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## A 12<sup>th</sup> CENTURY SET OF MARVERED PURPLE GLASS VESSELS FROM BRANIČEVO (SERBIA)

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*Abstract* – During the 2011 archaeological excavations at the Mali Grad site in Braničevo, a set of at least 16 vessels made of translucent dark-purple glass and decorated with marvered opaque white trails was discovered. This unique glass assemblage, consisting of at least eight bowls, three bottles, two cylindrical flasks and three further vessels which can be possibly attributed to flasks, was found in the most significant archaeological context in the urban centre of Braničevo, in the layer above the floor in House No 4. According to other archaeological finds from the same context, coins in particular, the glass vessel set is dated to the 12<sup>th</sup> century. Importantly, the finds from Braničevo are so far the earliest securely-dated vessels of this type in the territory of the Byzantine Empire, post-dating the reestablishment of its control over the Balkan Peninsula in the 11<sup>th</sup> century.

*Key words* – Braničevo, Serbia, 12<sup>th</sup> century, vessel set, purple glass, opaque white marvered decoration.

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### Introduction

The remains of the Medieval city of Braničevo are situated in the eastern part of Serbia, about 130 km east of Belgrade and 24 km from northeast from Požarevac, in the village of Kostolac. Located in an important strategic position, on the right bank of the Danube and above the Dunavac and the Mlava River, Braničevo was one of the most important Medieval fortifications on the Danubian frontier (Fig. 1). Medieval Braničevo developed in the area of the Roman city and legionary fort of Viminacium. Two fortified structures of the Braničevo urban centre, known as Mali Grad and Veliki Grad sites, are situated on the ridge surmounting the lowland of Stig and the Pannonian plain. A vast suburb

developed eastward, beneath the two units, at the Rudine and Svetinja sites on the opposite (right) bank of the Mlava River.<sup>1</sup>

In 2011, during the archaeological excavation at the Mali Grad site, a significant assemblage of purple marvered glass was unearthed. Given that marvered glass finds are rare in the Balkans and the fact that the Braničevo group of vessels is reliably dated, the aim of this paper is to present the assemblage in detail in terms of vessel typology and decoration, its context and date; it should also contribute to the current understanding of

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<sup>1</sup> Поповић, Иванишевић 1988, 125.

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Fig. 1. Location of Braničevo

Сл. 1. Положај Браничева

the distribution pattern of this type of glass, which was apparently popular in Byzantine lands but also quite numerous in the Levant, and occasionally present even much further beyond. The opportunity to carry out the analysis of the Braničevo finds provides an important insight into the issues of technology and provenance of these vessels, discussed in the paper to follow, by Rehren, Cholakova and Jovanović.

#### **Braničevo: historical circumstances and archaeological background**

The first mention of Braničevo in historical sources dates from 1019, when ‘the bishop of Braničevo’ was listed in a charter affirming the rights of the autocephalous Bulgarian Church. Therefore, Braničevo was confirmed as the bishopric. In the 12<sup>th</sup> century, together with Belgrade, it became the most important Byzantine stronghold on the Danube. The valuable tes-

timonies of that time were left by the Byzantine chroniclers John Kinnamos and Nicketas Choniates, who described the Byzantine-Hungarian conflicts and subsequent events in which Braničevo assumed a significant role. One of the records refers to Hungarian merchants who were assaulted in the city in 1127; this note indicates that at that time Braničevo was a significant economic centre. Emperors John II Komnenos (1118–1143) and Manuel I Komnenos (1143–1180) were mentioned in some important accounts. Due to the clashes, both emperors stayed in the city, John II Komnenos between 1127 and 1129 and Manuel I Komnenos in 1151–1152.

The new Byzantine-Hungarian military conflicts on the Danube border took place between 1162 and 1167 and later on, in the 1180s, the accounts of which also mention Braničevo. In addition to the aforementioned Byzantine historians, some data about Braničevo in the 11<sup>th</sup> and 12<sup>th</sup> centuries were recorded by European tra-



Fig. 2. Situation plan of the Medieval city of Braničevo (according to Popović, Ivanišević 1988, 129, Fig. 2)

Сл. 2. Ситуациони план средњовековног града Браничева (према Поповић, Иванишевић 1988, 129, Сл. 2)

vellers, pilgrims or those who took part in the Crusades. It is well known that the city hosted the Second Crusader army of the kings Louis VII and Conrad III, as well as the Third Crusader army led by Frederick III Barbarossa in 1189. The last information on Byzantine rule over Braničevo is found in a charter from 1198, which lists, among other provinces of the Empire, ‘the province of Niš and Braničevo’. After the collapse of Byzantine rule, during the first decades of the 13<sup>th</sup> century, the Hungarians were struggling with the renewed Bulgarian state over the authority in this region. It is not always easy to establish the exact chronology of the events which were to follow. Only in 1292 would

the Serbian kings establish stable political authority over Braničevo, incorporating the area permanently into the Serbian state.<sup>2</sup>

First investigations in Braničevo reach back into the early decades of the 18<sup>th</sup> and the end of the 19<sup>th</sup> centuries. The first plan of the city, in addition to the descriptions, was drawn by Luigi Marsigli, in the third decade of the 18<sup>th</sup> century. The plan shows two fortified

<sup>2</sup> ВИННЈ IV, 7–10, 13, 14, 16–22, 43–45, 50, 117, 118, 120–126, 137, 159; Поповић, Иванишевић 1988, 125–127; Котатина 2016, 104–107.



Fig. 3. The Mali Grad site, 2007 (photo by D. Spasić-Đurić)

Сл. 3. Локалитет Малог града, 2007. (фото: Д. Спасић-Ђурић)

units of Braničevo, Mali Grad and Veliki Grad. The square form of the “main” fortification at Mali Grad is clearly visible today in the terrain. According to Marsigli’s plan, four round towers were located at the corners of the fort. Archaeological excavations at this location were conducted in the early 20<sup>th</sup> century, and in 1975. During the 1970s and 1980s, investigations were also undertaken at the Veliki Grad site, as well as in the suburbs of Braničevo, at the sites of Rudine and Svetinja (Fig. 2).<sup>3</sup>

New investigations at Mali Grad, which are of particular importance, were initiated in 2007 (Fig. 3) and have continued until today.<sup>4</sup> So far, they have completed results from earlier campaigns and verified the data from historical sources, establishing a more reliable chronology and providing an insight into the circumstances which led to the foundation of Braničevo and to its decline.<sup>5</sup> When it comes to the Middle Ages, the coins cover the period from the second half of the 10<sup>th</sup> century<sup>6</sup> and the beginning of the 11<sup>th</sup> (anonymous follis of class C, 976?–c.1030/5; Coloman, 1095–1116) to

the early 13<sup>th</sup> century (Bulgarian imitation C, c.1202–c.1215; Latin imitative type A, 1204–?; Eberhard II, 1200–1246).

The archaeological layers dated to the 12<sup>th</sup> and the early 13<sup>th</sup> centuries are rather thick. Houses and pits yielded a wealth of material culture, especially pottery. The most important archaeological context from the urban centre of Braničevo is a large wooden house,

<sup>3</sup> Поповић, Иванишевић 1988, 128–130.

<sup>4</sup> The project *Archaeological investigations of Medieval Braničevo* has been carried out by the National Museum in Požarevac. The head of the research team is Dragana Spasić-Đurić.

<sup>5</sup> Spasić-Đurić 2016, 109–115.

<sup>6</sup> Ivanišević 1988, 87–104.

<sup>7</sup> Spasić-Đurić 2016, 110–113.

<sup>8</sup> Billon trachea of John II Komnenos (1118–1143) and a trachea of Manuel I Komnenos emitted in 1143–1152?.

<sup>9</sup> Spasić-Đurić 2016, 114.

<sup>10</sup> Price, Cottam 1998, 39; Carboni 2001, 291; Brosh 2014a, 302.

labelled House No 4. With its length of 19.5–20 m and width of about 7–7.5 m, the house is almost rectangular in plan. It had a dual pitched roof, a clay floor with embedded brick, 20 post-holes and five furnaces. Charred wooden elements and pieces of burnt wattle indicate timber frame construction.<sup>7</sup>

Judging by the coins of John II Komnenos and Manuel I Komnenos found on the floor,<sup>8</sup> House No 4 may have been built during the reign of John II Komnenos, probably at the end of the third decade of the 12<sup>th</sup> century. The fire which damaged it can probably be linked to the events following the death of Manuel I Komnenos (1180) and the conflicts of 1182–1183. The layers of debris imply that the destruction of the house and the western defence wall occurred at one and the same time. As suggested by the finds studied so far, Friesach coins from between 1170 and 1200 and the later issues by King Bélla III (1172–1196) mark the end of the prosperous phase and the demolition of the structure.<sup>9</sup>

#### Glass vessel set

The 2011 excavations of House No 4 revealed a unique glass assemblage consisting of at least 16 vessels made of translucent dark-purple glass, decorated with marvered trails of opaque white glass. The finds belong



Fig. 4. Purple glass vessels in situ (photo by D. Spasić-Đurić)

Сл. 4. Налази пурпурних стаклених посуда in situ (фото: Д. Спасић-Ђурић)

to a group of bichrome-glass vessels characterised by applied and marvered decoration, in which white opaque trails were pressed into a dark transparent base in various patterns by rolling the hot glass on a flat stone or metal surface (the marver, or marver block).<sup>10</sup>

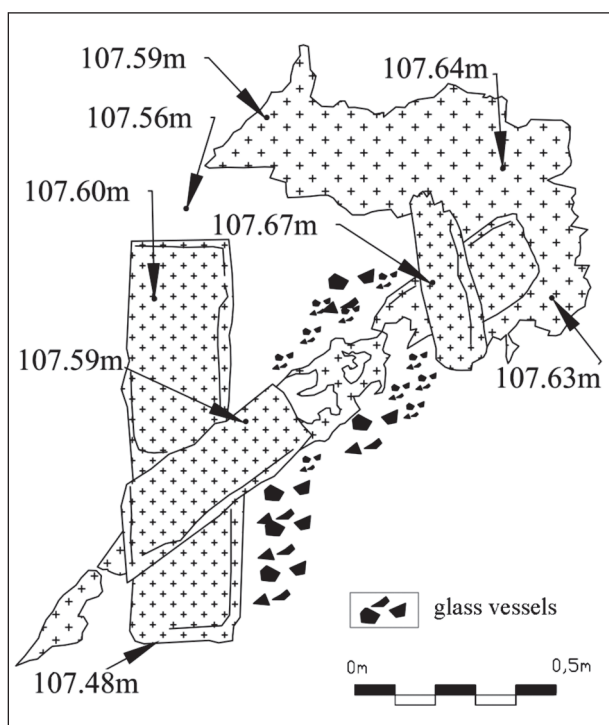


Fig. 5. Remains of charred wooden boards in situ (photo by D. Spasić-Đurić)

Сл. 5. Остаци уљенисаних дрвених гасака in situ (фото: Д. Спасић-Ђурић)



The purple glass vessel set was unearthed from a conflagration layer, immediately above the house floor (Fig. 4). It was found within an area of approximately 1.10 by 1.10 m, together with some 87 fragments of naturally coloured glass and 25 fragments of dark blue glass bangles, one of which was decorated with applied white threads. There were also the remains of three charred wooden boards (Fig. 5). The best preserved board is 1 m long, 23 cm wide and 2.5 cm thick, above which another, smaller one, was discovered. A third, poorly preserved board, laid over them. The context of the finds indicates that there used to be shelves, on which the vessels were placed, or a wooden box in which these objects were possibly stored.<sup>11</sup>

The assemblage comprises at least eight bowls, three bottles, two flasks and three further vessels which can be possibly attributed to flasks. All the vessels were made using the free-blowing technique; bases and handles were added separately. Circular or irregular scars of pontil are visible on preserved bases.

