

# Ceramic finds from grave 5 in Ilok / Keramički nalazi iz iločkog groba 5

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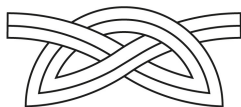
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**Conference presentation / Izlaganje na skupu**

*Permanent link / Trajna poveznica:* <https://um.nsk.hr/um:nbn:hr:291:017594>

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*Download date / Datum preuzimanja:* **2025-03-13**



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THE CENTURY OF THE BRAVE & STOLJEĆE HRABRIH

# THE CENTURY OF THE BRAVE STOLJEĆE HRABRIH

ROMAN CONQUEST AND  
INDIGENOUS RESISTANCE  
IN ILLYRICUM DURING  
THE TIME OF AUGUSTUS  
AND HIS HEIRS

PROCEEDINGS OF THE  
INTERNATIONAL  
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HELD IN ZAGREB  
22-26.9.2014.



RIMSKO OSVAJANJE I  
OTPOR STAROSJEDILACA  
U ILIRIKU ZA VRIJEME  
AUGUSTA I NJGOVIH  
NASLJEDNIKA

RADOVI MEĐUNARODNOG  
SKUPA ODRŽANOG  
U ZAGREBU  
22-26.9.2014.



SVEUČILIŠTE U ZAGREBU / UNIVERSITY OF ZAGREB  
FILOZOFSKI FAKULTET / FACULTY OF HUMANITIES AND SOCIAL SCIENCES  
ODSJEK ZA ARHEOLOGIJU / DEPARTMENT OF ARCHAEOLOGY

**PF press**

ISBN 978-953-175-609-9

2018

# THE CENTURY OF THE BRAVE

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## STOLJEĆE HRABRIH

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Department of Archaeology, Faculty of Humanities and Social Sciences, University of Zagreb

**FF** press

Zagreb 2018.

NAKLADNIK / PUBLISHER  
Odsjek za arheologiju Filozofskog fakulteta Sveučilišta u Zagrebu  
Department of Archaeology, Faculty of Humanities and Social Sciences, University of Zagreb

ZA NAKLADNIKA / REPRESENTING PUBLISHER  
Vesna Vlahović-Štetić

UREDNICI / EDITORS  
Marina Milićević Bradač, Dino Demicheli

RECENZENTI / REVIEWERS  
Marin Zaninović, Ivan Radman-Livaja

PRIJELOM / LAYOUT  
Ivanka Cokol

NASLOVNICA / FRONT COVER  
Ana Demicheli

TISAK / PRESS  
Tiskara Zelina d.d

NAKLADA / PRINT RUN  
300 primjeraka / copies

Izdavanje knjige financijski su poduprli Ministarstvo znanosti i obrazovanja Republike Hrvatske i Zaklada Hrvatske akademije znanosti i umjetnosti.

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Filozofski fakultet Sveučilišta u Zagrebu, Odsjek za arheologiju

ISBN: 978-953-175-609-9

CIP zapis dostupan u računalnome katalogu Nacionalne i sveučilišne knjižnice u Zagrebu pod brojem 000987773.

FOTOGRAFIJA NA NASLOVNICI / PHOTO ON THE FRONT COVER  
Kip cara Augusta iz Nina (*Aenona*), Arheološki muzej u Zadru, fotografirao Ivo Pervan  
Statue of the emperor Augustus from Nin (*Aenona*), Archaeological museum in Zadar, photo by Ivo Pervan

THE CENTURY OF THE BRAVE



STOLJEĆE HRABRIH

Edited by

Marina Milićević Bradač

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## CERAMIC FINDS FROM GRAVE 5 IN ILOK

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Original scientific paper  
UDC 902.2:738(497.5 Ilok)“652”  
DOI 10.17234/9789531756099.29

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*The paper presents pottery finds from the Early Roman incineration grave 5 from Ilok-Cuccium on the Danube, attributed to a member of an auxiliary unit. The pottery can be divided in two major groups, the first comprising various categories of imported pottery and the second one forms of local origin and shapes. Imports include amphorae (Dressel 6B), thin-walled cups and lamps, and can mostly be attributed to the north Italian production. The majority of the pottery finds is comprised of grey ware, with many shapes showing a strong La Tène tradition.*

**Keywords:** Ilok, Danube limes, Early Roman auxiliary grave, pottery, Dressel 6B amphorae, thin-walled cups, grey burnished ware, Romanisation



Fig. 1. Position of Ilok – Cuccium and Roman cities (map by: K. Jelinčić Vučković)

In this paper pottery finds from incineration grave 5 from Ilok will be presented<sup>1</sup>. Ilok – *Cuccium*, positioned on the right bank of the Danube River, made part of Roman Pannonia (fig. 1).

The incineration grave, excavated in 2006, consisted of nine fills in the burial of two meters of the depth (fig. 2). Upper fills appear disrupted due to the depth of the grave's cut (slumping) and possibly an attempt to rob grave goods. Due to the stratigraphy and possibly the robbing of the upper part, the pottery finds are fragmentary; only the finds from the lowest fill were found *in situ* without a significant damage. The majority of the pottery finds was found in the 4<sup>th</sup> fill, on 1 m of depth.

The pottery can be divided in two major groups, the first comprising various categories of imported pottery and the second one forms of local origin and shapes.



