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EASTERN MEDITERRANEAN RELIEF POTTERY IN ISTRIA

Eastern Mediterranean relief pottery of the Hellenistic period is represented in Istria by cup fragments of so-called Ionic and Megarian bowls, and Pergamene skyphoi. Eastern Mediterranean pottery decorated in relief became more popular in Istria during the Early Imperial period: lamps, table and ritual vessels like cups and paterae are represented. Dionysiac motifs are dominant in categories of lamps and tableware, represented mainly by Corinthian cups. Paterae and oinophoroi of Cnidian production are represented in much smaller numbers. An intensive import of relief tableware and lamps from Eastern Mediterranean sources began in the 2nd century AD and lasted throughout the 3rd century. Corinthian and Cnidian products dominated. Corinthian and Attic lamps (which are present in much smaller quantities) were broadly used daily for lighting and in funerary rituals. Cnidian lamps stand out with their variety of shapes, rich relief decoration, numerous wick-holes and dominant cultic and representative character.

Cup – Eastern Mediterranean – Istria – lamp – patera

Eastern Mediterranean relief ware

Hellenistic and Early Imperial Eastern Mediterranean relief ware for cult purposes and serving wine stands out for its figural decoration. So-called Ionic bowls achieved great popularity from the 3rd to the early 1st century BC. They began to be produced in Ionic centres on the west coast of Asia Minor, and workshops soon sprang up throughout the entire Greek world and in regions under Greek influence. Ephesus remained one of the most important production centres (Rogl 2014). Some Ionic bowl fragments have been found in Pula, in layers that immediately preceded or corresponded to the construction of the Roman sanctuary of Hercules. The red slip orange clay bowl no. 1 shows dolphins below an astragal (**fig. 1, 1**). Dolphins (Rogl 2014: 132-133, fig. 18b) and astragals (Rogl 2008: 524, 526, fig. 4; 2014: 128, fig. 13.11) can be found on Ionic bowls that were manufactured in Ephesus. A workshop centre of Ionic bowls using astragals as a motif, active in the 3rd and 2nd century BC, is documented in Dyrrachium (Hidri 1988: 76, T. I, 6; T. II, 3; Šešelj 2005: 55, fig. 3). Dolphins also appear on Megarian bowls (Brusić 1999: 78-89, figg. 24, 26-28, 31-32; Kamenjarin 2014: 143, no. 5; 147, no. 15). A Megarian bowl mold with dolphins attests their production in Vis (Čargo 2007: 54). Ephesian Ionic bowl fragment no. 2 (**fig. 1, 2**) is made of orange clay and has a shiny brown slip (Rogl 2014: 122). A horizontally placed ovoid cyma, astragals and vegetable motifs appear on bowls of Asia Minor production from the 3rd to the 1st century BC (Mantovani 2021: 110, cat. 13; Rogl 2014: 126-128, fig. 13.2). Bowls with these motifs are attested on the eastern Adriatic coast (Brusić 1999: 93-95, figg. 37-39; Miše and Šešelj 2008: 114, fig. 2.2). The ovoid cyma characteristic for Ephesian bowls (Rogl 2014: 126) was largely adopted by local workshops in Greece during the 2nd century BC (Rogl 2008: 524-525).

Megarian bowls were first produced about 224-223 BC, first in Athens in molds which were taken directly from metal bowls or their casts, and soon after throughout the eastern and central Mediterranean. Their production in Italy lasted from 180 to 50 BC or a little later (Puppo 1995: 17, 32). Black slip gray clay fragment no. 3 (**fig. 1, 3**) shows a band of rosettes and vegetable motifs, present on Ionic (Brusić 1999: 95, fig. 39; Hidri 1988: 76, T. I, 1; T. II, 6; T. III, 5, *Dyrrachium* production; Horvat 1997: 102, T. 5, 8-9; Kamenjarin 2014: 137, 141, cat. 1, supposed to have come from the Resnik workshop; Rogl 2008: 526, fig. 4; Šešelj 2005: 55, fig. 4) and deeper Megarian bowls (Brusić 1999: 82, fig. 27; 93, fig. 37). Red slip orange clay fragment no. 4 of a Megarian bowl (**fig. 1, 4**) carries tiny triangular pinecone scales. This motif appears on Ionic-Ephesian bowls (Mantovani 2021: 110, cat. 14), Megarian bowls of Athenian production from the 2nd and the first quarter of the 1st century BC (Rotroff 2018), and Megarian bowls from *Dyrrachium* workshops (Hidri 1988: 76, T. I, 2, 6; T. II, 3; T. VII, 1; Šešelj 2005: 55, fig. 6). Numerous Megarian bowls decorated with triangular pinecone scales and their corresponding molds from Vis (*Issa*) and Resnik (*Siculi*) indicate local production in the central Adriatic area in the second half of the 2nd and in the 1st century BC (Brusić 1999: 13, 70, fig. 13, 77-78; Čargo 2007: 53, cat. 1, 56, cat. 12; Kamenjarin 2014: 135-137; Miše and Šešelj 2008: 114, fig. 2.6). Black slip gray clay Megarian bowl fragment no. 5 (**fig. 1, 5**) is decorated with rosettes and palmettes, with a foot in the shape of a theatrical comic mask. Supports in the form of comic and/or tragic masks were originally introduced on large moldmade bowls, which were used as kraters, of Corinthian production (Edwards 1975: 171-173, nos. 873-892). The features of Corinthian masks differ greatly from the example from Pula. Bowls and molds with three feet in the shape of theatrical masks, similar but

