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VORWORT DER REDAKTION

Der 27. RCRF-Kongress fand vom 19. bis zum 26. September 2010 im Nationalmuseum in Belgrad statt.
Thema des Kongresses war: „LATE ROMAN AND EARLY BYZANTINE POTTERY: the end or continuity of Roman production?“.

Von den anlässlich des Kongresses präsentierten Postern und Vorträgen wurden folgende nicht publiziert:

M. BERGAMINI, P. COMODI & I. FAGA	Scoppieto: La produzione di vasi a pareti sottili
D. BERNAL CASASOLA, M. LARA MEDINA & J. VARGAS GIRÓN	Roman clay fishing weights in Hispania. Recent research on typology and chronology
A. BIERNACKI & E. KLENINA	Red slip ware from <i>Novae (Moesia Secunda)</i> : 4 th –5 th local production and imports
M. CASALINI	Circolazione ceramica a Roma tra l'età delle invasioni e la riconquista bizantina. Nuovi dati dai contesti delle pendici nord orientali del Palatino
SV. CONRAD	Pottery of the second half of the 3 rd century from <i>Romuliana</i>
T. CVJETIČANIN	Late Roman pottery in Diocese Dacia: overview, problems and phenomena
M. DASZKIEWICZ & H. HAMEL	Roman pottery from Baalbek (Lebanon): provenance studies by laboratory analysis
J. DAVIDOVIĆ	Late Roman burnished pottery from Srem
E. DOKSANALTI	The late Roman pottery from “the Late Roman House” in Knidos and the Knidian late Roman pottery
D. DOBREVA	Late Roman amphorae on the Lower Danube: trade and continuity of the Roman production
D. DOBREVA & G. FURLAN	Progetto Aquileia: <i>Fondi ex Cossar</i> . Commercio e consumo ad Aquileia. Analisi delle anfore tardoantiche alla luce di alcuni contesti
KR. DOMZALSKI	Late Roman light-coloured ware: tradition and innovation
P. DYCZEK	Remarks on the so called legionary pottery
A. JANKOWIAK & F. TEICHNER	A household inventory of a <i>Mirobrigensis celticus</i>
G. KABAKCHIEVA	Spätromische Keramik in den Provinzen <i>Dacia Ripensis</i> und <i>Moesia Secunda</i>
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J. KRAJSEK	Late Roman pottery from <i>Municipium Claudium Celeia</i>
J. LEIDWANGER	Economic crisis and non market exchange: fabric diversity in the Late Roman 1 cargo amphoras from the 7 th century shipwreck at Yassiada (Turkey)
T. LELEKOVIĆ	Pottery from the necropoleis of <i>Mursa</i> (1 st –4 th centuries)
B. LIESEN	First century fine ware production at Xanten (Germany)
R. PALMA	La ceramica dipinta di Schedia (Egitto)
D. PARASCHIV, G. NUTU & M. IACOB	La ceramique romaine d' <i>Argamum (Moesia Inferior)</i>
S. PETKOVIĆ	Late Roman pottery from tower 19 of the later fortification of <i>Romuliana</i>
P. PUPPO	Ceramiche comuni di VI–VII sec. d.C. nella Sicilia occidentale: produzioni regionali ed importazioni dall'Africa settentrionale
D. RADICEVIĆ	Early Byzantine pottery from Liška Čava, near Guča (Western Serbia)
D. RATKOVIĆ	The territory of Serbia in Roman times
CHR. SCHAUER	Pottery of the late Roman and early Byzantine periods in Olympia

- G. SCHNEIDER & M. DASZKIEWICZ In-situ chemical analysis of pottery using a portable X-ray spectrometer
- A. STAROVIĆ & R. ARSIĆ Cherniakhovo-type ceramic vessels from NW Serbia and the question of inhabitants of the central Balkans in the late 4th century AD
- M. TEKOCAK Roman pottery in the Aksehir Museum
- P. VAMOS Some remarks about military pottery in *Aquincum*
- M. VUJOVIĆ & E. CVIJETIĆ *Mortaria* from Komini-Municipium S. (Montenegro)
- Y. WAKSMAN “Byzantine White Ware I”: from Late Roman to Early Byzantine Pottery in Istanbul/Constantinople
- I. ŽIŽEK Late Roman pottery in Roman graves in *Poetovio*

Bei der Korrektur und Durchsicht der Artikel stand mir das *editorial committee* zur Seite. Ganz besonders danke ich Philip Kenrick für die zuverlässige Unterstützung und Dieter Imhäuser (ars) für die gute und freundschaftliche Zusammenarbeit bei Satz und Layout.

