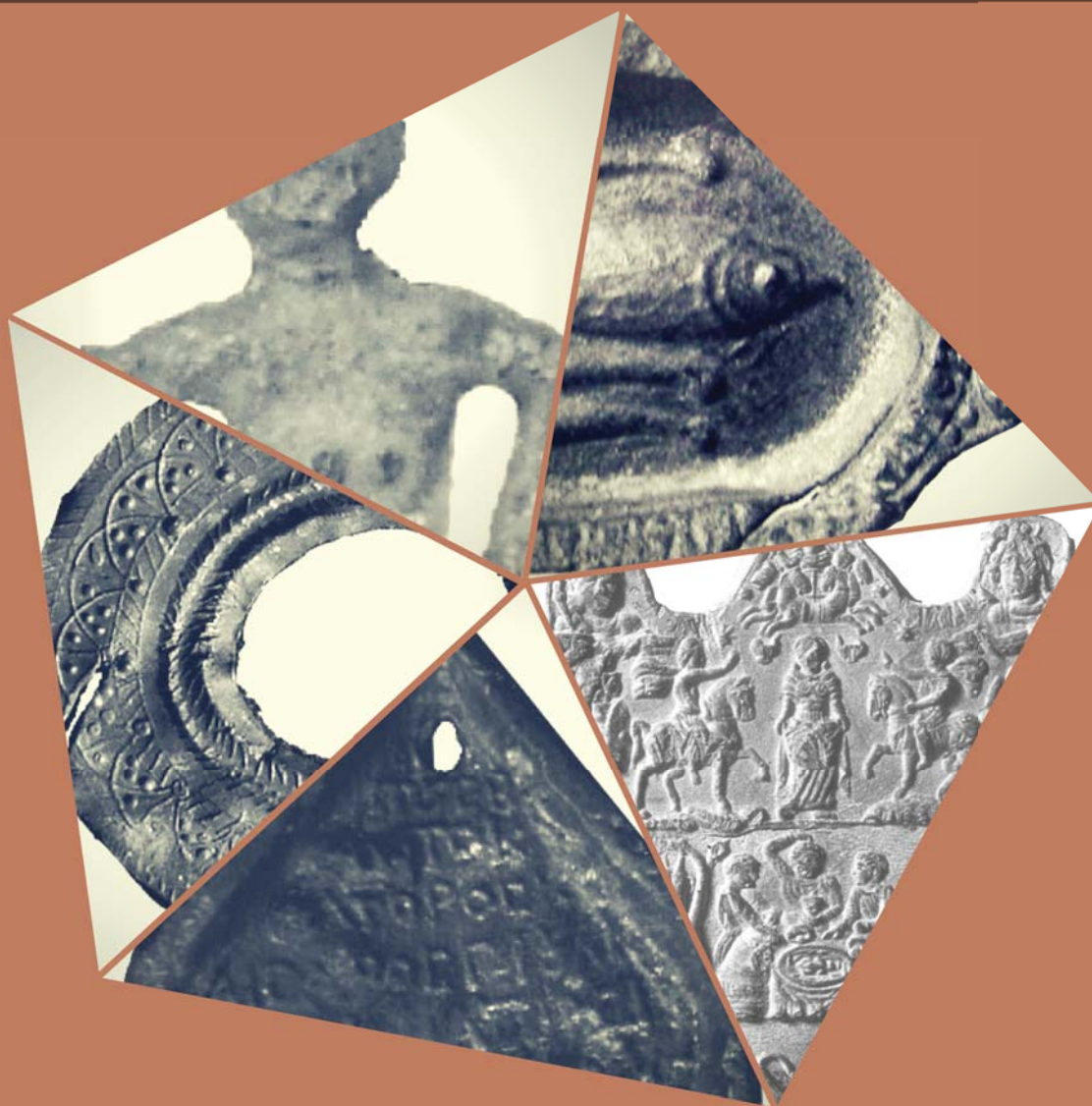


Bebina Milovanović

**RUDARSKO-METALURŠKI KOMPLEKSI
I PREDMETI OD OLOVA U RIMSKIM
PROVINCIJAMA NA TLU SRBIJE**



**MINING AND METALLURGY LEAD
COMPLEXES AND FINDS IN THE ROMAN
PROVINCIES AT THE TERRITORY OF SERBIA**

Beograd / Belgrade 2017

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**ARHEOLOŠKI INSTITUT
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SADRŽAJ

UVOD 7

VADENJE RUDE I METALURŠKI PROCES PROIZVODNJE 12

Legure 13

RUDARSKO-METALURŠKI KOPLEKSI OLOVA 14

UPRAVNI SISTEM, PUTNA MREŽA I RUDNIČKI PANTEON 40

PREDMETI KULTNE NAMENE 49

Tablice kletve (*tabellae defixionum*) 51

Stilsko-tipološka analiza ikona podunavskih konjanika
55

Okviri ogledala 86

Tehnički postupak izrade i namena olovnih ogledala 87

Stilsko-tipološka analiza ogledala 89

Stilsko-tipološka analiza figurina 107

Radionička i hronološka pripadnost predmeta od olova
kultne namene 111

PREDMETI RAZLIČITE NAMENE 115

Slici 117

Predmeti sakralne namene 121

Sarkofazi 121

Tehnički postupak izrade sarkofaga 125

Kasete 128

Urne 129

PREDMETI ZA OZNAKU TRGOVAČKOG PROMETA ROBE I MERNI INSTRUMENTI 130

Pečati 130

Novac 135

Tegovi 137

Visak 140

NAORUŽANJE 141

Zrna za praćku 141

Plumbatae 142

KUĆNI INVENTAR 143

Posude i gledosanje 143

Pršljenci 146

CONTENTS

INTRODUCTION 7

EXTRACTING ORE AND METALURGIC PRODUCTION PROCESS 12

Alloys 13

MINING AND METALLURGY COMPLEXES OF LEAD 14

ADMINISTRATIVE SYSTEM, ROAD NETWORKS AND THE MINING PANTHEON 40

RITUAL OBJECTS 49

Curse tablets (*tabellae defixionum*) 51

Icons of the Danubian horseman – a stylistic-typological
analysis 55

Mirror frames 86

Producing technique and usage of lead mirrors 87

Stylistic-typological analysis of mirrors 89

Stylistic-typological analysis of figurines 107

Workshops and chronology of ritual lead objects 111

DIFFERENT UTENSILS 115

Casts 117

Sacral objects 121

Sarcophagi 121

The technique of sarcophagi production 125

Cassettes 128

Urns 129

ARTEFACTS FOR MARKING COMMERCIAL GOODS AND MEASURING INSTRUMENTS 130

Seals 130

Coins 135

Weights 137

Plummet 140

WEAPONS 141

Slingshots 141

Plumbatae 142

HOUSE INVENTORIES 143

Vessels and glazing 143

Spindle whorls 146

Tučkovi 147
Žetoni 148
Razno 149
Nakit 150

GRAĐEVINARSTVO I VODOVOD 153

Vodovodne cevi (*fistulae plumbeae*) 153

Medikamenti 162
Slikarstvo i kozmetika 163
Statistički podaci 164

ZAKLJUČAK 166

KATALOG 173

IZVORI 323
SKRAĆENICE 323
BIBLIOGRAFIJA 325
SPISAK ILUSTRACIJA 337

TABLE 341

Pestles 147
Tokens 148
Miscellaneous 149
Jewelry 150

CONSTRUCTING AND PLUMBING 153

Water pipes (*fistulae plumbeae*) 153

Medications 162
Painting and cosmetics 163
Statistic data 164

CONCLUSION 166

CATALOGUE 173

SOURCES 323
ABBREVIATIONS 323
BIBLIOGRAPHY 325
LIST OF ILLUSTRATIONS 337

TABLES 341

UVOD

Uпотреба olova i kalaja vezuje se za priobalje istočnog Mediterana tokom druge polovine X veka p. n. e. Olovo se pominje u egipatskim hijeroglifima i klinastim natpisima iz Asirije, dok se u mikenskom periodu koristi za izradu različitih predmeta (nalazi iz Mikene, Troje i Tirinta). Grčki naziv za olovo bio je μόλυβδος, dok je kod Rimljana *plumbum* ili *plumbum nigrum* (crno olovo) i *plumbum album* (belo olovo, kalaj). Pronalazak olova se prema legendi vezuje za kralja Midu iz Frigije (*Midacritus* sa ostrva *Cassiterides* – Frigija).¹ Stoga je olovo u Homerovoj Ilijadi poznato pod imenom *cassiteros* (*Iliad.*, XI, 25; XIII, 561). Plinije navodi da se crno olovo nalazi samostalno u rudi ili zajedno sa srebrom. Tokom procesa topljenja rude, metal koji prvi prelazi u tečno stanje nazivan je „*stannum*“ (metal sličan kalaju), a zatim se topi srebro, dok galenit ostaje na dnu i predstavlja trećinu minerala. Nakon prvog procesa odvajanja, topljenje se ponavlja da bi se dobilo crno olovo. Iz istog izvora saznajemo da je crnog olova bilo u Španiji, Galiji i Britaniji. Bilo ga je u izobilju, da je zakonom ograničena eksploatacija.²

Olovo nije eksploatisano u samoj Italiji, stoga su Rimljani preuzimali rudnike iz osvojenih provincija, koji su uglavnom i pre njih bili eksploatisani. Prvi poznati rudnici olova bili su u Grčkoj. Najpoznatiji je u Laurionu koji je eksploatisan još od 484–483. godine p. n. e. za vreme arhonta Nikomeda. Olovo je vađeno iz rude galenit zajedno sa srebrom. Eksploatacija rudnika je trajala sve do V veka n. e.³ Najbogatiji rudnici olova tokom rimske epohe bili su na jugozapadu Španije.⁴ Eksploatisani su od VI veka p. n. e., dakle i pre dolaska Kartaginjana koji su nastavili sa radom, mada su najveći prosperitet postigli u doba Rimljana. Španske rudnike pominju antički pisci sve do kraja I veka n. e. (Strabon, *Geographia*, 2. 4. 6; Plinije *Hist. Nat. XXXIV*, 49, 17). Da je eksploatacija španskih rudnika nastavljena i tokom kasnoantičkog perioda svedoči novac Gracijana, nađen prilikom arheoloških iskopavanja. Ipak, proizvodnja je u to vreme bila znatno smanjena, jer je ponestajalo rude. Uslovi rada su bili otežani, dok je olova bilo dovoljno samo za lokalnu proizvodnju.⁵ Vremenom,

1 DAGR 1918, IV, 1, 511.

2 Plinius, *Nat. Hist.* XXXIV, 47, 16.

3 Boulakia 1972, 139.

4 Hirt 2010, 38-41.

5 Boulakia 1972, 139–140.

INTRODUCTION

The usage of lead and tin is connected to the Eastern Mediterranean coast and the period of the second half of the 10th century BC. Lead is mentioned in Egyptian hieroglyphs and cuneiform inscriptions from Assyria, while in the Mycenaean period, it was used for producing different artefacts (finds from Mycenae, Troy and Tiryns). The Greek name for lead was μόλυβδος, while the Romans called it *plumbum* or *plumbum nigrum* (black lead) and *plumbum album* (white lead, tin). According to a legend, the discovery of lead is connected to king Midas from Phrygia (Midacritus from the island of *Cassiterides* – Phrygia).¹ This is why in Homer's *Iliad*, lead is known under the name *cassiteros* (*Iliad.*, XI, 25; XIII, 561). Pliny states that black lead is found independently in an ore or together with silver. During the melting process, the metal that first turns liquid is called “*stannum*” (a metal similar to tin) and only after that, silver is melted, while galena remains at the bottom and represents one third of minerals. After the first separation process, melting is repeated in order to obtain black lead. From the same source, one finds out that black lead was obtained in Spain, Gaul and Britain. There was plenty of it, and its usage was limited by law.²

In Italy itself, there was no lead mining and therefore, the Romans overtook lead mines in the conquered provinces, mostly already being in use even before the Romans' conquest. The earliest known lead mines were in Greece. The most famous one was in Laurion, in usage already from 484–483 BC, during the reign of archon Nicomedes. Lead was extracted from galena ore, along with silver. The usage of this mine lasted until the 5th century AD.³ During the Roman era, the richest lead mines were in South-Western Spain.⁴ They were in use from the 6th century BC, actually before the arrival of Carthaginians, who continued to use them. However, they reached their peak in the Roman era. Spanish mines are mentioned by the Roman authors until the end of the 1st century AD (Strabo, *Geographia*, 2. 4. 6; Pliny *Hist. Nat. XXXIV*, 49, 17). Gratian's mints, discovered during archaeological research, give testimony about the fact that exploiting Spanish mines was continued also during Late

1 DAGR 1918, IV, 1, 511.

2 Pliny, *Nat. Hist.* XXXIV, 47, 16.

3 Boulakia 1972, 139.

4 Hirt 2010, 38-41.

španski rudnici gube na značaju, dok raste interesovanje za rudna nalazišta u Britaniji (Somerset, Šropšir, Debrišir, Flinšir i Jorkšir).

Iz Somerseta potiču dva olovna slitka sa pečatima cara Klaudija iz 49. godine n. e.⁶ Nestabilnosti u Carstvu i nedostatak radne snage tokom III veka, izazvali su probleme u transportu rude i njegovu bezbednost. Od tog perioda rudnici Britanije postepeno se napuštaju.⁷ Rudnici Sardinije postaju ponovo aktuelni. Eksploatisani su još u vreme Kartaginjana, da bi bili napušteni tokom intezivne eksploatacije španskih rudnika i ponovo su aktivirani u III veku. O njihovom značaju, bar za lokalnu privredu, svedoči Sidonije (*Epistulae*, 7.49) koji navodi da je olovo ostalo glavni izvor prihoda stanovništva Sardinije sve do V veka. Manje unosni rudnici olova bili su u Galiji, Germaniji i Severnoj Africi. Eksploatacija je uglavnom zadovoljavala lokalnu proizvodnju, međutim nalazi olovnih slitaka sa severne obale Bretanje (271 primerak) svedoče da je olovo u Galiju uvoženo iz severne Britanije. Kelti su eksploatisali rudu između 500. i 100. p. n. e., a potom Rimljani.⁸ U Severnoj Africi i pored lokalne proizvodnje bio je neophodan uvoz olova, o čemu svedoče nalazi slitaka poreklom iz Španije.⁹

Pored navedenih rudnih nalazišta, prostor Balkana je u antici tretiran kao rudonosno područje. Rudarstvo Norika, Panonije, Dalmacije i Gornje Mezije je pripadalo jednom carinskom okrugu, *portorium Illyrici*. Njemu su pripojeni zlatonosni rudnici Dakije – *aurariae Daciae* koji su ubrzo odvojeni od balkanskih provincija.

Rudnici Makedonije, dela Trakije, Donje Mezije i Recije nije izvesno da li su pripadali ilirskom portoriju. U rudničkim oblastima Panonije i Dalmacije bila su najbogatija ležišta srebronosnog olova (Srebrenica, Donje Podrinje).¹⁰

Predmet ove knjige su rudarsko-metalurški kompleksi i predmeti od olova u rimskim provincijama na tlu Srbi-

Antiquity. Nevertheless, by that time, production was much reduced, since they were running out of ore. Working conditions were heavy, while there was enough lead only to cover local production.⁵ In time, Spanish mines lost their importance, while there is increased interest in British mines (Somerset, Shropshire, Derbyshire, Flintshire and Yorkshire).

There are two lead casts originating from Somerset with stamps of the emperor Claudius from the year 49 AD.⁶ Instability in the Empire and the lack of labourers during the 3rd century AD caused problems in ore transport and its safety. From that period onwards, mines in Britain were gradually abandoned.⁷ The mines of Sardinia are being used again. They have been in use ever since Carthaginian times, but abandoned during intensive mining in Spain and then re-opened in the 3rd century. Sidon (*Epistulae*, 7.49) gives testimony about their importance, at least for local economy, by saying that lead was the main source of income for the inhabitants of Sardinia until the 5th century. Less important lead mines were in Gaul, Germania and Northern Africa. Lead mining mostly covered local needs. However, finds of lead casts from the coast of northern Bretagne (271 pieces) indicate that lead was imported to Gaul from northern Britain. The Celts mined this ore between 500 and 100 BC, while the Romans mined it afterwards.⁸ In Northern Africa, besides local production, there was a need for importing lead, testimony of which includes cast finds originating from Spain.⁹

Apart from the above mentioned lead mines, in Antiquity, the Balkans was considered a mining area. The mining of Noricum, Pannonia, Dalmatia and the Upper Moesia belonged to a single customs district, *portorium Illyrici*. The golden mines of Dacia – *aurariae Daciae* were added to it, but soon separated from the Balkan provinces. The mines of Macedonia, a part of Thrace, Lower Moesia and Raetia are not certain to have belonged to the

6 Jedan slitek ima pečat sa natpisom: TI. CLAVDIVS CAESAR AVG. P. M. TRIB. P. VIII. IMP. XVI. DE BRITAN, transkripcija: *Tiberius Claudius Caesar Augustus pontifex maximus tribunicia potestatae VIII imperator XVI, de Britannicis fodinis, ili metallis*, videti u: CIL VII, no. 1201. Na drugom slitku je pečat sa natpisom: BRITANNICI. AVG. FI, transkripcija: *Britannici Augusti filii*, videti u: CIL VII, no. 1202. Do sada je u Britaniji nađeno oko 80 olovnih slitaka pripremljenih za izvoz.

7 Boulakia 1972, 140.

8 Durali-Müller 2005, 6. U Galiji se najveća eksploatacija rude olova vršila na lokalitetima Lot, Aveyron, Lozere i Gard. U Germaniji su glavna ležišta olova eksploatisana istočno od Rajne: Zigerland (Siegerland), Lan-Dil (Lahn-Dill), Ems i zapadno od Rajne: Ajfel (Eifel) i Hunsrück (Hunsrück).

9 Boulakia 1972, 140.

10 Душанић 1980, 8–9; 21–22.

5 Boulakia 1972, 139–140.

6 One of the casts bears a seal with an inscription: TI. CLAVDIVS CAESAR AVG. P. M. TRIB. P. VIII. IMP. XVI. DE BRITAN, transcription: *Tiberius Claudius Caesar Augustus pontifex maximus tribunicia potestatae VIII imperator XVI, de Britannicis fodinis, or metallis*, see in: CIL VII, no 1201. On the other cast, there is an inscription: BRITANNICI. AVG. FI, transcription: *Britannici Augusti filii*, see in: CIL VII, no 1202. By now, some eighty casts were found in Britain, prepared to be exported.

7 Boulakia 1972, 140.

8 Durali-Müller 2005, 6. In Gaul, the greatest ore mining took place in Lot, Aveyron, Lozere and Gard. In Germania, the main lead sources were situated to the east from the Rhine: Siegerland, Lahn-Dill, Ems and to the west from the Rhine: Eifel und Hunsrück.

9 Boulakia 1972, 140.

je.¹¹ O rudnom bogatstvu Srbije čije su granice najvećim delom ulazile u sastav rimske provincije Gornje Mezije svedoče rimski pisci, među kojima se izdvaja *Saturninus* (*Dig. XXXXVIII* 19, 16, 9–10) koji navodi da je Mezija tretirana kao rudarska provincija u poređenju sa Afrikom koja je bila bogata žitom.¹² Brojni natpisi na spomenicima, nalazi sa arheoloških iskopavanja i rekognosciranja terena, potvrđuju ovu tvrdnju. Na pojedinim lokalitetima nam je omogućeno praćenje celokupnog procesa proizvodnje, od eksploatacije rude, preko topljenja do finalne proizvodnje predmeta. Glavna ležišta rude bogate olovom potvrđena su u Šumadiji (Kosmaj, Rudnik i Avala) i na jugu Srbije koja su tokom kasnoantičkog perioda ušla u sastav rimske provincije Dardanije (ibarski, janjevski, ravanski i remezijanski rudnički region). Manja i nedovoljno istražena olovna rudišta su evidentirana u dolini Peka i Timoka (Kučajna, Vitovnica).

Eksploatacija olova je bila od posebnog značaja u periodu III i IV veka kada su ponestali resursi iz španskih i britanskih rudnika, stoga su za lokalnu proizvodnju dobrodošli i nešto siromašniji rudnici Balkana. Treba naglasiti da rudničke oblasti nisu zavisile od provincijske uprave, već su predstavljale samostalne posede u carskom vlasništvu koji su bili važniji od provincijskih granica. Često su granice rudničkih oblasti bile prilagođene geografskim, odnosno prirodnim granicama na kojima su se prostirala rudna ležišta.

Što se tiče pravnog sistema, rimski rudnici su bili deo *ager publicus*-a odnosno, pripadali su državi. Rudnike su Rimljani tokom Republike preuzeli od osvojenih naroda i prodavali privatnim licima ili udruženjima. U državnom vlasništvu bio je samo neznatan broj rudnika i oni su davani u zakup na pet godina od strane narodnog cenzora koji je kontrolisao radove. Natpisi na olovnim sliticima iz Španije i Britanije često sadrže imena privatnih lica ili udruženja u čijem su vlasništvu bili rudnici. Svi privatnici su plaćali porez državi. Privatni rudnici prelaze u državno vlasništvo u vreme Carstva. Neki su konfiskovani, dok su drugi otkupljeni. Svi rudnici postaju vlasništvo države

11 Knjiga predstavlja izmenjenu i dopunjenu doktorsku tezu „Rimsko olovo u Srbiji – eksploatacija, proizvodnja i upotreba“, odbranenu juna 2008. godine na Filozofskom fakultetu u Beogradu pred komisijom: mentor, dr Miroslav Vujović, prof. dr Aleksandar Jovanović i dr Ivana Popović. Zahvaljujem se članovima komisije na svim primedbama i sugestijama izrečenim na odbrani, kao i recenzentima koji su mi pomogli tokom izrade knjige. Posebno se zahvaljujem Velikoj Dautovoj-Ruševljan iz Muzeja Vojvodine u Novom Sadu; Dragani Spasić-Đurić iz Narodnog muzeja u Požarevcu; Jasmini Davidović iz Muzeja Srema u Sremskoj Mitrovici i Slobodanu Velimiroviću iz Zavičajnog muzeja u Rumi koji su mi ustupili veliki deo materijala obrađenog u ovoj knjizi i omogućili uvid u pojedine predmete koji su korišćeni za analogije.

12 Душанић 1980, 25, sa napomenom 119.

Illyrian *portorium*. In the mining areas of Pannonia and Dalmatia, there were the richest mines of silvered lead (Srebrenica, Donje Podrinje).¹⁰

The subject of this volume are the mining-metallurgic complexes and lead artefacts from the Roman provinces at the territory of modern Serbia.¹¹ The territory of modern Serbia mostly belongs to what was once the Roman province of Upper Moesia. Roman authors, like *Saturninus* (*Dig. XXXXVIII* 19, 16, 9–10), give testimony about the mining in this area, by saying that Moesia was regarded as a mining province, compared to Africa, which was rich in grain.¹² Numerous monument inscriptions, finds from archaeological excavations and from field surveys, confirm this statement. On some sites, it is possible to follow the entire production process, from mining, ore smelting, to the final artefact production. The main lead mines were confirmed in Šumadija (Kosmaj, Rudnik and Avala), while in the south of Serbia, the mines included into the Roman province of Dardania during Late Antiquity (Ibar, Janjevo, Ravan and Remesiana mining districts) shall also be added. Smaller and less examined lead mines were noted in the river valleys of Pek and Timok (Kučajna, Vitovnica).

During the 3rd and 4th century, lead mining was of special importance, as lead sources from Spain and Britain were dried out. This is why the lead of lesser quality from the Balkan mines was used. It should be highlighted that mining districts were independent from provincial governments, since they all represented independent units owned by the Emperor, being more important than provincial borders. It was often the case that the borders of mining districts were adjusted to the geographical, actually natural ones, of the areas which contained mines.

Regarding the legal system, Roman mines were part of *ager publicus*, actually, they belonged to the state. During the Republic, the Romans overtook mines from

10 Душанић 1980, 8–9; 21–22.

11 This volume represents a somewhat altered and updated doctoral thesis “Rimsko olovo u Srbiji – eksploatacija, proizvodnja i upotreba”, defended in June 2008 at the Faculty of Philosophy in Belgrade, in front of the commission: mentor, Miroslav Vujović, Ph.D., Prof. Aleksandar Jovanović, Ph.D., and Ivana Popović, Ph.D. I express my gratitude to the members of the commission for all the remarks and suggestions given during my exam, as well as to the reviewers, who helped me while the volume was prepared to be published. I express my special gratitude to Velika Dautova-Ruševljan from the Museum of Vojvodina in Novi Sad; Dragana Spasić-Đurić from the National Museum in Požarevac; Jasmina Davidović from the Museum of Srem in Sremska Mitrovica and Slobodan Velimirović from the Homeland Museum in Ruma, who all allowed me to use artefacts processed in this volume and also made an insight into artefacts used as analogies possible.

12 Душанић 1980, 25, with footnote 119.

od I veka n. e. Rudnikom je upravljao prokurator koji je imao vlast nad rudnicima u jednoj ili dve provincije. On je imao pomoćnika, sekretara – *commentariensis*, računovođu – *tabularius ex ratione*, blagajnika – *arcarius*, upravnika – *dispensator vilicus*. Ponekad prokurator može da preda u zakup neku od delatnosti eksploatacije, recimo vađenje rude, privrednom upravniku – *conductor*.¹³

Široka primena olova u „industrijskoj“ proizvodnji Rimskog carstva zahtevala je veću eksploataciju. Upotreba olova je bila raznovrsna zahvaljujući jednostavnoj i jeftinoj proizvodnji. Niska tačka topljenja (oko 327° C, ključa na temperaturi od 1.150° C), mekoća i savitljivost su velika prednost ovog metala u odnosu na druge. Prema Pliniju cena 1 libre (325 g) crnog olova iznosila je sedam denara.¹⁴ Niska cena ga je svrstavala u jeftin metal koji je transportovan širom Carstva.

Istorijat istraživanja antičkog rudarstva na Balkanu najpre je bio predmet interesovanja geologa.¹⁵ Osnovne podatke o rimskim rudnicima u Evropi, samim tim i na Balkanu, prvi je izneo O. Dejvis (O. Davies).¹⁶

Vremenom su brojni autori sa različitih aspekata proučavali rimsko rudarstvo, ali se najiscrpnije tom tematikom bavio S. Dušanić.¹⁷ O pojedinim rudničkim

13 Boulakia 1972, 141–143.

14 Plinius, *Nat. Hist.* XXXIV, 48, 17.

15 Autori koji su sa geološkog aspekta proučavali rimsko rudarstvo dati su hronološkim redom: K. Heyrowski, Izveštaj o nekim rudištima u Srbiji, *Rudarski glasnik* I, 1903, 11–12; D. Iovanovitch, *Serbie Orientale. Or et Cuivre. Historique. Géologie. Minéralogie. Exploitation*, Paris 1907; V. Skarić, Staro rudarsko pravo i tehnika u Srbiji i Bosni, *Glas SKA CXXXVII*, 52, 1939; D. Popović, *Rudarstvo u južnoj Srbiji*, Zagreb 1923; В. Симић, Историјски развој нашег рударства, Београд 1951; S. Vuković, Mineralne asocijacije starih olovno-cinkovnih šljaka u Šumadiji, *Glasnik prirodjačkog muzeja* 38, 1983, 11–87.

16 O. Davies, *Roman Mines in Europe*, Oxford 1935; Ancient mining in the central Balkans, *Revue internationale des études balkaniques* II, Beograd 1938, 405–418.

17 S. Dušanić je napisao brojne radove koji se odnose na rudarstvo, navešćemo samo neke od njih: Aspects of Roman Mining in Noricum, Pannonia, Dalmatia and Moesia Superior, *Aufstieg und Niedergang der Römischen Welt* II, Berlin–New York 1977, 52–94; Организација римског рударства у Норику, Панонији, Далмацији и Горњој Мезији, Историјски гласник 1–2, 1980, 7–55; The Roman Mines of Illyricum. Organisation and Impact on Provincial Life, in: *Mineria y metalurgia en las antiguas civilizaciones Mediterraneas y Europeas* I, Madrid 1989, 148–156; Нови Антинојев натпис, *Metalli municipii Dardanorum*, Жива антика XXI–1, 1971, 241–261; Хетеролитичко *Metalli* у натписима рудничког новца, Жива антика XXI–2, 1971, 535–554; Мозаички натписи из Стојника и Космајска рудничка област у позној антици, Зборник Филозофског факултета XII–1, 1974, 93–104; *Inscriptiones de la Mésie Supérieure, Vol. I, Singidunum et le Nord-Ouest de la province*, Beograd 1976, 95–162; Из историје касноантичког рударства у Шумадји, Старинар XL–XLI (1989–1990), 1991, 217–224; Epigraphical Notes on Roman Mining in

the conquered nations and sold them to private people or corporations. The state owned just a small part of mines that were rented out for a period of five years by national censor, who controlled the mining. Inscriptions on casts from Spain and Britain often contain names of private people or corporations that owned the mines. All of the private bodies paid taxes to the state. During the Empire, private mines became the ownership of the state. Some were confiscated, while the others were bought. From the 1st century AD onwards, all of the mines were owned by the state. Mines were led by a *procurator*, who controlled mines in one or two provinces. He had an assistant, a secretary named *commentariensis*, an accountant – *tabularius ex ratione*, a treasurer – *arcarius* and a manager – *dispensator vilicus*. Sometimes, procurator was allowed to rent some of the mining labor, for example ore extraction, to an economy manager – *conductor*.¹³

The wide range of lead usage in the “industrial” production of the Roman Empire demanded higher exploitation. Owing to a simple and cheap production, the usage of lead was of a broad spectre. Its low melting point (around 327° C, boiling at the temperature of 1.150° C), softness and flexibility represent advantages of this metal before many others. According to Pliny, the price of one libra (325 g) of black lead was seven *denarii*.¹⁴ Low price classified it as cheap metal, which was transported throughout the Empire.

The history of ancient mining at the Balkans was primarily of interest to geologists.¹⁵ Basic data about the Roman mines in Europe, also the Balkans, were given by O. Davies.¹⁶

Later on, numerous authors wrote about the Roman mining from different aspects, while S. Dušanić gave the greatest contribution to this topic.¹⁷ Other authors also

13 Boulakia 1972, 141–143.

14 Plinius, *Nat. Hist.* XXXIV, 48, 17.

15 Authors that studied Roman mining from the geological point of view were given in chronological order: K. Heyrowski, Izveštaj o nekim rudištima u Srbiji, *Rudarski glasnik* I, 1903, 11–12; D. Iovanovitch, *Serbie Orientale. Or et Cuivre. Historique. Géologie. Minéralogie. Exploitation*, Paris 1907; V. Skarić, Staro rudarsko pravo i tehnika u Srbiji i Bosni, *Glas SKA CXXXVII*, 52, 1939; D. Popović, *Rudarstvo u južnoj Srbiji*, Zagreb 1923; В. Симић, Историјски развој нашег рударства, Београд 1951; S. Vuković, Mineralne asocijacije starih olovno-cinkovnih šljaka u Šumadiji, *Glasnik prirodjačkog muzeja* 38, 1983, 11–87.

16 O. Davies, *Roman Mines in Europe*, Oxford 1935; Ancient mining in the central Balkans, *Revue internationale des études balkaniques* II, Beograd 1938, 405–418.

17 S. Dušanić wrote numerous papers regarding mining. We shall here name only some of them: Aspects of Roman Mining in Noricum, Pannonia, Dalmatia and Moesia Superior, *Aufstieg und Niedergang der*

oblastima pisali su i drugi autori, recimo o kosmajskim rudnicima M. Veličković i M. Tomović, oblast Ravne je istraživao P. Petrović, dok se rudarskim aktivnostima u predelu Sočanice bavio E. Čerškov.¹⁸

Arheološki nalazi od olova su raznovrsni i u odnosu na namenu su razvrstani u dve grupe:

I – predmeti kultne namene

II – predmeti različite namene

U literaturi je najveća pažnja pridavana predmetima kulturnog karaktera, među kojima su: tablice kletve – *tabellae defixionum*; ikone „podunavskih konjanika“; okviri minijaturnih ogledala i figurine. Predmetima različite namene je pridavan manji značaj. Klasifikovani su prema mestu i načinu upotrebe: predmeti korišćeni u sakralne svrhe (sarkofazi, relikvijari i urne); za označavanje trgovačkog prometa robe i merenje (pečati/plombe, tegovi, novac i visak); kao naoružanje (zrna za praćku i probojci/*plumbate*); kao kućni inventar (posude, pršljenci, tučkovi i žetoni); za izradu nakita (privesci, aplikacije, amuleti i fibule) i u građevinarstvu (vodovodne cevi). Olovo je imalo primenu u medicini (medikamenti), kozmetici (belilo) i slikarstvu (bela i žuta boja).

wrote about certain mining districts, for example the Kosmaj mines, described by M. Veličković and M. Tomović, the Ravna mines by P. Petrović, while mining in the Sočanica area was examined by E. Čerškov.¹⁸

Archaeological lead finds are of various kinds and they are classified into two groups, according to their purpose:

I – ritual objects

II – different utensils.

In literature, the greatest attention was given to ritual objects, including curse tablets – *tabellae defixionum*, icons of the “Danubian horseman”, miniature mirror frames and figurines. Different utensils were given less attention. They were classified according to the place and way of usage: those used in sacral spheres (sarcophagi, reliquaries and urns); for marking trade and measuring (seals/plumbs, weights, coins and plummet); as weapons (slingshots and piercers/*plumbatae*); as household inventories (vessels, spindle whorls, pestles and tokens); as jewelry (pendants, applications, amulets and brooches) and in constructing (water pipes). Lead was also used in medical purposes (medicaments), cosmetics (whitener) and painting (white and yellow colours).

Dardania, *Старинар* XLV–XLVI, 1995, 27–34; Late Roman Mining in Illyricum: Historical observations, in: *Ancient Mining and metallurgy in Southeast Europe*, Bor–Beograd 1995, 219–227; An Imperial freedman procurator at Sočanica, *Зборник Народног музеја у Београду* XV–1, 1996, 211–216.

18 M. Veličković, Прилог проучавању римског рударског басена на Космају, *Зборник радова Народног музеја* 1, (1956/57), 1958, 95–119; M. Tomović, Римско рударство и металургија сребра у Горњој Мезији - археометалуршки подаци, у: *Радионице и ковнице сребра*, Београд 1995, 117–127; M. Tomović, Roman mines and mining in the mountain of Kosmaj, in: *Ancient Mining and metallurgy in Southeast Europe*, Bor–Beograd 1995, 203–213.; P. Petrović, Der Römische Bergbau in Ravna, Einige Archaeologische Notizen, in: *Ancient Mining and Metallurgy in Southeast Europe*, Bor–Beograd 1995, 195–203.; E. Čerškov, *Municipium DD kod Sočanice*, Priština–Beograd 1970.

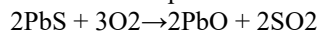
Römischen Welt II, Berlin–New York 1977, 52–94; Организација римског рударства у Норнику, Панонији, Далмацији и Горњој Мезији, *Историјски гласник* 1–2, 1980, 7–55; The Roman Mines of Illyricum. Organisation and Impact on Provincial Life, in: *Mineria y metalurgia en las antiguas civilizaciones Mediterraneasy y Europeas* I, Madrid 1989, 148–156; Нови Антинојев натпис, *Metalli municipii Dardanorum*, *Жива антика* XXI–1, 1971, 241–261; Хетеролитичко *Metalli* у натписима рудничког новца, *Жива антика* XXI–2, 1971, 535–554; Мозаички натписи из Стојника и Космајска рудничка област у позној антици, *Зборник Филозофског факултета* XII–1, 1974, 93–104; *Inscriptiones de la Mésie Supérieure, Vol I, Singidunum et le Nord–Ouest de la province*, Beograd 1976, 95–162; Из историје касноантичког рударства у Шумадији, *Старинар* XL–XLI (1989–1990), 1991, 217–224; Epigraphical Notes on Roman Mining in Dardania, *Старинар* XLV–XLVI, 1995, 27–34; Late Roman Mining in Illyricum: Historical observations, in: *Ancient Mining and metallurgy in Southeast Europe*, Bor–Beograd 1995, 219–227; An Imperial freedman procurator at Sočanica, *Зборник Народног музеја у Београду* XV–1, 1996, 211–216.

18 M. Veličković, Прилог проучавању римског рударског басена на Космају, *Зборник радова Народног музеја* 1, (1956/57), 1958, 95–119.; M. Tomović, Римско рударство и металургија сребра у Горњој Мезији – археометалуршки подаци, у: *Радионице и ковнице сребра*, Београд 1995, 117–127; M. Tomović, Roman mines and mining in the mountain of Kosmaj, in: *Ancient Mining and metallurgy in Southeast Europe*, Bor–Beograd 1995, 203–213.; P. Petrović, Der Römische Bergbau in Ravna, Einige Archaeologische Notizen, in: *Ancient Mining and Metallurgy in Southeast Europe*, Bor–Beograd 1995, 195–203.; E. Čerškov, *Municipium DD kod Sočanice*, Priština–Beograd 1970.

VAĐENJE RUDE I METALURŠKI PROCES PROIZVODNJE

U rimskim rudnicima su radili radnici – *metallici* (tokom dana) ili *metallarii* (tokom noći). *Scaurarii* su isključivo bili vezani za rad sa rudom, dok su *flatores* bili zaposleni čišćenjem i topljenjem rude. Uglavnom su to bili robovi, ponekad i slobodni nadničari – *mercenarii*.¹⁹ Nekada su angažovani ratni zarobljenici, osuđenici i vojnici. Uslovi rada su bili izuzetno teški. Vađenje rude iz rudokopa zasnivalo se isključivo na snazi ljudskih mišića. Diodor (*Diodorus*, 13.1) navodi da su i dečaci učestvovali u radu tako što su sakupljali i izbacivali kamen po kamen kroz posebne tunele.²⁰ Radilo se 24 časa dnevno tokom cele nedelje. Smena je zavisila od trajanja ulja u lampi, ponekad 10 do 12 sati. Zaostala tehnologija kopanja i prerade minerala zahtevala je veliki broj radne snage. Međutim, broj ljudi morao je biti ograničen zbog nedostatka prostora u uskim tunelima. Veliki problem je predstavljala i podzemna voda, zato su koristili Arhimedovu pumpu i drenažne kanale. Detaljna organizacija rudnika je poznata iz *Lex Metallis Dicta* ispisanom na bronzanoj tablici koja je pronađena u carskom rudniku srebra i bakra Vipasca (Aljustrel, Portugalija).²¹ Zbog važnosti rudarstva, pre svega metala neophodnog za livenje novca, zanemarivane su sve poteškoće u eksploataciji.

Glavna ruda olova je prirodni mineral galenit, odnosno olovo-sulfid (PbS). Topljenje rude vršeno je blizu rudnika. Ruda je drobljena u mlinovima, ispirana u bazenima, pržena, a zatim topljena u pećima. Prženjem se pre samog topljenja galenit pretvarao iz sulfida u olovni oksid što se može prikazati formulom:



Oksid olova se zatim topio i na osnovu redukcije, pošto ima nisku tačku topljenja, odvajao iz peći. Oksid se apsorbuje u posude od vatroostalnog materijala ili neku neporoznu posudu (glina pomešana sa usitnjenom opekam ili pepelom od kostiju), sve dok plemeniti metal (srebro) ne ostane kao jedini oksid. Navedeni proces poznat je u metalurgiji kao kupelacija.²² Olovo je posle gvožđa i cinka, zahvaljujući jednostavnom tehnološkom procesu proizvodnje najjeftiniji metal, kako u antičkom svetu tako i danas. Ruda je pržena na otvorenom ognjištu, a zatim je topljena u pećima na visokoj temperaturi. Peći – *fornax*, *camini* bile su od vatroostalnog materijala. Razlikuju se po obliku i veličini. Često je osnovna konstrukcija

19 Поповић 1988а, 213.

20 White 1984, 115.

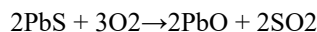
21 Hirt 2010, 38-39.

22 Hodges 1971, 92–93.

EXTRACTING ORE AND METALURGIC PRODUCTION PROCESS

Laborers who worked in Roman mines were called *metallici* (day-shift) or *metallarii* (night-shift). *Scaurarii* were connected to working with ore exclusively, while the *flatores* were purifying and smelting ores. They were basically slaves, but sometimes also free laborers – *mercenarii*.¹⁹ Sometimes also, prisoners of war were employed, convicts or soldiers. Working conditions were extremely hard. Extracting ore in mines was done by human power only. Diodorus (*Diodorus*, 13.1) writes that also boys were included into this working process by pulling out stones, one by one, through special tunnels.²⁰ Work was conducted 24 hours, throughout the week. Shifts depended on quantities of oil in lamps, sometimes up to ten or twelve hours. The primitive mining and processing mineral technology required a huge number of laborers. However, a number of people had to be limited due to lack of space in the narrow tunnels. The problem is represented and underground water, so they used Archimedes pump and drainage channels. Detailed of mine organization is known from *Lex Metallis Dicta*, inscribed on a bronze tablet found at the imperial silver and copper mines of Vipasca (Aljustrel, Portugal).²¹ Owing to the importance of mining, primarily of metals used for minting, all the difficulties encountered were neglected.

The main lead ore is a natural mineral galena, actually lead-sulphide (PbS). Ore smelting was conducted close to mines. Ore was crushed in mills, washed out in pools, fried and then smelted in kilns. By roasting before smelting, galena was turned from sulfide into lead oxide, which can be shown with the formula:



Lead oxide was then smelted and according to reduction, owing to its low smelting point, it was extracted from furnaces. Oxide was absorbed in vessels made of fire-proof material or a non-porous vessel (clay with admixtures of crushed bricks or bone ashes), as long as it was necessary for precious metal (silver) to remain as the only oxide. In metallurgy, the above described process is known as cupellation.²² Owing to a simple technological production process, after iron and zinc, lead is the cheapest metal, during Antiquity, but also in modern times. Ore was fried in open fire, but later on smelted in

19 Поповић 1988а, 213.

20 White 1984, 115.

21 Hirt 2010, 38-39.

22 Hodges 1971, 92–93.

od kamena, dok su unutrašnji, a nekada i spoljni zidovi oblagani glinom. Peći su imale otvore sa strane kako bi se oslobađali sulfati, karbonska kiselina, gvožđe i ostali metali, dok se olovo taložilo. Oksidacijom se odvajalo srebro od olova. Zato je bilo potrebno drugo topljenje da bi se oksidacijom postigao protok vazduha sa kiseonikom kroz otvore na pećima, srebro se filtrira, dok olovo oksidiše i transformiše u glediš. ²³ Vetar je pokretao mehove, što je glavna razlika u odnosu na srednjovekovni proces gde je za tu svrhu korišćena snaga vode. ²⁴ Da bi se dobilo olovo za prodaju, glediš se oslobađala od kiseonika u drugoj peći. Olovo je nakon ovog procesa bilo spremno za livenje u poluge ili šipke (slici) – *massae plumbeae*. ²⁵ Hladilo se u glinenim kalupima – *formae* koji su bili izgravirani natpisima ili znacima. Ti natpisi su informativnog karaktera, obično sadrže ime vlasnika rudnika (građanin, udruženje ili imperator); poreklo olova (oblast, rudnik, triba, etnik); zaštitni znak (delfin, labud, Merkurova palica). Težina olovnih poluga razlikovala se u zavisnosti od porekla. Španske poluge su težile oko 100 rimskih funti, britanske oko 300, dok su slici iz Kosmaja težine i do 300 kg. ²⁶

Legure

Olovo je dodavano prilikom pravljenja pojedinih legura. Plinije navodi recepte za različite legure bakra i španskog srebronosnog olova u zavisnosti od vrste predmeta za koje su bile namenjene. ²⁷ Pod španskim srebronosnim olovom je verovatno podrazumevana mešavina jednake količine olova i kalaja, neka vrsta kositra. Inače je i najpoznatija legura olova i kalaja. Najčešće je korišćena za lemljenje i sadrži oko 38 % olova i 62 % kalaja. ²⁸

Prilikom livenja bronze u većini slučajeva korišćeno je olovo kao legura. Time je postizana niža tačka topljenja metala. Olovo je dodavano umereno u zavisnosti od vrste predmeta za izradu. Naime, ukoliko je procenat olova iznad 30 %, moglo je doći do zadržavanja svih eleme-

furnaces, with high temperatures. The furnaces – *fornax, camini*, were made of fire-proof materials. They differ in shapes and sizes. Usually, their basic constructions were made of stone, while the inner, but sometimes also outer walls were plastered with clay. The furnaces possessed side-openings in order to free sulphates, carbon acid, iron and other metals, while lead settled down. Through oxidation, silver was separated from lead. Therefore, the second smelting was necessary. After accomplishing air flow with oxygen through furnace openings, silver was filtered, while lead was oxidized and turned into glaze. ²³ Wind power set bellows in motion, contrary to medieval times, when water power was used to do this. ²⁴ In order to gain lead suitable for sale, glaze was liberated from oxygen in another furnace. After this process, lead was ready for being melted into ingots or bars (casts) – *massae plumbae*. ²⁵ It was cooled in clay forms – *formae*, which were carved with inscriptions or signs. The signs were informative, usually containing names of mine owners (citizen, corporation or an emperor); lead origin (area, mine, tribe, and ethnicity); protection sign (dolphin, swan, Mercury's staff). The weight of lead bars varied depending on their origin. The Spanish bars weighed about 100 Roman pounds, the British ones about 300, while casts from Kosmaj weighed up to 300 kg. ²⁶

Alloys

Lead was added while composing certain alloys. Pliny names recipes for different copper and Spanish silver bearing lead alloys, depending on the kind of artefacts they were intended to. ²⁷ Under Spanish silver bearing lead he most likely understood a balanced mixture of lead and tin, a kind of cassiterite. At the same time, it is the best known lead and tin alloy. It is most commonly used for soldering, containing 38 % of lead and 62 % of tin. ²⁸

While casting bronze, in most cases, lead was used as an alloy. It reduced the metal melting point. Lead was

²³ DAGR 1918, IV,1, 512–513; White, 1984, 124–125.

²⁴ Симић 1951, 191.

²⁵ DAGR 1918, IV, 1, 512–513.

²⁶ *Ibidem*; Veselinović 1982, 117.

²⁷ Plinius, *Nat. Hist.* XXXIV, 20. Za dobijanje najboljih bronzanih vaza iz Kampanije i Kapue korišćeno je 100 lb bakra i 10 lb španskog srebronosnog olova, dok za ostale proizvode od bronze, 100 lb bakra i 8 lb olova. Za bronzane statue bilo je potrebno 75 lb bakra, 25 lb otpadaka od bronze i 12 ½ lb olova.

²⁸ Hodges 1971, 97. Analizom bronzanih figurina iz Nimegen i Li-ona, pokazalo se da je olovo najviše prisutno sa 30 %, a kalaj ne više od 14 %, videti u Brown 1976, 40–41.

²³ DAGR 1918, IV, 1, 512–513; White, 1984, 124–125.

²⁴ Симић 1951, 191.

²⁵ DAGR 1918, IV, 1, 512–513.

²⁶ *Ibidem*; Veselinović 1982, 117.

²⁷ Plinius, *Nat. Hist.* XXXIV, 20. For obtaining the best vases from Campania and Capua, 100 lb of copper and 10 lb of Spanish silver bearing lead were used, while for other items made of bronze, 100 lb of copper and 8 lb of lead were used. For bronze statues, 75 lb of copper, 25 lb of bronze waste and 12 ½ lb of lead were needed.

²⁸ Hodges 1971, 97. After analyzing bronze figurines from Nijmegen and Lyon, it turned out that lead was contained up to 30 % and tin not more than 14 %. See in Brown 1976, 40–41.

nata legure i sprečavanja odvajanja olova od bakra i kalaja. Predmeti na kojima se vršila obrada nakon hlađenja morali su da sadrže niži procenat olova, dok oni koji su gravirani, a zatim polirani, viši procenat olova.²⁹ Prilikom izlivanja bronze u kalup, mali procenat olova je ubrzavao proticanje metala. Ukoliko se bronza zgusne pre nego što ceo kalup bude ispunjen metalom, ostaju šupljine i na tim mestima je dolazilo do pucanja predmeta. Dodavanjem olova zadržavano je tečno stanje bronze mnogo duže.³⁰ Prilikom topljenja srebra, dobijalo se čisto srebro bez primesa, zato je dodavan bakar ili olovo da bi se postigla čvrstina. Analizama rimskih predmeta od srebra, pokazalo se da srebra ima 92 % do najviše 98 %, dok ostatak čine bakar, zlato ili olovo.³¹

RUDARSKO-METALURŠKI KOPLEKSI OLOVA

Balkansko-podunavski rudnici Norika, Panonije, Dalmacije i Gornje Mezije bili su od posebnog zanačaja. Svi su pripadali jednom carinskom okrugu – *portorium Illyrici*. Teritorija današnje Srbije je u doba Rimskog carstva posmatrana kao rudonosna oblast i spadala je među najznačajnije tokom celog antičkog perioda. Izdvojeno je više rudničkih oblasti raspoređenih, u ovom slučaju, prema koncentraciji olova. S. Dušanić je formirao geografsku podelu rudnika iz rimskog perioda na prostoru Srbije koja je primenjena u knjizi (Karta 1):³²

I – *metalla Tricornensia* (zapadna Srbija – Šumadija)

II – *metalla Dardaniae* (jug Srbije)

III – *metalla Pincensia* (istok Srbije – dolina Peka i Timoka)

IV – *civitas Moesorum* (centralna Srbija – teritorija plemena Meza na zapadu do Porečke reke, a na jugu do Deli-Jovana)

V – *metal(lis) Pannonicis* (severozapadni deo Srbije – Zajača, Valjevo, Loznica).

Najbolje istražene i nama poznate rudarske oblasti bogate olovom su: Kosmaj sa centrom u Stojniku (*Demessus/Demessum*), Ibru kod Sočanice (*Municipium DD*) i Janjevu sa centrom kod Gračanice (*Ulpiana*). Ostale oblasti su nam manje poznate, jer nisu u dovoljnoj meri

added in small quantities, depending on items to be made. Actually, if the percentage of lead is higher than 30 %, this could lead to retaining all of the alloy elements and preventing separation of lead from copper and tin. Artefacts that needed processing after cooling had to contain a lower percentage of lead, while others, engraved and polished afterwards, contained a higher percentage of lead.²⁹ While casting lead into moulds, a lower percentage of lead increased the speed of metal flow. If bronze condenses before the entire mould is filled with metal, hollow spaces remain, leading to a faster cracking of artefacts. By adding lead, liquid state was retained for a longer period of time.³⁰ While smelting silver, pure silver without admixtures was obtained and therefore, copper or lead were added, in order to obtain hardness. After analyses of Roman artefacts made of silver, it was shown that silver is contained from 92 % to up to 98 %, while the rest consists of copper, gold or lead.³¹

MINING AND METALLURGY COMPLEXES OF LEAD

The Balkan–Danube mines of Noricum, Pannonia, Dalmatia and Upper Moesia were of special importance. They all belonged to a single customs district – *portorium Illyrici*. In Roman times, the territory of modern Serbia was considered a good mining area and it belonged to the most important ones throughout the Antiquity. Several mining districts were distinguished, in this case divided according to lead concentration. S. Dušanić formed a geographical division from Roman times at the territory of Serbia, which is accepted in this book (Map 1):³²

I – *metalla Tricornensia* (western Serbia – Šumadija)

II – *metalla Dardaniae* (the south of Serbia)

III – *metalla Pincensia* (the east of Serbia – the Pek and Timok valleys)

IV – *civitas Moesorum* (central Serbia – the territory of the Moesi tribe to the Porečka reka in the west and to Deli-Jovan in the south)

V – *metal(lis) Pannonicis* (the northern part of Serbia – Zajačar, Valjevo, Loznica).

The best examined and known mining districts, rich in

²⁹ *Ibid.*, 25–26.

³⁰ Durali-Müller 2005, 12–14.

³¹ Sherlock 1976, 12.

³² Душанић 1980, 7–55. Treba napomenuti da se sa navedenom podelom ne slaže celokupna stručna javnost koja je hipotetički prihvata. Međutim, očekujemo da će buduća istraživanja i novi nalazi, pojasniti mnoge nedoumice. Videti u, Hirt 2010, 56–67.

²⁹ *Ibid.*, 25–26.

³⁰ Durali-Müller 2005, 12–14.

³¹ Sherlock 1976, 12.

³² Душанић 1980, 7–55. It should be noted that this division does not agree many scientists, who hypothetically accepts. However, we expect that future research and new findings will explain many concerns. See in, Hirt 2010, 56–67.

arheološki istražene. Ipak, o njima će biti reči u onoj meri u kojoj nam to istorijski zapisi, epigrafski spomenici, rudnički novac – *nummi metallorum*, rekonosciranja terena i oskudna arheološka iskopavanja dozvoljavaju. Na pojedinim lokalitetima su naša saznanja otišla mnogo dalje i omogućila nam praćenje kompletnog lanca proizvodnje, od eksploatacije rude, preko topljenja i prerade do dobijanja finalnog proizvoda.

I – *Metalla Tricornensia*

Panonsko more je tokom geološke epohe miocena (pre 23 i 5,33 miliona godina) zahvatalo između ostalog i prostor današnje Srbije (Vojvodina i Šumadija).

Usred mora, u današnjoj Šumadiji, uzdizala su se ostrva, odnosno, današnje planine: Kosmaj, Rudnik i Avala. Jake vulkanske aktivnosti su tokom starijeg tercijera (pre oko 65 miliona godina) izazvale tektonske pokrete i pucanje zemljine kore. Tokom ovog eruptivnog procesa nastale su pomenute planine obogaćene metalnim rudama.³³ Eksploatacija šumadijskih rudnika je tekla u kontinuitetu od praistorije, preko rimske i srednjovekovne proizvodnje do savremenog doba.

Prema mišljenju S. Dušanića, tokom rimskog perioda, granice ove rudničke oblasti su se većim delom podudarale sa današnjom Šumadijom.³⁴ Na severu se ova oblast prostirala do dunavskog limesa, odnosno agera *Singidunum* (Beograd), severoistočno do *Margum*-a (Dubravica), odnosno *Viminacium*-a (S. Kostolac). Na istoku je granica sezala do *Horreum Margi* (Ćuprija), dok je južna granica dopirala do dardanskih *metalla*, a zapadna se poklapala sa tromeđom Gornje Mezije, Donje Panonije i Dalmacije.³⁵

33 Stanojević 2003, 26.

34 Душанић 1980, 35.

35 Među istraživačima vladaju različita mišljenja o provincijskoj pripadnosti zapadnog dela današnje Srbije. Jedni je pripisuju Dalmaciji, videti u: A. von Domaszewski, *Archaeologisch-epigraphische Mitteilungen aus Österreich* 13, 1890, 133; N. Vulić, *Jahreshefte des Österreichischen archäologischen Instituts in Wien* 13, 1910, Beibl. 226; H. Вулић, Глас Српске Академије науке и уметности, Београд 1934, 55. Prema mišljenju F. Papazoglu i M. Mirković, navedena oblast pripada Panonoji, videti u: F. Papazoglu, *Le municipium Malvesatium et son territoire*, *Жива антика* 7/2, 1957, 114–122; M. Mirković, *Urbanisierung und Romanisierung Obermoesiens*, *Жива антика* 19/2, 1969, 239–262. U knjizi je prihvaćeno mišljenje većine autora prema kojima je sporna oblast pripadala Gornjoj Meziji, videti u: G. Alföldy, *Bevölkerung und Gesellschaft der römischen Provinz Dalmatien*, Budapest 1965, 27; A. Mócsy, *Gesellschaft und Romanisation in der Römischen Provinz Moesia Superior*; Budapest 1970, 15; M. Величковић, Прилог проучавању римског рударског басена на Космају, Зборник Народног музеја у Београду 1, 1958, 98–103; M. Mirković, S. Dušanić, *Inscriptiones de la Mésie Supérieure, Vol I, Singidunum et le Nord-Ouest de la province*, Beograd 1976, 96–98.

lead, include: Kosmaj with its centre in Stojnik (*Demessus/Demessum*), Ibar near Sočanica (*Municipium DD*) and Janjevo, with its centre near Gračanica (*Ulpiana*). Other areas are less known, since they were not sufficiently archaeologically explored. However, they shall be spoken of, as much as historical data, epigraphic monuments, mining coins – *nummi metallorum*, field-surveys and archaeological research on small scale would allow. Some sites offered a much larger insight and made it possible to establish the entire production chain, from extracting ore, ore smelting and processing, down to final products.

I – *Metalla Tricornensia*

During the geological epoch of Miocene (between 23 and 5,33 million years ago), the Pannonian Sea included also the area of modern Serbia (Vojvodina and Šumadija).

In the middle of the sea, in modern Šumadija, there were islands, that are now actually mountains: Kosmaj, Rudnik and Avala. During the older Tertiere (about 65 million years ago), strong volcanic activities caused tectonic movements and cracking of the Earth's core. During this eruptive process, the above mentioned mountains were formed, rich in metal ores.³³ Extracting ores from the Šumadija mines continuously took place from prehistory, over the Roman and Medieval periods, down to the modern age.

According to S. Dušanić, during the Roman era, the borders of this mining district mostly corresponded to modern Šumadija.³⁴ In the north, this area reached the Danubian limes, actually the ager *Singidunum* (Beograd), to the north-east to *Margum* (Dubravica), actually *Viminacium* (S. Kostolac). In the east, the area reached *Horreum Margi* (Ćuprija), while the southern border reached to the Dardanian *metalla*. The western border corresponded to the junction of three borders – Upper Moesia, Lower Pannonia and Dalmatia.³⁵

33 Stanojević 2003, 26.

34 Душанић 1980, 35.

35 Among scholars, there are different opinions regarding the problem to which province the area of western Serbia belonged. Some consider it to have belonged to Dalmatia, see in u: A. von Domaszewski, *Archaeologisch-epigraphische Mitteilungen aus Österreich* 13, 1890, 133; N. Vulić, *Jahreshefte des Österreichischen archäologischen Instituts in Wien* 13, 1910, Beibl. 226; H. Вулић, Глас Српске Академије науке и уметности, Београд 1934, 55. According to F. Papazoglu and M. Mirković, this area belonged to Pannonia, see in: F. Papazoglu, *Le municipium Malvesatium et son territoire*, *Жива антика* 7/2, 1957, 114–122; M. Mirković, *Urbanisierung und Romanisierung Obermoesiens*, *Жива антика* 19/2, 1969, 239–262. In this book, the opinion of the majority was accepted, regarding it as a part of Upper Moesia, see in: G. Alföldy, *Bevölkerung und Gesellschaft der römischen Provinz Dalmatien*, Bud-

Planinska oblast Šumadije je bogata brojnim rudama:

- a) **Kosmaj** (srebro i olovo),
- b) **Rudnik** (srebro, olovo, bakar i zlato) i
- c) **Avala** (srebro, olovo, bakar i živa sa cinoberom).

Kosmaj

Kosmajski rudnici su osamdesetih godina XIX veka ušli u noviju istoriju srpskog rudarstva. Razlog nisu bile nikakve rudarske aktivnosti, već velike količine šljake sa visokim procentom olova i srebra. Najstariji rudarsko-topionički radovi na kosmajskim rudištima nalaze se između sela Stojnik, Guberevac, Parćani i Babe. Registrovane su površinske jame i rudarska okna sa gomilom šljake na površini od oko 5 km².³⁶ Velika količina srebra je svakako bila razlog temeljnog korišćenja rudnika.

Ostaci rimske materijalne kulture evidentirani tokom arheoloških iskopavanja i rekognosciranja terena, potvrđuju eksploataciju kosmajskih rudnika u doba Rimljana. Istraživački, rudarski radovi vršeni su 1889. i tokom 1891–1892. godine. Dokazano je da su se rimski rudari u potrazi za rudom spustili do nivoa podzemnih voda i sišli ispod doline Pruten, dakle do dubine od 120 m. Tokom rimskog perioda kosmajski rudnici su bili potpuno iscrpljeni, pa stoga eventualni srednjovekovni pokušaji za beleženi samo na spajanju potoka Pruten i Zminjak, nisu mogli oživeti antičku eksploataciju. Radovi su bezuspešno obnavljani u više navrata tokom XVIII i XIX veka.³⁷

Naša saznanja o rimskoj rudarskoj delatnosti na području Kosmaja su isključivo zasnovana na epigrafskom materijalu i na rezlutatima dobijenim nakon oskudnih arheoloških istraživanja. Prva iskopavanja je započeo N. Vulić još 1911–1913. godine.³⁸

Posle 40 godina, 1953. godine su izvršena rekognosciranja, a zatim arheološka iskopavanja 1958. i 1964. godine. Radovima su rukovodili M. Veličković i Lj. Popović, kustosi Narodnog muzeja u Beogradu.³⁹ Rezlutate sa poslednjih iskopavanja iz 1983–1988. godine u okviru jugoslovensko-američkog projekta su publikovali M. Tomović i J. F. Merkel.⁴⁰

Za sada nema tragova o praistorijskoj eksploataciji rudnika. Arheološki materijal od olova nađen na područ-

The mountain area of Šumadija is rich in numerous ores:

- a) **Kosmaj** (silver and lead),
- b) **Rudnik** (silver, lead, copper and gold) and
- c) **Avala** (silver, lead, copper and mercury with cinnabar).

Kosmaj

During the eighties of the 19th century, the Kosmaj mines entered the modern history of Serbian mining. The reason for this was not any mining activity, but large quantities of slag with high percentage of lead and silver. The oldest mining and smelting activities recorded in Kosmaj mines were between the villages Stojnik, Guberevac, Parćani and Babe. Superficial pits and mining shafts with lots of slag were recorded in an area of about 5 km².³⁶ Great silver quantities were certainly the main reason for mining in this area.

During archaeological research and field surveys, remains of Roman material culture were recorded. They give testimony of mining in Kosmaj mines during the Roman era. Research and mining activities were conducted in 1889 and between 1891 and 1892. It was attested that while searching for ores, the Roman miners went down to the level of subterranean waters and under the valley of Pruten, actually to the depth of 120 m. During the Roman period, ores were entirely extracted and therefore, the possible medieval mining only shows the attempts at the confluence of the Pruten and Zminjak brooks. It was not possible to revive mining from the Antiquity. On several occasions during the 18th and 19th century, there were unsuccessful attempts to revive mining activities in this area.³⁷

Our knowledge about the Roman mining in the Kosmaj area is exclusively based on epigraphic material and results gained after small-scale archaeological research. The first excavation was conducted between 1911 and 1913, by N. Vulić.³⁸

Forty years later, in 1953, field surveys were conducted and between 1958 and 1964, excavations took place.

apost 1965, 27; A. Mócsy, *Gesellschaft und Romanisation in der römischen Provinz Moesia Superior*; Budapest 1970, 15; М. Величковић, Прилог проучавању римског рударског басена на Космају, *Зборник Народног музеја у Београду* 1, 1958, 98–103; М. Мirković, S. Dušanić, *Inscriptiones de la Mésie Supérieure, Vol I, Singidunum et le Nord-Ouest de la province*, Beograd 1976, 96–98.

36 Симић 1951, 193–194.; Tomović 1995a, 205.

37 Симић 1951, 192, 194.

38 On this occasion, the Stojnik castra and several nearby structures were discovered. About this excavation see in *Годишњак СКА XXV, 285–293* i *СКА XXVII, 283–285; Jahrbücher DAI XXVII, 1912; Jahrbücher DAI XXVIII, 1913; Jahrbücher DAI XXIX, 1914; Archäologischer Anzeiger, 339–343; 412; 555–558.*

36 Симић 1951, 193–194.; Tomović 1995a, 205.

37 Симић 1951, 192, 194.

38 Tom prilikom su otkriveni stojnički kasrtum i nekoliko objekata u blizini. O navedenim iskopavanjima pogledati, u *Годишњак СКА XXV, 285–293* i *СКА XXVII, 283–285; Jahrbücher DAI XXVII, 1912; Jahrbücher DAI XXVIII, 1913; Jahrbücher DAI XXIX, 1914; Archäologischer Anzeiger, 339–343; 412; 555–558.*

39 М. Величковић 1958, 95–119

40 Tomović 1995, 203–213, Merkel 2007, 39–78.

ju Kosmaja potvrđuje razvijenu topioničku i radioničku aktivnost u doba Rimljana. Sasvim je izvesna topionička delatnost koja se odvijala u blizini utvrđenja i u okolini civilnog naselja. Iako nije otkrivena nijedna peć, ostaci pećne zgure sa velikim procentom gvožđa, svedoče o metalurškoj delatnosti koja se odvijala na ovim prostorima. Vršene su arheometalurške analize na uzorcima olovne zgure koje su potvrdile da su Rimljani eksploatisali galenit (PbS) i keruzit (PbCO₃) kao osnovne minerale za dobijanje olova. Hemijske analize uzoraka predmeta od olova sa nekropola Guberevac, Grobnica i Gomilica, pokazale su izuzetno mali procenat srebra, ispod 0,06 %. Takođe se može zaključiti da je olovo kupelacijom dalje prerađivano da bi se dobio što veći procenat srebra.⁴¹

Četrnaest slitaka od olova, potvrđuju razvijenu eksploataciju ovog metala na Kosmaju. Prvi je M. Valtrović publikovao olovni slitek sa dva utisnuta pečata LEVIPSI CAIAI.⁴² Otopljeno olovo je izlivano u kalupe i pripremano za dalji transport. Olovni slici sa Kosmaja sa jednim i više pečata, među kojima je gotovo, obavezan natpis MD (*Metalla Demessus/-um*) stizali su do bugarskih Nova i Rima. Dakle, kosmajsko olovo je izvoženo van granica Gornje Mezije, što ukazuje na značaj ovih rudnika. Na Kosmaju su izrađivani i finalni proizvodi od olova (okviri ogledala, sarkofazi, projektili, tegovi...). Još je N. Vulić tokom arheoloških iskopavanja 1913. godine, verovatno u samom stojničkom kastrumu pronašao okvir olovnog ogledala i "...mnogo olovnih zrna za pračku (*glandes*), tegova, itd..."⁴³

Pored arheoloških nalaza od olova, različiti epigrafski spomenici svedoče o razvijenoj rudarskoj aktivnosti kosmajskog kraja. Prisustvo jednog namesnika na Kosmaju je potvrđeno na spomeniku iz Guberevca. Na njemu se pominje žena carskog prokuratora kao dedikant hrama Jupiteru i Herkulu:

*Iovi et Herculi/
Templum fecit/
Vecilia Tyranni Aug(usti)/
Lib(erti) proc(uratoris)....*

Prisustvo carskog oslobođenika Tirana u funkciji prokuratora, dovodi se u vezu sa vremenom Flavijevaca ili najkasnije prvih Antonina.⁴⁴ Njegova se funkcija jedino

They were conducted by M. Veličković and Lj. Popović, custodians at the National museum in Belgrade.³⁹ Within the Yugoslav–American project, the results from the last excavation between 1983 and 1988 were published by M. Tomović and J. F. Merkel.⁴⁰

So far, there are no traces of prehistoric mining. Archaeological lead finds from Roman times from the Kosmaj area give testimony of smelting and blacksmithing activities. Blacksmithing was attested close to the fortification, in the vicinity of the civilian settlement. Although no furnaces were unearthed, remains of furnace slag containing high percentage of iron, testify that metallurgic activities were performed in this area. Archaeological analyses were made of samples of lead slag, leading to a conclusion that the Romans extracted galena (PbS) and white lead (PbCO₃) as the basic minerals for gaining lead. Chemical analyses of the artefacts discovered at the Roman cemeteries of Guberevac, Grobnica and Gomilica showed an extremely low percentage of silver, below 0,06 %. Further on, it was concluded that lead was processed further, in order to achieve a higher silver percentage.⁴¹

Fourteen lead casts give testimony of developed lead mining in Kosmaj. M. Valtrović was the first one to publish a lead cast with a stamped inscription LEVIPSI CAIAI.⁴² Smelted lead was casted in moulds and prepared for transport. Lead casts from Kosmaj, with one or more stamped inscriptions, one of them being the inevitable MD (*Metalla Demessus/-um*) reached as far as Bulgaria (*Novae*) and Rome. It is obvious that the Kosmaj lead was exported outside the borders of *Moesia Superior*, highlighting the importance of these mines. On Kosmaj, many items were produced (mirror frames, sarcophagi, shots, weights...). Already during archaeological excavations in 1913, most likely at the Stojnik *castrum* itself, N. Vulić discovered a frame of a lead mirror and "... many lead slingshots (*glandes*), weights etc."⁴³

Apart from archaeological lead finds, different epigraphic monuments give testimonies about the developed mining activity in the Kosmaj area. A procurator from Kosmaj was mentioned on a monument from Guberevac. A wife of an imperial procurator is mentioned, devoting the temple of Jupiter and Heracles:

39 M. Величковић 1958, 95–119.

40 Tomović 1995, 203–213, Merkel 2007, 39–78.

41 Merkel 2007, 39–78.

42 Валтровић 1886, 71.

43 Вулић 1927, 202–203; Величковић 1959, 59. The frame of a lead mirror from Stojnik and lead slingshots are included into the catalogue as an additional part of this publication.

41 Merkel 2007, 39–78.

42 Валтровић 1886, 71.

43 Вулић 1927, 202–203; Величковић 1959, 59. Okvir olovnog ogledala iz Stojnika i olovna zrna za pračku su kataloški obrađena u posebnim odeljcima knjige.

44 Mirković, Dušanić 1976, 127–128, kat. br. 103; Tomović 1995a, 208.

može vezati za rudničke aktivnosti na Kosmaju. Naime, on je mogao biti namesnik ove rudničke oblasti. Drugi epigrafski zapis MD se nalazi na olovnim slicima iz sela Babe.⁴⁵ S. Dušanić siglu D koja na više kosmajskih slitaka stoji iza skraćenice M(*etalla*), razrešava kao toponim D(*emessus*) ili D(*emessum*) zabeležen u Dioklecijanovoj konstituciji iz 294. godine. Prema njegovom mišljenju, ovaj toponim se odnosi na stojnički lokalitet „Grad.“ Do takvog razrešenja dolazi proučavanjem olovnog slitka izvađenog iz Tibra. Od šest različitih pečata, na slitku iz Tibra, od kojih su dva ponovljena, važan je prvi: TR D AVG. N. S. Dušanić daje razrešenje: (*Metalla*) Tr(*icornensia*). (*Argentariae*) D(*emessenses*) Aug(*usti*) n(*ostri*). Predloženo čitanje ukazuje da su se kosmajski rudnici nalazili na teritoriji gornjomezijskog plemena Trihornjana i da je u gradu Demesu bilo sedište kosmajskog prokuratora. Slitak je proizveden na Kosmaju tokom Aleksandra Severa ili nešto pre, odnosno posle njega.⁴⁶ Skraćenica TR sa slitka iz Nova i sa srebrnih slitaka iz Hanovera, takođe je razrešena kao Tr(*icorn(i)ensia*), odnosno Tr(*icorn(i)ensis*), pa se smatra da su oba slitka izlivena na Kosmaju.⁴⁷

Skraćenica TRIC(*ornio*) je utisnuta na opeci iz stojničkog kastruma. Opeka je proizvedena u Ritopeku (*Castra Tricornia*) čije je utvrđenje podignuto da štiti kosmajске rudnike i transport rude.⁴⁸

Vreme rimske eksploatacije kosmajskih rudnika prati se od sredine I do sredine III veka i krajem III i u IV veku. Na osnovu paleografskih karakteristika na spomeniku izvesnog prokuratora Tirana, rad rudnika se može vezati za doba Flavijevaca ili prvih Antonina. Sa ovog područja potiče ostava novca od 475 primeraka iz vremena od Nerona do Marka Aurelija i Lucija Vera.⁴⁹ Ostava je pohranjena verovatno pred markomanske ratove i svedoči o aktivnom životu kosmajskog kraja tokom II veka. Tom vremenu pripada stojnički kastrum u kome je nakon 169. godine šumadijske rudnike štitila posebno formirana kohorta *II Aurelia nova milliaria equitata*.⁵⁰ Prvo svedočanstvo o njenom prisustvu je uklesano na spomeniku prefekta iz 179. godine koji je sazidao bolnicu u stojničkom kastrumu za navedenu kohortu:⁵¹

*Iovi et Herculi/
Templum fecit/
Vecilia Tyranni Aug(usti)/
Lib(erti) proc(uratoris)....*

The presence of an imperial freed slave Tyrannus, incorporating the function of a procurator, can be connected to the time of the Flavians, early Antonines the latest.⁴⁴ His function can only be brought in connection with mining activities on Kosmaj. Actually, he could have been a regent of this mining district. The second epigraphic inscription MD is found on lead casts from the village Babe.⁴⁵ On several casts from Kosmaj, the letter D is placed after the abbreviation M(*etalla*), which, by S. Dušanić, is read as a toponym D(*emessus*) or D(*emessum*), as mentioned in Diocletian's constitution from 294. According to him, this toponym refers to the Stojnik site "Grad". He reaches this conclusion after studying a lead cast taken out of Tiber. Among six different stamps, two of them being identical, the cast from Tiber is the first one that is important. It reads: TR D AVG. N. S. S. Dušanić suggests its reading as: (*Metalla*) Tr(*icornensia*) (*Argentariae*) D(*emessenses*) Aug(*usti*) n(*ostri*). This reading suggests that the Kosmaj mines were situated in the area of the Upper Moesian tribe of *Tricornenses* and that in the town of *Demessus*, there was the seat of the Kosmaj procurator. The cast was produced on Kosmaj, during the reign of Alexander Severus or slightly before or after this period.⁴⁶ The abbreviation TR from the *Novae* cast and from silver casts from Hannover were also read as Tr(*icorn(i)ensia*), actually Tr(*icorn(i)ensis*), therefore indicating that both casts were made at Kosmaj.⁴⁷

The abbreviation TRIC(*ornio*) is stamped on a brick from the Stojnik castrum. The brick was made in Ritopek (*Castra Tricornia*), a fortification built to protect the Kosmaj mines and ore transporting routes.⁴⁸

The time of Roman exploitation of the Kosmaj mines dates from the middle of the 1st to the middle of the 3rd century and at the end of the 3rd and in the 4th century. According to paleographic features on a monument of procurator Tyrannus, the mining activity can be connected to the time of the Flavian dynasty or the early Antonines. From this area, there is a hoard of 475 coins from the time of Nero to

45 Величковић 1958, 98; Mirković, Dušanić 1976, 153–155, kat. br. 160–165.

46 Dušanić 1977, 169–171.

47 Душанић 1991, 219–223.

48 Величковић 1958, 102–103.

49 Mirković, Dušanić 1976, 100.

50 Mirković, Dušanić 1976, 100–101; 104–107; Томовић 1990, 26–27.

51 Величковић 1958, 108; Mirković, Dušanić 1976, 135–136, kat. br. 116.

44 Mirković, Dušanić 1976, 127–128, Cat. No 103; Tomović 1995a, 208.

45 Величковић 1958, 98; Mirković, Dušanić 1976, 153–155, Cat. No 160–165.

46 Dušanić 1977, 169–171.

47 Душанић 1991, 219–223.

48 Величковић 1958, 102–103.

Av. / Obv.	Rv.	Predstava na Rv. / Image on Rv.
Trajan	METALLI VLPIANI	Moneta (?)
Trajan	METALLI VLPIANI/SC	Moneta (?)
Trajan	METALLI VLPIANI/SC	Moneta (?)
Diane	METALAVRELIANIS	-

*Valetu/
dinarium
coh(ortis) II Aur(eliae)/
nov(ae) (milliariae) equit(atae)/*

O aktivnostima rudnika u kasnom III i IV veku svedoče sledeći nalazi:

– olovni slitak izvađen iz Tibra, proizveden na Kosmaju tokom vladavine Aleksandra Severa.

– deo mozaičkog natpisa sa poda sakralne građevine kod južne kapije stojničkog kastruma FEC[---] / TORA[---]. Poslednja dva reda ovog veoma oštećenog teksta S. Dušanić razrešava: [*vir per*]/fec[*tissimus*] [*procura*]/tor A[*ugusti*] (A[*ugustorum*]) ili (a[*rgentiarum*]). Pošto je prokuratorov rang zabeležen kao *vir perfectissimus*, a ne *vir egregius* natpis je datovan u vreme Konstantina I ili nešto posle njega, kada se *egregius* više ne koristi kao viteška titula.⁵²

– pečati sa olovnog slitka iz Nova sa natpisima TROP i DDNN i krstom otkrivaju da je *massa plumbea* izlivena u rudničkoj oblasti (*metala*) Tr(*icorn(i)ensia*) o(*fficina*) p(*rima*) ili p(*lumbaria*), koju smo već ranije locirali na Kosmaju (Stojnik) u vreme kada državom vladaju D(*omoni*) n(*ostri duo*) hrišćanske vere. O kom carskom paru je tačno reč, teško je reći, jedino je jasno da je u pitanju period druge polovine IV veka.⁵³

– dva srebrna slitka iz ostave nađene blizu Hanovera izlivena su u IV veku i sadrže pečat koji je transkribovan kao: Of(*icina*) Prim() (*vascularii metallis*) Tr(*icorn(i)ensibus*) ili *vascularii* Tr(*icorn(i)ensis*), pusulati (*argenti*) p(*ondo unum*).⁵⁴

O upravi u kosmajskim rudnicima možemo saznati na osnovu epigrafskih zapisa. Već je više puta pominjan spomenik carskog oslobođenika Tirana koji dokazuje da su kosmajski rudnici bili pod carskom upravom još od druge polovine I veka n. e. Ovo potvrđuju i nalazi rudničkog novca (*nummi metallorum*) iz ovog kraja, kovani

⁵² Душанић 1991, 218–219.

⁵³ *Ibid.*, 219–221.

⁵⁴ *Ibid.*, 221–223.

Marcus Aurelius and Lucius Verus.⁴⁹ The hoard was most likely hidden before the Marcomannic wars and gives testimony about active mining in the Kosmaj area during the 2nd century. The Stojnik *castrum* also belongs to this period in which, after 169, the specially formed military unit, *II Aurelia nova milliaria equitata*, protected the Šumadija mines.⁵⁰ The earliest testimony of this was engraved on a tomb of a prefectus from 179, who built a hospital for the above named *cohors* in the Stojnik *castrum*:⁵¹

*Valetu/
dinarium
coh(ortis) II Aur(eliae)/
nov(ae) (milliariae) equit(atae)/*

Further finds give testimonies about mining activities during the late 3rd and the 4th century:

– lead cast from the Tiber, made in Kosmaj during the reign of Alexander Severus.

– part of a mosaic inscription on the floor of a sacral object near the southern gate of the Stojnik *castrum* FEC[—] / TORA[—]. The last two rows of this rather damaged inscription are read as follows by S. Dušanić: [*vir per*]/fec[*tissimus*] [*procura*]/tor A[*ugusti*] (A[*ugustorum*]) or (a[*rgentiarum*]). Since procurator's range is mentioned as *vir perfectissimus*, and not as *vir egregius*, the inscription was dated into the time of Constantine I or shortly after that, as *egregius* is no longer used as a knight's title.⁵²

– stamp from a lead cast from *Novae*, with the inscription TROP and DDNN and a cross, reveal that the *massa plumbea* was cast in the mining district (*metalla*) Tr(*icorn(i)ensia*) o(*fficina*) p(*rima*) or p(*lumbaria*), already set to have existed on Kosmaj (Stojnik), during the time in which the Empire was reigned by D(*omini*) n(*ostri duo*) of the Christian faith. It is difficult to dis-

⁴⁹ Mirković, Dušanić 1976, 100.

⁵⁰ Mirković, Dušanić 1976, 100–101; 104–107; Томовић 1990, 26–27.

⁵¹ Величковић 1958, 108; Mirković, Dušanić 1976, 135–136, Cat. No 116.

⁵² Душанић 1991, 218–219.

u doba Trajana i Marka Aurelija:⁵⁵

Ovaj novac, poput Hadrijanovog koji je kovan za rudnike u dolini Peka, može se vezati za kosmajске rudnike koji su bili u carskom vlasništvu i za koje su bili zainteresovani Trajan i Marko Aurelije, u čije vreme se u Rimu kuje monete za potrebe ovog rudničkog područja. Ipak, važno je naglasiti da rudnički novac nije cirkulisao samo u rudarskim okruzima i nije u potpunosti jasna njegova namena.⁵⁶ Na spomeniku iz Železnika na kome se pominje jedan *tabularius*, siglu MA, R. Marić razrešava kao *M(etallorum) A(urelianorum)* i vezuje za kosmajске rudnike.⁵⁷ Dakle, potvrđuje se carska pripadnost kosmajskih rudnika.

Rudarstvo kasnoantičkog perioda zapada u krizu kao i celokupno rimsko društvo. Rudnici smanjuju proizvodnju, dok carski rudnički posedi prelaze u vlasništvo gradova ili privatnih lica. Međutim, mozaički natpisi iz sakralne građevine kod južne kapije stojničkog kastruma ukazuju na to da je ova oblast ostala pod carskom upravom i sredinom IV veka n. e. Kako je u gore navedenom tekstu već razrešen ključni natpis FEC[---] / TORA[---], treba samo napomenuti da se u njemu pominje carski prokurator sa titulom *vir perfectissimus*, a ne gradski ili privatni činovnik.⁵⁸ Ovu konstataciju potvrđuje i olovni slitak iz Nova sa natpisima TROP i DDNN o kome je takođe bilo reči. Naime, slitak je verovatno izliven u carskim rudnicima Kosmaja u vreme dvojice hrišćanskih careva iz druge polovine IV veka.⁵⁹ Stoga, čak i u vreme duboke krize koja započinje od druge polovine III veka, pa i posle upravnih reformi pod Dioklecijanom i Konstantinom, šumadijski rudnici ostaju administrativna celina u carskom posedu.

Radi eksploatacije rudnog blaga Kosmaja, stanovništvo ove oblasti je bilo šaroliko. Na osnovu antroponima sa spomenika iz kosmajске oblasti saznajemo etnički sastav stanovništva koga su činili: Tračani, Iliri, Kelti i doseljenici sa Istoka (Nikopolis, Bitinija i Frigija).⁶⁰ Mozaički natpisi sa poda sakralne kasnoantičke građevine u Stojniku, pružaju nam zanimljive podatke o stanovništvu Kosmaja IV veka. Sačuvano je sedam imena dedikanata, od kojih četvorica nose nerimska *cognomina*. U natpisu *Malcus Syrus f(ecit) p(edes) L*, je naglašeno da je dedikant poreklom iz Sirije. Ostala tri kognomina su grčka – *Her-*

tinguish exactly to which imperial couple this inscription refers. It is only clear that it is the period of the second half of the 4th century.⁵³

– two silver casts from a hoard discovered near Hannover were cast in the 4th century, bearing a stamp that read as: Of(*icina*) Prim() (*vascularii metallis*) Tr(*icorn(i) ensibus* or *vascularii Tr(icorn(i)ensis*), (*argenti*) p(*ondo unum*).⁵⁴

Epigraphic monuments give testimonies about the management of the Kosmaj mines. The monument of the liberated slave Tyrannus was already mentioned several times, indicating that the Kosmaj mines were under imperial jurisdiction ever since the second half of the 1st century. This is also attested with finds of mining coins (*nummi metallorum*) from this area, minted during the times of Trajan and Marcus Aurelius.⁵⁵

Just like Hadrian's coins, minted for the mines in the Pek valley, these coins can be brought in connection with the Kosmaj mines. During the reign of Trajan and Marcus Aurelius, who were very much interested in this area, coins were minted in Rome for the purposes of this mine. However, it is important to accent, that mining coins was not circulated only in mining districts and its purpose is not entirely clear.⁵⁶ On the monument from Železnik, on which a *tabularius* is mentioned, the letters MA are read as *M(etallorum) A(urelianorum)* by R. Marić and connected to the Kosmaj mines.⁵⁷ Therefore, the imperial status of the Kosmaj mines is attested.

Late Roman mining experiences a crisis, as well as the entire Roman society. Mining production is reduced, while imperial mines turn into properties of cities or into private properties. However, the mosaic inscription from a sacral object near the southern gate of the Stojnik *castrum* indicates that this district remained under imperial supervision even during the middle of the 4th century. Since it was previously already shown how the inscription FEC[—] / TORA[—] was read, one should only mention that in it, a person entitled *vir praefectissimus* is mentioned and not a city or a private official.⁵⁸ This is also attested with a lead cast from *Novae*, with the inscription TROP and DDNN, which was already mentioned as well. Actually, this cast was most likely made in the imperial Kosmaj mines, during the reign of two Christian emper-

55 Душанић 1971a, 535–554; Mirković, Dušanić 1976, 98–100; Душанић 1980, 9–18.

56 Hirt 2010, 64–66.

57 Величковић 1958, 101 sa napomenom br. 48.

58 Душанић 1991, 217–219.

59 *Ibid.*, 220–221.

60 Mirković, Dušanić 1976, 107–111.

53 *Ibid.*, 219–221.

54 *Ibid.*, 221–223.

55 Душанић 1971a, 535–554; Mirković, Dušanić 1976, 98–100; Душанић 1980, 9–18.

56 Hirt 2010, 64–66.

57 Величковић 1958, 101 with footnote No 48.

58 Душанић 1991, 217–219.

ma, *Theodulus* i *Zinobius* (*Zenobius*). Imena su data u latinizovanom obliku i često se sreću na hrišćanskim natpisima. Imena istočnog porekla su brojna na kosmajskim natpisima s kraja I i iz II veka, dok početkom III veka taj broj opada.⁶¹ Pristustvo grčkih imena u poznorimskim natpisima u Iliriku se obično dovodi u vezu sa širenjem hrišćanstva, čiji su nosioci u Podunavlju helenofili, pre nego sa dolaskom stranaca. Međutim, doseljenici iz Sirije, pored Malkusa iz Stojnika su poznati i sa natpisa iz Solina, Singidunuma, Viminacijuma, Akvinkuma i brojnih lokaliteta u Bugarskoj. Reč je o novom doseljavanju stanovnika sa Istoka koje se dešava posle Dioklecijanove obnove.⁶² Doseljenici sa Istoka su verovatno vezani za zanatsku juvelirsku delatnost u kojoj nisu bili prevaziđeni. Na Kosmaju, gde je vršena eksploatacija srebra i olova, mogli su biti neposredni učesnici u izradi finalnih proizvoda.

Tokom rekognosciranja, a zatim i manjih arheoloških iskopavanja vršenih 1986. godine na prostoru sela Stojnik, Guberevac, Parćani i Babe, registrovano je više mogućih rudnika iz rimskog perioda. Uočena su manja i veća „veštačka“ konkavna udubljenja (rudno okno), uglavnom na padinama i retko na vrhovima i u podnožjima brda. Okolo potencijalnog rudnog okna je nalažen arheološki materijal iz rimskog perioda (keramika, staklo, opeka). Arheološka iskopavanja su vršena na dva lokaliteta „Ćumurana“ i „Rudine.“ Na lokalitetu „Ćumurana“ (sl. 1) je otkrivena glavna galerija dužine oko 30 m i niz manjih, nepodesnih za normalnu komunikaciju. Iako su otkriveni samo tragovi rudne žile sa visokoprocenatnom rudom gvožđa, od značaja je sam izgled jednog rudokopa eksploatisanog verovatno od strane Rimljana, kao što to potvrđuju fragmenti staklenih posuda i opeka rimske provincije sa dna glavne galerije.

Na lokalitetu „Rudine“ (sl. 1) samo su započeta iskopavanja i zbog nedostatka finansijskih sredstava, obustavljena. Otkrivena je ulazna rampa koja je vodila do samog okna. Jedini pokretni arheološki nalazi sa ovog lokaliteta su: jedna staklena posuda iz rimskog perioda, dva krovna crepa (imbreds) i nekoliko kostiju živine. Imbreds su na osnovu oblika datovani u III⁶³

ors during the second half of the 4th century.⁵⁹ Therefore, even during this deep crisis that started during the second half of the 3rd century, and even after administrative reforms by Diocletian and Constantine, the Šumadija mines remain a single administrative unit under imperial reign.

Owing to huge mining activities of the Kosmaj ores, the population of the area was various. According to anthroponyms discovered on different monuments from the Kosmaj area, one can learn about the ethnical composition of the inhabitants: Thracians, Illyrians, Celts and immigrants from the East (Nicopolis, Bithynia, Phrygia).⁶⁰ The mosaic inscriptions from the floor of a sacral object in Stojnik offer interesting data about the inhabitants of Kosmaj during the 4th century. Names of seven dedicants remained preserved, four of them bearing non-Roman names, *cognomina*. In the inscription *Malcus Syrus f(ecit) p(edes) L*, it is highlighted that the dedicant comes from Syria. The three remaining names are Greek – *Hermia*, *Theodulus* and *Zinobius* (*Zenobius*). The names were given in a Latinized form and are often encountered on Christian inscriptions. Names of the eastern origin are numerous on Kosmaj inscriptions from the end of the 1st and the beginning of the 2nd century, while at the beginning of the 3rd century, this number is reduced.⁶¹ The presence of Greek names on Late Roman inscriptions in Illyricum is often connected to the spreading of Christianity. In the Danube valley, this was basically conducted by people drawn to the Greek, rather than by immigrants. However, besides Malcus of Stojnik, Syrian immigrants are mentioned on the inscriptions from Solin, Singidunum, Viminacium, Aquincum and numerous sites in Bulgaria. It was a new population immigrating from the East after Diocletian's reform.⁶² The immigrants from the East are most likely connected to jewel-making handicraft in which they were the best. On Kosmaj, where silver and lead were mined, they could have acted as direct producers of final products.

During field surveys and later on also during small-scale archaeological excavations conducted in 1986 in the villages of Stojnik, Guberevac, Parćani and Babe, several possible mining shafts from Roman times were discovered. Smaller and bigger “artificial” concave openings (mining shafts) were noted, mostly on slopes, but rarely on tops or at bottoms of the hills. Around potential mining shafts, there was archaeological material from Roman times (pottery, glass, bricks). Archaeological excavations were conducted on two sites, “Ćumurana” and “Rudine”.

61 *Ibid.*, 110.

62 Душанић 1974, 96–98.

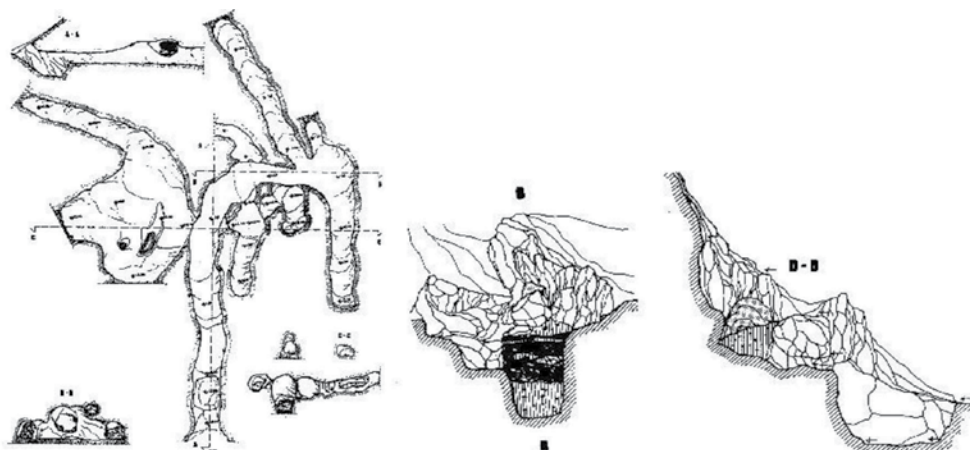
63 Јовановић, Минић, Мркобрад 1987, 48; Јовановић, Минић, Мркобрад 1988, 34–36.

59 *Ibid.*, 220–221.

60 Мirković, Душанић 1976, 107–111.

61 *Ibid.*, 110.

62 Душанић 1974, 96–98.



Sl. 1. Plan rimskog rudnika na Stojniku, lokalitet „Ćumurana“ i vertikalni i horizontalni presek ulaza u rimsko rudarsko okno „Rudine“.

Fig. 1 Plan of the Roman mine in Stojnik, site “Ćumurana” with the vertical and horizontal cross-sections of the entrance into the Roman shaft “Rudine”.

(Tomović, Roman Mines and Mining in the Mountain of Kosmaj, in: *Ancient Mining and Metallurgy in Southeast Europe*, Bor–Beograd 1995, 209).

Rudnik

Na planini Rudnik je rudarsko-metalurški proces tekao u kontinuitetu od praistorije do savremenog doba. Doseljeni Sloveni su zatekli stare rudokope na osnovu kojih su planini dali ime. Oksidna ruda bakra sa bogatim žilama kvarca (gorski kristal) je eksploatisana još u praistoriji (lokalitet „Prljuša–Mali Šturac“ iz kasnog eneolita ili ranog bronzanog doba).⁶⁴ Rimljani otvaraju rudokope iz kojih crpe srebro bogato olovom na lokalitetu „Jezero“.⁶⁵ Srebro i u manjoj meri olovo su proslavili Rudnik kao veliki rudarski centar u Srbiji tokom srednjeg veka. Eksploatacija rude je trajala sve do Drugog svetskog rata, sa većim ili manjim prekidima.⁶⁶

Period rimske eksploatacije rude na Rudniku je nedovoljno istražen i zasniva se na skromnim sondažnim arheološkim istraživanjima i rekognosciranjima terena. Nema pisanih pomena o ovoj oblasti, stoga nam antičko ime planine niti naselja nisu poznati. Prva arheološka iskopavanja je preduzeo J. Šafarik 1865. godine, otkrivši ostatke rimskih kuća i stara rudarska okna, kao i hram posvećen Majci Zemlji. Rimsko naselje bilo je smešteno na lokalitetu „Jezero“, na kosi Ješovači i spuštalo se do Česnice gde su locirana stara rudarska okna. Prilikom po-

At the site “Ćumurana” (Fig. 1), a main gallery was discovered, some 30 meters long, and a row of smaller ones, unsuitable for normal communication. Although only traces of mining veins were discovered, containing high percentage of iron, the shape of one of the shafts is of utmost importance, used most likely by the Romans, as indicated with finds of pottery sherds and brick fragments of Roman origin, discovered at the end of the main gallery.

Archaeological excavations were only started at the site “Rudine” (Fig. 1) and finished early, due to the lack of finances. An entering ramp was discovered, leading to the shaft itself. The only archaeological small finds include: one glass vessel from the Roman period, two roof-bricks (*imbreces*) and several poultry bones. According to their shape, the roof-bricks were dated into the 3rd century.⁶³

Rudnik

Mining and metallurgy at mount Rudnik continuously existed from prehistory to modern times. The newly immigrated Slavs found old mining shafts and named the mountain after them. Copper oxide ore with rich quartz veins (mountain crystal) was extracted as early as prehistory (sites “Prljuša–Mali Šturac” from the Late Copper or early Bronze Age).⁶⁴ At the site “Jezero”, the Romans opened shafts from which they extracted lead enriched

64 Јовановић, Минић, Мркобрад 1987, 48; Јовановић, Минић, Мркобрад 1988, 34–36.

65 Симић 1951, 195–204; Радојевић 1971, 5–11.

66 Симић 1951, 197–204; Радојевић 1971, 11–48; Мркобрад 1990, 241–250.

63 Tomović 1995a, 210–211; Tomović 1995, 122.

64 Јовановић, Минић, Мркобрад 1987, 48; Јовановић, Минић, Мркобрад 1988, 34–36.

dizanja srednjovekovne rudarske kolonije na Rudničiču, rudari su iskoristili ovaj materijal u građevinske svrhe ili su meštani njime ograđivali njive. Danas nema tragova rimskog naselja. J. Šafarik je na mestu između naselja i rudokopa otkrio osnovu hrama koji je bio posvećen Majci Zemlji. O tome svedoči mermerna ploča sa natpisom, koja je verovatno stajala na pročelju hrama.⁶⁷

*Imp (erator) Caes(ar) L. Septimius/
Severus Pert (inax) Avg (ustus) templ(um)/
Terre (!) Matris conlaps/
um restituit sub cura/
Cassi Ligurini proc(uratoris) Aug(usti)/
instantia (!) P. Fundanio Eutyche/
te et P. Ael(io) Muciano colon(is).*

Iz natpisa saznajemo da je po zahtevu Septimija Severa, prokurator (rudničke oblasti) Kasije Ligurnije uz pomoć kolona (zakupaca zemlje) obnovio hram Majke Zemlje. Spomenik je datovan u prve godine vladavine Septimija Severa (193–196. godina), kada u dva navrata obilazi ove krajeve.

Tokom izgradnje novog puta od rudarske kolonije na Rudničiču do Jezera, naišlo se na rimsku nekropolu. Blizu mesta Drobilice, otkrivena su tri groba. U jednom od njih je nađen olovni sarkofag, dužine oko 1,50 m. Kovčeg je kasnije uništen, a sačuvan je samo mali deo težine oko 0,70 kg. Nakon izvršene hemijske analize, pokazalo se da se radi o čistom olovu, bez primesa srebra.⁶⁸ Nakon Šafarikovih iskopavanja, vršena su jedino rekognosciranja terena i konstatovani su praistorijski i srednjovekovni rudokopi, dok su antički tragovi zabeleženi samo na lokalitetu „Stanica protivgradne zaštite“. Na deponiji materijala izbačenog iz starih ukopa tzv. „halda“ nađeni su fragmenti sivo i crveno pečenih lonaca iz IV veka.⁶⁹

Sistematska arheološka iskopavanja u oblasti Rudnika nisu do sada preduzeta. Podaci o samim rudnicima i metalurškim centrima iz rimske epohe su oskudni. Šljaka iz starih rudarskih okana u kojima su nalaženi ostaci rimske materijalne kulture (keramika, novac iz vremena Antonina Pija i Faustine), svedoče o mogućoj metalurškoj delatnosti na Rudniku tokom rimskog perioda. Analizom stare šljake je dokazan visok stepen topljenja rude, jer šljaka sadrži male količine olova i srebra.⁷⁰

67 Mirković, Dušanić 1976, 113–116; 157, kat. br. 168; Радојевић 1971, 8–9. Osnova hrama je već dugo zatrpana kamenom izbačenim iz potkora iza Drobilice.

68 Радојевић 1971, 8–9.

69 Јовановић, Минић, Мркобрад 1987, 49–50.

70 Радојевић 1971, 17–18. Prisutan je 1 % olova sa 6 do 12 g srebra

silver.⁶⁵ During the Middle Ages in Serbia, Rudnik basically became a famous mining centre because of silver, less because of lead. With longer or shorter interruptions, mining here lasted until World War II.⁶⁶

The period of Roman mining in Rudnik is not sufficiently explored and was conducted with trench based archaeological research on a smaller scale and field surveys. There are no written data about this area and therefore, the Latin names of the mountain and the settlement are not known. In 1865, the earliest archaeological research was conducted by J. Šafarik, who discovered remains of Roman houses and ancient shaft openings, as well as a temple dedicated to Terra Mater. The Roman settlement was situated at the site “Jezero”, on the “Ješovača” slope, running down towards Česmice, in which old mining shafts have been unearthed. While establishing the medieval mining colony in Rudničiče, the miners used this material for building purposes and used it to fence their fields. Nowadays, there are no traces of the Roman settlement. Between the settlement and the mines, J. Šafarik discovered foundations of the temple dedicated to Terra Mater (Mother Earth). A marble plate with an inscription, most likely placed in front of the temple, gives testimony to this.⁶⁷

*Imp (erator) Caes(ar) L. Septimius/
Severus Pert (inax) Avg (ustus) templ(um)/
Terre (!) Matris conlaps/
um restituit sub cura/
Cassi Ligurini proc(uratoris) Aug(usti)/
instantia (!) P. Fundanio Eutyche/
te et P. Ael(io) Muciano colon(is).*

The inscription reveals that according to Septimius Severus' demand and with the help of colonii (land renters) the procurator (of the mining district), Cassius Ligurinus, managed to renew the temple of Terra Mater. The monument is dated into the early years of Septimius Severus' reign (193–196), as he passed through this area on two occasions. While constructing the new road from the mining colony in Rudničiče towards Jezero, a Roman necropolis was unearthed. Near the village of Drobilice, three graves were discovered. In one of them, there was a lead sarcophagus, some 1.50 m long. The sarcophagus was later destroyed, while only a small part of it remained

65 Симић 1951, 195–204; Радојевић 1971, 5–11.

66 Симић 1951, 197–204; Радојевић 1971, 11–48; Мркобрад 1990, 241–250.

67 Mirković, Dušanić 1976, 113–116; 157, Cat. No 168; Радојевић 1971, 8–9. Foundations of the temple have been covered for a long time, with stones from a shaft behind the village of Drobilice.

F. Kanić je zabeležio brojne ostatke rimskog života na Rudniku.⁷¹ Srednjovekovni grad Ostrvica je podignut na rimskim temeljima. M. i D. Garašanin na lokalitetu Crkvine evidentiraju jednu antičku građevinu u čijoj su blizini ostaci antičkog hrama, dimenzija 30 x 20 m.⁷² U Kamenici je locirana rimska nekropola sa grobovima inhumiranih pokojnika i stelama, kao i urne sa ostacima kremiranih pokojnika.⁷³ Prisustvo Rimljana na Rudniku može se jedino objasniti eksploatacijom rude kojom ova planina obiluje. Podizanje naselja na planini gde nije bilo graničnih niti drugih važnih komunikacionih punktova, može se isključivo vezati za rudno blago (srebro i olovo) koje je dovelo Rimljane u srce Šumadije.

Avala

Avala je bogata srebronosnim olovom i cinkom kao glavnim metalima evidentiranim svuda oko planine. Kontinuitet eksploatacije ruda na Avali se može pratiti od praistorije, preko antike, srednjeg veka, do savremenog doba. Najaktivnija eksploatacija avalskih rudnika je zabeležena u XVIII veku za vreme austrougarske okupacije, a potom osamdesetih godina XIX veka. Savremena eksploatacija je vršena u više navrata tokom prošlog veka sve do perioda između dva svetska rata.⁷⁴ Rezultati brojnih analiza šljake svedoče o velikom procentu srebra u olovnim rudama avalskih rudnika koji su svakako bili presudni za aktiviranje rudokopa u rimskom periodu.

Sa ovih prostora su još u praistoriji otkopavani živa i olovo. Komadi živinih i olovnih ruda sa avalskih rudišta su nalaženi među ostacima vinčanske materijalne kulture. Osim toga, fragmenti vinčanske keramike su otkriveni u starim rudarskim oknima što nesumljivo dokazuje njihovu eksploataciju u VI i VII veku p. n. e. Međutim, nema dokaza o topljenju ovih metala u to doba, već je cinabarit korišćen samo kao boja, a ne metal.⁷⁵

Obim rimskog rudarstva na Avali nije bio veliki i teško se može rekonstruisati, jer su na istim mestima preduzimani svi pozniji rudarski radovi. Na južnim padinama Avale je nađena gomila olovne šljake iz antičkog doba. U Ripnju su locirane dve gomile šljake kod izvorišta potoka Ljuta Strana i tri u Jerin Potoku. Analizom šljake je dokazano prisustvo olova od 2,67 %.⁷⁶ Da je reč o

preserved weighing about 0.70 kg. After a chemical analysis, it was shown that it consisted of pure lead, without silver admixtures.⁶⁸ After the excavations by Šafarik, only field surveys have been conducted, revealing prehistoric and medieval mines, while ancient Roman traces were located only at the site "Stanica protivgradne zaštite". Upon a trash pile made of material thrown out from the old mines, the so-called "halda", there were sherds of grey- and red-fired pots from the 4th century.⁶⁹

So far, in the Rudnik area, there were no systematic archaeological excavations. Data about mines themselves and metallurgic centres from Roman times are scarce. Slag from old mining shafts, in which there were traces of Roman material culture (pottery, coins from the time of Antoninus Pius and Faustina), give testimonies about possible metallurgic activities on Rudnik during the Roman era. Analyses of old slag indicate a high level of smelting ores, since the slag contained only small quantities of lead and silver.⁷⁰

F. Kanitz noted numerous remains of life from Roman times on Rudnik.⁷¹ The medieval town of Ostrovica was erected upon Roman foundations. On the site Crkvine, M. and D. Garašanin discovered a Roman structure with remains of an ancient temple in its vicinity, measuring 20 x 30 m.⁷² In Kamenica, a Roman necropolis was discovered, with skeletal graves and funerary monuments, as well as urns with cremated remains.⁷³ The presence of the Romans on Rudnik can only be explained by mining activities. The erection of a settlement in the mountains, with no borders and communication points can only be brought in connection with ores (silver and lead), that brought the Romans in the middle of Šumadija.

Avala

Avala is rich in silver-bearing lead and zinc, as main metals discovered all over the mountain. On Avala, the mining continuity can be traced from prehistory, over Antiquity and the Middle Ages, up to the modern age. The most intensive mining on Avala was noted in the 18th century, during Austro-Hungarian occupation, and later on, during the eighties of the 19th century. Modern min-

po toni.

71 Каниц 1985, 441–495.

72 Гарашанин 1951, 203.

73 Stanojević 2003, 32–34. Za urne nije potvrđeno da su iz antičkog perioda, možda su iz praistorije.

74 Симић 1951, 184–190; Симић 1957, 79–80.

75 *Ibid.*, 71–72.

76 *Ibidem.*

68 Радојевић 1971, 8–9.

69 Јовановић, Минић, Мркобрад 1987, 49–50.

70 Радојевић 1971, 17–18. There was 1 % of lead with 6 to 12 g of silver per tone.

71 Каниц 1985, 441–495.

72 Гарашанин 1951, 203.

73 Stanojević 2003, 32–34. As far as the urns are regarded, it is not confirmed that they are from Roman times, since they might also be prehistoric.

rimskoj metalurgiji olova jedino svedoči položaj šljakišta koja su udaljena od vodenih tokova, dakle topionice nisu koristile vodu za pogon mehova, kao što je to slučaj u srednjem veku, već snagu vetra što je tipično za rimsku metalurgiju. Mali procenat olova u šljaci u odnosu na srednjovekovnu šljaku, koja sadrži 5,08 % olova, svedoči o starijoj eksploataciji.⁷⁷

O prisustvu Rimljana i eksploataciji rudnika olova na Avali svedoči epigrafski i arheološki materijal sa tog prostora. Epigrafski zapis sa oltara pronadnog na Avali koji je datovan u 287. godinu, sadrži ime *Sim/plicio v(iro) e(gregio)* čija nomenklatura ukazuje na rudarske aktivnosti ovog revira u avalskoj oblasti.⁷⁸ Dedikatori are su predstavnici senata Singidunuma na čelu sa duumvirom Simplicijem. Na fragmentu stele iz Singidunuma pominje se *...Au]r(elius) Simpli[cius--]*, ali kako nedostaje ostatak spomenika, nije pouzdano da li je reč o istom Simpliciju, upravniku avalskih rudnika.⁷⁹ Na kultnom, srebrnom posudu iz Branetića (Rudnik) s kraja II veka, na tri velika tanjira je zlatom tauširan, a na nekim nieliran natpis SIMPLICI, dok se na manjem ovalnom tanjiru nalazi skraćena SIM.⁸⁰ Ako prihvatimo tumačenje da se natpis odnosi na vlasnika, onda bi se SIM(*plicius*) mogao dovesti u vezu sa rudničkim službenikom koji se pominje na avalskom oltaru ili je to neki njegov potomak. Druga votivna ara sa Avale pominje duumvire, edile i kvestore, ali usled oštećenja spomenika, samo pretpostavljamo da su to pripadnici kolonije *Singidunum*, koja je inače najbliža Avali. Na osnovu konzulskog para (*Quietus et Veldemianus*), spomenik je datovan u 272. godinu. Obe are sa Avale su posvećene zaštitnicima rudnika i rudara (Orcija i Vulkan), i još jednom se potvrđuje rudnička aktivnost na Avali.⁸¹

ing was conducted on several occasions, during the last century and especially between the two World Wars.⁷⁴ Results of numerous slag analyses give testimonies of high silver percentage in lead ores from the Avala mines, which was certainly of extreme importance for the mining activities during Roman times.

Already during prehistory, mercury and lead were mined in this area. Pieces of mercury and lead ores from the Avala mines were found already among remains of the Vinča culture. Besides, Vinča pottery sherds were unearthed in old mining shafts, undoubtedly attesting their usage already in the 7th and the 6th century BC. However, from this period, there is no evidence of smelting ores. Cinnabar was used only as colour, but not as metal.⁷⁵

The volume of Avala mining was not huge and is very difficult to reconstruct, since on all the same places, later mining activities took place. On the southern Avala slopes, a huge quantity of lead slag from Roman times was discovered. In Ripanj, two piles of slag were located near the spring of the Ljuta Strana brook and three further piles near the Jerin Potok. Slag analyses showed that lead content was 2.67%.⁷⁶ The fact that one is here dealing with Roman metallurgy is shown only with the position of slag heaps, placed further away from any flowing water and indicating that smelters did not use flowing water as a driving force for bellows, as it was later done during the Middle Ages. During Roman times, it was typical to use wind power as a driving force in metallurgy. Small percentage of lead within the slag compared to the medieval slag, containing 5.08 % of lead, indicates earlier activities.⁷⁷

Epigraphic and archaeological finds from this area also give testimonies about the Roman lead mining at Avala. An epigraphic inscription from an altar discovered at Avala and dated into 287 contains the name *Sim/plicio v(iro) e(gregio)*. His name clearly shows mining activities in the Avala district.⁷⁸ The dedicants are representatives of the Singidunum senate, led by duumvir Simplicius. On a fragment of a stele from Singidunum, an *...Au]r(elius) Simpli[cius—]* is mentioned, but since the rest of the monument is missing, it is not certain whether one is here dealing with the same Simplicius, manager of the Avala mines.⁷⁹ On cultic silverware from Branetić (Rudnik), from the end of the 2nd century, three huge plates contain the name SIMPLICI written in gold, while some other plates contain the

74 Симић 1951, 184–190; Симић 1957, 79–80.

75 *Ibid.*, 71–72.

76 *Ibidem*.

77 *Ibidem*.

78 Mirković, Dušanić 1976, 54, 55, Cat. No 20.

79 *Ibid.*, 81, Cat. No 60.

77 *Ibidem*.

78 Mirković, Dušanić 1976, 54, 55, kat. br. 20.

79 *Ibid.*, 81, kat. br. 60.

80 Поповић 1994, кат. бр. 205–208.

81 Mirković, Dušanić 1976, 71–72, kat. br. 46.

II Metalla Dardaniae

Dardanska oblast predstavlja posebnu rudarsku celinu bogatu srebronosnim olovom, zlatonosnim srebrom, gvoždem, bakrom i živom. S. Dušanić⁸² je ovu rudničku teritoriju podelio na sledeće regione:

- a) ibarski (sa centrom u Sočanici – *Municipium DD*)
- b) janjevski (sa centrom kod Gračanice – *Ulpiana*)
- c) ravanski (sa centrom u Ravni – *Timacum Minus*)
- d) remezijanski (sa centrom u Beloj Palanci – *Remesiana*)
- e) kumanovski (sa centrom u Lopatama – *Lamud(um)?*) i
- f) kratovski (sa centrom u Kratovu – *Kratiskara*)

a) ibarski rudarski region je bogat mnogim rudama (srebro, olovo, gvožđe, možda i bakar). Na istoku je Kopaonik, dok su na zapadu planine Rogozna i Golija. Eksploatacija rude je na pojedinim mestima bila aktuelna još pre dolaska Rimljana i nastavljena gotovo do današnjih dana. Tokom srednjovekovne srpske države na ovom području se odvijala intezivna rudarska eksploatacija, koja do tada nije bila razvijena ni u jednoj rudničkoj oblasti na Balkanu. U rimskom periodu je rudarska aktivnost za beležena na brdima duž obe obale reke Ibar. Ovaj region se prostirao do Trepče na jugu i do Rudnika na severu. Zapadnu granicu treba uklopiti sa provincijskom, dok je istočna dosegala do Kuršumlje gde je locirana granična stanica *Ad Fines* i carinski punkt *Aquae Bas*, kao oznake za prelazak sa municipalne teritorije Naisa na rudničku, carsku zemlju.⁸³ U dolini reke Sitnice nalazila se još jedna stanica *Vicianum*.⁸⁴ Možda je predstavljala carinski punkt za naplatu robne takse na putu *Naissus–Lissus* u sočanički region.

Na planini Rogozni između Novog Pazara i Kosovske Mitrovice je nakon snažne vulkanske aktivnosti stvorena rudna žica galenita, pirita i sfalerita. Ruda galenita je bogata olovno-cinkanim rudama. Eksploatacija rude sa ove planine je poznata još u praistoriji, da bi bila nastavljena i tokom rimskog perioda (kraj I i početak II veka) sve do kasnog srednjeg veka.⁸⁵ Prema ostacima rude, na ovim prostorima je eksploatisano olovo i cink sa primesama srebra, zlata i bakra.⁸⁶ O. Dejvis (O. Davies) je niz zapadnu padinu Ravnišanske kose, na mestu zvanom „Majdan“ uočio ostatke objekata uklesanih u stenu i tragove metalurških peći, koje su bile ozidane od kamena i omalterisane glinom. Navedeni objekti su vremenom nestali

same name written in niello. On a small oval plate, there is an abbreviation SIM.⁸⁰ If we accept the theory that the inscriptions refer to the owner, we could bring SIM(*plicius*) in connection with a mining clerk mentioned on the Avala altar or, at least, one of his descendants. On the second votive altar from Avala, *duumviri*, *aediles* and *questores* are mentioned, but since the monument is damaged, one can only presume that they are from the Singidunum colony, the one closest to Avala. After the consular couple (*Quietus et Veldemianus*), the monument is dated into the year 272. Both altars from Avala are dedicated to the protectors of mines and miners (Orcia and Vulcan), once more attesting the mining activities at Avala.⁸¹

II Metalla Dardaniae

The Dardanian region represents a specific mining complex rich in lead, gold-bearing silver, iron, copper and mercury. This area is divided into the following regions by S. Dušanić:⁸²

- a) Ibar region (with its centre in Sočanica – *Municipium DD*)
- b) Janjevo region (with its centre near Gračanica – *Ulpiana*)
- c) Ravna region (with its centre in Ravna – *Timacum Minus*)
- d) Remesiana (with its centre in Bela Palanka – *Remesiana*)
- e) Kumanovo (with its centre in Lopate – *Lamud(um)?*) and
- f) Kratovo (with its centre in Kratovo – *Kratiskara*).

a) The Ibar district is rich in many different ores (silver, lead, iron, possibly copper). In the east, there is Kopaonik, while in the west there are the mountains of Rogozna and Golija. In some places, mining began even before the Roman occupation and was continued almost up to the present day. During the Medieval Serbian state, in this area, there was an intense mining activity, not so highly developed in any other Balkan region. In Roman times, mining activities were noted in the hills along the banks of the river Ibar. This area reaches to Trepča in the south and to Rudnik in the north. The western border matches the border of the province, while the eastern one reached to Kuršumlja, where the border station *Ad Fines* was noted, as well as the customs office *Aquae Bas*, as a crossing point from the municipal territory of *Naissus* to the mining, imperial land.⁸³ In the valley of the river Sitnica, there was another station named *Vicianum*.⁸⁴ It probably

82 Душанић 1980, 27.

83 Čerškov 1969, 88; Душанић 1980, 28.

84 Čerškov 1969, 29. Prema mišljenju E. Čerškova, stanica se nalazila kod današnjeg sela Ugljari, dok prema A. Domaševskom i S. Dušaniću, kod Vučitrna.

85 Симић 1951, 223–224.

86 Премовић-Алексић 1993, 28.

80 Поповић 1994, Cat. No 205–208.

81 Mirković, Dušanić 1976, 71–72, Cat. No 46.

82 Душанић 1980, 27.

83 Čerškov 1969, 88; Душанић 1980, 28.

84 Čerškov 1969, 29. After the opinion of E. Čerškov, the station was

vađenjem kamena iz kamenoloma i obradom zemljišta, dok je velike gomile olovne zgure zabeležio E. Čerškov.⁸⁷ Ostaci rudarskih jama su uočeni na brdu Gradac, između sela Slatina, Sočanica i Ceranja. Ostaci potkopa i gomile olovne zgure u podnožju Litice ispod utvrđenja na Sokoljači se pripisuju rimskom rudarenju, jer se nalaze unutar rimskog utvrđenja i naselja. Ogromne količine šljake, galerije smeštene po spratovima sa vertikalnim bunarima za provetravanje i horizontalnim za oticanje podzemnih voda na severozapadnom kraju Rogozne, na prostoru oko Zminjaka i Plakaonice, predstavljaju najznačajnije i najobimnije ostatke rudarskih i metalurških delatnosti u blizini Sočanice.⁸⁸ Sačuvani su delovi puta koji se pružao prema istoku i silazio dolinom Ibra do mosta čiji su ostaci konstatovani na levoj obali reke.⁸⁹ To je deo glavnog puta koji je išao preko Novopazarske Banje, Vučje Lokve, Zminjaka i Plakaonice do Sočanice, nastavljajući dalje prema Kosovu.⁹⁰

Predmeti od olova nađeni u Sočanici i okolini, potvrđuju eksploataciju i preradu olova. Razvijena vodovodna mreža ispod gradskog foruma je posvedočena otkrićem olovnih cevi ukupne dužine od 26,75 m. Cevi su na svaka 2 m spojene poprečnim prstenom.⁹¹ Na sočaničkoj nekropoli između Ravništanskog brega i desne obale Ibra nađeno je pedesetak sarkofaga od olova, još 1876. godine. Poplavom Ibra su otkriveni sarkofazi za koje A. Popović navodi da je „...svaki sanduk bio zatopljen olovom...“.⁹² Sačuvani su samo ostaci jednog sarkofaga sa reljefnim prikazom životinja i kantarosa.⁹³ Na lokalitetu „Prisoje“ iznad desne obale Sočaničke reke (kod sela Kruševlje) nađena je druga nekropola koja ne pripada neposredno arealu rimskog naselja u Sočanici, ali ulazi u širi kompleks grada. Na nekropoli je u zidanoj grobnici sa svodom nađen olovni sarkofag koji je kasnije nestao.⁹⁴ Preliminarna iskopavanja na istom lokalitetu su vršena 1956. i 1959. godine. Tom prilikom je u kamenom sarkofagu sa ostacima skeleta dečjeg uzrasta, na dnu, nađena olovna ploča na kojoj je pokojnik bio položen. Olovo je ovde korišćeno da bi poravnalo dno sarkofaga. Olovom je

represented a customs office for paying entering taxes on the road from *Naissus* to *Lissus* into the Sočanica region.

After a strong volcanic activity, on the mountain Rogozna, between Novi Pazar and Kosovska Mitrovica, an ore vein of galena, pyrite and sphalerite was formed. The galena ore is rich in lead and zinc. At this mountain, mining was attested already during prehistory, which continued during Roman times (the end of the 1st and the beginning of the 2nd century), all the way to the Late Medieval time.⁸⁵ According to ore remains, lead and zinc with admixtures of silver, gold and copper were mined.⁸⁶ Along the western slopes of Ravništanska kosa, on the spot named “Majdan”, O. Davies noted remains of structures carved into the rock and traces of smelting furnaces, built of stone and plastered with clay. The structures later disappeared due to permanent extraction of stone from the query and tilling, while E. Čerškov noted huge piles of lead slag.⁸⁷ Remains of mining shafts were noted on the hill Gradac, between the villages of Slatina, Sočanica and Ceranja. Remains of digs and heaps of lead slag at the foot of Litica, beneath the Sokoljača fortification are ascribed to the Roman mining, since they are positioned within the Roman fortification and settlement. Huge quantities of slag, shafts with several levels, vertical air-holes and horizontal holes used for drainage of subterranean waters in the north-western part of Rogozna, in the area around Zminjak and Plakaonica, represent the most important and most voluminous remains of Roman mining and metallurgy near Sočanica.⁸⁸ Parts of the road also remained preserved, that ran towards the east, down the valley of the river Ibar to the bridge, its remains noticed on the left river bank.⁸⁹ Those are the remains of the main road that led over Novopazarska Banja, Vučja Lokva, Zminjak and Plakaonice to Sočanica, going further towards Kosovo.⁹⁰

Lead objects discovered in Sočanica and its vicinity give testimony about lead mining and processing. A developed watering net beneath the city forum is attested after the discovery of lead pipes, their total length measuring 26.75 m. In the distances of each two meters, the

87 Davies 1938, 406; Čerškov 1970, 11, 55.

88 Симић 1951, 224. Na platou Zminjak je nađeno oko 33.000 tona olovno-cinkane rude skoro neoksidisane sa 6 % olova, 2,8 % cinka i 155 g/t srebra.

89 Čerškov 1970, 71–72.

90 Премовић-Алексић 1993, 4–35.

91 Čerškov 1970, 25.

92 *Ibid.*, 56, sa napomenom br. 102.

93 Вулић 1941–1948, 103–104.

94 Čerškov 1970, 57.

placed near the modern village of Ugljari, while A. Domaszewski and S. Dušanić consider it to have been near Vučitrn.

85 Симић 1951, 223–224.

86 Премовић-Алексић 1993, 28.

87 Davies 1938, 406; Čerškov 1970, 11, 55.

88 Симић 1951, 224. On the Zminjak plateau, some 33.000 tons of almost non-oxidized lead-zinc ore were discovered, with 6 % lead, 2,8 % zinc and 155 g/t silver.

89 Čerškov 1970, 71–72.

90 Премовић-Алексић 1993, 4–35.

bio zaliven i spoj poklopca i kovčega.⁹⁵ Dva olovna sarkofaga su nađena prilikom građevinskih radova 1967. i 1977. godine. Oba su uništena. Nakon povlačenja poplave 1977. godine, otkriven je zasada poslednji sarkofag od olova sa dva novca iz vremena Hadrijana i Klaudija I.⁹⁶ Brojni olovni sarkofazi sa sočaničkih nekropola svedoče o razvijenoj eksploataciji olova, a verovatno i radionici za izradu sarkofaga koju možemo očekivati u samom gradu. Za izradu sarkofaga možda su bile angažovane zanatlije iz istočnih provincija (Frigija, Bitinija) čije je prisustvo potvrđeno epigrafskim spomenicima.

Arheološki nalazi rudarskog karaktera (budak, čekići, klinovi), pronađeni na sočaničkom forumu su dokaz o razvijenoj rudarsko-metalurškoj delatnosti u naselju. Osim alata, šest tegova od bronzе i jedan od olova sa gradskog foruma, ukazuju na to da su prizemni delovi građevine A na forumu *Municipium*-a DD korišćeni za smeštaj robe (plemeniti metali, olovni slici...), dok su se same topionice verovatno nalazile u neposrednoj blizini foruma. Forum je verovatno iz tog razloga smešten na istočnoj ivici naselja i na njemu je locirana *horrea* namenjena za skladištenje metalurških proizvoda.⁹⁷

Ibarskom regionu pripada i oblast Kopaonika odakle je eksploatisana ruda srebronosnog olova u XIV i XV veku. Međutim, podaci iz tog perioda su oskudni, dok ih iz rimskog gotovo nema.⁹⁸ Da je oblast Kopaonika bila bogata olovno-cinkanom rudom, svedoči rudnik kod Vojetina koji je bio aktivan od 1936. do 1941. godine.⁹⁹ Tokom višegodišnjih istraživanja koja su se uglavnom zadržala na opisu zatečenih rudarskih radova, vršeno je i sondažno rekognosciranje na lokalitetu Zajačak u selu Kremići.¹⁰⁰ Otkriveno je preko stotinu arheoloških nalazišta na severnom delu Kopaonika. Više od polovine lokaliteta se vezuje za rimsko rudarenje i metalurgiju. Prilikom trasiranja puta Jošanička banja–Pavlica, naišlo se na ostatke antičkog arheometalurškog kompleksa na lokalitetu Zajačak. Prva sondažna istraživanja manjeg obima su započeta 1991. godine i nastavljena narednih godina.¹⁰¹ Naišlo se

pipes were connected with rings.⁹¹ Already in 1876, on the Sočanica necropolis, between Ravaništanski breg and the right Ibar bank, some fifty sarcophagi were unearthed. After the flood, the sarcophagi were revealed and as A. Popović described them "... each sarcophagus was sealed with lead".⁹² The remains of only one sarcophagus were preserved, with reliefs depicting animals and a kantharos.⁹³ At the site "Prisoje", above the right bank of the Sočanička reka (near the village of Kruševlje), another necropolis was discovered, not directly connected to the area of the Roman settlement in Sočanica, but belonging to the wider settlement area. In a vaulted tomb from this necropolis, a lead sarcophagus was discovered, but later went missing.⁹⁴ In 1956 and 1959, small-scale excavations were conducted at the same spot. During these excavations, an infant skeleton was discovered in a stone sarcophagus but at the bottom, a lead plate was unearthed, on which the deceased was laid. Lead was here used to make the sarcophagus bottom flat. Lead was also used to seal the junction between the coffin and the lid.⁹⁵ During building activities in 1967 and 1977, two lead sarcophagi were discovered. They were both destroyed. After the flooding in 1977, the last lead sarcophagus known so far was revealed, with two coins from the time of Hadrian and Claudius I.⁹⁶ Numerous lead sarcophagi from the Sočanica cemeteries indicate that lead mining was developed here, but most likely also a workshop for producing sarcophagi, which is to be searched for within the settlement. Possibly, for producing the sarcophagi, artisans from the southern provinces were engaged (Phrygia, Bithynia), their presence being attested with epigraphic monuments.

Archaeological finds connected to mining (pickaxe, hammers, nails), discovered at the Sočanica forum, give testimonies about a developed mining and metallurgy activities within the settlement. Beside tools, six bronze weights and one lead weight, also from the city forum, indicate that parts of structure A on the forum of *Municipium DD* were used as storages (precious metals, lead casts...), while forgeries were most likely situated very close to the forum. This might be a possible reason why the forum was situated at the eastern settlement border and on it, *horrea* were situated, used for storing metallurgic products.⁹⁷

The Kopaonik region also belongs to the Ibar region,

95 *Ibid.*, 57–58.

96 Голубовић 2001, 139, sa napomenama br. 22 i 23.

97 Čerškov 1970, 31–32, 35.

98 Симић 1951, 209.

99 Богосављевић 1989, 86–93. Na 65.021 t rude je dobijano 8,9 % olova, 7,53 % cinka i 85 g/t srebra. Prva arheološka rekognosciranja ovog kraja su obavljena 1984. godine.

100 Богосављевић, Томовић 1993, 236–240; Богосављевић-Петровић, Томовић 1995, 1–4; Богосављевић-Петровић 1995, 58–71; Томовић, Михајловић 2001, 268–275.

101 Богосављевић, Томовић, 1993, 236–240; Томовић, Богосављевић-Петровић 1996, 107–113.

91 Čerškov 1970, 25.

92 *Ibid.*, 56, with footnote No 102.

93 Вулић 1941–1948, 103–104.

94 Čerškov 1970, 57.

95 *Ibid.*, 57–58.

96 Голубовић 2001, 139, with footnotes No 22 and 23.

97 Čerškov 1970, 31–32, 35.

na ostatke građevinskih objekata i rudarsko-topioničarskih radova sa pećima. Registrovani objekti i sakupljeni fragmenti keramičkog materijala, svedoče da je lokalitet Zajačak rudarsko-metallurški kompleks iz kasnorimskog perioda (kraj III i prva polovina IV veka) u kome je pre-rađivana ruda gvožđa, a možda i drugi metali.¹⁰²

Pojednini epigrafski spomenici, pružaju više obavještenja o rudničkoj organizaciji i stanovništvu sočaničke oblasti pod rimskom vlašću. Najznačajniji među njima je natpis urezan na mermernoj ploči, nađenoj ispod trema hrama na forumu rimskog grada Sočanica (*Municipium DD*). Prema E. Čerškovu oblik spomenika i mesto nalaza, ukazuju na to da je spomenik stajao na pročelju hrama. Ploča je razbijena na više delova, stoga nedostaje gotovo polovina natpisa.¹⁰³ Prema čitanju S. Dušanića, natpis glasi:¹⁰⁴

*Antinoe he[roi aedem(?) iussu]
Imp. Caesaris T[raiani Hadriani Aug(usti)]
et L. Aelii [Caesaris Aug(usti) f(ili)]
coloni arg(entariarum) [Dardanicarum?]
curante Telesph[oro proc(uratore) Aug(usti) lib(erto)
fec(erunt)].*

Natpis, a samim tim i hram je posvećen Antinoju, Hadrijanovom ljubimcu iz vremena njegove zajedničke vladavine sa Lucijem Elijem (136–138. godine). Podizanje hrama Antinoju u naselju kod Sočanice je izuzetna pojava s obzirom na retkost takvih spomenika u provincijama latinskog jezika. Hram je verovatno sagrađen po Hadrijanovoj želji, šest-sedam godina nakon tragične Antinojeve smrti.¹⁰⁵ Posvetu posvećuju svi koloni rudnika na čelu sa rudničkim prokuratorom Telesforom. Tačno ime rimskih rudnika kod Sočanice nije nam poznato, najverovatnije je *metalla Dardanica* ili *argentariae Dardanicae*. Ovo nije prvi slučaj da se kao dedikanti javljaju koloni sočaničkih rudnika. Na nadgrobnom spomeniku nepoznatog dekuriona Flavijejske kolonije Skupa i municipija Ulpijane, otkrivenom u Sočanici, na dnu se nalazi skraćena: *l(oco) d(ato) d(ecreto) co(lonorum)*.¹⁰⁶

Na počasnoj bazi Gordijana III, nađenoj u sočaničkom naselju, jugozapadno od bazilike, pominje se dedikant:¹⁰⁷

in which in the 14th and 15th century, silver-bearing lead was mined. However, data from this period are scarce, but data from the Roman period are almost fully missing.⁹⁸ The mine of Vojetina, used between 1936 and 1941, indicates that the Kopaonik region was rich in lead and zinc ores.⁹⁹ During long lasting research, mostly based on descriptions of the attested mining activities, a trench-based excavation was conducted at the site Zajačak in the village of Kremiči.¹⁰⁰ More than one hundred archaeological sites were discovered at the northern side of Kopaonik. More than one half of them are connected to the Roman mining and metallurgy. During the construction of the road from Jošanička banja to Pavlica, at the site Zajačak, remains of a Roman metallurgic complex were discovered. In 1991, the earliest trench-based archaeological research was conducted and they were continued in the years to come.¹⁰¹ Remains of structures were discovered, as well as mining and smelting activities, along with furnaces. The discovered objects and pottery finds indicate that the site of Zajačak represents a mining and metallurgic complex from the Late Roman Age (the end of the 3rd and the first half of the 4th century), in which iron was processed, but possibly also other metals.¹⁰²

Some epigraphic monuments reveal data about mining organisation and the inhabitants of the Sočanica region under the Roman rule. The most important one among them is an inscription engraved on a marble plate, discovered beneath the porch of the Roman city forum in Sočanica (*Municipium DD*). According to E. Čerškov, the shape of this monument and its position indicate that it stood in front of a temple. The plate was broken in several pieces and because of that almost one half of the inscription is missing.¹⁰³ As read by S. Dušanić, the inscription says:¹⁰⁴

*Antinoe he[roi aedem(?) iussu]
Imp. Caesaris T[raiani Hadriani Aug(usti)]
et L. Aelii [Caesaris Aug(usti) f(ili)]
coloni arg(entariarum) [Dardanicarum?]*

98 Симић 1951, 209.

99 Богосављевић 1989, 86–93. On 65.021 t of ore, some 8,9 % lead, 7,53 % zinc and 85 g/t silver were obtained. In 1984, the earliest archaeological surveys of this region were conducted.

100 Богосављевић, Томовић 1993, 236–240; Богосављевић-Петровић, Томовић 1995, 1–4; Богосављевић-Петровић 1995, 58–71; Томовић, Михајловић 2001, 268–275.

101 Богосављевић, Томовић, 1993 236–240; Томовић, Богосављевић-Петровић 1996, 107–113.

102 Томовић, Михајловић 2001, 272–273.

103 Čerškov 1970, 65–66, No 15.

104 Душанић 1971, 241, 247.

102 Томовић, Михајловић 2001, 272–273.

103 Čerškov 1970, 65–66, br. 15.

104 Душанић 1971, 241, 247.

105 *Ibid.*, 244, 254.

106 *Ibid.*, 248.

107 Čerškov 1970, 64, br. 11.

.....*dedicante Tit[i]eno Vero v(iro) e(gregio),
proc(uratore) m(etallorum) m(unicipii) DD,
ordo colonor(um).....*

Ticijan Ver je bio upravnik carskih *metalla*. Izraz *coloni* treba prevesti kao „zakupci“. Koloni sočaničke oblasti su činili jednu administrativnu zajednicu koja je osnovala telo po imenu *ordo*. Pripadnici ove zajednice su donosili dekrete i odobrali korišćenje zemlje u određene svrhe, pre svega sakralne. Pravni status ove zajednice, svakako nije bio veći od statusa jednog kolegija. Prema Rostovcevu, nadležnost ove zajednice, bar u agrarnim domenima istočnih provincija, se zadržala samo na kult.¹⁰⁸ Ovo potvrđuju i natpisi sočaničkog *ordo colonorum*. Natpis sa Gordijanove baze svedoči o delovanju carskog prokuratora i zajednice kolona u vreme ovog cara (238–244. godine), što nam potvrđuje da su rudnici ove oblasti ostali u carskom posedu, ali su na neki način bili vezani za municipijum.

Značajan nalaz za rešavanje problema svojine nad sočaničkim rudnicima, predstavlja natpis sa fragmentarnog sačuvanog tega od krečnjaka. Pronađen je u središnjem delu sočaničkog foruma, u sloju kojim je nivelisan teren za izgradnju skladišta i samog foruma. Natpis glasi: ANTONINI /AVG / PO sa transkripcijom, *Antonini Aug(usti) po(ndus)*. Verovatno pripada vremenu Antonina Pija ili epohi Severa. Ovaj znak carske verifikacije na tegu nađenom u rudarsko-metalurškom centru potvrđuje carsku pripadnost rudnika sočaničke oblasti.¹⁰⁹

Treba se još zadržati na poreklu sočaničkih kolona. Kao što je navedeno, već postoji mišljenje o helenskim doseljenicima. Podizanje Antinojevog hrama je jedan od dokaza, koji nam može pomoći da bliže odredimo etničku pripadnost tog stanovništva. S. Dušanić ga s pravom vezuje za oblasti bliske Antinojevom zavičaju (Bitinija).¹¹⁰ Naseljavanje stranaca, pre svega iz severozapadnih krajeva Male Azije radi eksploatacije rude je vršeno na Atici (u Laurionu još u predrimsko doba), u Dakiji (Nikopolj na Istru, Malo Trnovo), kao i u Gornjoj Meziji (Kosmaj). Veća seoba stanovništva severozapadne Male Azije mogla bi se pripisati Hadrijanovom vremenu. Gaj Julije Sever je u to vreme bio namesnik Bitinije i imao je zvanje ko-rektora. Može se očekivati da je upravo on bio zadužen za ovu seobu, izvršenu u interesu državnog fiska.¹¹¹

Hipotezu o seobi stanovništva potkrepljuje nalaz rimske are kod Prizrena posvećene bitinskom Jupiteru,

curante Telesph[oro] proc(uratore) Aug(usti) lib(erto) fec(erunt)].

The inscription, and therefore also the temple, was dedicated to Antinous, Hadrian's favourite from the time of his common rule with Lucius Aelius (136–138). The erection of Antinous' temple in the settlement of Sočanica is an exceptional occasion, since such monuments in the Latin speaking provinces were rare. The temple was most likely erected according to Hadrian's wish, six or seven years after Antinous' tragic death.¹⁰⁵ The dedication is signed by all of the mine workers, led by the mining procurator Telesphorus. The exact name of the Roman mines near Sočanica is not known, but it was most likely *metalla Dardanica* or *argentariae Dardanicae*. This is not an isolated case to encounter the Sočanica miners as dedicants. On a tomb inscription of an unknown Decurion of the Flavian colony *Scupi* and municipium *Ulpiana*, discovered also in Sočanica, at the bottom, there is an abbreviation: *l(oco) d(ato) d(ecreto) co(lonorum)*.¹⁰⁶

At the honorary base of Gordian III, discovered within the Sočanica settlement, to the south-west from the basilica, another dedicant is mentioned.¹⁰⁷

.....*dedicante Tit[i]eno Vero v(iro) e(gregio),
proc(uratore) m(etallorum) m(unicipii) DD,
ordo colonor(um).....*

Titien Verus was a manager of the imperial *metalla*. The expression *colonii* should be translated as “renters”. The renters from the Sočanica region made a single administrative unit, establishing a body named *ordo*. The members of this community brought decrees and approved the usage of land for certain purposes, mostly sacral. The legal status of this community was certainly not bigger than that of a collegium. According to Rostovcev, the jurisdiction of such a community, at least in the rural domains of the eastern provinces, was reduced to cult.¹⁰⁸ This is shown with the inscriptions of the Sočanica *ordo colonorum*. The inscription from Gordian's base gives testimony about the work of the imperial procurator and the community of *colonii* during the reign of this emperor (238–244), indicating also that the mines of this region remained in imperial possession, but in a certain way connected to the *municipium*.

An important find for resolving the ownership prob-

108 Душанић 1971, 249.

109 Čerškov 1970, 66–67, kat. br. 18.

110 Душанић 1971, 254–255.

111 *Ibidem.*, sa napomenom br. 90; Mirković, Dušanić, 1976, 110.

105 *Ibid.*, 244, 254.

106 *Ibid.*, 248.

107 Čerškov 1970, 64, No 11.

108 Душанић 1971, 249.

odnosno Zevsu Melenu. Božanstvo je prikazano na Trajanovom novcu frigijskog grada Dorilejona, kao zaštitnik bitinskog mesta Mele. Dedicanti ove are ne nose helenska imena, ali zbog nedostatka gentilicija, uklapaju se u rudarsko stanovništvo sastavljeno od peregrina, robova i oslobođenika. Osim toga, oni su možda prvobitna grčka imena zamenili rimskim, prilagođavajući se romanizaciji stanovništva. Aru su podigla četiri čoveka na putu iz sočaničkog naselja uz Ibar, koji je vodio prema važnoj komunikaciji Niš–Lješ i prolazio pored današnjeg Prizrena. Ovim putem se verovatno obavljao transport metalnih slitaka preko Jadranskog mora do Italije. Niz put je otkriveno više beneficijarnih stanica koje su štitile putnike i transport robe (rude). *Beneficarii consularis* se pominju na arama iz okoline Novog Pazara. Nadgledali su saobraćaj i kontrolisali transport rude u dolini Ibra.¹¹² Prilikom izgradnje železničke pruge na lokalitetu „Bresje“ kod sela Slatina, oko 2 km istočno od Sočanice je otkrivena ara na kojoj se pominje jedan beneficijar:¹¹³

.....
*Sept(imus) Vitalis/
 b(ene)ff(iciarius) co(n)s(ularis) leg(ionis)/
 VII Cl(audia).....*

Na drugoj ari iz Ulpijane je urezana posveta Zevsu Ezajskom na grčkom. Epitet bi se mogao dovesti u vezu sa čuvenim Zevsivim svetilištem u gradu A(i)zanoi na granici između Frigije i Bitinije. Dedicant Apolonije možda je bio angažovan u rudniku, ali je zadržao grčko pismo i kult kao vezu sa zavičajem.¹¹⁴

U Sočanici je otkriven deo počasne baze sa natpisom u kome se pominje:

.....
*Amandus/
 [Aug(usti)] /
 l(i)b(ertus) proc(urator) patrono/
*

Amandus je bio carski oslobođenik u funkciji prokuratora, očigledno rudnika sa administrativnim središtem u Sočanici (*Municipium DD*). Baza je bila sastavni deo počasnog spomenika posvećenog verovatno caru Komodu (181. ili 182. godina). Natpis je od izuzetnog značaja, jer je *Amandus* poslednji ili bar među poslednjim oslobođenicima koji su obavljali funkciju prokuratora rudnika, jer ubrzo ta funkcija prelazi u ruke viteškog staleža. U natpisu iz Gerasa u Palestini pominje se *Amandus*

lem of the Sočanica mines is a fragmentary inscription on a weight made of limestone. It was unearthed in the middle of the Sočanica forum, in a layer used to level the terrain for building the storages and the forum itself. The inscription reads: ANTONINI /AVG / PO, transcribed as *Antonini Aug(usti) po(ndus)*. It most likely belongs to the time of Antoninus Pius or the Severi. Such a sign of the imperial verification on a weight discovered in a mining and metallurgic centre speaks for the imperial ownership of the mines from the Sočanica region.¹⁰⁹

One should also consider the origin of the Sočanica *coloniae*. As mentioned before, there is already a hypothesis about the Greek immigrants. The erection of Antinous' temple is one of the proofs that can help tracing the origin of the Sočanica inhabitants. S. Dušanić rightfully connects it to the territories close to Antinous' homeland (Bithynia).¹¹⁰ Settling of foreigners, mostly from the north-western part of Asia Minor, in order to perform mining activities, was already done in Attica (in mines of Laurion even in pre-Roman times), in Dacia (*Nicopolis ad Istrum*, Malo Trnovo), as well as in Upper Moesia (Kosmaj). A larger migration of the inhabitants from Asia Minor could have occurred during Hadrian's reign. At that time, Gaius Julius Severus was a regent in Bithynia and was incorporation the position of a *corrector*. It can be expected that exactly he was in charge for this migration, made for the benefit of the state treasury.¹¹¹

The hypothesis about a migration is supported with the find of an altar near Prizren, dedicated to the Bithynian Jupiter, actually Zeus Melanus. This deity is shown on Trajan's mints of the Phrygian city of Dorileyonos, as a protector of the Bithynian town of Mela. The dedicants of this altar do not bear Hellenic names, but since their *gentilicii* are missing, they can be affiliated to the miners, consisting of *peregrini*, slaves and liberated slaves. Besides, they probably replaced their original Greek names with the Latin ones, thus adjusting themselves to the Romanisation of the local population. The altar was erected by four men, in the vicinity of the road leading along the river Ibar, from the settlement in Sočanica towards the important road Naissus–Lissos, near the modern town of Prizren. This road was most likely used for transporting metal casts over the Adriatic Sea over to Italy. Along the road, several beneficiary stations were discovered, intended to protect passengers and goods (ore). *Beneficarii consularis* are mentioned on several altars from the vicinity of Novi Pazar. They supervised the traffic and con-

112 Душанић 1971, 257.