Out of the total of eight bowls, six are rather small (the preserved rim diameters are *c* 7.6 cm, *c* 9.5 cm, and *c* 12 cm; Figs 6, 7) and two are larger (the rim diameter of one of them, Cat. No 7, is *c* 18 cm; Fig. 8). Two of the six smaller bowls are biconical in form (Cat. Nos 1, 2; Fig. 6), three are convex (Cat. Nos 3–5?; Fig. 7. 1–3), and the smallest one is deep and rounded in its lower part (Cat. No 6; Figs 7. 4, 13. 2). The two larger bowls are rather convex (Cat. Nos 7–8; Fig. 8). Considering the preserved fragments, it is evident that the bowls have either out-turned or in-turned rims with fire-rounded edges, slightly thickened, and applied coil base-rings.

The three bottles seem to be similar in form (Fig. 9. 1–3), having longer cylindrical necks, one or two handles and probably an ovoid body, as evidenced by one of them, Cat. No 9; it is certain that this bottle had two handles (Fig. 9. 1). Judging by the decoration, dimensions of the fragments, and the results of chemical analysis, it may be assumed that fragments of a bottle rim and a concave base also belonged to this vessel. The upper part of the second bottle (Cat. No 10; Figs 9. 2, 13. 1) is preserved with its cylindrical neck expanding downward, and a handle, semicircular in cross-section, is applied on the upper body and attached to the neck. Only a fragment of the third bottle's mouth is preserved (Cat. No 11; Fig. 9. 3). There are an additional four bottle fragments which cannot be definitely regarded as separate vessels, since they could also belong to the three described bottles (Fig. 9. 4–5).

Besides the bowls and the bottles, the set also includes fragments of two flasks with cylindrical bodies and concave bases (Cat. Nos 12, 13; Fig. 10. 1–2), as well as three vessels with funnel mouths with slightly thickened fire-rounded rims (Cat. Nos 14–16; Fig. 10. 3–5). Their lower parts are not preserved; however, these pieces can be possibly attributed to flasks.<sup>12</sup>

The vessels from the set are considered to be tableware (bowls, bottles, small bottles/flasks). Often regarded as toilet vessels, used for medical and other purposes, flasks may also have served as tableware, and for storage as well.<sup>13</sup>

Another piece of marvered glass was found apart from the set, in Pit No 4, east of House No 4 (Fig. 11). Unlike the aforementioned purple vessels, it was made of blue glass and decorated with applied opaque-white trails, marvered and combed into festoon-like pattern. The pit also produced an anonymous Class C follis (1042?–*c.* 1050) and a coin of John II Komnenos from 1122–1137(?).

Within the project *Glass from Byzantium to Baghdad—Trade and Technology from the Byzantine Empire to the Abbasid Caliphate*, a total of 15 vessel fragments from the purple glass set were analysed with LA-ICPMS (Laser Ablation Inductively Coupled Plasma Mass Spectrometry) at the Institut de Recherche sur les ArchéoMATériaux (IRAMAT) in Orléans, France. Additional pXRF (Portable X-Ray fluorescence) measurements were taken in April 2017 in the National Museum in Požarevac, Serbia.

The sample numbers of the analysed vessels and data obtained by pXRF analyses are listed in the catalogue. The outcomes of the analyses reveal that the vessels were made from plant-ash soda glass, most probably of Levantine origin and matching the typical composition of Near Eastern Islamic glass. The purple glass is coloured with manganese oxide and the opaque white glass is made by adding tin and lead. It could be assumed that the entire set was manufactured in a single workshop, in two slightly different batches. For a more detailed discussion on chemical composition and texture of glass see the following article in this volume.

<sup>11</sup> Spasić-Đurić 2016, 110–113.

<sup>12</sup> It is noteworthy that these fragments could also belong to the tall narrow cylindrical beakers which flare into a funnel shape below the rim, see Carboni, Whitehouse 2001, 145, cat. no. 60.

<sup>13</sup> Price, Cottam 1998, 14.

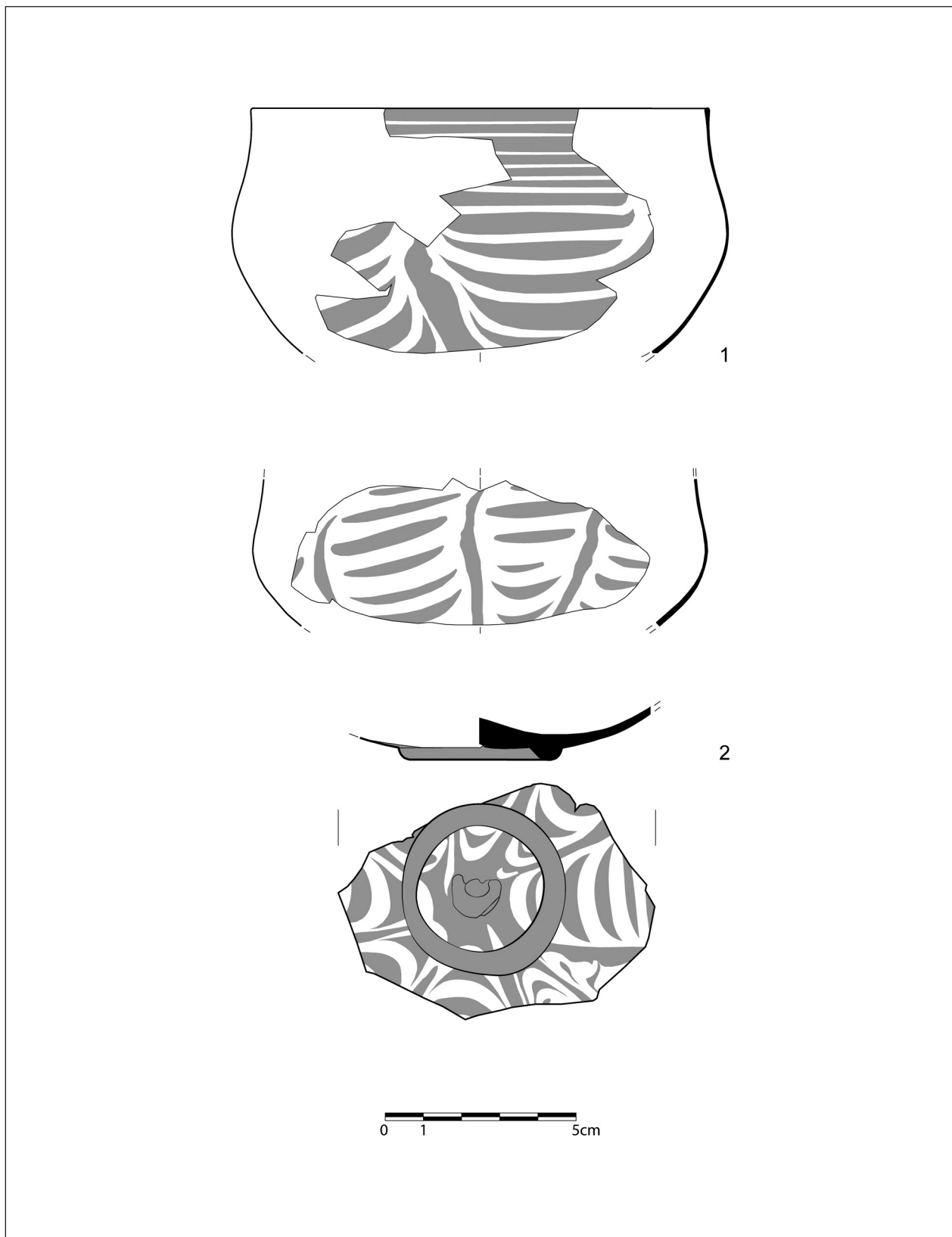


Fig. 6. Bowls (drawings S. Živanović)

Сл. 6. Зделе (цртежи С. Живановић)

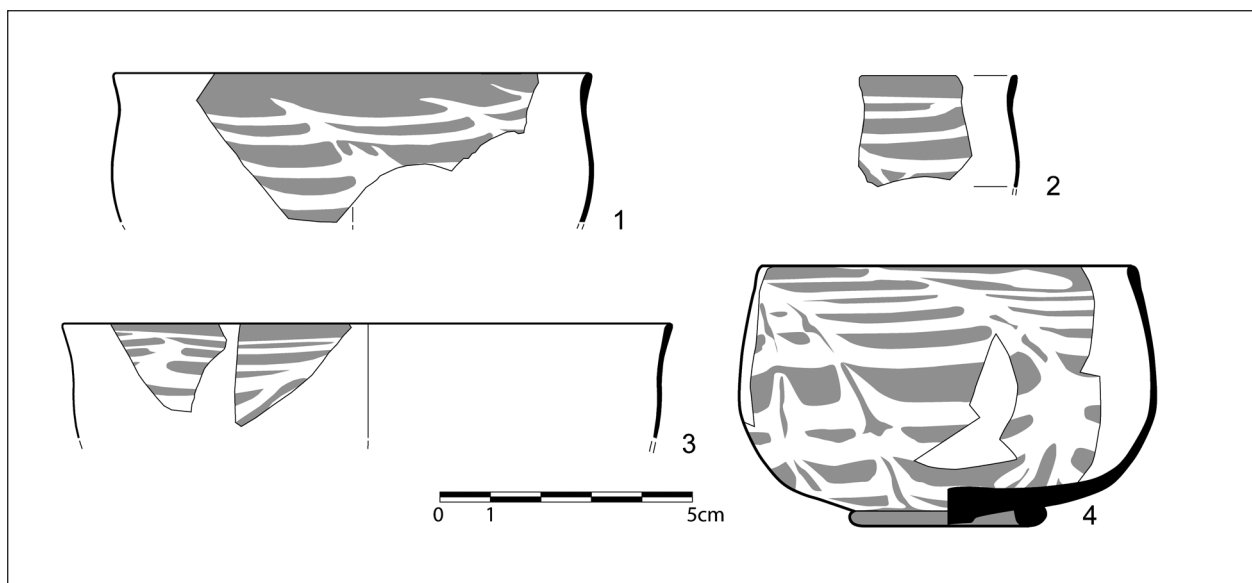


Fig. 7. Bowls (drawings S. Živanović)