Fig. 2. Grave 5 after excavation (photo: H. Kalafatić)

## AMPHORAE (FIG. 3)

Amphorae are well represented among the total of pottery finds and are the most numerous group within the category of imported pottery. Among these, however, only a smaller amount can be typologically identified.

A group of characteristic handles or rims can be easily identified as olive oil amphorae of type Dressel 6B, but they do not all belong to the same vessel. The most interesting find is the upper part of a Dr. 6B amphora. The entire neck with rim, one handle and part of the shoulder are preserved (fig. 3). The thickened rim carries a rectangular stamp, slightly damaged on the edges, with letters LAEC.H, allowing us to ascribe it to the production of the Laecanius workshop located in Fažana, SW Istria. Its owner, C. Laecanius Bassus,

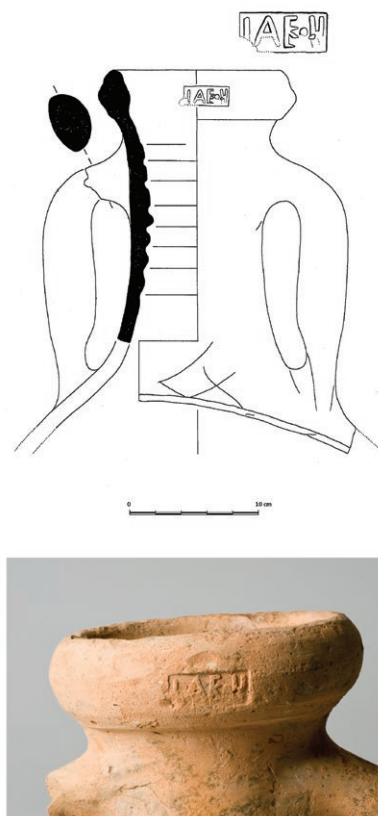


Fig. 3. Dressel 6B amphora with stamp (drawing: M. Ćurković, photo: I. Krajcar)

<sup>1</sup> Due to a significant amount of pottery finds in the fill layers of the grave, it was decided to present the metal and ceramic finds separately.

was *praetor* in AD 32 and *consul* in AD 40. The workshop remained in possession of the family until the end of Flavian era, when it was taken over by the Imperial family. Recipients with this type of stamp, or better said with the stamp carrying the name of the workshop owner, are dated to the Augustan-Claudian layers on the Magdalensberg (Bezeczky 1994: 54-55; 1995a: 53-56; 1998, 18, 35).

The differences in fabric point to a minimum of two other recipients of the same shape, but probably there have been more. Other fragments are mostly parts of the vessel's body, therefore not typologically relevant, that present differences in fabric, allowing the division in at least three groups that correspond to the same number of vessels. However, numerous other fragments cannot be associated to these three major groups, thus indicating a larger total number of individual vessels. The fragments sometimes show traces of heat or fire exposure. Different patina on pieces that fit together shows that the vessels were already broken at the time of deposition. Due to post-deposition perturbation of layers we are currently unable to determine whether this reflects the disturbance of layers, or indicates some kind of ritual activity (i.e. intentional breaking of vessels) connected with the burial.

Two examples bear graffiti incised after firing, both of which can be interpreted as numerical. The first is the already mentioned stamped amphora fragment. It bears the letters LX on the base of the neck. The other fragment with incised letters XX belongs to a smaller amphora or jug with dark red surface. The letters may indicate the capacity of the vessel, but more likely its weight (cfr. Bakker, Galsterer-Kröll 1975: 50-51; Weiß-König 2010: 64-66, Tab. 14). Examples of Dr. 6B, also from the Laecanius workshop, bear the numbers LXI and LXXIII, probably indicating 61 and 73 Roman pounds, i.e. 19,9 and 24 kg. This corresponds to the average weight of the amphorae, varying between 18 and 27 kg, with capacity of 30-42 liters (Bezeczky 2004: 300). The letters TP, standing for *testa pondo*, i.e. the weight of the empty vessel, sometimes appear before the numeral. Our example is lacking part of neck, so it could have had the same abbreviation.

The general distribution of the Dr. 6B form shows a concentration along the major river valleys as communication routes, and especially on Danubian sites, part of which can be connected to Roman military presence (Bezeczky 1995b: fig. 2; Egri 2008: 51, 56, fig. 19). The soldiers are therefore often seen as bearers of new dietary habits, i.e. the use of olive oil.

