

Tatyana Cvjecticanin, *Glazed pottery from Upper Moesia*, Beograd, 2001, 149 pages, 8 illustrations, 2 maps.

Tatyana Cvjecticanin's book originates from a Ph. D. thesis presented in 1997 at Beograd University concerning *The Glazed Pottery from Moesia, Dacia Ripensis, Dacia Mediteranea and Dardanaia in the 1st – 6th centuries.*

However, her work is limited to the space of Upper Moesia and to the period of 1st – 3rd centuries.

The subject is focused on a restrained chapter of the Roman pottery, one that, at least in the Balkan area, is barely known, since the research started only recently. If there is an entire volume dedicated to Pannonia and also for Dacia there is a great number of articles treating the leaded glazed pottery, for the two Moesia this pottery category is less known, and the present work comes to fulfill the existing void.

The author starts from an already known assertion, one saying that the named pottery imitates the bronze and the silver vessels and indicates a specific evolution both through its shape and decoration. The method chosen in the pottery research has, in essence, two directions: the morphological aspect and the manufacturing center identification. A number is added to the abbreviation ERGW (Early Roman Glazed ware) to define each type.

Chapter 2 concerns Upper Moesia glazed pottery and the weight of the glazed pottery in the total potteries from the well-researched sites like Kosmay and Diana, while the calculations show that the glazed pottery represents 0.258% of the vessels and 0.08% of the fragments found in the levels thought to belong to the 1st – 3rd centuries. For comparison, *terra sigillata* represents 1.35% of the vessels and 0.23% of the shards.

Thus, it is quite clear that this pottery category is, in terms of volume, one of the most limited.

The macroscopic analysis of the clay and glaze led to the identification of six (from A to F) ceramic groups and one (A1) subgroup. Within these groups the vessels were categorized as follows:

A1 – ERGW 9 – ERGW 18

B – ERGW 3, 5, 9

C – ERGW 8, 19

D – ERGW 11, 20, 23

E – ERGW 24 – 26

F – ERGW 18, ERGW 27 – 62

These ceramic groups are differentiated by a series of technical characteristics that indicate, with no doubt, provenience and chronology differences.

The author deals, in essence, only with the intelligible forms, taking no consideration for the rest of the fragments.

Analyzing the shapes in ten contexts of the ceramic groups, the author identifies 62 types, a figure that could have been reduced, as, in our opinion, there are vessels that could have been classified as this type 48 – 49 or 52 – 53.

Most vessels have close analogies not only in Pannonia but also in Dacia and Lower Moesia. Often, due to lack of a clear context of discovery, the analogies from these regions are not used to establish the chronology of an item.

Among these types, we stop at ERGW 20 from group D, a bowl representing a variant of Drag 37 discovered both at Sigismund, Margum and Viminacium as well as at Diana and other two sites. The items have the same paste and stylistic characteristics. This fact confirms the

hypothesis of the lamented Lyliana Bjelajoc that there may have been a workshop at Viminacium, which produced both terra sigillata and leaded glazed pottery during the 2nd century, plus Singidunum, a well-known center of ceramic production.

I don't believe that the 46 and 45 types can be dated to 2nd century, but rather in the following century.

ERGW 25 and 26 types from group E are decorated with medallions and adornments rarely applied in the Upper Moesia, but used relatively often in Dacia. Tatjana Cvjeticanin issues the hypothesis that they were produced in a Dacia workshop. A correction has to be made at page 89 – Durostorum was not in Dacia but in Lower Moesia.

The third production center from Upper Moesia seems to represent the mining zone from Kosmay (metalla Tricorniensia). The Vessels ERGV 227 – 60 decorated with stylized floral decorations, burned in red color from common pasta, with yellowish, green, orange and olive glaze and visible black and brown drops, specific to F ceramic group, are considered by the author to be part of the local production, dating from the second half of the 2nd century.

We can easily see that most of the glazed ceramic from the province in the period in question is manufactured in the identified workshop from Kosmay, a zone rich in metal deposits among which there is lead mixed with silver. The case seems similar with that of the production center identified some time ago by I.T. Lipovan at Ampelum.

A penultimate chapter is dedicated by the author to the presentation of the leaded glazed pottery by sites.

The conclusions identify the existence, in Upper Moesia, of 167 vessels with leaded glaze found in 11 sites and situated, chronologically, between the last

quarter of the 1st century and the beginning of the 3rd century.

From these, the items from the groups A, B and C, thought to belong to the workshops from Central Gallia, from the subgroup A1 stand out, items manufactured in the area of workshops under central Gallic influences, existing since the Flavic Epoque but also that of Traian's.

The local productions, identified as mentioned earlier, in two centers – are Viminacium – Margum and Singidunum D group, to which the author adds the Kosmay workshop, F group, begin with the first part of the 2nd century but has the production peak in the second part of the century and the beginning of the next one.

The localization of the discoveries, where it was possible, in necropolises and sacred zones, makes the author to consider that this category of vessels was used mostly in the cultic activities, an interesting hypothesis that has to be verified carefully in other centers of the empire as well.

As Tatjana Cvjeticanin also noticed, the leaded glazed pottery from Upper Moesia has many common aspects with those from its sister-province and Dacia, many of the conclusions formulated for this province can be found also in the other two. We can say they complete each other, the presented paper being a source of information useful for the neighboring provinces also.

A large bibliography as well as the special graphic presentation contributes to the success of the publication.

Tatjana Cvjeticanin's work is the last from a series of 11 monographs with archaeological subject, published by the National Museum of Beograd, an initiative worth to be followed by other similar institutions from the Balkans.