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Neki oblici istočnomediteranske reljefne keramike iz Arheološkoga muzeja u Splitu

Some forms of Eastern Mediterranean relief ware from the Archaeological Museum in Split

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U radu se objavljuju primjerci reljefnih korintskih zdjelica i knidske antropomorfne keramike koji se čuvaju u Arheološkome muzeju u Splitu. Obje vrste keramike izvozile su se na prostor zapadnog Mediterana premda ne u velikim količinama.

Ključne riječi: zdjelice, vrčevi, scene

Examples of Corinthian small relief bowls and Cnidian anthropomorphic ware held in the Archaeological Museum are published. Both types of ware were imported to the Western Mediterranean, albeit not in large quantities.

Key words: small bowls, jugs, scenes

KORINTSKA RELJEFNA KERAMIKA

U Arheološkome muzeju u Splitu čuva se deset korintskih reljefnih zdjelica. Tri su cijele (jedna je rekonstruirana), a od ostalih sedam sačuvani su ulomci.

To su tipizirane cilindrične zdjelice/pikside s reljefnim frizom u središtu stijenke (Malfitana tip 1). Friz s reljefom može biti odijeljen od oboda s više ili manje izraženim profiliranim rebrom. Ispod reljefa je još jedna zona, koja može biti profilirana ili ukrašena nizom polukugli. Zdjelice stoje na prstenastoj nozi.

Temeljnu studiju o ovim zdjelicama dala je Doreen C. Spitzer.¹ U posljednje se vrijeme proizvodima korintskih keramičarskih radionica bavio D. Malfitana. On je proizvode korintskih keramičarskih radionica podijelio na tri forme i detaljno je analizirao sljedove pojedinih scena na posudama (sekvence).² Z. Brusić je obradio korintsku reljefnu keramiku s područja Liburnije.³

Glina od koje su izrađene zdjelice, dobro je pečena, žućkaste, sive ili crvenkaste boje, s premazom čija boja varira od narančaste i crvene do smeđe boje. Promjeri oboda su od 7 do 15 cm, premda ima i minijaturnih primjeraka.⁴ Korintske su zdjelice vrlo česte na zapadnim obalama Mediterana, posebno na talijanskoj i dalmatinskoj obali te obalama Francuske i Španjolske, a izvozile su se i na područje današnje južne Rusije. Na krajnjim istočnomediteranskim obalama su rijetke.⁵ J. Hayes ih datira od godine 200. do otprilike godine 250. i dovodi ih u vezu s afričkom crveno-glačanom keramikom s apliciranom reljefnom dekoracijom.⁶ U novijoj literaturi ta se vrsta keramike datira od druge polovice 2. st. do prvih godina 4. st.⁷

Zdjelice su rađene u kalupu i dorađivane na kolu čiji se tragovi vide na unutrašnjoj strani dna i stijenki. Motivi na frizu pečatima su utiskivani u kalup. Redoslijed motiva na nekim je primjercima isti, dok je iz rasporeda motiva na drugim zdjelicama vidljivo da nije postojao zadani predložak.⁸ Nakon toga su u kalup urezivani vegetabilni motivi. Nakon što je posuda izvađena iz kalupa, a prije pečenja, izravno su u mekanu glinu posude urezivani posljednji detalji dekoracije.⁹ Zdjelice su vanjskom stranom uranjane u premaz koji je s unutrašnje strane nanošen kistom čiji su tragovi redovito vidljivi na stijenki i dnu. Zdjelice su kopija daleko skupljih metalnih posuda s reljefnom dekoracijom i bile su namijenjene dijelu stanovništva slabije platežne moći.¹⁰ Polagane su kao prilog

CORINTHIAN RELIEF WARE

Ten Corinthian small relief bowls are held in the Archaeological Museum in Split. Three are whole (one was reconstructed), while the remaining seven are preserved in fragments.

These are typified cylindrical small bowls/pyxides with a relief frieze in the middle wall (Malfitana type 1). The frieze with relief may be separated from the rim with a more or less prominent moulded rib. Below the relief there is one more zone which may be moulded or decorated with a series of semi-spheres. The small bowls stand on a ring-shaped foot.

The fundamental study on these small bowls was done by Doreen C. Spitzer.¹ In recent years, D. Malfitana dealt with the products of the Corinthian ceramic workshops. He divided the products of these workshops into three forms, and he conducted a detailed analysis of series of individual scenes on vessels (sequences).² Z. Brusić analyzed the Corinthian relief ceramic from the territory of Liburnia.³

The clay used to make these small bowls was well-fired, yellowish, grey or reddish in colour with a coating that varied in colour from orange and red to brown. The diameters of the rims run from 7 to 15 cm, even though there are miniature examples.⁴ Corinthian small bowls are very frequent on the western shores of the Mediterranean, particularly on the Italian and Dalmatian coasts and on the coasts of France and Spain, and they were also exported to the territories of today's Southern Russia. They are rare on the extreme Eastern Mediterranean coast.⁵ J. Hayes dated them from 200 to 250, and associated them with the African polished red ware with applied relief decorations.⁶ In the more recent literature, these ceramics are dated from the second half of the second century to the initial years of the fourth century.⁷

The small bowls were made in a mould and then finished on a wheel, traces of which can be seen on the inside of the bottom and walls. The motifs on the frieze were impressed into the mould with stamps. The order of motifs of some examples is the same, while the order of motifs on other bowls indicates that there was no fixed model.⁸ Thereafter vegetation motifs were engraved into the mould. After the vessel was removed from the mould, but prior to firing, the final details of the decoration were engraved directly into the vessel's soft clay.⁹ The outside of the small bowls were dipped into a coating that was applied to the inside by

1 Pavolini 1980, str. 241.

2 Malfitana 2000, str. 181-188; Malfitana 2007. U ovom radu prihvaćena je njegova tipologija, skupine motiva, oznake scena i sekvenci.

3 Brusić 1999, str. 42-44, sl. 76-77.

4 Malfitana 2007, str. 94.

5 Malfitana 2000, str. 185, 186, sl. 4.

6 Hayes 1972, str. 412.

7 Atlante I, str. 256; Malfitana 2000, str. 184; Buora 2005, str. 103; Shehi 2005, str. 95; Malfitana 2007, str. 135-139.