Сл. 7. Зделе (цртежи С. Живановић)

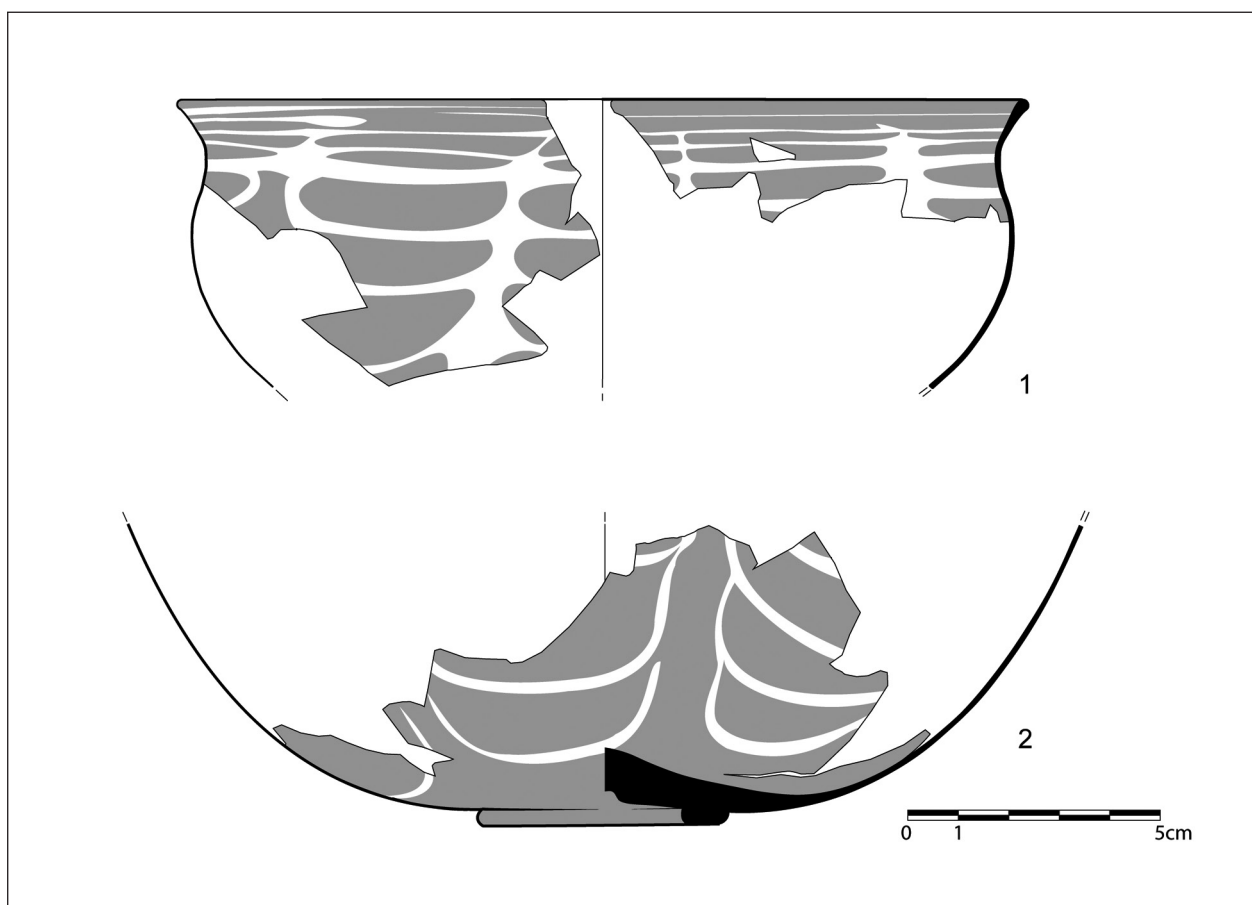


Fig. 8. Bowls (drawings S. Živanović)

Сл. 8. Зделе (цртежи С. Живановић)



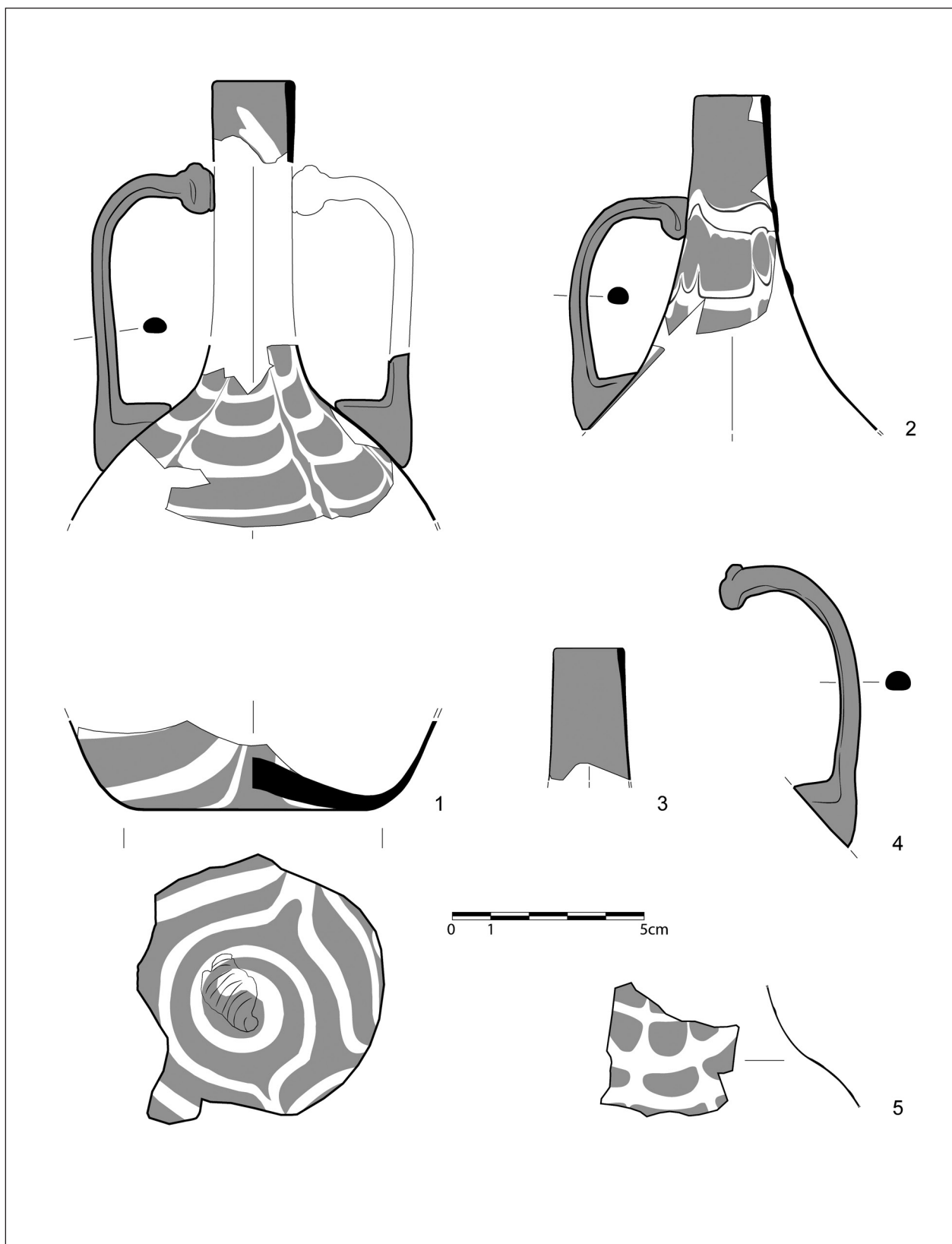


Fig. 9. Bottles (drawings S. Živanović)

Сл. 9. Боце (цртежи С. Живановић)