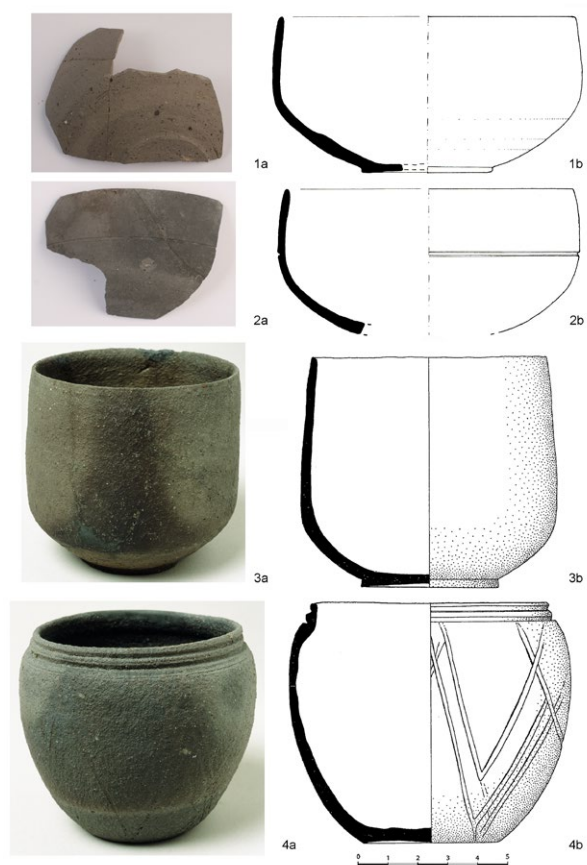


Fig. 4. Thin walled pottery (drawing: M. Golubić, photo: J. Škudar, and H. Jambreč)

### TERRA SIGILLATA AND THIN-WALLED VESSELS (FIG. 4 AND 5)

Among the numerous pottery finds, *terra sigillata* vessels are present in a very small amount. These are mainly small fragments whose fragmentation does not allow a better typological determination. However, on the basis of differences in slip, a minimum of two vessels can be established. The first group consists of fragments with shiny, well-preserved dark-red slip, that very probably belong to the same vessel, although due to the fragmentation this cannot be assured. The other group is composed of a foot with biconical cross-section and another small fragment, both with badly preserved red slip. The foot with characteristic thickening of the inner wall can be ascribed to the cup of *Conspectus* 14 shape (*Conspectus* T: 13; Mazzeo Saracino 1985: 196, T. LVI: 18, LVII: 1-3). The form appears in many variants already in the first horizon of Roman camps on the Rhine (Dangstetten,

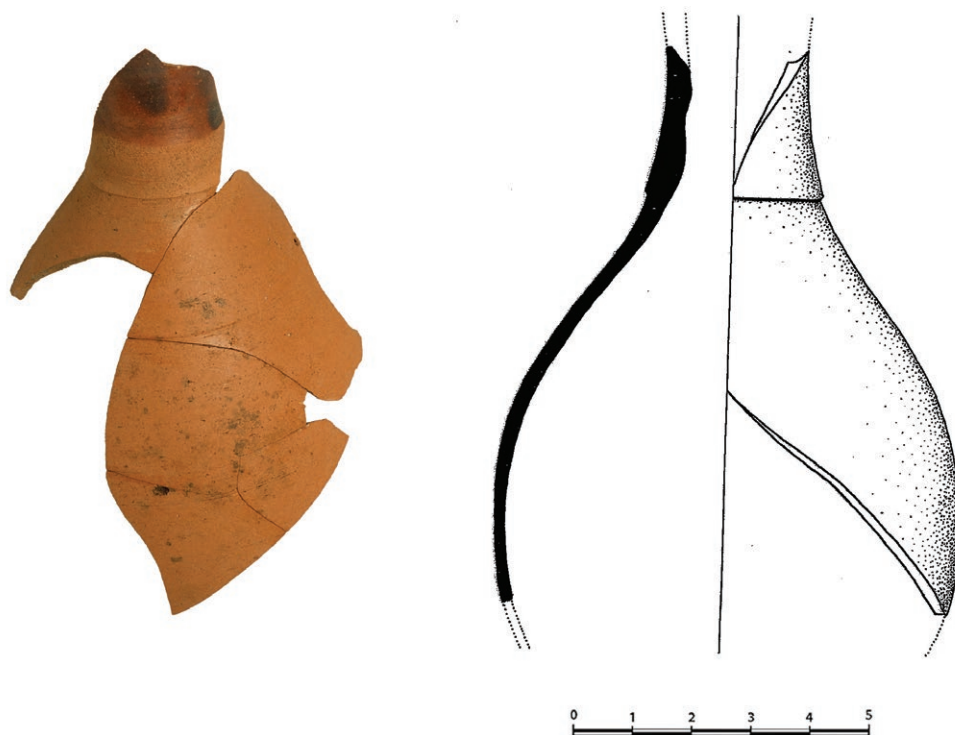


Fig 5. *Balsamarium* (drawing: M. Ćurković, photo: J. Škudar)

Oberaden) and remains in use throughout the entire Augustan as well as Tiberian era. The production area can be generally placed in the wider North Italian / Po valley area.

Thin-walled pottery is rather well represented in the total of the grave finds (fig. 4). Two hemispherical cups have a dark-grey fabric with many inclusions that can be seen even on the outer surface (fig. 4: 1-2). One has a horizontal groove approximately at the middle of the recipient, the other is plain. Both can be ascribed to cups of type Marabini XXXVI. The characteristic dark-grey fabric with inclusions corresponds to the North Italian production. This type is widely distributed and appears in many variants (Passi Pitcher 1987: 175; cfr. Ricci 1985: 286-290). Considering the context of the Ilok find, the presence of the type in Roman military camps in Dalmatia can be mentioned, i.e. in Burnum or Tilurium (Borzić 2010: 247-249). On the Nave necropolis this type of cup appears in the graves of Augustan to Tiberian datation. Furthermore, the central groove that appears on the first cup seems to be characteristic for the Augustan and early Tiberian time, i.e. until AD 20/25 (Passi Pitcher 1987: 175-176, Fig. 22: 1-4). Similarly, on Calva-

tone-*Bedriacum* the cups of fabric 7, most similar to the ones from Ilok, are stratigraphically dated in the late Augustan and early Tiberian period (Masseroli 1996: 90).