8 Pavolini 1980, str. 245; Biondani 2008, str. 38; Malfitana 2000, str. 186-188.

9 Pavolini 1980, str. 245.

10 Hayes 1972, str. 412; Panciera 1986, str. 244.

1 Pavolini 1980, p. 241.

2 Malfitana 2000, pp. 181-188; Malfitana 2007. His typology, motif groups, scene designations and sequences are assumed in this work.

3 Brusić 1999, pp. 42-44, Fig. 76-77.

4 Malfitana 2007, p. 94.

5 Malfitana 2000, pp. 185, 186, Fig. 4.

6 Hayes 1972, p. 412.

7 Atlante I, p. 256; Malfitana 2000, p. 184; Buora 2005, p. 103; Shehi 2005, p. 95; Malfitana 2007, pp. 135-139.

8 Pavolini 1980, p. 245; Biondani 2008, p. 38; Malfitana 2000, pp. 186-188.

9 Pavolini 1980, p. 245.

u grobovima, a pronalazene su i u rezidencijalnim dijelovima naselja, u vilama, termama i hramovima.¹¹ Vrlo često ih se nalazi zajedno s korintskim svjetiljkama koje su proizvod keramičarskih radionica koje su bile aktivne u isto vrijeme i koje su izvozile svoje proizvode po cijelom Mediteranu.¹² Na našoj obali nalažene su u Vidu kod Metkovića, Solinu, Podgrađu kod Benkovca, Ninu, Zadru, Puli, Medulinu, Vižuli, a u unutrašnjosti u Sisku i Gardunu.¹³

Na temelju analize okolnosti u kojima su nalažene, čini se da su služile kao posude za piće, za držanje mirisnih pomada, a možda i za serviranje čvrste hrane.¹⁴

D. Malfitana¹⁵ je motive koji se javljaju na korintskim keramičkim proizvodima podijelio na sedam skupina:

- I - Herkulovi podvizi
- II - Scene borbe
- III - Ritualne scene (dionizijske scene)
- IV - Gozba bogova
- V - Krajolik
- VI - Vegetabilni motivi
- VII - "Homerske" scene

Od 10 korintskih reljefnih zdjelica u Arheološkome muzeju u Splitu dvije imaju prikaz borbe (kat. br. 1 i 2), sedam ih je s reljefnim prikazom ritualnih scena (kat. br. 3-9), a za jednu nije moguće utvrditi što reljef prikazuje (kat. br. 10). Sve posude pripadaju formi 1 D. Malfitana.¹⁶

Zdjelice sa scenama borbe (skupina Malfitana II)

Ulomak donjega dijela zdjelice (kat. br. 1) ima samo dio jedne scene koju je moguće identificirati. To je scena s konjanikom i konjem u galopu koji su okrenuti na desno. Zbog nepotpune sačuvanosti nije moguće točno ustanoviti radi li se o sceni u kojoj jahač podiže koplje (scena *d*) ili samo jaše na konju (scena *f*). Kratak opis zdjele bez crteža, fotografije ili datacije donio je F. Bulić.¹⁷

Veliku zdjelu s prikazom borbe (kat. br. 2) objavio je Bulić 1899. godine, a D. Malfitana je analizirao sekvencu scena.¹⁸ Bulić i Bersa smatrali su da se radi o prikazu borbe Grka i Amazonki, čemu se

a brush, traces of which are regularly visible on the side walls and bottom. The bowls are copies of far more expensive metal vessels bearing relief decorations and they were intended for persons of lower buying power.¹⁰ They were deposited as goods in graves, and they were also discovered in the residential parts of settlements, in villas, thermae and temples.¹¹ They were very often found together with Corinthian lamps which were the product of ceramic workshops that were active at the same time and which exported their products throughout the Mediterranean.¹² On the Croatian coast, they were found in Vid at Meković, Solin, Podgrađe at Benkovac, Nin, Zadar, Pula, Medulin, Vižula, and in the interior, in Sisak and Gardun.¹³

Based on an analysis of the circumstances under which they were discovered, it would appear that they were used as vessels for beverages, for holding aromatic ointments, and perhaps for serving solid food.¹⁴

D. Malfitana¹⁵ divided the motifs appearing on Corinthian ceramic products into seven groups:

- I - The feats of Hercules,
- II - Battle scenes,
- III - Ritual scenes (Dionysian scenes),
- IV - Feasts of the gods,
- V - Landscapes,
- VI - Vegetation motifs,
- VII - "Homeric" scenes.

Out of the ten small Corinthian relief bowls from the Archaeological Museum in Split, two bear battle scenes (cat. no. 1 and 2), seven bear ritual scenes (cat. no. 3-9), while on one it is impossible to discern what the relief in fact depicts (cat. no. 10). All vessels belong to D. Malfitana's form 1.¹⁶

Small bowls with battle scenes (Malfitana group II)

The fragment of a lower portion of a small bowl (cat. no. 1) bears only a part of a scene that can be identified. This is a scene of a rider and galloping horse turned rightward. Due to its incomplete preservation, it is not possible to ascertain whether the rider is raising a lance (scene *d*) or he is simply riding (scene *f*). A brief description of the bowl without sketch, photograph or dating was

11 Bulić 1899, str. 152; Shehi 2005, str. 95; Malfitana 2007, str. 138; Biondani 2008, str. 36.
 12 Pavolini 1980, str. 241; Atlante I 1981, str. 255; Malfitana 2007, str. 134, 135.
 13 Brusić 1999, str. 43, bilj. 197, 198; Malfitana 2007, str. 149, sl. 74. Dodatno ću navesti samo primjerke koji su pronađeni ili objavljeni nakon tiskanja rada Z. Brusića: Maggi, Starac 2000, str. 354, sl. 5, 1-3; Jurišić 2006, str. 307, sl. 4. Što se tiče nalaza iz vojnog logora u Gardunu, zahvalna sam Z. Šimić-Kanaet na ovoj informaciji kao i na pomoći prilikom rada na ovom tekstu.
 14 Malfitana 2007, str. 91, 92, bilj. 175.
 15 Malfitana 2007, str. 97-122.
 16 Malfitana 2007, str. 40, 41, 42-87.
 17 Bulić 1905, str. 12: "Frammento di vaso di terracotta, con avanzi di piedi di figura umana, in atto di camminare."
 18 Bulić 1899, str. 152; Malfitana 2007, str. 116, kat. br. II. 1. 2., sl. 17.