Die Zitierweise wurde den Richtlinien der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts angeglichen (Ber. RGK 71, 1990, 973–998 und Ber. RGK 73, 1992, 478–540).

Susanne Biegert

Snežana Černač-Ratković

BURNISHED POTTERY FROM *HORREUM MARGI*

Modern Čuprija (*Horreum Margi*) is situated at the right bank of the river Morava (*Margum*), in the central part of Serbia (MAPA). Thanks to its favorable position, at the crossroads of several land and fluvial roads, it developed rather fast during the Roman Imperial period. This conclusion can be drawn because of its name “*horreum*”.

Several epigraphic monuments testify its great importance. One inscription probably originates from *Novae* in Lower Moesia. It confirms that *Horreum Margi* bore the status of *municipium* during the reign of Alexander Severus. Another inscription of the time of Caracalla was dedicated by a praetorian, whose *origo* was *Horreum Margi*. According to this inscription, we are allowed to conclude that it received a municipal status during the reign of Septimius Severus or Marcus Aurelius at the latest.¹

One of the inscriptions confirms the stationing of the *Legio VII Claudia* in *Horreum Margi* in the second half of the 2nd and in the 3rd century AD.²

In 1989 and 1990, seventeen jug fragments were unearthed, coming from the sondage XII and layer C, i.e. from the first half of the 4th century. In trench XII the fundament of an earlier western rampart of the 3rd century was found, negated in the first half of the 4th century, when the fortress had been extended to the west. A new level of destruction and nivellation (layer C), was dated in to the middle of the 4th century according to the material found, but it could also be younger and brought in connection with the Gothic invasion and the battle near Hadrianopolis in 378, when the diocese *Dacia* was devastated, as well as the province *Moesia Prima*, to which *Horreum Margi*³ belonged.

These twenty fragments (figs. 2–3) all possess a grey fired core and a grey outer and inner surface. All of them are decorated with burnished ornaments on their outer side: vertical and horizontal parallel lines, wavy and nets ornaments. Only on fragment A-3362 (fig. 2,2) the ornaments on the vessel shoulder were divided into metopes: vertical lines change with zig-zag lines and floral motifs. On fragment A-3208 (fig. 2,3), the inside of the vessel stomach was decorated with burnished parallel lines.

Fragment A-2907 (fig. 2,1) is a typical example of a jug or a pot of the so-called “*foederati ware*”. This ware can be

found along the Danubian limes, but also at *Felix Romuliana*. The examples from *Singidunum* are brown or grey fired, decorated with black burnished ornaments consisting of geometrical motives, have ring-profiled rims, diagonally formed necks, stressed shoulders, spherical bodies and flat bottoms.⁴ They belong to the end of the 4th and the first half of the 5th century, i.e. to the pottery production of the settled German tribes.⁵ The decoration is typical for the barbarians living east of the Empire, but the vessels with burnished patterns belong to barbarian settlers in late Roman *Pannonia* and to the barbarianised Roman army. Burnished pottery was used by the Roman population, from which the barbarians borrowed.

Maybe one should add a similar jug from the smaller fortress in Rtkovo, site Glamija I, near *Pontes*. It is a jug with profiled rim, diagonal and long neck, spherical belly, small flat foot and knee-shaped handle. This jug bears a special ornament which covers the whole surface and which is made in burnishing. The motifs are placed according to a scheme: the upper frieze has three parallel straight lines above which there is a branch motif. The middle frieze bears an ornament in which the branch motif and a semi-circle are repeated continuously four times. The lower frieze closes both of the friezes with a ribbon with rhombs. The author states that they represent archaic cosmographic pictures.⁶

Another jug similar to the previous one comes from *Pontes*. The complex geometrical ornament of the jug, with figural elements, is divided into three friezes: The first frieze is located on the jug's neck, bounded by the rim above and the groove that divides the neck from the shoulder below. It is filled with dense vertical lines. The second frieze is found on the jug's shoulder, bounded by the groove that divides the shoulder to the vessel's body below. This frieze comprises of six ornamental fields which were formed by a complex zig-zag line that continues unbroken around the vessel, except at the place of the handles. We proceed from a hypothesis that a key for interpretation of the decoration on the *Pontes* jug is the middle frieze where solar and lunar symbols appear alternately. Also, the zig-zag line which forms this frieze continuing around the jug's shoulder and comprising the symbols mentioned, denotes a cyclic circular movement of the sun and moon. The third frieze is made at

¹ PETROVIĆ 1981, 53–54.

