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MARBLED WARE IN LÁGYMÁNYOS (SOUTH OF AQUINCUM)

Among the almost 40 000 potsherds of the Lágymányos pottery workshop and indigenous settlement there are a few hundred marbled ware sherds. Their main forms are mostly terra sigillata imitations and transitional forms derived from late La Tène Period vessels. Although the forms and patterns of the vessels show various styles and techniques, they are also similar to other products from Pannonia or from some regions in the provinces of Germania and Moesia. The patterns are striped or mottled and the red decoration on the yellow slip was applied with sponge or different types of brushes. The suggested date of production is the end of the 1st century–beginning of the 2nd century AD. This workshop illustrates perfectly the transition from the late La Tène Period to the period of Romanization, trying to give some Roman character to their manufacture, although the mechanism for the adaption of the Roman vessels is not yet clear.

One of the earliest Roman pottery workshops in the area of *Aquincum* was located in the current Lágymányos part of the XIst district in Budapest (fig. 1).¹ The workshop was in use from the end of the 1st century AD to the middle of the 2nd century AD. Marbled ware was presumably included in the production line of the workshop, as it is attested by some items which could be identified as test or waste products. An additional factor which suggests this assumption is the significant volume of the few types formed and designed in a similar way.

Although the patterns of the vessels show various styles and techniques, they are also similar to the products from other sites from *Pannonia*² or other provinces³. At the same

time, the vessels have some special characteristics typical for this area which make them easy to recognize. Actual South Gaulish marbled wares have never been found in the area of *Aquincum*, but most of their typical forms occur in large quantities.

The main forms are mostly terra sigillata imitations with minor differences: Consp. 20 – Drag. 18/31 (fig. 2,4–7), Drag. 30 (fig. 3,1–3), Consp. 36 – Ritt. 8 (fig. 4,1–7), Consp. 40, 44 – Ritt. 12 (fig. 5,1–9; 6,1–12),⁴ Drag. 36 (fig. 7,1–14). Transitional forms are plates with an everted rim and slightly carinated wall, between Drag. 36 and late La Tène Period plates with S-shaped rim. Pots with spherical body and beveled rim (fig. 8,1–7)⁵ might also have been derived from the La Tène Age forms. There are a few sherds of jugs and other types of pots (fig. 9). Three pieces belong to single specimens of different forms (fig. 2,1–3). Almost all forms can be found with red and grey slip (ornamented even with stamped decoration and Resatus name stamp) as well in the collection of the Lágymányos type *pannonische Glanztonware* (fig. 2,8–9; 3,4–6; 4,8–11; 5,10–12; 7,15–16; 8,8).

The painting technique differs from the original South Gaulish marbled ware and shows similarity with other Pannonian marbled decoration. The vessels are striped or mottled rather than imitations of the marble surface. The red pattern

1 M. R. PETŐ, Koracsászárkori fazekastelep a Gellérthegy déli oldalán/ Fröhkaiserzeitliche Töpfersiedlung am südlichen Hang des Gellérthegy. Arch. Ért. 103, 1976, 85–96; M. R. PETŐ, Neuere topographische und archäologische Angaben zum Leben der Siedlung Gellérthegy-Tabán und Umgebung in der frühen Kaiserzeit. Acta Arch. Acad. Scien. Hungaricae 31, 1979, 271–285; J. BESZÉDES/L. A. HORVÁTH, Őskori és római kori lelőhelyek a Budai Skála bontása során/Prehistoric and Roman period sites uncovered during the demolition of the Budai Skála department store. Aquincumi Füzetek 14, 2008, 141–157; J. BESZÉDES, Újabb kora császárkori telepészlet Lágymányoson/A new Imperial period settlement section at Lágymányos. Aquincumi Füzetek 16, 2010, 113–118; E. BECHTOLD/J. BESZÉDES, Budapest XI. ker., Lágymányosi utca 20–28., Hrsz. 4125. Aquincumi Füzetek 16, 2010, 195.

2 E.g. G. FÉNYES, Untersuchungen zur Keramikproduktion von Brigetio. Acta Arch. Acad. Scien. Hungaricae 54, 2003, 109–116; D. GABLER, The Roman Fort at Ács-Vaspuszta (Hungary) on the Danubian Limes. BAR Internat. Ser. 531 (Oxford 1989) 474–475; D. GABLER, A *sárvári* római útállomás és I. századi előzménye. Savaria 23, 1998, 263; F. HORVÁTH, Die römerzeitliche Siedlungskeramik im Vicus von Almásfüzitő. In: U. Brandl/B. Liesen, Römische Keramik – Herstellung und Handel. Xantener Berichte 13 (Mainz 2003) 217–220; E. KREKOVIC, Marbled Ware in Pannonia and the Roman Army. Acta RCRF 35, 1997, 41–44.

3 T. CVJETIČANIN, Early Roman Marbled Vessels from Diana (Serbia). Arch. Bulgarica 7, 2003, 59–70; J. ISTENIĆ, Poetovio, zahodna grobišča I. Kat. Monogr. 32 (Ljubljana, 1999) 91–103; 126 T. 593,6;157; 687,2; G. KABAKČIEVA, Die marmorierte Keramik in Moesien und Thracien in römischer Zeit. Acta RCRF 33, 1996, 119–125; B. LIESEN/G. SCHNEIDER, Materialanalytische Untersuchungen an Marmorierter Ware aus Xanten.

In: U. Brandl/B. Liesen, Römische Keramik – Herstellung und Handel. Xantener Berichte 13 (Mainz 2003) 107–115; L. PLESNIČAR-GEČ, Keramika emonskih nekropol (Ljubljana 1977) 90 Tab. 5,13–17; V. RUPP, Wetterauer Ware – Eine römische Keramik im Rhein-Main-Gebiet. Schr. Frankfurter Mus. Vor- u. Frühgesch. 10 (Frankfurt am Main 1988) 9–302.

4 Examples from the cemetery of Bécsi Str. explain the transition forms. Large, deep bowls as Drag. 36 imitation (but with horizontal rim): J. TOPÁL, Roman Cemeteries of Aquincum, Pannonia. The Western Cemetery (Bécsi Road) 2 (Budapest 2003) 26, Grave 56.3, 153 Pl. 27,56, 263 Pl. 137,56/3; 27, Grave 62.3, 156 Pl. 30,62/3, 263 Pl. 138,62/3. Fig. 5,8 = 6,12: Bécsi Road (88.4.275).