10 Hayes 1972, p. 412; Panciera 1986, p. 244.
 11 Bulić 1899, p. 152; Shehi 2005, p. 95; Malfitana 2007, p. 138; Biondani 2008, p. 36.
 12 Pavolini 1980, p. 241; Atlante I 1981, p. 255; Malfitana 2007, pp. 134, 135.
 13 Brusić 1999, p. 43, note 197, 198; Malfitana 2007, p. 149, Fig. 74. I will additionally cite only those examples found or published after Z. Brusić's work was published: Maggi, Starac 2000, p. 354, Fig. 5. 1-3; Jurišić 2006, p. 307, Fig. 4. As to the finds from the military camp in Gardun, I am grateful to Z. Šimić-Kanaet for this information and for the assistance on this text.
 14 Malfitana 2007, pp. 91, 92, note 175.
 15 Malfitana 2007, pp. 97-122.
 16 Malfitana 2007, pp. 40, 41, 42-87.

- doduše, ne s potpunom sigurnošću - priklanja D. Malfitana.¹⁹
Prema drugim autorima, radi se o borbi Rimljana i barbara.²⁰

Zdjelice s ritualnim scenama (skupina Malfitana III)

Na nepotpuno sačuvanoj zdjelici iz Salone (kat. br. 3) vidljive su: scena inicijacije (scena *h*), svećenik sa zdjelom voća i vrčem ispred žrtvenika (scena *b*), satir koji bere voće sa stabla, do njega je stol s tri noge na kojemu je voće (scena *e*). Iduću scenu nije lako identificirati jer nedostaje najveći dio stijenke, ali prema sačuvanom dijelu reljefa možda se radi o sceni u kojoj svećenica stoji ispred žrtvenika na kojemu je kip Prijapa (scena *f*). Iduća scena je nepotpuno sačuvana - nedostaje lijeva figura sa scene u kojoj su prikazane dvije osobe (pastiri?) između kojih je koza (scena *lp*), slijedi prikaz satira i menade (scena *c*). Posljednja scena sačuvana je samo djelomično i na njoj je vidljiva gola muška osoba koja nešto drži i stopala druge osobe. Vjerojatno se radi o sceni *i*. Ovaj slijed scena djelomično odgovara sekvenci 7 D. Malfitana.²¹

Od zdjelice za koju nije poznato mjesto nalaza (kat. br 4) preostalo je 10 ulomaka koje nije moguće spojiti. Sačuvane su sljedeće scene: Dionis na dvokolici koju vuku koze (scena *a*), prizor inicijacije u kojemu goli muškarac izliva vodu na glavu kandidata (scena *h*), scena *f*, scena žrtvovanja(?) - svećenica koja se nalazi između stabla i žrtvenika i koja podiže ruke iznad glave (scena *d*). Na jednom od ulomaka vidljiva je lijeva ruka satira koji poseže za voćem (scena *e*). Dijelovi scena na ostalim ulomcima odveć su mali da bi ih se moglo identificirati, a zbog toga što se ulomci ne spajaju nije moguće utvrditi ni slijed scena.

Reljefni prikaz na oštećenoj i nepotpuno sačuvanoj zdjelici pronađenoj u amfiteatru u Saloni (kat. br. 5) vrlo je plitak i nejasan. Vjerojatno je prilikom izrade bio upotrijebljen istrošeni kalup. Tome u prilog govori i činjenica da je površina stijenke prekrivena malim ispupčenjima koja su karakteristična za istrošene i oštećene kalupe. Vidljive su sljedeće scene: *b*, *lp* i *h*. Dvije scene izrazito su nejasne i nepotpuno sačuvane, ali je moguće na temelju jasnijih detalja pretpostaviti da se radi o scenama *g* i *h*. Ovaj slijed djelomično odgovara sekvenci br. 29 D. Malfitana (scene *b*, *lp* i *h*).²²

Zdjela iz korita Jadra (kat. br. 6) također je nepotpuno sačuvana. Ulomci koji nedostaju su rekonstruirani. Figure su dosta izlizane, ali ipak jasnije nego na prethodnoj zdjelici. Djelomično su sačuvane scene *a* i *b*, slijede dosta slabo vidljive scene *c*, *d*, *e*. Iduća scena nije sačuvana. Dalje su vidljive scene *g* (žena s vrčem u desnoj i košarom s voćem u lijevoj ruci, koja stoji do stupa na kojemu je herma), *h*, *i*, *k* (satir koji na glavi nosi košaru). Ovaj raspored motiva odgovara sekvenci 4 D. Malfitana.²³ On je objavio ovu zdjelu bez njezina pregleda, koristeći se podacima iz arhiva

provided by F. Bulić.¹⁷

The large bowl with battle scene (cat. no. 2) was published by Bulić in 1899, while D. Malfitana analyzed the sequence of scenes.¹⁸ Bulić and Bersa believed it was a depiction of a battle between the Greeks and Amazons, which D. Malfitana favours, albeit with some uncertainty.¹⁹ According to other scholars, it is a battle between Romans and barbarians.²⁰

Small bowls with ritual scenes (Malfitana group III)

On an incompletely preserved small bowl from Salona (cat. no. 3), the following are visible: an initiation scene (scene *h*), a priest with a bowl of fruit and jug in front of an altar (scene *b*), a satyr picking fruit from a tree, next to him a table with three legs on which there is a bowl of fruit (scene *e*). The next scene is not easily identified because most of the wall is missing, but based on the preserved portion of the relief, it may be a scene in which a priestess stands in front of an altar on which there is a statue of Priapus (scene *f*). The next scene is incompletely preserved - the left figure is missing in a scene depicting two persons (shepherds?) between which there is a goat (scene *lp*), followed by a portrayal of a satyr and a maenad (scene *c*). The final scene is only preserved partially, and in it one can see a nude male figure holding something, and the feet of another person. This is probably scene *i*. This series of scenes partially corresponds to Malfitana's sequence 7.²¹

Among the small bowls for which the find-site is unknown (cat. no. 4), there are ten fragments which cannot be assembled. The following scenes have been preserved: Dionysus on a chariot pulled by goats (scene *a*), an initiation scene in which a naked man is pouring water onto the head of the novice (scene *h*), scene *f*, a sacrifice scene? - a priestess between a tree and altar raising her arms above her head (scene *d*). On one of the fragments, the left hand of a satyr reaching for fruit (scene *e*) is visible. Parts of the scene on the remaining fragments are too small to be identified, and because the fragments do not connect it is impossible to ascertain the sequence of the scene.