² FERIANČIĆ 2002, 292 inscription 385; IMS IV 84.

³ VASIĆ/PETROVIĆ 2010, 9–13; 21.

⁴ BJELAJAC/IVANIŠEVIĆ 1993, 129 figs. 4,3–5,7.

⁵ NIKOLIĆ-ĐORĐEVIĆ 2000, 80 Typ II/35.

⁶ MARJANOVIĆ-VUJOVIĆ 1987, 147 figs. 1–3.

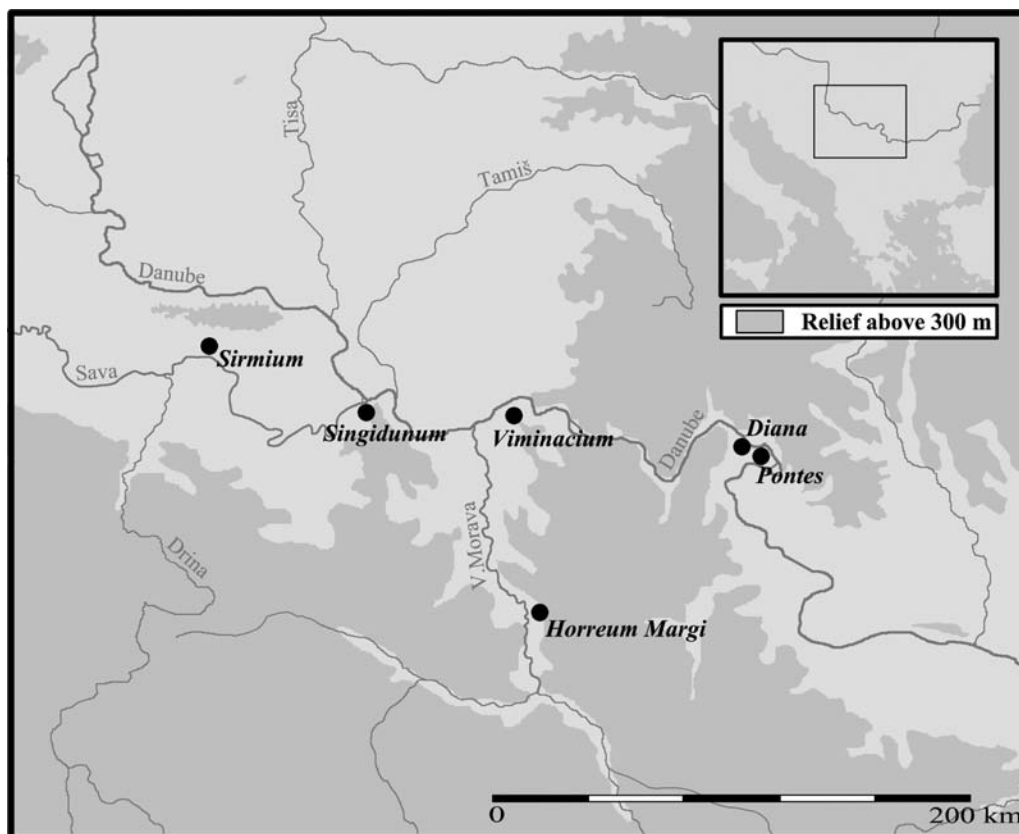


Fig. 1. Map of finding places of burnished pottery in Serbia.

the transition from the upper to the lower cone of the vessel and is comprised of two horizontal lines.⁷

Kabakchieva's conclusion is that the burnished pottery in *Moesia* disappeared after the end of the 1st century "so as to re-appear again in the last quarter of the third century and in the fourth century, but already with other forms of the vessels".⁸

Burnished pottery appeared widely in *Pannonia* in the last two decades of the 4th century, but cannot be related to the *foederati* group of Alatheus and Safrax. Burnished pottery finds in late Roman *Pannonia* are concentrated along the Danube frontier, mostly in the province of *Valeria*.⁹

Ottományi already distinguishes three chronological groups according to their form and the type of burnishing.