NO.	SITE / INV. NO. OR LABEL / PUBLICATION	TYPE	DECORATION	DIMENSIONS	PRODUCTION	DATATION
1	Pula / AMI-A-44070+ KAND 08 5621	Ionic bowl	astragal, dolphin	H. 3,5 cm, D. 13 cm	Eastern Mediterranean	220–50 BC
2	Pula / KAND 08 5076	Ionic bowl	ovoid cyma, astragal	H. 3,6 cm, D. 10 cm	Ephesus	220–50 BC
3	Pula / KAND 09 926	Megarian bowl	rosettes	H. 3,6 cm, D. 12 cm	Eastern Mediterranean or Adriatic?	200–50 BC
4	Pula / KAND 09 470	Megarian bowl	pinecone	H. 2 cm, D. bottom 4,5 cm	Eastern Mediterranean or Adriatic?	200–50 BC
5	Pula / AMI-A-44714	Megarian bowl	palm leaves, rosettes, theatrical comic mask	H. 3 cm, D. 13 cm	Eastern Mediterranean or Adriatic?	200–50 BC
6	Pula / KAND 07 5147	Pergamene skyphos	loving couple on a bed	D. 14 cm, D. ring foot 10 cm	Pergamon	150–50 BC
7	Pula / AMI-A-27769	Pergamene skyphos	garland of vines and grapes	H. 7 cm, D. mouth 12,5 cm, D. 14 cm	Pergamon	150–50 BC
8	Pula / Starac 2016: 228	Cnidian relief patera	Satyr attacking a Nymph playing the <i>cithara</i>	9 x 11 cm, D. ring foot 9 cm	Cnidus	1–100
9	Osor / Matijašić 1984: 52, no. 4	Cnidian relief patera	anatomical cuirass, <i>tropaeum</i>	4.3 x 4.6 cm	Eastern Mediterranean	100–300
10	Brijuni Kastrum / AMI- A-1892-BA	patera	tragical mask	H. 6,6 cm, handle section 1,7 x 2,2 cm, mask 2,7 x 2,4 x 2,8 cm	Eastern Mediterranean	1–500
11	Pula / Majkić 2010: 17, cat. 2	Corinthian cup 1, decoration II	battle scene	H. 5,7 cm	Corinth	150–300
12	Pula / AMI-A-42191	Corinthian cup 1.7, decoration II	battle scenes: D-A-D-I	H. 8,7 cm, D. 14,3 cm, D. ring foot 7 cm	Corinth	150–300
13	Pula / AMI-A-42193	Corinthian cup 1.3, decoration III	Dionysiac scenes: A(variant)-M-N-cypress c-C-[]-I-cypress c-B- cypress c	H. 8,7 cm, D. 16,4 cm, D. ring foot 9,3 cm	Corinth	150–300
14	Pula / AMI-A-42318	Corinthian cup 1.3, decoration III	Dionysiac scenes: G-cypress c	H. 7,7 cm, D. 15 cm	Corinth	150–300
15	Pula / AMI-A-42192	Corinthian cup 1, decoration III	Dionysiac scene A	H. 3,8 cm, D. 8 cm	Corinth	150–300
16	Pula / AMI-A-42194	Corinthian cup 1, decoration III	Dionysiac scenes: C-tree k-D	H. 5,2 cm, D. 8 cm	Corinth	150–300
17	Pula / AMI-A-47021	Corinthian cup 1, decoration III	Dionysiac scenes: LP-tree k	D. 12 cm, D. ring foot 5 cm	Corinth	150–300
18	Pula / Majkić 2010: 17, cat. 3	Corinthian cup 1.1, decoration III	Dionysiac scenes: A(variant)-tree l-G-L-B- F-N	H. 6,5 cm, D. 10,7 cm, D. ring foot 5 cm	Corinth	150–300
19	Pula / Maggi and Starac 2000: 354, cat. 24	Corinthian cup 1.1, decoration III	Dionysiac scene: pine tree g	3,6 x 5 cm, D. 11,5 cm	Corinth	150–300
20	? / Maggi and Starac 2000: 354, cat. 22	Corinthian cup 1.1, decoration III.6.2	Dionysiac scenes: B-tree l-[]-tree k-C-E-F	H. 5,3 cm, D. 8,7 cm, D. ring foot 5,7 cm	Corinth	150–300
21	Pula / Maggi and Starac 2000: 354, cat. 26	Corinthian cup 1.13.2, decoration III	Dionysiac scene G	4,1 x 4,5 cm, D. 9,6 cm	Corinth	150–300
22	Pula / Maggi and Starac 2000: 354, cat. 25	Corinthian cup 1.19, decoration III	Dionysiac scene E	D. 7 cm, D. ring foot 4,7 cm	Corinth	150–300
23	? / Maggi and Starac 2000: 354, cat. 23	Corinthian cup 1, decoration III	Dionysiac scenes	D. 9 cm, D. ring foot 5,7 cm	Corinth	150–300
24	Pula / Majkić 2010: 17, cat. 1	Corinthian cup 1	-	D. 12 cm	Corinth	150–300
25	Pula / AMI-A-46454	oinophoros Hausmann III	Dionysiac scenes	D. 10 cm, H. handle 5 cm, D. handle 1,7 cm	Cnidus	100–300
26	Katoro / Bojić and Milošević 2010: 34-35	oinophoros Hausmann II	Dionysiac scenes		Cnidus	100–300