The relief portrayal on a damaged and incompletely preserved small bowl discovered in the amphitheatre in Salona (cat. no. 5) is very shallow and unclear. It is likely that a heavily worn mould was used to make it. This hypothesis is backed by the fact that the surface of the walls are covered by tiny protrusions characteristic of a worn and damaged mould. The following scenes are visible: *b*, *lp* and *h*. Two scenes are quite unclear and incompletely preserved, but it is possible, based on the clearer details, to assume that these are scenes *g* and *h*. This sequence partially corresponds to Malfitana's sequence no. 29 (scenes *b*, *lp* and *h*).²²

19 Bulić 1899, str. 152; Bersa 1903, str. 24-25; Malfitana 2007, str. 101.

20 Panciera 1986, str. 710, 711.

21 Malfitana 2007, str 115 - scene *b*, *e*, *f* i *lp*.

22 Malfitana 2007, str. 117.

23 Malfitana 2007, str 115 - scene *a*, *b*, *c*, zatim scene *h*, *i*, *k*.

17 Bulić 1905, p. 12: "Frammento di vaso di terracotta, con avanzi di piedi di figura umana, in atto di camminare."

18 Bulić 1899, p. 152; Malfitana 2007, p. 116, cat. no. II. 1. 2, Fig. 17.

19 Bulić 1899, p. 152; Bersa 1903, pp. 24-25; Malfitana 2007, p. 101.

20 Panciera 1986, pp. 710, 711.

21 Malfitana 2007, p. 115 - scenes *b*, *e*, *f* and *lp*.

22 Malfitana 2007, p. 117.

Instituta za arheologiju u Beču. Posuda je objavljena nepotpuno, bez crteža ili fotografije, a nije naveden ni cijeli slijed prizora.²⁴

Na dva ulomka zdjelice iz Salone (kat. br. 7) sačuvani su samo donji dijelovi figura. Moguće je prepoznati scenu *e* i scenu *g*. Slabo sačuvani dio scene između *e* i *g* nije moguće identificirati.

Ulomak zdjelice (kat. br. 8) ima sačuvane tri scene: *n*, *h* i *b* ili *g*. Scena *n* je djelomično sačuvana. Vidljiv je desni dio scene, odnosno žena koja se saginje prema košari koja stoji na zemlji. Posljednja scena (*b* ili *g*) također je djelomično sačuvana. Vidljiva je ruka i desna noga ženske osobe koja u ruci drži vrč. U obje scene pojavljuje se žena s vrčem u desnoj ruci, a ostali elementi ove dvije scene koji se međusobno razlikuju nisu sačuvani. Ako je posljednja scena *b*, niz scena na ovoj zdjelici odgovara sekvenci br. 7 D. Malfitana.²⁵

Zdjelicu iz Asserije (kat. br. 9) objavio je D. Malfitana. Slijed scena odgovara njegovoj sekvenci br. 30.²⁶ U ovom radu donosim crtež zdjelice.

Neidentificirane scene

Ulomak donjeg dijela stijenke i dna zdjelice (kat. br. 10) nije u dovoljnoj mjeri sačuvan da bi bilo moguće identificirati scenu.

KNIDSKA ANTROPOMORFNA RELJEFNA KERAMIKA

Knidska reljefna keramika proizvodila se u nekoliko formi: lagini s vratovima u obliku groteskni ljudskih glava, boce s jednom ili dvije ručke i reljefnom dekoracijom, čaše u obliku ljudskih glava, patere s drškama u obliku životinjskih glava i posude u obliku ovnova. Keramika je dobro pečena i sadrži primjese vapnenca i tinjca. Kao i korintska reljefna keramika na sebi imaju premaz koji je kod knidskog posuđa sive boje, s metalnim sjajem. Vrčevi i boce izrađivani su u dvodijelnim kalupima.²⁷ Prilikom istraživanja na Knidu kalupi za izradu reljefnih posuda pronalazeni su zajedno s kalupima za izradu svjetiljki i očito je da su ih proizvodile iste radionice.²⁸

Ova skupina keramike datira se nešto ranije od gore opisanih korinjskih zdjelica. Početak proizvodnje datira u 1. st., a izrađivale su se do početka 3. st. ili nešto kasnije.²⁹ Kao i korinjski proizvodi, i ova se vrsta keramike izvozila u Italiju, na istočni Mediteran, u Makedoniju, sjevernu Afriku i područje današnje južne Rusije.³⁰ Prema Hayesu korinjska i knidska reljefna keramika u malim su

The bowl from the streambed of the Jadro (cat. no. 6) is also incompletely preserved. The missing fragments have been reconstructed. The figures are quite worn, but still clearer than on the preceding bowl. Scenes *a* and *b* are partially preserved, followed by rather scantily visible scenes *c*, *d*, and *e*. The next scene is not preserved. Visible further on are scenes *g* (woman with jug in her right hand and a fruit basket in her left, standing next to a column with a herma on it), *h*, *i*, and *k* (satyr wearing a basket on his head). This arrangement of motifs corresponds to Malfitana's sequence 4.²³ He published this bowl without actually examining it, using data from the archives of the Archaeology Institute in Vienna. The vessel was published incompletely, without sketches or photographs, nor was the entire sequence of scenes cited.²⁴

Only the lower parts of the figures have been preserved on the two fragments of a small bowl from Salona (cat. no. 7). It is possible to recognize scenes *e* and *g*. The poorly preserved part of the scene between *e* and *g* cannot be identified.

One fragment of a small bowl (cat. no. 8) contains three scenes: *n*, *h* and *b* or *g*. Scene *n* is partially preserved. The right part of the scene is visible, i.e. a woman bending toward a basket on the ground. The final scene (*b* or *g*) is also partially preserved. The arm and right leg of a woman holding a jug in her hand are visible. A woman with a jug in her right hand appears in both of these scenes, while the remaining elements of these two scenes which differ from each other have not been preserved. Insofar as the last scene is *b*, the sequence of scenes then corresponds to Malfitana's sequence no. 7.²⁵

The small bowl from Asseria (cat. no. 9) was published by D. Malfitana. The sequence of scenes corresponds to his sequence no. 30.²⁶ This paper includes a sketch of the bowl.

Unidentified scene

A fragment of the lower wall and bottom of a small bowl (cat. no. 10) is not sufficiently preserved to make it possible to identify the scene.