5 Analogies: fig. 8,6: 7–9 Raktár Str. (71.3.159); fig. 8,7: Albertfalva (R2454).

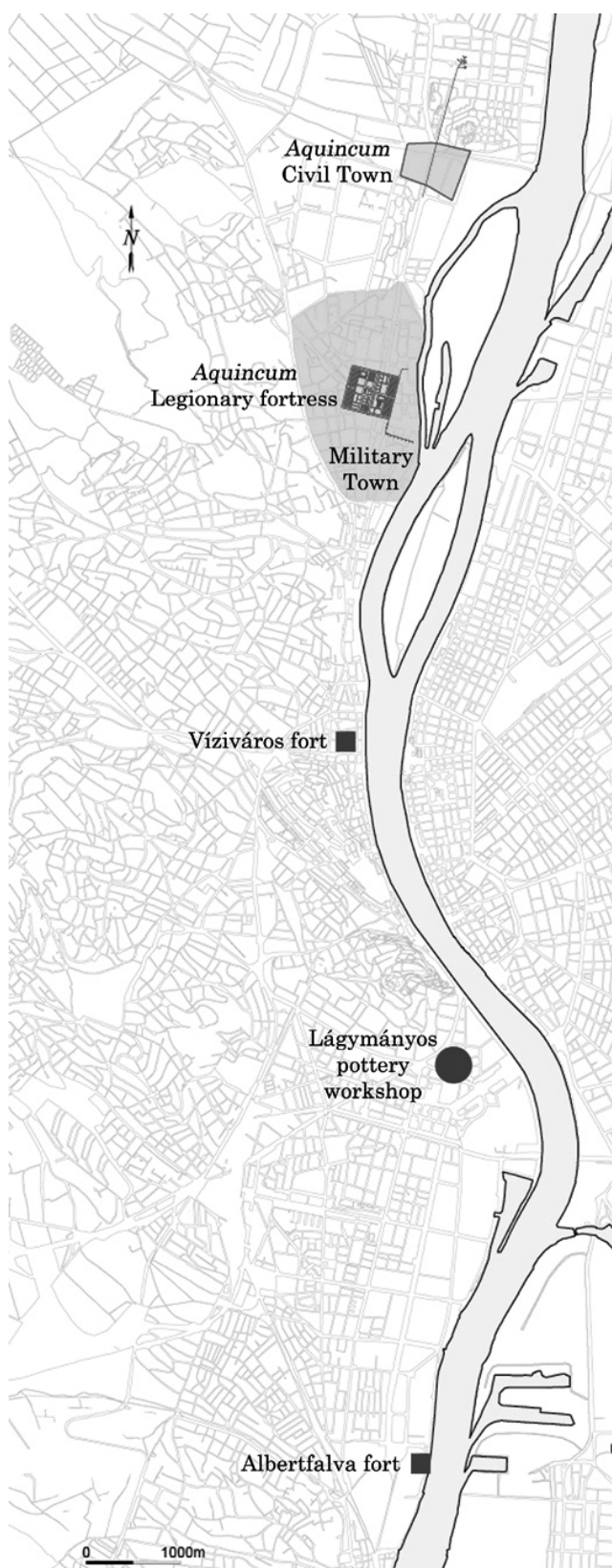


Fig. 1. The location of the Lágymányos pottery workshop.

on the yellow slip was applied with sponge or different types of brushes. In some cases, according to the regular patterns, a tool with multiple brushes might have been used. With this technique, the potter was able to establish numerous decorative schemes and patterns, varying spots, patches, parallel and wavy lines or even abstract motifs. (fig. 10).

The origin of this type of pottery as well as the problem of the legionary pottery leads to a complex dispute, especially if we take into consideration the large distribution area, which includes *vici* and other non-military contexts. The distribution corresponds to the occurrence of the vessels with *planta pedis* stamps⁶ and thin-walled pottery with barbotine decoration⁷ from this workshop. Analogies for the Lágymányos type marbled ware with the same form or decorative technique came to light from the 1st and 2nd period of Aquincum legionary fortress (fig. 11).⁸ The 1st period can be dated to the period of Vespasian–Domitian (fig. 11,1–3) while the 2nd period lasted probably from AD 89 until the early 130s (fig. 11,4). In the 1st period context, a vessel with the form corresponding to the plates with *planta pedis* type was also found. The form is similar to Consp. 20, Drag. 18/31 which is a good example for the various sizes and distribution area (fig. 2,6–7).⁹ These sites and contexts suggest an earlier production (end of the 1st century–beginning of the 2nd century) and give more help for dating additional contexts in the area of Aquincum.

The marbled ware of this workshop fits perfectly with the other products. The fusion of Celtic traditions and Roman influences observed here confers a special character to the production of this site. According to the chronology of the central territory of Eravisci, the closure of the La Tène D3 period can be dated to the middle of the 1st century AD when the *ala* fort in the Víziváros was built.¹⁰ Production at the Lágymányos workshop begins after this period. The market for this manufacture includes the *vici* nearby and the early Roman forts, fortress (Albertfalva, Víziváros, Óbuda) and their surrounding area. Some of the vessels are almost an exact copy of import wares (thin-walled pottery dated to the 1st century AD¹¹), while others are imitations of Roman forms and decorations, and others are local wares with strong Roman influences with new characteristic motifs. A

- 6 A. NAGY, Vessels with *planta pedis* stamp in the area of Aquincum. *Commun. Arch. Hungariae* 2015–2016, 209–234.
- 7 A. Nagy, Thin-walled Pottery from the so-called Lágymányos Workshop (South of Aquincum). *RCRF Acta* 44, 2016, 633–641.
- 8 L. KOCIS, I. sz.-i sisak az aquincumi legióstáborból/Ein Bronzehelm aus dem 1. Jh. vom Legionslager zu Aquincum. *Budapest Régiségei* 25, 1984, 227–246.
- 9 E.g.: Corvin Square (SE 9402; fig. 2,7); Csúcshegy-Harsánylejtő (2005.9.17822; fig. 2,6); Föld Str. - Vörösvári Str. (Ny I/1); 5 Miklós Square (2006.2.2884)
- 10 B. MARÁZ, The Chronology of the Late La Tène Period on the Tribal Territory of Eravisci, on the Basis of Historical Events and Painted Pottery. In: S. Berecki (ed.), *Iron Age Chronology in the Carpathian Basin. Proceeding of the International Colloquium from Târgu Mureş. (Cluj–Napoca 2016)* 130.
- 11 S. FILIPOVIĆ/M. CRNKOVIĆ, Barbotinska dekoracija na keramici tankih stijenci s istraživanja u Mursi (Vojarna 2008–2013)/Barbotine decoration on thin-walled pottery from investigations in Mursa. *Prilozi Inst. Arh. Zagrebu* 30, 2014, 101–122; G. KABAKČIEVA, Keramikversorgung in den Militärstützpunkten an der unteren Donau im 1. Jh. n. Chr. und die Politik Roms. *Acta RCRF* 35, 1997, 34–35; I. MILETIĆ-ČAKŠIRAN, Thin-Walled Pottery from the site Sv. Kvirin in Sisak. *Opuscula Arch.* 37/38, 2015, 111–160.