113 Čerškov 1970, 63, br. 8.

114 Душанић 1971, 259.

109 Čerškov 1970, 66–67, Cat. No 18.

110 Душанић 1971, 254–255

111 *Ibidem.*, with footnote No 90; Mirković, Dušanić, 1976, 110.

Aug(usti) lib(ertus), proc(urator) provinc(iae) Ar[abi-ae---]. Teško je precizno datovati natpis, možda je reč o istom Amandusu, koji je tokom svoje karijere napredovao u upravnika provincije Arabije za vreme Komoda ili nešto kasnije (195–196. godine).¹¹⁵

Dardanski rudnici su bili u vlasništvu cara, dok su njima upravljali prokuratori (oslobođenici, a kasnije vitezovi – *equitus*). O tome svedoče i primerci rudničkog novca sa Kosmaja sa reversnim natpisom *Dardanici*.¹¹⁶

Natpis sa olovnog slitka iz Žuča kod Kuršumlje (sl. 6)

a) *Metallo Imp(eratoris) Aug(usti)*

b) *Q(uinti) Gn(orii ?)*

svedoči o zakupcu-konduktoru koji je kratko vreme, tokom poslednje trećine I veka rukovodio rudnikom.¹¹⁷ Na to ukazuju slova Q. GN, koja su sastavni deo kalupa i nisu naknadno utisnuta. Reč je o slobodnom Rimljaninu, a ne oslobođeniku, nedostatak kognomena datuje slatak u raniji period, pre nego što su rudnici oduzeti carskim prokuratorima-oslobođenicima i predati vitezovima, dok natpis *metallo Imperatoris Augusti*, dokazuje da je rudnik bio u sastavu carskog fiska.¹¹⁸ Kombinacije carskih i privatnih imena na slicima su poznate iz Britanije (Debrišir).¹¹⁹ Sistem konduktorijata u srebronosnim rudnicima rimskih provincija je uveden retko i brzo je napuštan. Pojava nekoliko već gore pomenutih emisija rudničkog novca cara Trajana posvećenih Gornjoj Meziji, označava vreme centralizovanja rudničke organizacije, stoga prestaje konduktorski režim i prelazi se na prokuratorску upravu. Skraćena gentila GN zbog retkosti suglasničke grupe, može se dopuniti imenom GN(*orius*), koje je bilo zastupljeno u Flavijevsko doba na liburnskoj obali. Nomen ukazuje da su Gnorii bili Italici. Identično ime se pominje na nadgrobnoj steli iz Nedina, naime oslobođenik *Q. Gnorius Q. l. Faustus* je dedikant na spomeniku koji podiže preminuloj supruzi.¹²⁰ Dolazak stanovništva

115 Dušanić 1996, 213, 216 sa napomenom br. 35. Takav slučaj je poznat i kod drugih rudničkih upravnika. Tit Klaudije Ksenofon, upravnik panonsko-dalmatinskih rudnika (druga polovina Komodove vladavine), pre toga je obavljao funkciju prokuratora Afrike, zatim Azije, bio je pomoćnik prokuratora za snabdevanje Rima žitom, prokurator Donje Mezije i triju Dakija.; Bojanovski 1982, 92; Škegro 1998, 89–117. Karijera prokuratora Gaja Julija Silvana Melaniona se uglavnom zadržala na rudarsku upravu. On je tu funkciju obavljao u Galiji, zatim Hispaniji Citerioris odakle dolazi u Domaviju od vremena Septimija Severa i ostaje do kraja Karakaline vladavine.

116 Душанић 1971a, 535–554; Mirković, Dušanić 1976, 98–100; Душанић 1980, 9–18.

117 Dušanić 1995, 27.

118 Dušanić 1977, 164.

119 Tylecote 1962, Tab. 34.

120 Dušanić 1995, 27–28.

trolled ore transport in the Ibar valley.¹¹² While building the railway, at the site “Bresje”, near the Slatina village, some 2 km away from Sočanica, an altar was unearthed, mentioning one of the *beneficiarii*.¹¹³

.....
*Sept(imus) Vitalis/
b(ene)ff(iciarius) co(n)s(ularis) leg(ionis)/
VII Cl(audiae).....*

On another altar from Ulpiana, a dedication was engraved in Greek, to the Aizanoi Zeus. This epithet can be brought in connection with the famous temple of Zeus in the city of Aizanoi, at the border between Phrygia and Bithynia. The dedicant Apollonius was probably engaged in the mines, but he kept using the Greek alphabet and cult as a connection to his homeland.¹¹⁴

In Sočanica, part of an honorary base was unearthed, with the inscription mentioning:

.....
*Amandus/
[Aug(usti)] /
l(i)b(ertus) proc(urator) patrono/
.....*

Amandus was an imperial liberated slave, incorporating the function of a procurator, obviously of the mine with its administrative seat in Sočanica (*Municipium DD*). This basis was part of an honorary monument, dedicated most likely to the emperor Commodus (181 or 182). The inscription is of the utmost importance, since *Amandus* was the last one, or at least one of the last liberated slaves incorporating the function of a mine procurator, since soon afterwards, this function was given to the members of knights. The inscription from Gerasa (Jerash) in Palestine mentions *Amandus Aug(usti) lib(ertus), proc(urator) provinc(iae) Ar[abi-ae---*]. It is difficult to precisely date the inscription, but one can be dealing with the same Amandus, who, during his career, advanced to the status of a governor of the province

Arabia during the reign of Commodus or slightly later (195–196).¹¹⁵

112 Душанић 1971, 257.

113 Čerškov 1970, 63, No 8.

114 Душанић 1971, 259.

115 Dušanić 1996, 213, 216 with footnote No 35. Such a case is known also with other mining managers. *Titus Claudius Xenophonos*, the manager of Pannonian–Dalmatian mines (the second half of Commodus’ reign) previously incorporated the function of a procurator of Africa, later of Asia, he was a manager assistant for supplying Rome with wheat, the procurator of Lower Moesia and the three Daciae. Bojanovski 1982, 92; Škegro 1998, 89–117. The career of the procurator *Gaius*

Av. / Obv.	Rv.	Predstava na Rv. / Image on Rv.
Trajan	DARDANICI	Terra mater (?)
Antonije Pije	DARDANICI	Terra mater (?)
Roma	DARDANICI	Terra mater (?)

iz dalmatinskog primorja, između ostalih i Liburnjana, na rudničke teritorije Gornje Mezije i Dakije posvedočen je i epigrafskim zapisima iz I i početka II veka.¹²¹

b) janjevska rudnička oblast sa centrom u Ulpijani tokom kasnoantičkog perioda preuzima dominaciju među rudničko-topioničkim oblastima. Granice regiona je teško utvrditi, jedino se pouzdano zna da je južna granica dopirala do Skupa, gde je kod sela Runjevo, severno od Kačanika locirana stanica za kontrolu robe.¹²² Na ovom mestu se sreću dva važna puta, jedan je vodio za Makedoniju, dok je drugi iz Niša stizao u antičko Skoplje.¹²³ Rudarski radovi iz rimskog perioda su zabeleženi u Janjevu na brdu Ceove. Srednjovekovni rudari su nasledili antička okna i vršili obimnije radove.¹²⁴ Stari rudarski radovi zahvataju površinu oko 12 km² na kojoj se nalaze ostaci topioničarske delatnosti, gomile zgure i neobrađene rude.¹²⁵ Šljaka je gotovo bez olova i plemenitih metala. Dvostruko pretapanje šljake se verovatno vršilo u srednjem veku. Dvadesetih godina prošlog veka su ponovo aktivirani janjevski rudnici.¹²⁶

Prilikom rekognosciranja terena u okolini Ulpijane, blizu sela Gušterica, otkriveni su tragovi obrade olova i alatke iz rimskog perioda. Pored rečice Gračanke u podnožju brda se nalaze naslage olovno-srebronosne rude koje su uticale na formiranje rimskog municipijuma u Ulpijani.¹²⁷

Epigrafska potvrda o rudnicima kod Ulpijane u emisije rudničkog novca iz doba Trajana.¹²⁸

Arheološka iskopavanja vršena od 1981. do 1987. godine, potvrđuju proizvodnju metala u antičkoj Ulpijani.

121 Mirković, Dušanić 1976, 108, kat. br. 129, 166; Dušanić 1977, sa napomenom br. 36.

122 Душанић 1980, 30, sa napomenom br. 160.

123 Čerškov 1969, 56–57.

124 Симић 1951, 229.

125 Čerškov 1969, 34.

126 Симић 1951, 230. Tom prilikom je izvezeno nekoliko vagona olovne rude koja je sadržala 29 % olova i 357 g/t srebra. Nakon tog perioda, radovi su napušteni.

127 Čerškov 1969, 34.

128 Душанић 1971a.

Dardanian mines were owned by the emperor, managed by procurators (liberated slaves and later knights – *equitus*). This is confirmed with numismatic finds from Kosmaj, with the reverse inscription *Dardanici*.¹¹⁶

An inscription on a lead cast from Žuča near Kuršumljija (Fig. 6)

a) *Metallo Imp(eratoris) Aug(usti)*

b) *Q(uinti) Gn(orii ?)*

gives testimony about a renter – conductor, who managed the mine for a short period of time, during the last third of the 1st century.¹¹⁷ This is indicated with the letters Q. GN, which make an incorporated part of the mould and were not added later. It is a free Roman citizen and not a liberated slave. The lack of cognomen indicates that the cast belongs into an earlier period, before mines were taken away from the imperial procurators – liberated slaves and handed over to knights, while the inscription *metallo Imperatoris Augusti* shows that the mine was incorporated into the imperial treasury.¹¹⁸ Combinations of imperial and private names on casts are known from Britain (Derbyshire).¹¹⁹ In silver bearing mines of the Roman provinces, the system of *conductorates* was rarely introduced and it was soon abandoned. The appearance of the above mentioned series of miners' coins of the emperor Trajan dedicated to Upper Moesia, marks the time of centralized mine organisation, therefore ending the conductors' regime and initiating the management by procurators. Since such a consonant cluster is rare, the abbreviation of the gentile GN can be read as GN(*orius*), often encountered during Flavian times on the coast of Liburnia. The name indicates that the *Gnorii* were of Italic origin. The same name is mentioned on a tomb stele from Nedinno Basically, the liberated slave *Q. Gnorius Q. l. Faustus* devotes the monument to his deceased wife.¹²⁰ The immigration from the coast of Dalmatia, also including the Liburnians, to the mining territories of Upper Moesia and Dacia, is attested with epigraphic monuments from the 1st and the beginning of the 2nd century.¹²¹

Iulius Silvanus Melanionus was basically focused on managing mines. He incorporated this function in Gaul, further on *Hispania Citerioris* and then *Domavia*, ever since the reign of Septimius Severus. He stayed there until the end of Caracalla's reign.

116 Душанић 1971a, 535–554; Mirković, Dušanić 1976, 98–100; Душанић 1980, 9–18.

117 Dušanić 1995, 27.

118 Dušanić 1977, 164.

119 Tylecote 1962, Tab. 34.

120 Dušanić 1995, 27–28.

121 Mirković, Dušanić 1976, 108, Cat. No 129, 166; Dušanić 1977, with footnote No 36.

Av./Obv.	Rv.	Predstava na/ Image on Rv.
Trajan	DARDANICI	Terra mater (?)
Trajan	METALLI VLPIANI/SC	Moneta (?)
Trajan	METALLI VLPIANI/SC	Moneta (?)

Blizu gradskih bedema u kasnoantičkom periodu je podignut kastrum (dimenzije: 400 x 400 m). Vojna jedinica – *pseudocomitatenses Ulpianensis* je štitila sam grad, ali i carske rudnike u blizini. Nakon najezde Gota dolazi do obnove grada. Zanatske radionice su uvučene unutar gradskih bedema. Sa obe strane glavne ulice su podignuti zidovi paralelni sa ulicom koji su zatvarali radionice u zasebne celine i time je postignuta lakša kontrola od strane gradske i državne administracije. Tokom arheoloških iskopavanja otkriveno je nekoliko zanatskih radionica sa pećima blizu severne gradske kapije.¹²⁹ Ovaj kompleks objekata je podignut krajem III veka i bio je aktivan tokom IV i V veka. Nekoliko metalurških peći je otkriveno tokom arheoloških iskopavanja 1981–1982. godine u zapadnom delu lokaliteta „Severna kapija“ u kompleksu koji je ukupno zahvatao površinu od 100 m². Peći su bile na otvorenom prostoru ili samo pod lakom nastrešnicom, što je potvrđeno nalazima krovnih opeka. Od više peći, dobro su sačuvane samo dve, ali se ipak mogu rekonstruisati sva tri osnovna tipa metalurških peći: ognjište, kalotasta i cilindrična ili peć „šahton“ tipa (sl. 2.). Sve tri su pripadale istom radioničkom kompleksu u kome se odvijao celokupan lanac proizvodnje: priprema i obrada rude, topljenje i dobijanje metala.¹³⁰ U slojevima iznad prostorije sa metalurškim pećima pronađeno je više predmeta od olova koji su oštećeni ili amorfni. Među tim predmetima treba izdvojiti ostatke olovnih posuda (zdele), tegova i žetona.¹³¹ Tokom iskopavanja na prostoru zanatsko-metalurškog centra u Ulpijani, pronađen je gvozdeni alat (livačka kašika, fragmenti ašova sa tulcem) korišćen u topioničarske i livarske svrhe, a datovan je na osnovu keramičkih i numizmatičkih nalaza na kraj IV i početak V veka.¹³²

129 Паровић-Пешикан, 1987, 140–141; Parović-Pešikan, Stojković 1995, 213–217.

130 Parović-Pešikan 1987–1990, 33, 36, 39; Parović-Pešikan, Stojković 1995, 214.

131 Parović-Pešikan 1987–1990, 50–51, T. VI, sl. 1–5. Navedeni predmeti su kataloški obrađeni u daljem tekstu.

132 *Ibid.*, 46–47.

b) The Janjevo mining district has its centre in Ulpiana. During the Late Roman period, it takes over the domination among mining and smelting areas. It is difficult to establish the region's borders and it is only certain that the southern border reached to Scupi. Near the village Runjevo, to the north from Kačanik, a station for controlling goods was located.¹²² At this point, two important roads come together – one leading towards Macedonia, while the other one went from Naissus to Scupi.¹²³ Mining activities from Roman times were noted in Janjevo, on the Ceove hill. The Medieval miners inherited ancient shafts and used them thoroughly.¹²⁴ The ancient mining activities were spread over the surface of about 12 km², with remains of smelting, lots of slag and unprocessed ore.¹²⁵ The slag is almost without lead and precious metals. Double slag smelting was most likely performed during the Middle Ages. In the twenties of the last century, the Janjevo mines were re-opened.¹²⁶

During field surveys in the vicinity of Ulpiana, near the village Gušterica, traces of lead processing and tools from the Roman era have been discovered. Near the river Gračanka, at the foot of the hill, there are layers of lead and silver-bearing ore that influenced forming of the Roman municipium in Ulpiana.¹²⁷

Epigraphic proof about the mines near Ulpiana is series of miners' coins from the period of Trajan's rule.¹²⁸

Archaeological excavations, conducted between 1981 and 1987, confirm the existence of metal processing in ancient Ulpiana. During the Late Roman period, in the vicinity of the city walls, a *castrum* was built (measuring 400 x 400 m). A military unit – *pseudocomitatenses Ulpianensis*, protected the town itself, but also the neighbouring imperial mines. After the Gothic invasion, the town was rebuilt. The workshops have been transferred inside the town's walls. On both sides of the main street, walls have been erected, running along the street and closing workshops into separate units. In such a way, an easier control by the municipal and imperial administrative has been obtained. During archaeological research, near the northern town gate, several workshops with furnaces have

122 Душанић 1980, 30, with footnote No 160.

123 Čerškov 1969, 56–57.

124 Симић 1951, 229.

125 Čerškov 1969, 34.

126 Симић 1951, 230. On that occasion, several wagons of lead were exported, containing 29 % of lead and 357 g/t of silver. After this period, the works have been stopped.

127 Čerškov 1969, 34.

128 Душанић 1971a.

c) **ravanski region** sa upravnim centrom u naselju kod mesta Ravna (*Timacum Minus*) zahvatao je severne delove dardanske rudničke oblasti. Utvrđeno naselje je formirano još u I veku i funkcionisalo je sve do VI veka. U njemu se nalazila vojnička posada – *cohors equitata*, čiji je cilj, između ostalog, bio da vrši kontrolu nad rudarskim radovima, da čuva rudnike i transport metala. Ovdje je potvrđena i carinska stanica.¹³³ Na osnovu jednog nadgrobnog natpisa vojnika legije *VII Claudia* koji se pominje kao *librarius officii praefecti ter(r)it(ori)* u Ravni¹³⁴ i pojma *territoria* iz XI Justinijanove novele (*Nov. XI, 5*), saznajemo da je zemljište timočkog sliva sa Ravnom bilo organizovano kao razučena teritorija o kojoj se brinula vojska dunavskog limesa.¹³⁵ Teško je izdvojiti rudnike koji su pripadali ravanskom *vicus metalli*, jer nisu još definisane prave granice ovog distrikta, pre svega u odnosu na remezijanski.¹³⁶ Na padinama Stare planine mnogi toponimi ukazuju na rudarenje u tom kraju (Mele rudine, Kovačev Dol, Rudlik, Jazvine i Rupe). Na pomenutim lokacijama su potvrđeni ostaci starih potkopa, okana i šljake. Sadržaj metala u šljaci ukazuje da je prvobitna ruda sadržala znatne količine srebra koje je topljeno iz ležišta srebronosnog olova. Antičko rudarenje na Staroj planini je posvedočeno i nalazima rudarskog alata (sekire-krapovi, mermerni avani za sitnjenje rude).¹³⁷

Olovni slitak iz Jasenovika (sl. 7) potvrđuje rudarsku aktivnost u ovom kraju.¹³⁸ Teško je utvrditi kako se slitak našao u jasenovičkoj oblasti i kom rudničkom kompleksu ga treba pripisati.¹³⁹

Usled velike težine i nepogodnosti za transport, slici se obično nalaze na mestima proizvodnje, uvoza ili kraj puteva kojima su transportovani. Možemo pretpostavi-

been discovered.¹²⁹ This complex was built during the 3rd century and operated during the 4th and 5th century. During archaeological research in 1981–1982, in the western part of the site “Severna kapija”, within a complex that included the total of 100 m², several metallurgic furnaces have been discovered. The furnaces were placed outside or just under light eaves, which is attested with finds of roof tiles. Among several furnaces, only two remained well-preserved, but even though, all three basic types of metallurgic furnaces can be reconstructed: fireplaces, the calotte-type and cylinder or the “chute” type (Fig. 2). All of the three types belonged to the same working complex, in which the entire production chain took place: ore preparation and processing, smelting and obtaining metal.¹³⁰ In the layers above the room with furnaces, several lead artefacts have been discovered, either damaged or shapeless. Among them, there were remains of lead vessels (bowls), weights and chips.¹³¹ During the excavation of the handicraft and metallurgic centre in Ulpiana, iron tools have been unearthed (casting spoon, fragments of a spade with socket), used for smelting and casting. According to pottery and numismatic finds, the tools were dated at the end of the 4th and the beginning of the 5th century.¹³²

c) **The Ravna district** has its centre in a settlement by the town Ravna (*Timacum Minus*) and it included the northern parts of the Dardania mining district. The fortified settlement was established in the 1st century and it was used until the 6th century. There was a military unit inside – *cohors equitata*, whose task was also to control mining activities, to guard the mines and metal transport. The existence of a customs office was also confirmed.¹³³ According to a tomb inscription of a soldier from the legion *VII Claudia*, mentioned as *librarius officii praefecti ter(r)it(ori)* in Ravna¹³⁴ and the term of *territoria* from the XI novel by Justinian (*Nov. XI, 5*), one finds out that the land of the Timok valley with Ravna was organized as a scattered territory, supervised by the army from the Danube limes.¹³⁵ It is difficult to distinguish the

133 Душанић 1980, 32. O kasnoantičkoj Ravni videti, u S. Petković, M. Ružić, *Roman and Medieval necropolis in Ravna near Knjaževac*, Beograd 2005, 23–155.

134 Душанић 1980, 25, napomena br. 122; Petrović 1995, 196–197.

135 Душанић 1980, 33; Hirt 2010, 68–70.

136 Душанић 1980, 33–34; Симић 1951, 268–270; 346–347. Ukoliko bi se teritorija Ravne na severu prostirala do razvođa Peka i Mlave, na jednoj i Crne, odnosno Borske reke na drugoj strani, onda bi ovoj teritoriji pripadali srebronosni rudnici Lukova i Vlakonja, pa čak i rudonosna nalazišta oko Zlota i Bora. Prema severu i istoku ova se oblast nastavljala u rudničke revire Stare planine i spajala se sa donjomezijskom *metalla Territorium Montanensium*.

137 Јовановић 1986, 198–199, sa napomenom br. 12.

138 Душанић 1977, 166–167. Jasenovik se nalazi između dva rudnička centra: ravanskog sa centrom u Timacum Minusu (Ravna, oko 35 km severoistočno od Jasenovika) i remezijanskog sa centrom u Remezijani (Bela Palanka, oko 22 km jugoistočno od Jasenovika).

139 Petrović 1995, 199. P. Petrović daje prvenstvo ravanskoj rudničkoj oblasti.

129 Паровић-Пешикан, 1987, 140–141; Parović-Pešikan, Stojković 1995, 213–217.

130 Parović-Pešikan 1987–1990, 33, 36, 39; Parović-Pešikan, Stojković 1995, 214.

131 Parović-Pešikan 1987–1990, 50–51, T. VI, Fig. 1–5. The artefacts were processed within the catalogue of this volume.

132 *Ibid.*, 46–47.

133 Душанић 1980, 32. About Late Roman Ravna see in S. Petković, M. Ružić, *Roman and Medieval necropolis in Ravna near Knjaževac*, Beograd 2005, 23–155.

134 Душанић 1980, 25, footnote No 122; Petrović 1995, 196–197.

135 Душанић 1980, 33; Hirt 2010, 68–70.

ti da je ispaio prilikom transporta na putu koji je spajao timočku dolinu sa Nišom i Lješom.

d) remezijanski region sa centrom u Beloj Palanci (*Remesiana*) se pominje kod Prokopija kao gradić (*De Aedificiis* IV 4, 123) dakle, nije imao sudsku upravu, kao što je to slučaj sa municipijima i kolonijama, a natpisi iz Severovog vremena potvrđuju zavisnost ovog grada od

Ulpijane.¹⁴⁰ Remezijanska oblast se prostirala južno od Bele Palanke i zahvatala je rudničku oblast Vlasine.¹⁴¹ Carinska stanica *Ad Fines* na putu *Naissus–Scupi*, predstavljala je granični prelaz iz remesijanskog u ibarsko-janjevački region. Istočna granica se podudarala sa provincijskom (Gornja Mezija–Trakija), dok se rudno bogatstvo nastavljalo duž zapadne Trakije.

Najznačajnija rudna ležišta u ovoj oblasti bila su kako u antici, tako i danas, na Vlasini. U ataru sela Ruplje su evidentirani srednjovekovni radovi na eksploataciji srebronosnog olova, mada nije isključena ni rimska aktivnost. Savremena eksploatacija olova počinje od 1987. godine. Prema analizama, zabeležen je bogat sadržaj olova koji je verovatno bio zapažen i od strane Rimljana koji su poznati po tome da su eksploatisali čak i tanke rudne žile sa mnogo manje metala.¹⁴²

e) kumanovski rudnički region severnim delom zahvata granice današnje Srbije i dodiruje se sa remezijanskim. Središte rudničke oblasti bilo je u Lopatama (*Lamud(um)*). Na jugoistočnim padinama Besne Kobile, u ataru sela Kriva Feja, zabeleženi su antički rudarski radovi. U Ajdučkom Osoju, pored novca Aleksandra Makedonskog, nađeni su i novci Teodosija I (379–395. godina) koji zajedno sa ostacima rudarskih radova svedoče o antičkoj aktivnosti u ovom kraju.¹⁴³ Ulpijana i Skupi su predstavljali zapadnu granicu regiona, dok se na istoku i jugu granica podudarala sa provincijskom. Severoistočno od Kumanova je lociran *finis Dardani*, međaš koji je delio Meziju od Trakije.¹⁴⁴ Kratovski rudnički distrikt pripada današnjoj Makedoniji, dok je u rimsko vreme ulazio u sastav provincije Trakije.¹⁴⁵

140 Душанић 1980, 31, sa napomenom br. 173.

141 *Ibidem*, sa napomenom br. 174.

142 Симић 1951, 287–289. Ruda sadrži 52,60 % olova i 1220 g/t srebra, ostatak čine Fe 4,29 %, Zn 16,00 %, CaO 0,26 %, MgO 0,19 %, S 19,63 %, dok je nerastvoreno 6,40 % rude.

143 *Ibid.*, 290.

144 Душанић 1980, 30, sa napomenom br. 167.

145 Navedena oblast je bila bogata rudama olova, srebra, bakra i zlata. Jedini epigrafski podatak koji ukazuje na rudarsku delatnost je Julije Mucijan, *act(or)* ili *act(arius)*, verovatno obližnjeg rudnika. Latinski naziv za Kratovo je bio *Kratiskara*, u njemu su nađeni ostaci rimskih građevina, grobovi i novac iz Domicijanovog vremena (81–96. godina). Tragovi antičkog rudarenja su uglavnom uništeni srednjovekovnom i

mines that belonged to the Ravna *vicus metalli*, since borders of this district have not been established, yet. This is especially noticeable at the border with the Remesiana district.¹³⁶ On the slopes of Stara planina, many toponyms indicate mining in this area (Mele rudine, Kovačev Dol, Rudnik, Jazvine and Rupe). In these places, remains of ancient shafts, holes and slag were attested. The content of metal within the slag shows that the original ore contained quite huge amounts of silver, melted from the mines of silver-bearing lead. Ancient mining on Stara planina was also attested with finds of mining tools (axes-pickaxes, marble mortars for crushing ore).¹³⁷

A lead cast from Jasenovik (Fig. 7) indicates a mining activity in this area.¹³⁸ It is difficult to trace down the origin of the cast and how it ended in the Jasenovik region.¹³⁹

Owing to their great weight and shape, not easily transported, cast are usually discovered in places where they have been produced, imported or along the roads on which they were transported. We can presume that it fell out during transport, along the road that connected the Timok valley with Naissus and Lissos.

d) The Remesiana mining district with its centre in Bela Palanka (Remesiana) is mentioned as a small town by Procopius (*De Aedificiis* IV 4, 123), basically not possessing a municipal court, as is the case with *municipia* and *coloniae*. Inscriptions from the time of Severi confirm that this town depended on Ulpiana.¹⁴⁰ The Remesiana district stretched to the south from Bela Palanka and included the mining district of Vlasina.¹⁴¹ The customs office *Ad Fines*, at the road from Naissus to Scupi represented a border crossing point from the Remesiana district into the Ibar–Janjevo one. The eastern border matches the border of the provinces (Upper Moesia–Thrace), while the rich mining district continued along the western Thracian border.

136 Душанић 1980, 33–34; Симић 1951, 268–270; 346–347. If in the north, the territory of Ravna would stretch to the valleys of Pek and Mlava on one side, and to the rivers Crna and Borska on the other side, this area would then include the silver-bearing mines of Lukovo and Vlakonja, even the mines around Zlot and Bor. Towards the north and the east, this area continues towards the mining area of Stara planina and merges with the *metalla Territorium Montanensium* of Lower Moesia.

137 Јовановић 1986, 198–199, with footnote No 12.

138 Душанић 1977, 166–167. Jasenovik is situated between the two mining centres: Ravna with its centre in Timacum Minus (Ravna, about 35 km to the north-east from Jasenovik) and Remesiana with its centre in Remesiana (Bela Palanka, about 22 km to the south-east from Jasenovik).

139 Petrović 1995, 199. P. Petrović considers it to have been the Ravna mining district.

140 Душанић 1980, 31, with footnote No 173.

141 *Ibidem*, with footnote nr. 174.

Metalla Pincensia

Oblast u dolini reka Peka i Mlave, predstavlja jako važnu rudarsku regiju, pre svega zbog zlatonosnih naslaga u Majdanpeku, Kučajni i Brodici.¹⁴⁶ Granice ove rudarske oblasti su se prostirale između gradskih agera Viminacijuma na severozapadu, Horeum Margi na zapadu, timočkog domena na jugu, Porečke reke na istoku i dunavskog limesa na severu. Brojni nalazi predmeta od olova iz obližnjih lokaliteta (Viminacijum, Margum, Kraku-lu-Jordan, Pinkum, Dijana, Boljetin), ukazuju na eventualnu lokalnu eksploataciju rude olova koja je najbliže locirana kod Kučajne i Vitovnice. Recimo, Viminacijum je oko 43 km udaljen od pomenute rudničke oblasti. S druge strane, nešto dalji rudnici olova na Kosmaju i Avali takođe su mogli biti izvorišta olova koje je verovatno Dunavom transportovano do navedenih lokaliteta.

Pomen *metalla* ove oblasti nam je poznat sa reverzne emisije rudničkog novca (*nummi metallorum*) – AELIANA PINCENSIA iz Hadrijanovog doba koji je bio namenjen isključivo rudnicima u dolini Peka. Početak rudarsko-topioničarske delatnosti se može pratiti od kraja I i početka II veka.¹⁴⁷ Nakon gubitka Dakije (272. godine), ova oblast postaje dragocena zamena za izgubljene zlatonosne rudnike i posebno aktivna krajem III i tokom IV veka. Sedište rudarskog revira treba očekivati u Pinkumu koji nije imao status municipija, već je bio samo *civitas*.

U Boljetinu je uz jugoistočni bedem, kod istočnog i južnog ugla logora otkriveno dvanaest peći koje su bile namenjene metalurškoj delatnosti. Uglavnom su potkovičaste osnove, kalotasto zasvedene. Osnove peći se preklapaju i mogu se izdvojiti tri faze u okviru kratkog vremenskog intervala. Bolje očuvane peći pripadaju fazi Ib boljetinskog logora (druga polovina I veka), dok su starije peći iz faze Ia sa početka I veka.¹⁴⁸ Usamljeni nalaz olov-

savremenom eksploatacijom. Tokom savremenih radova se još uvek nailazi na potkope i galerije rimskog perioda. Na mestu starog i napuštenog rudnika „Plavica“ (selo Grizilevci), otkrivena su dva reljefa, na jednom od njih je prikazan Herakle, koji je poznat i kao zaštitnik rimskih rudara. Drugi reljef prikazuje svakodnevni život jednog rudara sa rudarskom opremom – čekić i dleto. Nedaleko od Zletova u jednom potkopu je uklesana figura čoveka koji pozdravlja na rimski način. Na lokalitetu „Gradište“ (selo Sekulica), u pitosu je pronađen rudarski alat i ostaci olova. Za navedenu oblast, videti u: Душанић 1980, 27, sa napomenom br. 135; Симић 1951, 293–294; А. Керамидчиев, Римското рударство во Источна Македонија, Гласник на Институтот за национална историја I, Скопје 1974, 119–133; Керамидчиев 1977, 103–115.

146 Симић 1951, 250–253; 243; 311–316, 338.

147 Душанић 1971a, 536; Мirković, Dušanić 1976, 98–100; Душанић 1980, 11, 35.

148 Зотовић 1984, 218–219. Prema Lj. Zotović peći su korišćene za topljenje olova.

During Roman times, but also nowadays, the most important mines are situated in Vlasina. In the area of the village Ruplje, medieval mining activities regarding silver-bearing lead were traced, although Roman mining can also be considered. In 1987 modern mining began. According to analyses, rich lead content was confirmed, probably already noted by the Romans. They were known to have mined even thin ore veins with much less metal content.¹⁴²

e) the Kumanovo mining district – in its northern part, it includes the borders of modern Serbia and reaches the Remesiana district. The seat of the district was in Lopate (*Lamud(um)*). At the eastern slopes of Besna Kobilica, in the area of the village Kriva Feja, ancient mining was confirmed. In Ajdučko Osoje, apart from the coins of Alexander of Macedon, coins of Theodosius I (379–395) were also discovered. Along with remains of mining activities, they give testimonies about ancient mining in this district.¹⁴³ Ulpiana and Scupi were at the western border of the district, while in the east and south, the border matched the one of the province. *Fines Dardani* was located to the north-east from Kumanovo, the bordering point between Moesia and Thrace.¹⁴⁴ The Kratovo mining district belongs to modern Macedonia, while during Roman times it belonged to the territory of Thrace.¹⁴⁵

Metalla Pincensia

The area of the river valleys Pek and Mlava represents a very important mining district, mostly because of layers of gold in Majdanpek, Kučajna and Brodica.¹⁴⁶ The

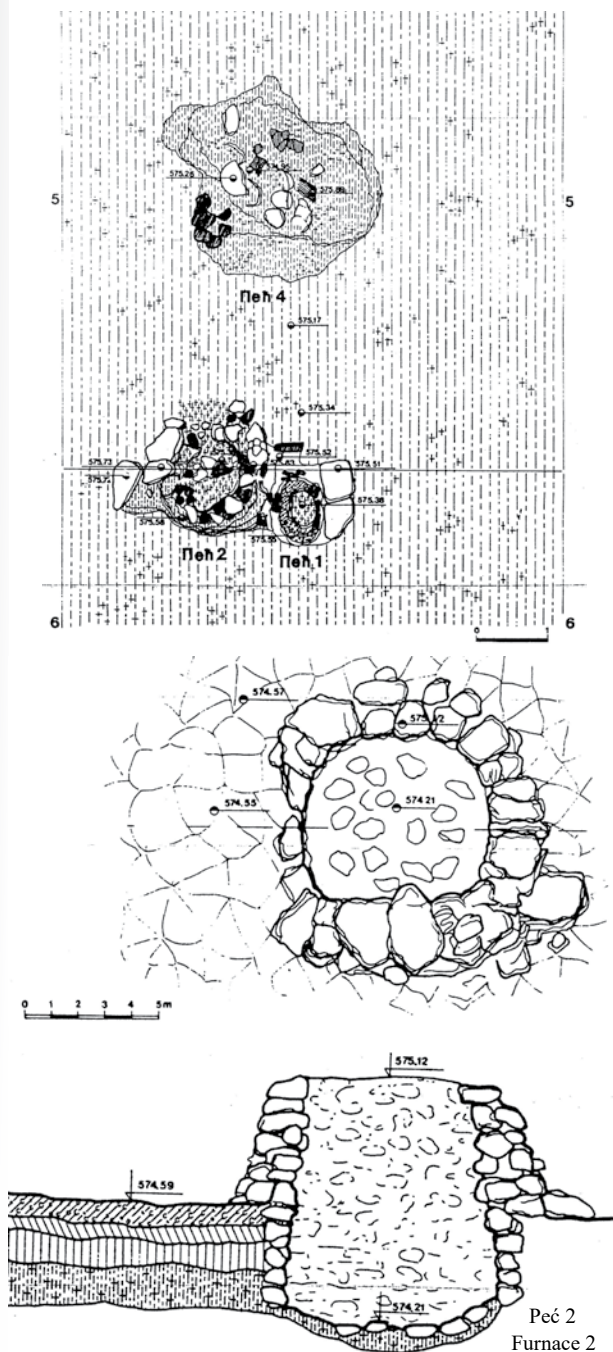
142 Симић 1951, 287–289. The ore contains 52,60 % of lead and 1220 g/t silver, the rest includes Fe 4,29 %, Zn 16,00 %, CaO 0,26 %, MgO 0,19 %, S 19,63 %, while 6,40 % of the ore remained unused.

143 *Ibid.*, 290.

144 Душанић 1980, 30, with footnote No 167.

145 This district is rich in lead, silver, copper and gold. The only epigraphic information indicating mining activities is by Iulius Mucianus, *act(or)* or *act(arius)*, most likely of the nearby mine. The Latin name of Kratovo was *Kratiskara* and in it, remains of Roman structures, graves and coins from Domitian's time (81–96) were unearthed. Traces of ancient mining are mostly destroyed with medieval and modern mining. During modern activities, Roman shafts and galleries are still discovered. In the old and abandoned "Plavica" mine (village Grizilevci), two reliefs were discovered. One of them shows Heracles, also known as the protector of Roman miners. The second relief depicts everyday life of a miner with his mining tools – hammer and chisel. Not far from Zletovo, in a shaft, a figure of a man was engraved, saluting in a Roman manner. At the site "Gradište" (village Sekulica), in a pit, mining tools and remains of lead were discovered. For this district see in: Душанић 1980, 27, with footnote No 135; Симић 1951, 293–294; А. Керамидчиев, Римското рударство во Источна Македонија, Гласник на Институтот за национална историја I, Скопје 1974, 119–133; Керамидчиев 1977, 103–115.

146 Симић 1951, 250–253; 243; 311–316, 338.



Sl. 2. Osnova metalurških peći na Ulpijani i prikaz peći broj 2

Fig. 2 Ground plans of the metallurgical furnaces from Ulpiana and the image of furnace number 2 (M. Parović-Pešikan, *Kompleks metalurških peći na Ulpijani, Zbornik radova muzeja rudarstva i metalurgije Bor*, V–VI, 1987–1990, 37, 41).

borders of this district ran between the city areas of Viminacium in the north-west, Horreum Margi in the west, Timok district in the south, Porečka reka in the east and the Danube limes in the north. Numerous finds of lead artefacts from the nearby sites (Viminacium, Margum, Krakulu Jordan, Pincum, Diana, Boljetin) speak of possible local lead mining, the closest one being in Kučajna and Vitovnica. On the other hand for example, Viminacium is 43 km away from this mining district. Slightly further away, the mines of Kosmaj and Avala could have also represented lead sources, most likely transported along the Danube to the sites named above.

The *metalla* from this district are also mentioned on reverse sides of the miners' coins (*numini metallorum*) – AELIANA PINCENSIA, from the time of Hadrian's reign, intended exclusively for mines in the Pek valley. The beginning of mining and smelting activities can be traced from the end of the 1st and the beginning of the 2nd century.¹⁴⁷ After the loss of Dacia (in 272), especially in the 3rd and 4th century, this district becomes a valuable replacement for the lost golden mines. The seat of this mining district is to be sought in Pincum. It did not possess the status of a *municipium*, but only of a *civitas*.

In Boljetin, at the south-eastern wall, in the eastern and southern camp corners, twelve furnaces were unearthed, intended for metallurgic activities. They mostly possessed a semi-circular ground-plan and they were vaulted. Furnaces' ground-plans overlap and therefore, three phases can be distinguished, all of them within a short time span. The better preserved furnaces belong to phase Ib of the Boljetin camp (the second half of the 1st century), while the older furnaces belong to phase Ia, from the beginning of the 1st century.¹⁴⁸ A single find of a lead plumb line and lack of lead slag indicate that the idea of lead smelting within the camp should be abandoned. Those were most likely some other metals (iron?).¹⁴⁹ At the site Krakulu Jordan (near the village Brodice, Kučevo district), systematic archaeological excavation of the ancient metallurgic centre with several metallurgic chambers and furnaces took place.¹⁵⁰ Metallurgic activity was archaeologically documented also in Late Roman Romuliana (Gamzigrad near Zaječar). So far, it is only ascertained that one of the furnaces was used for smelting iron.¹⁵¹

147 Душанић 1971a, 536; Mirković, Dušanić 1976, 98–100; Душанић 1980, 11, 35.

148 Зотовић 1984, 218–219. According to Lj. Zotović, the furnaces have been used for lead smelting.

149 Поповић 1988a, 128, Cat. No 2.

150 Кондић 1990, 22–23; Tomović 2001, 155–184.

151 Петковић, Живић 2006, 135–148.

nog viska i nedostatak olovne šljake su razlozi zbog kojih treba odbaciti mogućnost postojanja metalurškog proces topljenja olova. Verovatno da su u pitanju drugi metali (gvožđe?).¹⁴⁹ Na lokalitetu Krakul Jordan (kod sela Brodice, okolina Kučeva) vršena su sistematska arheološka iskopavanja antičkog arheo-metalurškog centra sa više metalurških prostorija i pećima.¹⁵⁰ Metalurška delatnost je arheološki dokumentovana i u kasnoantičkoj Romulijani (Gamzigrad kod Zaječara). Za sada je jedino izvesno da je jedna od peći korišćena za topljenje gvozdene rude.¹⁵¹

Civitas Moesorum

Najmanje poznato i istraženo rudarsko područje Meza, prostiralo se između Porečke reke na zapadu i padina Deli Jovana na jugu. Na istoku se poklapa sa provincijskom granicom.¹⁵² Antički rudarski radovi su zabeleženi na brdu Rusman bogatom kvarcom.¹⁵³ U nedostatku arheoloških podataka i epigrafskih izvora, ne može se ništa pouzdano reći za rudničku oblast koja za sada ostaje neistražena.

Metal(lis) Pannonicis

Naziv *metal(lis) Pannonicis* je preuzet iz druge serije Trajanovog rudničkog novca koji je nađen na Kosmaju. Inače, sve tri emisije potiču iz perioda od 111/112. do 136/137. godine.

Argentaria Pannonicae je najvećim delom zahvatala područje u donjem toku Drine. Krajnji, istočni deo ove oblasti je obuhvatao i deo Srbije oko Donjeg Podrinja (Zajača) i deo kolubarske regije (Valjevo i Loznica).¹⁵⁴ Olovna rudišta podrinjskog kraja su eksploatisana još tokom rimske epohe, a naročito u srednjem veku. Centar stare rudarske aktivnosti u Zajači bio je na lokalitetu „Rupe“. Komadi odbačene olovno-cinkane rude sadrže 2,95 % olova.¹⁵⁵ Na epigrafskim spomenicima nalaze se imena trojice prokuratora panonskih rudnika iz redova rimskih vitezova: Lucije Krepej Paul, Marko Antonije Fabijan i Lucije Sept[-] Petronije. Oni su rukovodili panonskim rudnicima pre spajanja sa rudničkom upravom Dalmacije, početkom vladavine Marka Aurelija.¹⁵⁶

Av./Obv.	Rv.	Predstava na/ Image on Rv.
Trajan	METALLI VLPIANI/SC	Moneta (?)
Dijana	METAL PANNONICIS	-
Sol.	METAL PANNONICIS	-

Civitas Moesorum

The least known and examined mining district is the one of the Moesi, stretching between the Porečka reka in the west and slopes of Deli Jovan in the south. In the east, it matches the border of the province.¹⁵² Ancient mining was noted on the hill Rusman, rich in quartz.¹⁵³ Since archaeological data and epigraphic sources are missing, nothing can be said about this mining district, which remains unexamined.

Metal(lis) Pannonicis

The name *metal(lis) Pannonicis* was taken from the second series of Trajan's mining minting, discovered at Kosmaj. Basically, all the three series belong to the time between 111/112 and 136/137.

The greatest part of *Argentariae Pannonicae* included the area around the lower Drina valley. The furthest eastern part of this district also included one part of modern Serbia, around Donje Podrinje (Zajača) and one part of the Kolubara region (Valjevo and Loznica).¹⁵⁴ Already during the Roman era, but especially during the Middle Ages, lead mines of the Podrinje region were used. The centre of ancient mining in Zajača was at the site "Rupe". Pieces of rejected lead-zinc ore contain 2.95 % of lead.¹⁵⁵ On epigraphic monuments, there are names of three procurators of the Pannonia mines, belonging to Roman knights: Lucius Crepaeus Paulus, Marcus Antonius Fabianus and Lucius Sept[-] Petronius. They managed the Pannonian mines before they were merged with the mining of Dalmatia, at the beginning of Marcus Aurelius' rule.¹⁵⁶

Traces of metallurgic activities and lead artefacts from Gomolava also belong to the Pannonia mining district. Between 1953 and 1985, during systematic archaeological excavation of the site, remains of the Roman material

149 Поповић 1988а, 128, кат. бр. 2.

150 Кондић 1990, 22–23; Томовић 2001, 155–184.

151 Петковић, Живић 2006, 135–148.

152 Душанић 1980, 34.

153 Симић 1951, 340.

154 Душанић 1980, 21; Škegro 1998, 90.

155 Симић 1951, 155.

156 Škegro 1998, 91.

152 Душанић 1980, 34.

153 Симић 1951, 340.

154 Душанић 1980, 21; Škegro 1998, 90.

155 Симић 1951, 155.

156 Škegro 1998, 91.

Panonskoj rudničkoj oblasti pripadaju nalazi metalurške delatnosti i proizvodi od olova iz Gomolave. Tokom sistematskih arheoloških iskopavanja ovog lokaliteta od 1953. do 1985. godine otkriveni su ostaci rimske materijalne kulture. Zanatska proizvodnja, potvrđena brojnim pećima za keramičke proizvode datuje ranorimsko naselje u I i početak II veka. Naselje nastavlja da živi u III i IV veku o čemu svedoče nalazi iz devastiranih grobova rimske nekropole. Osim keramičke proizvodnje nasledene od Skordiska, domorodačko stanovništvo se istovremeno bavilo i metalurškom delatnošću (I, početak II veka).¹⁵⁷ Nalazi gvozdene i olovne zgure u latenskim i rimskim slojevima, amorfni komadi metala, gvozdene kovački alat, bronzani sudovi za livenje, kameni kalup za izlivanje alki, okviri ogledala od olova (oko 50 primeraka) od kojih su neki nedovršeni, ukazuju na postojanje metalurških radionica lokalnog karaktera.¹⁵⁸ Analogni sudovi za livenje su nađeni u Britaniji.¹⁵⁹ Metalni nalazi (u najvećoj meri bronza i olovo) ukazuju da je radionica bila namenjena za izradu predmeta od pomenutih metala. Eksploatacija rude je vršena u nekom od rudničkih regiona Dalmacije ili Gornje Mezije. Obe oblasti su mogle biti potencijalni nabavljači rude (Domavija, Kosmaj) koja je rečnim putem stizala na obale rimskog naselja u Gomolavi. Predmeti od olova iz srpskog dela provincije Donje Panonije su raznovrsni i u velikoj meri prisutni. Takav je slučaj sa ikonama kulta „podunavskih konjanika” od olova, okvirima ogledala, figurinama i sarkofazima za koje bi se moglo reći da su nastali u lokalnim radionicama nekog većeg urbanog centra, kao što je to bio Sirmijum.

UPRAVNI SISTEM, PUTNA MREŽA I RUDNICKI PANTHEON

Rudničke oblasti su bile od izuzetne ekonomske važnosti za Carstvo (kovanje novca, izrada oružja) i spadale su u *ager publicus*, o kojima su se starali pripadnici *Familia Caesaris*. Prihodi iz državnih rudnika balkanskih provincija su odlazili u carski fisk. Na fiskalnoj rudničkoj teritoriji je upravnu i sudsku vlast imao prokurator. Granica između grada i carskog poseda je bila jasno definisana, kako u pravnom, tako i u ekon-

¹⁵⁷ Dautova-Ruševljan, Brukner 1992, 7.

¹⁵⁸ Dautova-Ruševljan, Brukner 1992, 60–61; 65, kat. br. 2–7; T. 2. 2–3; T.V, 1; Pl. XIII. Livačka radionica (blok VII, kv. F) zahvatala je površinu prečnika 3,45 m na kojoj je otkriven polukružni ukop širine od 70 do 60 cm. Uz ivični ukopani deo naišlo se na zapečenu zemlju, ugljenisano drvo i pepeo. Verovatno je taj deo bio namenjen za odlaganje materijala prilikom livenja.

¹⁵⁹ Tylecote 1962, 132, fig. 31, 4–7.

culture have been discovered. Handicraft production, confirmed through finds of many pottery kilns, indicates that the Roman settlement shall be dated in the 1st and at the beginning of the 2nd century. The settlement still existed in the 3rd and the 4th century, confirmed through finds of devastated graves of the Roman necropolis. Apart from pottery making which was inherited from the Scordisci, local population was also engaged in metallurgic activities (1st and the beginning of the 2nd century).¹⁵⁷ Finds of iron and lead slag in La Tène and Roman layers, shapeless pieces of metal, blacksmith's tools made of iron, casting vessels made of bronze, stone moulds for casting metal rings, frames of lead mirrors (about fifty pieces), some of them unfinished, point to the existence of local metallurgic workshops.¹⁵⁸ Similar casting vessels were discovered in Britain.¹⁵⁹ Metal finds (mostly bronze and lead) indicate that the workshop was intended for production of artefacts made of these metals. Mining was conducted in one of the mining districts, Dalmatia or Upper Moesia. Both districts could have been potential ore suppliers (Domavija, Kosmaj), reaching the banks of the Roman settlement in Gomolava along the Sava river. Lead artefacts from the Serbian part of the province Lower Pannonia are various and very frequent. This is also the case with icons of the “Danubian horseman” made of lead, mirror frames, figurines and sarcophagi, most likely made in local workshops of a bigger urban centre, like Sirmium.

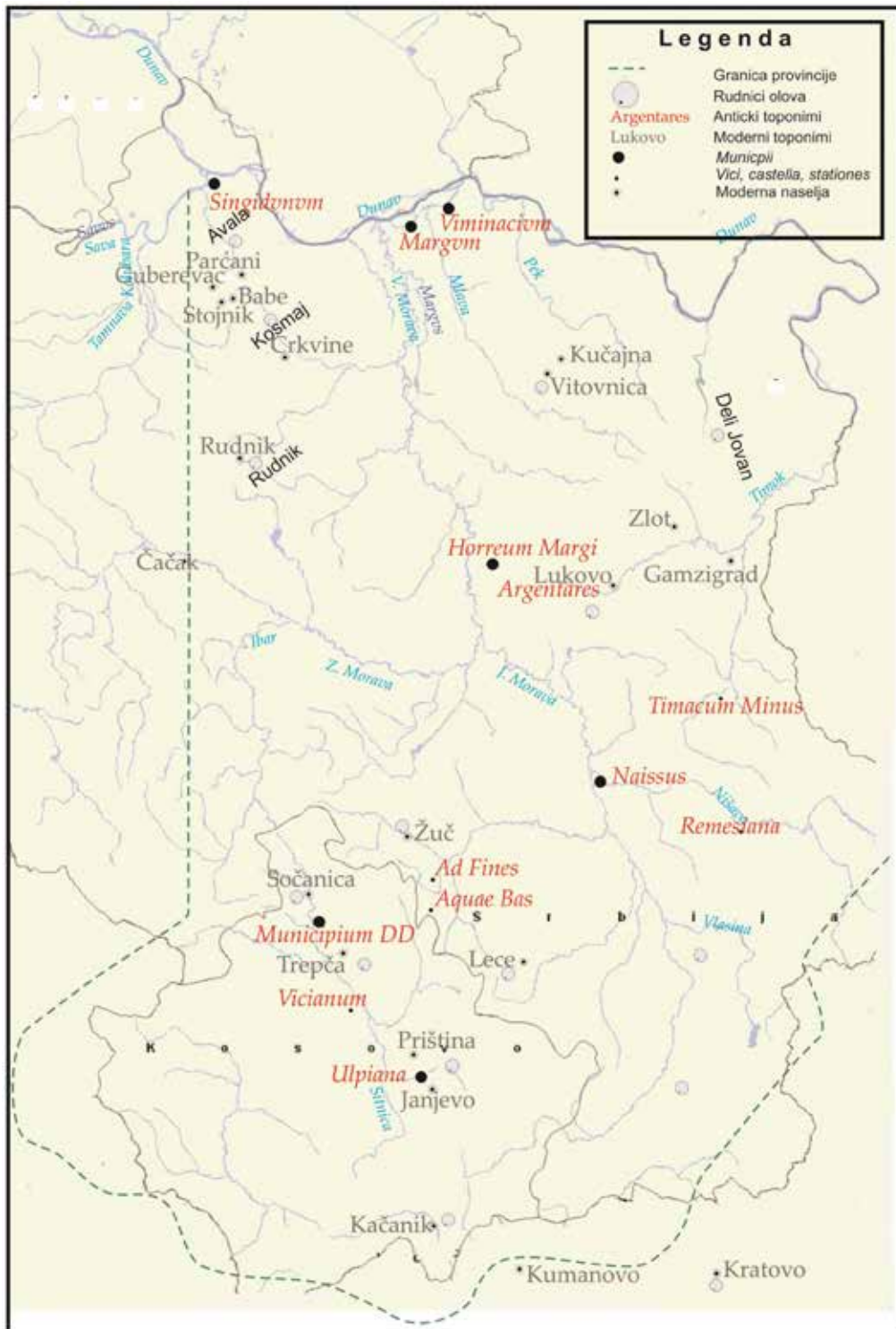
ADMINISTRATIVE SYSTEM, ROAD NETWORKS AND THE MINING PANTHEON

Mining districts were of extreme economic importance for the Empire (minting, weapon production) and they belonged to the *ager publicus*, taken care of by the members of *Familia Caesaris*. Income from the imperial mines of the Balkan provinces went into the imperial treasury. Within the territory of a treasuring mining district, a procurator would have administrative and legal power. A border between the city/town and the imperial estate was clearly defined, both in legal and in economic aspects. Still, this was not applied to specific units within imperial

¹⁵⁷ Dautov-Ruševljan, Brukner 1992, 7.

¹⁵⁸ Dautova-Ruševljan, Brukner 1992, 60–61; 65, Cat. No 2–7; T. 2. 2–3; T.V, 1; Pl. XIII. The smelting workshop (block VII, quadrant F) included the surface with the diameter of 3.45 m, with a semi-circular pit, 60 to 70 cm wide. Along its sides, burned soil, carbonated wood and ashes were noticed. It is possible that this part was intended for putting aside the material used for casting.

¹⁵⁹ Tylecote 1962, 132, Fig. 31, 4–7.



Karta 1. Rudnici olova u Gornjoj Meziji

Map 1. Lead mines in Upper Moesia

(S. Dušanić, Aspects of Roman Mining in Noricum, Pannonia, Dalmatia and Moesia Superior, *Aufstieg und Niedergang der römischen Welt* II-6, Berlin-New York 1977, 55).

omskom pogledu, dok to nije važno za pojedine celine unutar samih carskih poseda. Stoga su pojedine rudničke oblasti (*chorai Remesiana*, *chora Aquae*; severozapadna Mezija) bile povezane sa carskim pašnjacima, šumama i naseljima. Provincijska granica nije imala važnu ulogu u rudarstvu, jer to često nije bilo moguće usled prirodne, geomorfološke konfiguracije terena. Stoga su u jedno vreme Panonija i Dalmacija imale zajedničkog prokuratora. *Ti. Claudius Proculus Cornelianus* je nama prvi poznati prokurator iz ove oblasti koji je obavljao funkciju između 161. i 169. godine, dok je *Ti. Claudius Xenophon* iz nešto kasnijeg vremena, između 180. i 192. godine. U početku su srebronosni rudnici na Drini bili podeljeni na *argentariae Dalmaticae* i *Pannonicae*. M. Aurelije je tokom markomanskih ratova ove odvojene uprave sjedinio (posle 160. godine), te su oba revira bila povezana i imala su zajedničko sedište u Domaviji.¹⁶⁰

Osnovnu jedinicu predstavljao je rudnički region – *tractus* sa prokuratorom na čelu, koji je bio nadređen višem činovniku smeštenom u većem gradskom centru odakle je imao kontrolu nad provincijskom administracijom. U *Notitia Dignitatum* (*Not. Dign., Or. XIII, 1*) s kraja IV veka, pominje se jedan „...comes metallorum per Illyricum”. Teodosijevim kodeksom je uveden jedan prokurator za celu oblast Ilirika.¹⁶¹ Peregrini *civitates*, kao i regioni pod vojnom komandom često su saradivali sa rudničkom upravom, s obzirom na to da su peregrini i vojnici često zajedno radili u rudnicima. Dešavalo se da peregrino stanovništvo bude milom ili silom deportovano u određene rudničke oblasti, ukoliko je to bilo u interesu fiska. Vojska je osim odbrane rudnika, često bila od pomoći u obavljanju rudničkih poslova, o tome svedoči ranije pomenuti natpis librarija legije *VII Claudia* iz Ravne.¹⁶² Naselje koje je bilo podignuto neposredno uz rudnik, imalo je status vikusa ili kastela. U pojedinim slučajevima ono postaje administrativni centar rudničke oblasti i dobija status grada (Ulpiana), dok je češći slučaj da status municipija, kasnije kolonije, dobije naselje peregrinih rudara koje preuzima administrativni upravni sistem poput Domavije.¹⁶³ Predstavnici višeg upravnog sistema se nalaze u većim gradovima (Sirmijum, Ulpiana, Domavija).¹⁶⁴ Saradnja između municipija i rudničkog naselja je najpre bila privilegija, posebno popularna u doba Severa,

estates themselves. This is why specific mining districts (*chorai Remesiana*, *chora Aquae*; north-western Moesia) were connected with imperial pastures, forests and settlements. Provincial borders did not play an important role in mining, since it was often not possible to trace them due to natural, geo-morphologic structure of the terrain. This is why, for a certain period of time, Pannonia and Dalmatia had a common procurator. The first known procurator from this district, reigning between 161 and 169, was *Ti. Claudius Proculus Cornelianus*. Somewhat later, between 180 and 192, this function was incorporated by *Ti. Claudius Xenophon*. At the beginning, the silver-bearing mines along the Drina were divided into *argentariae Dalmaticae* and *Pannonicae*. During Marcomannic Wars, after 160, M. Aurelius united these two separated units. Therefore, both of the districts were connected and had a common centre in Domavia.¹⁶⁰

The basic unit consisted of a mining district – *tractus*, led by a procurator. A higher official was subordinated to him, who had his office in a bigger nearby urban centre and who controlled over provincial administration. In *Notitia Dignitatum* (*Not. Dign., Or. XIII, 1*) from the end of the 4th century, a “...comes metallorum per Illyricum” is mentioned. With *Codex Theodosianus*, a single procurator was introduced for the entire district of Illyricum.¹⁶¹ Peregrine *civitates*, as well as districts under military command, were often collaborating with mining administrations, since peregrines and soldiers often worked together in mines. It also occurred that, either willingly or not, peregrines were brought to different mining districts, if it happened to be for the benefit of the treasury. Apart from defending mines, the military often helped in mines, as previously indicated with the inscription of *librarii* from the legion *VII Claudia* from Ravna.¹⁶² Settlements built close to mines were either *vici* or *castella*. In some cases, they would turn into administrative centres of mining districts and were proclaimed towns (Ulpiana). An even more common situation was for a settlement of peregrine miners, taking over the administrative system, like Domavia,¹⁶³ to become a *municipium* and later on a *colonia*. Representatives of the higher administrative system were in larger towns (Sirmium, Ulpiana, Domavia).¹⁶⁴ At first, especially during the reign of the Severi, collaboration between *municipii* and miners’ settlements was a

160 Vojanovski 1982, 103–104; Škegro 1998, 89.

161 Душанић 1980, 53; Škegro 1998, 103.

162 Душанић 1980, 41–42; Petrović 1995, 196–197.

163 Pašalić 1954, 60–62.

164 Душанић 1980, 43 sa napomenom br. 285; Škegro 1998, 92–94; 97–98.

160 Vojanovski 1982, 103–104; Škegro 1998, 89.

161 Душанић 1980, 53; Škegro 1998, 103.

162 Душанић 1980, 41–42; Petrović 1995, 196–197.

163 Pašalić 1954, 60–62.

164 Душанић 1980, 43 with footnote No 285; Škegro 1998, 92–94; 97–98.

a zatim zakonska obaveza regulisana konstitucijom iz 386. godine. Tokom kasnoantičkog perioda, usled sve veće nestabilnosti u Carstvu dolazi do izvesnih izmena u sistemu kontrole i uprave u rudnicima, koji i dalje ostaju u carskom posedu, ali su tesno povezani sa municipalnim vlastima. Carskim ediktom iz 386. godine gradsko municipalno veće ima zakonsku obavezu da brine o rudnicima u njegovoj blizini. To znači da bira prokuratora iz redova gradskog saveta (kurije), odgovara za rad rudnika, izdaje u zakup parcele, obezbeđuje radnu snagu, pruža finansijsku pomoć pri podizanju građevina na području rudnika i brine se o svim ostalim poslovima iz okvira rudničke administracije.¹⁶⁵

Gornjomezijskim rudnicima rukovodili su carski prokurator.¹⁶⁶ Prvi koji nam je poznat je Tiran (Prikaz 1).¹⁶⁷ Osim prokuratora, postojali su i zakupci, kao što je Kvint Gnorije sa olovnog slitka iz Žuča kod Kuršumlje (sl. 6). Isti upravni sistem je primenjivan u Noriku, Panoniji i Dalmaciji.¹⁶⁸ Ovaj sistem se zadržao u siromašnim rudničkim distriktima. U ibarskom delu Dardanije, konduktorstvo je kratko trajalo (do Trajana). Od tog vremena prokurator preuzimaju upravu nad carskim rudnicima. Najčešće su to bili carski oslobođenici (Tiran, Telesfor, Amandus), a kasnije pripadnici viteških redova (Kasije Ligurnije, Ticijen, Smplicije). Osim prokuratora i konduktora, postojali su i drugi činovnici angažovani u rudničkoj upravi, kao što su: *argenti actor* (viši rudarski činovnik), *tabularii argentariarum* (beležnici-arhivari) sa pomoćnicima *adiutores tabularii*.¹⁶⁹ Rudarski preduzetnici – *coloni* se pojavljuju početkom II veka i poznata su nam njihova udruženja *collegia* (*collegae* ili *ordo colonorum*). *Ordo colonorum* sa spomenika Gordijana III iz Sočanice izgleda da je bio na višem stupnju organizacije od samih kolegija. Pripadnici ovog udruženja se pojavljuju sa carskim prokuratorom i zajednički podižu žrtvenik caru u čast.¹⁷⁰ Predstavnici opštinske zajednice iz Singidunuma (duoviri, edili i kvestori) takođe učestvuju u eksploataciji rude tokom vladavine Aurelijana i podižu žrtvenik Orciji i Vulkanu, zaštitnicima rudara. Sličan slučaj je zabeležen u vreme Maksimijana i Dioklecijana, kada vitez Smplicije sa duovirima Singidunuma podiže žrtvenik posvećen Or-

privilege. From 386, it became a legal obligation, regulated by a constitution. During Late Roman times, due to ever-grown instability of the Empire, certain changes appeared in the control and administration of mines. They still remained imperial estates, but were closely connected to municipal administration. With the imperial Edict from 386, the city municipal council had a legal obligation to take care of the nearby mines. This meant that it had to elect procurators among members of the city council (*curia*), it was responsible for mining activities, rented out lots, secured laborers, offered financial assistance while building in the mining area and took care of all of the other works concerning mining administration.¹⁶⁵

The mines of Upper Moesia were managed by the imperial procurators.¹⁶⁶ The first known one is Tyrannus (table 1).¹⁶⁷ Apart from procurators, there were renters, like Quintus Gnorius, known from a lead cast from Žuča near Kuršumlja (Fig. 6). The same administrative system was applied in Noricum, Pannonia and Dalmatia.¹⁶⁸ This system survived in poor mining districts. In the Ibar part of Dardania, such a system lasted only very short (until the time of Trajan). From that period onwards, procurators took over the management of the imperial mines. Most commonly, they were imperial liberated slaves (Tyrannus, Telesphor, Amandus), but later on also knights (Cassius Ligurinus, Titienus, Smplicius). Apart from procurators and conductors, there were also other officials engaged to mining administration, like *argenti actor* (higher mining official) or *tabularii argentariarum* (noters-archive workers) with their assistants, *adiutores tabularii*.¹⁶⁹ At the beginning of the 2nd century, there were mining contractors – *coloni*, with their associations named *collegia* (*collegiae* or *ordo colonorum*). The *ordo colonorum* from the monument of Gordian III from Sočanica seems to have been on a higher organization level than *collegia* alone. Members of this association appear with an imperial procurator and together, they erected a monument to honor the emperor.¹⁷⁰ During Aurelianus' reign, members of the municipal community in Singidunum (*duumvires*, *aediles* and *questores*) also took part in the mining activities and erected an altar for Orcia and Vulcan, the deities who protected miners. A similar case is noted from the

165 Parović-Pešikan 1987–1990, 57.

166 Hirt 2010, 130-131..

167 Mirković, Dušanić 1976, 127–128, kat. br. 103. U konstituciji iz 386. se pominju prokurator provincija, među kojima su i oni iz Prve Mezije i Dardanije.

168 Sergejevski 1963, 92–93; Душанић 1980, 45–46.

169 Škegro 1998, 96.

170 *Ibid.*, 102.

165 Parović-Pešikan 1987–1990, 57.

166 Hirt 2010, 130-131.

167 Mirković, Dušanić 1976, 127–128, Cat. No 103. In the constitution from 386, provincial procurators are mentioned, among them also those from Moesia Prima and Dardania.

168 Sergejevski 1963, 92–93; Душанић 1980, 45–46.

167 Škegro 1998, 96.

170 *Ibid.*, 102.

ciji.¹⁷¹ Od vremena cara Klaudija II Gotskog, jedan upravnik je zadužen za celokupnu rudničku oblast Ilirika. Imena svih do sada poznatih prokuratora i nižih službenika koji su upravljali rudničkim distriktima na teritoriji današnje Srbije data su u tabelarnom prikazu 1. Podaci su preuzeti sa spomenika nađenih ne samo u Srbiji, već i šire. Među upravicima su navedeni i oni iz panonskih rudnika srebra iz vremena samostalne uprave. Položaj panonskih rudnika u Srbiji možemo očekivati na severu i severozapadu.

Pored rudnika bilo je neophodno uspostaviti putnu mrežu koja bi povezivala rudnike sa glavnim saobraćajnicama koje su vodile do većih gradskih centara. Putevi su bili neophodni za transport metalnih slitaka, ali i finalnih proizvoda. Oni uglavno prate tokove reka, jer se preko njih najčešće odvijao transport robe koja je dopremana brodovima.¹⁷² Uz puteve su se nalazile carinske stanice i utvrđenja. Rimski itinerari (*Tabula Peutingeriana*) i geografski spisi (Ptolomej, *Geographia*), daju malo ili nedovoljno podataka o tome. Terenska rekognosciranja i miljokazi nam pomažu u lociranju pojedinih trasa. Preko današnje Srbije je prolazilo nekoliko glavnih puteva koji su spajali Italiju, odnosno Zapadne provincije sa Istočnim. Jedan od njih je vodio iz severne Italije (Akvileja), dolinom Save prema Srednjem Podunavlju. Kod Viminacijuma put se račvao prema jugu (*Naissus–Scupi–Thesalonika*), dok je drugi pratio tok Dunava i izlazio na Crno more. Prvi put se kod Ulpijane račvao na dva kraka, jedan je išao za Kačanik i Skoplje do Soluna, a drugi je od Ulpijane i Prizrena, dolinom Drima silazio na Jadransko more kod Lješša. Na putu koji je vodio iz Niša prema Lješšu, *Tabula Peutingeriana* beleži usputne stanice sa rastojanjima između njih: *Ad Fines – XX – Vindenis – XIX – Viciano – XXV – Theranda – XXXX – Gabuleo*.¹⁷³ U usputnim stanicama su se nalazili beneficijari koji su imali vojno-policijsku ulogu, a regrutovani su iz dve mezijske legije: *Legio VII Claudia* i *Legio IV Flavia*. Osim odbrambenog karaktera, uloga vojnih jedinica, bila je da čuva sigurnost ne samo putnika, već i robe, pre sve-

times of Maximian and Diocletian, as the knight named Simplicius, along with the Singidunum *duumviri*, erected an altar dedicated to Orcia.¹⁷¹ From the time of Claudius II Gothicus, a single administrator was in charge for the entire mining district of Illyricum. Names of all of the known procurators and lower officials who administered mining districts at the territory of modern Serbia are given in table 1. Data were taken from monuments discovered not only in Serbia, but wider. Among the administrators, also those from the Pannonia silver mines are named, as it was an independent administration. The position of Pannonia mines in Serbia is connected of the north and north-west.

Regarding mines, it was also necessary to establish road networks, in order to connect mines with main routes that led to bigger urban centres. Roads were necessary for transport of metal casts, but also metal products. They mostly an along riversides, since they were most commonly used for transporting goods on ship.¹⁷² Along the roads, there were customs offices and fortifications. Roman itineraries (*Tabula Peutingeriana*) and geographic documents (Ptolemy, *Geographia*) mention little or insufficient data about this. Field surveys and milestones give indications about some of the routes. Several main roads went across Serbia, connecting Italy, actually the western provinces with the eastern ones. One of them led from northern Italy (Aquileia), along the Sava valley, to the middle Danube valley. Near Viminacium, this road split towards the south (*Naissus – Scupi – Thessalonica*), while the other branch followed the Danube valley and led towards the Black Sea. The first route split into two roads near Ulpiana. One of the routes led towards Kačanik and Scupi over to Thessalonica, while the other one led along the Drim valley, from Ulpiana and Prizren to the Adriatic coast, near Lissos. Along the road from Naissus towards Lissos, *Tabula Peutingeriana* mentions road stations and the distances between them: *Ad Fines – XX – Vindenis – XIX – Viciano – XXV – Theranda – XXXX – Gabuleo*.¹⁷³ At the stations, there were beneficiarii, ac-

171 Mirković, Dušanić 1976, 71–72, kat. br. 4

172 Petrović 2007, 18–19.

173 Čerškov 1969, 44–47; Ивановић 1997, 17–18. *Ad Fines* je locirana kod Kuršumlje, dok su ostaci stanice i naselja *Vindenis* otkriveni kod Glavnika (blizu Podujeva). Put se nastavljao levom obalom Labe, ispod utvrđenja na brdu Kaljaja, gde je otkriven miljokaz. Put se zatim, nastavlja kroz selo Drenovac gde su ostaci manjeg antičkog naselja, obilazi kosu Gazimestan i skreće prema jugozapadu. Na platou iznad rečice Prištevke (selo Ugljari) su ostaci stanice *Vicianum*, dok je stanica *Therandae* locirana kod Suve Reke, a *Gabuleo* kod Dobružda gde se nalazila stanica konzulskih beneficijara.

171 Mirković, Dušanić 1976, 71–72, Cat. No 4.

172 Petrović 2007, 18–19.

173 Čerškov 1969, 44–47; Ивановић 1997, 17–18. *Ad Fines* is located near Kuršumlja, while the remains of the station and settlement *Vindenis* were discovered near Glavnik (close to Podujevo). The road went further on along the left Laba bank, beneath the fortification on the hill Kaljaja, on which a milestone was discovered. It continued through the village Drenovac, with remains of a smaller Roman settlement, around the Gazimestan slope and turns towards the south-west. Remains of the station *Vicianum* were found on the plateau above the Prištevka river (village Ugljari), while the station *Therandae* was located near Suva Reka. Remains of the *Gabuleo* station are located near Dobružda, in

ga rude iz bogatih rudokopa. Ovaj sistem je bio aktivan od kraja II do sredine III veka.¹⁷⁴ Osim glavnih puteva, postojali su i sporedni koji su povezivali rudnike i omogućavali njihovu eksploataciju i transport rude. O tim komunikacijama se malo zna, uglavnom se oslanjamo na ostatke koji se uočavaju rekognosciranjem terena. Rudnici Šumadije (Avala, Kosmaj i Rudnik) bili su povezani putem koji je vodio od Beograda do Čačka duž obale Zapadne Morave.¹⁷⁵ Poprečnim putem bila je povezana Čuprija (*Horreum Margi*) preko Jagodine, Kragujevca i Rudnika sa zapadnom Srbijom, sve do Valjeva.¹⁷⁶ Dolinu Ibra i Raške je povezivao sporedan put koji je prelazio preko planine Rogozne.¹⁷⁷ Poseban put je od Ravne vodio do Raciarije.¹⁷⁸ O povezanosti rudnika Gornje Mezije i Dalmacije, svedoče ostaci puta koji je preko Požege, Visibaba i Skelana (Bosna), vodio do Domavije. Dolinom Čeotine je išao put koji je jugoistočnu rudničku oblast Dalmacije, kao i deo Dardanije, povezivao sa Epidaurum na Jadranu. Južno od Foče na Drini se odvajao put koji je preko Domavije i Skelana (*municipium Malvesiatium*) stizao do Sirmijuma.¹⁷⁹ Sirmijum se na *Tabuli Peutingeriani* nalazi na raskrsnici tri puta: jedan vodi prema Vinkovcima (*Cibalae*), preko stanica *Umospaneta* i *Kanselena (Caelena)*; drugi prema Drini i treći prema Basijanama. U Itineraru Antonina su navedene brojne usputne stanice na putevima koji su vodili do Sirmijuma.¹⁸⁰ Beneficijarna stanica nađena pored zapadnog bedema Sirmijuma sa 84 are i natpisima konzularnih beneficijarija, svedoči o važnosti Sirmijuma koji se nalazio na raskršću važnih komunikacija.¹⁸¹ Pored upravnika, čuvara i puteva, rudari su imali i svoja božanstva. Rudare i rudnike su štitila sledeća božanstva: Majka Zemlja, Roma, Liber–Libera, Cerera, Dijana, Orcija, Vulkan, Herkul. Njihova imena srećemo na arama i na rudničkom novcu. Veća pažnja je posvećena božanstvima koja se pominju u rudničkim regionima

usually a kind of military-militia, recruited from the two Moesian legions: *Legio VII Claudia* and *Legio IV Flavia*. Apart from their role as defense, these military units were also intended to keep passengers safe, but also the goods, most of all ores from the nearby mines. This system was active from the end of the 2nd to the middle of the 3rd century.¹⁷⁴ Besides main roads, there were also vicinal roads, connecting the mines and enabling ore transport. Little is known about these communications and we can only rely on remains discovered during field surveys. The Šumadija mines (Avala, Kosmaj and Rudnik) were connected with the road that led along the Zapadna Morava bank, from Belgrade to Čačak.¹⁷⁵ With a vicinal road, it was connected to Čuprija (*Horreum Margi*), further on, over Jagodina, Kragujevac and Rudnik with western Serbia, all the way to Valjevo.¹⁷⁶ The valleys of Ibar and Raška were connected with a vicinal road, running over the mountain Rogozna.¹⁷⁷ An additional road led from Ravna to Ratiaria.¹⁷⁸ The connection between the mines in Upper Moesia with those in Dalmatia is confirmed after the discovery of road remains which went over Požega, Visibaba and Skelani (Bosnia) to Domavia. The road that connected the south-eastern Dalmatia mining district and parts of Dardania with Epidaurus on the Adriatic coast went along the valley of Čeotina. To the south of Foča on the river Drina, the road branched that led over Domavia and Skelani (*municipium Malvesiatium*) to Sirmium.¹⁷⁹ As shown on *Tabula Peutingeriana*, Sirmium was situated at the crossroads of three main roads: the first one led towards Vinkovci (*Cibalae*), along the stations *Umospaneta* and *Kanselena (Caelena)*; the second one led towards the river Drina, while the third one led to *Bassianae*. In the Antonine Itinerary, many vicinal stations were named along the roads that led towards Sirmium.¹⁸⁰ A beneficiary station was discovered next to the western

which there was a station of consular beneficiarii.

174 Čerškov 1969, 57; Čerškov 1970, 71. Posebnu funkciju je imala usputna stanica *Stat(ionis) M. Dard.* koja se pominje na arci koju je postavio beneficijar *Sept(imius) Vitalis*. Na osnovu imena, saznajemo da se nalazila u središtu rudničke oblasti, a ne na nekoj od glavnih komunikacija i isključivo je čuvala sigurnost *Metalla Dardanici*, verovatno u doba Severa i unutrašnje nesigurnosti Carstva.

175 Mirković, Dušanić 1976, 115 sa napomenom br. 43. Ostaci puta se mogu pratiti na terenu u mestima: Batočina, Belosavci, Jovanovac, Kamenica, Maskar, Sopot i Stojnik.

176 Stanojević 2003, 24, 33.

177 Премовић-Алексић 1993, 35.

178 Јовановић 1986, 197.

179 Škegro 1998, 91, 96.

180 Mirković 2006, 56–59; 125–138.

181 *Ibid.*, 56–59.

174 Čerškov 1969, 57; Čerškov 1970, 71. The station *Stat(ionis) M. Dard.* had a special function. It was mentioned on an altar erected by the beneficiarius *Sept(imius) Vitalis*. According to the name, one finds out that it was positioned in the middle of a mining district, but not on one of the main roads. Most likely during the time of Severi and of inner instability of the Empire, it was exclusively intended to keep the *Metalla Dardanici* safe.

175 Mirković, Dušanić 1976, 115 with footnote No 43. Remains of this road can be traced in the following settlements: Batočina, Belosavci, Jovanovac, Kamenica, Maskar, Sopot and Stojnik.

176 Stanojević 2003, 24, 33.

177 Премовић-Алексић 1993, 35.

178 Јовановић 1986, 197.

179 Škegro 1998, 91, 96.

180 Mirković 2006, 56–59; 125–138.

današnje Srbije, dok su ostala samo uzgred pomenuta u korelaciji sa prethodnim. Majka Zemlja – *Terra Mater* je imala hram sa arama postavljanim ispred hrama na kojima su bile posvete prokuratora zajedno sa gradskim zvaničnicima.¹⁸² Ostaci takvog hrama su potvrđeni na Rudniku, a podigao ga je Septimije Sever posredstvom prokuratora i kolona.¹⁸³ Iz Beograda (Čubura) potiče ara posvećena Jupiteru, Majci Zemlji, Liberu i Liberi.¹⁸⁴ Na anonimnim kvadransima iz Kosmaja je na aversu prikazana Roma, dok je na reversu Cerera ili Majka Zemlja (?).¹⁸⁵ Ove boginje su se starale o prirodnim dobrima kako na zemljinoj površini, tako i u njenoj utrobi. Rudnički novac je kovan u Rimu odakle je distribuiran u rudničke distrikte. Roma na rudničkom novcu je personifikacija rimske kovnice. Za srebronosne rudnike olova se vezuje Dijana prikazana na aversu novca kovanog za kosmajske rudnike. Ista boginja je na reversima novca panonskih i dalmatskih rudnika srebra.¹⁸⁶ Na primerku iz Dalmacije, Dijana je na aversu, dok je jelen na reversu. Isti prikaz se nalazi na ari iz okoline Stojnika.¹⁸⁷ Na reljefu iz Kučajne, Dijana je prikazana u lovu na jelena.¹⁸⁸ Boginji Orciji je posvećena ara sa Avale na kojoj se kao dedikant pominje vitez Semplicije sa Kucijom i Sosonom. Poslednja dva imena se uglavnom tretiraju kao keltska, a i sama Orcija je keltsko božanstvo htonskog karaktera koje je prihvaćeno u kultovima lokalnih rudnika, slično Velikoj Majci ili Majci Zemlji.¹⁸⁹ Herkul kao zaštitnik rudara, zajedno sa Jupiterom je imao hram blizu Stojnika. Hram je podigla Vecilija, supruga prokuratora.¹⁹⁰ Oštećena ara sa Avale (lokalitet „Žrnovo“) možda je isto bila posvećena Vulkanu.¹⁹¹ Are posvećene Herkulu u okviru rudničkih oblasti na prostoru Srbije za sada nisu zabeležene, dok su u Dalmaciji prisutne.¹⁹²

182 Sergejevski 1963, 88–91; Sanader 1996, 119–130. Svetilište tog karaktera možemo očekivati u blizini Ljublja i Starog Majdana (Bosna) gde su pronađene brojne are posvećene Majci Zemlji.

183 Mirković, Dušanić 1976, 157, kat. br. 168.

184 *Ibid.*, 52–53, kat. br. 16; Sergejevski 1963, 91, kat. br. 7. Majka Zemlja se nalazi u zajednici sa Liberom i još jednim božanstvom (Jupiter, Cerera ili Libera?) na jednoj ari iz Ljublja (rudnik gvožđa u Hrvatskoj).

185 Душанић 1980, 14–18.

186 *Ibid.*, 11–12.

187 Mirković, Dušanić 1976, 121, kat. br. 89.

188 Душанић 1971a, 544.

189 Mirković, Dušanić 1976, 55, kat. br. 20.

190 *Ibid.*, 127–128, kat. br. 103.

191 Mirković, Dušanić 1976, 71–72, kat. br. 46; Срејовић-Цермановић 1992, 88–89.

192 Sanader 1996, 257–267.

Sirmium wall, with 84 altars and inscriptions of consular beneficiarii, indicating the importance of Sirmium as a point on the crossroads of crucial communications.¹⁸¹ Apart from administration, guardians and roads, miners also had their deities. The miners and mines were protected by the following gods: Mother Earth (*Terra Mater*), Roma, Liber–Libera, Diana, Orcia, Vulcan, Hercules. Their names are encountered on altars and miners' mints. Greater attention was paid to the deities mentioned in the mining districts of modern Serbia, while the remaining ones were only mentioned in co-relation with the ones mentioned above. Mother Earth–*Terra Mater* had a temple with altars placed in front of it, with dedications of procurators along with city officials.¹⁸² Remains of such a temple were discovered on Rudnik, erected by Septimius Severus through procurators and coloni.¹⁸³ From Belgrade (Čubura), there is an altar dedicated to Jupiter, Terra Mater, Liber and Libera.¹⁸⁴ Roma is depicted on anonymous quadrans obverses from Kosmaj, while on their reverses there are images of Cerera or Terra Mater (?).¹⁸⁵ These goddesses took care of natural resources on the ground, but also underground. Miners' coins were minted in Rome and distributed into all of the mining districts. The image of Roma on miners' coins represents a personification of the Roman mint. Diana is connected to silver-bearing lead mines. Her image is depicted on obverses of mints made for the Kosmaj mines. The same goddess is depicted on reverses of mints from Pannonian and Dalmatian silver mines.¹⁸⁶ On an example from Dalmatia, Diana is depicted on the obverse, while there is an image of a deer on the reverse. The same image is shown on an altar from the vicinity of Stojnik.¹⁸⁷ On a relief from Kučajna, Diana is shown while hunting a deer.¹⁸⁸ An altar from Avala is dedicated to the goddess Orcia, its dedicant being the knight Semplicius, with Cutia and Sosona. The last two names are basically regarded as Celtic, while Orcia herself is a Celtic goddess with chthonic character, accepted in cults of local mines, similar to the Great

181 *Ibid.*, 56–59.

182 Sergejevski 1963, 88–91; Sanader 1996, 119–130. Remains of such temples are to be expected near Ljublje and Stari Majdan (Bosnia), where numerous altars dedicated to Mother Earth were discovered.

183 Mirković, Dušanić 1976, 157, Cat. No 168.

184 *Ibid.*, 52–53, Cat. No 16.; Sergejevski 1963, 91, Cat. No 7. On an altar from Ljublje (iron mine in Croatia), Mother Earth was united with Liber and another deity (Jupiter, Cerera or Libera?).

185 Душанић 1980, 14–18.

186 *Ibid.*, 11–12.

187 Mirković, Dušanić 1976, 121, Cat. No 89.

188 Душанић 1971a, 544.

Mother or Mother Earth.¹⁸⁹ As protector of miners, along with Jupiter, Hercules had a temple in the vicinity of Stojnik. It was erected by Vecilia, wife of a procurator.¹⁹⁰ A damaged altar from Avala (site “Žrnovo”) was possibly dedicated to Vulcan.¹⁹¹ So far, contrary to Dalmatia, at the territory of modern Serbia, altars dedicated to Hercules were not discovered.¹⁹²

189 Mirković, Dušanić 1976, 55, Cat. No 20.

190 *Ibid.*, 127–128, Cat. No 103.

191 Mirković, Dušanić 1976, 71–72, Cat. No 46; Срејовић, Цермановић 1992, 88–89.

192 Sanader 1996, 257–267.



PREDMETI
KULTNE
NAMENE

RITUAL
OBJECTS

Boja, težina i otrovna svojstva su osobine koje su olovo okarakterisale kao magijski metal. Među predmetima kulturne namene od olova podrazumevaju se sledeći nalazi: tablice kletve; ikone “podunavskih konjanika”; minijaturna ogledala i figurine.

TABLICE KLETVE (TABELLAE DEFIXIONUM)

Veliki broj tablica sa urezanim kletvama je poznat iz mnogih civilizacija Mediterana. Poznato je da su Grci urezivali kletve na tablicama od olova i posvećivali ih različitim bogovima i boginjama: Hermesu, Hekati, Kori, Persefoni, Hadu, Demetri i drugima.¹⁹³ Olovne pločice sa prikazima božanstava, životinja ili kulturnih predmeta su nalažene u blizini žrtvenika u Sparti u VI veku p. n. e. One su kao *ex-voto* darovi prinošene bogovima u čast.¹⁹⁴ Takvo verovanje se zadržalo kod Rimljana kod kojih su olovne pločice sličnog karaktera bile poznate pod nazivom *tabellae defixionum* i sadržale su magične formule za zaštitu i odbranu od bolesti i zlih sila, dok su neprijatelji proklinjani. Na tablicama sa latinskim pismom, najčešće se pojavljuju imena sledećih božanstava: Mani, Jupiter, Pluton, Nemeza, Merkur i Nimfe.¹⁹⁵ Tablice su stavljane u grobove, bunare, reke i fontane, ili su jednostavno zakopavane u zemlju. Štitile su od uroka, sprečavale štetu, osvetu i onesposobljavale neprijateljska dejstva.¹⁹⁶ Nije slučajno izabrano baš olovo kao materijal. Kada je Germanik preminuo pod sumnjivim okolnostima u Siriji, Tacit navodi da je detaljno pregledana spavaća soba u kojoj je boravio i pronađene su sumnjive stvari, vezane za magiju među kojima i olovne tablice sa urezanim imenom *Germanicus*. Na tablicama iz Galije i Germanije, nalaze se molbe u kojima se želi da neprijatelj bude potopljen kao olovo, ili da izvesni Eudemus bude težak kao olovo. Na kletvama u blizini Atine, kletvom se želi da žrtva postane hladna i bezvredna poput olova.¹⁹⁷

To su obično manje, pravougaone limene pločice, urolane tako da je strana sa natpisom ostajala skrivena sa unutrašnje strane, a nekada su obe strane sadržale natpis. Najbrojniji su primerci od olova, međutim, izrađivne su i od drugih materijala, kao što su: kamen, keramika, geme, papirus ili čak vosak.¹⁹⁸ One uglavnom predstavljaju nus

193 Gager 1992, 12.

194 DAGR 1918, IV, 1, 514.

195 Gager 1992, 12.

196 *Ibidem*; Boulakia 1972, 144.

197 Hassal, Tomlin 1982, 396–406.

198 Gager 1992, 3..

Colour, weight and toxic contents were features that defined lead as a magic metal. Among ritual objects made of lead, there are the following finds: curse tablets, icons of the “Danubian horseman”, miniature mirrors and figurines.

CURSE TABLETS (TABELLAE DEFIXIONUM)

A large number of tablets with engraved curse is known from many Mediterranean civilizations. It is known that the Greeks burned the curse on the tablets of lead and consecrated them to various gods and goddesses: Hermes, Hekate, Kore, Persephone, Hades, Demetrie and the others.¹⁹³ Lead tablets with images of deities, animals or ritual objects were discovered near the altar in Sparta and dated into the 6th century BC. As *ex-voto* gifts, they were given to honour the gods.¹⁹⁴ Such beliefs were still kept by the Romans, whose lead tablets of similar character were known as *tabellae defixionum* and contained magic formulas for protection against illnesses and evil forces, while enemies were cursed. On Latin tablets, most commonly the names of the following deities appear, Manes, Jupiter, Pluto, Nemesis, Mercury, and Nymphs.¹⁹⁵ They were placed into graves, wells, rivers or fountains or simply buried into the ground. They protected against spells, prevented harm, revenge and disabled evil enemies.¹⁹⁶ Lead was not by accident chosen as the material for such purposes. As Germanicus passed away in Syria under suspicious circumstances, Tacitus writes that his bedroom was thoroughly searched and suspicious items were found, connected to magic, including lead tablets with the engraved name of *Germanicus*. On tablets from Gaul and Germania, there are pleas wishing the enemy to sink as lead or for a certain Eudemus to become heavy as lead. On curses discovered near Athens, a wish is expressed for a victim to become as cold and worthless as lead.¹⁹⁷

Such tablets were usually small and rectangular objects made of tin, rolled up in such a way that the inscription would remain hidden on their inner sides. Sometimes, inscriptions were on both sides. The most numerous pieces are of lead. However, were made from other materials, such as stone, ceramics, gems, papyrus or even wax.¹⁹⁸

193 Gager 1992, 12.

194 DAGR 1918, IV, 1, 514.

195 Gager 1992, 12.

196 *Ibidem*; Boulakia 1972, 144.

197 Hassal, Tomlin 1982, 396–406.

198 Gager 1992, 3.

PROKURATOR / PROCURATOR	NIŽI ČINOVNIK / LOWER OFFICIAL	LOKALITET / SITE	DATOVANJE / DATING
	<i>Quintus Gnorius conductor</i>	Kuršumlja (Žuč)	dinastija Flavijevaca / Flavian dynasty
<i>Tyrannus, (Aug(usti) lib(ertus) proc(urator)</i>		Kosmaj (Guberevac)	kraj I/ početak II veka / end of the 1 st / beginning of the 2 nd century
<i>Telesphor proc(urator) Aug(ustus)</i>		Sočanica (<i>Municipium DD</i>)	136-137. g./y.
<i>Lucius Crepeius Paulus, proc(urator) Aug(usti) argenta[riarum P] annoniaru[m]</i>		Attaleia (<i>Pamphylia</i>)	130-150. g./y.
<i>Marcus Antonius Fabianus, proc(urator) argentariar(um) Pannoniar(um)</i>		S.Kostolac (<i>Viminacium</i>)	Antonin Pije
<i>Lucius Sept[--] Petro[nianus] proc(urator) argentariar(um) Pannoniar(um)</i>		Mauretania (<i>Cesarea</i>)	Pre Marka Aurelija / before Marcus Aurelius
<i>Amandus Aug(ustus) lib(ertus) proc(urator)</i>		Sočanica (<i>Municipium DD</i>)	181-182. g./y.
<i>Cassius Lagurinus proc(urator) Aug(usti)</i>		Rudnik (lokalitet „Jezero“)	193. ili/or 196. g./y.
?	<i>Ulp(ius) Aquilinus librarius officium prae(fectus)</i>	Ravna (<i>Timacum Minus</i>)	II/III vek / 2 nd to 3 rd century
<i>Tit(ienus) Verus v(ir) e(gregius)</i>			238-244. g./y.
<i>Simplicius vir e(gregius)</i>		Avala (lokalitet „Žrnovo“)	287. g./y.

Prikaz 1: Epigrafski nalazi sa imenima prokuratora i nižih činovnika na prostoru Srbije.
Table 1: Epigraphic finds with names of procurators and lower officials from the territory of Serbia.

proizvode, koji su naknadno prilagođeni za urezivanje natpisa. Natpis je uglavnom napisan u nizu, bez razmaka i sa gramatičkim greškama, stoga su slova teško čitljiva. Sve se to tumači time da su dedikanti bili polupismeni i da sam tekst treba da bude teško čitljiv, jer je namenjen samo određenom božanstvu koje će ga svakako razumeti. S druge strane ustaljeni tekstovi ukazuju da je već postojao spisak formula iz koga su profesionalni pisari ili *magoi* prepisivali. Tako da se verovatno možemo složiti da je bilo i amaterskih i profesionalnih pisara. Pojedini primerici su kačeni na zidove sa tekstom okrenutim prema zidu ili na neku drugu podlogu, poput tablice iz cirkusa u Kartagini, koja je bila bronzanim ekserima pričvršćena za pod.¹⁹⁹ Sam naziv *defixio* potiče od latinskog glagola *defigere* i ima dvostruko značenje, pričvrstiti ili privezati i kleti. Tekst je urezivan stilusom kao kod voštanih tablica. Na prostoru Srbije su poznata dva fragmentovana primerka tablica kletvi (sl. 3). Oba su iz etažnog groba kremiranog pokojnika sa nekropole Gomilice u Guberevcu (G-109, Kosmaj). Pravougaonog su oblika, gotovo identičnih dimenzija, presavijene i prelomljene prilikom stavljanja u grob. Uočljiva su nepravilna kružna oštećenja, verovatno nastala za potrebe fiksiranja pločica. Obe sadrže natpise u dva reda ispisane kurzivom koji su teško čitljivi. Sačuvani natpisi izgleda da su ispisani preko starijih koji su uklonjeni da bi bili napisani novi. Urezana su lična imena, bez magijskih formula i prizivanja bogova. Na osnovu priloga, grob je datovan u II–III vek.²⁰⁰ Iz Savarije (Szombathely) je poznata jedna olovna pločica nađena u sloju sa devastiranim grobovima iz III–IV veka. Natpis je na grčkom i u njemu se pominje demon Abraxas.²⁰¹

Brojni primerici olovnih pločica sa različitim kletvama nađeni su kako u okruženju, tako i šire. Primerak izvađen iz Kupe kod Siska sadrži natpis sa obe strane u kome se proklinje šest protivnika, s molbom da ih bog Savus i boginja Muta Tacita kazne i onemoguće da svedoče. Pločica je iz vremena Trajana.²⁰² Često su tablice kletve bacane u vodu, ne samo da bi umilostivile rečne bogove, već i zato što je reka, odnosno uopšte voda, smatrana kao vrsta zagrobnog sveta i kao ulaz u drugi svet. Takav je slučaj sa tablicama iz rimskog kupatila *Aquae Sulis* (Britanija) i iz fontane Ane Perene u Rimu.²⁰³ Primerici olovnih tablica sa obale reke Hamble (Hemšir, Britanija) upućeni su Neptunu i domaćem ženskom rečnom božanstvu pod imenom

They basically represent secondary products, later adjusted for engraving inscriptions. The inscriptions were usually written in rows, without spaces and with grammatical errors, therefore rather illegible. This is explained with the fact that dedicants were usually semi-literate and that the content itself should be hardly legible, since it was only intended for a certain deity that was supposed to be able to read it. On the other hand, the established texts indicate that there was already a list of the formula from which professional scribes or magoicopied. So we can probably agree that there were both amateur and professional scribes. Some examples were hanged on walls, with inscriptions facing inside. The very name *defixio* comes from the Latin verb *defigere*, which possesses a double meaning: to fix or tie and to curse. Contexts were engraved with a stylus, the same as with wax tablets. From the territory of Serbia, two fragmented tablets curses are known (Fig. 3). They both come from an etage-grave from the necropolis Gomilice in Guberevac (G-109, Kosmaj). They are of regular shape, almost identical dimensions, folded and broken as they were placed into the grave. Irregular circular damages were noticed, most likely made as the tablets were fixed onto a wall or some other surface, such as a tablet from the Circus in Carthage, which was bronze nails attached to the floor.¹⁹⁹ Both tablets contain inscriptions written in two rows, in cursive script, hardly legible. The preserved inscriptions seem to have been written over the older ones that were removed in order to make space for the new ones. Personal names were engraved, without magic formulas and invoking the gods. According to the grave-goods, the grave was dated into the 2nd or 3rd century.²⁰⁰ A single lead tablet is known from Savaria (Szombathely) discovered in a layer with devastated graves from the 3rd and 4th century. The inscription is in Greek and it is mentioned demon Abraxas.²⁰¹

Numerous examples of lead tablets with different curses were found in the surrounding area, but also wider. An example from the river Kupa near Sisak contains inscriptions on both sides, cursing six opponents, but with a plea to the god Savus and the goddess Muta Tacita to punish them and prevent them from testifying. The tablet is from the time of Trajan.²⁰² Curse tablets were often thrown into the water, not only to please the river gods, but also because rivers, actually water in general, were regarded as a kind of afterworld or an entrance into the other world. The same is with the tablets from the Ro-

199 Gager 1992, 5, 18.

200 Глумац, Ферјанчић 2011, 225–233.

201 Religions and Cults in Pannonia 1998, 115, cat. 239.

202 Simón, De Llanza 2008, 167–198.

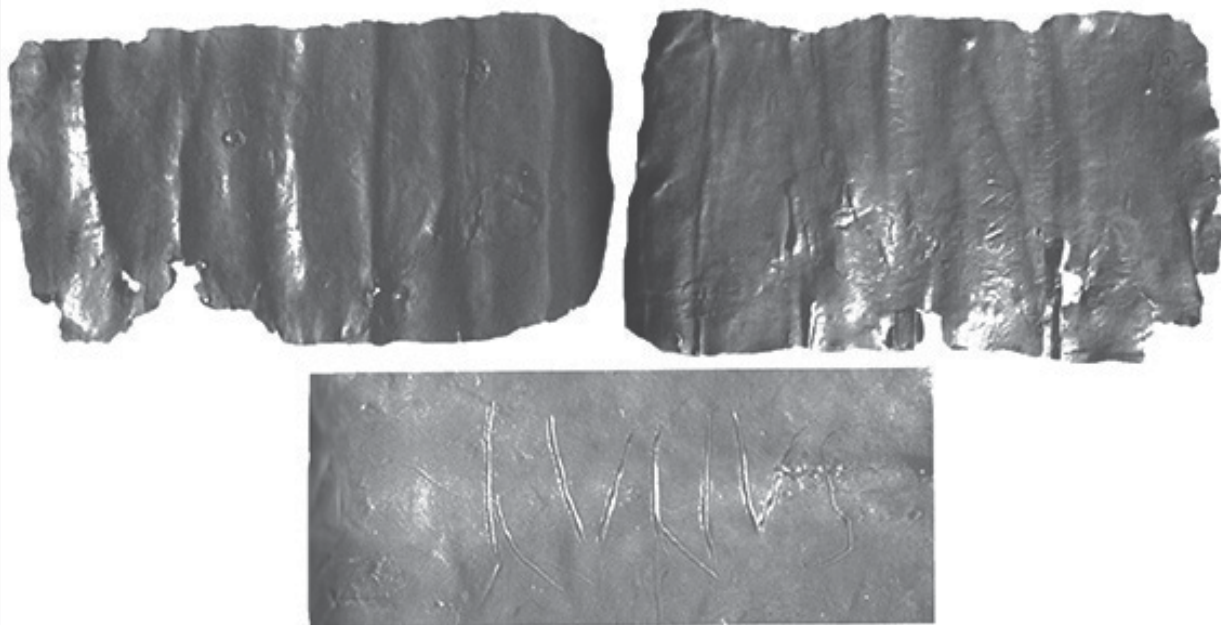
203 Simón, De Llanza 2008, 193; Tomlin 1988, 59–269; Piranomonte 2010, 204.

199 Gager 1992, 5, 18.

200 Глумац, Ферјанчић 2011, 225–233.

201 Religions and Cults in Pannonia 1998, 115, cat. 239.

202 Simón, De Llanza 2008, 167–198.



Sl. 3. Tabellae defixionum sa nekropole Gomilice na Kosmaju, inv. br. G-203 i G-204 i detalj sa natpisom
Fig. 3 Tabellae defixionum from the necropolis Gomilice on Kosmaj, inv. No. G-203 and G-204 and a detail with inscription
(М. Глумач, С. Ферјанчић, Tabellae defixionum sa nekropole Гомилице на Космају, *Гласник САД* 25, (2009), 2011, 227–239.)

Niska.²⁰⁴ Na tablici kletve iz Trira, moli se boginja Izida da u reku pošalje izvesnog Tiberija Klaudija kako bi ga kaznila.²⁰⁵ Među božanstvima, nalazi se i Merkur (tablica kletve iz Glosteršira), koji se moli da kazni kradljivce novca, životinja i alata.²⁰⁶ Jedinstveni nalaz tablice kletve hrišćanskog sadržaja nađen je blizu Trogira. Pločica je ispisana sa obe strane i na dva mesta perforirana. Datovana je u VI vek na osnovu sadržaja i pisma.²⁰⁷

man baths in *Aquae Sulis* (Britain) and from the fountain of Anna Perena in Rome.²⁰³ Lead tablets from from the banks of the river Hamble (Hampshire, Britain) were dedicated to Neptune and the local female deity named Nisca.²⁰⁴ On a curse tablet from Trier, goddess Isis is asked to send certain Tiberius Claudius into the river, in order to punish him.²⁰⁵ Among the deities there is also Mercury (tablet from Gloucestershire), who was asked to punish thieves who stole money, animals and tools.²⁰⁶ A unique curse tablet with Christian content was discovered near Trogir. The tablet contains inscriptions on both sides and is perforated on two places. According to the content and the writing, it was dated into the 6th century.²⁰⁷

204 Pearce 2000, 1–4. Za navedene pločice, videti u: M. W. C. Hassall, R. S. O. Tomlin, Roman Britain in 1981. *Britannia*, 13/1982, 396–406; M. W. C. Hassall, R. S. O. Tomlin, Roman Britain in 1993, *Britannia* 25, 1993, 293–297; R. S. O. Tomlin, Roman Britain in 1996, *Britannia* 28, no 1, 1997, 455–457; R. S. O. Tomlin, The Curse Tablets. In: B. Cunliffe (ed.). *The Temple of Sulis Minerva at Bath*, Volume 2. *The Finds from the Sacred Spring*. Oxford, 1988, 59–269.

205 Kropp 2008, 4. 1. 3/16.

206 Pearce 2000, 1–4.

207 Barada 1935, 11–17.

203 Simón, De Llanza 2008, 193; Tomlin 1988, 59–269; Piranomonte 2010, 204.

204 Pearce 2000, 1–4. For the named tablets see in: M. W. C. Hassall, R. S. O. Tomlin, Roman Britain in 1981. *Britannia*, 13/1982, 396–406; M. W. C. Hassall, R. S. O. Tomlin, Roman Britain in 1993, *Britannia* 25, 1993, 293–297; R. S. O. Tomlin, Roman Britain in 1996, *Britannia* 28, No 1, 1997, 455–457; R. S. O. Tomlin, The Curse Tablets. In: B. Cunliffe (ed.). *The Temple of Sulis Minerva at Bath*, Volume 2. *The Finds from the Sacred Spring*. Oxford, 1988, 59–269.

205 Kropp 2008, 4. 1. 3/16.

206 Pearce 2000, 1–4.

207 Barada 1935, 11–17.

STILSKO-TIPOLOŠKA ANALIZA IKONA PODUNAVSKIH KONJANIKA

Kult takozvanih „podunavskih konjanika“ godina ma skreće pažnju mnogih istraživača koji pokušavaju da razreše njegovu suštinu i pripadnost. Mišljenje je većine naučnika da se radi o orijentalnom, solarnom kultu koji počiva na dualističkom učenju borbe dobra i zla.²⁰⁸ Ikone su izrađivane od olova, kamena (mermer i krečnjak) i neznatan broj od bronz e i keramike.²⁰⁹ Među najranije primerke spadaju ikone izrađene od kamena sa jednim konjanikom i boginjom koje su iz prve polovine II veka, dok su primerci od olova prisutni od sredine II do sredine IV veka.²¹⁰ To je vreme dominacije sinkretističkih kultova koji su iz istočnih provincija prihvaćeni i šireni Carstvom. Ikone su najbrojnije uz dunavski limes Dakije, Mezije i Panonije. Na osnovu navedene teritorijalne zastupljenosti, kako na prostoru današnje Srbije (Karta 2), tako i šire, konjanici sa ikona su dobili naziv – „podunavski“ i tretiraju se zajedno sa boginjom, kao nosioci kulta. Retki su nalazi ikona van prostora Podunavlja, gde su ikone stizale kao pojedinačni primerci zajedno sa njihovim vlasnicima, odnosno vernicima.²¹¹ Mistični sadržaj kulta je različito prezentovan, što je nekada uslovljeno oblikom pločice ili važnosti pojedinih etapa koje nisu uvek bile obavezne. Stilsko-tipološka analiza se zasniva na obliku ikone i na broju segmenata unutar nje (Tabele 1 i 2). Klasifikovane su od najsloženijih do najjednostavnijih primeraka. Najbrojnije su ikone pravougaonog oblika sa upisanom edikulom (tip I – 40 primeraka) i u obliku medaljona (tip VII – 38 primeraka). Manje brojne su ikone sa posebno izdvojenim zabatom i akroterijama (Tip V – 22 primeraka i tip VI – 14 primeraka). Izuzetno su retki primerci koji se završavaju zabatom bez akroterija (tipovi II i III sa po 2 primerka i tip IV sa jednim primerkom). Na osnovu ikonografske organizacije unutrašnjeg prostora u okviru svakog tipa su izdvojene pojedine varijante i podvarijante. Ikonografski sadržaj je najpotpunije prikazan na ikonama sa četiri zone (tip I i IV). Solarni simbolizam je prisutan na svim ikonama i jasno naglašen u gornjoj zoni, na mestu nebeskog svoda. U gornjoj zoni je obično prikazan Sol sa zrakastom krunom kao tvorac sveta u

ICONS OF THE DANUBIAN HORSEMAN – A STYLISTIC- TYPOLOGICAL ANALYSIS

For years, the cult of the so-called “Danubian horseman” draws attention of scholars, who attempt to explain its essence and affiliation. Opinion of the majority is that this is an oriental, solar cult, resting upon a dualistic learning about the battle of good against evil.²⁰⁸ The icons were made of lead, stone (marble or limestone) and only a few of them of bronze and pottery.²⁰⁹ The earliest examples are dated into the first half of the 2nd century and include icons made of stone, with images of a horseman and a goddess. Examples made of lead are dated between the middle of the 2nd until the middle of the 4th century.²¹⁰ This is the period of domination of syncretistic cults from the Eastern provinces, accepted and spread throughout the Empire. The most numerous finds come from the Danubian provinces, like Dacia, Moesia and Pannonia. Owing to the territory in which the cult was spread in Serbia (Map 2), but also wider, the horsemen were named “Danubian”. Along with the goddess, they are regarded as carriers of the cult. Finds of icons outside the Danubian area are rare, mostly known as single finds and carried by their owners, i.e. believers.²¹¹ The mystical cult content is presented differently, sometimes caused by the shape of plates or the importance of certain details that were not always obligatory. This stylistic-typological analysis is based on shapes of the icons and the number of segments within them (tables 1 and 2). They were classified from the most complex examples to the simplest ones. The most numerous ones are of rectangular shape with an inscribed aedicula (type I – 40 pieces) and those in the shape of a medallion (type VII – 38 pieces). Less frequent are icons with a highlighted tymphanum and acroteria (type V – 22 pieces and type VI – 14 pieces). Extremely rare are those ending with a tymphanum, but without acroteria (types II and III with two pieces each, and type IV with one piece). According to the iconographical organization of the inner space, within each type, variants and sub-variants are distinguished. The iconographical content is best shown on icons with four zones (types I and IV). The solar symbolism is shown on all of the icons

208 Najznačajniji radovi su: *Iskra Janošić* 1966, 49–68; *Ochsen-schlager* 1971, 51–68; *Tudor*, 1969; *Tudor* 1976; *Поповић* 1983, 53–68; *Поповић* 1986, 113–123; *Поповић* 1992, 29–56; *Zotović* 1999, 63–75; *Зотовић* 2001, 165–179.

209 *Tudor* 1976, 60

210 *Tudor* 1976, 78–84; *Миловановић* 2015, 51–81.

211 *Tudor* 1976, 51–54.

208 The most important papers include: *Iskra Janošić* 1966, 49–68; *Ochsen-schlager* 1971, 51–68; *Tudor*, 1969; *Tudor* 1976.; *Поповић* 1983, 53–68; *Поповић* 1986, 113–123; *Поповић* 1992, 29–56; *Zotović* 1999, 63–75; *Зотовић* 2001, 165–179.

209 *Tudor* 1976, 60.

210 *Tudor* 1976, 78–84; *Миловановић* 2015, 51–81.

211 *Tudor* 1976, 51–54.

kvadrigrigi sa zemaljskom kuglom ili njegova bista data u profilu naspram Lune. Tvorac sveta može biti zamenjen drugim solarnim simbolima (zvezde, mesec) ili zoomorf-nim (zmija, orao). U uglovima su uvek biste Sola i Lune kojima se naglašava astralni karakter.²¹² U drugoj zoni centralno mesto zauzima boginja flankirana konjanicima. Ova trijada jedino ima stalnu, nepromenljivu poziciju u ikonografskoj interpretaciji na svim do sada poznatim primercima. Ona čini osnovu kulta. Boginja je bezimena i prema Lj. Zotović, možda je treba posmatrati kao pandan bogu Mitri.²¹³ U novijoj literaturi postoji mišljenje o vezi lunarne boginje sa Hekatom ili Eponom.²¹⁴ Konjanicima je potčinjen neprijatelj koji leži ispod konjskih kopita ili riba. Iza konjanika su ljudske figure koje nemaju stalno mesto u kultu. Obično je s jedne strane naoružani vojnik, dok je sa druge Nemeza (tip I) ili Viktorija (tip IV i V). Nemeza simbolizuje mističnost kulta koji se odvijao u tajnosti, dok Viktorija vencom kruniše pobjedu nad neprijateljem, odnosno silama zla. U trećoj zoni centralno mesto pripada mističnim kulturnim obredima (ritualni banquet, tip I i VA; žrtvovanje ovna – *criobolium*, tip VB, VIA1 i VIIB1). Scena žrtvovanja je izostavljena kod ikona tipa IV i VIIC. U četvrtoj zoni su različiti simboli kulta koji menjaju položaj (tronožac; kantaros, zmija, lav i petao kao simboli osnovnih životnih principa).²¹⁵ Osnovna ikonografska predstava kulta je često reducirana, tako da je data u tri (tip V, VI i VIIA, VIIB) ili ređe u dve zone (tip III). Kod tipa VIIC dolazi do međusobnog preplitanja zona sa prikazima kulturnih radnji. Predimenzionirana boginja obuhvata dva segmenta, dok je treći jasno definisan.

Poreklo i pripadnost kulta „podunavskih konjanika“ jasno odgovara solarnoj teologiji. Najrašireniji antički, solarni kult bio je mitraizam. Vrhovno božanstvo, Sol je imao svog izaslanika na zemlji – Mitru.²¹⁶ Sličnost između mitraizma i kulta „podunavskih konjanika“ postignuta je prisustvom Sola i Lune, obredom žrtvovanja (*taurobolium*, odnosno *criobolium*), svetim obedom sa mistima i običnim vernicima, kao simbolima četiri elementa koji čine *principa vitae* (zmija – zemlja; krater – voda; lav – vatra i petao – vazduh).

Mesto i uslovi nalaza ikona uglavnom nisu poznati. Obično su stizale u muzeje otkupom ili kao pokloni

and clearly highlighted in the upper zone, in the position of the firmament. Usually, in the upper zone, Sol is depicted as a creator of the world, in a *quadriga*, wearing a crown with rays and carrying a globe. Sometimes, he is depicted facing the goddess Luna. The creator of the world can be replaced with other symbols, solar (stars, the Moon) or zoomorphic (snake, eagle). In the corners, there are always busts of Sol and Luna, aiming to indicate the astral character.²¹² In the second zone, the central position is taken by a goddess flanked with horsemen. This triad is the only one that has an unchanged, permanent position within the iconographic interpretation of all of the examples known so far. It makes the basis of the cult. The goddess is nameless and according to Lj. Zotović, she should probably be regarded as a parallel to the god Mitra.²¹³ In recent publications, there is an opinion that there is a connection with either the lunar goddess Hecate or with Epona.²¹⁴ An enemy is subordinated to the horsemen, lying beneath their hooves, or a fish. Behind the horsemen, there are sometimes people depicted. Usually, on one side, there is an armed soldier, while on the other side there is Nemesis (type I) or Victoria (types IV and V). Nemesis symbolizes the cult's mystic that is kept secret, while Victoria crowns the victory over the enemy, actually evil forces, with a wreath. In the third zone, the central place is taken by mystic cult rituals (the ritual banquet, types I and VA; sacrifice of a ram – *criobolium*, types VB, VIA and VIIB). With icons of types IV and VIIC, the sacrificial scene is left out. In the fourth zone, there are different symbols with altered positions (tripod, kantharos, snake, lion and cock as symbols of basic life principles).²¹⁵ The basic iconographical image is often reduced, therefore given in three (types V, VI and VIIA, VIIB) or rarely two zones (type III). With type VIIC, there is an overlapping of zones with images of ritual acts. An oversized goddess takes in two segments, while the third one is clearly defined.

The origin and affiliation of the cult of the “Danubian horseman” clearly corresponds to the solar theology. The most widely spread ancient solar cult was Mithraism. The supreme deity, Sol, had his delegate on Earth – Mi-

212 Зотовић 1975, 36.

213 Зотовић 1975, 39–42.

214 Бенцаревић 2011, 83–104; Plemić 2013, 59–72.

215 Зотовић 1975, 35–36; Васић 2000–2001, 95. Petao na ikonama tipa VIIC se nalazi umesto zmije kao atribut boga Sunca i svojim glasom priziva sile dobra i rasteruje sile zla. On nije obavezan simbol kulta, pa zato i nema ustaljeno mesto, kao ni jedinstveno simbolično značenje.

216 Зотовић 1973.

212 Зотовић 1975, 36.

213 Зотовић 1975, 39–42.

214 Бенцаревић 2011, 83–104; Plemić 2013, 59–72.

215 Зотовић 1975, 35–36; Васић 2000–2001, 95. On icons of type VIIC, a cock is depicted instead of a snake as an attribute of the Sun god, since with his voice, he calls in the forces of good and chases away the evil ones. It is not an obligatory cult element and therefore, it does not have a permanent place, but also no unique symbolic meaning.

slučajnih pronalazača. Sedam ikona je nađeno tokom arheoloških iskopavanja.²¹⁷ Ikona iz Šuljama je iz vile, primerci iz Beograda su iz kastruma i jame, dok je fragment ikone iz S. Kostolca nađen u rovu, koji se pružao severozapadnim obodom nekropole „Više Grobalja”. Dve ikone se vode kao grobni nalazi. Ikona iz S. Kostolca (kat. br. 89) je iz groba nađenog još 1904. godine. Međutim, ne raspoložemo bližim podacima o uslovima nalaza.²¹⁸ Druga ikona iz Kuzmina (kat. br. 105) je nađena u dvojnog grobu inhumiranih pokojnika (G-17/17a). Ikona je bila ispod keramičke posude kraj nogu pokojnice.²¹⁹ Prisutnost ikona u grobovima je zapravo retkost, i na osnovu dosadašnjih saznanja, zapaža se da to nije bila praksa.²²⁰

Kružne perforacije (jedna ili dve) na pojedinim primercima ikona, ukazuju na to da su bile kačene. Tačno mesto na čemu su stajale ili kako su nošene, nije poznato. Možemo očekivati da su bile okačene na zidove hramova, u domove vernika ili privatnim kapelama. Postoji mogućnost da su nošene oko vrata, pre svega primerci manjeg formata, kao i kružnog oblika (medaljoni). Posvećeni misti su ih verovatno kao zavetne darove ostavljali u hramove u znak zahvalnosti ili kao simbole sopstvene pripadnosti kultu. Identični oblici i ikonografski prikazi su zabeleženi kod više primeraka koji potvrđuju teoriju o serijskoj proizvodnji namenjenoj brojnim „potrošačima” odnosno, poštovaocima kulta. Ukoliko uporedimo ikone izrađene od kamena sa primercima od olova, koje su po brojni gotovo izjednačene, onda bi na osnovu malih dimenzija, lakoće i šablonske proizvodnje, mogli pretpostaviti da su olovne bile namenjene pojedincima – vernicima, dok su primerci od kamena bili sastavni deo privatnih i javnih svetilišta.²²¹ Do sada nije pronađeno svetilište posvećeno podunavskim konjanicima, ali su zato poznati nalazi ikona pre svega od kamena u neposrednoj blizini, kao

tra.²¹⁶ The similarity between Mithraism and the cult of the “Danubian horseman” is achieved with presence of Sol and Luna, the sacrificial scene (*taurobolium*, actually *criobolium*), the holy ritual with mystics and common believers, as symbols of four elements that make the *principia vitae* (snake–earth, crater–water, lion–fire, cock–air).

Usually, finding places and circumstances are not known. In various museums, they were bought off or given as gifts by different discoverers.²¹⁷ Seven icons were discovered during archaeological excavations. The icon from Šuljam comes from a villa, Belgrade examples come from the *castrum* and from pits, while the icon fragment from Stari Kostolac was discovered in the trench along the north-western side of the necropolis “Više Grobalja”. Two icons represent grave-goods. An icon from Stari Kostolac (Cat. No 89) comes from a grave already discovered in 1904. However, there are no precise data about this discovery.²¹⁸ The second icon from Kuzmin (Cat. No 105) was discovered in a double grave with skeletal burials (G-17/17a). The icon was under a pottery vessel, close to the feet of the deceased woman.²¹⁹ The presence of icons in graves is rather rare and according to finds so far, it does not seem to be practiced.²²⁰

Circular perforations (one or two) on certain icons indicate that they were hung. It is not known exactly how they were placed or worn. We can presume that they hung on walls of temples, in private homes of believers or in private chapels. There is also a presumption that they were worn as necklaces, especially the smaller examples and those of circular shape (medallions). The dedicated mystics probably left them in temples as votive gifts, as signs of gratitude or probably as signs of their dedication to the cult. The same shapes and iconographical images were noted with several examples, confirming the theory of serial production intended for numerous “users”, actu-

217 U pitanju su ikone pod kataloškim brojevima: 11, 20, 31, 42, 45, 85 i 101.

218 Tudor 1969, 32–33, kat. br. 56.

219 Popović 1991, 236–237. Dvojni grob G-17–17a sadrži dva slobodno ukopana pokojnika, pohranjena u suprotnim smerovima. Uz pokojnicu G-17a su nađeni: keramička posuda od gline crvene boje pečenja, ispod nje ikona od olova i još jedna keramička posuda od gline sive boje pečenja. Na levoj ruci su nađena tri bronzana prstena. Reč je o individui ženskog pola, dok je skelet G-17 bio bez priloga i nije pouzdana polna pripadnost. Na osnovu novca Gordijana III iz 242–243. godine, nađenog u susjednom grobu, grob je datovan u prvu polovinu III veka.

220 Tudor 1969, 37, kat. br. 65. Pravougaona ikona istog kulta, od mermera sa edikulom u gornjem delu iz Velikog Gradišta (*Pincum*) se vodi kao grobni nalaz, pronađen 1890. godine. Međutim, nisu poznati bliži podaci o tipu groba ili prilozima.

221 Tudor 1976, 70.

216 Зотовић 1973.

217 This includes the icons with Cat. No 11, 20, 31, 42, 45, 85 and 101.

218 Tudor 1969, 32–33, Cat. No 56.

219 Popović 1991, 236–237. The double grave G-17–17a contains two buried individuals, their bodies placed in opposite directions. Next to the deceased woman G-17a there were: one red fired pottery vessel, a lead icon beneath it and another grey fired pottery vessel. On her left hand, there were three bronze finger-rings. This was a deceased woman, but the skeleton G-17 was without grave-goods and it was not possible to determine its gender. According to the coin finds from the time of Gordian III, actually from 242–243, discovered in the neighbouring grave, this grave was dated into the first half of the 3rd century.

220 Tudor 1969, 37, Cat. No 65. A rectangular icon of the same cult from Veliko Gradište (*Pincum*), made of marble, with an aedicula in its upper part, is regarded as grave-good, discovered in 1890. However, there is no precise data about the grave type or grave-goods.

i u samom svetištu posvećenom Mitri.²²² Na ikoni od mermera iz Radišana (Makedonija) na aversnoj strani su konstatovani ostaci masne patine, za koje autor smatra da su nastali isparenjem ulja iz lampe unutar svetišta. Pored toga, u četvrtoj zoni iste ikone je u desnom delu prikazan hram tipa tetrastil koji je jedino ikonografsko svedočanstvo o postojanju svetišta u kome je eventualno poštovan kult.²²³

TIP I

Pravougaone ikone sa najrazvijenijom ikonografskom predstavom pripadaju prvom tipu (kat. br. 1–40). Unutrašnji prostor je podeljen u četiri zone i flankiran je stubovima sa korintskim kapitelom koji nose edikulu ukrašenu jajastim astragalima. Izdvojene su dve varijante u zavisnosti od stilske obrade stubova. Kataloški su obrađeni svi primerci, s tim što kod ikona koje su cele nije dat detaljan ikonografski opis svakog polja, dok su kod fragmentovanih primeraka navedeni opisi samo sačuvanih delova.

Varijanta IA

Dvadeset ikona prve varijante sadrže prikaz u prostoru flankiranom tordiranim korintskim stubovima koji nose edikulu ukrašenu jajastim astragalima (kat. br. 1–20). U uglovima iznad luka je po zmijski uvijenog tela. Iznad zmijske je po osmokraku zvezda. Mitološke scene su raspoređene u četiri zone:

I – unutar edikule je prikaz Sola u kvadrigrji. Centralni prostor ispunjava poprsje Sola sa zrakastom krunom. U levoj ruci drži globus, dok desnom pozdravlja svet. Obučen je u tuniku sa drapiranim ogrtačem. Sol je u kvadrigrji koja se delimično vidi. Po jedan par konja je sa leve i desne strane. Konji sa unutrašnje strane su prikazani u celosti, sa glavom prema Solu. Spoljnim konjima se vide samo prednje noge i glavama su okrenuti prema edikuli. Po jedna osmokraka zvezda je pored Sola.

II – u centralnom delu je boginja predstavljena *en face* u dugoj opasanoj haljini. U rukama pored tela nosi neke predmete. Konjanici flankiraju boginju. Obučeni su u tunike, sa ogrtačem koji leprša. Levi konjanik ima frigijsku kapu na glavi. Konjanici pozdravljaju boginju sa jednom podignutom rukom. Ispod konjskih kopita leži riba sa leve i položeno ljudsko telo sa desne strane. Iza levog konjanika je naoružani vojnik sa šlemom, kopljem i štitom. Iza desnog konjanika je ženska figura u dugoj

ally cult followers. If one compares icons made of stone with those made of lead, almost equal in numbers, then regarding small dimensions, lightness and schematized production, one can presume that the lead ones were intended for individual believers, while the stone ones represented parts of private or public sanctuaries.²²¹ So far, no sanctuary dedicated to the “Danubian horseman” was discovered, but on the other hand, icon finds are known, mostly made of stone, either close or within sanctuaries dedicated to Mitra.²²² On a marble icon from Radišana (Macedonia), on the obverse, there are traces of greasy patina, understood as oil fumes from temple lamps by the author. Besides, in the fourth zone of the same icon, in its right angle, a temple in the shape of a *tetrastylum* is depicted, as an only iconographical testimony about the existence of a temple in which, possibly, this cult was worshiped.²²³

TYPE I

Rectangular icons with the best developed iconographic image belong to the first type (Cat. No 1–40). The inner space is divided into four zones and framed with columns bearing capitals of the Corinthian order, they again supporting an *aedicula* decorated with oval astragals. According to the stylistic shape of columns, two variants are distinguished. All the examples are included into the catalogue. The fully preserved icons do not include a detailed description of each field, while the fragmented examples possess descriptions only of the preserved parts.

Variant IA

Twenty icons of the first variant bear images placed within a space framed with twisted Corinthian columns, carrying an *aedicula* decorated with oval astragals (Cat. No 1–20). In the corners above the arch, there are two twisted snakes. Above each of the snakes, there is an octagram. Mythological scenes are divided into four zones:

I – within the *aedicula*, Sol is shown steering a *quadriga*. In his left hand, he carries the globe, while with his right hand, he salutes the world. He is wearing a tunic and a draped cloak. The *quadriga* can only partly be seen. On both left and right sides, there is a pair of horses. Horses on the inner sides are fully depicted, facing Sol. Horses on the outer side have only their forelegs depicted, facing the *aedicula*. On both sides of Sol, there is an octagram.

II – in the central part, there is a goddess depicted en

221 Tudor 1976, 70.

222 Bojović 1979, 141; Zotović 1999, 65.

223 Јованова 1996, 168–170, Fig. 3.

222 Божовић 1979, 141; Зотовић 1999, 65.

223 Јованова 1996, 168–170, сл. 3.

haljini sa jednom rukom preko usana (Nemeza).

III – u centralnom delu je okrugli sto prekriven dra-piranim stolnjakom za kojim sede tri osobe. Na stolu je riba. Osoba u sredini u jednoj ruci drži podignutu čašu. Desno od stola su dve nage ljudske figure koje se drže za ruke i prilaze stolu. Levo od stola je drvo na kome visi ovan. Čovek u kratkoj haljini ili kecelji mu vadi utrobu. Iza njega je posmatrač u kratkoj haljini sa ovnujskom maskom na glavi.

IV – u centralnom delu je kantaros, levo od njega lav, dok je u uglu tronožac sa ribom ili nekim nejasnim predmetom. Desno od kantarosa je zmija, dok je u uglu petao.

Među nalazima dominiraju primerci iz Donje Panonije (Platičevo, Donji Petrovci, Sremska Mitrovica, Šuljam, Progar, Nakučani, Mačvanska Mitrovica i Gomolava). Iz Gornje Mezije je znatno manje ikona ovog tipa (S. Kostolac, Beograd i Čuprija). Primerci iz Donje Panonije (kat. br. 6–10; 15, 18–20) i Beograda (kat. br. 13–14) po dimenzijama i stilu odgovaraju istom kalupu. Ikona iz S. Kostolca (kat. br. 1) je manjih dimenzija i pripada drugom kalupu koji je možda korišćen u viminacijumskoj radionici iz koje su možda potekli i fragmentovani primerci (kat. br. 2–5).

Analogni primerci su poznati iz Hrvatske (Vizić;²²⁴ Sisak – *Siscia*; Batina – *Ad Militare*),²²⁵ Bosne (Vitez – *Han Compagnie*)²²⁶ i Mađarske (Dunajvaroš/Dunaujvaros – *Intercisa*, Mođar Egres/Magyar Egres, Dunasekő/Dunaszekcső – *Lugio-Florentia*, Dorogpuszta/Dörögdpusztá, Tac-Fövenypusztá/Tác-Fövenypusztá – *Gorsium-Herculia* i nepoznat lokalitet).²²⁷

Varijanta IB

Drugoj varijanti pripada trinaest ikona sa edikulom ukrašenom astragalom koju nose dva glatka korintska stuba (kat. br. 21–32). Izdvojene su dve podvarijante sa određenim odstupanjima od glavne ikonografske predstave.

I – Sol u levoj ruci drži bič i globus, dok desnom pozdravlja svet. Konjima se ne vide zadnje noge, već su prikazani u profilu.

II – u centralnom delu je boginja u dugoj potpasanoj haljini sa raširenim rukama u kojima drži krajeve marama raširene preko nogu. Po jedna zvezda je iznad boginjine glave. Ispod konjskih kopita je sa leve strane čovek, dok je sa desne riba.

face, in a long dress with a belt. In her hands, placed next to her body, she carries some items. Horsemen are on both sides of the goddess. They are wearing tunics, with flying cloaks. The left horseman wears a Phrygian cap. The horsemen greet the goddess with lifted arms. Beneath the horses' hooves, on the left side, there is a fish, while on the right side, there is a human body. Behind the left horseman there is an armed soldier, with a helmet, spear and a shield. Behind the right horseman is a female figure in a long dress, her hand over her lips (Nemesis).

III – in the central part is a circular table covered with draped tablecloth, three people sitting at the table. On the table, there is a fish. The person in the middle holds a glass in his lifted hand. On the right side of the table, there are two naked human figures, holding hands and approaching the table. On the left side of the table, there is a tree, a ram hanging down from it. A man in a short dress or apron is taking his guts out. Behind him, there is an observer in a short dress, wearing a ram-like mask on his head.

IV – in the central part is a kantharos, on its left side a lion, while in the corner, there is a tripod with a fish or some unclear item. On the right side, there is a snake, while in the corner, there is a cock.

Among the finds, most of them come from Lower Pannonia (Platičevo, Donji Petrovci, Sremska Mitrovica, Šuljam, Progar, Nakučani, Mačvanska Mitrovica and Gomolava). A much smaller number of this type of icons comes from Upper Moesia (Stari Kostolac, Belgrade and Čuprija). According to their dimensions and style, the examples from Lower Pannonia (Cat. Nos. 6–10; 15, 18–20) and Belgrade (Cat. Nos. 13–14) could have had the same mold. The icon from Stari Kostolac (Cat. No 1) is of smaller dimensions and belongs to some other mold, possibly used in the Viminacium workshop. The fragmented examples possibly come from this workshop (Cat. Nos. 2–5).

Analogies are known from Croatia (Vizić,²²⁴ Sisak–*Siscia*, Batina–*Ad Militare*),²²⁵ Bosnia (Vitez–*HanCompagnie*)²²⁶ and Hungary (Dunaujvaros–*Intercisa*, Magyar Egres, Dunaszekcső–*Lugio-Florentia*, Dörögdpusztá, Tác–Fövenypusztá–*Gorsium-Herculia* and an unknown site).²²⁷

Variant IB

The second variant includes thirteen examples with an *aedicula* decorated with astragals, supported with

224 Iskra-Janošić 1966, kat. br. 14.

225 Tudor 1969, kat. br. 164, 93; kat. br. 131, 76.

226 Iskra-Janošić 1966, kat. br. 15.

227 Tudor 1969, kat. br. 123 i 124, 72; kat. br. 130, 75–76; kat. br. 165 i 166, 93–94; kat. br. 186, 105.

224 Iskra-Janošić 1966, Cat. No 14.

225 Tudor 1969, Cat. No 164, 93; Cat. No 131, 76.

226 Iskra-Janošić 1966, Cat. No 15.

227 Tudor 1969, Cat. No 123 and 124, 72; Cat. No 130, 75–76; Cat. No 165 and 166, 93–94; Cat. No 186, 105.

IV – u sredini je kantaros, levo su zmija i tronožac sa ribom, dok su desno lav i petao.

Ikone druge varijante su podjednako zastupljene u Donjoj Panoniji (M. Mitrovica i S. Mitrovica) i Gornjoj Meziji (S. Kostolac, Trojan, Beograd i Anište), dok je jedan primerak sa nepoznatog lokaliteta sa prostora Srbije. Ikone iz Donje Panonije (kat. br. 25–28) i Gornje Mezi-je (24, 29–30, 32) približnih dimenzija i stila, pripadaju istom kalupu. Primerci iz S. Kostolca (kat. br. 23) i Beo-grada (kat. br. 31) su većih dimenzija i pripadaju drugom kalupu. Analogni nalazi su poznati iz Rumunije (Požeže-na), Bosne (Halapić) i Mađarske (Dunasekčo/Dunasze-ksö – *Lugio-Florentia*; *Tac-Fovenjpusta/Tác-Föveny-pusztá* – *Gorsium-Herculia*).²²⁸

Podvarijanta IB1

Izvesna odstupanja izdvajaju ikonu iz Ušća kod Obrenovca (kat. br. 33) u posebnu podvarijantu. Naznačene su sporne razlike po zonama.

II – desni konjanik stoji na položenom ljudskom telu, dok je pozadi njega naoružani vojnik sa dijagonalno postavljenim kopljem. Levi konjanik gazi ribu, dok je pozadi njega Nemeza.

III – desno od trpeze je drvo sa ovnom, levo je čovek koji vadi utrobu životinji, dok je desno posmatrač sa ovnujskom maskom. Levo od trpeze su dve nage ljudske figure koje prilaze stolu.

IV – lav je prikazan na levoj, dok je zmija na desnoj strani.

Podvarijanta IB2

Sedam ikona pripadaju drugoj podvarijanti (kat. br. 34–40) i sadrže sledeća odstupanja od osnovne šeme:

I – sa obe strane Solove glave je po jedna osmokraka zvezda.

II – levi konjanik gazi ribu, dok desni gazi čoveka.

III – u sceni žrtvovanja, oba čoveka su levo od drveta.

Dve ikone su iz Gornje Mezi-je (S. Kostolac i Debrce), dok su svi ostali primerci iz Donje Panonije (Platičevo, S. Mitrovica, Šašinci, Novi Banovci i Donji Petrovci). Među ikonama iz Donje Panonije se izdvajaju primerci istih dimenzija (kat. br. 35, 37 i 40) za koje se može reći da su iz istog kalupa, dok je ikona (kat. br. 38) nešto manja. Analogije su poznate iz Hrvatske (Dalj – *Teutoburgi-um*; Osijek – *Mursa*, Sisak – *Siscia*, Ilok i Sotin – *Cor-nacum*),²²⁹ Mađarske (*Tuškepusta/Tüskepuzsta*; ikona iz

two smooth columns of the Corinthian order (Cat. Nos. 21–32). Two sub-variants are distinguished, with certain alterations from the basic iconographical scheme.

I – Sol, holding a whip and a globe in his left hand, while with his right hand, he salutes the world. Legs of the horses are not visible, since they are depicted in the profile.

II – In the central part, there is the goddess, wearing a belted dress, her arms are spread and she holds ends of a shawl spread over her legs. Above the goddess's head, there is a star. Beneath the horses' hooves on the left side, there is a man, while on the right side, there is a fish.

III – In the middle, there is a kantharos, to the left, there is a snake, a tripod with fish, while on the right, there are a lion and a cock.

The icons of the second variant are equally represented in Lower Pannonia (Mačvanska Mitrovica and Sremska Mitrovica) and Upper Moesia (Stari Kostolac, Trojan, Belgrade and Anište), but there is also an isolated example from an unknown site in Serbia. The icons from Lower Pannonia (Cat. Nos. 25–28) and Upper Moesia (Cat. Nos. 24, 29–30, 32) are of approximately the same dimensions and style, therefore coming from the same mold. The examples from Stari Kostolac (Cat. No 23) and Belgrade (Cat. No 31) are bigger and belong to some other mold. Parallels are known from Romania (Pojejena), Bosnia (Halapić) and Hungary (Dunasekcsö – *Lugio-Florentia*; *Tác-Fövenypusztá* – *Gorsium-Herculia*).²²⁸

Sub-variant IB1

There are certain alterations that distinguish the icon from Ušće near Obrenovac (Cat. No 33) into a separate sub-variant. The differences are represented in zones.

II – the right horseman stands on a laid human body, while behind him, there is an armed soldier with his spear placed diagonally. The left horseman steps on a fish, while behind him, there is Nemesis.

III – to the right from the banquet table, there is a tree with a ram, on the left, a man takes the animal's guts out, while on the right, there is an observer wearing a ram-like mask. On the right side of the table, there are two naked human figures approaching the table.

IV – a lion is depicted on the left side, a snake on the right side.

Sub-variant IB2

Seven icons belong to the second sub-variant (Cat. No 34–40) and show the following differences.

I – on both sides of Sol's head, there is an octagram.

228 Tudor 1969, kat. br. 30,17; kat. br. 116, 67; kat. br. 129, 75 i kat. br. 165, 93.

229 Tudor 1969, kat. br. 132, 76; kat. br. 145, 84; kat. br. 163, 93; kat. br. 68, 38 i kat. br. 141, 83.

228 Tudor 1969, Cat. No 30,17; Cat. No 116, 67; Cat. No 129, 75 and Cat. No 165, 93.

Muzeja u Budimpešti),²³⁰ Francuske (Port sur Saon/Port sur Saône – *Portus Abucinus*) i sa nepoznatog lokaliteta iz Metropolitan Muzeja u Njujorku.²³¹

TIP II

Drugom tipu pripadaju dve ikone pravougaone forme sa zmijama koje flankiraju ikonografski prikaz. Na osnovu razuđenosti prikaza, oba primerka pripadaju različitim varijantama. Za sada nisu poznate analogije i oba primerka predstavljaju unikatne nalaze.

Varijanta IIA

Ikona iz Hrtkovca (kat. br. 41) je neznatno oštećena u gornjem delu i većih je dimenzija u odnosu na sve do sada poznate primerke. Ikonografska predstava je podeljena u 4 zone:

I – u sredini je amfora ili veći kantaros, flankiran bistama Sola i Lune. Iza bista je po zvezda.

II – u sredini je boginja koja u ispruženim rukama drži uzde konjanika koji su levo i desno od nje. Konjanici u jednoj ruci drže oružje (dvojna sekira?). Ispod kopita, sa obe strane, leži naga ljudska figura. Pozadi konjanika je po jedna stojeća, naga ljudska figura. Ispod boginjinih nogu je ovnujska glava.

III – u sredini je naoružani vojnik sa ispruženom desnom rukom u kojoj dijagonalno drži koplje sa vrhom na gore. Levo od njega je naga ljudska figura sa ispruženom desnom rukom prema trećem čoveku koji vadi utrobu obešenoj životinji (ovan) koja visi sa drveta. Desno od vojnika je tronožac sa velikom ribom i kandelabar sa svetiljkom.

IV – u sredini je veća amfora, levo je kandelabar sa svetiljkom, ovan i u uglu ponovo kandelabar sa dve svetiljke. Desno je lav, pozadi njega je baklja sa tri lampe iznad i u uglu je petao.

Varijanta IIB

Ikona iz Beograda (kat. br. 42) je nađena u jami. Pravougaonog je oblika, uz bočne ivice su uspravljena zmijska tela koja se lučno povijaju u gornjem delu, praveći svod. Po sredini, između zmijskih glava je krug,

levo od njega petao, a desno zvezda. U gornjim uglovima ikone, iznad zmija su biste, levo Sol, desno Luna. Ikonografski prikaz je podeljen u dve zone:

I – u sredini je boginja sa raširenim rukama prema konjanicima. Levo od nje je zvezda i konjanik koji gazi

II – the left horseman steps on a fish, while the right one steps on a man.

III – in the sacrificial scene, both men are on the right side of the tree.

Two icons are from Upper Moesia (Stari Kostolac and Debrce), while all of the other examples come from Lower Pannonia (Platičevo, Sremska Mitrovica, Šašinci, Novi Banovci and Donji Petrovci). Among the icons from Lower Pannonia, there are examples of the same dimensions (Cat. Nos. 35, 37 and 40), most likely from the same mold, while the icon (Cat. No 38) is slightly smaller. Parallels are known from Croatia (Dalj – *Teutoburgium*; Osijek – *Mursa*, Sisak – *Siscia*, Ilok and Sotin – *Cornacum*)²²⁹, Hungary (Tüskepuszta; the icon from the Budapest museum),²³⁰ France (Port sur Saône – *Portus Abucinus*) and from an unknown site, now at the Metropolitan museum in New York.²³¹

TYPE II

The second type includes two rectangular icons, with snakes on both sides of the iconographical image. Since the images are scattered, it can be concluded that they belong to different variants. So far, parallels are not known and both examples therefore make unique finds.

Variant IIA

The icon from Hrtkovci (Cat. No 41) is slightly damaged in its upper part. Compared to all of the other, previously known icons, it is of bigger dimensions. The iconographical image is divided into four zones:

I – in the middle, there is an amphora or a bigger kantaros, Sol and Luna standing on both of its sides. Behind each bust, there is a star.

II – in the middle there is the goddess, in her stretched arms she holds straps of the horsemen, placed on both of her sides. In one hand, the horsemen hold weapons (a labrys?). Beneath the hooves, on both sides, there is a naked human figure. Beneath the goddess's feet, there is a ram's head.

III – in the middle, there is an armed soldier, his right arm stretched while holding a spear, its head pointing upwards. On his left side, there is a naked human figure, his arm stretched towards a third person, who takes the guts out of an animal (ram) hanging down a tree. On the

229 Tudor 1969, Cat. No 132, 76; Cat. No 145, 84; Cat. No 163, 93; Cat. No 68, 38 and Cat. No 141, 83.

230 *Ibid.*, Cat. No 142, 83 and Cat. No 168, 94.

231 *Ibid.*, Cat. No 180, 101 and Cat. No 185, 105.

230 *Ibid.*, kat. br. 142, 83 i kat. br. 168, 94.

231 *Ibid.*, kat. br. 180, 101 i kat. br. 185, 105.

skelet veće ribe. Iza njega je još jedna zvezda i ženska figura sa jednom rukom preko lica i drugom podbočenom. Desno od boginje je drugi konjanik koji jednom rukom pozdravlja boginju. Ispod konjskih kopita je opruženo ljudsko telo. Ispod boginjinih nogu je verovatno prikazana škorpija.

II – u sredini je naga muška figura sa frigijskom kapom na glavi. Leva ruka mu je podignuta gore, dok je desna zabačena pozadi, tako da ima stav igrača. Desno od njega je veći kantaros iznad koga su zvezda i polumesec, sledi scena žrtvovanja. Muškarac vadi utrobu ovnu koji visi sa drveta. Ispod ovna je posuda za sakupljanje krvi. Levo od igrača su: tronožac sa hranom (dva grozda vise sa strane), iznad njega lav; pored leve noge petao; dva kandelabra (manji sa svetiljkom na vrhu i veći sa krugom); razne životinje (pas?, gavran, volujska glava), polumesec i zvezde.

TIP III

Trećem tipu pripadaju dve ikone pravougaonog oblika sa upisanim zabatom u gornjem delu. Podeljene su na dve varijante na osnovu ikonografske predstave i nemaju analogije, već predstavljaju autentične primerke.

Varijanta IIIA

Ikona (kat. br. 43) iz Narodnog muzeja u Beogradu je sa nepoznatog lokaliteta i jedino se može uporediti sa ikonom od mermera iz Radišana (Makedonija) koja se takođe završava upisanim zabatom, a datovana je u period III veka.²³² Pravougaona ikona je sa upisanim trougaonim zabatom koga nose dva stuba. Samo je u gornjem delu levog stuba vidljiva tordirana šrafura.

Unutar zabata su biste Sola i Lune. U uglovima iznad zabata je po jedna krilata figura (Viktorija?, Genije?). Ikonografske predstave nisu jasno podeljene, ali se ipak mogu posmatrati kao dve zone:

I – u sredini je boginja pored čije glave je po zvezda. Ruke su joj spuštene preko krila. Levo i desno je po jedan konjanik. Desni gazi ležeću ljudsku figuru, a levi ribu.

II – središnji deo nedostaje, levo je neka životinja (petao?) i ljudska figura, desno je četvoronožna životinja (ovan ili lav) i dve amfore?.

soldiers right side, there is a tripod with a huge fish and a chandelier with a lamp.