CNIDIAN ANTHROPOMORPHIC RELIEF WARE

Cnidian relief ware were produced in several forms: lagynoi with necks shaped like grotesque human heads, bottles with one or two handles and relief decorations, cups shaped like human heads, pateras with handles shaped like animal heads and vessels shaped like rams. The ceramic was well-fired and contained mixtures of limestone and mica. Like the Corinthian relief ware, it had a coating, which on the Cnidian ware was grey with a metallic

24 Malfitana 2000, str. 182. U bečkom arhivu čuvaju se bilješke, skice i gipsani odljevi pojedinih posuda. Pretpostavljam da autor nije imao skicu ili odljev cijele posude.

25 Malfitana 2000, str. 115.

26 Malfitana 2007, str. 187, kat. br. III. 30. 5.

27 Hayes 1972, str. 411; Bailey 1974, str. 12.

28 Bailey 1974, str. 11, 13; Brusić 1999, str. 39.

29 Atlante I, str. 233; Brusić 1999, str. 39; Mandel 2000, str. 57.

30 Hayes 1972, str. 411-412; Atlante I, str. 233; Zhuravlev 2000, str. 152; Braithwaite 2007, str. 443.

23 Malfitana 2007, p. 115 - scenes *a*, *b*, *c*, and then scenes *h*, *i*, and *k*.

24 Malfitana 2000, p. 182. Notations, sketches and gypsum casts of individual vessels are held in the archives in Vienna. I assume that the author did not have a sketch or cast of the entire vessel.

25 Malfitana 2000, p. 115.

26 Malfitana 2007, p. 187, cat. no. III. 30. 5.

količinama nalažene svuda po Mediteranu.³¹

Motivi su dionizijskog karaktera: Sileni, Menade i Bakho, kao i groteskne glave te erotski motivi.³²

U Muzeju se čuvaju dvije glave, odnosno dva vrata lagina izrađena u obliku grotesknih ljudskih glava (kat. br. 11 i 12). Prema mišljenju G. Braithwaite radi se o glavama satira i one, osim predimenzioniranoga nosa, nisu groteskne.³³ Prikazi na knidskoj reljefnoj keramici usko su vezani uz tradiciju štovanja Bakha.³⁴

Osim nosa, za ove je glave tipičan "neobrijan" izgled. Na kosi i bradi serija je malih rupica koje mogu biti i na očnim kapcima.

Ulomak vrata lagina iz Salone (kat. br. 11) specifičan je po tome što je veliki nos nakrivljen na lijevu stranu. Analogije za ovakav nos nisam pronašla i vjerojatno se radi o pogrešci prilikom pečenja, kada se posuda nagnula ili pala i naslonila se na nešto pa se svježa glina deformirala.

Za drugi ulomak (kat. br. 12) mjesto nalaza nije poznato. Bolje je sačuvan od prethodnog i predstavlja tipičan proizvod knidskih radionica.

sheen. Jugs and bottles were made in two-part moulds.²⁷ During research into Cnidian moulds used to make relief vessels, they were discovered together with moulds to make lamps, and they were obviously made in the same workshops.²⁸

This group of ceramics is dated somewhat earlier than the Corinthian bowls described above. The commencement of production is dated to the first century, and they were crafted until the early third century or somewhat later.²⁹ Like the Corinthian products, this type of ware was also exported to Italy, the Eastern Mediterranean, Macedonia, Northern Africa and the territory of today's Southern Russia.³⁰ According to Hayes, Corinthian and Cnidian relief ware were found throughout the Mediterranean in small quantities.³¹

The motifs are Dionysian in character: sileni, maenads and Bacchus, as well as grotesque heads and erotic motifs.³²

Two heads are held in the museum, i.e. two necks of lagynos made in the form of grotesque human heads (cat. no. 11 and 12). According to G. Braithwaite, these are the heads of satyrs, and besides the outsized noses they are not grotesque.³³ The portrayals on the Cnidian relief ware are closely tied to the tradition of venerating Bacchus.³⁴

Besides the noses, the "unshaven" look is typical of these heads. There is a series of tiny holes on the hear and beard, which may also be found on the eyelids.

The fragment of the lagynos neck from Salona (cat. no. 11) is specific in that the large nose curves to the left. I have not yet found an analogy to this type of nose, and it may very well be due to an error during firing, when the vessel tilted and fell, leaning against something which caused the fresh clay to deform.

The find site of the other fragment (cat. no. 12) is not known. It is better preserved than the preceding example and it is a typical product of the Cnidian workshops.

31 Hayes 2000, str. 290.

32 Mandel 2000, str. 66, sl. 4 i 5; Zhuravlev 2000, str. 152; Brusić 1999, str. 39.

33 Braithwaite 2007, str. 443.

34 Braithwaite 2007, str. 443.

27 Hayes 1972, p. 411; Bailey 1974, p. 12.

28 Bailey 1974, p. 11, 13; Brusić 1999, p. 39.

29 Atlante I, p. 233; Brusić 1999, p. 39; Mandel 2000, p. 57.

30 Hayes 1972, p. 411-412; Atlante I, p. 233; Zhuravlev 2000, p. 152; Braithwaite 2007, p. 443.

31 Hayes 2000, p. 290.

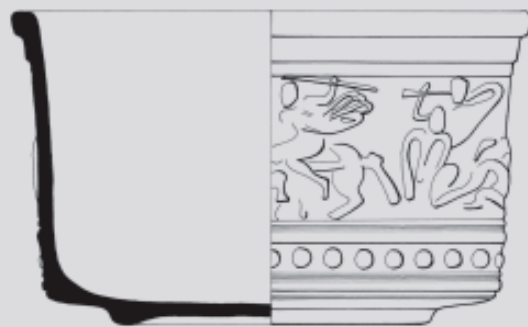
32 Mandel 2000, p. 66, Fig. 4 and 5; Zhuravlev 2000, p. 152; Brusić 1999, p. 39.

33 Braithwaite 2007, p. 443.

34 Braithwaite 2007, p. 443.



1



2

Katalog^{35*}

1. (T. 1.1)
Inv. br. Fb-620; Salona, zapadna nekropola; pr. noge 10 cm, vis. ulomka 4 cm, boja 10YR 3/2. Ulomak donjeg dijela stijenke s prstenastom nogom. Na dnu je rukom u svježju glinu urezan motiv grančice.
Tip: 16.
Objavljen: Bulić 1905, str. 12.
Analogije: Malfitana 2007, str. 81-83, 103 (motiv); Panciera 1986, str. 704, 707, sl. 2 (motiv).
2. (T. 1.2)
Inv. br. Fb-438; Salona, jugoistočna nekropola; pr. oboda 13,8 cm, pr. noge 8,5 cm, vis. posude 8,3 cm, vis. reljefne zone 4 cm, boja: 10 R 5/8. Potpuno sačuvana zdjela. Ispod zone s reljefom je pojas ukrašen polukuglama.
Tip: 3.
Objavljena: Bulić 1899, str. 152; Malfitana 2007, str. 116, kat. br. II. 1. 2. sl. 17, II. 2. 1.
Analogije: Bersa 1903, str. 24-25 (motiv); Panciera 1986, str. 704, 707, sl. 2 (motiv); Brusić 1999, str. 129, kat. br. 476, 477, sl. 76 (tip, motiv).