Table 1. Eastern Mediterranean relief ware pottery.



Fig. 1. 1-2: Ionic bowls; 3-5: Megarian bowls; 6-7; Pergamene skyphoi.

not identical to the fragment from Pula, are documented in Vis (Brusić 1999: 77, fig. 22; Čargo 2007: 56-57, cat. 11-12), Palagruža (Miše and Šešelj 2008: 114, fig. 2.5), Resnik and other Dalmatian sites (Brusić 1999: 14, 79-96, figg. 24, 27-28, 30, 32-33, 37, 40). Decoration with rosettes and palmettes is present on Megarian bowls and their molds in Corinth (Edwards 1975: 170, no. 842, 186, pl. 83, 942). Rosettes and palmettes are also widespread on Megarian bowls and corresponding molds in the eastern Adriatic (Brusić 1999: 13-14, 75, cat. 109, fig. 17, 81, fig. 26; Čargo 2007: 53-54; Kamenjarin 2014: 146, T. 3, 11). A particularly similar rosettes and palmettes pattern is documented on a Megarian

bowl fragment from Resnik (Brusić 1999: 87, fig. 31, A188). All Hellenistic relief bowl fragments from Pula come from layers that are associated with the Late Republican sanctuary, which was replaced by the temple of Hercules in the third quarter of the 1st century BC.

Two fragmentary skyphoi from Pula were made in (a) Pergamene workshop(s), active from the middle of the 2nd to the middle of the 1st c. BC. The fragment no. 6 with a red clay and a shiny red slip (**fig. 1.6**) shows a love scene that is identical to various Pergamene vessels (Bruneau 1991: 606, 609, 634-635, scene on cat. 61, crater no. 14, skyphos no. 42; Hübner 1993). Cup fragment no. 7 (**fig. 1.7**) with



Fig. 2. 9-10: Paterae; 12-17, 23: Corinthian cups; 25: Cnidian oinophoros.

a garland of vines and grapes, made of an orange red clay and with a matte red slip, is comparable to Hellenistic Pergamene skyphoi (Bruneau 1991: 609, 651, no. 23; 654, no. 52; Hübner 1993) as well as Pergamene lead glazed cups (De Luca 2000: 134, fig. 3i; Hübner 1993). Pergamene skyphoi depicting Heracles and Dionysiac figures have been found on the eastern Adriatic coast (Brusić 1999: 35, 124, fig. 64).

Two bottom fragments nos. 8-9 (**fig. 2, 8-9**) are decorated with figures on the interior, the exterior is concentrically grooved in imitation of bronze vessels. Fragment no. 8 with an ochre brown clay and matte red slip probably belonged to a patera of Cnidian production, which started in the beginning of the 1st century AD and evolved during that century (Brusić 1999: 126, fig. 70; Buora and Magnani 2016: 415-417, fig. 2; Mandel 2000). The patera fragment no. 9 (**fig. 2, 9**) is made of a porous ochre brown clay, has a weathered red slip, and is comparable with Cnidian paterae decorated with a *tropaeum* from Chieti, Alexandria and Aquileia (Mandel 2000: 58, fig. 2.8; Tortorici 1981a: 233, T. CXVIII, 1; Ventura and Maggi, in this volume). The patera handle with a polygonal section no. 10 (**fig. 2, 10**) is made of red clay that is orange toward the exterior, and with an uneven matte brown slip, came from an Eastern Mediterranean source (Mandel 2000: 58; Tortorici 1981a: 233, T. CXVIII, 1, Cnidian production, 1st-3rd century AD; 1981b: 254, T. CXXVIII, 3, Athenian production, 3rd-5th century AD). Ceramic relief paterae and jugs were used mostly for sacrificial pouring or ritual hand washing, as a cheaper imitation of bronze vases.