The ovoid cup with profiled rim and combed decoration (fig. 4: 4) shows a similar fabric, thus also connecting it to the North Italian/Padana production, possibly in the wider Aquileian area. The form is Mayet XXXVI or Ricci 1/364, 1/365. The combed decoration consisting of crossed oblique lines is especially characteristic for the Tiberian era (Passi Pitcher 1987: 173, T. 21: 5-6; Cattaneo 1996: 154; Tassinari 1998: 42-43, 60, T. XVII: 15-17; Ricci 1985: 258, T. LXXXII: 8).

The fourth cup is cylindrical with simple straight rim and a small shallow foot (fig. 4: 3), without decoration. The fabric is once again dark grey, with rough surface and many inclusions, suggesting the same North-Italian origin as already established for the other cups. The vessel could be ascribed to type Magdalensberg 68m = Marabini XXX, usually dated to Augustan and Tiberian time (Schindler-Kaudelka 1975: 84-85, T. 14; Ricci 1985: 275). However, the Ilok cup is widest in the lower part, with upper walls pointing slightly inwards, while on most of the Marabini XXX cups the situ-

ation is opposite. Nevertheless, the mentioned type remains the closest analogy.

We can therefore conclude that all four thin-walled cups show the same fabric and can be linked to the North Italian production. They were produced in the time-span covering the Augustan and Tiberian era.

An especially interesting find is that of a ceramic balsamarium (fig. 5). A part of the body of light orange clay is preserved. On the upper part it continues into a long cylindrical neck with dark-red paint. Spindle-shaped balsamaria (Halterner 30) such as this one often have a darker red paint on the inner and outer surface of the neck, like the ones from San Servolo (Casari 2002, 117, nr. 52-53). The form was produced from the end of the 1<sup>st</sup> cent. BC until the middle of the 1<sup>st</sup> cent. AD, when it was replaced by the pear-shaped or conical forms, such as those found on Viminacium, that better corresponded to the ever more popular glass recipients (Camilli 1999: 33). The association of the form with glass recipients in grave 2 on Nave, dated to the Augustan period, seems to prove this evolution (Passi Pitcher 1987: 39, 179). The form appears also in Dangstetten, which proves its existence already in the Middle Augustan time (Roth-Rubi 2006: 93). In Nauportus it was found in a pit dated to the Tiberian era (Horvat 2012: 277, Fig. 8: 3-4).

### LAMPS (FIG. 6: 1-3)

Three roman volute lamps were found in fragmentary state. They had decorations on the discus, surrounded with different grooving. Due to their state, precise variants could not be identified.

The best preserved lamp (fig 6: 1a-1b), produced in high quality, has a channel that interrupts a grooving with an elongated air hole. On the discus two birds (doves?) can be seen standing around a fruit on wreath with leaves and pomegranate on the left side of the discus. The same motif was probably shown on the right side as well, symmetrically, presenting a wreath with leaves and two birds around a pomegranate in the middle. Similar motifs with various birds (pigeons, doves or peacocks) and leaves are not a rare find (Loeschcke 1919: 404, T. XIV. 531; Iványi 1935: T. XV.

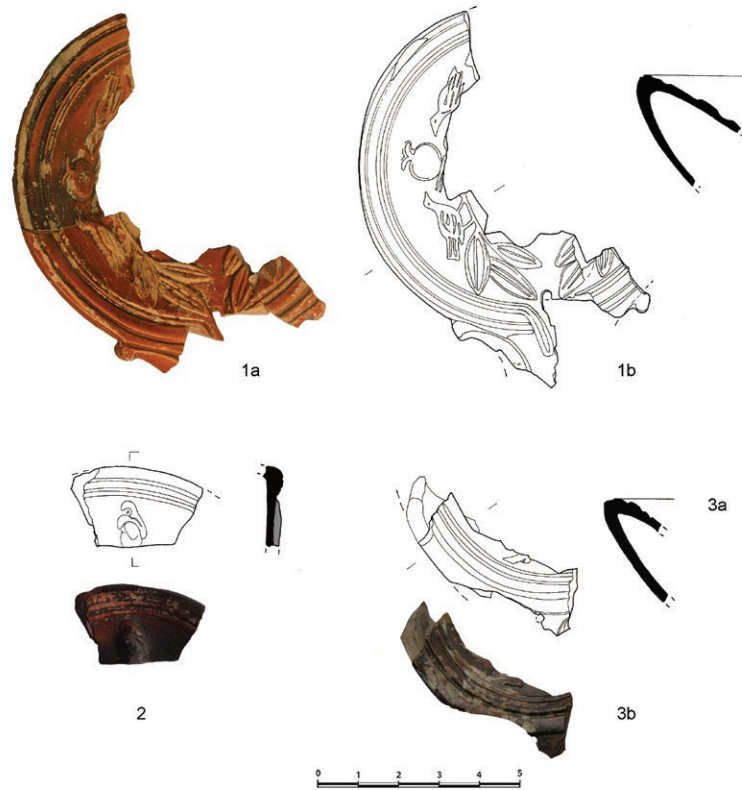


Fig. 6. Lamps (drawing: S. Čule, photo: K. Jelinčić Vučković)