IV – a huge amphora is in the middle, on its left, there is a chandelier with a lamp, a ram and in the corner again a chandelier with two lamps. On the right side, there is a lion, behind it a torch with three lamps above it and in the corner, there is a cock.

Variant IIB

The icon from Belgrade (Cat. No 42) was discovered in a pit. It is rectangular, along its lateral sides, there are snakes' bodies, bending in the upper part and forming an arch. In the middle, between the snakes' heads, there is a circle, on its left side a cock and on its right side a star. In the upper icon corners, above the snakes, there are busts: on the left side there is Sol, on the right, Luna. The iconographical image is divided into two zones:

I – in the middle, there is the goddess, her arms spread towards the horsemen. On her left side, there is a star and a horseman who steps on a skeleton of a larger fish. Behind him, there is another star and a female figure, her one hand placed over her face, the other one on her waist. On the goddess's right side is a horseman, greeting her with one arm. Beneath the horse's hooves, there is a lying human body. Beneath the goddess's feet, there is probably a scorpion.

II – in the middle, there is a naked male figure wearing a Phrygian cap. His left arm is lifted, while the right one is placed on his waist. His left leg is bent, the right one is behind, therefore taking a stand of a dancer. On his right side there is a larger kantharos, behind it a star and a crescent, followed by the scene of sacrifice. A man takes the guts out of a ram hanging down a tree. Under the ram, there is a vessel used for collecting blood. On the dancer's left side, there is a tripod with food (two grapes hanging down on both sides), above it a lion; next to the dancer's left foot there is a cock; two chandeliers (a smaller one with a lamp on top and a bigger one with a circle), different animals (dog?, raven, head of an ox), crescent and the stars.

TYPE III

The third type includes two rectangular icons with an engraved tymphanum in their upper parts. According to their iconographical images, the type is divided into two variants, with no parallels, thus representing unique finds.

Variant IIIA

The icon (Cat. No 43) from the National museum in Belgrade comes from an unknown site and can only be

232 Јованова 1996, 155–172.

Varijanta IIIB

Gornja polovina ikone iz S. Mitrovice (kat. br. 44) sa drži zabat sa akroterijama izvedenim na specifičan način u obliku reljefnih granula, čime predstavlja unikatan primerak. Pravougaona pločica je sa upisanim zabatom i akroterijama u gornjem delu, naglašenim granulama. U levom i desnom uglu iznad zabata su biste Sola i Lune. Sačuvana je samo prva, gornja zona ikonografskog prikaza, dok ostali nedostaju.

I – u sredini je boginja iznad čije je glave manji kantharos flankiran zmijama. Levo i desno od boginje je po konjanik. Levi konjanik podignutom rukom pozdravlja boginju, dok kopitama gazi neprijatelja. Pozadi konjanika je stojeća ženska figura sa rukom savijenom u laktu (Nemeza?). Desno od boginje je zvezda, zatim konjanik koji drži uzde. Iza njega je uspravljena zmija.

TIP IV

Ikona trapezastog oblika iz beogradskog kastruma je jedini predstavnik četvrtog tipa (kat. br. 45). Ikona se završava zaobljenim zabatom sa dve akroterije u gornjem delu. Prostor zabata je oivičen uskim reljefnim okvirom. Unutar zabata je polumesec, a sa strane po riba. Glavni ikonografski prikaz je u trapezastom uokvirenom polju. Scene su podeljene na četiri zone:

I – u sredini je orao flankiran zvezdama, levo je bista Sola sa zrakastom krunom, a desno Luna sa polumesecom na ramenima. Pozadi bista je zvezda i zmije glavama okrenutim ka središnjem delu ikone.

II – u sredini je boginja u dugoj potpasanoj haljini sa raširenim rukama u kojima drži konjske uzde. Levo i desno je po konjanik. Konjanici su sa frigijskom kapom na glavi i dvojnomoj sekirom u ruci. Iznad glava je po venčić, a između, zvezda. Pozadi levog konjanika je Viktorija sa vencem, dok je iza desnog, žena u dugoj haljini sa rukom preko usta (Nemeza). Ispod konjskih kopita je ležeća muška figura, a ispod boginje, riba.

III – u sredini je tronožni sto, levo lav, pozadi njega veći kantharos, a desno od stola, petao i ovan.

IV – levo su tri svetiljke, dok su desno tri karike (kolač, hleb?).

compared to the marble icon from Radišane (Macedonia), also ending with an engraved tymphanum and dated into the 3rd century.²³² This rectangular icon has an engraved triangular tymphanum, supported with two columns. Only in the upper part of the left column, a twisted shading is visible. Within the tymphanum, there are busts of Sol and Luna. In the corners above the tymphanum there are winged figures (Victoria?, Genius?). The iconographical images are not clearly separated, but they can still be distinguished as two zones:

I – in the middle, there is the goddess, stars on both sides of her head. Her hands are in her lap. On both of her sides, there are horsemen. The right one steps on a naked human figure, the left one on a fish.

II – the central part is missing, on the left side there is an animal (cock?) and a human figure, on the right side, there is a four-legged animal (a ram or a lion) and two amphorae?.

Varianta IIIB

The upper part of an icon from Sremska Mitorvica (Cat. No 44) depicts a tymphanum with acroteria, made in a specific way, as granules, thus representing a unique example. In both left and right corners, above the tymphanum, there are busts of Sol and Luna. Only the first, upper zone of the image remained preserved, while the others are missing.

I – in the middle, there is the goddess, above her head a smaller kantharos with snakes on both sides. On both of the goddess's sides, there are horsemen. The left horseman greets the goddess with his lifted arm, while with the hooves, he steps over an enemy. Behind the horseman, there is standing female figure, her arm is bent (Nemesis?). On the goddess's right side, there is a star and a horseman, holding the straps. Behind him there is a snake standing upright.

TYPE IV

A trapeze-shaped icon from the Belgrade *castrum* is the only representative of the fourth type (Cat. No 45). The icon ends with a rounded tymphanum, with two acroteria in the upper part. The tymphanum area is framed with a narrow relief frame. Within the tymphanum, there is a crescent, on each side of it there is a fish. The main iconographical image is in a trapeze-shaped, framed field. The scenes are divided into four zones:

I – in the middle, there is an eagle with stars on both

232 Јованова 1996, 155–172.

TIP V

Ikone pravougaonog oblika sa zaobljenim zabatom i akroterijama u gornjem delu, predstavljene su u okviru petog tipa (kat. br. 46–67). Podeljene su na dve varijante u zavisnosti od ikonografskog prikaza.

Varijanta VA

Pet ikona prve varijante u zabatu imaju prikaz Sola u kvadrigrji, tunici i ogrtaču koji leprša (kat. br. 46–49). U levoj ruci drži kuglu i bič, dok drugom pozdravlja svet. U levoj akroteriji je bista Sola sa bakljom i zvezdom iznad glave, dok je u desnoj bista Lune puštene kose preko ramena i polumesecom iznad čela. Ispod akroterija je pravougaono polje flankirano tordiranim stubovima sa korintskim kapitelima, podeljeno u tri zone.

I – u sredini je boginja u dugom potpasanom hitonu. U rukama drži raširenu maramu. Desno i levo od njene glave su po jedna ili dve svetiljke, zvezde i ponekad riba. Boginju flankiraju konjanici. Desnom rukom pozdravljaju boginju. Desni konjanik gazi ribu, dok levi, obnaženo telo čoveka. Pozadi desnog konjanika je Nemeza. Iza levog konjanika je naoružani ratnik sa šlemom na glavi, kopljem u desnoj i štitom u levoj ruci.

II – u sredini je scena banketa sa dva muškarca sa strane i ženom u sredini. Desno od stola su tri nage osobe koje prilaze stolu. Levo od stola je scena žrtvovanja u kojoj učestvuje jedan posmatrač u tunici sa ovnujskom maskom na glavi i muškarac koji dere ovna.

III – u sredini je kantaros, levo lav, baklja i tronožac sa ribom, dok su desno zmija, kornjača, petao i baklja. Ikone su sa prostora Donje Panonije (Vojka, Divoš i Beljin), dok su dve sa nepoznatih lokaliteta, od kojih se za jedan smatra da je sa prostora Podunavlja (kat. br. 48). Ikone iz D. Panonije (kat. br. 46, 49 i 40) po dimenzijama i stilskim odlikama su gotovo identične, stoga bi se moglo reći da su izlivenne iz istog kalupa. Ikona sa prostora Podunavlja (kat. br. 48) je manja i pripada drugom kalupu. Ostali primerici su fragmentovani. Analogije su poznate iz Mađarske (lokalitet Očenj/Öcsény).²³³ Izvesna odstupanja za svaku ikonu su posebno navedena po zonama u kataloškom opisu.

Varijanta VB

Drugoj varijanti pripadaju sedamnaest ikona (kat. br. 51–67). Glavni ikonografski prikaz je uokviren pravougaonim tordiranim ramom. U zabatu je prikazana riba okrenuta na desno, flankirana sa po jednom zvezdom, dok su u akroterijama jedna ili dve zvezde. Ikonografska interpretacija u pravougaonom polju je podeljen u tri zone:

of his sides. On the left side, there is Sol's bust with a ray-crown, while on the right side there is Luna with a crescent on her shoulders. Behind the busts, there is a star and snakes, facing the middle of the icon.

II – in the middle, there is the goddess, wearing a long, belted dress, her arms are spread and she holds the straps. On both of her sides, there are horsemen. The horsemen wear Phrygian caps on their heads and labrii in their hands. Above their heads, there are wreaths and between them, there is a star. Behind the left horseman, there is Victoria with a wreath, while behind the right one, there is a woman, wearing a long dress, her hand over her mouth (Nemesis). Beneath horses' hooves, there is a lying male figure, beneath the goddess, there is a fish.

III – in the middle, there is a tripod, to the left a lion, behind it a larger kantharos. To the right from the tripod, there are a cock and a ram.

IV – on the left, there are three lamps, on the right side, there are three rings (cakes, bread?).

TYPE V

Rectangular icons with a rounded tympanum and acroteria in the upper part are included into type V (Cat. No 46–67). Regarding their iconographical images, they are divided into two variants.

Variant VA

Five icons of the first variant have an image of Sol in a quadriga within the tympanum. He is wearing a flying cloak (Cat. No 46–49). In his left hand, he holds a globe and a whip, while with the other one, he greets the world. In the left acroterion, there is Sol's bust with a torch and a star above his head. In the right one, there is Luna's bust, her hair reaching down her shoulders, a crescent above her forehead. Beneath the acroteria, there is a rectangular field framed with twisted columns of the Corinthian order, divided into three zones:

I – in the middle, there is the goddess, wearing a long, belted chiton. In her hands, she holds a spread shawl. On both her sides there is a lamp or two, stars and sometimes, a fish. On both of her sides, there are horsemen. With their right hands, they greet the goddess. The right horseman steps over a fish, while the left one steps on a naked human figure. Behind the right horseman, there is Nemesis. Behind the left horseman, there is an armed warrior, with a helmet on his head, holding a spearhead in his right and a shield in his left hand.

II – in the middle, there is the banquet scene, with

233 Tudor 1969, kat. br. 136, 80.

I – u centralnom delu je kantaros sa poklopcem iz koga otiču dva mlaza. Sa obe strane je po zmija, u desnom uglu bista Sola sa zrakastom krunom, dok je u levom bista Lune sa polumesecom iza ramena.

II – u centru je boginja koja stoji na postamentu raširenih ruku, dok su sa jedne i druge strane konjanici. Desni konjanik je u orijentalnoj odeći (tunika, hlamida i frigijska kapa) i u levoj ruci drži neki predmet. Konjanici gaze nagog čoveka. Iza desnog konjanika je Nemeza, dok je iza levog, muškarac sa maskom ovna. Obe figure su prikazane do pojasa.

III – u centralnom delu je scena žrtvovanja ovna. Levo je bodež zaboden u zemlju, kandelabar sa svetiljkom i tronožac sa čašama i hlebom (kolač). Desno je kantaros sa tri kružna predmeta. Na kraju je petao iznad ovnujske glave. Sa prostora Gornje Mezije čak su deset ikone iz S. Kostolca i jedna iz okoline Beograda. Ostali primerci su iz Donje Panonije (M. Mitrovica, Donji Petrovci, Čalma, Vranj i Ruma). Svih deset ikona iz S. Kostolca su identične (kat. br. 51 i 52) i verovatno su livene u istom kalupu u istoimenom gradu. Drugom kalupu pripadaju ikone većih dimenzija iz Donje Panonije (kat. br. 61–63; 65–67) Analogije su poznate iz Hrvatske (Vinkovci – Cibalae) i Mađarske (dva primerka iz Muzeja u Budimpešti).²³⁴

TIP VI

Šestom tipu pripadaju ikone pravougaonog oblika sa zaobljenim zabatom i akroterijama u gornjem delu i upisanom kružnicom u kvadratnom polju sa glavnim ikonografskim sadržajem (kat. br. 68–82). Izdvojene su dve varijante i dve podvarijante na osnovu okvira kružnice-medaljona i ikonografskog prikaza.

Varijanta VIA

Sedam ikona pripadaju prvoj varijanti (kat. br. 68–74). U zabatu je prikazana riba okrenuta na desno i flankirana sa po zvezdom. U akroterijama je takođe, po zvezda. Kvadratno polje ikone je uokvireno tordiranim ramom. U sva četiri ugla je po jedna ljudska bista okrenuta prema centru ikone. Biste su samo na manjem broju ikona sačuvane, stoga se po frizuri može reći da su neke od njih ženskog pola i različite starosti. Obično se tumače kao personifikacije četiri godišnja doba. Unutar kvadrata je upisana kružnica-medaljon dvostruko uokviren širom i užom kružnicom. Kružnica se u gornjem delu završava zmijskim glavama (lokalitet Prhovo, kat. br. 74) ili sa tri kruga. Ikonografski prikaz unutar kruga je podeljen na tri zone:

two men on both sides and a woman in the middle. To the right from the table, there are three naked figures approaching the table. To the left from the table, there is the sacrificial scene with one observer wearing a tunic, with a ram-like mask on his head, and a man skinning the ram.

III – in the middle, there is a kantharos, on the left side a lion, a torch and a tripod with a fish. On the right side, there is a snake, a turtle, a cock and a torch. The icons come from the territory of Lower Pannonia (Vojka, Divoš and Beljin), while two of them come from unknown sites, one of them possibly from the Danube valley (Cat. No 48). According to their dimensions and stylistic features, the icons from Lower Pannonia (Cat. Nos. 46, 49 and 40) are almost identical and it could be said that they were casted from the same mold. The icon from the Danube valley (Cat. No 48) is smaller and belongs to another mold. The remaining examples are fragmented. Parallels are known from Hungary (site Öcsény).²³³ Specific alterations for each icon are named after zones in the catalogue description.

Varijant VB

The second variant includes seventeen icons (Cat. Nos. 51–67). The main iconographical image is framed with a twisted frame. In the tymphanum, a fish is depicted facing right, a star on both her sides, while in the acroteria, there is a star or two. Within the rectangular field, the iconographical interpretation is divided into three zones:

I – in the central part, there is a kantharos with a lid, two streams flowing from it. On both sides there is a snake. In the right corner, there is Sol's bust with a ray-crown, while in the left corner there is Luna's bust with a crescent behind her shoulders.

II – in the middle, there is the goddess standing on a pedestal, her arms spread, with horsemen on both of her sides. The right horseman wears oriental clothes (tunic, chlamys and a Phrygian cap) and holds an object in his left hand. The horsemen step onto a naked man. Behind the right horseman there is Nemesis, while behind the left one, there a man with a ram-like mask. Both figures are shown down to their waists.

III – in the central part is the sacrificial scene. On the left side, there is a dagger stuck into the ground, a chandelier with a lamp and a tripod with glasses and bread (cake). On the right side, there is a kantharos with three circular objects. At the end, there is a cock above ram's head. From the territory of Upper Moesia, there are even ten icons from Stari Kostolac and one from the vicinity of Belgrade. Other examples come from Lower Pan-

234 Tudor 1969, kat. br. 169–170, 94.

233 Tudor 1969, Cat. No 136, 80.

I – u sredini je žena prikazanom *en face* ili u levom profilu. Nosi dugu potpasanu haljinu i rukom prekriva usta, dok je levom podbočena (Nemeza). Levo je veća bista Sola sa zrakastom krunom, tronožac na kome su tri predmeta (dva pehara i hleb-kolač). Desno je bista Lune sa polumesecom iznad glave. Pozadi nje je ptica ili posuda.

II – u sredini je boginja flankirana konjanicima. Konjanici su sa frigijskim kapama na glavi i lepršavim hlamidama. Jednom ili obema rukama pozdravljaju boginju. Konjanici gaze nagog čoveka. Iza levog konjanika je posmatrač koji jednom podignutom rukom pozdravlja boginju, a iza desnog, dve grupe od po tri karike.

III – u sredini je scena žrtvovanja ovna. Levo je petao, dok je desno kandelabar i neki nejasan predmet. Četiri ikone su iz S. Kostolca (Gornja Mezija), dok su ostale tri iz Donje Panonije (M. Mitrovica, Jalovik i Prhovo). Dve ikone iz S. Kostolca (kat. br. 68 i 69) iako su po dimenzijama identične, na osnovu ikonografskih razlika ne potiču iz istog kalupa. Među ikonama Donje Panonije od tri primerka, dva su približnih dimenzija (kat. br. 73 i 74), dok treći (kat. br. 72) po dužini odstupa od prethodnih. Analogije su poznate iz Bosne (Humac – *Bigeste*, oblast Ljubuškog).²³⁵

Podvarijanta VIA1

Pet ikona (kat. br. 75–80) pripadaju posebnoj podvarijanti, jer u zabatu imaju dve četvorokrake zvezde ispod prikaza ribe okrenute na desno. Medaljon unutar kvadrata je uokviren samo jednom tordiranom kružnicom koja se završava u gornjem delu zmijskim glavama. Ikonografski prikaz unutar medaljona je podeljen na tri polja. Navešćemo samo izvesne razlike po zonama u odnosu na prethodno opisanu varijantu:

I – Nemeza je telom prikazana *en face*, dok je glavom okrenuta na desno, prema Luni ili na levo prema Solu. Iza Lune su amfora i lav koji se prednjim šapama naslanja na posudu.

II – iza levog konjanika je čovek sa maskom gavrana na glavi i levom rukom pozdravlja boginju, dok je iza desnog konjanika petao u levom profilu, a ispod je ptica u levom profilu.

III – u sredini je kandelabar sa svetiljkom, levo je kantaros, iznad je neki nejasan predmet i volujska glava, dok su desno scena žrtvovanja ovna i tri karike. Ikone su podjednako zastupljene u Donjoj Panoniji (M. Mitrovica i Zemun) i Gornjoj Meziji (S. Kostolac i Stojnik). Primerci iz S. Kostolca i M. Mitrovice (kat. br. 75 i 76) pripadaju istom kalupu, dok su ikone iz Zemuna i Stojnika (kat. br. 77 i 78) iz drugog kalupa. Ikona sa nepoznatog lokaliteta

onia (Mačvanska Mitorvica, Donji Petrovci, Čalma, Vranj and Ruma). All of the ten icons from Stari Kostolac are identical (Cat. Nos. 51 and 52), possibly cast in the same mold and in the same city. Icons of larger dimensions from Lower Pannonia belong to another mold (Cat. Nos. 61–63; 65–67). Parallels are known from Croatia (Vinkovci – *Cibalae*) and Hungary (two examples from the Museum in Budapest).²³⁴

TYPE VI

The sixth type includes rectangular icons with a rounded tymphanum and acroteria in the upper part and a circle inscribed into a square field with the main iconographical content (Cat. Nos. 68–82). According to the shape of the circular frame-medallion and to the iconographical images, two variants with two sub-variants are distinguished.

Variant VIA

Seven icons belong to the first variant (Cat. Nos. 68–74). Within the tymphanum, a fish is depicted facing right, stars on both of its sides. There is also a star in each of the acroteria. The square icon field is framed with a twisted frame. In all of the four corners, there is a human figure facing the centre of the icon. Busts remained preserved only on a small number of icons and therefore, according to their hair-style, it can be presumed that some of them are women of different age. They are usually regarded as personifications of four seasons. Within the square, there is a circle-medallion, with a double frame, consisting of a wider and a narrower circle. In its upper part, the circle ends with snakes' heads (site Prhovo, Cat. No 74) or with three circles. The iconographical image within the circle is divided into three zones:

I – in the middle, there is an image of a woman, represented either *en face* or facing left. She wears along, belted dress and covers her mouth with her hand, her left hand on her waist (Nemesis). On the left side, there is a larger bust of Sol with a ray-crown, a tripod with some objects on it (two beakers and bread-cake). On the right side, there is Luna's bust with a crescent above her head. Behind them, there is a bird or a vessel.

II – in the middle, there is the goddess with horsemen on both of her sides. The horsemen wear Phrygian caps and waving chlamyses. They greet the goddess with either one or both arms. The horsemen step onto a naked man. Behind the left horseman, there is an observer, who

235 Tudor 1969, kat. br. 115, 67.

234 Tudor 1969, Cat. No 169–170, 94.

iz Donje Panonije (kat. br. 80) se po dimenzijama ne uklapa u pomenute, stoga se može računati i na treći, nešto manji kalup. Analogije za navedene ikone nisu poznate.

Podvarijanta VIA2

Drugoj podvarijanti pripada ikona sa nepoznatog lokaliteta koja se čuva u Narodnom muzeju u Beogradu (kat. br. 81). Izvesne razlike izdvajaju je kao jedinstveni nalaz, za sada bez analogija. Riba u zabatu je prikazana u levom profilu. Unutar kvadratnog polja je medaljon sa duplom kružnicom, spoljna je glatka i gore se završava sa tri zvezde, dok je unutrašnja tordirana i završava se jednom zvezdom. U prvoj zoni unutar medaljona, amfora, petao i dve karike su pozadi Lune.

Varijanta VIB

Drugoj varijanti šestog tipa pripada fragmentovani nalaz ikone iz Dubrvice (kat. br. 82). U zabatu je prikazana riba, eventualne akroterije nisu sačuvane. Ikonografski prikaz se prati unutar upisanog medaljona koji je uokviren dvostrukom reljefnom trakom. Spoljni okvir je obrađen u vidu astragala. U desnom uglu izvan medaljona je verovatno bista Lune sa srpastim mesecom iza ramena. U donjem desnom uglu je čovek sa ovnujskom maskom na glavi koji ispruženom rukom hvata ribu. Predstave unutar medaljona su podeljene u tri zone:

I – u sredini je amfora, levo i desno po zmijske okrenute prema obodu posude. Iznad desne zmijske je zvezda.

II – u sredini je boginja u potpasanoj haljini. Desno je konjanik sa podignutom rukom u znak pozdrava sa lepšavom hlamidom. Ispod kopita je ležeća ljudska figura.

III – predstave su nejasne usled oštećenja ikone.

TIP VIB

Fragmenti ikona iz S. Kostolca i Rume (kat. br. 83–88) su neopredeljeni usled oštećenja koja nisu omogućila bližu tipološku klasifikaciju. Po obliku je očigledno da pripadaju pravougaonim primercima. Jedino je središnji deo ikone iz S. Kostolca nađen prilikom sistematskih arheoloških iskopavanja nekropole Više grobalja, u jugozapadnom rovu kojim je nekropola bila ograničena, u sloju sa materijalom iz III veka.²³⁶

greet the goddess with one lifted arm, while behind the right one, there are two groups of three rings each.

III – in the middle, there is the sacrificial scene (ram). On the left side, there is a cock, while on the right one there is a chandelier and an undefined object. Four icons come from Stari Kostolac (Upper Moesia), while the remaining three come from Lower Pannonia (Mačvanska Mitrovica, Jalovik and Prhovo). Although identical according to their dimensions, two icons from Stari Kostolac (Cat. Nos. 68 and 69) do not come from the same mold, since there are iconographical differences. Among the three icons from Lower Pannonia, two are of approximately the same dimensions (Cat. Nos. 73 and 74), while the third one (Cat. No 72) possesses a different length. Parallels are known from Bosnia (Humac – *Bigeste*, the Ljubuško area).²³⁵

Sub-variant VIA1

Five icons (Cat. Nos. 75–80) belong to a special sub-variant, since in their tympanum, they each possess images of two four-pointed stars, beneath them the image of a fish facing right. The medallion within the square is framed with a single twisted circle, ending with snakes' heads in its upper part. The iconographical image within the medallion is divided into three fields. Within zones, only the differences compared to the previous variant shall be described:

I – Nemesis' body is depicted en face, while her head faces right, towards Luna or left, towards Sol. Behind Luna, there is an amphora and a lion, leaning against the vessel with his front paws.

II – behind the left horseman is a man with a raven-like mask on his head, greeting the goddess with his left arm. Behind the right horseman, there is a cock facing left, beneath them a bird facing left.

III – in the middle is a chandelier with a lamp. On the left side, there is a kantharos, an unclear object and an ox's head, while on the right side there is a scene of sacrificing a ram and three rings. Such icons are equally represented in Lower Pannonia (Mačvanska Mitrovica and Zemun) and in Upper Moesia (Stari Kostolac and Stojnik). The examples from Stari Kostolac and Mačvanska Mitrovica (Cat. Nos. 75 and 76) belong to the same mold, while the icons from Zemun and Stojnik (Cat. Nos. 77 and 78) come from another mold. According to its dimensions, the icon from an unknown site in Lower Pannonia (Cat. No 80) does not fit with the remaining ones. Therefore, one can think of a third, slightly smaller mold. No parallels are known for these icons.

236 Podaci su preuzeti iz dokumentacije Arheološkog instituta, terenski dnevnik Više grobalja iz 2013.

235 Tudor 1969, Cat. No 115, 67.



Sub-variant VIA2

The second sub-variant includes an icon from an unknown site, kept at the National museum in Belgrade (Cat. No 81). Certain differences distinguish it as a unique find, without parallels known so far. The fish in the tymphanum is facing left. Within the square field is a medallion with a double circle. The outer one is smooth and ends with three stars at the top, while the inner one is twisted and ends with a star. Within the medallion, in the first zone, there are an amphora, a cock and two rings behind Luna.

Variant VIB

The second variant of the sixth type includes icon finds from Dubravica (Cat. No 82). Within the tymphanum, a fish is depicted. Possible arcoteria did not remain preserved. The iconographical image is positioned within a medallion framed with a double relief band. The outer frame is decorated with astragals. In the right corner, outside the medallion, there is possibly Luna's bust, with a crescent behind her shoulders. In the lower right angle, there is a man with a ram-like (?) mask on his head, catching a fish with his stretched hand. The images within the medallion are divided into three zones:

I – in the middle is an amphora, on both left and right sides there are snakes, facing the rim of the vessel. Above the right snake there is a star.

II – in the middle, there is the goddess in a belted dress. On the right side, there is a horseman, wearing a chlamys and greeting with his lifted arm. Beneath the hooves, there is a lying human figure.

III – due to damages, the images are unclear.

TYPE VIB

Due to damages, the icon fragments from Stari Kostolac and Ruma (Cat. Nos. 83–88) remained typologically undefined. According to their shape, it is obvious that they belong to rectangular examples. Only the middle part of the icon from Stari Kostolac was discovered during a systematic archaeological research of the necropolis "Više grobalja". It was unearthed in the south-western ditch that surrounded the necropolis, in the layer with finds from the 3rd century.²³⁶

236 Data taken from the documentation of the Institute of Archaeology, field diary Više grobalja from 2013.

TIP VII

Sedmom tipu pripadaju ikone kružnog oblika sa različito ornamentisanim okvirom i ikonografskim prikazom podeljenim u tri zone (kat. br. 89–126). U okviru tipa su izdvojene tri varijante na osnovu okvira i ikonografskog prikaza kulta.

Varijanta VIIA

Prvoj varijanti pripada fragmentovana ikona iz Viminacijuma koja je nađena u grobu (kat. br. 89).²³⁷ Ikona je u obliku medaljona sa jednostrukim tordiranim okvirom. Ikonografski prikaz je podeljen horizontalnim, tordiranim linijama u tri zone:

I – prvo polje je podeljeno vertikalnim, tordiranim linijama na tri dela. U sredini je orao raširenih krila flankiran sa po jednom zmijom. U levom polju je bista Sola, dok je u desnom bista Lune.

II – u sredini je boginja flankirana konjanicima koji gaze neprijatelja. Ispod levog konjanika su tri karike, dok su ispod boginje tri izdužena predmeta (vatra sa oltara?). Ispod desnog konjanika su nejasni predmeti.

III – u sredini je čovek koji sedi na steni, levo su nejasan predmet i četvoronožna životinja.

Varijanta VIIB

Četrnaest ikona sa dvostrukim okvirom, od kojih je spoljašnji sa motivom riblje kosti, dok je unutrašnji tačkasti i završava se zmijskim glavama, izdvojene su u posebnu varijantu (kat. br. 90–103). Ikonografski prikaz je podeljen u tri zone:

I – u sredini je Nemeza u desnom profilu sa levom rukom preko usana. Levo je bista Sola sa zrakastom krunom, pozadi njega tronožni sto sa tri čaše. Desno od Nemeze je bista Lune sa polumesecom iznad glave. Pozadi je petao. Iznad ženske figure je riba, iznad Sola su tri karike, dok su iznad Lune zvezde i karika.

II – u sredini je boginja, levo i desno, po konjanik sa frigijskom kapom. Levi konjanik u ruci drži koplje, dok drugom pozdravlja boginju. Desni konjanik jednom rukom pozdravlja boginju, dok u drugoj ruci drži sekiru?. Konjanici gaze palog neprijatelja. Iza levog konjanika je petao, iza desnog osoba u kratkom hitonu sa podignutom rukom i ovnujskom maskom na glavi.

III – u sredini je scena žrtvovanja ovna, desno od drveta je lav, levo su kandelabar, kantaros i nejasan predmet. Ikone su uglavnom iz lokaliteta Donje Panonije (Jarak, Donji Petrovci, Prhovo, S. Mitrovica, Ugri-

²³⁷ Tudor 1969, 32–33; kat. br. 56; Поповић 1983, 57, кат. бр. 4, сл. IV. Ikona je nađena još 1904. godine i nisu poznati bliži uslovi nalaza.

TYPE VII

This type includes circular icons, with a differently decorated frame and iconographical images divided into three zones (Cat. Nos. 89–126). According to the frame and iconographical images of the cult, three variants were distinguished within this type.

Variant VIIA

The first variant includes a fragmented icon from Viminacium, found in a grave (Cat. No 89).²³⁷ The icon has the shape of a medallion with a single twisted frame. With horizontal, twisted lines, the iconographical image is divided into three zones:

I – with vertical, twisted lines, the first field is divided into three parts. In the middle is an eagle, its wings are spread, a snake on both its sides. In the left field is Sol's bust, while in the right one, there is Luna's bust.

II – in the middle is the goddess, on both of her sides there are horsemen stepping over an enemy. Beneath the left horseman there are three rings. Beneath the goddess, there are three long objects (fire from the altar?). Beneath the right horseman are some unclear objects.

III – in the middle is a man sitting on a rock, to the left there is an unclear object and a four-legged animal.

Variant VIIB

This variant includes fourteen icons with a double frame (Cat. Nos. 90–103). The outer frame bears the motif of a fishbone, while the inner one is punctuated and ends with snakes' heads. The iconographical image is divided into three zones:

I – in the middle is Nemesis facing right, her left hand over her lips. On the left side, there is Sol's bust with a ray-crown, behind him a tripod with three glasses. To the right from Nemesis there is Luna's bust, with a crescent over her head. Behind is a cock. Above the female figure is a fish, above Sol there are three rings, while above Luna, there are stars and a ring.

II – in the middle is the goddess, on both of her sides there are horsemen wearing Phrygian caps. The left horseman holds a spearhead in his hand, greeting the goddess with his other hand. The right horseman also greets the goddess with one hand, while in the other he holds an axe (?). The horsemen step over a fallen enemy. Behind the left horseman there is a cock, behind the right one a person wearing a short chiton, his arm is lifted, a ram-like

²³⁷ Tudor 1969, 32–33; Cat. No 56; Поповић 1983, 57, Cat. No 4, Fig. IV. The icon was discovered already in 1904, but no other data are known.

novci i Mačvanski Prnjavor). Sa prostora Gornje Mezi-je svi su primerci iz S. Kostolca, dok je jedan nalaz iz Narodnog muzeja u Beogradu sa nepoznatog lokaliteta. Ikone su izlivenne iz tri različita kalupa. Jednom bi pripadali primerci iz Donje Panonije (kat. br. 91, 100, 101 i 103), dok su u Gornjoj Meziji cirkulisala dva različita kalupa. Prvom pripadaju dva primerka iz S. Kostolca (kat. br. 92 i 95), dok drugom, tri ikone (kat. br. 90, 93 i 102). Analogni primerci su poznati iz Hrvatske (Sisak – *Sisscia*), sa nepoznatog lokaliteta iz Muzeja u Budimpešti i iz Austrije (Petronell – *Carnuntum*).²³⁸

Podvarijanta VIIB1

Šest ikona druge varijante sadrže izvesna odstupanja u ikonografiji koja ih svrstava u posebnu podvarijantu (kat. br. 104–109). Konstatovane su sledeće razlike:

I – u sredini su sedam zvezda, nedostaje Nemeza. Bista Sola je desno, dok je Luna levo.

II – iza levog konjanika je kantaros. Ispod nogu boginje je tronožac, desno od njega petao i četvoronožna životinja iznad koje je glava bika.

III – levo od scene žrtvovanja je kandelabar, dok su desno lav i riba. Dve ikone su iz Donje Panonije (Izvorac i Kuzmin), dok su četiri iz Gornje Mezije (S. Kostolac). Među ikonama su identični primerci iz Donje Panonije (kat. br. 104 i 105) verovatno izliveni u Sirmijumu. Analogije nisu poznate.

Podvarijanta VIIB2

Ikona sa nepoznatog lokaliteta iz Muzeja grada Beograda (kat. br. 110) je jedini predstavnik druge podvarijante. Oko medaljona je dvostruki okvir u vidu riblje kosti i zmijskih tela. Ikonografska interpretacija je prikazana u tri polja. Ističemo samo izvesna odstupanja u odnosu na prethodnu podvarijantu:

I – u sredini je Nemeza, levo su Sol i orao, dok su desno Luna i petao.

II – levo od boginje je kantaros, dok su desno konjanik i tronožac.

III – prikaz sa leve strane je oštećen, dok je desno od scene žrtvovanja prikazan samo lav.

mask on his head.

III – in the middle is the scene of ram sacrifice, to the right from the tree is a lion, to the left there is a chandelier, a kantharos and an unclear object. The icons mostly come from the sites in Lower Pannonia (Jarak, Donji Petrovci, Prhovo, Sremska Mitrovica, Ugrinovci and Mačvanski Prnjavor). From Upper Moesia, all of the examples come from Stari Kostolac, except one example from an unknown site, kept at the National museum in Belgrade. The icons were made in three different molds. The first one includes examples from Lower Pannonia (Cat. Nos. 91, 100, 101 and 103), while there were two molds for Upper Moesia. The first one includes two examples from Stari Kostolac (Cat. Nos. 92 and 95), while the other one includes three icons (Cat. Nos. 90, 93 and 102). Parallels are known from Croatia (Sisak – *Sisscia*), from an unknown site and kept at the Museum in Budapest and from Austria (Petronell – *Carnuntum*).²³⁸

Sub-variant VIIB1

Six icons of the second variant have certain iconographical differences, categorizing them into a separate sub-variant (Cat. Nos. 104–109). There are the following differences:

I – there are seven stars in the middle, Nemesis is missing. Sol's bust is on the right, Luna's on the left.

II – behind the left horseman is a kantharos. Under the goddess's feet there is a tripod, on its right side a cock and a four-legged animal. Above it, there is a bull's head.

III – to the left from the sacrificial scene there is a chandelier, on its right, there is a lion and a fish. Two icons come from Lower Pannonia (Izvorac and Kuzmin), while four pieces come from Upper Moesia (Stari Kostolac). Among the icons, identical examples come from Lower Pannonia (Cat. Nos. 104 and 105), most likely cast in Sirmium. Parallels are not known.

Sub-variant VIIB2

The only representative of the second sub-variant is the icon from an unknown site, kept at the National museum in Belgrade (Cat. No 110). Around the medalion, there is a double frame in the shape of fishbone and snakes' bodies. The iconographical image is presented in three fields. We here name only the differences according to the previous sub-variant:

I – Nemesis is in the middle, on her left there are Sol and an eagle, on her right Luna and a cock.

II – to the left from the goddess there is a kantharos, on her right a horseman and a tripod.

238 Tudor 1969, kat. br. 162, 91; kat. br. 171, 94 i kat. br. 151, 87.

238 Tudor 1969, Cat. No 162, 91; Cat. No 171, 94 and Cat. No 87.

Varijanta VIIC

Šesnaest ikona kružnog oblika sa spoljnim okvirom ornamentisan jajastom kimom i unutrašnjim sa granulama, pripadaju trećoj varijanti sedmog tipa (kat. br. 111–126). Ikonografski prikaz je raspoređen unutar tri zone od kojih se prve dve prepliću:

I – u sredini dominira gornji trup boginje u potpasanom hitonu, dok je tronožac sa ribom u donjem delu. Boginja je prikazana *en face* sa šematizovanom glavom. Desno je bista Sola sa zrakastom krunom, dok su levo zvezda i bista Lune sa polumesecom na ramenima. Iznad bista je po zmija.

II – levo i desno od predimenzionirane boginje je po jedan konjanik sa frigijskom kapom na glavi. Iza levog konjanika je drvo. Ispod konjanika je po jedna ležeća osoba u potpasanom hitonu.

III – u sredini je kantaros, levo petao, dok je desno lav. Ispod su tri karike. Iz Gornje Mezije je poznato samo sedam primeraka (S. Kostolac i Landole), dok su ostali sa prostora Donje Panonije (Beška, Hrtkovci, Jarak, Izvorac, S. Mitrovica, Putinci, Surduk i Popinci). Ikone iz Narodnog muzeja u Beogradu su sa nepoznatog lokaliteta. Brojne ikone poslednjeg tipa potiču iz najmanje dva kalupa. Primerci iz Donje Panonije (kat. br. 111–115) i Gornje Mezije (120–124; 125 i 126) su gotovo identičnog prečnika i po stilskim odlikama pripadaju istom kalupu. Ikone iz Putinaca i Popinaca (kat. br. 116 i 118) pripadaju kalupu većeg prečnika. Analogni primerci su poznati jedino iz Mađarske.²³⁹

III – the image on the left side is damaged, to the right from the sacrificial scene there is only a lion.

Variant VIIC

Sixteen circular icons with an outer frame decorated with ovolos and granules on the inner side belong to the third variant of the seventh type (Cat. Nos. 111–126). The iconographical image is divided into three zones, the first two overlapping.

I – in the middle, there is a dominating goddess's bust in a belted chiton, in the lower part there is a tripod with a fish. The goddess is depicted *en face*, with a schematized head. On the right side, there is Sol's bust with a ray-crown. On the left, there are stars and Luna's bust with a crescent on her shoulders. Above each bust there is a snake.

II – on both sides of the oversized goddess there is a horseman with a Phrygian cap on their heads. Behind the left horseman there is a tree. Beneath each of the horsemen there is a lying person in a belted chiton.

III – in the middle there is a kantharos, on the left a cock, on the right a lion. Underneath, there are three rings. Only seven examples are known from Upper Moesia (Stari Kostolac and Landole), while the remaining ones come from Lower Pannonia (Beška, Hrtkovci, Jarak, Izvorac, Sremska Mitrovica, Putinci, Surduk and Popinci). The icon from the National museum in Belgrade comes from an unknown site. Numerous icons of the last type were made in at least two molds. The examples from Lower Pannonia (Cat. Nos. 111–115) and Upper Moesia (Cat. Nos. 120–124; 125 and 126) are of almost identical diameter and, according to their stylistic features, they belong to the same mold. The icons from Putinci and Popinci (Cat. Nos. 116 and 118) come from a mold with a bigger diameter. Parallels are known from Hungary only.²³⁹

239 Tudor 1969, kat. br. 172, 94.

239 Tudor 1969, Cat. No 172, 94.

IA



Vojnik / Soldier
Konjanik / Horseman
Riba / Fish

Žrtvovanje / Sacrifice

Tronožac / Tripod
Lav / Lion

Nemeza / Nemesis
Konjanik / Horseman
Čovek / Man

Misti / Mists

Petao / Cock
Zmija / Snake

IB



Vojnik / Soldier
Konjanik / Horseman
Čovek / Man

Žrtvovanje / Sacrifice

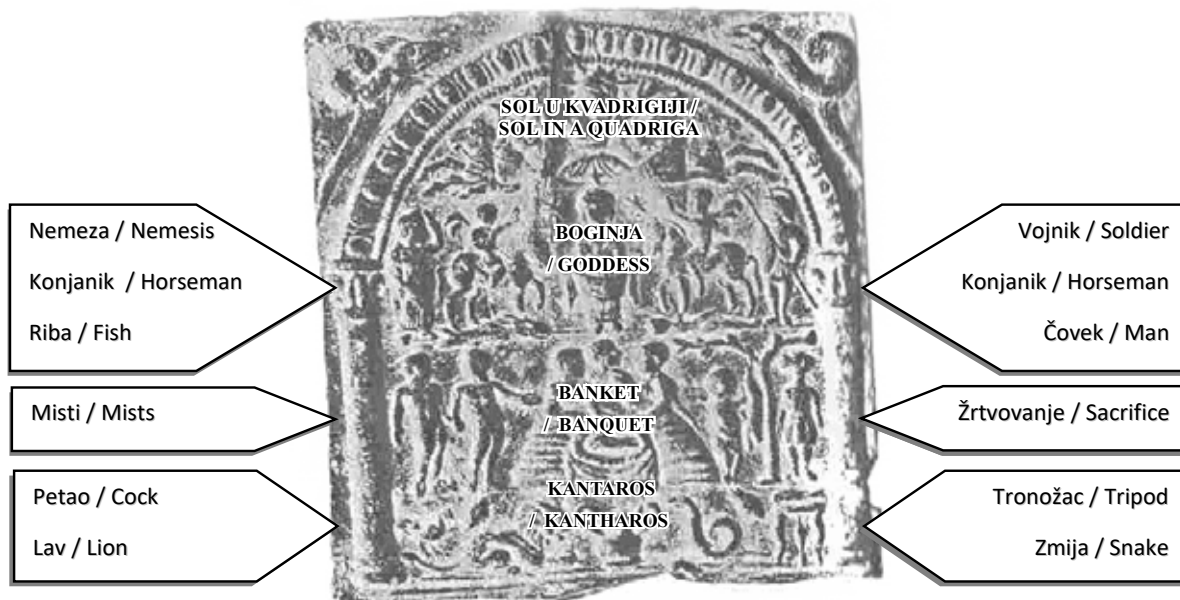
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Zmija / Snake

Nemeza / Nemesis
Konjanik / Horseman
Riba / Fish

Misti / Mists

Petao / Cock
Lav / Lion

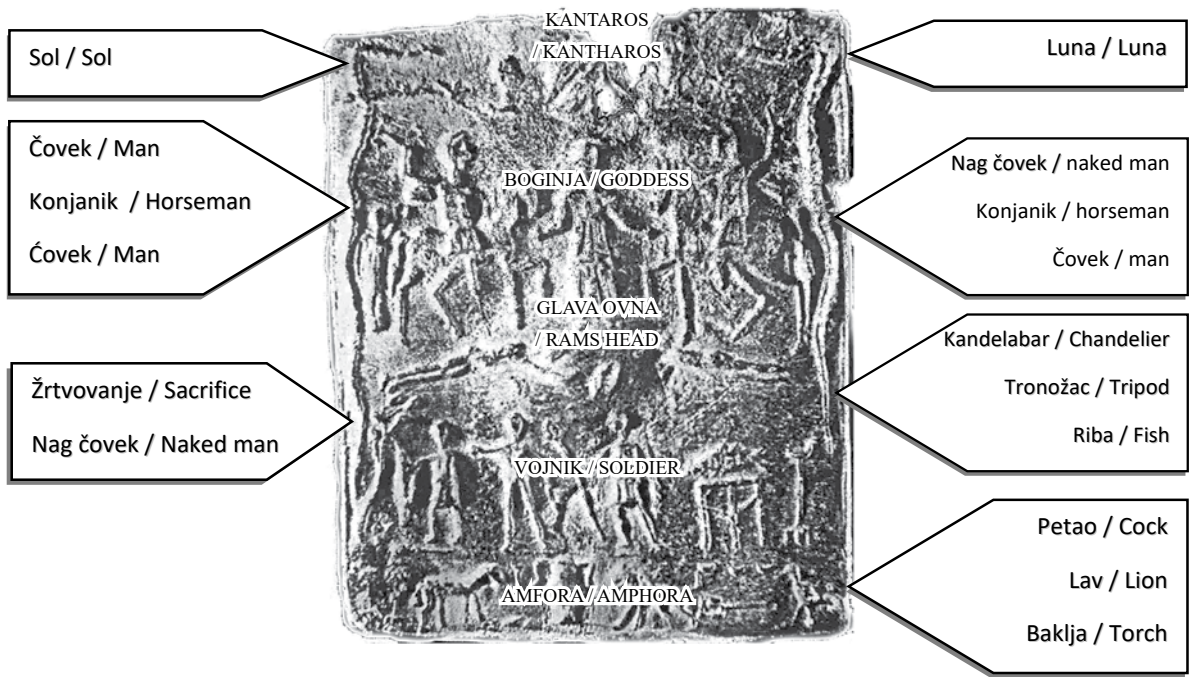
IB1



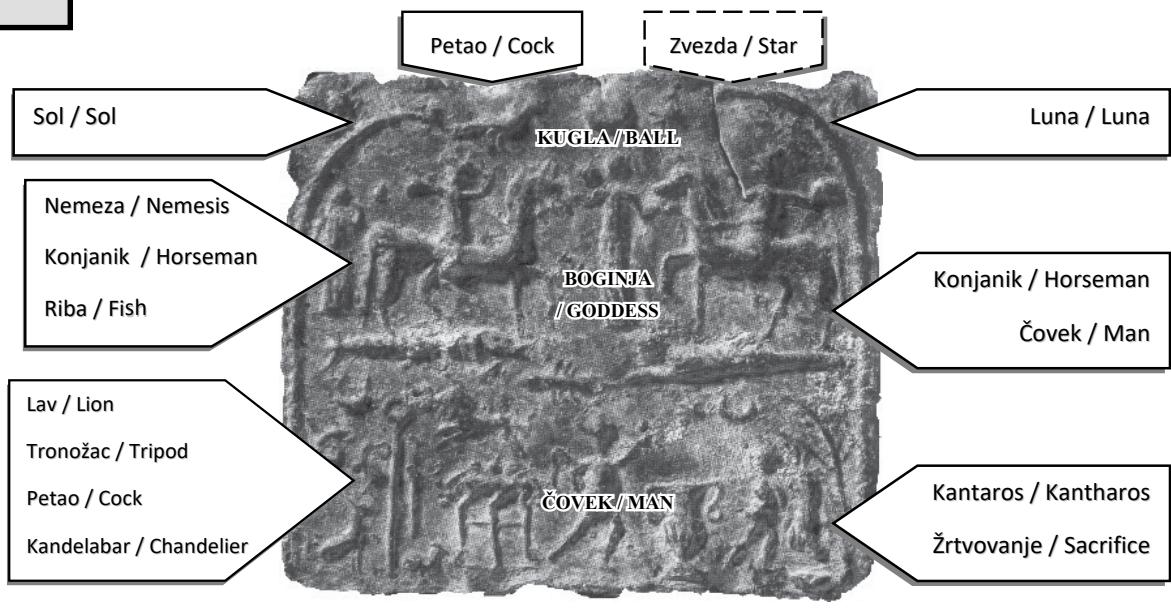
IB2



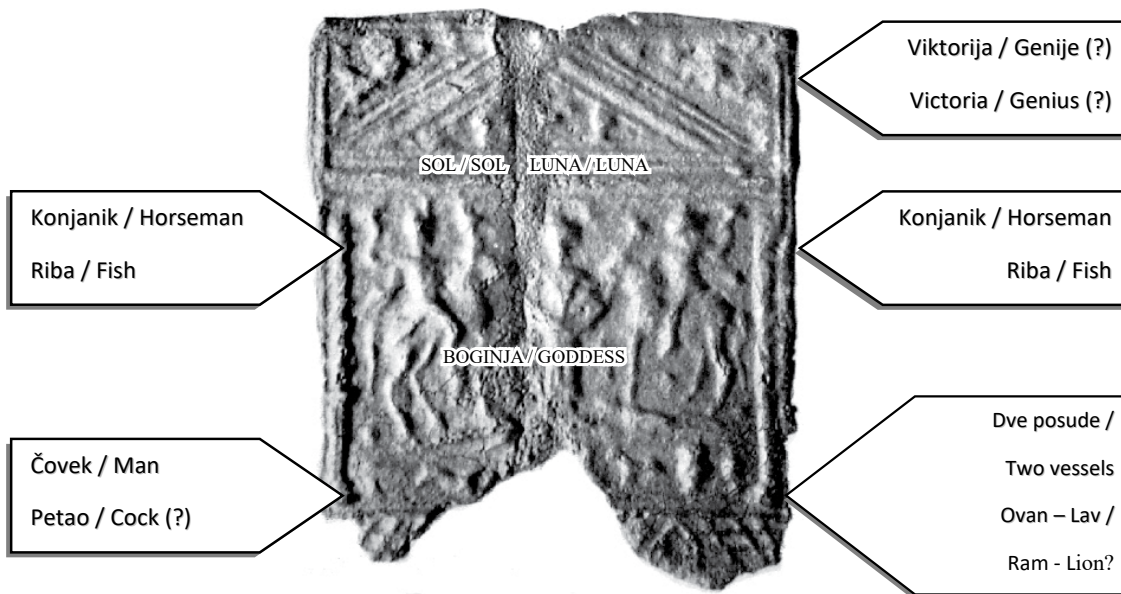
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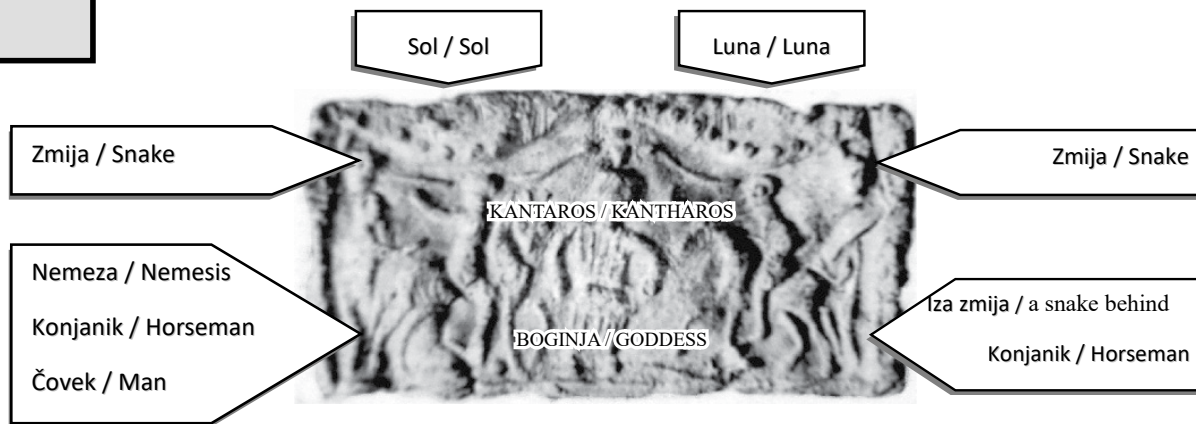
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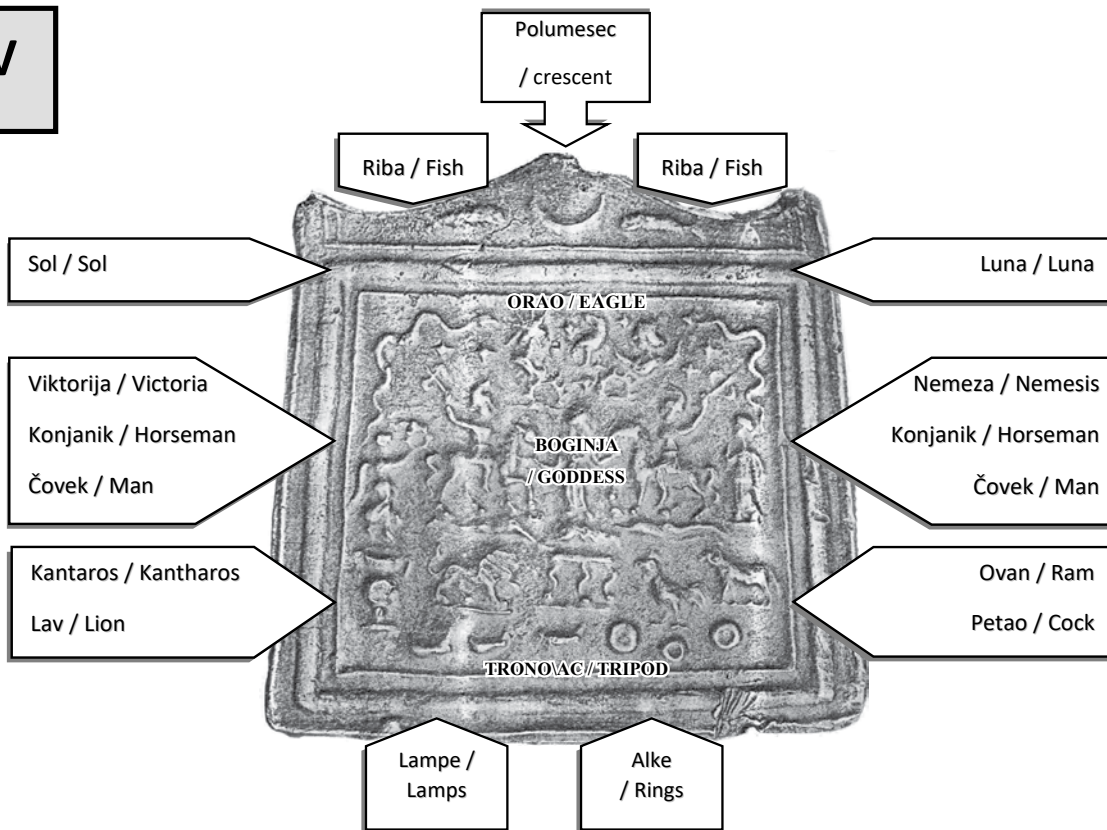
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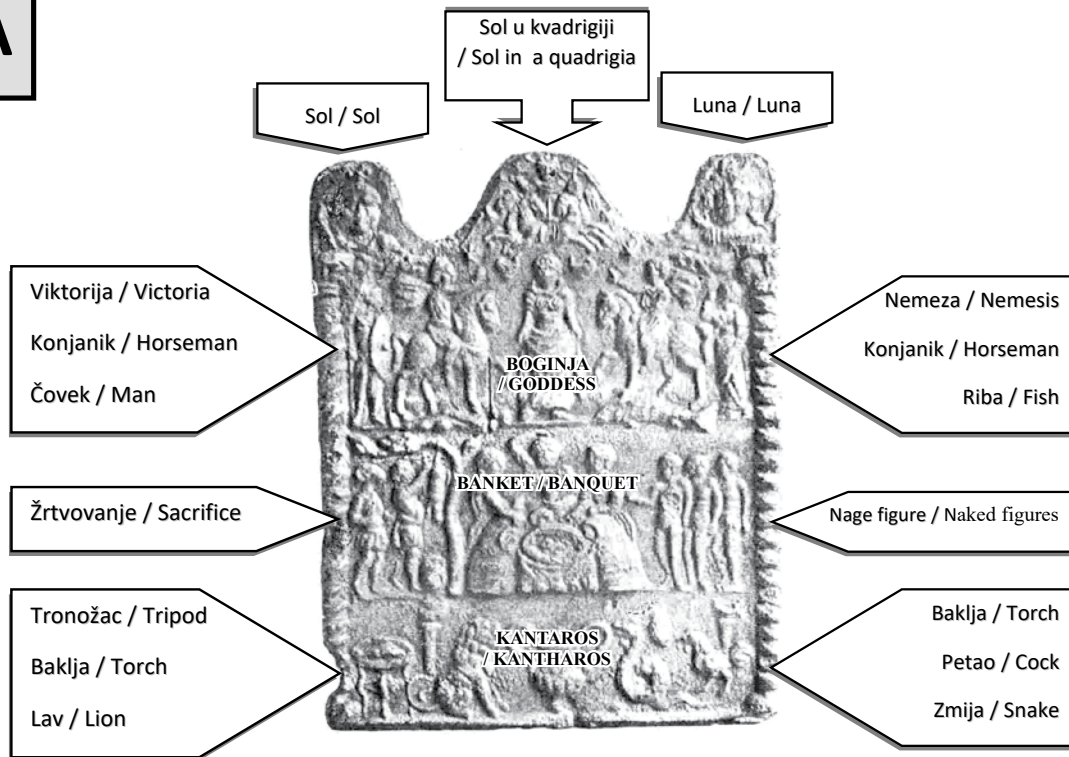
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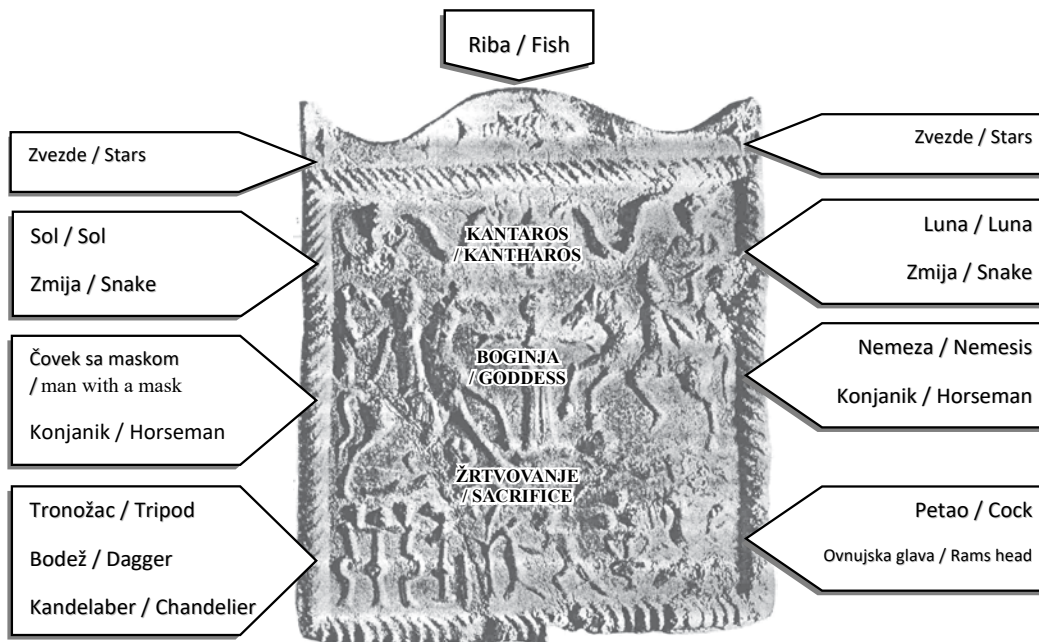
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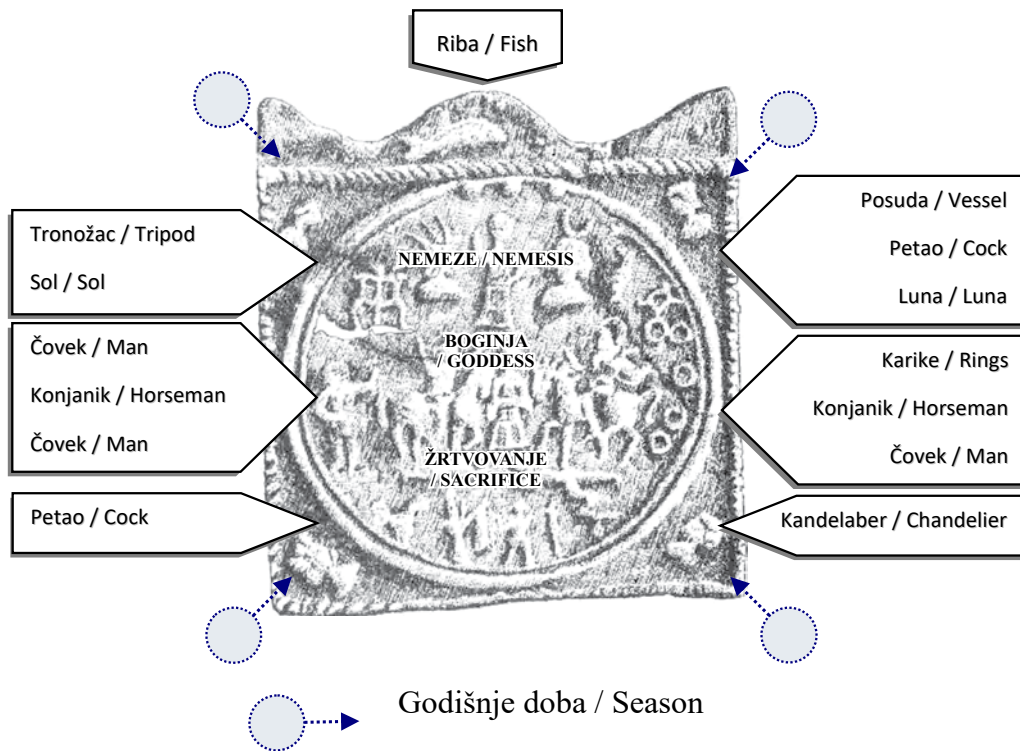
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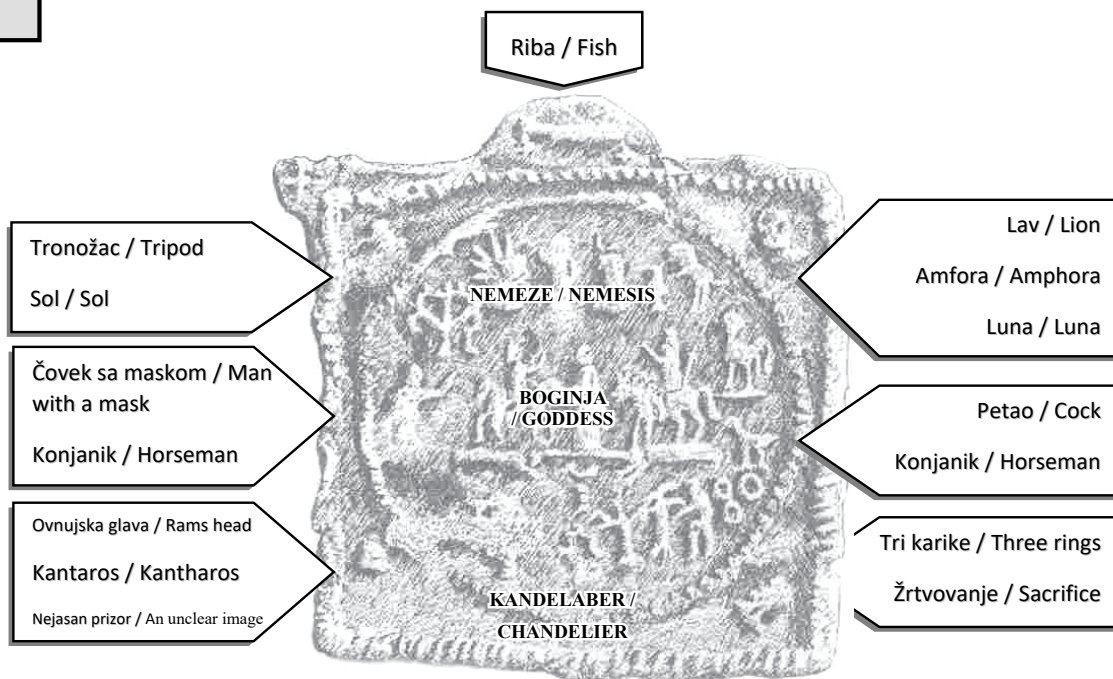
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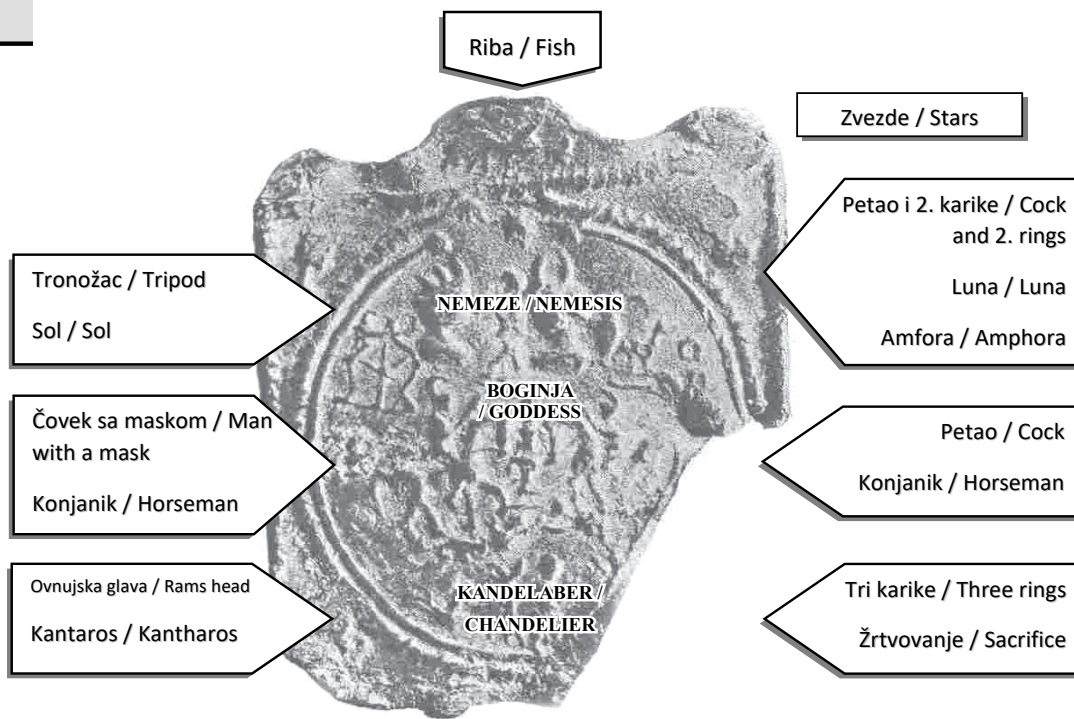
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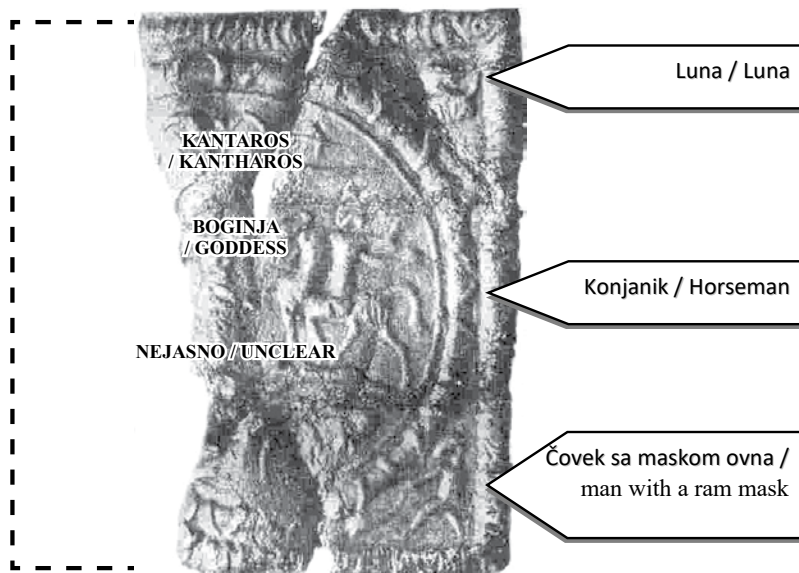
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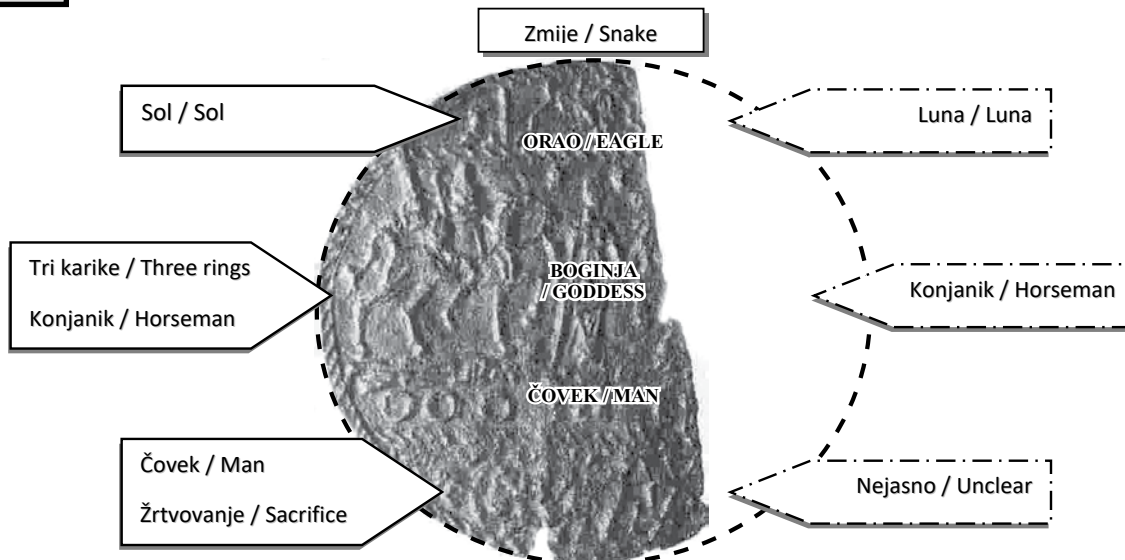
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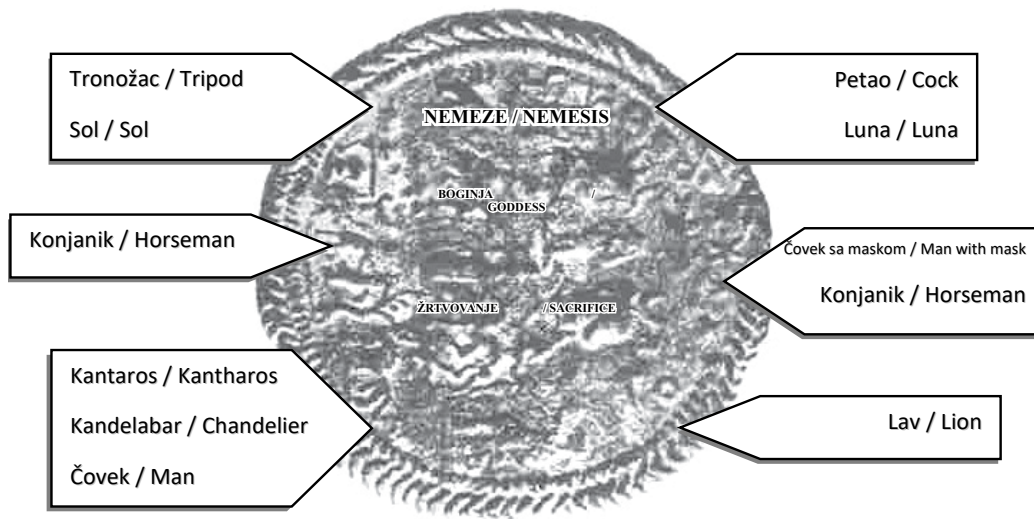
VIB



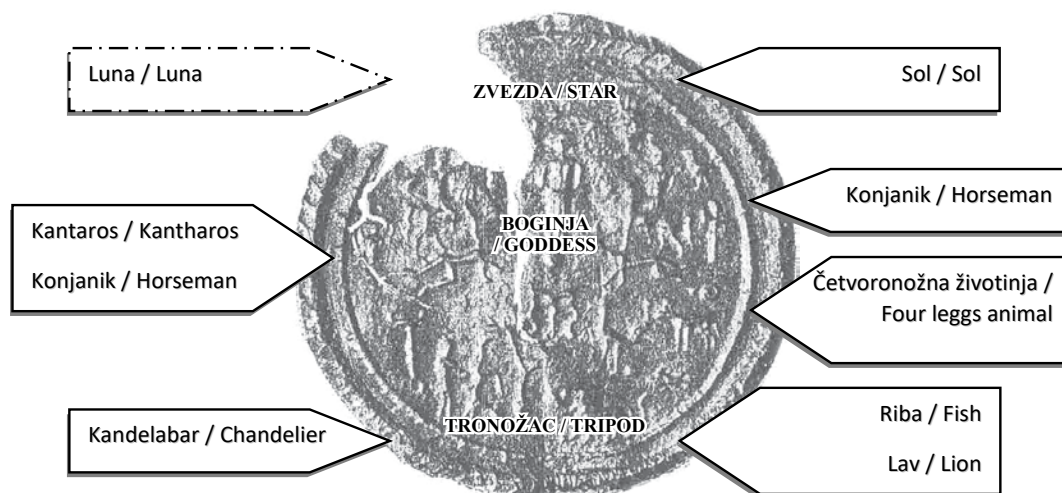
VIIA



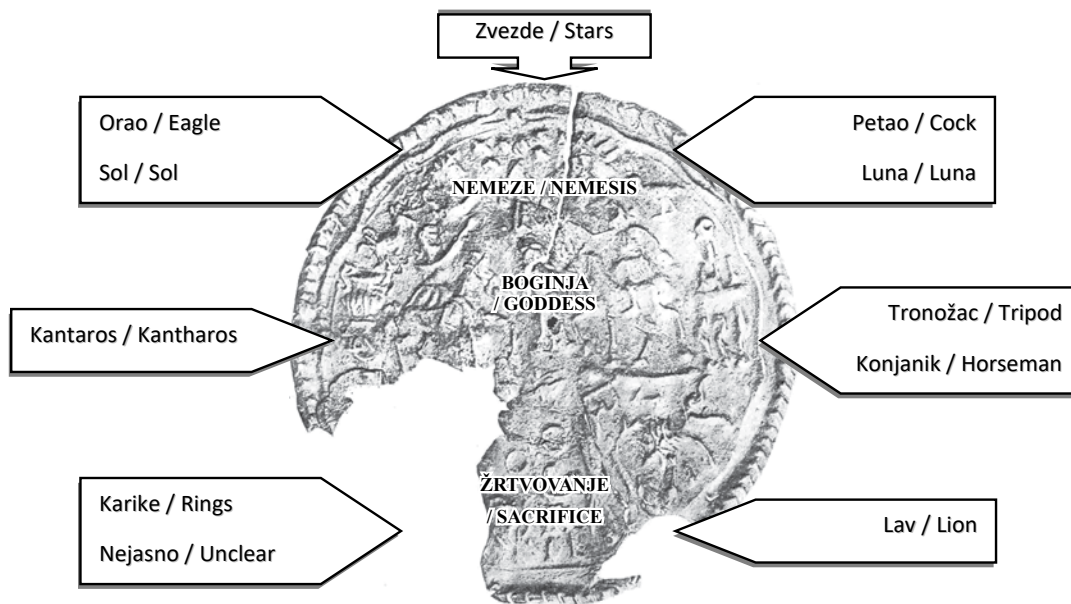
VIIB



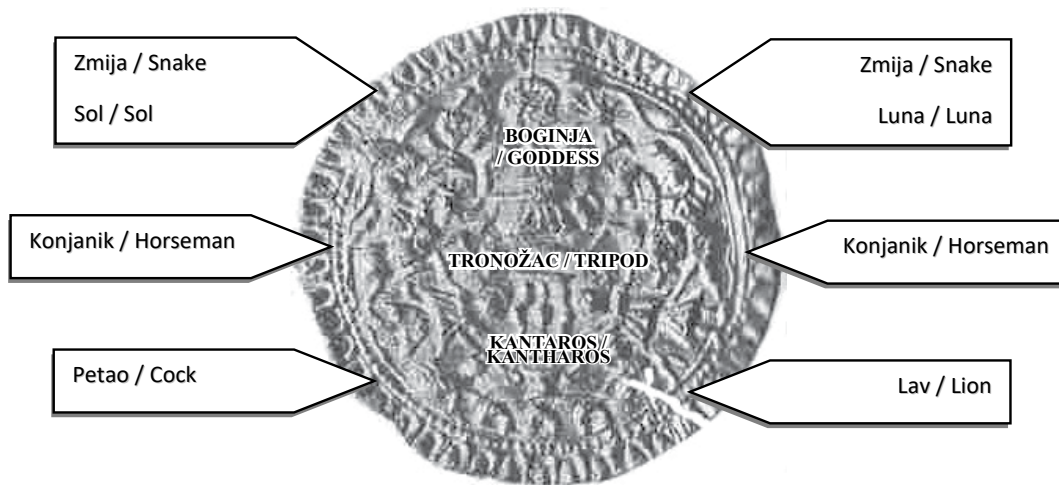
VIIB1



VIIB2



VIIC



TIP / TYPE	I				II		III		IV	V		VI			VII					neopred. / undef.	UKUPNO / TOTAL
LOKALITET / SITE	A	B	B ₁	B ₂	A	B	A	B		A	B	A	A ₁	A ₂	B	A	B	B ₁	B ₂		
S. KOSTOLAC	5	3		1						10	4	1				7	4		6	4	45
DUBRAVICA														1							1
LANDOLE																			1		1
ANIŠTE		1																			1
BEOGRAD	2	2				1			1	1											7
ZEMUN												1									1
NOVI BANOVC				1																	1
SURDUK																				1	1
PROGAR	1																				1
UGRINOVC																1					1
VOJKA									1												1
UŠĆE			1																		1
BELJIN										1											1
DEBRC				1																	1
PRHOVO											1					1					2
DONJI PETROVCI	2			1						1						1					5
PUTINCI																				1	1
POPINCI																				1	1
NAKUČANI	1																				1
PLATIČEVO	1			1																	2
GOMOLAVA	1																				1
HRTKOVCI					1															1	2
VRANJ										1											1

TIP / TYPE	I				II		III		IV	V		VI			B	VII					neopred. / undef.	UKUPNO / TOTAL
LOKALITET / SITE	A	B	B ₁	B ₂	A	B	A	B		A	B	A	A ₁	A ₂		A	B	B ₁	B ₂	C		
JARAK																1			1		2	
MAČVANSKA MITROVICA	2	1								2	1	1									7	
ŠAŠINCI				1																	1	
SREMSKA MITROVICA	2	3		1				1								1			1		9	
IZVORAC																	1		1		2	
LAĆARAK												1									1	
ŠULJAM	1																				1	
ČALMA										1											1	
DIVOŠ									1												1	
MAČVANSKI PRNJAVOR																1					1	
STOJNIK												1									1	
ĆUPRIJA	2																				2	
TROJAN		1																			1	
BEŠKA																			1		1	
RUMA																				3	3	
NEPOZNATI LOKALITET										1											1	
JALOVIK		1					1		2			1	1		1	1		1	1		10	
KUZMIN																	1				1	
UKUPNO	20	12	1	7	1	1	1	1	1	5	17	6	6	1	1	1	14	6	1	16	7	126

Tabela 1. Brojčana zastupljenost ikona podunavskih konjanika po tipovima.
Table 1. Number of icons of the “Danubian horseman” divided into types.



LEGENDA

- | | | | |
|----------------|--------------------|---------------------|-------------------|
| 1. S. KOSTOLAC | 11. VOJKA | 21. GOMOLAVA | 31. ČALMA |
| 2. DUBRAMCA | 12. UŠĆE | 22. HRTKOVC | 32. DIVOŠ |
| 3. LANDOLE | 13. BELJIN | 23. VRANJ | 33. MAČ. PRNJAVOR |
| 4. ANIŠTE | 14. DEBRC | 24. JARAK | 34. ŠTOJNIK |
| 5. BE OGRAD | 15. PRHOVO | 25. MAČ. MITROVICA | 35. ČUPRIJA |
| 6. ZEMUN | 16. DONJIPE TROVCI | 26. ŠAŠINCI | 36. TROJAN |
| 7. NOVIBANOVCI | 17. PUTINCI | 27. SREM. MITROVICA | 37. BEŠKA |
| 8. SUDUK | 18. POPINCI | 28. IZVORAC | 38. RUMA |
| 9. PROGAR | 19. NAKUČANI | 29. LADJARAK | 39. JALOVIK |
| 10. UGRINOVCI | 20. PLATIČEVO | 30. ŠULJAM | 40. KUZMIN |

Karta 2. Geografska karta lokaliteta sa nalazima ikona podunavskih konjanika.
Map 2. Geographical map of the site with the findings of the icons of the Danubian horsemen.

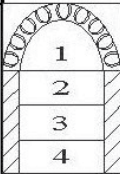
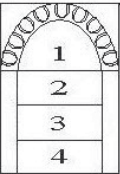
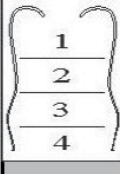
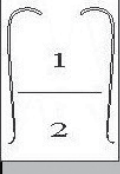
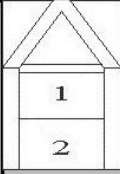
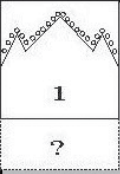
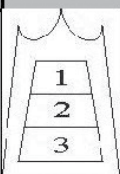
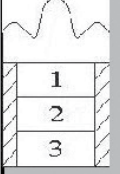

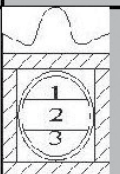
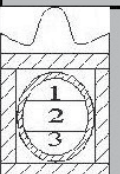
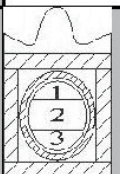
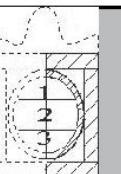
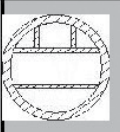


TIP / TYPE	IKONE / ICONS							
I		A		B B1 B2				
II		A		B				
III		A		B				
IV								
V		A		B				
VI		A		A1		A2		B
VII		A		B B1 B2		C		

Tabela 2. Prikaz stilsko-tipološke analize ikona podunavskih konjanika.
Table 2. An overview of stylistic-typological analysis of the “Danubian horseman” icons.

OKVIRI OGLEDALA

Istorija ogledala je povezana sa najstarijim civilizacijama. Ljudi su odraz svoga lika najpre mogli da vide u vodi ili na uglačanom kamenu. Prva „veštačka“ ogledala bila su od uglačanog metala (bronzna, olovo, srebro, zlato). Pojavom staklarske industrije, koriste se glatke staklene površine sa metalnom podlogom koja reflektuje sliku. Najstarija su egipatska ogledala koja su prihvatili Mikenci, Grci, Etrurci i Rimljani.²⁴⁰ Rimljani ih izrađuju od olova, bronzne, srebra, zlata ili kombinovanjem metala. Plinije navodi da su u vreme njegovih predaka najpoznatija bila bronzana ogledala iz Brundizija (*Brundisium*, južna Italija).²⁴¹ Ogledala su u antičkom svetu imala različitu namenu: praktičnu, dekorativanu (kao sastavni deo nameštaja, toaletnih kutija, ili su krasila zidove luksuznih odaja) i kultnu. Pravljeni su u različitim veličinama, mogla su biti visine odraslog čoveka, kao što navodi Seneka (*Sen., Quest. Natur.*, I, XVII, 8).²⁴²

Na nadgrobnim spomenicima iz rimskog perioda često su prikazivana ogledala kružnog oblika sa drškom. Na stelama iz Norika isključivo ih drže žene u ruci,²⁴³ dok su na stelama iz Panonije prikazane žene sa ogledalom na grudima.²⁴⁴ Ogledalo na nadgrobnoj steli iz Velesa je prikazano ispod natpisa,²⁴⁵ dok je na stelama iz Mirkovaca u zabatu ili neposredno ispod zabata zajedno sa drugim ornamentima (češalj, rozeta, čekić). Na zabatu stele iz Beograda, ogledalo je prikazano sa obućom, tablicom za pisanje i dvema rozetama.²⁴⁶

MIRROR FRAMES

The history of mirrors is connected to some of the oldest civilizations. At the beginning, people were able to see their reflections on water or polished stone. The earliest “artificial” mirrors were made of polished metal (bronze, lead, silver or gold). With the invention of glass production, polished glass surfaces with backgrounds made of metal were used, reflecting images. Egyptian mirrors were the oldest ones, later accepted by the Mycenaean, Greek, Etruscans and Romans.²⁴⁰ The Romans made mirrors of lead, bronze, silver, gold or with combined metals. Pliny writes that during the time of his ancestors, the most famous mirrors were made in Brundisium (South Italy).²⁴¹ In the Ancient world, mirrors had different purposes: practical, decorative (as parts of furniture, toilet boxes or as decoration in luxurious chambers), but also a cultic one. They came in different sizes, they could have been in the size of an adult man, as Seneca states (*Sen., Quest. Natur.*, I, XVII, 8).²⁴²

On tombstones from Roman times, round mirrors with handles were often depicted. On stele from Noricum, women exclusively hold mirrors in their hands,²⁴³ while on the tombstones from Pannonia women were depicted with mirrors upon their chest.²⁴⁴ On a stele from Veles, a mirror was depicted under the inscription,²⁴⁵ while on the tombstones from Mirkovci, within the tymphana or directly beneath them, mirrors were depicted along with other ornaments (comb, rosette or hammer). In tymphana of stele from Belgrade, a mirror is depicted along with shoes, writing tablet and with two rosettes.²⁴⁶

240 DAGR 1918, IV, 1422–1428.

241 *Plinius, Nat. Hist.*, XXXIII, 45, (9).

242 Спасић 1995–1996, 29.

243 Garbsch 1965, Tafel 1, 10, 13; Tafel 2, 16, 17, 20; Tafel 3, 32, 40, 10; Tafel 4, 16

244 *Ibid.*, Tafel 12, 2; Tafel 15, 23.

245 Вулић 1931, 27–28, cat. 53.

246 *Ibid.*, 213–214, cat. 569 i 570; Mirković–Dušanić 1976, 69–70, kat. br. 42.

240 DAGR 1918, IV, 1422–1428.

241 *Plinius, Nat. Hist.*, XXXIII, 45, (9).

242 Спасић 1995–1996, 29.

243 Garbsch 1965, Tafel 1, 10, 13; Tafel 2, 16, 17, 20; Tafel 3, 32, 40, 10; Tafel 4, 16

244 *Ibid.*, Tafel 12, 2; Tafel 15, 23.

245 Вулић 1931, 27–28, cat. 53.

246 *Ibid.*, 213–214, cat. 569 and 570; Mirković–Dušanić 1976, 69–70, Cat. No 42

TEHNIČKI POSTUPAK IZRADE I NAMENA OLOVNIH OGLEDALA

Rimljani su poznavali dve metode dobijanja reflektujuće površine. Retko su koristili listiće kalaja, srebra i zlata koje su pomoću lepljive mase aplicirali na staklo. Češći i jednostavniji metod se zasnivao na rezanju kružnog ili poligonalnog staklenog isečka iz zida boce od duvanog stakla. Preko konveksne staklene površine je premazivan tanak sloj istopljenog olova.²⁴⁷ Minijturna ogledala sa okvirom od olova i staklom u sredini se koriste tek od carskog perioda.²⁴⁸ Tehnika izrade se zasnivala na livenju metala u jednodelnom ili dvodelnom kalupu. Iz jednodelnog kalupa su liveni okviri sa glatkim naličjem ili sa užlebljenim ležištem za fiksiranje stakla. Ogledala livena u dvodelnom kalupu na naličju uvek imaju profilisano ležište, dok je posebno liven poklopac za fiksiranje stakla.

Većina stručne javnosti se slaže da su minijturna ogledala kulnog karaktera sa određenim apotropejskim svojstvima. Obično su nalažena u svetilištima (Sučidava, Orošak, Kopilovci, Dulevo)²⁴⁹ i grobovima (*Intercisa*, *Viminacium*, mitrovačka petlja, *Burgenae*, *Naissus*).²⁵⁰ Brojno prisustvo u svetilištima potvrđuje votivni karakter ogledala. Na ogledalu iz Ksantena nalazi se natpis: „*Sadržina ovog predmeta ublažava tvoje jade.*“ Možemo pretpostaviti da je ogledalo imalo medicinsko-kozmetičku namenu kao sastavni deo kutije sa kozmetičkim ili lekovitim sredstvima.²⁵¹ Prečnik reflektujuće površine na ogledalima od olova je izuzetno malih dimenzija od 3,5/2 do 1 cm. Minijturne dimenzije umanjuju praktičnu funkciju ogledala. Kod ove vrste ogledala je najveća pažnja bila usmerena na okvir, koji je ispunjen bogatim dekorativnim sadržajem. Stoga se pre može govoriti o kulnoj nameni, naročito imajući u vidu motive na okviru koji su raznovrsnog simboličkog sadržaja. Od samog nastanka za ogledalo se veruje da se u njemu krije odraz ljudske duše. Iz istog razloga se stavlja u grob kako bi se duša lakše oslobodila materijalnih ostataka, jer ogledalo zadržava sliku, odnosno dušu. Ogledalo ima sposobnost da apsorbuje svetlost Sunca, možda je i to jedan od razloga polaganja u grob pokojnika, čime se osvetljava put do večnog boravišta. U tom slučaju, ogledalo bi predstavljalo

247 Величковић 1959, 69–70; Спасић 1995–1996, 40.

248 DAGR 1918, IV, 1429.

249 Tudor 1959, 415–432.

250 Fitz 1957, 385–395; Крунић 2000, 17, кат. бр. 19; 27, кат. бр. 79 и 80; 28, кат. бр. 88 и 30, кат. бр. 99.; Милошевић 1995, 202, Т. VII, 1; Милошевић 1979, 117–118, сл. 9; Дрча, Јеремић, Црноглавац 2012, 114, кат. бр. 99.

251 Спасић 1995–1996, 59, напомена бр. 4.

PRODUCING TECHNIQUE AND USAGE OF LEAD MIRRORS

The Romans knew two methods of gaining reflecting surfaces. They rarely used tin, silver or gold leaves, glued to the glass with a sticky mass. The more frequent and common method was to cut a circular or polygonal glass piece from the wall of a bottle made as blown glass. A thin layer of melted lead was spread over convex glass surface.²⁴⁷ Only in the Imperial period, miniature mirrors with lead frames and glass in the middle were used.²⁴⁸ The producing technique included casting metal in a single- or twofold mold. Frames with smooth backgrounds or grooved bearing were made in single folded molds. Mirrors cast in twofold molds always have a profiled bearing at their back sides, while the lid for fixing glass was made separately.

The majority of experts agree that miniature mirrors possessed a cultic character, with certain protective features. They were usually discovered in sanctuaries (Sucidava, Orošak, Kopilovci, Dulevo)²⁴⁹ and graves (*Intercisa*, *Viminacium*, Mitrovačka petlja, *Burgenae*, *Naissus*).²⁵⁰ The great number of discoveries in sanctuaries confirms the votive character of mirrors. A mirror from Xanten bears an inscription: “The content of this utensil eases your sorrows”. We can presume that mirrors also possessed medical-cosmetic usage, as part of a box with either cosmetic or medical content.²⁵¹ Diameter of a reflecting surface on lead mirrors was of exceptionally small dimensions of 3.5 or 2 to 1 cm. The miniature dimensions reduce practical usage of such mirrors to a minimum. With this kind of mirrors, the greatest attention was dedicated to frames, filled with rich decoration. Therefore, one can certainly speak of cultic purposes, especially regarding frame motifs with different symbolic meanings. From the very invention of mirrors, it was believed that it keeps images, actually souls. Mirrors have the capability of absorbing sunlight and it is possibly one of the reasons why they were deposited in graves, intended to lighten the way to afterlife. In this case, mirrors would represent the incorporation of Sol. About apotropaic character mirrors testify inscriptions:

247 Величковић 1959, 69–70; Спасић 1995–1996, 40.

248 DAGR 1918, IV, 1429.

249 Tudor 1959, 415–432.

250 Fitz 1957, 385–395; Крунић 2000, 17, Cat. No 19; 27, Cat. No 79 and 80; 28, Cat. No 88 and 30, Cat. No 99; Милошевић 1995, 202, Т. VII, 1; Милошевић 1979, 117–118, Fig. 9; Дрча, Јеремић, Црноглавац 2012, 114, Cat. No 99.

251 Спасић 1995–1996, 59, footnote No 4.

jalo materijalizaciju Sola. O apotropejskom karakteru ogledala svedoče natpisi na tri primerka: VTERE FELIX (kat. br. 213; *Viminacium*), VTERE FELIX BENE (kat. br. 306; Stojnik) i VTERE FEL(IX) BENE (*Diana*).²⁵² Na ogledalima iz Mojlanda i Germanskog Prirodnjačkog muzeja se nalaze ljubavno-erotski natpisi koji potvrđuju apotropejsko-magijski karakter ogledala.²⁵³ Na ogledalima iz Panonije sa natpisom na grčkom ili latinskom se sreću posvete namenjene raznim boginjama: Veneri, Seleni, Izidi, Heri, Nimfama i uopšte ženama.²⁵⁴ Na pojedinim primercima je urezano ime majstora, dok je ime dedikanta, uvek izostavljeno.²⁵⁵ Opšte je poznato da je ogledalo atribut Venere, boginje koja je oličenje ljubavi i lepote. Prisustvo ogledala u grobu se vezuje za kult Venere Funerarije koja obezbeđuje povratak rano preminulim pokojnicima (deca, devojke). Venera koja poznaje Persefonin put iz Hada, bila je jedina boginja koja je mogla da obezbedi simboličan povratak iz sveta tame i omogućiti novi život.²⁵⁶ Funerarni karakter Venere se može poistovetiti sa kultom Venere Libitine. Staroitalsko božanstvo sahranjivanja i pogrebnih ceremonija, personifikacija smrti, rano je zaboravljeno od Rimljana, još u doba Republike i zamenjeno je Venerom. Usled sličnosti imena (*Venus Libitina*) i zbog blizine starog Venerinog hrama koji je bio u svetom gaju Libitine, Venera je kasnije poistovećena sa ovom staroitalskom boginjom.²⁵⁷

Prisustvo ogledala od olova u grobovima sa prostora Srbije nije brojno. Poznato je osam primeraka sa viminacijumskih nekropola od kojih su šest iz grobova kremiranih (kat. br. 173, 174, 235, 303, 305 i 314), dok su dva iz grobova inhumiranih pokojnika (kat. br. 301 i 313). Po jedan primerak se vodi kao grobni nalaz sa lokaliteta Kod mitrovačke petlje, Novih Banovaca i Niša (kat. br. 308, 311 i 316). Na osnovu antropološke analize skeleta inhumiranih pokojnika, reč je o individuama dečjeg uzrasta ili ženskog pola, dok su prilozi uglavnom hronološki neosetljivi. Pojedinačni nalazi ogledala iz slojeva viminacijumskih nekropola (kat. br. 143, 144, 172, 196, 258 i 302), svedoče da je verovatno bilo i više ogledala u grobovima, ali su usled oštećenja groba, ogledala

VTERE FELIX (Cat. No 213; *Viminacium*), VTERE FELIX BENE (Cat. No 306; Stojnik) and VTERE FEL(IX) BENE (*Diana*).²⁵² Examples from Moiland and German Natural museum bear love-erotic inscriptions, giving testimony to protective-magic features of mirrors.²⁵³ Mirrors from Pannonia bear either Greek or Latin inscriptions, actually dedications to different goddesses: Venus, Selena, Isis, Hera, the Nymphs and women in general.²⁵⁴ On some examples, there are engraved names of their producers, while devotees' names were always left out.²⁵⁵ It is well-known that mirrors were attributes of Venus, the goddess of love and beauty. The presence of mirrors in graves is connected to Venus Funeraria, who ascertains resurrection of the early deceased (children, young girls). Venus, who is acquainted to Persephone's road from the Underworld, was the only goddess capable of securing symbolic return from the world of darkness and the beginning of a new life.²⁵⁶ Venus's funerary character can be compared to the cult of Venus Libitina. This old Italic goddess of burying and funerary ceremonies, the personification of death, was early forgotten by the Romans, already during the Republic, and was replaced by Venus. Due to their similar names (*Venus Libitina*) and the vicinity of the old Venus's temple in Libitina's holy forest, Venus was later identified with this old Italic goddess.²⁵⁷

In Serbia, the number of mirrors as gravegoods is not huge. Eight examples from the Viminacium cemeteries are known, six from cremated graves (Cat. Nos. 173, 174, 235, 303, 305 and 314) and two from skeletal burials (Cat. Nos. 301 and 313). Single grave-finds are known from the site Kod mitrovačke petlje, Novi Banovci and Niš (Cat. Nos. 308, 311 and 316). According to anthropological analyses of skeletons, the deceased were either children or feminine, while the remaining grave-goods were mostly ascribed to a broader chronological span. Single mirror finds from the layers of the Viminacium cemeteries (Cat. Nos. 143, 144, 172, 196, 258 and 302) indicate that there were certainly more mirrors in graves, but, due to grave destruction, they ended up in layers. Regarding the areas of private or public structures, mirrors were discovered in villas (site Viminacium – "Rit" and "Livade kod Čupri-

252 Ogledalo iz Diane (Karataš) nije kataloški obrađeno, jer su naknadno dobijeni podacio njemu, kada je publikacija već bila u pripremi za štampu. U međuvremenu je posebno publikovano, u Косановић 2015, 219-229.

253 *Ibid.*, 59, napomena br. 4.

254 Németh, Szabó 2010, 101–113; Barrata 2009, 67–74; Barrata 2009a, 432–454; Sobin 2000, 175; Косановић 2015, 224.

255 Sobin 2000, 178; Tudor 1959, 429.

256 Јовановић 2000, 18.

257 *Ibid.*, 234.

252 The mirror from Diana (Karataš) was not cataloged, because it was later given to him when the publication was already in print. In the meantime it was specially published, in Косановић 2015, 219-229.

253 *Ibid.*, 59, footnote No 4.

254 Németh, Szabó 2010, 101–113; Barrata 2009, 67–74; Barrata 2009a, 432–454; Sobin 2000, 175; Косановић 2015, 224.

255 Sobin 2000, 178; Tudor 1959, 429.

256 Јовановић 2000, 18.

257 *Ibid.*, 234.

završila u sloju. Na prostoru objekata privatnog i javnog karaktera, ogledala su nalažena u vilama (lokalitet Viminacijum - „Rit” i „Livade kod Čuprije”, kat. br. 138, 188, 197, 198, 315), na prostoru viminacijumskog amfiteatra (kat. br. 175–177, 193–194, 199 i 255) i unutar utvrđenja (Kraku-lu Jordan, kat. br. 257, Stojnik, kat. br. 268 i 306 i Karataš - Diana). Jedan primerak je pronađen u keramičarskoj peći „Zanatskog centra Viminacijum” (kat. br. 237), dok je kat. br. 241 iz jame (lokalitet Viminacijum - „Nad Klepečkom”). Tokom arheoloških istraživanja 2016. i 2017. godine na lokalitetu Viminacijum (lokacija “Rit”) u rovu i ukopu korišćenom za vađenje gline, nađeno je još tridesetak okvira ogledala od olova. Primerci iz rova su u međuvremenu publikovani²⁵⁸, dok će nalazi iz ukopa biti naknadno objavljeni. Za ostale nalaze koji su dospeli u depoe muzeja putem otkupa i poklona, uglavnom nije poznat kontekst nalaza. Ogledala iz Gomolave su pronađena u sloju antičkog naselja, dok su slučajni nalazi iz S. Kostolca (lokacija „Čair”) verovatno iz radioničkog centra za proizvodnju predmeta od olova ili iz svetilišta.²⁵⁹

Za ogledala četvorougaoanog oblika (kat. br. 306–316), koja mogu da imaju perforacije na uglovima (kat. br. 314) može se pretpostaviti da su bila aplicirana na kutije sa toaletnim priborom i da su pored apotropejske, imala i dekorativnu funkciju.

STILSKO-TIPOLOŠKA ANALIZA OGLEDALA (T. I–XIV)

Stilsko-tipološka analiza ogledala od olova iz rimskih provincija na prostoru Srbije je izvršena na osnovu oblika okvira (kružna i kvadratna), broja prstenastih zona i motiva na okviru. Izdvojeno je petnaest tipova obeleženih rimskim ciframa i više varijanti, obeleženih abecedom (Tabele 3 i 4). Najveći broj ogledala nađen je u S. Kostolcu (*Viminacijum*) i okolini (Karta 3). Antičko-vizantijska zbirka Narodnog muzeja u Požarevcu sadrži 130 primeraka. Od tog broja četiri su iz Velikog Laola (*Iovis Pagus*), dok su tri iz Velikog Gradišta (*Pincum*). Iz požarevačke zbirke je kataloški obrađeno 77 primeraka, dok se ostali uklapaju u već postojeće tipove. Tokom sistematskih arheoloških iskopavanja na Viminacijumu je otkriveno još tri-

258 Milovanović, Marjanović, Kosanović 2016, 9 - 32. Navedena ogledala nisu uključena u ovu publikaciju, jer je već bila završena priprema za štampu.

259 Dautova-Ruševljan, Brukner 1992, 60–61; Даутова Рушевљан 2006, 338, 339; Поповић 1992, 30, 46.

je”, Cat. Nos. 138, 188, 197, 198, 315), in the area of the Viminacijum amphitheater (Cat. Nos. 175–177, 193–194, 199 and 255) and within fortifications (Kraku-lu Jordan, Cat. No 257, Stojnik, Cat. Nos. 268 and 306 and Karataš - Diana). One example was discovered in a pottery kiln “Zanatski centar Viminacijum” (Cat. No 237), while Cat. No 241 comes from a pit (site Viminacijum – “Nad Klepečkom”). During the archaeological excavations in 2016 and 2017 on the site of Viminacijum (location “Rit”) in a trench and interment used for the extraction of clay, found some thirty lead mirror frames. Specimens of the trench in the meantime published²⁵⁸, while the finds from the interment will be announced later. Finding contexts usually remain unknown for the remaining finds, kept in various museum depots. The mirrors from Gomolava were discovered in the layer of the Roman settlement, while single finds from S. Kostolac (site “Čair”) most likely come from the handicraft centre for producing lead object or from the sanctuary.²⁵⁹

Square mirrors (Cat. Nos. 306–316), sometimes with perforations in corners (Cat. No 314), are suspected to have been mounted up on boxes with cosmetic utensils and that, next to their protective features, they also possessed a decorative function.

STYLISTIC-TYOLOGICAL ANALYSIS OF MIRRORS (T. I–XIV)

Stylistic-typological analysis of lead mirrors from the Roman provinces at the territory of Serbia was performed according to the shape of the frames (circular and square), the number of ring zones and motifs on frames. Fifteen types were distinguished, numbered with Latin numbers and several variants, marked in alphabetical order (Tables 3 and 4). The greatest number of mirrors was discovered in Stari Kostolac (*Viminacijum*) and its vicinity (Map 3). The Roman–Byzantine collection of the National museum in Požarevac contains 130 examples, including four examples from Veliko Laole (*Iovis Pagus*) and three from Veliko Gradište (*Pincum*). Our catalogue contains 77 examples from the Požarevac collection, while the remaining ones fit into the already existing types. During systematic archaeological excavations in Viminacijum, some

258 Milovanović, Marjanović, Kosanović 2016, 9 - 32. That mirrors are not included in this publication, because it has already been completed in preparation for printing.

259 Dautova-Ruševljan, Brukner 1992, 60 – 61; Даутова Рушевљан 2006, 338, 339; Поповић 1992, 30, 46.

desetak ogledala. Na Gomolavi nađeno je 50 primeraka, iz sloja naselja.²⁶⁰ Kataloški je obrađeno 44 bolje sačuvanih primeraka. Iz Hrtkovaca potiče još 21 komad.²⁶¹ Narodni Muzej u Beogradu poseduje deset okvira olovnih ogledala (Stojnik, Ritopek i nepoznati lokaliteti u Podunavlju).²⁶² Radi se o slučajnim nalazima, od kojih su dva iz stojničkog kastruma i okoline (kat. br. 268 i 306). Iz Muzeja Srema u Sremskoj Mitrovici je kataloški obrađeno devet ogledala.²⁶³ Hronološko opredeljenje je izvršeno uglavnom na osnovu komparativne analize sa analognim primercima iz Donje Panonije, Dakije i Trakije. Većina primeraka predstavlja slučajne nalaze, tako da nema elemenata za njihovo uže datovanje. Na osnovu položaja u grobu, za neka ogledala se može reći da su činila sastavni deo toaletnog pribora smeštenog u potencijalnu kutiju ili vreću.²⁶⁴ U okviru istog tipa i varijante, rađeni su okviri u jednodelnim i dvodelnim kalupima. Brojniji su okviri rađeni u jednodelnim, od primeraka u dvodelnim kalupima.²⁶⁵

Stilsko-tipološka analiza primenjena u knjizi se većim delom oslanja na klasifikaciju ogledala od olova iz S. Kostolca koja su najbrojnija.²⁶⁶

Tip I

Kružni okviri ogledala ornamentisani kombinacijom vegetabilnih i geometrijskih motiva čine prvi tip (kat. br. 127–145). Bogata dekoracija je podeljena u pet do dve prstenaste zone. Vinova loza je jedini vegetabilni motiv zajednički svim varijantama i nalazi se u kombinaciji sa geometrijskim motivima: granule i radialne linije. Drška

thirty mirrors were unearthed. At Gomolava, in settlement layers, fifty examples were discovered.²⁶⁰ The catalogue contains forty-four better preserved examples. Further 21 pieces come from Hrtkovci.²⁶¹ The National museum in Belgrade keeps ten lead mirror frames (Stojnik, Ritopek and unknown sites along the Danube valley).²⁶² These are isolated finds, two of which come the Stojnik castrum and its vicinity (Cat. Nos. 268 and 306). Nine mirrors from the Museum of Srem in Sremska Mitrovica were also included into the catalogue.²⁶³ Dating was mostly based on comparison with parallels with the finds from Lower Pannonia, Dacia and Thrace. The majority represents isolated finds, therefore containing no elements for a precise dating. According to their position as grave-goods, some mirrors are certain to have been parts of cosmetic sets, placed in a box or a satchel.²⁶⁴ Within a single type and variant, frames were made in single- or twofold molds. The frames made in single folded molds are more numerous than those made in twofold molds.²⁶⁵

Stylistic-typological analysis applied in this volume is mostly based on the classification of lead mirrors from Stari Kostolac, which are the most numerous finds.²⁶⁶

Type I

Circular mirror frames decorated with floral and geometric motifs are included into the first type (Cat. Nos. 127–145). Rich decoration is divided into five to two ring-shaped zones. Grapevine is the only motif common

260 Dautova-Ruševljan, Brukner 1992, 63, T. 2, 4–9; T. 3, 10–16; T. VI, 1–5; T. VII, 1–5. Srdačno se zahvaljujem dr V. Dautovoj-Ruševljan iz Muzeja Vojvodine u Novom Sadu, koja mi je omogućila fotografisanje ogledala.

261 Даутова-Рушевљан 2006, 336–340; 346–348, кат. бр. 11–31.

262 Величковић 1959, 55–72.

263 Srdačno se zahvaljujem višem kustosu J. Davidović iz Muzeja Srema u Sremskoj Mitrovici, na ustupljenim primercima ogledala koja do sada nisu publikovana.

264 Takav slučaj se može odnositi na ogledalo kat. br. 235 koje je nađeno na dnu groba sa kremacijom (S. Kostolac, „Pećine“, G1-16) zajedno sa staklenim balsamarijumom, koštanom iglom i prstenastim cilindričnim okovom od srebrnog lima. Neposredno uz devastirani grob su pronađeni: aplikacija od bronzanog lima, krčag, nečitak bronzani novac i bronzana brava. Aplikacija i brava, svedoče o postojanju toaletne kutije, u kojoj su verovatno bili smešteni navedeni predmeti. Podaci su preuzeti iz dokumentacije Arheološkog instituta u Beogradu, terenski dnevnik Pećine iz 1982. godine, str. 1863.

265 Takav je slučaj sa ogledalima tipa IA; IIB; VB; XIB i XIVB. Ogledala tipa IIIA, B; IVA–C; VA; VIA; VIII; XIII–B; XIVA; XVA–C su rađena u jednodelnim, a tipa IB; IIA, C; VIB; VIIA–B; IXA–B; X; XIA, C i XIIA–C u dvodelnim kalupima.

266 Спасић 1995–1996, 29–68.

260 Dautova-Ruševljan, Brukner 1992, 63, T. 2, 4–9; T. 3, 10–16; T. VI, 1–5; T. VII, 1–5. I hereby express my gratitude to V. Dautova-Ruševljan, Ph.D. from the Museum of Vojvodina in Novi Sad, who made it possible for me to photograph the mirrors.

261 Даутова-Рушевљан 2006, 336–340; 346–348, Cat. No 11–31.

262 Величковић 1959, 55–72.

263 I hereby express my gratitude to senior custodian J. Davidović from the Museum of Srem in Sremska Mitrovica, for allowing me to publish the mirrors which were previously not published.

264 The mirror Cat. No 235 can be described as such, discovered at the bottom of a cremated grave (S. Kostolac, „Pećine“, G1-16) along with a glass balsamarium, a bone needle and a ring-shaped cylindrical cast made of a silver sheet. Next to the devastated grave, there were: an applica made of bronze sheet, a jug, an illegible bronze coin and a bronze lock. The applica and the lock give testimony of a cosmetic box, most likely containing the above mentioned items. Data taken from documentation of the Institute of Archaeology in Belgrade, field diary Pećine from 1982, page 1863.

265 This includes mirrors of the following types IA; IIB; VB; XIB and XIVB. Mirrors of types IIIA, B; IVA–C; VA; VIA; VIII; XIII–B; XIVA; XVA–C were made in single folded molds, while types IB; IIA, C; VIB; VIIA–B; IXA–B; X; XIA, C and XIIA–C were made in twofold molds.

266 Спасић 1995–1996, 29–68.

je ukrašena motivom riblje kosti ili mrežastim ornamentom. Ogdalala su podeljena u dve varijante u odnosu na broj prstenastih zona, kombinacije motiva i izgleda naličja.

Varijanta IA

Kod sedam ogdalala je dekoracija izvedena u pet do tri prstenaste zone nejednake širine (kat. br. 127–133). Zone su međusobno odvojene reljefnim kružnicama. Najluksuzniji primerci sadrže pet kružnica. Polje uz otvor ogdalala za staklo je dekorisano radijalnim linijama, zatim sledi polje sa granulama neujednačenih veličina. U najširoj, trećoj zoni je stilizovana loza izvedena spojenim spiralama sa granulama. Raspored ornamentata četvrtog i petog prstena varira između granula i radijalnih linija, odnosno, ponavljaju se motivi prve i druge zone. Odstupanja u broju prstenastih polja koja su prisutna na pojedinim primercima su posebno naglašena u kataloškom opisu. Drška je ukrašena motivom riblje kosti i u gornjem delu ojačana sa po jednom ili dve račvaste trake (krak) koje se spajaju sa okvirom ogdalala. Livena su u jednodelnim i dvodelnim kalupima. Naličja ogdalala iz dvodelnih kalupa su ornamentisana geometrijskim motivima što je navedeno u kataloškom opisu. Svi primerci su iz Gornje Mezije (S. Kostolac i Ritopek). Analogni primerak ogdalalima rađenim u dvodelnom kalupu je okvir iz Sučidave (II–III vek).²⁶⁷

Varijanta IB

Kod dvanaest ogdalala iz S. Kostolca je dekoracija izvedena u tri prstenaste zone nejednake širine, dok se na dva primerka nalaze dva prstena (kat. br. 134–145). Zone su međusobno odvojene reljefnim kružnicama. Glavni motiv je spiralna loza sa lišćem i granulama u formi grozdova. Geometrijski motiv je sveden na jedno ili dva prstenasta polja sa radijalima. Zone sa granulama u ovoj varijanti nisu zastupljene. Polja sa radijalima variraju, mogu biti uz otvor za staklo ili oko ruba okvira. Ovo je uprošćena varijanta u odnosu na prethodnu. Polja sa geometrijskim motivima su reducirana, dok je centralni motiv spiralne loze iz prethodne varijante obogaćen lišćem i grozdovima, stoga se dobija realnija slika vinove loze, koja je u prethodnoj varijanti tek nagoveštena stilizovanim spiralama. Drška je ukrašena mrežastim ili motivom riblje kosti. Nekada je na licu drške jedan, dok je na naličju drugi motiv. Ogdalala su rađena u dvodelnom kalupu. Naličje je ornamentisano kružnicama sa radijalima. Analogni primerci su poznati iz Sučidave (kraj II–III vek).²⁶⁸

267 Tudor 1959, 420, Type XIII, n° 40, fig. 3/19, a, b.

268 Tudor 1959, 420.

to all of the variants, usually combined with geometric motifs: granules and radial lines. Handles were decorated with fishbone or net ornaments. According to the number of ring-shaped zones, motif combinations and background images, the mirrors are divided into two variants.

Variant IA

Seven mirrors bear decoration divided into five to three ring-shaped zones of unequal width (Cat. Nos. 127–133). Zones are divided with relief circles. The most luxurious examples possess five circles. The field next to the opening is decorated with radial lines, next to it the field with granules of uneven size. In the widest, third zone, there is stylized grapevine, made in the shape of tied spirals with granules. Ornament order in the fourth and the fifth ring varies between granules and radial lines, actually repeating the ornaments from the first and second zones. In the catalogue description, deviations in number of ring-shaped fields on specific examples are specially highlighted. The handle bears fishbone ornaments and in its upper part, it is strengthened with one or two bands, connected to the mirror frame. They were cast both in single- and twofold molds. The back sides of mirrors cast in twofold molds are decorated with geometric motifs, also included into the catalogue description. All of the examples come from Upper Moesia (Stari Kostolac and Ritopek). A parallel for mirrors made in twofold molds is a frame from Sucidava (2nd to 3rd century).²⁶⁷

Variant IB

Twelve mirrors from Stari Kostolac bear decoration divided into three ring-shaped zones of uneven width, while two examples bear decoration divided into two rings (Cat. Nos. 134–145). The zones are separated from each other with relief circles. The main motif is a spiral grapevine with leaves and granules in the shape of grapes. Geometric motifs are reduced to one or two ring-shaped fields with radial lines. In this variant, there are no zones with granules. Fields with radial lines vary – they can be either next to the opening or around the frame edge. Compared to the previous variant, this one is rather simplified. The fields with geometric motifs are reduced, while the central motif of spiral-shaped grapevine from the previous variant is enriched with leaves and grapes, thus giving a more realistic image of grapevine, in the previous variant only hinted with stylized spirals. Handles are decorated with net or fishbone motifs. Sometimes, the first motif is on one handle side, while the second one is on the other side. The mirrors were made in twofold molds.

267 Tudor 1959, 420, Type XIII, n° 40, fig. 3/19, a, b.

TIP II

Okviri ogledala drugog tipa su podeljeni na tri ili jednu zonu (kat. br. 146–185). Motiv vinove loze je šematski prikazan nizom povezanih spirala i granula (varijante A i B) ili bez granula (varijanta C).

Varijanta IIA

Na dvadeset tri okvira je spiralna loza realistički ili stilizovano prikazana (kat. br. 146–168). Geometrijski motiv je sveden na tri zone sa granulama oko otvora za ogledalo, po sredini i oko ruba. Nedostaju polja sa radijalima. Okviri su rađeni u dvodelnom kalupu, dok su naličja bez dekoracije. Drška je ukrašena kosim kanelurama. Primerci iz Donje Panonije su glavni predstavnici ove varijante, posebno se ističe Gomolava sa trinaest ogledala, zatim Hrtkovci i S. Mitrovica, sa po dva predstavnika. U Gornjoj Meziji ovoj varijanti pripadaju pet primeraka iz S. Kostolca. Po stilu su im najbliža ogledala iz Sučidave (kraj II–III vek) kod kojih je unutrašnji prsten ispunjen motivom astragala, a ne granulama.²⁶⁹

Varijanta IIB

Petnaest ogledala sadrže jednu prstenastu zonu sa vegetabilnim motivom vinove loze i grozdovima (kat. br. 169–183). Na primerku iz S. Kostolca (kat. br. 169), loza izlazi iz kantarosa. Na dršci je vinova loza, ponekad u kombinaciji sa ukrštenim linijama. Ogledala su livena u jednodelnom i dvodelnom kalupu. Svi nalazi su sa prostora Gornje Mezije (S. Kostolac, Veliko Laole i iz Narodnog muzeja u Beogradu). Analogni primerci nisu poznati, jedino se može navesti motiv vinove loze samostalno prikazan na znatno većem prečniku ogledala iz Intercise (III vek).²⁷⁰ Dekoracija drške je analogna sa primerkom iz Sučidave.²⁷¹

Varijanta IIC

Dva ogledala (kat. br. 184 i 185) imaju na licu okvira u jedinoj prstenastoj zoni šematizovan motiv loze predstavljen nizom spirala. Ogledala su rađena u dvodelnom kalupu, a naličje nije dekorisano. Primerci većeg prečnika iz Sučidave mogli bi se porediti sa okvirom ogledala iz Velikog Laola.²⁷²

The backside is decorated with circles with radial lines. Parallels are known from Sucidava (the end of the 2nd and the 3rd century).²⁶⁸

TYPE II

The mirror frames of the second type are divided into three or a single zone (Cat. Nos. 146–185). The grapevine motif is schematically depicted with a row of spirals and granules (variants A and B) or without granules (variant C).

Variant IIA

On twenty-three frames, spiral grapevine is depicted either realistically or stylized (Cat. Nos. 146–168). Geometrical motifs are reduced to three zones with granules around the mirror opening, in the middle and around the edge. The fields with radial lines are missing. The frames were made in twofold molds, while their backsides bear no decoration. Handles are decorated with diagonal canelures. The main representatives of this type come from Lower Pannonia, especially Gomolava with thirty examples, followed by Hrtkovci and Sremska Mitrovica, each with two examples. In Upper Moesia, five examples of this type come from Stari Kostolac. Stylistically, the closest parallels include mirrors from Sucidava (the end of the 2nd and the 3rd century), their inner ring filled with astragal motifs, but without granules.²⁶⁹

Variant IIB

Fifteen mirrors possess one ring zone with floral motifs of grapevine and grapes (Cat. Nos. 169–183). On the example from Stari Kostolac (Cat. No 169), the grapevine emerges from a kantharos. Grapevine is on the handle, sometimes combined with crossed lines. The mirrors were made in single or twofold molds. All of the finds come from Upper Moesia (Stari Kostolac, Veliko Laole and from the National museum in Belgrade). Parallels are not known. The only parallel can be an isolated depiction of grapevine on a mirror of quite larger diameter from Intercissa (3rd century).²⁷⁰ The handle decoration has its parallels on the example from Sucidava.²⁷¹

Variant IIC

Two mirrors (Cat. Nos. 184 and 185) possess a schematized grapevine motif in the shape of tied spirals at their front sides, in a single ring-shaped zone. They were made

269 Tudor 1959, 420, Type XII, n 39, fig.3/18 sa napomenom br. 9.

270 Fitz 1957, Typus X, Nr. 8, Taf. LXXV, 9.

271 Tudor 1959, Type XX, n 59, fig. 4/29.

272 Tudor 1959, 417, Type VIII, n 33–34, fig.2/13, 15, a, b.

268 Tudor 1959, 420.

269 Tudor 1959, 420, Type XII, n 39, fig.3/18 with footnote No 9.

270 Fitz 1957, Typus X, Nr. 8, Taf. LXXV, 9.

271 Tudor 1959, Type XX, n 59, fig. 4/29.

TIP III

Trećem tipu pripadaju okviri ogledala podeljeni u dve ili jednu zonu sa unutrašnjom podelom na četiri ili tri polja (kat. br. 186–188). Osnovni dekorativni motiv predstavlja bogato razvijena vinova loza sa granulama u formi grozda koja se najčešće spušta niz dršku ogledala. Izdvojene su dve varijante.

Varijanta IIIA

Na tri ogledala je okvir podeljen reljefnom kružnicom u dve prstenaste zone (186–188). Unutrašnje polje je oko otvora za staklo podeljeno na tri polja, reljefnim linijama u kojima su granule ili unakrsne linije sa granulama. Spoljni prsten je ukrašen motivom vinove loze sa lišćem, grozdovima i pticama. Na dršci se obično nastavlja grana vinove loze koja se spušta sa okvira niz dršku ili je prikazan motiv riblje kosti. Drška se sa dva bočna kraka spaja sa okvirom. Predstavnicima ove varijante su poznati samo iz S. Kostolca. Analogni primerci nisu nam poznati. Jedino se vinova loza sa grožđem spušta sa okvira niz dršku ogledala iz Sučidave.²⁷³

Varijanta IIIB

Na dva ogledala iz S. Kostolca (kat. br. 189–190) okvir je krstasto podeljen na četiri polja u kojima je po jedna elipsa sa po dve granule. Podela je izvršena poprečnim linijama u kojima su granule sa bočnih strana, iznad je krug, dok je ispod grana vinove loze koja se spušta niz dršku. Oko otvora za staklo je kružnica od granula. Sličan dekorativni model je primenjen kod tipa IIA. Drška je dekorisana vinovom lozom sa grožđem poput tipa IIIA. Identični primerci ogledala nisu nam poznati. Krstasta podela okvira sa granulama je primenjena na ogledalima iz Sučidave.²⁷⁴

TIP IV

Četvrtom tipu pripadaju ogledala koja sadrže dva polja (kat. br. 191–204). U jednom od njih se uvek pojavljuje motiv povezanih elipsa koje obrazuju lanac oko otvora za ogledalo ili oko spoljnog ruba. Razlikuju se tri varijanta u zavisnosti od pratećih motiva u drugom polju. Drška je dekorisana motivom riblje kosti ili mrežasto.

in twofold molds, while their back sides remained undecorated. Examples with larger diameters from Sucidava could be compared to the mirror frame from Veliko Laole.²⁷²

TYPE III

The third type includes mirror frames divided into two zones or a single one, with inner division into four or three fields (Cat. Nos. 186–190). The basic decorative motif includes richly developed grapevine with granules in the shape of grapes, usually coming down the mirror handle. Two variants can be distinguished.

Variant IIIA

Three mirrors have their frames divided into two ring-shaped zones with a relief circle (Cat. Nos. 186–188). With relief lines, the inner field is divided into three parts around the glass opening. The relief lines contain granules or crossed lines with granules. The outer ring is decorated with grapevine motifs with leaves, grapes and birds. Usually, the grapevine goes down the handle, or the handle bears fishbone motifs. With two outer hands, the handle is connected to the frame. Representatives of this variant are only known from Stari Kostolac. Parallels are not known. The only case of grapevine reaching down the handle from the mirror frame is known from Sucidava.²⁷³

Variant IIIB

On two mirrors from Stari Kostolac (Cat. Nos. 189–190), the frame is divided into four fields, each containing an ellipse with two granules. The division is made with sidelines with granules along their sides, above them a circle, while beneath them, there is a grapevine branch reaching down the handle. Around the opening, there is a circle made of granules. A similar decorative model was applied with type IIA. Just like the type IIIA, handles are decorated with grapevine and grapes. Identical mirrors are not known. The frame division with granules was applied on some mirrors from Sucidava.²⁷⁴

TYPE IV

The fourth type includes mirrors with two fields (Cat. Nos. 191–204). In one of them, a motif of connected ellipses is always shown, making a chain around the mir-

273 Tudor 1959, Type XX, n 59, fig. 4/29.

274 *Ibid.*, 420, Type X, n 36–37, fig. 3/16.

272 Tudor 1959, 417, Type VIII, n 33–34, fig.2/13, 15, a, b.

273 Tudor 1959, Type XX, n 59, fig. 4/29.

274 *Ibid.*, 420, Type X, n 36–37, fig. 3/16.

Varijanta IVA

Četiri ogledala iz S. Kostolca imaju okvir podeljen u dve zone koje su odvojene reljefnom kružnicom (kat. br. 191–194). Uz otvor za staklo je kružni lanac od povezanih elipsi. Naredno polje je dekorisano girlandama sa trouglovima između njih. Na dršci je motiv riblje kosti. Motiv lanca sa elipsama je poznat na ogledalu iz Akvileje.²⁷⁵

Varijanta IVB

Osam ogledala uz otvor za staklo imaju dve koncentrične kružnice (kat. br. 195–202). Unutrašnje polje je poprečnim linijama podeljeno na četiri dela u kojima je venac izveden motivom riblje kosti. Polovina venca je okrenuta suprotno od druge polovine. Spolja je motiv lanca od međusobno povezanih elipsi. Drška je trakasta sa motivom riblje kosti. Svi primerci su iz Gornje Mezije (S. Kostolac i nepoznat lokalitet u Podunavlju). Gotovo identični motivi, su poznati na ogledalu iz Jerusalima koje se čuva u Luvru.²⁷⁶

Varijanta IVC

Ogledala iz S. Kostolca (kat. br. 203) i Gomolave (kat. br. 204) u unutrašnjem polju imaju kratke radialne linije, dok je spolja lanac od međusobno povezanih elipsi sa ili bez granula. Na dršci je mrežasti motiv. Direktno analogije nisu poznate.

TIP V

Petom tipu pripadaju lica ogledala podeljena u tri, dve ili jednu zonu (kat. br. 205–210). Glavni motiv su girlande sa dodatnim ornamentima (granule i „V“-motiv). Razlikuju se dve varijante u zavisnosti od broja prstenova i dekoracije.

Varijanta VA

Tri ogledala imaju okvir podeljen kružnicom u tri, odnosno dve zone (kat. br. 205–207). Unutrašnje polje je dekorisano kratkim radialnim linijama ili samo granulama, dok je uz spoljni rub niz od girlandi sa granulama unutar i između njih. Rađena su u jednodelnom kalupu. Dva nalaza su iz Gornje Mezije (S. Kostolac), dok je jedan iz Donje Panonije (Hrtkovci). Analogije nisu poznate. Jedino se može formalno uporediti motiv girlandi poznat sa okvira ogledala iz Intercise.²⁷⁷

275 Спачић 1995–1996, 35, varijanta VIII.

276 *Ibid.*, varijanta VII2.

277 Fitz 1957, 388–389, Typus XIII, Nr. 14, Taf. LXXV. 2.

ror opening or around the outer edge. Three variants can be distinguished, depending on the motifs in the second field. Handles are decorated either with fishbone or net motif.

Variant IVA

Four mirrors from Stari Kostolac possess frames divided into two fields, separated with a relief circle (Cat. Nos. 191–194). Next to the glass opening, there is a circular chain consisting of connected ellipses. The next field is decorated with garlands with triangles between them. The handle bears fishbone decoration. The motif of a chain with ellipses is known from Aquileia.²⁷⁵

Variant IVB

Eight mirrors possess concentric circles next to the glass opening (Cat. Nos. 195–202). The inner field is divided into four fields with crossed lines, within them a wreath made with fishbone motifs. One half of the wreath is opposed to the other half. On the outer side, there is a chain of connected ellipses. The handle is ribbon-shaped, decorated with fishbone motifs. All of the examples come from Upper Moesia (Stari Kostolac and an unknown site from the Danube valley). Almost identical motifs are depicted on a mirror from Jerusalem, now kept in Louvre.²⁷⁶

Variant IVC

Mirrors from Stari Kostolac (Cat. No 203) and Gomolava (Cat. No 204) show short radial lines in their inner field, while in the outer field, there is a chain of connected ellipses, with or without granules. The handle bears net ornaments. No direct parallels are known.

TYPE V

The fifth type included mirrors with their front sides divided into three or two zones or possessing only a single field (Cat. Nos. 205–210). The main motifs are garlands with additional ornaments (granules and the “V”-shaped motif). Two variants can be distinguished, depending on the number of rings and decoration.

Variant VA

Three mirrors possess frames divided into three or two zones with a circle (Cat. Nos. 205–207). The inner field is decorated with short radial lines or granules only, while along the outer edge, there is a row of garlands with

275 Спачић 1995–1996, 35, variant VIII.

276 *Ibid.*, variant VII2.

Varijanta VB

Preostala tri ogledala iz S. Kostolca imaju u unutrašnjem polju kratke radijalne linije, dok je u sredini venac sa šematizovanim listovima (kat. br. 208–210). Spoljna zona je ispunjena dvostrukim ili jednostrukim girlandama. Rađena su u jednodelnom i dvodelnom kalupu. Identičan okvir sa kružnim perforacijama je poznat iz Intercise.²⁷⁸ Za ostale primerke nisu poznate direktne analogije.

TIP VI

Šestom tipu pripadaju ogledala čiji je okvir podeljena najviše u pet zona (kat. br. 211–221). Glavni motiv su polukružne ispresecane linije sa granulama ili bez njih. Dekorativni motiv je dopunjen radijalnim ili ukrštenim linijama u zavisnosti od varijante.

Varijanta VIA

Kod tri ogledala je okvir organizovan u pet zona (kat. br. 211–213). Oko okvira za staklo su kružnice sa kratkim radijalnim linijama. Sledeća zona je ispunjena ukrštenim linijama sa većom granulom između ili samo granulama. U sledećoj zoni su ispresecani polukrugovi sa manjom granulom. U spoljnoj zoni je ponovljen motiv ukrštenih linija koje formiraju mrežasti motiv ili su prikazane radijalne linije. Dva primerka su iz Gornje Mezije (S. Kostolac), dok je treći iz Donje Panonije (Hrtkovci). Gotovo identična ogledala su poznata iz Intercise (III–IV vek).²⁷⁹ Za ogledalo sa natpisom VTERE FELIX (kat. br. 213), iako nema direktnih analogija, treba spomenuti natpis sa ogledala kvadratnog okvira iz Stojnika i Karataša (VTERE FELIX BENE; kat. br. 306) koja su obrađena u okviru tipa XVA, dok je njima identičan okvir iz Intercise sa istovetnim natpisom i novcem Gordijana III (prva polovina III veka).²⁸⁰

Varijanta VIB

Na osam ogledala je okvir podeljen u dve zone (kat. br. 214–221). Oko okvira za staklo je motiv ukrštenih linija („X“) ili su kratke radijalne linije. U spoljnoj zoni su ispresecani polukrugovi. Polje sa kratkim radijalima može biti uz okvir stakla ili na spoljnjem rubu. Podjednako su zastupljena u G. Meziji (S. Kostolac, V. Laole) i D. Panoniji (Gomolava, Hrtkovci i S. Mitrovica). Analogije nisu poznate.

²⁷⁸ *Ibidem*.

²⁷⁹ Fitz 1957, 388, Typus XII, Nr. 2, 4, Taf. LXXIV, 1, 2; Typus XI, Nr. 9, 12, 17 (poslednji je primerak datovan novcem Galerija), Taf. LXXIV, 5, 6.

²⁸⁰ Fitz 1957, 389, Typus XVI, Nr. 6, 10, 21, Taf. LXXV, 1.

granules within and between them. They were made in a single folded mold. Two finds come from Upper Moesia (Stari Kostolac), while the remaining one is from Lower Pannonia (Hrtkovci). No parallels are known. Only formally, the garland motif can be compared to a mirror frame from Intercissa.²⁷⁷

Variant VB

The remaining three mirrors from Stari Kostolac possess short radial lines in their inner fields, while in the middle, there is a wreath with stylized leaves (Cat. Nos. 208–210). The outer zone is filled with double or single garlands. They were made either in single or twofold molds. An identical frame with circular perforations is known from Intercissa.²⁷⁸ No direct parallels are known for the remaining examples.

TYPE VI

The sixth type includes mirrors with their frames divided into up to five zones (Cat. Nos. 211–221). The main motif shows semi-circular interrupted lines, with or without granules. Depending on the variant, decorative motifs possess additional radial or crossed lines.

Variant VIA

Three mirrors possess frames divided into five zones (Cat. Nos. 211–213). Around the glass opening, there are circles with short radial lines. The next zone is filled with crossed lines with a bigger granule between them or with granules only. In the next zone, there are interrupted semi-circles with a smaller granule each. In the outer zone, the motif of crossed lines is repeated, forming a net motif or with radial lines. Two examples come from Upper Moesia (Stari Kostolac), while the third one comes from Lower Pannonia (Hrtkovci). Almost identical mirrors are known from Intercissa (3rd to 4th century).²⁷⁹ Although there are no direct parallels, the mirror with the inscription VTERE FELIX (Cat. No 213) has its distant analogies with the square mirror from Stojnik and Karataš (VTERE FELIX BENE; Cat. No 306), included into the type XVA, this again having its parallels in a frame from Intercissa, with an identical inscription and coins of Gordian III (first half of the 3rd century).²⁸⁰

²⁷⁷ Fitz 1957, 388–389, Typus XIII, Nr. 14, Taf. LXXV, 2.

²⁷⁸ *Ibidem*.

²⁷⁹ Fitz 1957, 388, Typus XII, Nr. 2, 4, Taf. LXXIV, 1, 2; Typus XI, Nr. 9, 12, 17 (the last example is dated with Gallerius' coins), Taf. LXXIV, 5, 6.

²⁸⁰ Fitz 1957, 389, Typus XVI, Nr. 6, 10, 21, Taf. LXXV, 1.

TIP VII

Sedmom tipu pripadaju okviri ogledala koji su podeljeni od pet do tri zona (kat. br. 222–225). Dekoracija je ukomponovana kombinacijom geometrijskih motiva (granule različitih veličina, samostalno prikazane ili unutar polukružnih polja) i kružnicama sa kratkim radijalnim linijama. Drška je ispunjena motivom riblje kosti. Izdvojene su dve varijante na osnovu dekoracije.

Varijanta VIIA

Dva ogledala iz S. Kostolca (kat. br. 222–223) imaju okvir sa pet, odnosno četiri zone. Polja su međusobno podeljena plitko urezanim kružnicama. Zone su ispunjene kratkim radijalnim linijama i granulama sa nizom krugova i polukrugova. Gotovo istovetno dekorativno rešenje je primenjeno na okviru iz Sučidave.²⁸¹

Varijanta VIIB

Druga dva okvira, takođe iz S. Kostolca (kat. br. 224–225) imaju okvir podeljen u tri zone. Polja su međusobno podeljena jednom ili sa po dve reljefne kružnice. Zone sa kratkim radijalnim linijama i polukružna polja sa ili bez granula menjaju mesto na okviru. Ogledala su rađena u dvodelnom kalupu. Analogije nisu poznate.

TIP VIII

Osmom tipu pripadaju tri ogledala sa okvirom podeljenim u više prstenastih zona (kat. br. 226–228). Osnovnu dekoraciju čine radijalni i mrežasti motivi, koji mogu biti dopunjeni šematizovanim vencem i granulama u formi grozda. Ogledala su rađena u jednodelnom kalupu. Dva primerka su iz S. Kostolca i jedan iz Hrtkovca. Analogije nisu poznate.

TIP IX

Devetom tipu pripadaju okviri ogledala podeljeni u dve zone nejednake širine (kat. br. 229–233). Dekoracija je svedena na geometrijske motive koji su precizno izvedeni (cik-cak linije sa ili bez granula, meandar i radijalne linije). Izdvojene su dve varijante rađene u dvodelnom kalupu.

Varijanta IXA

Na okviru tri ogledala je osnovni motiv cik-cak linija

281 Tudor 1959, 420, Type XV, n 43–45, fig. 3/22–23, fig. 7. Primerak n 43 je nađen u vizantijskom sloju iz VI veka.

Variant VIB

Eight mirrors have their frames divided into two zones (Cat. Nos. 214–221). Around the glass frame, there is either a motif of crossed lines (“X”) or short radial lines. In the outer zone, there are crossed semi-circles. The field with short radial lines can stand either next to the glass frame or along the outer edge. They are equally represented in Upper Moesia (Stari Kostolac, Veliko Laole) and Lower Pannonia (Gomolava, Hrtkovci and Sremska Mitrovica). No parallels are known.

TYPE VII

The seventh type includes mirror frames divided into five to three zones (Cat. Nos. 222–225). The decoration is fitted into geometric motifs (granules of different sizes, shown either isolated or within circular fields) and circles with short radial lines. The handle is filled with fishbone motifs. According to decoration, two variants can be distinguished.

Variant VIIA

Two mirrors from Stari Kostolac (Cat. Nos. 222–223) possess frames divided into five, actually four zones. The fields are separated from each other with shallow carved circles. The zones are filled with short radial lines and granules with a row of circles and semi-circles. An almost identical decorative pattern is applied on a frame from Sučidava.²⁸¹

Variant VIIB

The following two frames, also from Stari Kostolac (cat. nr. 224–225) possess frames divided into three zones. The fields are separated from each other with either one or two relief circles. Zones with short radial lines and semi-circular fields with or without granules both appear on frames. The mirrors were made in twofold molds. There are no known parallels.

TYPE VIII

The eighth type includes three mirrors with their frames divided into several ring-shaped zones (Cat. Nos. 226–228). The basic decoration consists of radial and net motifs, sometimes with additional schematized wreaths and granules in the shape of grapes. The mirrors were

281 Tudor 1959, 420, Type XV, n 43–45, fig. 3/22–23, fig. 7. The example nr. 43 was discovered in the Byzantine layer from the 6th century.

sa granulama (kat. br. 229–231). Primerak iz S. Kostolca je dopunjen motivom meandra oko otvora za staklo. Dva predstavnika varijante su iz S. Kostolca, dok je jedan iz Gomolave. Analogni primerci sa cik-cak linijama su poznati iz Intercise, Brigecija i Karnuntuma, datovani novcem Gordijana III.²⁸²

Varijanta IXB

Osnovni motiv na ogledalima iz S. Kostolca (kat. br. 232) i V. Gradišta (kat. br. 233), takođe je cik-cak linija bez ili sa granulama, dok su oko otvora za staklo radijalne linije. Identični primerci su poznati iz Sučidave.²⁸³

TIP X

Dva ogledala iz S. Kostolca (kat. br. 234–235) su jedini predstavnici desetog tipa. Na ogledalima je okvir ispunjen meandrom sa ili bez granula. Rađena su u dvodelnom kalupu. Analogije nisu poznate.

TIP XI

Jedanaestom tipu pripadaju okviri ogledala koji su organizovani u najviše tri zone, a osnovni i jedini motiv su ukošene ili ukrštene radijalne linije (kat. br. 236–237). Rađena su u jednodelnom i dvodelnom kalupu. Drška je sa motivom riblje kosti ili mreže. Izdvojene su tri varijante u zavisnosti od broja prstenova.

Varijanta XIA

Dva ogledala iz S. Kostolca (kat. br. 236–237) imaju okvir podeljen u tri prstenaste zone nejednake širine sa ukošenim radijalnim linijama u istom smeru. Oko otvora za staklo su dve reljefne kružnice.

Varijanta XIB

Kod jedanaest ogledala je okvir reduciran na dve prstenaste zone (kat. br. 238–248). Obe sadrže radijalne linije koje su kod primeraka iz D. Panonije (Gomolava i Hrtkovci) ukošene ili jednim delom ukrštene. Primercima iz S. Kostolca su analogna ogledala iz Sučidave (III vek).²⁸⁴

Varijanta XIC

Okvir ogledala iz S. Kostolca (kat. br. 249) sadrži jedno kružno polje sa dužim, iskošenim radijalnim linijama. Oko

made in single folded mold. Two examples come from Stari Kostolac and a single one from Hrtkovci. There are no known parallels.

TYPE IX

The ninth type includes mirror frames divided into two zones of unequal width (Cat. Nos. 229–233). Decoration is reduced to precisely carved geometrical motifs (zig-zag lines with or without granules, meander and radial lines). Two variants were separated, made in twofold molds.

Variant IXA

The frames of three mirrors bear zig-zag lines with granules as basic motifs (Cat. Nos. 229–231). The example from Stari Kostolac bears an additional meander motif around the glass opening. Two examples come from Stari Kostolac, while a single one comes from Gomolava. Examples with zig-zag lines are known from Intercissa, Brigetio and Carnuntum, dated with coins of Gordian III.²⁸²

Variant IXB

The basic motif on mirrors from Stari Kostolac (Cat. No 232) and Veliko Gradište (Cat. No 233) is also a zig-zag line with or without granules. Around the glass opening, there are radial lines. Identical examples are known from Sucidava.²⁸³

TYPE X

Two mirrors from Stari Kostolac (Cat. No 234–235) are the only representatives of the tenth type. Their frames are filled with meander, with or without granules. They were made in twofold molds. Parallels are not known.

TYPE XI

The eleventh type includes mirror frames divided into up to three zones, their only decoration being diagonal or crossed radial lines (Cat. No 236–249). They were made both in single or twofold molds. Their handles bear fishbone or net motifs. Three variants can be distinguished, depending on the number of rings.

282 Fitz 1959, 387, Typus IV, Nr. 20 sa napomenom br. 66.

283 Tudor 1959, 417, Type VI, n 10–31, fig. 1/7–8; fig. 2/9–11. Na reversu jednog primerka je ime majstora *Lollianus*.

284 Tudor 1959, 417, Type IV, n 6, fig. 1/5.

282 Fitz 1959, 387, Typus IV, Nr. 20 with footnote nr. 66.

283 Tudor 1959, 417, Type VI, n 10–31, fig. 1/7–8; fig. 2/9–11. The reverse side of one of the examples bears the name of its producer, *Lollianus*.

otvora za staklo su dve reljefne kružnice. Identičan motiv je prisutan na ogledalima iz Sučidave (kraj II–III vek).²⁸⁵

TIP XII

Dvanaestom tipu pripadaju okviri ogledala svedeni na jednu dekorativnu zonu sa geometrijskom dekoracijom od polukrugova i krugova koji se ponekad međusobno presecaju (kat. br. 250–259). Po jedna granula je unutar krugova. Izdvojene su dve varijante.

Varijanta XIIA

Prvoj varijanti pripadaju tri ogledala iz Gomolave (kat. br. 250–252). Dekorativni motiv se sastoji od polukružnica koje se međusobno seku, dok je unutar njih po granula. Na gornjem delu okvira je sačuvana polukružna alka. Drška se račva u dva kraka. Dekorativna je ukrštenim linijama koje formiraju mrežasti motiv. Analogije nisu poznate.