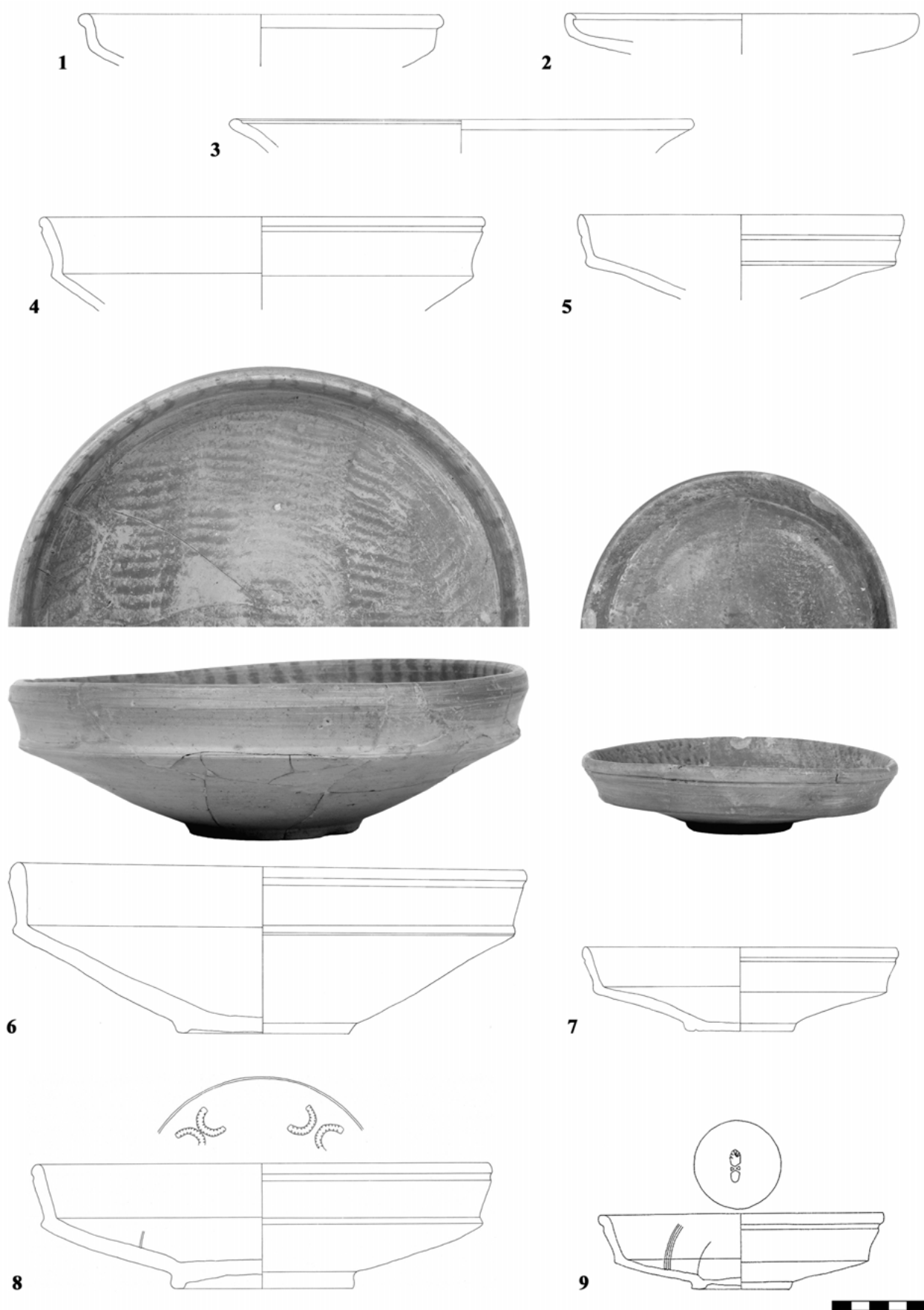


Fig. 2. 1–7 Marbled ware from the Lágymányos workshop; 8–9 *Pannonische Glanztonware* (Lágymányos group).