8; Plesničar-Gec 1972: T. CXI, Grave 407, T. CLXX, Grave 738, T. CLXXXII, Grave 929; Pace 2008: 7), but direct analogies for this piece are, so far, not found. According to Bailey, the bird-on-bough motif was very popular in 1<sup>st</sup> and 2<sup>nd</sup> centuries and can be found in many parts of the Empire, while wreaths are more common during 1<sup>st</sup> and early 2<sup>nd</sup> centuries. The most popular was the myrtle-wreath (Bailey 1980: 82, 88), and its leaves are similar to those visible on the Ilok lamp, but the fruit is too big to present a myrtle berry so the proposed interpretation is that of a pomegranate.

On the second lamp (fig. 6: 2) we can see a person with Phrygian cap. Without other attributes it is not possible to determine who is wearing a cap since there are several possibilities. Asian deities (for example Cybele and Attis) were present as early as 2<sup>nd</sup> century BC in Rome and can be found on lamps in the 1<sup>st</sup> century AD (Bailey 1980: 32-33).

The lamps present an import from Italy and came with other Italic products. Given the quality of the craft, fabric, slip and shape characteristics lamp findings suggest dating in Tiberian period.

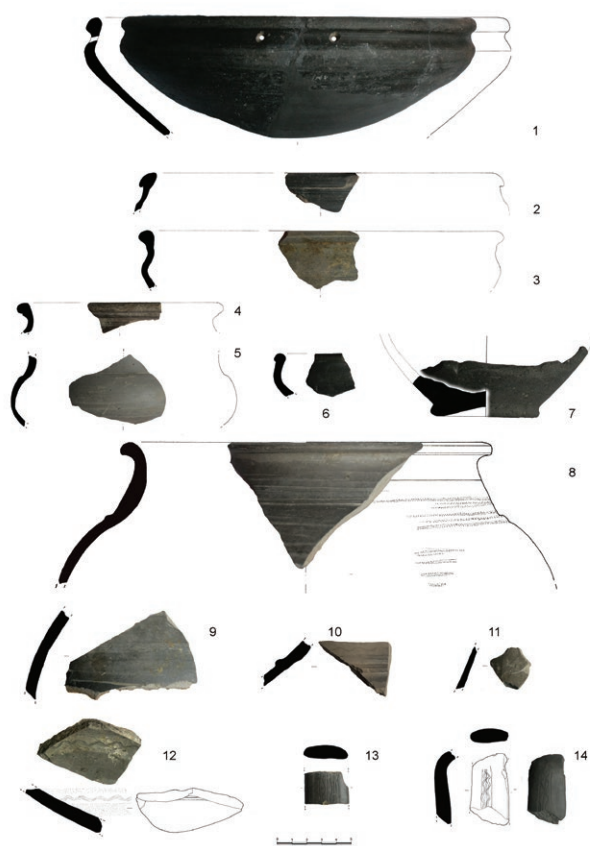


Fig. 7. Grey (1-7) and burnished (8-14) pottery (drawing: S. Čule, M. Golubić, photo: K. Jelinčić Vučković)

### GREY FIRED POTTERY (FIG. 7: 1-7)

After the middle of the 1<sup>st</sup> century, grey pottery in Roman Pannonia was produced and used on large scale. In the first half of the 1<sup>st</sup> century, the base for grey fired Pannonian pottery was formed. This base consists of two elements: prehistoric background, strong and visible in all local wares in Ilok, and new Roman influence. This process of change, where old elements are dominant and acceptance of new forms is present can be seen among the pottery finds in grave 5.

Two groups of ware can be observed: one with very glossy slip (fig. 7: 1-5), the other one with a dull slip (fig. 7: 6-7).

Grey fired pottery with glossy slip is presented with pots and bowls having differently profiled rims (fig. 7: 1-5). This kind of slip is present on vessels that follow prehistoric pottery production and new forms.

Prehistoric tradition in shape and decoration is particularly visible in S shaped bowls (fig. 7: 5) and pots with analo-

gies in the neighbouring area (Brukner 1981: T. II, 3; T. V).

Several bowls present a new Roman Pannonian form (fig. 7: 2, 6), formerly unknown. Bowl like the one showed on fig. 7: 3 has biconical form like Celtic bowls but it doesn't have the characteristic extroverted rim. Bowls like fig. 7: 1 are found on Gomolava (Brukner 1981: T. IV, 1).

Grey pottery with dull slip is present with different types of pots and bowls (fig. 7: 6-7). A bowl like fig. 7: 6 was found in the settlement Mitrovačke livade from the 1<sup>st</sup> century (Brukner 1995a: T. XXII, 225). Base shards could have belonged to the flagons and pots (fig. 7: 7).