The first group includes diverse forms in light grey to grey. The fabric is clean, and the burnishing is regular, shiny and consists of thin lines. The group is dated to the middle of the 4th century before the Valentinian's rule, but no convincing arguments for this precise dating have been presented. It is claimed that the group was used by a "Roman ethnos".

The second group comprises vessels of a more promi-

nent bi-conical form, jugs with a narrow rim. Forms of the first group continue to be used. The workmanship is of high quality. Grey and brown-grey are the dominant colors, while black is rare. Burnished motifs in the form of a lattice or a pine twig are common. Group two is dated to the last third of 4th century, probably to the beginning of the 5th century. It was produced along the limes, sometimes in a non-Roman context. Forms like the bi-conical bowls have no Roman tradition. They are not of barbarian origin either, as they have Celtic patterns as their prototypes.

There are not enough arguments for a separation of the two groups. Both belong to the so-called "foederati ware", which is mostly found around c. 400 in frontier fortresses in the middle Danube Roman provinces.

Ottományi calls the third group "late". The third group differs from the previous two groups both in fabric and make. The vessels are dark grey or black, their surface is uneven and coarse and the fabric contains grits and is porous. Their burnishing has a black nuance, it consists of thick, irregular lines and is often combined with a decoration of indented lines, piercings and finger impressions. The main forms of this group are biconical bowls and jugs of the Murga type. The dishes with out-turned rim edges, common for the first two groups, disappear. According to Ottományi, the third

⁷ PETKOVIĆ, 1991, 97–98 figs. 1,2.

⁸ VAGALINSKI 2002, 37.

⁹ OTTOMÁNYI 1982, 111–112.