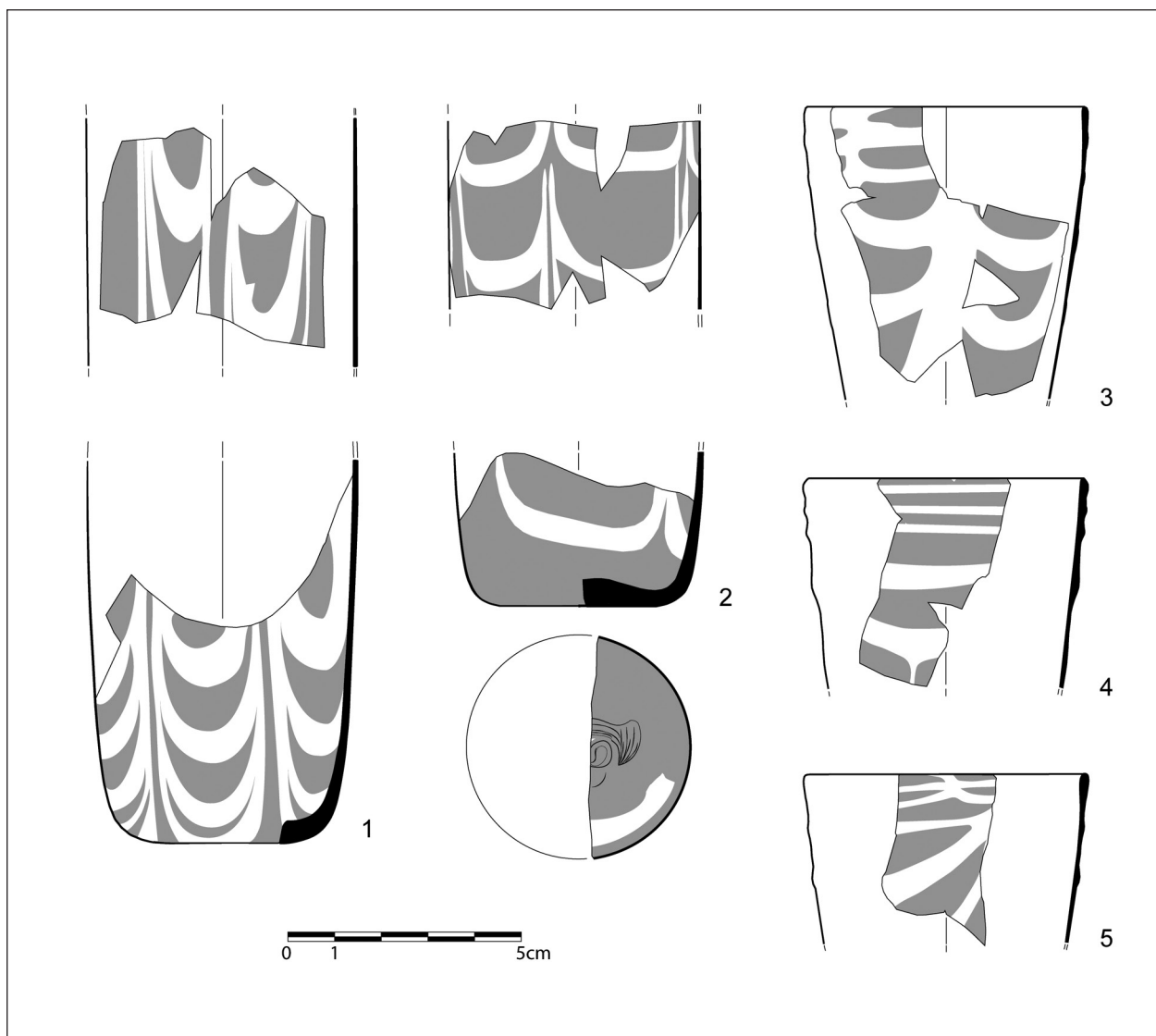


Fig. 10. Small bottles (flasks) (?) (drawings S. Živanović)

Сл. 10. Мале боце (?) (цртежи С. Живановић)



Fig. 11. Fragment of marvered blue glass  
(photo by: D. Spasić-Đurić, S. Jovanović)

Сл. 11. Фрагмент илавої сїакла  
(фото: Д. Сїасић-Ђурић, С. Јовановић)

## CATALOGUE

### Bowls

**1.** Biconical bowl (Fig. 6. 1) – nearly complete profile is reconstructed, the base is missing; slightly in-turned rim, edge fire-rounded, slightly thickened. Decorated with spirally wound trails which cover almost the entire vessel. In the lower part, the trails were dragged up with a tool to form rows of festoons. The festoon-like pattern was likely divided into seven (?) vertical sections in the lower part, while in the preserved fragments of the upper part the trails are mostly horizontal. The trails in the lower part are wider and marvered until they are flush with the vessel wall surface, and the trails toward the rim are thinner and bolder in relief.

Compositional group: Purple 1 (Sample BRN 1-03 purple glass only)

Dimensions: reconstructed rim diameter – *c* 12 cm  
C-345

**2.** Biconical bowl (Fig. 6. 2) – fragments of the middle and lower parts of the vessel are preserved, the rim is missing; applied coil base-ring of variable width; irregular pontil scar (*c* 1.4 x 1.2 cm) in the middle of the base. Both the pontil mark and the base-ring are laid over trailed decoration. The same decoration scheme as on Cat. No 1, with a festoon-like pattern in nine vertical sections, quite variable in width. The trails in the lower and middle parts of the vessel are wider and marvered until they are flush with the vessel walls.

Compositional group: Purple 1 (Sample BRN 1-01 purple and opaque white glasses)

Dimensions: base diameter – *c* 4 cm; reconstructed width in the middle part of the vessel – *c* 14 cm  
C-348

**3.** Convex bowl (Fig. 7. 1) – fragments of the upper and middle parts of the vessel are preserved, the base is missing; slightly out-turned rim, edge fire-rounded, slightly thickened. The same decoration scheme as on Cat. No 1. Decorated with festoons arranged in a vertically skewed grid; on part of the vessel the decoration goes up to the rim.

Compositional group: Purple 1 (Sample BRN 1-15 purple and opaque white glasses)

Dimensions: rim diameter – *c* 9.5 cm  
C-350a

**4.** Convex bowl (Fig. 7. 2) – only a fragment of the upper part of the vessel is preserved; slightly out-turned rim, edge fire-rounded, slightly thickened. Several trails applied on the surface indicate that the vessel was decorated with a festoon-like pattern.

Compositional group: tentatively Purple 1 (measured by pXRF)

Dimensions: –  
C-350b

**5.** Bowl (Fig. 7. 3) – only two fragments of the upper part of the vessel are preserved; slightly out-turned rim, edge fire-rounded, slightly thickened. Decorated with festoons arranged in nearly vertical sections, skewed in the opposite direction than on Cat. No 3. Pattern seems very similar to that on Cat. No 4.

Compositional group: –  
Dimensions: rim diameter – *c* 12 cm  
C-350c

**6.** Bowl or cup (Figs 7. 4, 13. 2) – almost the entire vessel is preserved; slightly in-turned rim, edge fire-rounded, slightly thickened; applied coil base-ring; quite regular pontil scar (*c* 0.6 cm) in the middle of the base. The base-ring is applied to the bottom, previously decorated with trails. The decoration of applied trails covers the entire vessel, with a festoon-like pattern in eight vertical sections. The trails are wider and completely marvered in on the lower and middle parts, and thinner and more plastic toward the rim.

Compositional group: Purple 1 (Sample BRN 1-05 purple and opaque white glasses)

Dimensions: rim diameter – *c* 7.6 cm; base diameter – *c* 3.8 cm; height – *c* 5.8 cm  
C-353

**7.** Large convex bowl (Fig. 8. 1) – fragments of the upper and middle parts of the vessel are preserved, the base is missing; out-turned rim, edge fire-rounded, slightly thickened. The same decoration scheme as on Cat. No 1, with a festoon-like pattern in vertical sections, quite variable in width. As with the previous bowl, the trails are wider in the lower and middle parts of the vessel and thinner toward the rim.

Dimensions: rim diameter – *c* 17 cm  
C-343a

**8.** Large convex bowl (Fig. 8. 2) – fragments of the lower and middle parts of the vessel are preserved, the rim is missing; applied coil base-ring of variable width;

irregular pontil scar (*c* 1.1 x 0.7 cm) in the middle of the base. The same decoration scheme as on Cat. No 1, with a festoon-like pattern in eight or nine vertical sections. The trails are quite thin.

Compositional group: Purple 2 (Sample BRN 1-13 purple and opaque white glasses)

Dimensions: base diameter – *c* 5 cm

C-343b

### Bottles

**9.** Ovoid bottle (Fig. 9. 1) – nearly the complete profile is reconstructed, parts of the neck and body are missing; straight rim, edge fire-rounded, slightly thickened, long cylindrical neck, two handles, concave base; irregular pontil scar (*c* 2 x 1.3 cm) in the middle of the base. Two handles, semicircular in cross-section, are applied on the upper body and attached to the neck. A festoon-like pattern on the ovoid body was likely divided into six (?) vertical sections. Due to the thin application of white glass between these sections, the purple background is visible. A wide trail is applied on the neck. The base was decorated with marvered spiral trails. The decoration is in low relief.

Compositional group: Purple 2 (Samples BRN 1-06 purple glass only, BRN 1-07 purple and opaque white glasses, BRN 1-08 purple glass only)

Dimensions: rim diameter – *c* 1.9; base diameter – *c* 6.5 cm

C-344a

**10.** Ovoid? bottle (Figs 9. 2, 13. 1) – fragments of the upper part of the vessel are preserved, middle part of the body and base are missing; almost straight rim, edge fire-rounded, slightly thickened, cylindrical neck expanding to merge with body, one handle preserved. The handle, semicircular in cross-section, is applied on the upper body and attached to the neck. The neck is decorated with the applied wide trails dragged up with a tool. Thin purple glass threads are visible in the opaque white decoration. The decoration is in bold relief.

Compositional group: Purple 2 (BRN 1-09 purple and opaque white glasses)

Dimensions: rim diameter – *c* 2.3 cm; preserved height – *c* 11 cm

C-344

**11.** Bottle (Fig. 9. 3) – only a fragment of the upper part of the vessel is preserved; straight rim, edge fire-rounded, slightly thickened, cylindrical neck expanding to merge with body. This fragment is not decorated.

Compositional group: tentatively Purple 2 (measured by pXRF)

Dimensions: rim diameter – *c* 2 cm; preserved height – *c* 3.5 cm

C-347

### Flasks

**12.** Cylindrical flask (Fig. 10. 1) – fragments of the lower and middle parts of the vessel are preserved, upper body is missing; concave base. A festoon-like pattern was likely divided into six (?) vertical sections.

Compositional group: Purple 1 (Samples BRN 1-11 purple and opaque white glasses, BRN 1-12 purple glass only)

Dimensions: base diameter – *c* 4.5 cm, preserved height – *c* 8.4 cm

C-346a

**13.** Cylindrical flask (Fig. 10. 2) – fragments of the lower and middle parts of the vessel are preserved, upper body is missing; concave base; irregular pontil scar in the middle of the base. The flask was decorated with marvered trails arranged in wide festoons.

Compositional group: tentatively Purple 1 (measured by pXRF)

Dimensions: base diameter – 4.5 cm; preserved height – *c* 3.3 cm

C-346b

**14.** Flask (?) (Fig. 10. 3) – fragments of the upper part of the vessel are preserved, lower body is missing; funnel mouth, slightly in-turned rim, edge fire-rounded. The vessel was decorated with applied trails forming a festoon-like pattern. The decoration is in bold relief.

Compositional group: Purple 1 (Samples BRN 1-14a purple glass only, BRN 1-14b purple and opaque white glasses)

Dimensions: rim diameter – *c* 6 cm

C-349a

**15.** Flask (?) (Fig. 10. 4) – fragments of upper part of the vessel are preserved, lower body is missing; funnel mouth, straight rim, edge fire-rounded. The flask was decorated with applied trails forming three horizontal lines below the rim and a thick festoon-like pattern (?) further below. The decoration is in bold relief.

Compositional group: tentatively Purple 1 (measured by pXRF)

Dimensions: rim diameter – *c* 6.5

C-349b

**16. Flask (?)** (Fig. 10. 5) – fragments of the upper part of the vessel are preserved, lower body is missing; funnel mouth. The same decoration scheme as on Cat. No 15.

