. DE MITRI 2022.

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