Varijanta XIIB

Pet ogledala imaju okvir ispunjen nizom krugova koji se dodiruju ili seku sa po jednom granulom u sredini (kat. br. 253–257). Poznata su tri primerka iz viminacijumskog amfiteatra i po jedan iz utvrđenja Kraku-lu Jordan i Gomolave. Analogni primerci su iz Sučidave (kraj II–III vek).²⁸⁶

Varijanta XIIC

Ogledala iz S. Kostolca i Beograda (kat. br. 258 i 259) ispunjavju ukrštene linije i kružnice sa granulom u sredini. Identični primerci su poznati iz Đakova i Intercise (III vek).²⁸⁷

TIP XIII

Trinaestom tipu pripadaju okviri ogledala organizovani u dve ili jednu prstenastu zonu (kat. br. 260–269). Oko otvora za staklo su unakrsne linije, dok je spoljni prsten ispunjen granulama. Primerci sa jednim prstenom su ispunjeni ukrštenim linijama. Drška je ukrašena kosim kanelurama ili unakrsnim linijama. Izdvojene su dve varijante:

Variant XIA

Two mirrors from Stari Kostolac (Cat. Nos. 236–237) possess frames divided into three ring-shaped zones of unequal width, with diagonal radial lines. Around the glass opening, there are two relief circles.

Variant XIB

Eleven mirrors possess frames reduced to two ring-shaped zones (Cat. Nos. 238–248). Both zones contain radial lines. With the examples from Lower Pannonia (Gomolava and Hrtkovci), the lines are diagonal and partly crossed. The examples from Stari Kostolac possess their parallels from Sucidava (3rd century).²⁸⁴

Variant XIC

The frame of a mirror from Stari Kostolac (Cat. No 249) possesses a single circular field with longer, diagonal radial lines. Around the glass opening, there are two relief circles. An identical motif is shown on mirrors from Sucidava (end of the 2nd and the 3rd century).²⁸⁵

TYPE XII

This type includes mirror frames reduced to a single decorative zone with geometric motifs consisting of semi-circles and circles, sometimes crossing (Cat. Nos. 250–259). Within each circle, there is a granule. Two variants can be distinguished.

Variant XIIA

The first variant includes three mirrors from Gomolava (Cat. Nos. 250–252). The decoration consists of crossed semi-circles, within each of them there is a granule. On the upper frame part, a semi-circular ring remained preserved. The handle is separated into two parts. It is decorated with crossed lines, forming a net motif. There are no known parallels.

Variant XIIB

Five mirrors possess frames filled with rows of circles, either connected or crossed, each of them bearing a granule in the middle (Cat. Nos. 253–257). Three examples are known from the Viminacium amphitheater, while the Kraku-lu Jordan fortification and Gomolava each revealed one example. Parallels are known from Sucidava (end of the 2nd and the 3rd century).²⁸⁶

285 Tudor, 1959, 417, Type I, n 1–2, fig. 1/1 2.

286 Tudor 1959, Type XIV, n 42, fig. 3/21; Type XVI, n 46, fig. 4/24 a, b.

287 Raunig 1979–1980, T. IV, sl. 9; Fitz 1957, Typus I, Nr. 3, Taf. LXX-IV. 3.

284 Tudor 1959, 417, Type IV, n 6, fig. 1/5.

285 Tudor, 1959, 417, Type I, n1–2, fig. 1/1 2.

286 Tudor 1959, Type XIV, n 42, fig. 3/21; Type XVI, n 46, fig. 4/24

Varijanta XIII A

Na ogledalima iz Gomolave i S. Mitrovice (kat. br. 260–261) okvir je podeljen u dve prstenaste zone. Uz otvor za staklo su ukrštene linije, dok su granule u spolnjem krugu. Direktna analogija nije poznata. Izvesna sličnost u motivima, ali ne i njihova organizacija je poznata na primerku iz Sučidave (kraj II–III vek).²⁸⁸

Varijanta XIII B

Kod osam ogledala je okvir sveden na jednu prstenastu zonu sa unakrsnim linijama (kat. br. 262–269). Pojedini primerci oko spoljne ivice imaju veće granule. Jedan primerak je iz okoline stajničkog kastela, dok su svi ostali sa prostora D. Panonije (Gomolava, Hrtkovci i S. Mitrovica). Primerak sa unakrsno ukrštenim linijama bez granula je poznat iz Sučidave.²⁸⁹

TIP XIV

Četrnaestom tipu pripadaju okviri ogledala svedeni na jednu dekorativnu zonu sa zoomorfnim motivima (ptica, škorpion, rak, kornjača, puž i riba; kat. br. 270–300). Ogledala su rađena u jednodelnom i dvodelnom kalupu. Izdvojene su dve varijante na osnovu zastupljenosti zoomorfnih motiva.

Varijanta XIV A

Na ogledalima iz S. Kostolca i Rume (kat. br. 270 i 271) u prstenastom polju su reljefno predstavljene različite životinje. Među njima su: škorpion (rak?), ptica, kornjača i puž. Direktna analogija nije poznata.

Varijanta XIV B

Dvadeset devet ogledala je dekorisano sa po dva zoomorfna motiva: ptica–škorpion ili ptica–riba (kat. br. 272–300). Dominiraju primerci iz D. Panonije (Gomolava, S. Mitrovica, Ruma i Hrtkovci), dok ih u G. Meziji ima znatno manje (S. Kostolac, V. Gradište i iz Narodnog muzeja u Beogradu). Analogija nije poznata. Tri kružna okvira ogledala iz S. Kostolca su kataloški obrađena (kat. br. 301–303), ali nisu tipološki opredeljena usled loše očuvanosti.

Dva ogledala iz Hrtkovaca i S. Kostolca (kat. br. 304 i 305) su sa kružnicama ili perforacijama oko ruba i po formi i stilskoj obradi se ne uklapaju u navedenu tipologiju, zato su posebno obrađena. Analogna ogledala od bronce i srebra sa koncentričnim kružnicama ili perforacijama oko ruba su obično izrađivana od bronce

²⁸⁸ Tudor 1959, Type XVIII, n 53–55, fig. 4/25.

²⁸⁹ *Ibid.*, Type IX, n 32, fig. 2/14.

Varijant XIIC

Mirrors from Stari Kostolac and Belgrade (Cat. Nos. 258 and 259) are filled with crossed lines and circles with granules in the middle. Identical examples are known from Đakovo and Intercissa (3rd century).²⁸⁷

TYPE XIII

The thirteenth type includes mirrors with frames divided into two zones or just one single zone (Cat. Nos. 260–269). Around the glass opening, there are crossed lines, while the outer ring is filled with granules. Examples with a single ring are filled with crossed lines. The handle is decorated with diagonal canelures or crossed lines. Two variants can be distinguished:

Varijant XIII A

On mirrors from Gomolava and Sremska Mitrovica (Cat. Nos. 260–261), the frames are divided into two ring-shaped zones. Next to the glass opening, there are crossed lines, while in the outer circle, there are granules. Direct parallels are not known. Certain similarity in motifs, but not their patterns are known on an example from Sucidava (end of the 2nd and the 3rd century).²⁸⁸

Varijant XIII B

Eight mirrors have their frames reduced to a single ring-shaped zone with crossed lines (Cat. Nos. 262–269). Some of the examples possess bigger granules along their outer edges. One example comes from the vicinity of the Stojnik castellum, while all the others come from Lower Pannonia (Gomolava, Hrtkovci and Sremska Mitrovica). An example with crossed lines and without granules is known from Sucidava.²⁸⁹

TYPE XIV

This type includes mirrors with their decoration reduced to a single zone with zoomorphic motifs (bird, scorpion, crab, tortoise, snail and fish; Cat. Nos. 270–300). The mirrors were produced in either single or twofold molds. According to the depicted motifs, two variants can be distinguished.

a, b.

²⁸⁷ Raunig 1979–1980, T. IV, sl. 9; Fitz 1957, Typus I, Nr. 3, Taf. LXX-IV. 3.

²⁸⁸ Tudor 1959, Type XVIII, n 53–55, fig. 4/25.

²⁸⁹ *Ibid.*, Type IX, n 32, fig. 2/14.

i srebra. Kružnice su urezivane uz spoljašnju ivicu na tokarskom strugu, pomoću šestara. Ogledala sa perforacijama oko ruba i koncentričnim kružnicama su uglavnom pravljeni od bronz, a centar njihove proizvodnje je bio u južnoj Italiji (Brindizij). Ogledalo od olova iz S. Kostolca je iz etažnog groba kremiranog pokojnika (lokalitet „Pećine“, G1-433) sa novcem iz prve polovine II veka. Ogledala oba tipa od bronz predstavljaju čest inventar viminacijumskih nekropola „Pećine“ i „Više grobalja“ kao i nekropole Guberevac na Kosmaju.²⁹⁰

TIP XV

Poslednjem tipu pripadaju okviri ogledala gotovo kvadratne forme sa kružnim otvorom za staklo (kat. br. 306–316). Ogledala ovog tipa mogla su da imaju dršku naknadno zalemljenu, ali na opisanim primercima to nije slučaj. Kvadratna ogledala bez drške bila su aplicirana na kutije sa toaletnim priborom. Na okviru su kombinovani vegetabilni, geometrijski i ornitomorfni motivi. Na dva primerka se nalazi natpis u dva reda (kat. br. 306, niz gornji i niz donji rub okvira). Izrađivana su u jednodelnom kalupu. Izdvojene su tri varijante na osnovu ornamenata.

Varijanta XVA

Na pet ogledala prve varijante kombinovani su vegetabilni i geometrijski motivi (kat. br. 306–309). Analogije su poznate za primerke iz kastela u Stojniku i Karatašu (kat. br. 306) sa natpisom *VTERE FELIX BENE*. Identično ogledalo je poznato iz Intercise i datovano je novcem Gordijana III (prva polovina III veka).²⁹¹ Više primeraka za koje nam nisu poznata mesta nalaza, sadrže identičan natpis i nalaze se u Nacionalnom muzeju Mađarske u Budimpešti.²⁹²

Varijanta XVB

Ogledala iz Hrtkovaca i Novih Banovaca (kat. br. 310 i 311) na okviru imaju kombinaciju geometrijskih, ornitomornih i antropomornih motiva. Direkne analogije nisu poznate.

Varijanta XVC

Pet ogledala sa geometrijskim motivima na kvadratnom okviru pripadaju poslednjoj varijanti (kat. br. 312–316). Dva ogledala su iz grobova viminacijumske nekropole (lokalitet „Pećine“, G-2484 i G1-343).²⁹³

290 Крунић 2000, 6–7, T. 1, 2.

291 Fitz 1957, Typus XVI, Nr. 6, 10, 21, Taf. LXXV. 1.

292 Németh, Szabó 2010, 109–111, cat. 13–17.

293 Grob inhumiranog pokojnika dečjeg uzrasta je bez hronološki os-

Varijant XIVA

On mirrors from Stari Kostolac and Ruma (Cat. Nos. 270 and 271), in a ring-shaped field, different animals are depicted as reliefs. Among them are: scorpion (crab?), a bird, a tortoise and a snail. No direct parallels are known.

Varijant XIVB

Twenty-nine mirrors were each decorated with two animal images: bird–scorpion or bird–fish (Cat. Nos. 272–300). The majority are examples from Lower Pannonia (Gomolava, Sremska Mitrovica, Ruma and Hrtkovci), while in Upper Moesia, their number is much smaller (Stari Kostolac, Veliko Gradište and from the National museum in Belgrade). There are no known parallels. Three circular mirror frame from S. Kostolac are cataloged (cat. No 301-303), but they are not topologically defined due to the poor preservation.

With circles or perforations along their edges, but also because of their shape and stylistic performance, two mirrors from Hrtkovci and Stari Kostolac (Cat. Nos. 304 and 305) do not fit into the aforementioned typology. They are presented separately. Similar mirrors with concentric circles or perforations along the edges were usually made of bronz and silver. The circles were carved along the outer edge with the help of a pair of compasses, on a lathe wheel. Mirrors with perforations around the edge and concentric circles were mostly made of bronz, their production centre being in Southern Italy (Brindisi). The lead mirror from Stari Kostolac comes from a cremated etage-grave (site “Pećine”, G1-433), containing also a coin from the first half of the 2nd century. Mirrors of both types, made of bronz, represent common grave inventories of the Viminacium cemeteries “Pećine” and “Više grobalja”, but also of the necropolis Guberevac on Kosmaj.²⁹⁰

TYPE XV

The last type includes mirror frames almost square in shape, with a round glass opening (Cat. Nos. 306–316). Mirrors of this type sometimes possess a handle which was added separately, but this is not the case with the here presented examples. Square mirrors without handles were mounted on cosmetic boxes. Their frames bear combined floral, geometrical and bird motifs. On two examples, there are an inscription in two rows (Cat. No 306, along the upper and the lower frame edge). They were made in a single folded mold. According to their ornaments, three variants can be distinguished.

290 Крунић 2000, 6–7, T. 1, 2.

Ogledalo iz Niša (Jagodin mala) je iz groba inhumiranog pokojnika dečjeg uzrasta starosti od 6 do 7 godina.²⁹⁴ Ogledalo iz rimske vile u S. Kostolcu je iz perioda prve polovine III veka, kao i sam objekat.²⁹⁵ Najbliže analogije su sa primercima iz Intercise.²⁹⁶

Variant XVA

Five mirrors of the first variant bear combined floral and geometrical motifs (Cat. Nos. 306–309). Parallels are known for the examples from the Stojnik castellum and Karataš (Cat. No 306), with the inscription *VTERE FELIX BENE*. An identical mirror is known from Intercissa and it was dated with coins of Gordian III (first half of the 3rd century).²⁹¹ Several examples with unknown finding places, but identical inscriptions, are kept at the National museum of Hungary in Budapest.²⁹²

Variant XVB

Mirrors from Hrtkovci and Novi Banovci (Cat. Nos. 310 and 311) bear a combination of geometrical, bird and animal motifs on their frames. Direct parallels are not known.

Variant XVC

Five mirrors with geometrical motifs on their square-shaped frames belong to the last variant (Cat. Nos. 312–316). Two examples come from graves of one of the Viminacium cemeteries (site “Pećine”, G-2484 and G1-343).²⁹³ The mirror from Niš (Jagodin mala) comes from a skeletal infant grave, the deceased being six to seven years old.²⁹⁴ The mirror from the Roman villa in Stari Kostolac dates back to the first half of the 3rd century, same as the structure itself.²⁹⁵ The closest parallels are known from Intercissa.²⁹⁶

etljivog materijala. Drugi grob pripada kremiranom pokojniku. Oba groba su iz dela nekropole na kojoj je vršeno sahranjivanje u periodu II i prve polovine III veka.

294 Дрча, Јеремић, Црноглавац 2012, 114, кат. бр. 99.

295 Datovanje je izvršeno na osnovu pokretnog arheološkog materijala iz objekta 3. Podaci su preuzeti iz dokumentacije Arheološkog instituta u Beogradu, terenski dnevnik Rit 2013.

296 Fitz 1957, Type XIV–XV.

291 Fitz 1957, Typus XVI, Nr. 6, 10, 21, Taf. LXXV. 1.

292 Németh, Szabó 2010, 109–111, cat. 13–17.

293 A skeletal infant grave contained no precisely datable grave-goods. The second grave belongs to a cremated deceased. Both graves come from the part of the cemetery used during the 2nd and in the first half of the 3rd century.

294 Дрча, Јеремић, Црноглавац 2012, 114, Cat. No 99.

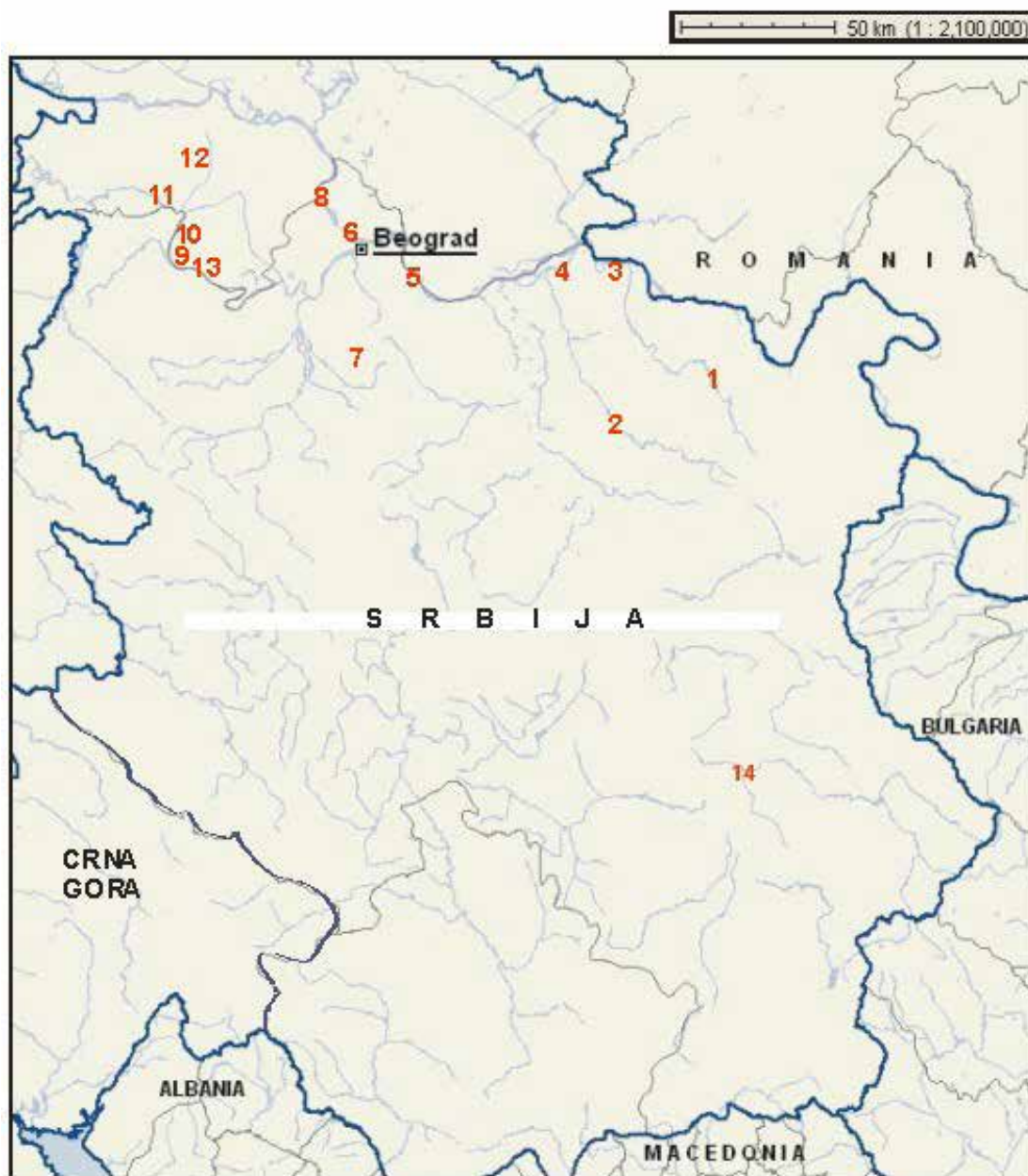
295 Dating was performed according to small finds from structure 3. Data taken from the documentation of the Institute of Archaeology in Belgrade, field diary Rit 2013.

296 Fitz 1957, Type XIV–XV.

LOKALITETI / SITES		STARI KOSTOLAC	GOMOLAVA	HRTKOVC	NEPOZNAT LOKALITET	VELIKO LAOLE	VELIKO GRADIŠTE	RITPEK	STOJNIK	BEOGRAD	NOVI BANOVC	MITROVAČKA PETLJA	KRAKU LU JORDAN	RUMA	SREMSKA MITROVICA	NIŠ	UKUPNO / TOTAL	
TIP / TYPE																		
I	A	6						1										7
	B	12																12
II	A	5	13	3											2			23
	B	10			4	1												15
	C	1				1												2
III	A	3																3
	B	2																2
IV	A	4																4
	B	5			3													8
	C	1	1															2
V	A	2		1														3
	B	3																3
VI	A	2		1														3
	B	2	2	1		1									2			8
VII	A	2																2
	B	2																2
VIII		2		1														3
IX	A	2	1															3
	B	1					1											2

LOKALITETI / SITES		STARI KOSTOLAC	GOMOLAVA	HRTKOVC	NEPOZNAT LOKALITET	VELIKO LAOLE	VELIKO GRADIŠTE	RITPEK	STOJNIK	BEOGRAD	NOVI BANOVC	MITROVAČKA PETLJA	KRAKULU JORDAN	RUMA	SREMSKA MITROVICA	NIŠ	UKUPNO / TOTAL
TIP / TYPE																	
X		2															2
XI	A	2															2
	B	4	2	5													11
	C	1															1
XII	A		3														3
	B	3	1									1					5
	C	1							1								2
XIII	A		1												1		2
	B		3	3				1							1		8
XIV	A	1											1				2
	B	2	17	4	1		1						2	3			30
XV	A	2						1				1					4
	B			1							1						2
	C	4														1	5
NEOPREDELJEN / UNDEFINED		4		1													5
UKUPNO / TOTAL		93	44	21	8	3	2	1	2	1	1	1	1	3	9	1	191

Tabela 3. Brojčana zastupljenost ogledala.
Table 3: The number of mirrors per site.















LEGENDA

1. KRAKU LU JOR DAN
2. VELIKO LAOLE
3. VELIKO GRADIŠTE
4. STARI K OSTOLAC
5. RITPEK

6. BE OGRAD
7. STOJNIK
8. NO VI BANO VCI
9. GOMOLAWA
10. HRTKO VCI

11. MITROVAČKA PETLJA
12. RUMA
13. SIRMIUM
14. NIS

Karta 3. Geografska karta lokaliteta sa nalazima ogledala.
Map 3. Geographical map of sites with mirror finds

TIP	VARIJANTA A	VARIJANTA B	VARIJANTA C
I			
II			
III			
IV			
V			







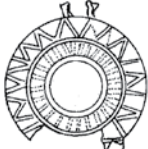

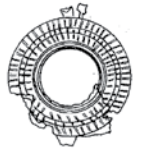
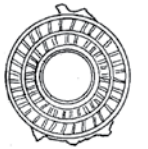
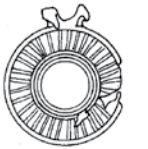
TIP	VARIJANTA A	VARIJANTA B	VARIJANTA C
VI			
VII			
VIII			
IX			
X			
XI			

Tabela 4. Stilsko-tipološka analiza ogledala.
Table 4. Stylistic-typological analysis of mirrors.

STILSKO-TIPOLOŠKA ANALIZA FIGURINA (T. XV–XVII)

Među figurinama dominiraju predstave ženskog božanstva od olova koje sumarno i šematski prikazuju nagu boginju Veneru, samostalno prikazanu ili u pratnji deteta. Prvi je M. Vasić minijaturnu skulpturalnu grupu od olova sa prikazom boginje i deteta, opredelio kao Afroditu sa Erosom (Amor).²⁹⁷ Ovom temom se poslednjih godina posebno bavio S. Pop-Lazić koji je prvi klasifikovao i kataloški obradio figurine boginje Venere od olova sa prostora Srbije.²⁹⁸ Figurine boginje Venere od olova podržavaju minijaturne statue boginje u bronzi ili terakoti, pa čak i monumentalne kamene i bronzane statue. Minijaturnost i slabo naglašena plastičnost, kao i krajnji šematizam u obradi, navode nas na mišljenje da su imale isključivo funkciju votivnih darova koje su vernici poklanjali boginji u čast ili su ih čuvali u kućnim svetilištima. Dakle, nisu bile izložene javnosti, stoga nije bilo neophodno naglašavati lepotu, monumentalnost, raskoš ni u materijalu, ni u stilskoj obradi. Figurine boginje od terakote često su prisutne na funerarnim površinama i nešto ređe u grobovima i neretko se povezuju sa Venerom Funerarijom.²⁹⁹ Figurine od olova nisu zabeležene kao grobni inventar na prostoru Srbije, jedino je poznat primerak iz Smirne, nađen u dečjem grobu.³⁰⁰ Za nalaze iz Gomolave i S. Mitrovice postoje nagoveštaji da su iz sloja kasnoantičke nekropole, što ne isključuje mogućnost da su neki primerci bili deo grobnog inventara.³⁰¹ Tokom arheoloških iskopavanja na Lokalitetu 4 u S. Mitrovici su pored Venere sa Amorom, nađene još dve figurine boginje od terakote.³⁰² Na pomenutoj lokaciji može se očekivati postojanje kulturnog prostora na kome je obožavano više božanstava, između ostalih i boginja Venera. Figurine su najčešće pljosnate, livene u kalupu, obično jednodelnom, retko dvodelnom, sa slabo naglašenom plastičnošću. Na primerku iz Hrtkovaca (kat. br. 331) su nađeni ostaci kanala za livenje. Livenje je vršeno kroz kanale sa više otvora u kalup radi bržeg i lakšeg izlivanja metala. Mlazevi koji su ostali prilikom livenja, čiste se na kraju, a očigledno je ponekad bilo propusta.³⁰³

297 Васић 1936, II, 154, III, 124.

298 Pop-Lazić 1997; Pop-Lazić 2012, 151–164.

299 Јовановић 2000, 13–14, 18.

300 Bauer 1936, 19.

301 Pop-Lazić 2012, 159. Treba imati u vidu navode N. Tasića koji za figurine od olova iz Gomolave kaže da su pronađene u sloju kasnoantičke nekropole (III–IV vek), dakle, mogle su biti deo grobnog inventara, videti u: N. Tasić 1965, 30.

302 Jeremić 2008, 173–176, 199.

303 Brown 1976, 27.

STYLISTIC-TYOLOGICAL ANALYSIS OF FIGURINES (T. XV–XVII)

Among the figurines, the dominating ones include schematized and summarizing images of female lead deity Venus, either single or accompanied by a child. M. Vasić was the first one to determine a miniature lead sculpture group with images of a woman and a child as Aphrodite and Eros (Amor).²⁹⁷ In the recent period, this topic was much regarded by S. Pop-Lazić, who was the first to classify and catalogically determine lead figurines of the goddess Venus from the territory of Serbia.²⁹⁸ Lead figurines of the goddess Venus imitate miniature statues made of bronze or terracotta, but even the bigger ones in stone or bronze. Miniature dimensions and lack of relief expression, as well as extreme schematism, indicate that they possessed the function of votive gifts given to the goddess by her adorants or that they were kept in home sanctuaries. Basically, they were not shown publically and it was therefore not necessary to express their beauty, monumentality or richness in material or style. The terracotta images of the goddess are often present in funerary contexts, on sacrificial surfaces and less frequently as grave-goods, brought in connection with Venus Funeraria.²⁹⁹ At the territory of Serbia, lead figurines were not discovered as grave-goods. The only known example from Smirna comes from an infant grave.³⁰⁰ Finds from Gomolava and Sremska Mitrovica are considered to come from a layer of the Late Roman necropolis.³⁰¹ The possibility that they represented grave-goods is not excluded. During archaeological excavations on site 4 in Sremska Mitrovica, apart from Venus and Amor, two other images of the goddess were unearthed, made of terracotta.³⁰² At this site, a cultic area can be expected, in which several deities were worshiped, Venus being one of them. In most cases, the figurines are flat, in flat relief, usually cast in single folded molds, rarely twofold. On an example from Hrtkovci (Cat. No 331), there are remains of a casting gutter. Casting was performed through several openings, into a mold, for a faster and easier metal flow. The streams remaining after

297 Васић 1936, II, 154, III, 124.

298 Pop-Lazić 1997; Pop-Lazić 2012, 151–164.

299 Јовановић 2000, 13–14, 18.

300 Bauer 1936, 19.

301 Pop-Lazić 2012, 159. One should also consider statements by N. Tasić, saying that the lead figurines from Gomolava were discovered in the layers of the Late Roman necropolis (3rd to 4th century), therefore representing possible grave-goods. See in: N. Tasić 1965, 30.

302 Jeremić 2008, 173–176, 199.

Trideset pet figurina boginje Venere iz oblasti jugoistočnog dela D. Panonije i podunavskog dela G. Mezije, uglavnom predstavljaju slučajne nalaze koji su putem otkupa dospeli u muzejske depoe. Izuzetak predstavljaju nalazi iz S. Mitrovice (kat. br. 317–319), Gomolave i Šašinaca (kat. br. 320 i 322) koji su pronađeni tokom sistematskih arheoloških iskopavanja. Primerci iz S. Kostolca (lokalitet „Čair”) zajedno sa drugim predmetima od olova (ogledala, ikone podunavskih konjanika, privesci, amuleti) su deo otkupa. Klasifikacija figurina je zasnovana na osnovu položaja boginjinih ruku i stilske obrade. Izdvojena su tri tipa sa dve varijante u okviru drugog tipa (Tabela 5).

TIP I

Venera koja namešta kosu (*Venus Anadyomene*)

Prvom tipu pripada Venera sa desnom rukom podignutom prema glavi, odnosno kako namešta kosu (*Venus Anadyomene*), dok je levom podbočena (kat. br. 317–327). Samo dva primerka prikazuju Veneru sa detetom – Amorom na pravougaonom i možda kružnom postamentu (kat. br. 317 i 318). Brojniji su samostalni prikazi Venere u identičnom stavu, stoga nije isključeno da je kao pratioca imala Amora koji je vremenom otpao. Skulpturalne grupe Venere sa detetom iz S. Mitrovice po stilskoj obradi pripadaju istom kalupu. Boginja je krajnje šematski prikazana sa naglašenom dijademom na glavi od granula kao jedinim ornamentom. U muzejima iz okruženja se čuvaju pločice od olova sa prikazom Venere i Amora u edikuli hrama. Primerci pločica iz Beča i Karnuntuma su stilski najbliži nalazima iz S. Mitrovice. Na pločicama je predstavljeno minijaturno pročelje hrama sa boginjom i detetom ispred. Uglavnom su nalažene u svetilištima, stoga se tretiraju kao *ex-voto* darovi.³⁰⁴ Na samostalnim prikazima boginje, na glavi je obavezna dijadema od granula, dok su na primerku iz Gomolave (kat. br. 320) naznačene narukvice na nadlakticama i podlakticama. Detalji lica (oči, obrve, nos i usta) su šematski obrađeni. Ploščina većine figurina je pljosnata i samo u pojedinim slučajevima plastično modelovana, dakle livene su u jednodelnim i dvodelnim kalupima. Svi primerci su sa područja D. Panonije, dok je samo jedan nalaz iz G. Mezije (S. Kostolac). Analogni primerak od olova je poznat iz oblasti Durostoruma, dok su primerci iz Muzeja grada Beograda i južne Trakije (Čirpan–Pizus) od bronzе.³⁰⁵

304 Bauer 1936, 6–7.

305 Bojović 1985, 29, kat. br. 14; Pop-Lazić 2012, 153.

casting were cleaned in the end, but obviously, there were often some failures.³⁰³

Thirty-five figurines of the goddess Venus from the south-eastern area of Lower Pannonia and from the Danube valley in Upper Moesia mostly represent single finds, bought for museum collections. Exceptions include finds from Sremska Mitrovica (Cat. Nos. 317–319), Gomolava and Šašinci (Cat. Nos. 320 and 322), discovered during systematic archaeological excavations. Along with other lead items (mirrors, icons of the Danubian horseman, pendants, amulettes), the examples from Stari Kostolac (site “Čair”) were bought for the museum. The classification of figurines is based on the position of goddess’s hands and style. Three types are distinguished, including two variants within the second type (Table 5).

TYPE I

Venus fixing her hair (*Venus Anadyomene*)

The first type includes Venus’s images depicting her as she lifts her right hand up to her head, actually fixing her hair (*Venus Anadyomene*), while her left hand rests upon her waist (Cat. Nos. 317–327). Only two examples show Venus with a child – Amor, on a rectangular or possibly round pedestal (Cat. Nos. 317 and 318). Images of Venus alone, but in the same position, are more numerous, therefore indicating that she might have had Amor as escort, now missing. According to the stylistic technique, the sculptural group of Venus with child from Sremska Mitrovica belongs to the same mold. The goddess is depicted schematically, with a highlighted diadem on her head, as a single ornament consisting of granules. In museums from the vicinity, lead plates are being kept, showing Venus and Amor in a aedicula of a temple. Plate examples from Vienna and Carnuntum represent the closest stylistic parallels to the plates from Sremska Mitrovica. On the plates, a miniature temple’s entrance is depicted, with Venus and a child in front of the temple. They are usually encountered in sanctuaries, thus being understood as *ex voto* gifts.³⁰⁴ With images of the goddess alone, she always wears a diadem on her head, consisting of granules, while the example from Gomolava (Cat. No 320), she wears armrings on her upper and lower arms. Face details (eyes, eyebrows, nose and mouth) are depicted schematically. The back sides of most of the figurines are flat and only in some cases modelled in relief. There-

303 Brown 1976, 27.

304 Bauer 1936, 6–7.

TIP II Stidljiva Venera (*Venus Pudica*)

Drugom tipu pripadaju figurine boginje Venere, obično sa desnom rukom ispod grudi, dok je leva preko pubisa, ali ima i odstupanja (kat. br. 328–342). Navedeni stav predstavlja stidljivu Veneru (*Venus Pudica*) koja je često bila motivacija antičkih umetnika koji su je prikazivali u kamenu, kamenu,³⁰⁶ bronzi³⁰⁷ i terakoti.³⁰⁸ U istom stavu je prikazana Venera na glavama koštanih ukosnica iz S. Kostolca, Dubravice i Karataša.³⁰⁹

Izdvojene su dve varijante figurina stidljive Venere na osnovu stilske obrade.

Varijanta IIA

Prvoj varijanti pripadaju figurine boginje koje su po stilskoj obradi identične prethodnom tipu, dok po stavu čine zasebnu celinu (kat. br. 328–337). Stilski su krajnje šematski obrađene, sa samo nagoveštenim crtama lica i reljefno naznačenim grudima. Među prikazima se izdvaja skulpturalna grupa boginje sa Amorom iz Vinče na kružnom postamentu (kat. br. 328). Grupa iz Vinče je rađena u dvodelnom kalupu sa naglašenom i skulpturalno modelovanom pozadinom. Uz primerak iz Hrtkovaca (kat. br. 331) su pronađeni ostaci zaostali prilikom livenja. Delovi nakita su istaknuti oko vrata i ruku, tako da boginja ima ogrlicu od žice (torkves, kat. br. 332) ili granula (kat. br. 333), dok su na rukama narukvice. Figurine Stidljive Venere od olova su zastupljene na lokalitetima G. Mezije (S. Kostolac i Vinča) i D. Panonije (S. Mitrovica i Hrtkovci).

Varijanta IIB

Posebnoj varijanti pripada šest primeraka iz S. Kostolca i S. Mitrovice (kat. br. 338–342) sa ogrlicom od granula koja se od vrata spušta i ukršta preko grudi i leđi. Figurine boginje sa ukrštenom ogrlicom predstavljaju

306 Na prostoru Srbije su poznati nalazi iz S. Kostolca, Rama, S. Mitrovice i Surduka. Videti u: M. Tomović, *Roman sculpture in Upper Moesia*, Beograd 1992, kat. br. 70, 71, 76 i 80; M. Vasić, Извештај Српској Краљевској Академији о ископавању у Костолцу 1902, *Годишњак СКА XVI*, 1902, 216; E. Tomas, О kultu Afrodite Kabeire, *Rad Vojvodanskog Muzeja 7*, 1958; Д. Димитријевић, Сапаја, римско средњовековно утврђење на острву код Старе Паланке, *Старинар*, XXXIII–XXXIV, 1984, 33, sa napomenom br. 16; V. Dautova-Ruševljan, *Rimska kamena plastika u jugoslovenskom delu provincije Donje Panonije*, Novi Sad 1983, 123–125, T. 37. 1a, b, c; T. 40. 2; T. 40. 4.

307 Величковић 1972, 40–41, фиг. 55, 57а, б; Петровић 1997, 34, кат. 7, 8.

308 Зотовић, Јордовић 1990, 7, сл. 2.

309 Зотовић, Јордовић 1990, 7, сл. 2; Петковић 1995, 33–34, Т. VI, 4–6.

fore, they were modelled in single or twofold molds. All of the examples come from Lower Pannonia and only one single find comes from Upper Moesia (Stari Kostolac). A parallel is known from Durostorum, while the examples from the Belgrade City Museum and southern Thrace (Chirpan–Pizus) were made of bronze.³⁰⁵

TYPE II The shy Venus (*Venus Pudica*)

The second type includes Venus's figurines, her right arm usually under her breast, while the left one is placed over her pubis, sometimes with alterations (Cat. Nos. 328–342). This posing indicated the shy Venus (*Venus Pudica*), often an inspiration for ancient artists who depicted her in stone,³⁰⁶ bronze³⁰⁷ and terracotta.³⁰⁸ In the same position, Venus is depicted on heads of bone hairpins from Stari Kostolac, Dubravica and Karataš.³⁰⁹

According to stylistic technique, two variants of shy Venus have been distinguished.

Variant IIA

The first variant includes goddess's figurines with their stylistic technique identical to the previous type, while according to their position, they form a separate group (Cat. Nos. 328–337). They were highly schematized, with features only given in hints and relief depicted breasts. Among these images, a sculpture group is distinguished of the goddess with Amor from Vinča, on a circular postament (Cat. No 328). The group from Vinča was made in a twofold mold, with highlighted and sculpturally modelled background. Along with the example from Hrtkovci (Cat. No 331), waste remains were discovered made during casting. Jewelry around her neck and arms

305 Бојовић 1985, 29, Cat. No 14.; Pop-Lazić 2012, 153.

306 At the territory of Serbia, there are finds from Stari Kostolac, Ram, Sremska Mitrovica and Surduk. See in: M. Tomović, *Roman sculpture in Upper Moesia*, Beograd 1992, Cat. No 70, 71, 76 and 80; M. Vasić, Извештај Српској Краљевској Академији о ископавању у Костолцу 1902, *Годишњак СКА XVI*, 1902, 216; E. Tomas, О kultu Afrodite Kabeire, *Rad Vojvodanskog Muzeja 7*, 1958; Д. Димитријевић, Сапаја, римско средњовековно утврђење на острву код Старе Паланке, *Старинар*, XXXIII–XXXIV, 1984, 33, with footnote nr. 16; V. Dautova-Ruševljan, *Rimska kamena plastika u jugoslovenskom delu provincije Donje Panonije*, Novi Sad 1983, 123–125, T. 37. 1a, b, c; T. 40. 2; T. 40. 4.

307 Величковић 1972, 40–41, Fig. 55, 57а, б; Петровић 1997, 34, cat. 7, 8.

308 Зотовић, Јордовић 1990, 7, Fig. 2.

309 Зотовић, Јордовић 1990, 7, Fig. 2; Петковић 1995, 33–34, Т. VI, 4–6.

posebnu stilsku celinu sa bademasto oblikovanim očima, naznačenom frizurom i istaknutim grudima i kukovima.

TIP III Venera spuštenih ruku

Figurine boginje sa rukama spuštenim niz bokove predstavljaju poseban tip koji je za sada zastupljen samo u S. Kostolcu i Hrtkovcima (kat. br. 343–345). Figurine tipa III po svojoj trodimenzionalnosti odstupaju od prethodnih i može se reći da su im uzori bili primerci od bronzene.

Tipološki su neopredeljene pet fragmentarno sačuvane figurine bez nagoveštaja o položaju ruku (kat. br. 346–351). Uglavnom su sve iz D. Panonije (Zemun, S. Mitrovica i Gomolava), dok za primerak iz Istorijaskog muzeja Srbije, nije poznato mesto nalaza.

Figurine muškaraca

Minijaturne figurine od olova koje predstavljaju dečake ili muškarce retko su prisutne na lokalitetima širom Carstva i uglavnom čine delove neke veće kompozicije. U knjizi su obrađena četiri primerka (kat. br. 352–355). Za figurinu dečaka (kat. br. 352) moglo bi se reći da predstavlja Amora kome nedostaje Venera, dok se kat. br. 353, može uporediti sa skulpturalnom grupom Dioskura sa konjima iz Klagenfurta. Stoga bi muški torzo predstavljao jednog od Dioskura.³¹⁰ Stav muškarca u sedećem položaju (kat. br. 354) podseća na Herkula koji se odmara.³¹¹ Fragmentovana figurina gladijatora sa šlemom, pravougaonim štitom i sa krivim mačem (*sica*) u desnoj šaci iz V. Gradišta, takođe pripada grupnoj kompoziciji (kat. br. 355). Naime, obično su identične skulpturalne grupe prikazivale dva gladijatora na kočijama sa četiri točka. Teško naoružani gladijator iz V. Gradišta bio bi traks, dok bi njegov suparnik bio murmil.³¹² Slični primerci od bronzene su poznati iz Narodnog muzeja u Beogradu i Medijane.³¹³

is highlighted, thus the goddess wears a necklace made of wire (torque, Cat. No 333), while on her arms, she wears armrings. Lead figurines of the shy Venus were discovered on sites in Upper Moesia (Stari Kostolac and Vinča) and Lower Pannonia (Sremska Mitrovica and Hrtkovci).

Variant IIB

This variant includes six examples from Stari Kostolac and Sremska Mitrovica (Cat. Nos. 338–342), with a necklace made of granules, coming down from the neck and crossing on the chest and back. Goddess's figurines with a crossed necklace represent a specific stylistic complex with hazel eyes, highlighted hairstyle, breasts and hips.

TYPE III Venus with her arms down

Goddess's figurines with her arms down her hips represent a special type, so far known only from Stari Kostolac and Hrtkovci (Cat. Nos. 343–345). According their expressed three-dimensional shape, the figurines of type III differ from the examples described above and it can be concluded that their models were pieces made of bronze.

Five fragmentary preserved figurines remained typologically undetermined, since the position of their arms is unknown (Cat. Nos. 346–351). They mostly come from Lower Pannonia (Zemun, Sremska Mitrovica and Gomolava), while the finding place of the example from the Serbian History Museum remained unknown.

Male figurines

Miniature lead figurines depicting boys or men are rarely discovered on sites throughout the Empire, since they usually represent parts of a larger composition. In this volume, four examples are presented (Cat. Nos. 352–355). The figurine of a boy (Cat. No 352) possibly represents Amor, while Venus is missing, while Cat. No 353 can be compared to the sculpture group of the Dioscures with horses from Klagenfurt. The male torso would thus represent one of the Dioscures.³¹⁰ The position of a seated man (Cat. No 354) reminds of the resting Hercules.³¹¹ The fragmented figurine of a gladiator from Veliko Gradište, wearing a helmet, with a rectangular shield and curved sword (*sica*) in his right hand, also belongs to a sculptural group (Cat. No 355). Actually, identical sculptural groups usually showed two gladiators on

310 Bauer 1936, 29, sl. 32a–b.

311 Зотовић, Јордовић 1990, 12.

312 Вујовић 2011а, 265.

313 Вујовић 2011а, 263–265, Т VII/1, 2.

310 Bauer 1936, 29, Fig. 32a–b.

311 Зотовић, Јордовић 1990, 12.

TIP / TYPE	FIGURINE / FIGURINES					
LOKALITET / SITE	I	IIA	IIB	III	NEOPR. / UNDEF.	MUŠKARCI / MALE
SREMSKA MITROVICA	3	1	2		2	
VINČA		1				
STARI KOSTOLAC	1	6	3	2		2
ŠAŠINCI	1					
GOMOLAVA	1				1	
HRTKOVC	4	2		1		
KUKUJEVCI	1					
V. GRADIŠTE						1
ZEMUN					1	
NEP. LOKALITET					2	1
UKUPNO / TOTAL	11	10	5	3	6	4
	39					

Tabela 5. Brojčani prikaz figurina po tipovima.
Table 5. Number of figurines according to types

RADIONIČKA I HRONOLOŠKA PRIPADNOST PREDMETA OD OLOVA KULTNE NAMENE

Analizom predmeta kultne namene, pre svih ikona podunavskih konjanika, ogledala i figurina boginje Vene-re, uočene su zajedničke karakteristike koje povezuju navedene predmete i teritorijalno ih određuju u određene centre u kojima možemo očekivati produkcionu proces koji se odvijao tokom određenog perioda. Iako radionice nisu arheološki potvrđene, na osnovu našenih predmeta od olova, možemo ih locirati na užem prostoru srpskog Podunavlja, uz Dunav. Najmanje dva radionička centra možemo očekivati u D. Panoniji (S. Mitrovica i Gomolava) i treći u G. Meziji (S. Kostolac). Među samim radionicama su postojala izvesna odstupanja, bilo u formi, motivima ili kvalitetu izrade. Da li su se kalupi hronološki podudarali ili kada bi jedan propao pravio bi se drugi, približnih dimenzija, ali stilski identičan prethodnom, teško je

a four-wheeled chariot. The heavily armed gladiator from Veliko Gradište was a trax, while his opponent would be a murmil.³¹² Similar examples made of bronze are known from the National Museum in Belgrade and from Mediana.³¹³

WORKSHOPS AND CHRONOLOGY OF RITUAL LEAD OBJECTS

The analysis of ritual objects, most of all icons of the Danubian horseman, mirrors and figurines of goddess Venus indicated common features, defining them as products of certain workshops in a certain time period. Although archaeologically, there is no evidence of workshops, still, according to lead finds, one can understand

312 Вујовић 2011а, 265.

313 Вујовић 2011а, 263–265, T VII/1, 2.

odgovoriti. Predmeti kulturne namene od olova bili su rado prihvaćeni od određene populacije (vojnici, vernici), stoga je bilo neophodno raspolagati sa više kalupa čije dimenzije, očigledno nisu morale biti ustaljene. U Gomolavi je otkriven deo metalurško-prerađivačke radionice sa ostacima olovne zgre, dok su poluobrađeni primerci ogledala od olova još jedan pokazatelj o postojanju livnice za izradu predmeta od olova.³¹⁴ U S. Kostolcu na lokalitetu „Čair“ je pronađen veći broj predmeta od olova (ikone „podunavskih konjanika“, ogledala, figurine boginje Venere, amuleti, privesci...) Brojnost nalaza ukazuje na postojanje radionice ili svetilišta.³¹⁵ Fragment kamenog kalupa iz S. Kostolca ide u prilog ove konstatacije.³¹⁶ Ukoliko uporedimo nalaze kulturnih predmeta od olova sa prostora srpskog Podunavlja sa analognim primercima iz okruženja, uočavamo izvesne podudarnosti, ali i odstupanja. Nalazi ogledala iz Donje Panonije (Intercisa, S. Mitrovica, Gomolava i Hrtkovci), Dakije (Sučidava), Trakije (Kopilovci, Dulevo, Saladinovo) i Gornje Mezije (S. Kostolac, V. Gradište, V. Laole, Stojnik, Ritopek i nepoznati lokaliteti u Podunavlju), pokazuju izvesne stilske sličnosti, tako da se može izdvojiti balkansko-podunavski krug u kome su delovale lokalne radionice izražavajući duh provincijalne umetnosti. Pojedini primerci ogledala su podjednako zastupljeni na lokalitetima G. Mezije i D. Panonije, dok su ostali primerci zastupljeni isključivo u jednoj od provincija.³¹⁷ Između ogledala sa lokaliteta G. Mezije, D. Panonije i Dakije, postoje formalne sličnosti. Primerci iz G. Mezije i D. Panonije, ipak predstavljaju jednu zasebnu celinu koja se po kvalitetu i preciznosti izrade, bogatstvu motiva i kombinacija, izdvajaju i svrstavaju u posebnu grupu. Šematski i nevesto obrađenim figurinama tipa I i IIA odgovaraju analogni primerci iz mađarskog dela Panonije (*Savaria*, *Brigetio*) i D. Mezije (*Durostorum*).³¹⁸ Nalazi iz S. Mitrovice i S. Kostolca tipa IIB sa ukrštenom ogrlicom od granula koja prekriva grudi i leđa, nemaju analogije među primercima od olova. Međutim, mogu se porediti sa figurinama od terakote i bronzе iz Dakije i Trakije.³¹⁹ Venera sa plaštom oko kukova iz Zemuna se izdvaja od ostalih i odgovara primercima iz Smirne odakle je vero-

that they operated in the Danube valley, along the river. At least two production centres can be suspected in Lower Pannonia (Sremska Mitorvica and Gomolava) and a third one in Upper Moesia (Stari Kostolac). Among the workshops themselves, there are certain variations in shape, motifs or production quality. It is difficult to distinguish whether several molds were used at the same time or one was made only after the previous one was not to be used any more. Ritual lead objects were much in use by certain members of the society (soldiers, believers) and it was therefore necessary to possess several molds with their dimensions obviously rather varying. In Gomolava, part of a metallurgic workshop with remains of lead slag, while semi-products of lead mirrors also indicate the existence of a casting workshop for production of lead objects.³¹⁴ In Stari Kostolac, at the site „Čair“, a larger number of lead objects was unearthed (icons of the „Danubian horseman“, mirrors, figurines of the goddess Venus, amulets, pendants). Their number indicates the existence of a workshop or a sanctuary.³¹⁵ This is also indicated with the discovery of a stone mold from Stari Kostolac.³¹⁶ If one compares the ritual lead objects from the Serbian Danube valley with parallel finds from the neighboring areas, certain parallels can be observed, but also certain variations. The mirror finds from Lower Pannonia (Intercissa, Sremska Mitrovica, Gomolava and Hrtkovci), Dacia (Sucidava), Thrace (Kopilovci, Dulevo, Saladinovo) and Upper Moesia (Stari Kostolac, Veliko Gradište, Veliko Laole, Stojnik, Ritopek and some unknown sites from the Danube valley) give hints of certain stylistic similarities, indicating that one can distinguish the Balkan–Danubian circle in which local workshops were active, expressing the spirit of provincial art. Certain examples of mirrors are represented equally on sites of Upper Moesia and Lower Pannonia, while the other examples are represented in one or the other province exclusively.³¹⁷ There are similarities in form between the mirrors from Upper Moesia, Lower Pannonia and Dacia. Nevertheless, the examples from Upper Moesia and Lower Pannonia represent a separate group, different because of their quality and precision in their production, variety and combining of motifs. Schematic and imprecise fig-

314 Dautova-Ruševljan, Brukner 1992, 62–63, 65.

315 Спасић 1995–1996, 29–68; Поповић 1992, 29–56; Зотовић 2001, 167–179.

316 Tudor 1969, kat. br. 57, 33.

317 Tipovi ogledala VIB, XIB i XIVB su podjednako zastupljeni u D. Panoniji i G. Meziji. Tipovi IA, B; IIC; IIIA, B; IVA; VB; VIIA, B; IXB; X; XIA, C; XIIC; XIVA i XVC su isključivo iz G. Mezije, dok su ogledala tipa XIA; XIIIA; XVA i C iz D. Panonije.

318 Pop-Lazić 2012, 158.

319 Pop-Lazić 2012, 156–157.

314 Dautova-Ruševljan, Brukner 1992, 62–63, 65.

315 Спасић 1995–1996, 29–68; Поповић 1992, 29–56; Зотовић 2001, 167–179.

316 Tudor 1969, Cat. No 57, 33.

317 Mirror types VIB, XIB and XIVB are equally represented in Lower Pannonia and Upper Moesia. Types IA, B; IIC; IIIA, B; IVA; VB; VIIA, B; IXB; X; XIA, C; XIIC; XIVA and XVC come from Upper Moesia only, while the mirrors of types XIA; XIIIA; XVA and C come from Lower Pannonia exclusively.

vatno importovana.³²⁰ Širok repertoar figurina božanstava od olova iz Siska (Venera, Minerva, Jupiter, Dionis, Eros, Prijap, Fortuna, Viktorija, Merkur...) ukazuje na jednu raznovrsniju, stilski i tehnički napredniju proizvodnju koja na prostorima srpskog Podunavlja nije zabeležena.³²¹

Za većinu predmeta kulturne namene nije nam poznat kontekst nalaza. Najveći broj predmeta je putem otkupa i poklona dospelo u muzeje. Međutim, na osnovu stilskih karakteristika, nekada ih je moguće hronološki opredeliti. Pravougaone ikone sa glatkim stubovima (tip IB–IB2) pripadale bi prvim decenijama III veka, dok sa tordiranim koje su neprecizne izrade (tip IA), sredini III veka. Datovanje je izvršeno na osnovu frizure boginje koja je svojstvena caricama iz dinastije Severa.³²² Ikone sa zabatom i akroterijama (tip V), sa upisanom kružnicom (tip VIA, B) i ikone-medaljoni (tip VII), na osnovu izvesne dekadencije izražene u stilskoj obradi i ikonografskoj koncepciji, smatra se da pripadaju drugoj polovini III i IV veku.³²³ Pojedini nalazi su iz zatvorenih, hronološki opredeljenih celina, tako ikona tipa IIB iz Beograda (kat. br. 42) je nađena na dnu jame zajedno sa fragmentima tera sigilate iz sredine II i početka III veka.³²⁴ Ikona u obliku medaljona iz Kuzmina (tip VIIB1; kat. br. 105) nađena je u grobu iz prve polovine III veka.³²⁵ Fragment ogledala sa viminacijumske nekropole Više grobalja (kat. br. 143) je iz sloja sa novcem A. Severa (222–235. godine) iz nikejske kovnice.³²⁶ Primerci iz S. Kostolca sa lokaliteta Rit su iz objekta (vila; kat. br. 138, 188, 197, 198 i 315) koji su na osnovu hronološki osetljivog materijala (novac, keramika), datovani u prvu polovinu III veka. Ogledalo iz S. Kostolca (kat. br. 173) je iz kremiranog groba etažnog tipa u kome je nađen bronzani novac S. Severa (198–200. godine).³²⁷ Četvrtasto ogledalo (kat. br. 237) je na osnovu arheološkog materijala pronađenog između keramičkih i opekarskih peći, okvirno datovano od II do sredine IV veka.³²⁸ Bliže hronološke podatke imamo i za ogledalo iz N. Banovaca koje je iz groba datovanog u sredinu IV veka.³²⁹

urines of types I and IIA have parallels in the Hungarian part of Lower Pannonia (*Savaria, Brigettio*) and Lower Moesia (*Durostorum*).³¹⁸ The finds of type IIB from Sremska Mitrovica and Stari Kostolac, with a crossed necklace made of granules and covering breast and back have no parallels among lead finds. However, they can be compared to the terracotta and bronze figurines from Dacia and Thrace.³¹⁹ Venus with a gown around her hips from Zemun differs from the other examples and has its parallels with the examples from Smyrna, most likely being imported from it.³²⁰ The broad repertoire of lead figurines from Sisak (Venus, Minerva, Jupiter, Dionysus, Eros, Priapus, Fortuna, Victoria, Mercury...) indicates the existence of a different, stylistically and technically advanced production, not known at the territory of the Serbian Danube valley.³²¹

For the majority of ritual objects, finding context is not known. The greatest number ended up in different museums after having been bought or received as donations. However, according to stylistic features, it is sometimes possible to chronologically classify them. Rectangular icons with smooth pillars (type IB–IB2) would belong to the first decades of the 3rd century, while the twisted ones, made imprecisely (type IA), would belong to the middle of the 3rd century. The dating was made according to the goddess's hairstyle, also worn by the empresses of the Severan dynasty.³²² According to a specific decadence reflected in stylistic features and iconographic concept, the icons with tympana and acroterions (type V), with a circle (types VI a and B) and icons-medallions (type VII) are considered to date from the second half of the 3rd and the 4th century.³²³ Some of the finds come from closed, easily datable contexts, like the icon of type IIB from Belgrade (Cat. No 42). It was discovered at the bottom of a pit, along with Samian fragments from the middle of the 2nd and the beginning of the 3rd century.³²⁴ A medallion-shaped icon from Kuzmin (type VIIB1; Cat. No 105) was discovered in a grave from the first half of the 3rd century.³²⁵ A mirror fragment from the Viminacium cemetery "Više grobalja" (Cat. No 143) comes from a layer dated with coins of A. Severus (222–235) minted

320 Chew 1991, 88, Cat. no.s. 41–42, Pls. 41–42.

321 Bauer 1936, 1–33.

322 Поповић 1988, 115.

323 Tudor 1976, 94–95.

324 Крунић 1995, 167–168.

325 Popović 1991, 243.

326 O primercima novca iz nikejske kovnice na Viminacijumu, videti u: M. Arsenijević, S. Redžić, M. Tapavički-Ilić, 2006, 107–110.

327 Vojvoda, Mrđić 2015, 215, kat. 1478.

328 Raičković, Redžić 2006, 81–106.

329 Милошевић 1979, 117–118, сл. 9

318 Pop-Lazić 2012, 158.

319 Pop-Lazić 2012, 156–157.

320 Chew 1991, 88, Cat. Nos. 41–42, Pls. 41–42.

321 Bauer 1936, 1–33.

322 Поповић 1988, 115.

323 Tudor 1976, 94–95.

324 Крунић 1995, 167–168.

325 Popović 1991, 243.

Datovanje je pouzdano za grupni nalaz Venere i Amora (kat. br. 317) iz S. Mitrovice koji je nađen sa novcem Klaudija II Gotskog (268–270. godina).³³⁰ Figurina sa istog lokaliteta (kat. br. 319) je iz sloja kasnoantičke nekropole, okvirno datovane u period III i IV veka.³³¹ Nalaz iz Šašinaca (kat. br. 322) je iz sloja kasnog III veka, datovanog novcima Tacita i Dioklecijana.³³²

Prihvatajući pouzdano datovane nalaze kultne namene, dolazimo do zaključka da su na području srpskog dela Panonije i Gornje Mezije, delovale radionice koje su istovremeno proizvodile različite predmete od olova tokom perioda od kraja II i početka III veka do kraja IV veka. Najbrojniji su nalazi iz III veka. U tom periodu postaju aktuelni rudnici balkanskih provincija koji su u većoj meri eksploatisani što je uticalo na povećanu produkciju olova, koje je kao jeftin metal našlo primenu kako u proizvodnji predmeta kultne, tako i različite namene.

in the Nicaea mint.³²⁶ The examples from Stari Kostolac, from the site “Rit“, come from a structure (villa; Cat. Nos. 138, 188, 197, 198 and 315). According to the datable finds (coins, pottery), they were dated into the first half of the 3rd century. The mirror from Stari Kostolac (Cat. No 173) comes from an etage-shaped cremation, in which a bronze coin of Septimius Severus (198–200) was also unearthened.³²⁷ According to the archaeological material discovered between pottery and brick-kilns, the square mirror (Cat. No 237) was roughly dated from the 2nd to the middle of the 4th century.³²⁸ A precise dating was also obtained for the mirror from Novi Banovci – it comes from a grave dated into the middle of the 4th century.³²⁹

The group find of Venus and Amor from Sremska Mitrovica (Cat. No 317), discovered together with the coins of Claudius II Gothicus (268–270) possesses a precise dating.³³⁰ The figurine from the same site (Cat. No 319) comes from the layers of the Late Roman necropolis, roughly dated into the 3rd and the 4th century.³³¹ The find from Šašinci (Cat. No 332) comes from the layer of the late 3rd century, dated with coins of Tacitus and Diocletian.³³²

After accepting reliably dated finds of ritual objects, one can conclude that from the end of the 2nd and the beginning of the 3rd century, all the way to the end of the 4th century, in Serbian part of Lower Pannonia and Upper Moesia, there were workshops producing different lead objects. Finds dated into the 3rd century are the most numerous ones. During this period, mines of the Balkan provinces come into focus, being used intensively, which again led to an increased lead production. It was a low price metal, applied in the production of ritual objects, but also of other utensils.

330 Parović - Pešikan 1971, 37–38, T. XVII, sl. 64; Pop-Lazić 2012, 153–154, Fig. 1/1.

331 Pop-Lazić 2012, 153–154, Fig. 1/4.

332 Pop-Lazić 1997, 3, kat. br. 10.

326 About coinage from the Nicaea mint discovered in Viminacium see in: M. Arsenijević, S. Redžić, M. Tapavički-Ilić, 2006, 107–110.

327 Vojvoda, Mrđić 2015, 215, cat. 1478.

328 Raičković, Redžić 2006, 81–106.

329 Милошевић 1979, 117–118, Fig. 9.

330 Parović-Pešikan 1971, 37–38, T. XVII, sl. 64; Pop-Lazić 2012, 153–154, Fig. 1/1.

331 Pop-Lazić 2012, 153–154, Fig. 1/4.

332 Pop-Lazić 1997, 3, Cat. No 10.



PREDMETI
RAZLIČITE
NAMENE

DIFFERENT
UTENSILS

Predmeti različite namene su razvrstani prema nameni i zastupljenosti (Tabela 6, Karta 4.). Da bi se napravio predmet, trebalo je transportovati metal do produkcionog centra. Zato su livene poluge (slici) u obliku zarubljene piramide. Potom su pretapanjem slitaka nastajali predmeti različite namene: u sakralne svrhe su korišćeni – sarkofazi, kasete i urne; za trgovački promet robe i merenje – pečati, plombe, tegovi i novac; za vojne potrebe – zrna za pračku i projektili. Olovo je imalo najmanju primenu u obavljanju kućnih poslova. Retko se nalaze posude, pršljenci i tučkovi od olova, dok su žetoni korišćeni kao sastavni deo igara i bili su deo dokolice. Među retkim primercima nakita, nalaze se: privesci, aplikacije, amuleti i fibule. Visak je našao primenu u trasiranju puteva i ulica, parcelisanju zemljišta i u arhitektonskim poduhvatima. Cevima od olova je sproveden gradski vodovod, olovom su spajani tamburi stubova i pokriveni krovovi javnih objekata, a imalo je izvesnu primenu u medicini i slikarstvu.

Slici

Slici od olova bili su namenjeni za izvoz metala iz rudnika. Radi lakšeg transporta, u kalupima su liveni slici koji su bili podesni za transport rude do većih centara u kojima su pretapani i korišćeni za proizvodnju. Uglavnom su velike težine i nalaženi su u rudničkim oblastima gde su nastali, kraj komunikacija koje obično prate rečne tokove zbog jeftinog transporta, ali ih ima i na mestima importa. Slici iz rimskih rudnika Srbije su uglavnom nađeni na mestu nastanka, odnosno u rudničkim oblastima (Kosmaj, kat. br. 356–369; Kopaonik, kat. br. 372). Slitak iz Jasenovika (kat. br. 373), verovatno je usput ispao prilikom transporta, dok se za dva može reći da su pronađena na mestu importa (Rim/Tibar, kat. br. 370; Nove, kat. br. 371). Četrnaest slitaka od olova sa Kosmaja su sa pečatom i pripadaju istom tipu. Imaju oblik pravougaone zaravnjene piramide i sadrže jedan ili više pečata na bazi.³³³ Kosmajski slici su potom izgubljeni, dok je sačuvan samo jedan i nalazi se u Muzeju u Helsinburgu (Švedska). Na slicima je najčešće utisnut pečat MD jednom ili više puta (samostalno: kat. br. 358 i 367; u kombinaciji sa HEL: kat. br. 362, 364–365 ili u kombinaciji sa pečatom IPAVR/PRAVG: kat. br. 369). Skraćena MD ukazuje na poreklo slitka, M(etalla) D(emessus/

³³³ Валтровић 1886, 71–72; Mirković, Dušanić 1976, 153–155, kat. br. 160–165. Za ostale slitke, videti u: Н. Вулић, *Споменик XLVII*, 1909, 169, n 110; U. Täckholm, *Studien über den Bergbau der Römischen Kaiserzeit*, Uppsala 1937, 173, fig.12.

Different utensils are classified according to their usage and representation (Table 6, Map 4.). In order to make an object, it was necessary to transport metal all the way to different production centres. This is why bars in the shape of a truncated pyramid were cast (casts). By smelting casts, different utensils were made: in sacral purposes, sarcophagi, cassettes and urns were used; for trade and measuring, there were stamps, seals, weights and coins; for military purposes, there were sling ammunition and projectiles. Lead found least usage in households. There are rarely finds of lead vessels, loom weights and pestles, while chips were used for board games, played in one's spare time. Among rare examples of jewelry, there are pendants, appliques, amulets and fibulas. Plumbs were used in constructing roads and streets, land division and in architectural work in general. Lead pipes were used for water supplying, while lead was also used to connect column drums and covering public structures' roofs. It was also applied in medicine and painting.

Casts

Lead casts were intended for transporting metal out of mines. In order to make transport easier, casts were made in molds, suitable for ore transport to larger urban centres, where they were smelted and used for production. Lead casts are usually rather heavy. They were usually discovered in mining areas where they were made, along different routes, often corresponding to fluvial routes, due to cheaper transport, but also in different importing areas. Casts from Serbian mines were mostly unearthed in mining areas in which they were made (Kosmaj, Cat. Nos. 356–369; Kopaonik, Cat. No 372). The cast from Jasenovik (Cat. No 373) surely went lost during transport, while two examples (Rim/Tiber, Cat. No 370; Novae, Cat. No 371) were discovered on the spot they were imported at. Fourteen lead casts with stamps from Kosmaj all belong to the same type. They are in the shape of a truncated pyramid and possess one or more stamps at their bases.³³³ The Kosmaj casts later went lost, except for the one example, now kept at the Museum in Helsingborg (Sweden). Usually, the casts bear the stamp MD, printed once or several times (once: Cat. Nos. 358 and 367; combined with HEL: Cat. Nos. 362, 364–365 or combined with the stamp IPAVR/PRAVG: Cat. No 369). The

³³³ Валтровић 1886, 71–72; Mirković, Dušanić 1976, 153–155, Cat. No 160–165. For the remaining casts see in: Н. Вулић, *Споменик XLVII*, 1909, 169, n 110; U. Täckholm, *Studien über den Bergbau der Römischen Kaiserzeit*, Uppsala 1937, 173, Fig.12.

-um). To je znak rudničkog centra iz koga potiče, dok je na ostalima znak koji svedoči o kvalitetu olova i daje ime odgovornog lica: Gaia(nus?); Lev...; Aur(elianus?), verovatno i Hel(iodorus). Na slitku kat. br. 356 se nalaze dva pečata različitih probatora, možda robova koji su radili u rudniku. Svi pripadaju periodu II veka. Istoj grupi slitaka verovatno pripada i primerak izvađen iz Tibra (kat. br. 370). Slitak po dimenzijama i težini odgovara prethodnim. Osim toga, skraćena na pečatu TR D... - protumačena od strane S. Dušanića kao (*Metalla*) *Tr(icornensia)*. (*Argentariae*) *D(emessenses)*, potvrđuje pripadnost slitka kosmajskom rudničkom regionu sa centrom u Sočanici (*Demessus/-um*).³³⁴ Imena sa pečata b) (*M(arcus)* *Ari(us)*) i c) *C(ai)* *Cet(ronius)* *M(arcelus/-ianus?)* se podudaraju sa dvojicom konzularnih komentarienza iz doba A. Severa, koji su radi kontrole ili praćenja konvoja sa tovarom metala, povremeno posećivali rudnički region. Poznat je *M. Arrius [-]nianus* prokurator iz Domavije i možda bi istog mogli da dovedemo u vezu sa kosmajskim M. Arijem koji je eventualno napredovao u prokuratora jedne obližnje rudarske regije kao što je Domavija³³⁵ Skraćena na pečatu d) *Ada(mas)* verovatno predstavlja ime roba – probatora koji je vezan za rad u rudniku, kao što je to slučaj sa sličnim pečatima na slicima sa Kosmaja.

Prema S. Dušaniću olovni slitak iz Nova sa skraćenicom TROP i transkripcijom (*Metalla*) *Tr(icorn(i)ensia officina)* *p(rima)* ili *p(lumbaria)*, treba pripisati kosmajskim rudnicima. Izrađen je u drugoj polovini IV veka. O kasnoantičkoj produkciji, ne samo olova, već i srebra, svedoče dva srebrna slitka iz kosmajskih rudnika koja su pronađena u ostavi blizu Hanovera. Pečati sa oba slitka su slična, naime predstavljaju dve varijante istog teksta sa sledećim razrešenjem: *Officina Prim() vascularii, (metallis) Tricorn(i)ensibus* ili *vascularii, (metallis) Tricorn(i)ensis, pusulati (argenti) pondo unum*. Reč je o privatnoj radionici zanatlije koji je verovatno boravio u šumadijskom rudničkom kraju.³³⁶ Olovni slitak iz Žuča (kod Kuršumlije; sl. 4) ima analogije sa kosmajskim (slici sa pečatom MD). Međutim, slitak iz Žuča sadrži potpuno ispisanu reč *metallo*, po čemu se razlikuje od ostalih. Kako se u II veku i kasnije, obično koristi kolektiv *metalla* kojim se podrazumeva više rudničkih kompleksa, jednina žučkog natpisa ukazuje na vreme pre II veka ili na jedan manji rudnik. Singular *metallum* je poznat sa dva slitka (iz Sardinije i Rima) u kojima natpis *Caesaris Aug(usti)*, zahteva najverovatnije jedninu *metallo*. Još su

abbreviation MD indicates the origin of casts, *M(etalla)* *D(emessus/-um)*. This is the sign of the mining centre the casts originate from, while the rest bear stamps testifying about lead quality and indicating the name of the person responsible: Gaia(nus?); Lev...; Aur(elianus?), possibly also Hel(iodorus). At the cast Cat. No 356 there are two different stamps of two probators, possibly slaves engaged in the mines. They all belong to the 2nd century. The same group of casts probably includes the example taken out of Tiber (Cat. No 370). According to its dimensions and weight, it corresponds to the previously mentioned ones. Besides, the abbreviation on the stamp TR D... was read as (*Metalla*) *Tr(icornensia)* (*Argentariae*) *D(emessenses)* by S. Dušanić. It confirms that the cast belongs to the Kosmaj mining region, its centre being in Sočanica (*Demessus/um*).³³⁴ Names from the stamps b) (*M(arcus)* *Ari(us)*) and c) *C(ai)* *Cet(ronius)* *M(arcelus/-ianus?)* correspond to the names of two consular commentarienses from the time of A. Severus. They occasionally visited the mining area in order to either control or accompany convoys with metal transport. A procurator from Domavia, *M. Arrius [-]nianus*, is also known. He could possibly be connected to the Kosmaj M. Arius, who possibly made progress into a procurator of a neighbouring mining area like Domavia.³³⁵ The abbreviation on the stamp d) *Ada(mas)* most likely represents the name of a slave – probator, who was connected to the work in mines, like with similar stamps from the Kosmaj casts.

According to S. Dušanić, the lead cast from Novae with the abbreviation TROP and its transcription (*Metalla*) *Tr(icorn(i)ensia officina)* *p(rima)* or *p(lumbaria)* should be connected to Kosmaj mines. It was made in the second half of the 4th century. About the Late Roman production of lead, but also silver, testimonies are given with two silver casts from the Kosmaj mines, discovered in a hoard near Hannover. Stamps from both of the casts are similar, actually representing two variants of the same inscription, read as follows: *Officina Prim() vascularii, (metallis) Tricorn(i)ensibus* or *vascularii, (metallis) Tricorn(i)ensis, pusulati (argenti) pondo unum*. It is a private workshop of a craftsman who possibly stayed in the Šumadija mining area.³³⁶ The lead cast from Žuč (near Kuršumljija, Fig. 4) has its parallels with the Kosmaj ones (casts with the MD stamp). However, the cast from Žuč bears the fully written word *metallo*, distinguishing it from the other ones. Since from the 2nd

334 Prihvaćena je transkripcija pečata sa tibarskog slitka S. Dušanića.

335 Mirković, Dušanić 1976, 128, kat. br. 104; 131, kat. br. 111; Dušanić 1977, 169–170; Škegro 1998, 101.

336 Душанић 1991, 219–223.

334 The transcription of the Tiber cast by S. Dušanić was accepted.

335 Mirković, Dušanić 1976, 128, Cat. No 104; 131, Cat. No 111; Dušanić 1977, 169–170; Škegro 1998, 101.

336 Душанић 1991, 219–223.



Sl. 4. Olovni slitak iz Žuča.

Fig. 4. Lead cast from Žuč.

(Д. Јанковић-Михалцић, Епиграфски споменици, у: *Археолошко благо Ниша од неолита до средњег века*, Београд 2004, 272).



Sl. 5. Olovni slitak iz Jasenovika.

Fig. 5. Lead cast from Jasenovik

(С. Дрча, П. Милошевић, П. Поповић, *Наисус–Сирмијум, обрада метала, каталог изложбе*, Ниш 1983, сл. 3).

bliže analogije sa slitkom iz sela Jasenovik (sl. 5) čija je transkripcija [Metall]o [Cae]saris Aug(usti).³³⁷ Za slitek iz Rima sa natpisom *Caesaris Aug.* postoji verovatnoća da je iz dardanskih rudnika, jer je natpis identičan onom iz Jasenovika. Među istraživačima je pre ovog otkrića dominiralo mišljenje o njegovom importu iz Sardinije. Oba natpisa (Jasenovik – *Caesar Augustus* i Žuč – *Imperator Augustus*) ukazuju da su slici iz carskog rudnika, odnosno topionice. Za datovanje slitka iz Žuča je od velike pomoći pečat sa obe bočne strane koji sadrži *praenomen* i *nomen* zakupca rudnika: Q.GN – Q(uiti) Gn(o-rii) (?). Konduktorstvo je bilo primenjivano za vreme julijevsko-klaudijevske i flavijevske dinastije, ali su uvek davani u zakup samo rudnici manje vrednosti i nikada zlatonosni. Postoji i mogućnost da se ovde radi o podeli produkcije metala u istom rudniku. Stoga je prokuratorova nadležnost bila da upravlja carskim argentarijama koje su podrazumevale samo srebro, dok se konduktorska uprava odnosila na olovo. Možda rešenje ovog problema je u tome, da je sama eksploatacija rude data u zakup konduktoru, dok se proizvodnja metala vršila isključivo u carskoj radionici. Ime *Gnorius* nosi jedan flavijevski oslobođenik sa spomenika u Nedinu. Spomenik je datovan u doba Flavijevaca (poslednja trećina I veka) i svedoči o preseljavanju domorodačkog stanovništva, ovog puta iz Liburnije (zapadna Dalmacija) u Dardaniju, pre svega radi eksploatacije rude. Derivat od nomena *Gnorius* je *Norius* i zabeležen je na spomeniku iz Osijeka koji potvrđuje prisustvo Liburnjana na rudarskom prostoru Ilirika.³³⁸ Slitak iz Jasenovika je verovatno ispaо tokom transporta na putu Niš–Lješ. U blizini su dva veća rudnička centra: ravanski i remezijanski jednom od njih treba pripisati izgubljeni slitek³³⁹

century onwards, the name *metalla* was commonly used, understood as several mining complexes, the singular of the Žuč inscription indicates that it should either be dated into the period before the 2nd century or that it came from a smaller mine. The singular *metallum* is known from two casts (Sardinia and Rome), where the inscription *Caesaris Aug(usti)* most likely demands singular – *metallo*. There are even closer parallels with a cast from the village Jasenovik (Fig. 5), its transcription being [Metall]o [Cae]saris Aug(usti).³³⁷ There is a possibility from the cast with inscription from Rome that it comes from the mines of Dardania, since the inscription is identical to the one from Jasenovik. Before this discovery, there was an opinion among scholars that it was imported from Sardinia. Both inscriptions (Jasenovik – *Caesar Augustus* and Žuč – *Imperator Augustus*) indicate that the casts come from an imperial mine, actually a smelting workshop. The stamp on both lateral sides of the cast, containing both *praenomen* and *nomen* of the mine renter, Q.GN – Q(uiti) Gn(ori) (?), is of great assistance in obtaining precise dating. Conducting was done in the times of Julio–Claudian and Flavian dynasties, but only mines of less value were rented and never those bearing gold. There is also a possibility that one is here dealing with division of metal producing within the same mine. This is why procurator's job was to run the imperial *argentarii*, meaning silver only, while conductor's job was connected to lead. Maybe a solution to this problem is that ore mining only was given to conductor, while metal production was performed in imperial workshops exclusively. The name *Gnorius* was given to an imperial freed slave mentioned on a monument from Nedinu. The monument is dated into the Flavian period (the last third of the 1st century) and it tells about moving of indigenous populations, in this case from Liburnia (western Dalmatia), to Dardania. This was done basically because of ore mining. The name *Norius* comes from *Gnorius* and it appears on a monument from Osijek, indicating the presence of the Liburnians in the Illyricum mining area.³³⁸ The cast from Jasenovik most likely went lost during transport along the Naissus–Lissos route. In the vicinity, there are two larger mining centres: Ravna and Remesiana. The cast certainly belongs to one of them.³³⁹

337 Dušanić 1977, 168, sa napomenom br. 7.

338 *Ibid.*, 163–167; Dušanić 1995, 27–30.

339 Dušanić 1977, 166–167.

337 Dušanić 1977, 168, with footnote no 7.

338 *Ibid.*, 163–167; Dušanić 1995, 27–30.

339 Dušanić 1977, 166–167.

PREDMETI SAKRALNE NAMENE

Sarkofazi (T. XVIII–XIX)

Sarkofazi od olova su korišćeni u sepulkralne svrhe širom Carstva. Dekorisani ili ne, nisu bili izloženi javnosti poput bogato isklesanih sarkofaga od kamena. Polagani su u grobove zidane od opeka unutar memorijalnih objekata, ispod podova istih, u šupljine stena (Sirija i Palestina) ili ispod zemljanih humki (Britanija).³⁴⁰ Reljefno dekorisani sarkofazi od olova poznati su na Zapadu (Britanija, Galija i Germanija), kao i na Bliskom istoku (Sirija, Palestina). Među naučnicima preovladava mišljenje da su radionice na Zapadu radile pod uticajem Orijenta, jer su ove bile primarne po kvalitetu i raznovrsnosti motiva. Upotreba kovčega od olova u sepulkralne svrhe je svojstvena orijentalnom stanovništvu koje nikada nije prihvatilo kremaciju kao oblik sahrane. Najpoznatiji radionički centri na Bliskom istoku bili su u Libanu (Tir, Sidon i Bejrut) i Izraelu (Aškalon, Cezareja i Jerusalem).³⁴¹ Međutim za hrišćansku populaciju je sahrana u sarkofagu od olova, mogla biti i kazna. U Delima svetitelja (*Acta Sanctorum, novembris*, III, p 778) se navodi da je panonski martir po naredbi Dioklecijana, živ zatvoren u kovčeg od olova i bačen u reku.³⁴²

Sarkofazi od olova na prostoru Srbije su najčešće ukopavani u sloj lesa (kat. br. 378, 381–383, 386, 388, 393, 403 i 404). Eventualno postojanje opeka ispod sarkofaga ili poklopca od opeka je navedeno u kataloškom opisu. Ukopavanjem sarkofaga (kat. br. 400) je oštećen stariji grob sa kremacijom. Sarkofag (kat. br. 396) je bio obložen sekundarno iskorišćenim stelama. Iz memorijalnih objekata su sarkofazi (kat. br. 379, 387, 401 i 402), dok je kovčeg iz Niša iz narteksa bazilike sa martirijumom (kat. br. 374).

Sarkofazi sa reljefnom dekoracijom su ornamentisani različitim motivima. Hrišćanski motivi (krst, Hristov monogram) na poklopcima sarkofaga iz Niša, Smedereva i S. Mitrovice predstavljaju retkost na prostoru Srbije. Pripadali su imućnijem stanovništvu. Na sarkofagu iz Niša nalaze se portreti pripadnika carske porodice, dok su u kovčegu sačuvani ostaci svilene tkanine.³⁴³ N. Vulić navodi slučajan nalaz sarkofaga od olova bez poklopca sa po tri krsta sa trouglastim vrhovima na dužim stranama.

340 Голубовић 2001, 144–145.

341 Rahmani 1988, 47–60.

342 Голубовић 2001, 137 sa napomenom 10.

343 Дрча 2004, 184, kat. 128.

SACRAL OBJECTS

Sarcophagi (T. XVIII–XIX)

Throughout the Empire, lead sarcophagi were used in sacral purposes. Decorated or not and contrary to the stone sarcophagi, they were not exposed to the public. They were laid in graves made of bricks, within memoriae, beneath their floors, into rock cavities (Syria and Palestine) or beneath earth tombs (Britain).³⁴⁰ Relief decorated lead sarcophagi are known from the West (Britannia, Gaul and Germania), as well as in the Middle East (Syria, Palestine). There is an opinion among scholars that the workshops in the West were influenced by those from the Middle East, since their quality and variety in motifs were much larger. The usage of lead sarcophagi in sacral purposes is typical for the inhabitants of the Middle East, since they never accepted cremation as funerary form. The most famous workshops in the Middle East were in Lebanon (Tyre, Sidon and Beirut) and Israel (Ashkelon, Caesarea and Jerusalem).³⁴¹ However, for a Christian, burial in a lead sarcophagus could have been interpreted as punishment. In the Acts of the Saints (*Acta Sanctorum, novembris*, III, p. 778), it says that by following Diocletian's order, a Pannonian martyr was locked in a lead sarcophagus and thrown into the river.³⁴²

At the territory of Serbia, lead sarcophagi were most commonly dug into a loess layer (Cat. Nos. 378, 381–383, 386, 388, 393, 403 and 404). In the catalogue description, presence of a possible brick construction beneath or above the lead sarcophagus is mentioned. While digging the sarcophagus Cat. No 400, an older cremation grave was damaged. The sarcophagus Cat. No 396 were paved with secondarily used grave stones. The sarcophagi Cat. Nos. 379, 387, 401 and 402 come from memoriae, while the sarcophagus from Niš was found in a narthex of a basilica with a martyrium (Cat. No 374).

The decorated sarcophagi bear different ornaments. Christian motifs (cross, Christ's monogram) on the lids of lead sarcophagi from Niš, Smederevo and Sremska Mitrovica actually represent rare finds from Serbia. They belonged to wealthy members of society. On the sarcophagus from Niš, there are portraits of members of the Imperial family, while within the sarcophagus, pieces of silk remained preserved.³⁴³ N. Vulić writes about

340 Голубовић 2001, 144–145.

341 Rahmani 1988, 47–60.

342 Голубовић 2001, 137, with footnote 10.

343 Дрча 2004, 184, cat. 128.

Kovčeg je izgubljen i ne raspoložemo fotografijom. Grob je datovan u period od IV do VI veka.³⁴⁴ Motiv krsta je poznat na sarkofazima iz Beit Safafa. Hristogram se pojavljuje u prvoj polovini IV veka na kovčezima iz Sidona. Primerci iz Beit Safafa sa apliciranim latinskim krstom (*crux immissa*) u romboidnim poljima kombinovanim sa vencem, datovani su u drugu polovinu V veka. Motiv grčkog krsta (*crux quadrata*) je datovan nešto ranije, u kasni IV, odnosno rani V vek.³⁴⁵ Na poklopcu sarkofaga iz Smedereva, pored Hristove haste, urezanog krsta u deltoidu, naknadno je urezan natpis koji se odnosi na ime pokojnice.³⁴⁶ Natpisi na sarkofazima od olova su retki. Poznati su primerci iz Izraela (lokalitet Beitin), Bejruta (kraja III ili iz ranog IV veka), iz Narodnog muzeja u Libanu i dva iz Kilikije.³⁴⁷

Linearni i geometrijski motivi su često prisutni na sarkofazima od olova jerusalimske provenijencije. Motiv dijagonalno ukrštenih, tordiranih linija je prisutan na bočnim i čeonim stranama sarkofaga iz S. Mitrovice (kat. br. 380).³⁴⁸ Motiv astragala je predstavljen na čeonj strani sarkofaga iz Narodnog muzeja u Beogradu (kat. br. 384), kao i na fragmentarno sačuvanom primerku iz S. Kostolca (kat. br. 385). Navedeni motiv je široko rasprostranjen na sarkofazima širom Rimskog carstva i ispunjava trake koje se ukrštaju formirajući rombove, trouglove i slične geometrijske oblike.³⁴⁹ Kombinacija različitih linearnih ornamenata je čest motiv na sarkofazima iz S. Kostolca (kat. br. 381–383). Najbogatiju kombinaciju linearnih motiva možemo videti na sarkofagu kat. br. 386.³⁵⁰

Gotovo svi sarkofazi su opljačkani ili uništeni mehanizacijom, stoga ih je teško precizno datovati. Sarkofag iz S. Kostolca (kat. br. 381) je novcima M. Aurelija i S. Se-

the discovery of a similar lead sarcophagus without a lid, with three crosses on each of the triangular corners on the longitudinal sides. The sarcophagus is now lost and there is no photographs of it. The grave is dated into the period between the 4th and the 6th century.³⁴⁴ Motifs of a cross are known from Beit Safaf. Christograms first appear in the first half of the 4th century on the sarcophagi from Sidon. The examples from Beit Safaf with an attached Latin cross (*crux immissa*) and rhombic fields combined with a wreath are dated into the second half of the 5th century. The motif of a Greek cross (*crux quadrata*) is dated somewhat earlier, into the late 4th or early 5th century.³⁴⁵ Apart from Christ's hasta-cross carved into a deltoid, on the sarcophagus lid from Smederevo there is also the name of the deceased, carved afterwards.³⁴⁶ Inscriptions on lead sarcophagi are rare. Examples are known from Israel (site Beitin), Beirut (end of the 3rd or the early 4th century), from the National Museum in Lebanon and two from Cilicia.³⁴⁷

Linear and geometric motifs are often presented on the lead sarcophagi made in Jerusalem. The motif of diagonal, crossed twisted lines is shown on lateral and front sides of the sarcophagus from Sremska Mitrovica (Cat. No 380).³⁴⁸ The astragal's motif is depicted on the front side of the sarcophagus from the National Museum in Belgrade (Cat. No 384) as well as on the fragmentary preserved example from Stari Kostolac (Cat. No 385). The described motif is widely spread on various sarcophagi throughout the Roman Empire and it fills the ribbons crossing each other and forming rhombi, triangles and similar geometric shapes.³⁴⁹ Combinations of various geometric ornaments often appear on the sarcophagi from Stari Kostolac (Cat. Nos. 381–383). The most complex combination of linear motifs can be observed on the sarcophagus Cat. No 386.³⁵⁰

344 *Ibid.*, 145 sa napomenom 49.

345 Rahmani 1987, 137–146, Pl. 15/E; Pl. 16/A–C; Pl. 17/A–C; Pl. 18/A–C.

346 Цуњак, Марковић-Николић 1997, 37–45, сл. 4 и 5, Т. I. Datovanje je izvršeno na osnovu grobnih priloga: perle u obliku bureta, privezak i glava igle u obliku kantharosa.

347 Rahmani 1987, 136, Pl. 15/C, D sa napomenom br. 81; Chéhab 1935, 54, No. 30.

348 Analogni primerci su poznati na sarkofagu iz Tira (lokalitet Burdj eš-Semali) sa duplim ukrštenim linijama i iz Sidona i Bejruta, gde se navedeni motiv javlja u kombinaciji sa floralnim i figuralnim motivima. Videti u Müfid 1932, 391–396, Abb. 6–7; Abb. 9–10; Abb. 12, 14–15, 17; Chéhab 1934, 340, No. 3; 342, Pl. XLII, 7, 8; Pl. XLIII, 9, 10; 348, Pl. XLVII, 21; 349, No. 22.

349 Santrot, Frugier 1982, 272–286.

350 Njemu je sličan sarkofag iz Skupa (druga polovina II–III vek), kao i primerak iz Galije iz istog perioda. Videti u Микулчић 1975, 96, Т. VII, 20; Т. XII, 58; Goudineau 1979, 554–555, fig. 2.

344 *Ibid.*, 145 with footnote 49.

345 Rahmani 1987, 137–146, Pl. 15/E; Pl. 16/A–C; Pl. 17/A–C; Pl. 18/A–C.

346 Цуњак, Марковић-Николић 1997, 37–45, Fig. 4 and 5, Т. I Dating was performed according to grave-goods: barrel-shaped pearls, a pendant and a needle head in the shape of a kantharos.

347 Rahmani 1987, 136, Pl. 15/C, D with footnote no 81; Chéhab 1935, 54, No 30.

348 Parallels are known from a sarcophagus from Tyre (site Burdj eš-Semali) with double crossed lines and from Sidon and Beirut. The described motifs are combined with floral and figural motifs. See in Müfid 1932, 391–396, Abb. 6–7; Abb. 9–10; Abb. 12, 14–15, 17; Chéhab 1934, 340, No 3; 342, Pl. XLII, 7, 8; Pl. XLIII, 9, 10; 348, Pl. XLVII, 21; 349, No 22.

349 Santrot, Frugier 1982, 272–286.

350 There is a similar sarcophagus from Scupi (second half of the 2nd

vera datovan u period od sredine II do polovine III veka. Novac iz sarkofaga (kat. br. 386) sa istog lokaliteta pripada vremenu Konstancija II ili Valentinijana I.³⁵¹

Motiv višekrake zvezde čiji se krajevi završavaju strelicama, tretira se kao linearni ornament (kat. br. 376–379). Obično je samostalno prikazan, dok je na primercima iz S. Mitrovice i Beograda u kombinaciji sa krstom i ukrštenim linijama (ćirilčno slovo X), dok je na primerku iz S. Kostolca sa pticama. Navedeni motiv je često prisutan na sarkofazima, kompleksno je njegovo simboličko značenje i religijska pripadnost koji nisu tema knjige.³⁵²

Figuralne predstave na sarkofazima su zastupljene na manjem broju primeraka i zaslužuju posebnu pažnju. Najluksuznije je dekorisan sarkofag iz S. Kostolca (kat. br. 387). Pored geometrijskih motiva, reljefno su izvedene glave bika i Meduze koje se viša puta ponavljaju na poklopcu i kovčegu.³⁵³ Antropomorfni motivi su prisutni na sarkofazima iz Niša, Smedereva i S. Kostolca (kat. br. 374–375; 388–389). Na ranije pomenutom sarkofagu iz Niša su prikazane tri reljefne biste muškaraca sa carskim dijademama. Biste se nalaze na gornjem kraku krsta koji je apliciran na poklopcu sarkofaga i ponovljen je na bočnim stranama. Portreti se odnose na članove carske porodice, a to bi mogli biti Konstantinovi (Konstantin II, Konstancije II i Konstans) ili Valentinijanovi naslednici (Gracijan II, Valentinijan II i Teodosije I).³⁵⁴ Na ostalim sarkofazima su prikazana božanstva (Dionis, Mars, Evropa na biku i tri Gracije). Dionis ili Dionis sa Panom je predstavljen na sarkofagu iz Sirije i iz Nacionalnog muzeja u Libanu³⁵⁵ Bog rata na sarkofagu iz S. Kostolca (kat. br. 388) u podignutoj ruci drži koplje.³⁵⁶ Fragment

351 Datovanje je izvršeno na osnovu grobnih priloga. Grobni inventar činili su: bronzani novac C-1713 (Konstancije II ili Valentinijan I); tri koštane igle kupastih glava C-1714; koštana šivača igla C-1715; par zlatnih naušnica tipa karičica sa glavom od spiralno namotane žice C-1716; fragment drvenog predmeta C-1717 i koštana kocka za igru C-1718.

352 Cochet 1978, 225–227, fig. 6; Cochet 1982, 139–141, videti i u N. Duval, M. Jeremić, *Salona, III, Manastirine*, Split–Rim 2000, 498.

353 Motiv Meduze je poznat na sarkofazima od olova iz Sirije. Razlikuju se dva tipa na osnovu stilskih karakteristika. Za jedan se smatra da je helenski prototip Mironove Meduze, dok je drugi helenističkog porekla. Navedeni motiv se javlja između geometrijskih i zoomorfnih motiva (rozeta, sfinga, lavovi, delfini, kantaros). Videti u Mouterde 1929, 248, No. 2; No. 5; Bertin 1974, No. 10227; No. 17268; No. 358; No. 24445; Chéhab 1934, No. 22, 23; Chéhab 1935, No. 24, 25.

354 Buschhausen 1991, 45–59, Tafel 3–5; Јовановић 2006, 383; Nikolajević 1989, 2447, note 10; Petković 2010, 262, kat. 1433.

355 Bertin 1974, 73–77, No. 358; Chéhab 1935, No. 26.

356 Identičan motiv je zastupljen na sarkofazima iz Jerusalima, videti

Almost all of the sarcophagi were either robbed or damaged during excavations and are therefore difficult to date. According to numismatic finds of M. Aurelius and S. Severus, the sarcophagus from Stari Kostolac (Cat. No 381) is dated into the period from the middle of the 2nd to the middle of the 3rd century. Coins from the sarcophagus (Cat. No 386) from the same site belong to the time of Constantius or Valentinian I.³⁵¹

Motifs of multi-pointed stars, their points ending in the shape as arrows, are regarded as linear ornaments (Cat. Nos. 376–379). They are usually depicted isolated, but on the examples from Sremska Mitrovica and Belgrade, they are combined with a cross and crossed lines (forming the letter “X”). On the example from Stari Kostolac, it is combined with motifs of birds. The described motif is commonly depicted on sarcophagi. Its symbolic meaning is complex, just as their religion, which does not belong in this volume.³⁵²

Figural motifs are depicted only on a small number of sarcophagi and deserve special attention. The most luxurious one is the sarcophagus from Stari Kostolac (Cat. No 387). Apart from geometric motifs, there are relief heads of a bull and Medusa, repeated several times on the lid and the sarcophagus alone.³⁵³ Anthropomorphic motifs are shown on the sarcophagi from Niš, Smederevo and Stari Kostolac (Cat. No 374–375; 388–389). On the previously mentioned sarcophagus from Niš, three male busts with imperial diadems are shown. The busts are placed on the upper cross point, applied on the sarcophagus lid and repeated on its lateral sides. The portraits belong to members of the imperial family, possibly Constantine’s (Constantine II, Constantius II and Constans) or Valentinian’s

and the 3rd century), as well as an example from the same period in Gaul. See in Микулчић 1975, 96, Т. VII, 20; Т. XII, 58; Goudineau 1979, 554–555, fig. 2.

351 Dating was performed according to grave-goods. They included: a bronze coin C-1713 (Constantius II or Valentinianus I); three bone needles with cone-shaped heads C-1714; a sewing bone needle C-1715; a pair of golden ear-rings in the shape of rings and heads of spiral of wound wire C-1716; fragment of a wooden object C-1717 and a bone dice C-1718.

352 Cochet 1978, 225–227, fig. 6; Cochet 1982, 139–141, see also in N. Duval, M. Jeremić, *Salona, III, Manastirine*, Split–Rim 2000, 498.

353 Motif of a Medusa is known on lead sarcophagi from Syria. According to stylistic features, two types can be distinguished. One of them is considered to be the Hellenic prototype of Miron’s Meduse, while the other one originates from Hellenism. The described motif appears between geometric and zoomorphic motifs (rosette, sphinx, lions, dolphins, kantharos). See in Mouterde 1929, 248, No 2; No 5; Bertin 1974, No 10227; No 17268; No 358; No 24445; Chéhab 1934, No 22, 23; Chéhab 1935, No 24, 25.

sarkofaga sa prikazom Evrope na biku i tri Gracije pripada grupi sarkofaga sa arhitektonskim prikazom u vidu pročelja hrama.³⁵⁷ Tri Gracije su prikazivane ne samo na sarkofazima (Nacionalni muzej u Libanu, Hamburg), već i na ogledalima od olova iz Sagvara.³⁵⁸ Fragmentarno sačuvan sarkofag iz Sočanice (kat. br. 391) sadrži zoomorfne motive (ribe, jagnjad) i kantaros. Dati se motivi mogu pripisati hrišćanskoj verskoj zajednici. Sarkofazi iz Sirije sadrže identične motive u znatno razvijenijoj ikonografskoj formi i vezuju se za radionički centar u Tiru.³⁵⁹

Sarkofazi bez dekoracije iz Beograda (kat. br. 393, 395 i 396) su na osnovu grobnih priloga datovani u period od sredine i druge polovine III do početka IV veka.³⁶⁰ Dakle, istovremeno su zastupljeni sa kovčezima sa dekoracijom i možemo ih pripisati siromašnijem sloju društva.

(Gratian II, Valentinian II and Theodosius I) heirs.³⁵⁴ On other sarcophagi, there are images of deities (Dionysus, Mars, Europa and the bull, Three Graces). Dionysus or Dionysus with Pan is depicted on the sarcophagus from Syria, kept at the National Museum in Lebanon.³⁵⁵ The war god on the sarcophagus from Stari Kostolac (Cat. No 388) holds a spear in his lifted hand.³⁵⁶ Fragments of a sarcophagus with images of Europa and the bull and three Graces belong to the sarcophagi group with an architectural image of a temple facade.³⁵⁷ Three Graces were not only depicted on sarcophagi (National Museum in Lebanon, Hamburg), but also on lead mirrors from Sagvar.³⁵⁸ A fragmentary preserved sarcophagus from Sočanica (Cat. No 391) shows zoomorphic motifs (fish, lambs) and kantaros. The described motifs can be ascribed to the Christian population. The sarcophagi from Syria show identical motifs in a rather developed iconographic form and are brought in connection with the workshops from Tyre.³⁵⁹

According to grave-goods, the sarcophagi without decoration from Belgrade (Cat. Nos. 393, 395 and 396) are dated between the middle and second half of the 3rd to the beginning of the 4th century.³⁶⁰ In other words, they belong to the same period as the decorated examples and can be ascribed to a less wealthy population.

u Rahmani 1988, 49.

357 Пилиповић 2007, 44. Evropa na biku je prikazana na čeonj strani sarkofaga iz Izraela, videti u Rahmani 1992, 88–95, Fig. 8. Otmica Evrome je predstavljena na soklu stele iz S. Kostolca. Evropu na biku sa obe strane okružuju Dioskuri. Identična mitološka scena je poznata na stela iz Ravne, Varaždinskih Toplica i Šempetra.

Videti u Mirković 1986, 130–131, No. 110; Petrović, Jovanović 1997, 63, 11.

358 Chéhab 1935, No 27, Pl. XIII.; Burger 1966, Fig. 87.

359 Bertin 1974, No. 24445, fig. 27–29.

360 Сариа 1925, 160; Тодоровић-Бирташевић 1956, 37–38; Голубовић 2001, 136, кат. бр. 4, 5; Кондић 1960, 29–32; Црнобрња 2003, 313–320.

354 Buschhausen 1991, 45–59, Tafel 3–5; Јовановић 2006, 383; Николајевић 1989, 2447, note 10; Petković 2010, 262, kat. 1433.

355 Bertin 1974, 73–77, No 358; Chéhab 1935, No 26.

356 An identical motif is depicted on the sarcophagi from Jerusalem, see in Rahmani 1988, 49.

357 Пилиповић 2007, 44. Europa and the bull is shown on the front side of the sarcophagus from Israel, see in Rahmani 1992, 88–95, Fig. 8. Europa's abduction was depicted on a tombstone plinth from Stari Kostolac. On both sides, Europa on the bull is surrounded with Dioskuri. The identical mythological scene is known from tombstones from Ravna, Varaždinske Toplice and Šempeter. See in Mirković 1986, 130–131, No 110; Petrović, Jovanović 1997, 63, 11.

358 Chéhab 1935, No 27, Pl. XIII.; Burger 1966, Fig. 87.

359 Bertin 1974, No 24445, fig. 27–29.

360 Сариа 1925, 160; Тодоровић-Бирташевић 1956, 37–38; Голубовић 2001, 136, кат. бр. 4, 5; Кондић 1960, 29–32; Црнобрња 2003, 313–320.

TEHNIČKI POSTUPAK IZRADE SARKOFAGA

Konzervacija i restauracija olovnog sarkofaga iz Ćirilovca kod Smedereva (kat. br. 375) predstavlja jedini takav poduhvat u Srbiji.³⁶¹ Prilikom rekonstrukcije elemenata koji su nedostajali došlo se do podataka važnih za razumevanje procesa izrade iz vremena nastanka sarkofaga. Saznajemo kako je tekao livnički proces, oblikovanje i konstituisanje forme kovčega. Proces se sastojao iz sledećih etapa:

a) Za konstrukciju sarkofaga bila je pripremljena tabla olovnog lima izrađena u tehnici livenja u plitkom kalupu (na to ukazuju nejednake fature spoljnih i unutrašnjih površina zidova i serklaž na ivičnoj strani u vidu zadebljanja u obliku latiničnog slova L).³⁶²

b) Odstranjivanjem ugaonih kvadrata, a zatim povijanjem krakova krstolike forme prema vertikalama i utezanjem uglova nutovanim trakama od olova, naknadno apliciranim sa unutrašnje strane kovčega, oblikovan je paralelepiped. Kod nekih primeraka su trake od olova koje povezuju ugaone strane kovčega livene sa spoljne strane, dok su neki primerci spajani samo livom bez ugaonih traka.

c) Poklopac sarkofaga je liven u plitkom kalupu, ponekad sa reljefnim sadržajem.³⁶³ Reljefni motivi su utiskivani verovatno „pečaćenjem“ u mekanu površinu negativna kalupa sa jednog pozitiv modela. Nakon polaganja pokojnika u kovčeg, ivice poklopca su povijane ka L „okapnicama“ serklaža i možda su pripijane uz rubove kovčega jačim udarcima čekića. Nekada se na poklopcu nalaze perforacije ili fragmenti klinova od gvožđa ili olova kojima je poklopac uz bio zakivan. A. Košet se detaljno bavio tehnikama izrade sarkofaga po tipovima i varijantama (sl. 6–8).³⁶⁴ Na primercima sarkofaga iz Srbije primenjivani su različiti tipovi spajanja ivica kovčega. Kovčezi kat. br. 383, 385, 387 i 401 su u uglovima ojačani spoljnom trakom koja zahvata čeonu i bočnu stranu kovčega, dok je spoj iznutra zaliven (Cochet – tip A2). Strane sarkofaga kat. br. 388 i 403 su spojene trakama, s tim što su čeone strane preklapile bočne. Uglovi su livenjem ojačani sa unutrašnje strane (Cochet – tip A3). Isti princip je primenjen i na kutiji – relikvijaru iz S. Kostolca (kat. br. 405). Na sarkofagu kat. br. 404 deo bočne strane prelazi preko čeone, dok su unutrašnji uglovi ojačani livom (Cochet – tip D). Poklopci sarkofaga su uglavnom

361 Jović 1993, 59–67.

362 Ovaj proces se primenjivao kod kovčega bez reljefne dekoracije

363 To se odnosi na poklopce i ploče kovčega sa reljefnom dekoracijom.

364 Cochet 1978, 217–233.

THE TECHNIQUE OF SARCOPHAGI PRODUCTION

Conservation and restoration of the lead sarcophagus from Ćirilovac near Smederevo (Cat. No 375) represents an effort of this kind in Serbia.³⁶¹ During reconstruction of the missing parts, data were obtained, important for understanding the process of constructing the sarcophagus from the time it was made in. One finds out how the casting process was performed, the forming and composing of the sarcophagus. This process included several phases:

a) Table of lead tin was prepared for the construction of the sarcophagus, casted in a shallow mold (indicated with unequal textures of the inner and outer wall surfaces and a border along the edges, in the shape of a thickened letter “L”).³⁶²

b) Parallelepiped was formed after removing corner quadrants and bending cross-shaped beams towards the verticals and fixing corners with hammered lead bands, applied on the inner sarcophagus side. On some examples, lead bands connecting sarcophagus corners were added on the outer side, while some examples were connected only with casting and without corner bands.

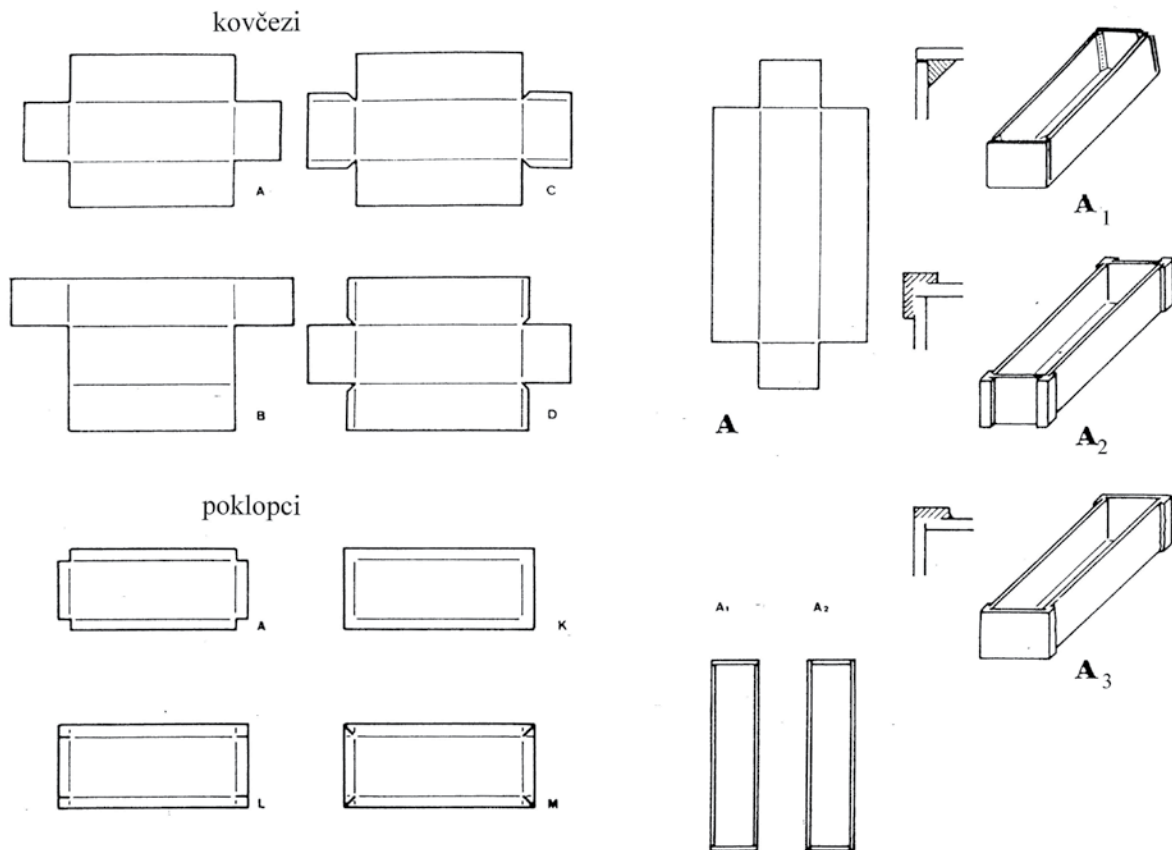
c) The sarcophagus lid was casted in a shallow mold, sometimes with relief decoration.³⁶³ Relief motifs were imprinted, most likely with a stamp, into the soft surface of the mold negative from a model in positive. After placing the body into the sarcophagus, the lid endings were bend towards the “L“-shaped edges and possibly brought closer to sarcophagus edges with hammering. Sometimes on the lid there are perforations or lead or iron nail fragments used to fix the lid. A. Cochet has studied sarcophagi production technique into detail, dividing them according to types and variants (Fig. 6–8).³⁶⁴ On the sarcophagi from Serbia, different types of fixing edges were applied. The corners of the sarcophagi Cat. Nos. 383, 385, 387 and 401 were strengthened with an outer band, reaching towards the front and the lateral sarcophagi sides, while the connection was cast at the inner side (Cochet – type A2). The sides of the sarcophagi Cat. Nos. 388 and 403 were connected with bands, the front sides overlapping over the lateral ones. The corners were strengthened with casting on the inner side (Cochet – type A3). The same principle was applied on the box-reliquary from Stari Kostolac (Cat. No 405). On the sarcophagus Cat. No 404, part of the lateral side overlaps the front side, while the

361 Jović 1993, 59–67.

362 This process was applied with sarcophagi without relief decoration.

363 This refers to the lids and sarcophagi plates with relief decoration.

364 Cochet 1978, 217–233.



Sl. 6. Krojenje i sklapanje kovčega i poklopca kovčega tipa A sa varijantama A, B, C i D: Vrste spajanja uglova kovčega: A1 – liv sa unutrašnje strane; A2 – apliciranje trake sa obe spoljne strane i A3 – livenje čeonke trake preko spoljne bočne strane.

Fig. 6. Tailoring and putting together sarcophagi and lids of type A, with variants A, B, C and D: Types of binding corners together: A1 – casting on the inner side; A2 – applying bands on both outer sides and A3 – casting bands over the outer lateral sides

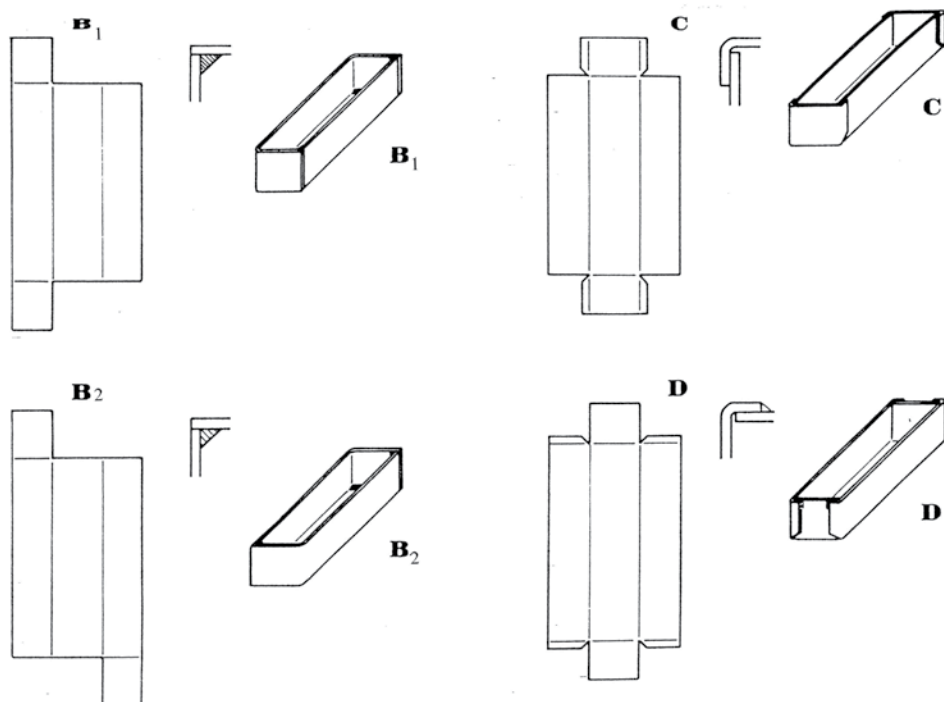
(A. Cochet, *Les Sarcophage de plomb du Musée de Rouen*, in: *Actes du Colloque International d'Archéologie*, Rouen, 1978, 217–233).

oštećeni, dok je na sačuvanim primercima primenjen princip tipa A i M. Na sarkofagu kat. br. 403 se nalaze kratke trake (dve na bočnim i po jedna na čeonim stranama). Oko njih je možda obavijano uže za podizanje i spuštanje kovčega ili su korišćene za fiksiranje poklopca koji nedostaje. Analogni primerci su poznati na sarkofazima iz Nice, Antibesa, Liona, Normandije i Amijena.³⁶⁵

inner corners were strengthened with casting (Cochet – type D). The sarcophagi lids were mostly damaged, while on the preserved ones, the principle of the types A and M was mostly applied. On the sarcophagus Cat. No 403 there are short bands (two on each of the lateral sides and one on each front side). They were possibly intended for ropes used for lifting and lowering the lid, now missing. Parallel examples are known from Nice, Antibes, Lyon, Normandy and Amiens.³⁶⁵

365 *Ibid.*, 224.

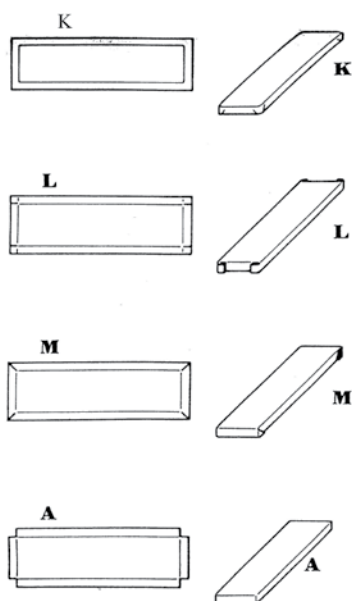
365 *Ibid.*, 224.



Sl. 7. Krojenje i sklapanje kovčega tipa B, sa varijantama B1, B2 i tipova C i D – načini spajanja uglova unutrašnjim varom (B1–B2), savijanje čeonih stranica preko bočnih (C) i bočnih preko čeonih (D).

Fig. 7. Tailoring and putting together sarcophagi and lids of type B, with variants B1, B2 and types C and D – Ways of binding corners together with an inside casting (B1 –B2), bending frontal sides over the lateral ones (C) and of the lateral sides over the frontal ones (D)

(A. Cochet, Les Sarcophage de plomb du Musée de Rouen, in: *Actes du Colloque International d'Archéologie*, Rouen, 1978, 217–233).



Sl. 8. Načini krojenja i presavijanja poklopaca.

Fig. 8 Ways of tailoring and bending lids

(A. Cochet, Les Sarcophage de plomb du Musée de Rouen, in: *Actes du Colloque International d'Archéologie*, Rouen, 1978, 217–233).

Sočanica (*Municipium DD*)

Na prostoru *Municipiuma DD* raspoložemo sa više podataka o sarkofazima od olova koji su uništeni ili nestali. Nije nam poznato da li su bili reljefno ukrašeni ili nisu. Na sočaničkoj nekropoli između Ravaništanskog brega i desne obale Ibra nađeno je pedesetak sarkofaga još 1876. godine. Poplavom Ibra su otkriveni sarkofazi za koje A. Popović navodi da je „svaki sanduk bio zatopljen olovom.“³⁶⁶ Na drugoj nekropoli lociranoj na mestu „Prisoje“, u zasvedenoj grobnici je otkriven sarkofag od olova, ali je izgubljen.³⁶⁷ Preliminarna iskopavanja na istom lokalitetu su vršena 1956. i 1959. godine. Tom prilikom je u sarkofagu od kamena nađen znatno oštećen dečji skelet položen na ploči od olova. Verovatno je neravno dno sanduka izravnano zalivanjem olova. Olovom je bio zaliven i poklopac sarkofaga.³⁶⁸ Prilikom građevinskih radova 1967. i 1977. godine su otkrivena dva sarkofaga od olova koja su tokom radova uništena. Nakon poplave 1977. godine, voda je otkrila još jedan sarkofag od olova u kome je bila sahranjena pokojnica sa bogatim priložima. Sarkofag je datovan novcem Hadrijana i Klaudija I.³⁶⁹

Kasete (T. XIX)

Kasete od olova predstavljaju retke nalaze i za sada su nađena tri primerka (kat. br. 405–407).³⁷⁰ Dve kasete su iz S. Kostolca. Jedna je iz kremiranog dvoetažnog groba tipa Mala Kopašnica–Sase II. Bila je položena uz istočni zid drugog etaža. Poklopac je deformisan, verovatno usled pljačke, dok se uz ivicu poklopca nalaze gvozdeni zakivci. U prvom etažu je pronađena bronzana igla sa glavom modelovanom u obliku ptice grabljivice.³⁷¹ Druga kasete je nađena u grobu sa pokrivačem od horizontalno postavljenih opeke, dok je grobna konstrukcija od tri cele i jedne fragmentovane nasatično postavljene

366 Čerškov 1970, 56, sa napomenom br. 102.

367 Čerškov 1970, 57.

368 *Ibid.*, 57–58.

369 Голубовић 2001, 139 sa napomenom br. 22 i 23.

370 Кондић 1994, 334, kat. бр. 284. Poznata je jedna kutija-reliquijar od srebra koja se čuva u Narodnom muzeju Niša. Pravougaone je forme poput minijaturnog sarkofaga sa dvoslivnim krovom. Pronađena je u Gadžin Hanu (selo Taskovići) u oltarskom prostoru crkve. U njoj su sačuvani ostaci spaljenog pokojnika. Datuje se u IV–V vek.

371 Бојовић 1985, 44, кт. бр. 79–82. Igle sa glavom u obliku ptice predstavljaju unificiranu vrstu predmeta rasprostranjenu širom Carstva. Datuju se od II do kraja IV veka. Na prostoru Srbije su poznati primerici iz Ritopeka, Negotina i nepoznatog lokaliteta. U neposrednoj blizini olovne kasete bio je krčag trolisnog oboda, tri fragmenta narukvice od bronzne sa bobicama i oko 40 klinova od gvožđa.

Sočanica (*Municipium DD*)

There are several data about the lead sarcophagi from the territory of *Municipium DD*, now either destroyed or missing. It is not known whether they were decorated with reliefs. Already in 1876, on the Sočanica necropolis, between Ravaništanski breg and the right Ibar bank, some fifty sarcophagi were discovered. After flooding of the Ibar river, the sarcophagi were revealed. A. Popović states for all of them that “each was casted with lead.”³⁶⁶ On the other necropolis, located on the site “Prisoje“, in a vaulted tomb, a lead sarcophagus was discovered, now lost.³⁶⁷ At the same site, rescue excavations were performed in 1956 and 1959. On this occasion, in a stone sarcophagus, a rather damaged infant skeleton was discovered, placed upon a lead plate. It is most likely that the uneven sarcophagus bottom was leveled with lead.³⁶⁸ In 1967 and 1977, during building activities, two lead sarcophagi were discovered, but later destroyed during building actions. After the flooding in 1977, another lead sarcophagus was revealed. A deceased woman was laid in it, with wealthy grave-goods. The sarcophagus was dated with coins of Hadrian and Claudius I.³⁶⁹

Cassettes (T. XIX)

Lead cassettes represent rare finds since so far, only three of them have been discovered (Cat. Nos. 405–407).³⁷⁰ Two of them come from Stari Kostolac. One was discovered in a cremated etage-grave of the Mala Kopašnica–Sase II type. It was laid along the eastern side of the second etage. The lid is deformed, probably due to robbery, while along the edges of the lid, there are iron nails. In the first etage, a bronze needle was discovered with its head modeled in the shape of a bird of prey.³⁷¹ The

366 Čerškov 1970, 56, with footnote no 102.

367 Čerškov 1970, 57.

368 *Ibid.*, 57–58.

369 Голубовић 2001, 139 with footnotes no 22 and 23.

370 Кондић 1994, 334, Cat. No 284. A silver casket-reliquary is known, now kept at the National Museum in Niš. It is rectangular in shape, like a miniature sarcophagus with a gable roof. It was unearthed in Gadžin Hanu (village Taskovići), in the altar part of the church. Remains of a cremated deceased were kept in it. It is dated into the 4th–5th century.

371 Бојовић 1985, 44, Cat. No 79–82. Needles with their heads modeled in shapes of birds represent a unified type of items, widespread throughout the Empire. They date from the 2nd to the end of the 4th century. At the territory of Serbia, there are finds from Ritopek, Negotin and from an unknown site. In the vicinity of the lead cassette there was a jug with a trifol opening, three fragments of a bronze arm-ring with

opeke. Unutar konstrukcije bila je postavljena olovna kasetna pravougaonog oblika. U kaseti su sačuvane kremirane kosti pokojnika i jedan bronzani novac Julije Mameje iz kovnice u Nikeji.³⁷² Treći primerak cilindričnog oblika iz Slatine je formiran od sekundarno iskorišćenih delova sarkofaga.³⁷³ Dekorativni sistem nije jedinstven, dok se identični motivi nalaze na recipijentu iz Britanije.³⁷⁴

Urne

Urna od olova iz šire okoline Kostolca (kat. br. 408) je jedina u potpunosti sačuvana posuda za koju se sa sigurnošću može reći da je korišćena u sakralne svrhe. Dva fragmentovana recipijenta od olova većih dimenzija za koje nam nisu poznati uslovi nalaza, uslovno se mogu svrstati u urne (kat. br. 409–410). Grobni oblik pohranjivanja ostataka kremiranog pokojnika u urnu je rimskog porekla i prisutan je samo u većim gradskim centrima gde je proces romanizacije rano i u većoj meri bio prihvaćen.³⁷⁵

second cassette was discovered in a grave with a horizontally laid brick cover, while the remaining construction consists of three full and one fragmented brick, placed alongside. Within the construction, there was a rectangular lead cassette. Inside the cassette, there were cremated remains of the deceased and a bronze coin of Julia Mamaea, minted in Nicaea.³⁷² The third piece from Slatina, cylindrically shaped, was made of re-used sarcophagus parts.³⁷³ Their decorative system is not unique, although identical motifs can be found on a vessel from Britain.³⁷⁴

Urns

The lead urn from the wider Kostolac area (Cat. No 408) is the only fully preserved vessel certain to have been used in sacral purposes. Two larger fragments of a lead vessel can conditionally be described as urns (Cat. Nos 409–410). Their finding conditions are not known. The custom of depositing remains of a cremated deceased into a urn are of Roman origin and can be traced only in larger urban centres, since there, Romanization was developed early and was widely accepted.³⁷⁵

372 Podaci su preuzeti iz terenske dokumentacije Arheološkog instituta u Beogradu, terenski dnevnik Nad Klepečkom iz 2010. godine, str. 41.

373 Поп-Лазих, Јовановић, Мркобрад 1992, 135–143, сл. 2.

374 Голубовић 2001, 137 са напоменом бр. 13.

375 Јовановић 1984, 120, сл. 25/IV са напоменом бр. 461. А. Јовановић помиње урну са истоčne виминацијумске некрополе, цилиндричног облика са поклопцем на коме је отвор, вероватно за либациону cev. Позната је оловна урна из Скупа, видети у Микулчић 1975, 93, напомена бр. 16.

berry-shaped applicas and around 40 iron nails.

372 Data taken from technical documentation of the Institute of Archaeology in Belgrade, field diary Nad Klepečkom from 2010, page 41.

373 Поп-Лазих, Јовановић, Мркобрад 1992, 135–143, Fig. 2.

374 Голубовић 2001, 137 with footnote no 13.

375 Јовановић 1984, 120, Fig. 25/IV with footnote no 461. А. Јовановић mentions an urn from the eastern Viminacium cemetery, cylindrical in shape, with a lid and an opening in it, most likely for libation. The urn is not kept at the National Museum in Požarevac. A lead urn from Scupi is also known, see in Микулчић 1975, 93, with footnote no 16.

PREDMETI ZA OZNAKU TRGOVAČKOG PROMETA ROBE I MERNI INSTRUMENTI

Pečati (T. XX–XXI)

Pečati i plombe su korišćeni za pečaćene važnih dokumenata i potvrđivali su verodostojnost robe i dokumenta (kat. br. 411–412). Njima su pečaćene trgovačke pošiljke, kao i carska dokumenta. Pečati od olova četvrtastog ili kružnog oblika retko su nalaženi i nisu reljefno obrađeni. Dva pečata iz S. Kostolca su iz ukopa konstatovanog neposredno ispod devastiranog groba slobodno ukopanog pokojnika koji je kao prilog imao zeleno gleđosanu keramičku zdelu iz IV veka. Pretpostavlja se da su i pečati iz istog groba.³⁷⁶ Primerak iz S. Mitrovice predstavlja slučajan nalaz.

Plombama su pečaćena važna dokumenta, trgovačke i carske pošiljke. Na osnovu namene su izdvojena tri tipa: plombe službenog karaktera sa carskim pečatom za fiskalnu i vojnu upotrebu; plombe za gradsku službu, čiji su vlasnici privatne osobe ili udruženja, i plombe sa pečatima trgovačkog karaktera za obeležavanje robe za transport. Na ovaj način je vršeno carinjenje robe. Na robu je plaćana taksa u zavisnosti od vrednosti pošiljke.³⁷⁷

Plombe su različitog oblika u zavisnosti od vrste pošiljke za koju su bile namenjene. Najzastupljenije su plombe kružnog ili ovalnog oblika sa predstavom sa jedne strane i kanalom za vezivanje vrpce sa druge, konusne strane. Na poledini su kružne perforacije (jedna ili dve) za provlačenje kanapa kojim su plombe pričvršćivane za pošiljku. Sporadično se nailazi na plombe pravougaonog (kat. br. 430, 458, 469–472), kvadratnog (kat. br. 421) i romboidnog oblika (kat. br. 465).³⁷⁸ Svi navedeni oblici su liveni u kalupu. Pečat se nalazi na aversnoj strani. Sličnu funkciju su imale minijature kutijice takođe, različitog oblika u kojima je čuvan vosak sa utisnutim pečatom pošiljaoca. Međutim, ovi predmeti su pravljani od bronzne, dok su tri primerka iz Siska (*Siscia*, Hrvatska) i dva iz Liona (*Lyon*, Francuska), od olova. Smatra se da su predstavljali uzorke za izradu identičnih primeraka

376 Na dubini od 0,30 od površine ukopa, ispod skeletnog groba (G-217) nađeni su: bronzana pojasna kopča i jezičak Dvodielna kopča bubrežastog oblika je od bronzanog lima. Livena alka je kružnog preseka i ima oblik slova D. Na dubini 0,35 m u središnjem delu nađen je kružni olovni pečat, dok je u zapadnoj polovini ukopa nađen drugi pravougaoni pečat. Podaci su preuzeti iz dokumentacije Arheološkog instituta u Beogradu, Terenski dnevnik Pirivoj iz 2004, str. 27.

377 Иванишевић 1992, 47. Taksa je bila različita, recimo, u Galiji je iznosila 5 % od vrednosti robe.

378 Ilkić 2006, 78, kat. br. 29.

ARTEFACTS FOR MARKING COMMERCIAL GOODS AND MEASURING INSTRUMENTS

Seals (T. XX–XXI)

Seals were used for sealing important documents and ascertained that merchandise and documents were trustworthy (cat. nr. 411 – 412). They were used for sealing merchant letters and imperial documents. Lead seals, square or circular, were rarely discovered and they were not made in relief. Two seals from Stari Kostolac come from a trench discovered just under a devastated skeletal grave. A green glazed pottery bowl was the only grave-good, dated into the 4th century. The author believes that the seals come from the same burial.³⁷⁶ The example from Sremska Mitrovica represents an accidental discovery.

As said, seals were used for sealing important documents, merchants' and imperial letters. Three types can be distinguished, according to their purpose: official seals with an imperial seal for fiscal and military usage; seals for municipal service, owned by private persons or guilds and seals with stamps of commercial character, for marking transported goods. This was also how goods were customs clearance. Taxes were paid according to the value.³⁷⁷

Seals were of different shapes, depending on the package they were intended for. The most common ones are circular or oval seals, with an image on one side and a dent for tying the rope on the other, conical side. On the back side, there are circular perforations (one of two), for inserting the rope used to fix seals onto the parcel. Sometimes, rectangular seals were discovered (Cat. Nos. 430, 458, 469–472), square (Cat. No 421) or rhombic in shape (Cat. No 465).³⁷⁸ All of the listed shapes were cast in molds. The seal is placed on the obverse side. A similar function have are a miniature seal boxes, various shapes in which the wax is stored with an injected. However, these items are made of bronze, and three copies of Sisak (*Siscia*, Croatia) and two from Lyon (*Lyon*, France), are

376 At the depth of 0.30 m from the surface, beneath the skeletal grave G-217, there were a bronze belt buckle and a strap end. The twofold buckle is bean-shaped and made of bronze tin. The ring was cast, possesses a circular cross-section and is D-shaped. At the depth of 0.35 m, in the middle, there was a circular lead seal, while in the western half of the pit there was another, rectangular seal. Data taken from the technical documentation of the Institute of Archaeology in Belgrade, field diary Pirivoj from 2004, page 27.

377 Иванишевић 1992, 47. Taxes were different. In Gaul for example, it was 5 % of the value.

378 Ilkić 2006, 78, Cat. No 29.

ka od bronz. ³⁷⁹Retki su primerci olovnih plombi koji sa obe strane imaju pečat, kao recimo četvrtasta plomba iz S. Kostolca na čijem su reversi tri šestokrake zvezde. Iz ranovizantijskog perioda su tri plombe sa prikazom Viktorije između krstova i Viktorije sa lovorovim vencem. ³⁸⁰

Pečati su različitog sadržaja u zavisnosti od namene plombi. Oficijelne plombe sadrže carske portrete, insignije vlasti, imena imperijalnih institucija ili vladarskog doma. Privatne plombe sadrže portrete običnih građana, zoomorfne prikaze, zodijske znake ili inicijale. Plombe vezane za trgovački promet robe sadrže ime grada, personifikaciju grada ili mitskog osnivača i zaštitnika. Pečati na plombama su ponekad isticali političko-promotivnu moć cara, države, vojske ili religije. Na jednoj plombi iz Sotina (*Cornacum*) je prikazan važan vojni događaj – bitka kod Murse iz 351. godine u kojoj su se sukobili Konstancije II i Magnecije. ³⁸¹

Vreće novca za isplatu vojnika su bile zapečaćene olovnim plombama sa službenim pečatima, koji su sadržali skraćeni naziv legije. ³⁸² Plomba tog karaktera je nađena u S. Kostolcu i sadrži pečat *LEG VII CL* u negativu (kat. br. 440). ³⁸³ Plombe vojničkog karaktera su retke, poznate su dve iz *Cornacum*-a i tri iz *canaba Aelia* sa skraćenicom *LEG(ionis) XI (Claudiae)*. ³⁸⁴ Plombama su pečaćene vojničke diplome. Diplome su imale dva puta ispisan isti sadržaj, verodostojan je bio onaj koji je sa unutrašnje strane diptiha bio zapečaćen plombama od olova. Vojnička diploma je bila sastavljena od dve bronzane ploče spojene žicom, a zatim zapečaćene pečatima (plombama) svedoka po sredini u posebnom delu koji se zvao *theca*. ³⁸⁵ Gradski i privatni pečati na plombama sa

from lead. It is believed that they represented samples for making identical copies of bronze. ³⁷⁹

Examples that bear seals on both sides are rare, like the square seal from Stari Kostolac with images of three six-pointed stars on its reverse. From the Early Byzantine period, there are three seals with images of Victoria between crosses and Victoria with a laurel wreath. ³⁸⁰

Depending on their usage, seals bear different contents. Official stamps bear imperial portraits, power insignias, names of imperial institutions or imperial families. Private seals bear portraits of common citizens, images of animals, zodiac signs or initials. Seals used for commercial trade bear city names, personifications of different cities or its mythical founder and protector. Seals sometimes highlighted political and promotional power of the emperor, state, military or religion. On a seal from Sotin (*Cornacum*), an important event was depicted – the battle of Mursa from 351, in which Constantius II and Magnentius fought against each other. ³⁸¹

Money sacks for soldiers' payments were sealed with lead seals with official stamps, bearing abbreviated names of legions. ³⁸² A seal of this kind was discovered in Stari Kostolac, bearing the seal of *LEG VII CL* in negative (Cat. No 440). ³⁸³ Military seals are rare – two of them are known from *Cornacum* and three from *canaba Aelia*, with the abbreviation *LEG(ionis) XI (Claudiae)*. ³⁸⁴ Military diplomas were also sealed with seals. Diplomas bore the same content written twice and the trustworthy one was on the inner side of a diptych, sealed with a lead seal. Military diplomas consisted of two bronze plates connected with wire and then sealed with the seals of witnesses in the middle, in a separate part called *theca*. ³⁸⁵

379 Milovanović, Raičković Savić 2013, 219–236; Koščević 1988, T. LXXXII, 1316–1317; Furger, Wartmann, Riha 2009, Fig. 69.

380 Stamenković, Ivanišević 2013, 247–248, kat. br. 11–13. Plombe su iz ranovizantijskog perioda (VI vek), stoga nisu kataloški obrađene u knjizi.

381 Ilkić 2006, 61–63, kat. br. 14.

382 Dve plombe iz Sotina sadrže natpis: COH I[I] /AVR D koji je transkribovan kao *coh(ors) II Aur(elia) D(acorum)*. Reč je o kohorti koju je formirao Marko Aurelije. Njeno prisustvo u Panoniju Inferior je potvrđeno na vojnoj diplomi iz 193. godine, a verovatno i iz 192. godine. Opeke sa pečatom C II AVR D ANT iz Karnuntuma potvrđuju njeno prisustvo u Kornakumu u vreme podizanja vojnog kastruma negde između 211. i 222. godine, kada je kohorta bila stacionirana u tom gradu. Opširnije videti u, M. Ilkić, *Antičke plombe iz Sotina (Cornacum), Rad Zavoda povijesnih znanosti*, sv. 48, Zadar 2006, 57–80.

383 Иванишевић 1992, 48. Još dva identična primerka se nalaze u zbirci S. Dušanića.

384 Ilkić 1992, 66 sa napomenom br. 58.

385 Miškić 1998, 83–99. Na vojničkoj diplomi iz Slavenskog Broda su sačuvana četiri pečata svedoka u celosti, dok je peti oštećen zajedno sa ležištem i pokretnim poklopcem. Na pečatima su utisnuta imena

379 Milovanović, Raičković Savić 2013, 219–236; Koščević 1988, T. LXXXII, 1316–1317; Furger, Wartmann, Riha 2009, Fig. 69.

380 Stamenković, Ivanišević 2013, 247–248, Cat. No 11–13. Seals come from the Early Byzantine period (6th century) and therefore not included into this publication.

381 Ilkić 2006, 61–63, Cat. No 14.

382 Two seals from Sotin bear the inscription COH I[I] /AVR D transcribed as *coh(ors) II Aur(elia) D(acorum)*. It is a cohort founded by Marcus Aurelius. Its presence in Pannonia Inferior is attested with a military diploma from 193, but most likely also from 192. Bricks with stamps C II AVR D ANT from Carnuntum confirm its presence in Cornacum at the time of building the military castrum, between 211 and 222, as the cohort was stationed there. See more about this in M. Ilkić, *Antičke plombe iz Sotina (Cornacum), Rad Zavoda povijesnih znanosti*, sv. 48, Zadar 2006, 57–80.

383 Иванишевић 1992, 48. Two identical examples are parts of S. Dušanić's collection.

384 Ilkić 1992, 66 with footnote no 58.

385 Miškić 1998, 83–99. On a military diploma from Slavonski Brod there are four fully preserved seals of witnesses, while the fifth one is

drže veliki spektar različitih motiva i natpisa. To mogu biti prikazi sa različitom alegorijskom tematikom iz antičke religije i mitologije.

Plombe iz rimskih provincija na tlu Srbije, su uglavnom iz S. Kostolca i njegove šire okoline.³⁸⁶ Reč je o slučajnim nalazima koji su uglavnom putem otkupa i poklona dospeli u muzeje, stoga smo u većini slučajeva uskraćeni za podatke neophodne za datovanje. Više od trideset plombi je pronađeno u ataru sela Hrtkovci, od kojih je devet publikovala V. Dautova-Ruševljan.³⁸⁷ Četiri carske plombe su poznate iz Zemuna (*Taurunum*).³⁸⁸ Nalazi iz S. Mitrovice i Zavičajnog muzeja u Rumi nisu obrađeni u knjizi, ali na osnovu uvida u materijal, korišćeni su kao analogije.³⁸⁹

Plombe iz S. Kostolca i Hrtkovaca su podeljene na primerke službenog karaktera – sa carskim pečatom (poprsje imperatora, natpis sa skraćenim imenom cara) i vojničkog karaktera - sa imenom vojne legije. Plombe sa bistama *en face* ili u profilu se mogu, ali i ne moraju tretirati uvek kao carske. Carevi ili carice su prikazivani pojedinačno (kat. br. 414–425), sa još jednim (kat. br. 426–430), dvojicom (kat. br. 431–433) ili još trojicom savladara (kat. br. 434–439). Pojedinačna poprsja careva, kao i cara sa savladarima su prikazivana *en face* i u profilu. Analogni primeri su poznati iz S. Mitrovice, Donjeg Petrovca i iz lokaliteta Dakije.³⁹⁰ Poprsja dva cara su uvek heraldički raspoređena, dok su predstavnici tetrahije prikazani u dva reda i u heraldičkom odnosu. Na primerku

sedmorice svedoka. Diploma je izdata u vreme Vespazijana (68–79. godine.) kada je izabran za tribuna po drugi put. Лазих 2006, 321–331. Na bronzoj diplomi iz Skele kod Obrenovca, na drugoj strani kod otvora (kružne perforacije za pričvršćivanje), konstantovani su ostaci sivog oksida olova, sigurno je reč o tragovima nekadašnjih plombi. Diploma je izdata između 202. i 218. godine.

386 Iz šire okoline su plombe iz Čovdina kod Petrovca na Mlavi (lokalitet „Vrbovac“), Dubravice (*Margum*) i Velikog Gradišta (*Pincum*). Plombe se nalaze u Narodnom muzeju u Požarevcu i Narodnom muzeju u Beogradu. Svi primerci su publikovani, videti u: Иванишевић 1992, 47–52; Stamenković, Ivanišević 2013, 239–252; Поповић 1992, 38–39, kat. br. 36–41.

387 Даутова-Рушевљан 2006, 344, 349–350, сл. 4/4–12.

388 Usled nedostupnosti, navedene plombe nisu kataloški obrađene u knjizi, videti u: B. Najhold, *Taurunum Romanum*, Zemun 2009.

389 Plombe iz Muzeja Srema u S. Mitrovici su mi date na uvid, na čemu se zahvaljujem višem kustosu muzeja J. Davidović. U knjizi nisu obrađene, jer su u pripremi za publikovanje od strane A. Premk. Osam plombi iz Rume pripadaju slučajnim nalazima sa prostora Basijana. Kataloški nisu obrađene, jer su u pripremi za publikovanje od strane S. Velimirovića, kustosa Zavičajnog muzeja u Rumi kome se srdačno zahvaljujem što mi je omogućio uvid u materijal.

390 Plomba iz Muzeja Srema u S. Mitrovici, ulazni br. 1603; Ilkić 2006, kat. br. 5, 7, 25; Culić 1975, T. I, 112; T. II, 13; Culić 1975, T. I, 2–4; 9, 11–12; Culić 1976, 116–133.

Municipal and private seals bear an entire spectrum of different motifs and inscriptions. They can be images with different allegoric themes from ancient religion and mythology.

Seals from the Roman provinces at the territory of Serbia mostly come from Stari Kostolac and its wider surrounding.³⁸⁶ They all represent accidental finds, mostly bought off or donated to museums, so in most cases there are no data necessary for a precise dating. More than thirty seals were discovered in the area of the village Hrtkovci, nine of them published by Dautova-Ruševljan.³⁸⁷ Four imperial seals are known from Zemun (*Taurunum*).³⁸⁸ The finds from Sremska Mitrovica and from Zavičajni muzej in Ruma were not considered in this volume, but after an insight into these artifacts, they were used for parallels.³⁸⁹

The seals from Stari Kostolac and Hrtkovci were divided into groups – those of an official character, with an imperial stamp (emperor's bust, inscription with an abbreviated name of the emperor) and of military character – with the name of a legion. Seals with busts *en face* or in profile can be interpreted as imperial ones, although not necessarily. Emperors and empresses were represented individually (Cat. Nos. 414–425), with another emperor (Cat. Nos. 426–430), with two (Cat. Nos. 431–433) or three other co-rulers (cat. nr. 434–439). Individual portraits of some of the emperors or emperors with their co-rulers were represented *en face* and in profile. Parallels are known from Sremska Mitrovica, Don-

damaged along with its dent and a shifting lid. Seals bear names of seven witnesses. The diploma was issued at the time of Vespasian (68–79), when he was elected tribune for the second time. Лазих 2006, 321–331. On a bronze diploma from Skela near Obrenovac, on the other side near the opening (circular perforations used for fixing), there are remains of grey lead oxide, surely traces of former seals. The diploma was issued between 202 and 218.

386 From the wider surrounding, there are seals from Čovdin near Petrovac na Mlavi (site “Vrbovac“), Dubravica (*Margum*) and Veliko Gradište (*Pincum*). The seals are kept at the National Museum in Požarevac and at the National Museum in Belgrade. All of the examples are published, see in: Иванишевић 1992, 47–52; Stamenković, Ivanišević 2013, 239–252; Поповић 1992, 38–39, Cat. No 36–41.

387 Даутова-Рушевљан 2006, 344, 349–350, Fig. 4/4–12.

388 Since the material was not accessible, the seals mentioned above were not included into the catalogue of this volume, see in: B. Najhold, *Taurunum Romanum*, Zemun 2009.

389 Seals from the Museum of Srem in Sremska Mitrovica were placed at my disposal and I am therefore grateful to the senior custodian of this museum, J. Davidović. They were not included in this volume, since they should be published by A. Premk. Eight seals from Ruma belong to accidental finds from the area of ancient Bassianae. They were not included into the catalogue, since they should be published by S. Velimirović, custodian of the Homeland Museum in Ruma, to whom I am grateful for placing the material at my disposal for a detailed insight.

kat. br. 416 se nalazi deo natpisa *TRO() – ()V*, koga je teško transkribovati i dovesti u vezu sa imenom nekog od imperatora. Drugi primerak sadrži nejasan natpis oko poprsja vladara (kat. br. 425). Na plombama sa jednom bistom se izdvaja primerak sa prikazom carice, najverovatnije Julije Domne (kat. br. 430). Među plombama sa samostalnim prikazom cara, na osnovu stilskih karakteristika na novcu, samo se za tri primerka može prepoznati lik cara koji odgovara Konstantinu I (kat. br. 423–425).³⁹¹ Plombe sa prikazima poprsja dva cara (kat. br. 426–429) ili cara i carice (kat. br. 430) u heraldičkom odnosu nije moguće precizno datovati usled lošeg otkova. Iz tog razloga se uklapaju u širi hronološki okvir od III do treće decenije IV veka, odnosno u IV–V vek.³⁹² Analogni pečati na plombama iz Makedonije prikazuju sučeljene glave predstavnika imperijalnog doma (Tit i Domicijan?; Sabina sa sinom?; M. Aurelije i L. Ver). Na prvom primerku je sačuvano samo slovo T, dok su ostale plombe bez natpisa.³⁹³ Plombe sa prikazom trojice vladara karakteriše ikonografski prikaz u kome je u sredini istaknuta bista cara, dok su savladari umanjeni i okrenuti prema caru (kat. br. 431–433). Kako je reč o lošim otkivcima, teško je precizno definisati o kojim carevima je zapravo reč. Prema mišljenju S. Stamenkovićeve i V. Ivaniševića na kat. br. 432 možda su prikazani Trajan Decije sa sinovima Herenijem Etruskom i Hostilijanom (druga polovina III veka), dok su na plombi kat. br. 433 Teodosije I, Honorije i Arkadije (poslednja trećina IV veka).³⁹⁴

Pečate sa četiri poprsja (kat. br. 434–439) možemo poistovetiti sa predstavnicima tetrarhije, mada je teško reći o kojoj je tetrarhiji reč, starijoj ili mlađoj. Naime, vladari su licima okrenuti jedan prema drugom, postavljeni u paru u dva reda. Glave su im bez naznačenih individualnih crta, stoga ih je teško identifikovati. Poznati su analogni primerci iz Sotina, Karnuntuma, Dakije i Makedonije.³⁹⁵ Na primerku (kat. br. 439) je između glava careva u oba reda prikazana Viktorija *en face* sa lovorovim vencem kako kruniše tetrarhe.³⁹⁶

391 Stamenković, Ivanišević 2013, 240.

392 Stamenković, Ivanišević 2013, 240–241.; Plomba iz Rume, inv. br. 790; Plomba iz Muzeja u Sremu u S. Mitrovici; Ilkić 2006, kat. br. 9–11 i 23–24; Leukel 1995, 34–37; Leukel 2002, 18–29.