Figure-decorated Corinthian cups nos. 11-24 (**fig. 2, 12-17, 23**) date to the second half of the 2nd and the 3rd century AD¹. They are made of an orange clay with a matte red slip that can be uneven, varying in dark brown tones. Corinthian cups are common in the northern and eastern Adriatic (Dobrev and Griggio 2021: 245-248, fig. 30). Battle scenes are displayed on cups nos. 11-12, while the others show Dionysiac scenes, and thus suitable as wine cups (Malfitana 2007: 105-108; Ventura and Maggi 2020: 164, fig. 2.1-10). Four Corinthian cups of different dimensions, nos. 12-15, were found in a small auxiliary kitchen full of cooking ware, which belonged to the inventory of a rich domus next to Hercules' sanctuary in Pula. All four cups bear a pearl band (Malfitana 2007: 119, fig. 60iv) below the relief field and belong to the one drinking set. Only cup no. 12 (**fig. 2, 12**) displays battle scenes (Brusić 1999: 129, figg. 76, 120-121; Malfitana 2007: 55, 101-104, fig. 22, II.2.1; Ventura and Maggi 2020: 163, fig. 1.5). Other large Corinthian cups that display Dionysiac scenes are nos. 13 (**fig. 2, 13**) (Malfitana 2007: 46-49, figg. 15, III.1.2, 17, III.2.1) and 14 (**fig. 2, 14**) (Malfitana 2007: 46-49, figg. 15-16; 107, 119, fig. 60, iv). Cup no. 15 (**fig. 2, 15**) with a pearl band from the same service is approximately twice as small (Brusić 1999: 129, figg. 77, 120; Malfitana 2007: 46-50, 105; Novšak and Žerjal 2008: 32, fig. 10).

Fragments of smaller Corinthian cups, nos. 16-17, from the same domus belong to another service which consists of vessels without a pearl band. Fragment no. 16 (**fig. 2, 16**) shows the same maenad and satyr scene as no. 13. This cup

no. 13 is similar to a cup from Rome (Malfitana 2007: 177, III.1.5), and cup no. 16 to a cup from Corinth (Malfitana 2007: 179, III.4.3). Cup fragment no. 17 (**fig. 2, 17**) shows a goat and a male figure who is dressed in an *exomis*, and is carrying a *pedum* (Malfitana 2007: 107, scene LP).

A number of poorly preserved Corinthian cups from Pula show Dionysiac motifs: no. 18 (Malfitana 2007: 43, 105-108, 135, fig. 12, III.9.1; Novšak and Žerjal 2008: 32, fig. 10; Tortorici 1981b: 255), no. 19 (Malfitana 2007: 43-45, fig. 12, I.2.21), no. 20 (Buora 2005: 109, T. II, A; Malfitana 2007: 43, 106-108, 135; Novšak and Žerjal 2008: 32, fig. 10; Tortorici 1981b: 255, T. CXXIX, 4. An identical cup was found in *Doclea*: Cermanović-Kuzmanović, Velimirović-Žižić and Srejšević 1975: 205-206, Grave 42, 2. Another fragment with the same scene was found in Pula: Maggi and Starac 2000: 354, cat. 26), no. 21 (Malfitana 2007: 72-73, fig. 37, III.35.47; Novšak and Žerjal 2008: 32, fig. 10), no. 22 (Malfitana 2007: 85-86, fig. 47, III.35.48), and 23 (**fig. 2, 18-23**) (Malfitana 2007: 40, 135; Tortorici 1981b: 255, T. CXXIX, 4), 24.

Closed forms are represented by Cnidian oinophoroi nos. 25-26. The peak in their production and distribution was in the 2nd-3rd century AD (Bailey 1979: 257; Hausmann 1955; Tortorici 1981a: 234). Cnidian oinophoroi are widely documented in northeastern Italy and Liburnia (Brusić 1999: 38-41; 1999-2000: 84; Dobrev and Griggio 2021: 253-257, figg. 36-38, T. X, 8-11). The brown clay with uneven dark brown slip of oinophoros fragment no. 25 (**fig. 2, 25**) was found in a domus next to Hercules' sanctuary in Pula, the same place from where Corinthian cups nos. 13-18 originated. The fragment belongs to a bottle of Hausmann type III (Hausmann 1955: T. 43-45; Bailey 1979: 262, D1; Tortorici 1981a: 234, T. CXX, 1), presumably with single figures between vines on the opposite sides. Usually, Dionysus is depicted on one side and one Dionysiac figure or group of Dionysiac figures on the other (Brusić 1999: 126, figg. 71-72; Zhuravlev 2017: 117, fig. 1, 3). Besides Dionysiac figures, the combination of other divinities like Asclepius and Hygieia or Hercules and Hermes also occur (Zhuravlev 2017: 117, fig. 1). Oinophoros no. 26 belongs to Hausmann type II (Hausmann 1955: T. 46, 1-2; Brusić 1999: 127, fig. 72; Tortorici 1981a: 234, T. CXX, 2).