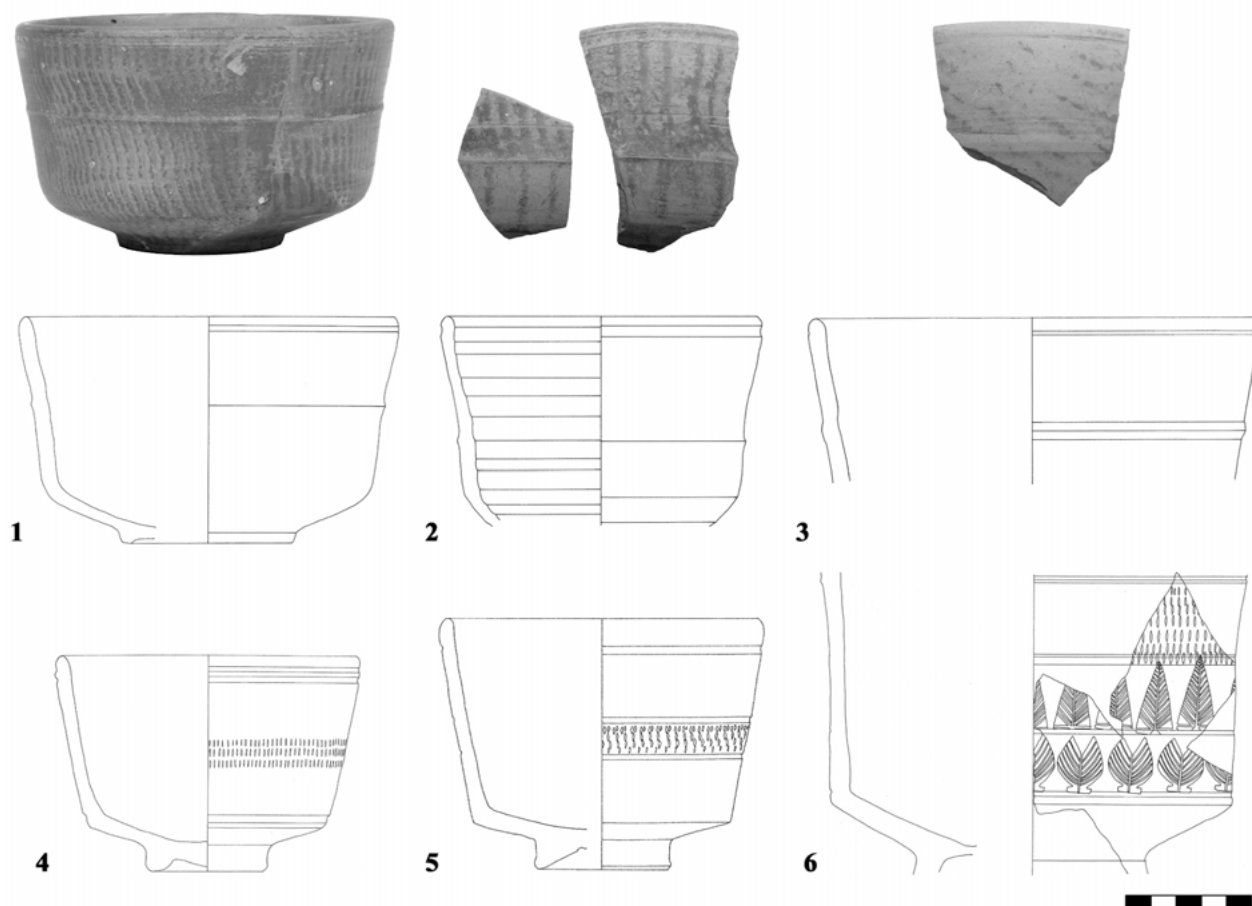


Fig. 3. 1–3 Marbled ware from the Lágymányos workshop; 4–6 *Pannonische Glanztonware* (Lágymányos group).

lot of these products reflect the Celtic tradition with a few changes. The shapes of the kilns followed the late La Tène traditions. The potters might have been mostly indigenous and worked for the increased population as influenced by the new Roman wares and demands, but maintaining local characteristics. However, the painting technique, which is used quite broadly in different provinces, and the similar appearance of the vessels suggest earlier role models in this workshop, such as in other places, although the mechanism for this adoption is not yet clear.

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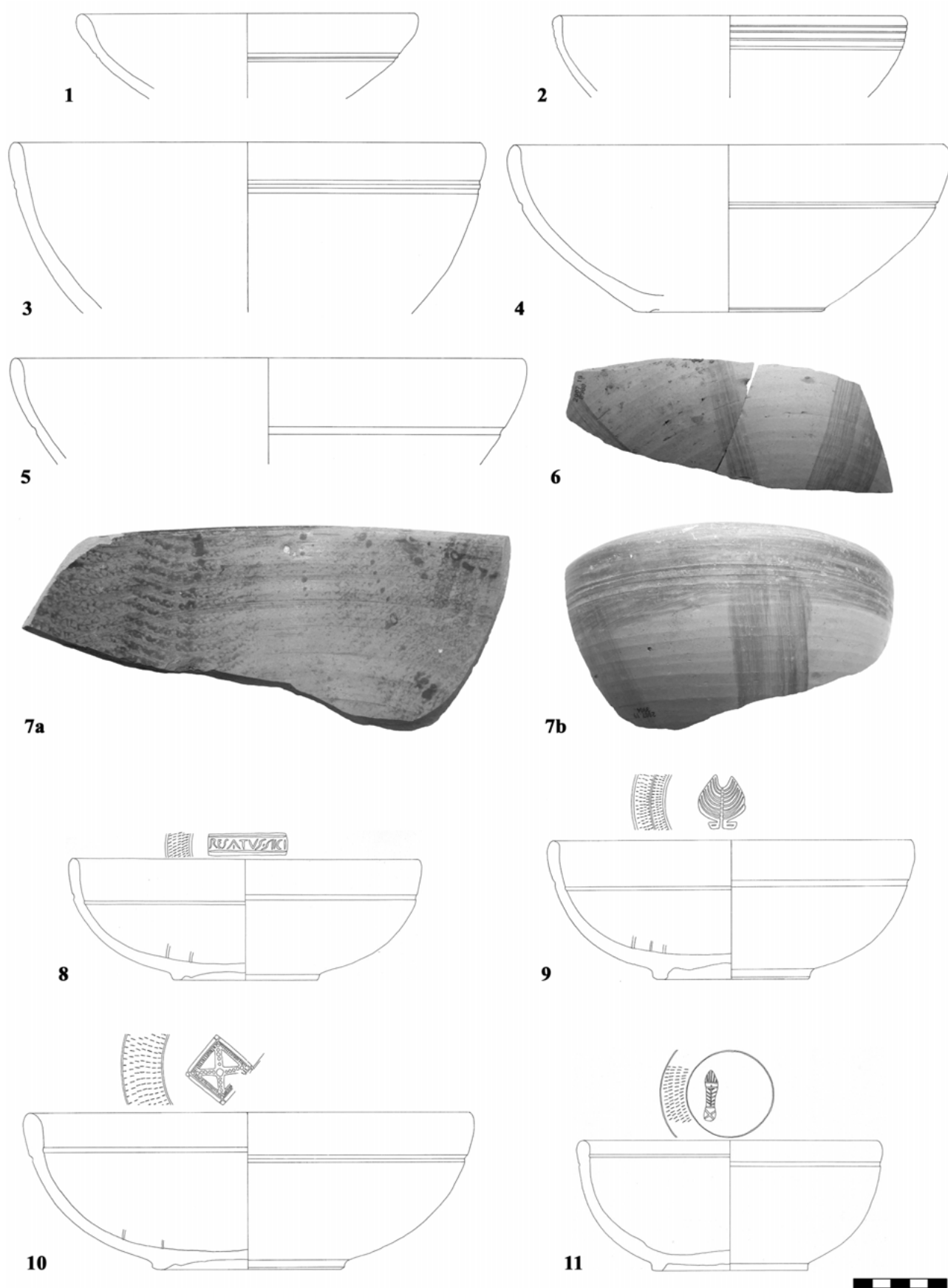


Fig. 4. 1–7 Marbled ware from the Lágymányos workshop; 8–11 *Pannonische Glanztonware* (Lágymányos group).