### BURNISHED GREY POTTERY (FIG. 7: 8-14)

This class of pottery presents a repertoire with strong Celtic tradition in form and decoration and it is found in large scale in 1<sup>st</sup> century AD (Brukner 1987: T. 32). The decoration, presenting different wavy and straight lines, was applied with a wooden stick. It can be found on outer (fig. 7: 8, 9, 10, 11) or inner surface (fig. 7: 12) depending of pottery type, but also on handles (fig. 7: 13-14). Within this class of pottery there are pots, flagons and bowls or plates. Among them, there are no new (Roman) forms unknown in Celtic pottery tradition.

Flagons with inclined neck and burnished decoration are found in many Pannonian sites in the 1<sup>st</sup> century, for example *Sirmium*, *Teutoburgium*, *Cibalae* (Brukner 1981: T. 149: 161, 163; Ožanić 2004: T. 23: 6; T. 50: 18-19). Burnished pottery production is assumed in *Sirmium* where kilns from 1<sup>st</sup> century were found (Brukner 1987: 33, T. 10). Nevertheless, this kind of pottery has been discovered on many sites in large quantities, so the existence of several production centres can be presumed.

### RED FIRED POTTERY (FIG. 8)

Among red fired pottery we can differentiate the pottery with red slip (fig. 8: 1-2, 4-5) and the pottery without slip (fig. 8: 3), although it is possible that the slip on the latter vessel is not preserved. Some of the types present new forms (fig. 8: 2, 3, 4, 5), appearing alongside biconical bowls that follow Celtic tradition (fig. 8: 1) (Brukner 1981: T. V: 7).

New, Roman forms are represented with big flagons / amphorae with profiled rims (fig. 8: 2-3) and flat bases (fig. 8: 2-4). These were produced in Pannonia (along with other surrounding provinces) in the 1<sup>st</sup> century and are found in

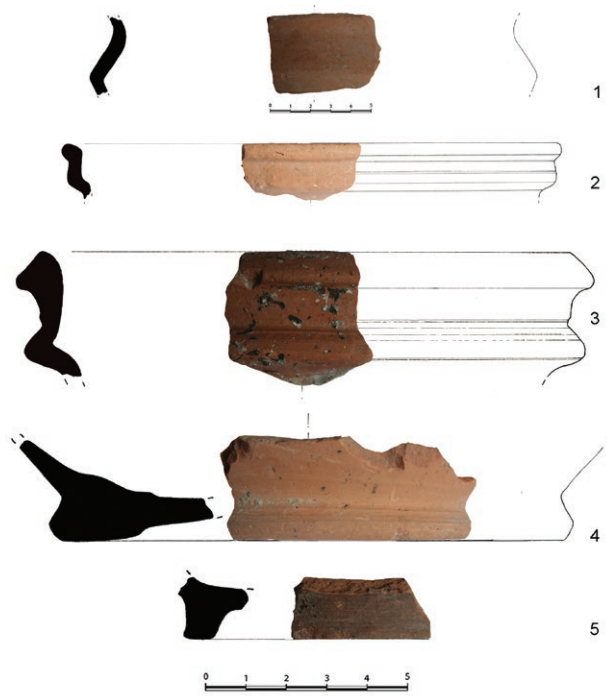


Fig. 8. Red fired pottery (drawing: S. Čule, photo: K. Jelinčić Vučković)

numerous places as settlements with local population and military camps. The necessity for these products ceased after forming strong communication routes that enabled import of wine and consequently amphorae from western and other provinces (Brukner 1981: 45, T. 166)

#### COARSE POTTERY (FIG. 9) AND DOLIA (FIG. 10)

Coarse pottery is presented with very coarse hand made vessels, mostly pots (fig. 9: 1-5, 7-9). Hand made pots, present in numerous variants, have Celtic origin and can be

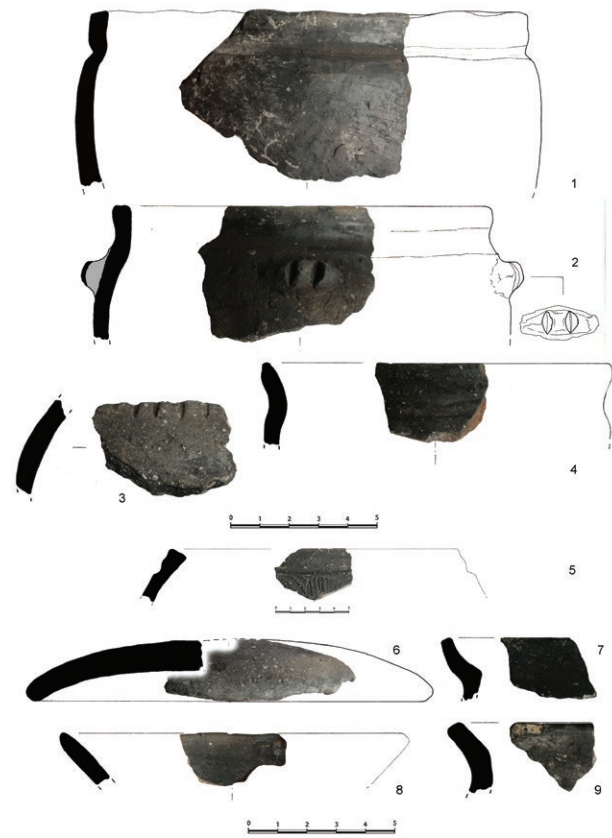


Fig. 9. Coarse pottery (drawing: S. Čule, photo: K. Jelinčić Vučković)

found on sites of Lower Pannonia and dated in 1<sup>st</sup> century AD (Brukner 1981: 48, T. III: 1-3; 1995a: 100-101, T. XVI-II: 186, T. XXI: 215; 1995b: T. II: 17; Ožanić Roguljić 2009: 86, 90-91). Two pots of this type were excavated in Grave 1 in Ilok (Dizdar, Šoštarić, Jelinčić 2003: T. 1: 2). Other fragments could have belonged to lids or plates (fig. 9: 6-7). A few shards belong to new type of pots (fig. 9: 7-9), unknown