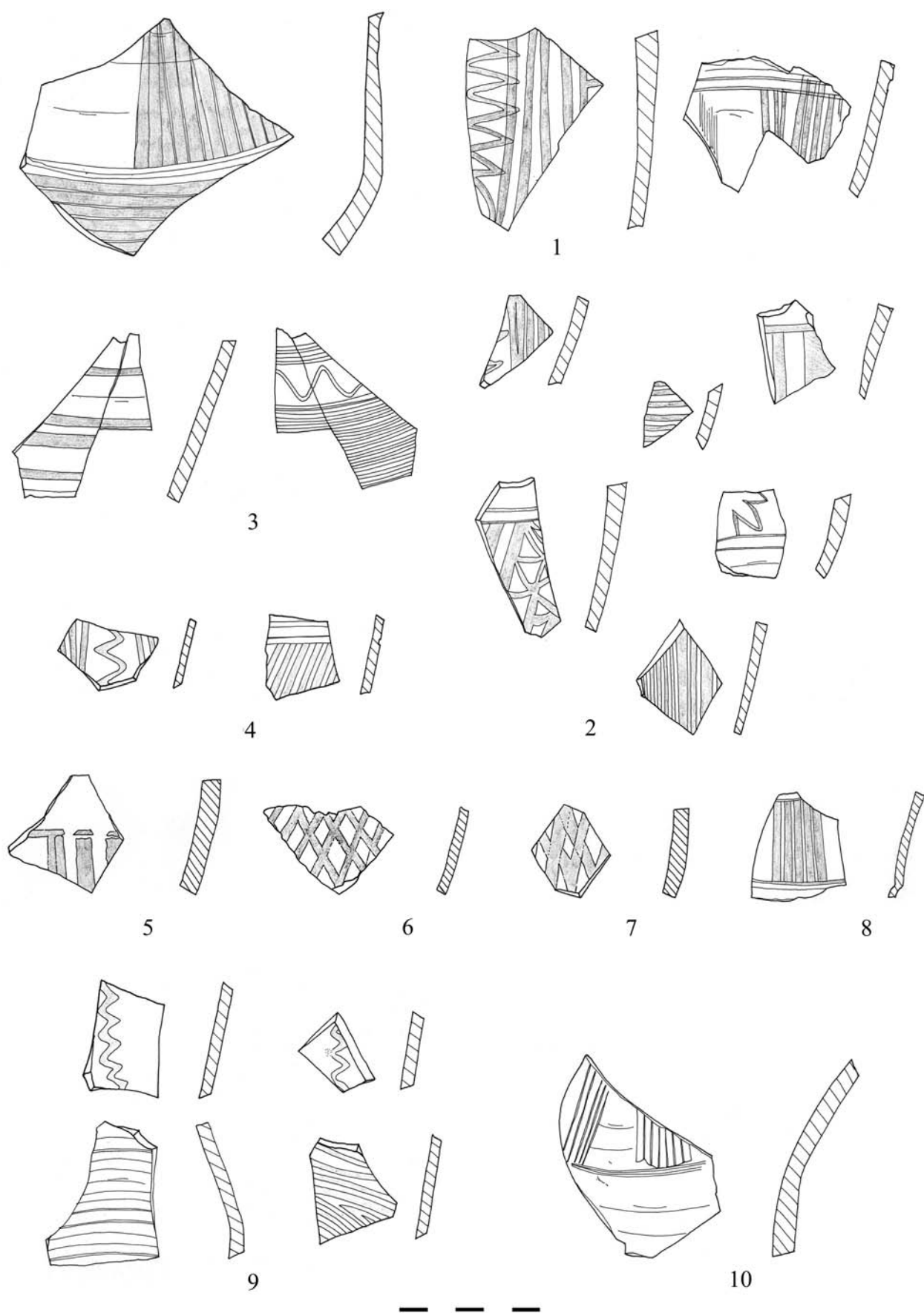


Fig. 2. *Horreum Margi*. 1–10 Burnished pottery. – Scale 1:2.