Lamps

The Archaeological Museum of Istria holds in its collection imported Late Hellenistic Greek lamps which were found at now unknown locations in Istria. The Agora type 50A lamp fragment no. 27 (**fig. 3, 27**), made of orange clay and with a matte red slip, belongs to the Greek production datable from the end of the 2nd to the end of the 1st century BC (Bailey 1975: 30, 64, Q106, Athenian production; Broneer 1930: 61-66, fig. 27; Howland 1958: 171, cat. 668, Cnidian production). The Agora type 54A orange clay lamp with a peeled matte red slip no. 28 (**fig. 3, 28**) belongs to the Attic production from the beginning of the 1st century BC to the beginning of the 1st century AD. This latter lamp type remained popular in Greece during the reign of Augustus (Broneer 1930: 61-66; Howland 1958: 197, cat. 767).

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NO.	SITE / INV. NO. / PUBLICATION	TYPE	DECORATION	DIMENSIONS	INSCRIPTION / SIGNATURE	PRODUCTION	DATATION
27	? / AMI-A-4679	Agora 50A	Shoulder: wreath	H. 3,1 cm, W. 7,5 cm, L. 11 cm		Greece	100–1 BC
28	? / AMI-A-4685	Agora 54A	Shoulder: olive wreath	H. 3,4 cm, W. 7,3 cm, L. 9,9 cm		Athens	100–1 BC
29	Pula / Mlakar 1970: 7, T. I, 4	Loeschcke V	Shoulder: ovules	H. 2,4 cm, W. 3,3 cm, L. 6 cm	ΧΗΩCI	Corinth	100–200
30	? / AMI-A-4993	Loeschcke V	Shoulder: leaves	H. 4 cm, W. 7 cm, L. 11 cm		Asia Minor, Ephesus	70–130
31	? / AMI-A-4688	Loeschcke VIII	Discus: fourteen-petals rosette	H. 2,4 cm, W. 8 cm, L. 10,4 cm	ΡΩΜΑΝΗ/ΖΙΖ	Cnidus	100–130
32	? / AMI-A-4448	Loeschcke VIII	Discus: cantharus	H. 2,7 cm, W. 6,7 cm, L. 8,7 cm		Cnidus?	100–200.
33	Pula / AMI-A-4701	Loeschcke VIII	Discus: ten-petals rosette	H. 2,7 cm, W. 7,5 cm, L. 9,7 cm		Cnidus?	100–200
34	Brijuni Kastum / AMI-A-1871-BA	Loeschcke VIII with handle	Discus: eight-petals rosette	H. 4,6 cm, W. 6,8 cm, L. 11,2 cm	footprint	Cnidus	100–200
35	Pula / Mlakar 1970: 7, T. I, 3	Loeschcke VIII with handle	Discus: Aeneas carrying Anchises and leading Ascanius. Shoulder: ovules	H. 4,8 cm, W. 9 cm, L. 10,8 cm		Corinth	100–200
36	? / AMI-A-4994	Loeschcke VIII with handle	Discus: Aeneas carrying Anchises and leading Ascanius	H. 4,4 cm, W. 6,6 cm, L. 9,9 cm		Corinth	100–200
37	Pula / Mlakar 1970: 7, T. II, 2	Loeschcke VIII with handle	Discus: Pygmy and crane fight. Shoulder: ovules	H. 0,8 cm, W. 7,5 cm, L. 8,2 cm		Corinth	100–200
38	Veštar / Starac 1995: 5, T. II, 4	Loeschcke VIII with handle	Discus: fisherman. Shoulder: ovules	H. 4,5 cm, W. 8,6 cm, L. 11 cm	ΑΓΗΜΟΝΟC	Corinth	100–200
39	Veštar / Starac 1995: 5, T. II, 1	Loeschcke VIII with handle	Discus: woman bathing (Aphrodite?). Shoulder: ovules	H. 4,5 cm, W. 8,6 cm, L. 11 cm	ΕΥΤ[Ο]ΔΟΥ	Corinth	100–200
40	Veštar / Starac 1995: 5, T. II, 2	Loeschcke VIII with handle	Discus: erotic scene	H. 4,3 cm, W. 8 cm, L. 11 cm	[Ε]ΠΙΑ[ΓΑΘ]ΟΥ	Corinth	100–200
41	Veštar / Starac 1995: 5, T. III, 1	Loeschcke VIII with handle	Discus: Perseus carrying Medusa head. Shoulder: ovules	H. 4,5 cm, W. 8,6 cm, L. 11 cm		Corinth	100–200
42	? / AMI-A-5834	Loeschcke VIII with handle	Discus: crouching lion	H. 1 cm, W. 7,7 cm, L. 8 cm		Athens	200–400
43	Pula / AMI-A-45938	Loeschcke VIII with handle	Discus: Medusa. Shoulder: ovules	H. 2,5 cm, W. 7,5 cm, L. 8,4 cm		Eastern Mediterranean	180–400
44	? / AMI-A-47089	Egyptian lamp	Shoulder: wheat ears	H. 2,4 cm, W. 6,2 cm, L. 7,8 cm	seven-petals rosette, semicircles	Egypt	100–300
45	? / AMI-A-4800a	Ship-shaped lamp	Discus: Hermes	H. 1,3 cm, W. 6 cm, L. 9,4 cm		Cnidus	70–120
46	? / AMI-A-5756	Loeschcke XX imitation	Handle horse, flower	H. 5,2 cm, W. 6,3 cm, L. 2,7 cm		Cnidus	70–150
47	Pula / Gnirs 1912: 258	triple lampstand	Discus: eighteen-petals rosette. Base: three comic masks, two garlands, five-petals rosette, flutings	H. 18,9 cm, W. 18,6 cm, L. 9 cm		Cnidus	70–120
48	Pula / Starac 1997: 172, T. XV, 1	triple lampstand	Base: Eros holding downturned torch	H. 12,8 cm, W. 5,9 cm, L. 5,5 cm		Cnidus	70–120
49	Pula / Bradara 2000: 106, 122, cat. 173	triple lampstand-censer	Discus: eighteen-petals rosette. Shoulder: wreath with buds. Handle palm. Base: Eros asleep, pinecone, three comic masks, two garlands, six-petals rosette	H. 20 cm, W. 18,2 cm, L. 9,2 cm	ΘΕΟΙC ΛΑ[ΒΕ]	Cnidus	70–120
50	Pula / Starac 1998: 56, 75, cat. 203	triple lampstand	-	H. 5,5 cm, W. 3,9 cm, L. 1,9 cm		Cnidus	70–120
51	Poreč / Kovačić 2006: 17, cat. 23	triple lampstand	Base: theatrical mask	H. 7,9 cm, W. 6 cm		Cnidus	70–120
52	Loron / Kovačić 2006: 17, cat. 24	triple lampstand	Base: theatrical mask	H. 5 cm, W. 4,5 cm, L. 2,7 cm		Cnidus	70–120

