Among the extremely abundant findings of ceramic vessels in the area of Singidunum, the objects with surfaces decorated by painting are very few, and they can be discussed, albeit conditionally, as belonging to an older and a younger phase. The older one is dated into the first half of the 2nd century, and is represented by sporadic findings, mostly pots with two or three handles, baked and painted in red tones. The younger group also consists of very few examples of ceramic of late antiquity period, or the end of the 3rd and first half of the 4th centuries, mostly goblets of yellow-whitish clay, painted in dark brown colour (Pl. I). It is necessary to point out that among the vessels from this group there are no similarities in shape, in technology of production and decorative motifs, so there can be no discussion of continuity in their development.

The subject matter of this paper are the vessels from the younger group, which are still, although not presented by a large number of findings, worthy of special attention because of their specific characteristics. They were made of well refined clay, baked in whitish tones (10YR 8/2, 10YR 8/2-3, 5Y 8/1), and with an ornament on the polished surface created by the non-durable brown paint.

Several authors studied this type of painted vessels, as a separate group or within other ceramic material. A detailed analysis of painted ceramic in the area of Bosnia and Herzegovina was provided by I. Čremošnik,1 who linked its origin to the range of late Laten pottery with motifs of Celtic art. She dated most of the objects into late antiquity, with the exception of one, which she, based on rather uncertain data pointing to its originating from the grave with cremation, dated to 1st and 2nd centuries. The long time period of this group is explained by conservatism and long-lasting traditions in Bosnia.

The painted ceramic from south-eastern part of the province of Dalmatia was treated by A. Cermanović-Kuzmanović.2 Out of six objects from necropolises in Doclea and Komini, only the goblet from Komini, dated in to the second half of the 3rd and beginning of the 4th centuries, is similar to Singidunum objects by its shape and technological characteristics.3 The same author doubts that I. Čremošnik’s opinion about it being an autochthonous type of painted ceramic is reliable, and also does not accept the theory of possible Celtic origins, leaving the issues of origins and chronology open.

In the chapter on painted ceramic from Lower Pannonia, O. Brukner also left open the issue of linking

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2 Цермановић-Кузмановић 1975, 103–106.
3 Цермановић-Кузмановић 1975, 105.
this group to the ceramic of Late Laten Age, and based on the production characteristics she roughly dated it into 2nd and 3rd centuries.4

The findings from Singidunum consist of about 20 vessels, and, with the exception of one item of small dimensions which is almost completely preserved, other pieces are preserved in smaller or larger parts, so it was not possible to precisely define their number and forms. It is certain, however, that the most numerous goblets are of type IX/12,5 presented in six vessels. The rim curves slightly inwards, it is forked with ring-profiled lips, and vertically positioned walls of the body are slightly tapered towards the base (Fig. 1–3). Parts of bodies, one of which is interesting because of an unusual, orange-red colour of baking (7,5YR 8/6), belong to this type as well (Pl. III, Fig. 4–7). Direct analogies for similar rims are present in Sirmium, Putičevo near Travnik, Iliđa near Sarajevo, and Komini near Pjевljе.6 Although a similarly created rim is present in Roman ceramic of 2nd and 3rd centuries this shape is rarely found among the vessels made of clay of different structure and colour of baking,7 and is also not present in the findings made of glass or metal.

Two vessels (Pl. III, Fig. 8, 9) belong to cups with two handles, ring-profiled rim, slightly inclining neck and spherical belly, type IX/16, while, by one object each, a smaller goblet, bi-conical in shape, type IX/23 (Pl. III, Fig. 10) and a goblet with a non-profiled rim, cylindrical neck and probably spherical belly (Pl. III, Fig. 11), are represented. Similar forms were made during the Roman times in various dimensions and technologies. The mentioned vessel with the egg-shaped recipient, slightly curved rim lip, on a narrow flat base with ring-profiled edge (Pl. III, Fig. 12), represents a new type in Singidunum, determined as IX/59. Due to the small part preserved (Pl. III, Fig. 13–19), it was not possible to identify the forms of all vessels, and on some finds the painted details are not visible (Pl. III, Fig. 12 and 13).