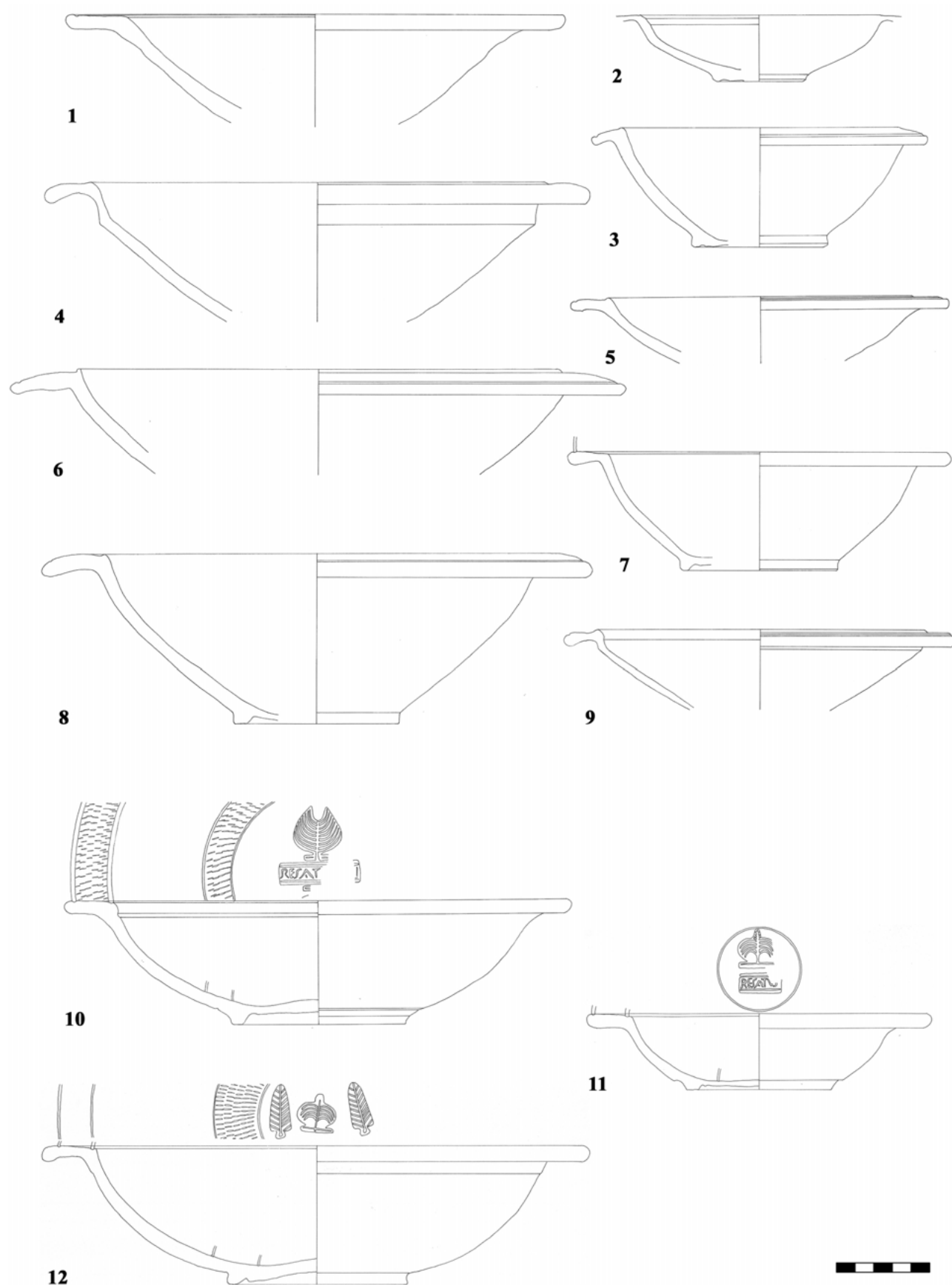


Fig. 5. 1–9 Marbled ware from the Lágymányos workshop; 10–12 *Pannonische Glanztonware* (Lágymányos group).