Table 2. Eastern Mediterranean lamps.

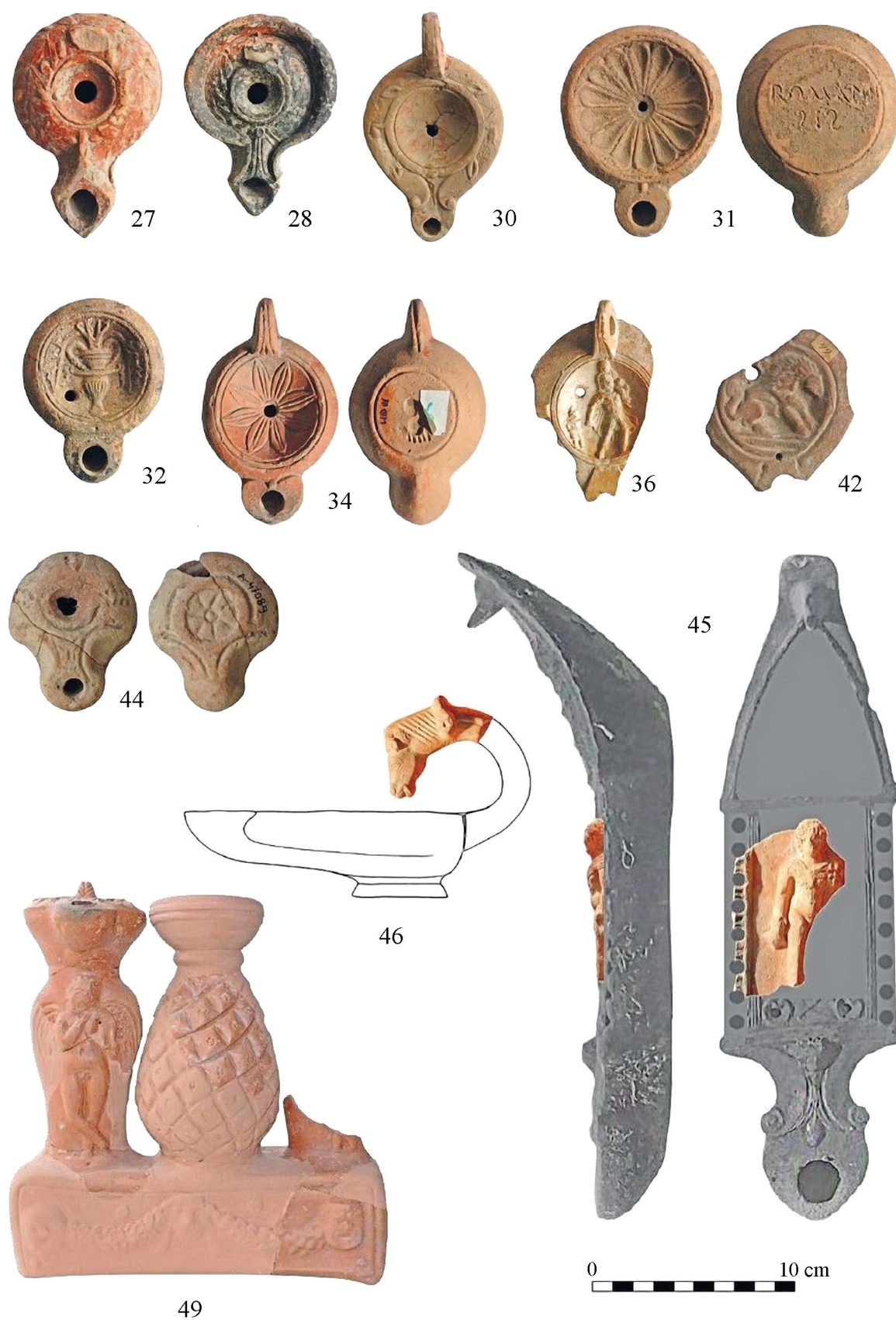


Fig. 3. 27-28: Hellenistic lamps; 30: Loeschcke type V; 31-32, 34, 36, 42: Loeschcke type VIII; 44: Egyptian lamp; 45: Ship-shaped lamp; 46: Loeschcke type XX (clay); 49: Triple lampstand-censer.

Type Loeschke V is represented by two lamps. The small red clay lamp no. 29 with signature CΠΩCI(ANOY) came from a Corinthian workshop (Bailey 1988: 104, 129, Q3241, Q3256; Broneer 1930: 193, cat. 599; 211, cat. 778-779). The orange clay with matte red slip lamp no. 30 (**fig. 3, 30**), with relief leaves Broneer 10 and shoulder profile Loeschke 7B, originated from the Asia Minor coast, probably Ephesus, and dates to the end of the 1st and beginning of the 2nd century AD (Bailey 1988: 375, Q3036; Broneer 1930: 80-83).

A number of Loeschke VIII lamps found in Istria also originated from overseas workshops, mostly Corinth and Cnidus. The ochre orange clay with matte red slip lamp no. 31 (**fig. 3, 31**) has a shoulder profile conform Loeschke 6B, a H/Bailey Cn.A2 nozzle, and carries a signature reading ΡΩΜΑΝΗ/ΖΙΖ belonging to a Cnidian workshop that was active in the first third of the 2nd century AD (Bailey 1988: 100, 126, 346, Q2782; Vikić-Belančić 1971: 109, cat. 192). The ochre orange clay with matte red slip lamp no. 32 (**fig. 3, 32**) has a shoulder profile Loeschke 6B and a nozzle L2/Bailey Cn.D. Nozzle shape, clay quality and choice of motifs all correspond to Cnidian lamps with a cantharus and the signature Romanesis (Bailey 1988: 50, 346-347, Q2786-Q2789, Q2800). Lamp no. 33 with a shoulder profile Loeschke 6B and nozzle L2/Bailey Cn.B can be attributed to Cnidian workshops of the 2nd century AD, according to its hard orange clay with uneven glossy brown red slip and when compared to similar lamps with the Romanesis (Bailey 1988: 346, Q2782). The Cnidian lamp with an orange clay and an uneven matte red slip no. 34 (**fig. 3, 34**) has a shoulder profile as Loeschke 6A and a nozzle