393 Ивановски, Јовановић 2007, 134–135; кат. бр. 1–2; Т. I, 1, 2; кат. бр. 4, Т. I, 4.

394 Stamenković, Ivanišević 2013, 241. Za analogije videti u: Leukel 2002, 52–53, Nos. 82–84; Leukel 1995, 39, Nos. 62; 50–51, Nos. 120, 123; Ilkić 2006, 73, kat. br. 12.

395 Ilkić 2006, kat. br. 3–4. Plomba iz Karnuntuma; Culić 1975, T.VII, 72–74; Ивановски, Јовановић 2007, 136, кат. бр. 7; Т. I, сл. 7.

396 Ilkić 2006, 71, kat. br. 3, 4; Leukel 2002, 20–21, nos. 10.

ji Petrovac and from several sites in Dacia.³⁹⁰ Busts of two emperors were always positioned heraldically, while members of tetrarchies were positioned in two rows, also in a heraldical order. On the seal Cat. No 416 there is an inscription *TRO() – ()V*, difficult to transcribe and relate to any of the emperors' names. The second seal bears an unclear inscription around the emperor's bust (Cat. No 425). Among the seals with one bust there is an example with the image of an empress, most likely Julia Domna (Cat. No 430). Among the seals with isolated images of emperors and according to stylistic features represented on coins, only on three examples, one is able to recognize the image of the emperor Constantine I (Cat. Nos. 423–425).³⁹¹ Precise dating of the seals with images of two emperors (Cat. Nos. 426–429) or an emperor and an empress (Cat. No 430) in a heraldic position is not possible due to the poor minting. This is why they were fit into a larger chronological span from the 3rd to the third decade of the 4th century, actually into the 4th and the 5th century.³⁹² Parallels from Macedonia show members of the imperial court facing each other (Titus and Domitian?, Sabine with son?, Marcus Aurelius and Lucius Verus). Only the letter T is preserved on the first one, while the remaining seals bore no inscriptions.³⁹³ Seals with images of three emperors bear iconographical images with a highlighted emperor's bust in the middle, while the co-rulers are smaller and they are both facing the emperor (Cat. Nos. 431–433). Since the minting is poor, it is difficult to precisely define who the emperors are. According to S. Stamenković and V. Ivanišević, the Cat. No 432 probably bears images of Trajan Decius and his sons Herenius Etruscus and Hostilian (second half of the 3rd century). On the other hand, on the seal Cat. No 433 there are Theodosius I, Honorius and Arcadius (last third of the 4th century).³⁹⁴

Seals with four busts (Cat. Nos. 434–439) can be connected to the tetrarchs, although it is difficult to distinguish which tetrarchy they would represent – the older or the younger one. Basically, the emperors are facing

390 The seal from the Museum of Srem in Sremska Mitrovica, entering number 1603; Ilkić 2006, Cat. No 5, 7, 25; Culić 1975, T. I, 112; T. II, 13; Culić 1975, T. I, 2–4; 9, 11–12; Culić 1976, 116–133.

391 Stamenković, Ivanišević 2013, 240.

392 Stamenković, Ivanišević 2013, 240–241; Seal from Ruma, inv. no 790; Seal from the Museum of Srem in Sremska Mitrovica; Ilkić 2006, Cat. No 9–11 i 23–24.; Leukel 1995, 34–37; Leukel 2002, 18–29.

393 Ивановски, Јовановић 2007, 134–135; Кат. No 1–2; Т. I, 1, 2; Кат. No 4, Т. I, 4.

394 Stamenković, Ivanišević 2013, 241. For parallels see in: Leukel 2002, 52–53, nos. 82–84; Leukel 1995, 39, nos. 62; 50–51, nos. 120, 123; Ilkić 2006, 73, Cat. No 12.

Plombe sa natpisom IMPVAL (kat. br. 469) i kat. br. 470 (I)MP pripadaju carskim pečatima. Prva bi se mogla pripisati carevima Valerianu (253–260. godina), Valensu (364–378. godina) ili nekom od Valentinijana (od druge polovine IV do sredine V veka). Plomba sa natpisom LEG VII CL u negativu (kat. br. 440), pripada grupi službenih pečata, ali vojničkog karaktera. Uobičajeno je da se takve plombe nalaze na mestima gde su stacionirane istoimene legije, što je i ovde slučaj, a poznat je i primerak iz Sotina³⁹⁷

Pečati sa ostalih plombi odnose se na gradove i privatna lica. Pečati gradova nose predstave božanstava koji su često i zaštitnici grada. Na plombi iz S. Mitrovice (kat. br. 468), možda je prikazan Merkur, slične predstave božanstava su poznate na plombama iz Kuzmina, Sotina i Dakije.³⁹⁸ Pečati privatnih lica sadrže različite skraćenice SAB, CCE i MN (kat. br. 44–442; kat. br. 466 i 471) ili predstave koje su zaštitni znak pojedinca ili udruženja.³⁹⁹ Plombe sa prikazima različitih životinja ili konjanika, mogu se tretirati kao privatni pečati pojedinaca ili udruženja. Poznati su primerci plombi sa prikazima različitih životinja iz Sotina i Dakije.⁴⁰⁰ Prikaz konjanika na plombama iz S. Kostolca (kat. br. 444–446) može se tumačiti kao Trački heros.⁴⁰¹ Autohtono tračko božanstvo lova i podzemlja čija je ikonografija prihvaćena kod Grka, brzo je prihvaćeno u rimskim provincijama Balkana, naročito u Trakiji, Gornjoj i Donjoj Meziji, Makedoniji i Dakiji tokom II i III veka.⁴⁰² Plombe treba očekivati u većim urbanim centrima u kojima je bila razvijena zanatska delatnost, ali i kraj važnih komunikacija i pograničnih područja gde su bile carinske stanice.

U Starom Kostolcu je arheološki potvrđen zanatski centar za proizvodnju keramičkih posuda i opeka, stoga brojni nalazi plombi ne predstavljaju slučajnost.⁴⁰³

each other, in pairs and in two rows. Their heads bear no individual features and are therefore difficult to identify. Parallels are known from Sotin, Carnuntum, Dacia and Macedonia.³⁹⁵ On the example Cat. No 439, between emperors' heads in both rows, Victoria is depicted *en face*, with a laurel wreath and crowning the tetrarchs.³⁹⁶

The seals with the inscription IMPVAL (Cat. No 469) and (I)MP (Cat. No 470) belong to imperial seals. The first one could be ascribed to the emperors Valerianus (253–260), Valens (364–378) or some of the Valentinians (from the second half of the 4th until the middle of the 5th century). The seal with the inscription LEG VII CL in negative (Cat. No 440) belongs to the group of official stamps of military character. Like here, it is common to find such seals in places in which the same legions were stationed. An example from Sotin is also known.³⁹⁷

Other seals refer to cities and private people. Seals of various cities bear images of different deities, often protectors of these cities. On a seal from Sremska Mitrovica (Cat. No 468) probably bears an image of Mercury. Similar images of deities are known from Kuzmin, Sotin and Dacia.³⁹⁸ Seals of private people bear different abbreviations SAB, CCE and MN (Cat. Nos. 441–442; Cat. Nos. 466 and 471) or images that represent protective emblems of individuals or corporations.³⁹⁹ Seals with images of different animals or horsemen can be regarded as private seals of individuals or corporations. Examples of seals are known with images of different animals from Sotin and Dacia.⁴⁰⁰ Images of horsemen on seals from Stari Kostolac (Cat. Nos. 444–446) can be interpreted as the Thracian hero.⁴⁰¹ The indigenous divinity of hunt and underworld, his iconography accepted by the Greeks, was also rapidly accepted in the 2nd and 3rd century in the Roman provinces at the Balkans, especially Thrace, Upper and Lower Moesia, Macedonia and Dacia.⁴⁰² Finds of

397 Ilkić 2006, 64–67, sa napomenom br. 58.

398 Na pravougaonoj površini plombe iz Kuzmina (lokalitet „Širine“) je prikazana figura sa kapom na glavi, koja se laktom leve ruke naslanja na stub (Merkur?). Plomba se čuva u Muzeju Srema. Ilkić 2006, kat. br. 19 i 31; Culicā 1975, T. II, 22; T. III, 28–29; T. IX, 105.

399 Natpis CC se nalazi na pravougaonom fragmentu plombe iz Kuzmina, potez „Širine“, čuva se u Muzeju Srema u S. Mitrovici.

400 Ilkić 2006, kat. br. 26; Culicā 1975, T. III, 34; T. VIII, 84–86.

401 Mirković 1986, 121, No 92; Milovanović 1999, 42–43, kat. br. 62, sl. 50. U soklu stele iz S. Kostolca prikazan je konjanik sa psom u lovu na jelena.

402 Opširnije o kultu Tračkog herosa videti, u: Д. Димитров, Надгробните плочи от Римско време в северни Булгария, София 1942; А. Цермановић-Кузмановић, Неколико споменика трачког коњаника из наше земље и проблем трачког хероса, Старинар XIII–XIV, 1962–1963, 113–123.

403 Raičković 2007.

395 Ilkić 2006, Cat. No 3–4. Seal from Carnuntum; Culicā 1975, T. VII, 72–74; Ивановски, Јовановић 2007, 136, Cat. No 7; T. I, Fig. 7.

396 Ilkić 2006, 71, Cat. No 3, 4; Leukel 2002, 20–21, nos. 10.

397 Ilkić 2006, 64–67, with footnote no 58.

398 On the rectangular seal surface from Kuzmin (site „Širine“) a figure is represented wearing a hat, leaning with its elbow upon a pillar (Mercury?). The seal is kept at Muzej Srema. Ilkić 2006, Cat. No 19 i 31; Culicā 1975, T. II, 22; T. III, 28–29; T. IX, 105.

399 The inscription CC is written on a rectangular seal fragment from Kuzmin, site „Širine“, kept at the Museum of Srem in Sremska Mitrovica.

400 Ilkić 2006, Cat. No 26; Culicā 1975, T. III, 34; T. VIII, 84–86.

401 Mirković 1986, 121, No 92; Milovanović 1999, 42–43, Cat. No 62, sl. 50. In the plinth of a tombstone from Stari Kostolac there is an image of a horseman with his dog, hunting a deer.

402 More about the cult of the Thracian hero see in: Д. Димитров,

Novac

Primena olova u izradi novca je dobro poznata. Olovo je korišćeno obično da umanji vrednost zlatnog ili srebrnog novca, a zastupljeno je i kao legura, najčešće bronzne.⁴⁰⁴ Olovo nije zvanično korišćeno za izradu rimskog novca. Ipak su poznate tri serije novca kovane od olova:

a) U Memfis (Egipat, vreme Carstva, u II ili III veku sa predstavom Nila)

b) U rimskoj Galiji (I ili II vek, sa ugraviranim natpisima „*Alisens*“, „*Perte*“ i „*Medol*“ i sa predstavom galiskog Merkura) i

c) U Numidiji (sa poprsjima numidijskih kraljeva).⁴⁰⁵

Oloveni novac je imao vrednost pravog novca, iako je valuta olova bila mnogo manja od nominalne valute koja je bila u prometu. Od olova su pravljene modeli zlatnih medaljona u Rimu sa prikazom Dioklecijana i Maksimilijana Herkula, jedan od njih se čuva u muzeju u Majncu.⁴⁰⁶

Tri primerka novca od olova su iz Srbije (kat. br. 473–475). Dva su iz S. Kostolca. Prvi primerak je pronađen u ukopu unutar prostorije VI, vile 16.⁴⁰⁷ Novac pripada Cezaru (49–48. g. p. n. e.), sačuvan je samo prikaz na aversu, dok je revers izlisan (sl. 9). Reč je o kopiji rimskog srebrnog denara koji na aversu ima prikaz slona koji gazi zmiju i natpis CAESAR ispod. Na reversu su prikazani: simpulum, kropilo, sekira i sveštenikova kapa (šesir). Prikaz simbolizuje trijumf dobra nad zlom i Cezarovo osvajanje Galije. Drugi nečitak primerak novca od olova je pronađen u areni Amfiteatra (II–III vek; sl. 10). Treći primerak je iz Baba na Kosmaju. Reč je o novcu A. Severa, koji predstavlja kopiju bronzanog primerka iz Antiohije u Pizidiji (sl. 11). Pronađen je na rudničkoj teritoriji, na kojoj je cirkulisao bakarni rudnički novac (*nummi metalorum*), kao i anonimni kvadransi.⁴⁰⁸ Mesto nalaza navodi na mogućnost da je korišćen kao rudnički novac.

404 DAGR 1918, IV, 1, 514. Kod Grka je poznat novac od olova, kao i jedna prevara vezana za tiranina Polikrata sa Samosa. Naime, kada su ga napali Spartanci, on je kupio povlačenje Spartanaca davajući im statere od pozlaćenog olova, za koje su oni smatrali da su od čistog zlata.

405 Boulakia 1972, 143–144; Mihailović 1998, 29 sa napomenom br. 2.
406 DAGR 1918, IV, 1, 514.

407 Ukop je iz I i početka II veka, dok je vila nešto mlada (sredina II–III vek). Podaci su preuzeti iz terenske dokumentacije, dnevnik Nad Klepečkom iz 2010. godine, str. 71. Na Viminacijumu se mogu očekivati novi nalazi novca od olova, jer E. Gren u *Der Münzfund von Viminacium*, Uppsala, 1934, 52, pominje nekoliko stotina olovnog novca iz Viminacijuma, koje na osnovu lošeg stanja očuvanosti nije moguće identifikovati. Da li je reč zaista o novcu, pečatima, tesarama ili falsifikatima, teško je utvrditi, videti u: Mihailović 1998, 27.

408 Душанић 1980, 9–18.

seals should be expected in larger urban centres, in which handicraft was well developed, but also along important communications and roads with customs stations. In Stari Kostolac, a handicraft centre for brick and pottery production was archaeologically attested and therefore, numerous seal finds are not a coincidence.⁴⁰³

Coins

The usage of lead in minting coins is well known. Lead was usually used to diminish the value of golden or silver coinage, but it is also represented as an alloy, most usually with bronze.⁴⁰⁴ Officially, lead was not used for production of Roman coins. However, three series of lead coins are known:

a) In Memphis (Egypt, the Imperial age, 2nd or the 3rd century, with the image of Nile),

b) In Roman Gaul (1st or the 2nd century, with engraved inscriptions “*Alisens*“, “*Perte*“ and “*Medol*“ and with the image of the Gaul Mercury) and

c) In Numidia (with busts of Numidian kings).⁴⁰⁵

Lead coins possessed the value identical to the actual coins, although lead currency was much smaller than the nominal currency of other coins. In Rome, models of golden medallions were made of lead, bearing images of Diocletian and Maximian Herculus. One of them is kept at the Museum in Mainz.⁴⁰⁶

Three examples of lead coins come from Serbia (Cat. Nos. 473–475). Two of them are from Stari Kostolac. The first one was unearthed in a pit in room VI of villa 16.⁴⁰⁷

Надгробните плочи от Римско време в северни Булгария, София 1942; А. Цермановић-Кузмановић, Неколико споменика трачког коњаника из наше земље и проблем трачког хероса, Старинар XIII–XIV, 1962–1963, 113–123.

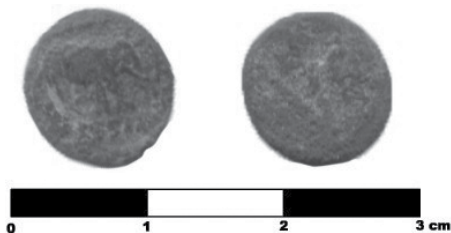
403 Raičković 2007.

404 DAGR 1918, IV, 1, 514. The Greeks were also acquainted to lead coins and there is also a fraud connected to the tyrant Polycrates from Samos. Actually, when he was attacked by the Spartans, he offered them to pay so that they would retreat. He paid them gold plated lead staters for which they thought it was pure gold.

405 Boulakia 1972, 143–144; Mihailović 1998, 29 with footnote no 2.

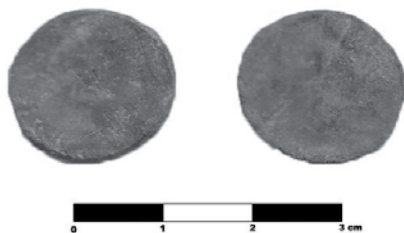
406 DAGR 1918, IV, 1, 514.

407 The pit is from the 1st or the beginning of the 2nd century, while the villa is somewhat younger (middle of the 2nd to 3rd century). Data taken from field documentation, field diary Nad Klepečkom from 2010, page 71. In Viminacium, repeated finds of lead coins can be expected, since E. Gren in *Der Münzfund von Viminacium*, Uppsala, 1934, 52, mentions several hundreds of lead coins from Viminacium, not possible to identify due to the poor state of preservation. It is difficult to determine whether they are actually coins, seals, tesseras or copies, see in: Mihailović 1998, 27.



Sl. 9. Novac Cezara (49–48. god. p. n. e.; S. Kostolac, „Nad Klepečkom”, vila 16, prostorija VI).

Fig. 9. Coin of Caesar (49–48 BC, Stari Kostolac, “Nad Klepečkom”, villa 16, room VI).



Sl. 10. Nečitak novac (II–III vek; S. Kostolac, iz arene Amfiteatra).

Fig. 10. Illegible coin (2nd – 3rd century, Stari Kostolac, from the Amphitheatre arena).

Međutim, kako se radi o kopiji već postojećeg bronzanog primerka, a sem toga predstava odudara od uobičajenih prikaza poznatih sa rudničkog novca, pre bi se reklo da je ova kopija doneta sa Istoka. Takav je verovatno slučaj i sa dva bronzana novca iz Bitinije (Nikeja) takođe, A. Severa, koja su se premeštanjem vojničkih trupa sa Istoka našla na Kosmaju. Funkcija novca od olova je verovatno bila slična bakarnom rudničkom novcu, dakle koristio se u maloprometu kao sitnina.



Sl. 11. Novac Aleksandra Severa (222–235. godina; Kosmaj, selo Babe; prema: Mihailović 1998, 29–31, fig. 1, 2.).

Fig. 11. Coin of Alexander Severus (222–235, Kosmaj, village Babe; after: Mihailović 1998, 29–31, Fig. 1, 2)

The coin belongs to Caesar (49–48 BC). Only the obverse image remained preserved, while the reverse image is worn out (Fig. 9). It is a copy of a Roman silver denarius with the image of an elephant stepping onto a snake and the inscription CAESAR beneath it, on its obverse. On its reverse side, there are the images of a *simulium*, *aspergium*, axe and a priest's hat. This image symbolizes the good triumphing over the evil and Caesar's conquer of Gaul. The other, illegible example of a lead coin was discovered in the arena of the Viminacium amphitheater (2nd and 3rd century, Fig. 10). The third example comes from Babe at Kosmaj. It is a coin of Septimius Severus, a copy of a bronze coin from Antiochia in Pisidia (Fig. 11). It was discovered in a mining area in which copper bronze coins were also a currency (*nummi metalorum*), as well as anonymous *quadranses*.⁴⁰⁸ The finding place indicates that it was possibly used as mining coinage. However, since it represents a copy of an already existing bronze coin, furthermore with images not common and known from the mining coins, it is more likely that this copy was brought from the Orient. This is probably the same as with two bronze coins from Bithynia (Nicaea) from the time of Alexander Severus. They most likely landed here after several troops from the East were transferred to Kosmaj. The function of lead coins was most likely similar to the copper mining coins, actually as change in local exchange.

408 Душанић 1980, 9–18.

Tegovi (*aequipondium, pondus*; T. XXII–XXIII)

Za razvoj privrede i trgovine neophodno je korišćenje standardnih mera. Rimljani su imali razvijeni metrički sistem za merenje težina, stoga su raspolagali mernim instrumentima, odnosno vagama i tegovima. Postojale su dve vrste vagi: jednakokraka vaga (*libra*), tipa terazija za merenje malih vrednosti (novac, medikamentati) i kantar (*statera*) koji je nesimetričan, neravnomokrak sa kontrategom koji se pomera po dužoj strani poluge. Kantar su najviše koristili ulični prodavaci, ali i trgovci u radnjama.⁴⁰⁹ Tegovi su kao merači težine podeljeni na monetarne, komercijalne i kontrategove. Za merenje na terazijama su korišćeni monetarni tegovi različitih oblika i manjih težina. U komercijalne svrhe su korišćeni tegovi za kantar, većih težina sa alkom ili perforacijom za kačenje. Naknadno prikačena alka je od debele gvozdene ili bronzane žice. Pokretni tegovi koji su kačeni na duži krak kantara su kontrategovi i često su imali antropomorfnu oblik. Tegovi su izrađivani od kamena, gline, stakla i metala. Kao merne jedinice nekada imaju oznaku težine (slovo, broj). Masa tegova se podudara sa rimskim duodecimalnim sistemom mera, čija je osnovna jedinica libra (327,45 g), dok je manja jedinica unca (dvanaestina libre – 27,28 g).⁴¹⁰ Osim rimske merne jedinice postoje tegovi sa grčkom merom izraženom u minama (1 mina – 436,5 g).⁴¹¹ Tegovi od olova bez alke (kat. br. 476–484) su korišćeni za merenje na jednakokrakim vagama. Različitog su oblika (poliedarski, cilindrični i pločasti). Masivniji tegovi sa perforacijom ili alkom su korišćeni u komercijalne svrhe za merenja na kantar (kat. br. 485–502). Tri olovna tega sa prostora Srbije sadrže oznaku težine. Jedan je iz Batajnice sa natpisom TETP/OYN/ KI[ON] na aversu i ITA/ΛI/KON na reversu (kat. br. 484). Dakle, teg je težine četiri unce, odnosno jedan triens koji teži 109,6 g. Današnja težina istog tega je nešto manja, oko 97,90 g. Verovatno je to prouzrokovano oštećenjem koje je vidljivo na jednoj strani.⁴¹² Analogni tegovi različite težine sa identičnim natpisom na reversu su nađeni u Tomisu (Konstanca).⁴¹³ Drugi teg sa natpisom je iz okoline Dubrvice

409 Крунић 1995а, 5–15.

410 Hulstsch 1882, 706, Tab. XIII, A, B.

411 Крунић 1995а, 12.

412 Današnja težina tegova se uglavnom ne podudara sa originalnom, jer je vremenom došlo do raznih mehaničkih i prirodnih oštećenja. Patina je vekovima nagrizala metal i uticala na smanjenje težine.

413 Ruzicka 1917, 83, br. 27–29; 45–46. Prva dva tega su identična sa natpisom na av. ΤΡΙΟΥΝΚΙΝ (3 unce), a treći ΔΙΟΥΝΚΙΝ (2 unce), dok na reversu je natpis ΙΤΑΛΙΚΟΝ. Poslednja dva tega su od pola litre

Weights (*aequipondium, pondus*; T. XXII–XXIII)

The usage of standardized measures was necessary for development of economy and trade. The Romans had a well-developed measuring system for weighing and they possessed various measuring instruments, actually scales and weighs. There were two kinds of scales: a single-beam scale (*libra*) for measuring small weights (coins, medicaments) and a double-beam scale (*statera*), asymmetrical, with uneven beams and a counter-weight which is moved along the longer beam. Double-beam scales were mostly used by merchants in the streets, but sometimes also merchants in their shops.⁴⁰⁹ Weights are to be distinguished as monetary, commercial and counter-weighs. Monetary weights of different sizes and smaller weights were used for measuring on a single-beam scale. Commercial weights were used with double-beam scales, weighing more and possessing a ring or a perforation for hanging. An additional ring was made of thick iron or bronze wire. Movable weights that were hanged on a longer beam are determined as counter-weights and they were usually anthropomorphic in shape. Weights were made of stone, clay, glass or metal. Sometimes, they bear weight marks (a letter or a number). Weight mass corresponds to the Roman “factor of twelve” measuring system, its basic being the Roman pound libra (327.45 g), while a smaller unit is called ounce (one twelfth of a libra – 27.28 g).⁴¹⁰ Apart from Roman mass measurements, there were also weights with Greek measures, expressed in minas (1 mina – 436.5 g).⁴¹¹ Lead weights without rings (Cat. Nos. 476–484) were used for measuring on double-beam scales. They are of different shapes (polygonal, cylindrical or flat). The bigger weights with a perforation or a ring were used in commercial trade, also on a double-beam scale (Cat. Nos. 485–502). Three lead weights from the territory of Serbia bear weight marks. One of them is from Batajnica and it bears the inscription TETP/OYN/ KI[ON] on its obverse and ITA/ΛI/KON on its reverse side (Cat. No 484). It weighs four ounces, actually one triens, weighing 109.6 g. Today it weighs somewhat less, about 97.90 g. This difference is most likely caused by a small damage, visible on one of its sides.⁴¹² Parallel

409 Крунић 1995а, 5–15.

410 Hulstsch 1882, 706, Tab. XIII, A, B.

411 Крунић 1995а, 12.

412 Modern weight of the weights mostly does not correspond to the original one, since in the course of time, many different mechanical and natural damages occurred. The patina damaged the metal and caused reduction of weight.

(*Margum*, kat. br. 485). Na aversu tega je natpis ΛΙ/ΤΡΑ i prikaz amfore, dok je na reversu natpis ΠΕΡ/ΙΝ/ΘΙ/ΩΝ i amfora između natpisa. Ovo je izuzetan primerak koji pominje perintsku litru, jer su do sada bile poznate samo λίτρα Ῥωμαϊκή i λίτρα Ἰταλική. Teg je težak 384,25 g.⁴¹⁴ Po obliku i težini odgovara mu teg iz Šapina (kat. br. 486). Prikaz amfore na reversu je često prisutan na tegovima različitih oblika i težina, kao što je to slučaj na tegu kvadratnog oblika koji je nađen u Tomisu na kome je amfora prikazana između natpisa ΙΤΑ/ΛΙΚΗ, dok je na reversu natpis koji označava težinu tega, identičnu tegu iz Dubravice – ΛΕΙΤΡΑ.⁴¹⁵ Olovni teg iz Perinta je nađen u antičkoj Selimbriji, kvadratnog je oblika i težine oko 1.500 g. Na aversu je natpis: ΜΝΑ ΠΕΠΙ/ΝΘΙΑ, dok je na reversu: ΠΕΝΤ/ΑΛΙΤ/ΡΟΝ ΔΙ/ΚΕΟΝ.⁴¹⁶ Možemo zaključiti da su oba tega iz Perinta. Među tegovima sa natpisom na grčkom, M. Mirković navodi teg od olova iz Kališta sa natpisom ΟΥΓ Γ i težinom od 79 g (približno tri unce).⁴¹⁷

Teg iz Obrenovca (kat. br. 493) je težak 1.154 g, odnosno 3,5 libre (1.146 g). Ostali tegovi su uglavnom lakši i težine su od jedne libre (primerak iz Dubravice i Šapina; kat. br. 485 i 486) do osam unca (primerak iz Ušća; kat. br. 477). Tegovi iz Batajnice, Ušća i Ritopeka su težine oko četiri, odnosno pet unca (kat. br. 484, 481 i 497). Posebnu pažnju treba posvetiti tegu iz Šapina (kat. br. 486) sa natpisom na grčkom.⁴¹⁸ Teg je težine oko jedne libre i na reversnoj strani ima urez. Urez je izveden pre hlađenja metala i jedino se može vezati za baždarenje i podešavanje težine. Na aversu je natpis u kome se navodi ime i titula rimskog cara Maksimina Tračanina (235–238. godina) i ime njegovog sina. Na reversu je natpis prilično oštećen, posebno imena upravnika provincije gde je teg napravljen i ime agronoma, tržišnog činovnika koji je izvršio baždarenje tega.⁴¹⁹ Dokaz da teg nije nastao u G. Meziji je natpis na grčkom i funkcija gradskog agronoma koja ne postoji u provincijama latinskog jezika. U zapadnim provincijama Carstva gradski egzaktori su bili odgovorni za mere. Ime egzaktora Uranijusa je urezano na merici od jednog sekstarija iz Niške tvrđave.⁴²⁰ Teg iz Šapina je iz 236. godine, jer se u natpisu pominje Mak-

weights of different weights, but with the same inscription on the reverse side were discovered in Tomis (Constance).⁴¹³ The second weight with an inscription comes from Dubravica (*Margum*, cat. nr. 485). On its obverse side there is the inscription ΛΙ/ΤΡΑ and the image of an amphora, while on its reverse side, there is the inscription ΠΕΡ/ΙΝ/ΘΙ/ΩΝ and again the image of an amphora between the letters. This is an exceptional example mentioning the Perynthian litra, since so far, only the λίτρα Ῥωμαϊκή and the λίτρα Ἰταλική were known. It weighs 384.25 g.⁴¹⁴ The weight from Šapino is identical in its shape and weight (Cat. No 486). The image of an amphora on the reverse side is quite common on weights of different shapes and weights, just like the square shaped weight from Tomis, on which the amphora is depicted between the inscriptions ΙΤΑ/ΛΙΚΗ. On its reverse side, there is an inscription marking the weight of the weight, identical to the one from Dubravica – ΛΕΙΤΡΑ.⁴¹⁵ The lead weight from Perinthos was discovered in ancient Selibria – its shape is square and it weighs about 1500 g. On its obverse, there is the inscription ΜΝΑ ΠΕΠΙ/ΝΘΙΑ, while on its reverse side there is the inscription ΠΕΝΤ/ΑΛΙΤ/ΡΟΝ ΔΙ/ΚΕΟΝ.⁴¹⁶ One can conclude that both weights come from Perinthos. Among the weights with Greek inscriptions, M. Mirković lists a weight from Kalište with an inscription ΟΥΓ Γ, weighing 79 g (nearly three ounces).⁴¹⁷

The weight from Obrenovac (Cat. No 493) weighs 1154 g, actually 3.5 libras (1146 g). The remaining weights are mostly lighter and they weigh from one libra (examples from Dubravica and Šapino; Cat. No 485 and 486) to eight ounces (the example from Ušće; Cat. No 477). The weights from Batajnica, Ušće and Ritopek weigh about four, actually five ounces (Cat. Nos. 484, 481 and 497). Special attention should be dedicated to the weight from Šapino (Cat. No 486), since it bears a Greek inscription.⁴¹⁸ It weighs about one libra and possesses a notch on its reverse side. The notch was made before the cooling of metal and it can only be connected to checking and weight adjustments. On the obverse side, there is the

i 1 litre i sadrže natpis ΙΤΑΛΙΚΟΗ.

414 Litra je grčka mera identična rimskoj libri.

415 Ruzicka 1917, 79, No. 17.

416 Seure 1912, 91, fig. 1, 2.

417 Мирковић, 2007, 165–174, sa napomenom br. 11.

418 *Ibidem*.

419 Transkripciju natpisa sa tega je izvršila M. Mirković.

420 Petrović 1979, No. 132.

413 Ruzicka 1917, 83, nos. 27–29; 45–46. The first two weights are identical, with the inscription on their obverses ΤΡΙΟΝΚΙΝ (3 ounces), while the third one is inscribed with ΔΙΟΝΚΙΝ (2 ounces). On its reverse side, there is the inscription ΙΤΑΛΙΚΟΝ. The last two weights are of half a litra and 1 litra and bear the inscription ΙΤΑΛΙΚΟΗ.

414 Litra is a Greek measure identical to the Roman libra.

415 Ruzicka 1917, 79, No 17.

416 Seure 1912, 91, fig. 1, 2.

417 Мирковић, 2007, 165–174, with footnote no 11.

418 *Ibidem*.

simin Tračanin kao narodni tribun po drugi put. Analogni tegovi su poznati iz Bitnije i Nikomedije.⁴²¹ Po obliku, težini i tekstu u ligaturi, navedeni tegovi su jako slični. Poreklo tega iz Šapina nije poznato, ali se na osnovu natpisa na grčkom i sličnosti sa primerkom iz Bitinije, može pripisati istoj oblasti. Namena tega nije definisana. Sasvim je izvesno da nije korišćen u vojne svrhe, jer tegovi i druge šuplje mere u kojima su vojsci davana dnevna sledovanja u hrani i piću, imaju urezano ime legije i komadanta. Tegovi za vojsku i vojničke posude su baždareni u samoj legiji od strane legijskog legata.⁴²² Teg iz Dubravice je kao što natpis svedoči, izrađen u Perintu. Teg iz Batajnice po obliku i natpisu bi odgovarao gotovo identičnim primercima iz Tomisa, stoga se može pretpostaviti da je importovan u Batajnicu. Za ostale tegove se pretpostavlja domaća proizvodnja u nekoj lokalnoj radionici. Tegovi nisu menjali oblik tokom vremena i stoga ih je teško precizno datovati. Primerci iz zatvorenih celina su uglavnom datovani na osnovu nalaza novca. Teg (kat. br. 478) je iz etažnog groba sa kremacijom i novcem M. Agripe (37–41. godine). Teg (kat. br. 490) je iz etažnog groba sa kremacijom i novcem Avgusta (15. p. n. e. –3. n. e) i Hadrijana (134–138. godina). Teg (kat. br. 494) je iz sloja sa novcem datovanim od II do početka III veka.⁴²³ Teg iz Niša (kat. br. 487) je najmlađi i opredeljen je u kraj IV veka.⁴²⁴

inscription with the name and title of the emperor Maximinus Thrax (235–238) and of his son. The inscription on the reverse side is rather damaged, especially the name of the province's administrator in which the weight was produced, but also the name of the commercial official who checked the weight.⁴¹⁹ The proof that the weight was not made in Upper Moesia is that it bears a Greek inscription and the function of a city agronome, which did not exist in any of the Latin speaking provinces. In the western provinces of the Empire, city exactors were responsible for measures. The name of exactor Uranius was engraved on a single sextarius weight from the fortress of Niš.⁴²⁰ The weight from Šapino is from the year 236, since in its inscription, the emperor Maximinus Thrax is mentioned as a people's tribune proclaimed for the second time. Parallel examples are known from Bithynia and Nicomedia.⁴²¹ According to its shape, weight and inscription, the named weights are rather similar. The origin of the Šapino weight is not known, but according to the Greek inscription and parallels with the find from Bithynia, it can be determined as being from the same region. The usage of this weight is not defined. It is certain that it was not used for military purposes, since weights and other hollow measuring devices used to distribute daily food supplies for soldiers always bear engraved names of their legion and commander. Weights for soldiers and vessels used by the military were checked in legions, by a legion's legate.⁴²² As the inscription says, the weight from Dubravica was made in Perinthos. According to its shape and inscription, the weight from Batajnica corresponds to the identical examples from Tomis and it can therefore be presumed that it was imported to Batajnica. For the remaining weights one presumes that they were made in a local workshop. Weights did not change in course of time and it is therefore not possible to precisely date them. Examples from closed contexts were mostly dated according to the accompanying numismatic finds. The weight Cat. No 478 comes from a cremated etage-grave, in which a coin of M. Agrippa (37–41) was also unearthed.

421 Za analogne primerke, videti u: S. Şahin, Ein Bleigewicht aus Nikomedeia unter Kaiser Philippus und seinem Statthalter M. Aurelius Artemidorus, *Epigraphia Anatolica*, 15, 1990, 139 ff.; J. Nollé, Zwei Bleigewichte der Staatlichen Münzsammlung in München, *JNG* 37/38, 1987–1988 (1990), 93–100.

422 Цермановић-Кузмановић 1976, 39–41; Mirković 1980, 173–174. Takav je slučaj sa bronzanom posudom zapremine od jedne hemine iz Tekije koja sadrži natpis o baždarenju za kohortu *V Gallorum* prema originalu napravljenom u logoru legije *VII Claudia*.

423 Podaci su preuzeti iz terenske dokumentacije Arheološkog instituta u Beogradu. Dnevnik Više gradalja iz 1984. godine.

424 Јовановић 2003, 49, сл. 4.

419 Transcribing by M. Mirković.

420 Petrović 1979, no 132.

421 For parallels see in: S. Şahin, Ein Bleigenicht aus Nikomedeia unter Kaiser Philippus und seinem Statthalter M. Aurelius Artemidorus, *Epigraphia Anatolica*, 15, 1990, 139 ff.; J. Nollé, Znjei Bleigenjichte der Staatlichen Münzsammlung in München, *JNG* 37/38, 1987–1988 (1990), 93–100.

422 Цермановић-Кузмановић 1976, 39–41; Mirković 1980, 173–174. It is the same as with a bronze vessel with its volume being 1 hemine from Tekija. It bears a checking inscription for the cohorts *V Gallorum* made according to the original from the military camp of the legion *VII Claudia*.

Visak

(*paerpendiculum*; T. XXIV)

Visak je građevinski merni instrument za određivanje i proveravanje vertikalala. Najviše je korišćen od strane arhitekata i matematičara, ali i prilikom trasiranja pravaca puteva i međaša.⁴²⁵ Viskove od gvožđa su koristili zidari, dok su od olova i bronzne bili namenjeni arhitektama, pre svega zbog veće preciznosti. Visak je često prikazivan na nadgrobnim spomenicima kao oznaka pokojnikovog zanata.⁴²⁶ Vekovima nije menjao oblik. Kupasto telo viska je dole zašiljeno, dok je gore zarubljeno i ima alku, obično od gvožđa ili bronzne za vezivanje kanapa.

Pet viskova od olova su iz S. Kostolca, S. Mitrovice i Boljetina (kat. br. 503–507). Hronološki pripadaju periodu III i IV veka. Jedino je primerak iz horeuma iz S. Mitrovice, precizno datovan novcem iz 383–392. godine, dok primerak iz Boljetina pripada kasnoantičkom periodu od IV do VI veka.⁴²⁷

The weight Cat. No 490 comes from a cremated etage-grave and it was discovered along with coins of Augustus (15 BC–3 AD) and Hadrian (134–138). The weight Cat. No 494 comes from a layer dated according to coin finds from the 2nd to the beginning of the 3rd century.⁴²³ The weight from Niš (Cat. No 487) is the youngest one, dated at the end of the 4th century.⁴²⁴

Plummet

(*paerpendiculum*; T. XXIV)

Plummets are a builders' measuring instrument for determining and checking vertical lines. It was mostly used by architects and mathematicians, but also for determining directions of roads and landmarks.⁴²⁵ Iron plummetts were used by builders, while those made of lead or bronze were used by architects, mostly because of their improved precision. They were often represented on tombstones, as an indication of the profession of the deceased.⁴²⁶ Through the centuries, its shape never changed. The conical body of plummet is pointed at the top, while the lower part is made conical and possesses a ring, usually made of iron or bronze, for fastening the rope.

Five lead plumb lines come from Stari Kostolac, Sremska Mitrovica and Boljetin (Cat. Nos. 503–507). Chronologically, they belong to the period between the 3rd and the 4th century. It was only possible to obtain precise dating for the example from a horreum in Sremska Mitrovica, since it was discovered along with a coin from 383–392, while the example from Boljetin belongs to the Late Roman period, from the 4th to the 6th century.⁴²⁷

425 Поповић 1988a, 194–195.

426 Крунић 1997, 234; Поповић 1988a, 127.

427 Поповић 1988a, 128, kat. 1, 2.

423 Data taken from the field documentation of the Institute of Archaeology in Belgrade, field diary Više globalja from 1984.

424 Јовановић 2003, 49, Fig. 4.

425 Поповић 1988a, 194–195.

426 Крунић 1997, 234; Поповић 1988a, 127.

427 Поповић 1988a, 128, cat. 1, 2.

NAORUŽANJE

Zrna za pračku

(*glans plumbea*; T. XXIV–XXV)

Zrna za pračku su izrađivana od različitih materijala: olova, bronzе, kamena, keramike. Preko Oriјenta i Grčke, ovaj način naoružavanja voјske je prihvaćen i kod Rimljana. Pračkaške jedinice su bile sastavni deo redovnih i pomoćnih trupa. Pračkaši (*fundatores*) su bili u poslednjim borbenim redovima, kao i ostale lako naoružane trupe, čija je uloga bila da izazovu neprijatelja, a zatim da borbu prepuste teško naoružanim jedinicama.⁴²⁸ Osim u kopnenim borbama, učestvovali su i u pomorskim bitkama, prilikom iskrcavanja voјske i za ometanje desanta.⁴²⁹ Olovna zrna (*glans plumbea*) su korišćena kao projektili za pračku i livena su u glinenim kalupima.⁴³⁰ U knjizi je obrađeno sedamnaest zrna od olova. Sva su iz zbirke Narodnog muzeja u Beogradu (kat. br. 508–524).⁴³¹ Vretenaste su forme sa izrazito šiljatim vrhom. Pojedini primerci imaju spljošteni vrh usled oštećenja prilikom udara u tvrdi podlogu. Zrna su iz istog kalupa, jer su približnih dimenzija i težine (od 126 do 138 g). Po rimskom mernom sistemu sa manjim odstupanjem to bi bila vrednost jednog *quincunx*-a (136,44 g).⁴³² Zrna od olova iz Narodnog muzeja u Beogradu su neukrašena ili imaju manja kružna udubljenja nastala ulivanjem olova u kalup (kat. br. 508, 513, 517 i 523).⁴³³ Jedno zrno je pronašao N. Vulić prilikom arheoloških iskopavanja rimskog kastela u Stojniku (Kosmaj) 1911–1913. godine. Za još četiri primerka se sa sigurnošću zna da su iz Stojnika, dok su preostala prema svedočanstvu M. Veličkovića verovatno sa istog prostora. M. Veličković navodi da je 1926. godine, mnoštvo olovnih zrna predato Muzeju od strane N. Vulića.⁴³⁴

Kao mesto nalaza olovnih projektila iz Stojnika može se očekivati bedem i kule utvrđenja na kojima su vrše-

428 Vujović 1998, 122–123; Вујовић 2007, 300.

429 Вујовић 2007, 301.

430 Boulakia 1972, 144.

431 Вујовић 2007, 297–313; Савинова 1996, 255–264, T. V/1–8; Вујовић 1998, 121–127, T.XXXVII, 1–8, doktorska disertacije (nepublikovano).

432 Hultsch 1882, 706, Tab. XIII.

433 Савинова 1996, 255–264. Zrna za pračku su još u helenističkom periodu ukrašavana različitim motivima i natpisima. U Pelagoniji (lokaliteti „Kale-Bučin“ i „Kale-Aldanci“) i Prilepu su nađena zrna od olova iz helenističkog perioda. Mnoga od njih sadrže natpis MEP/NA ili ME/NA.

434 Вујовић 1998, 97; Величковић 1959, 59; Вујовић 1998, 97; Величковић 1959, 59.

WEAPONS

Slingshots

(*glans plumbea*; T. XXIV–XXV)

Slingshots were made of different materials: lead, bronze, stone or pottery. Over the Orient and Greece, this kind of weaponry was also accepted by the Romans. Sling units were parts of common and auxiliary troops. The slingers (*fundatores*) were positioned in the back fighting lines, just like all of the other easily equipped troops, intended to tease the enemy and then leave the fighting to the heavily equipped units.⁴²⁸ Apart from land fights, they sometimes took part in maritime battles, during troop landing and for hindering seaborne invasions.⁴²⁹ Lead shots (*glans plumbea*) were used as sling projectiles and were cast in clay molds.⁴³⁰ The total of seventeen slingshots was included into this volume. All of them from the collection of the National Museum in Belgrade (Cat. Nos. 508–524).⁴³¹ They are spindle-shaped, with an extremely sharp point. Some examples possess a flattened point, due to damages caused by hitting hard surfaces. The shots come from the same mold, since they are all of almost identical dimensions and weight (from 126 to 138 g). According to the Roman measuring system and with small deviations, this would be the weight of one *quincunx* (136.44 g).⁴³² Lead shots from the National Museum in Belgrade were not decorated, but some of them possess smaller circular incisions, made as the lead was casted into the mold (Cat. Nos. 508, 513, 517 and 523).⁴³³ In 1911–1913, during archaeological excavations of the Stojnik castle (Kosmaj), one shot was discovered by N. Vulić. Four other shots are certain to originate from Stojnik, while according to M. Veličković, the remaining ones most likely come from the same area. The author states that in 1926, many slingshots were given to the museum by N. Vulić.⁴³⁴

The finding place of the Stojnik shots can be expected

428 Vujović 1998, 122–123.; Вујовић 2007, 300.

429 Вујовић 2007, 301.

430 Boulakia 1972, 144.

431 Вујовић 2007, 297–313; Савинова 1996, 255–264, T. V/1–8; Вујовић 1998, 121–127, T.XXXVII, 1–8, doctoral thesis (not published).

432 Hultsch 1882, 706, Tab. XIII.

433 Савинова 1996, 255–264. Already during Hellenistic period, slingshots were decorated with different motifs and inscriptions. In Pelagonia (sites “Kale-Bučin“ and “Kale-Aldanci“) and in Prilep, slingshots from the Hellenistic period were discovered. Many of them bear the inscription MEP/NA or ME/NA.

434 Вујовић 1998, 97; Величковић 1959, 59; Вујовић 1998, 97; Величковић 1959, 59.

na arheološka istraživanja. U utvrđenju je tokom druge polovine II veka boravila kohorta *II Aurelia nova (milliaria) equitata civium Romanorum*, konjičko-pešadijska jedinica u kojoj se mogu očekivati praćkaši. Povremeno su bile stacionirane i jedinice iz Panonije koje su po potrebi branile srebronosne rudnike na Kosmaju.⁴³⁵ Analogni primerci olovnih projektila vretenastog oblika iz bliže okoline su poznati iz Siska, Solina i Vrhlike.⁴³⁶ Sa prosatora Srbije su poznata vretenasta zrna za praćku od keramike iz rimskog utvrđenja *Novae* kod Čezave.⁴³⁷

Plumbatae (T. XXV–XXVII)

Plumbatae ili *ma(r)ttiobarbuli* su projektili sa olovnim tegom, vretenastog ili bikoničnog oblika na usadnom tulcu gvozdеног vrha. Uloga ovih olovnih dodataka je bila praktična. Njima je postizan veći domet (možda i do 70 metara), a samim tim i probojna moć oružja. Ova vrsta naoružanja bila je neophodna rimskom vojniku u borbi protiv protivnika sa štitom ili iza palisada.⁴³⁸ Tegovi od olova su dodavani na kopalja, strele tipa *triboli* i na nagazne trnove.⁴³⁹ Reforma vojske je uticala na promenu naoružanja i same opreme vojnika tokom poznog Carstva. Od sredine III, a posebno tokom IV veka, povećava se broj najamničkih jedinica koje je najlakše i najbrže bilo naoružati plumbatama. Prema Vegetiju ovo naoružanje su koristile pešadijske i konjičke trupe kao defanzivno i ofanzivno oružje.⁴⁴⁰ U knjizi su obrađeni samo primerci oružja kod kojih su sačuvani olovni dodaci (kat. br. 525–549). Prema M. Vujoviću postoje tri tipa ovog naoružanja: široki i masivni probojci trougaonog oblika sa kraćim zadnjim trnom, dugački i uski i primerak tropernog probojca iz Dubravice (*Margum*; kat. br. 529).⁴⁴¹ Nalazi iz Srbije uglavnom potiču sa lokaliteta na kojima su postojala kasnorimska i ranovizantijska utvrđenja. Primerci koji su nađeni tokom arheoloških iskopavanja datuju se u period od druge polovine IV (nalazi iz rimskog kastela u Čezavi – *Novae*; terme u Gamzigradu – *Romuliana*) do kraja IV i prvih decenija V veka (kula 19 u Gamzigradu – *Romuliana*; Mihajlovac – Blato; Karataš – *Diana*). Po

along the rampart or the fortress towers on which archaeological research was conducted. During the second half of the 2nd century, the cohort *II Aurelia nova (milliaria) equitata civium Romanorum* was stationed there, a cavalry and infantry unit, in which presence of sling shooters can be suspected. Occasionally, troops from Pannonia were also stationed there, intended to defend the Kosmaj silver mines.⁴³⁵ Parallel examples of spindle-shaped lead shots from the neighboring territories are those from Sisk, Solin and Vrhlike.⁴³⁶ Further finds of spindle-shaped lead slingshots from Serbia come from the Roman fortress *Novae* near Čezava.⁴³⁷

Plumbatae (T. XXV–XXVII)

Plumbatae or *ma(r)ttiobarbuli* are projectiles with a lead weight, spindle-shaped or biconical, on the tulle of an iron socket top. The role of these lead additions was of practical purpose. They enlarged the range of weapons (maybe up to 70 meters), and also the piercing power of the weapons. This kind of weaponry was necessary to any Roman soldier while fighting an enemy with a shield or behind palisades.⁴³⁸ Lead weighs were added onto spears, arrows of the *triboli* type and onto stepping pricklers.⁴³⁹ During the Late Roman period, reform of the military also led to changes in weaponry and military equipment. From the middle of the 3rd century, but especially from the 4th century onwards, the number of auxiliary units grew larger. The easiest and quickest way to arm them was with plumbatas. According to Vegetius, this kind of weapons was used by infantry and cavalry troops, but as offensive and defensive weapons.⁴⁴⁰ In this volume, only the pieces were considered with lead additions that remained preserved (Cat. No 525–549). According to M. Vujović, there are three types of these weapons: broad and massive triangular piercers with a shorter back thorn, the long and narrow ones and an exceptional example of a three-pointed piercer from Dubravica (*Margum*; Cat. No 529).⁴⁴¹ Finds from Serbia mostly originate from sites of Late Roman or Early Byzantine fortresses. The piec-

435 Вујовић 2007, 307.

436 Radman Livaja 1999–2000, 107–118, T. 1/ 2–9; T. 2/ 10–15; Radman-Livaja 2005, 58–59, T. 20, 90–94.

437 Вујовић 2007, 304, сл. 3/13–19.

438 Vujović 1998, 97.

439 Vujović 2011, 204–205.

440 Vegetius I, XVII.

441 Vujović 2011, 214.

435 Вујовић 2007, 307.

436 Radman Livaja 1999–2000, 110–112, T. 1/4–7, 9; 2/10–4.

437 Вујовић 2007, 304, Fig. 3/13–19.

438 Vujović 1998, 97.

439 Vujović 2011, 204–205.

440 Vegetius I, XVII.

441 Vujović 2011, 214.

brojnosti plumbata, Srbija je ispred Britanije koja je do sada imala najviše primeraka.

KUĆNI INVENTAR

Posude i gledosanje (T. XXVII – XXVIII)

Posude od olova uglavnom predstavljaju imitaciju identičnih primeraka od drugih metala (zlato, srebro, bronza). Korišćene su za kućne potrebe u svakodnevnom životu, dok su minijturni primerici imali primenu u kultu ili su korišćene kao dečije igračke. Među posudama od olova su izdvojeni: tanjir, zdele, krčag, amfora i pikside (kat. br. 550–567). Tanjiri su kao vrsta stonog posuđa korišćeni za serviranje hrane. Za sada je poznat jedan primerak minijturnog pravougaonog tanjira (*angularis* – poslužavnik) od olova (kat. br. 550).⁴⁴² Na unutrašnjoj strani dna su prikazane tri ribe u plitkom reljefu ili riba sa krastavcima.⁴⁴³ Tanjir je nađen u Beogradu i predstavlja verovatno lokalni proizvod. Minijturne dimenzije negiraju njegovu praktičnu upotrebu, stoga je prihvatljivije mišljenje da je reč o kulturnoj, odnosno zavetnoj posudi. U dečjem grobu iz Smirne su nađene tri minijturne zdele (tanjiri) sa sličnim motivom.⁴⁴⁴ Na metalnom, trpeznom posuđu, riba je svakako ukazivala na namenu posude za serviranje hrane. Međutim, simboličko značenje ribe je bilo široko rasprostranjeno u kultovima različitih religija, pre svega bliskoistočnim u doba religijskog sinkretizma (II–III vek). Riba na olovnom ikonama „podunavskih konjanika“ servirana na trpezi predstavlja svetu, čistu hranu kojom se postiže inicijacija, ona je pratilja, simbol anonimne boginje, ali je i simbol životne materije, stva-

es discovered during archaeological research are dated from the second half of the 4th century (finds from the Roman fortress in Čezava – *Novae*; the Gamzigrad thermae – *Romuliana*) until the end of the 4th and the early decades of the 5th century (tower 19 in Gamzigrad – *Romuliana*; Mihajlovac – Blato; Karataš – *Diana*). After the number of the discovered plumbatae, Serbia comes after Britain which revealed the greatest number of them so far.

HOUSE INVENTORIES

Vessels and glazing (T. XXVII–XXVIII)

Lead vessels usually represent copies of identical vessels made of different metals (gold, silver, bronze). They were used in households in everyday life, while miniature examples were used in cult or as children's toys. Among lead vessels, there are a plate, a bowl, a jug, an amphora and pyxides (Cat. Nos. 550–567). Plates were used for serving food. A single example of a rectangular lead plate is known so far (*angularis* – tray, Cat. No 550).⁴⁴² On the inner side, three images of fish are depicted in low relief or a fish with cucumbers.⁴⁴³ The plate was discovered in Belgrade and it most likely represents a local product. Its miniature dimensions indicate that it was used in everyday life and it was therefore described as a cultic, actually a votive vessel. In a child's grave from Smyrna, three miniature bowls (plates) with similar motifs were discovered.⁴⁴⁴ Fish as a motif depicted on metal tableware was widely spread and surely indicated its actual usage. However, at the time of religious syncretism (2nd to 3rd century), the symbolic meaning of fish was also

442 Po formi, ali ne i veličini, tanjir od olova se može porediti sa analognim keramičkim primercima iz Beograda, S. Kostolca, Dubravice, Guberevca, Karataša i lokaliteta iz rimskih provincija Dakije i Donje Mezije. Dna ovih posuda ukrašavaju motivi koji ih opredeljuju u posude namenjeno kultu (životinje u trku, vegetabilni simboli iz Dionisovog kulta, erotske scene, mitološke – Amor i Venera). Motiv ribe je zastupljen na gledosanim tanjirima II veka iz Dakije. O nameni tanjira u obliku poslužavnika i analogijama sa tipološki identičnim primercima od druge vrste materijala, videti u: Ivanišević, Nikolić-Đorđević, 1997, 104–109, sl. 40, 1, 2; Nikolić-Đorđević 2000, 110–111; Вујовић 2006, 311–319.

443 Вујовић 2006, 311–319, sl. 1; T. I/1.

444 Bauer 1936, 19, sa napomenom 94. Jedna posuda je okrugle forme sa prikazom ribe u koncentričnom krugu. Posebno je značajna izdužena, pravougaona zdela (poslužavnik – tanjir) sa reljefnim prikazom ribe na dnu, dok je rub ukrašen trostrukom linijom. Autor navodi da se posude čuvaju u Muzeju u Minhenu i tretira ih kao dečje igračke.

442 According to its shape, but not its size, the lead plate can be compared to the parallel pottery vessels from Belgrade, Stari Kostolac, Dubravica, Gubereva, Karataš and the sites from the Roman provinces of Dacia and Lower Moesia. The bottoms of those vessels are decorated with motifs which define them as cultic (running animals, floral symbols from the cult of Dionysus, erotic scenes, mythological scenes – Amor and Venus). The motif of fish is also depicted on glazed plates from the 2nd century from Dacia. About the usage of tray-shaped plates parallels with typologically identical examples made of different materials see in: Ivanišević, Nikolić-Đorđević, 1997, 104–109, sl. 40, 1, 2; Nikolić-Đorđević 2000, 110–111.; Вујовић 2006, 311–319.

443 Вујовић 2006, 311–319, sl. 1; T. I/1.

444 Bauer 1936, 19, with footnote 94. One of the vessels is round, with an image of a fish in concentric circles. Of special importance is a long, rectangular bowl (tray-plate) with a relief image of a fish at the bottom, while the rim is decorated with triple lines. The author states that the vessels are kept at a Museum in Munich and describes them as children's toys.

ranja i umiranja.⁴⁴⁵ Na osnovu mesta nalaza, tanjir iz Beograda (jugoistočne nekropole) je verovatno iz groba ili je deo žrtvene površine na kojoj se obavljao sakralni čin daće. Datovanje posude na osnovu uslova nalaza je neizvesno, ali na osnovu analogne varijante tera sigilate (forma Drag. 39) koja imitira poslužavnike od srebra, može se okvirno datovati na kraj II i početak III veka. Ovo datovanje podržavaju i staklene posude istog oblika.⁴⁴⁶

Olovni primerci zdela sa prostora Srbije su retki i fragmentarno sačuvani. Samo se za dve zdele može reći da su koničnog recipijenta, dok su ostale fragmentovane. Na spoljnoj strani dna zdele iz S. Kostolca (kat. br. 552) je reljefno izveden motiv višekrake zvezde sa strelicama na krajevima. Motiv zvezde je omiljen na sarkofazima i kasetama od olova. Iz tog razloga nije isključena sakralna namena posude, ali kako nam nije poznat kontekst nalaza, to ostaje nepoznanica.

Krčag od olova jajolikog recipijenta i levkastog oboda (kat. br. 556) je iz etažnog groba kremiranog pokojnika iz S. Kostolca (G1-899). U grobu je nađen i novac Tiberija (bronzani as iz 21–22. godine.) Analogni keramički primerci su retki i datovani u sredinu, odnosno drugu četvrtinu II veka.⁴⁴⁷

Fragmentovana amfora od olova je iz groba skeletno sahranjenog pokojnika dečjeg uzrasta sa konstrukcijom od opeka (kat. br. 557; G-3592). Pokrivač groba je uništen mehanizacijom, a možemo očekivati da je tada oštećena i minijaturna amfora, jedini sačuvani prilog. Postoji mogućnost da je imala sekundarnu funkciju, odnosno da je korišćena za libaciju. Prema tipu, grob pripada kraju III ili IV veku. Posebno su navedeni fragmenti posuda kod kojih se nije mogao odrediti tip usled nedovoljne očuvanosti (kat. br. 558–560). U grobu pokojnika sa kremacijom iz S. Kostolca (G1-1135) su sa fragmentom olovne posude, nađena dva novca od kojih je jedan bronzani as iz 86–96. godine, dok je drugi bronzani as Hadrijana iz 125–138. godine.⁴⁴⁸

Manje posude-kutije za čuvanje kozmetičkih preparata su poznate kao pikside. Izrađivane su od drveta, kosti, pečene zemlje, stakla, kamena (mermer i alabaster) i metala (bronzna, olovo). Mogu biti jednostavne, neukrašene, kao što su primerci od olova, ali i raskošne sa različitim geometrijskim, floralnim ili mitološkim predstavama kako na recipijentu, tako i na poklopcu.⁴⁴⁹

445 Tudor 1976, 208–212.

446 Isings 1957, 117–118, Form 97c.

447 Nikolić-Dorđević 2000, 145, Tip VII/26; Зотовић, Јордовић 1990, Г1-29, Т. LXIX, 4.

448 Vojvoda, Mrđić 2015, 90, kat. 282; 140, kat. 832.

449 Petković 1995, 37, XXI, 6–14.

widely spread in different cults and religions, most of all Oriental. Images of fish on lead icons of the “Danubian horseman” offered on the table represent holy, pure food used for initiation. It is an accompanying factor of an anonymous goddess, but also a symbol of the living matter, birth and death.⁴⁴⁵ According to its finding place, the plate from Belgrade (the south-eastern necropolis) most likely comes from a grave or from a sacrificial area on which food offerings were performed. The conditions under which it was discovered are uncertain, but according to parallel examples in Samian ware (Drag. 39) imitating silver plates (trays), it can roughly be dated at the end of the 2nd and the beginning of the 3rd century. This dating is also supported with glass vessels of the same shape.⁴⁴⁶

Finds of lead bowls from Serbia are rare and they are mostly only fragmentarily preserved. Only two bowls can be distinguished as the form with a conical recipient, while the remaining examples are fragmented. On the outer side of a bowl from Stari Kostolac (Cat. No 552), there is a relief motif of a multi-pointed star with sharp endings. Motifs of stars were popular on lead sarcophagi and cassettes. This is why sacrificial purpose of this vessel was not excluded. However, since no finding circumstances are known, this remains a hypothesis.

A lead jug with an ovoid body and a conical rim (Cat. No 556) comes from a cremated etage-grave in Stari Kostolac (G1-899). In this grave, Tiberius' coins were unearthed (a bronze as from 21–22). Parallel pottery examples are rare and they are dated into the middle, actually the second quarter of the 2nd century.⁴⁴⁷

A fragmented lead amphora comes from a skeletal infant grave with a construction made of bricks (Cat. No 557; G-3592). Its cover was destroyed with mechanization and it can be expected that the amphora was destroyed at the same time. It represented the only grave-good. There is a possibility that it possessed a secondary function and was actually used for libation. According to its type, the grave belongs to the end of the 3rd or the 4th century. Since it was not possible to determine their types, fragmented vessels were listed separately (Cat. Nos. 558–560). In a cremated grave from Stari Kostolac (G1-1135), along with fragmented lead vessels, two coins were unearthed – bronze coin from 86–96 and a bronze as of Hadrian from 125–138.⁴⁴⁸

Smaller vessels – boxes, used for keeping cosmetics,

445 Tudor 1976, 208–212.

446 Isings 1957, 117–118, Form 97c.

447 Nikolić-Dorđević 2000, 145, Tip VII/26; Зотовић, Јордовић 1990, Г1-29, Т. LXIX, 4.

448 Vojvoda, Mrđić 2015, 90, cat. 282; 140, cat. 832.

Pikside od olova (kat. br. 561–566) sa prostora Srbije su cilindričnog oblika sa posebno livenim poklopcem čije strane prelaze preko ivice recipijenta. Primerak (kat. br. 16) na dnu ima tri kružne perforacije. U grobu sa ostacima kremiranog pokojnika iz S. Kostolca (G1-429) je zajedno sa piksidom (kat. br. 561) nađen gvozdeni strigil koji ukazuje na namenu posude u toaletne svrhe.⁴⁵⁰ Međutim, 24 pikside od olova koje su pronađene u fontani Ane Perene i Nimfi u Rimu, svedoče o magijskom karakteru olovnih recipijenata sa urezanim slovima i crtežima demona Abraksa. Pojedine su sadržale antropomorfne figurice organskog porekla. Verovatno se ne radi o slučajnosti, već su s namerom upravo pikside od olova iskorišćene kao recipijenti za urezivanje magijskih formula i crteža što za sada predstavlja retkost.⁴⁵¹ Bikonična posuda iz S. Mitrovice (kat. br. 567) iako po formi ne odgovara piksidama, usled svoje minijturnosti može se svrstati u posude za čuvanje kozmetičkih preparata, lekova ili začina.

Od olova ne samo što su pravljene posude, već su i gledosane. Gled je specijalna vrsta stakla, jer sadrži iste sastojke kao i staklo (alkalne silikate), ali je karakteristična po nižoj termalnoj ekspanziji i višem sadržaju aluminijuma, koji omogućava „lepljivost“ za keramičku površinu.⁴⁵² Najjednostavniji recept za glazuru je kvarcni pesak 40 % i olovni oksid 60 %. Olovna glazura je žućkaste boje i providna je. Boji se sa oksidima drugih metala sa kojima se obično boje i glazure drugih tehnika. Dodavanjem bakarnog oksida dobijaju se razne nijanse zelene boje, a oksidom hroma, crvenkaste.⁴⁵³ U podunavskim provincijama se produkcija gledosane keramike razvila po uzoru na maloazijske i italjske.⁴⁵⁴ Često su gledosane, reljefno dekorisane posude rađene u kalupu. Lokalna gornjomezijska proizvodnja gledosanih posuda se vezuje za dva radionička centra iz perioda II i III veka: S. Kostolac–Dubravica (*Viminacium–Margum*, sl. 12) i Beograd (*Singidunum*). Brojni nalazi gledosanih posuda II veka se pripisuju nepotvrđenom grnčarskom centru na Kosmaju. Jedan od razloga pojave gledosane keramike u navedenim centrima može biti pristupačnost sirovine za glazuru. Takav je slučaj uglavnom na celom području Carstva. Svuda gde ima potrebnih sirovina za gledosanje, u ovom slučaju olova (Britanija, Galija, Dakija) konstantovane su i radionice za izradu gledosanih posuda. Izuzetak za sada predstavlja samo Španija.⁴⁵⁵ Olovo je

are described as pyxides. They were made of wood, bone, pottery, glass, stone (marble and alabaster) and metal (bronze, lead). They can be simple and unornamented, like those made of lead, but also richly decorated with different geometric, floral or mythological images both on the body of the vessel or on the lid.⁴⁴⁹

Lead pyxides (Cat. Nos. 561–566) from the territory of Serbia are cylindrical in shape and possess a separately made lid, its sides reaching over the rims of the containers. The example Cat. No 16 possesses three circular perforations at its bottom. In a grave with cremated remains (G1-429), along with a pyxide (Cat. No 561), an iron strigil was discovered, indicating that the vessel was used in cosmetic purposes.⁴⁵⁰ However, 24 lead pyxides discovered in the fountain of Anna Perenna and Nymphs in Rome give testimony to the magical character of these lead vessels with carved letters and drawings of the demon Abraxas. Some of them contained anthropomorphic figurines made of organic materials. It is most likely no coincidence that exactly the lead pyxides were used as containers for carving magic formulas and drawings, quite rare so far.⁴⁵¹ Although not resembling pyxides but according to its miniature dimensions, the bi-conical vessel from Sremska Mitrovica (Cat. No 567) can be described as a container for cosmetic substances, medicines or spices.

Not only vessels were made of lead, but also glaze. Glaze is a special sort of glass, since it is composed in the same way as glass (alkaline silicates), but it is characterized with lower thermal expansion and a higher content of aluminium, which makes it sticky and adhesive on pottery surfaces.⁴⁵² The simplest recipe for glaze is quartz sand of 40 % and lead oxide of 60 %. Lead glaze is yellowish and transparent. It is coloured with oxides of other metals, usually used to colour glazes in other techniques. By adding copper oxide, different nuances of green are accomplished, while adding chrome oxides, the colour turns reddish.⁴⁵³ In the provinces along the Danube, production of glazed pottery developed according to models from Asia Minor and Italy.⁴⁵⁴ Often, glazed and relief decorated pottery was made in molds. In the 2nd and 3rd century, local production of glazed vessels in Upper Moesia is often connected to two centres: Stari Kostolac–Dubravica (*Viminacium–Margum*, Fig. 12) and Belgrade (*Singidunum*). Numerous finds of glazed pottery from the 2nd

450 Podatak je preuzet iz terenske dokumentacije.

451 Piranomonte, Simón 2010, 8.

452 Цвјетићанин 2001, 7 sa napomenom br. 1.

453 Stajević 1995, 21.

454 Цвјетићанин 2001, 12–13.

455 *Ibid.*, 2001, 62–66.

449 Petković 1995, 37, XXI, 6–14.

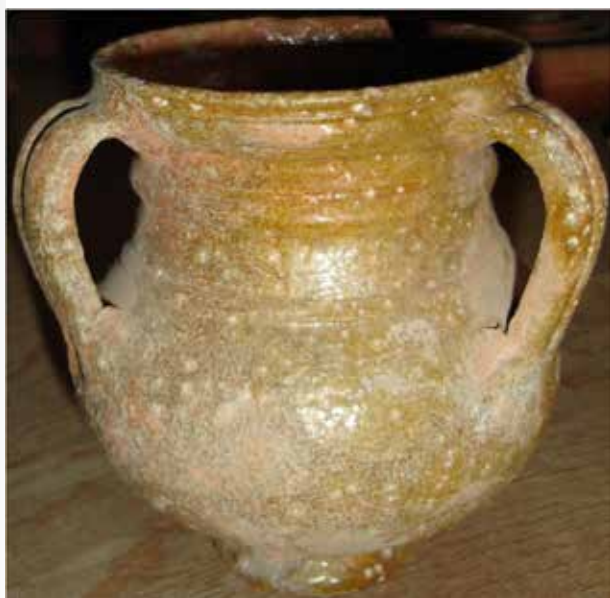
450 Data taken from field documentation.

451 Piranomonte, Simón 2010, 8.

452 Цвјетићанин 2001, 7 with footnote no 1.

453 Stajević 1995, 21.

454 Цвјетићанин 2001, 12–13.



Sl. 12. Gledosani pehar iz Starog Kostolca (lokalitet Pećine G-5118, C-12342).
Fig. 12. Glazed beaker from Stari Kostolac (site Pećine G-5118, C-12342).

korišćeno za krpjenje naprslina na keramičkim posudama pomoću olovnih spojnic ili zalivanjem tečnog olova preko naprslina. Takav primer je poznat iz S. Kostolca (lokalitet Terme, sl. 13).

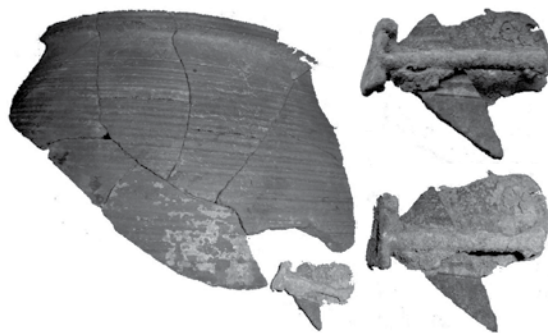
Pršljenci

(*verticulus, turbo, rotula*; T. XXIX)

Žene su koristile pršljenke zajedno sa vretenom za ručno pređenje. Navučeni na donji deo vretena obavljali su funkciju zamajca pri okretanju vretena. Vrteći se kroz pršljenak, vreteno je postizalo odgovarajuću rotacionu silu. Različite su težine, oblika i materijala, od čega je zavisila debljina niti. Smatra se da su veći korišćeni za pređenje niti biljnog porekla (lan), dok su manji korišćeni za pređenje niti životinjskog porekla (vuna).⁴⁵⁶ Obično su pravljani od pečene zemlje, drveta, kosti i retko metala. Najčešće su kružnog, kalotastog, bikoničnog ili kupastog oblika sa manjom kružnom perforacijom centrično bušenom za provlačenje vretena. Koštani pršljenci mogu da budu ukrašeni različitim motivima i to sa obe strane (koncentrični žlebovi, rozeta, zrakaste linije, „okca“).⁴⁵⁷ Pršljenci od olova iz S. Kostolca i Karataša su kalotastog

456 Sekelj-Ivančan 2010, 381–398.

457 Petković 1995, 43–44, T. XXIX, XXX, XXXI.



Sl. 13. Fragmenti lonca iz Starog Kostolca (lok. Terme).
Fig. 13. Fragmented pot from Stari Kostolac (site Terme).

century is ascribed to an unidentified production centre in Kosmaj. One of the things that caused development of glazed pottery in the centres named above is accessibility to raw materials necessary for glaze production. It goes for the entire Empire. In all of the areas with raw materials necessary to produce glaze, in this case lead (Britain, Gaul, Dacia), workshops have been discovered for producing glazed ware. The only exception so far is Spain.⁴⁵⁵ Lead was used for stitching cracks on pottery vessels, by using lead couplings or pouring liquid lead over cracks. One of the examples is known from Stari Kostolac (site Terme (Baths), Fig. 13).

Spindle whorls

(*verticulus, turbo, rotula*; T. XXIX)

Women used spindle whorls with spinotls part, they represented flywheels while the spindle was turned. By spinning through spindle whorl, the spindle reached the needed rotational force. They are of different weight, shape and material, thus influencing the thickness of threads. It is considered that the bigger ones were used for threads of vegetal origin (linen), while the smaller ones were used for threads of animal origin (wool).⁴⁵⁶ They were usually made of clay, wood, bone and only rarely of metal. They are usually of round, calotte, bi-conical or conical shape, with a small circular perforation in the middle, for pulling the spindle. Bone spindle whorls can be decorated with different motifs on both sides (concentric grooves, rosettes, pointed lines, “eye-shaped” etc.).⁴⁵⁷ Lead spindle whorls from Stari Kostolac and Karataš are calotte-shaped and without decoration (Cat. Nos. 568–573). The example Cat. No 572 is the only bi-con-

455 *Ibid.*, 2001, 62–66.

456 Sekelj-Ivančan 2010, 381 – 398.

457 Petković 1995, 43–44, T. XXIX, XXX, XXXI.

oblika i bez ukrasa (kat. br. 568–573). Samo je primerak (kat. br. 572) bikoničan. Oblik im se vekovima nije menjao, stoga su hronološki neosetljivi. Potiču iz slojeva koji nisu precizno datovati. Jedino je primerak (kat. br. 570) iz groba inhumirane pokojnice sahranjene u drvenom kovčegu sa brojnim priložima od kojih je većina bila smeštena u drvenom kovčegu pored glave.⁴⁵⁸

Tučkovi (T. XXIX)

Tučkovi su korišćeni za mrvljenje i usitnjavanje zrnastih proizvoda, ali i za pravljanje medicinskih i kozmetičkih preparata. Vremenom nisu bitno menjali oblik. Obično su od kamena i metala. Drška može biti od drugog materijala (drvo) radi lakšeg rukovanja. Hronološki nisu osetljivi (kat. br. 574–576). Tučak iz S. Kostolca (kat. br. 575) je iz groba kremiranog pokojnika (G1-1124), a bio je u manjem keramičkom loncu smeštenom u veći lonac. Veći lonac prema obliku pripada periodu druge polovine II veka, dok je manji šireg hronološkog raspona (od sredine II do početka V veka).⁴⁵⁹ Analizom svih nalaza, grob bi pripadao periodu od kraja I do kraja II veka. Olovni tučkovi iz istoimenog lokaliteta na osnovu uslova nalaza, nisu adekvatni za datovanje.

458 U grobu su pronađeni sledeći prilozi: bronzani okov brave C-2964; fragmentovana bronzana naušnica – karičica sa perlom od bronzanog lima C-2965; sroljki privezak od bronzane C-2966; devet bronzanih alki C-2967; bronzani prsten tipa alke sa granulama duž ivica i po sredini C-2968; prsten od lima trakastog preseka koji je spiralno uvijen C-2969; dvostruka predica od bronzane sa gvozdanim trnom C-2970; ogrlica sa perlama različitog oblika i materijala C-2971; dve kockice za igru od kosti sa naznačenim vrednostima C-2972; šest kružnih žetona (četiri od staklene paste i dva od kosti) C-2973; bronzana aplikacija kružnog oblika sa kružićima ispunjenim emajlom C-2975; bronzane granule (deo nakita) C-2976; dva kvadratna kamenčića od staklene paste zelene boje C-2977; delovi lanca od bronzane žice C-2978; kružna pločasta agrafa ukrašena emajlom C-2979; narukvica od dvostruko uvijene bronzane žice sa alkom i petljom na krajevima C-2980; minijaturni balsamarijum od stakla C-2981; deformisani luk fibule od gvođža C-2982; sileks C-2983; dve bronzane naušnice sa S kukicom i kalotastom glavom od bronzanog lima C-2984; četiri prstena tipa alke od bronzane žice C-2985; fragmentovani žičak sa vertikalnom drškom koja je perforirana C-2986 i fragmentovan lonac sa kanelurama na truhu od gline bele boje C-2987.

459 Nikolić-Đorđević 2000, 76–78, Tip II/28; 69–70, Tip II/9. Osim navedenih posuda, u grobu su bila još tri krčaga sa trolisnim otvorom (o tipu krčaga videti u: Nikolić-Đorđević 2000, 150–151, Tip VII/38); žičak tipa firma-lampa (sa pečatom FORTIS na dnu); fragmentovana zdela od olova (zdela je obrađena u radu u poglavlju koje se odnosi na zdele, pod kataloškim brojem 4). Zajedno sa navedenim inventarom bio je i bronzani novac iz doba Trajana.

ical one. Its shape did not change in time and they are therefore difficult to date. They come from layers that are also not precisely dated. Only one example (Cat. No 570) comes from a skeletal grave with a wooden coffin, with numerous grave-goods. Most of them were deposited within the coffin and close to the deceased's head.⁴⁵⁸

Pestles (T. XXIX)

Pestles were used for crushing grain, but also for making medical and cosmetic substances. Through time, their shapes did not change. They were usually made of stone or metal. Handles can be of different material (wood), for an easier handling. They are chronologically not sensitive (Cat. Nos. 574–576). The pestle from Stari Kostolac (Cat. No 575) comes from a cremated grave (G1-1124) and it was deposited in a smaller pottery pot, again placed in a bigger pot. According to its shape, the bigger pot belongs to the second half of the 2nd century, while the smaller one appears in a larger time-span (from the middle of the 2nd to the beginning of the 5th century).⁴⁵⁹ After having analyzed all of the grave-goods, the grave can be dated from the end of the 1st to the end of the 2nd century. According to finding contexts, lead pestle finds from the same site are not suitable for dating.

458 The following grave-goods were discovered within the grave: a bronze lock C-2964; a fragmented bronze ear-ring with a pearl made of bronze sheet C-2965; a bronze heart-shaped pendant C-2966; nine bronze rings C-2967; a bronze finger-ring with granules along its edges and in the middle C-2968; a finger-ring made of a spirally twisted metal sheet C-2969; a double bronze belt-ring with an iron thorn C-2970; a necklace with pearls of different shapes and materials C-2971; two bone dice with indicated numeration C-2972; six circular chips (four made of glass paste and two made of bone) C-2973; a bronze applica with circles filled with enamel C-2975; bronze granules (parts of jewelry) C-2976; two square stones made of green glass paste C-2977; parts of a chain made of bronze wire C-2978; a circular flat agraphe decorated with enamel C-2979; an arm-ring made of double twisted bronze wire with a ring and a loop at its endings C-2980; a miniature glass balsamarium C-2981; a deformed iron brooch bow C-2982; a silex C-2983; two bronze ear-rings with an "S"-shaped hook and a calotte-shaped head made of bronze sheet C-2984; four finger-rings made of bronze wire C-2985; a fragmented oil-lamp with a vertical, perforated handle C-2986 and a fragmented pot with canellures on its stomach, made of white clay C-2987.

459 Nikolić-Đorđević 2000, 76–78, Type II/28; 69–70, Type II/9. Apart from the described vessels, three further jugs with a triple opening were deposited in this grave (about the jug type see in: Nikolić-Đorđević 2000, 150–151, Type VII/38); an oil-lamp of the firma type (with a stamp FORTIS at the bottom); a fragmented lead bowl (the bowl is described in this volume, in the chapter addressing bowls, Cat. No 4). Along with these finds, there was also a bronze coin from the time of Trajan.

Žetoni (*calculi*; T. XXIX)

Rimljani su u okolici vreme provodili zabavljajući se različitim društvenim igrama o čemu svedoče česti nalazi žetona i kockica od različitih materijala. Istorijat razvoja igara je dug i vraća nas još u doba trojanskog rata.⁴⁶⁰ Grupa od terakote nađena u Atini, prikazuje muškarca i ženu sa pločom za igru i pionima. Dakle, i muškarci i žene su učestvovali u ovoj društvenoj igri kako u Grčkoj, tako i u Rimu, što potvrđuju nalazi iz grobova. U jednom grobu individue ženskog pola iz Montefortina su nađene tri koštane kocke i dvadeset žetona od staklene paste. Žetoni i kockice za igru su obično nalaženi u dečjim grobovima.⁴⁶¹ Rimljani su unapredili grčku igru uvodeći pione. Koliko su igre bile popularne, svedoče zapisi iz kojih saznajemo da su rimski vojnici, posebno u Germaniji, na kocku ulagali svoja tela i slobodu (*Tacit. Germania 24*). Žetoni su kružnog oblika, najčešće pločasti ili kalotasti. Izrađivani su od kosti, kamena, staklene paste, pečene zemlje i metala. Mogu biti neukrašeni ili ukrašeni koncentričnim kružnicama („okcima“). Prema nekim autorima žetoni su korišćeni i za računanje kada su bile u pitanju veće sume.⁴⁶² Mogli su imati funkciju bonova zamenjujući sitan novac ili ulaznice za cirkuske i pozorišne predstave. Ukupno je obrađeno osam žetona (kat. br. 577–584). Dva žetona od olova iz S. Kostolca imaju manju kružnu perforaciju blizu ruba (kat. br. 577–578). Može se pretpostaviti da su obavljali funkciju privezaka, poput perforiranog novca. Prilikom iskopavanja u Ulpijani su pored dva kataloški obrađena primerka (kat. br. 583–584), nađena još četiri žetona od olova.⁴⁶³

O rimskim igrama sa žetonima i kockicama svedoči nalaz iz kasnoantičkog groba u Nišu sa dvadeset dva žetona (dva od mermera, dok su ostali od kosti) i dve kockice.⁴⁶⁴ U pojedinim grobovima se nailazi na manji broj

Tokens (*caliculi*; T. XXIX)

Romans spent their free time playing different board games. Finds of tokens and dice made of different materials give testimony to that. The history of board games is long and it goes back to the Trojan War.⁴⁶⁰ A terracotta group discovered in Athens shows a man and a woman with a board game and pawns. Therefore, both men and women played such games in Greece, as well as in Rome, also attested with grave goods. In a grave of a woman from Montefortino there were three bone dice and twenty glass tokens. Tokens and dice were usually discovered in infant graves.⁴⁶¹ Romans improved Greek games by introducing pawns. Inscriptions about how much board game was popular in Ancient times indicate that Roman soldiers, especially in Germania, gambled by even putting their bodies and freedom at stake (*Tacit. Germania 24*). Tokens are round, usually flat or calotte shaped. They were made of bone, stone, glass paste, pottery and metal. They can be without decoration or ornamented with concentric circles (“eyes”). According to some authors, tokens were used for easier calculations when larger amounts were involved.⁴⁶² They could have also played the role of change or entrance tickets to circus or theatre. There were all together eight tokens (Cat. Nos. 577–584). Two lead tokens from Stari Kostolac possess a smaller circular perforation close to the edge (Cat. Nos. 577–578). It can be presumed that they were used as pendants, just like perforated coins. During the excavation in Ulpiana, apart from the two already studied examples from the catalogue (Cat. Nos. 583–584), four further lead tokens were discovered.⁴⁶³

A Late Roman grave from Niš also gives testimony about Roman tokens and dice games, since in it, twenty-two tokens (two made of marble and the rest of them made of bone) and two dice were discovered.⁴⁶⁴ In some

460 Гавела 1969, 121. Na crnofiguralnoj vazi Eksekijasa, prikazani su Ahil i Ajant koji ispred zidina Troje vreme ispunjavaju igrajući igru sličnu današnjoj „mice“ ili „dame“.

461 Јовановић 1977, 135 sa napomenom br. 28.

462 Petković 1995, 53 sa napomenom br. 348.

463 Parović-Pešikan 1987–1990, 51. Četiri žetona nisu kataloški obrađena usled nepoznatih dimenzija.

464 Јовановић 1977, 131–142. Komplet za igru se mogao koristiti za više igara u kojima su bili neophodni samo žetoni ili žetoni sa kockicama (*ludus latrunculorum*, *duodecim scripta* i *talus*). Takve igre su zahtevale tablu za igranje (*tabula lusoria*) koja je obično obeležena sa obe strane – sa jedne su vertikalne i horizontalne linije (poput šah-table), dok su sa druge tri horizontalne linije (jedna po sredini table i dve duž ivica). Na prvoj strani je igrana igra *ludus latrunculorum*, dok na drugoj *duodecim scripta*.

460 Гавела 1969, 121. On a black-figure vase Exekias there are images of Achilles and Ajax sitting in front of the Trojan walls and playing a board game similar to the modern game of “backgammon” or “checkers”.

461 Јовановић 1977, 135 with footnote no 28.

462 Petković 1995, 53 with footnote no 348.

463 Parović-Pešikan 1987–1990, 51. Four chips were not included into the catalogue since their dimensions were not known.

464 Јовановић 1977, 131–142. The game set could have been used for several games in which either chips were needed or both chips and dice (*ludus latrunculorum*, *duodecim scripta* and *talus*). Such games required a board (*tabula lusoria*), usually marked on both sides – on the first one there were vertical and horizontal lines (like a chess board), while on the other side, there were three horizontal lines (one in the middle and two along the edges). On the first side, the game called *ludus latrunculorum* was played, while the other one was used for *duodecim scripta*.

žetona ili na pojedinačne primerke čije prisustvo ukazuje na simbolični karakter vezan za proricanje sudbine.⁴⁶⁵ U dvoetažnom grobu kremiranog pokojnika iz S. Kostolca (G1-89, lokalitet „Pećine“) su u prvom etažu nađena dva koštana i jedan olovni (kat. br. 578), perforirani žeton koji je možda korišćen kao privezak, dok je u donjem etažu nađeno još osam žetona od kosti. Grob je opljačkan i nema hronološki osetljivog materijala za uže datovanje. Prema tipu, grob okvirno odgovara periodu od kraja I do sredine III veka. Žetoni kao hronološki neosetljivi predmeti nisu zahvalani za datovanje, naročito ukoliko nisu iz zatvorenih celina.

Razno (T. XXX–XXXI)

Pod razno su navedeni predmeti od olova kao što su: tkački i užarski tegovi; kutija za brus i konstruktivni elementi korišćeni u građevinarstvu (klamfe, oplata i zakivci) (kat. br. 585–609). Tegovi različitih oblika (najčešće kupasti) i materijala (glina, gvožđe, olovo) su korišćeni za razboj prilikom tkanja. Niz tegova je bio okačen na kraju svake niti kako bi zatezali konac i držali ga ravnim.⁴⁶⁶ Uglavnom su izduženog oblika, kako bi što više njih stalo jedan do drugog zbog gustine niti. Imaju kružnu perforaciju koja nije uvek centrično bušena, već je to uslovljeno oblikom tega. Olovni teg ove namene je iz S. Mitrovice (kat. br. 584). Užarski tegovi su pločasti, retko kupasti sa kružnom perforacijom u sredini (kat. br. 585–604). Vezivani su za uže i korišćeni za potapanje ribarske mreže. Brojne su analogije sa primercima iz II veka.⁴⁶⁷ Limena kutija za brus od olova, klamfe, fragmenti oplata i zakivak (kat. br. 605–609) nađeni su prilikom sistematskih iskopavanja u S. Kostolcu i svedoče o raznovrsnoj primeni olova u različitim sferama života.

465 *Ibid.*, 142 sa napomenom br. 120.

466 Wild 1976, 171–172, fig. 280; Leeds 1923, 147–192; Leeds 1927, 59–79 i Leeds 1947, 79–93; Poulter 2007, 50–51, No. 2238. Upotreba tegova u te svrhe bila je poznata još u bronzanom dobu. Na lokalitetu Saton Kortni (Sutton Courtenay, Britanija), u jednoj kući, otkriveno je 15 tegova u neposrednoj blizini zajedno sa olovnim, diskoidnim pršljenkom. Nalazi ukazuju da se tu nalazio razboj za tkanje. Rimljani su koristili tri vrste razboja: razboj sa tegovima za zatezanje niti, razboj sa dve grede i vodoravni razboj. Iako se uglavnom smatra da je to bio posao žena, grafiti iz Pompeje svedoče i o muškarcima u istoj ulozi, videti u: Moeller 1969, 562.

467 Frere, Wilkes 1989, fig. 80, no. 107–109, 157–158. Tegovi su nađeni u slojevima datovanim u doba Antonina Pija.

graves, there were finds of a smaller number of tokens or even isolated finds, their presence indicating the symbolic character connected to fortune-telling.⁴⁶⁵ In a cremated double-etaže grave from Stari Kostolac (G1-89, site “Pećine”), in the first etaje, there were two bone and a single lead tokens (Cat. No 578), perforated and possibly used as pendants, while in the lower etaje, there were eight further tokens made of bone. The grave was devastated and there are no grave goods suitable for a chronological determination. According to its type, the grave can be dated between the end of the 1st until the middle of the 3rd century. As chronologically not sensitive, they are not suitable for precise dating, especially if they do not originate from closed contexts.

Miscellaneous (T. XXX–XXXI)

In this group, lead finds are added like weaving and rope-making weights, a whetstone box and constructing elements used in building structures (nails, plates and junctions) (Cat. Nos. 585–609). Weights of different shapes (most usually conical) and materials (pottery, iron, lead) were used as loom weights. A row of weights was hung at the end of every thread in order to stretch it and keep it straight.⁴⁶⁶ They are usually longish, in order to get as many of them as possible onto each thread. They possess a circular perforation, not always precisely centred, due to different weight shapes. A lead weight of this type comes from Sremska Mitrovica (Cat. No 584). Rope making weights are flat, rarely conical with a circular perforation in the middle (Cat. Nos. 585–604). They were tied onto the ropes and used for sinking fishing nets. There are numerous parallels with the examples from the 2nd century.⁴⁶⁷ A lead whetstone box made of thin metal sheet, nails, plating fragments and a junction (Cat. Nos. 605–609) were discovered during a systematic excava-

465 *Ibid.*, 142 with footnote no 120.

466 Wild 1976, 171–172, fig. 280; Leeds 1923, 147–192; Leeds 1927, 59–79 i Leeds 1947, 79–93; Poulter 2007, 50–51, No 2238. The usage of weights for those purposes was well known already during Bronze Age. At the site Sutton Courtenay (Britain), in a single house, fifteen weights were discovered close to each other, along with a discus-shaped weight. The finds indicate that there was a weaving loom. Romans used three different kinds of looms: a loom with weights for stretching the threads, a loom with two beams and a horizontal loom. Although mostly considered a woman’s job, graffiti from Pompeii indicate that there were also men doing the same job, see in: Moeller 1969, 562.

467 Frere, Wilkes 1989, fig. 80, no 107–109, 157–158. The weights were discovered in the layers dated into the period of Antonine Pius.

Nakit (T. XXXI)

Nakit se izrađuje od plemenitih metala (zlato, srebro, drago kamenje), ali i od bronz, gvožđa i staklene paste. Primerci od olova su retkost, jer je olovo mekan i savitljiv metal, nepodesan za umetničku obradu. Uprkos svemu, nakit od olova je prisutan u rimskoj materijalnoj kulturi. Razlog te pojave je verovatno jeftina proizvodnja i potreba tržišta da udovolji svim slojevima društva. Privesci, aplikacije, amuleti i fibule od olova (kat. br. 610–628), po formi predstavljaju već uobičajene primerke koji su izrađivani od drugih metala. Dakle, olovni primerci nakita predstavljaju jeftinu kopiju već postojećih oblika, ili su to uzorci po kojima su pravljene identični primerci od druge vrste metala. Svi privesci od olova su iz S. Kostolca, od kojih su tri (kat. br. 611–612) putem otkupa deponovana u požarevački muzej, dok su dva sa zaštitnih arheoloških iskopavanja (kat. br. 610 i 614). Pojasni jezičak od olova (kat. br. 610) je vretenastog oblika sa višestrukom profilacijom. Takav tip je uobičajeni deo noričko-panonskog pojasa. Vretenasti jezičci od bronz su prisutni na prostoru G. Mezije tokom poslednje trećine II do sredine III veka, dok ih u okruženju ima i ranije u I i II veku.⁴⁶⁸ Među privescima od olova se izdvaja lunulasti primerak (kat. br. 612) koji je inače bio omiljen kod Rimljana. Lunula ima apotropejsko svojstvo koje do danas nije u potpunosti jasno. Na osnovu uslova nalaza, pretpostavlja se da je privezak nošen ne samo na ogrlici ili lančiću, već i samostalno.⁴⁶⁹ Lunulasti privesci su bili u upotrebi tokom celog antičkog perioda, stoga slučajan nalaz iz S. Kostolca nije adekvatan za bliže datovanje. Dva priveska sa radialnim i mrežastim motivima (kat. br. 611 i 613) su verovatno činili sastavni deo lančića. Bula od olova sa nazubljenim rubovima (kat. br. 614) je nađena sa još dve od bronz i srebra u grobu inhumiranog, slobodno ukopanog pokojnika, neutvrđenog pola. Na osnovu novca A. Severa, grob je datovan u period prve polovine III veka.⁴⁷⁰ Prema podacima iz pisanih izvora, predstavama sa spomenika i arheoloških iskopavanja, bula je amulet sa apotropejskim svojstvima prevashodno namenjen deci, verovatno oba pola i nešto ređe odraslim muškarcima i ženama.⁴⁷¹

468 S. T. Redžić 2013, 334–335, T. LXIV, 707–714; Košćević 1988, 100, kat. br. 953–956, T. LX, 953–956.

469 Поповић 1996, 41–42, kat. br. 102, 130–131; Zotović 1995, 155–162.

470 Stojić 2015, 51; Milovanović 2017, 111. U grobu slobodno ukopanog pokojnika nađeni su: dve perle od staklene paste, C-1010; bronzani novac A. Severa, C-1011; olovna bula, C-1012; srebrna bula, C-1013; bronzana bula C-1014 i keramički lonac, C-1014a.

471 Goette 1986, 154–163; Migotti 2007, 208; Stojić 2015, 50.

tion in Stari Kostolac. They give testimonies about the usage of lead in different spheres of everyday life.

Jewelry (T. XXXI)

Jewelry was made of precious metals (gold, silver, precious stones), but also of bronze, iron and glass paste. Examples made of lead are rare, since lead is a soft and flexible metal, not suitable for artistic processing. Despite all of this, there are examples of lead jewelry in Roman material culture. The reason probably lies in low-cost production and the urge of market to satisfy needs of all of the social strata. According to their shapes, lead pendants, appliques, amulets and brooches (Cat. Nos. 610–628) represent the already known forms made of different materials. Therefore, jewelry pieces made of lead represent cheap copies of the already existing shapes or they represent samples used as models for items made of other materials. All of the lead pendants come from Stari Kostolac. Three of them (Cat. Nos. 611–612) were bought for the National Museum in Požarevac, while the further two examples come from archaeological rescue excavations (Cat. Nos. 610 and 614). A lead belt tongue (Cat. No 610) is of a longish shape and profiled on several spots. Such a type is common for the Noric–Pannonian area. Longitudinal tongues made of bronze were used in Upper Moesia during the last third of the 2nd to the middle of the 3rd century, but in the surrounding areas, they are even earlier in usage, in the 1st and 2nd century.⁴⁶⁸ Among lead pendants, there is a crescent shaped example (Cat. No 612), basically rather popular among the Romans. The crescent possesses an apotropaic meaning, remaining unclear until present day. According to different finding contexts, it is suspected that pendants of this kind were not only worn on a necklace or a chain, but also independently.⁴⁶⁹ Crescent shaped pendants were used during the entire Antiquity and this is why the find from Stari Kostolac is not suitable for a precise dating. Two pendants with radial and net motifs (Cat. Nos. 611 and 612) were probably parts of a chain. A lead bull with jagged edges (Cat. No 614) was discovered along with further two bulls of bronze and silver in a skeletal grave, the deceased being buried without any grave construction and of undetermined gender. According to the coin finds of Alexandar Severus, the grave was

468 S. T. Redžić 2013, 334–335, T. LXIV, 707–714; Košćević 1988, 100, Cat. No 953–956, T. LX, 953–956.

469 Поповић 1996, 41–42, Cat. No 102, 130–131; Zotović 1995, 155–162.

Različite aplikacije su bile sastavni deo većih celina: nameštaja, kutija, dečjih igračaka, kočija i drugih predmeta različite namene. Po motivima se izdvajaju antropomorfne, zoomorfne i votivne aplikacije. Retki su primerici od olova za razliku od bronzanih. Pored aplikacije od olova sa prikazom Merкуроve glave *en face* (kat. br. 615),⁴⁷² poznate su još dve sa mitološkim likovima. Jedna prikazuje minijaturnu glavu Atisa, dok druga glavu Meduze.⁴⁷³ Rog izobilja (kat. br. 616) je atribut pojedinih božanstava, pre svega Fortune i boga Somnusa.⁴⁷⁴ Kružnu aplikaciju sa grozdolikim dodatkom (kat. br. 617) možemo opredeliti kao Dionisov atribut. Pronađena je u sloju žrtvene površine sa novcem Karakale kovanim između 201. i 206. godine. Primerak *tabulae ansatae* (kat. br. 618) je izrađen tehnikom prolamanja, stoga se može pretpostaviti da je kroz otvore provlačen kaiš ili traka.⁴⁷⁵

Modeli sekire-čekića (*securis*), kesera (*ascia*), minijaturne amfore i patke iz S. Kostolca (kat. br. 619–624), opredeljeni su u predmete sa apotropejskim svojstvima ili kao *ex-voto* darovi koji su prilagani božanstvima. Brojni su nalazi minijaturnih sekira od bronzе i srebra koji su nošeni kao privesci na ogrlicama i narukvicama. Nalaženi su u Britaniji, Transilvaniji, kao i u neposrednom okruženju.⁴⁷⁶ Iz Srbije su poznati privesci u vidu minijaturnih alatki na narukvicama iz Bara, Tekije i Karataša.⁴⁷⁷ Jedan olovni primerak minijaturne sekire je poznat iz Bugarske (lokalitet *Aquae Calidae*).⁴⁷⁸ Često su sekire prikazivane na nadgrobnim spomenicima. Dve stele iz S. Kostolca sadrže prikaz ascije (ispod natpisnog polja i na soklu).⁴⁷⁹

472 Analogni primerici od bronzе su poznati iz Muzeja grada Beograda i Narodnog muzeja u Beogradu, videti u: Bojović 1985, 36, kat. br. 27–31; Крунић 1997a, 69–70, kat. br. 45–58.

473 Obe aplikacije su od olova i nalaze se u Muzeju Vojvodine u Novom Sadu. Kataloški nisu obrađene. Gotovo identična bronzana glava Atisa iz Ritopeka se nalazi u Muzeju grada Beograda videti, u: Bojović 1985, 36, kat. br. 28. Drugi primerak je iz Narodnog muzeja u Beogradu (III vek) videti, u: Крунић 1997a, 58–59, kat. 52, 56. U Dalmaciji gde je kult Atisa bio posebno zastupljen, nađeno je oko 12 bronzanih aplikacija Atisa.

474 Крунић 1997, 38, 40, 21, 23 i 31.

475 Кондић 1994, 346, kat. br. 314. Aplikacije u obliku minijaturne *tabulae ansatae* sa urezanim natpisom, obično su rađene od bronzе i srebra.

476 Поповић 1992, 45.

477 Поповић, Борић-Брешковић 1994, сл. 5; Поповић 1988a, 76, 87; Мано-Зиси 1957.

478 Ruseva-Slokoska 1991, 210, Cat. no. 292.

479 Mirković 1986, 114, No. 79 i 161, No. 167. Osim urezane sekire, na stelama Galije, Italije i Dalmacije nailazimo i na formulu: SVB ASCIA DEDICARE ili samo na glagolski oblik DEASCIARE i EXASCIARE.

dated into the first half of the 3rd century.⁴⁷⁰ According to written sources, images on different monuments and archaeological excavations, a bull represents an amulet with an apotropaic meaning and it was primarily intended for children, most likely of both sexes, but rarely also to men and women.⁴⁷¹

Different appliques were parts of bigger contexts: pieces of furniture, boxes, children's toys, chariots and many other different utensils. According to their motifs, there are anthropomorphic, zoomorphic and votive appliques. Opposite to the examples made of bronze, lead examples are rare. Apart from the lead applique depicting Mercury's head *en face* (Cat. No 615)⁴⁷², two further examples are known with mythological images. One of them shows the miniature head of Attis, while the second one represents Medusa's head.⁴⁷³ The horn of plenty (Cat. No 616) is an attribute of certain deities, mostly Fortuna and the god Somnus.⁴⁷⁴ A circular applica with a grape-shaped addition (Cat. No 617) can be described as an attribute of Dionysus. It was unearthed in a layer of a sacrificial surface, along with Caracalla's coins from the period between 201 and 206. An example of *tabula ansata* (Cat. No 618) was made in a piercing technique and it can therefore be presumed that it was used for pulling through of belts or ribbons.⁴⁷⁵

Models of an ax-hammer (*securis*), an ax (*ascia*), a miniature amphora and a duck from Stari Kostolac (Cat. Nos. 619–624) were determined as objects with apotropaic function or as *ex-voto* gifts offered to deities. There are numerous finds of miniature axes made of bronze or silver worn as pendants on necklaces or bracelets. They were found in Britain, Transylvania and also in the neighboring areas.⁴⁷⁶

470 Stojić 2015, 51; Milovanović 2017, 111. In the grave without construction, there were: two pearls made of glass paste, C-1010; a bronze coin of Alexandar Severus, C-1011; a lead bulla, C-1012; a silver bulla, C-1013; a bronze bulla C-1014 and a pottery pot, C-1014a.

471 Goette 1986, 154–163; Migotti 2007, 208; Stojić 2015, 50.

472 Parallel examples made of bronze are known from the City Museum in Belgrade (Muzej grada Beograda) and the National Museum in Belgrade, see in: Bojović 1985, 36, Cat. No 27–31; Крунић 1997a, 69–70, Cat. No 45–58.

473 Both appliques were made of lead and they are kept at the Museum of Vojvodina in Novi Sad. They are not included into the catalogue. Almost identical Attis' head from Ritopek is kept at Muzej grada Beograda see in: Bojović 1985, 36, Cat. No 28. The second example comes from the National Museum in Belgrade (3rd century vek), see in: Крунић 1997a, 58–59, cat. 52, 56. In Dalmatia, in which the cult of Attis was highly respected, around twelve bronze appliques were discovered.

474 Крунић 1997, 38, 40, 21, 23 and 31.

475 Кондић 1994, 346, Cat. No 314. Appliques in the shape of a miniature *tabula ansata* with an engraved inscription were usually made of bronze and silver.

476 Поповић 1992, 45.

Fibule su kao što i sama latinska reč *figere* (*figo*, *-xi*, *-xum*) znači, korišćene za zakopčavanje. Osim praktične namene, imale su i umetničku vrednost, stoga se opredeljuju i kao vrsta nakita. U knjizi su obrađene četiri fibule od olova (kat. br. 625–628). Najluksuznija je zoomorfna fibula u obliku hipokampa (kat. br. 610). Primerci ovog tipa su imali ulogu amuleta i pripisivala im se apotropijska moć. Zoomorfna fibula sa prikazom psa u napadu na zeca je poznata iz Duklje (kraj I veka).⁴⁸⁰ Fibule od bronzе u obliku različitih životinja su prisutne širom Carstva. Kriterijumi za datovanje ovog tipa fibula nisu utvrđeni, stoga se okvirno datuju od I do kraja IV veka. Primerci iz G. Mezije i susednih provincija pripadaju uglavnom periodu srednjeg i kasnog Carstva.⁴⁸¹ Fibule iz Ušća kod Obrenovca i Beograda (kat. br. 626–627) su različitih tipova. Prva je kolenasta sa šarnir mehanizmom i valjkastom glavom, dok je druga dvočlana sa posuvraćenom puno livenom stopom. Primerak iz Ušća nije precizno datovan (II–IV vek), dok je nalaz iz Beograda iz kasnoantičkog sloja.⁴⁸² Fibula iz S. Kostolca (kat. br. 628) pripada tipu kolenastih fibula sa oprugom i polukružnom potpornom gredom. Ovaj primerak karakteriše stopa u obliku trougla. Zastupljene su u noričko-panonskom području, kao i u G. Meziji. Hronološki su ograničene na period druge polovine II i III vek.⁴⁸³ Fibule od olova uglavnom predstavljaju modele identičnih primeraka od bronzе ili su rađene za potrebe socijalno ugroženog stanovništva.

From Serbia, pendants in the shape of miniature tools on bracelets are known from Bare, Tekija and Karataš.⁴⁷⁷ A lead example of a miniature ax is known from Bulgaria (site *Aquae Calidae*).⁴⁷⁸ Axes were often depicted on tombstones. Two tombstones from Stari Kostolac bear such images of *asciae* (beneath the inscription and on the plinth).⁴⁷⁹

As the Latin name describes them (*figo*, *-xi*, *-xum*), fibulas were used for fixing. Apart from their practical usage, they possessed an artistic value and are therefore described as jewelry. Four lead fibulas were included in this volume (Cat. Nos. 625–628). The most luxurious one is an animal-shaped fibula with the image of a hippocampus (Cat. No 610). Items of this type were worn as amulets and they were given apotropaic powers. An animal-shaped fibula is known from Duklja, showing a dog attacking a rabbit (end of the 1st century).⁴⁸⁰ Bronze fibulas in the shapes of different animals were discovered throughout the Empire. There are no determined dating criteria for this kind of finds and they are dated in the period from the 1st to the end of the 4th century. Examples from Upper Moesia and the neighboring provinces mostly belong to the period of the middle and late Roman Empire.⁴⁸¹ The fibulas from Ušće near Obrenovac and Belgrade (Cat. Nos. 626–627) belong to different types. The first one is knee-shaped and a cylindrical head, while the second one is two folded, with an upturned, full foot. The example from Ušće was not precisely dated (2nd to 4th century), while the find from Belgrade originates from a Late Roman layer.⁴⁸² The fibula from Stari Kostolac (Cat. No 628) belongs to the type of knee-fibulas with a spring and a semi-circular support. This particular example possesses a triangular foot. They are often encountered in the Noric–Pannonian area, as well as in Upper Moesia. They are chronologically limited to the period between the second half of the 2nd and the 3rd century.⁴⁸³ Lead fibulas mostly represent copies of identical examples made of bronze or they were made to cover the needs of the lowest social strata.

Natpisi su imali za cilj da spreče uništavanje spomenika koje je često činjeno struganjem slova i ornamenata pomoću sekire, odnosno kesera. Videti u: Gabričević 1959, 299–309.

480 Цермановић-Кузмановић 1968, 78, Г-127, Т. IX, 4.

481 Војовић 1983, 67–68, kat. br. 291–300.

482 *Ibid.*, 59, kat. br. 230; 73, kat. br. 323.

483 *Ibid.*, 55, kat. br. 178–182.

477 Поповић, Борић-Брешковић 1994, сл. 5.; Поповић 1988а, 76, 87; Mano–Zisi 1957.

478 Ruseva-Slokoska 1991, 210, Cat. No 292.

479 Mirković 1986, 114, No 79 and 161, No 167. Apart from the engraved ax, on tombstones from Gaul, Italy and Dalmatia there is also a formula: SVB ASCIA DEDICARE or just the verb DEASCIARE and EXASCIARE. The inscriptions had to prevent the monuments from being destroyed, which was often made by scratching letters and ornaments with an ax, actually adze. See in: Gabričević 1959, 299–309.

480 Цермановић-Кузмановић 1968, 78, Г-127, Т. IX, 4.

481 Војовић 1983, 67–68, Cat. No 291–300.

482 *Ibid.*, 59, Cat. No 230; 73, Cat. No 323.

483 *Ibid.*, 55, Cat. No 178–182.

GRAĐEVINARSTVO I VODOVOD

Višestruka upotreba olova u građevinarstvu je za-
beležena još kod Vitruvija koji savetuje da prilikom
zidanja građevina, frontalni zidovi budu spojeni sa un-
utrašnjim gvozdanim vezama ili olovom kako bi građevi-
na duže trajala.⁴⁸⁴ Tamburi rimskih stubova su po sredi-
ni imali otvor za gvozdenu šipku koja ih je povezivala.
Olovom su zalivane šupljine oko šipke. Ovaj sistem se
obično primenjivao kod viših stubova. Ploče od olova
su korišćene za pokrivanje krovova. Takav slučaj je za-
beležen na rimskoj palati u Sremskoj Mitrovici. Prilikom
arheoloških iskopavanja 2005. godine su na pomenutom
lokalitetu otkrivene folije od olova uglavnom deformisane
usled požara u kome je stradao jedan deo komplek-
sa. Tablama od olova je verovatno bio pokriven krov na
ulazu u aneks, gde su ploče i nađene. Objekat je datovan
u drugu polovinu IV veka, u doba Valentinijana. Obično
se olovom pokrivaju one arhitektonske konstrukcije koje
su sklone prokišnjavanju, dakle to su sferne, kupolaste
konstrukcije, zastupljene na građevinama javnog karak-
tera (hramovi, palate).⁴⁸⁵

Prilikom izgradnje brodova, koristilo se olovo za
premazivanje metalnih oplata posebno površina koje su
bile u vodi i štatile su brodove od razornih dejstava nepri-
jateljskih napada. Olovom su štice i mesta izložena
trenju, recimo spoljna pomoćna kobilica.⁴⁸⁶

Iz S. Kostolca (*Viminacium*, lokalitet „Na Kamenju“,
objekat 8, prostorija V) je sačuvana polovina kamenog
žrvnja sa četvrtastim isklesanim otvorom u kome su ostaci
olova. Kroz otvor je prolazila ručka fiksirana olovom. Na
osnovu nalaza novca i drugog hronološki osetljivog ma-
terijala, objekat je datovan u četvrtu deceniju IV veka.⁴⁸⁷

Vodovodne cevi (fistulae plumbeae)

Rimljani su imali razvijenu vodovodnu mrežu koja je
bila neophodna za funkcionisanje grada. Pored akvedukta
koji su predstavljali glavne dovode vode od izvorišta
do urbanog centra, neophodna je bila mreža vodovodnih
kanala sa keramičkim i olovnim cevima koje su se širile
ispod grada dovodeći vodu do termi, fontana, vila, palata,

484 Vitruvius, *De architect.* II, VIII, 46.

485 Srdačno se zahvaljujem M. Jeremiću na pruženim podacima koji se
odnose na objekat iz S. Mitrovice.

486 White 1984, 147.

487 Podatak je preuzet iz terenske dokumentacije Arheološkog instituta
u Beogradu, terenski dnevnik Na Kamenju iz 2007. godine.

CONSTRUCTING AND PLUMBING

Already by Vitruvius, the multiple usage of lead in
constructing was noted. He writes that while constructing,
frontal walls should be connected on their inner sides with
iron or lead nails, in order to give construction a longer
life and endurance.⁴⁸⁴ Drums of Roman columns pos-
sessed openings in the middle, for iron bars intended to
connect them. Lead was used to cast hollow space around
such bars. This system was usually applied with higher
columns. Lead plates were used for covering roofs. Such
an example is recorded at the Roman palace in Sremska
Mitrovica. During archaeological research in 2005, on the
site mentioned above, lead sheets were discovered, mostly
destroyed due to fire in which also one part of this com-
plex was burnt. Lead sheets were probably also used to
cover the roof above the annex, in which they were un-
earthed. The structure was dated into the second half of the
4th century, in the time of Valentinian. Lead was also often
used to cover architectural structures exposed to rain, ei-
ther spherical, dome-shaped constructions, usually erected
above different public buildings (temples, palaces).⁴⁸⁵

Lead was used in ship building for covering metal
plating, especially surfaces intended to be underwater.
They also protected ships from various enemy attacks.
Places that were exposed to rubbing, for example the ex-
ternal assisting keel,⁴⁸⁶ were protected with lead.

One half of a grindstone from Stari Kostolac (*Viminacium*,
site “Na Kamenju”, structure 8, room V) remained preserved,
with a cut rectangular opening in which there are lead remains.
A handle was placed through this opening and fixed with lead.
According to numismatic and other easily datable finds, the
structure was dated into the fourth decade of the 4th century.⁴⁸⁷

Water pipes (fistulae plumbeae)

Romans had a developed water supplying net, neces-
sary for each city and town. Besides aqueducts, that rep-
resented main water sources from springs to any urban
centre, a distributing net was also necessary, consisting
of canals with ceramic or lead pipes. They spread beneath

484 Vitruvius, *De architect.* II, VIII, 46.

485 I owe my gratitude to M. Jeremić, who offered data about the struc-
ture from Sremska Mitrovica.

486 White 1984, 147.

487 Data taken from field documentation of the Institute of Archaeology
in Belgrade, field diary Na Kamenju from 2007.

logora i drugih objekata. Ispod Rima su pronađene hiljade olovnih cevi. Neke su označene imenima imperatora, prokuratora, vlasnika te oblasti, municipija ili samog proizvođača.⁴⁸⁸ Obično nailazimo na delove cevi od olova različitog prečnika. Postojala su posebna pravila koja su primenjivana za izgradnju vodovoda. Vitruvije navodi da ukoliko se voda dovodi olovnim cevima, treba napraviti bazen kod izvora, a na osnovu količine vode, odrediti prečnik cevi, tek se onda postave cevi od bazena do rezervoara koji je obično u gradu. Iz istih izvora saznajemo o dimenzijama i težini cevi.⁴⁸⁹ Cevi su pravili *plumbarii* ili *fistulatores*.⁴⁹⁰ Proces spajanja cevi je prikazan na crtežima (sl. 14a, b, c; 15a, b). Naziv cevi je zavisio od širine olovne ploče pre nego što se savije u krug. Širina se merila u palcima. Recimo, cev napravljena od olovne ploče širine pedeset palaca se nazivala *quinguagenaria*.⁴⁹¹ Rimljani su znali za otrovno svojstvo olova. Vitruvije upozorava da je voda iz olovnih cevi zbog oksidacije štetna po ljudsko zdravlje. Zato ističe dobra svojstva glinenih cevi koje se lakše popravljaju, a i voda je zdravija.⁴⁹²

Olovne cevi nisu kataloški obrađene, već su osnovni podaci navedeni u daljem tekstu. Iz S. Kostolca delovi olovnih cevi sa lokaliteta „Galovac“ predstavljaju slučajne nalaze (sl. 16). Na jednoj je sačuvana spojnica. Fragmenti cevi manjeg prečnika savijeni pod pravim uglom (sl. 17), možda su korišćene kao oluci za slivanje vode sa krovova ili su sprovodile vodu kroz objekat.⁴⁹³ Najčešće su cevi od olova prolazile ispod zemlje kroz kanale i sprovodile vodu iz akvedukta ili cisterni do vodovodne mreže sa keramičkim cevima. Takvu funkciju je imala olovna cev nađena na termama u Caričinom Gradu.⁴⁹⁴ Ispod zapadne polovine foruma *Municipiuma DD* kod Sočanice je sačuvano više olovnih cevi ukupne dužine

the city and brought fresh water to public baths, fountains, villas, palaces, military camps and other structures. Under modern Rome, thousands of pipes were discovered. Some of them are marked with the names of emperors, procurators, district owners, *municipii* or producers themselves.⁴⁸⁸ One usually comes across parts of lead pipes of different diameters. There were specific rules applied while constructing plumbing. Vitruvius writes that if water is supplied through lead pipes, a pool should be made next to the spring and according to the amount of water, pipe diameters should be determined. Only then, pipes shall be placed, intended to bring water from the pool to the tank, usually situated within city walls. The same source gives data about dimensions and weight of pipes.⁴⁸⁹ Pipes were made by *plumbarii* or *fistulatores*.⁴⁹⁰ The process of connecting pipes is shown in drawings (Fig. 14a, b, c; 15a, b). Terms regarding pipes depended on dimensions of lead plates before they were rolled into pipes. Their width was measured in thumbs. As an example, a pipe made of a lead plate fifty thumbs wide was called *quinguagenaria*.⁴⁹¹ The Romans were aware of toxic lead features. Vitruvius warns that due to oxidation, the water from lead pipes is hazardous to human health. He highlights positive features of ceramic pipes which are easier to repair and bring healthier water.⁴⁹²

Lead pipes were not included into the catalogue, but basic data were given further in the text. Finds of lead pipes from Stari Kostolac, site “Galovac” were discovered by accident (Fig. 16). On one of them, a connection remained preserved. Fragments of a pipe with a smaller diameter and a rectangular cross-section (Fig. 17) were possibly used as spouts from draining water from roofs and through a household.⁴⁹³ Most commonly, lead pipes

488 DAGR 1918, IV, 1, 515; Boulakia 1972, 144.

489 *Vitruvius, De architect.* VIII, VI, 183. Cev dužine od sto palaca je težine 1200 funti; od osamdeset palaca, 960 funti; od pedeset palaca 600 funti; od četrdeset palaca 480 funti; od trideset palaca 360 funti; od dvadeset palaca 260 funti; od petnaest palaca 180 funti; od deset palaca 120; od osam palaca 100 i od pet palaca 60 funti.

490 Tylecote 1962, 95, 98.

491 *Vitruvius, De architect.* VIII, VI, 183.

492 *Ibid.*, 184. Danas je dokazano da prilikom topljenja, olovo ključa na 1750° C, a i ispod te tačke ispušta znatne količine otrovnih olovnih fosfata. Velika akumulacija olova u telu izaziva trovanje. Obično su to gastroenteritis kod odraslih, dok kod dece može doći i do moždanih poremećaja. Anemija, zatvor i stomačni grčevi, zbunjenost, progresivna paraliza, ponekad i rak mozga nastaju od hronične izloženosti olovnim fosfatima.

493 Milovanović, Raičković 2008, 25-28; *Vitruvius, De architect.* VI, III, 130.

494 Петровић 1961, 17–18, сл. 9, 10.

488 DAGR 1918, IV, 1, 515; Boulakia 1972, 144.

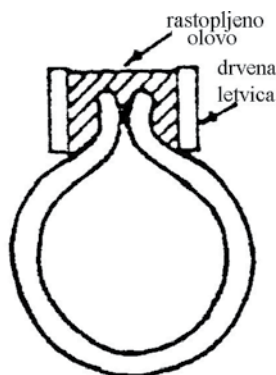
489 *Vitruvius, De architect.* VIII, VI, 183. A pipe that was one hundred thumbs long weighed 1200 pounds; the one of eighty thumbs weighed 960 pounds; the one of fifty thumbs weighed 600 pounds; the one of forty thumbs weighed 480 pounds; the one of thirty thumbs weighed 360 pounds; the one of twenty thumbs weighed 260 pounds; the one of fifteen thumbs weighed 180 pounds; the one of ten thumbs weighed 120 pounds; the one of eight thumbs weighed 100 pounds and the one of five thumbs weighed 60 pounds.

490 Tylecote 1962, 95, 98.

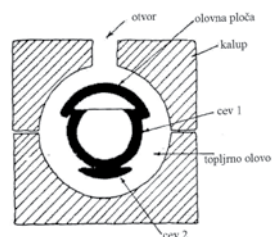
491 *Vitruvius, De architect.* VIII, VI, 183.

492 *Ibid.*, 184. Today it is known that while melting, lead boils at 1750°C, while below that temperature; it emits huge quantities of toxic lead phosphates. A huge accumulation of lead in a human body leads to poisoning. With adults, it is usually gastro-enteritis, while children could suffer from brain damages. Anemia, obstipation and stomach spasms, confusion, progressive paralysis, sometimes even brain cancer are consequences of permanent exposure to lead phosphates.

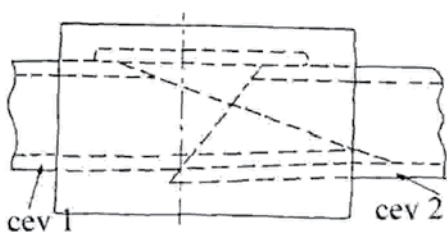
493 Milovanović, Raičković 2008, 25-28; *Vitruvius, De architect.* VI,



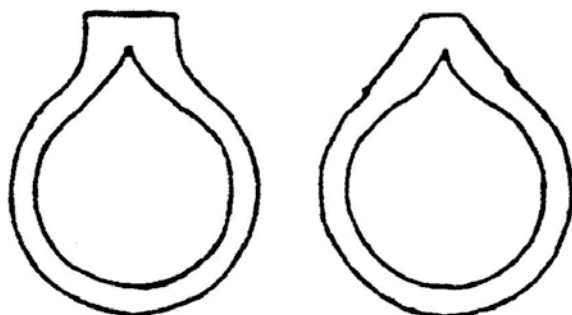
Sl. 14 a) proces formiranja cevi.
Fig. 14 a) the process of pipe forming.



b) proces livenja dve cevi.
b) process of casting two pipes.



Sl. 15 a) spajanje dve cevi.
Fig. 15 a) connection of two pipes.



b) nakon liva.
b) after casting.

c) nakon kovanja.
c) after smiting.

od 26,75 m. Najveći deo vodovodne mreže je uništen izgradnjom foruma. Cevi su prolazile kroz kanal nasut sitnim peskom. Preko njega je išlo popločanje. Vodovodna mreža sa hramom i svim starijim građevinama pripada periodu aktivnog života *Municipiuma DD*, odnosno, periodu od početka II do poslednje četvrtine III veka.⁴⁹⁵ Dva fragmenta cevi iz S. Mitrovice (sl. 18) su deformisana prilikom požara. Na lokalitetu *Castellum aquae* antičke Medijane istražen je objekat, odnosno bazen A

495 Čerškov 1970, 25.

were placed underground and used for bringing water from the aqueducts or tanks to a water supplying net consisting of ceramic pipes. A lead pipe discovered within the *thermae* of Caričin grad played such a role.⁴⁹⁴ Beneath the western half of the *Municipium DD* forum, near Sočanica, several lead pipes remained preserved with their total length of 26.75 m. Most of the water supplying net was destroyed as the forum was built. The pipes went through a canal filled with fine sand. Over the canal, there was a pavement. The water supplying net, along with the temple and all of the other older structures belongs to the active period of *Municipium DD*, actually the beginning of the 2nd to the last quarter of the 3rd century.⁴⁹⁵ Two pipe fragments from Sremska Mitrovica (Fig. 18) were deformed due to fire. At the site *Castellum aquae* in ancient Mediana, a structure, actually pool A, was excavated, with remains of a pipe measuring 15.5 cm in its diameter. It went all along the floor of pool B and mouthed into the drainage canal G. It was used for drainage of the pool A (Fig. 19). The second lead drainage pipe mouthed with the build canal F and it went through the north wall, along the very base of pool B. Its diameter is 9.5 cm and it was discovered just above the floor level (Fig. 20). The structure was dated according to numismatic finds from the times of Constantius and Aurelianus.⁴⁹⁶ Part of a bent and fragmented lead pipe is also known from the site Mihajlovac–Blato, giving testimony to the existence of a water supplying net during Late Antiquity.⁴⁹⁷

Lead pipes also possessed a sepulchral function. On cemeteries, they were used for libation. Usually, ceramic pipes played such a role. However, under specific circumstances, also lead pipes were used. Such examples are known from Stari Kostolac and the necropolis Gom-
III, 130.

494 Петровић 1961, 17–18, сл. 9, 10.

495 Čerškov 1970, 25.

496 Јеремић 1988, 67–70, сл. 6, 8, 9, 10, 14.

497 Špehar 2004, 220, Cat. No 743; Špehar 2010, T. XLI, 755.

sa ostatkom cevi prečnika 15,5 cm koja se pružala celom dužinom ispod poda bazena B i ulivala se u ozidani odvodni kanal G. Ona je služila za drenažu bazena A (sl. 19). Druga olovna drenažna cev se ulivala u ozidani drenažni kanal F, prolazeći kroz severni zid po samoj osovini bazena B. Njen prečnik je 9,5 cm i otkrivena je neznatno iznad nivoa poda (sl. 20). Objekat je datovan novcem Konstancija i Aurelijana.⁴⁹⁶ Deo presavijene i fragmentovane olovne cevi je poznat sa lokaliteta Miha-jlovac-Blato koji svedoči o funkcionisanju vodovodne mreže i tokom kasnoantičkog perioda.⁴⁹⁷

Olovne cevi su imale i sekundarnu primenu u sepulkralne svrhe. Na nekropolama su korišćene za libaciju. U tu svrhu su obično korišćene cevi od keramike. Međutim, u posebnim okolnostima su korišćeni delovi cevi od olova. Takvi slučajevi su poznati iz S. Kostolca i nekropole Gomilice kod Guberevca. Libacione cevi, obično keramičke su predstavljale obeležje groba i korišćene su za ritualno izlivanje tečne žrtve. Kulturni obredi prinošenja tečne žrtve u grob preko cevi se vezuju za Grke i stanovništvo sa Orijenta, ali ne treba odbaciti ni mogućnost lokalne evolucije.⁴⁹⁸

ilice near Guberevac. Libation pipes, usually made of ceramics, were used to mark graves and were used for pouring liquids into graves. Cultic rituals of offerings in liquids that were poured into graves are connected to the Greeks and newcomers from the Orient, but one should also not neglect local evolution of customs.⁴⁹⁸

496 Јеремих 1988, 67–70, sl. 6, 8, 9, 10, 14.

497 Špehar 2004, 220, kat. br. 743; Špehar 2010, T. XLI, 755.

498 Jovanović, 1984, 105, sa napomenom br. 389; Глумац 2011, 231–242.

498 Jovanović, 1984, 105, with footnote no 389; Глумац 2011, 231 – 242.



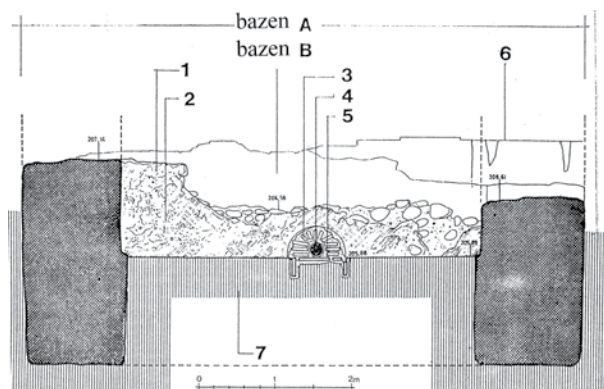
Sl. 16. Olovne cevi iz S. Kostolca (lok. Galovac).
Fig. 16 Lead pipes from Stari Kostolac (site Galovac).



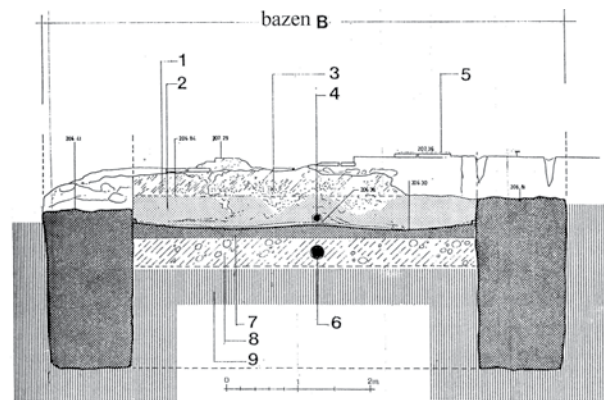
Sl. 17. Olovne cevi iz S. Kostolca (lok. Galovac).
Fig. 17 Lead pipes from Stari Kostolac (site Galovac).



Sl. 18. Olovne cevi iz S. Mitrovice.
Fig. 18 Lead pipes from Sremska Mitrovica.



Sl. 19. Poprečni presek c-c, kroz bazen A: 1. ružičasti malter, 2. sloj kalcinacije, 3. zaštitna konstrukcija, 4. olovna drenažna cev G- \emptyset 155 mm, 5. platforma od opeka, 6. kanal E, 7. sloj gline peskuše,
Fig. 19 Cross-section c-c through pool A: 1. pink mortar, 2. calcination layer, 3. protective construction, 4. lead drainage pipe G- \emptyset 155 mm, 5. tile platform, 6. canal E, 7. layer of sandy clay
(M. Јерemiћ, Castellum aquae античке Медијане, *Старинар*, XXXIII–XXXIV, 1988, 68, сл. 8.)



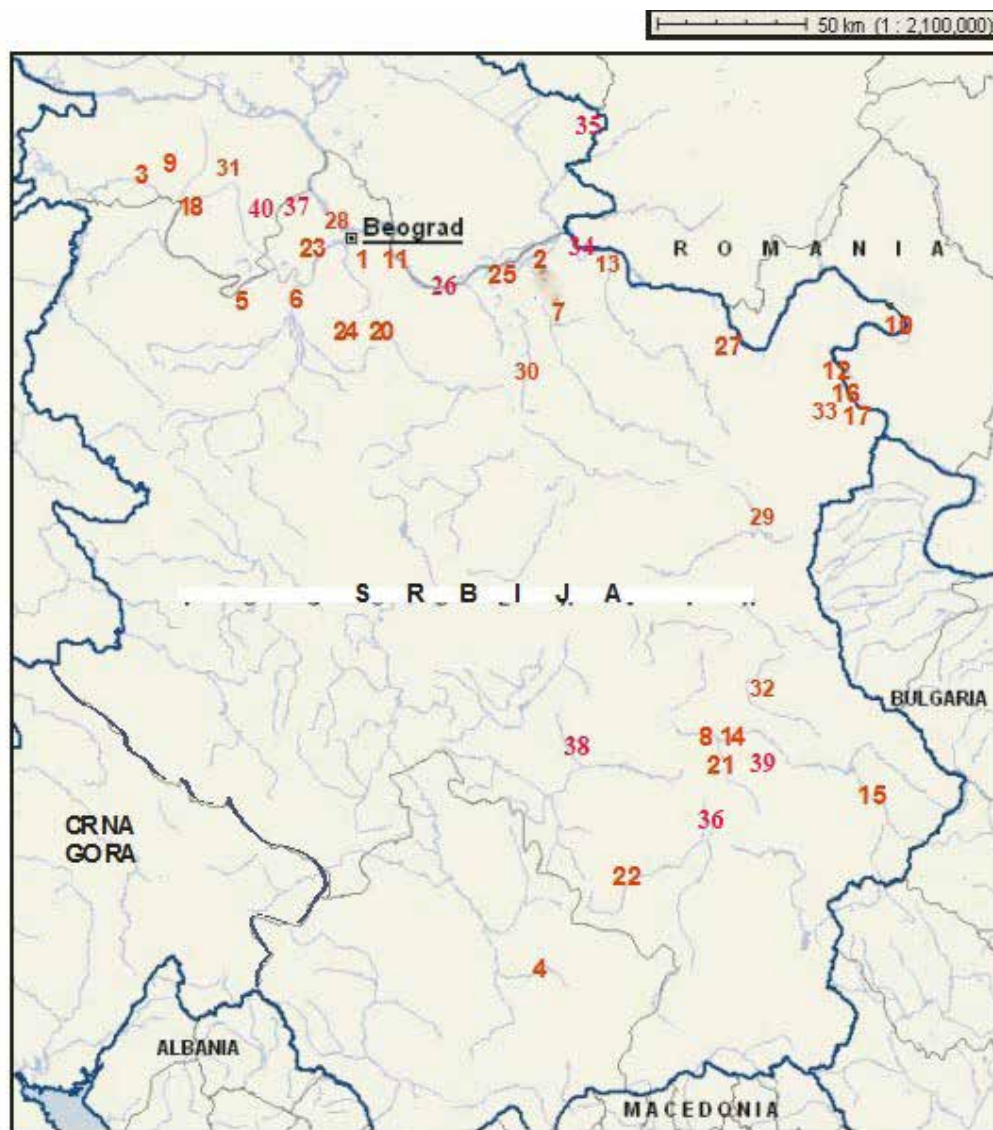
Sl. 20. Poprečni presek b-b kroz bazen za distribuciju vode, bazen B: 1. ružičasti malter, 2. bojeni sokl, 3. sloj kalcinacije, 4. olovna drenažna cev \emptyset 95 mm, 5. dno kanala E, 6. olovna drenažna cev bazena A, \emptyset 155 mm, 7. pod bazena, 8. podloga poda, 9. sloj gline peskuše.
Fig. 20 Cross-section b-b through water distribution pool B: 1. pink mortar, 2. painted plinth, 3. calcination layer, 4. lead drainage pipe \emptyset 95 mm, 5. bottom of canal E, lead drainage pipe of pool A, \emptyset 155 mm 7. pool floor, 8. floor substructure, 9. layer of sandy clay.
(M. Јерemiћ, Castellum aquae античке Медијане, *Старинар*, XXXIII–XXXIV, 1988, 71, сл. 13.)

PREDMETI / FINDS																UKUPNO / TOTAL		
	SLICI / CAST	SARKOFAZI / SARCOPHAGI	KASETE / CASSETTES	URNE / URNS	TEGOVI / WEIGHTS	PEČATI SEALS	NOVAC / COINS	VISAK / PLUMMET	ZRNA ZA PRA. / SLINGSHOTS	PLUMBATAE	POSUDE / VESSELS	PRŠLJENCI / SPINDLE WHORLS	TUČKOVI / PESTLES	ŽETONI / TOKENS	RAZNO / MISCELLANEOUS		NAKIT / JEWELRY	CEVI / PIPES
BEOGRAD		6			1					1					2		10	
STARI KOSTOLAC		17	2	2	12	50	2	1		1	13	4	3	6	24	15	4	156
SREMSKA MITROVICA		4			4	1		1			2				2		2	16
GRAČANICA											2			2	3			7
UŠĆE					2											1		3
OBRENOVAC					1													1
ŠAPINE					1													1
NIŠ		1			1													2
RUMA					1													1
KARATAŠ					4					1		1						6
RITOPEK					1													1
MIHAJLOVAC-BLATO										2							1	3
VELIKO GRADIŠTE						1				1								2
GORNJA VREŽINA																1		1
PIROT										1								1
ČEZAVA										1								1
NEGOTIN										1								1
HRTKOVCII						9		1										10

PREDMETI / FINDS																		
LOKALITETI / SITES	SLICI / CAST	SARKOFAZI / SARCOPHAGI	KASETE / CASSETTES	URNE / URNS	TEGOVI / WEIGHTS	PEČATI SEALS	NOVAC / COINS	VISAK / PLUMMET	ZRNA ZA PRA. / SLINGSHOTS	PLUMBATAE	POSUDE / VESSELS	PRŠLJENCI / SPINDLE WHORLS	TUČKOVI / PESTLES	ŽETONI / TOKENS	RAZNO / MISCELLANEOUS	NAKIT / JEWELRY	CEVI / PIPES	UKUPNO / TOTAL
NEPOZNATI LOKALITET		1							11	1								13
KOSMAJ	16								6									22
MEDIJANA										1							2	3
CARIČIN GRAD																	1	1
SURČIN								1										1
BABE							1					1						2
DUBRAVICA					1	1				1								3
BOLJETIN								1										1
ZEMUN										1								1
GAMZIGRAD										6								6
SVILAJNAC										1								1
ŽARKOVCI										2								2
SVRLJIG										2								2
BORĐEJ										2								2
ŽUČ	1																	1
JASENOVIK	1																	1
SMEDEREVO		1																1
SOČANICA		1																1

PREDMETI / FINDS	LOKALITETI / SITES																	
	SLICI / CAST	SARKOFAZI / SARCOPHAGI	KASETE / CASSETTES	URNE / URNS	TEGOVI / WEIGHTS	PEČATI SEALS	NOVAC / COINS	VISAK / PLUMMET	ZRNA ZA PRA. / SLINGSHOTS	PLUMBATAE	POSUDE / VESSELS	PRŠLJENCI / SPINDLE WHORLS	TUČKOVI / PESTLES	ŽETONI / TOKENS	RAZNO / MISCELLANEOUS	NAKIT / JEWELRY	CEVI / PIPES	UKUPNO / TOTAL
LADJARAK		1																1
SLATINA			1															1
RAM				1														1
UKUPNO / TOTAL	18	32	3	3	29	62	3	5	17	25	18	6	3	8	29	19	10	290

Tabela 6. Prikaz predmeta od olova različite namene.
Table 6. List of different lead finds.



LOKALITETI / SITES

- | | | |
|---------------------|------------------------|--------------|
| 1 BEOGRAD | 13 VELIKO GRADIŠTE | 26 SMEDEREVO |
| 2 STARI KOSTOLAC | 14 GORNJA VREŽINA | 27 BOLJETIN |
| 3 SREMSKA MITROVICA | 15 PIROT | 28 ZEMUN |
| 4 GRAČANICA | 16 ČEZAVA | 29 GAMZIGRAD |
| 5 UŠĆE | 17 NEGOTIN | 30 SVILAJNAC |
| 6 OBRENOVAC | 18 HRKOVCI | 31 BORĐEJ |
| 7 ŠAPINE | 19 NEPOZNATI LOKALITET | 32 RAM |
| 8 NIŠ | 20 KOSMAJ | 33 SOČANICA |
| 9 RUMA | 21 MEDIJANA | 34 SLATINA |
| 10 KARATAŠ | 22 CARIČIN GRAD | 35 ŽARKOVCI |
| 11 RITOPEK | 23 SURČIN | 36 ŽUĆ |
| 12 MIHAILOVAC-BLATO | 24 BABE | 37 JASENOVIK |
| | 25 DUBRAVICA | |

Karta 4. Geografska karta lokaliteta sa nalazima olovnih predmeta različite namene.
Map 4. Geographic map of sites with different lead finds.

MEDIKAMENTI

O primeni olova u medicini govori Plinije navodeći da se spiranjem olovne kalcinacije dobija smesa poput *stibi* i *cadmia* koja deluje kao astrigent i represiv (uklanja ožiljke rana), a koristi se i za razbijanje kamena u bubregu.⁴⁹⁹ Isti preparat je korišćen za lečenje bolesti očiju, pa čak i hemoroida. Neron je stavljao olovnu ploču na grudi da bi podigao visinu glasa prilikom pevanja, time je štitio glasne žice.⁵⁰⁰ Tiberijev lekar Menekrat iz Zeoflete govori o leku pravljenom na bazi olovnog praha (*emplastrum diahyllon*), odnosno, olovnog oksida (*lithargyron*) koji je bio poznat i Pliniju.⁵⁰¹ *Pedanius Dioscurides* iz Kilikije, savremenik Nerona i Vespazijana piše u svom opširnom delu (*De materia medica*, V, 103) o načinu prerađivanja i upotrebe olova, o pretvaranju olova u acetat, zatim karbonat, koji se gotovo podudara sa savremenim procesom.⁵⁰²

U S. kostolcu (lokalitet „Više grobalja“), u grobu kremiranog pokojnika (G1 - 1075) nađeni su hirurški instrumenti i bronzana kutija zajedno sa medikamentima (sl. 21).⁵⁰³ Unutrašnjost kutije je podeljena na tri dela. U oba polukružna dela nađeni su ostaci medikamentata (*pastillae*), koje su Rimljani obično nazivali *catapotia*. Neke od njih sadrže olovni sulfid u kombinaciji sa mirtom, tamjanom i raznim vrstama balzama. U sredini kutije nađeni su medikamenti u prahu. Prah je posipan preko otvorenih rana i takođe je sadržao određeni procenat olovnog oksida. Ukupno je u kutiji bilo dvanaest medikamentata. Slični nalaz je poznat iz Nina.⁵⁰⁴ Dve vretenaste pastile su imale reljefni natpis PGENALCROCO – *P(astilli) Genal(is) Croco(des)* u prevodu, medikament za lečenje očnih kapaka, odnosno očiju na bazi šafrana. Na poklopcu bronzane kutije bili su poređani medicinski instrumenti od bronzane, postavljeni jedan naspram drugog, sa ostacima drveta, koji ukazuju na postojanje kutije. Svi nalazi, a pre svega novac Nerve datuju grob lekara u kraj I i prvu deceniju II veka.⁵⁰⁵ Medicinski instrumenti su izrađivani ne samo od bronzane, već i od olova, mada u Srbiji nisu poznati takvi primerci.⁵⁰⁶

499 Verovatno su to izrazi koji označavaju paru koja isparava iz metala prilikom procesa topljenja.

500 *Plinius, Nat. Hist.* XXXIV, 50, 18.

501 *Ibid.*, XXXII, 68, 135; XXXIII, 60.

502 Kopah 1987, 61 sa napomenom 51.

503 Od ostalih grobnih priloga nađeni su: bronzani novac (Nerva), fragment boce, balsamarijum i kamena paleta.

504 Grmek, Čmelik 1952, 128.

505 Kopah 1987, 53–71.

506 Videti u: J. S. Milne, *Surgical Instruments in Greek and Roman*

MEDICATIONS

Pliny offers data about the usage of lead in medical purposes. He writes that by rinsing out lead calcination, a mass similar to *stibi* and *cadmia* is obtained, acting as astringent and repressive (removes wound scars), but it was also used for healing kidney stones.⁴⁹⁹ The same substance was used for healing eye diseases and even hemorrhoids. Nero used to place a lead plate upon his chest in order to raise tone height while singing and this is how he protected his vocal cords.⁵⁰⁰ Tiberius' doctor Menecartes from Zeophlete speaks about a medicament made of lead powder (*emplastrum diahyllon*) actually lead oxide (*lithargyron*), also known to Pliny.⁵⁰¹ In his large opus (*De materia medica*, V, 103), *Pedanius Dioscurides* from Cilicia, a contemporary to Nero and Vespasian, writes about lead processing and usage, about turning lead into acetate, further on into carbonate, almost identical to modern processes.⁵⁰²

In Stari Kostolac (site “Više grobalja”), in a cremated grave (G1-1075), chirurgic instruments were unearthed along with a bronze box with medicaments in it (Fig. 21).⁵⁰³ On the inside, the box was divided into three parts. In both semi-spherical parts, there were remains of medicines (*pastillae*), usually called *catapotia* by the Romans. Some of them contain lead sulphide combined with myrtle, frankincense and different kinds of balms. In the middle of the box, there were medical powders. Powders were spread over open wounds and it also contained a certain percentage of lead oxide. In total, there were twelve medicaments in the box. A similar finds is known from Nin.⁵⁰⁴ Two spindle-shaped pastilles contained a relief inscription PGENALCROCO – *P(astilli) Genal(is) Croco(des)*, or translated, medicine for healing eye-lids, actually eyes, based on crocus. On the lid of the bronze box there were medical instruments, also made of bronze, one opposite the other, with wood remains, indicating that there was a box. All of the finds, but most of all coins from the time of Nerva, indicate that this grave of a doctor dates at the end of the 1st and the beginning of the 2nd century.⁵⁰⁵ Medical instruments were made not only of bronze, but also lead, although no such finds are known from Serbia.⁵⁰⁶

499 These are probably terms describing fumes that come out of metal while it is being melted.

500 *Plinius, Nat. Hist.* XXXIV, 50, 18.

501 *Ibid.*, XXXII, 68, 135; XXXIII, 60.