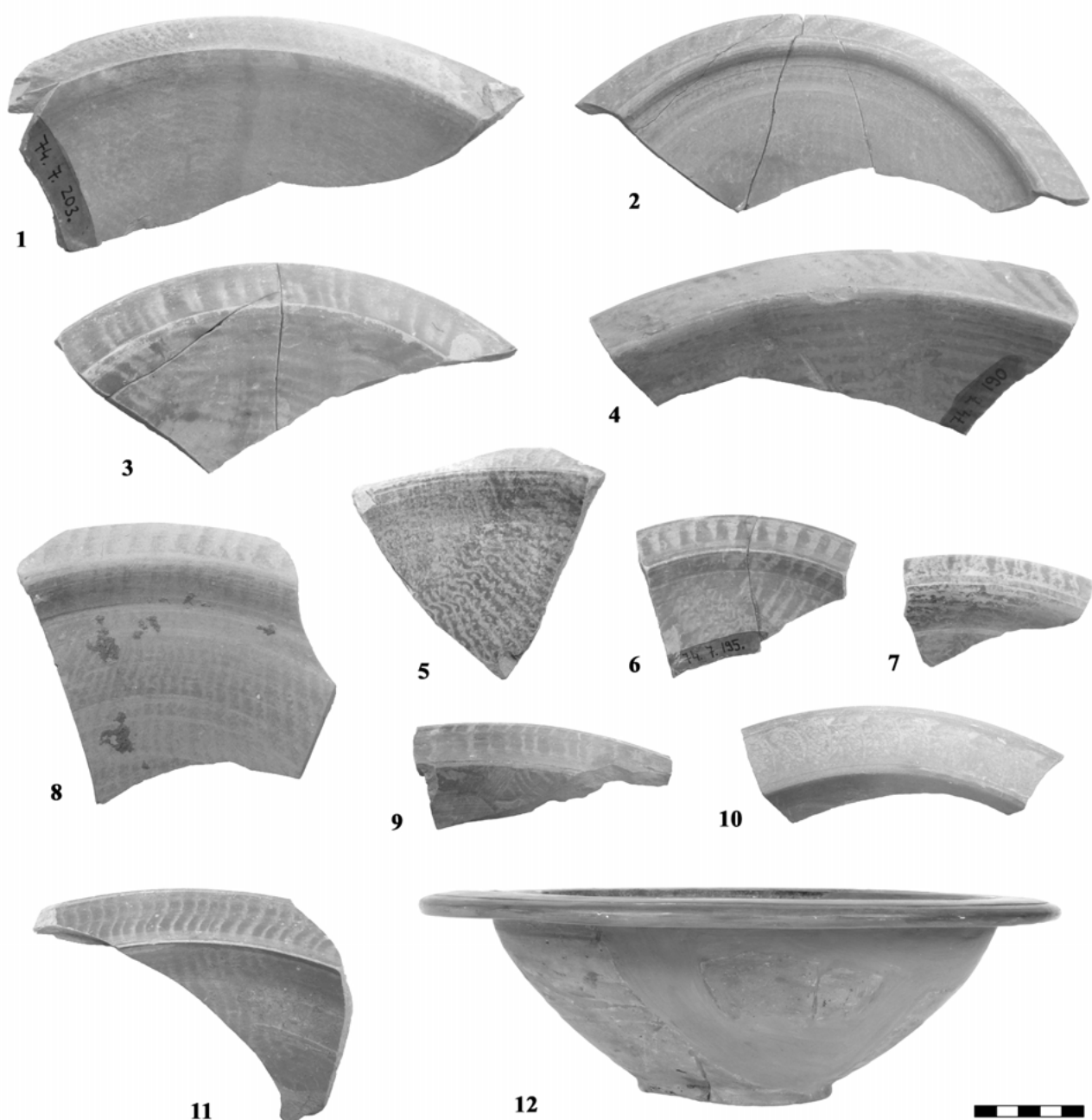


Fig. 6. Marbled ware from the Lágymányos workshop.

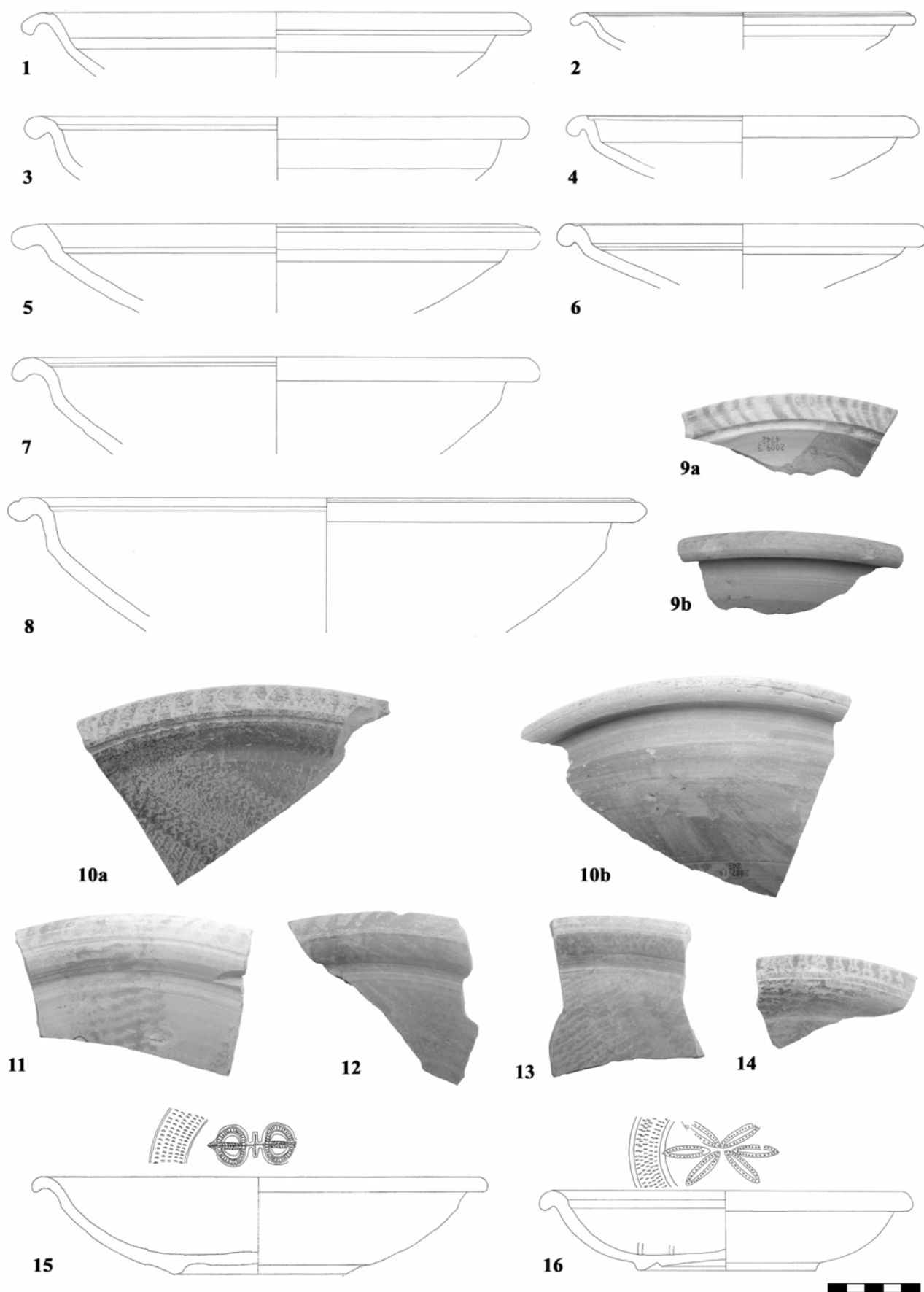


Fig. 7. 1–14 Marbled ware from the Lágymányos workshop; 15–16 *Pannonische Glanztonware* (Lágymányos group).