The specificity of this ceramic group, in addition to the clay quality and colour, is also the painted ornament. In some finds only traces of painting are discernible, which, in addition to the fragmentary nature of vessels, makes a more detailed analysis of the motifs even more difficult. In the goblets with fork-profiled rim (Pl. II, Fig. 1–7), a certain regularity in ornament organization can be seen – below the lower rim lip are multiple horizontal lines – linear or wavy, while the recipient bears the ornament of alternating vertical zones, consisting of several narrower and one broader bands. Various motifs appear between the zones, and among them it is possible to recognize a stylized branch (fish bone?), or a combination of networks of squares and lattices, while others could not be defined. Identical, or very similar, were the mentioned goblets found in Sirmium, Putičevo and Iliđa.8 In addition to the motifs present in these objects – horizontal wavy lines, zones of vertical bands and branches, triangles are also presented on them, then nets of rhombs, and there is a presentation of a deer on the goblet from Sirmium. The motif of the net of squares, applied on two vessels from Singidunum, is not present in the finds from other sites.

Since other forms appear with one to two fragmentarily preserved objects, nothing can be said on the organization of painted ornament on them. We can only mention the represented motifs, or in most cases the parts that are discernible. The cup with two handles (Pl. III, Fig. 8 and 9) bears an ornament on the neck, which on one side consists of a combination of spirally curved lines and triangles in an alternating order, while on the other side only part of the ornament is preserved, consisting of slanting parallel lines bordered by a vertical line. Certain similarity, but on vessels of a different shape and in a different order, exists with the motifs present on objects from Putičevo and Iliđa.9 The upper cone of the goblet (Pl. III, Fig. 10) is decorated by frieze, which is bordered on upper and lower sides by strip bands, among which are placed vertically positioned lines in the shape of an elongated letter S, joined by slanting parallel lines. The similar ornament organization can be recognized on the cups of spherical shape from Čapljin and Kalinovik.10 Most probably, created motifs on the vessels (Pl. III, Fig. 14 and 15) were separated by a fillet ornament, as was the instance on finds from the mentioned sites, but also on vessels found in Pannonia.11 It may be supposed, although based on a broad guess, that the motif of the circle (Pl. III, Fig. 16) was most probably in the central part of the larger square, divided into four smaller ones, like on the vessel from Čapljin. Vertically positioned wavy line, present in the above mentioned find, is also

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4 Brukner 1981, 32–33.
5 The type symbols refer to numeration in typology of antiquity vessels of Singidunum: Nikolić-Dordević 2000, 11–244.
6 Brukner 1981, T. 54/1–5; Črešnove 1961, sl. 1, T. II/1, 2; Црманич-Кузмановић 1975, T. IV/5.
7 Nikolić, Pop-Lazić 2005, Fig. 10/4, 5.
8 Brukner 1982, type XIX, T. 54/1–3, 5; Črešnove 1961, 190, 192, 195/Fig. 1, T. II/1, 2.
10 Črešnove 1961, 192, 193, T. I/1, 4, 6.
11 Črešnove 1961, T. IV I, 4, 6, T. II/5; T. 54/4, 6, 7.
present on the goblet from Sirmium,\textsuperscript{12} while the zigzag line, in various combinations (Pl. III, Fig. 17), represents a detail that was often used for decoration of painted vessels.\textsuperscript{13} No direct parallels among the known finds of this group can be found for the net consisting of combination of rhombs and parallel bands (Pl. III, Fig. 11).

Analogies for painted vessels from Singidunum, in addition to the above mentioned ones from Pannonia and Dalmatia, are exceptionally rare. In Viminacium, in the late antiquity horizon, a part of the belly was found, which probably belongs to the form of goblet of fork-profiled rim.\textsuperscript{14} It is necessary to mention also the finds from Ulpiana, determined into a younger group of painted ceramic from this site, dated into the end of 3\textsuperscript{rd} and first half of 4\textsuperscript{th} centuries.\textsuperscript{15} Although the forms differ from Singidunum ones, it is obviously the case of vessels of the same or highly similar technological characteristics.