502 Kopah 1987, 61 with footnote 51.

503 Among other grave-goods, there were bronze coins (Nerva), a bottle fragment, a balsamarium and a stone palette.

504 Grmek, Čmelik 1952, 128.

505 Kopah 1987, 53–71.

506 See in: J. S. Milne, *Surgical Instruments in Greek and Roman Times*,



Sl. 21. Bronzana kutija sa medikamentima iz S. Kostolca (G1–1075).
Fig. 21 Bronze box with medicaments from Stari Kostolac (G1–1075).
(Д. Спасић-Ђурић, *Град Виминацијум*, Пожаревац 2015, стр. 189, сл. 134.).

SLIKARSTVO I KOZMETIKA

Proces dobijanja olovno bele boje je ostao neizmenjen od antičkog doba do sredine IX veka. Kvalitet boje je zavisio od upotrebljenih sirovina i načina proizvodnje. Najstariji pisani zapis o pripremi olovno bele boje potiče od Teodota iz Smirne (315. godina p. n. e.) koji je ovu boju koristio za brodove. On preporučuje da se olovo stavi u zemljani sud iznad kojeg je sirće. Nakon desetak dana sud se otvori i sastruže se olovna patina. Proces se ponavlja dok se olovo ne istroši. Sastrugani olovni prah se sprša i zagreva duže vreme.⁵⁰⁷ Plinije i Vitruvije daju slična uputstva.⁵⁰⁸ Prema Pliniju, *psimithium* poznat i kao *ceruse* (acetat olova) bio je najpoznatiji sa Rodosa. Strugotina olova se stavljala iznad posude sa vrlo jakim sirćetom koje je kapalo dole. Kad sirće pada na olovo, ono se suši, riba i prosejava, a zatim opet meša sa sirćetom, deli na tablete i ponovo se leti suši na suncu. Drugi način je da se sirće stavi u pousudu sa olovom i da stoji zapečaćeno desetak dana, a zatim se struže prah sa raspadajućeg metala i stavlja ponovo u sirće dok se ne utroši. Sastrugani olovni prah se riba, prosejava, zagreva u plitkom sudu i meša štapićem dok ne postane crven kao *sandarach* (crveni disulfid arsenika). Pere se čistom vodom dok se ne odstrane sve nečistoće, potom se suši i

Times, Medicina Classica, London 1907 (reprint New York 1970, 10–17).

507 Медић 2000, 249.

508 *Plinius, Nat. Hist.* XXXIV, 54.; *Vitruvije, De architect.* VII, XII, 162.

PAINTING AND COSMETICS

From Antiquity until the 9th century, the process of obtaining lead white colour remained unchanged. The colour quality depended on the raw materials used, but also on production ways. The oldest written source about preparing lead white colour comes from Theodotus from Smyrna (315 BC), who used this colour to paint ships. He recommends that lead should be put into a pottery vessel and to place vinegar above it. After approximately ten days, the vessel should be opened and the lead patina has to be scrapped off. The process is repeated until there is no more lead left. The scrapped powder is heated for a longer period of time.⁵⁰⁷ Pliny and Vitruvius both give similar instructions.⁵⁰⁸ According to Pliny, the best known *psimithium*, also known as *ceruse* (lead acetate), came from Rhodes. Lead powder was placed above a vessel containing strong vinegar which was trickling down. As vinegar comes into contact with lead, it dries out, gets rubbed and sifted and then mixed with vinegar again, divided into tablets and dries in the sun during summer. The second way is to place vinegar in a vessel together with lead and to leave it sealed for about ten days. After that, the powder is scrapped from the decaying metal and placed into vinegar again until there is no more substance left. The scrapped lead powder is being rubbed and sifted, warmed up in a shallow vessel and mixed with a

Medicina Classica, London 1907 (reprint New York 1970, 10–17).

507 Медић 2000, 249.

508 *Plinius, Nat. Hist.* XXXIV, 54.; *Vitruvije, De architect.* VII, XII, 162.

deli na tablete. Na ovaj se način dobija mekše, razblaženo olovo i žene su ga koristile kao belilo. Preparati od olova su korišćeni za izbeljivanje tena kako u antici tako i u savremenoj kozmetici. Kada se čisti, olovni acetat žari i postaje crven.⁵⁰⁹ Ovaj oksid olova crvene boje (minium) koristio se za gleđosanje keramičkih posuda,⁵¹⁰ oslikavanje zidova i pisanje.⁵¹¹ *Scoria* (protooksid ili arsenik olova) je korišćena za dobijanje žute boje. Usitnjeni delovi olova su prani u avanu, sve dok se ne dobije supstanca žute boje. Dobijena supstanca je sipana u čistu posudu, gde se ponavljao proces, sve dok naslage taloga nisu bile spremne za upotrebu.⁵¹²

STATISTIČKI PODACI

Statistički posmatrano, među predmetima kulturne namene dominiraju ogledala, zatim ikone podunavskih konjanika, dok su figurine procentualno najmanje zastupljene. Među predmetima različite namene izdvajaju se pre svega oni kojima su mekoća i težina olova bili od primarnog značaja. To se odnosi pre svega na pečate-plombe, tegove, zrna za pračku i probojci-plumbatae. Plombe su isključivo izrađivane od olova i po tome se mogu tretirati kao specifični predmeti u odnosu na sve ostale za koje su podjednako korišćeni i drugi materijali.

Procentualno gledano, predmeti kulturne i različite namene od olova su gotovo podjednako zastupljeni u rimskim provincijama na tlu Srbije. Očigledno da je za žitelje antičkog sveta ovaj sivi, savitljivi i izuzetno težak metal imao posebnu primenu ne samo u svakodnevnom životu, već i u kulturnom.

stick until it turns red as *sandarach* (red arsenic disulphide). It is rinsed with clear water until all of the dirt is washed out and then it is dried and divided into tablets. In such a manner, a softer, diluted lead is obtained, used as whitener by women. In Antiquity, as well as in modern times, lead preparations were used for complexion whitening. When it is cleansed, lead acetate burns and turns red.⁵⁰⁹ This lead oxide of red colour (minium) was used for glazing pottery,⁵¹⁰ painting walls and writing.⁵¹¹ *Scoria* (proto-oxide or lead arsenic) was used for obtaining yellow colour. The crushed lead particles were washed in a mortar until yellow substance was obtained. This substance was poured into a clean vessel in which the process was repeated until layers of ground were ready to be used.⁵¹²

STATISTIC DATA

Statistically seen, among cultic items, mirrors play a dominant role, further on icons of the Danubian horseman, while figurines were the least represented items. Among different utensils, the dominant ones are those with which lead softness and weight were the most important features. This is primarily connected to seals, weights, slingshots and piercers-plumbatae. Seals were made of lead only and this is why they can be regarded specific items compared to all the others, also made of other materials.

In percentage, cultic lead objects and other different utensils are evenly distributed in all of the Roman provinces at the territory of modern Serbia. It is obvious that for the ancient Roman inhabitants, this grey, flexible and extremely heavy metal had a specific usage not only in everyday life, but also in cult.

509 *Plinius, Nat. Hist.* XXXV, 19, 22; Медић 2000, 250.

510 DAGR, 1918, IV, 1, 511.

511 *Plinius, Nat. Hist.* XXXIII, 40.

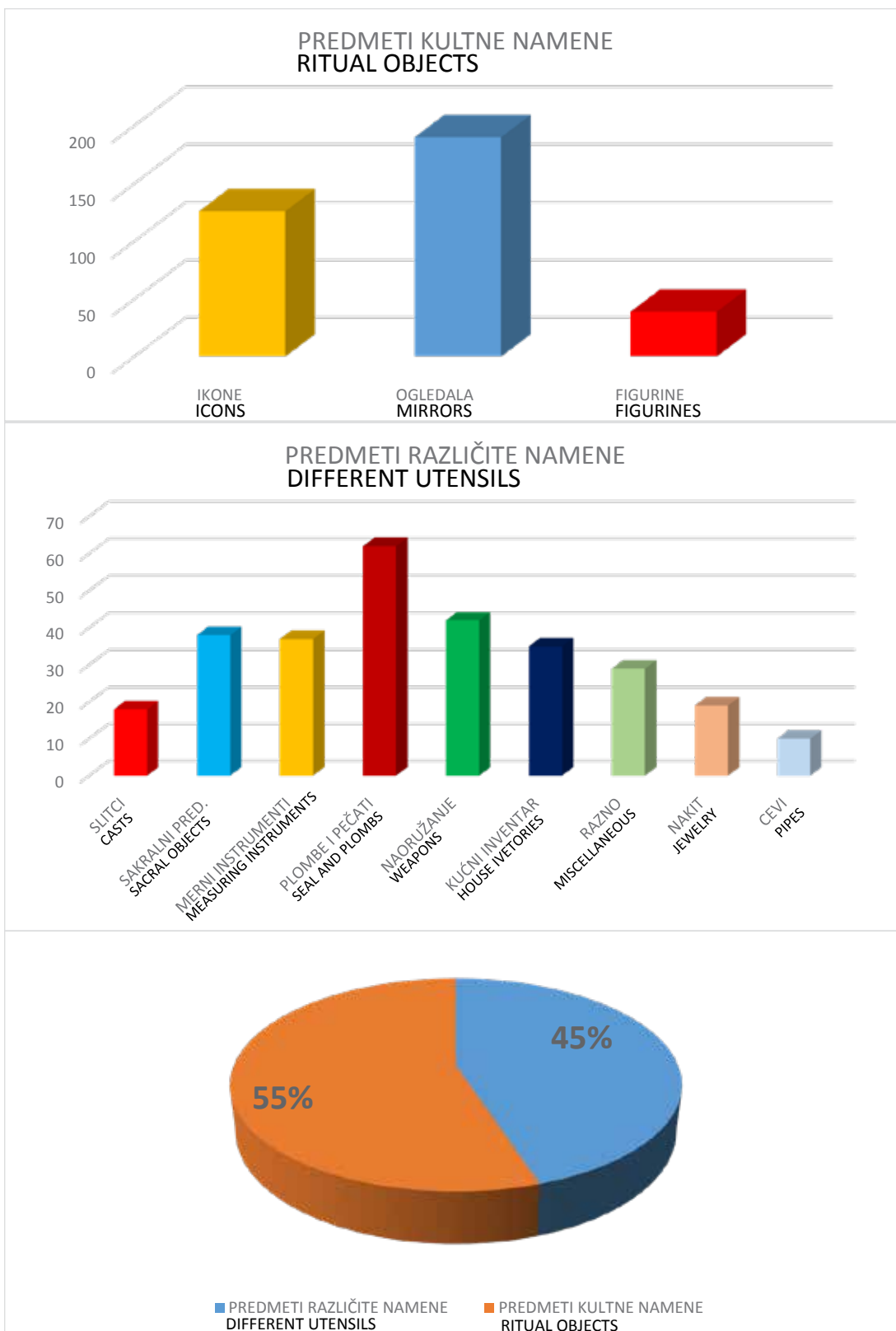
512 *Plinius, Nat. Hist.* XXXIV, 51.

509 *Plinius, Nat. Hist.* XXXV, 19, 22; Медић 2000, 250.

510 DAGR, 1918, IV, 1, 511.

511 *Plinius, Nat. Hist.* XXXIII, 40.

512 *Plinius, Nat. Hist.* XXXIV, 51.



ZAKLJUČAK

Olovo je kao mek metal sa niskom tačkom topljenja i jeftinim procesom proizvodnje našlo široku i raznovrsnu primenu u antičkom svetu. Posle gvožđa i cinka, olovo se zahvaljujući jednostavnom tehnološkom procesu proizvodnje koristilo među prvim metalima. Apeninsko poluostrvu nije obilovalo rudnim bogatstvom zato su osvojene provincije bile izvor tog blaga. Rimljani su kao jedan od razloga za osvajanje pojedinih oblasti imali korišćenje prirodnih resursa, recimo Španije, Britanije, Germanije u kojima su rude različitih metala eksploatisane i pre njih. Oni su uglavnom nasledili, a zatim unapredili rudokope Kartaginjana i Kelta. Najznačajniji rudnici olova tokom rimske epohe bili su laurionski koji su više ili manje bili aktivni od kraja V v. p. n. e. do kraja V v. n. e. Tokom rimske dominacije glavni resursi olova su eksploatisani iz španskih i britanskih rudnika. Kada bi eksploatacija španskih rudnika bila smanjena i neekonomična, prelazilo se na britanske rudokope, a tokom III veka na sardinske. Iako su mnogi rudnici već ranije bili aktivni, oni su za vreme Rimljana postali najekonomičniji. Za lokalne potrebe su eksploatisani rudnici olova ograničenih resursa, ali izuzetne važnosti u pojedinim, kriznim situacijama Carstva, kada su eksploatacija i transport rude iz udaljenih i nesigurnih delova postali visokorizični. Takav je slučaj sa rudnicima Galije, Germanije, Severne Afrike, kao i balkanskih provincija (Dalmacija, Gornja Mezija, Dakija). Pravnim sistemom tokom Republike je omogućeno da vlasnici rudnika budu privatna lica ili udruženja. Međutim, kada se uvideo značaj i potreba za metalom, pre svega plemenitim, neophodnim između ostalog za kovanje novca, tokom Carstva se u osnovi menja pravni sistem uprave nad rudnicima i oni postaju deo *ager publicus*. Dakle, rudnici postaju vlasništvo cara kojima upravljaju prokurator i sa brojnim pomoćnim službenicima (sekretar, računovođa, blagajnik). Prokurator je mogao dati u zakup neku od delatnosti eksploatacije (vađenje rude), privrednom upravniku ili kolonima. Takav sistem uprave sa zadržao do kraja Carstva, s tim što se konstitucijom iz 386. godine grad najbliži rudniku, obavezuje da pomaže.

U rimskim provincijama na tlu Srbije su eksploatisani rudnici bogati raznim metalima, između ostalih i olovom. Na osnovu dosadašnjih saznanja može se reći da su rudnici eksploatisani odmah po dolasku Rimljana koji su uspostavili administrativno-pravni poredak. Dakle, to bi bila sredina I veka. Na mnogim rudonosnim područjima išli su tragom praistorijskih rudnih nalazišta. Proširili su i tehnološki unapredili eksploataciju i proizvodnju u granicama tadašnjih mogućnosti i saznanja. Obezbedi-

CONCLUSION

As a soft metal with low melting point and a cheap production process, lead was very much used in Ancient world. Owing to a simple technological production process, after iron and zinc, lead was used. The Apennine peninsula did not possess large ore sources, so the conquered provinces were of importance in this matter. As one of the reasons for conquering certain areas, Romans certainly thought about using natural resources. Among these are Spain, Britain or Germany, where different ores were used even before the Roman conquest. The mostly inherited and then improved mines of Carthagians or Celts. During the Roman era, the most important lead mines were in Laurion, remaining in usage from the 5th century BC to the 5th century AD. During Roman domination, the main lead sources were in Spain and Britain. As the usage of Spanish mines was reduced and became inefficient, British mines were used and further on, during the 3rd century, also those in Sardinia. Although many of the lead mines were previously already active, they became most efficient in Roman times. For local needs, mines with limited resources were used. However, they were of key importance in certain moments of crises during the Empire, as ore exploitation and transport from distant and insecure part of the Empire became highly risky. Such examples include the mines in Gaul, Germania, North Africa, as well as the Balkan provinces (Dalmatia, Upper Moesia, Dacia). During the Republic, the legal system made it possible for private persons or guilds to become mine owners. However, people soon became aware of the importance and necessity of metals, most of all precious metals, also used for minting. Therefore, during the Imperial times, the legal system regarding mines was changed and all of them became part of *ager publicus*. In other words, mines became emperor's property, led by procurators with numerous assisting officials (secretary, accountant, treasurer). Procurator was allowed to rent some of the activities, like mining itself, to a temporary manager or to colons. Such a system was kept until the end of the Empire. With the constitution from 386, the nearest city was obliged to assist the mine in question.

In Roman provinces at the territory of modern Serbia, different mines were exploited, including lead mines. According to the data known so far, the mines were used immediately after the Roman conquest and the establishment of their legal-administrative order. This happened during the middle of the 1st century. In many of the mining areas, they simply followed traces of prehistoric mining. Within the limits of their possibilities and knowledge,

li su razvijenu putnu mrežu koja se odvijala kopnenim i rečnim putevima, kao i radnu snagu koja je po potrebi stizala i iz drugih provincija. Ograničena eksploatacija rudnika i loša tehnologija prerade rude su razlog što su mnoga rudišta ostala neiscrpljena, dok je u šljaki ostajao veći procenat olova. Iz tog razloga su srednjovekovne rudarske aktivnosti nastavile proces proizvodnje, koji nam danas otežava praćenje antičkih radova. Nedovoljna arheološka istraženost rimskih rudnika koja su zasnovana na skromnim sondažnim iskopavanjima ili samo rekonosciranjima terena, ne pružaju adekvatne podatke o rimskom rudarenju. Analizom šljake sa ostacima olova saznajemo da se radilo o antičkoj eksploataciji, ponekad je to potvrđeno arheološkim materijalom i epigrafskim spomenicima. Pored eksploatacije lokalnog karaktera, potvrđen je i izvoz metalnih slitaka. Olovni slitek iz Tibra (vreme Aleksandra Severa) i Nova (kraj IV veka), potvrđuju da je olovo bilo izvoženo u vreme krize koja je tokom III i IV veka zahvatila Carstvo. U isto vreme su ponestajali resursi iz bogatih rudnika ili je njihova eksploatacija usled udaljenosti postala nesigurna i neekonomična. Oblasti bogate olovom su uglavnom eksploatisane radi srebra, jer se u istoj rudi najčešće nalaze oba metala. Glavna ruda olova je sulfid galenit (PbS). Rimljani su aktivirali rudnike olova bogate srebroosnom rudom na prostoru Trihornjana (Šumadija) gde su poznata tri rudnička distrikta: Kosmaj, Rudnik i Avala. Početak eksploatacije na Kosmaju sa centrom u Sočanići (*Demessus -um*) se vezuje za sredinu I veka ili nešto kasnije i traje do sredine II veka, kada postepeno ta aktivnost zamire, da bi se obnovila u vreme Aleksandra Severa i trajala do kraja IV veka. Na osnovu dosadašnjih arheoloških saznanja, rudnici olova na Rudniku i Avali su bili sporednog i pomoćnog karaktera i izgleda da nisu istovremeno eksploatisani kad i Kosmajski. Na Rudniku i Avali nailazimo samo na nagoveštaje o rimskoj eksploataciji olova, dok prisustvo Rimljana vezanih za rudničku aktivnost potvrđuju retki epigrafski nalazi. Na mermernoj ploči sa Rudnika, pominje se prokurator K. Ligurnije koji obnavlja hram Majke Zemlje (vreme Septimija Severa), dok se na ari sa Avale pojavljuje *Simplicio viro egregio* (287. godina) čija se aktivnost vezuje za rudnike. Izgleda, da u vreme zamiranja kosmajskih rudnika, privremeno i u manjoj meri su eksploatisani obližnji rudnici na Rudniku i Avali koji nisu bili toliko bogati olovom. U dardanskoj rudonosnoj oblasti je eksploatacija počela krajem I i početkom II veka. O tome svedoči olovni slitek iz Žuča (poslednja trećina I veka) i slitek iz Jasenovika (I ili kraj II veka) kao i rudnički novac iz doba Trajana sa natpisom METALLI VLPIANI. Eksploatacija

they broadened and technologically improved exploitation and production. They secured a developed road network of land and fluvial routes, but also workers, who also arrived from other provinces. Limited mine exploitation and a poor processing technology were reasons why many of the mines remained insufficiently used, while a high percentage of lead remained in slag. This is why medieval mining activities continued with the process of production, now making it difficult to trace down ancient Roman activities. Insufficient archaeological research of the Roman mines, usually limited to low-scale trench excavations or simple field surveys, do not offer adequate data about Roman mining. Analyses of slag deposits with lead remains, one finds out whether it was Roman exploitation, but sometimes, it is attested with archaeological finds or epigraphic monuments. Apart from local mining, export of metal casts was also confirmed. A lead cast from Tiber (time of Alexander Severus) and Novae (4th century) indicate that lead was exported during the crisis in the Empire during the 3rd and 4th century. At the same time, there were large mining resources, but due to great distance and insecurity, their usage became dangerous and uneconomic. Areas rich in lead were commonly exploited for silver, since in the same ore there are usually both metals. The main lead ore is galena sulphide (PbS). In the Tricornenses area (Šumadija), the Romans exploited lead mines also rich in silver. Three main mining districts are known: Kosmaj, Rudnik and Avala. The beginning of mining in Kosmaj, its centre being in Stojnik (*Demessus/-um*) is dated into the middle of the 1st century or slightly later and it lasted until the middle of the 2nd century. Later on, the mining in this area was reduced but then renewed during Alexander Severus and finally finished at the end of the 4th century. According to archaeological evidence known so far, lead mines in Rudnik and Avala were of secondary and assisting character and it seems that they were not in usage at the same time as the Kosmaj ones. In Rudnik and Avala, one comes only across hints of the Roman lead processing and the presence of Romans connected to mining is attested only with rare epigraphic finds. On a marble plate from Rudnik, the procurator C. Ligurnius is mentioned, renewing the temple of Mother Earth (time of Septimius Severus), while on the sacrificial altar from Avala there is *Simplicio viro egregio* (the year 287), connected to the mines. In the period of reduced production of the Kosmaj mines, it seems that the smaller and less productive lead mines of Rudnik and Avala were used. At the end of the 1st and the beginning of the 2nd century, mining began in the Dardanian area. Lead casts from Žuč (the last third of the 1st

je trjala tokom celog antičkog perioda, na to ukazuju epigrafski spomenici sa imenima prokuratora (Telesfor iz 136–138. godine; Amandus iz 181–182. godine i Ticijan Ver iz 238–244. godine). Najrazvijenija eksploatacija rudnika olova je svakako bila u ibarskom regionu sa centrom u Sočanici (*Municipium DD*), gde je obimna šljaka olovne rude nalažena na planini Rogozna i na severnom delu Kopaonika. Na osnovu arheološkog materijala datovanog u kraj III i početak IV veka, može se računati na kontinuiranu eksploataciju olova u ibarskom regionu, a verovatno je takva situacija bila i u janjevskom distriktu na čelu sa Ulpjanom. Pored rudničkog novca iz vremena Trajana, otkriven je zanatsko-metalurški kompleks koji je bio aktivan krajem III i u IV veku. U istočnom delu Srbije u dolini Peka i Mlave pored zlatonosne rude, olova je bilo u predelu Vitovnice i Kučajne. Eksploatacija ove rudničke oblasti počinje krajem I i početkom II veka i nastavlja se do kraja IV veka. Intezivirana je posle 272. godine, napuštanjem provincije Dakije, bogate rudama. U suprotnom delu Srbije, u donjem Podrinju, eksploatacija olovne rude je bila u neposrednoj vezi sa Srebrenicom (*Domavia*) koja je predstavljala centar dalmatsko-panonskog rudničkog regiona. Rudnička uprava panonskih rudnika je u početku bila razdvojena od dalmatskih, da bi se zatim objedinile. O tome svedoče epigrafski zapisi sa imenima prokuratora panonskih rudnika s početka vladavine Marka Aurelija.

Za efikasnu eksploataciju rudnika je bila neophodna razvijena putna mreža koja je povezivala veće urbane centre i rudnike sa glavnim komunikacijama radi transporta metalnih slitaka do prerađivačkih punktova. Na usputnim stanicama koje se nekada poklapaju sa graničnim prelazima jednog rudarskog regiona u drugi, kontrolisan je promet robe i naplaćivane su carinske takse. U ibarskom rudarskom distriktu je locirana granična stanica tog karaktera *Ad Fines* kao i carinski punkt *Aquae Bas*, koje su označavale prelazak sa municipalne teritorije Naissa na rudničku, carsku zemlju. U dolini reke Sitnice je locirana stanica *Vicianum* (kod sela Ugljari ili kod Vučitrna) koja je verovatno predstavljala carinski punkt na putu *Naissus-Lissus* za naplatu robne takse. Pojedina utvrđenja su podignuta isključivo radi zaštite i bezbednosti rudnika i nalazila su se u njihovoj neposrednoj blizini. Takav slučaj je potvrđen na Kosmaj u sočaničkom kastrumu gde je bila stacionirana kohorta *II Aurelia nova milliaris equitata*, a verovatno je isto zaduženje imala i ravanska *cohors equitata*.

Jeftina i jednostavna proizvodnja olova je uticala na veliku primenu metala ne samo u „industrijskoj“ proizvodnji, već i u kultne namene. Boja, težina, otrovna svo-

century) and from Jasenovik (the 1st or the end of the 2nd century), but also mining coinage from the time of Trajan with the inscription METALLI VLPIANI give testimony to this. Mining lasted throughout the Antiquity, indicated with epigraphic monuments with procurators' names (Telesphorus from 136–138; Amandus from 181–182 and Titianus Verus from 238–244). Certainly, the mostly developed exploitation of lead mines was in the Ibar region, its centre being Sočanica (*Municipium DD*). Huge amounts of lead slag were discovered in mountain Rogozna and at the northern slopes of Kopaonik. According to archaeological finds dated at the end of the 3rd and the beginning of the 4th century, it can be attested that lead mining took place in the Ibar region. Most likely, a similar situation was also in the Janjevo district, its centre being in Ulpiana. Apart from the mining coinage from the time of Trajan, a handicraft and metallurgic complex was unearthed from the end of the 3rd and 4th century. In the eastern part of Serbia, in the Pek and Mlava valleys, besides gold, lead was also encountered in the Vitovnica and Kučajna regions. Mining in this area began at the end of the 1st and beginning of the 2nd century and it was continued until the end of the 4th century. It was intensified after 272, as the province Dacia was abandoned. At the opposite side of Serbia, in the lower Drina valley, lead mining stood in connection with Srebrenica (*Domavia*). It represented the centre of Dalmatian–Pannonian mining region. At the beginning, the management of Pannonian mines was separated from the Dalmatian ones, but they were united later on. Epigraphic monuments with procurators' names of Pannonian mines from the time of early reign of Marcus Aurelius give testimony to this.

For an efficient mining, one needed a developed road net connecting larger urban centres and mines with main communication roads in order to get metal casts transported from the mines to their workshops. On some of the stop-points, sometimes matching border crossings, merchandise was checked and taxes were paid for. In the Ibar mining district, a border crossing of this type was identified, named *Ad Fines*, but also customs, named *Aquae Bas*. They marked the point between the municipal territory of Naissus and the imperial mining territory. In the valleys of river Sitnica, the station *Vicianum* is located (near the villages of Ugljari or Vučitrn), most likely representing the customs point at the road from Naissus to Lissos, used for charging taxes. Some of the fortifications were built for the protection and security of mines only and they were situated in their very vicinity. One of such cases is attested as Kosmaj in the Sočanica castrum, in which the *cohors II Aurelia nova miliaris equitata* was

jstva su osobine koje su ovom metalu davale magijski karakter. Tablice kletve su najbolji primer za shvatanje magijskog dejstva olova na počiniocima krivičnih dela. Poseban značaj su imale ikone kulturnog karaktera sa solarnim misticizmom, poznate kao ikone „podunavskih konjanika“ ili anonimne solarne boginje (kat. br. 1–126). Ikone ovog kulta su rađene i od drugih materijala (kamen, keramika, bronza), ali je jedna više-manje ustaljena ikonografska forma isključivo prisutna na ikonama od olova. Na osnovu stilsko-tipološke analize ikona, mogu se izdvojiti bar dva radionička centra i to oba uz Dunav. Jedan bi bio u G. Meziji, u S. Kostolcu (*Viminacium*), dok drugi u D. Panoniji, u S. Mitrovici (*Sirmium*). U obe radionice se može računati na postojanje više kalupa za izradu istih tipova sa varijantama i podvarijantama. Da je olovo tretirano kao poseban metal, svedoče okviri minijaturnih ogledala (kat. br. 127–316). Identični primerci nisu izrađivani od drugih metala i pošto su malih dimenzija, praktična vrednost im je svedena na minimum. Stoga se može govoriti o kulturnoj nameni i da su kao *ex-voto* darovi poklanjani božanstvima koja nam za sada nisu poznata. Na osnovu prikaza loze i grožđa, pojedina ogledala mogla bi se pripisati Dionisu, dok sa geometrijskim motivima (radijalne linije, koncentrični krugovi, elipse), odgovaraju solarnom kultu. Zoomorfni i ornitomorfni motivi (škorpija, puž, kornjača, riba, ptica) tretirani kao znaci zodijskih, određuju ogledala u predmete namenjene solarnom kultu. Nalazi ogledala iz D. Panonije, Dakije, Trakije i Gornje Mezije pokazuju izvesne stilske sličnosti, tako da se može izdvojiti balkansko-podunavski krug u kome su delovale lokalne radionice izražavajući duh provincijalne umetnosti. Među samim radionicama su postojala izvesna odstupanja, bilo u formi, motivima ili kvalitetu izrade. Njihova lokacija nije arheološki dokumentovana, ali brojnost primeraka u Sučidavi, Intercisi, Viminacijumu i Gomolavi potvrđuje prisustvo radionica u navedenim centrima.

Figurine boginje Venere od olova, verovatno su kao *ex-voto* darovi posvećivane boginji (kat. br. 317–351). Na području srpskog dela Panonije i Mezije su dominirale tokom druge polovine III veka. To je period kada na istom području egzistira produkcija ikona podunavskih konjanika od olova i navodi nas na mišljenje da su i ikone i figurine iz istih radionica. Kako na navedenom prostoru nema primeraka iz radionica u okruženju, postoji mišljenje da su figurine izrađivane isključivo za lokalna svetišta koja bi se najpre mogla locirati u Sirmijumu i Viminacijumu. Na prostoru Srbije su za sada poznate samo figurine Venere od olova, dok su u susednim oblastima poznati primerci i drugih božanstava. Razlog nije poznat, ali up-

stationed. The same task was most likely also given to the *cohors equitata* from Ravna.

Low cost and simple lead production influenced the broad usage of this metal not only as an “industrial” raw material, but also in cultic purposes. Colour, weight, its toxic features all gave this metal a magical character. Tablets curses are the best examples for understanding magical influences on those who committed crimes. Special importance was given to icons with cultic character with solar mysticism, also known as the icons of “Danubian horsemen” or of anonymous solar goddess (cat. nr. 1–126). Icons of this cult were also made of other materials (stone, pottery, bronze), but a certain more or less standardized iconographical form was present on lead icons exclusively. According to the stylistic–typological icon analysis, at least two workshops for their production can be distinguished, both situated close to the Danube. One of them was in Upper Moesia, in Stari Kostolac (*Viminacium*), while the other was in Lower Pannonia, in Sremska Mitrovica (*Sirmium*). In both workshops, one can expect several molds for production of the same types, with variants and sub-variants. Frames of miniature mirrors (cat. nr. 127–316) indicate that lead was regarded a special metal. Identical examples were not made of other metals and since they are of small dimensions, their practical value is reduced to a minimum. This is why one is allowed to speak about their cultic purpose and about them being *ex-voto* gifts to different deities, so far not known. According to the images of grapevine and grapes, some of the mirrors can be ascribed to Dionysus, while the ones with geometrical motifs (radial lines, concentric circles, ellipses), correspond to the solar cult. Animal and bird motifs (scorpion, snail, turtle, fish, and bird) are regarded zodiac signs and they are used to determine mirrors and other items as objects of solar cult. Mirror finds from Lower Pannonia, Dacia, Thrace and Upper Moesia show certain stylistic similarities and one can speak about the Balkan–Danubian circle in which local workshops were active, reflecting the spirit of provincial art. Among workshops themselves, there were certain deviations, either in form, motif or production quality. Their locations were not archaeologically confirmed, but the number of items from Sucidava, Intercissa, Viminacium and Gomolava indicate their existence in these centres.

It is most likely that lead figurines of the goddess Venus were dedicated to her as *ex-voto* gifts (cat. nr. 317–351). During the second half of the 3rd century, they were very numerous in the Serbian parts of Pannonia and Moesia. This is the period in which there was also a large production of icons of the Danubian horseman, indicating

otreba olova za izradu različitih predmeta u vremenski podudarnom periodu, ukazuje na dostupnost metala i jeftinu proizvodnju olova, kao i na nedostatak bronzne za koju je olovo postalo zamena.

Predmeti od olova različite namene su raznovrsni i našli su primenu kako u sepulkralne svrhe, tako i u „industrijskoj“ proizvodnji. Sarkofazi, kasete i urne od olova su korišćeni u sepulkralne svrhe i uglavnom prate veće urbane centre u čijoj su blizini rudnici olova (kat. br. 374–410). Podjednako su zastupljeni u Zapadnom i Istočnom delu Carstva. Među naučnicima prevladava mišljenje da su radionice na Zapadu radile pod uticajem Orijenta, jer su ove bile primarne po kvalitetu i raznovrsnosti motiva. Upotreba kovčega od olova u sepulkralne svrhe se pripisuje Orijentalnom stanovništvu koje nikada nije prihvatilo kremaciju kao oblik sahrane. Sarkofazi obrađeni u knjizi su skromni po brojnosti i motivima i zadovoljavali su potrebe bogatih građana, verovatno istočnjačkog porekla. Na osnovu grobnih priloga i antropološke analize skeleta, moglo bi se reći da su bili predviđeni za sahranjivanje žena i dece. Kasete su zastupljene sa tri primerka. Na osnovu motiva (višeokraka zvezda sa strelicama, krst, jelova grančica, radijalne linije u kombinaciji sa floralnim ornamentom i dijagonalama) koji se ponavljaju na sarkofazima, možemo ih povezati sa stanovništvom istočnjačkog porekla. Pohranjivanje kremiranih ostataka u urne nije bila česta praksa i vezuje se za italско stanovništvo i period rane romanizacije.

Olovo je široku primenu imalo u trgovini, kako za obeležavanje robe za carinjenje pomoću pečata, tako i za merenje robe pomoću tegova različitih oblika i težina. Specifična težina olova je iskorišćena za izradu pečata-plombi, tegova i viskova. Plombe potiču iz većih urbanih centara ili njihove okoline (S. Kostolac, Dubravica, S. Mitrovica, Hrtkovci; kat. br. 414–472) u kojima je bila razvijena zanatska delatnost, odnosno roba za transport. Na plombama oficijelnog karaktera su carski portreti i oznake legija. Privatne plombe sadrže portrete običnih građana, zoomorfne prikaze, zodijske znake ili inicijale. Pečati sa predstavom božanstava se verovatno odnose na zaštitnike grada. Tegovi su korišćeni kao merne jedinice (kat. br. 476–502). Tegovi bez alke ili perforacije su korišćeni za merenja na jednakokrakim vagama (terazije). Veći tegovi koji imaju alku od gvožđe ili bronzne ili perforaciju su korišćeni za merenja na kantarima. Visak je kao merni instrument bio neophodan arhitektama i zidarima (kat. br. 503–507).

U naoružanju su olovna zrna (*glans plumbea*; kat. br. 508–524) korišćena kao projektili za praćku. Praćkaške jedinice su bile sastavni deo redovnih i pomoćnih rimskih

that the icons and the figurines were possibly made in the same workshops. Since in this area, there were no finds from the surrounding workshops, there is an opinion that the figurines were made for local sanctuaries exclusively, most likely to be situated in *Sirmium* and *Viminacium*. So far, at the territory of Serbia, only Venus figurines made of lead are known, while in the neighbouring provinces, also images of other deities are known. The reason is not known, but the usage of lead in production of different items in the same time period indicates that this metal was easily obtained and easily processed. In other words, it became a substitute for bronze, which was lacking.

Lead items of different purposes were applied in sepulchral purposes, as well as in “industrial” production. Lead sarcophagi, cassettes and urns were used in sepulchral purposes and they are usually encountered in larger urban centres with lead mines in their vicinity (cat. nr. 374–410). They were equally represented in the Western and the Eastern parts of the Empire. Many scholars incline to think that the western workshops produced under the influences from the Orient, since they were better in quality and diversity of motifs. The usage of lead sarcophagi in sepulchral purposes is ascribed to the Oriental population, who never adopted cremation as a burial rite. The sarcophagi mentioned in this volume are not numerous and possess only a very few motifs, intended to satisfy the needs of wealthy citizens from the Orient. According to the grave-goods and anthropological analyses, it is observed that they were intended for female and infant burials. There were only three cassettes. According to their motifs (multi-pointed stars with arrows at their endings, cross, pine branches, radial lines combined with floral ornaments and diagonals), repeated on the sarcophagi, they can be associated with the inhabitants with an Oriental origin. Burying cremated remains in urns was not a frequent ritual and it is associated with Italic newcomers and the period of early Romanization.

Lead was widely applied in trade, for marking merchandise and taxation by using seals, but also for measuring merchandise with different shapes and weights of weighs. Specific lead weight was used for making seals, plumbs, weighs and plumb lines. Seal finds come from larger urban centres or their vicinity (Stari Kostolac, Dubravica, Sremska Mitrovica, Hrtkovci; cat. nr. 414–472) in which handicraft was developed and there was a lot of merchandise to be transported. On official seals, there were imperial portraits and legions’ marks. Private seals contain portraits of ordinary citizens, images of animals, zodiac signs or initials. Seals with images of deities most likely refer to patrons of different cities. Weighs were

trupa. Sva zrna iz Narodnog muzeja u Beogradu su vretenaste forme sa šiljatim vrhovima i iz istog su kalupa. Kao mesto nalaza smatra se Stojnik odnosno, bedem i kule utvrđenja. Promenom strategije ratovanja, proisteklom krizom koja je obuhvatila sve privredne grane rimskog carstva, tokom kasnoantičkog perioda, pešadijske i konjaničke vojne jedinice naoružavaju se posebnim probojcima sa olovnim tegovima—plumbatama, radi postizanja većeg dometa (kat. br. 525–549). Izdvojena su tri tipa plumbata: široki i masivni probojci trougaonog oblika sa kraćim zadnjim trnom, dugački i uski i jedinstveni primerak tropernog probojca iz Dubravice (*Margum*). Nalazi uglavnom potiču sa lokaliteta na kojima su postojala kasnorimska i ranovizantijska utvrđenja iz druge polovine IV do prvih decenija V veka.

U svakodnevnoj, kućnoj upotrebi su retko korišćene posude od olova, pršljenci, tučkovi i žetoni (kat. br. 550 - 584). Međutim, olovni oksid je često korišćen za gledosanje posuda. U tkačkoj proizvodnji su tegovi kupastog oblika korišćeni za zatezanje konca na razboju, dok su užarski tegovi pločastog oblika sa perforacijom, korišćeni u ribolovu za potapanje mreže (kat. br. 585–604). Olovo kao mek i savitljiv metal nije bio podesan za izradu nakita i retko je korišćen u te svrhe. To su

uglavnom samo imitacije već poznatih oblika od drugih metala (kat. br. 610–628). Primena olova u građevinarstvu bila je raznovrsna. Korišćeno je za zalivanje metalnih šipki koje su povezivale tambure stubova, za pokrivanje krovova, za izradu konstruktivnih elemenata (klamfe, oplate i slično; kat. br. 606–609). Vodovodna mreža se u većini slučajeva zasnivala na primeni cevi od olova koje su zbog svoje neporoznosti i jeftine proizvodnje u velikoj meri korišćene (sl. 16–18). Pored otrovnih svojstava, olovo je imalo određena lekovita dejstva, stoga je našlo primenu u medicini i kozmetici. Primenom olova u slikarstvu za dobijanje pojedinih boja (bela, žuta) se završava upotreba ovog metala u antičkom svetu koja u svakom slučaju nije bila zanemarljiva.

Proizvodnja različitih predmeta od olova, pokazuje da je rudarsko-metallurška aktivnost zadovoljavala potrebe lokalnog stanovništva, a tokom kasnoantičkog perioda potvrđen je i izvoz olovnih slitaka. Nesigurni i nebezbedni putevi su krajem III i početkom IV veka postali opasni za transport robe iz udaljenih oblasti, dok je i sam nedostatak rude uslovio eksploataciju olova iz manjih i Rimu bližih rudnika, poput balkanskih.

Predmeti od olova iz rimskih provincija na tlu Srbije su uglavnom lokalne proizvodnje, to je uslovljeno dostupnošću sirovine, samim tim i jeftine proizvodnje. S druge strane, nedostatak drugih metala je prouzrukovao

used as measuring units (cat. nr. 476–502). Weighs without rings or perforations were used for measuring on double-beam scales. Larger weighs with iron or bronze rings or a perforation were used for measuring on single beam scales. Plumb weighs as measuring instruments were necessary for architects and builders (cat. nr. 503–507).

As weaponry, lead shots (*glans plumbea*; cat. nr. 508–524) were used as sling shots. Sling units were parts of regular and auxiliary military troops. All of the shots from the National Museum in Belgrade are spindle-shaped, pointed heads and they all come from the same mold. They are regarded to be discovered at Stojnik, actually walls and towers of this fortification. As warfare strategies changed during Late Antiquity, due to a crisis in all economic branches of the Roman society, both infantry and equestrian units were armed with special piercers with lead weighs – the *plumbatae*, in order to reach higher ranges (cat. nr. 525–549). Three types of piercers can be distinguished: broad and massive triangular piercers with a shorter back thorn, the long and narrow ones and a unique example of a three-feathered piercer from Dubravica (*Margum*). The finds usually originate from Late Roman or early Byzantine fortresses from the second half of the 4th until the early decades of the 5th century.

In everyday usage, lead vessels, spindle whorls, pestles and tokens (cat. nr. 550–584) were rarely used. However, lead oxide was often used for pottery glazing. In weaving industry, cone shaped weighs were used for stretching loom threads. Rope weighs were flat and had a perforation and they were used for fishing, actually sinking nets (cat. nr. 585–604). As a soft and flexible metal, lead was not suitable for making jewelry and it was only rarely used for such purposes. Such forms usually represent imitations of the already known jewelry pieces made of other metals (cat. nr. 610–628). The usage of lead in building and constructing was huge. It was used for casting metal bars that connected column drums, for roofing, making constructive elements (nails, plating etc.; cat. nr. 606–609). A Roman water supplying net usually consisted of lead pipes, use don a huge scale due to their cheap production and water resistance (Fig. 16–18). Besides its toxic features, lead also possessed certain healing features and it was therefore used in medicine and cosmetics. The last but not least was the application of lead in painting and gaining certain colours (white, yellow).

Production of certain lead objects indicated that mining and metallurgic activities were sufficient for supplying local inhabitants, while during Late Antiquity, lead casts were also exported. At the end of the 3rd and the beginning of the 4th century, insecure roads and travelling

veću upotrebu olova. Dosadašnja istraživanja ukazuju da su predmeti različite namene od olova istovremeno proizvođeni u istim radioničkim centrima u blizini rudarsko-metalurških kompleksa. Takvi centri se mogu očekivati u S. Mitrovici Hrtkovcima, S. Kostolcu, na Kosmaju (Stojnik) i Sočanici. Stoga, većina proizvoda predstavlja domaću radinost, dok se za retke primerke može očekivati da su import. Tegovi iz Dubrvice i Šapina (okolina Požarevca) kao i novac iz Baba (Kosmaj) se sa većom sigurnošću mogu tretirati kao import sa Bliskog istoka (Perint, Bitinija i Antiohija).

became dangerous for transporting goods from distant areas, while lacking of ores led to the developed mining in the smaller areas closer to Rome, like those from the Balkans.

Lead finds from the territory of Serbia and mostly locally produced. This was conditioned with accessibility to raw materials and therefore also low cost production. On the other hand, the lack of other metals led to a larger usage of lead. The research conducted so far showed that different lead objects were produced in handicraft centres close to the mining and metallurgic complexes. Such centres can be expected in Sremska Mitrovica, Hrtkovci, Stari Kostolac, in Kosmaj (Stojnik) and Sočanica. Therefore, the majority of products represent domestic items, while only rarely one can come upon imported items. The weighs from Dubravica and Šapino (the vicinity of Požarevac), as well as the coins from Babe (Kosmaj), can be regarded as imported ware from the Orient (Perinthos, Bithynia and Antiochia).

KATALOG

CATALOGUE

I-PREDMETI KULTNE NAMENE

Ikone podunavskih konjanika

TIP IA

1. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup, nepoznato mesto nalaza. Olovo, livenje, cela; dimenzije: visina 7,5 cm, širina 6,7cm.

Literatura: Zomobuh 2001, 167–168, c. 2.



Kat. br. / Cat. no. 1.

2. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, fragmentovana; dimenzije: visina 9,6 cm, širina 3,8 cm.

Sačuvani su delovi uz levu bočnu stranu ikone.

I—očuvan je deo edikule sa jajastom kimom i desna Solova ruka kojom pozdravlja svet. Kod šake je zvezda. Vidi se samo par konja desno od Sola.

II—sačuvan je sa leve strane konjanik sa frigijskom kapom na glavi i podignutom rukom u znak pozdrava. Pozadi njega je naoružani vojenik.

III i IV zona skoro potpuno nedostaju, jedino je sačuvan deo tordiranog stuba uz levu ivicu ikone.

Literatura: Ilonobuh 1992, 30, kat. br. 1, c. 1.

3. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, fragmentovana; dimenzije: visina 6,6 cm, širina 3 cm.

Sačuvan je središnji deo ikone uz desnu ivicu tordiranog stuba.

Predstave iz I i II zone nedostaju.

III—u centralnom delu su tri figure koje sede za stolom. Desno su dve nage ljudske figure kojima nedostaju glave. Drže se za ruke i prilaze stolu. Levo od stola je drvo sa ovnom. Muškarac u kecelji mu vadi utrobu.

IV—u centralnom delu je kantharos, desno od njega zmija i

I-SACRAL OBJECTS

Icons of the “Danubian horseman”

TYPE IA

1. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought, finding place unknown. Lead, casting, fully preserved; dimensions: height 7.5 cm, width 6.7cm.

Literature: Zomobuh 2001, 167 - 168, Fig. 2.

2. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, bought.

Lead, casting, fragmented; dimensions: height 9.6 cm, width 3.8 cm.

Parts along the left lateral icon side remained preserved.

I—part of an aedicula remained preserved, with egg-shaped cyme and the right hand of Sol, greeting the world. Next to the hand, there is a star. On Sol's right side, only a pair of horses is visible.

II—on the left side, a horseman with a Phrygian cap remained preserved, his hand lifted as he greets. Behind him, there is an armed soldier.

Zones III and IV are almost fully missing, only part of a twisted column along the left icon side remained preserved.

Literature: Ilonobuh 1992, 30, cat. no 1, Fig. 1.

3. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, bought.

Lead, casting, fragmented; dimensions: height 6.6 cm, width 3 cm. The middle icon part remained preserved, along the right side of the twisted column.

Images from the I and II zone are missing.

III—in the middle, there are three figures sitting at the table. On the right, there are two naked human figures, their heads missing. They are holding hands and approaching the table. On the left, there is a tree with a ram. A man with an apron takes its guts out.

IV—in the middle there is a kantharos, to the right a snake and a cock, to the left a lion.

Literature: Ilonobuh 1992, 30, cat. no 2, Fig. 2.

4. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, bought; inv. nr. 3139 (new 021206).

Lead, casting, fragmented; dimensions: height 6.9 cm, width 4.6cm.

The upper icon part (aedicula) remained preserved.

I—Above the aedicula, in the right corner, there is an image of a

petao, dok je levo lav.

Literatura: Pionovski 1992, 30, kam. br. 2, sl. 2.

4. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, otkup; inv. br. 3139 (novi 021206).

Olovo, livenje, fragmentovana; dimenzije: visina 6,9 cm, širina 4,6cm.

Sačuvan je gornji deo ikone (edikula).

I – Iznad edikule u desnom uglu je prikazana zmija i zvezda iznad nje. Levi ugao ikone nedostaje. Unutar edikule je Sol u kvadrigrji sa kuglom u levoj ruci, dok desnom pozdravlja svet. Levo i desno od njegovih raširenih ruku je po zvezda. Vide se oba para konja.

II – sačuvana je samo glava boginje i konjanika sa desne strane ikone.

Literatura: Pionovski 1992, 31, kam. br. 3, sl.

5. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, fragmentovana; dimenzije: visina 6,3 cm, širina 4,4 cm.

Sačuvana je gornja desna polovina ikone.

I – iznad edikule u desnom uglu je prikazana zmija i zvezda iznad nje. Leva polovina ikone nedostaje. Unutar edikule je Sol u kvadrigrji sa kuglom u levoj ruci, dok desnom pozdravlja svet. Desno od njegove raširene ruke je osmokraka zvezda. Vidi se samo desni par konja.

II – u centralnom delu je boginja spuštenih ruku, desno od nje je konjanik, ispod kopita je ležeća ljudska figura. Iza konjanika je stojeća figura sa rukom preko ustiju (Nemeza).

III i IV zona nisu sačuvane.

Literatura: Pionovski 1992, 31, kam. br. 4, sl. 4.

6. Platičevo (lokalitet „Bokšina“).

Muzej Srema u Sremskoj Mitrovici, poklon, ulazni br. 1086.

Olovo, nedostaje samo gornji levi ugao iznad edikule ikone, livenje; dimenzije: visina 9,5 cm, širina 7,8 cm.

Ikona je napukla kod desne bočne ivice. Ikonografski prikaz se ipak može razaznati i u potpunosti odgovara tipu IA.

Literatura: Pionovski 1988, 105, 106, kam. br. 1/1.

7. Donji Petrovci (Bassianae, kod Rume).

Narodni muzej u Beogradu, poklon, inv. br. 4208/III.

Olovo, nedostaje samo gornji levi ugao ikone, livenje.

Dimenzije: visina 9,5 cm, širina 7,8 cm.

Ikona je napukla po sredini edikule. Ikonografski prikaz se ipak može razaznati, tako da u potpunosti odgovara tipu IA.

Literatura: Pionovski 1986, 114–115, sl. 1.

snake and a star above it. The left icon corner is missing. Within the aedicula there is Sol in a quadriga, holding a globe in his left hand, greeting the world with his right hand. On both sides of his opened arms there is a star. Both pairs of horses are visible.

II – only goddess's head remained preserved and a horseman on the right icon side.

Literature: Pionovski 1992, 31, cat. nr. 3, Fig. 3.



Kat. br. / Cat. no 4.

5. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, bought.

Lead, casting, fragmented; dimensions: height 6.3 cm, width 4.4 cm.

The right upper icon half remained preserved.

I – Above the aedicula, in the right corner, there is an image of a snake and a star above it. The left icon corner is missing. Within the aedicula there is Sol in a quadriga, holding a globe in his left hand, greeting the world with his right hand. To the right of his spread arm there is an eight-pointed star. Only the right pair of horses is visible.

II – in the middle, there is the goddess, her hands down, on her right there is a horseman, beneath the hooves there is a lying human figure. Behind the horseman there is a standing figure with its hand over its mouth (Nemesi).

Zones III and IV are not preserved.

Literature: Pionovski 1992, 31, cat. no 4, Fig. 4.

6. Platičevo (site “Bokšina”).

Museum of Srem, Sremska Mitrovica, donation, entering no 1086. Lead, only the upper left corner above the aedicula is missing, casting; dimensions: height 9.5 cm, width 7.8 cm.

The icon is cracked next to the right lateral edge. The iconographic image can still be recognized and it fully corresponds with type IA.

Literature: Pionovski 1988, 105, 106, cat. no 1/1.

7. Donji Petrovci (Bassianae, near Ruma).

National Museum in Belgrade, donation, inv. no 4208/III.

Lead, only the upper left icon corner is missing, casting.



Kat. br. / Cat. no. 7.

8. Donji Petrovci (Bassianae, kod Rume).
Muzej u Zagrebu, kupljena od Šime Milutinovića iz Rume.
Olovo, cela, livenje; dimenzije: visina 9,5 cm, širina 8,0 cm, debljina 0,03 cm, težina 160 gr.
Ikonografski prikaz u potpunosti odgovara tipu IA.
Literatura: Hoffiller 1905, 119–121, sl. 2, sa starijom literaturom; Iskra-Janošić 1966, kat.br.13; Tudor 1969, 77–78, kat. 133, Pl. LXIII.

9. Sremska Mitrovica (Sirmium, lokalitet 28).
Muzej Srema u Sremskoj Mitrovici, inv. br. 444.
Olovo, nedostaje samo gornji levi ugao ikone, livenje.
Dimenzije: visina 9,5 cm, širina 7,8 cm.
Ikonografski prikaz je dosta nejasan usled oštećenja, ali se ipak može tipološki opredeliti u tip IA.
Literatura: Pionovih 1986, 115, c. 2.



Kat. br. / Cat. no 9.

Dimensions: height 9.5 cm, width 7.8 cm.
The icon cracked along the middle of the aedicula. The iconographic image can still be recognized and it fully corresponds with type IA.

Literature: Pionovih 1988, 114–115, Fig. 1.

8. Donji Petrovci (Bassianae, near Ruma).
Museum of Zagreb, bought from Šime Milutinović from Ruma.
Lead, fully preserved, casting; dimensions: height 9.5 cm, width 8.0 cm, thickness 0.03 cm, weight 160 gr.
Iconographical image fully corresponds with type IA.
Literature: Hoffiller 1905, 119–121, Fig. 2, with older literature; Iskra-Janošić 1966, cat. nr.13; Tudor 1969, 77–78, cat. 133, Pl. LXIII.



Kat. br. / Cat. no 8.

9. Sremska Mitrovica (Sirmium, site 28).
Museum of Srem, Sremska Mitrovica, inv. no 444.
Lead, only the upper left icon corner is missing, casting.
Dimensions: height 9.5 cm, width 7.8 cm.
Due to the damages, the iconographical image is rather unclear, but typologically, it can still be ascribed to type IA.
Literature: Pionovih 1986, 115, Fig. 2.

10. Sremska Mitrovica (Sirmium, street Jalijska 22, Kalvarija breg, behind the wall of the ancient city).
Muzej Srema in Sremska Mitrovica, A/1365.
Lead, cut between the second and the third zone, casting. Dimensions: height 9.4 cm, width 7.5 cm, thickness 1.5–3.5 mm, weight 141 g. Icon

11. Šuljam (Roman villa).
Museum of Srem, Sremska Mitrovica, inv. no 419.
Lead, fragmented, casting; dimensions: height 9.2 cm, width 7.3 cm, thickness 1.5–3 mm, weight 146.35 gr. The upper left

10. Sremska Mitrovica (Sirmium, ulica Jalijska 22, Kalvarija breg, iza zida antičkog grada).

Muzej Srema u Sremskoj Mitrovici, A/1365.

Olovo, prepolovljena između druge i treće zone, livenje. Dimenzije: visina 9,4 cm, širina 7,5 cm, debljina 1,5-3,5 mm, težina 141 g. Ikona je identična prethodnoj.

Literatura: Ochsenschlager 1973, 81 - 82, Pl. I.

identical to the previous one.

Literature: Ochsenschlager 1973, 81 - 82, Pl. I.



Kat. br. / Cat. no. 10.

11. Šuljam (rimski vila).

Muzej Srema u Sremskoj Mitrovici, inv. br. 419.

Olovo, fragmentovana, livenje; dimenzije: visina 9,2 cm, širina 7,3 cm, debljina 1,5-3 mm, težina 146,35 gr. Nedostaje gornji levi ugao ikone sa predstavom zmije iznad edikule i donji desni ugao sa predstavom petla.

Literatura: Ochsenschlager 1971, 53, Pl. II/3, sa starijom literaturom.

12. Progar (na imanju Boška Erdeljana).

Muzej grada Beograda, inv. br. AA-4388.

Olovo, cela, livenje; dimenzije: visina 9,3 cm, širina 7,8 cm. U uvijenim telima zmija su dve perforacije, verovatno za pričvršćivanje ikone.

Literatura: Bacuh 2000–2001, 92–93, sl. 3.

13. Beograd (Singidunum, Bulevar revolucije).

Narodni muzej u Beogradu, inv. br. 1560/II. Kupljena od B. Spasića.

Olovo, cela, livenje; dimenzije: visina 9,5 cm, širina 7,9 cm.

Ikona je identična prethodnoj.

Literatura: Pionosuh 1983, 57–58, cl. 5.

icon corner is missing, with the image of a snake above the aedicular, but also the lower right corner, with the image of a cock.

Literature: Ochsenschlager 1971, 53, Pl. II/3, with older literature.



Kat. br. / Cat. no. 11.

12. Progar (at the property of Boško Erdeljan).

Belgrade city Museum, inv. no AA-4388.

Lead, fully preserved, casting; dimensions: height 9.3 cm, width 7.8 cm. Within the twisted snakes' bodies, there are two perforations, most likely for fixing the icon.

Literature: Bacuh 2000–2001, 92–93, Fig. 3.



Kat. br. / Cat. no. 12.

13. Beograd (Singidunum, Bulevar revolucije).

National Museum in Belgrade, inv. nr. 1560/II. Bought from B. Spasić. Lead, fully preserved, casting; dimensions: height 9.5 cm, width 7.9 cm.

Icon identical with the previous one.

Literature: Pionosuh 1983, 57 - 58, Fig. 5.



Kat. br. / Cat. no. 13.

14. Beograd (Singidunum).

Olovo, cela, livenje.

Narodni muzej u Beogradu.

Ikona je identična prethodnoj.

Literatura: Tudor 1969, 31, kat. br. 52.

15. Nakučani (kod Šapca).

Narodni muzej u Beogradu, inv. br. 3803/III. Kupljena od Z. Jelašića iz Šapca.

Olovo, livenje. Dimenzije: visina 9,5 cm, širina 7,8 cm. Ikona je napukla na gornjem delu sa leve i na donjem delu sa desne strane; na gornjem delu, iznad edikule je kružna perforacija za pričvršćivanje.

Literatura: Понових 1983, 59, ca. 8.



Kat. br. / Cat. no. 15.

14. Beograd (Singidunum).

Lead, fully preserved, casting.

National Museum in Belgrade.

Icon identical with the previous one.

Literature: Tudor 1969, 31, cat. nr. 52.

15. Nakučani (near Šabac).

National Museum in Belgrade, inv. no 3803/III. Bought from Z. Jelašić from Šabac.

Lead, casting. Dimensions: height 9.5 cm, width 7.8 cm. Icon is cracked in its upper left part and its lower right side; in the upper part, above the aedicula, there is a circular perforation for fixing.

Literature: Понових 1983, 59, Fig. 8.

16. Ćuprija (Horreum Margi).

Lead, fully preserved, casting.

National Museum in Belgrade.

Icon identical with the previous one.

Literature: Tudor 1969, 35, cat. no 60.

17. Ćuprija (Horreum Margi).

Lead, fully preserved, casting.

National Museum in Belgrade.

Icon identical with the previous one.

Literature: Tudor 1969, 35, cat. nr. 61.

18. Mačvanska Mitrovica.

Museum of Srem, Sremska Mitrovica, inv. no 957.

Lead, with smaller damages in the upper left and lower right corner; casting.

Dimensions: height 9.4 cm, width 7.9 cm, thickness 1.5-3.5 mm, weight 160.55 gr.

Icon identical with the previous one.

Literature: Ochsen Schlager 1971, 53, Pl. II/4, with older literature.



Kat. br. / Cat. no. 18.

16. Čuprija (Horreum Margi).

Olovo, cela, livenje.

Narodni muzej u Beogradu.

Ikona je identična prethodnoj.

Literatura: Tudor 1969, 35, kat. br. 60.

17. Čuprija (Horreum Margi).

Olovo, cela, livenje.

Narodni muzej u Beogradu.

Ikona je identična prethodnoj.

Literatura: Tudor 1969, 35, kat. br. 61.

18. Mačvanska Mitrovica.

Muzej Srema u Sremskoj Mitrovici, inv. br. 957.

Olovo, sa neznatnim oštećenjem u gornjem levom i donjem desnom uglu ikone; livenje.

Dimenzije: visina 9,4 cm, širina 7,9 cm, debljina 1,5-3,5 mm, težina 160,55 gr.

Ikona je identična prethodnoj.

Literatura: Ochsenschlager 1971, 53, Pl. II/4.

19. Mačvanska Mitrovica.

Muzej Srema u Sremskoj Mitrovici, inv. br. 454.

Olovo, livenje. Ikona je oštećena u gornjem delu, po sredini edikule i u donjem desnom uglu, gde nedostaju deo zmije i petao.

Dimenzije: visina 9,2 cm, širina 7,6 cm, debljina 1,5-2,75 mm, težina 175,75 g. Ikona je identična prethodnoj.

Literatura: Ochsenschlager 1971, 53, Pl. III/5.

20. Gomolava.

Vojvođanski muzej u Novom Sadu; inv. br. G-455.

Olovo, fragmentovana, livenje.

Dimenzije: 3,2 x 6,2 cm.

Sa leve strane ikone je deo tordiranog stuba.

II – na levoj strani ikone vide se konjska kopita ispod kojih je riba.

III – u sredini je sto sa kanelurama za kojim sede tri osobe. Osobi u sredini nedostaje glava. Desno od stola su dve nage osobe koje se drže za ruke i prilaze gozbi. Levo od trpeze je scena žrtvovanja (drvo sa ovnom, čovek koji vadi utrobu životinji), u pozadini je posmatrač sa maskom.

IV – u sredini je kantaros, desno zmija i petao, levo, lav i tronožac sa ribom.

Literatura: Dautova–Ruševljan, Brukner 1992, 65, 73, T. 8/39.;

Давтова-Рушевљан 2006, 348, кат. бр. 32, сл. 4/1.

19. Mačvanska Mitrovica.

Museum of Srem, Sremska Mitrovica, inv. no 454.

Lead, casting. Icon damaged in the upper part, in the middle of the aedicula and in the lower right corner, part of the snake and the cock are missing.

Dimensions: height 9.2 cm, width 7.6 cm, thickness 1.5-2.75 mm, weight 175.75 g. Icon is identical with the previous one.

Literature: Ochsenschlager 1971, 53, Pl. III/5.

20. Gomolava.

Museum of Vojvodina, Novi Sad; inv. no G-3455.

Lead, casting, fragmented.

Dimensions: 3.2 x 6.2 cm.

On the left icon side, there is a part of the twisted column.

II – on the left icon side, horse's hooves are visible, a fish beneath them.

III – in the middle there is a table with canelures, three people sitting at it. Head of the person in the middle is missing. To the right from the table, there are two naked individuals, holding hands and approaching the feast. To the left from the table, there is the sacrificial scene (the tree with a ram, a man taking the animal's guts out); in the background there is an observer with a mask.

IV – in the middle, there is a kantharos, on the right a snake and a cock, on the left a lion and a tripod with a fish.

Literature: Dautova–Ruševljan, Brukner 1992, 65, 73, T. 8/39.;

Давтова-Рушевљан 2006, 348, кат. нр. 32, Fig. 4/1.

TIP IB

21. Stari Kostolac (Viminacium, lokalitet „Čair“).
Narodni muzej u Požarevcu, otkup.
Olovo, fragmentovana, sačuvan je samo gornji deo ikone;
livenje.
Dimenzije: visina 3 cm, širina 7,8 cm.
I – unutar edikule je prikazan Sol sa zrakastom krunom, koji
desnom rukom pozdravlja svet, dok u levoj drži kuglu. Vidi se
samo trup konja koji vuče kvadrigu. Ostatak pločice nedostaje.
Literatura: Pionovuh 1992, 31, kam. br. 5, c.1. 5.

22. Stari Kostolac (Viminacium, lokalitet „Čair“).
Narodni muzej u Požarevcu, otkup.
Olovo, fragmentovana, sačuvan je samo gornji levi deo ikone;
livenje.
Dimenzije: visina 3,3 cm, širina 3 cm.
Iznad edikule vidi se samo deo uvijenog zmijskog tela uz gornji
levi rub pločice.
I – ispod edikule je sačuvan deo levog konja Solove kvadriga.
Ostatak pločice nedostaje.
Literatura: Pionovuh 1992, 32, kam. br. 6, c.1. 6.

23. Stari Kostolac (Viminacium, lokalitet „Čair“). Narodni
muzej u Požarevcu, otkup; inv. br. 3140 (novi 021207).
Olovo, fragmentovana, sačuvana je desna polovina ikone;
livenje.
Dimenzije: visina 8,2 cm, širina 6,8 cm.
Iznad edikule vidi se u gornjem desnom uglu uvijena zmija.
I – ispod edikule je sačuvan Sol sa zrakastom krunom i kuglom
u levoj ruci. Sačuvan je samo desni par konja Solove kvadriga.
II – u sredini je boginja sa raširenom maramom preko nogu.
Desno od nje je konjanik koji stoji iznad ribe i pozdravlja bo-
ginju. Pozadi njega je stojeća ženska figura sa rukom preko lica
(Nemeza).



Kat. br. / Cat. no. 23.

TYPE IB

21. Stari Kostolac (Viminacium, site “Čair”).
National Museum in Požarevac, bought.
Lead, fragmented, only the upper icon part remained preserved;
casting.
Dimensions: height 3 cm, width 7.8 cm.
I – Sol is depicted within the aedicula, wearing radial crown,
greeting the world with his right hand, holding a globe in his
left. From the quadriga, only a horse’s body is visible. The rest
of the plate is missing.
Literature: Pionovuh 1992, 31, cat. no 5, Fig. 5.

22. Stari Kostolac (Viminacium, site “Čair”).
National Museum in Požarevac, bought.
Lead, fragmented, only the left upper icon part remained pre-
served; casting.
Dimensions: height 3.3 cm, width 3 cm.
Above the aedicula, part of a snake’s twisted body is visible
along the edge of the plate.
I – under the aedicula, part of a horse from Sol’s quadriga is
visible. The rest of the plate is missing.
Literature: Pionovuh 1992, 32, cat. no 6, Fig. 6.

23. Stari Kostolac (Viminacium, site “Čair”).
National Museum in Požarevac, bought; inv. nr. 3140 (new
021207).
Lead, fragmented, the right icon part remained preserved; cast-
ing.
Dimensions: height 8.2 cm, width 6.8 cm.
Above the aedicula, in the upper right corner, there is a twisted
snake.
I – Sol is depicted under the aedicula, wearing a radial crown
and holding a globe in his left hand. Only the right pair of hors-
es from Sol’s quadriga remained preserved.
II – in the middle, there is the goddess, a scarf spread over her
legs. On her right side, there is a horseman standing upon a fish
and greeting the
goddess. Behind him, there is a standing female figure, her hand
over her face (Nemesis).
III – in the middle, there are three persons at the table, a fish is
on the table, to the right from the table, there are two naked in-
dividuals approaching the table. This part of the icon is broken;
therefore the figures are cut at their waists.
IV – in the middle, there is a kantharos, on the left side, only the
snake is preserved and on the right side a lying lion and a cock.
Literature: Pionovuh 1992, 32, cat. no 7, Fig. 7.

III – u sredini su tri osobe za stolom na kome je riba, desno od trpeze su dve nage ljudske figure koje prilaze stolu. Ikona je prelomljena u tom delu, tako da su navedene figure presečene u predelu struka.

IV – u sredini je kantaros, levo je sačuvana samo zmija, a desno ležeći lav i petao.

Literatura: Pionosuh 1992, 32, kam. br. 7, sl. 7.

24. Trojan (lokalitet Jerinin Grad kod Novog Pazara).⁵¹³

Muzej „Ras“ u Novom Pazaru.

Olovo, fragmentovana, livenje. U centralnom delu ikone nedostaje deo predstave, inače je identična prethodnim.

Dimenzije: visina 7,8 cm, širina 7,5 cm.

Literatura: Pion-Лазућ 2002, 7–15, sl. 1, 2.

25. Mačvanska Mitrovica (lokalitet „Zidine“).

Muzej u Zagrebu.

Olovo, cela, livenje; dimenzije: visina 7,7 cm, širina 7,4 cm, debljina 2 mm. Ikona je identična prethodnim.

Literatura: Ochsenschlager 1971, 52–53.

26. Sremska Mitrovica (Sirmium).

Muzej u Budimpešti.

Olovo, cela, livenje; dimenzije: visina 7,5 cm, širina 8 cm, debljina 0,2–0,3 cm. Ikona je identična prethodnim.

Literatura: Ochsenschlager 1971, 53, sa starijom literaturom.

27. Sremska Mitrovica (Sirmium).

Muzej Srema u Sremskoj Mitrovici; inv. br. 490.

Olovo, nedostaje gornji desni ugao ikone; livenje.

Dimenzije: visina 7,8 cm, širina 7,5 cm, debljina 0,2–0,3 cm, težina 116,54 g. Ikona je identična prethodnim.

Literatura: Ochsenschlager 1971, 53, Pl. I/2.

28. Sremska Mitrovica (Sirmium, lokalitet 66).

Muzej Srema u Sremskoj Mitrovici, C-63.

Olovo, livenje. Nedostaje gornji levi ugao ikone.

Dimenzije: visina 7,7 cm, širina 7,5 cm.

Literatura: Pionosuh 1986, 117, kam. br. 4, sl. 9.

29. Anište (kod Smedereva).

Narodni muzej u Beogradu; inv. br. 1558/II.

Olovo, oštećena; livenje; dimenzije: visina 7,7 cm, širina 7,6 cm.

I – samo se nazire par konja. Figura Sola je jako oštećena.

II – u sredini je boginja sa raširenom maramom preko nogu, levo je konjanik koji gaji čoveka, pozadi njega je naoružani vojnici. Desno od boginje je sačuvan konjanik koji gaji ribu.

513 Ikona je otkrivena metalnim detektorom, nisu poznati dubina i mesto nalaza u okviru utvrđenja.

24. Trojan (site “Jerinin Grad” near Novi Pazar).⁵¹³

Museum “Ras” in Novi Pazar.

Lead, fragmented, casting. In the middle icon part, a part of the image is missing, otherwise identical with the previous ones.

Dimensions: height 7.8 cm, width 7.5 cm.

Literature: Pion-Лазућ 2002, 7–15, Fig. 1, 2.

25. Mačvanska Mitrovica (site “Zidine”).

Museum in Zagreb.

Lead, fully preserved, casting; dimensions: height 7.7 cm, width 7.4 cm, thickness 2 mm. Icon identical with the previous ones.

Literature: Ochsenschlager 1971, 52–53.

26. Sremska Mitrovica (Sirmium).

Museum in Budapest.

Lead, fully preserved, casting; dimensions: height 7.5 cm, width 8 cm, thickness 0.2–0.3 cm. Icon identical with the previous ones.

Literature: Ochsenschlager 1971, 53.

27. Sremska Mitrovica (Sirmium).

Museum of Srem, Sremska Mitrovica; inv. no 490.

Lead, the upper right corner of the icon is missing; casting.

Dimensions: height 7.8 cm, width 7.5 cm, thickness 0.2–0.3 cm, weight

116.54 g. Icon identical with the previous ones.

Literature: Ochsenschlager 1971, 53, Pl. I/2.



Kat. br. / Cat. no. 27.

28. Sremska Mitrovica (Sirmium, site 66).

Museum of Srem, Sremska Mitrovica, C-63.

Lead, casting. The upper left icon corner is missing.

513 The icon was discovered with a metal detector, therefore the depth and exact spot within the fortress are not known, on which it was discovered.

III – u sredini su tri osobe koje sede verovatno za stolom. Levo je drvo sa ovnom, dok sa obe strane po čovek. Desno je osoba koja vadi utrubu ovnu, dok je levo posmatrač. Desno od trpeze su dve nage figure koje prilaze stolu.

Literatura: Pionovih 1983, 56, kam. br. 3, sl. III.

30. Beograd (Singidunum).

Narodni muzej u Beogradu.

Olovo, cela, livenje.

Ikona je identična prethodnim.

Literatura: Tudor 1969, 31, kat. br. 54 sa starijom literaturom.

31. Beograd (Singidunum, Donji grad na Kalemegdanu).

Muzej grada Beograda.

Olovo, livenje. Ikona je oštećena u centralnom delu gde su pukotine na mestu boginje i ispod nje. Ostale ikonografske predstave su sačuvane u potpunosti.

Dimenzije: visina 8 cm, širina 7,5 cm.

Literatura: Zomovih 1975, 33–34, sl. 1.

32. Nepoznato mesto nalaza.

Narodni muzej u Beogradu; inv. br. 4181/II.

Olovo, livenje. Nedostaje donji središnji deo ikone gde je prikaz kantarosa, ostali delovi su sačuvani.

Dimenzije: visina 7,8 cm, širina 7,5 cm.

Literatura: Pionovih 1983, 60, kam. br. 10, sl. X.



Kat. br. / Cat. no. 32.

Dimensions: height 7.7 cm, width 7.5 cm.

Literature: Pionovih 1986, 117, cat. nr. 4, Fig. 9.



Kat. br. / Cat. no. 28.

29. Anište (near Smederevo).

National Museum in Belgrade; inv. no 1558/II.

Lead, damaged; casting; dimensions: height 7.7 cm, width 7.6 cm. I – a pair of horses is only barely visible. Sol's figure is very much damaged.

II – in the middle, there is goddess with a scarf spread over her legs, on her left there is a horseman stepping over a man, behind him there is an armed soldier. On goddess's right side, there is a horseman stepping onto a fish.

III – in the middle, there are three individuals, most likely sitting at the table. To the left, there is a tree with the ram, a man standing on both sides. To the right, there is the person taking the guts out, on the left there is an observer. To the right from the table there are two naked individuals, approaching the table.

Literature: Pionovih 1983, 56, cat. nr. 3, Fig. III.

30. Belgrade (Singidunum).

National Museum in Belgrade.

Lead, fully preserved, casting.

Icon identical with the previous ones.

Literature: Tudor 1969, 31, cat. no 54.

31. Belgrade (Singidunum, Donji grad at Kalemegdan).

Belgrade city Museum.

Lead, casting. The icon is damaged in its middle part, with cracks at the spot where the goddess should be depicted and beneath it. The remaining iconographical images remained fully preserved.

Dimensions: height 8 cm, width 7.5 cm.

Literature: Zomovih 1975, 33–34, Fig. 1.

TIP IB1

33. Ušće (kod Obrenovca).

Narodni muzej u Beogradu; inv. br. 4209/III, poklon.

Olovo, cela, livenje; dimenzije: visina 7,8 cm, širina 7,5 cm. Na ikoni se nalaze sledeća odstupanja:

II—desni konjanik stoji na položenom ljudskom telu, dok je pozadi njega naoružani vojnik sa dijagonalno postavljenim kopljem. Levi konjanik gazi ribu, dok je pozadi njega Nemeza.

III—desno od trpeze je drvo sa ovnom, levo je čovek koji vadi utrobu životinji, dok je desno posmatrač sa ovnujskom maskom.

Levo od trpeze su dve nage ljudske figure koje prilaze stolu.

IV—lav je prikazan na levoj, dok je zmija na desnoj strani.

Analogije nisu poznate.

Literatura: Pionosuh, 1986, 115–116, kam. бр. 3, сл. 8.



Kat. br. / Cat. no. 33.

TIP IB2

34. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup.

Olovo, cela, livenje; dimenzije: visina 9 cm, širina 7,3 cm. Na ikoni se nalaze sledeća odstupanja:

I—sa obe strane Solove glave je po jedna osmokraka zvezda.

II—levi konjanik gazi ribu, dok desni gazi čoveka.

III—u sceni žrtvovanja, oba čoveka su levo od drveta.

Literatura: Zomoguh 2001, 167–168, сл. 1.

35. Platičevo.

Muzej Srema u Sremskoj Mitrovici, ulaz. br. 1168, otkup.

Olovo, livenje. Nedostaje gornji desni ugao ikone.

Dimenzije: visina 9,5 cm, širina 7,8 cm.

Iznad edikule u levom uglu je uvijena zmija.

I—u sredini je Sol u kvadrigrigi, sačuvana mu je samo desna ruka kojom pozdravlja dok je ispod osmokraka zvezda. Dva para konja vuku kvadrigrigu.

32. Unknown place.

National Museum in Belgrade; inv. no 4181/II.

Lead, casting. The lower middle icon part is missing, with the image of kantharos, while the rest remained preserved.

Dimensions: height 7.8 cm, width 7.5 cm.

Literature: Pionosuh 1983, 60, cat. no 10, Fig. X.

TYPE IB1

33. Ušće (near Obrenovac).

National Museum in Belgrade; inv. nr. 4209/III, donation.

Lead, fully preserved, casting; dimensions: height 7.8 cm, width 7.5 cm. On the icon, there are the following deviations:

II—the right horseman stands on a lying human body, while behind him there is an armed soldier with his spear depicted diagonally. The left horseman steps onto a fish, behind him there is Nemesis.

III—to the right from the table there is the tree with the ram, on the left there is a man taking the animal's guts out, while on the right there is an observer; wearing a ram's mask. To the left of the table, there are two naked human figures approaching the table.

IV—a lion is depicted on the left side, a snake on the right.

No parallels are known.

Literature: Pionosuh, 1986, 115–116, cat. no 3, Fig. 8.

TYPE IB2

34. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought.

Lead, fully preserved, casting; dimensions: height 9 cm, width 7.3 cm. On the icon, there are the following deviations:

I—on both sides of Sol's head, there is an eight-pointed star.



Kat. br. / Cat. no. 34.

II – u sredini je boginja sa raširenom maramom preko krila, uz desnu stranu boginje je ikona napukla, ipak su sačuvana oba konjanika, levi gazi ribu, dok desni čoveka. Iza levog konjanika je naoružani vojnik, a iza desnog ženska stojeća figura sa podignutom rukom (Nemeza).

III – u sredini su tri ljudske figure iza stola sa ribom, levo od trpeze je scena žrtvovanja, a desno dva naga muškarca koja prilaze trpezi.

IV – u sredini je kantaros, levo lav i tronožac, a desno zmija i petao.
Literatura: Пionovuh 1988, 106–107, кам. бр. 2, сл. 2.

36. Sremska Mitrovica (Sirmium, lokalitet Kej na Savi).

Muzej Srema u Sremskoj Mitrovici, ulaz. br. 744, otkup od Georgija Kozaka.

Olovo, livenje, fragmentovana i deformisana. Sačuvana je gornja polovina ikone.

Dimenzije: visina 7 cm, širina 6,5 cm.

Iznad edikule se u gornjem desnom uglu nazire uvijena zmija, dok je levi ugao oštećen.

I – nazire se Sol u kvadrigi.

II – nazire se boginja sa konjanicima u centralnom delu ikone koja je izlizana i deformisana.

Ostali delovi ikone nedostaju.

Literatura: Пionovuh 1988, 107, кам. бр. 3, сл. 3.



Kat. br. / Cat. no. 36.

37. Šašinci (na putu između Sirmiuma i Bassiana).

Muzej Srema u Sremskoj Mitrovici; inv. br. 608.

Olovo, livenje. Ikona je oštećena u gornjem delu, iznad edikule i uz desnu ivicu stuba.

Dimenzije: visina 9,4 cm, širina 7,3 cm u gornjem delu ikone i 7,6 cm u donjem delu ikone;

debljina 1,5-3 mm, težina 157,75 g. Očuvani deo ikone odgovara opisu varijante.

Literatura: Ochsenchlager 1971, 52, Pl. I/1.

II – the left horseman is stepping onto a fish, the right one stepping onto a man.

III – in the sacrificial scene, both men are to the left from the tree.
Literature: Зomovuh 2001, 167–168, Fig. 1.

35. Platičevo.

Museum of Srem, Sremska Mitrovica, entering no 1168, bought. Lead, casting. The upper right icon corner is missing.

Dimensions: height 9.5 cm, width 7.8 cm.

Above the aedicular in the left corner; there is a twisted snake.

I – in the middle there is Sol in a quadriga, only his right hand remained preserved, with which he greets the world, while beneath it, there is an eight-pointed star. Two pairs of horses are dragging the quadriga.

II – in the middle there is the goddess with a scarf spread over her legs, the icon cracked along the goddess's right side. Still, both horsemen remained preserved, the left one stepping onto a fish, while the right one steps over a man. Behind the left horseman there is an armed soldier; behind the right one there is a standing female figure, her hand is lifted (Nemesis).

III – in the middle, there are three human figures behind the table with a fish on it, to the left is the sacrificial scene, to the right two naked men approaching the table.

IV – in the middle there is a kantharos, to the left a lion and a tripod, to the right a snake and a cock.

Literature: Пionovuh 1988, 106–107, cat. no 2, Fig. 2.

36. Sremska Mitrovica (Sirmium, site Kej na Savi).

Museum of Srem, Sremska Mitrovica, entering no 744, bought from Georgije Kozak.

Lead, casting, fragmented and deformed. The upper icon half remained preserved.

Dimensions: height 7 cm, width 6.5 cm.

Above the aedicular, in the right upper corner, a twisted snake can be recognized, while the left corner is damaged.

I – Sol in a quadriga is visible.

II – in the middle icon part, the goddess with horsemen can be recognized. This part of the icon is worn out and deformed.

The remaining icon parts are missing.

Literature: Пionovuh 1988, 107, cat. nr. 3, Fig. 3.

37. Šašinci (on the road between Sirmium and Bassiana).

Museum of Srem, Sremska Mitrovica; inv. no 608.

Lead, casting. The icon is damaged in its upper part, above the aedicular and along the right column edge.

Dimensions: height 9.4 cm, width 7.3 cm in the upper icon part and 7.6 cm in its lower part;

thickness 1.5-3 mm, weight 157.75 g. The preserved icon type corresponds to this variant.

Literature: Ochsenchlager 1971, 52, Pl. I/1.



Kat. br. / Cat. no. 37.

38. Novi Banovci (Burgenae).

Arheološki muzej u Zagrebu. Nađena je na obali Dunava, prodana muzeju 1928. Godine.

Olovo, cela; livenje, dimenzije: visina 9 cm, širina 7,7 cm, debljina 2 mm. Ikona je identična prethodnim.

Literatura: Hoffiller 1935, 63–64, kat. br. 11, sl. 3; Tudor 1969, kat. br. 143, 83.

39. Donji Petrovci (Bassianae).

Arheološki muzej u Zagrebu.

Olovo, fragmentovana, livenje; dimenzije: visina 6,1 cm, širina 4,9 cm, debljina 2–2,5 mm, težina 49 g.

Očuvan je levi, donji deo ikone sa sledećim predstavama:

II—sa leve strane je konj ispod čijih kopita je riba, a pozadi nje ga naoružani vojnik sa štitom, kopljem i šlemom.

III—sto sa ribom, pozadi njega u sredini je jedna figura, a levo druga. Levo od trpeze je drvo sa obešenim ovnom, levo od drve ta su dve ljudske figure. Jedan dere ovna, dok je drugi posmatrač sa ovnujskom maskom na glavi.

IV—u sredini je gornji deo kantarosa, levo od njega lav, i u uglu tronožac sa ribom.

Literatura: Hoffiller 1905, 121, sl. 4; Tudor 1967, kat. br. 134, 77–78.

40. Debrč (okolina Ušća kod Obrenovca).

Narodni muzej u Beogradu; inv. br. 1556/II.

Olovo, livenje. Nedostaju donji uglovi ikone, sačuvane su sve četiri ikonografske zone. Po sredini gornje ivice ikone je kružna perforacija za fiksiranje pločice.

Dimenzije: visina 9,6 cm, širina 7,8 cm. Ikona je identična prethodnim.

Literatura: Ponomarev 1983, 55, kat. br. 1, sl. 1 sa starijom literaturom.

38. Novi Banovci (Burgenae).

Arheološki muzej in Zagreb. Discovered at the Danube bank and sold to the museum in 1928.

Lead, fully preserved; casting, dimensions: height 9 cm, width 7.7 cm, thickness 2 mm. Icon identical with the previous ones.

Literature: Hoffiller 1935, 63 - 64, cat. nr. 11, sl. 3; Tudor 1969, cat. nr. 143, 83.

39. Donji Petrovci (Bassianae).

Archaeological Museum in Zagreb.

Lead, fragmented, casting; dimensions: height 6.1 cm, width 4.9 cm, thickness 2 -2.5 mm, weight 49 g.

The lower left icon part remained preserved, with the following images:

II—on the left side there is a horse, a fish beneath its hooves, behind it an armed soldier with a shield, a spear and a helmet.

III—table with a fish, behind it in the middle, there is a figure and on the left side also a figure. To the left from the table, there is a tree with the ram, to the left from the tree there are two human figures. One of them is skinning the ram, while the other one is an observer, wearing a ram's mask on his head.

IV— in the middle, there is an upper kantharos part, on its left there is a lion and in the corner a tripod with a fish.

Literature: Hoffiller 1905, 121, Fig. 4; Tudor 1967, cat. no 134, 77–78.

40. Debrč (vicinity of Ušće near Obrenovac).

National Museum in Belgrade; inv. no 1556/II.

Lead, casting. The upper icon corners are missing, however all four iconographic zones remained preserved. In the middle of the upper icon edge there is a circular perforation for fixing the plate.

Dimensions: height 9.6 cm, width 7.8 cm. Icon identical with the previous ones.

Literature: Ponomarev 1983, 55, cat. nr. 1, Fig. 1 with older literature.



Kat. br. / Cat. no. 40.

TIP IIA

41. Hrtkovci.

Muzej Srema u Sremskoj Mitrovici, inv. br. 420.

Olovo, livenje. Minimalno oštećena ikona po sredini gornje ivice.

Dimenzije: visina 11 cm, širina 9,5 cm, debljina 2-3 mm, težina 174,95 g.

Ikona pravougaonog oblika uz čije se bočne ivice pružaju uspravljena zmijska tela. Glave su im povijene uz gornju ivicu pločice i gledaju jedna naspram druge. Ikonografska predstava je podeljena u 4 zone:

I – u sredini je amfora ili veći kantaros, flankiran bistama Sola i Lune. Pozadi bista je po zvezda.

II – u sredini je boginja koja u ispruženim rukama drži uzde konjanika koji su levo i desno od nje. Konjanici u jednoj ruci drže oružje (dvojna sekira?). Ispod kopita, sa obe strane, leži naga ljudska figura. Pozadi konjanika je po jedna stojeća, naga ljudska figura. Ispod boginjinih nogu je ovnujska glava.

III – u sredini je naoružani vojnik sa ispruženom desnom rukom u kojoj dijagonalno drži koplje sa vrhom na gore. Levo od njega je naga ljudska figura sa ispruženom desnom rukom prema trećem čoveku koji vadi utrobu obešenoj životinji (ovan) koja visi sa drveta. Desno od vojnika je tronožac sa velikom ribom i kandelabar sa svetiljkom.

IV – u sredini je veća amfora, levo je kandelabar sa svetiljkom, ovan i u uglu ponovo kandelabar sa dve svetiljke. Desno je lav, pozadi njega je goruća baklja sa tri lampe iznad i u uglu je petao. Analogije nisu poznate.

Literatura: Ochsenschlager 1971, 55, Type IV, kat. br. 13, Pl. V/9.



Kat. br. / Cat. no. 41.

TYPE IIA

41. Hrtkovci.

Museum of Srem, Sremska Mitrovica, inv. no 420.

Lead, casting. The icon is almost undamaged, only slightly in the middle of the upper edge.

Dimensions: height 11 cm, width 9.5 cm, thickness 2-3 mm, weight 174.95 g.

Icon is rectangular in shape and along its lateral edges, there are upright snakes' bodies. Their heads are bent along the upper plate edge and they are facing each other. The iconographical image is divided into four zones:

I—in the middle there is an amphora or a larger kantharos, Sol's and Luna's busts on both of its sides. Behind each bust there is a star.

II—in the middle, there is the goddess, in her stretched arms she holds reins of horsemen depicted on both of her sides. The horsemen hold arms in one hand (a double ax?). Beneath the hooves, on both sides, there is a lying human figure. Behind each horseman there is a standing, naked human figure. Beneath the goddess's feet, there is a ram's head.

III—in the middle there is an armed soldier; his right arm stretched in which he holds a diagonally positioned spear, pointing upwards. On his left side, there is a naked human figure, his right arm stretched towards the third man who takes the guts out of the hanged animal (ram). To the right from the soldier there is a tripod with a huge fish and a chandelier with a lamp.

IV—in the middle there is a larger amphora, to the left from a chandelier with a lamp, a ram and in the corner again a chandelier with two lamps. To the right there is a lion, behind it a lit torch with three lamps above it and a cock in the corner.

There are no known parallels.

Literature: Ochsenschlager 1971, 55, Type IV, cat. nr. 13, Pl. V/9.

TYPE IIB

42. Beograd (Singidunum, Zmaj Jovina Street, trench III, from a pit).

Belgrade city Museum; inv. no 4504.

Lead, fully preserved, casting; dimensions: height 7.4 cm, width 8.4 cm, weight 83.7 g.

Icon is rectangular in shape and along its lateral edges, there are upright snakes' bodies, bent and forming an arch. In the middle, between the snakes' heads there is a circle, on its left a cock and on its right a star. In the upper icon corners, above the snakes, there is Sol on the left and Luna on the right. The iconographical image is divided into two zones:

I in the middle there is the goddess, her arms stretched towards

TIP IIB

42. Beograd (Singidunum, ul. Zmaj Jovina, sonda III, iz jame).

Muzej grada Beograda; inv. br. 4504.

Olovo, cela, livenje; dimenzije: visina 7,4 cm, širina 8,4 cm, težina 83,7 g.

Ikona pravougaonog oblika, uz bočne ivice su uspravljena zmijska tela koja se lučno povijaju u gornjem delu, praveći svod. Po sredini, između zmijskih glava je krug, levo od njega petao, a desno zvezda. U gornjim uglovima ikone, iznad zmija su biste, levo Sol, desno Luna. Ikonografski prikaz je podeljen u dve zone: I – u sredini je boginja sa raširenim rukama prema konjanici-ma. Levo od nje je zvezda i konjanik koji gazi skelet veće ribe. Pozadi njega je još jedna zvezda i ženska figura sa jednom rukom preko lica i drugom podbočenom. Desno od boginje je drugi konjanik koji jednom rukom pozdravlja boginju. Ispod konjskih kopita je opruženo ljudsko telo. Ispod boginjinih nogu je verovatno prikazana škorpija.

II – u sredini je naga muška figura sa frigijskom kapom na glavi. Leva ruka mu je podignuta gore, dok je desna podbočena. Leva noga je savijena u kolenu, a desna zabačena pozadi, tako da ima stav igrača. Desno od njega je veći kantaros izad koga su zvezda i polumesec, sledi scena žrtvovanja. Muškarac vadi utrobu ovnu koji visi sa drveta. Ispod ovna je posuda za sakupljanje krvi. Levo od igrača su: tronožac sa hranom (dva grozda vise sa strane), iznad njega lav; pored leve noge petao; dva kandelabra (manji sa svetiljkom na vrhu i veći sa krugom); razne životinje (pas?, gavran, volujska glava), polumesec i zvezde.

Analogije nisu poznate.

Literatura: Kpyнућ 1995, 163–164, cл. 1.



Kat. br. / Cat. no. 42.

the horsemen. On her left there is a star and a horseman stepping onto a skeleton of a larger fish. Behind him there is another star and a female figure, her one hand over her face and her other hand on her waist. On the right goddess's side there is another horseman, greeting the goddess with his arm. Beneath the horse's hooves there is a lying human body. Beneath the goddess's feet there is most likely a depicted scorpion.

II – in the middle there is a naked male figure with a Phrygian cap on his head. His left arm is lifted, while the right one is placed on his waist. His left leg is bent and the right one is positioned behind his body, as if he is dancing. On his right side there is a larger kantharos, a star and a crescent behind it, then there is the sacrificial scene. A man takes the guts out of a ram hanging down the tree. Beneath the ram there is a vessel for collecting blood. To the left from the dancer there are: a tripod with food (two grapes hanging on both sides), above it a lion; next to the left stand there is a cock; two chandeliers (a smaller one with a lamp on top and a bigger one with a circle); different animals (dog?, raven, an ox's head), a crescent and stars.

There are no known parallels.

Literature: Kpyнућ 1995, 163–164, Fig. 1.

TYPE IIIA

43. Finding place unknown.

National Museum in Belgrade; inv. no 1562/II.

Lead, casting. Icon is damaged in the middle of the lower edge.

Dimensions: height 7 cm, width 6.1 cm.

Icon is rectangular in shape with a triangular tymphanum supported with two columns. Only in the upper part of the left column, a twisted pattern is recognizable. Within the tymphanum there are busts of Sol and Luna. In each of the corners above the tymphanum there is a winged figure (Victoria?, genius?). The



Kat. br. / Cat. no. 43.

TIP IIIA

43. Nepoznato mesto nalaza.

Narodni muzej u Beogradu; inv. br. 1562/II.

Olovo, livenje. Ikona je oštećena po sredini donjeg ruba.

Dimenzije: visina 7 cm, širina 6,1 cm.

Pravougaona ikona sa upisanim trougaonim zabatom koga nose dva stuba. Samo je u gornjem delu levog stuba vidljiva tordirana šrafura. Unutar zabatu su biste Sola i Lune. U uglovi- ma iznad zabata je po jedna krilata figura (Viktorija?, genije?). Ikonografske predstave nisu jasno podeljene, ali se ipak mogu posmatrati kao dve zone:

I – u sredini je boginja pored čije glave je po zvezda. Ruke su joj spuštene preko krila. Levo i desno je po jedan konjanik. Desni gazi ležeću ljudsku figuru, a levi ribu.

II – središnji deo nedostaje, levo je neka životinja (petao?) i ljudska figura, desno je četvoronožna životinja (ovan ili lav) i dve amfore?.

Analogije nisu poznate.

Literatura: Понобућ 1983, 58, кам. бр. 6, с.п. VI.

TIP IIIB

44. Sremska Mitrovica (Sirmium).

Muzej grada Beograda–Muzej u Mladenovcu.

Olovo, fragmentovana, livenje. Sačuvan je gornji deo ikone.

Dimenzije: visina 4,5 cm, širina 8,9 cm.

Pravougaona pločica sa upisanim zabatom i akroterijama u gornjem delu, naglašenim ispučenim tačkama. U levom i desnom uglu iznad zabata su biste Sola i Lune. Sačuvana je samo prva, gornja zona ikonografskog prikaza, dok ostali nedostaju.

I – u sredini je boginja iznad čije je glave manji kantaros flankiran zmijama. Levo i desno od boginje je po konjanik. Levi konjanik podignutom rukom pozdravlja boginju, dok kopitama gazi neprijatelja. Pozadi konjanika je stojeća ženska figura sa rukom savijenom u laktu (Nemeza?). Desno od boginje je zvezda, zatim konjanik koji drži uzde. Pozadi njega je uspravljena zmija.

Analogije nisu poznate.

Literatura: Понобућ 1990, 58, кам. бр. 2, с.п. 2.



Kat. br. / Cat. no. 44.

iconographical image is not clearly divided, but it can still be regarded as two zones:

I – in the middle there is the goddess, on both sides of her head there is a star. Her hands are placed in her lap. On both of her sides there is a horseman. The right one steps onto a lying human figure, the left one a fish.

II – the central part is missing, on the left there is an animal (cock?) and a human figure, on the right a four-legged animal (a ram or a lion) and two amphoras?.

There are no known parallels.

Literature: Понобућ 1983, 58, cat. nr. 6, Fig. VI.

TYPE IIIB

44. Sremska Mitrovica (Sirmium).

Belgrade city Museum–Museum in Mladenovac.

Lead, fragmented, casting. The upper icon part remained preserved.

Dimensions: height 4.5 cm, width 8.9 cm.

Icon is rectangular in shape with a triangular tympanum and acroteria in the upper part, depicted as two convex spots. Above the tympanum, in both of the corners there are busts of Sol and Luna. Only the first, upper iconographical zone remained preserved, while the remaining ones are missing.

I – in the middle there is the goddess, above her head a smaller kantharos with snakes on both of its sides. To the left and right from the goddess there is a horseman. The left one greets the goddess with his lifted arm, while the other steps onto an enemy. Behind the horsemen there is a standing female figure, her arm bent (Nemesis?). To the right from the goddess there is a star and a horseman holding the reins. Behind him there is an upright snake.

There are no known parallels.

Literature: Понобућ 1990, 58, cat. no 2, Fig. 2.

TYPE IV

45. Beograd (Singidunum, site “Veliki Kalemegdan”, casting).

Belgrade city Museum; field inv. no 46.

Lead, fully preserved, casting; dimensions: height 8.3 cm, width 8.5 cm.

Trapeze shaped icon with a rounded tympanum and two acroteria in the upper part. The tympanum area is framed with a narrow relief frame. Within the tympanum there is a crescent, on both sides a fish. The main iconographical image is within the trapeze shaped, framed field. The scenes are divided into four zones:

TIP IV

45. Beograd (Singidunum, lokalitet „Veliki Kalemegdan“, kas-trum).

Muzej grada Beograda; ter. inv. br. 46.

Olovo, cela, livenje; dimenzije: visina 8,3 cm, širina 8,5 cm.

Ikona trapezastog oblika završava se zaobljenim zabatom sa dve akroterije u gornjem delu. Prostor zabata je ovičen uskim reljefnim okvirom. Unutar zabata je polumesec, a sa strane po riba. Glavni ikonografski prikaz je u trapezastom uokvirenom polju. Scene su podeljene na četiri zone:

I – u sredini je orao flankiran zvezdama, levo je bista Sola sa zrakastom krunom, a desno Luna sa polumesecom na ramenima. Pozadi bista je zvezda i zmije glavama okrenutim ka središnjem delu ikone.

II – u sredini je boginja u dugoj potpasanoj haljini sa raširenim rukama u kojima drži konjske uzde. Levo i desno je po konjanik. Konjanici su sa frigijskom kapom na glavi i dvojnog sekirom u ruci. Iznad glava je po venčić, a između, zvezda. Pozadi levog konjanika je Viktorija sa vencem, dok je iza desnog, žena u dugoj haljini sa rukom preko ustiju (Nemeza). Ispod konjskih kopita je ležeća muška figura, a ispod boginje, riba.

III – u sredini je tronožni sto, levo lav, pozadi njega veći kantaros, a desno od stola, petao i ovan.

IV – levo su tri svetiljke, dok su desno tri karike (kolač, hleb?). Analogije nisu poznate.

Literatura: Bojovuh 1982, 80, kat. br. 1, T. I.



Kat. br. / Cat. no. 45.

I – in the middle there is an eagle, stars on both of its sides, on the left there is Sol's bust with a radial crown, on the right there is Luna with a crescent upon her shoulders. Behind the busts there is a star and snakes facing the middle of the icon.

II – in the middle there is the goddess wearing a long dress, her arms stretched as she holds the reins. On both of her sides there are horsemen. The horsemen wear Phrygian caps on their heads and double-axes in their hands. Above each of their heads there is a wreath and a star between them. Behind the left horseman there is Victoria with a wreath, while behind the right one there a woman wearing a long dress, her hand over her mouth (Nemesis). Beneath the horses' hooves there is a lying male figure, beneath the goddess a fish.

III – in the middle there is a tripod, on the left a lion, behind it a larger kantharos, on the right side of the table a cock and a ram.

IV – on the left side there are three lanterns, on the right side three rings (cake, bread?).

There are no known parallels.

Literature: Bojovuh 1982, 80, cat. no 1, T. I.

TYPE VA

46. Vojka (near Stara Pazova, site Jarkovci).

Belgrade city Museum, inv. no AA-4389. Discovered during topographic research in the vicinity of the "Veliki Begej" canal. Lead, casting, fully preserved; dimensions: height 12.1 cm, width 9.6 cm, thickness 0.3 cm.

In the tymphanum, there is an image of Sol in a quadriga, wearing a tunic and a weaving cloak. In his left hand, he holds a globe and a whip, greeting the world with his other hand. In the left acroteria there is Sol's bust with a torch and a star above his head, while in the right one there is Luna's bust, her hair falling over her shoulders and a crescent above her forehead. Beneath the acroteria there is a rectangular field framed with twisted columns with Corinthian capitals, divided into three zones.

I – in the middle there is the goddess in a long, belted chiton. She holds a scarf in her stretched arms. On both of her sides there are one or two lamps, stars or sometimes a fish. On both of her sides there are horsemen. They greet the goddess with their right arms. The right horseman steps over a fish, while the left one steps onto a naked human body. Behind the right horseman there is Nemesis. Behind the left horseman there is an armed warrior with a helmet on his head, a spear in his right hand and a shield in his left.

II – in the middle there is the banquet scene, two men on the side and a woman in the middle. To the right from the table there are three naked individuals approaching the table. To the left there is the sacrificial scene, one observer wearing a tunic and a ram's mask on his head and a man skinning the ram take part

TIP VA

46. Vojka (kod Stare Pazove, lokalitet Jarkovci).

Muzej grada Beograda, inv. br. AA-4389. Nađena je prilikom topografskih istraživanja u blizini kanala „Veliki Begej“.

Olovo, livenje, cela; dimenzije: visina 12,1 cm, širina 9,6 cm, debljina 0,3 cm.

U zabatu je prikaz Sola u kvadrigrigi, tunici i ogrtaču koji lep-rša.. U levoj ruci drži kuglu i bič, dok drugom pozdravlja svet. U levoj akroteriji je bista Sola sa bakljom i zvezdom iznad glave, dok je u desnoj bista Lune puštene kose preko ramena i polumesecom iznad čela. Ispod akroterija je pravougaono polje flankirano tordiranim stubovima sa korintskim kapitelima, podeljeno u tri zone.

I—u sredini je boginja u dugom potpasanom hitonu. U rukama drži raširenu maramu. Desno i levo od njene glave su po jedna ili dve svetiljke, zvezde i ponekad riba. Boginju flankiraju konjanici. Desnom rukom pozdravljaju boginju. Desni konjanik gazi ribu, dok levi, obnaženo telo čoveka. Pozadi desnog konjanika je Nemeza. Iza levog konjanika je naoružani ratnik sa šlemom na glavi, kopljem u desnoj i štitom u levoj ruci.

II—u sredini je scena banketa sa dva muškarca sa strane i ženom u sredini. Desno od stola su tri nage osobe koje prilaze stolu. Levo od stola je scena žrtvovanja u kojoj učestvuje jedan posmatrač u tunici sa ovnujskom maskom na glavi i muškarac koji dere ovna.

III—u sredini je kantaros, levo lav, baklja i tronožac sa ribom, dok su desno zmija, kornjača, petao i baklja

Literatura: Iskra-Janošić 1966, 53–54, tip Divoš; Bacuh 2000–2001, 90–91, kam. 1, sl. 1.

47. Nepoznat lokalitet.

Muzej grada Beograda, inv. br. AA-4712, otkup od Velimira Čeleketića.

Olovo, livenje, fragment. Očuvan je deo uz desnu ivicu ikone.

Dimenzije: visina 5,6 cm, širina 2,95 cm.

Deo tordiranog okvira uz desnu ivicu ikone.

II—tri nage muške figure u levom profilu.

III—petao u desnom profilu, iznad njega baklja.

Literatura: Bacuh 2000–2001, 92, kam. 2, sl. 2.

48. Nepoznat lokalitet (Podunavlje).

Narodni muzej u Beogradu, inv. br. 1557/II.

Olovo, livenje, fragmentovana; dimenzije: visina 9,4 cm, širina 9,8 cm.

Sačuvana su dva fragmenta sa sledećim prikazom:

Zabat sa akroterijama: biste Sola i Lune.

I—boginja i konjanik.

II—scena banketa, tri naga muškarca (posvećenika).

Literatura: Iskra-Janošić 1966, 53–54, tip Divoš, kat. br. 2.

in it.

III—in the middle there is a kantharos, on the left side there is a lion, a torch and a tripod with a fish, while on the right side there is a snake, a turtle, a cock and a torch.

Literature: Iskra-Janošić 1966, 53–54, type Divoš; Bacuh 2000–2001, 90–91, cat. 1, Fig. 1.



Kat. br. / Cat. no. 46.

47. Unknown place.

Belgrade city Museum, inv. no AA-4712, bought from Velimir Čeleketić.

Lead, casting, fragment. The part along the right icon edge remained preserved.

Dimensions: height 5.6 cm, width 2.95 cm.

Part of a twisted frame along the right icon edge.

II—three naked male figures facing left.

III—cock facing right, above it a torch.

Literature: Bacuh 2000unknown. 2001, 92, cat. 2, Fig. 2.

48. Unknown place (the Danube valley).

National Museum in Belgrade, inv. no 1557/II.

Lead, casting, fragmented; dimensions: height 9.4 cm, width 9.8 cm.

Two fragments with the following images remained preserved:

Tymphanum with akroteria: busts of Sol and Luna.

I—the goddess and a horseman.

II—the banquet scene, three naked men (dedicates).

Literature: Iskra-Janošić 1966, 53–54, type Divoš, cat. nr. 2.

Tudor 1969, 39, cat. 70.

49. Divoš.

Archaeological Museum in Zagreb.

Lead, casting, fully preserved; dimensions: height 12.2 cm,

Tudor 1969, 39, kat. 70, sa starijom literaturom.

49. Divoš.

Arheološki muzej u Zagrebu.

Olovo, livenje, cela; dimenzije: visina, 12,2 cm, širina 9,6 cm, debljina 0,3 cm.

Ikona je identična prethodnim.

Literatura: Iskra-Janošić 1966, 53 - 54, tip Divoš; Tudor 1969, kat. br. 135, 79–80.



Kat. br. / Cat. no. 49.

50. Beljin (kod Šapca).

Narodni muzej u Beogradu, inv. br. 4210/III.

Ikona je identična prethodnim.

Olovo, livenje, cela; visina 12,3 cm, širina 10,4 cm.

Literatura: Pionovuh 1986, kam. бр. 5, 117–118, сл. 14.



Kat. br. / Cat. no. 50.

TIP VB

51. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, cela; dimenzije: visina 7,8 cm, širina 6,9 cm. Glavni ikonografski prikaz je uokviren pravougaonim tordiranim ramom. U zabatu je prikazana riba okrenuta na desno, flankirana sa po jednom zvezdom, dok su u akroterijama zvezde. Ikonografska interpretacija u pravougaonom polju je podeljena u tri zone:

I– u centralnom delu je kantaros sa poklopcem iz koga otiču dva mlaza. Sa obe strane je po zmija, u desnom uglu bista Sola sa zrakastom krunom, dok je u levom bista Lune sa polumesecom iza ramena.

II– u centru je boginja koja stoji na postamentu raširenih ruku, dok su sa jedne i druge strane konjanici. Desni konjanik je u

width 9.6 cm, thickness 0.3 cm.

Icon identical with the previous ones.

Literature: Iskra-Janošić 1966, 53 - 54, type Divoš; Tudor 1969, cat. no 135, 79–80.

50. Beljin (near Šabac).

National Museum in Belgrade, inv. no 4210/III.

Icon identical with the previous ones.

Lead, casting, fully preserved; height 12.3 cm, width 10.4 cm.

Literature: Pionovuh 1986, cat. nr. 5, 117–118, Fig. 14.

TYPE VB

51. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought.

Lead, casting, fully preserved; dimensions: height 7.8 cm, width 6.9 cm. The main iconographical image is framed with a rectangular twisted frame. Within the tympanum there is a fish facing right, a star on each of its sides, within the acroteria there are stars. The iconographical interpretation within the rectangular field is divided into three zones:

I– in the middle there is a kantharos with a lid, two streams coming out of it. On both of its sides there is a snake, in the right corner the bust of Sol with radial crown, in the left corner the bust of Luna with a crescent upon her shoulders.

II– in the middle there is the goddess, standing on a plinth, her arms open, on both of her sides there are horsemen. The right horseman wears Oriental clothes (tunic, chlamys and a Phrygian cap), holding an object in his left hand. The horsemen step over a naked man. Behind the right horseman there is Nemesis, while behind the left one, there is a man with ram's mask. Both figures are depicted down to their waists.

orijentalnoj odeći (tunika, hlamida i frigijska kapa) i u levoj ruci drži neki predmet. Konjanici gaze nagog čoveka. Iza desnog konjanika je Nemeza, dok je iza levog, muškarac sa maskom ovna. Obe figure su prikazane do pojasa.

III – u centralnom delu je scena žrtvovanja ovna. Levo je bodež zaboden u zemlju, kandelabar sa svetiljkom i tronožac sa čašama i hlebom (kolač). Desno je kantaros sa tri kružna predmeta.

Na kraju je petao iznad ovnujske glave.

Literatura: Šomobuh 2001, 171–172, ca. 6.



Kat. br. / Cat. no. 51.

52. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, cela; dimenzije: visina 7,8 cm, širina 6,9 cm.

Ikona je identična prethodnoj.

Literatura: Šomobuh 2001, 171–172, ca. 7.

53. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje; fragmentovana, dimenzije: visina 7,4 cm, širina 4,4 cm.

Očuvana je leva polovina ikone. U levoj akroteriji je četvorokraka zvezda.

I – u tordiranom pravougaonom polju je bista Lune sa srpastim mesecom iznad ramena, zmija i deo kantarosa.

II – čovek sa ovnujskom maskom na glavi prikazan do pojasa, konjanik sa frigijskom kapom na glavi u levom profilu, ispod kopta je nag muškarac u ležećem položaju.

III – tronožac sa dva pehara i kružnim hlebom? u sredini, kandelabar sa svetiljkom u obliku ribe? Sledeća scena je oštećena, naziru se kraci drveta.

Literatura: Šomobuh 2001, 171–173, ca. 8.

54. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, nepoznato mesto i uslovi nalaza.

Olovo, livenje; fragmentovana, dimenzije: visina 7,7 cm, širina

III – in the central part there is the sacrificial scene. On the left side, there is a dagger stabbed into the ground, a candelabrum with a lamp and a tripod with glasses and bread (cake). On the right side there is a kantharos with three circular objects. In the end there is a cock above the ram's head.

Literature: Šomobuh 2001, 171–172, Fig. 6.

52. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought.

Lead, casting, fully preserved; dimensions: height 7.8 cm, width 6.9 cm. Icon identical with the previous one.

Literature: Šomobuh 2001, 171–172, Fig. 7.



Kat. br. / Cat. no. 52.

53. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought.

Lead, casting; fragmented, dimensions: height 7.4 cm, width 4.4 cm.

The left icon half remained preserved. In the left acroteria, there is a four-pointed star.

I – in a twisted rectangular field there is Luna's bus with a crescent upon her shoulders, a snake and part of a kantharos.

II – a man with a ram's mask on his head depicted down to his waist, a horseman with a Phrygian cap on his head facing left, beneath the hooves there is a lying naked man.

III – a tripod with two beakers and round bread? in the middle, a candelabrum with a fish-shaped lamp? The next scene is damaged, tree parts can be recognized.

Literature: Šomobuh 2001, 171–173, Fig. 8.

54. Stari Kostolac (Viminacium).

National Museum in Požarevac, finding place and conditions unknown.

Lead, casting; fragmented, dimensions: height 7.7 cm, width 7.2 cm.

7,2 cm.

Očuvana je gornja polovina ikone. U zabatu je riba okrenuta na desno. Akroterije su oštećene.

Prve dve zone su u potpunosti sačuvane, dok treća nedostaje.

Literatura: Ponomuh 1992, 33, kam. бр. 8, сл. 8.

55. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, nepoznato mesto i uslovi nalaza.

Olovo, livenje; fragmentovana, dimenzije: visina 6,8 cm, širina 5,4 cm.

Očuvana je desna polovina ikone. Nazire se desna akroterija.

I – bista Sola sa zrakastom krunom.

II – u sredini je boginja, desno od nje konjanik i ženska figura do pojasa (Nemeza). Ispod kopita je ležeća ljudska figura.

III – sačuvani su svi simboli kulta kao i scena žrtvovanja, jedino nedostaje tronožac.

Literatura: Ponomuh 1992, 33, kam. бр. 9, сл. 9.

56. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, nepoznato mesto i uslovi nalaza.

Olovo, livenje; fragmentovana, dimenzije: visina 5,4 cm, širina 5,3 cm.

Sačuvan je levi gornji ugao. U zabatu je riba na desno i zvezda pozadi nje; u levoj akroteriji nešto veća četvorokraka zvezda.

I – bista Lune sa srpastim mesecom iznad ramena i zmija.

II – konjanik okrenut na desno. Pozadi njega nejasna figura (verovatno sa ovnujskom maskom na glavi).

Ostali delovi ikone nedostaju.

Literatura: Ponomuh 1992, 33–34, kam. бр. 10, сл. 10.

57. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, nepoznato mesto i uslovi nalaza.

Olovo, livenje; fragmentovana, dimenzije: visina 4,2 cm, širina 3,3 cm.

Sačuvan je donji levi ugao ikone sa sledećim predstavama:

II – konjanik i nejasna figura iza njega.

III – tronožni sto sa čašama i hlebom?

Literatura: Ponomuh 1992, 34, kam. бр. 11, сл. 11.

58. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, nepoznato mesto i uslovi nalaza.

Olovo, livenje; fragmentovana, dimenzije: visina 3,5 cm, širina 2,3 cm.

Sačuvan je deo uz desnu ivicu ikone sa sledećom predstavom:

II – konjanik i nejasna figura iza njega (Nemeza).

Literatura: Ponomuh 1992, 34, kam. бр. 12, сл. 12.

59. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, nepoznato mesto i uslovi nalaza.

Olovo, livenje; fragmentovana, dimenzije: visina 6,5 cm, širina

The upper icon part remained preserved. In the tymphanum there is a fish facing right. Acroteriae are damaged.

The first two zones remained fully preserved, the third one is missing.

Literature: Ponomuh 1992, 33, cat. no 8, Fig. 8.

55. Stari Kostolac (Viminacium).

National Museum in Požarevac, finding place and conditions unknown.

Lead, casting; fragmented, dimensions: height 6.8 cm, width 5.4 cm.

The right icon part remained preserved. The right acroteria can be recognized.

I – the bust of Sol wearing a radial crown.

II – in the middle there is the goddess, on her right there is a horseman and a female figure depicted down to her waist (Nemesis). Beneath the hooves there is a lying human figure.

III – all of the cultic symbols remained preserved, as well as the sacrificial scene, only the tripod is missing.

Literature: Ponomuh 1992, 33, cat. nr. 9, Fig. 9.

56. Stari Kostolac (Viminacium).

National Museum in Požarevac, finding place and conditions unknown.

Lead, casting; fragmented, dimensions: height 5.4 cm, width 5.3 cm.

The left upper corner remained preserved. In the tymphanum there is a fish facing right and a star behind it; in the left acroteria there is a somewhat bigger four-pointed star.

I – Luna's bust with a crescent upon her shoulders and a snake.

II – a horseman facing right. Behind him there is an unclear figure (most likely with a ram's mask on his head).

The remaining icon parts are missing.

Literature: Ponomuh 1992, 33–34, cat. nr. 10, Fig. 10.

57. Stari Kostolac (Viminacium).

National Museum in Požarevac, finding place and conditions unknown.

Lead, casting; fragmented, dimensions: height 4.2 cm, width 3.3 cm.

Lower left icon corner remained preserved with the following images:

II – horseman and an unclear figure behind him.

III – tripod with glasses and bread?

Literature: Ponomuh 1992, 34, cat. no 11, Fig. 11.

58. Stari Kostolac (Viminacium).

National Museum in Požarevac, finding place and conditions unknown.

Lead, casting; fragmented, dimensions: height 3.5 cm, width 2.3 cm.

2,5 cm.

Sačuvana je desna bočna i donja ivica ikone sa sledećom predstavom:

III – u donjem desnom uglu predstava petla, dok su figure iznad njega nejasne.

Literatura: Поновић 1992, 34, кам. бр. 13, сл. 13.

60. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, nepoznato mesto i uslovi nalaza.

Olovo, livenje; fragmentovana, dimenzije: visina 4,5 cm, širina 3,7 cm.

Sačuvan je donji desni ugao ikone sa sledećim predstavama:

II – ležeća ljudska figura.

III – kantaros sa plodovima? i petao.

Literatura: Поновић 1992, 34, кам. бр. 14, сл. 14.

61. Mačvanska Mitrovica (parcela poljoprivrednog dobra „Mačva“).

Muzej Srema u Sremskoj Mitrovici, ulazni br. 596.

Olovo, livenje, cela; dimenzije: visina 8,7 cm, širina 7,5 cm.

Literatura: Поновић 1988, 109, кам. бр. 7, сл. 7.



Kat. br. / Cat. no. 61.

62. Mačvanska Mitrovica (parcela poljoprivrednog dobra „Mačva“).

Muzej Srema u Sremskoj Mitrovici, ulazni br. 825.

Olovo, livenje, fragmentovana; dimenzije: visina 8,7 cm, širina 4,2 cm.

Sačuvan je desni deo ikone.

U akroteriji je zvezda.

I – deo zmije i bista Sola.

II – desni konjanik okrenut na levo, nejasna figura pozadi njega, a ispod kopita ležeća ljudska figura.

III – nazire se kantaros sa plodovima? i petao u desnom uglu.

Ostali delovi ikone nedostaju.

Literatura: Поновић 1988, 110, кам. бр. 9, сл. 9.

The part along the right icon edge remained preserved, with the following images:

II – a horseman and an unclear figure behind him (Nemesis).

Literatura: Поновић 1992, 34, cat. no 12, Fig. 12.

59. Stari Kostolac (Viminacium).

National Museum in Požarevac, finding place and conditions unknown.

Lead, casting; fragmented, dimensions: height 6.5 cm, width 2.5 cm.

The part along the right icon edge remained preserved, with the following images:

III – in the lower right corner an image of a cock, while the figures above it remain unclear.

Literatura: Поновић 1992, 34, cat. no 13, Fig. 13.

60. Stari Kostolac (Viminacium).

National Museum in Požarevac, finding place and conditions unknown.

Lead, casting; fragmented, dimensions: height 4.5 cm, width 3.7 cm.

The lower right corner remained preserved, with the following images:

II – a lying human figure.

III – a kantharos with fruits? and a cock.

Literatura: Поновић 1992, 34, cat. no 14, Fig. 14.

61. Mačvanska Mitrovica (field of the farm “Mačva”).

Museum of Srem, Sremska Mitrovica, entering no 596.

Lead, casting, fully preserved; dimensions: height 8.7 cm, width 7.5 cm.

Literatura: Поновић 1988, 109, cat. no 7, Fig. 7.

62. Mačvanska Mitrovica (field of the farm “Mačva”).

Museum of Srem, Sremska Mitrovica, entering no 825.

Lead, casting, fragmented; dimensions: height 8.7 cm, width 4.2 cm.

The right icon part remained preserved.

In the akroteria there is a star.

I – part of a snake and the bust of Sol.

II – the right horseman facing left, an unclear figure behind him, beneath the hooves there is a lying human figure.

III – a kantharos with fruits can be recognized? and a cock in the right corner.

The remaining icon parts are missing.

Literatura: Поновић 1988, 110, cat. no 9, Fig. 9.

63. Donji Petrovac (Bassianae).

Museum of Srem, Sremska Mitrovica, entering no 906.

Lead, casting, fragmented; dimensions: height 6.8 cm, width



Kat. br. / Cat. no. 62.

63. Donji Petrovac (Bassianae).

Muzej Srema u Sremskoj Mitrovici, ulazni br. 906.

Olovo, livenje, fragmentovana; dimenzije: visina 6,8 cm, širina 7,5 cm.

Sačuvana je gornja polovina ikone. U zabatu je riba flankirana manjim zvezdama, a u akroterijama po veća zvezda.

I – u centralnom delu je kantaros sa poklopcem iz koga otiču dva mlaza. Kantaros je flankiran zmijama. U levom uglu je bista Lune sa srpastim mesecom iznad ramena, a u desnom bista Sola sa zrakastom krunom.

II – sačuvan je samo deo druge zone sa poprsjem boginje u sredini koja raširenih ruku dočekuje konjanike. Levi konjanik i konj su gotovo u celosti sačuvani kao i poprsje muškarca sa ovnujskom maskom pozadi njega. Od desnog konjanika se nazire hlamida koja leprša i poprsje ženske figure (Nemeza). Donji delovi ikone nedostaju.

Literatura: Pionovuh 1988, 110, kat. br. 8, sl. 8.

64. Okolina Beograda (Singidunum).

Muzej grada Beograda.

Olovo, livenje, cela; dimenzije: visina 8,9 cm, širina 7,6 cm. Ikona je identična prethodnim.

Literatura: Zomovuh 1975, 36–37, sl. 2.

65. Čalma.

Narodni muzej u Budimpešti.

Olovo, cela; livenje; dimenzije: visina 8,7 cm, širina 7,5 cm. Ikona je identična prethodnim.

Literatura: Iskra-Janošić 1966, tip Čalma, kat. br. 1, sa starijom literaturom; Tudor 1969, 81, kat. br. 138.

7.5 cm.

The upper icon part remained preserved. In the tymphanum there is a fish surrounded with smaller stars, in each of the akroteriae there is a larger star.

I – in the central part there is a kantharos with a lid, two streams coming out of it. The kantharos is surrounded with snakes. In the left corner there is Luna's bust with a crescent upon her shoulders, while in the right corner there is Sol's bust with a radial crown.

II – only a part of the second zone remained preserved, with goddess's bust in the middle, sitting with her arms spread and awaits the horsemen. The left horseman and his horse remained almost fully preserved, as well as the bust of a man with a ram's mask behind him. Only the chlamys of the right horseman can be recognized and a female bust (Nemesis). The lower icon parts are missing.

Literature: Pionovuh 1988, 110, cat. no 8, Fig. 8.



Kat. br. / Cat. no. 63.

64. Vicinity of Belgrade (Singidunum).

Belgrade city Museum.

Lead, casting, fully preserved; dimensions: height 8.9 cm, width 7.6 cm. Icon is identical with the previous ones.

Literature: Zomovuh 1975, 36–37, Fig. 2.



Kat. br. / Cat. no. 64.

66. Vranj (atar sela Hrtkovci; slučajan nalaz).

Vojvođanski muzej u Novom Sadu, inv. br. H. 302.

Olovo, livenje, fragmentovana.

Dimenzije: visina 4,5 cm, širina 7,5 cm.

Sačuvan je donji deo ikone.

Uokvirena je tordiranim ramom.

II – u sredini je sačuvan donji deo boginje, levo i desno su delovi konjanika koji gaze položena naga ljudska tela.

III – u sredini je scena žrtvovanja (drvo sa obešenim ovnom i čovek koji vadi utrobu životinji). Desno je kantaros (amfora?) sa tri kružna ploda iznad i petao iznad ovna. Levo od scene žrtvovanja je bodež, kandelabar sa pticom na vrhu, tronožac sa čašama sa strane i kružnim predmetom.

Literatura: Даутова-Рушевљан 2006, 348, кам. 33, сл. 4/2.

67. Ruma (slučajan nalaz).

Zavičajni muzej u Rumi, inv. br. 793, slučajan nalaz.

Olovo, livenje, fragmentovana i oštećena.

Dimenzije: visina 9 cm, širina oko 7,7 cm, težina 97,21 g.

Nedostaje deo zabata, ima više pukotina, dok su predstave izlizane.

Delimično je sačuvan desni deo zabata sa akroterijom. U tordiranom pravougaonom ramu se naziru pojedine figuralne predstave.

I – biste Sola i Lune uglovima.

II – u desnom uglu je konjanik na konju.

III – u levom uglu je tronožac sa hlebom, dok se u desnom nazire petao.

Nepublikovano.⁵¹⁴



Kat. br. / Cat. no. 67.

65. Čalma.

National Museum in Budapest.

Lead, fully preserved; casting; dimensions: height 8.7 cm, width 7.5 cm. Icon identical with the previous ones.

Literature: Iskra-Janošić 1966, typep Čalma, cat. nr. 1, with older literature; Tudor 1969, 81, cat. no 138.

66. Vranj (area of the village Hrtkovci; accidental find).

Vojvođanski muzej in Novi Sad, inv. no H. 302.

Lead, casting, fragmented.

Dimensions: height 4.5 cm, width 7.5 cm.

The lower icon part remained preserved.

It is framed with a twisted frame.

II – in the middle, the lower goddess's part remained preserved, on both of her sides parts of horsemen stepping onto naked human bodies.

III – in the middle there is the sacrificial scene (tree with a ram hanging down and a man taking the animal's guts out). On the right side there is a kantharos (amphora?) with three circular fruits above it and a cock above the ram. To the left from the sacrificial scene there is a dagger, a chandelier with a bird on top, a tripod with glasses on the sides and a round object.

Literature: Даутова-Рушевљан 2006, 348, cat. 33, Fig. 4/2.



Kat. br. / Cat. no. 66.

67. Ruma (accidental find).

Museum in Ruma, inv. nr. 793, accidental find.

Lead, casting, fragmented and damaged.

Dimensions: height 9 cm, width about 7.7 cm, weight 97.21 g.

Part of a tympanum is missing, there are several cracks, the images are worn out.

Part of the tympanum with an akroteria remained partly preserved. Within the twisted rectangular frame, certain figural scenes can be recognized.

I – busts of Sol and Luna in the corners.

II – in the right corner there is a horseman on his horse.

III – in the left corner a tripod with bread, while in the right corner, a cock can be recognized.

Unpublished.⁵¹⁴

514 Zahvaljujem se kustosu Zavičajnog muzeja u Rumi Slobodanu Velimiroviću na ustupljenim ikonama iz antičke zbirke, inv. br. 793–796.

514 I owe my gratitude to the custodian Slobodan Velimirović of the Za-

TIP VIA

68. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup.

Olovo, cela, livenje; dimenzije: visina 8,3 cm, širina 7,7 cm. U zabatu je prikazana riba okrenuta na desno i flankirana sa po zvezdom. U akroterijama je takođe, po zvezda. Kvadratno polje ikone je uokvireno tordiranim ramom. U sva četiri ugla je po jedna ljudska bista okrenuta prema centru ikone. Unutar kvadrata je upisana kružnica-medaljon dvostruko uokviren širom i užom kružnicom. Kružnica se u gornjem delu završava sa tri kruga. Ikonografski prikaz unutar kruga je podeljen na tri zone:

I– u sredini je žena prikazanom en face ili u levom profilu. Nosi dugu potpasanu haljinu i rukom prekriva usta, dok je levom podbočena (Nemeza). Levo je veća bista Sola sa zrakastom krunom, tronožac na kome su tri predmeta (dva pehara i hleb - kolač). Desno je bista Lune sa polumesecom iznad glave. Pozadi nje je ptica ili posuda.

II– u sredini je boginja flankirana konjanicima. Konjanici su sa frigijskim kapama na glavi i lepršavim hlamidama. Jednom ili obema rukama pozdravljaju boginju. Konjanici gaze nagog čoveka. Iza levog konjanika je posmatrač koji jednom podignutom rukom pozdravlja boginju, a iza desnog, dve grupe od po tri karike.

III– u sredini je scena žrtvovanja ovna. Levo je petao, dok je desno kandelabar i neki nejasan predmet

Literatura: 3omosuđ 2001, 169– 170, c.1. 3.



Kat. br. / Cat. no. 68.

69. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, nedostaje vrh desne akroterije; dimenzije: visina 8,2 cm, širina 7,7 cm. Ikona je identična prethodnoj.

Literatura: 3omosuđ 2001, 169– 170, c.1. 4.

TIP VIA

68. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought.

Lead, fully preserved, casting; dimensions: height 8.3 cm, width 7.7 cm. In the tymphanum, there is a fish facing right and surrounded with stars. In each of the acroteria there is also a star. The square icon field is framed with a twisted fame. In all of the four corners there is a human bust facing the middle of the icon. Within the square there is a circle - a medallion, framed with a double frame consisting of a broader and a narrower circle. In the upper part, the frame ends with three circles. The iconographic image within the circle is divided into three zones:

I– in the middle there is a woman depicted en face or facing left. She wears a long dress and covers her mouth with her hand, her left hand on her waist (Nemesis). On the left side, there is a larger bust of Sol with radial crown, a tripod upon which there are three objects (two beakers and a bread - cake). On the right side, there is Luna's bust with a crescent above her head. Behind her there is a bird or a vessel.

II– in the middle there is the goddess, horsemen on both of her sides. The horsemen wear Phrygian caps and waving chlamys. With one or both hands, they greet the goddess. The horsemen step onto a naked man. Behind the left horseman there is an observer greeting the goddess with one lifted arm. Behind the right horseman there are two groups, each consisting of three rings.

III– in the middle there is the sacrificial scene. On the left side there is a cock, on the right side a chandelier and an unclear object.

Literature: 3omosuđ 2001, 169– 170, Fig. 3.

69. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought.

Lead, casting, top of the right acroteria is missing; dimensions: height 8.2 cm, width 7.7 cm. Icon is identical with the previous one.

Literature: 3omosuđ 2001, 169– 170, Fig. 4.

70. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought.

Lead, fragment, casting; dimensions: height 5.3 cm, width 4.4 cm.

II – part of the right horse and beneath its hooves the figure of a lying man.

III – in the middle there is a tree and a man who takes the ram's guts out, on the left side a cock facing right.

Literature: 3omosuđ 2001, 174, Fig. 11.

vičajni muzej in Ruma, for allowing me the insight into the icons from the Roman collection, inv. nr. 793–796.



Kat. br. / Cat. no. 69.

70. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup.

Olovo, fragment, livenje; dimenzije: visina 5,3 cm, širina 4,4 cm.

II – deo desnog konja ispod čijih je kopita ležeća figura čoveka.

III – u sredini drvo i čovek koji vadi utrobu ovnu, levo je petao u desnom profilu.

Literatura: Zomovuh 2001, 174, sl. 11.

71. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, fragment. Sačuvan je donji levi ugao ikone koji odgovara prethodnim.

Dimenzije: visina 4,5 cm, širina 5,3 cm.

Literatura: Pionovuh 1992, 34–35, kat. br. 15, sl. 15.

72. Mačvanska Mitrovica (nađena prilikom radova na ciglani).

Arheološki muzej u Zagrebu.

Olovo, livenje, oštećena. Nedostaje gornji levi ugao. Glavne ikonografske predstave su sačuvane.

Dimenzije: visina 9,2 cm, širina 7,7 cm, debljina 0,2–0,25 cm. Ikona odgovara prethodnim.

Literatura: Iskra –Janošić 1966, tip IV, kat. br. 2, T.VI, sl.2, sa starijom literaturom; Tudor 1969, 72, kat. br. 125 sa napomenom br. 31; Ochsenschlager 1971, 53–54, Type IIA, kat. br. 9.

73. Jalovik (lokalitet „Crkvine“).

Muzej grada Beograda; inv.br. 4505, poklon.

Olovo, cela, livenje; dimenzije: visina 8,7 cm, širina 7,6 cm, težina 102,8 g. Ikona odgovara prethodnim.

Literatura: Крунић 1995, 164–165, kat. br. 2, sl. 2.

71. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, bought.

Lead, casting, fragment. Only the lower left icon corner remained preserved, corresponding with the previous one.

Dimensions: height 4.5 cm, width 5.3 cm.

Literature: Пionovuh 1992, 34–35, cat. nr. 15, Fig. 15.

72. Mačvanska Mitrovica (found during works in the brick-factory).

Archaeological Museum in Zagreb.

Lead, casting, damaged. The upper left corner is missing. The main iconographical images remained preserved.

Dimensions: height 9.2 cm, width 7.7 cm, thickness 0.2–0.25 cm.

Icon corresponds with the previous ones.

Literature: Iskra –Janošić 1966, type IV, cat. nr. 2, T.VI, sl.2, with older literature; Tudor 1969, 72, cat. nr. 125 with footnote nr. 31; Ochsenschlager 1971, 53–54, Type IIA, cat. no 9.

73. Jalovik (site “Crkvine”).

Belgrade city Museum; inv. no 4505, donation.

Lead, fully preserved, casting; dimensions: height 8.7 cm, width 7.6 cm, weight 102.8 g. Icon corresponds with the previous ones.

Literature: Крунић 1995, 164–165, cat. nr. 2, Fig. 2.

74. Prhovo.

Museum of Srem, Sremska Mitrovica, no 455.

Lead, casting, fragmented. It is diagonally cut from the middle of the left lateral side to the lower right corner. Dimensions: height 8.2 cm, width 7.9 cm, thickness 1.5–2 mm, weight 77.55 g. Part of the icon corresponds with the previous ones.

Literature: Ochsenschlager 1971, 53–54, Type IIA, cat. no 8, Pl. III 6.



Kat. br. / Cat. no. 74.

74. Prhovo.

Muzej Srema u Sremskoj Mitrovici, br. 455.

Olovo, livenje, fragmentovana. Dijagonalno je presečena od polovine leve bočne strane do donjeg desnog ugla. Dimenzije: visina 8,2 cm, širina 7,9 cm, debljina 1,5-2 mm, težina 77,55 g. Deo ikone odgovara prethodnim.

Literatura: Ochsenschlager 1971, 53– 54, Type IIA, kat. br. 8, Pl. III 6.

TIP VIA1

75. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, nedostaju akroterije.

Dimenzije: visina 8,1 cm, širina 7,8 cm.

U zabatu su dve četvorokrake zvezde ispod prikaza ribe okrenute na desno. Medaljon unutar kvadrata je uokviren samo jednom tordiranom kružnicom koja se završava u gornjem delu zmijskim glavama. Ikonografski prikaz unutar medaljona je podeljen na tri polja. Istaknute su izvesne razlike po zonama u odnosu na prethodnu varijantu:

I - Nemeza je telom prikazana en face, dok je glavom okrenuta na desno, prema Luni ili na levo prema Solu. Iza Lune su amfora i lav koji se prednjim šapama naslanja na posudu.

II - iza levog konjanika je čovek sa maskom gavrana na glavi i levom rukom pozdravlja boginju, dok je iza desnog konjanika petao u levom profilu, a ispod je ptica u levom profilu.

III - u sredini je kandelabar sa svetiljkom, levo je kantaros iznad je neki nejasan predmet i volujska glava, dok su desno scena žrtvovanja ovna i tri karike

Literatura: Šomoguh 2001, 170– 171, c. 1. 5.



Kat. br. / Cat. no. 75.

TYPE VIA1

75. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought.

Lead, casting, the akroteriae are missing.

Dimensions: height 8.1 cm, width 7.8 cm.

In the tympanum there are two four-pointed stars and beneath them a fish facing right. The medallion within the square is framed only with a single twisted circle, ending with snakes' heads in its upper part. The iconographical image within the medallion is divided into three fields. Certain differences are highlighted in every zone, distinguishing this icon from the previous ones:

I - the torso of Nemesis is depicted en face, while her head faces right, towards Luna or left, towards Sol. Behind Luna there is an amphora and a lion, leaning upon the vessel with his front paws. II - behind the left horseman there is a man with raven's mask on his head and greeting the goddess. Behind the right horseman there is a cock facing left, beneath him a bird facing left.

III - in the middle there is a chandelier with a lamp, to the left there is a kantharos, an unclear object and an ox's head above it, on the right side there is the sacrificial scene and three rings.

Literature: Šomoguh 2001, 170– 171, Fig. 5.

76. Mačvanska Mitrovica.

Archaeological Museum in Zagreb.

Lead, casting, damaged. Part of the tympanum is missing, the upper left and the lower right corner. The main iconographical images remained preserved.

Dimensions: height 8.1 cm, width 7.4 cm, thickness 0.2 cm, weight 98 g.

Literature: Iskr-Janošić 1966, type IV, cat. nr. 1, T. VI, Fig. 1; Tudor, 1969, 73, cat. no 126;⁵¹⁵ Ochsenschlager 1971, 53– 54, Type IIB, cat. no 10.



Kat. br. / Cat. no. 76.

⁵¹⁵ Tudor writes that the finding place for this piece is Sremska Mitrovica. However, according to Hoffiller and Iskra-Janošić, it is actually Mačvanska Mitrovica.

76. Mačvanska Mitrovica.

Arheološki muzej u Zagrebu.

Olovo, livenje, oštećena. Nedostaje deo zabata, gornji levi i donji desni ugao. Glavne ikonografske predstave su sačuvane.

Dimenzije: visina 8,1 cm, širina 7,4 cm, debljina 0,2 cm, težina 98 g.

Literatura: Iskr-Janošić 1966, tip IV, kat. br. 1, T. VI, sl. 1; Tudor, 1969, 73, kat. br. 126;⁵¹⁵ Ochsenschlager 1971, 53–54, Type IIB, kat. br. 10.

77. Zemun (Taurunum, sa obale Dunava).

Muzej grada Beograda; inv. br. 4323.

Olovo, livenje, fragmentovana. Nedostaje gornji desni deo ikone.

Dimenzije: visina 8,5 cm, širina 7,6 cm.

Literatura: Pionovuh 1990, 57–58, kam. бр. 1, сл. 1.



Kat. br. / Cat. no. 77.

78. Stojnik.

Muzej grada Beograda, otkup.

Olovo, livenje, nedostaje donji desni ugao ikone.

Dimenzije: visina 8,6 cm, širina 7,4 cm.

Literatura: Zomovuh 1975, 38–39, сл. 3.

79. Lađarak (lokalitet „Selište“). T. X, 57.

Muzej Srema u Sremskoj Mitrovici, ulaz. br. 1263.

Olovo, livenje, fragmentovana. Sačuvana je donja polovina medaljona i delimično pravougaoni okvir.

Dimenzije: visina 4,5 cm, širina 7,4 cm.

Literatura: Pionovuh 1988, 110–111, kam. бр. 10, сл. 10.

77. Zemun (Taurunum, from the Danube bank).

Belgrade city Museum; inv. no 4323.

Lead, casting, fragmented. The upper right icon part is missing. Dimensions: height 8.5 cm, width 7.6 cm.

Literature: Pionovuh 1990, 57–58, cat. nr. 1, Fig. 1

78. Stojnik.

Belgrade city Museum, bought.

Lead, casting, the lower right icon part is missing.

Dimensions: height 8.6 cm, width 7.4 cm.

Literature: Zomovuh 1975, 38–39, Fig. 3.

79. Lađarak (site “Selište”). T. X, 57.

Museum of Srem, Sremska Mitrovica, entering no 1263.

Lead, casting, fragmented. The lower medallion half and parts of the rectangular frame remained preserved.

Dimensions: height 4.5 cm, width 7.4 cm.

Literature: Pionovuh 1988, 110–111, cat. no 10, Fig. 10.



Kat. br. / Cat. no. 79.

80. Unknown site (Vojvodina).

National Museum in Čačak, entering nr. 143/02, bought from M. Kostić from Zablaće near Čačak.

Lead, fragmented, casting.

Dimensions: 7.8 x 7.4 x 0.2 cm.

The right tymphanum acroteria is missing, also the left and right corner and a smaller part along the left lateral icon edge. The remaining icon part corresponds with the previous ones.

Literature: Djumposuh 2001, 17–21.

⁵¹⁵ Tudor navodi kao mesto nalaza Sremsku Mitrovicu međutim, po Hoffilleru i Iskr-Janošić, reč je o Mačvanskoj Mitrovici.

80. Nepoznat lokalitet (Vojvodina).

Narodni muzej u Čačku, ulazni br. 143/02, otkup od M. Kostića iz Zablaca kod Čačka.

Olovo, fragmentovana, livenje.

Dimenzije: 7,8 x 7,4 x 0,2 cm.

Nedostaj desna akroterija zabata, donji levi i desni ugao i manji deo uz levu bočnu ivicu ikone. Ostatak ikone odgovara prethodnim.

Literatura: Димитровић 2001, 17–21.

TIP VIA2

81. Nepoznat lokalitet.

Narodni muzej u Beogradu; inv. br. 4179/III.

Olovo, livenje, oštećena. Desni donji ugao nedostaje.

Dimenzije: visina 9 cm, širina 7,7 cm. Izvesne razlike izdaju ikonu kao jedinstveni nalaz. Riba u zabatu je prikazana u levom profilu. Unutar kvadratnog polja je medaljon sa duplom kružnicom, spoljna je glatka i gore se završava sa tri zvezde, dok je unutrašnja tordirana i završava se jednom zvezdom. U prvoj zoni unutar medaljona, amfora, petao i dve karike su pozadi Lune.

Analogije nisu poznate.

Literatura: Поносић 1986, 118, кам. бр. 7, сл. 1.

TIP VIB

82. Dubravica (Margum).

Narodni muzej u Beogradu; inv. br. 4130/III, otkup.

Olovo, livenje. Nedostaje leva polovina pločice.

Dimenzije: visina 8,6 cm, širina 5 cm.

U zabatu je prikazana riba, akroterije nisu sačuvane. Ikonografski prikaz se prati unutar upisanog medaljona koji je uokviren dvostrukom reljefnom trakom. Spoljni okvir je obrađen u vidu astragala. U desnom uglu izvan medaljona je verovatno bista Lune sa srpastim mesecom iza ramena. U donjem desnom uglu je čovek sa ovnujskom maskom na glavi koji ispruženom rukom hvata ribu. Predstave unutar medaljona su podeljene u tri zone:

I – u sredini je amfora, levo i desno po zmija okrenute prema obodu posude. Iznad desne zmije je zvezda.

II – u sredini je boginja u potpasanoj haljini. Desno je konjanik sa podignutom rukom u znak pozdrava sa lepršavom hlamidom. Ispod kopita je ležeća ljudska figura.

III – predstave su nejasne usled oštećenja ikone.

Analogija nisu poznate.

Literatura: Поносић 1983, 61, кам. бр. 11, сл. XI.

TYPE VIA2

81. Unknown site.

National Museum in Belgrade; inv. no 4179/III.

Lead, casting, damaged. The lower right corner is missing.

Dimensions: height 9 cm, width 7.7 cm. Certain differences distinguish this icon as a unique find. The fish in the tymphanum is facing left. Within the square field there is a medallion with a double circular frame, the outer one is smooth and ends with three stars in its upper part. The inner one is twisted and ends up with a single star. In the first zone within the medallion, there are an amphora, a cock and two rings behind Luna.

There are no known parallels.

Literature: Поносић 1986, 118, cat. nr. 7, Fig. 1.



Kat. br. / Cat. no. 81.

TYPE VIB

82. Dubravica (Margum).

National Museum in Belgrade; inv. nr. 4130/III, bought.

Lead, casting. The left icon half is missing.

Dimensions: height 8.6 cm, width 5 cm.

In the tymphanum there is a fish, the acroteriae are not preserved. The iconographical image is depicted within the medallion framed with a double relief band. The outer frame is ornamented in the shape of astragal. In the right corner, outside the medallion, possibly Luna's bust with a crescent upon her shoulders. In the lower right corner there is a man with a ram's mask, catching a fish with his stretched hand. The images within the medallion are divided into three zones:

I – in the middle there is an amphora, on both of its sides a snake facing the rim of the vessel. Above the right snake there is a star.