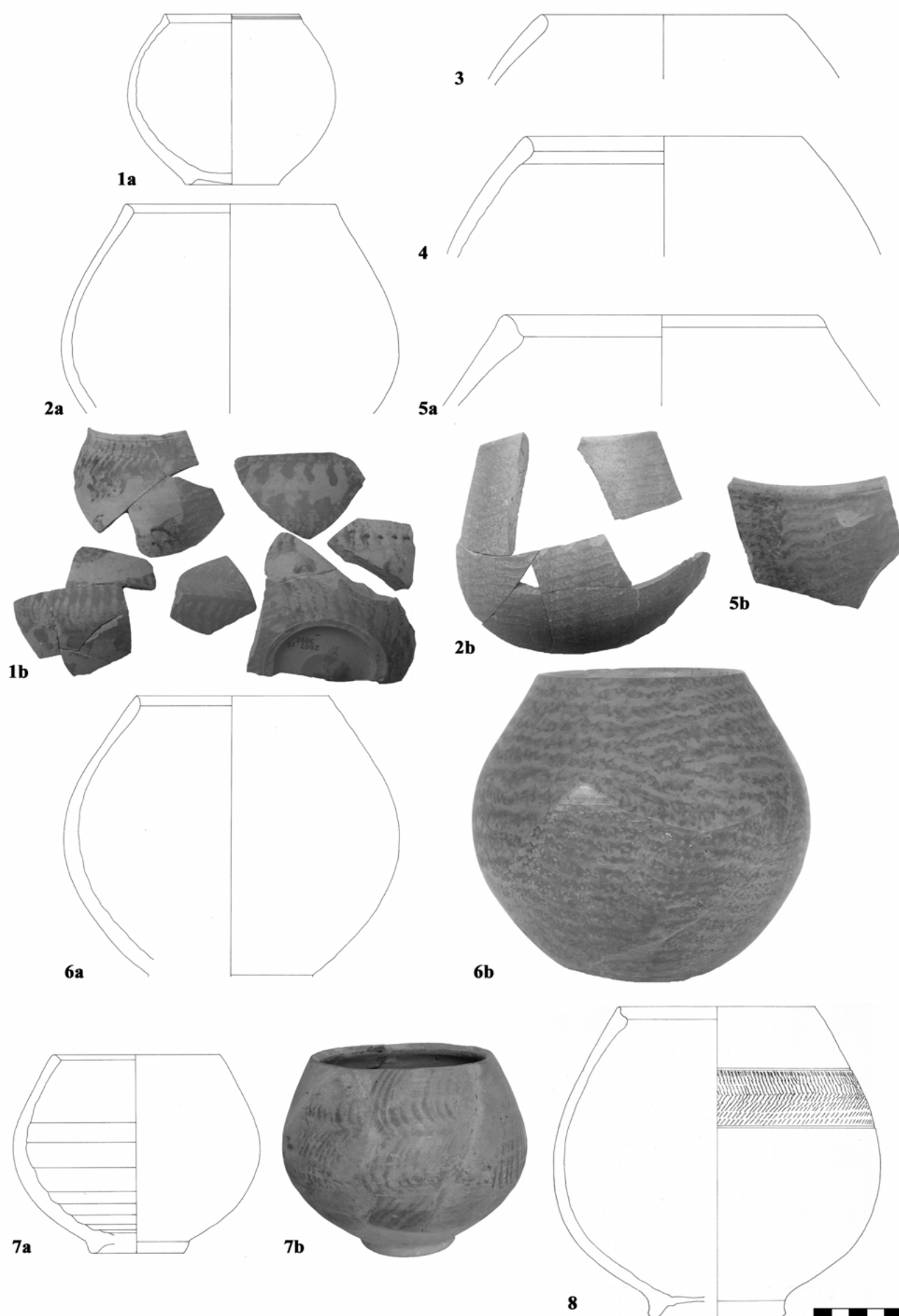


Fig. 8. 1–7 Marbled ware from the Lágymányos workshop; 8 *Pannonische Glanztonware* (Lágymányos group)

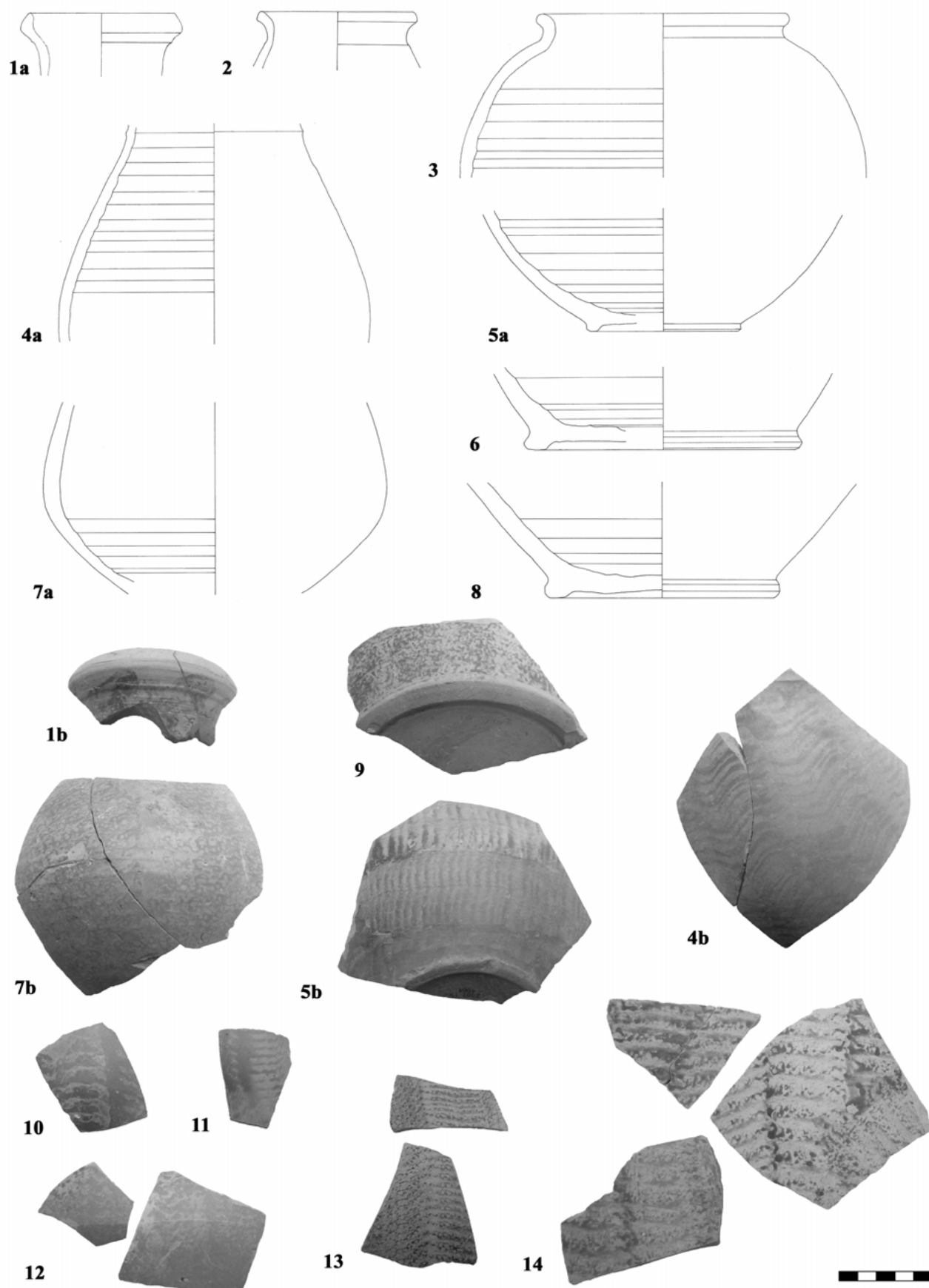


Fig. 9. Marbled ware from the Lágymányos workshop.