Compositional group: –

Dimensions: rim diameter – c 6.5 cm

C-349c

### Discussion

The purple vessels with marvered decoration from Braničevo belong to a well-known group of Medieval glassware, often regarded as originating from Islamic Egypt or Syria and, more generally, the Near East. During the Ayyubid (1171–1250) and Mamluk (1250–1516) dynasties, the glass industry was at its peak in the eastern Mediterranean.<sup>14</sup> The two most popular decoration techniques were those of applied and marvered trails, and of enamel and gold painting. Both techniques are characterised by polychromatic effects ignoring the distinct characteristics of glass – transparency and delicacy.<sup>15</sup> As the group of vessels with applied and marvered trails from House No 4 in Braničevo is securely dated, it is very important in the study of the distribution and chronology of such finds. The analogous finds, as listed below, come from the period between the 12<sup>th</sup> and 15<sup>th</sup> centuries; some sites of uncertain date, but possibly relating to the Ayyubid and Mamluk periods, are also mentioned (Fig. 12).

In the Near East, such decorated vessels are known from Turkey (Pergamon, 12<sup>th</sup>–13<sup>th</sup> c.,<sup>16</sup> the Kubadabad palace, 13<sup>th</sup> c.,<sup>17</sup> Adana, 12<sup>th</sup>–13<sup>th</sup> c.,<sup>18</sup> and Samsat, 12<sup>th</sup>–13<sup>th</sup> c.<sup>19</sup>); Syria (Mharda, 12<sup>th</sup>–13<sup>th</sup> c.,<sup>20</sup> Hama, 12<sup>th</sup>–14<sup>th</sup> c.,<sup>21</sup> Qasr al-Hair al-Sharqi<sup>22</sup> and Raqqa,<sup>23</sup> both of uncertain date); Lebanon (Baalbek<sup>24</sup> and Beirut,<sup>25</sup> both of uncertain date); Israel (Giv'at Yasaf, Mamluk period,<sup>26</sup> Acre, 12<sup>th</sup>–13<sup>th</sup> c.,<sup>27</sup> Safed, 14<sup>th</sup> c.,<sup>28</sup> Tell Yoqne'am, Mamluk period,<sup>29</sup> Tiberias, Fatimid period,<sup>30</sup> Bet Yerah, 15<sup>th</sup> c.,<sup>31</sup> Hammat Gader, Mamluk period,<sup>32</sup> Bet Shean, 12<sup>th</sup>–14<sup>th</sup> c.,<sup>33</sup> Horbat Zerifin,<sup>34</sup> Ramla,<sup>35</sup> Khirbat el-Ni'ana,<sup>36</sup> Revadim,<sup>37</sup> Emmaus al-Qubeiba,<sup>38</sup> all dated to the Mamluk period, Jerusalem, 13<sup>th</sup>–15<sup>th</sup> c.<sup>39</sup> and Auja al-Hafir, 9<sup>th</sup>–12<sup>th</sup> c.<sup>40</sup>); Jordan (Ajloun Castle, 13<sup>th</sup> c.,<sup>41</sup> Heshbon, 12<sup>th</sup> c. and later,<sup>42</sup> Khirbat Faris, 14<sup>th</sup> c.<sup>43</sup> and Karak-Raven, 13<sup>th</sup> or 14<sup>th</sup> c.<sup>44</sup>); Iraq ('Anna, 11<sup>th</sup>–14<sup>th</sup> c.,<sup>45</sup> Samarra, uncertain date,<sup>46</sup> Tulul al-Ukhaidir, Abassid-Fatimid period,<sup>47</sup> Kish, Hira, both of uncertain date<sup>48</sup> and Wasit, 13<sup>th</sup> c.<sup>49</sup>); Yemen (Sharma, 12<sup>th</sup>–13<sup>th</sup> c.<sup>50</sup> and Kawd am-Saila, uncertain date<sup>51</sup>), Egypt (Alexandria – Kom el-Dikka, Mamluk period,<sup>52</sup> Fustat, 12<sup>th</sup>–14<sup>th</sup> c.,<sup>53</sup> Al-Tur (Sinai),

<sup>14</sup> The marvering decoration technique appeared during the New Kingdom in Egypt (1450–1100 BCE). It was used in the Hellenistic and Roman periods, and during the early Islamic period as well, throughout the 8<sup>th</sup> and 9<sup>th</sup> centuries, see Grossmann 2002, 7–10; Ounahnoua 2016, 243. There are not many securely-dated finds from the latter phase, see Allan 1995, 23–24; Carboni 2001, 291–321; O'Hea 2003, 133–137; Hadad 2002, 151–158.

<sup>15</sup> Brosh 2014a, 302.

<sup>16</sup> Rehren et al. 2015, Fig. 2f.

<sup>17</sup> Uysal 2008, 239, 448, 532, kat. no. 155.

<sup>18</sup> Pinder-Wilson 1991, 129, fig. 162.

<sup>19</sup> Allan 1995, 28.

<sup>20</sup> Carboni 2001, 310, Cat. 83b.

<sup>21</sup> Allan 1995, 11, 21; Brosh 2014a, 302.

<sup>22</sup> Allan 1995, 13, 27.

<sup>23</sup> Hadad 2002, 154.

<sup>24</sup> Allan 1995, 11, 13, 27; Brosh 2014b, 910–912.

<sup>25</sup> Brosh 2014b, 910–912.

<sup>26</sup> Gorin-Rosen 1999, 138–139, Fig. 1.9; Gorin-Rosen 2006, 109.

<sup>27</sup> Gorin-Rosen 2013, 110–111, Fig. 1.5.

<sup>28</sup> Katsnelson 2017, 314, 316, Fig. 5.2–5.

<sup>29</sup> Gorin-Rosin, Katsnelson 2007, 75–76, Figs. 17.1, 17.2.

<sup>30</sup> Allan 1995, 13, 27.

<sup>31</sup> Brosh 1993, 290–291, fig. 4.

<sup>32</sup> Hadad 2002, 155; Brosh 2014a, 303.

<sup>33</sup> Hadad 2002, 153–156; Kucharczyk 2015, 79.

<sup>34</sup> [http://www.hadashot-esi.org.il/report\\_detail\\_eng.aspx?id=814](http://www.hadashot-esi.org.il/report_detail_eng.aspx?id=814)

<sup>35</sup> Gorin-Rosen 2009, Fig. 13.3 ([http://www.hadashot-esi.org.il/Report\\_Detail\\_Eng.aspx?id=1168&mag\\_id=115](http://www.hadashot-esi.org.il/Report_Detail_Eng.aspx?id=1168&mag_id=115))

<sup>36</sup> Gorin-Rosin, Katsnelson 2007, 75–76, Figs. 17.1, 17.2.

<sup>37</sup> Brosh 2014a, 303.

<sup>38</sup> Hadad 2002, 156; Brosh 2014a, 303.

<sup>39</sup> Brosh 2005, 186–188; Brosh 2012, 403–406; Brosh 2014a, 302–305; Brosh 2014b, 909–920; Brosh 2017, 304–305; Gorin-Rosen 2003, 385; Gorin-Rosen 2006, 108, Fig. 2, 6–7; Katsnelson 2009 ([http://www.hadashot-esi.org.il/Report\\_Detail\\_Eng.aspx?id=1206&mag\\_id=115](http://www.hadashot-esi.org.il/Report_Detail_Eng.aspx?id=1206&mag_id=115), accessed 31.01.2018.); Winter 2012, 335–337; Ouahnoua 2016, 243–247.

<sup>40</sup> Allan 1995, 13, 27.

<sup>41</sup> file:///C:/Users/SARAD/Downloads/object\_ISL\_jo\_Mus01\_24\_en.doc%20(1).pdf (accessed 15.01.2018.)

<sup>42</sup> Goldstein 1976, 131, pl. XII/C; Brosh 2014b, 911–912.

<sup>43</sup> McQuitty 2007, 169, fig. 6; Hadad 2002, 155.

<sup>44</sup> Milwright 2008, 269, Plate 41.

<sup>45</sup> Hadad 2002, 155.

<sup>46</sup> Allan 1995, 9–11, 27.

<sup>47</sup> Hadad 2002, 155.

<sup>48</sup> Allan 1995, 9, 11, 27.

<sup>49</sup> Hadad 2002, 155.

<sup>50</sup> Foy 2015, 328–329, 352, Fig. 236.

<sup>51</sup> Allan 1995, 14, 27.

<sup>52</sup> Kucharczyk 2015, 73, 78–79, Fig. 2.5, 3.2.

<sup>53</sup> Allan 1995, 7–10, 12; Brosh 2014a, 302.

14<sup>th</sup>–15<sup>th</sup> c.,<sup>54</sup> Quseir al-Qadim, 14<sup>th</sup> c.,<sup>55</sup> and Qasr Ibrim, early Islamic-Ottoman<sup>56</sup>) and Sudan (Meinarti, c 1050–1350 and Kasanarti, c 1150–1400).<sup>57</sup> Several fragments are known from Eastern Africa (Gedi, Kenya, 1100–1350),<sup>58</sup> Northern Africa (Qal'a of Beni Hammad, Algeria, 1007–1152)<sup>59</sup> and Western Africa (Gao, Mali, 11<sup>th</sup>–12<sup>th</sup> c.).<sup>60</sup> The evidence for trade across the Indian Ocean is best illustrated by the glass finds from Singapore (Fort Canning Hill, 14<sup>th</sup> c.) and Pengkalan Bulang near Penang Island in Malaysia, dated to the 12<sup>th</sup>–13<sup>th</sup> century.<sup>61</sup>

Sporadic finds are known from western Europe – from the United Kingdom (St Andrew's Cathedral in Fife, uncertain date, Cheesecake Hill Barrow, 6<sup>th</sup>–7<sup>th</sup> or 12<sup>th</sup>–13<sup>th</sup> c., Restormel Castle in Cornwall, in association with painted 13<sup>th</sup> c. glass, Burpham in Sussex, uncertain date, St Martin's Lane in Chichester, uncertain date and Colchester, unlikely later than early 13<sup>th</sup> c.);<sup>62</sup> Spain (Alhambra, uncertain date);<sup>63</sup> France (Marseille, end 13<sup>th</sup> – beginning of the 14<sup>th</sup> c.);<sup>64</sup> Germany (Ludwigsburg, 12<sup>th</sup>–13<sup>th</sup> c.);<sup>65</sup> and from eastern Europe as well: from Belarus (Vawkavysk, 13<sup>th</sup> c.,<sup>66</sup> Novogrudok, uncertain date,<sup>67</sup> and Polotsk, 13<sup>th</sup> c.<sup>68</sup>); Russia (Novgorod, c 1116–1134,<sup>69</sup> Beloozero, uncertain date,<sup>70</sup> Ostolopovo, end 11<sup>th</sup> – beginning of the 12<sup>th</sup> c.,<sup>71</sup> Vladimir, uncertain date,<sup>72</sup> Hmelevskoe I settlement, 13<sup>th</sup>–14<sup>th</sup> c.,<sup>73</sup> Bolgar, 13<sup>th</sup>–14<sup>th</sup> c.,<sup>74</sup> Bilyar, Selitrennoe, both of uncertain date,<sup>75</sup> North Ossetia, 11<sup>th</sup>–12<sup>th</sup> c.,<sup>76</sup> and Tsaryovo Gorodishche, uncertain date<sup>77</sup>); and from Georgia (Agar, uncertain date).<sup>78</sup> Such glass finds are also known from Armenia (Dvina, uncertain date).<sup>79</sup>