Catalogue^{35*}

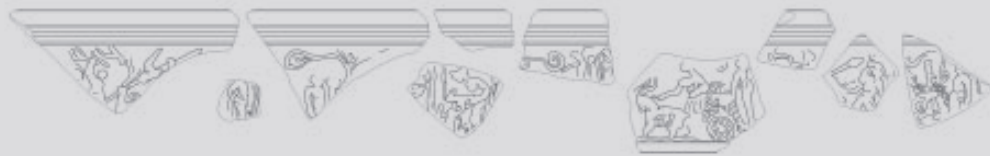
1. (T. 1.1)
Inv. no. Fb-620; Salona, western necropolis; diameter of foot 10 cm, height of fragment 4 cm, colour 10YR 3/2. Fragment of lower part of wall with ring-shaped foot. Twig motif engraved by hand on bottom.
Type: 16.
Published: Bulić 1905, p. 12.
Analogies: Malfitana 2007, pp. 81-83, 103 (motif); Panciera 1986, p. 704, 707, Fig. 2 (motif).
2. (T. 1.2)
Inv. no. Fb-438; Salona, south-east necropolis; diameter of rim 13.8 cm, diameter of foot 8.5 cm, height of vessel 8.3 cm, height of relief zone 4 cm, colour 10 R 5/8. Completely preserved bowl. Below relief zone there is a belt decorated with semi-spheres.
Type: 3.
Published: Bulić 1899, p. 152; Malfitana 2007, p. 116, cat. no. II. 1. 2. Fig. 17, II. 2. 1.
Analogies: Bersa 1903, pp. 24-25 (motif); Panciera 1986, pp. 704, 707, Fig. 2 (motif); Brusić 1999, p. 129, cat. no. 476, 477, Fig. 76 (type, motif).

35 Crteže su izradile I. Vukšić (kat. br. 1, 3-5, 7, 8, 10-12) i M. Dukarić (kat. br. 2, 6 i 9).

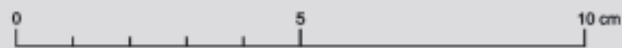
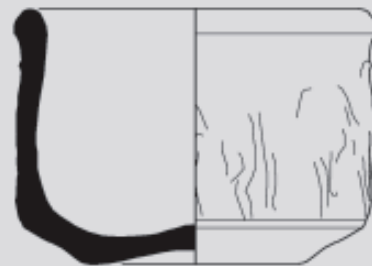
35 Sketches by I. Vukšić (cat. no. 1, 3-5, 7, 8, 10-12) and M. Dukarić (cat. no. 2, 6 and 9).



3



4



5

3. (T. 2.3)

Inv. br. 38778; Salona, Ilinac; pr. oboda 10 cm; pr. noge 6 cm, vis. 6, 2 cm; vis. reljefne zone 3,3 cm, boja: 2.5YR 5/8. Nepotpuno sačuvana i djelomično rekonstruirana zdjelica. Tip:15.

Neobjavljena.

Analogije: Čremošnik 1966, str. 46, T. III. 8 (motif); Pavolini 1980, str. 242, 247-250, sl. 1. 2 (motif); Buora 2005, str. 109, 110, T. V. (motif); Shehi 2005, str. 96-98, sl. 5 i 6 (motif); Brusić 1999, str. 129, 130, kat. br. 478 i 483, sl. 77 (motif); Malfitana 2007, str. 79, kat. br. III. 35. 103 (tip, motif).

4. (T. 2.4)

Inv. br. 69610; nepoznato nalazište; pr. oboda 10 cm, boja 2.5YR5/4. 10 ulomaka zdjelice od kojih se nijedan ne spaja. Tip: 15.

Neobjavljena.

Analogije: Pavolini 1980, str. 242, 247-250, sl. 1. 2 (motif); Buora 2005, str. 109, 110, T. V. (motif); Shehi 2005, str. 96-98, sl. 5 i 6 (motif); Brusić 1999, str. 129, 130, kat. br. 478 i 483, sl. 77 (motif); Jurišić 2006, str. 307, sl. 4 (motif); Malfitana 2007, str. 79, kat. br. III. 23. 2 (tip, motif); Biondani 2008, str. 37, 39, sl. 2 i 3 (tip, motif).

5. (T. 2.5)

Inv. br. 50040; Salona, amfiteatar; pr. oboda 6,3 cm, pr. noge 4 cm, visina zone s reljefom 3,4 cm, boja 75YR 4/6. Zdjela je oštećena - nedostaje dio oboda i stijenke.

Tip: 16.

Neobjavljena.

Analogije: Pavolini 1980, str. 242, 247-250, sl. 1. 2 (motif); Buora 200, str. 109-110, Tav. V. (motif); Shehi 2005, str. 96-98, sl. 5 i 6 (motif); Brusić 1999, str. 129-130, kat. br. 478 i 483, sl. 77 (motif); Malfitana 2007, str. 83, kat. br. III. 25. 1 (tip, motif); Biondani 2008, str. 37-38, sl. 2 (motif).

3. (T. 2.3)

Inv. no. 38778; Salona, Ilinac; diameter of rim 10 cm, foot 6 cm, height 6.2 cm, height of relief zone 3.3 cm, colour 2.5YR 5/8. Incompletely preserved and partially restored small bowl.

Type:15.

Unpublished.

Analogies: Čremošnik 1966, p. 46, P. III. 8 (motif); Pavolini 1980, pp. 242, 247-250, Fig. 1. 2 (motif); Buora 2005, p. 109, 110, P. V. (motif); Shehi 2005, pp. 96-98, Fig. 5 and 6 (motif); Brusić 1999, pp. 129, 130, cat. no. 478 and 483, Fig. 77 (motif); Malfitana 2007, p. 79, cat. no. III. 35. 103 (type, motif).