II – in the middle there is the goddess in a long dress. On her right, there is a horseman, wearing a chlamyda, his arm lifted as he greets. Beneath the hooves there is a lying human figure.

III – the images are unclear, due to the damages of the icon.

There are no known parallels.

Literature: Поносић 1983, 61, cat. no 11, Fig. XI.



Kat. br. / Cat. no. 82.

Neopredeljene ikone tipa VI

83. Stari Kostolac (Viminacium, lokalitet „Čair“).
Narodni muzej u Požarevcu, otkup.
Olovo, fragment, livenje; dimenzije: 3,5 x 2 cm.
Sačuvan je donji desni ugao pravougaone pločice.
Spoljni okvir je u motivu riblje kosti, a unutrašnji od niza reljefno naglašenih tačaka.
U donjem uglu je figura čoveka u levom profilu sa ispruženim rukama.
Analogije nisu poznate.
Literatura: Пionovuh 1992, 37, kam. бр. 27, сл. 27.

84. Stari Kostolac (Viminacium, lokalitet „Čair“).
Narodni muzej u Požarevcu, otkup.
Olovo, fragment, livenje; dimenzije: 5 x 3,8 cm.
Sačuvana je desna polovina pravougaone pločice.
Spoljni okvir je od niza reljefno naglašenih tačaka.
II- donji deo boginje u dugoj haljini, desno od nje konjanik. Ispod kopita je ležeća ljudska figura.
III – životinja u skoku, volujski rogovi, kantaros i ljudska figura koja drži neki predmet.
Analogije nisu poznate.
Literatura: Пionovuh 1992, 37, kam. бр. 28, сл. 28.

85. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, son-
da 261, rov).
Dokumentacioni centar Viminacium, C-12607.
Olovo, fragment, livenje; dimenzije: 4,7 x 3,5 cm.
Sačuvan je centralni deo ikone sa prikazom boginje u dugom
potpasanom hitonu koja širi ruke prema konjanicima koji gaze
položena ljudska tela. Ispod boginje je riba, tronožac i četvo-
ronožna životinja (pas ili lav?). Iznad boginje su četiri zvezde.
Nepublikovano.

Undefined icons of type VI

83. Stari Kostolac (Viminacium, site “Čair”).
National Museum in Požarevac, bought.
Lead, fragment, casting; dimensions: 3.5 x 2 cm.
The lower right corner of the rectangular plate remained pre-
served.
The outer frame has the shape of fishbone, while the inner one
consists of a row of relief made dots.
In the lower corner there is a male figure facing left, his arms
stretched.
There are no known parallels.
Literature: Пionovuh 1992, 37, cat. nr. 27, Fig. 27.

84. Stari Kostolac (Viminacium, site “Čair”).
National Museum in Požarevac, bought.
Lead, fragment, casting; dimensions: 5 x 3.8 cm.
The right part of the rectangular plate remained preserved.
The outer frame consists of a row of relief made dots.
II– the lower part of the goddess wearing a long dress, on her
right side there is a horseman. Beneath the hooves there is a ly-
ing human figure.
III– a jumping animal, ox’s horns, a kantharos and a human fig-
ure holding an object.
There are no known parallels.
Literature: Пionovuh 1992, 37, cat. nr. 28, Fig. 28.

85. Stari Kostolac (Viminacium, site “Više grobalja”, trench
261, trench).
Dokumentation centre Viminacium, C-12607.
Lead, fragment, casting; dimensions: 4.7 x 3.5 cm.
The central icon part remained preserved, with image of the
goddess wearing a long, belted chiton, spreading her arms to-
wards the horsemen stepping onto lying human bodies. Beneath
the goddess there is a fish, a tripod and a four-legged animal
(dog or a lion?). Above the goddess there are four stars.
Unpublished.

86. Ruma (accidental find).
Museum of Ruma, inv. no 794.
Lead, fragment, casting; dimensions: 5.3 x 4.7cm, weight 48.13 g.
The central icon part remained preserved, with image of the
goddess wearing a long, belted chiton, holding a scarf over her
lap, her arms down. On her right side there is a horseman.
Unpublished.

87. Ruma (accidental find).
Museum of Ruma, inv. no 796.
Lead, fragment, casting; dimensions: 4.1 x 2.5 cm, weight 11.44 g.
The upper right icon part remained preserved, a twisted frame

86. Ruma (slučajan nalaz).

Zavičajni muzej u Rumi, inv. br. 794.

Olovo, fragment, livenje; dimenzije: 5,3 x 4,7cm, težina 48,13 g. Sačuvan je centralni deo ikone sa prikazom boginje u dugom potpasanom hitonu koja spuštenih ruku drži maramu preko kri-la. Desno je konjanik.

Nepublikovano.



Kat. br. / Cat. no. 86.

87. Ruma (slučajan nalaz).

Zavičajni muzej u Rumi, inv.br.796.

Olovo, fragment, livenje; dimenzije: 4,1 x 2,5 cm, težina 11,44 g. Sačuvan je gornji desni deo ikone, nazire se tordirani okvir, dok su ikonografske predstave izlizane i nejasne.

Nepublikovano.

88. Ruma (slučajan nalaz).

Zavičajni muzej u Rumi, inv. br. 795.

Olovo, fragment, livenje; dimenzije: 4,7 x 2,8 cm, težina 14,41 g. Fragment je gotovo identičan prethodnom sa tordiranim ramom uz desni rub i izlisanom predstavom desnog konjanika.

Nepublikovano.

can be recognized, while the iconographical images are worn out and unclear.

Unpublished.



Kat. br. / Cat. no. 87.

88. Ruma (accidental find).

Zavičajni muzej in Ruma, inv. no 795.

Lead, fragment, casting; dimensions: 4.7 x 2.8 cm, weight 14.41 g. The fragment is almost identical with the previous one, with a twisted frame along the right edge and a worn out image of the right horseman.

Unpublished.



Kat. br. / Cat. no. 88.

TIP VIIA

89. Nepoznat lokalitet. (Viminacium ?, grobni nalaz iz 1904. godine).

Narodni muzej u Beogradu; inv. br. 1559/II.

Olovo, očuvana je leva polovina ikone; livenje.

Dimenzije: visina 8,4 cm, širina 5,6 cm.

Ikona je u obliku medaljona sa jednostrukim tordiranim okvirom. Ikonografski prikaz je podeljen horizontalnim, tordiranim linijama u tri zone:

I– prvo polje je podeljeno vertikalnim, tordiranim linijama na tri dela. U sredini je orao raširenih krila flankiran sa po jednom zmijom. U levom polju je bista Sola, dok je u desnom bista Lune.

II– u sredini je boginja flankirana konjanicima koji gaze nepri-

TYPE VIIA

89. Unknown site. (Viminacium ?, grave find from 1904).

National Museum in Belgrade; inv. no 1559/II.

Lead, the left icon half remained preserved; casting.

Dimensions: height 8.4 cm, width 5.6 cm.

The icon is medallion-shaped, with a single twisted frame. With horizontal, twisted lines, the iconographical image is divided into three zones:

I– the first field is divided with vertical, twisted lines into three parts. In the middle there is an eagle, his wings spread, a snake on both of his sides. In the left field there is Sol's bust, in the right one the bust of Luna.

II– in the middle there is the goddess, horsemen on both of her sides. They are stepping over the enemies. Beneath the left

jatelja. Ispod levog konjanika su tri karike, dok su ispod boginje tri izdužena predmeta (vatra sa oltara?). Ispod desnog konjanika su nejasni predmeti.

III– u sredini je čovek koji sedi na steni, levo su nejasan predmet i četvoronožna životinja.

Analogije nisu poznate.

Literatura: Tudor 1969, 32– 33; kat. br. 56; Пionosuh 1983, 57, kam. бр. 4, сл. IV.

TIP VIIIB

90. Nepoznat lokalitet.

Narodni muzej u Beogradu; inv. br. 4002/III.

Olovo, cela, livenje; dimenzije: prečnik 7,9 cm.

Oko medaljona je dvostruki okvir, od kojih je spoljašnji sa motivom riblje kosti, dok je unutrašnji tačkasti i završava se zmijskim glavama.. Ikonografski prikaz je podeljen u tri zone:

I– u sredini je Nemeza u desnom profilu sa levom rukom preko usana. Levo je bista Sola sa zrakastom krunom, pozadi njega tronožni sto sa tri čaše. Desno od Nemeze je bista Lune sa polumesecom iznad glave. Pozadi je petao. Iznad ženske figure je riba, iznad Sola su tri karike, dok su iznad Lune zvezde i karika.

II– u sredini je boginja, levo i desno, po konjanik sa frigijskom kapom. Levi konjanik u ruci drži koplje, dok drugom pozdravlja boginju. Desni konjanik jednom rukom pozdravlja boginju, dok u drugoj ruci drži sekiru? Konjanici gaze palog neprijatelja. Iza levog konjanika je petao, iza desnog osoba u kratkom hitonu sa podignutom rukom i ovnujskom maskom na glavi.

III– u sredini je scena žrtvovanja ovna, desno od drveta je lav, levo su kandelabar, kantaros i nejasan predmet.

Literatura: Пionosuh 1983, 59– 60, kam. бр. 9, сл. IX.



Kat. br. / Cat. no. 90.

horseman there are three rings, while beneath the goddess there are three long objects (fire from the altar?). Beneath the right horseman there are some unclear objects.

III– in the middle there is a man sitting on a rock, on the left side an unclear object and a four-legged animal.

There are no known parallels.

Literature: Tudor 1969, 32– 33; cat. nr. 56; Пionosuh 1983, 57, cat. no 4, Fig. IV.



Kat. br. / Cat. no. 89.

TYPE VIIIB

90. Unknown site.

National Museum in Belgrade; inv. nr. 4002/III.

Lead, fully preserved, casting; dimensions: diameter 7.9 cm.

Around the medallion, there is a double frame, the outer one with the fishbone motif, while the inner one consists of dots ending with snakes' heads. The iconographical image is divided into three zones:

I - in the middle there is nemesis facing right, her left hand over her lips. On the left there is Sol's bust with radial crown, behind him a tripod with three glasses. To the right from Nemesis there is Luna's bust with a crescent upon her head. Behind her there is a cock. Above the female figure there is a fish, above Sol there are three rings, while above Luna there are stars and a ring.

II– in the middle there is the goddess, on both of her sides there are horsemen wearing Phrygian caps. The left horseman holds a spear in his hand, while he greets the goddess with the other hand. The right horseman greets the goddess with one hand and holds an ax in his other hand? The horsemen step over the fallen enemies. Behind the left horseman there is a cock, behind the right one a person wearing a short chiton, his arm lifted, as he wears a ram's mask on his head.

III– in the middle there is the sacrificial scene, to the right from the tree there is a lion, to the left there is a chandelier, a kantharos and an unclear object.

Literature: Пionosuh 1983, 59– 60, cat. no 9, Fig. IX.

91. Jarak.

Vojvođanski muzej u Novom Sadu; inv. br. AA 945, slučajan nalaz. Ikona je identična prethodnoj.

Olovo, cela, livenje; dimenzije: prečnik 7 cm.

Literatura: Шарановић-Светек 1986–1987, 113–114, сл. 1.

91. Jarak.

Vojvođanski muzej in Novi Sad; inv. no AA 945, accidental find. Icon identical with the previous one.

Lead, fully preserved, casting; dimensions: diameter 7 cm.

Literature: Шарановић-Светек 1986 - 1987, 113 - 114, Fig. 1.

92. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup.

Olovo, cela, livenje; dimenzije: prečnik 6,6 cm.

Na ikoni identičnoj prethodnim su izvesna odstupanja u zoni III – levo od scene žrtvovanja je kandelabar i tronožac sa nejasnim predmetima.

Literatura: Зомовић 2001, 172–174, сл. 9.



Kat. br. / Cat. no. 92.

93. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup.

Olovo, ikona je naprsila po vertikali. Dimenzije: prečnik 7,6 cm.

Ikona je identična prethodnim.

Literatura: Зомовић 2001, 172–174, сл. 10.

92. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought.

Lead, fully preserved, casting; dimensions: diameter 6.6 cm.

On the icon identical with the previous one, there are certain deviations in zone III – to the left from the sacrificial scene there is a chandelier and a tripod with unclear objects.

Literature: Зомовић 2001, 172–174, Fig. 9.

93. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought.

Lead, casting, the icon cracked vertically, in the middle. Dimensions: diameter 7.6 cm.

Icon identical with the previous ones.

Literature: Зомовић 2001, 172 - 174, Fig. 10.

94. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, fragment. Sačuvana je donja leva četvrtina medaljona.

Dimenzije: visina 3,5 cm, širina 4 cm.

I – noge tronošca.

II – u sredini deo boginje sa maramom preko krila, levo od nje konjanik sa podignutom rukom u znak pozdrava, iza njega petao.

III – nejasni predmeti i kandelabar.

Literatura: Зомовић 2001, 174, сл. 13.



Kat. br. / Cat. no. 93.

95. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, fragment. Sačuvan je gornji deo medaljona uz

okvir.

Dimenzije: prečnik 6,6 cm.

I – šest zvezda između zmijskih glava u gornjem delu unutrašnjeg ruba, po sredini riba na desno, levo je karika.

Literatura: Šomouh 2001, 174, sl. 14.

96. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, otkup, inv. br. 3142 (novi 021209).

Olovo, livenje, fragment. Sačuvana je leva polovina medaljona.

Dimenzije: 7,4 x 6,5 cm.

I – u sredini Nemeza, levo Sol, pozadi njega tronožac sa tri čaše, a iznad glave, dve karike.

II – u sredini boginja sa maramom preko nogu, levo konjanik i petao.

III – u sredini scena žrtvovanja ovna, levo, kandelabar, kantaros i nejasan predmet. Desno je lav.

Literatura: Понобућ 1992, 35, кам. бр. 16, сл. 16.



Kat. br. / Cat. no. 96.

97. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, fragment. Sačuvan je donji deo medaljona.

Dimenzije: 4,5 x 3,5 cm.

II – u sredini deo boginje sa maramom preko nogu, levo konjanik koji gazi položeno ljudsko telo.

III – u sredini scena žrtvovanja ovna, levo, kandelabar, kantaros i nejasan predmet. Desno je lav.

Literatura: Понобућ 1992, 35, кам. бр. 17, сл. 17.

98. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, fragment. Sačuvana je donja, leva trećina medaljona

Dimenzije: 5,8 x 3,4 cm.

II – levi konjanik koji gazi položeno ljudsko telo, pozadi njega je petao.

94. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought.

Lead, casting, fragment. The lower left icon quarter remained preserved.

Dimensions: height 3.5 cm, width 4 cm.

I – tripod legs.

II – in the middle, there is a part of the goddess with a scarf over her lap, on her left there is a horseman, his hand lifted as he greets, behind him there is a cock.

III – unclear objects and a chandelier.

Literature: Šomouh 2001, 174, Fig. 13.

95. Stari Kostolac (Viminacium).

National Museum in Požarevac, bought.

Lead, casting, fragment. The upper part of the medallion along the frame remained preserved.

Dimensions: diameter 6.6 cm.

I – six stars between snakes' heads in the upper part of the inner edge, in the middle there is a fish facing right, a ring to the left.

Literature: Šomouh 2001, 174, Fig. 14.

96. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, bought, inv. no 3142 (new 021209).

Lead, casting, fragment. The left medallion half remained preserved.

Dimensions: 7.4 x 6.5 cm.

I – in the middle there is Nemesis, to the left there is Sol, behind him a tripod with three glasses, two rings above his head.

II – in the middle there is the goddess with a scarf over her legs, to the left a horseman and a cock.

III – in the middle there is the sacrificial scene, to the left a chandelier, a kantharos and an unclear object. To the right there is a lion.

Literature: Понобућ 1992, 35, cat. nr. 16, Fig. 16.

97. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, bought.

Lead, casting, fragment. The lower medallion part remained preserved.

Dimensions: 4.5 x 3.5 cm.

II – in the middle there is a part of the goddess with a scarf over her legs, to the left a horseman stepping over a lying human body.

III – in the middle there is the sacrificial scene, to the left a chandelier, a kantharos and an unclear object. To the right there is a lion.

Literature: Понобућ 1992, 35, cat. nr. 17, Fig. 17.

III – u sredini scena žrtvovanja ovna, levo, kandelabar, kantaros i nejasan predmet.

Literatura: Pionouh 1992, 35, kam. br. 18, sl. 18.

99. Donji Petrovci.

Muzej Srema u Sremskoj Mitrovici; otkup.

Olovo, livenje, fragment. Očuvan je deo ikone nepravilnog oblika uz levu ivicu.

Dimenzije: visina 6,6 cm, širina 3,4 cm.

I – bista Sola sa zrakastom krunom, pozadi njega tronožni sto sa tri čaše, iznad glave, tri karike.

II – rep petla i ležeća ljudska figura.

III – kandelabar, kantaros i nejasan predmet.

Literatura: Pionouh 1988, 111, kam. br. 11, sl. 11.

100. Prhovo.

Muzej Srema u Sremskoj Mitrovici; inv.br. 456.

Olovo, livenje. Ikona je naprsla na više mesta, ali se vidi celokupan ikonografski prikaz, identičan prethodnim.

Dimenzije: prečnik 7 cm, debljina 1,5-2 mm, težina 81,75g.

Literatura: Ochsenschlager 1971, 54 - 55, Type III, kat. br. 11, Pl. IV.

101. Sremska Mitrovica (Sirmium, lokalitet 21, kvadrat F/7).

Muzej Srema u Sremskoj Mitrovici; inv. br. 1127.

Olovo, livenje, fragment. Nnedostaje gornji levi deo i desna ivica medaljona, očuvana je gotovo cela ikonografska predstava.

Dimenzije: prečnik 7cm, debljina 1,75 do 2 mm, težina 56,5 g.

Literatura: Ochsenschlager 1971, 54 – 55, Type III, kat. br. 12, Pl. IV/8.

102. Ugrinovci.

Muzej grada Beograda; inv. br. AA-4867, poklon.

Olovo, livenje, fragment. Očuvana je leva polovina medaljona.

Dimenzije: prečnik 7,8 cm.

I – u sredini je Nemeza, levo bista Sola iznad glave su tri karike. Pozadi biste je tronožni sto sa tri čaše.

II – u sredini je oštećena figura boginje, levo od nje konjanik sa lepršavom hlamidom i frigijskom kapom na glavi. Podignutom rukom pozdravlja boginju. Pozadi njega je petao, a ispod konjskih kopita ležeće ljudsko telo.

III – nazire se scena žrtvovanja dok je levo nejasan predmet.

Literatura: Bacuh 2000–2001, 94, kam. br. 4, sl. 4.

103. Mačvanski Prnjavor (kod Šapca).

U kolekciji M. Pantelića.

Olovo, cela, livenje; dimenzije: prečnik 7,2 cm, težina 125,6 g.

Ikona je identična prethodnim.

Literatura: Krynukh 1995, 166, kam. br. 3, sl. 3.

98. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, bought.

Lead, casting, fragment. The lower left third of the medallion remained preserved.

Dimensions: 5.8 x 3.4 cm.

II – the left horseman is stepping over a lying human body, behind him there is a cock.

III – in the middle there is the sacrificial scene, to the left a chandelier, a kantharos and an unclear object.

Literature: Pionouh 1992, 35, cat. no 18, Fig. 18.

99. Donji Petrovci.

Museum of Srem, Sremska Mitrovica; bought.

Lead, casting, fragment. The icon part of an irregular shape along the left icon edge remained preserved.

Dimensions: height 6.6 cm, width 3.4 cm.

I – Sol's bust with a radial crown, behind him a tripod with three glasses, three rings above his head.

II – cock's tail and a lying human figure.

III – a chandelier, a kantharos and an unclear object.

Literature: Pionouh 1988, 111, cat. no 11, Fig. 11.

100. Prhovo.

Museum of Srem, Sremska Mitrovica; inv.no 456.

Lead, casting. The icon cracked in several places, but the entire iconographical image is visible, identical with the previous ones.

Dimensions: diameter 7 cm, thickness 1.5-2 mm, weight 81.75g.

Literature: Ochsenschlager 1971, 54 - 55, Type III, cat. nr. 11, Pl. IV with older literature.



Kat. br. / Cat. no. 100.

TIP VIIB1

104. Izvorac.

Muzej Srema u Sremskoj Mitrovici; ulaz. br. 1063.

Olovo, livenje. Nedostaje gornji levi deo medaljona.

Dimenzije: prečnik 8,4 cm. Na ikoni su sledeće razlike u odnosu na prethodnu podvarijantu:

I – u sredini su sedam zvezda, nedostaje Nemeza. Bista Sola je desno, dok je Luna levo.

II – iza levog konjanika je kantaros. Ispod nogu boginje je tronožac, desno od njega petao i četvoronožna životinja iznad koje je glava bika.

III – levo od scene žrtvovanja je kandelabar, dok su desno lav i riba.

Literatura: Поновућ 1988, 111–112, кам. бр. 12, сл. 12.



Kat. br. / Cat. no. 104.

105. Kuzmin (nekropola, G-17a).

Olovo, livenje, cela; dimenzije: prečnik 8,4 cm.

I – u sredini su zvezde i biste Sola i Lune sa strane.

II – u sredini je boginja u dugoj potpasanoj haljini, levo i desno po konjanik sa frigijskim kapama, gaze ležeća ljudska tela. Pozadi levog konjanika je kantaros, dok su iza desnog, ljudska figura sa podignutom rukom (Nemeza?), petao, i četvoronožna životinja iznad koje je glava bika.

III – sa leve strane je kandelabar, u sredini scena žrtvovanja ovna, dok su desno lav i riba.

Literatura: Popović 1991, 235–245.

106. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, fragment. Sačuvan je gornji deo medaljona, oštećen uz levu bočnu stranu.

Dimenzije: 7,5 x 6,1 cm.

I – u sredini su zvezde, desno bista Sola sa zrakastom krunom.

II – u sredini je boginja u dugoj potpasanoj haljini, levo i desno po konjanik. Levi se samo delimično vidi, dok desni ima na glavi

101. Sremska Mitrovica (Sirmium, site 21, square F/7).

Museum of Srem, Sremska Mitrovica; inv. nr. 1127.

Lead, casting, fragment. The upper left part and the right medallion edge are missing, the iconographical image remained almost fully preserved.

Dimensions: diameter 7 cm, thickness 1.75 to 2 mm, weight 56.5 g.

Literature: Ochsenchlager 1971, 54–55, Type III, cat. no 12, Pl. IV/8.

102. Ugrinovci.

Muzej grada Beograda; inv. nr. AA-4867, donation.

Lead, casting, fragment. The left medallion half remained preserved.

Dimensions: diameter 7.8 cm.

I – in the middle there is Nemesis, to the left Sol's bust, three rings above his head. Behind the bust there is a tripod with three glasses.

II – in the middle there is a damaged figure of the goddess, on her left there is a horseman wearing a flying chlamys and a Phrygian cap on his head. He greets the goddess with his lifted arm. Behind him there is a cock, beneath the horse's hooves there is a lying human body.

III – the sacrificial scene can be recognized, on the left there is an unclear object.

Literature: Vasić 2000–2001, 94, cat. no 4, Fig. 4.

103. Mačvanski Prnjavor (near Šabac).

Collection of M. Pantelić.

Lead, fully preserved, casting; dimensions: diameter 7.2 cm, weight 125.6 g. Icon identical with the previous ones.

Literature: Крунић 1995, 166, cat. nr. 3, Fig. 3.

TYPE VIIB1

104. Izvorac.

Museum Srem, Sremska Mitrovica; entering no 1063.

Lead, casting. The upper left medallion part is missing.

Dimensions: diameter 8.4 cm. On the icon there are the following difference compared to the previous sub-variant:

I – in the middle there are seven stars, Nemesis is missing. Sol's bust is on the right, Luna's bust on the left side.

II – behind the left horseman there is a kantharos. Beneath the goddess's feet there is a tripod, on its right side a cock and a four-legged and a bull's head above it.

III – to the left from the sacrificial scene there is a chandelier, to the right a lion and a fish.

Literature: Поновућ 1988, 111–112, cat. no 12, Fig. 12.

frigijsku kapu i podignutu ruku prema boginji u znak pozdrava. Ispod kopita je ležeće ljudsko telo. Pozadi konjanika je figura sa podignutom rukom (Nemeza?) iznad koje je petao.
Literatura: Pionosuh 1992, 36 - 37, kam. br. 23, sl. 23.

107. Stari Kostolac (Viminacium, lokalitet „Čair“).
Narodni muzej u Požarevcu, otkup.
Olovo, livenje, fragment. Sačuvan je donji, središnji deo medaljona.
Dimenzije: 5,4 x 4 cm.
II – ležeće ljudsko telo, levo su noge tronožnog stola, a desno deo četvoronožne životinje.
III – deo drveta, desno je lav, a iznad njega petao.
Literatura: Pionosuh 1992, 37, kam. br. 24, sl. 24.

108. Stari Kostolac (Viminacium, lokalitet „Čair“).
Narodni muzej u Požarevcu, otkup.
Olovo, livenje, fragment. Sačuvan je donji, desni deo medaljona.
Dimenzije: 4,7 x 4,5 cm.
II – noge tronožnog stola.
III – deo drveta, desno je lav, a iznad njega petao.
Literatura: Pionosuh 1992, 37, kam. br. 25, sl. 25.

109. Stari Kostolac (Viminacium, lokalitet „Čair“).
Narodni muzej u Požarevcu, otkup.
Olovo, livenje, fragment. Sačuvan je donji, bočni deo uz desni rub medaljona.
Dimenzije: 4,9 x 3,5 cm.
II – četvoronožna životinja.
III – lav, a iznad njega petao.
Literatura: Pionosuh 1992, 37, kam. br. 26, sl. 26.

TIP VIIB2

110. Nepoznato mesto nalaza.
Muzej grada Beograda, otkup; inv. br. 4265.
Olovo, livenje, oštećena. Nedostaje veći deo na donjoj levoj strani i manji na desnoj strani.
Dimenzije: prečnik 10 cm.
Spoljni okvir ikone je rađen u motivu riblje kosti, a unutrašnji formiraju tela dve zmije, heraldički postavljene sa otvorenim ustima u gornjem delu kružnice. Ikonografski prikaz je podeljen u tri zone:
I – u sredini je Nemeza iznad čije glave su sedam zvezde. Levo od nje je bista Lune sa zrakastom krunom i polumesecom na ramenima, iza nje je petao. Desno od Nemeze je bista Sola sa zrakastom krunom, pozadi je orao.
II – u sredini je boginja sa konjanicima. Konjanici nose frigijske

105. Kuzmin (necropolis, G-17a).
Lead, casting, fully preserved; dimensions: diameter 8.4 cm.
I – in the middle there are starts and busts of Sol and Luna on the sides.
II – in the middle there is the goddess in a long, belted dress, on both of her sides a horseman wearing Phrygian caps, stepping over lying human bodies. Behind the left horseman there is a kantharos, while behind the right one, there is a human figure with a lifted arm (Nemesis?), a cock and a four-legged animal, above it there is a bull's head.
III – on the left side there is a chandelier, in the middle the sacrificial scene, on the right side there is a lion and a fish.
Literature: Popović 1991, 235–245.

106. Stari Kostolac (Viminacium, site “Čair”).
National Museum in Požarevac, bought.
Lead, casting, fragment. The upper medallion part remained preserved, damaged along the left lateral side.
Dimensions: 7.5 x 6.1 cm.
I – in the middle there are stars, on the right the bust of Sol with radial crown.
II – in the middle there is the goddess in a long, belted dress. On both of her sides there are horsemen. The left one can only partly be seen, the right one wears a Phrygian cap on his head. His arm is lifted towards the goddess, as he greets her. Beneath the hooves there is a lying human body. Behind the horseman there is a figure with a lifted arm (Nemesis?). Above it there is a cock.
Literature: Pionosuh 1992, 36–37, cat. no 23, Fig. 23.

107. Stari Kostolac (Viminacium, site “Čair”).
National Museum in Požarevac, bought.
Lead, casting, fragment. The upper, middle medallion part remained preserved.
Dimensions: 5.4 x 4 cm.
II – a lying human body, to the left there are the legs of a tripod, on the right side part of a four-legged animal.
III – part of a tree, to the right a lion, above it a cock.
Literature: Pionosuh 1992, 37, cat. no 24, Fig. 24.

108. Stari Kostolac (Viminacium, site “Čair”).
National Museum in Požarevac, bought.
Lead, casting, fragment. The lower, right medallion part remained preserved.
Dimensions: 4.7 x 4.5 cm.
II – legs of a tripod.
III – part of a tree, to the right a lion, above it a cock.
Literature: Pionosuh 1992, 37, cat. no 25, Fig. 25.

109. Stari Kostolac (Viminacium, site “Čair”).
National Museum in Požarevac, bought.

kape, jednom rukom pozdravljaju boginju, a u drugoj drže verovatno oružje (sekira?). Ispod konjskih kopita je naga ljudska figura, a ispod boginje verovatno, postolje. Iza levog konjanika je veći krater; a iza desnog tronožac sa nejasnim predmetima.

III– u sredini je čovek koji vadi utrobu okačenom ovnu, iznad njegove glave su dve karike. Desno od scene žrtvovanja je lav. Leva strana ikone nedostaje.

Literatura: Bojovuh 1982, 81, kat. br. 2, T. II.

TIP VIIC

111. Beška (kod Šida).

U privatnoj kolekciji M. Pantelića.

Olovo, cela; livenje.

Dimenzije: prečnik 7,3 cm, težina 87 g.

Ikona je kružnog oblika sa spoljnim okvirom ornamentisan jagastom kimom i unutrašnjim sa granulama. Ikonografski prikaz je raspoređen unutar tri zone od kojih se prve dve prepliću:

I– u sredini dominira gornji trup boginje u potpasanom hitonu, dok je tronožac sa ribom u donjem delu. Boginja je prikazana en face sa šematizovanom glavom. Desno je bista Sola sa zrakastom krunom, dok su levo zvezda i bista Lune sa polumesecom na ramenima. Iznad bista je po zmija.

II– levo i desno od predimenzionirane boginje je po jedan konjanik sa frigijskom kapom na glavi. Iza levog konjanika je drvo. Ispod konjanika je po jedna ležeća osoba u potpasanom hitonu.

III– u sredini je kantaros, levo petao, dok je desno lav. Ispod su tri karike.

Literatura: Krynukh 1995, 166–167, kat. br. 4, sl. 4.

112. Hrtkovci.

Vojvodanski muzej u Novom Sadu; inv. br. AA 946 (novi inv.br. H. 1153).

Olovo, livenje. Nedostaju dva manja fragmenta na desnom i levom obodu medaljona. Ikonografska predstava je sačuvana i



Kat. br. / Cat. no. 112.

Lead, casting, fragment. The lower medallion part along the right edge remained preserved.

Dimensions: 4.9 x 3.5 cm.

II – a four-legged animal.

III – a lion, above it a cock.

Literature: Поновух 1992, 37, cat. no 26, Fig. 26.

TYPE VIIB2

110. Unknown site.

Belgrade city Museum; bought; inv. no 4265.

Lead, casting, damaged. Larger part on the lower left side and a smaller part on the right side are missing.

Dimensions: diameter 10 cm.

The outer icon frame is in the shape of fishbone, while the inner one consists of two snakes' bodies, their mouths open in the upper part of the circle. The iconographical image is divided into three zones:

I – in the middle there is Nemesis, seven stars above her head. On her left side there is the bust of Luna with radial crown and a crescent upon her shoulders. Behind her there is a cock. To the right from nemesis there is the bust of Sol with radial crown, behind him an eagle.

II – in the middle there is the goddess with the horsemen. The horsemen wear Phrygian caps, greeting the goddess with one hand, possibly holding weapons in their other hands (ax?). Beneath the horses' hooves there is a naked human figure, beneath the goddess there is possibly a pedestal. Behind the left horseman there is a bigger crater; behind the right one a tripod with unclear objects.

III – in the middle there is a man taking the ram's guts out hanging down from a tree, above his head there are two rings. To the right from the sacrificial scene there is a lion. The left icon part is missing.

Literature: Bojovuh 1982, 81, cat. no 2, T. II.



Kat. br. / Cat. no. 110.

identična prethodnoj.

Dimenzije: prečnik 7 cm.

Literatura: Шарановић-Светек 1986–1987, 114, кат. бр. 2, сл. 2; Даутова-Рушевљан 2006, 348–349, кат. 34, сл. 4/3.

113. Jarak.

Muzej Srema u Sremskoj Mitrovici; ulaz. br. 777, otkup.

Olovo, livenje. Oštećen uz desni rub i manja pukotina po sredini medaljona.

Ikonografska predstava je sačuvana.

Dimenzije: prečnik 7,2 cm.

Literatura: Попоућ 1988, 107–108, кат. бр. 4, сл. 4.



Kat. br. / Cat. no. 113.

114. Izvorac.

Muzej Srema u Sremskoj Mitrovici; ulaz. br. 1063.

Olovo, livenje, fragment. Očuvana je gornja polovina medaljona.

Dimenzije: prečnik 7,2 cm.

I – u sredini je gornji trup boginje, desno, bista Sola, levo Lune. Pozadi njih po jedna zmija.

II – levo od boginje je konjanik iza koga je drvo.

Literatura: Попоућ 1988, 108, кат. бр. 5, сл. 5.



Kat. br. / Cat. no. 114.

TYPE VIIC

111. Beška (near Šid).

Private collection of M. Pantelić.

Lead, fully preserved; casting.

Dimensions: diameter 7.3 cm, weight 87 g.

A circular icon with an outer frame decorated with cyme and the inner one decorated with granules. The iconographical image is divided into three zones; the first two interfere with each other:

I – in the middle, the upper part of goddess's body is dominating, she is wearing a belted chiton. In the lower part, there is a tripod with a fish. The goddess is depicted en face, her head is schematized. On the right, there is Sol's bust with radial crown, while on the left there is a star and the bust of Luna with crescent upon her shoulders. Above each bust there is a snake.

II – on both sides of the over-dimensioned goddess there is a horseman wearing a Phrygian cap. Behind the left horseman there is a tree. Beneath each of the horsemen there is a lying human being in a belted chiton.

III – in the middle there is a kantharos, to the left a cock, to the right a lion. Beneath them there are three rings.

Literature: Крућућ 1995, 166–167, cat. no 4, Fig. 4.

112. Hrtkovci.

Museum of Vojvodina, Novi Sad; inv. no AA 946 (new inv. no H. 1153).

Lead, casting. Two smaller fragments of the left and right medallion edges are missing, the iconographical image is identical with the previous one.

Dimensions: diameter 7 cm.

Literature: Шарановић-Светек 1986–1987, 114, cat. no 2, Fig. 2; Даутова-Рушевљан 2006, 348–349, cat. 34, Fig. 4/3.

113. Jarak.

Museum of Srem, Sremska Mitrovica; entering no 777, bought.

Lead, casting. Damaged along the right edge and a smaller crack in the middle of the medallion.

Iconographical image is preserved.

Dimensions: diameter 7.2 cm.

Literature: Попоућ 1988, 107–108, cat. no 4, Fig. 4

114. Izvorac.

Museum of Srem, Sremska Mitrovica; entering no 1063.

Lead, casting, fragment. The upper medallion half remained preserved.

Dimensions: diameter 7.2 cm.

I – in the middle the upper part of goddess's body, on the right the bust of Sol, on the left the bust of Luna. Behind each of them there is a snake.

115. Sremska Mitrovica (Sirmium, njiva KP doma).
Muzej Srema u Sremskoj Mitrovici; ulaz. br. 1193; otkup.
Olovo, livenje, fragment. Očuvan je donji deo medaljona.
Dimenzije: prečnik 7,2 cm.

II – u sredini noge tronošca, levo ležeća figura čoveka u potpasanom himationu. Desno je sačuvan deo konjanika koji gazi ležeću figuru čoveka u potpasanom himationu.

III – u sredini je kantaros, levo petao, desno lav. Ispod su tri karike.

Literatura: Пionovuh 1988, 108–109, кат. бр. 6, с.л. 6.

116. Putinci.

Narodni muzej u Budimpešti.

Olovo, livenje, fragment. Sačuvana je leva polovina medaljona.
Dimenzije: prečnik 7,5 cm.

I – u sredini je boginja, levo, zvezda i bista Lune, iza je zmija. Desno je bista Sola i zmija.

II – umesto donjeg trupa boginje, prikazan je tronožac sa ribom, u sredini. Sačuvan je prikaz samo levog konjanika koji gazi položeno telo čoveka u potpasanom hitonu.

III – sa leve strane je petao u desnom profilu.

Literatura: Hoffiller 1905, 125 - 126, sl. 8, sa starijom literaturom; Iskra – Janošić 1966, tip VII Popinci, kat. br. 3.

117. Surduk (Rittium).

Muzej u Surduku, poklon.

Olovo, livenje, fragment; dimenzije: visina 3,7 cm, širina 1,9 cm.

II – deo desnog jahača i ležeće telo čoveka ispod kopita.

II – lav u levom profilu.

Literatura: Iskra-Janošić 1966, tip VII Popinci, kat. 1 sa starijom literaturom; Tudor 1969, 81 - 82, kat. br. 139.

118. Popinci.

Arheološki muzej u Zagrebu.

Olovo, livenje, manja pukotina u gornjem desnom delu medaljona. Ikonografska predstava je neznatno oštećena i identična prethodnim.

Dimenzije: prečnik 7,5 cm.

Literatura: Iskra-Janošić 1966, tip VII Popinci, kat.br. 2, T. VI, 5; Tudor 1969, 82, kat. br. 140.

119. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, otkup.

Olovo, livenje, fragment. Sačuvan je deo uz levi rub medaljona.

Dimenzije: 4 x 3,5 cm.

II – deo levog konjanika, pozadi njega je drvo. Ispod kopita ležeća ljudska figura raširenih ruku u potpasanom himationu. Vide se dve noge stola (tronošca).

III – u sredini je kantaros, levo petao. Ispod su tri karike.

Literatura: Зomobuh 2001, 174, с.л. 14.

II – to the left from the goddess there is a horseman, behind him a tree.

Literature: Пionovuh 1988, 108, cat. nr. 5, Fig. 5.

115. Sremska Mitrovica (Sirmium, field of “KP dom”).

Museum of Srem, Sremska Mitrovica; entering no 1193; bought. Lead, casting, fragment. The lower medallion half remained preserved.

Dimensions: diameter 7.2 cm.

II – in the middle there are legs of the tripod, on the left side a lying figure of a man wearing a belted himation. On the right side, part of a horseman remained preserved stepping onto a lying man wearing a belted himation.

III – in the middle there is a kantharos, to the left a cock, to the right a lion. Beneath them there are three rings.

Literature: Пionovuh 1988, 108–109, cat. no 6, Fig. 6.



Kat. br. / Cat. no. 115.

116. Putinci.

National Museum in Budapest.

Lead, casting, fragment. The left medallion half remained preserved.

Dimensions: diameter 7.5 cm.

I – in the middle there is the goddess, to the left a star and the bust of Luna, behind her there is a snake. To the right there is the bust of Sol and a snake.

II – instead of the lower part of goddess's body, a tripod with fish in the middle is depicted. Only the image of the left horseman remained preserved, stepping onto a body of a lying man wearing a belted chiton.

III – on the left side there is a cock facing right.

Literature: Hoffiller 1905, 125 - 126, Fig. 8, with older literature; Iskra – Janošić 1966, type VII Popinci, cat. no 3.

117. Surduk (Rittium).

Museum in Surduk, donation.

Lead, casting, fragment; dimensions: height 3.7 cm, width 1.9 cm.

II – part of the right horseman and a lying human body beneath

120. Stari Kostolac (Viminacium).

Narodni muzej u Beogradu; inv. br. 4206/III; otkup.

Olovo, livenje. Ikona je naprsila, tako da su sačuvana tri fragmenta. Nedostaje manji deo na gornjem desnom delu. Ikonografska predstava je potpuno sačuvana i odgovara prethodnim.

Dimenzije: prečnik 7,2 cm.

Literatura: Pionosuh 1983, 62, kam. bp. 12.

121. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu; otkup, inv. br. 3141 (novi, 021208).

Olovo, livenje. Nedostaje deo uz desni okvir medaljona.

Dimenzije: prečnik 7,2 cm.

I – u sredini gornji trup boginje, levo zvezda i bista Lune, pozadi nje zmija. Desno je bista Sola i zmija.

II – umesto boginjinih nogu je tronožni sto sa ribom u sredini, levo je konjanik koji gazi ljudsko telo u potpasanom hitonu.

III – u sredini je kantaros, levo petao, a ispod tri karike.

Literatura: Pionosuh 1992, 36, kam. bp. 19, cl. 19.



Kat. br. / Cat. no. 121.

122. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu; otkup.

Olovo, livenje. Očuvan je donji deo medaljona.

Dimenzije: prečnik 7,2 cm.

II – u sredini je deo nogu tronošca, levo se vidi samo deo položenog ljudskog tela, a desno cela figura ležećeg čoveka u potpasanom hitonu.

III – u sredini je kantaros, levo petao, desno lav, a ispod tri karike.

Literatura: Pionosuh 1992, 36, kam. bp. 20, cl. 20.

123. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu; otkup.

Olovo, livenje, fragment. Sočuvan je središnji deo ikone nepravilnog oblika.

Dimenzije: 5,5 x 2,3 cm.

the hooves.

II – a lion facing left.

Literature: Iskra-Janošić 1966, type VII Popinci, cat. 1 with older literature; Tudor 1969, 81–82, cat. no 139.

118. Popinci.

Archaeological Museum in Zagreb.

Lead, casting, a smaller crack in the upper right medallion part. The iconographical image is slightly damaged and identical with the previous ones.

Dimensions: diameter 7.5 cm.

Literature: Iskra-Janošić 1966, type VII Popinci, cat. no 2, T. VI, 5; Tudor 1969, 82, cat. no 140.

119. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, bought.

Lead, casting, fragment. Part along the left medallion edge remained preserved.

Dimensions: 4 x 3.5 cm.

II – part of the left horseman, behind him a tree. Beneath the hooves a lying human figure wearing a belted himation, his arms spread. Two table legs can be seen (tripod).

III – in the middle there is a kantharos, to the left a cock. beneath there are three rings.

Literature: Pionosuh 2001, 174, Fig. 14.

120. Stari Kostolac (Viminacium).

National Museum in Belgrade; inv. no 4206/III; bought.

Lead, casting. The icon cracked and only three fragments remained preserved. A smaller part in the upper right corner is missing. The iconographical image is fully reserved and corresponds with the previous ones.

Dimensions: diameter 7.2 cm.

Literature: Pionosuh 1983, 62, cat. no 12.

121. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac; bought, inv. no 3141 (new, 021208).

Lead, casting. Part along the right medallion frame is missing.

Dimensions: diameter 7.2 cm.

I – in the middle there is the upper part of goddess's body, on her left a star and the bust of Luna, behind her a snake. On her right the bust of Sol and a snake.

II – instead of goddess's legs there is a tripod with a fish in the middle, to the left a horseman stepping over a human body in a belted chiton.

III – in the middle there is a kantharos, to the left a cock, three rings beneath them

Literature: Pionosuh 1992, 36, cat. no 19, Fig. 19.

II – deo konjanika u profilu i figura ležećeg čoveka u potpasanom hitonu.

III – deo neke životinje, a ispod nje jedna karika.

Literatura: Поновић 1992, 36, кам. бр. 21, сл. 21.

124. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu; otkup.

Olovo, livenje, fragment. Sočuvan je deo uz desnu ivicu medaljona.

Dimenzije: 4,7 x 2,8 cm.

II – desni konjanik u profilu i figura ležećeg čoveka u potpasanom hitonu.

III – lav.

Literatura: Поновић 1992, 36, кам. бр. 22, сл. 22.

125. Nepoznato mesto nalaza.

Narodni muzej u Beogradu; inv. br. 2673/III.

Olovo, livenje. Naprsla u donjem, desnom delu. Očuvana je cela ikonografska predstava identična prethodnim.

Dimenzije: prečnik 7,2 cm.

Literatura: Поновић 1983, 58–59, кам. бр. 7, сл. VII.

126. Landole (kod Smedereva).

Narodni muzej u Beogradu; inv. br. 4211/III, poklon.

Olovo, livenje, cela,; dimenzije: prečnik 7,2 cm.

Ikona je identična prethodnim.

Literatura: Поновић 1986, 118, кам. бр. 6, сл. 15.

122. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac; bought.

Lead, casting. The lower medallion part remained preserved.

Dimensions: diameter 7.2 cm.

II – in the middle there is a part of tripod legs, to the left only a part of the lying human body can be seen, to the right the whole figure of a lying man in a belted chiton.

III – in the middle there is a kantharos, to the left a cock, to the right a lion, three rings beneath them.

Literature: Поновић 1992, 36, cat. no 20, Fig. 20.

123. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac; bought.

Lead, casting, fragment. The middle icon part of irregular shape remained preserved.

Dimensions: 5.5 x 2.3 cm.

II – part of a horseman depicted in profile and a figure of a lying man in a belted chiton.

III – part of an animal, beneath it a ring.

Literature: Поновић 1992, 36, cat. no 21, Fig. 21.

124. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac; bought.

Lead, casting, fragment. Part along the right medallion edge remained preserved.

Dimensions: 4.7 x 2.8 cm.

II – the right horseman depicted in profile and the figure of a lying man in a belted chiton.

III – a lion.

Literature: Поновић 1992, 36, cat. no 22, Fig. 22.

125. Unknown site.

National Museum in Belgrade; inv. no 2673/III.

Lead, casting. The icon cracked in the lower right part. Iconographical image remained fully preserved, identical with the previous ones.

Dimensions: diameter 7.2 cm.

Literature: Поновић 1983, 58–59, cat. no 7, Fig. VII.

126. Landole (near Smederevo).

National Museum in Belgrade; inv. nr. 4211/III, donation.

Lead, casting, fully preserved; dimensions: diameter 7.2 cm.

The icon is identical with the previous ones.

Literature: Поновић 1986, 118, cat. nr. 6, Fig. 15.



Kat. br. / Cat. no. 125.

Ogledala

TIPIA

127. Stari Kostolac (Viminacium, lokalitet „Čair“). T. I, 1.

Narodni muzej u Požarevcu, inv. br. 1913.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 6 cm; prečnik otvora za ogledalo 1,8 cm.

Okvir je podeljen u pet nejednakih zona. Polja su međusobno odvojena reljefnim kružnicama. Polje uz otvor ogledala za staklo je dekorisano radijalnim linijama, zatim sledi polje sa granulama neujednačenih veličina. U najširoj, trećoj zoni je stilizovana loza izvedena spojenim spiralama sa granulama. U četvrtom i petom polju ponavljaju se motivi prve i druge zone. Okvir je ceo, staklo ogledala nije sačuvano, na sredini njegovog ležišta je granula. Sačuvan je početak drške sa tri granule.

Literatura: Cnacuđ 1995–1996, 46–47, kam. 1; Tun I/1.



Kat. br. / Cat. no. 127.

128. Stari Kostolac (Viminacium, lokalitet „Čair“). T. I, 2.

Narodni muzej u Požarevcu, inv. br. 2919.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 6,2 cm; prečnik otvora za ogledalo 2 cm.

Deo okvira sa donje desne strane nedostaje. Okvir odgovara prethodnom. Staklo i drška nisu sačuvani.

Literatura: Cnacuđ 1995–1996, 47, kam. 2; Tun I/1.

129. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 5 cm; prečnik otvora za ogledalo 2,3 cm.



Kat. br. / Cat. no. 126.

Mirrors

TYPE IA

127. Stari Kostolac (Viminacium, site “Čair”). T. I, 1.

National Museum in Požarevac, inv. nr. 1913.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 6 cm; diameter of the mirror opening 1.8 cm.

The frame is divided into five uneven zones. The fields are separated from each other with relief circles. The field along the mirror opening is decorated with radial lines, behind it the field with granules of uneven sizes. In the widest, third zone there is stylized grapevine designed as connected spirals with granules. In the fourth and fifth field, motifs from the first and the second zone are repeating. The frame is fully preserved, the mirror glass is not preserved, in its middle there is a granule. The beginning of the handle is preserved, with three granules.

Literature: Cnacuđ 1995–1996, 46–47, cat. 1; Type I/1.

128. Stari Kostolac (Viminacium, site “Čair”). T. I, 2.

National Museum in Požarevac, inv. nr. 2919.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 6.2 cm; diameter of the mirror opening 2 cm.

Part of the frame in its lower part is missing. The frame corresponds with the previous one. The glass and handle are not preserved.

Literature: Cnacuđ 1995–1996, 47, cat. 2; Type I/1.

129. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 5 cm; diameter of the mirror

Deo okvira je oštećen sa leve strane i u donjem delu. Drška nedostaje, kao i staklo.

Dekoratívni motivi lica okvira odstupaju od prethodnih primera. Polje oko otvora za staklo je sa granulama, sledeće je uže i prazno, zatim sledi motiv spirale. Četvrta zona je podeljena radijalnim reljefnim linijama na pravougaona polja sa po jednom granulom. Peta zona je dekorisana uobičajno, radijalnim linijama. Staklo i drška nisu sačuvani.

Literatura: Понобућ 1992, 38, кам. 29.



Kat. br. / Cat. no. 129.

130. Ritopek (Tricornium). T. I, 3.

Narodni muzej u Beogradu, inv. br. 1505/II.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina sa drškom 10,7 cm; prečnik okvira 6 cm; prečnik otvora za ogledalo 1,8 cm; debljina okvira 0,2 cm.

Nedostaje desni gornji deo okvira i staklo. Okvir ogledala odgovara prethodnom. Na sredini ležišta za ogledalo je veća granula, dok je na poleđini poklopac kružnog oblika, prečnika 2,6 cm. Trakasta drška je ukrašena motivom riblje kosti. U gornjem delu drške sačuvani su ostaci dva kraka koja se račvaju prema okviru ogledala.

Literatura: Величковић 1959, 62–64, кам. 5; сл. 3.

131. Stari Kostolac (Viminacium, lokalitet „Čair“). T. I, 4.

Narodni muzej u Požarevcu, inv. br. 3059.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 5 cm; prečnik otvora za ogledalo 1,9 cm.

Okvir ogledala odgovara prethodnom. Od drške je sačuvano samo proširenje uz donji deo okvira sa ostacima dva kraka. Staklo ogledala nije sačuvano. Naličje je dekorisano kružnicama unutar kojih su radijalne linije.

Literatura: Cnacuћ 1995–1996, 47, кам. 3; Tun I/2.

opening 2.3 cm.

Part of the frame is damaged on its left side and in the lower part. The glass and handle are not preserved.

Compared with the previous examples, decorative motifs from the frame's front side are different. The field around the glass opening has granules, the next one is narrower and undecorated, and the next one depicts spirals. The fourth zone is divided into rectangular fields with radial relief lines. Each field has a granule inside. The fifth zone is decorated as usually, with radial lines. The glass and handle are not preserved.

Literature: Понобућ 1992, 38, cat. 29.

130. Ritopek (Tricornium). T. I, 3.

National Museum in Belgrade, inv. nr. 1505/II.

Lead, casting, twofold mold.

Dimensions: height with handle 10.7 cm; diameter of the frame 6 cm; diameter of the mirror opening 1.8 cm; frame thickness 0.2 cm.

The upper right frame part and the glass are missing. The mirror corresponds with the previous one. In the middle of the mirror opening there is a larger granule, while on the back side there is a circular lid, its diameter measuring 2.6 cm. The ribbon-shaped handle is decorated with fishbone motifs. In the upper handle part, remains of two beams are preserved, reaching towards the mirror's frame.

Literature: Величковић 1959, 62–64, cat. 5; Fig. 3.

131. Stari Kostolac (Viminacium, site „Čair“). T. I, 4.

National Museum in Požarevac, inv. nr. 3059.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 5 cm; diameter of the mirror opening 1.9 cm.

Mirror frame corresponds with the previous one. Only the handle widening along the mirror frame with two beams remained preserved. The glass is not preserved. The back side is decorated with circles, radial lines inside them.

Literature: Cnacuћ 1995–1996, 47, cat. 3; Type I/2.

132. Stari Kostolac (Viminacium, site „Čair“). T. I, 5.

National Museum in Požarevac, inv. no 2998.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 5.5 cm; diameter of the mirror opening 1.8 cm.

The frame front side is decorated with five ring-shaped zones. The spiral grapevines in the third zone are separated from each other and the granules in the fourth zone somewhat smaller. The mirror glass is not preserved. On the back side of the frame there are three relief formed circles.

Literature: Cnacuћ 1995–1996, 47, cat. 4; Type I/2.

132. Stari Kostolac (Viminacium, lokalitet „Čair“). T. I, 5.

Narodni muzej u Požarevcu, inv. br. 2998.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 5,5 cm; prečnik otvora za ogledalo 1,8 cm.

Lice okvira je dekorisano u pet prstenastih zona. Jedino su spiralne loze u trećoj zoni međusobno odvojene, dok su granule četvrte zone nešto sitnije. Staklo ogledala nije sačuvano. Na naličju okvira su tri reljefno istaknute kružnice.

Literatura: Cnacuĥ 1995–1996, 47, kam. 4; Tun I/2.

133. Stari Kostolac (Viminacium, lokalitet „Čair“). T. II, 6.

Narodni muzej u Požarevcu, inv. br. 3021.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 5,2 cm; prečnik otvora za ogledalo 1,5 cm.

Lice okvira je dekorisano u tri prstenaste zone. Dva uža prstena uz otvor za ogledalo su sa radijalnim motivima, dok su loze spirala sa granulama u trećoj zoni. Staklo ogledala nije sačuvano.

Literatura: Cnacuĥ 1995–1996, 47–48, kam. 5; Tun I/3.

TIP IB

134. Stari Kostolac (Viminacium, lokalitet „Čair“). T. II, 7.

Narodni muzej u Požarevcu, inv. br. 3036.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina sa drškom 8,5 cm; prečnik okvira 3,2 cm; prečnik otvora za ogledalo 1,2 cm.

Lice okvira je dekorisano u tri prstenaste zone. Dva prstena, jedan oko otvora za staklo, a drugi oko ruba, dekorisana su radijalnim linijama, dok je u sredini spiralno uvijena loza sa lišćem i granulama u formi grozda. Na naličju je prstenasti žleb za ležište ogledala koje nije sačuvano. Drška je volutama spojena sa okvirom, a na licu i naličju je ukrašena motivom riblje kosti.

Literatura: Cnacuĥ 1995–1996, 48, kam. 9; Tun III/1.

135–136. Stari Kostolac (dva komada, Viminacium, lokalitet „Čair“). T. II, 8.⁵¹⁶

Narodni muzej u Požarevcu, inv. br. 3054.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina sa drškom 6 cm; prečnik okvira 3,8 cm; prečnik otvora za ogledalo 1,4 cm.

Okviri su identični prethodnom primerku. Drška ogledala kat. br. 135 je očuvana u gornjem delu sa mrežastom dekoracijom na licu i motivom riblje kosti na naličju.

Literatura: Cnacuĥ 1995–1996, 48–49, kam. 10; Tun III/1.

516 Crtež se odnosi na ogledalo kat. br. 135, dok je na fotografiji prikazano ogledalo kat. br. 136.

133. Stari Kostolac (Viminacium, site “Čair”). T. II, 6.

National Museum in Požarevac, inv. nr. 3021.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 5.2 cm; diameter of the mirror opening 1.5 cm.

The front frame side is decorated with three ring-shaped zones. The two narrower rings around the mirror opening bear radial motifs, while the third zone bears spiral shaped grapevines and granules. The mirror glass is not preserved.

Literature: Cnacuĥ 1995–1996, 47–48, cat. 5; Type I/3.

TYPE IB

134. Stari Kostolac (Viminacium, site “Čair”). T. II, 7.

National Museum in Požarevac, inv. nr. 3036.

Lead, casting, twofold mold.

Dimensions: height with handle 8.5 cm; diameter of the frame 3.2 cm; diameter of the mirror opening 1.2 cm.

The front frame side is decorated with three ring-shaped zones. The two rings, one around the glass opening and the other along the edge, are decorated with radial lines. In the middle, there is a spiral grapevine with leaves and granules forming grapes. At the back side there is a ring-shaped groove for the mirror, which not remained preserved. The handle is connected with the frame with volutes, decorated with fish bone motifs on its front and back sides.

Literature: Cnacuĥ 1995–1996, 48, cat. 9; Type III/1.



Kat. br. / Cat. no. 134.



Kat. br. / Cat. no. 136.

137. Stari Kostolac (Viminacium, lokalitet „Čair“). T. II, 9.

Narodni muzej u Požarevcu, inv. br. 2292.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 3,5 cm; prečnik otvora za ogledalo 1,3 cm.

Okvir je identičan prethodnom. Polje oko otvora u donjem delu je nejasne dekoracije usled rustične izrade ili nemarnosti prilikom livenja. Naličje ogledala ima prstenasti žleb za ležište koje je fiksirano pomoću četiri trna. Ukrašeno je koncentričnim kružnicama sa radijalnim linijama. Nedostaje drška.

Literatura: Cnacuħ 1995–1996, 49, kam. 11; Tun III/1.

138. Stari Kostolac (Viminacium, lokalitet „Rit“, objekat 3 - vila).

Dokumentacioni centar Viminacium, C-642.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina 8,5 cm; prečnik okvira 3,7 cm; prečnik otvora za ogledalo 1,4 cm.

Polje oko otvora za ogledalo je ukrašeno motivom vinove loze sa grozdovima. Spoljno polje je ispunjeno radijalnim linijama. Na dršci kod koje je sačuvano samo jedno bočno ojačanje sa leve strane je motiv riblje kosti.

Nepublikovano.

139–141. Stari Kostolac (tri komada; Viminacium, lokalitet „Čair“). T. II, 10.

Narodni muzej u Požarevcu, inv. br. 2916.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 3,2 cm; prečnik otvora za ogledalo 1,3 cm.

Okviri su deformisani i identični prethodnim primercima. Drške nedostaju.

Literatura: Cnacuħ 1995–1996, 49, kam. 14; Tun III/1.

135–136. Stari Kostolac (two pieces, Viminacium, site “Čair”). T. II, 8.⁵¹⁶

National Museum in Požarevac, inv. no 3054.

Lead, casting, twofold mold.

Dimensions: height with handle 6 cm; diameter of the frame 3.8 cm; diameter of the mirror opening 1.4 cm.

The frames are identical with the previous example. The handle of the mirror cat. nr. 135 is preserved in its upper part. It bears net decoration on its front side and a fishbone motif on its back side.

Literature: Cnacuħ 1995–1996, 48–49, cat. 10; Type III/1.

137. Stari Kostolac (Viminacium, site “Čair”). T. II, 9.

National Museum in Požarevac, inv. no 2292.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 3.5 cm; diameter of the mirror opening 1.3 cm.

The frame is identical with the previous example. The field around the opening has unclear decoration in its lower part, due to raw fabrics and careless handling while being casting. The back side of the mirror has a ring-shaped groove, fixed with four nails. It is decorated with concentric circles with radial lines. The handle is missing.

Literature: Cnacuħ 1995–1996, 49, cat. 11; Type III/1.

138. Stari Kostolac (Viminacium, site “Rit”, structure 3 - villa).

Documentation center Viminacium, C-642.

Lead, casting, twofold mold.

Dimensions: height 8.5 cm; diameter of the frame 3.7 cm; diameter of the mirror opening 1.4 cm.

The field around the mirror opening is decorated with motifs of



Kat. br. / Cat. no. 138.

⁵¹⁶ Drawing shows the mirror cat. nr. 135, while the photograph shows the mirror cat. no 136.

142. Stari Kostolac (Viminacium, lokalitet „Čair“). Narodni muzej u Požarevcu.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 3,9 cm; prečnik otvora za ogledalo 1,9 cm.

Lice okvira je identično prethodnim primercima. Drška je deformisana.

Literatura: Pionosuh 1992, 38, kam. 30.



Kat. br. / Cat. no. 142.

143. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 148). T. II, 11.

Narodni muzej u Požarevcu, C-8523.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira oko 3,3 cm; prečnik otvora za ogledalo oko 1,3 cm.

Lice okvira je identično prethodnim primercima. Sačuvana je samo desna polovina okvira ogledala.

Nepublikovano.

144. Stari Kostolac (Viminacium, lokalitet „Pirivoj“, kv. 4, južni segment).

Narodni muzej u Požarevcu, C-619.

Olovo, livenje, dvodelni kalup.

Dimenzije fragmenta 3,4 x 3,0 cm.

Lice okvira je identično prethodnim primercima. Okvir je deformisan i oštećen, drška nedostaje.

Nepublikovano.

145. Stari Kostolac (Viminacium, lokalitet „Čair“). T. III, 12.

Narodni muzej u Požarevcu, inv. br. 3039.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina sa drškom 6,5 cm; prečnik okvira 3,2 cm; prečnik otvora za ogledalo 1,3 cm.

Lice okvira je podeljeno u dve prstenaste zone. Unutrašnje polje je šire i ispunjeno lozom sa grozdovima i radijalima. Radijali su i na rubu okvira. U gornjem delu okvira su dva povijena listića

grapevine with grapes. the outer field is filled with radial lines. Only one lateral handle support remained preserved. It bears the fishbone decoration.

Unpublished.

139 - 141. Stari Kostolac (three pieces; Viminacium, site “Čair”). T. II, 10.

National Museum in Požarevac, inv. no 2916.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 3.2 cm; diameter of the mirror opening 1.3 cm.

The frames are deformed and identical with the previous examples. the handles are missing.

Literature: Cnacu 1995–1996, 49, cat. 14; Type III/1.

142. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 3.9 cm; diameter of the mirror opening 1.9 cm.

The front frame side is identical with the previous examples. The handle is deformed.

Literature: Pionosuh 1992, 38, cat. 30.

143. Stari Kostolac (Viminacium, site “Više grobalja”, trench 148). T. II, 11.

National Museum in Požarevac, C-8523.

Lead, casting, twofold mold.

Dimensions: diameter of the frame around 3.3 cm; diameter of the mirror opening 1.3 cm.

The front frame side is identical with the previous examples. Only the right mirror frame half remained preserved.

Unpublished.

144. Stari Kostolac (Viminacium, site “Pirivoj”, trench 4, the southern part).

National Museum in Požarevac, C-619.

Lead, casting, twofold mold.

Dimensions of the fragment 3.4 x 3 cm.

The front frame side is identical with the previous examples. The frame is deformed and damaged, the handle is missing.

Unpublished.

145. Stari Kostolac (Viminacium, site “Čair”). T. III, 12.

National Museum in Požarevac, inv. nr. 3039.

Lead, casting, twofold mold.

Dimensions: height with handle 6.5 cm; diameter of the frame 3.2 cm; diameter of the mirror opening 1.3 cm.

The frame front side is divided into two ring-shaped zones. The inner field is wider and filled with grapevine with grapes and

koja su u pravcu drške. Na naliličju je ležište fiksirano pomoću četiri trna, ukrašeno koncentričnim kružnicama sa radijalnim linijama. U gornjem delu drške očuvan je deo bočnog kraka koji je spojen sa okvirom. Lice drške je ukrašeno motivom riblje kosti.

Literatura: Cnacuħ 1995–1996, 49, kam. 13; Tun III/1.

TIP IIA

146–147. Stari Kostolac (dva komada; Viminacium, lokalitet „Čair“). T. III, 13.

Narodni muzej u Požarevcu, inv. br. 2983.

Olovo, livenje, dvodelni kalup.

Dimenzije (kat. br. 146): visina sa drškom 4,7 cm; prečnik okvira 4 cm; prečnik otvora za ogledalo 1,5 cm. T. III, 13.

Drugo ogledalo kat. br. 147 je fragmentovano.

Okviri su podeljeni u tri prstenaste zone. Unutrašnje polje je široko, ispunjeno lozom sa granulama u formi grozdova. Oko ruba otvora za ogledalo, po sredini i uz ivicu ruba okvira je kružni niz krupnih i sitnih granula. Staklo ogledala nije sačuvano. Drška je sa kosim kanelurama.

Literatura: Cnacuħ 1995–1996, 50, kam. 15; Tun III/2.



Kat. br. / Cat. no. 147.

148–149. Stari Kostolac (dva komada; Viminacium, lokalitet „Čair“). T. III, 14.

Narodni muzej u Požarevcu, inv. br. 2983.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina sa drškom 7 cm; prečnik okvira 3,5 cm; prečnik otvora za ogledalo 1,2 cm.

Okviri su identični prethodnim. Loza je stilizovano predstavljena u vidu spojenih spirala. Na gornjem delu okvira u pravcu drške su dva povijena listića. Stakla ogledala nisu sačuvana. Sa

radial lines. The radial lines are also placed along the frame edge. In the upper frame part there are two bent leaves pointing towards the handle. On the back side there is a groove with four nails, decorated with concentric circles with radial lines. In the upper handle part there is a part of a lateral beam connected with the frame. The front handle side is decorated with fishbone motifs.

Literature: Cnacuħ 1995–1996, 49, cat. 13; Type III/1.

TYPE IIA

146–147. Stari Kostolac (two pieces; Viminacium, site „Čair“). T. III, 13.

National Museum in Požarevac, inv. no 2983.

Lead, casting, twofold mold.

Dimensions: height with handle 4.7 cm; diameter of the frame 4 cm; diameter of the mirror opening 1.5 cm. T. III, 13.

The second mirror cat. nr. 147 is fragmented.

The frames are divided into three ring-shaped zones. The inner field is wide, filled with grapevine with granules in the shape of grapes. Around the edge of the mirror opening, in the middle and along the edge around the frame edge there is a row of bigger and smaller granules. The mirror glass is not preserved. The handle bears diagonal canelures.

Literature: Cnacuħ 1995–1996, 50, cat 15; Type III/2.

148–149. Stari Kostolac (two pieces; Viminacium, site „Čair“). T. III, 14.

National Museum in Požarevac, inv. no 2983.

Lead, casting, twofold mold.

Dimensions: height with handle 7 cm; diameter of the frame 3.5 cm; diameter of the mirror opening 1.2 cm.

The frames are identical with the previous ones. The grapevine is stylized and depicted in the form of connected spirals. In the upper frame part towards the handle there are two bent leaves. The mirror glasses are not preserved. On the left handle side of one of the mirrors there is a part of a beam with granules, connected to the frame. On the handle front side there are diagonal canelures. The second example has a rectangular mirror frame and no handle.

Literature: Cnacuħ 1995–1996, 50, cat. 16; Type III/2.

150. Hrtkovci.

Museum of Vojvodina, Novi Sad.

Lead, casting, twofold mold.

Dimensions: diameter of the frame around 3.5 cm.

The frame front side is identical with the previous ones. On the upper frame part, towards the handle, there are two bent leaves. The mirror glass is not preserved. The handle front side bears

leve strane drške jednog ogledala sačuvan je deo kraka sa granulama koji je spojen sa okvirom. Na licu drške su kose kanelure. Drugi primerak ima pravougaoni otvor za staklo i nema dršku. Literatura: Snacuđ 1995–1996, 50, kat. 16; Tun III/2.

150. Hrtkovci.

Vojvodanski muzej u Novom Sadu.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira oko 3,5 cm.

Lice okvira je identično prethodnim. Na gornjem delu okvira, u pravcu drške su dva povijena listića. Staklo ogledala nije sačuvano. Na licu drške su kose kanelure.

Literatura: Даимова-Рушевићан 1992, 63, Tun II; T. 2/7.

151. Sremska Mitrovica (Sirmium).

Muzej Srema u Sremskoj Mitrovici.

Olovo, livenje, dvodelni kalup.

Dimenzije: dužina 6,2 cm; prečnik okvira 3,3 cm.

Ogledalo je identično prethodnim. Drška je ukrašena kosim kanelurama, dok su dva bočna kraka ispunjena granulama. Staklo ogledala nije sačuvano.

Nepublikovano.

152. Hrtkovci (slučajan nalaz). T. III, 15.

Vojvodanski muzej u Novom Sadu, inv. br. H. 1310.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 3,3 cm.

Okvir ogledala je oštećen i identičan prethodnim. Na naličju su dve koncentrične kružnice. Drška nije sačuvana.

Literatura: Даимова-Рушевићан 2006, 347, kat. бр. 21, сл. 2/11.

153. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 3,5 cm; prečnik otvora za ogledalo 1,5 cm.

Lice okvira je identično prethodnim. Nedostaje treći niz sa granulama po sredini okvira. Staklo ogledala nije sačuvano,



Kat. br. / Cat. no. 153.

diagonal canelures.

Literature: Даимова-Рушевићан 1992, 63, Type II; T. 2/7.



Kat. br. / Cat. no. 150.

151. Sremska Mitrovica (Sirmium).

Museum of Srem, Sremska Mitrovica.

Lead, casting, twofold mold.

Dimensions: length 6.2 cm; diameter of the frame 3.3 cm.

The mirror is identical with the previous ones. The handle is decorated with diagonal canelures, while the two lateral beams are filled with granules. The mirror glass is not preserved.

Unpublished.



Kat. br. / Cat. no. 151.

kao ni drška.

Literatura: Поновућ 1992, 38, кам. 31.

154. Sremska Mitrovica (Sirmium).

Muzej Srema u Sremskoj Mitrovici. Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 4,1 cm.

Okvir ogledala je sa dva niza granula u čijoj je sredini stilizovana vinova loza. U sredini je pravougaoni otvor za staklo koje nedostaje. Okvir je naprsnut na dva mesta. Drška nedostaje.

Nepublikovano.



Kat. br. / Cat. no. 154.

155. Gomolava.

Vojvođanski muzej u Novom Sadu.

Dimenzije: prečnik okvira oko 3,5 cm.

Olovo, livenje, dvodelni kalup.

Lice okvira je identično prethodnim. Na licu okvira su dva niza granula, oko otvora za ogledalo i uz spoljnu ivicu. Na gornjem delu okvira su dva povijena listića koja su u pravcu drške. Staklo ogledala nije sačuvano. Sa obe strane drške je sačuvana po jedna volutasta traka spojena sa okvirom. Na licu drške su kose kanelure, a gore i dole, niz granula.

Literatura: Dautova-Ruševljan, Brukner 1992, 63, Tip II; T. 2/8.

156–166. Gomolava (jedanaest komada). T. III, 16.

Vojvođanski muzej u Novom Sadu.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira oko 3,5 cm.

Jedanaest ogledala identična prethodnim. Kod ogledala kat. br. 166 drška je ukrašena mrežastim motivom.

Literatura: Брукнер 1971, 107, T. VII, 6–10; Dautova-Ruševljan, Brukner 1992, 63, Tip II.2/9.

152. Hrtkovci (accidental find). T. III, 15.

Museum of Vojvodina, Novi Sad, inv. nr. H. 1310.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 3.3 cm

The mirror frame is damaged and identical with the previous ones. On the back side there are two concentric circles. The handle is not preserved.

Literatura: Дайтова-Рушевлан 2006, 347, cat. nr. 21, Fig. 2/11.

153. Stari Kostolac (Viminacium, site "Čair").

National Museum in Požarevac.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 3.5 cm; diameter of the mirror opening 1.5 cm.

The front frame side is identical with the previous ones. The third row with granules in the middle of the frame is missing. The mirror glass and the handle are not preserved.

Literatura: Поновућ 1992, 38, cat. 31.

154. Sremska Mitrovica (Sirmium).

Museum of Srem, Sremska Mitrovica.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 4.1 cm.

Mirror frame with two rows of granules with a stylized grapevine in the middle. In the middle, there is a rectangular opening for the glass, now missing. The frame cracked in two spots. The handle is missing.

Unpublished.

155. Gomolava.

Museum of Vojvodina, Novi Sad.

Lead, casting, twofold mold.

Dimensions: diameter of the frame around 3.5 cm.

The front frame side identical with the previous ones. On the front frame side there are two rows of granules: along the mirror opening and along the outer edge. At the upper frame part there are two bent leaves, pointing towards the handle. The mirror glass is not preserved. On both handle sides there is a volute shaped ribbon connected with the frame. At the front handle side there are diagonal canelures, on both ends a row of granules.

Literatura: Dautova-Ruševljan, Brukner 1992, 63, Type II; T. 2/8.

156–166. Gomolava (eleven pieces). T. III, 16.

Museum of Vojvodina, Novi Sad.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 3.5 cm.

Eleven mirrors identical with the previous ones. The mirror cat. nr. 166 possesses a handle decorated with net motif.



Kat. br. / Cat. no. 166.

167. Hrtkovci (slučajni nalaz). T. III, 17.
Vojvođanski muzej u Novom Sadu, inv. br. H. 1157.
Olovo, livenje, dvodelni kalup.
Dimenzije: visina drške 7 cm; prečnik okvira 3,3 cm.
Okvir je identičan prethodnim primercima i ima kose kanelure na dršci.
Literatura: Даутова-Рушевљан 2006, 347, 19, сл. 2/9.

168. Hrtkovci (slučajni nalaz).
Vojvođanski muzej u Novom Sadu, inv. br. H. 1296.
Olovo, livenje, dvodelni kalup.
Dimenzije: visina drške 7 cm; prečnik okvira 3,3 cm.
Okvir ogledala sa drškom je identičan prethodnim primercima. Drška je neznatno deformisana, dok je okvir sa desne strane naprsnuo.
Literatura: Даутова-Рушевљан 2006, 347, 20, сл. 2/10.

TIPIB

169. Stari Kostolac (Viminacium, lokalitet „Čair“). T. IV, 18.
Narodni muzej u Požarevcu, inv. br. 3062.
Olovo, livenje, dvodelni kalup.
Dimenzije: prečnik okvira 6 cm; prečnik otvora za ogledalo 2,2 cm.
Lice okvira je dekorisano u jednoj zoni sa realistički prikazanom lozom sa lišćem i grozdovima. Loza izlazi iz kantarosa koji je prikazan u gornjem delu okvira. Uz okvir za staklo i na spoljnoj ivici okvira je reljefna kružnica. Staklo ogledala nije sačuvano, dok je okvir oštećen u donjem delu.
Literatura: Cnacuћ 1995–1996, 48, kam. 7; Tun II.

Literature: Брукнер 1971, 107, T. VII, 6–10; Dautova-Ruševeljan, Brukner 1992, 63, Type II.2/9.

167. Hrtkovci (accidental find). T. III, 17.
Museum of Vojvodina, Novi Sad; inv. no H. 1157.
Lead, casting, twofold mold.
Dimensions: height of the handle 7 cm; diameter of the frame 3.3 cm.
The frame is identical with the previous examples and has diagonal canelures on its handle.
Literature: Даутова-Рушевљан 2006, 347, 19, Fig. 2/9.

168. Hrtkovci (accidental find).
Museum of Vojvodina, Novi Sad; inv. no H. 1296.
Lead, casting, twofold mold.
Dimensions: height of the handle 7 cm; diameter of the frame 3.3 cm.
The frame is identical with the previous examples. The handle is slightly deformed, while the frame cracked on its right side.
Literature: Даутова-Рушевљан 2006, 347, 20, Fig. 2/10.

TYPE IIB

169. Stari Kostolac (Viminacium, site “Čair”). T. IV, 18.
National Museum in Požarevac, inv. nr. 3062.
Lead, casting, twofold mold.
Dimensions: diameter of the frame 6 cm; diameter of the mirror opening 2.2 cm.
The front frame side is decorated in a single zone, with a realistically depicted grapevine with leaves and grapes. The grapevine comes out of a kantharos depicted in the upper frame part. Along the mirror opening and along the outer edge, there is a relief depicted circle. The mirror glass is not preserved. The frame is damaged in its lower part.
Literature: Cnacuћ 1995–1996, 48, cat. 7; Type II.

170. Stari Kostolac (Viminacium, site “Čair”). T. IV, 19.
National Museum in Požarevac, inv. nr. 3055.
Lead, casting, twofold mold.
Dimensions: diameter of the frame 5 cm; diameter of the mirror opening 2.2 cm.
The front frame side is decorated in a single zone, with a realistically depicted grapevine with leaves and grapes. Along the mirror opening and along the outer edge, there is a relief depicted circle. The mirror glass is not preserved, as well as the handle.
Literature: Cnacuћ 1995–1996, 48, cat. 6; Type II.

171. Stari Kostolac (Viminacium, site “Čair”).

170. Stari Kostolac (Viminacium, lokalitet „Čair“). T. IV, 19. Narodni muzej u Požarevcu, inv. br. 3055. Olovo, livenje, dvodelni kalup. Dimenzije: prečnik okvira 5 cm; prečnik otvora za ogledalo 2,2 cm. Lice okvira je dekorisano u jednoj zoni sa realističkim prikazom vinove loze sa lišćem i grozdovima. Uz okvir za staklo i na spoljnoj ivici okvira je reljefna kružnica. Staklo ogledala nije sačuvano, kao ni drška. Literatura: Cnacuħ 1995–1996, 48, kam. 6; Tun II. National Museum in Požarevac, inv. no 2268. Lead, casting, twofold mold. Dimensions: diameter of the frame 3.2 cm; diameter of the mirror opening 1.4 cm. The front frame side is decorated in a single zone, with a realistically depicted grapevine with leaves and grapes. Along the mirror opening and along the outer edge, there is a relief depicted circle. The mirror glass is not preserved. In the upper frame part there are two bent leaves. On the back side, there is a hole for the mirror fixed with four nails. The back side is decorated with relief circles and radial lines. The remaining handle part is connected to the frame with lateral beams. Literature: Cnacuħ 1995–1996, 48, cat.12; Type III/1.
171. Stari Kostolac (Viminacium, lokalitet „Čair“). Narodni muzej u Požarevcu, inv. br. 2268. Olovo, livenje, dvodelni kalup. Dimenzije: prečnik okvira 3,2 cm; prečnik otvora za ogledalo 1,4 cm. Lice okvira je dekorisano u jednoj zoni sa realističkim prikazom vinove loze sa lišćem i grozdovima. Uz okvir za staklo i oko spoljne ivice okvira je reljefna kružnica. Staklo ogledala nije sačuvano. Na gornjem delu okvira su dva povijena listića. Na naličju je ležište za ogledalo koje je fiksirano sa četiri trna. Naličje je dekorisano reljefnim kružnicama i radijalnim linijama. Ostatak drške je bočnim krakima povezan sa okvirom. Literatura: Cnacuħ 1995–1996, kam. 12; Tun III/1.
172. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda XI, u žrtvenom sloju nad kulinom). Narodni muzej u Požarevcu, C-963. Olovo, livenje, dvodelni kalup. Dimenzije: prečnik okvira 5 cm; prečnik otvora za ogledalo oko 1,7 cm. Lice okvira je identično prethodnom. Staklo ogledala nije sačuvano, kao ni drška. Literatura: Зомовуħ, Јордџовуħ 1990, 27, сл. 12.
173. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, G1-565). T. IV, 20. Narodni muzej u Požarevcu, C-6094. Olovo, livenje, dvodelni kalup. Dimenzije: prečnik okvira 5,3 cm; prečnik otvora za ogledalo oko 1,9 cm. Lice okvira je identično prethodnom i oštećeno u donjem delu. Staklo ogledala nije sačuvano. Na naličju je poklopac za staklo, prečnika oko 2,9 cm ukrašen koncentričnim kružnicama i radijalnim linijama. Literatura: Крунуħ 2000, 27, кам. бр. 79.
174. Stari Kostolac (Viminacium, lokalitet „Pećine“, G1-690). Narodni muzej u Požarevcu, C-7527. Olovo, livenje, dvodelni kalup. National Museum in Požarevac, C-963. Lead, casting, twofold mold. Dimensions: diameter of the frame 5 cm; diameter of the mirror opening 1.7 cm. The frame front side is identical with the previous ones. The mirror glass and the handle are not preserved. Literature: Зомовуħ, Јордџовуħ 1990, 27, Fig. 12.
173. Stari Kostolac (Viminacium, site “Više grobalja”, G1-565). T. IV, 20. National Museum in Požarevac, C-6094. Lead, casting, twofold mold. Dimensions: diameter of the frame 5.3 cm; diameter of the mirror opening 1.9 cm. The frame front side is identical with the previous ones and damaged in its lower part. The mirror glass is not preserved. At the back side there is the mirror opening, its diameter measuring around 2.9 cm. It is decorated with concentric circles and radial lines. Literature: Крунуħ 2000, 27, cat. no 79.
174. Stari Kostolac (Viminacium, site „Pećine“, G1-690). National Museum in Požarevac, C-7527. Lead, casting, twofold mold. Dimensions: diameter of the mirror opening around 2.2 cm. The mirror frame is fragmented, with the image of grapevine. At the inner side of the mirror lid there are radial lines. The mirror glass is not preserved. Literature: Крунуħ 2000, 27, cat. no 80.
175. Stari Kostolac (Viminacium, site Amphitheater, Qu. C/5). T. IV, 21. Documentation center Viminacium, C-1646. Lead, casting, twofold mold. Dimensions: diameter of the frame 4 cm.

Dimenzije: prečnik otvora za ogledalo oko 2,2 cm.

Okvir ogledala je fragmentovan, sa prikazom vinove loze. Na unutrašnjem delu poklopca za ogledalo su radialne linije. Staklo ogledala nije sačuvano.

Literatura: Крпуних 2000, 27, kam. бр. 80.

175. Stari Kostolac (Viminacium, lokalitet Amfiteatar, Kv. C/5). T. IV, 21.

Dokumentacioni centar Viminacium, C-1646.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 4 cm.

Okvir ogledala je fragmentovan sa prikazom vinove loze i granula.

Nepublikovano.

176. Stari Kostolac (Viminacium, lokalitet Amfiteatar, Kv. C/5). T. IV, 22.

Dokumentacioni centar Viminacium, C-1647.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 3,9 cm.

Okvir ogledala je fragmentovan sa prikazom vinove loze i granula. Drška je deformisana sa dva bočna kraka i motivom povezanih elipsa.

Nepublikovano.

177. Stari Kostolac (Viminacium, lokalitet Amfiteatar, Kv. J/3). T. IV, 23.

Dokumentacioni centar Viminacium, C-3356.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina 8,2 cm; prečnik okvira 4,3 cm.

Okvir ogledala je fragmentovan sa prikazom vinove loze koja se spušta niz dršku sa dva bočna kraka. Nepublikovano.

178. Stari Kostolac (Viminacium, lokalitet „Pećine-Kapija“, Kv. XLIV). T. IV, 24.

Narodni muzej u Požarevcu, C-12784.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 5,3 cm; prečnik otvora za ogledalo oko 1,8 cm.

Okvir ogledala je fragmentovan sa prikazom vinove loze. Staklo ogledala nije sačuvano.

Nepublikovano.

179. Veliko Laole (Iovis Pagus, lokalitet „Gradac“).

Narodni muzej u Požarevcu, inv. br. 2938.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 6,7 cm; prečnik otvora za ogledalo 3–4 cm.

Sačuvan je donji, desni deo okvira sa gornjim delom drške. Lice okvira je identično prethodnom. Uz okvir za staklo su tri reljef-

The mirror frame is fragmented and bears images of grapevine and granules.

Unpublished.

176. Stari Kostolac (Viminacium, site Amphitheater, Qu. C/5). T. IV, 22.

Documentation center Viminacium, C-1647.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 3.9 cm.

The mirror frame is fragmented and bears images of grapevine and granules. The handle is deformed, with two lateral beams and the motif of connected ellipses.

Unpublished.

177. Stari Kostolac (Viminacium, site Amphitheater, Qu. J/3). T. IV, 23.

Documentation center Viminacium, C-3356.

Lead, casting, twofold mold.

Dimensions: height 8.2 cm; diameter of the frame 4.3 cm.

The mirror frame is fragmented and bears images of grapevine coming down the handle with two lateral beams.

Unpublished.

178. Stari Kostolac (Viminacium, site “Pećine-Kapija”, Qu. XLIV). T. IV, 24.

National Museum in Požarevac, C-12784.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 5.3 cm; diameter of the mirror opening 1.8 cm.

The mirror frame is fragmented and bears images of grapevine. The mirror glass is not preserved.

Unpublished.

179. Veliko Laole (Iovis Pagus, site “Gradac”).

National Museum in Požarevac, inv. nr. 2938

Lead, casting, twofold mold.

Dimensions: diameter of the frame 6.7 cm; diameter of the mirror opening 3–4 cm.

The lower right frame part remained preserved with the upper handle part. The front frame side is identical with the previous one. Along the glass opening there are three relief shaped circles. On the front side of the preserved handle part there are diagonal canelures.

Literature: Cnacuh 1995–1996, 48, cat. 8; Type II.

180. Unknown site (the Danube valley). T. V, 25.

National Museum in Belgrade, inv. nr. 291/IV.

Lead, casting, twofold mold.

Dimensions: height with handle 10.4 cm; diameter of the frame 4.9 cm; diameter of the mirror opening 2.8 cm.

no izvedene kružnice. Na licu sačuvanog dela drške su poprečne kanelure.

Literatura: Спачућ 1995–1996, 48, кат. 8; Тун II.

180. Nepoznat lokalitet (Podunavlje). T. V, 25.

Narodni muzej u Beogradu, inv. br. 291/IV.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina sa drškom 10,4 cm; prečnik okvira 4,9 cm; prečnik otvora za staklo 2,8 cm.

Lice okvira je dekorisano lozom sa lišćem bršljana. Oko otvora za ogledalo i na ivici ruba je po jedna reljefna kružnica. Okvir je oštećen. Poklopac za staklo nije sačuvan, samo na poleđini okvira je reljefno kružno ispupčenje predviđeno za fiksiranje poklopca. Drška je proširena volutastim kracima, po sredini je tordirano vertikalno ojačanje. Drška je podeljena ukrštenim linijama na četiri polja.

Literatura: Величковић 1959, 66–67, кат. 7, сл. 5.

181. Nepoznat lokalitet (Podunavlje). T. V, 26.

Narodni muzej u Beogradu, inv. br. 292/IV.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 7 cm; prečnik otvora za staklo 3,3 cm.

Lice okvira je dekorisano vinovom lozom i grožđem. Oko otvora za ogledalo je jedna reljefna kružnica. Poklopac za staklo nije sačuvan, samo na poleđini okvira je užlebljeno ležište predviđeno za fiksiranje poklopca. Drška nedostaje. Na donjem delu okvira su ostaci drške sa bočnim kracima.

Literatura: Величковић 1959, 67–68, кат. 8, сл. 6.

182. Nepoznati lokalitet (Podunavlje). T. V, 27.

Narodni muzej u Beogradu, inv. br. 293/IV.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina sa drškom 7,3 cm; prečnik okvira 4,5 cm; prečnik otvora za staklo 2 cm.

Lice okvira je dekorisano vinovom lozom i grožđem. Dve grane loze sa grozdovima polaze od drške i pružaju se oko okvira. Dva povijena listića su iznad gornjeg dela okvira. Sačuvan je fragment stakla na konveksnom ispupčenju za ogledalo. Naličje je ravno.

Literatura: Величковић 1959, 68–69, кат. 9, сл. 7.

183. Nepoznati lokalitet (Podunavlje). T. V, 28.

Narodni muzej u Beogradu, inv. br. 294/IV.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina sa drškom 7,8 cm; prečnik okvira 4,5 cm; prečnik otvora za staklo 2 cm.

Lice okvira je identično prethodnom primerku, kao i drška. Na konveksnom ispupčenju za ogledalo je poligonalni otisak, verovatno od konveksnog stakla istog oblika. Naličje je ravno.

Literatura: Величковић 1959, 68–70, кат. 10, сл. 8.

The front frame side is decorated with grapevine and ivy leaves. Around the mirror opening and along the edge there is a relief circle each. The frame is damaged. The mirror lid is not preserved, only at its back side there is a relief circular bulge for fixing the lid. The handle is broadened with volute-shaped beams. In its middle there is a twisted vertical support. The handle is divided into four fields with crossed lines.

Literature: Величковић 1959, 66–67, cat. 7, Fig. 5.

181. Unknown site (the Danube valley). T. V, 26.

National Museum in Belgrade, inv. nr. 292/IV.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 7 cm; diameter of the mirror opening 3.3 cm.

The front frame side is decorated with grapevine and grapes. Around the mirror opening is a single relief circle. The mirror lid is not preserved, only at its back side there is a relief circular bulge for fixing the lid. The handle is missing, broadened with volute-shaped beams and in its middle, there is a twisted vertical support. In the lower frame part there are remains of the handle with lateral beams.

Literature: Величковић 1959, 67–68, cat. 8, Fig. 6.

182. Unknown site (the Danube valley). T. V, 27.

National Museum in Belgrade, inv. nr. 293/IV.

Lead, casting, single fold mold.

Dimensions: height with handle 7 cm; diameter of the frame 4.5 cm; diameter of the mirror opening 2 cm.

The front frame side is decorated with grapevine and grapes. Two grapevine branches reach from the handle and go around the frame. Two bent leaves are upon the upper frame part. A glass fragment remained preserved at the convex mirror bulge. The back side is flat.

Literature: Величковић 1959, 68–69, cat. 9, Fig. 7.

183. Unknown site (the Danube valley). T. V, 28.

National Museum in Belgrade, inv. nr. 294/IV.

Lead, casting, single fold mold.

Dimensions: height with handle 7.8 cm; diameter of the frame 4.5 cm; diameter of the mirror opening 2 cm.

The front frame side is identical with the previous example, as well as the handle. The convex mirror bulge bears a multangular imprint, possibly of the convex mirror of the same shape. The back side is flat.

Literature: Величковић 1959, 68–70, cat. 10, Fig. 8.

TIP IIC

184. Stari Kostolac (Viminacium). T. V 29.

Narodni muzej u Požarevcu, inv. br. 3016.

Olovo, livenje, dvodelni kalup.

Dimenzije očuvanog fragmenta: 3,2 x 1,6 cm.

Sačuvan je deo leve polovine okvira ogledala sa šematskim prikazom spiralno uvijene loze. Iznad i ispod loze su polumesečasti reljefni motivi.

Literatura: Cnacuđ 1995–1996, 50, kam 17; Tun III/3.

185. Veliko Laole (Iovis Pagus, lokalitet „Gradac“). T. V, 30.

Narodni muzej u Požarevcu, inv. br. 2933.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 3,5 cm; prečnik otvora za staklo 2 cm.

Lice okvira je ukrašeno lozom koja je šematski prikazana sa spojenim i ukrštenim spiralama u jednoj zoni oivičenoj sa po jednom reljefnom kružnicom. Staklo ogledala i drška nisu sačuvani.

Literatura: Cnacuđ 1995–1996, 50, kam. 18; Tun III/3.



Kat. br. / Cat. no. 185.

TIP IIIA

186. Stari Kostolac (Viminacium, lokalitet „Čair“). T. V, 31.

Narodni muzej u Požarevcu, inv. br. 2440.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina sa drškom 7,5 cm; prečnik okvira 4 cm; prečnik otvora za ogledalo 1,2 cm.

Lice okvira je dekorisano u dve prstenaste zone koje su međusobno odvojene reljefnim prstenom. Unutrašnji prsten je podeljen u tri polja. U gornjem polju su granule, dok je u donjem mrežasti motiv. Motivi donje zone su oštećeni i teško ih je definisati. Okvir je spolja dekorisan vinovom lozom sa grožđem i pticama. Očuvan je deo stakla. Na dršci se nastavlja motiv vinove loze i spaja se sa okvirom, kracima u vidu grančica loze.

Literatura: Cnacuđ 1995–1996, 51, kam. 20; Tun V.

TYPE IIC

184. Stari Kostolac (Viminacium). T. V 29.

National Museum in Požarevac, inv. nr. 3016.

Lead, casting, twofold mold.

Dimensions of the preserved fragment 3.2 x 1.6 cm.

The left mirror frame part remained preserved with a schematized image of spirally twisted grapevine. Above and beneath the grapevine there are crescent-shaped relief motifs.

Literature: Cnacuđ 1995–1996, 50, cat. 17; Type III/3.

185. Veliko Laole (Iovis Pagus, site “Gradac”). T. V, 30.

National Museum in Požarevac, inv. no 2933.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 3.5 cm; diameter of the mirror opening 2 cm.

The frame front side is decorated with grapevine, schematically depicted with connected and crossing spirals within a single zone, framed with a relief circle on each side. The mirror glass and the handle are not preserved.

Literature: Cnacuđ 1995–1996, 50, cat. 18; Type III/3.

TYPE IIIA

186. Stari Kostolac (Viminacium, site “Čair”). T. V, 31.

National Museum in Požarevac, inv. no 2440.

Lead, casting, single folded mold.

Dimensions: height with handle 7.5 cm; diameter of the frame 4 cm; diameter of the mirror opening 1.2 cm.

The front frame side is decorated within two ring-shaped zones, separated from each other with a relief ring. The inner ring is divided into three fields. In the upper field there are granules, in the lower one the net motif. Motifs of the lower zone are damaged and hard to define. The outer frame side is decorated with grapevine with grapes and birds. Part of the mirror remained preserved. The grapevine motif continues on the handle and it connects with the frame with beams in the shape of grapevine branches.

Literature: Cnacuđ 1995–1996, 51, cat. 20; Type V.

187. Stari Kostolac (Viminacium, site “Selište”). T. V, 32.

National Museum in Požarevac, inv. no 2188.

Lead, casting, single folded mold.

Dimensions: height with handle 5.3 cm; diameter of the frame 4 cm; diameter of the mirror opening 1.2 cm.

The mirror frame is identical with the previous one. The handle is missing.

Literature: Cnacuđ 1995–1996, 51, cat. 21; Type V.

187. Stari Kostolac (Viminacium, lokalitet „Selište“). T. V, 32.

Narodni muzej u Požarevcu, inv. br. 2188.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina sa drškom 5,3 cm; prečnik okvira 4 cm; prečnik otvora za ogledalo 1,2 cm.

Okvir ogledala je identičan prethodnom. Nedostaje deo drške.

Literatura: Cnacuĥ 1995–1996, 51, kam. 21; Tun V.

188. Stari Kostolac (Viminacium, lokalitet „Rit“, objekat 3 – vila, kod zida 12).

Dokumentacioni centar Viminacium, C-641.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina sa drškom 9,5 cm; prečnik okvira 5 cm; prečnik otvora za ogledalo 1,7 cm.

Lice okvira je dekorisano u dve prstenaste zone koje su međusobno odvojene reljefnim prstenom. Unutrašnji prsten je ispunjen unakrsnim linijama sa granulama u sredini. Okvir je spolja dekorisan motivom vinove loze sa grozdovima. Na dršci je motiv riblje kosti sa dva bočna kraka.

Nepublikovano.



Kat. br. / Cat. no. 188.

TIP III B

189–190. Stari Kostolac (dva komada; Viminacium). T. VI, 33.

Narodni muzej u Požarevcu, inv. br. 2935.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina drške 8,7 cm; prečnik okvira 3,5 cm; prečnik otvora za staklo 1 cm.

Okvir je krstasto podeljen na četiri polja u kojima je po jedna elipsa sa po dve granule. Podela je izvršena poprečnim linijama u kojima su granule sa bočnih strana, iznad je krug, dok je ispod grana vinove loze koja se spušta niz dršku. Oko otvora za staklo je kružnica od granula. Staklo je sačuvano u fragmenti-

188. Stari Kostolac (Viminacium, site “Rit”, structure 3 - villa, near wall 12).

Documentation center Viminacium, C - 641.

Lead, casting, single folded mold.

Dimensions: height with handle 9.5 cm; diameter of the frame 5 cm; diameter of the mirror opening 1.7 cm.

The front frame side is decorated in two ring-shaped zones, separated from each other with a relief-shaped ring. The inner zone is filled with crossed lines with granules in the middle. The outer frame side is decorated with motifs of grapevine and grapes. The handle bears fishbone ornaments with two lateral beams.

Unpublished.

TYPE III B

189–190. Stari Kostolac (two pieces; Viminacium). T. VI, 33.

National Museum in Požarevac, inv. nr. 2935.

Lead, casting, single folded mold.

Dimensions: height with handle 8.7 cm; diameter of the frame 3.5 cm; diameter of the mirror opening 1 cm.

The frame is divided into four fields, in each one of them an ellipse with two granules. The division was made with crossed lines in which there are granules on lateral sides, above them a circle, while beneath them there is a grapevine branch reaching down the handle. Around the mirror opening there is a circle made of granules. The glass remained partially preserved. The handle is connected to the frame with lateral beams. The handle bears grapevine motif with grapes.

On the second, identical example, only the left handle beam remained preserved, while the right one is missing.

Literature: Cnacuĥ 1995–1996, 50–51, cat. 19; Type IV.

TYPE IVA

191–192. Stari Kostolac (two pieces; Viminacium). T. VI, 34.

National Museum in Požarevac, inv. no 2911.

Lead, casting, single folded mold.

Dimensions: height of the handle 7.2 cm; diameter of the frame 3.4 cm; diameter of the mirror opening 1.8 cm.

Along the glass opening there is a circular chain of connected ellipses. The next field is decorated with garlands with triangles between them. The handle bears fishbone motifs. The mirror glass is not preserved. At the upper frame part there are remains of two bent leaves. On the second example, part of the frame is missing and the handle is deformed.

Literature: Cnacuĥ 1995–1996, 52, cat. 24; Type VII/1.

ma. Drška je bočnim grančicama spojena sa okvirom. Na dršci je motiv vinove loze sa groždem.

Na drugom identičnom primerku je sačuvan samo levi krak drške, dok desni nedostaje.

Literatura: Cnacuđ 1995–1996, 50–51, kam. 19; Tun IV.

TIPIVA

191–192. Stari Kostolac (dva primerka; Viminacium). T. VI, 34. Narodni muzej u Požarevcu, inv. br. 2911.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina drške 7,2 cm; prečnik okvira 3,4 cm; prečnik otvora za staklo 1,8 cm.

Uz otvor za staklo je kružni lanac od povezanih elipsi. Naredno polje je dekorisano girlandama sa trouglovima između njih. Na dršci je motiv riblje kosti. Staklo ogledala nije sačuvano. Na gornjem rubu okvira su ostaci dva povijena listića. Na drugom primerku deo okvira nedostaje, dok je drška deformisana.

Literatura: Cnacuđ 1995–1996, 52, kam. 24; Tun VII/1.

193. Stari Kostolac (Viminacium, lokalitet Amfiteatar, Kv. C/5, prostorija 6). T. VI, 35.

Dokumentacioni centar Viminacium, C-1626.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina 7 cm; prečnik okvira 3,6 cm.

Uz okvir za staklo je kružnica ispunjena motivom povezanih elipsi, dok je drugo polje ukrašeno girlandama. Staklo ogledala nije sačuvano. Na dršci sa bočnim kracima je motiv riblje kosti. Nepublikovano.

194. Stari Kostolac (Viminacium, lokalitet Amfiteatar, Kv. K/3). T. VI, 36.

Dokumentacioni centar Viminacium, C-3705.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina 7,1 cm; prečnik okvira 3,6 cm.

Uz okvir za staklo je kružnica ispunjena motivom povezanih elipsi, dok je drugo polje ukrašeno girlandama. Staklo ogledala nije sačuvano. Na dršci kojoj nedostaju bočni kraci je motiv riblje kosti.

Nepublikovano.

TIPIVB

195. Stari Kostolac (Viminacium, lokalitet „Čair“). T. VI, 37.

Narodni muzej u Požarevcu, inv. br. 2433.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina drške 4,4 cm; prečnik okvira 3,5 cm; prečnik otvora za staklo 1,1 cm.

193. Stari Kostolac (Viminacium, site Amphitheater, Qu. C/5, room 6). T. VI, 35.

Documentation center Viminacium, C-1626.

Lead, casting, single folded mold.

Dimensions: height 7 cm; diameter of the frame 3.6 cm.

Along the glass frame there is a circle filled with the motif of connected ellipses. The second field is decorated with garlands. The mirror glass is not preserved. On the handle with lateral beams there is the fishbone motif.

Unpublished.

194. Stari Kostolac (Viminacium, site Amphitheater, Qu. K/3). T. VI, 36.

Documentation center Viminacium, C-3705.

Lead, casting, single folded mold.

Dimensions: height 7.1 cm; diameter of the frame 3.6 cm.

Along the glass frame there is a circle filled with the motif of connected ellipses. The second field is decorated with garlands. The mirror glass is not preserved. On the handle without lateral beams there is the fishbone motif.

Unpublished.

TYPE IVB

195. Stari Kostolac (Viminacium, site “Čair”). T. VI, 37.

National Museum in Požarevac, inv. nr. 2433.

Lead, casting, single folded mold.

Dimensions: height of the handle 4.4 cm; diameter of the frame 3.5 cm; diameter of the mirror opening 1.1 cm.

The inner frame field is divided into four parts in which there is a wreath made with fishbone motifs. One wreath half is turned away from the other half. The outer frame field bears the chain motif consisting of connected ellipses. The handle is ribbon shaped and bears the fishbone motif. The mirror glass is partially preserved.

Literature: Cnacuđ 1995 - 1996, 52, cat. 25; Type VII/2.

196. Stari Kostolac (Viminacium, site “Pirivoj” leveling, surface 1). T. VI, 38.

Documentation center Viminacium, C-96.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 3.5 cm; diameter of the mirror opening 1.4 cm.

The mirror frame with fragmented handle corresponds with the previous one. In the upper frame part there are two bent leaves. The mirror glass is not preserved.

Unpublished.

197. Stari Kostolac (Viminacium, site “Livade kod Čuprije” vil-

Unutrašnje polje okvira je poprečnim linijama podeljeno na četiri dela u kojima je venac izveden motivom riblje kosti. Polovna venca je okrenuta suprotno od druge. Spolja je motiv lanca od međusobno povezanih elipsi. Drška je trakasta sa motivom riblje kosti. Staklo ogledala je sačuvano u fragmentima.

Literatura: Cnacuћ 1995–1996, 52, kam. 25; Tun VII/2.

196. Stari Kostolac (Viminacium, lokalitet „Pirivoj“ nivelacija, površina 1). T. VI, 38.

Dokumentacioni centar Viminacium, C-96.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 3,5 cm; prečnik otvora za staklo 1,4 cm.

Okvir ogledala sa fragmentovanom drškom odgovara prethodnom. Na gornjem delu okvira su dva povijena listića. Staklo ogledala nije sačuvano.

Nepublikovano.

197. Stari Kostolac (Viminacium, lokalitet „Livade kod Čuprije“ vila rustika, prostorija II). T. VI, 39.

Narodni muzej u Požarevcu, C-28.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina sa drškom 8 cm.

Okvir ogledala sa fragmentovanom drškom odgovara prethodnom. Staklo ogledala nije sačuvano.

Literatura: Raičković, Redžić 2006, 101, T. II, sl. 17.

198. Stari Kostolac (Viminacium, lokalitet „Rit“ objekat 3 – vila, prostorija V).

Dokumentacioni centar Viminacium, C-606.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina sa drškom 7,8 cm; prečnik 3,7 cm.

Okvir ogledala odgovara prethodnom. Na dršci je mrežasti motiv i sačuvan je desni krak koji povezuje dršku i okvir. Sačuvani su ostaci stakla na okviru.

Nepublikovano.

199. Stari Kostolac (Viminacium, lokalitet Amfiteatar, Kv. K/6). T. VI, 40.

Dokumentacioni centar Viminacium, C-3533.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina sa drškom 7,4 cm; prečnik 3,7 cm.

Okvir ogledala odgovara prethodnom. Na dršci je motiv riblje kosti i sačuvan je desni krak koji povezuje dršku i okvir.

Nepublikovano.

200. Nepoznati lokalitet (Podunavlje). T. VI, 41.

Narodni muzej u Beogradu, inv. br. 1502/II.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 3,7 cm; prečnik otvora za staklo 1,4 cm.

la rustica, room II). T. VI, 39.

National Museum in Požarevac, C-28.

Lead, casting, single folded mold.

Dimensions: height with handle 8 cm.

The mirror frame with fragmented handle corresponds with the previous one. The mirror glass is not preserved.

Literature: Raičković, Redžić 2006, 101, T. II, Fig. 17.

198. Stari Kostolac (Viminacium, site “Rit” structure 3 – villa, room V).

Documentation center Viminacium, C - 606.

Lead, casting, single folded mold.

Dimensions: height with handle 7.8 cm; diameter of the frame 3.7cm.

The mirror frame corresponds with the previous one. The handle bears net motif. The right beam remained preserved, connecting the handle with the frame. Glass fragments in the frame remained preserved.

Unpublished.



Kat. br. / Cat. no. 198.

199. Stari Kostolac (Viminacium, site Amphitheater, Qu. K/6). T. VI, 40.

Documentation center Viminacium, C - 3533.

Lead, casting, single folded mold.

Dimensions: height with handle 7.4 cm; diameter of the frame 3.7 cm.

The mirror frame corresponds with the previous one. The handle bears fishbone motif. The right beam remained preserved, connecting the handle with the frame.

Unpublished.

200. Unknown site (the Danube valley). T. VI, 41.

National Museum in Belgrade, inv. nr. 1502/II.

Lead, casting, single folded mold.

Okvir ogledala odgovara prethodnim. Na gornjem delu okvira je sačuvan samo jedan povijeni listić. Drška nije sačuvana.
Literatura: Величковић 1959, 60–61, кам. 2, сл. 2.

201. Nepoznati lokalitet (Podunavlje).

Narodni muzej u Beogradu, inv. br. 1503/II.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 3,5 cm; prečnik otvora za staklo 1,4 cm.

Ogledalo je identično prethodnom. Drška nije sačuvana.

Literatura: Величковић 1959, 61, кам. 3.

202. Nepoznati lokalitet (Podunavlje).

Narodni muzej u Beogradu, inv. br. 1504/II.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 3,8 cm; prečnik otvora za staklo 1,4 cm.

Sačuvana je leva polovina okvira ogledala koje je identično prethodnom. Drška nije sačuvana.

Literatura: Величковић 1959, 61, кам. 4.

TIPIVC

203. Stari Kostolac (Viminacium). T. VII, 42.

Narodni muzej u Požarevcu, inv. br. 3041.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina drške 7,3 cm; prečnik okvira 3,7 cm; prečnik otvora za staklo 1,3 cm.

Na okviru ogledala u unutrašnjem polju su kratke radialne linije, dok je spolja lanac od međusobno povezanih elipsi, sa ili bez granula. Na dršci je mrežasti motiv. Staklo ogledala je sačuvano u fragmentima. Na gornjem delu okvira su dva povijena listića. Sa desne strane drške je bočni krak koji se spaja sa okvirom.

Literatura: Сначућ 1995–1996, 52, кам. 26; Tun VII/3.



Kat. br. / Cat. no. 203.

Dimensions: diameter of the frame 3.7 cm; diameter of the mirror opening 1.4 cm.

The mirror frame corresponds with the previous one. In the upper frame part only a single bent leaf remained preserved. The handle is not preserved.

Literature: Величковић 1959, 60–61, cat. 2, Fig. 2.

201. Unknown site (the Danube valley). T. VI, 41.

National Museum in Belgrade, inv. no 1503/II.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 3.5 cm; diameter of the mirror opening 1.4 cm.

The mirror frame corresponds with the previous one. The handle is not preserved.

Literature: Величковић 1959, 61, cat. 3.

202. Unknown site (the Danube valley).

National Museum in Belgrade, inv. nr. 1504/II.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 3.8 cm; diameter of the mirror opening 1.4 cm.

The left mirror half remained preserved that corresponds with the previous one. The handle is not preserved.

Literature: Величковић 1959, 61, cat. 4.

TYPE IVC

203. Stari Kostolac (Viminacium). T. VII, 42.

National Museum in Požarevac, inv. no 3041.

Lead, casting, single folded mold.

Dimensions: height of the handle 7.3 cm; diameter of the frame 3.7 cm; diameter of the mirror opening 1.3 cm.

In the inner field, the mirror frame bears short radial lines, while on the outer side there is a chain of connected ellipses, with or without granules. The handle bears net motif. The mirror glass is preserved in fragments. In the upper frame part there are two bent leaves. On the right handle side there is a lateral beam connected to the frame.

Literature: Сначућ 1995–1996, 52, cat. 26; Type VII/3.

204. Gomolava. T. VII, 43.

National Museum in Novi Sad.

Lead, casting, single folded mold.

Dimensions: diameter of the frame around 3.5 cm.

On the damaged frame, in its lower part there is a chain of ellipses.

Literature: Брукнер 1971, 107, Type IX, T. I, 11.

204. Gomolava. T. VII, 43.

Narodni muzej u Novom Sadu.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira oko 3,5 cm.

Na oštećenom okviru ogledala je u donjem delu sačuvan niz elipsi koje formiraju lanac.

Literatura: Брукнер 1971, 107, Tun IX, T. I, 11.

TIP VA

205. Stari Kostolac (Viminacium). T. VII, 44.

Narodni muzej u Požarevcu, inv. br. 3058.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 4,7 cm; prečnik otvora za staklo 2 cm.

Okvir ogledala sa radijalnim linijama u unutrašnjem prstenu, dok je spoljni, ispunjen girlandama u kojima je upisano slovo „V“, sa granulama. Staklo ogledala nije sačuvano kao ni drška.

Literatura: Cnacuħ 1995–1996, 56, kam. 42; Tun XIII.

206. Stari Kostolac (Viminacium, lokalitet „Livade kod Čuprije“, sonda 1).

Narodni muzej u Požarevcu, C-5.

Olovo, livenje, jednodelni kalup.

Dimenzije: 5,3 x 4,3 cm.

Okvir ogledala sa granulama u unutrašnjem prstenu, dok je spoljni, ispunjen girlandama. Staklo ogledala nije sačuvano, kao ni drška.

Literatura: Raičković, Redžić 2006, 101, T. II, sl. 16.

207. Hrtkovci (slučajan nalaz). T. VII, 45.

Vojvođanski muzej u Novom Sadu, inv. br. 1297.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 4 cm.

Okvir ogledala sa tri prstenasta polja. Radijalne linije su u unutrašnjem prstenu, u sredini su šematizovane girlande koje obrazuju upisan šestougaonik sa po jednom granulom u uglovi-ma. Spoljni prsten je ispunjen granulama. Drška nije sačuvana.

Literatura: Даимова-Пушевљан 2006, 339, сл. 3/10.

TIP VB

208. Stari Kostolac (Viminacium). T. VII, 46.

Narodni muzej u Požarevcu, inv. br. 3003.

Olovo, livenje, jednodelni kalup.

Dimenzije fragmenta: 5,5 x 3 cm.

Sačuvan je fragment kružnog okvira ogledala. U unutrašnjem polju su kratke radijalne linije, dok je u sredini venac sa šema-

TYPE VA

205. Stari Kostolac (Viminacium). T. VII, 44.

National Museum in Požarevac, inv. no 3058.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 4.7 cm; diameter of the mirror opening 2 cm.

The mirror frame bears radial lines in its inner ring, while the outer one is filled with garlands and the letter “V” and a granule inside each of them. The glass and the handle are not preserved.

Literature: Cnacuħ 1995–1996, 56, cat. 42; Type XIII.

206. Stari Kostolac (Viminacium, site “Livade kod Čuprije”, trench 1).

National Museum in Požarevac, C - 5.

Lead, casting, single folded mold.

Dimensions: 5.3 x 4.3 cm.

The mirror frame with granules in its inner ring, while the outer one is filled with garlands. The glass and the handle are not preserved.

Literature: Raičković, Redžić 2006, 101, T. II, Fig. 16.

207. Hrtkovci (accidental find). T. VII, 45.

Vojvođanski muzej u Novi Sad, inv. no 1297.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 4 cm.

The mirror frame possesses three ring-shaped fields. In the inner ring there are radial lines, while in the middle one there are schematized garlands making a hexagon in a granule in each of the corners. The outer ring is filled with granules. The handle is not preserved.

Literature: Даимова-Пушевљан 2006, 339, Fig. 3/10.

TYPE VB

208. Stari Kostolac (Viminacium). T. VII, 46.

National Museum in Požarevac, inv. nr. 3003.

Lead, casting, single folded mold.

Dimensions of the fragment: 5.5 X 3 cm.

Fragment of a round mirror frame remained preserved. In the inner filed there are short radial lines, while in the middle there is a wreath with schematized leaves. The outer zone is filled with double garlands. In the middle of the frame there are larger circular perforations.

Literature: Cnacuħ 1995–1996, 54, cat. 33; Type IX/1.

209. Stari Kostolac (Viminacium). T. VII, 47.

National Museum in Požarevac, inv. nr. 3007.

tizovanim listovima. Spoljna zona je ispunjena dvostrukim girlandama. Po sredini okvira se nalaze veće kružne perforacije.

Literatura: Cnacuĥ 1995–1996, 54, kam. 33; Tun IX/1.

209. Stari Kostolac (Viminacium). T. VII, 47.



Kat. br. / Cat. no. 208.

Narodni muzej u Požarevcu, inv. br. 3007.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira oko 5 cm; prečnik otvora za staklo oko 2 cm.

Okvir ogledala je podeljen u dve zone. Oko otvora za ogledalo je venac od šematizovanih listova, a spoljna zona sadrži jednos-truke girlande. Okvir je deformisan i oštećen. Staklo ogledala nije sačuvano, kao ni drška.

Literatura: Cnacuĥ 1995–1996, 53, kam. 31; Tun IX/1.

210. Stari Kostolac (Viminacium). T. VII, 48.

Narodni muzej u Požarevcu, inv. br. 3060.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 5,3 cm; prečnik otvora za staklo 2,3 cm.

Okvir ogledala je reduciran na jednu prstenastu zonu oivičenu reljefnim kružnicama. Unutar nje je šematizovani venac. Staklo ogledala nije sačuvano, kao ni drška.

Literatura: Cnacuĥ 1995–1996, 54, kam. 32; Tun IX/2.

TIP VIA

211. Stari Kostolac (Viminacium). T. VIII, 49.

Narodni muzej u Požarevcu, inv. br. 3002.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 7 cm; prečnik otvora za staklo 3,2 cm.

Okvir ogledala je organizovan u pet prstenastih zona. Oko otvora za staklo su dve uske kružnice sa radialnim linijama suprotnog smera. U trećoj su ukrštene linije koje obrazuju „X“ motiv sa većom granulom između. Osnovni motiv čine polukružnice koje su međusobno ispresecane i ispunjene granulom. Spoljni prsten je sa mrežastom dekoracijom. Okvir je deformisan i nedostaje deo sa leve strane. Staklo ogledala nije sačuvano, kao ni drška.

Literatura: Cnacuĥ 1995–1996, 56, kam. 43; Tun XIV/1.

Lead, casting, twofold mold.

Dimensions: diameter of the frame around 5 cm; diameter of the mirror opening around 2 cm.

The mirror frame is divided into two zones. Around the mirror opening there is a wreath of schematized leaves, whole the outer zone shows single garlands. The frame is deformed and damaged. The glass and the handle are not preserved.

Literature: Cnacuĥ 1995–1996, 53, cat. 31; Type IX/1.

210. Stari Kostolac (Viminacium). T. VII, 48.

National Museum in Požarevac, inv. no 3060.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 5.3 cm; diameter of the mirror opening 2.3 cm.

The mirror frame is reduced to a single ring-shaped zone framed with relief circles. Within it there is a schematized wreath. The glass and the handle are not preserved.

Literature: Cnacuĥ 1995–1996, 54, cat. 32; Type IX/2.

TYPE VIA

211. Stari Kostolac (Viminacium). T. VIII, 49.

National Museum in Požarevac, inv. no 3002.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 7 cm; diameter of the mirror opening 3.2 cm.

The mirror frame is divided into five ring-shaped zones. Around the mirror opening there are two narrow circles with radial lines, positioned in the opposite directions. In the third one there are crossed lines forming and “X” motif, a larger granule between each of them. The basic motif consists of semi-circles, interfering and filled with granules. The outer ring bears net decoration. The frame is deformed and the left part is missing. The glass and the handle are not preserved.

Literature: Cnacuĥ 1995–1996, 56, cat. 43; Type XIV/1.

212. Hrtkovci (accidental find). T. VIII, 50.

Vojvođanski muzej in Novi Sad, inv. no H. 1110.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 8 cm

The mirror frame is divided into five ring-shaped zones. Around the mirror opening there are two narrow circles with radial lines, positioned in the opposite directions. In the third one there are radial lines with granules. The basic motif consists of semi-circles, interfering and filled with granules. The outer ring bears diagonal radial lines. The glass and the handle are not preserved.

Literature: Дайтова-Пушевџан 2006, 346, cat. nr. 11, Fig. 2/1.



Kat. br. / Cat. no. 211.

212. Hrtkovci (slučajni nalaz). T. VIII, 50.
Vojvođanski muzej u Novom Sadu, inv. br. H. 1110.
Olovo, livenje, jednodelni kalup.
Dimenzije: prečnik okvira oko 8 cm.

Okvir ogledala je organizovan u pet dekorativnih zona. Oko otvora za staklo su dve uske kružnice sa radijalnim linijama suprotnog smera. U trećoj su radijalne linije sa granulama. Osnovni motiv čine polukružnice koje su međusobno ispresecane i ispunjene granulama. Spoljni prsten je sa iskošenim radijalnim linijama. Okvir je neznatno oštećen. Staklo ogledala nije sačuvano kao ni drška.

Literatura: Даутова-Пушевљан 2006, 346, кат. бр. 11, сл. 2/1.

213. Stari Kostolac (Viminacium, lokalitet „Čair“). T. VIII, 51.
Narodni muzej u Požarevcu, inv. br. 2867.
Olovo, livenje, jednodelni kalup.
Dimenzije: prečnik okvira oko 6,5 cm; prečnik otvora za staklo oko 2,5 cm.
Okvir ogledala odgovara prethodnom. Jedino se u gornjem delu četvrte zone nalazi natpis VTERE FELIX. Okvir je deformisan. Staklo ogledala nije sačuvano kao ni drška.
Literatura: Cnacuħ 1995–1996, 56–57, kat. 44; Tun XIV/1.

TIP VIB

214. Stari Kostolac (Viminacium). T. VIII, 52.
Narodni muzej u Požarevcu, inv. br. 3008.
Olovo, livenje, dvodelni kalup.
Dimenzije: prečnik okvira 4 cm; prečnik otvora za staklo 1,5 cm.
Okvir ogledala je podeljen u dve dekorativne zone. Uz otvor za ogledalo su ukrštene „X“ linije, a u drugom polju ispresecani polukrugovi. Na naličju je držač za ogledalo koji je profilisan i krstasto podeljen sa četiri radijalne linije. Okvir je oštećen, dok drška nedostaje.
Literatura: Cnacuħ 1995–1996, 57, kat 46; Tun XIV/3.



Kat. br. / Cat. no. 212.

213. Stari Kostolac (Viminacium, site “Čair”). T. VIII, 51.
National Museum in Požarevac, inv. nr. 2867.
Lead, casting, single folded mold.
Dimensions: diameter of the frame around 6.5 cm; diameter of the mirror opening around 2.5 cm.
The mirror frame corresponds with the previous one. In the upper part of the fourth zone there is an inscription VTERE FELIX. The frame is deformed. The glass and the handle are not preserved.
Literature: Cnacuħ 1995–1996, 56–57, cat. 44; Type XIV/1.

TYPE VIB

214. Stari Kostolac (Viminacium). T. VIII, 52.
National Museum in Požarevac, inv. nr. 3008.
Lead, casting, twofold mold.
Dimensions: diameter of the frame 4 cm; diameter of the mirror opening around 1.5 cm.
The mirror frame is divided into two decorative zones. Along the mirror opening there are crossed “X” lines, while in the second field there are interfering semi-circles. On the back side there is a mirror holder, profiled and divided into four fields with radial lines. The frame is damaged and the handle is missing.
Literature: Cnacuħ 1995–1996, 57, cat. 46; Type XIV/3.

215. Stari Kostolac (Viminacium). T. VIII, 53.
National Museum in Požarevac, inv. no 3015.
Lead, casting, twofold mold.
Dimensions of the fragment: 3.6 X 2.2 cm.
The upper mirror frame part remained preserved. The interfering semi-circular lines are placed along the mirror opening, while the outer frame is filled with short radial lines. In the upper frame part there is a semi-circular ring.
Literature: Cnacuħ 1995–1996, 57, cat. 47; Type XIV/3.

215. Stari Kostolac (Viminacium). T. VIII, 53.

Narodni muzej u Požarevcu, inv. br. 3015.

Olovo, livenje, dvodelni kalup.

Dimenzije fragmenta: 3,6 x 2,2 cm.

Očuvan je gornji deo okvira ogledala. Ispresecane polukružne linije su uz otvor ogledala, dok je spoljni rub ispunjen kratkim radijalnim linijama. U gornjem delu okvira je polukružna alka.

Literatura: Cnacuš 1995–1996, 57, kam. 47; Tun XIV/3.

216. Gomolava.

Vojvođanski muzej u Novom Sadu.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira oko 3,5 cm.

Okvir ogledala je identičan prethodnom. U gornjem delu okvira je ostatak ukrasa verovatno u obliku listića. Nedostaje deo okvira uz gornji desni rub. Drška je ispunjena kosim kanelurama sa dva kraka koja su većim delom oštećena.

Literatura: Dautova-Ruševljan, Brukner 1992, 63, Tip IV, T. 3/11.

217. Gomolava. T. VIII, 54.

Vojvođanski muzej u Novom Sadu.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira oko 3,5 cm.

Okvir ogledala je identičan prethodnom. U gornjem delu okvira je ostatak ukrasa u obliku listića. Od drške je sačuvan samo deo uz okvir.

Literatura: Брукнер 1971, 107, Tun IV, T. I, 5; T. VII, 12; Dautova-Ruševljan Brukner 1992, 63, Tip IV, T. 3/12.

218. Hrtkovci (slučajan nalaz).

Vojvođanski muzej u Novom Sadu, inv. br. H. 1311.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 3,7 cm.

Okvir ogledala je identičan prethodnom. U gornjem delu okvira je ostatak ukrasa u obliku listića. Na naličju je jedna kružnica. Drška nije sačuvana.

Literatura: Давтова-Рушевлан 2006, 348, кам. бр. 30, сл. 3/9.

219. Sremska Mitrovica (Sirmium).

Muzej Srema u Sremskoj Mitrovici, inv. br. A. 253.

Olovo, livenje, dvodelni kalup.

Dimenzije: dužina 7,8 cm; prečnik okvira 4,8 cm.

Okvir ogledala je identičan prethodnim. Na naličju je poklopac sa ukrštenim linijama za fiksiranje stakla koje nedostaje. Drška je ukrašena kosim kanelurama i sačuvan je samo levi bočni krak.

Nepublikovano.

216. Gomolava.

Museum of Vojvodina, Novi Sad.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 3.5 cm.

The mirror frame is identical with the previous one. In the upper frame part there are decoration remains, most likely in the shape of leaves. The frame part along the upper right corner is missing. The handle is filled with diagonal canelures with two beams, mostly damaged.

Literature: Dautova-Ruševljan, Brukner 1992, 63, Type IV, T. 3/11.

217. Gomolava. T. VIII, 54.

Museum of Vojvodina, Novi Sad.

Lead, casting, twofold mold.

Dimensions: diameter of the frame around 3.5 cm.

The mirror frame is identical with the previous one. In the upper frame part there are remains of leaf-shaped decoration. Only the handle part along the frame remained preserved.

Literature: Брукнер 1971, 107, Type IV, T. I, 5; T. VII, 12; Dautova-Ruševljan Brukner 1992, 63, Type IV, T. 3/12.

218. Hrtkovci (accidental find).

Museum of Vojvodina, Novi Sad, inv. no H. 1311.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 3.7 cm.

The mirror frame is identical with the previous one. In the upper frame part there are remains of leaf-shaped decoration. On the back side there is a single circle. The handle is not preserved.

Literature: Давтова-Рушевлан 2006, 348, cat. nr. 30, Fig. 3/9.

219. Sremska Mitrovica (Sirmium).

Museum of Srem, Sremska Mitrovica, inv. no A. 253.

Lead, casting, twofold mold.

Dimensions: length 7.8 cm; diameter of the frame 4.8 cm.

The mirror frame is identical with the previous one. On the back side there is a lid with crossed lines used to fix the glass, now missing. The handle is decorated with diagonal canelures and only its left beam remained preserved.

Unpublished.

220. Sremska Mitrovica (Sirmium).

Museum of Srem, Sremska Mitrovica.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 4.8 cm.

The mirror frame is identical with the previous one. The lower frame part is missing. On the back side there are remains of crossed glass holders. The glass is now missing. The handle is not preserved. In the upper frame part there is a semi-circular ring.

Unpublished.



Kat. br. / Cat. no. 219.



Kat. br. / Cat. no. 220.

220. Sremska Mitrovica (Sirmium). Muzej Srema u Sremskoj Mitrovici. Olovo, livenje, dvodelni kalup. Dimenzije: prečnik okvira 4,8 cm. Okvir ogledala je identičan prethodnom. Donji deo okvira nedostaje. Na naličju su ostaci ukrštenih držača za staklo koje nedostaje. Drška nije sačuvana. Na gornjem delu okvira je polukružna alka. Nepublikovano.

221. Veliko Laole (Iovis Pagus, lokalitet „Gradac“). T. VIII, 55. Narodni muzej u Požarevcu, inv. br. 2936. Olovo, livenje, dvodelni kalup. Dimenzije: prečnik okvira 3,6 cm; prečnik otvora za staklo 1,6 cm. Uz otvor za staklo su kratke radijalne linije, dok su u drugom polju ispresečani polukrugovi. Ležište za staklo je na naličju profilisano i krstasto podeljeno. Staklo ogledalo kao ni drška nisu sačuvani. Literatura: Cnacuħ 1995–1996, 57–58, kam. 49; Tun XIV/3.

TIP VIIA

222. Stari Kostolac (Viminacium). T. IX, 56. Narodni muzej u Požarevcu, inv. br. 3034. Olovo, livenje, dvodelni kalup. Dimenzije: visina sa drškom 8,3 cm; prečnik okvira 3,5 cm; prečnik otvora za staklo 1,5 cm. Okvir ogledala je podeljen u pet dekorativnih zona. Uz otvor za ogledalo su manje granule, zatim radijalne linije. Treće i peto polje je sa kružnicama sa granulama, dok je u sredini šire polje sa polukružnicama i većom granulom. Drška je na licu i naličju ukrašena motivom riblje kosti. Literatura: Cnacuħ 1995–1996, 53, kam. 28; Tun VIII/2.

221. Veliko Laole (Iovis Pagus, site “Gradac”). T. VIII, 55. National Museum in Požarevac, inv. nr. 2936. Lead, casting, twofold mold. Dimensions: diameter of the frame 3.6 cm; diameter of the mirror opening 1.6 cm. Along the mirror opening there are short radial lines, while in the second field there are crossed semi-circles. The glass opening is profiled at its back side and divided in four parts. The mirror glass and the handle are not preserved. Literature: Cnacuħ 1995–1996, 57–58, cat. 49; Type XIV/3.

TYPE VIIA

222. Stari Kostolac (Viminacium). T. IX, 56. National Museum in Požarevac, inv. no 3034. Lead, casting, single twofold mold. Dimensions: height with handle 8.3 cm; diameter of the frame 3.5 cm; diameter of the mirror opening 1.5 cm. The mirror frame is divided into five decorative zones. Along the mirror opening there are smaller granules and then also radial lines. The third and the fifth field contain circles with granules, while in the middle there is a wider field with semi-circles and larger granules. The handle is decorated with fishbone motifs on both sides. Literature: Cnacuħ 1995–1996, 53, cat. 28; Type VIII/2.

223. Stari Kostolac (Viminacium, site “Čair”). T. IX, 57. National Museum in Požarevac, inv. no 2915. Lead, casting, single twofold mold. Dimensions: diameter of the frame 3.3 cm; diameter of the mirror opening 1.2 cm. The mirror frame is divided into four decorative zones. The field around the glass opening and the outer edge are filled with short radial lines, while the two inner zones contain rows of



Kat. br. / Cat. no. 222.

223. Stari Kostolac (Viminacium, lokalitet „Čair“). T. IX, 57.

Narodni muzej u Požarevcu, inv. br. 2915.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 3,3 cm; prečnik otvora za staklo 1,2 cm.

Okvir ogledala je podeljen u četiri dekorativne zone. Polje oko otvora za staklo i spoljni rub su ispunjeni kratkim radijalnim linijama, dok dve unutrašnje zone čine nizovi krupnih i sitnih granula. Staklo ogledala, kao ni drška nisu sačuvani.

Literatura: Cnacuđ 1995–1996, 53, kam. 30; Tun VIII/2.

TIP VIII B

224. Stari Kostolac (Viminacium). T. IX, 58.

Narodni muzej u Požarevcu, inv. br. 3043.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 4,2 cm; prečnik otvora za staklo 1,4 cm.

Okvir ogledala je podeljen u tri dekorativne zone. Između druge i treće zone su dve reljefne kružnice. Uz otvor za ogledalo su polja sa polukružnicama i jednom većom granulom. Dve spoljne zone su ispunjene kratkim radijalnim linijama. Drška nije sačuvana.

Literatura: Cnacuđ 1995–1996, 53, kam. 27; Tun VIII/1.

225. Stari Kostolac (Viminacium). T. IX, 59.

Narodni muzej u Požarevcu, inv. br. 3027.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 4,5 cm; prečnik otvora za staklo 1,7 cm.

Okvir ogledala je podeljen u tri dekorativne zone. Spoljna i unutrašnja sadrže kratke radijalne linije, a u sredini su polja sa polukružnicama bez granula. Drška nije sačuvana.

Literatura: Cnacuđ 1995–1996, kam. 29; Tun VIII/1.

larger and smaller granules. The mirror glass and the handle are not preserved.

Literature: Cnacuđ 1995–1996, 53, cat. 30; Type VIII/2.

TYPE VIII B

224. Stari Kostolac (Viminacium). T. IX, 58.

National Museum in Požarevac, inv. no 3043.

Lead, casting, single twofold mold.

Dimensions: diameter of the frame 4.2 cm; diameter of the mirror opening 1.4 cm.

The mirror frame is divided into three decorative zones. Between the second and the third zone there are two relief circles. Along the mirror opening there are fields with semi-circles and a larger granule. The two outer zones are filled with short radial lines. The handle is not preserved.

Literature: Cnacuđ 1995–1996, 53, cat. 27; Type VIII/1.

225. Stari Kostolac (Viminacium). T. IX, 59.

National Museum in Požarevac, inv. no 3027.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 4.5 cm; diameter of the mirror opening 1.7 cm.

The mirror frame is divided into three decorative zones. The outer and the inner one contain short radial lines, while in the middle there are fields with semi-circles without granules. The handle is not preserved.

Literature: Cnacuđ 1995–1996, cat. 29; Type VIII/1.

TYPE VIII

226. Stari Kostolac (Viminacium). T. IX, 60.

National Museum in Požarevac, inv. no 3004.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 7.2 cm; diameter of the mirror opening 3.2 cm.

The mirror frame is divided into four decorative zones. Around the glass opening there is a relief circle and then two rings with radial lines. The fourth field consists of a schematized wreath with inserted granules in the form of a grape. The outer, actually the widest zone is filled with crossed lines forming a net motif. Only the upper mirror frame part remained preserved.

Literature: Cnacuđ 1995–1996, 57, cat. 45; Type XIV/2.

227. Hrtkovci (accidental find).

Museum of Vojvodina, Novi Sad, inv. no H. 1109.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 7.5 cm.

TIP VIII

226. Stari Kostolac (Viminacium). T. IX, 60.

Narodni muzej u Požarevcu, inv. br. 3004.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 7,2 cm; prečnik otvora za staklo 3,2 cm. Okvir ogledala je podeljen u četiri dekorativne zone. Oko otvora za staklo je reljefna kružnica, a zatim dva prstena sa radijalnim linijama. Četvrto polje čini šematizovani venac isprekidan granulama u formi grozda. Spoljna i najšira zona je ispunjena ukrštenim linijama koje formiraju mrežasti motiv. Sačuvana je samo gornja polovina okvira ogledala.

Literatura: Cnacuĥ 1995–1996, 57, kat. 45; Tun XIV/2.

227. Hrtkovci (slučajan nalaz).

Vojvođanski muzej u Novom Sadu, inv. br. H. 1109.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 7,5 cm.

Okvir ogledala je podeljen u više zona različite širine. Deo okvira uz rub je deformisan. Oko otvora za staklo je reljefna kružnica, a zatim više užih prstenastih zona (oko 6) sa kratkim, ukošenim linijama različitog smera. Spoljna zona je šira, ispunjena ukrštenim linijama koje formiraju mrežasti ornament. Na tri mesta uz spoljni prsten su granule u formi grozda. Drška nije sačuvana.

Literatura: Даутова-Рушевљан 2006, 346–347, kat. бр. 12, сл. 2/2.



Kat. br. / Cat. no. 227.

228. Stari Kostolac (Viminacium). T. IX, 61.

Narodni muzej u Požarevcu, inv. br. 3014.

Olovo, livenje, jednodelni kalup.

Dimenzije fragmenta: 3,6 x 3 cm.

Okvir ogledala je podeljen u šest dekorativnih zona. Pet prstenastih zona uz otvor za staklo su ispunjene kratkim radijalnim linijama različitih smerova, dok je spoljna zona sa mrežastim motivom.

Literatura: Cnacuĥ 1995–1996, 57, kat. 48; Tun XIV/2.

The mirror frame is divided into several zones of different width. The frame part along the opening is deformed. Around the glass opening there is a relief circle, followed with several narrow ring-shaped zones (around six) with short, diagonal lines pointing in different directions. The outer zone is wider, filled with diagonal lines forming a net shaped ornament. On three spots along the outer edge, there are granules forming grapes. The handle is not preserved.

Literatura: Даутова-Рушевљан 2006, 346–347, cat. nr. 12, Fig. 2/2.

228. Stari Kostolac (Viminacium). T. IX, 61.

National Museum in Požarevac, inv. no 3014.

Lead, casting, single folded mold.

Dimensions of the fragment: 3.6 X 3 cm.

The mirror frame is divided into six decorative zones. The five ring-shaped zones along the opening are filled with short radial lines pointing in different directions, while the outer zone contains the net motif.

Literatura: Cnacuĥ 1995–1996, 57, cat. 48; Type XIV/2.

TYPE IXA

229–230. Stari Kostolac (two pieces; Viminacium, site "Čair"). T. X, 62.

National Museum in Požarevac, inv. no 2910.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 4 cm; diameter of the mirror opening 1.5 cm.

Around the glass opening of the mirror cat. nr. 229 there is a relief circle with a meander (T. X, 62). In the wider ring-shaped field there are zigzag lines forming triangles. Within each triangle and between them there are granules. In the upper frame part there is a part of the leaf-shaped decoration that remained preserved. The cat. nr. 229 has its handle preserved, its length measuring 7.2 cm.

Literatura: Cnacuĥ 1995–1996, 54, cat. 34; Type X/1.



Kat. br. / Cat. no. 230.

TIPIXA

229–230. Stari Kostolac (dva komada; Viminacium, lokalitet „Čair“). T. X, 62.

Narodni muzej u Požarevcu, inv. br. 2910.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 4 cm; prečnik otvora za staklo 1,5 cm.

Oko otvora za staklo ogledala kat. br. 229 je reljefna kružnica sa meandrom (T. X, 62). U širem prstenastom polju su cik-cak linije koje formiraju trouglove sa po jednom granulom unutar njih i jednom između. Na gornjem delu okvira je sačuvan deo listolikog ukrasa. Drška je sačuvana kod kat. br. 229 i dužine je 7,2 cm.

Literatura: Cnacuħ 1995–1996, 54, kam. 34; Tun X/1.

231. Gomolava. T. X, 63.

Vojvođanski muzej u Novom Sadu.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira oko 5 cm.

Okvir ogledala je sveden na jedno prstenasto polje sa cik-cak motivom. Unutar trouglova je po jedna granula, a između po tri manje. Okvir je oštećen u gornjem delu. Staklo ogledala i drška nisu sačuvani.

Literatura: Брукнер 1971, 107, Tun XI, T. I, 14; T. VII, 18.

TIPIXB

232. Stari Kostolac (Viminacium, lokalitet „Nad Klepečkom, sonda 8).

Dokumentacioni centar Viminacium, C-17.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina sa drškom 8,4 cm; prečnik okvira 3,9 cm.

Okvir ogledala sa sastoji iz dve kružnice. Oko okvira je motiv radialnih linija, dok je spoljno polje ispunjeno cik-cak linijama sa granulama. Sačuvana je i drška sa dva kraka ispunjena horizontalnim kanelurama. Staklo nedostaje, dok je na poledini reljefna kružnica za poklopac koji nedostaje.

Nepublikovano.

233. Veliko Gradište (Pincum, lokalitet „Grad“). T. X, 64.

Narodni muzej u Požarevcu, inv. br. 2727.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 4 cm; prečnik otvora za staklo 1,5 cm.

Okvir ogledala odgovara prethodnom. Na gornjem delu okvira je sačuvan deo listolikog ukrasa. Staklo ogledala i drška nisu sačuvani.

Literatura: Cnacuħ 1995–1996, 54, kam. 35; Tun X/2.

231. Gomolava. T. X, 63.

Museum of Vojvodina, Novi Sad.

Lead, casting, twofold mold.

Dimensions: diameter of the frame around 5 cm.

The mirror frame is reduced to a single ring-shaped field with zigzag motifs. Within each of the triangles there is a granule and between them three smaller granules. The frame is damaged in its upper part. The mirror glass and handle are not preserved.

Literature: Брукнер 1971, 107, Type XI, T. I, 14; T. VII, 18.



Kat. br. / Cat. no. 231.

TYPE IXB

232. Stari Kostolac (Viminacium, site “Nad Klepečkom”, trench 8).

Documentation center Viminacium, C-17.

Lead, casting, twofold mold.

Dimensions: height with handle 8.4 cm; diameter of the frame 3.9 cm.

The mirror frame consists of two circles. Around the frame there is the motif of radial lines, while the outer field is filled with zigzag lines and granules. The handle with two beams and horizontal canelures also remained preserved. The glass is missing. At the back side there is a relief circle for a lid, now also missing.

Unpublished.

233. Veliko Gradište (Pincum, site “Grad”). T. X, 64.

National Museum in Požarevac, inv. nr. 2727.

Lead, casting, twofold mold.

Dimensions: diameter of the frame 4 cm; diameter of the mirror opening 1.5 cm.

The mirror frame corresponds with the previous one. In the upper frame part there is a part of the leaf-shaped ornament that remained preserved. The mirror glass and the handle are not preserved.

Literature: Cnacuħ 1995–1996, 54, cat. 35; Type X/2.

TIP X

234. Stari Kostolac (Viminacium). T. X, 65.
Narodni muzej u Požarevcu, inv. br. 3063.
Olovo, livenje, dvodelni kalup.
Dimenzije: prečnik okvira 5 cm; prečnik otvora za staklo oko 2 cm.
Okvir ogledala je deformisan i oštećen. Dekoracija je izvedena u jednoj prstenastoj zoni sa motivom meandra. Staklo ogledala i drška nisu sačuvani.
Literatura: Cnacuħ 1995–1996, 55, kam. 36; Tun XI.

235. Stari Kostolac (Viminacium, lokalitet „Pećine“, G1-16). T. X, 66.
Narodni muzej u Požarevcu, C-6349.
Olovo, livenje, dvodelni kalup.
Dimenzije: visina sa drškom 11,2 cm.
Dekoracija je izvedena u jednoj prstenastoj zoni sa motivom meandra i granulom unutra i između meandra. Naličje je ukrašeno sa tri prstenasta polja. Unutrašnje polje sadrži četiri spirale, a dva spoljna, ukošene radijalne linije, koje su u suprotnim smerovima. Drška je ukrašena ukrštenim „X“ motivom i kosim kanelurama koje su ponovljene na bočnim kracima drške.
Literatura: Крунић 2000, 30, кам. бр. 99.

TIP XIA

236. Stari Kostolac (Viminacium). T. XI, 67.
Narodni muzej u Požarevcu, inv. br. 3033.
Olovo, livenje, dvodelni kalup.
Dimenzije: prečnik okvira 4,3 cm; prečnik otvora za staklo 2 cm.
Okvir ogledala odgovara prethodnom. Na gornjem delu okvira su ostaci listića. Staklo ogledala i drška nisu sačuvani.
Literatura: Cnacuħ 1995–1996, 55, kam. 40; Tun XII/3.

237. Stari Kostolac (Viminacium, lokalitet „Pećine“; Zanatski centar; peć 4). T. XI, 68.
Narodni muzej u Požarevcu, C-5554.
Olovo, livenje, dvodelni kalup.
Dimenzije: prečnik okvira 4,2 cm.
Okvir ogledala odgovara prethodnim. Na gornjem delu okvira su sačuvana dva povijena listića. Drška je dekorisana motivom riblje kosti i ima dva bočna kraka.
Nepublikovano.

TYPE X

234. Stari Kostolac (Viminacium). T. X, 65.
National Museum in Požarevac, inv. no 3063.
Lead, casting, twofold mold.
Dimensions: diameter of the frame 5 cm; diameter of the mirror opening around 2 cm.
The mirror frame is deformed and damaged. Decoration is made in a single ring-shaped zone with meander motifs. The mirror glass and the handle are not preserved.
Literature: Cnacuħ 1995–1996, 55, cat. 36; Type XI.

235. Stari Kostolac (Viminacium, site „Pećine“, G1-16). T. X, 66.
National Museum in Požarevac, C-6349.
Lead, casting, twofold mold.
Dimensions: height with handle 11.2 cm.
Decoration is made in a single ring-shaped zone with meander motifs and granules within each and between the meanders. The back side is decorated with three ring-shaped fields. The inner field contains four spirals, while the two outer zones contain diagonal radial lines pointing in opposite directions. The handle is decorated with crossed “X” motifs and diagonal canelures, repeated on the lateral handle beams.
Literature: Крунић 2000, 30, cat. no 99.

TYPE XIA

236. Stari Kostolac (Viminacium). T. XI, 67.
National Museum in Požarevac, inv. nr. 3033.
Lead, casting, twofold mold.
Dimensions: diameter of the frame 4.3 cm; diameter of the mirror opening 2 cm.
The mirror frame corresponds with the previous one. In the upper frame part there are remains of leaves. The glass and the handle are not preserved.
Literature: Cnacuħ 1995–1996, 55, cat. 40; Type XII/3.