Rare specimens of marvered glass – purple or dark blue – come from the Balkans. In terms of location, the nearest finds similar to the Braničevo glass assemblage come from Dubrovnik in present-day Croatia (Monastery of St Mary of Kaštel, mid 12<sup>th</sup>–14<sup>th</sup> c.)<sup>80</sup> and from St Tryphon's Church in Kotor (Montenegro).<sup>81</sup> In accordance with the analogous finds and course of historical events, the author dates marvered glass from Kotor to the second half of the 12<sup>th</sup> century, although with some reservations.<sup>82</sup> Marvered glass finds, similarly decorated, were found at the Medieval site of Trapezitsa in Veliko Tarnovo (13<sup>th</sup>–14<sup>th</sup> c.)<sup>83</sup> and in Karasura (12<sup>th</sup>–13<sup>th</sup> c.),<sup>84</sup> Bulgaria. A fragment of blue glass with marvered white trails comes from the Agora South Centre Glass Factory Site in Corinth (Greece).<sup>85</sup> After reconsideration, this piece was dated to the 13<sup>th</sup>–14<sup>th</sup> centuries.<sup>86</sup> A further fragment of a marvered cup is also known from the Cyprus Medieval Museum at Limassol Castle.<sup>87</sup>

Current knowledge of marvered glass distribution reveals that the highest concentration of these pieces can be found in the Eastern Mediterranean region, mostly in Syria and Egypt. Most sites producing such finds come from the territories of present-day Israel (Fig. 12). To some extent, this can be explained by the large-scale archaeological works conducted nowadays across this region. Marvered glass is also frequently found in Lebanon, Jordan, Iraq, as well as in Turkey. Apart from this region, several finds are recorded in the United Kingdom and Russia, which, along with the finds from Spain, Africa, Singapore and Malaya, indicate developed long-distance communication networks

<sup>54</sup> Allan 1995, 14, 27; Brosh 2014a, 302.

<sup>55</sup> Whitcomb 1982, 234–235; Meyer 1992, 89–90, Plate 19; Allan 1995, 15.

<sup>56</sup> Allan 1995, 15, 28.

<sup>57</sup> Allan 1995, 14, 28.

<sup>58</sup> Hadad 2002, 155.

<sup>59</sup> Allan 1995, 15–16.

<sup>60</sup> Insoll 1998, 81, 83, Fig. 2, 4.

<sup>61</sup> Whitcomb 1983, 105; Borell 2005, 200–201, Fig. 1.

<sup>62</sup> Allan 1995, 15–17.

<sup>63</sup> Allan 1995, 15, 28.

<sup>64</sup> Foy, Michel 2014, 265, Fig. 216 et Fig. 217.

<sup>65</sup> Allan 1995, 5.

<sup>66</sup> Лавыш 2015, Рис. X.

<sup>67</sup> Валиулина 2015, 249.

<sup>68</sup> Лавыш 2015, Рис. XI.

<sup>69</sup> Плохов 2007, 174, цв. ил. 5, 19–22.

<sup>70</sup> Валиулина 2015, 249.

<sup>71</sup> Валиулина 2015, 249; Руденко 2012, 133, Рис. 7.1; Руденко 2016, 1490, Рис. 12.

<sup>72</sup> Валиулина 2015, 249.

<sup>73</sup> Валиулина 2015, 249; <https://cyberleninka.ru/article/n/issledovaniya-hmelevskogo-i-selishcha>

<sup>74</sup> Валиулина 2015, 249, Рис. X/6, 8–9.

<sup>75</sup> Валиулина 2015, 249.

<sup>76</sup> Меч и златник 2012, 155, кат. 390.

<sup>77</sup> Валиулина 2015, 249.

<sup>78</sup> Allan 1995, 16.

<sup>79</sup> Валиулина 2015, 249.

<sup>80</sup> Topić et al. 2016, 575, 577–578, Fig. 1.5.

<sup>81</sup> Kržanac 2001.

<sup>82</sup> Kržanac 2001, 32, 56–57; Kržanac 2012, 411–412, Figs. 5–6.

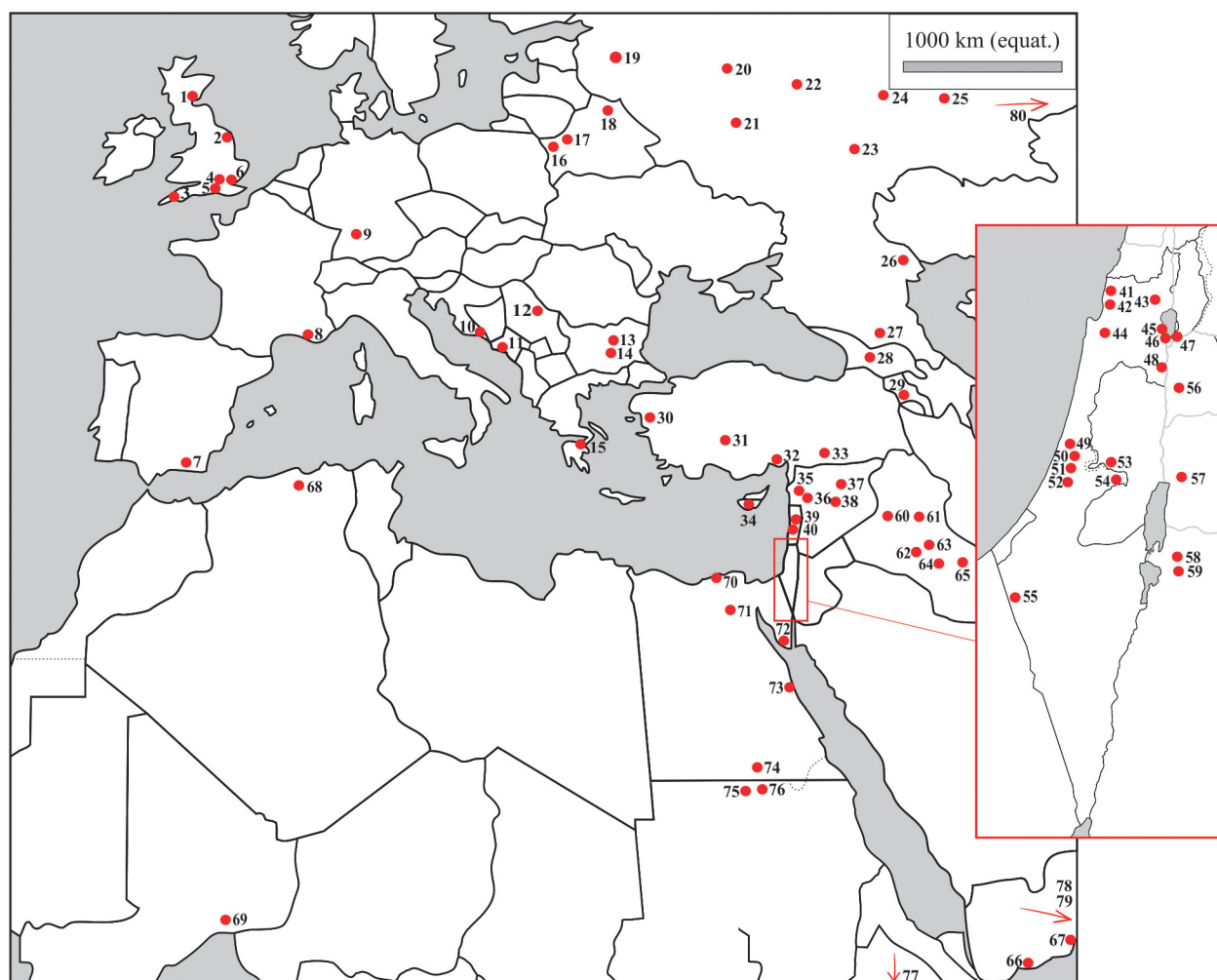
<sup>83</sup> Рабовянов 2015, 172, Табло 77, №377, №382.

<sup>84</sup> Rauh 2013, forthcoming, 322, 331, Кат. Nr. 1392–1395, Taf. 70.

<sup>85</sup> Allan 1995, 21; Davidson 1952, 115–116, nos. 755–758.

<sup>86</sup> Whitehouse 1991, 78.

<sup>87</sup> Allan 1995, 16.