4. (T. 2.4)

Inv. no. 69610; unknown find site; diameter of rim 10 cm, colour 2.5YR5/4. 10 fragments of a small bowl of which not one connects with another.

Type: 15.

Unpublished.

Analogies: Pavolini 1980, p. 242, 247-250, Fig. 1. 2 (motif); Buora 2005, p. 109, 110, P. V. (motif); Shehi 2005, pp. 96-98, Fig. 5 and 6 (motif); Brusić 1999, p. 129, 130, cat. no. 478 and 483, Fig. 77 (motif); Jurišić 2006, p. 307, Fig. 4 (motif); Malfitana 2007, p. 79, cat. no. III. 23. 2 (type, motif); Biondani 2008, p. 37, 39, Figs. 2 and 3 (type, motif).

5. (T. 2.5)

Inv. no. 50040; Salona, amphitheatre; diameter of rim 6.3 cm, diameter of foot 4 cm, height of zone with relief 3.4 cm, colour: 75YR 4/6. Bowl is damaged - part of rim and wall is missing.

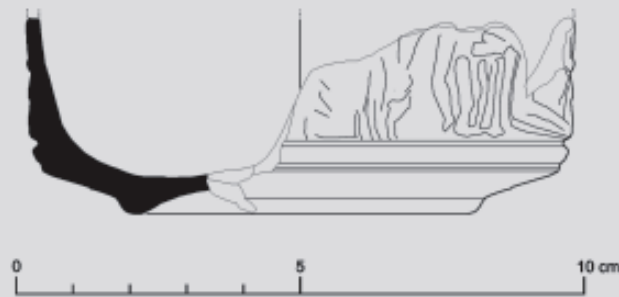
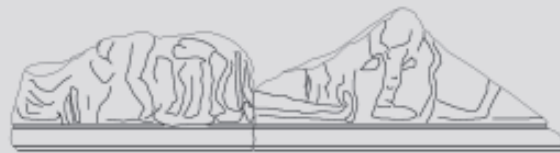
Type: 16.

Unpublished.

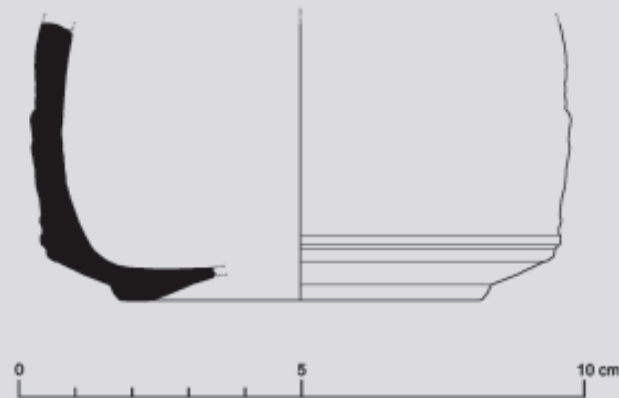
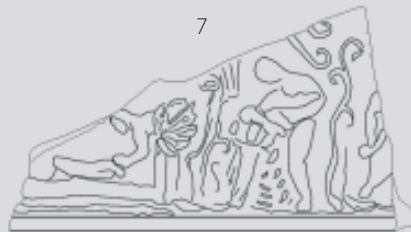
Analogies: Pavolini 1980, p. 242, 247-250, Figs. 1. 2 (motif); Buora 200, pp. 109-110, Pl. V. (motif); Shehi 2005, pp. 96-98, Figs. 5 and 6 (motif); Brusić 1999, pp. 129-130, cat. no. 478 and 483, Fig. 77 (motif); Malfitana 2007, p. 83, cat. no. III. 25. 1 (type, motif); Biondani 2008, pp. 37-38, Fig. 2 (motif).



6



7



8

6. (T. 3.6)

Inv. br. Fb-677; Salona, u koritu Jadra (vjerojatno jugoistočna nekropola); pr. oboda 10 cm, pr. noge 6,1 cm, vis. posude 6,1 cm, vis. zone s reljefom 3,5 cm, boja: 10YR 3/2. Zdjela je slijepljena od 10 komada i djelomično je rekonstruirana.

Tip: 10.

Objavljena: Malfitana 2007, str. 179, kat. br. III. 4. 7.

Analogije: Pavolini 1980, str. 242, 247-250, sl. 1. 2 (motif); Buora 2005, str. 109, 110, T. V. (motif); Shehi 2005, str. 96-98, sl. 5 i 6 (motif); Brusić 1999, str. 129, 130, kat. br. 478 i 483, sl. 77 (motif); Biondani 2008, str. 37, 38, sl. 2 (motif).

7. (T. 3.7)

Inv. br. Fb-994; Salona; pr. noge 6 cm, visina ulomka 2,8 cm, boja: 10YR 4/4. Dva ulomka dna i dijela stijenke zdjele.

Tip: 2.

Neobjavljena.

Analogije: Brusić 1999, str. 130, kat. br. 478, sl. 77 (motif); Buora 2005, str. 110, T. V. (motif); Shehi 2005, str. 96, sl. 6 (motif); Malfitana 2007, str. 45, 46, 106, 107 (tip, motif).

8. (T. 3.8)

Inv. br. Fb-209; Salona, pr. noge 6,4 cm, boja: 7YR4/3. Ulomak zdjelice - sačuvan je dio dna s prstenastom nogom i donji dio stijenke.

Tip: 4.

Neobjavljena.

Analogije: Pavolini 1980, str. 249, 250, sl. 2 (motif); Brusić 1999, str. 130, kat. br. 483, sl. 77 (motif); Malfitana 2007, str. 50, 51, 115, kat. br. III. 7. 1.-4. (tip, motif).

6. (T. 3.6)

Inv. no. Fb-677; Salona, in Jadro streambed (probably south-east necropolis); diameter of rim 10 cm, diameter of foot 6.1 cm, height of vessel 6.1 cm, height of relief zone: 3.5 cm, colour 10YR 3/2. Bowl glued together from 10 pieces and partially reconstructed.

Type: 10.

Published: Malfitana 2007, p. 179, cat. no. III. 4. 7.

Analogies: Pavolini 1980, p. 242, 247-250, Figs. 1. 2 (motif); Buora 2005, pp. 109, 110, P. V. (motif); Shehi 2005, pp. 96-98, Figs. 5 and 6 (motif); Brusić 1999, pp. 129, 130, cat. no. 478 and 483, Fig. 77 (motif); Biondani 2008, pp. 37, 38, Fig. 2 (motif).