Fig. 10. Dolium (drawing: S. Čule, photo: K. Jelinčić Vučković)

in prehistoric period. This appearance of new types can most probably be connected to the same new, „Roman“ influences that caused the development of other already mentioned forms that do not indicate an autochthonous development.

Wall shards of different dolia were found. Some of them were red, others grey fired.

They mostly belong to a common type of dolia with horizontal rim, present on several sites in south Pannonia like Gomolava, *Sirmium*, Dumbovo, *Teutoburgium*, *Taurunum* and *Mursa* (Brukner 1981: T. 127-128). A shard of a large vessel decorated with burnished decoration was found too (fig. 10). Due to its dimensions it can be assumed that the vessel was used to store groceries instead of cooking. Its shape differs from typical Pannonian dolia and can be considered of local origin.

## CONCLUSION

Although further analyses of the pottery assemblage from Grave 5 in Ilok are yet to follow, especially comparisons with other material from the same site, the basic characteristics of various categories of pottery finds presented here allow some conclusive remarks. Besides the main division into imported and probably locally produced pottery, the finds illustrate an acceptance of new influences in the pottery production, while maintaining traditional elements. Indeed, the majority of the pottery finds belongs to this group with strongly preserved La Tène elements. Numerous vessels of grey fired pottery and especially burnished grey ware show the perseverance of shapes frequent in the Late La Tène assemblages of the region, such as S-shaped bowls. The smaller part of pottery that can be ascribed to the Pannonian production in general, belongs to new types that became common in Roman Pannonia in the decades following the military conquest of this area<sup>2</sup>. The associations of types in the Ilok assemblage illustrates that, when organized pottery production of these new Roman types already began, traditional forms inherited from Late La Tène pottery assemblage are still dominant. In the native settlements of the Syrmia region that survived through the changes of the early 1<sup>st</sup> century AD, the pottery with same characteristics was found: a pres-

ence of new forms and elements, but even more the adherence to tradition, with perseverance well into the second half of the century (Dizdar, Šoštarić, Jelinčić 2003: 62-63). The grave finds discussed here show, due to the overall dating of the burial in Tiberian era - on the basis of both the imported pottery and characteristic and analogies for the local productions on one hand and the metal finds on the other - that this phase of changes in the local pottery production can be observed in the first decades of the 1<sup>st</sup> cent. AD. Furthermore, the presence of locally produced vessels indicates that the deceased was a member of the autochthonous community, so the presence of particular imported pottery types in association with weaponry and other metal finds suggest the identification of the deceased with a member of local elite.

The imported pottery is consistent in its datation, but also in its provenance. In fact, the fabric and numerous analogies for the thin-walled cups point to northern Italy and the Po valley, possibly the area around Aquileia, while the olive oil amphorae – or at least the stamped example – clearly point to Istria as place of production. The existence of trade routes that connected northern Italy with the Danube via the southeast Alpine territory during the entire Late La Tène period is corroborated by finds of bronze and, later, ceramic vessels in eastern Slavonia and Syrmia (Dizdar 2012: 123), so by the time of Roman military and/or administrative establishment in the area, the supply route was already functioning. The ability of provisioning olive oil, wine or just refined table-ware, such as drinking vessels, became of course, more important with the increase of inhabitants of Italic origin and especially with the high demand associated with presence of Roman legions. The imported ceramic items present in grave 5 suggest a rather careful selection. Thin-walled cups represent the majority. Drinking vessels (i.e. kantharoi) are a common feature in La Tène graves attributed to individuals of higher status in the Scordiscan society (Egri, Rustoiu 2008). Thus, it could be presumed that the acceptance of drinking cups of Italian origin was made easier because of pre-existing notions of feasting and use of prestigious drinking vessels as marker of status<sup>3</sup>.

However, the same cannot be said for other items, i.e. lamps and amphorae. Lamps can be interpreted as a clear

<sup>2</sup> On the military conquest of southern Pannonia under Tiberius: Domic Kunić 2006.

<sup>3</sup> Similar patterns of replacement of local vessels with imports, while preserving local customs, have been observed for other areas: see Egri 2013: 297-298. The same pattern would explain the small amount of *terra sigillata* in the Ilok grave.



sign of Romanisation. The custom of placing lamps in burials, which had its peak in the 1<sup>st</sup> and 2<sup>nd</sup> cent. AD, is showing acceptance of Roman ideas of lamps as symbols of life and guidance to the afterlife. This custom was present in Mediterranean from 4<sup>th</sup> cent. BC and was widespread from Roman imperial era throughout the Empire (Indgjerd 2014: 52) The presence of the ceramic balsamarium is another indication of this acceptance of Roman burial customs. Similarly to lamps, ceramic or glass balsamaria have a symbolic meaning, since they usually contained oils or perfumes utilized in the preparation of the body for the funeral (Passi Pitcher 2001: 260).