H/Bailey Cn.A2. Its base carries a footprint with separate toes, typical for lamps made in Cnidus in the 2nd century AD (Bailey 1988: 137, fig. 143, Q2937; 343, Q2753; 345, Q2770). Corinthian lamps Broneer XXVII group 3, made of a yellow buff or pale orange clay without slip, usually have a shoulder which is decorated with ovules and two opposite false suspension lugs (Broneer 1930: 90-102). Corinthian lamps nos. 35-36 (**fig. 3, 35-36**) are decorated with Aeneas carrying his father Anchises and leading his son Ascanius on the run from Troy (Bailey 1988: 38; Broneer 1930: 102). Lamp no. 37 depicts a fight between a pygmy and a crane (Bailey 1988: 40, Q2931; Broneer 1930: 200, cat. 654-655). Four Corinthian lamps, nos. 38-41, were found in a family tomb in Veštar (*Vistrum*) near Rovinj. No. 38 carries the signature ΑΓΗΜΟΝΟC (Broneer 1930: 188, cat. 561), no. 39 the signature ΕΥΤ[ΥΧΕ]ΔΟΥ (Bailey 1988: 102; Bruneau 1977: 294-295, figg. 53-54, no. 84), and no. 40 that of [Ε]ΠΑ[ΓΑΘ]ΟΥ (Bailey 1988: 102; Broneer 1930: 188, cat. 557; Bruneau 1977: 276, no. 67). Lamp no. 42 (**fig. 3, 42**) depicts a crouching lion. The clay is red brown and hard with a matte red brown slip. This lamp originated from an Attic workshop of the 3rd-4th century AD (Brando 2015: 136-137; Perlzweig 1961: 130, cat. 974; Vučić 2009: 42-43, cat. 104). The Eastern Mediterranean lamp no. 43 is found in the bathroom of the domus that was located next to the sanctuary of Hercules in Pula, where also Corinthian cups nos. 12-17 were found. The clay is hard, ochre brown and contains tiny white and shiny inclusions, and has a damaged matte red slip. The lamp dates from the end of the 2nd to

the end of the 4th century AD (Perlzweig 1961: 17-22, 118, no. 771). The same type of lamp was found in Salona with ovules, the same depiction of Medusa, and bears the Greek letter Φ (Mardešić 2002: 357, cat. 17). Analogous Medusa lamps of possible Moesian production were found in *Troesmis* (Topoleanu 2016: 68-69, cat. 9).