It is essential to point out that for most of the mentioned finds from Dalmatia and Pannonia no reliable stratigraphic data are present, so that they were dated mostly based on indirect analogies. It is necessary also to mention that they were mostly found in the graves, or in the areas of necropolises, which led O. Brukner to the opinion that this type of luxury ceramic was in use predominantly in the funerary cult.\textsuperscript{16}

It is of interest, however, that the vessels from Singidunum originate from settlement horizons, and are reliably dated into the second half of 3\textsuperscript{rd} and beginning of 4\textsuperscript{th} centuries; in addition, the fact that none were found in a grave, casts doubt on the theory of their being used primarily in the funerary cult.\textsuperscript{17}

Based on the forms and mentioned technological characteristics of the published vessels from Lower Pannonia and Dalmatia, as well as by investigating Singidunum finds, the impression is that they all represent the products of the same workshop, which had both the small scale production and a small range of forms, and that the goblets or cups were the most popular forms. Should the suggestion of their common origin be accepted, the find of about 20 vessels found in Singidunum, in relation to the total number of objects published so far, allows for the production of this type of painted ceramic to be dated into the period of second half of 3\textsuperscript{rd} and beginning of 4\textsuperscript{th} centuries. Unfortunately, the issue of the origin of these vessels remains open. Whether they are items having arrived from a western centre with the tradition in production of painted ceramic, or whether they represent the products of the yet unknown local centre, is not possible to determine.

Although the similarity of the presented motifs to the ones appearing on Celtic ceramic is obvious, it is difficult to explain and accept theory on Celtic origin of this ceramic group, due to the lack of continuity and a large time distance. Clay analysis could confirm, or perhaps disprove, the hypothesis on common origin of painted vessels from Upper Moesia, Lower Pannonia and Dalmatia, but the location of the workshop centre itself would still remain undetermined.

Translated by Branislava Jurašin

\textsuperscript{12} Brukner 1981, T. 54/1.
\textsuperscript{13} Čremošnik 1961, T. I/ 1, 3–6.
\textsuperscript{14} The fragment was found during research of the site Terme, in the horizon of the first half of 4\textsuperscript{th} century.
\textsuperscript{15} Фидановски 1990, 18–22, T. 8.
\textsuperscript{16} Brukner 1981, 32–33.
\textsuperscript{17} Among the numerous vessels found in the graves of Viminacium necropolises, there are no painted objects of this group either.
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Резиме: Снежана Николић, Археолошки институт, Београд

**ГРУПА СЛИКАНИХ ПОСУДА ИЗ СИНГИДУМУМА ПРИЛОГ ПРОУЧАВАЊУ СЛИКАНЕ КЕРАМИКЕ**

Међу изузетно богатим налазима керамичких посуда са простора Сингидунума, примерака чија је површина украшена сликањем има веома мало. Тему овог рада представља специфична група од око 20 посуда, израђених од фино пречишћене глине pecenе у белоштеним тоновима (10YR 8/2, 10YR 8/2–3, 5Y 8/1), која на углаженој површини има орнамент изведен сликањем непостојајном мрком бојом. Значај сликаних посуда из Сингидунума одгледа се првенствено у чињеници да потичу из хронолошког поједињеног датовања у другу половину III и почетак IV века, док за идентичне или веома сличне примерке из Далмације и Паноније углавном не постоје подаци стратиграфског подаца, те су датовани на основу посебних аналогија. Такође, сви налази из Сингидунума потичу из насеобинских хоризоната, за разлику од аналогних примерака, који су из гробова или са простора некропола, што остварава раније изведено мишљење О. Брукнер да је ова врста луксузна керамика била у употреби првенствено у потребном култу.

На основу облика и наведених технолошких карактеристика публиковане керамике из Донце Паноније и Далмације, као и посматрањем сингидунумских налаза, стиче се утисак да сви представљају продукте исте радионице која је имала, како мали обим производње, тако и избор облика, тј. пехаре, односно шоље као омиљену форму. Уколико се прихвати сугестија о њиховом заједничком пореклу, узорак из Сингидунума, у односу на укупан број до сада публикованих примерака, дозвољава да производњу ове врсте сликане керамике сместимо у период друге половине III и почетак IV века. Нажалост, питање порекла ових посуда остаје отворено. Да ли је реч о примерима доспелим из неког од западних центара са традицијом у производњи сликане керамике, или оне представљају продукте за сада непознатог локалног центра, није могуће утврдити. Мада је сличност приказаних мотива са онима који се јављају на келтској керамици очигледна, због непостојања континуитета и дуге временске дистанце, тешко је објаснити и прихватити келтско порекло ове керамичке групе.

Анализа глине могла би да потврди, или можда оповргне, претпоставку о заједничком пореклу сликаних посуда из Горње Мезије, Доње Паноније и Далмације, али и лоцирање самог радионичког центра и поред тога остало недефинисано.
A GROUP OF PAINTED VESSELS FROM SINGIDUNUM

Pl. I – Painted vessels
Pl. II – Figs. 1–7
Pl. III – Figs. 8–19