7. (T. 3.7)

Inv. no. Fb-994; Salona; diameter of foot 6 cm, height of fragment 2.8 cm, colour 10YR 4/4. Two fragments of bottom and part of wall of bowl.

Type: 2.

Unpublished.

Analogies: Brusić 1999, p. 130, cat. no. 478, Fig. 77 (motif); Buora 2005, p. 110, P. V. (motif); Shehi 2005, p. 96, Fig. 6 (motif); Malfitana 2007, pp. 45, 46, 106, 107 (type, motif).

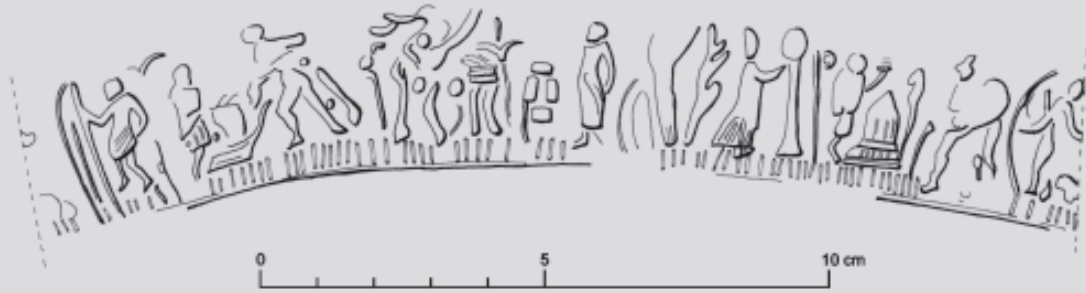
8. (T. 3.8)

Inv. no. Fb-209; Salona, diameter of foot 6,4 cm, colour 7YR4/3. Fragment of small bowl - part of bottom with ring-shaped foot and lower part of wall preserved.

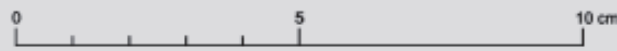
Type: 4.

Unpublished.

Analogies: Pavolini 1980, pp. 249, 250, Fig. 2 (motif); Brusić 1999, p. 130, cat. no. 483, Fig. 77 (motif); Malfitana 2007, p. 50, 51, 115, cat. no. III. 7. 1.-4. (type, motif).



9



10



11



12

9. (T. 4.9)

Inv. br. Fb-922; Asseria, nekropola; pr. oboda 6,3 cm, pr. noge 3,5 cm, vis. zdjele 4,6 cm, vis. zone s reljefom 3 cm, boja: 10YR 4/2. Zdjela je slijepljena od 3 komada.

Tip: 17.

Objavljena: Malfitana 2007, str. 187, kat. br. III. 30. 5. T. XXI.

Analogije: Čremošnik 1966, str. 46, T. III. 8 (motiv); Pavolini 1980, str. 247-250, sl. 1 i 2 (motiv); Brusić 1999, str. 130, kat. br. 478, sl. 77 (motiv); Buora 2005, str. 109, 110, T. V. (motiv); Shehi 2005, str. 96, 97, sl. 5.

10. (T. 4.10)

Inv. br. Fb-1272; nepoznato nalazište; pr. noge 3 cm, vis. ulomka 2,4 cm, boja: 7.5YR 3/1. Sačuvan je donji dio stijenke s dijelom prstenaste noge.

Tip: ulomak je odveć malen, tako da nije moguće odrediti tip. Neobjavljena.

11. (T. 4.11)

Inv. br. Fb-230; Salona; vis. 4,4 cm, šir. 6,5 cm, boja: 2.5YR 3/1. Oštećen vrat vrča u obliku ljudske glave. Sačuvana je brada i dio nosa te spoj s tijelom vrča. Nos je nakrivljen. Vidljivo je mjesto spoja ručke s vrčem.

Neobjavljen.

12. (T. 4.12)

Inv. br. Fb-1655; nepoznato nalazište; vis. 8 cm, šir. 10 cm, boja 10YR7/4. Vrat vrča u obliku ljudske glave. Na vrhu je ljevkastii obod. Sačuvan je gornji dio ručke.

Neobjavljen.

Analogije: Veličković 1957, str. 60, 61, T. 29; Robinson 1959, str. 66, kat. br. K 77, T. 13; Bailey 1974, str. 16, kat. br. 1, pl. 1; Zhuravlev 2000, str. 152, sl. 2, 28, sl. 3.

9. (T. 4.9)

Inv. no. Fb-922; Asseria, necropolis; diameter of rim 6.3 cm, diameter of foot 3.5 cm, height of bowl 4.6 cm, height of relief zone 3 cm, colour 10YR 4/2. Bowl glued together from 3 pieces. Type: 17.

Published: Malfitana 2007, p. 187, cat. no. III. 30. 5. P. XXI.

Analogies: Čremošnik 1966, p. 46, P. III. 8 (motif); Pavolini 1980, pp. 247-250, Figs. 1 and 2 (motif); Brusić 1999, p. 130, cat. no. 478, Fig. 77 (motif); Buora 2005, pp. 109, 110, P. V. (motif); Shehi 2005, pp. 96, 97, Fig. 5.

10. (T. 4.10)

Inv. no. Fb-1272; unknown find-site; diameter of foot 3 cm, height of fragment 2.4 cm, colour 7.5YR 3/1. Lower part of wall with part of ring-shaped foot preserved.

Type: fragment is too small so its type cannot be determined. Unpublished.

11. (T. 4.11)

Inv. no. Fb-230; Salona; height 4.4 cm, width 6.5 cm, colour 2.5YR 3/1. Damaged neck of jug shaped like human head. Chin and part of nose and connection with jug's body preserved. Nose is bent. Place where handle connects with jug is visible. Unpublished.

12. (T. 4.12)

Inv. no. Fb-1655; unknown find-site; height 8 cm, width 10 cm, colour:10YR7/4. Neck of jug shaped like human head. Funnel-shaped rim at top. Upper part of handle preserved. Unpublished.

Analogies: Veličković 1957, pp. 60, 61, P. 29; Robinson 1959, p. 66, cat. no. K 77, P. 13; Bailey 1974, p. 16, cat. no. 1, pl. 1; Zhuravlev 2000, p. 152, Fig. 2, 28, Fig. 3.

Kratice / Abbreviations

BAR - British Archeological Reports

RCRFA - Rei Cretariae Romanae Favtorum Acta

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