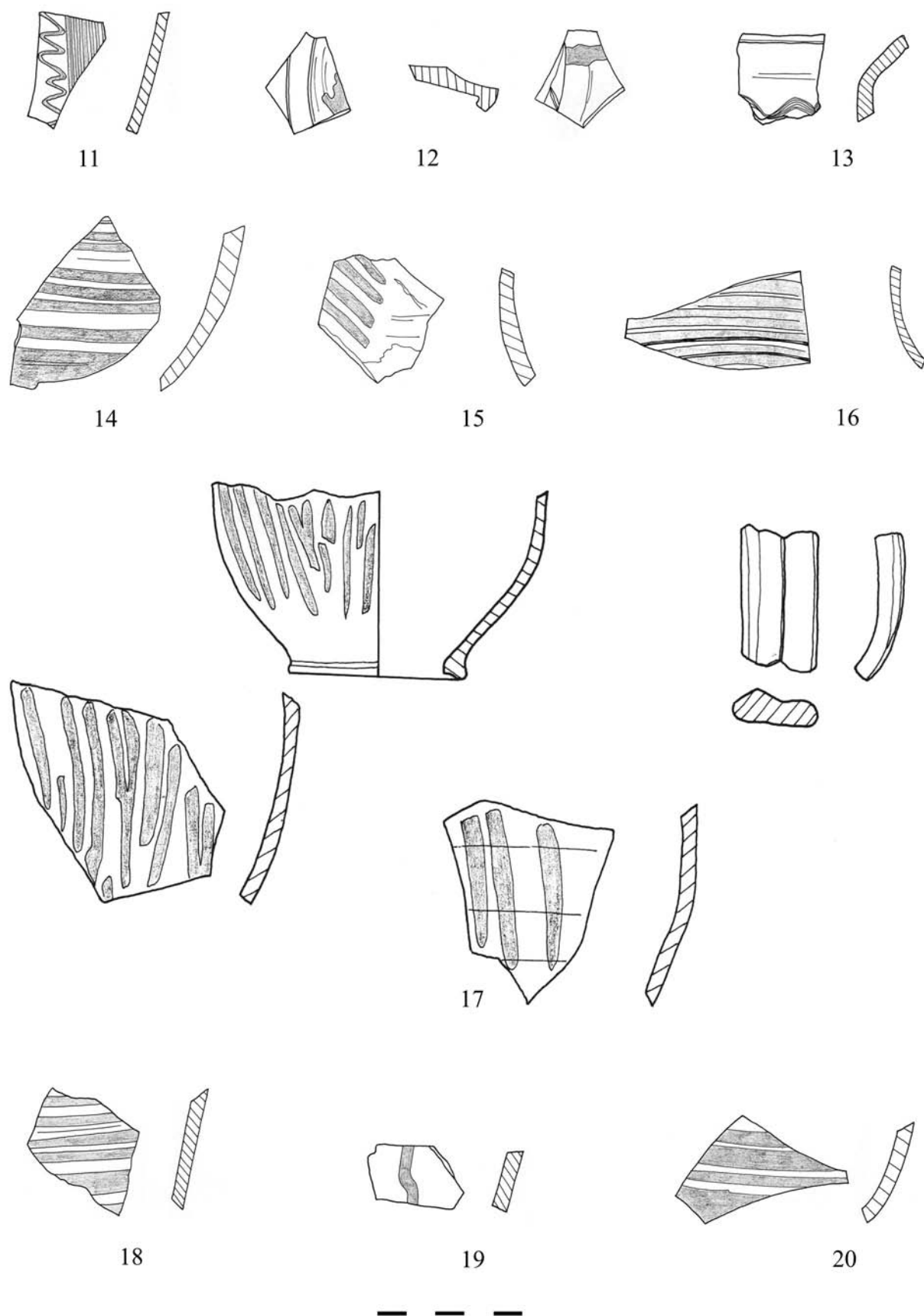


Fig. 3. *Horreum Margi*. 11–20 Burnished pottery. – Scale 1:2.

group shows barbarian influence, but it comes from the neighbouring *Marcomanni* and *Suebi*, and not from the East.¹⁰

This pottery is frequently found in Roman military camps and watch-towers along the Pannonian limes, and some vessels can be dated before 378.¹¹

S. Soproni remarks that the Roman frontier troops at the end of the 4th century included many barbarians, and that many Roman frontier strongholds were abandoned after 378/380. The presence of single burnished vessels on Roman territory before 378 can be explained by the settlement of individual barbarian groups (for which there are enough data in the written sources), keeping in mind the fact that the tribes to the north of the middle and lower Danube produced burnished pottery well before 378.¹²

It should be mentioned that in *Horreum Margi* according to stratigraphy, this pottery also appears before 378.

According to Grünwald, the *foederati* coming from the East only brought the fashion of burnishing with them, while the so-called “foederati ware” was produced in late Roman potters’ workshops in the spirit of the Roman tradition.¹³

E. Bonis conclusions are similar. In her view, part of the grey ceramics in *Pannonia*, begins to appear as burnished ware in the 4th century. According to her, this decoration was typical of the barbarians living east of the Empire, while the vessels with burnished patterns belong to barbarian settlers in late Roman *Pannonia* and to the barbarianized Roman army.¹⁴

Burnished pottery was an international fashion and a revival of a 200 or more years old Celtic tradition.¹⁵ It remains unclear how the local provincial Roman population suddenly remembered this tradition, why the finds of this pottery and their production centers were concentrated in frontier regions and why the appearance of this pottery in *Pannonia* coincides in time with data from written sources about the settlements of eastern barbarians as *foederati*.¹⁶

Vessels with burnished ornament are also known from other late Roman settlements at the eastern Balkans, where there are not only Roman vessels, but also vessels that can be connected to the Sântana de Mureș-Černjahov culture. The datable pieces belong mostly to the second half of the 4th and to the 5th century, which corresponds to the data gained at Iatrus.¹⁷

The “foederati ware” has been in use at the whole of the Carpatian basin since the end of the 4th century and throughout the entire 5th century.

It can be concluded that burnished pottery appeared in the Roman provinces of the Middle Danube after Valentinian’s rule as a result of the settlement of new ethnic groups of the neighbouring barbarian cultures – particularly the Sântana de Mureș-Černjahov culture.

The vessels with burnished ornament throw light on the multi-ambivalent historical and ethnical situation during the Great Migration on the Danubian Limes.

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¹⁰ Id. 1996, 115.

¹¹ Mócsy 1977, 376.

¹² Soproni 1985, 49.

¹³ Grünwald 1980, 29–30; EAD. 1977, 165–169.

¹⁴ Bonis 1980, 367.

¹⁵ Černáč-Ratković 2008, 194.

¹⁶ Ottományi 1996, 111.

¹⁷ Conrad 2007, 235 Abb.29–31.

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