The presence of a stamped amphora is particularly interesting both in light of usage of olive oil, as already mentioned foreign to the local diet, as for the presence of a stamp associated with a well renowned producer. It could be proposed that, not only has the deceased adopted a new dietary habit, but the stamped piece was voluntarily placed as a sign of status, i.e. a demonstration of the ability to procure not only olive oil in general, but precisely of this, well renowned sort. Possibly, this was a way to show the „Romanisation“ of the deceased not only in the eyes of other members of the autochthonous community, but even for civil or military inhabitants of Italic origin, since one can presume these were more familiar with differences in olive oil quality and, of course, the meaning of stamps in general.

The association of local pottery with imported one has already been noted as sign of progressive Romanisation of

autochthonous elite in the case of other sites in Syrmia, including the previously published grave from Ilok dated in the Claudius' reign (Dizdar, Šoštarić, Jelinčić 2003). A very similar situation is found in *Sirmium* (Milošević 1987; Dizdar 2012: 130). In the southeastern Alpine region, one can mention auxiliary graves from Verdun, Novo Mesto or Mihovo, showing continuity of the local (Tauriscan) elite, but also part of burials on large cemeteries like Ornavasso or Giubiasco (Breščak 1989; Pernet 2010: 144-148, 223-229). One of the most prominent examples of gradual integration of new forms in the ceramic repertoire, at first with more imports as signs of prestige and later an increase of local imitations of Roman shapes, are burials A to D on Goebingen-Nospelt in Treveran territory (Pernet 2010: 166, 247-248; Metzler, Gaeng 2009). Similarly to the Ilok finds, in Badenheim the presence of a ceramic lamp indicates the final phase of Romanisation of the members of local elite (Böhme-Schönberger 2001).

From the perspective of the pottery alone it is possible to determine not only the autochthonous origin of the deceased buried in grave 5, but also gain some insight on his status. The weaponry and selected imported pottery items indicate high status, which could be interpreted as sign of high rank within the auxiliary unit he served in, but also very probably his elevated status within the autochthonous society he belonged to.

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## KERAMIČKI NALAZI IZ GROBA 5 U ILOKU

U radu se predstavljaju keramički nalazi iz ranorimskog paljevinskog groba 5 istraženog 2006. u Iloku (ant. *Cuccium*) na obali Dunava. Na temelju nalaza oružja grob se tumači kao ukop augzilijara, čije lokalno porijeklo sugeriraju keramički nalazi. Naime, dio keramičkog repertoara pokazuje snažan kontinuitet oblika i ukrasa iz kasnolatenskog razdoblja. Riječ je o kategorijama sivo pečene i sive glačane keramike koje obuhvaćaju brojne primjere, poput karakterističnih zdjela S-profilacije, za koje postoje paralele na drugim kasnolatenskim i ranorimskim nalazištima na području Srijema. Ti se oblici mogu pripisati lokalnoj južnopanonskoj keramičkoj proizvodnji koja se nastavlja do u 1. st. po Kr. i ukazuje na kontinuitet autohtonih naselja. Također, pojava novih oblika unutar skupine lokalno rađene sive keramike upućuje na širenje rimskih utjecaja i postupno prilagođavanje novim potrebama tržišta. Isto se može primijetiti u slučaju ulomaka crveno pečene keramike. Uz navedene kategorije, lokalnoj keramičkoj proizvodnji mogu se pripisati još i ulomci grube keramike te dolija.

Drugu skupinu keramičkih nalaza predstavljaju importi. U grobnoj zapuni pronađeni su ulomci nekoliko primjeraka amfora tipa Dressel 6B. Ističe se ulomak s pečatom LAEC.H, na temelju kojeg se amfora određuje kao proizvod radionice G. Lekanija Basa u Fažani. Čaše tankih stijenki (tipovi Marabini XXXVI i XXX, Mayet XXXVI) odgovaraju pak karakteristikama sjevernoitalske proizvodnje, što se može pretpostaviti i za keramičke lampice. Uvozni materijal predstavljaju još i malobrojni ulomci *terra sigillate*, kao i keramičkog balzamarija. Upravo importi omogućavaju dataciju groba u vrijeme Tiberija, što podupiru i drugi nalazi.

Odabir upravo navedenih recipijenata za grobne priloge upućuje ne samo na bogatstvo i status pokojnika, već i stupanj njegove romanizacije. Naime, prilozima lampica i balzamarija sugeriraju prihvaćanje rimskih pogrebnih običaja. Također, korištenje maslinovog ulja, ali i odabir cijenjene istarske sorte, upućuju na to da u pokojniku možemo prepoznati snažno romaniziranog pripadnika lokalne zajednice koji je tijekom službe u augzilijarnoj postrojbi preuzeo nove običaje, ali i zadržao svoj povlašteni status kao pripadnik autohtone elite.

**Ključne riječi:** Ilok, Dunavski limes, ranorimski grob augzilijara, keramičko posuđe, Dressel 6B amfore, keramika tankih stijenki, sivo pečena keramika, romanizacija