The only known Egyptian lamp in Istria is no. 44 (**fig. 3, 44**) and belongs to the Egyptian production of the 2nd-3rd century AD (Bailey 1988: 225, 254, Q2089; Vikić-Belančić 1971: 102, T. III, 4). The clay is ochre red, sandy, and with peeled matte red slip.

Cnidian lamps with unusual shapes are represented by lamps nos. 45-46 and the triple lampstands nos. 47-52. Lamp no. 45 (**fig. 3, 45**), which must have had at least seventeen wick-holes, is shaped as a ship, which gives the impression of Hermes 'standing' on its deck. The clay is orange and hard, and without slip. The clay quality, and the lamp's form and decoration indicate a Cnidian production datable to 70-120 AD (Bailey 1988: 6, fig. 8, Q2723; 340, Q2723). The lamp was probably made in the shape of a ship with a high stern, and had a voluted nozzle. Large lamps in the shape of a ship, which were mostly used in the Isis cult, were produced throughout the Empire (Bailey 1988: 340, Q2722-Q2726; Bricault 2020: 191-199, figg. 120-130; Mardešić 2002: 354, 360, cat. 42; Perlzweig 1961: 121, 805; Shehi 2016: 305-308). As a protector of travelers, Hermes was compatible with the navigational aspect of the Isis cult without having any attribute of the Egyptian gods (Bricault 2020: 257-258, fig. 155). Fragment no. 46 represents a horsehead emerging from a flower stem (**fig. 3, 46**). The clay is hard and brown, and is without slip. It can be attributed to Cnidian workshops that were active from 70 to 150 AD (Bailey 1988: 339, Q2716-Q2718; Ventura and Maggi in print, in this volume). Mostly, but not exclusively, bronze lamps with horsehead handles were of Loeschke type XX, and were imitated in clay in the provinces for centuries (Bussière and Lindros Wohl 2017: 427-428, cat. 581; Korać 2018: 393-396; Krunić 2011: 260-262, cat. 410-411; Perlzweig 1961: 159, cat. 2032-2033). Triple lampstands represent a special group of Cnidian lamps. The early Cnidian lampstand no. 47 was found in the Small Roman Theatre in Pula and dates to the end of the 1st and the beginning of the 2nd century AD (Bailey 1988: 329, 340-342, Q2727-Q2729, Q2738; Bradara 2000: 106; Mardešić 2002: 354, 360, cat. 38). The same applies to the lampstand fragment with Eros holding a downturned torch no. 48, and to the lampstand-censer no. 49 (**fig. 3, 49**) with a thymiaterion bowl on a pinecone support between two lamp supports, with an asleep Eros and a votive inscription ΘΕΟΙC ΛΑ[ΒΕ] which was incised before firing (Bailey 1988: 340-341, Q2727, Q2735; Di Filippo Balestrazzi 1988: 387, cat. 1082; Slane 1994: 135, fig. 5.18). The lampstand-censer was found in a building with an apse near the Pula Forum, associated with the Jupiter Sabazius' cult (Starac 2023: 329-332). Similar Cnidian triple lampstands with Harpocrates instead of Eros come from Salona (Mardešić 2002: 354, cat. 39) and Zadar (Vučić 2009: 42-43, cat. 103). Triple lampstand base fragments nos. 50-52 further confirm their use in Istria in both public and private spheres.

Conclusion

Hellenistic relief pottery from Eastern Mediterranean production centres is represented in Istria by fragments of Ionic and Megarian bowls, and Pergamene skyphoi. Eastern Mediterranean relief pottery became more popular in Istria in the Early Imperial period. The majority is represented by Cnidian and Corinthian products: mostly lamps, then cups, oinophoroi and paterae. Dionysiac motifs are dominant in both categories, that is, lamps and tableware. Tableware is represented mainly by Corinthian cups with Dionysiac scenes, much less so by Cnidian paterae and oinophoroi. Figure-decorated Eastern Mediterranean tableware and lamps

are relatively rare in Istria during the 1st century BC and 1st century AD. An intensive import from Corinth and Cnidus began in the 2nd and lasted throughout the 3rd century AD. Attic lamps appeared in Istria in small numbers continuously throughout the Imperial period. Corinthian lamps were used for daily lighting and in funerary rituals, while Cnidian lamps had a predominantly cultic character. Last, Cnidian triple lampstands were used in public buildings and in rich private villas.

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