- |                                   |                             |                       |                               |
|-----------------------------------|-----------------------------|-----------------------|-------------------------------|
| 1. St Andrew's Cathedral in Fife  | 19. Novgorod                | 40. Beirut            | 61. Samarra                   |
| 2. Cheesecake Hill Barrow         | 20. Beloozero               | 41. Giv'at Yasaf      | 62. Tulul al-Ukhaidir         |
| 3. Restormel Castle in Cornwall   | 21. Ostolopovo              | 42. Acre              | 63. Kish                      |
| 4. Burpham                        | 22. Vladimir                | 43. Safed             | 64. Hira                      |
| 5. St Martin's Lane in Chichester | 23. Hmelevskoe I settlement | 44. Tell Yoqne'am     | 65. Wasit                     |
| 6. Colchester                     | 24. Bolgar                  | 45. Tiberias          | 66. Sharma                    |
| 7. Alhambra                       | 25. Bilyar                  | 46. Bet Yerah         | 67. Kawd am-Saila             |
| 8. Marseille                      | 26. Selitrennoe             | 47. Hammat Gader      | 68. Qal'a of Beni Hammad      |
| 9. Ludwigsburg                    | 27. North Ossetia           | 48. Bet Shean         | 69. Gao                       |
| 10. Dubrovnik                     | 28. Agar                    | 49. Horbat Zerifin    | 70. Alexandria – Kom el-Dikka |
| 11. Kotor                         | 29. Dvina                   | 50. Ramla             | 71. Fustat                    |
| 12. Braničevo                     | 30. Pergamon                | 51. Khirbat el-Ni'ana | 72. Al-Tur (Sinai)            |
| 13. Veliko Tarnovo                | 31. Kubadabad palace        | 52. Revadim           | 73. Quseir al-Qadim           |
| 14. Karasura                      | 32. Adana                   | 53. Emmaus al-Qubeiba | 74. Qasr Ibrim                |
| 15. Corinth                       | 33. Samsat                  | 54. Jerusalem         | 75. Meinarti                  |
| 16. Vawkavysk                     | 34. Limassol                | 55. Auja al-Hafir     | 76. Kasanarti                 |
| 17. Novogrudok                    | 35. Mharda                  | 56. Ajloun Castle     | 77. Gedi                      |
| 18. Polotsk                       | 36. Hama                    | 57. Heshbon           | 78. Pengkalan Bulang          |
|                                   | 37. Qasr al-Hair al-Sharqi  | 58. Khirbat Faris     | 79. Fort Canning Hill         |
|                                   | 38. Raqqa                   | 59. Karak-Raven       | 80. Tsaryovo Gorodishche      |
|                                   | 39. Baalbek                 | 60. 'Anna             |                               |

Fig. 12. Marvered glass distribution map

Сл. 12. Карта распрострањености стаклених предмета украшених апликацијом нишима

of the 12<sup>th</sup>–14<sup>th</sup> centuries. Further analysis of the distribution map revealed that almost all marvered glass finds come from the sites/ports located by seas and rivers.

In general, the above-mentioned glass vessels are dated between the 12<sup>th</sup> to 14<sup>th</sup> centuries, mostly to the late 13<sup>th</sup> and 14<sup>th</sup> centuries, associated with the Mamluk period; yet some finds came from 15<sup>th</sup> century contexts, as evidenced in Jerusalem<sup>88</sup> and Bet Yerah<sup>89</sup> in Israel and in Al-Tur (Sinai) in Egypt.<sup>90</sup> Some earlier dated finds (12<sup>th</sup>–13<sup>th</sup> c.) come from Kotor (Montenegro),<sup>91</sup> Pergamon (Turkey),<sup>92</sup> Acre<sup>93</sup> and Auja Hafir<sup>94</sup> (Israel), Novgorod,<sup>95</sup> Ostolopovo,<sup>96</sup> North Ossetia<sup>97</sup> (Russia), Qal'a of Beni Hammad (Algeria)<sup>98</sup> and Gao (Mali),<sup>99</sup> among them a toilet vessel from North Ossetia (11<sup>th</sup>–12<sup>th</sup> c.),<sup>100</sup> vessels from Novgorod (c. 1116–1134)<sup>101</sup> and a bottle fragment from Acre (Crusades, 1187–1291)<sup>102</sup> stand out for their clearly defined contexts. The marvered vessel from the Crusader-period bathhouse in Acre is made of brown glass, which is not as common as purple, green or blue in later Mamluk-period glass assemblages. Found together with a pruned beaker, this is a rare securely dated 12<sup>th</sup>–13<sup>th</sup> centuries example of Near Eastern marvered glass from the period of Crusader domination in the area.<sup>103</sup>

In terms of their morpho-typological features, thus far there have been no finds analogous to the Braničevo vessels. Similar flasks come from Kotor, where different forms of marvered glass vessels are presented. Together with sporadic finds from Dubrovnik, Veliko Tarnovo and Karasura, they throw new light on the appearance, dating and distribution of marvered glass vessels in the Balkans. The vessel set from Braničevo is entirely different from the most common Mamluk finds, in terms of vessel forms and craftsmanship. Only a few forms from outside the Balkans are recognised as similar to some vessels from Braničevo, although all of them are dated later or come from uncertainly dated contexts. Bowls from Khirbat Faris in Jordan (from a 14<sup>th</sup> century context)<sup>104</sup> and the Jewish Quarter in Jerusalem (dated to 14<sup>th</sup> c. by comparison with analogous finds),<sup>105</sup> resemble two biconical bowls from Braničevo (Cat. Nos 1 and 2). Furthermore, our bowl listed as Cat. No 8 has similarities with two conical bowls with base-rings from Horbat Zerifin in Israel (Mamluk period, 13<sup>th</sup>–16<sup>th</sup> c.)<sup>106</sup> and from the collection of The Corning Museum of Glass (c. 1100–1399).<sup>107</sup> Cylindrical flasks from Braničevo (Cat. Nos 12 and 13) resemble the vessel from Cheesecake Hill Barrow in England, dated to the 12<sup>th</sup>–13<sup>th</sup> centuries,<sup>108</sup>

and a small bottle of unknown provenance, kept in the Kofler collection (7<sup>th</sup>–8<sup>th</sup> c.).<sup>109</sup> A vessel from the Jewish Quarter in Jerusalem has a similar cylindrical body; by preserved fragments it is identified as beaker.<sup>110</sup> Three vessel rims from Braničevo (Cat. Nos 14–16), possibly parts of small bottles/flasks, resemble the upper part of another vessel from this Jerusalem quarter.<sup>111</sup> In addition to this, two handled bottles, one from the collection of Islamic glass in Jerusalem (11<sup>th</sup>–13<sup>th</sup> c.)<sup>112</sup> and the other from a collection in Japan (12<sup>th</sup>–13<sup>th</sup> c.),<sup>113</sup> are similar to our Cat. No 9, albeit only in shape. It should be underscored that these vessels are smaller than that from Braničevo; with its height of only 13 cm, the find kept in Jerusalem is attributed to pilgrim flasks.<sup>114</sup>

As for the decoration, the glass vessels from Braničevo are mainly ornamented with festoon-like patterns (Fig. 13. 2; Fig. 14. 1, 4, 6, 8–10). The festoons are either

<sup>88</sup> Gorin-Rosen 2003, 385; Gorin-Rosen 2006, 108, Fig. 2, 6–7; Brosh 2012, 403–406, 415–416, 422–423, Plate 15.2, G 37, Plate 15.5, G 69a, G 69b, G 70; Brosh 2014a, 303; Ouahnoua 2016, 243–247; Brosh 2017, 304–305.

<sup>89</sup> Brosh 1993, 290–291, fig. 4.

<sup>90</sup> Allan 1995, 14, 27; Brosh 2014, 302.

<sup>91</sup> Krizanic 2012, 413.

<sup>92</sup> Rehren et al. 2014, 270, 274, Fig. 2f.

<sup>93</sup> Gorin-Rosen 2013, 110–111, Fig. 1.5.

<sup>94</sup> Allan 1995, 13, 27.

<sup>95</sup> Плохов 2007, 166; Валиулина 2015, 254.

<sup>96</sup> Валиулина 2015, 249; Руденко 2016, 1490, Рис. 12.

<sup>97</sup> *Меч и златник* 2012, 155, кат. 390.

<sup>98</sup> Allan 1995, 15–16.

<sup>99</sup> Insoll 1998, 81, 83, Fig. 2, 4. 1998, 81, 83, Fig. 2, 4.

<sup>100</sup> *Меч и златник* 2012, 155, кат. 390.

<sup>101</sup> Плохов 2007, 174.

<sup>102</sup> Gorin-Rosen 2013, 110–111, Fig. 1.5.

<sup>103</sup> Gorin-Rosen 2013, 110–111.

<sup>104</sup> McQuitty 2007, 161, 169, Fig. 6; Milwright 2008, 269, 270, Plate 41.

<sup>105</sup> Brosh 2014b, 912, 914, fig. 4.1.

<sup>106</sup> [http://www.hadashot-esi.org.il/report\\_detail\\_eng.aspx?id=814](http://www.hadashot-esi.org.il/report_detail_eng.aspx?id=814) (accessed 24.01.2018)

<sup>107</sup> <https://www.cmog.org/artwork/bowl-482?image=0&search=collection%3A8480fd362951606897866ff4a7474610&page=1517> (accessed 24.01.2018)

<sup>108</sup> Allan 1995, 16–17, Fig. 14.

<sup>109</sup> Carboni 2001, 316, Cat. 3.63a.

<sup>110</sup> Brosh 2014b, 915, fig. 5.24.

<sup>111</sup> Brosh 2014b, 915, Fig. 5.25.

<sup>112</sup> Hasson 1979, 12.

<sup>113</sup> Shindo 2002, 32.

<sup>114</sup> Hasson 1979, 12, cat. No. 12.





Fig. 13. Preserved parts of a bottle and a bowl after conservation treatment (photo by: D. Spasić-Đurić, S. Jovanović; conservator M. Živković, Central Institute for Conservation, Belgrade)

Сл. 13. Очувани делови боце и зделе након конзервације (фото: Д. Спасић-Ђурић, С. Јовановић; конзерватор М. Живковић, Централни институт за конзервацију – ЦИК, Београд)

thin (Cat. Nos 1 and 7) or thicker (Cat. Nos 2, 6, 12), arranged in narrower (Cat. No 12) or wider (Cat. No 13) vertical sections and skewed on some bowls (Cat. Nos 3, 6). The most similar festoon patterns are seen on the vessels from St Tryphon's Church in Kotor,<sup>115</sup> Monastery of St Mary of Kaštel in Dubrovnik,<sup>116</sup> Fustat in Egypt,<sup>117</sup> and on some fragments from the collection of the Corning Museum of Glass.<sup>118</sup> One bottle seems to have a feather-like pattern on its neck (Cat. No 10; Fig. 13.1); as only the upper part of this vessel is preserved, there is no information about the decoration of the rest of the bottle. The exterior of the second bottle base (Cat. No 9) has spirally wound white trails. This motif is also found on some vessel bases from Jerusalem,<sup>119</sup> as well as on the previously mentioned bottle from Cheesecake Hill Barrow.<sup>120</sup> Some vessels from the Braničevo assemblage, such as a possible flask (Cat. No 15), are decorated with thin horizontal trails below the rim. The decoration of some bowl rims from Braničevo, such as Cat. No 4, resembles that of the vessel excavated in Pergamon (Turkey).<sup>121</sup> It should be noted that the decoration on the Braničevo vessels is not uniform in terms of technical performance. High-quality, smooth marvering resulted from the com-

plete integration of two types of glass (white opaque glass ornament with a purple vessel base). In the Braničevo assemblage, in the lower parts of the vessels, the trails are marvered until they are flush with the vessel wall surface (Fig. 14. 5, 8–10), while in their upper and even middle parts the trails are executed in relief (Figs 13. 1; 14. 2–3, 7). Since the technique of marvering at any rate requires experienced and skilful masters, this partial marvering probably reflects limited skills in applying opaque white trails, with inadequate pressing in of the decoration. The shape of the vessel, and also some other parameters, like glass composition and

<sup>115</sup> Križanac 2001, 28, 33, figs. 6, 12, 15.