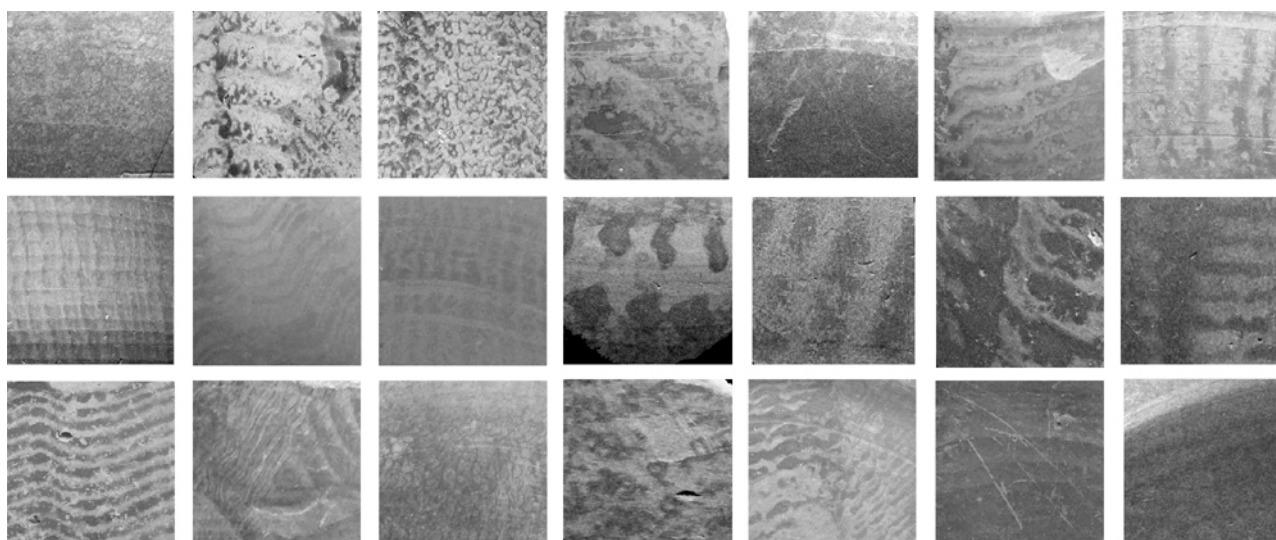


Fig. 10. Diverse decorative schemes on the vessels.

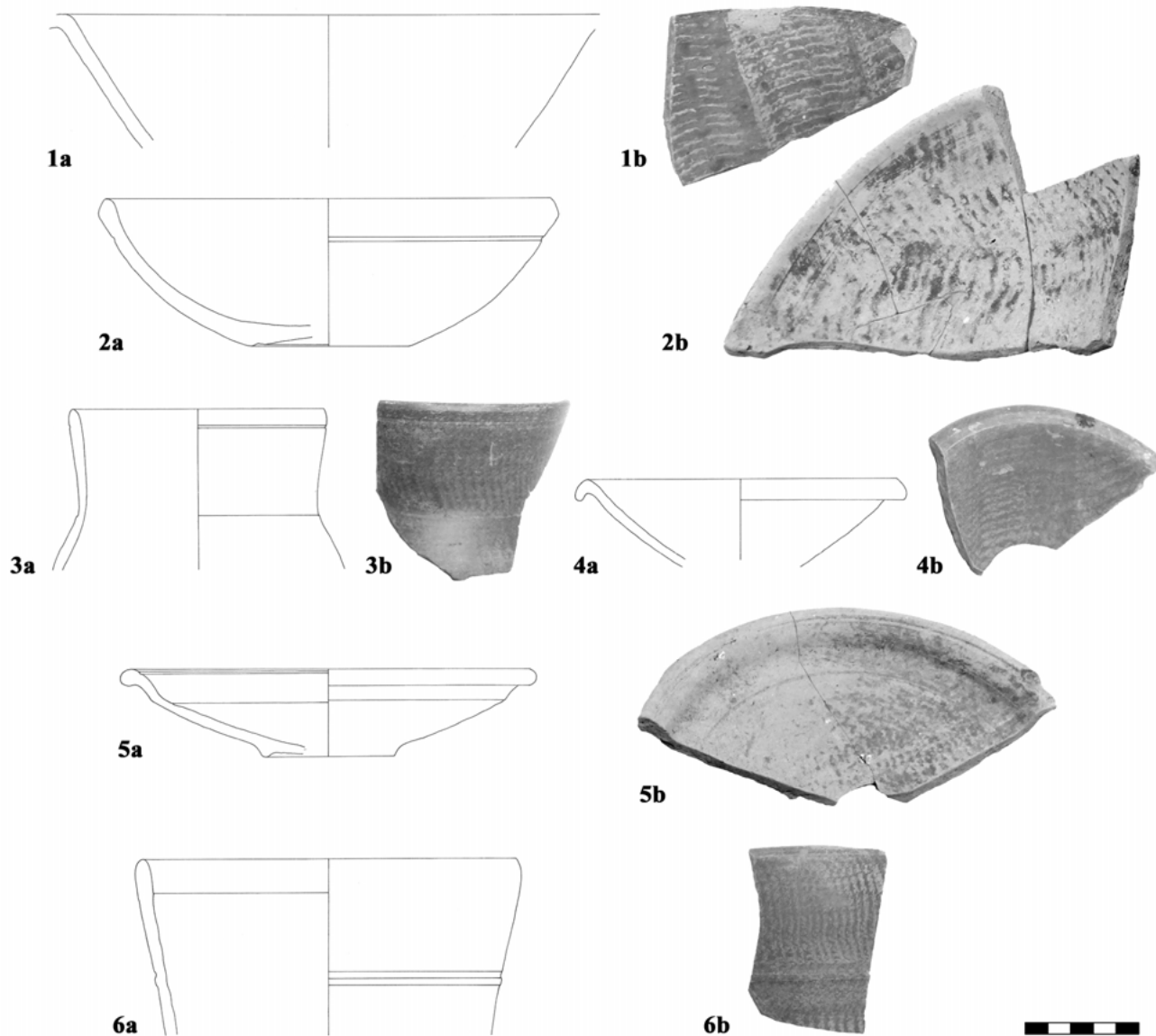


Fig. 11. Analogies for the Lágymányos type marbled ware from the 1st and 2nd period of *Aquincum* legionary fortress.