<sup>116</sup> Topić et al. 2016, 575, 577–578, Fig. 1.5.

<sup>117</sup> Allan 1995, 9, Fig. 9.

<sup>118</sup> <https://www.cmog.org/artwork/fragment-1130?search=collection%3A1b641c0151b9a44a34168cdfdb78cdc3&page=933>; <https://www.cmog.org/artwork/fragment-bottle-32?search=collection%3A1b641c0151b9a44a34168cdfdb78cdc3&page=866>

<sup>119</sup> Brosh 2014b, 914, Figs. 4. 2, 7–8, 11; 915, Fig. 5/34; Ouahnouna 2016, 244, Fig. 11.13, 8–9.

<sup>120</sup> Allan 1995, 16, 17, Fig. 14.

<sup>121</sup> Rehren et al. 2015, 274, Fig. 2f.



Fig. 14. Marvered patterns on different glass vessels  
(photo by: D. Spasić-Đurić, S. Jovanović)

Сл. 14. Делови различитих посуда украшени аплицираним нишима (фото: Д. Спасић-Ђурић, С. Јовановић)

temperature, final furnace annealing, etc., could also have affected the marvering process to some extent. In the Braničevo assemblage, vessel rims, necks, and concave linking parts of the bottles between the neck and the belly usually bear trailed decoration, not marvered into the body of the vessel.

### Conclusions

The group of glass vessels from House No 4 in Braničevo is a rare find of purple marvered glass in the Balkans. As it is well known that the highest concentration of these finds comes from the eastern Mediterranean at the times of the Ayyubid (1171–1250) and Mamluk (1250–1516) dynasties, the fact that the Bra-

ničevo assemblage is reliably dated contributes to the general knowledge of marvered glass distribution. Due to the large number of such finds in Egypt and Syria, and the numerous sites producing such finds in present-day Israel, this type of glass is believed to have been produced in these areas. Recently, traces of glass workshops dated to the 14<sup>th</sup> century were discovered in Israel (Jerusalem).<sup>122</sup>

The latest phase of House No 4, which represents the *terminus ante quem* for the Braničevo inventory, is coin-dated to the last decades of the 12<sup>th</sup> century (Frie-

<sup>122</sup> Brosh 2014b, 909–920.

sach coins issued between 1170 and 1200 and emissions minted for King Bélla III, from 1172–1196). As the coins of John II Komnenos (1118–1143) and Manuel I Komnenos (1143–1152?) were found on the house floor, in a conflagration layer immediately above it, from which the glass assemblage also came, it can be assumed that the set belonged to the middle/second half of the 12<sup>th</sup> century. Importantly, only after the assessment of the complete archaeological material from House No 4, could more narrow dates for our finds perhaps be suggested.

In the context of marvered Islamic vessels, considering the later group of this type of glass (12<sup>th</sup>–15<sup>th</sup> c.), it seems that the finds from Braničevo are, so far, the earliest securely dated vessels of this group, without analogous finds. In light of the other rare, but also luxurious and important finds from the Balkans, particularly those from St Tryphon's Church in Kotor, this kind of glass certainly should be considered an inter-regional phenomenon.

The results of the analyses conducted within the project *Glass from Byzantium to Baghdad – Trade and Technology from the Byzantine Empire to the Abbasid Caliphate* imply that the vessels from Braničevo were made from plant-ash soda glass, most probably of Levantine origin, which reveal a typical composition of Near Eastern Islamic glass. Judging by morphological and typological criteria, i.e. the fact that this was a unique set of marvered vessels which included different forms, it could be assumed that these vessels were brought to Braničevo together, as a set. This interpretation is also supported by the fact that the entire set was manufactured in a single workshop, in two slightly different batches, which was also demonstrated by the analyses. It is not known where these vessels were made

but, apart from the Islamic lands, it should also be considered that the workshop could be located in the territory of the Byzantine Empire. It is worth noting that, along with this purple glass set, other imported goods have been unearthed from House No 4 as well, such as pieces of luxurious Byzantine glazed pottery.<sup>123</sup>

It cannot be concluded under which circumstances this luxurious set of glass might have been brought to Braničevo. It must be seen in the light of the military-political importance of the city during the 12<sup>th</sup> century,<sup>124</sup> in a time of the opposition of Hungarian and Byzantine interests in the Balkans, and with the transit role of Braničevo during the Crusades. Historical accounts of the emperors' stay there and the fact that the city had its own elite circle indicate that the delivery of such an assemblage could have been required on many occasions.

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*Translated by Sonja Jovanović*

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<sup>123</sup> Bikić 2016, 129.

<sup>124</sup> *ВИИИЈ* IV, 7–10, 13, 14, 16–22, 43–45, 50, 117, 118, 120–126, 137, 159; Коматина 2016, 105–107.

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*Резиме:* ДРАГАНА СПАСИЋ-ЂУРИЋ, Народни музеј Пожаревац  
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## СЕТ ПУРПУРНИХ СТАКЛЕНИХ ПОСУДА СА УКРАСОМ ОД АПЛИЦИРАНИХ НИТИ\* (12. ВЕК) ИЗ БРАНИЧЕВА (СРБИЈА)

*Кључне речи.* – Браничево, Србија, 12. век, сет пурпурних стаклених посуда, украс од аплицираних нити, бело непрозирно стакло.

Током археолошких ископавања средњовековног Браничева 2011. године, на локалитету Мали град откривен је сет од најмање 16 стаклених посуда израђених од прозирног тамно-пурпурног стакла. Посуде су украшене аплицираним нитима од белог непрозирног стакла које су накнадно, ваљањем/окретањем врелог стакла на равnoj подлози, потпуно или делимично стопљене са пурпурном основом (енг. *marvering*). Нити су у току тог процеса обликоване посебном алатком формирајући украс од фестона. Сет се састоји од осам здела, три боце, две мале боце и три посуде које су такође, са одређеном резервом, одређене као мале боце. Посуде су нађене у слоју гаражи/рушења који непосредно лежи на подници Куће 4, заједно са око 87 уломака посуда од природно обојеног плавозеленог стакла и са 25 фрагмената наруквица израђених од тамноплавог стакла. Са њима су откривени и остаци три дрвене угљенисане даске, те је на основу њих претпостављено постојање полица на којима су стаклене посуде стајале или дрвене шкриње у којој су биле складиштене.

Од укупно шест мањих здела, две су биконичне (кат. бр. 1–2; сл. 6), три конвексне (кат. бр. 3–5; сл. 7. 1–3), а једна је готово цилиндрична (кат. бр. 6; сл. 7. 4). Две веће зделе су конвексне форме (кат. бр. 7–8; сл. 8). Зделе су имале извијене или увучене заобљене и благо задебљане ободне, и прстенасте, накнадно аплициране базе. Сачувани елементи упућују на то да су три боце сличне форме, вероватно овалног тела, са дугим цилиндричним вратом и с једном или две дршке (кат. бр. 9–11; сл. 9. 1–3). Поред здела и боца, сет такође садржи фрагменте две мале боце цилиндричног тела и конкавног дна (кат. бр. 12–13; сл. 10. 1–2), као и три посуде левкасто проширеног врата, благо задебљаног и заобљеног обода (кат. бр. 14–16; сл. 10. 3–5). Доњи делови ових посуда нису очувани. Може се претпоставити да је такође реч о малим боцама.

Археолошки контекст, а посебно нумизматички налази, завршну фазу Куће 4 одређују у последње деценије 12. века (фризашки новац емитован између 1170. и 1200. године и емисије краља Беле III из 1172–1196. године). Захваљујући томе, као и налазима новца Јована II Комнина (1118–1143) и Манојла I Комнина (емисија из 1143–1152?) који су нађени такође у слоју гаражи на поду Куће 4, сет пурпурног стакла из Браничева оквирно се датује у средину/другу половину 12. века.

Највећа концентрација оваквог луксузног посуђа забележена је на простору источног Медитерана (сл. 12) из времена владавине династије Ајубида (1171–1250) и Мамелучког султаната (1250–1516). Посуде овог типа су у мањем броју налажене и у Европи, Африци и Азији. Шире се датује у пе-

риод од 12. до 14. века, а највећи број примерака одређује се у крај 13. и у 14. век. Ретки примерци датовани су у 15. век. Сет из Браничева представља значајно откриће на Балкану и један је од најраније поуздано датованих налаза пурпурних стаклених посуда украшених аплицираним нитима од белог непрозирног стакла.

Резултати хемијских анализа, које су рађене у оквиру пројекта *Glass from Byzantium to Baghdad—Trade and Technology from the Byzantine Empire to the Abbasid Caliphate*, показале су да сировина стакла од које су посуде прављене потиче са Леванта, те да је реч о типично исламском стаклу Блиског истока. Након морфолошке и типолошке обраде материјала утврђено је да су форме браничевских посуда јединствене и као такве немају директне аналогije (када је реч о стаклу украшеном овом техником). На основу тога, као и морфолошко-типолошке разноврсности ових налаза, може се претпоставити да су посуде у Браничево донете заједно – у сету. Ова претпоставка је оснажена и аналитичким резултатима који су потврдили да су све посуде израђене у једној стакларској радионици, али у оквиру два процеса, од две сировине са незнатним разликама у хемијском саставу.

Не може се са сигурношћу установити под којим условима је овај луксузни сет доспео у Браничево. Околности које су томе допринеле биле су различите и могу се само претпоставити. Оне се морају посматрати у светлу војно-политичког значаја Браничева током 12. века, у време константних преламања угарских и византијских интереса на Балкану, уз транзитну улогу коју је овај град имао током крсташких похода, и кроз присуство царева Јована II, Манојла I и војно-политичке елите у Браничеву. Због чињенице да се ради о затвореној и поуздано датованој археолошкој целини, сет посуда из Браничева представља значајан допринос у проучавању технологије израде и морфолошко-типолошких карактеристика овог луксузног посуђа, као и хронолошких оквира појаве и шире дистрибуције ових налаза.

\* Будући да енглески термин *marvering* није једноставно превести у једној или пар речи, због самог процеса технике декорације који се састоји из више фаза, аутори су одлучили да на српском користе уопштенији назив – декорација аплицираним нитима, чија је употреба оправдана. Један од разлога је и то што на појединим посудама или на њиховим одређеним деловима, процес стапања декоративних нити са пурпурном основом није у потпуности завршен, па су аплициране нити на тим примерцима остале рељефне, односно само аплициране.