237. Stari Kostolac (Viminacium, site “Pećine”; Handicraft center, kiln 4). T. XI, 68.
National Museum in Požarevac, C-5554.
Lead, casting, twofold mold.
Dimensions: diameter of the frame 4.2 cm.
The mirror frame corresponds with the previous one. In the upper frame part there two bent leaves. The handle is decorated with fishbone motifs and possesses two lateral beams.
Unpublished.

TIP XIB

238. Stari Kostolac (Viminacium, lokalitet „Kapija“). T. XI, 69. Narodni muzej u Požarevcu, inv. br. 1735.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina sa drškom 7 cm; prečnik okvira 3,8 cm; prečnik otvora za staklo 1,5 cm.

Okvir ogledala odgovara prethodnim. Okvir je neznatno oštećen. Drška je odvojena od okvira i u gornjem delu je ukrašena horizontalnim linijama, dok je dole, mrežasti motiv.

Literatura: Cnacuĥ 1995–1996, 55, kam. 39; Tun XII/2.



Kat. br. / Cat. no. 238.

239. Stari Kostolac (Viminacium, lokalitet „Čair“). T. XI, 70. Narodni muzej u Požarevcu, inv. br. 2881.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira oko 4 cm; prečnik otvora za staklo oko 1,3 cm.

Okvir ogledala odgovara prethodnom. U gornjem delu okvira je ostatak jednog listića.

Literatura: Cnacuĥ 1995–1996, 55, kam. 38; Tun XII/2.



Kat. br. / Cat. no. 239.

240. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, inv. br. 1676.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira oko 3,2 cm; prečnik otvora za staklo oko 1,3 cm.

Okvir ogledala je podeljen u dve prstenaste zone. Kratke radialne linije formiraju manja pravougaona polja unutar prstenova. Okvir je oštećen sa desne strane, dok su ivice neprecizno izliveno. Sačuvani su delovi stakla za ogledalo, dok drška nedostaje.

Literatura: Cnacuĥ 1995–1996, 55–56, kam. 41; Tun XII/2.

TYPE XIB

238. Stari Kostolac (Viminacium, site “Kapija”). T. XI, 69. National Museum in Požarevac, inv. no 1735.

Lead, casting, twofold mold.

Dimensions: height with handle 7 cm; diameter of the frame 3.8 cm; diameter of the mirror opening 1.5 cm.

The mirror frame corresponds with the previous one. The frame is slightly damaged. The handle is separated from the frame and decorated with horizontal lines in its upper part. In the lower part there is the net motif.

Literature: Cnacuĥ 1995–1996, 55, cat. 39; Type XII/2.

239. Stari Kostolac (Viminacium, site “Čair”). T. XI, 70. National Museum in Požarevac, inv. no 2881.

Lead, casting, twofold mold.

Dimensions: diameter of the frame around 4 cm; diameter of the mirror opening around 1.3 cm.

The mirror frame corresponds with the previous one. In the upper frame part there are remains of a leaf.

Literature: Cnacuĥ 1995–1996, 55, cat. 38; Type XII/2.

240. Stari Kostolac (Viminacium).

National Museum in Požarevac, inv. nr. 1676.

Lead, casting, single folded mold.

Dimensions: diameter of the frame around 3.2 cm; diameter of the mirror opening around 1.3 cm.

The mirror frame is divided into two ring-shaped zones. Short radial lines form smaller rectangular fields within each of the rings. The frame is damaged in its right part. The edges were imprecisely cast. Parts of the mirror glass remained preserved. The handle is missing.

Literature: Cnacuĥ 1995–1996, 55–56, cat. 41; Type XII/2.

241. Stari Kostolac (Viminacium, lokalitet „Nad Klepečkom“, jama 7).

Dokumentacioni centar Viminacium, C-918.

Olovo, livenje, dvodelni kalup.

Dimenzije: dužina 10,3 cm; prečnik okvira oko 4,2 cm.

Okvir ogledala je podeljen u dve prstenaste zone. Obe su ukrašene radijalnim linijama i “V” urezima. Drška je ojačana bočnim kracima. Na poleđini oko okvira za staklo je reljefna kružnica za poklopac koji nedostaje.

Nepublikovano.

242. Gomolava.

Vojvođanski muzej u Novom Sadu.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira oko 3,5 cm.

Okvir ogledala je podeljen u dve zone. Obe su dekorisane ukošenim radijalnim linijama i mestimično ukrštenim. U spoljnoj zoni se jednim delom pojavljuje loza sa grozdovima od granula. Staklo ogledala nije sačuvano. Drška je sa kosim kanelurama.

Literatura: Брукнер 1971, 107, *Tun V*, T. I, 6; T. VII, 14.

243. Gomolava.

Vojvođanski muzej u Novom Sadu.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira oko 3,5 cm.

Okvir ogledala je identičan prethodnom. Staklo ogledala nije sačuvano. Drška je sa kosim kanelurama.

Literatura: Брукнер 1971, 107, *Tun V*, T. VII, 15.

244–245. Hrtkovci (dva primerka; slučajni nalazi). T. XI, 71.

Vojvođanski muzej u Novom Sadu, inv. br. H. 1158.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 3,0–3,5 cm.

Okviri ogledala su identični prethodnim. Na naličju su dve ukrštene trake za fiksiranje stakla koje nedostaje. Drška je sa kosim kanelurama. Kod jednog primerka su sačuvana dva bočna kraka na dršci.

Literatura: Даутова-Рушевљан 2006, 347, *кат. 22–23*, сл. 3/1, 2.

246. Hrtkovci (slučajni nalaz).

Vojvođanski muzej u Novom Sadu, inv. br. H. 1176.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 3,0–3,5 cm.

Okvir ogledala je identičan prethodnim. Desna polovina okvira je deformisana. Od drške je sačuvan samo deo uz okvir.

Literatura: Даутова-Рушевљан 2006, 347, *кат. 24*, сл. 3/3.

241. Stari Kostolac (Viminacium, site „Nad Klepečkom“, pit 7). Documentation center Viminacium, C-918.

Lead, casting, twofold mold.

Dimensions: length 10.3 cm; diameter of the frame around 4.2 cm.

The mirror frame is divided into two ring-shaped zones. They are both decorated with radial lines and “V” incisions. The handle is supported with lateral beams. At the back side around the mirror opening there is a relief circle for a lid, now missing.

Unpublished.

242. Gomolava.

Museum of Vojvodina, Novi Sad.

Lead, casting, single folded mold.

Dimensions: diameter of the frame around 3.5 cm.

The mirror frame is divided into two zones. They are both decorated with diagonal radial lines, partly also crossed. In the outer zone there is partly grapevine with grapes made of granules. The glass is not preserved. The handle bears diagonal canelures.

Literature: Брукнер 1971, 107, Type V, T. I, 6; T. VII, 14.

243. Gomolava.

Vojvođanski muzej in Novi Sad.

Lead, casting, single folded mold.

Dimensions: diameter of the frame around 3.5 cm.

The mirror frame is identical with the previous one. The glass is not preserved. The handle bears diagonal canelures.

Literature: Брукнер 1971, 107, Type V, T. VII, 15.

244–245. Hrtkovci (two pieces; accidental finds). T. XI, 71.

Museum of Vojvodina, Novi Sad, inv. no H. 1158.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 3 - 3.5 cm.

The mirror frames are identical with the previous ones. On the back side there are two crossed ribbons for fixing the glass, now missing. The handle bears diagonal canelures. One of the examples has two lateral beams on the handle.

Literature: Даутова-Рушевљан 2006, 347, *cat. 22–23*, Fig. 3/1, 2.

246. Hrtkovci (accidental find).

Museum of Vojvodina, Novi Sad; inv. no H. 1176.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 3 - 3.5 cm.

The mirror frame is identical with the previous ones. The right frame half is deformed. Only the frame of the handle remained preserved.

Literature: Даутова-Рушевљан 2006, 347, *cat. 24*, Fig. 3/3.

247. Hrtkovci (slučajni nalaz). T. XI, 72.

Vojvodanski muzej u Novom Sadu, inv. br. H. 1298.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 3,0–3,5 cm.

Okvir ogledala je identičan prethodnim. Na naličju su dve ukrštene trake za fiksiranje stakla koje nedostaje. Drška nije sačuvana.

Literatura: Даутова-Рушевљан 2006, 347, кат. 25, сл. 3/4.

247. Hrtkovci (accidental find). T. XI, 72.

Museum of Vojvodina, Novi Sad, inv. no H. 1298.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 3 - 3.5 cm.

The mirror frame is identical with the previous ones. On the back side there are crossed ribbons for fixing the glass, now missing. The handle is not preserved.

Literature: Даутова-Рушевљан 2006, 347, cat. 25, Fig. 3/4.

248. Hrtkovci (slučajni nalaz).

Vojvodanski muzej u Novom Sadu, inv. br. H. 1299.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 3,0–3,5 cm.

Okvir ogledala je identičan prethodnim. Na naličju su dve ukrštene trake za fiksiranje stakla, koje je fragmentovano. Od deformisane drške je sačuvan samo gornji deo uz okvir i desni bočni krak.

Literatura: Даутова-Рушевљан 2006, 347, кат. 26, сл. 3/5.

248. Hrtkovci (accidental find).

Museum of Vojvodina, Novi Sad, inv. no H. 1299.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 3 - 3.5 cm.

The mirror frame is identical with the previous ones. On the back side there are crossed ribbons for fixing the glass, now fragmented. The handle is deformed and only its upper part along the frame and the right lateral beam remained preserved.

Literature: Даутова-Рушевљан 2006, 347, cat. 26, Fig. 3/5.

TIP XIC

249. Stari Kostolac (Viminacium, lokalitet „Čair“). T. XI, 73.

Narodni muzej u Požarevcu, inv. br. 2866.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira oko 3,8 cm; prečnik otvora za staklo oko 1,5 cm.

Okvir ogledala je ispunjen radijalnim linijama. Na gornjem delu okvira su dva povijena listića. Okvir je neznatno oštećen, drška nedostaje.

Literatura: Cnacuħ 1995–1996, 55, кат. 37; Tun XII/1.

TYPE XIC

249. Stari Kostolac (Viminacium, site “Čair”). T. XI, 73.

National Museum in Požarevac, inv. no 2866.

Lead, casting, twofold mold.

Dimensions: diameter of the frame around 3.8 cm; diameter of the mirror opening around 1.5 cm.

The mirror frame is filled with radial lines. In the upper frame part there are two bent leaves. The frame is slightly damaged, the handle is missing.

Literature: Cnacuħ 1995–1996, 55, cat. 37; Type XII/1.



Kat. br. / Cat. no. 249.



Kat. br. / Cat. no. 250.

TIP XIII

250. Gomolava. T. XII, 74.
Vojvođanski muzej u Novom Sadu.
Olovo, livenje, dvodelni kalup.
Dimenzije: prečnik okvira oko 3,5 cm.
Okvir ogledala je ispunjen polukružnicama koje se presecaju.
Na okviru je kružna alka, dok su na dršci ukrštene linije i dva bočna kraka.
Literatura: Dautova-Ruševljan, Brukner 1992, 63, Tip III; T. 3/10.

251–252. Gomolava (dva komada).
Vojvođanski muzej u Novom Sadu.
Olovo, livenje, dvodelni kalup.
Dimenzije: prečnik okvira oko 3,5 cm.
Okviri ogledala odgovaraju opisu varijante.
Literatura: Брукнер 1971, 107, T III, T. I, 4; T. VII, 11, 16.

TIP XIIB

253–254. Stari Kostolac (dva primerka; Viminacium). T. XII, 75.
Narodni muzej u Požarevcu, inv. br. 2989.
Olovo, livenje, dvodelni kalup.
Dimenzije: prečnik okvira oko 3,7 cm; prečnik otvora za staklo 1,5 cm.
Okviri ogledala odgovaraju opisu tipa. Naličje je krstasto podeljeno sa profilisanim žlebom za staklo čiji su ostaci delom sačuvani i preliveni olovom. Drške nedostaju.
Literatura: Cnacuħ 1995–1996, 58, kam. 50; Tun XV.

255. Stari Kostolac (Viminacium, lokalitet Amfiteatar, Kv. J/3). T. XII, 76.
Dokumentacioni centar Viminacium, C-3395.
Olovo, livenje, deformisan okvir.
Dimenzije: 5,3 x 4 cm.
Okvir ogledala je deformisan i oštećen. Na licu okvira je kružnica sa manjim krugovima i granulom u sredini.
Drška nedostaje.
Nepublikovano.

256. Gomolava. T. XII, 77.
Vojvođanski muzej u Novom Sadu.
Olovo, livenje, dvodelni kalup.
Dimenzije: prečnik okvira oko 3,5 cm.
Okvir ogledala odgovara prethodnom. Drška je u gornjem delu dekorisana ukrštenim linijama (X-motiv), a u donjem delu, horizontalnim kanelurama. Sačuvan je samo desni, bočni krak drške.
Literatura: Брукнер 1971, 107, Tun VIII, T. I, 9.

TYPE XIII

250. Gomolava. T. XII, 74.
Museum of Vojvodina, Novi Sad.
Lead, casting, twofold mold.
Dimensions: diameter of the frame around 3.5 cm.
The mirror frame is filled with semi-circles interfering with each other. In the frame there is a circular ring. The handle bears crossed lines and two lateral beams.
Literature: Dautova-Ruševljan, Brukner 1992, 63, Type III; T. 3/10.

251 - 252. Gomolava (two pieces).
Museum of Vojvodina, Novi Sad.
Lead, casting, twofold mold.
Dimensions: diameter of the frame around 3.5 cm.
The mirror frames correspond with the variant description.
Literature: Брукнер 1971, 107, T III, T. I, 4; T. VII, 11, 16.

TYPE XIIB

253–254. Stari Kostolac (two pieces; Viminacium). T. XII, 75.
National Museum in Požarevac, inv. nr. 2989.
Lead, casting, twofold mold.
Dimensions: diameter of the frame around 3.7 cm; diameter of the mirror opening 1.5 cm.
The mirror frames correspond with the type description. The back side is divided into four fields with a profiled mirror hole. Parts of the mirror remained preserved, covered with lead. The handles are missing.
Literature: Cnacuħ 1995–1996, 58, cat. 50; Type XV.

255. Stari Kostolac (Viminacium, site Amphitheater, Qu. J/3). T. XII, 76.
Documentation center Viminacium, C-3395.
Lead, casting, deformed frame.
Dimensions: 5.3 x 4 cm.
The mirror frame is deformed and damaged. On the front frame side there is a circle with smaller circles and a granule in the middle. The handle is missing.
Unpublished.

256. Gomolava. T. XII, 77.
Museum of Vojvodina, Novi Sad.
Lead, casting, twofold mold.
Dimensions: diameter of the frame 3.5 cm.
The mirror frame corresponds with the previous one. The handle is decorated with crossed lines (X-motif) in its upper part. In its lower part, it is decorated with horizontal canelures. Only

257. Krakul Jordan (unutar utvrđenja).

Olovo, livenje, dvodelni kalup.

Dimenzije: visina oko 7,6 cm; prečnik okvira oko 3,9 cm.

Okvir ogledala odgovara prethodnom. Drška je dekorisana ukrštenim linijama (X-motiv). Sačuvan je samo desni, bočni krak drške.

Literatura: Tomović 2001, 169, Fig. 32.

TIP XIIC

258. Stari Kostolac (Viminacium, lokalitet „Pirivoj“ nivelacija). T. XII, 78.

Narodni muzej u Požarevcu, C-97.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 4,1 cm.

Okvir ogledala ispunjavaju ukrštene linije i tri kružnice sa granulom. Drška nedostaje.

Nepublikovano.

259. Beograd (Singidunum, lokalitet „Studentski trg br. 9“, antički horizont 3).

Narodni muzej u Beogradu.

Olovo, livenje.

Dimenzije: prečnik 4,2 cm.

Okvir ogledala odgovara prethodnom. Drška nedostaje.

Literatura: Bojovuh 1977, 15–21.; Bikić, Nikolić-Dorđević, Simić 2002, 202, sl. 19/3.

TIP XIII A

260. Gomolava. T. XII, 79.

Vojvodanski muzej u Novom Sadu.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira oko 3,5 cm.

Okvir ogledala je ispunjen ukrštenim i radijalnim linijama oko otvora za staklo i granulama oko ruba. Na gornjem delu okvira je polukružna alka. Drška je dekorisana horizontalnim kanelurama.

Literatura: Брукнер 1971, 107, Tun VI, T. I, 7.

261. Sremska Mitrovica (Sirmium).

Muzej Srema u Sremskoj Mitrovici.

Olovo, livenje, dvodelni kalup.

Dimenzije: dužina 6,8 cm; prečnik okvira 3,5 cm.

Ogledalo je identično prethodnom. Na gornjem delu okvira su dva povijena listića. Naliče je oštećeno sa unakrsno postavljenim držačima stakla, koje nije sačuvano.

Nepublikovano.

the right, lateral handle beam remained preserved.

Literature: Брукнер 1971, 107, Type VIII, T. I, 9.

257. Krakul Jordan (within the fortress).

Lead, casting, twofold mold.

Dimensions: height around 7.6 cm; diameter of the frame around 3.9 cm.

The mirror frame corresponds with the previous one. The handle is decorated with crossed lines (X-motif). Only the right, lateral handle beam remained preserved.

Literature: Tomović 2001, 169, Fig. 32.

TYPE XIIC

258. Stari Kostolac (Viminacium, site “Pirivoj” leveling). T. XII, 78.

National Museum in Požarevac, C-97.

Lead, casting, twofold mold.

Dimensions: diameter of the frame around 4.1 cm.

The mirror frame is filled with crossed lines and three circles with granules. The handle is missing.

Unpublished.

259. Beograd (Singidunum, site “Studentski trg br. 9”, antique horizon 3).

National Museum in Belgrade.

Lead, casting.

Dimensions: diameter 4.2 cm.

The mirror frame corresponds with the previous one. The handle is missing.

Literature: Bojovuh 1977, 15–21.; Bikić, Nikolić-Dorđević, Simić 2002, 202, Fig. 19/3.

TYPE XIII A

260. Gomolava. T. XII, 79.

Museum of Vojvodina, Novi Sad.

Lead, casting, single folded mold.

Dimensions: diameter of the frame around 3.5 cm.

The mirror frame is filled with crossed and radial lines around the opening and with granules along the edge. In the upper frame part there is a semi-circular ring. The handle is decorated with horizontal canelures.

Literature: Брукнер 1971, 107, Type VI, T. I, 7.

261. Sremska Mitrovica (Sirmium).

Museum of Srem, Sremska Mitrovica.

Lead, casting, twofold mold.

Dimensions: length 6.8 cm; diameter of the frame 3.5 cm.



Kat. br. / Cat. no. 261.

TIP XIII B

262. Gomolava. T. XII, 80.

Vojvođanski muzej u Novom Sadu.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira oko 3,5 cm.

Okvir ogledala je sveden na jednu zonu ispunjenu unakrsnim linijama. Oko ruba okvira su veće granule. Na gornjem delu okvira je kružna alka. Drška je dekorisana kosim kanelurama i ojačana sa dva bočna kraka.

Literatura: Брукнер 1971, 107, Тун VII, Т. I, 8; Т. VII, 13.

263–264. Gomolava (dva komada).

Vojvođanski muzej u Novom Sadu.

Olovo, livenje.

Dimenzije: prečnik okvira oko 3,5 cm.

Ogledala su identična prethodnim.

Literatura: Брукнер 1971, 107, Тун VII.

265. Hrtkovci (slučajni nalaz).

Vojvođanski muzej u Novom Sadu, inv. br. H. 1311.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina sa drškom 7,0–7,5 cm; prečnik okvira 3,0–3,5 cm.

Okvir ogledala je sveden na jednu zonu ispunjenu unakrsnim linijama. Oko ruba okvira su veće granule. Drška je dekorisana kosim kanelurama i ojačana sa dva bočna kraka.

Literatura: Даутова-Рушевљан 2006, 348, кат. 27, сл. 3/6.

266–267. Hrtkovci (dva primerka, slučajni nalaz).

Vojvođanski muzej u Novom Sadu, inv. br. H. 1177.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina sa drškom 7,0–7,5 cm; prečnik okvira 3,0–3,5 cm.

Lice okvira čini jedno prstenasto polje sa unakrsnim linijama.

The mirror frame is identical with the previous one. In the upper frame part there are two bent leaves. The back side is damaged. It bears cross-shaped glass holders. The glass is not preserved. Unpublished.

TYPE XIII B

262. Gomolava. T. XII, 80.

Museum of Vojvodina, Novi Sad.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 3.5 cm.

The mirror frame is reduced to a single zone filled with crossed lines. Around the frame edge there are larger granules. In the upper frame there is a circular ring. The handle is decorated with diagonal canelures and supported with two lateral beams.

Literature: Брукнер 1971, 107, Type VII, T. I, 8; T. VII, 13.



Kat. br. / Cat. no. 262.

263–264. Gomolava (two pieces).

Museum of Vojvodina, Novi Sad.

Lead, casting.

Dimensions: diameter of the frame around 3.5 cm.

The mirror frames are identical with the previous ones.

Literature: Брукнер 1971, 107, Type VII.

265. Hrtkovci (accidental find).

Museum of Vojvodina, Novi Sad, inv. no H. 1311.

Lead, casting, single folded mold.

Dimensions: height with handle 7 - 7.5 cm; diameter of the frame 3.5 cm.

The mirror frame is reduced to a single zone filled with crossed lines. Around the frame edge there are larger granules. The handle is decorated with diagonal canelures and supported with

Ostaci stakla ogledala su fragmentarno sačuvani. Drška je sa unakrsnim linijama koje formiraju „X“ motiv. Na oba primerka je sačuvan samo po jedan bočni krak drške.

Literatura: Даимова-Рушевићан 2006, 348, кат. 28–29, сл. 3/7,8.

268. Stojnik (okolina rimskog kastela). T. XII, 81.

Narodni muzej u Beogradu, inv. br. 1506/II.

Olovo, livenje.

Dimenzije: visina sa drškom 7,8 cm; prečnik okvira 3,6 cm; prečnik otvora za staklo 1,6 cm.

Lice okvira je identično prethodnim. U gornjem delu okvira su ostaci dva manja listolika proširenja. Na poledini je poklopac za staklo oštećen po sredini i pričvršćen sa četiri unakrsne trake. Ostaci stakla ogledala su nađeni u fasungu naličja. Drška je sa dva bočna kraka. Ukrašena je ukrštenim linijama koje obrazuju „X“ motiv.

Literatura: Величковић 1959, 64–66, кат. 6, сл. 4.

269. Sremska Mitrovica (Sirmium).

Muzej Srema u Sremskoj Mitrovici.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 3,8 cm.

Okvir ogledala je ukrašen unakrsnim reljefnim linijama. Staklo ogledala i drška nedostaju.

Nepublikovano.



Kat. br. / Cat. no. 269.

TIP XIVA

270. Stari Kostolac (Viminacium). T. XIII, 82.

Narodni muzej u Požarevcu, inv. br. 2995.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira oko 3,5 cm; prečnik otvora za staklo 2,4 cm.

Okvir ogledala je ispunjen zoomorfnim motivima (kornjača, ptica, puž). Nedostaje levi deo okvira. Ispred puža je nejasna životinja. Drška nedostaje.

Literatura: Cnacuћ 1995–1996, 58, кат. 53; Tun XVI/2.

two lateral beams.

Literature: Даимова-Рушевићан 2006, 348, cat. 27, Fig. 3/6.

266–267. Hrtkovci (two pieces, accidental finds).

Museum of Vojvodina, Novi Sad, inv. no H. 1177.

Lead, casting, single folded mold.

Dimensions: height with handle 7 - 7.5 cm; diameter of the frame 3 - 3.5 cm.

The front frame side consists of a ring-shaped field with crossed lines. The mirror glasses are partly preserved. The handle is decorated with crossed lines forming the “X” motif. On each of the examples only one lateral handle beam remained preserved.

Literature: Даимова-Рушевићан 2006, 348, cat. 28 - 29, Fig. 3/7,8.

268. Stojnik (surrounding of the Roman castingell). T. XII, 81.

National Museum in Belgrade, inv. nr. 1506/II.

Lead, casting.

Dimensions: height with handle 7.8 cm; diameter of the frame 3.6 cm; diameter of the mirror opening 1.6 cm.

The front frame side is identical with the previous one. In the upper frame part there are remains of two smaller leaf-shaped widenings. On the back side there is the glass lid, damaged in the middle and fixed with four crossed ribbons. Remains of the mirror glass were found in the gutter of the back side. The handle possesses two lateral beams. It is decorated with crossed lines forming the “X” motif.

Literature: Величковић 1959, 64–66, cat. 6, Fig. 4.

269. Sremska Mitrovica (Sirmium).

Museum of Srem, Sremska Mitrovica.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 3.8 cm.

The mirror frame is decorated with crossed relief lines. The mirror glass and handle are missing.

Unpublished.

TYPE XIVA

270. Stari Kostolac (Viminacium). T. XIII, 82.

National Museum in Požarevac, inv. nr. 2995.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 3.5 cm; diameter of the mirror opening 2.4 cm.

The mirror frame is filled with zoomorphic motifs (a turtle, a bird, a snail). The left frame part is missing. In front of the snail there is an unclear animal. The handle is missing.

Literature: Cnacuћ 1995–1996, 58, cat. 53; Type XVI/2.

271. Ruma (slučajan nalaz).

Zavičajni muzej u Rumi, inv. br. 797.

Olovo, livenje, jednodelni kalup.

Dimenzije: prečnik okvira 3,5 cm, visina 7,9 cm, težina 22,26 g. Okvir ogledala odgovara prethodnom iako su većim delom figure oštećene, nazire se prikaz kornjače, ptice i puža. Drška je ojačana po jednim bočnim krakom sa obe strane. Oko ogledala su ostaci razlivenog olova.

Nepublikovano.



Kat. br. / Cat. no. 271.

TIP XIVB

272. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, inv. br. 2993.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira oko 3,3 cm; prečnik otvora za staklo 1,6 cm.

Okvir ogledala čini jedna dekorativna zona sa naizmenično prikazanom pticom i škorpionom. Naličje je profilisano i krstasto podeljeno. Sačuvani su delovi stakla, dok drška nedostaje.

Literatura: Cnacuħ 1995–1996, 58, kam. 51; Tun XVI/1.

273. Stari Kostolac (Viminacium). T. XIII, 83.

Narodni muzej u Požarevcu, inv. br. 2988.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina sa drškom 4 cm; prečnik okvira oko 3,6 cm; prečnik otvora za staklo 1,9 cm.

Okvir ogledala je identičan prethodnom. Staklo nije sačuvano, a deo drške je ispunjen kosim kanelurama.

Literatura: Cnacuħ 1995–1996, 58, kam. 52; Tun XVI/1.

271. Ruma (accidental find).

Zavičajni muzej in Ruma, inv. nr. 797.

Lead, casting, single folded mold.

Dimensions: diameter of the frame 3.5 cm; height 7.9 cm; weight 22.26 gr.

The mirror frame corresponds with the previous one, although the figures are mostly damaged. Still, the images of a turtle, a bird and a snail can be recognized. On both sides, the handle is supported with lateral beams. Around the mirror there are remains of spilled lead.

Unpublished.

TYPE XIVB

272. Stari Kostolac (Viminacium).

National Museum in Požarevac, inv. no 2993.

Lead, casting, twofold mold.

Dimensions: diameter of the frame around 3.3 cm; diameter of the mirror opening 1.6 cm.

The mirror frame consists of a single decorative zone with altering images of a bird and a scorpion. The back side is profiled and divided into four even parts. Parts of the glass remained preserved, but the handle is missing.

Literature: Cnacuħ 1995–1996, 58, cat. 51; Type XVI/1.



Kat. br. / Cat. no. 272.

273. Stari Kostolac (Viminacium). T. XIII, 83.

National Museum in Požarevac, inv. no 2988.

Lead, casting, twofold mold.

Dimensions: height with handle 4 cm; diameter of the frame around 3.6 cm; diameter of the mirror opening 1.9 cm.

The mirror frame is identical with the previous one. The glass is not preserved. Part of the handle is filled with diagonal canelures.

Literature: Cnacuħ 1995–1996, 58, cat. 52; Type XVI/1.

274–290. Gomolava (sedamnaest primeraka). T. XIII, 84.⁵¹⁷

Vojvodanski muzej u Novom Sadu.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira oko 3,5 cm, visina 8 cm.

Ogledala su identična prethodnim. Oko okvira su ostaci olova koji su razliveni prilikom livenja. Na gornjem delu okvira su ostaci povijenih listića. Drške su ukrašene kosim kanelurama i ojačane sa bočnim kracima.

Literatura: Брукнер 1971, Тун I, Т. I, 10; Т. VII, 1–5; Dautova-Ruševljan, Brukner 1992, 63, Tip I, Т. 2/4–6.



Kat. br. / Cat. no. 290.

291. Sremska Mitrovica (Sirmium).

Muzej Srema u Sremskoj Mitrovici.

Olovo, livenje, dvodelni kalup.

Dimenzije: prečnik okvira 4,3 cm.

Okvir ogledala je sa naizmeničnim prikazom ptice i škorpiona.

U gornjem delu su dva povijena lista. Staklo nije sačuvano. Na naličju su unakrsni držači. Drška nije sačuvana.

Nepublikovano.

292. Sremska Mitrovica (Sirmium).

Muzej Srema u Sremskoj Mitrovici.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina sa drškom 5,5 cm; prečnik okvira 3,5 cm.

Okvir ogledala je sa naizmeničnim prikazom ptice i škorpiona.

Staklo nije sačuvano. Drška je sa kosim kanelurama i jednim bočnim krakom.

Nepublikovano.



Kat. br. / Cat. no. 273.

274–290. Gomolava (seventeen examples). T. XIII, 84.⁵¹⁷

Museum of Vojvodina, Novi Sad.

Lead, casting, twofold mold.

Dimensions: diameter of the frame around 3.5 cm; height 8 cm.

The mirrors are identical with the previous ones. Around the edges there are remains of lead spilled while casting. In the upper frame part there are remains of bent leaves. The handles are decorated with diagonal canelures and supported with lateral beams.

Literature: Брукнер 1971, Type I, Т. I, 10; Т. VII, 1–5; Dautova-Ruševljan, Brukner 1992, 63, Type I, Т. 2/4–6.

291. Sremska Mitrovica (Sirmium).

Museum of Srem, Sremska Mitrovica.

Lead, casting, twofold mold.

Dimensions: diameter of the frame around 4.3 cm.

The mirror frame bears altering images of birds and scorpions.

In the upper part there are two bent leaves. The mirror glass is not preserved. On the back side there are crossed holders. The handle is not preserved.

Unpublished.



Kat. br. / Cat. no. 291.

517 Crtež se odnosi na ogledalo kat. br. 274, dok je na fotografiji kat. br. 290.

517 Drawing shows cat. nr. 274, while the photograph shows cat. no. 290.



Kat. br. / Cat. no. 292.

293 Sremska Mitrovica (Sirmium).
Muzej Srema u Sremskoj Mitrovici.
Olovo, livenje, jednodelni kalup.
Dimenzije: prečnik okvira oko 3,5 cm.
Okvir ogledala je identičan prethodnim. Leva strana okvira većim delom nije sačuvana.
Nepublikovano.

294. Ruma (slučajan nalaz).
Zavičajni muzej u Rumi, inv. br. 798.
Olovo, livenje, jednodelni kalup, fragmentovano i deformisano.
Ogledalo odgovara prethodnim. Drška je ukrašena kosim kanelurama bez bočnih krakova. Otvor za staklo je trapezastog oblika.
Nepublikovano.

295. Nepoznat lokalitet.
Narodni muzej u Beogradu, inv. br. 1520/IV.
Olovo, livenje, dvodelni kalup.
Dimenzije: prečnik okvira 3,5 cm, težina 19,06 g.
Okvir ogledala je identičan prethodnim. Na gornjem delu okvira su ostaci povijenih listića. Sačuvan je manji deo stakla. Na delu drške uz okvir su kose kanelure.
Literatura: Кондић 1994, кат. бр. 300.

296–298. Hrtkovci (tri primerka, slučajni nalazi).
Vojvođanski muzej u Novom Sadu, inv. br. H. 1156.
Olovo, livenje, dvodelni kalup.
Dimenzije: visina sa drškom od 4,5–7,5 cm; prečnik okvira 3,5 cm.
Okviri ogledala su identični prethodnim. Oko okvira i krakova drški je razliveno olovo. Drške su sa kosim kanelurama.
Literatura: Даутова-Пушевљан 2006, 347, кат. бр. 15–17, сл. 2/5–7.

292. Sremska Mitrovica (Sirmium).
Museum of Srem, Sremska Mitrovica.
Lead, casting, single folded mold.
Dimensions: height with handle 5.5 cm; diameter of the frame 3.5 cm.
The mirror frame bears altering images of birds and scorpions. The mirror glass is not preserved. The handle bears diagonal canelures and a single lateral beam.
Unpublished.

293. Sremska Mitrovica (Sirmium).
Museum of Srem, Sremska Mitrovica.
Lead, casting, single folded mold.
Dimensions: diameter of the frame around 3.5 cm.
The mirror frame is identical with the previous ones. The left frame side is mostly not preserved.
Unpublished.

294. Ruma (accidental find).
Museum in Ruma, inv. no 798.
Lead, casting, single folded mold, fragmented and deformed.
The mirror frame corresponds with the previous ones. The handle is decorated with diagonal canelures without lateral beams. The mirror opening is trapezoidal in shape.
Unpublished.

295. Unknown site.
National Museum in Belgrade, inv. no 1520/IV.
Lead, casting, twofold mold.
Dimensions: diameter of the frame 3.5 cm; weight 19.06 gr.
The mirror frame is identical with the previous ones. In the upper part there are remains of bent leaves. A smaller part of glass remained preserved. On the handle part along the frame there are diagonal canelures.
Literature: Кондић 1994, cat. nr. 300.

296–298. Hrtkovci (three pieces, accidental finds).
Vojvođanski muzej in Novi Sad, inv. no H. 1156.
Lead, casting, twofold mold.
Dimensions: height with handle from 4.5 to 7.5 cm; diameter of the frame 3.5 cm.
The mirror frames are identical with the previous ones. Around the frames and handle beams there is spilled lead. The handles bear diagonal canelures.
Literature: Даутова-Пушевљан 2006, 347, cat. nr. 15–17, Fig. 2/5–7.

299. Hrtkovci (accidental find).
Museum of Srem, Novi Sad, inv. no H. 1175.
Lead, casting, twofold mold.

299. Hrtkovci (slučajni nalaz).

Vojvodanski muzej u Novom Sadu, inv. br. H. 1175.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina sa drškom oko 7,5 cm; prečnik okvira 3,5 cm.

Okvir ogledala je identičan prethodnim. Oko drške sa kosim kanelurama i bočnih kraka je razliveno olovo. Literatura: Даутова-Рушевљан 2006, 347, кат. бр. 18, сл. 2/8.

300. Veliko Gradište (Pincum, lokalitet „Grad“). T. XIII, 85.

Narodni muzej u Požarevcu, inv. br. 2729.

Olovo, livenje, jednodelni kalup.

Dimenzije: visina sa drškom 5,5 cm; prečnik okvira 3,3 cm; prečnik otvora za staklo 2 cm.

Lice okvira je dekorisano u jednoj prstenastoj zoni sa naizmeničnim prikazom ptice i ribe. Sačuvana je leva polovina okvira. Na dršci je razliveno olovo i po dva uža kraka. Literatura: Снасућ 1995–1996, 58–59, кат. 54; Тун XVI/3.

Fragmentovana ogledala

301. Stari Kostolac (Viminacium, lokalitet „Pećine“, G-5573).

Narodni muzej u Požarevcu, C-13401.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina sa ostatkom drške 4,8 cm.

Ogledalo je deformisano. Na gornjem delu okvira se zapažaju ostaci povijenih listića. Na dršci su dva bočna kraka.

Nepublikovano.

302. Stari Kostolac (Viminacium, lokalitet „Pećine“, sonda 292).

Narodni muzej u Požarevcu, C-5301.

Olovo, livenje, dvodelni kalup.

Dimenzije: visina sa drškom 10,5 cm.

Kružni okvir ogledala je oštećen tako da se vide samo koncentrične kružnice sa nejasnim motivima. Drška je sa dva bočna kraka. Dekorisana je horizontalnim kanelurama.

Nepublikovano.

303. Stari Kostolac (Viminacium, lokalitet „Pećine“, G1 – razrušen).

Narodni muzej u Požarevcu, C-6945.

Olovo, livenje.

Dimenzije: prečnik okvira 6,5 cm.

Sačuvan je kružni okvir ogledala ispunjen nejasnom dekoracijom.

Nepublikovano.

Dimensions: height with handle around 7.5 cm; diameter of the frame 3.5 cm.

The mirror frame is identical with the previous ones. Around the handle with diagonal canelures and lateral beams there is spilled lead.

Literature: Даутова-Рушевљан 2006, 347, cat. nr. 18, Fig. 2/8.

300. Veliko Gradište (Pincum, site “Grad”). T. XIII, 85.

National Museum in Požarevac, inv. no 2729.

Lead, casting, single folded mold.

Dimensions: height with handle 5.5 cm; diameter of the frame 3.5 cm; diameter of the mirror frame 2 cm.

The frame front side is decorated in a single ring-shaped zone with altering images of birds and fish. Only the left frame part remained preserved. On the handle there is spilled lead and two narrower lateral beams.

Literature: Снасућ 1995–1996, 58–59, cat. 54; Type XVI/3.

Fragmented mirrors

301. Stari Kostolac (Viminacium, site “Pećine”, G-5573).

National Museum in Požarevac, C-13401.

Lead, casting twofold mold.

Dimensions: height with handle remains 4.8 cm.

The mirror is deformed. In the upper frame part remains of bent leaves can be noticed. The handle has two lateral beams.

Unpublished.

302. Stari Kostolac (Viminacium, site “Pećine”, trench 292).

National Museum in Požarevac, C-5301.

Lead, casting twofold mold.

Dimensions: height with handle 10.5 cm.

The circular mirror frame is damaged and only concentric circles with unclear motifs can be seen. The handle has two lateral beams. It is decorated with horizontal canelures.

Unpublished.

303. Stari Kostolac (Viminacium, site “Pećine”, G1- destroyed).

National Museum in Požarevac, C-6945.

Lead, casting.

Dimensions: diameter of the frame 6.5 cm.

The circular mirror frame remained preserved, filled with unclear decoration.

Unpublished.

Neopredeljena ogledala

304. Hrtkovci (slučajni nalaz). T. XIII, 86.
Vojvođanski muzej u Novom Sadu, inv. br. 1070.
Olovo, livenje, jednodelni kalup.
Dimenzije: prečnik 5 cm.
Kružno ogledalo. Prednja strana je neukrašena, dok su na zadnjoj dve reljefne kružnice.
Literatura: Даутова-Пушевљан 2006, 347, кат. бр. 14, сл. 2/4.
305. S. Kostolac (Viminacium, „Pećine“, G1 - 433). T. XIII, 87.
Narodni muzej u Požarevcu, C-5241.
Olovo, livenje.
Dimenzije: 10 x 7,5 cm.
Kružno ogledalo, fragmentovano. Oko ruba reversne strane su kružne perforacije i koncentrične kružnice.
Literatura: Крунић 2000, 17, кат. бр. 19.

TIP XVA

306. Stojnik (rimski kastel). T. XIV, 88.
Narodni muzej u Beogradu, inv. br. 1501/II.
Olovo, livenje, jednodelni kalup.
Dimenzije: 5,8 x 5,5 cm; prečnik otvora za staklo 3 cm.
Okvir ogledala je približno kvadratnog oblika sa kružnim otvorom za staklo. Oko otvora su dva prstenasta polja sa kosim radialnim linijama suprotnog smera. Niz gornju ivicu okvira je reljefni natpis VTERE FELIX, a niz donju BENE. Visina slova je neujednačenih dimenzija: 0,5–0,7 cm. Ispod gornjeg natpisa je po jedan veći bršljanov list, od koga se spušta spiralno izvijena vinova loza, i završava se u donjim uglovima okvira po jednim grozdom od sitnih granula. Na poleđini oko kružnog otvora je žleb za fiksiranje stakla koje nedostaje.
Literatura: Величковић 1959, 58–60, кат. 1, сл. 1.
307. Stari Kostolac (Viminacium). T. XIV, 89.
Narodni muzej u Požarevcu, inv. br. 3029.
Olovo, livenje, jednodelni kalup.
Dimenzije: 5,7 x 5,4 cm; prečnik otvora za staklo 3,3 cm.
Okvir ogledala je gotovo kvadratnog oblika sa kružnim otvorom za staklo. Oko otvora su tri koncentrične reljefne kružnice. Unutrašnja je ispunjena kratkim radialnim linijama. U uglovima okvira su po dve volute, sa bočnih strana stilizovana loza, a niz gornju i donju ivicu su koncentrični krugovi. Staklo ogledala nije sačuvano.
Literatura: Снасућ 1995–1996, 51, кат. 22, Тун VI.

Undefined mirrors

304. Hrtkovci (accidental find). T. XIII, 86.
Museum of Srem, Novi Sad, inv. no 1070.
Lead, casting, single folded mold.
Dimensions: diameter of the frame 5 cm.
Circular mirror. The front side is not decorated, while the back side bears two relief circles.
Literature: Даутова-Пушевљан 2006, 347, cat. nr. 14, Fig. 2/4.
305. S. Kostolac (Viminacium, „Pećine“, G1-433). T. XIII, 87.
National Museum in Požarevac, C-5241.
Lead, casting; dimensions: 10 x 7.5 cm.
Circular mirror, fragmented. Around the edge of the back side there are circular perforations and concentric circles.
Literature: Крунић 2000, 17, cat. nr. 19.

TYPE XVA

306. Stojnik (Roman castingell). T. XIV, 88.
National Museum in Belgrade, inv. nr. 1501/II.
Lead, casting, single folded mold.
Dimensions: 5.8 x 5.5 cm; diameter of the mirror opening 3 cm.
The mirror frame has a nearly square shape and a circular mirror opening. Around the opening there are two ring shaped fields with diagonal radial lines pointing in opposite directions. Along the outer edge there is a relief inscription VTERE FELIX and along the inner one the inscription BENE. The height of letters is uneven and their dimensions vary between 0.5-0.7 cm. Under the upper inscription there is a larger ivy leaf each and from them, spiral grapevine reaches down and ending in each of the corners with a grape made of small granules. At the back side, around the circular opening there is a gutter for fixing the glass, now missing.
Literature: Величковић 1959, 58–60, cat. 1, Fig. 1.
307. Stari Kostolac (Viminacium). T. XIV, 89.
National Museum in Požarevac, inv. no 3029.
Lead, casting, single folded mold.
Dimensions: 5.7 x 5.4 cm; diameter of the mirror opening 3.3 cm.
The mirror frame is almost square in shape, with a circular mirror opening. Around the opening there are three concentric relief circles. The inner one is filled with short radial lines. In each of the frame corners there are two volutes, on the lateral sides there are stylized grapevines. Along the upper and the lower edge there are concentric circles. The mirror glass is not preserved.
Literature: Снасућ 1995–1996, 51, cat. 22, Type VI.



Kat. br. / Cat. no. 307.

308. Mitrovačka petlja (lokalitet 26; G-36).

Muzej Srema u Sremskoj Mitrovici.

Olovo, livenje, jednodelni kalup.

Dimenzije: 5,5 x 5,5 cm.

Kvadratni okvir ogledala. Oko kružnog otvora za staklo u prstenastoj zoni je šematski prikazana loza u vidu spirala. U uglovima je po jedan krug sa manjim krugom u sredini, dok su spolja radialne linije.

Literatura: Милошевић 1995, 202, T. VII, 1.

309. Stari Kostolac (Viminacium, lokalitet „Kod Bresta“, Kv. L).

Narodni muzej u Požarevcu, inv. br. 685.

Olovo, livenje, jednodelni kalup.

Fragment.

Sačuvan je ugao kvadratnog okvira ogledala. U uglu je prikazan kantaros iz koga izlazi loza sa srcolikim lišćem (bršljan?).

Nepublikovano.

TIP XVB

310. Hrtkovci (slučajni nalaz). T. XIV, 90.

Vojvođanski muzej u Novom Sadu, inv. br. H. 1071.

Olovo, livenje, jednodelni kalup.

Dimenzije: 5,5 x 5,5 cm.

Okvir ogledala je kvadratnog oblika sa kružnim otvorom za staklo. Oko otvora su dve koncentrične reljefne kružnice sa kratkim radialnim linijama. U uglovima okvira je po jedna ptica, a na bočnim stranama uz kružnicu je urezan po jedan „X“ motiv. Oštećena su oba leva ugla okvira. Staklo ogledala nije sačuvano.

Literatura: Даимова-Рушевићан 2006, 347, кат. бр. 13, сл. 2/3.

308. Mitrovačka petlja (site 26; G-36).

Museum of Srem, Sremska Mitrovica.

Lead, casting, single folded mold.

Dimensions: 5.5 x 5.5 cm.

Square mirror frame. Around the circular mirror opening, in the ring shaped zone there is a schematized image of grapevine in the shape of spirals. In each of the corners there is a circle with a smaller circle in the middle. On the outer side there are radial lines.

Literature: Милошевић 1995, 202, T. VII, 1.

309. Stari Kostolac (Viminacium, site „Kod Bresta“, Qu. L).

National Museum in Požarevac, inv. nr. 685.

Lead, casting, single folded mold.

Fragmented.

A corner of the square mirror frame remained preserved. In the corner a kantharos is depicted, grapevine with heart-shaped leaves coming out of it (ivy?).

Unpublished.

TYPE XVB

310. Hrtkovci (accidental find). T. XIV, 90.

Vojvođanski muzej in Novi Sad, inv. no H. 1071.

Lead, casting, single folded mold.

Dimensions: 5.5 x 5.5 cm.

The mirror frame is square in shape, with a circular mirror opening. Around the opening there are two concentric relief circles with short radial lines. In each of the corners there is a bird, on the lateral sides there is an engraved „X“ motif. Both left frame corners are damaged. The mirror glass is not preserved.

Literature: Даимова-Рушевићан 2006, 347, cat. nr. 13, Fig. 2/3.

311. Novi Banovci (Burgenae, grave good).

Lead, casting, single folded mold.

Dimensions: 4.2 x 4 cm.

The mirror frame is almost square in shape, with a circular mirror opening. Around the opening there are concentric relief circles. In each of the upper corners there is a human figure holding a torch. In each of the lower corners there is a bird. Around the frame there is the motif of spiral grapevine.

Literature: Милошевић 1979, 117–118, Fig. 9.

311. Novi Banovci (Burgenae, grobni nalaz).

Olovo, livenje, jednodelni kalup.

Dimenzije: 4,2 x 4 cm.

Okvir ogledala je gotovo kvadratnog oblika sa kružnim otvorom za staklo. Oko otvora su koncentrične reljefne kružnice. U gornjim uglovima je po ljudska figura sa bakljom u ruci. U donjim uglovima je po jedna ptica. Oko okvira je motiv spiralno uvijene loze.

Literatura: Милошевић 1979, 117–118, сл. 9.

TIP XVC

312. Stari Kostolac (Viminacium). T. XIV, 91.

Narodni muzej u Požarevcu, inv. br. 2336.

Olovo, livenje, jednodelni kalup.

Dimenzije: 5,6 x 5,6 cm; prečnik otvora za staklo 3,4 cm.

Okvir ogledala je kvadratnog oblika sa kružnim otvorom za staklo. Oko otvora je više koncentričnih reljefnih kružnica i niz granula. U uglovima okvira je po jedna voluta sa dve granule. Donji levi ugao okvira nedostaje. Staklo ogledala nije sačuvano.

Literatura: Спацућ 1995–1996, 51–52, кат. 23, Тун VI.

313. Stari Kostolac (Viminacium, lokalitet „Pećine“, G-2484). T. XIV, 92.

Narodni muzej u Požarevcu, C-7053.

Olovo, livenje, jednodelni kalup.

Dimenzije: 5,7 x 5,7 cm.

Okvir ogledala je kvadratnog oblika sa kružnim otvorom za staklo. Oko otvora su reljefne kružnice sa kratkim radijalnim linijama. Isti motiv je ponovljen oko kvadratnog okvira. U uglovima je po krug sa upisanom kružnicom. Staklo ogledala nije sačuvano.

Literatura: Крунић 2000, 28, кат. бр. 88.; Спацућ-Ђурпућ 2015, 194, кат. бр. 150.

314. Stari Kostolac (Viminacium, lokalitet „Pećine“, G1-343). T. XIV, 93.

Narodni muzej u Požarevcu, C-4021.

Olovo, livenje, jednodelni kalup.

Dimenzije: 6,7 x 6,7 cm.

Okvir ogledala je kvadratnog oblika sa kružnim otvorom za staklo. Oko otvora su koncentrične kružnice. U uglovima je po jedan krug sa upisanom kružnicom. Po sredini bočnih strana je po jedna kružna perforacija predviđena za fiksiranje okvira. Staklo ogledala nije sačuvano.

Nepublikovano.

315. Stari Kostolac (Viminacium, lokalitet „Rit“, objekat 3 – vila, kod zida 12).

Dokumentacioni centar Viminacium, C-643.

Olovo, livenje, jednodelni kalup.

TYPE XVC

312. Stari Kostolac (Viminacium). T. XIV, 91.

National Museum in Požarevac, inv. no 2336.

Lead, casting, single folded mold.

Dimensions: 5.6 x 5.6 cm; diameter of the mirror opening 3.4 cm.

The mirror frame is square in shape, with a circular mirror opening. Around the opening there are several concentric relief circles and a row of granules. In each of the corners there is a volute with two granules. The lower left frame corner is missing. The mirror glass is not preserved.

Literature: Спацућ 1995–1996, 51–52, cat. 23, Type VI.



Kat. br. / Cat. no. 312.

313. Stari Kostolac (Viminacium, site „Pećine“, G-2484). T. XIV, 92.

National Museum in Požarevac, C-7053.

Lead, casting, single folded mold.

Dimensions: 5.7 x 5.7 cm.

The mirror frame is square in shape, with a circular mirror opening. Around the opening there are relief circles with short radial lines. The same motif is repeated around the square



Kat. br. / Cat. no. 313.

Dimenzije: 5,9 x 5,7 cm.

Okvir ogledala je približno kvadratnog oblika sa kružnim otvorom za staklo. Oko otvora je usko polje sa talasastom kružnicom. Drugo polje je ispunjeno granulama. U sva četiri ugla su nejasne predstave. Staklo ogledala nije sačuvano.

Nepublikovano.

316. Niš (Naissus, Jagodin mala, G-6).

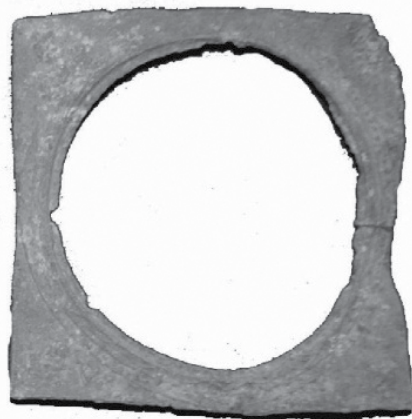
Narodni muzej Niš, inv. br. 1132/R.

Olovo, livenje, jednodelni kalup.

Dimenzije: 4,5 x 4,5 cm.

Okvir ogledala je kvadratnog oblika sa kružnim otvorom za staklo. Oko otvora su horizontalne i vertikalne linije, dok su granule oko oboda. Staklo ogledala nije sačuvano.

Literatura: Дрча, Јерemiћ, Црноглавац 2012, 114, кат. бр. 99.



Kat. br. / Cat. no. 315.

Figurine

Venere

TIP I

317. Sremska Mitrovica (Sirmium, lokalitet 4). T. XV, 94.

Muzej Srema u Sremskoj Mitrovici, nestala.

Olovo, livenje.

Stojeća naga ženska figura sa manjom muškom figurom sa leve strane na četvrtastom postolju.

Na sumarno obrađenoj boginjinoj glavi su prikazane oči, nos i usta. Grudi su plastično naglašene. Desnom rukom namešta kosu, dok je levom podbočena na bok. Dete ima podbočene ruke, nedostaje glava.

Datovanje: druga polovina III veka (novac Klaudija II Gotskog, 268–270. godina).

Literatura: Parović-Pešikan 1971, 37–38, T. XVII, sl. 64; Pop-Lazić 2012, 153–154, Fig. 1/1.

frame. In each of the corners there is circle with an inner circle.

The mirror glass is not preserved.

Literature: Крыуић 2000, 28, cat. nr. 88.; Cnacuћ-Ђупућ 2015, 194, cat. nr. 150.

314. Stari Kostolac (Viminacium, site „Pećine“, G1-343). T. XIV, 93.

National Museum in Požarevac, C-4021.

Lead, casting, single folded mold.

Dimensions: 6.7 x 6.7 cm.

The mirror frame is square in shape, with a circular mirror opening. Around the opening there are concentric circles. In each of the corners there is circle with an inner circle. In the middle of each of the lateral sides there is a circular perforation used to fix the frame. The mirror glass is not preserved.

Unpublished.

315. Stari Kostolac (Viminacium, site “Rit”“, structure 3 - villa, near wall 12).

Documentation center Viminacium, C-643.

Lead, casting, single folded mold.

Dimensions: 5.9 x 5.7 cm.

The mirror frame is almost square in shape, with a circular mirror opening. Around the opening there is a narrow field with a wavy circle. The second field is filled with granules. In all of the four corners there are unclear images. The mirror glass is not preserved.

Unpublished.

316. Niš (Naissus, Jagodin mala, G-6).

National Museum in Niš, inv. no 1132/R.

Lead, casting, single folded mold.

Dimensions: 4.5 x 4.5 cm.

The mirror frame is square in shape, with a circular mirror opening. Around the opening there are horizontal and vertical lines, granules are placed along the edge. the mirror glass is not preserved.

Literature: Дрча, Јерemiћ, Црноглавац 2012, 114, cat. nr. 99.

Figurines

Venus

TYPE I

317. Sremska Mitrovica (Sirmium, site 4). T. XV, 94.

Museum of Serbia, Sremska Mitrovica, missing.

Lead, casting.

Standing naked female figure with a smaller male figure on her

318. Sremska Mitrovica (Sirmium, južni bedem). T. XV, 95.

Muzej Srema u Sremskoj Mitrovici, inv. br. 123, nestala.

Olovo, livenje; deformisana i oštećena.

Grupa je identična prethodnoj. Postolje je oštećeno. Boginja na glavi nosi dijademu modelovanu od sitnih granula u dva reda.

Figura deteta je deformisana i samo se može nagovestiti.

Literatura: Parović-Pešikan 1971, 37–38, T. XVII, sl. 64a; Pop-Lazić 2012, 153–154, Fig. 1/3.

319. Sremska Mitrovica (Sirmium, lokalitet 26). T. XV, 96.

Muzej Srema u Sremskoj Mitrovici, inv. br. 1046.

Olovo, livenje. Dimenzije: visina sa postoljem 13,7 cm.

Stojeća naga ženska figura na oštećenom postolju.

Na sumarno obrađenoj boginjinoj glavi prikazane oči, nos i usta. Grudi su plastično naglašene, dok na glavi nosi dijademu modelovanu od sitnih granula. Desnom rukom namešta kosu, a levom je podbočena na bok.

Datovanje: iz sloja kasnoantičke nekropole, III–IV vek.

Literatura: Pop-Lazić 2012, 153–154, Fig. 1/4.

320. Gomolava. T. XV, 97.

Muzej Vojvodine u Novom Sadu, inv. br. AA600.

Olovo, livenje. Dimenzije: visina 10 cm.

Stojeća figura nage boginje, desna ruka je savijena u laktu i podignuta do glave, dok je leva položena šakom na bok. Glava je šematski obrađena sa dijademom od granula i detaljima lica i grudi. Na nadlakticama i podlakticama su naznačene narukvice trakastog preseka. Poledina nije obrađena. Nedostaje donji deo nogu.

Literatura: Даутова-Пушевљан 2006, 345, кат. бр. 3, сл. 1/3.

Pop-Lazić 2012, 154–155, Fig. 1/6.

321. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, novi inv. br. 021168.

Olovo, livenje. Dimenzije: visina 10 cm.

Stojeća figura nage boginje, od desne ruke je sačuvan samo deo



Kat. br. / Cat. no. 321.

left side, both on a square stand.

On a schematized goddess's head there are eyes, nose and mouth. Her breast is plastically modeled. She fixes her hair with her right hand, her left hand on her hip. The child has both hands placed on its hips, its head is missing.

Dating: second half of the 3rd century (coins of Claudius II Gothicus, 268 - 270).

Literature: Parović - Pešikan 1971, 37 - 38, T. XVII, Fig. 64.; Pop-Lazić 2012, 153–154, Fig. 1/1.

318. Sremska Mitrovica (Sirmium, the southern defensive wall). T. XV, 95.

Museum of Srem, Sremska Mitrovica, inv. no 123, missing.

Lead, casting; deformed and damaged.

The group is identical with the previous one. The stand is damaged. The goddess wears a diadem on her head, modeled out of small granules in two rows. The figure of the child is deformed and it can only be suspected.

Literature: Parović - Pešikan 1971, 37–38, T. XVII, Fig. 64a.; Pop-Lazić 2012, 153–154, Fig. 1/3.

319. Sremska Mitrovica (Sirmium, site 26). T. XV, 96.

Museum of Srem, Sremska Mitrovica, inv. no 1046.

Lead, casting; dimensions: height with stand 13.7 cm.

Standing naked female figure on a damaged stand.

On a schematized goddess's head there are eyes, nose and mouth. Her breast is plastically modeled. She wears a diadem modeled out of small granules. She fixes her hair with her right hand; her left hand is on her hip.

Dating: the layer of the Late Roman necropolis, 3rd - 4th century.

Literature: Pop-Lazić 2012, 153–154, Fig. 1/4.

320. Gomolava. T. XV, 97.

Museum of Vojvodina, Novi Sad, inv. no AA600.

Lead, casting; dimensions: height 10 cm.

Standing naked female figure of the goddess. Her right arm is bent and lifted up to her head; the left hand is placed on her hip. On a schematized goddess's head she wears a diadem modeled out of granules. Details of her face and her breast are also modeled. On her upper and lower arms, arm-rings are modeled in the shapes of ribbons. The back side is not modeled. The lower leg part is missing.

Literature: Даутова-Пушевљан 2006, 345, cat. no 3, Fig. 1/3.

Pop-Lazić 2012, 154–155, Fig. 1/6.

321. S. Kostolac (Viminacium, site "Čair").

National Museum in Požarevac, new inv. no 021168.

Lead, casting; dimensions: height 10 cm.

Standing naked female figure of the goddess. Only a part of her right arm remained preserved, indicating that it was lifted up

koji ukazuje da je bila podignuta u pravcu glave. Od leve ruke je sačuvana raširena šaka oslonjena na levi bok. Glava je šematski obrađena i deformisana. Plastično su modelovani detalji lica, dijadema, ogrlica oko vrata i grudi. Nedostaje donji deo nogu. Nepublikovano.

322. Šašinci.

Muzej Srema u Sremskoj Mitrovici, inv. br. 657.

Olovo, livenje. Dimenzije: visina 8,5 cm.

Stojeća figura boginje u dugom potpasanom hitonu, na naličju je naga.

Glava je šematski obrađena sa dijademom. Desnom rukom dodiruje kosu, dok je leva iza leđa.

Datovanje: iz sloja sa novcem Tacita i Dioklecijana (kraj III veka).

Literatura: Pop-Lazić 1997, 3, kat. br. 10.

323. Hrtkovci. T. XV, 98.

Muzej Vojvodine u Novom Sadu, inv. br. H. 1312.

Olovo, livenje. Dimenzije: visina 11,5 cm; širina 2 cm.

Stojeća figura nage boginje, desna ruka nije sačuvana, verovatno je dodirivala glavu?, dok je leva položena šakom na bok.

Glava je šematski obrađena sa detaljima kose, dijademe, lica i grudi. U donjem delu leve noge naziru se delovi druge figurine, verovatno deteta?. Poledina nije obrađena. Nedostaje veći deo leve i manji deo desne noge.

Literatura: Даутова-Рушевљан 2006, 345, кат. бр. 1, сл. 1/1.

324. Hrtkovci. T. XV, 99.

Muzej Vojvodine u Novom Sadu, inv. br. H. 1154.

Olovo, livenje. Dimenzije: visina 10,3 cm.

Stojeća figura nage boginje, desna ruka nije sačuvana, verovatno je dodirivala glavu?, dok je od leve sačuvana raširena šaka položena na bok. Glava je šematski obrađena sa detaljima kose, dijademe, lica i grudi. Oko vrata je ogrlica od perli. Poledina nije obrađena. Nedostaje donji deo nogu.

Literatura: Даутова-Рушевљан 2006, 345, кат. бр. 2, сл. 1/2.

325. Hrtkovci. T. XVI, 100.

Vojvodanski muzej u Novom Sadu, inv. br. H. 1168.

Olovo, livenje. Dimenzije: visina 5 cm.

Stojeća figura nage boginje, sumarno obrađena, sa naznačenom dijademom, crtama lica i grudima. Donji deo trupa nije sačuvan. Od ruke je sačuvan samo gornji rameni deo leve ruke. Oko vrata je ogrlica od tri reda perli.

Literatura: Даутова-Рушевљан 2006, 345, кат. бр. 4, сл. 1/4.

326. Hrtkovci. T. XVI, 101.

Muzej Vojvodine u Novom Sadu, inv. br. H. 1169.

Olovo, livenje. Dimenzije: visina 4 cm.

to her head. a hand palm remained preserved from the left arm, placed on her left hip. The head is schematized and deformed. Face details, the diadem, her necklace and breast are plasticallly modeled. The lower leg part is missing.

Unpublished.

322. Šašinci.

Museum of Srem, Sremska Mitrovica, inv. no 657.

Lead, casting; dimensions: height 8.5 cm.

Standing naked female figure of the goddess wearing a belted chiton. her back side is naked.

Her head is schematized, with a diadem. She touches her hair with her right hand, her left arm behind her back.

Dating: from the layer with coins of Tacitus and Diocletian (end of the 3rd century).

Literature: Pop-Lazić 1997, 3, cat. no 10.

323. Hrtkovci. T. XV, 98.

Museum of Vojvodina, Novi Sad, inv. no H. 1312.

Lead, casting; dimensions: height 11.5 cm, width 2cm.

Standing naked female figure of the goddess, her right arm is not preserved, possibly touching the head? The left hand is placed on the left hip. The head is schematized, with details of hair; diadem, face and breast. In the lower part of the left leg,

parts of another figurine can be recognized, most likely a child? The back side is not modeled. Larger part of the left and a smaller part of the right leg are missing.

Literature: Даутова-Рушевљан 2006, 345, кат. нр. 1, Fig. 1/1.

324. Hrtkovci. T. XV, 99.

Museum of Vojvodina, Novi Sad, inv. no H. 1154.

Lead, casting; dimensions: height 10.3 cm.

Standing naked female figure of the goddess, her right arm is not preserved, possibly touching the head? The left hand is placed on the left hip. The head is schematized, with details of hair; diadem, face and breast. Around her neck there is a pearl necklace. The back side is not modeled. The lower leg part is missing.

Literature: Даутова-Рушевљан 2006, 345, кат. нр. 2, Fig. 1/2.

325. Hrtkovci. T. XVI, 100.

Museum of Vojvodina, Novi Sad, inv. no H. 1168.

Lead, casting; dimensions: height 5 cm.

Standing naked female figure of the goddess, schematized, with a modeled diadem, face features and breast. The lower body part is not preserved. Only the upper part of the left shoulder remained preserved. Around her neck there is a necklace consisting of three rows of pearls.

Literature: Даутова-Рушевљан 2006, 345, кат. нр. 4, Fig. 1/4.

Stojeća figura nage boginje, nedostaju glava i donji deo nogu. Desna ruka je horizontalno ispružena, dok je leva podignuta u pravcu glave. Obe strane su plastično obrađene.

Literatura: Дайтова-Пушевљан 2006, 346, кат. бр. 7, сл. 1/7.

327. Kukujevci. T. XVI, 102.

Vojvođanski muzej u Novom Sadu, inv. br. H. 1232

Olovo, livenje. Dimenzije: visina 5 cm.

Stojeća figura nage boginje sumarno obrađene glave sa dijademom i detaljima lica. Oko vrata je ogrlica sa perlama u dva reda. Od ruku su sačuvani deo levog ramena i deo desne šake na glavi. Donji deo trupa nije sačuvan.

Literatura: Дайтова-Пушевљан 2006, 346, кат. бр. 9, сл. 1/9.

TIP IIA

328. Vinča (slučajan nalaz). T. XVI, 103.

Olovo, livenje, dvodelni kalup. Dimenzije: visina sa postoljem 8,2 cm; visina postolja 1 cm.

Stojeća naga figura boginje sa detetom (Amor) sa leve strane na kružnom postolju. Figurine su livene zajedno sa postoljem. Boginji nedostaje glava, dok detetu leva ruka. Boginja drži desnu ruku na grudima, dok je leva savijena u laktu i prebačena preko levog boka (Venus Pudica). Na rukama su naglašene po dve trakaste narukvice (jedna na nadlaktici, druga oko ručnog zgloba). Dečakova desna ruka je podbočena i spušta se na levi bok, dok je desna oštećena.

Literatura: Bacuh 1936, сл. 324 a, b; Pop-Lazić 2012, 153, 155, Fig. 2/7.

329. Sremska Mitrovica (Sirmium lokalitet „Kej“). T. XVI, 104.

Muzej Srema u Sremskoj Mitrovici, inv. br. 1144.

Olovo, livenje. Dimenzije: visina 8 cm.

Stojeća figura nage boginje. Nedostaju glava i donji deo nogu. Desna ruka je spuštена na desni bok, dok je leva podignuta ispod grudi. Oko vrata je ogrlica, na rukama dve narukvice.

Literatura: Pop-Lazić 1997, 3, kat. br. 11; Pop-Lazić 2012, 155, Fig. 2/9.

330. Stari Kostolac (Viminacium). T. XVI, 105.

Istorijski muzej Srbije, Beograd, inv. br. 475.

Olovo, livenje. Dimenzije: visina 4,2 cm.

Stojeća figura nage boginje, nedostaju glava i deo desne ruke od koje je sačuvana šaka na desnom bedru. Leva ruka je ispod grudi. Poleđina je plastično modelovana.

Literatura: Pop-Lazić 1997, 5, kat. br. 23, sl. 18; Pop-Lazić 2012, 155, Fig. 2/8.

326. Hrtkovci. T. XVI, 101.

Museum of Vojvodina, Novi Sad, inv. no H. 1169.

Lead, casting; dimensions: height 4 cm.

Standing naked female figure of the goddess, her head and the lower leg part are missing. Her right arm is stretched, while the left one is lifted towards her head. Both sides are plastically modeled.

Literature: Дайтова-Пушевљан 2006, 346, cat. nr. 7, Fig. 1/7.

327. Kukujevci. T. XVI, 102.

Museum of Vojvodina, Novi Sad, inv. no H. 1232

Lead, casting; dimensions: height 5 cm.

Standing naked female figure of the goddess, her head is schematized, with diadem and face features. Around her neck there is a necklace with two rows of pearls. Only a part of her left shoulder and a part of her right hand on her head remained preserved. The lower body part is not preserved.

Literature: Дайтова-Пушевљан 2006, 346, cat. no 9, Fig. 1/9.

TYPE IIA

328. Vinča (accidental find). T. XVI, 103.

Lead, casting, twofold mold; dimensions: height with stand 8.2 cm; height of stand 1 cm.

Standing naked female figure of the goddess with child (Amor) on her left side, on a circular stand. The figurines were casting together with the stand. Goddess's head is missing; child's left arm is also missing. The goddess holds her right hand upon her chest; her left arm is bent and placed over her left hip (Venus Pudica). On her arm there are arm-rings in the shape of ribbons (one is at her upper arm, the other one around her wrist). The boy's right arm is placed on his left hip, his left arm is damaged.

Literature: Bacuh 1936, Fig. 324 a, b; Pop-Lazić 2012, 153, 155, Fig. 2/7.

329. Sremska Mitrovica (Sirmium, site „Kej“). T. XVI, 104.

Museum of Srem, Sremska Mitrovica, inv. no 1144.

Lead, casting; dimensions: height 8 cm.

Standing naked female figure of the goddess. Her head and the lower leg parts are missing. Her right arm is placed on her right hip; the left one is lifted and placed beneath her breast. She wears a necklace on her neck, on her arms there are two arm-rings.

Literature: Pop-Lazić 1997, 3, cat. nr. 11.; Pop-Lazić 2012, 155, Fig. 2/9.

330. Stari Kostolac (Viminacium). T. XVI, 105.

Historical Museum of Serbia, Belgrade, inv. no 475.

Lead, casting; dimensions: height 4.2 cm.

Standing naked female figure of the goddess, her head and part

331. Hrtkovci. T. XVI, 106.

Muzej Vojvodine u Novom Sadu, inv. br. H. 1155.

Olovo, livenje. Dimenzije: visina 4 cm.

Stojeća figura nage boginje, nedostaju glava, leva ruka i donji deo tela. Desna ruka je podbočena sa šakom na bok. Zadnja strana je obrađena sa istaknutim oblinama. Uz figurinu su nađeni ostaci kanala za izlivanje olova, jedan širi centralni kanal sa po dva uža kraka sa bočnih strana. U podnožju je razliveno olovo.

Literatura: Даумова-Рушевљан 2006, 345–346, kat. бр. 5, сл. 1/5.

332. Hrtkovci. T. XVI, 107.

Vojvodanski muzej u Novom Sadu, inv. br. H. 1284.

Olovo, livenje. Dimenzije: visina 6,5 cm; širina 3,5 cm.

Stojeća naga figura boginje bez sačuvane glave i donjih delova nogu. Oko vrat je torques, desna ruka je ispod grudi sa narukvicom na podlaktici, dok je leva na boku. Preko levog ramena je prebačen ogrtač?. Poledina nije obrađena.

Literatura: Pop-Lazić 1997, 5, kat. br. 21, sl. 1/6.

333. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, novi inv. br. 021176.

Olovo, livenje. Dimenzije: visina oko 10 cm.

Stojeća figura nage boginje, sa šematski modelovanom glavom. Nedostaje donji deo nogu. Oko vrata je ogrlica od granula. Leva ruka je položena na levi bok. Desna ruka je ispod grudi koje su plastično modelovane.

Nepublikovano.



Kat. br. / Cat. no. 333.



Kat. br. / Cat. no. 334.

334. Stari Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, inv. br. 3129, novi 021194.

Olovo, livenje. Dimenzije: visina 5,9 cm; širina 3,7 cm.

Stojeća figura nage boginje, nedostaju glava i donji deo nogu. Leva ruka je izlivena zajedno sa poprsjem, dok je šaka prislonjena na bok. Desna ruka je ispod grudi koje su plastično modelovane.

Literatura: Поносућ 1992, 40, kam. 52, ca. 52.

of her right arm are missing. Only her hand on her right hip is preserved. Her left hand is beneath her breast. The back side is plastically modeled.

Literature: Pop-Lazić 1997, 5, cat. nr. 23, Fig. 18. Pop-Lazić 2012, 155, Fig. 2/8.

331. Hrtkovci. T. XVI, 106.

Museum of Vojvodina, Novi Sad, inv. no H. 1155.

Lead, casting; dimensions: height 4 cm.

Standing naked female figure of the goddess, her head, left arm and the lower body part are missing. Her right arm is placed upon her hip. The back side is modeled with stressed glutei. Next to the figurine, remains of a gutter for casting lead were discovered, a broader central canal with two narrower canals on both sides. At the lower part there is spilled lead.

Literature: Даумова-Рушевљан 2006, 345–346, cat. no 5, Fig. 1/5.

332. Hrtkovci. T. XVI, 107.

Museum of Vojvodina, Novi Sad, inv. no H. 1284.

Lead, casting; dimensions: height 6.5 cm; width 3.5 cm.

Standing naked female figure of the goddess, her head and lower leg parts are missing. Around her neck there is a torque. Her right hand is beneath her breast, an arm-ring around it. Her left hand is placed on her hip. Over her left shoulder there is a cloak? The back side is not modeled.

Literature: Pop-Lazić 1997, 5, cat. no 21, Fig. 1/6.

333. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, new inv. no 021176.

Lead, casting; dimensions: height around 10 cm.

Standing naked female figure of the goddess, her head is schematized. The lower leg part is missing. Around her neck there is a necklace made of granules. Her left hand is on her left hip. Her right hand is beneath her breast. The breast is plastically modeled. Unpublished.

334. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, inv. no 3129, new 021194.

Lead, casting; dimensions: height 5.9 cm, width 3.7 cm.

Standing naked female figure of the goddess, her head and her lower leg parts are missing. Her left arm was casting along with the bust, while her hand is placed on her hip. Her right hand is beneath her plastically modeled breast.

Literature: Поносућ 1992, 40, cat. 52, Fig. 52.

335. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, inv. no 3127, new 021192.

Lead, casting; dimensions: height 4.9 cm, width 2 cm.

Standing naked female figure of the goddess, identical with the

335. Stari Kostolac (Viminacium, lokalitet „Čair“).
Narodni muzej u Požarevcu, inv. br. 3127, novi 021192.
Olovo, livenje. Dimenzije: visina 4,9 cm; širina 2 cm.
Stojeća figura nage boginje, identična prethodnoj. Nedostaje deo desne ruke.

Literatura: Pionovuh 1992, 40–41, kat. 54, sl. 54.



Kat. br. / Cat. no. 335.



Kat. br. / Cat. no. 336.

336. Stari Kostolac (Viminacium, lokalitet „Čair“).
Narodni muzej u Požarevcu, inv. br. 3130, novi 021195.
Olovo, livenje. Dimenzije: visina 6,8 cm; širina 1,9 cm.
Stojeća figura nage boginje, nedostaju glava i donji deo nogu. Figurina je deformisana. Na levom boku je raširena šaka leve ruke. Desna ruka nedostaje, verovatno je bila na grudima?. Poleđina nije obrađena.

Literatura: Pionovuh 1992, 40, kat. 50, sl. 50.

337. Stari Kostolac (Viminacium, lokalitet „Čair“).
Narodni muzej u Požarevcu, novi inv. br. 021196.
Olovo, livenje. Dimenzije: visina 4,1 cm; širina 1,8 cm.
Stojeća figura nage boginje, nedostaju glava i donji deo nogu. Na levom boku je raširena šaka leve ruke. Desna ruka nedostaje, verovatno je bila na grudima. Poleđina nije obrađena.

Literatura: Pionovuh 1992, 40, kat. 51, sl. 51.

TIP IIB

338. Stari Kostolac (Viminacium). T. XVII, 108.
Istorijski Muzej Srbije, Beograd, inv. br. 471.
Olovo, livenje. Dimenzije: visina 8,3 cm.
Stojeća figura nage boginje sa glavom na kojoj je naglašena frizura i dijadema od sitnih granula. Oko vrata je ogrlica od granula, koja se ukršta na grudima i leđima.
Literatura: Pop-Lazić 1997, 4, kat. br. 19, sl. 14. Pop-Lazić 2012, Fig. 3/10.

339. Stari Kostolac (Viminacium). T. XVII, 109.
Istorijski Muzej Srbije, Beograd, inv. br. 472.

previous one. A part of her right arm is missing.
Literatura: Pionovuh 1992, 40–41, cat. 54, Fig. 54.

336. Stari Kostolac (Viminacium, site “Čair”).
National Museum in Požarevac, inv. no 3130, new 021195.
Lead, casting; dimensions: height 6.8 cm, width 1.9 cm.
Standing naked female figure of the goddess, her head and the lower leg parts are missing. The figurine is deformed. On her left hip there is her left hand. The right arm is missing, possibly placed upon her breast? The back side was not modeled.
Literatura: Pionovuh 1992, 40, cat. 50, Fig. 50.

337. Stari Kostolac (Viminacium, site “Čair”).
National Museum in Požarevac, new inv. no 021196.
Lead, casting; dimensions: height 4.1 cm, width 1.8 cm.
Standing naked female figure of the goddess, her head and the lower leg parts are missing. On her left hip there is her left hand. The right arm is missing, possibly placed upon her breast. The back side was not modeled.
Literatura: Pionovuh 1992, 40, cat. 51, Fig. 51.



Kat. br. / Cat. no. 337.

TYPE IIB

338. Stari Kostolac (Viminacium). T. XVII, 108.
Historical Museum of Serbia, Belgrade, inv. no 471.
Lead, casting; dimensions: height 8.3 cm.
Standing naked female figure of the goddess, her head and her hair style highlighted, as well as the diadem made of small granules. Around her neck there is a necklace made of granules, it is crossed upon her chest and her back.
Literatura: Pop-Lazić 1997, 4, cat. nr. 19, Fig. 14. Pop-Lazić 2012, Fig. 3/10.

339. Stari Kostolac (Viminacium). T. XVII, 109.
Historical Museum of Serbia, Belgrade, inv. no 472.
Lead, casting; dimensions: height 7.3 cm.
Standing naked female figure of the goddess, one hand beneath

Olovo, livenje. Dimenzije: visina 7,3 cm.

Stojeća figura nage boginje sa jednom rukom ispod grudi i drugom na pubisu. Glava nije sačuvana, dok su noge deformisane.

Literatura: Pop-Lazić 1997, 4, kat. br. 20, sl. 15; Pop-Lazić 2012, Fig. 3/12.

340. S. Kostolac (Viminacium, lokalitet „Čair“).

Narodni muzej u Požarevcu, inv. br. 3128, novi 021193.

Olovo, livenje. Dimenzije bez glave: visina 4,9 cm; širina 2,2 cm.

Stojeća figura nage boginje. Glava je posebno sačuvana i sumarno obrađena. Donji deo nogu nije sačuvan. Oko vrata je ogrlica od granula koja se ukršta na grudima. Od leve ruke je sačuvana šaka iznad bedara. Desna ruka je ispod grudi koje su plastično modelovane.

Literatura: Pionovski 1992, 38, 40, kat. 35 u 53, sl. 35 u 53.



Kat. br. / Cat. no. 340.

341. Sremska Mitrovica (Sirmium, „Salaš Noćajski“). T. XVII, 110.

Muzej Srema u Sremskoj Mitrovici.

Olovo, livenje, fragmentovana.

Stojeća figura nage boginje. Glava je sumarno obrađena. Od desne ruke je sačuvana šaka ispod grudi. Leva ruka je savijena u laktu i položena na bedra. Grudi su plastično naglašene. Ogrlica od sitnih granula je oko vrata i unakrsno prekriva grudi i leđa. Donji deo nogu nije sačuvan.

Literatura: Pop-Lazić 2012, 156–157, Fig. 3/11.

342. Sremska Mitrovica (Sirmium lokalitet „Salaš Noćajski“). T. XVII, 111.

Muzej Srema u Sremskoj Mitrovici.

Olovo, livenje, fragmentovana.

Stojeća figura nage boginje. Glava i donji deo nogu nisu sačuvani. Obe ruke su ispod grudi. Ogrlica od sitnih granula unakrsno prekriva grudi.

Literatura: Pop-Lazić 2012, 156–157, Fig. 3/13.

her chest and the other one upon her pelvis. The head is not preserved, her legs deformed.

Literature: Pop-Lazić 1997, 4, cat. nr. 20, Fig. 15. Pop-Lazić 2012, Fig. 3/12.

340. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, inv. no 3128, new 021193.

Lead, casting; dimensions without head: height 4.9 cm, width 2.2 cm.

Standing naked female figure of the goddess. The head is preserved separately and schematized. The lower leg part is not preserved. around the neck there is a necklace consisting of granules, crossed upon her chest. From her left arm, only the hand on her hip remained preserved. The right arm is beneath her plastically modeled breast.

Literature: Pionovski 1992, 38, 40, cat. 35 and 53, Fig. 35 and 53.

341. Sremska Mitrovica (Sirmium, “Salaš Noćajski”). T. XVII, 110.

Museum of Srem, Sremska Mitrovica.

Lead, casting, fragmented.

Standing naked female figure of the goddess. Her head is schematized. Only her left hand beneath her chest remained preserved. Her left arm is bent and placed upon her hip. Her breast is plastically highlighted. Around her neck there is a necklace made of small granules. It is crossed upon her chest and her back. the lower leg part is not preserved.

Literature: Pop-Lazić 2012, 156–157, Fig. 3/11.

342. Sremska Mitrovica (Sirmium site “Salaš Noćajski”). T. XVII, 111.

Museum of Srem, Sremska Mitrovica.

Lead, casting, fragmented.

Standing naked female figure of the goddess. Her head and the lower leg parts are not preserved. Both hands are beneath her chest. The necklace consisting of small granules is crossed over the chest.

Literature: Pop-Lazić 2012, 156–157, Fig. 3/13.

TIP III

343. Stari Kostolac (Viminacium). T. XVII, 112.
Istorijski Muzej Srbije, Beograd, inv. br. 473.
Olovo, livenje. Dimenzije: visina 5,4 cm.
Stojeća figura nage boginje sa sumarno obrađenom glavom. Sačuvana je nadlaktica desne ruke koja je verovatno bila spuštена niz telo, dok je od leve sačuvan samo rameni deo. Oko vrata je ogrlica od žice (torques?). Grudi su plastično naglašene.
Literatura: Pop-Lazić 1997, 5, kat. br. 21, sl. 16; Pop-Lazić 2012, 157–158, Fig. 4/15.
344. Stari Kostolac (Viminacium). T. XVII, 113.
Istorijski Muzej Srbije, Beograd, inv. br. 474.
Olovo, livenje. Dimenzije: visina 3,9 cm.
Stojeća figura nage boginje kojoj nedostaju glava, leva ruka i donji deo nogu. Desna ruka je spuštена niz telo. Poledina je plastično modelovana.
Literatura: Pop-Lazić 1997, 5, kat. br. 22, sl. 17; Pop-Lazić 2012, 157–158, Fig. 4/16.
345. Hrtkovci.
Vojvodanski muzej u Novom Sadu, inv. br. H. 1313.
Olovo, livenje. Dimenzije: visina 3,5 cm; širina 1,5 cm.
Stojeća figura nage boginje, sumarno obrađena sa nejasnim detaljima lica. Ruke su spuštene niz bokove. Na desnoj ruci ima narukvicu?. Nedostaju donji delovi nogu.
Literatura: Даимова-Пушевљан 2006, 346, кат. бр. 8, сл. 1/8.

Neopredeljene figurine Venere

346. Zemun (Taurinum, na obali Dunava). T. XVII, 114.
Olovo, livenje.
Stojeća figura nage boginje. Nedostaju glava, veći deo ruku i donji deo nogu. Ruke su sačuvane samo u ramenom delu, stoga nije moguće utvrditi položaj. Grudi su plastično naglašene. Oko kukova je naborani plašt.
Literatura: Pop-Lazić 2012, 157, Fig. 4/14.
347. Nepoznato mesto nalaza. T. XVII, 115.
Istorijski Muzej Srbije, Beograd, inv. br. 476.
Olovo, livenje.
Sačuvana su bedra plastično modelovane figurine.
Literatura: Pop-Lazić 1997, 5, kat. br. 24, sl. 19.
348. Sremska Mitrovica (Sirmium lokalitet „Salaš Noćajski“). T. XVII, 116.
Muzej Srema u Sremskoj Mitrovici, inv. br. 2168.
Olovo, livenje, fragmentovana. Dimenzije: visina 5,2 cm.

TYPE III

343. Stari Kostolac (Viminacium). T. XVII, 112.
Historical Museum of Serbia, Belgrade, inv. no 473.
Lead, casting; dimensions: height 5.4 cm.
Standing naked female figure of the goddess with a schematized head. The upper right arm remained preserved, possibly placed down her body. Only the shoulder remained preserved from the left arm. Around her neck there is a wire necklace (torque?). Her breast is plastically modeled.
Literature: Pop-Lazić 1997, 5, cat. nr. 21, Fig. 16. Pop-Lazić 2012, 157 - 158, Fig. 4/15.
344. Stari Kostolac (Viminacium). T. XVII, 113.
Historical Museum of Serbia, Belgrade, inv. no 474.
Lead, casting; dimensions: height 3.9 cm.
Standing naked female figure of the goddess, her head is missing, as well as her left arm and the lower leg part. Her right arm is placed next to her body. the back side is plastically modeled.
Literature: Pop-Lazić 1997, 5, cat. nr. 22, Fig. 17. Pop-Lazić 2012, 157–158, Fig. 4/16.
345. Hrtkovci.
Museum of Vojvodina, Novi Sad, inv. no H. 1313.
Lead, casting; dimensions: height 3.5 cm; width 1.5 cm.
Standing naked female figure of the goddess, schematized, with unclear face features. Her arms come down her hips. She wears an arm-ring on her right arm? Lower leg parts are missing.
Literature: Даимова-Пушевљан 2006, 346, cat. nr. 8, Fig. 1/8.

Undefined figurinus of Venus

346. Zemun (Taurinum, at the Danube bank). T. XVII, 114.
Lead, casting.
Standing naked female figure of the goddess. Her head, the larger part of arms and the lower leg parts are missing. Her arms are preserved only in the shoulder zone and it is therefore not possible to determine her position. Her breast is plastically modeled. There is a wrinkled cloak around her hips.
Literature: Pop-Lazić 2012, 157, Fig. 4/14.
347. Unknown site. T. XVII, 115.
Historical Museum of Serbia, Belgrade, inv. no 476.
Lead, casting.
Hips of a plastically modeled figurine remained preserved.
Literature: Pop-Lazić 1997, 5, cat. no 24, Fig. 19.
348. Sremska Mitrovica (Sirmium site “Salaš Noćajski”). T. XVII, 116.

Gornji torzo nage boginje. Detalji lica su sumarno obrađeni. Na glavi nosi dijademu modelovanu od sitnih granula. Grudi su plastično naglašene. Nedostaju ruke i noge.

Literatura: Pop-Lazić 1997, 3, kat. br. 7; Pop-Lazić 2012, 153–154, Fig. 1/5.

349. Gomolava.

Vojvodanski muzej u Novom Sadu, terenski inv. br. 127/77.

Olovo, livenje. Dimenzije: visina 6,8 cm.

Stojeća figura nage boginje, sumarno obrađena. Glava i donji deo nogu nisu sačuvani.

Literatura: Даимова-Рушевљан 2006, 346, кат. бр. 10, сл. 1/10, са старијом литературом.

350. Sremska Mitrovica (Sirmium lokalitet „Salaš Noćajski“).

Muzej Srema u Sremskoj Mitrovici, inv. br. 2151.

Olovo, livenje. Dimenzije: visina 2 cm.

Glava boginje šematski obrađena sa prikazom dijademe od sitnih granula.

Literatura: Pop-Lazić 1997, 3, kat. br. 8.

351. Nepoznato mesto nalaza.

Muzej Srema u Sremskoj Mitrovici.

Olovo, livenje.

Glava boginje precizno izlivena sa svim detaljima lica.

Literatura: Pop-Lazić 1997, 3, kat. br. 9.

Figurine muškaraca

352. Stari Kostolac (Viminacium). T. XVII, 117.

Istorijski Muzej Srbije, Beograd, inv. br. 477.

Olovo, livenje. Dimenzije: visina 5 cm.

Stojeća figura nagog dečaka. Nedostaju glava i donji deo nogu.

Ruke su podbočene na bok. Verovatno je prikazan Amor.

Literatura: Pop-Lazić 1997, 5, kat. br. 25, sl. 20.

353. Nepoznato mesto nalaza.

Istorijski Muzej Srbije, Beograd, inv. br. 478.

Olovo, livenje. Dimenzije: visina 2,6 cm.

Stojeća figura nagog muškarca kome nedostaju glava i donji deo nogu. Naglašeni su mišići grudi i trbuha. Desna ruka je na bok, dok je leva iza leđa.

Literatura: Pop-Lazić 1997, 5, kat. br. 26, sl. 21.

354. Stari Kostolac (Viminacium, lokalitet „Više grobalja“ son-
da 56). T. XVII, 118.

Narodni muzej u Požarevcu, C-1898.

Olovo, livenje. Dimenzije: 3,4 x 3 cm.

Fragmentovana figurina muškarca (Herkul?) u sedećem

Museum of Srem, Sremska Mitrovica, inv. no 2168.

Lead, casting, fragmented; dimensions: height 5.2 cm.

The upper body part of the naked goddess. Her face features are schematized. She wears a diadem on her head, made of small granules. Her breast is plastically modeled. Her arms and legs are missing.

Literature: Pop-Lazić 1997, 3, cat. nr. 7; Pop-Lazić 2012, 153–154, Fig. 1/5.

349. Gomolava.

Museum of Vojvodina, Novi Sad, field inv. no 127/77.

Lead, casting; dimensions: height 6.8 cm.

Standing naked schematized female figure of the goddess. Her head and the lower leg part are not preserved.

Literature: Даимова-Рушевљан 2006, 346, кат. бр. 10, Fig. 1/10, with older literature.

350. Sremska Mitrovica (Sirmium site “Salaš Noćajski”).

Museum of Srem, Sremska Mitrovica, inv. no 2151.

Lead, casting; dimensions: height 2 cm.

Goddess's head is schematized, with a diadem made of small granules.

Literature: Pop-Lazić 1997, 3, cat. nr. 8.

351. Unknown site.

Museum of Srem, Sremska Mitrovica.

Lead, casting.

Goddess's head is precisely casting, with all of the face details.

Literature: Pop-Lazić 1997, 3, cat. nr. 9.

Male figurines

352. Stari Kostolac (Viminacium). T. XVII, 117.

Historical Museum of Serbia, Belgrade, inv. no 477.

Lead, casting; dimensions: height 5 cm.

Standing figure of a naked boy. His head and lower leg parts are missing. His hands are placed upon his hips. It is probably the image of Amor.

Literature: Pop-Lazić 1997, 5, cat. no 25, Fig. 20.

353. Unknown site.

Historical Museum of Serbia, Belgrade, inv. no 478.

Lead, casting; dimensions: height 2.6 cm.

Standing figure of a naked man. His head and lower leg parts are missing. His chest and stomach muscles are highlighted. His right hand is on his hip, the left one behind his back.

Literature: Pop-Lazić 1997, 5, cat. nr. 26, Fig. 21.

položaju. Glava nije sačuvana.

Datovanje: iz sloja sa novcem Antonina Pija iz 138–161. godine.

Nepublikovano.

355. Veliko Gradište (Pincum).

Narodni muzej u Požarevcu, inv. br. 02/529.

Olovo, livenje. Dimenzije: visina 4,5 cm.

Fragmentovana figurina gladijatora koji stoji na „postolju“ (verovatno patos kočija) sa šlemom koji ima visoku krestu i stilizovanu glavu grifona na vrhu. Nosi pravougaoni štit, a od desne ruke je sačuvana šaka sa krivim mačem (sica). Na nogama nosi knemide.

Literatura: Byjovuh 2011a, 265, T VII/3.



Kat. br. / Cat. no. 355.

PREDMETI RAZLIČITE NAMENE

Slitci

356. Olovni slitak (Kosmaj).

Livenje, pečačenje. Nestao.

Dva puta je utisnut pečat CAIA IP. Dimenzije pečata: 6,0 x 1,7 cm.

Gaia(nus ?) i(ustum) p(robavit).

Jednom pečat: LEV · IPSI. Dimenzije pečata: 3 x 1 cm.

Lev.() i(ustum) p(robavit) si(gnavit).

Literatura: Балповућ 1886, 71; Mirković, Dušanić 1976, 154, kat. br. 160, 161.

357. Olovni slitak (okolina Kosmaja).

Livenje, pečačenje. Nestao.

Četiri puta nosi pečat: HEL – Hel(iodorus).

Verovatno je reč o imenu roba koji je izlio slitak.

Literatura: Mirković, Dušanić 1976, 155, kat. br. 164.

358. Olovni slitak (okolina Kosmaja).

Livenje, pečačenje. Nestao.

Dva puta sadrži pečat MD. Dimenzije pečata: 3,6 x 1,8 cm.

354. Stari Kostolac (Viminacium, site “Više grobalja” trench 56). T. XVII, 118.

National Museum in Požarevac, C-1898.

Lead, casting; dimensions: 3.4 x 3 cm.

Fragmented figure of a man (Hercules?) in a standing position.

His head is not preserved.

Dating: from the layer with coins of Antoninus Pius from 138–161.

Unpublished.

355. Veliko Gradište (Pincum).

National Museum in Požarevac, inv. no 02/529.

Lead, casting; dimensions: height 4.5 cm.

Fragmented figurine of a gladiator standing on a “stand” (possibly the lower part of a chariot), wearing a helmet with a crest and a stylized griffin head on top. He carries a rectangular shield. His right hand remained preserved with a curved knife (sica). He wears greaves on his legs.

Literature: Byjovuh 2011a, 265, T. VII/3.

DIFERENT UTENSILS

Castings

356. Lead casting (Kosmaj).

Casting, stamped. Missing.

It was stamped twice with CAIA IP, dimensions of the stamp: 6 x 1.7 cm.

Gaia(nus ?) i(ustum) p(robavit).

Once stamped with LEV · IPSI, dimensions of the stamp: 3 x 1 cm.

Lev.() i(ustum) p(robavit) si(gnavit).

Literature: Балповућ 1886, 71; Mirković, Dušanić 1976, 154, cat. no 160, 161.

357. Lead casting (Kosmaj surrounding).

Casting, stamped. Missing.

It was stamped four times with HEL - Hel(iodorus).

It is most likely the name of a slave who made this casting.

Literature: Mirković, Dušanić 1976, 155, cat. nr. 164.

358. Lead casting (Kosmaj surrounding).

Casting, stamped. Missing.

It was stamped twice with MD, dimensions of the stamp: 3.6 x 1.8 cm.

M(etall.) D() or M(etalla) D(emessus or –um).

Literature: Mirković, Dušanić 1976, 154, cat. no 162; Dušanić 1977, 162.

M(etal.) D() ili *M(etalla) D(emessus ili -um)*.

Literatura: Mirković, Dušanić 1976, 154, kat. br.162; Dušanić 1977, 162.

359. Olovni slitak (okolina Kosmaja).

Livenje, pečaćenje. Nestao.

Jednom nosi pečat: CIVLMAXI – C. Iul(ius) Maxi(mus?).

Moguće je da se radi o privatnom proizvođaču slitka iz pretopljene šljake ili je rimski građanin Julije bio *commentariensis* ili neki sličan rudnički funkcioner.⁵¹⁸

Literatura: Mirković, Dušanić 1976, 154, kat. br. 163.

360. Olovni slitak (okolina Kosmaja).

Livenje, pečaćenje. Nestao.

Četiri puta nosi pečat HEL – Hel(iodorus).

Literatura: Mirković, Dušanić 1976, 155, kat. br. 164.

361. Olovni slitak (okolina Kosmaja).

Livenje, pečaćenje. Nestao.

Dva puta nosi pečat HEL – Hel(iodorus).

Literatura: Mirković, Dušanić 1976, 155, kat. br. 164.

362. Olovni slitak (okolina Kosmaja).

Livenje, pečaćenje. Nestao.

Četri puta nosi pečat MD. Dimenzije pečata: 3,6 x 1,8 cm.

M(etal.) D() ili *M(etalla) D(emessus ili -um)* i

Jednom pečat HEL – Hel(iodorus) ili slično ime.

Literatura: Mirković, Dušanić 1976, 155, kat. br. 162.

363. Olovni slitak (okolina Kosmaja).

Livenje, pečaćenje. Nestao.

Jednom nosi pečat: CIVLMAXI – C. Iul(ius) Maxi(mus?).

Literatura: Mirković, Dušanić 1976, 154, kat. br. 163.

364. Olovni slitak (okolina Kosmaja).

Livenje, pečaćenje. Nestao.

Tri puta nosi pečat: MD. Dimenzije pečata: 3,6 x 1,8 cm.

M(etal.) D() ili *M(etalla) D(emessus ili -um)*.

Tri puta nosi pečat: HEL

Hel(iodorus).

Literatura: Mirković, Dušanić 1976, 155, kat. br. 162, 164.

365. Olovni slitak (okolina Kosmaja).

Livenje, pečaćenje. Nestao.

Pet puta nosi pečat: MD. Dimenzije pečata: 3,6 x 1,8 cm.

M(etal.) D() ili *M(etalla) D(emessus ili -um)*

Dva puta pečat: HEL – Hel(iodorus) ili slično ime.

Literatura: Mirković, Dušanić 1976, 155, kat. br. 162, 164.

359. Lead casting (Kosmaj surrounding).

Casting, stamped. Missing.

It was stamped once with CIVLMAXI – C. Iul(ius) Maxi(mus?).

It is possibly a private casting producer from re-melted slag or the Roman citizen Iulius was a *commentariensis* or a similar mining officer.⁵¹⁸

Literature: Mirković, Dušanić 1976, 154, cat. no 163.

360. Lead casting (Kosmaj surrounding).

Casting, stamped. Missing.

It was stamped four times with HEL – Hel(iodorus).

Literature: Mirković, Dušanić 1976, 155, cat. no 164.

361. Lead casting (Kosmaj surrounding).

Casting, stamped. Missing.

It was stamped twice with HEL – Hel(iodorus).

Literature: Mirković, Dušanić 1976, 155, cat. no 164.

362. Lead casting (Kosmaj surrounding).

Casting, stamped. Missing.

It was stamped four times with MD, dimensions of the stamp: 3.6 x 1.8 cm.

M(etal.) D() or *M(etalla) D(emessus or -um)* and once stamped with HEL – Hel(iodorus) or a similar name.

Literature: Mirković, Dušanić 1976, 155, cat. no 162.

363. Lead casting (Kosmaj surrounding).

Casting, stamped. Missing.

It was stamped once with CIVLMAXI – C. Iul(ius) Maxi(mus?).

Literature: Mirković, Dušanić 1976, 154, cat. no 163.

364. Lead casting (Kosmaj surrounding).

Casting, stamped. Missing.

It was stamped three times with MD, dimensions of the stamp: 3.6 x 1.8 cm.

M(etal.) D() or *M(etalla) D(emessus or -um)*.

It was stamped three times with HEL

Hel(iodorus).

Literature: Mirković, Dušanić 1976, 155, cat. no 162, 164.

365. Lead casting (Kosmaj surrounding).

Casting, stamped. Missing.

It was stamped five times with MD, dimensions of the stamp: 3.6 x 1.8 cm.

M(etal.) D() or *M(etalla) D(emessus or -um)* and stamped twice with HEL – Hel(iodorus) or a similar name.

Literature: Mirković, Dušanić 1976, 155, cat. no 162, 164.

518 *Ibid.*, 173, napomena br. 28.

518 *Ibid.*, 173, footnote nr. 28.

366. Olovni slitak (okolina Kosmaja).

Liveenje, pečačenje. Nestao.

Jednom nosi pečat: CIVLMAXI

C. Iul(ius) Maxi(mus?).

Literatura: Mirković, Dušanić 1976, 154, kat. br. 163.

367. Olovni slitak (okolina Kosmaja).

Liveenje, pečačenje. Nestao.

Dva puta sadrži pečat: MD. Dimenzije pečata: 3,6 x 1,8 cm.

M(etal.) D() ili M(etalla) D(emessus ili –um).

Literatura: Mirković, Dušanić 1976, 154, kat. br. 162; Dušanić 1977, 162.

368. Olovni slitak (okolina Kosmaja).

Liveenje, pečačenje. Nestao.

Šest puta nosi pečat: HEL – Hel(iodorus).

Literatura: Mirković, Dušanić 1976, 155, kat. br. 164.

369. Olovni slitak (okolina Kosmaja).

Muzej u Helsinborgu (Švedska).

Liveenje, pečačenje.

Jedan pečat: MD. Dimenzije pečata: 3,6 x 1,8 cm.

M(etal.) D() ili M(etalla) D(emessus ili –um)

Jedan pečat: IPAVG – I(ustum) p(robavit) Aur(elianus ?) / PRAVG – pr(obator) Aug(usti) (servus).

Dimenzije drugog pečata: 6,0 x 3,2 cm.

Verovatno je reč o imenu roba koji je izlio slitak.

Literatura: Mirković, Dušanić 1976, 155, kat. br. 162 i 165.

370. Olovni slitak (izvađen iz Tibra u Rimu, blizu pristaništa Ripagrande; poreklom iz kosmajskih rudnika).

U Nacionalnom muzeju u Rimu (Dioklecijanove terme).

Liveenje, pečačenje.

U obliku zarubljene pravougaone piramide.

Dimenzije: donja površina 64 x 32 cm; gornja površina 54 x 17 cm; visina 18 cm; težina 274,6 kg.

Na donjoj površini je utisnuto osam pečata, šest različitih, dok se dva ponavljaju. Natpisi nisu reljefni, već su utisnuti:

a) TR D AVG . N – (Metalla) Tr(icornensia).(Argentariae) D(emessenses) Aug(usti) n(ostri);

b) M . ARI – M(arcus). Ari(us);

c) CCETM – C(ai) Cet(ronius) M(arcelus /-ianus ?);

d) ADA - Ada(mas); e) DCCCLxx⁵¹⁹;

f) Ɔ#ƆƆƆCV⁵²⁰

Literatura: Dušanić 1977, 167–172, tab. 2/1.

519 Dušanić 1977, 167. Prema navedenom autoru ova oznaka je broj slitka ili oznaka za težinu – oko 840 libri od koje treba verovatno oduzeti XX ili je ovom cifrom naglašeno da je slitak za 20 libri teži od uobičajenih.

520 *Ibidem*. Autor preporučuje retrogradno čitanje DCCC..., na taj način bi se dobio zbir koji odgovara zbiru cifre sa pečata.

366. Lead casting (Kosmaj surrounding).

Casting, stamped. Missing.

It was stamped once with CIVLMAXI

C. Iul(ius) Maxi(mus?).

Literature: Mirković, Dušanić 1976, 154, cat. no 163.

367. Lead casting (Kosmaj surrounding).

Casting, stamped. Missing.

It was stamped twice with MD, dimensions of the stamp: 3.6 x 1.8 cm.

M(etal.) D() or M(etalla) D(emessus or –um).

Literature: Mirković, Dušanić 1976, 154, cat. no 162; Dušanić 1977, 162.

368. Lead casting (Kosmaj surrounding).

Casting, stamped. Missing.

It was stamped six times with HEL – Hel(iodorus).

Literature: Mirković, Dušanić 1976, 155, cat. no 164.

369. Lead casting (Kosmaj surrounding).

Casting, stamped. Museum in Helsingborg (Sweden).

It was stamped once with MD, dimensions of the stamp: 3.6 x 1.8 cm.

M(etal.) D() or M(etalla) D(emessus or –um) and stamped once with IPAVG - I(ustum) p(robavit) Aur(elianus ?)/ PRAVG - pr(obator) Aug(usti) (servus).

Dimensions of the second stamp: 6 x 3.2 cm.

It is possibly the name of a slave who made this casting.

Literature: Mirković, Dušanić 1976, 155, cat. no 162 and 165.

370. Lead casting (taken out of Tiber in Rome, close to the port Ripagrande; originating from the Kosmaj mines).

Casting, stamped. In Museum in Rome (Diocletian's thermae).

In the shape of a rectangular truncated pyramid.

Dimensions: lower surface: 64 x 32 cm; upper surface 54 x 17 cm; height 18 cm; weight 274.6 kg.

The lower surface was stamped eight times, six of them are different and the two repeating. The inscriptions are not in relief, but imprinted:

a) TR D AVG . N – (Metalla)Tr(icornensia).(Argentariae) D(emessenses) Aug(usti) n(ostri);

b) M . ARI – M(arcus). Ari(us);

c) CCETM – C(ai) Cet(ronius) M(arcelus /-ianus ?);

d) ADA – Ada(mas); e) DCCCLxx⁵¹⁹;

f) Ɔ#ƆƆƆCV⁵²⁰

519 Dušanić 1977, 167. According to Dušanić, this marks either the number of the casting or mark for its weight – around 840 libras, from which most likely XX has to be taken away or it probably indicated that this casting is 20 libras heavier than usually.

520 *Ibidem*. The author recommends a retrograde reading DCCC.... In this way, one would get the amount corresponding to the number on the stamp.

371. Olovni slitak (Svištov–Novae, verovatno kosmajskog porekla).

Livenje, pečaćenje.

Slitak sadrži osam pečata: šest pečata sadrži brojeve kao oznaku serije proizvodnje ili težinu slitka.

Na sedmom i osmom pečatu je ime radnika ili činovnika – Gaius, zaduženog za izradu.

Natpisi 9–11: TROP – (Metalla) Tr(icorn(i)ensia o(fficina) p(ri)ma) ili p(lumbaria).

Natpisi 12–14: DDNN – D(omini) n(ostri duo).

Literatura: Душанић 1991, 219–221.

372. Olovni slitak (Žuč, kod Kuršumlije lokalitet „Jelički Potok“, istočna padina Kopaonika). Sl. 6.

Livenje, pečaćenje. Muzej u Nišu, inv. br. E 44.

U obliku zarubljene pravougaone piramide.

Dimenzije: donja površina 57 x 16 cm; gornja površina 47 x 8,54 cm; visina 12 cm; težina oko 70 kg.⁵²¹

Na gornjoj površini je pečat u okviru tabule ansate sa ispupčenim slovima.

a) METALLO IMP AVG – Metallo Imp(eratoris) Aug(usti).

Na obe bočne strane je utisnut identičan pečat sa ispupčenim slovima, bez okvira.

b) Q.GN – Q(uinti) Gn(orii) (?).

c) Q.GN – Q(uinti) Gn(orii) (?).

Literatura: Dušanić 1977, 163–167, tab. 1/1; Дрча, Милошевић, Поповић 1983, 16; Dušanić 1995, 27–30, fig. 1; Јанковић-Михалчић 2004, 74, 272, кат. бр. 312.

373. Olovni slitak (Jasenovik, kod Niša, lokalitet „Kod česmu“, jugozapad Svrlijskih planina). Sl. 7.

Muzej u Nišu, inv.br.E 45.

Livenje, pečaćenje.

U obliku zarubljene pravougaone piramide. Prelomljen na dve polovine, desna je sačuvana cela (natpis na gornjoj površini je delimično oštećen), od leve polovine je ostao samo neznatni deo središnjeg dela, stoga nije poznato da li je bočna leva strana imala natpis.

Dimenzije sačuvanog dela: donja površina 6 x 14 cm; širina gornje osnove 6,5 cm.

Iz inventarne knjige su preuzete prvobitne dimenzije gornje površine 20 x 5,7 cm; visina 12,5 cm; prvobitna težina oko 70 kg.

Na gornjoj površini je utisnut pečat u okviru tabule ansate sa ispupčenim slovima:

a) OSARIS . AVG – [Metall]o[Cae]saris . Aug(usti).

Literatura: Dušanić 1977, 164, 172 sa napomenom br. 8. Tab. 1/2; Дрча, Милошевић, Поповић 1983, 16; Petrović 1995, 199, Abb. 5.

Literature: Dušanić 1977, 167–172, Tab. 2/1.

371. Lead casting (Svištov – Novae, possibly originating from the Kosmaj mines).

Casting, stamped.

The casting was stamped eight times: six stamps contain numbers as marks of the series or the casting's weight.

On the seventh and the eighth stamp there is the name of a worker or an official – Gaius, in charge for its production.

Inscriptions 9 - 11: TROP – (Metalla) Tr(icorn(i)ensia o(fficina) p(ri)ma) or p(lumbaria).

Inscriptions 12 – 14: DDNN – D(omini) n(ostri duo).

Literature: Душанић 1991, 219 – 221.

372. Lead casting (Žuč, near Kuršumlije site “Jelički Potok”, the eastern Kopaonik slope). Fig. 6.

Casting, stamped. Museum in Niš, inv. no E 44.

In the shape of a rectangular truncated pyramid.

Dimensions: lower surface 57 x 16 cm; upper surface 47 x 8.54 cm; height 12 cm; weight around 70 kg.⁵²¹

At the upper surface there is a stamp in the shape of tabula ansata, with highlighted letters.

a) METALLO IMP AVG – Metallo Imp(eratoris) Aug(usti).

On both lateral sides there is the same imprinted stamp with highlighted letters, without the frame.

b) Q.GN – Q(uinti) Gn(orii) (?). c) Q.GN – Q(uinti) Gn(orii) (?).

Literature: Dušanić 1977, 163 – 167, Tab. 1/1; Дрча, Милошевић, Поповић 1983, 16.; Dušanić 1995, 27 – 30, Fig. 1.; Јанковић-Михалчић 2004, 74, 272, cat. no 312.

373. Lead casting (Jasenovik, near Niš, site “Kod česmu”, southwest of the Svrlijs mountains). Fig. 7.

Casting, stamped. Museum in Niš, inv. nro. E 45.

In the shape of a rectangular truncated pyramid. It is broken into two halves, the right one is fully preserved (the inscription at the upper surface is partly damaged). Only a small part of the middle of the left half remained preserved. It is therefore not known whether the left half bore any inscriptions.

Dimensions of the preserved part: lower surface 6 x 14 cm; width of the upper base 6.5 cm.

The original dimensions of the upper surface are taken from the book of inventories - 20 x 5.7 cm; height 12.5 cm.; original weight around 70 kg.

In the upper surface, there is a stamp in the shape of tabula ansata and highlighted letters:

a) OSARIS . AVG – [Metall]o[Cae]saris . Aug(usti).

Literature: Dušanić 1977, 164, 172 with footnote no 8. Tab. 1/2; Дрча, Милошевић, Поповић 1983, 16; Petrović 1995, 199, Abb. 5.

521 Dimenzije slitka variraju od autora do autora, preuzete su iz: Јанковић-Михалчић 2004, 272.

521 Dimensions of this casting vary from author to author, these are taken from: Јанковић-Михалчић 2004, 272.

Sarkofazi

I- sa reljefnom dekoracijom

374. Niš (Naissus, Jagodin mala, južni deo narteksa bazilike). Narodni muzej u Nišu, inv. br. 51/B. Olovo, livenje. Dimenzije: dužina 0,85 m; širina 0,45; visina 0,25 m. Poklopac sarkofaga ima povijene ivice koje prelaze preko kovčega. Na poklopcu je reljefno predstavljen krst. Na horizontalnim krajevima kraka je po jedna stojeća figura u dugoj haljini, dok su na krajevima vertikalnog kraka tri muške biste i mala tabula ansata ispred njih. Identična predstava sa bistama je ponovljena na čeonim stranama sarkofaga. Biste najverovatnije predstavljaju naslednike Konstantina I ili Valentinijana I.⁵²² Duže, bočne strane nisu dekorisane. Na dnu sarkofaga su kružne perforacije, verovatno nastale prilikom pljačke. Literatura: Buschhausen, Buschhausen 1991, 45–59, Tafeln 3–5.



Kat. br. / Cat. no. 374.

375. Smederevo (Vinca, lokalitet Ćirilovac, grob). T. XVIII, 119. Olovo, livenje. Veći sarkofag od olova sa poklopcem čije su ivice povijene i prelaze preko kovčega. Reljefno je ornamentisan samo poklopac. Hasta hristovog monograma od motiva jelovih grančica zahvata polovinu poklopca. U gornjem delu je deltoid sa upisanim ravnokrakim krstom. U uglovima poklopca je po jedna ljudska bista, kao i u centralnom delu. Naknadno je na poklopcu urezan natpis: AVRELI(ae) S(alleliae) F(iliae) C(arissimae). Verovatno se natpis odnosi na ime pokojnice. Literatura: Цуњак, Марковић-Николић 1997, 37–45, сл. 4 и 5, T. I; Голубовић 2001, 138, сл. 3.

376. Sremska Mitrovica (Sirmium, jugozapadno rimsko groblje kod zgrade „Solara“, blizu stare pravoslavne crkve).

522 Buschhausen 1991, 52; Nikolajević 1989, 2447.; Petković 2010, 262, kat. 1433.

Sarcophagi

I- with relief decoration

374. Niš (Naissus, Jagodin mala, southern part of the narthex in the basilica). National Museum in Niš, inv. no 51/B. Lead, casting, dimensions: length 0.85 m, width 0.45, height 0.25 m. The sarcophagus lid possesses bent edges reaching over the sarcophagus. On the lid there is a relief shaped cross. On each of the horizontal beam endings there is a standing figure in a long, while on the endings of the vertical beam there are three male busts and a small tabula ansata in front of them. An identical image with three busts was repeated at the sarcophagi frontal sides. The busts most likely represent heirs of Constantine I or Valentinian I.⁵²² The longer, lateral sides are not decorated. At the bottom of the sarcophagus there are circular perforations, most likely made during plundering. Literature: Buschhausen, Buschhausen 1991, 45 – 59, Tafel 3 – 5.

375. Smederevo (Vinca, site “Ćirilovac”, grave). T. XVIII, 119. Lead, casting. A bigger lead sarcophagus with a lid, its edges bent and reaching over the sarcophagus edges. Only the lid is decorated with relief. The image of Christ’s monogram made of pine branches covers one half of the lid. In the upper part there is a deltoid with an inserted cross. In each of the lid corners there is a human bust, as well as in the central part. Later on, an inscription was engraved into the lid: AVRELI(ae) S(alleliae) F(iliae) C(arissimae). Possibly the inscription reveals the name of the deceased. Literature: Цуњак, Марковић-Николић 1997, 37 – 45, Fig. 4 and 5, T. I; Голубовић 2001, 138, Fig. 3.

376. Sremska Mitrovica (Sirmium, southwestern Roman cemetery near the “Solara” buildings, close to the old orthodox church). Museum of Srem, Sremska Mitrovica, inv. no A/969. Lead, casting, dimensions: length 1.9 m, width 0.45 m, height 0.36 m. A bigger lead sarcophagus, on each of the lateral sides bearing relief shaped images of three eight-pointed stars with arrows at their endings. At each of the narrower, front sides there is a star. At the half of the preserved lid there is a relief shaped cross. In each of the lid corners there is a star. Unpublished.

522 Buschhausen 1991, 52; Nikolajević 1989, 2447.; Petković 2010, 262, cat. 1433.

Muzej Srema u Sremskoj Mitrovici, inv. br. A/969.

Olovo, livenje. Dimenzije: dužina 1,9 m; širina 0,45 m; visina 0,36 m.

Veći sarkofag od olova na obe bočne strane ima reljefno prikazane po tri osmokrake zvezde sa strelicama na kraju krakova. Na užim, čeonim stranama je po zvezda. Na polovini očuvanog poklopca je reljefno izveden krst. U uglovima poklopca je po zvezda. Nepublikovano.

377. Stari Kostolac (Viminacium, slučajan nalaz).

Narodni muzej u Požarevcu.

Olovo, livenje.

Kovčeg sarkofaga na bočnim stranama je ukrašen sa tri višekrake zvezde koje se završavaju strelicama. Na užoj čeonjoj strani je po identična zvezda, dok su na trećini očuvanog poklopca po dve zvezde. Na delu poklopca koji nedostaje treba očekivati treću zvezdu.

Nepublikovano.



Kat. br. / Cat. no. 377.

377a. Beograd (Singidunum). T. XVIII, 120.

Muzej grada Beograda.

Olovo, livenje. Dimenzije kovčega: dužina 1,075 m; širina 0,29 m; visina 0,38 m; debljina lima 0,017 m. Dimenzije poklopca: dužina 0,94 m; širina 0,41 m.

Bočne strane kovčega su podeljene na četiri pravougaona polja u kojima se naziru plitko urezane ukrštene linije. Poklopac je dekorisan linearnim ornamentom izvedenim livenjem u plitkom reljefu. Tri unakrsne linije dele poklopac na četiri polja u kojima su predstave krsta sa kracima koji se završavaju strelicama. Literatura: Црнобрња 2003, 313–320, сл. 2.

378. Stari Kostolac (Viminacium, Pećine, G-3640).

Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije kovčega: dužina 0,77 m; širina 0,30 m; visina 0,20 m; debljina lima 0,04 m.

Sarkofag je ukopan u sloj lesa i oštećen je radom mehanizacije. Na bočnoj strani kovčega je ornament od apliciranih traka u vidu šestokrake zvezde. U kovčegu su pronađene dislocirane kosti mlađe individue.

Literatura: Голубовић 2001, 142, кат. бр. 10.



Kat. br. / Cat. no. 376.

377. Stari Kostolac (Viminacium, accidental find).

National Museum in Požarevac.

Lead, casting.

On each of its lateral sides, the sarcophagus is decorated with three multi-pointed stars ending with arrows. At the narrower front side there is an identical star, while on the preserved lid third there is are two such stars. At the missing lid part, one should expect the third star.

Unpublished.

377a. Beograd (Singidunum). T. XVIII, 120.

Belgrade city Museum.

Lead, casting; dimensions of the sarcophagus: length 1.075 m, width 0.29 m, height 0.38 m; tin thickness 0.017 m. Dimensions of the lid: length 0.94 m, width 0.41 m.

The lateral sarcophagus sides are divided into four square fields in which there are shallow carved crossed lines. The lid is decorated with a linear ornament made with bas-relief casting. Three crossed lines divide the lid into four fields. In each of them there are images of crosses with pointed arrow-shaped endings. Literature: Црнобрња 2003, 313–320, Fig. 2.

378. Stari Kostolac (Viminacium, Pećine, G-3640).

National Museum in Požarevac.

Lead, casting; dimensions of the sarcophagus: length 0.77 m, width 0.30 m, height 0.20 m; tin thickness 0.04 m.

The sarcophagus was dug into a loess layer and damaged with mechanization.

At the lateral sarcophagus side there is an ornament of applied ribbons in the shape of a six-pointed star. In the sarcophagus, scattered bones of a younger individual were discovered.

Literature: Голубовић 2001, 142, cat. no 10.

379. Stari Kostolac (Viminacium, site "Pećine", leveling, structure Y, G-3919). T. XVIII, 121.

National Museum in Požarevac, inv. no 11109.

Lead, casting; dimensions of the sarcophagus: length 0.78 m, width 0.35 m, height 0.30 m.

A child's sarcophagus was in a grave constructed of bricks. It was damaged during the robbery.

Only the lateral sides remained preserved. One of them bears the ornament of two multi-pointed stars with arrows on their

379. Stari Kostolac (Viminacium, lokalitet „Pećine“, nivelacija, objekat Y, G-3919). T. XVIII, 121.

Narodni muzej u Požarevcu, inv. br. 11109.

Olovo, livenje. Dimenzije kovčega: dužina 0,78 m; širina 0,35 m; visina 0,30 m.

Dečji sarkofag je bio u grobu ozidanom opekama. Oštećen je prilikom pljačke.

Sačuvane su bočne strane, na jednoj od njih je ornament od dve višekrake zvezde sa strelicama na krajevima, dok su između dve ptice naspramno postavljene sa kantarosom u sredini.

Nepublikovano.

380. Sremska Mitrovica (Sirmium, severno rimsko groblje, lokalitet „Vašarište“, Fruškogorska ulica 27).

Muzej Srema u Sremskoj Mitrovici, inv. br. A/971.

Olovo, livenje. Dimenzije: dužina 0,7 m; širina 0,28 m; visina 0,22 m.

Dečji sarkofag, poklopac nije sačuvan. Obe bočne i čeon strane su ukrašene ukrštenim dijagonalnim linijama koje su tordirane. Na bočnim stranama su četiri ukrštene „X“ linije, dok je po jedna na čeonim.

Nepublikovano.

381. S. Kostolac (Viminacium, „Pećine“, sektor I, kv. XXXVII, G-339).

Narodni muzej u Požarevcu; C-1575.

Olovo, livenje. Dimenzije kovčega: dužina 0,80 m; širina 0,24 m. Dimenzije poklopca: 0,80 x 0,28 m.

Sarkofag je bio ukopan u sloj lesa. Dno i bočne strane sarkofaga su iz jednog presavijenog komada lima. Bočne strane kovčega i poklopac su ornamentisani linearnim ornamentom koji formira trouglove i rombove. Na sarkofagu su tragovi probadanja šipkom (možda metal-detektorom?). U kovčegu su pronađena četiri zuba deteta do dvanaest meseci života.

Literatura: Голубовић 2001, 140, кам. бр. 2, сл. 8, 9.

382. Stari Kostolac (Viminacium, lokalitet „Pećine“, nivelacija, G-3337).

Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije kovčega: dužina 1,85 m; širina 0,60 m; visina 0,35 m; debljina lima 0,01 m.

Dimenzije poklopca: 1,60 x 0,70 x 0,08 m.

Sarkofag je bio ukopan u sloj lesa, dok je čeonim stranama ležao na po dve opeke. Deo poklopca i kovčega su uništeni radom mehanizacije. Poklopac je pod pritiskom zemlje oštećen i deformisan. Kovčeg je formiran od jedne krstasto izrezane ploče savijanjem bočnih i čeonih strana, dok su uglovi spojeni šavovima. Dekorisan je samo poklopac sarkofaga. Na njemu su aplicirane trake koje se međusobno seku obrazujući pet romboidnih polja. U kovčegu su pronađeni ostaci tri pokojnika.

endings. Between them there are two birds facing each other, a kantharos between them.

Unpublished.

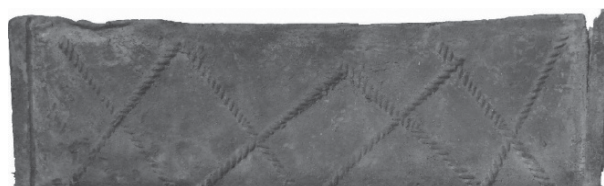
380. Sremska Mitrovica (Sirmium, northern Roman cemetery, site “Vašarište”, Fruškogorska ulica 27).

Museum of Srem, Sremska Mitrovica, inv. no A/971.

Lead, casting, dimensions: length 0.7 m, width 0.28 m, height 0.22 m.

A child's sarcophagus without preserved lid. Both lateral and front sides are decorated with crossed diagonal twisted lines. On each of the lateral sides there are four crossed “X” lines, on each of the front sides a single “X”.

Unpublished.



Kat. br. / Cat. no. 380.

381. Stari Kostolac (Viminacium, “Pećine”, sektor I, Qu. XXXVII, G - 339).

National Museum in Požarevac; C-1575.

Lead, casting; dimensions of the sarcophagus: length 0.80 m, width 0.24 m.

Dimensions of the lid: 0.80 x 0.28 m.

The sarcophagus was dug into a loess layer. The bottom and lateral sides of the sarcophagus were made of a single bent piece of tin sheet. The lateral sides and the lid are ornamented with linear decoration consisting of triangles and rhombs. On the sarcophagus there are traces of piercing with a bar (possibly metal detector?). Within the sarcophagus, four teeth of a child were discovered, its age being up to twelve months.

Literature: Голубовић 2001, 140, cat. no 2, Fig. 8, 9.

382. Stari Kostolac (Viminacium, “Pećine”, leveling, G - 3337). National Museum in Požarevac.

Lead, casting; dimensions of the sarcophagus: length 1.85 m, width 0.60 m, height 0.35 m; tin sheet thickness 0.01 m.

Dimensions of the lid: 1.60 x 0.70 x 0.08 m.

The sarcophagus was dug into a loess layer, its frontal sides each placed upon two bricks. One part of the lid and the sarcophagus were damaged with mechanization. Under the pressure of the soil, the lid was damaged and deformed. The sarcophagus was made of a cross-like metal sheet, cut and its sides bent, while the corners were connected. Only the lid is decorated. There are ribbons attached to it, crossed and forming five

Jedna individua starijeg i dve mlađeg uzrasta.

Literatura: Голубовић 2001, 142, кат. бр. 9.

383. Stari Kostolac (Viminacium, lokalitet „Pećine“, sonda LXXXII, G-228).

Narodni muzej u Požarevcu, C-856.

Olovo, livenje. Dimenzije kovčega: dužina 1,15 m; širina 0,33 m; visina 0,24 m; debljina lima 0,01 m.

Dimenzije poklopca: 1,16 x 0,33 x 0,5 m.

Sarkofag je bio ukopan u sloj lesa. Dečji sarkofag, oštećen i deformisan. Kovčeg je formiran od jedne krstasto izrezane ploče savijanjem bočnih i čeonih strana. Ugaona ojačanja spajaju ivice koje su zalivene sa unutrašnje strane. Poklopac je iz više fragmenata. Na jednom od njih je sačuvan deo dijagonalne linije sa ukošenim kanelurama. Površina poklopca je ukrašena po sredini, linearnim ornamentom (dva trougla koja se dodiruju vrhovima). U kovčegu su sačuvani ostaci skeleta dečjeg uzrasta sa ostacima kose na glavi i tragovima odeće i obuće koji su se raspali.

Literatura: Голубовић 2001, 140, кат. бр. 1.

384. Nepoznato mesto nalaza (Ulpiana?).

Narodni muzej u Beogradu.

Olovo, livenje. Dimenzije: dužina 1,9 m; širina 0,57 m; visina 0,50 m.

Bočne strane sarkofaga su ukrašene motivom astragala.

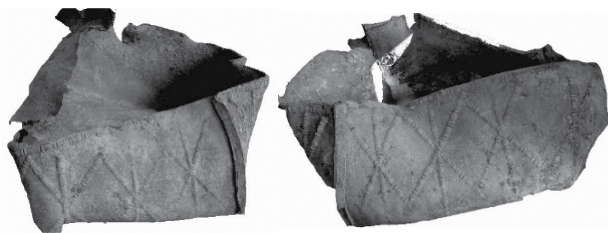
Literatura: Голубовић 2001, 139.

385. Stari Kostolac (Viminacium, lokalitet „Pirivoj“, slučajan nalaz).

Olovo, livenje. Dimenzije kovčeg: dužina oko 1,50 m; širina 0,48 m; visina 0,33 m.

Kovčeg sarkofaga je prelomljen na dva dela nejednake dužine. Bočne i čeonu stranu su ukrašene sa po tri ukrštene linije motivom astragala. Tri su sa čeonih strana, dok su šest na bočnim stranama kovčega. Uz gornju ivicu kovčega je ponovljen motiv astragala. Poklopac sarkofaga nije sačuvan. Ivice kovčega su spojene trakama od olova.

Nepublikovano.



Kat. br. / Cat. no. 385.

rhomb-shaped fields. Within the sarcophagus, remains of three deceased people were discovered. One of them is of older age, two are younger.

Literature: Голубовић 2001, 142, cat. no 9.

383. Stari Kostolac (Viminacium, site "Pećine", trench LXXXII, G - 228).

National Museum in Požarevac, C - 856.

Lead, casting; dimensions of the sarcophagus: length 1.15 m, width 0.33 m, height 0.24 m; tin sheet thickness 0.01 m.

Dimensions of the lid: 1.16 x 0.33 x 0.5 m.

The sarcophagus was dug into a loess layer. It is a child's sarcophagus, damaged and deformed. The sarcophagus was made of a single cross-like metal sheet, cut and its sides bent, while the corners were connected. The corners were strengthened and casting on the inner sides. The lid consists of several fragments. On one of them there is a preserved diagonal line with diagonal canelures. The lid surface is decorated in the middle with a linear ornament (two triangles, touching each other in their corners). Within the sarcophagus, remains of an infant skeleton were discovered, with hair remains of the head and traces of clothes and shoes, now fallen apart.

Literature: Голубовић 2001, 140, cat. no 1.

384. Unknown site (Ulpiana?).

National Museum in Belgrade.

Lead, casting; dimensions: length 1.9 m, width 0.57 m, height 0.50 m.

The lateral sarcophagus sides are decorated with astragal motifs.

Literature: Голубовић 2001, 139.

385. Stari Kostolac (Viminacium, site "Pirivoj", accidental find).

Lead, casting; dimensions of the sarcophagus: length around 1.50 m, width 0.48 m, height 0.33 m.

The sarcophagus was broken into two uneven pieces. Each of the lateral and front sides is decorated with three crossed lines and the astragals motif. Three of them are on the front sides, while six of them are on each of the lateral sarcophagus sides. Along the upper sarcophagus edge, the astragals motif is repeated. The lid is not reserved. The sarcophagus edges are connected with lead ribbons.

Unpublished.

386. Stari Kostolac (Viminacium, site "Pećine", trench CXXXII, G --349).

National Museum in Požarevac, C - 1712.

Lead, casting; dimensions of the sarcophagus: length 1.45 m, width 0.35 m, height 0.25 m, tin sheet thickness 0.05 m.

Dimensions of the lid: 1.50 x 0.40 x 0.07 m.

The sarcophagus was dug into a loess layer. The sarcophagus is

386. Stari Kostolac (Viminacium, lokalitet „Pećine“, sonda CXXXII, G-349).

Narodni muzej u Požarevcu, C-1712.

Olovo, livenje. Dimenzije kovčega: dužina 1,45 m; širina 0,35 m; visina 0,25 m; debljina lima 0,05 m.

Dimenzije poklopca: 1,50 x 0,40 x 0,07 m.

Sarkofag je bio ukopan u sloj lesa. Kovčeg nije dekorisan. Dno i bočne strane su od jedne krstasto izrezane ploče, čijim je presavijanjem formiran kovčeg. Poklopac je dekorisan linearnim ornamentom koji formira geometrijske motive. Uz ivice poklopca je okvir od reljefnih trouglova (motiv jelove grančice). Na površini poklopca je izdvojeno pet kvadratnih polja formiranih od sitnih granula. Prvo polje je ispunjeno dijagonalnim linijama koje u sredini oblikuju kvadrat. Sledeće polje je ispunjeno dvema dijagonalama koje se ukrštaju formirajući „X“ motiv. U središnjem polju je petougaoNIK sa tri ukrštene linije koje oblikuju zvezdu. U naredna dva polja je ponavljen motiv iz prva dva. U kovčegu su pronađeni ostaci skeleta deteta uzrasta između 4 i 5 godina.

Literatura: Голубовић 2001, 140, kam. бп. 3.

387. Stari Kostolac (Viminacium, lokalitet „Pećine“, objekat Y; G-3971D). T. XIX, 122.

Narodni muzej u Požarevcu, C-234.

Olovo, livenje. Dimenzije kovčega: dužina 1,58 m; širina 0,42 m; visina 0,36 m.

Dimenzije poklopca: 1,58 x 0,40 x 0,05 m.

Sarkofag je bio u grobu ozidanom opekama. Duže bočne strane sarkofaga su ukrašene sa četiri pravougaona polja koja su formirana od stubova sa geometrijskim motivom izvedenim šestarom. U upisanom krugu, šestarom su izvedena četiri polukruga, koja na taj način formiraju četiri latice odnosno, rozetu. Na vrhu svakog stuba je glava bika. Unutar svakog polja sa stubovima je motiv od trouglastih jelovih grana koji uokviruje niži i širi stub sa mrežastim motivom iznad koga je glava Meduze. Niz bočne ivice gde je trakasto ojačanje koje spaja strane kovčega je ponovljen ukras trouglastih jelovih grančica. Druga bočna strana je oštećena po sredini naslagama patine, stoga nedostaju dva centralna pravougaona polja, koja su verovatno bila identična sa već opisanim. Na užim bočnim stranama je po pravougaono polje identično onim bočnim. Gornja površina poklopca je podeljena na tri pravougaona polja. U ugaonim je gotovo identičan prikaz, kao i sa bočnih strana, s tim što su glave bikova sa obe strane stubova, dok su glave Meduza jedna naspram druge. Centralno pravougaono polje je ispunjeno dijagonalnim linijama od trouglova, dok je u sredini višekraka zvezda sa strelicama na krajevima. Poklopac je prepovoljen nakon pljačke. U kovčegu su pronađeni ostaci tkanine ljubičaste boje ukrašene zlatnim nitima.

Literatura: Голубовић 2001, 143, kam. бп. 12. cl. 19, 20.

not decorated. The bottom and lateral sides are made of a single cross-shaped plate, bent to form the sarcophagus. the lid is decorated with linear ornaments forming geometrical motifs. Along the lid edges there is a relief consisting of triangles (the pine branch motif). At the lid surface there are five square fields made of small granules. The first field is filled with diagonal lines forming a square in the middle. The next field is filled with two diagonals crossing each other and forming an “X” motif. In the middle field there is a pentagon with three crossed lines forming a star. In the next two fields the motifs from the first two fields are repeated. Within the sarcophagus, skeletal remains of an infant (age 4 to 5 years) were discovered.

Literature: Голубовић 2001, 140, cat. no 3.

387. Stari Kostolac (Viminacium, site “Pećine”, structure Y; G-3971D). T. XIX, 122.

National Museum in Požarevac, C-234.

Lead, casting; dimensions of the sarcophagus: length 1.58 m, width 0.42 m, height 0.36 m.

Dimensions of the lid: 1.58 x 0.40 x 0.05 m.

The sarcophagus was in a grave constructed of bricks. Each of the longer, lateral sarcophagus sides were decorated with four rectangular fields formed out of pillars with geometrical motifs made with a pair of compasses. In the inner circle, four semi-circles were made with the pair of compasses, thus forming petals, actually a rosette. On top of each pillar there is a bull's head. within each of the fields with pillars there is a motif of triangular pine branches, framed with a taller and a shorter pillar with net motifs upon which there is Medusa's head. Along the lateral edges there is a ribbon shaped support connecting the sarcophagus sides and the motif of triangular pine branches is repeated. The second lateral side is damaged in the middle with layers of patina and therefore, two central rectangular fields are missing, most likely identical with the described ones. On each of the narrower front sides there is a rectangular field identical to the lateral ones. The upper lid surface is divided into three rectangular fields. In the corners there is an almost identical image as depicted on the lateral sides, only the bulls' heads are placed on both sides of the pillars. the heads of Medusa are facing each other. the central rectangular field is filled with diagonal lines consisting of triangles, while in the middle there is a multi-pointed star with arrow-shaped endings. After the robbery, the lid was broken into halves. Within the sarcophagus, remains of purple textile with golden threads were discovered.

Literature: Голубовић 2001, 143, cat. no 12. Fig. 19, 20.

388. Stari Kostolac (Viminacium, site “Pećine”, leveling, G-1221). T. XIX, 123.

National Museum in Požarevac, C-4170.

Lead, casting; dimensions of the sarcophagus: length 1.5 m,

388. Stari Kostolac (Viminacium, lokalitet „Pećine“ nivelacija, G-1221). T. XIX, 123.

Narodni muzej u Požarevcu, C-4170.

Olovo, livenje. Dimenzije kovčega: dužina 1,5 m; širina 0,38 m; visina 0,29 m.

Sarkofag je bio ukopan u sloj lesa i bio je pokriven horizontalno položenim opekama, dok je ležao na podu od šest horizontalno složenih opeka. Kovčeg je formiran savijanjem bočnih i čeonih strana krstasto izrezane ploče od olovnog lima. Bočne i čeone strane niz rub su ukrašene trouglovima u formi jelove grančice. Poklopac je prepolovljen prilikom pljačke. Oko ruba je motiv trouglova, dok je u uglovima amblem sa prikazom stojeće muške figure sa podignutom desnom rukom (verovatno bog Mars sa kopljem?), ispod nogu je ljudska bista u desnom profilu, flankirana volutama (možda poraženi neprijatelj?). Na bočnim užim stranama je manji točak sa 6 paoka. Skelet nije pronađen, dok je poklopac bio prelomljen u vreme pljačke.

Literatura: Голубовић 2001, 141, кат. бр. 5, сл. 13.



Kat. br. / Cat. no. 388.

389. Stari Kostolac (Viminacium, lokalitet „Selište“, slučajna nalaz).

Narodni muzej u Požarevcu, inv. br. 1478, 1478a, novi 021489.

Olovo, livenje; dva fragmenta kovčega. Veći deo je dimenzija: 33,6 x 27,2 x 2 cm; manji deo 15 x 14 x 2 cm.

Na većem fragmentu su sačuvani delovi dijagonalnih linija od kojih su neke tordirane. U gornjem delu fragmenta su predstavljena tri pročelja hrama flankirana tordiranim stubovima. U pročelju prvog hrama je Evropa na biku, koja u podignutim rukama drži lučno povijeni veo. Centralno polje je oštećeno, samo je nagovešteno pročelje hrama, verovatno sa figuralnom predstavom koja se usled oštećenja ne raspoznaje. Ispred trećeg pročelja su tri Gracije. Iznad zabata su nejasne figure.

Literatura: Голубовић 2001, 144, кат. бр. 13, сл. 21.; Пулиновић 2007, 114, кат. 3; 163–164, сл. 6–9.

390. Sočanica (Municipium DD).

Olovo, livenje. Dimenzije fragmenata: a) 75 x 54 cm; b) 62 x 45 cm; c) 74 x 44 cm.

Sarkofag sačuvan iz više fragmenata. Bočne i čeone strane su ukrašene životinjama (ribe, jagnjad) i kantarosom sa kružnim plodovima (voće, hleb?).

Literatura: Булић 1941–1948, 103–104; Голубовић 2001, 139.

width 0.38 m, height 0.29 m.

The sarcophagus was dug into a loess layer and covered with horizontally placed bricks, placed upon six horizontally laid bricks. The sarcophagus is formed by bending lateral and frontal sides of a cross-shaped lead tin sheet. Both lateral and frontal sides are decorated with triangles in the shape of pine branches along their edges. During the robbery, the lid was broken into halves. Around the edge there is a triangular motif, while in the corners there is an emblem with a standing male figure with his right arm lifted (most likely Mars with a spear?), beneath his feet a human bust facing right, surrounded with volutes (possibly a defeated enemy?). On each of the lateral sides there is a smaller wheel with six beams. The skeleton was not discovered, while the lid was broken.

Literature: Голубовић 2001, 141, cat. no 5, Fig. 13.

389. Stari Kostolac (Viminacium, site “Selište”, accidental find).

National Museum in Požarevac, inv. nr. 1478, 1478a, new 021489.

Lead, casting; two sarcophagus fragments. Dimensions of the bigger one: 33.6 x 27.2 cm x 2 cm; Dimensions of the smaller one 15 x 14 x 2 cm.

On the bigger fragment parts of diagonal lines, some of them twisted, remained preserved. In the upper fragment part three temple entrances are depicted, marked with twisted columns. At the entrance of the first temple there is Europe raiding a bull, holding her veil with her lifted arms. The middle field is damaged, a temple entrance can be recognized, most likely with a figural image, now not recognizable due to the damages. In front of the third temple there are three Graces. Upon the tympanum there are unclear figures.

Literature: Голубовић 2001, 144, cat. no 13, Fig. 21.; Пулиновић 2007, 114, cat. 3; 163–164, Fig. 6–9.



Kat. br. / Cat. no. 389.

391. Stari Kostolac (Viminacium, lokalitet „Pećine“, slučajan nalaz, između Zanatskog centra i dimnjaka TEKO B).

Narodni muzej u Požarevcu, C-7102.

Olovo, livenje. Dimenzije fragmentovanog poklopca: 0,30 x 0,22 m.

Sačuvan je samo deo poklopca sarkofaga sa reljefnom predtavom psa?.

Nepublikovano.

II - bez dekoracije

392. Beograd (Singidunum, kod nekadašnje Batal-džamije).

Narodni muzej u Beogradu.

Olovo, livenje.

Prilikom kopanja temelja za telefonsku centralu naišlo se na sarkofag od olova sa poklopcem.

Literatura: Голубовић 2001, 135, кам. бр. 1.

393. Beograd (Singidunum, Požarevačka ulica 32).

Olovo, livenje, uništen. Dimenzije: dužina 1,8 m; širina 0,4 m; visina 0,35 m.

Prilikom kopanja temelja za zgradu naišlo se na sarkofag od olova koji je usled oksidacije ubrzo propao. Bio je položen na pod od opeka.

Literatura: Capua 1925, 160; Голубовић 2001, 135–136, кам. бр. 2.

394. Beograd (Singidunum, na uglu ulica Proleterskih brigada i Kneza Miloša).

Olovo, livenje.

Prilikom kopanja temelja za zgradu naišlo se na sarkofag od olova.

Literatura: Тодоровић-Бурмаијевић 1955, 37–38;

Голубовић 2001, 136, кам. бр. 3.

395. Beograd (Singidunum, ulica Majke Jevrosime 47–49).

Olovo, livenje.

Prilikom kopanja rova za krečanu otkriven je sarkofag od olova od koga su sačuvani samo spljošteni delovi olova.

Literatura: Тодоровић-Бурмаијевић 1956, 37–38.; Голубовић 2001, 136, кам. бр. 4.

396. Beograd (Singidunum, ulica Višnjićeva 10).

Olovo, livenje. Dimenzije: dužina 1,84 m; širina 0,43 m; visina 0,48 m.

Prilikom kopanja temelja za zgradu, naišlo se na grobnicu od kamenih ploča (stele) koje su iskorišćene u sekundarne svrhe i njima je bio zaštićen kovčeg od olova.

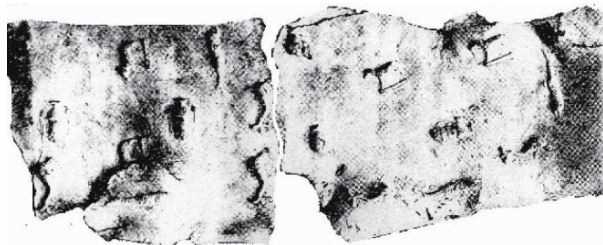
Literatura: Кондић 1960, 29–32; Голубовић 2001, 136, кам. бр. 5.

390. Sočanica (Municipium DD).

Lead, casting; dimensions of the fragments: a) 75 x 54 cm; b) 62 x 45 cm; c) 74 x 44 cm.

The sarcophagus is preserved in several fragments. All of the sides are decorated with animal images (fish, lambs) and a kantharos with round fruits (fruits, bread?).

Literature: Булућ 1941–1948, 103–104; Голубовић 2001, 139.



Kat. br. / Cat. no. 390.

391. Stari Kostolac (Viminacium, site “Pećine”, accidental find, between the handicraft center and the chimney of TEKO B).

National Museum in Požarevac, C–7102.

Lead, casting; dimensions of the fragmented lid: 0.30 x 0.22 m.

Only part of the sarcophagus lid remained preserved with the relief image of a dog?

Unpublished.

II - without decoration

392. Beograd (Singidunum, close to the former Batal-mosque).

National Museum in Belgrade.

Lead, casting.

While digging for the telephone exchange, a lead sarcophagus with lid was discovered.

Literature: Голубовић 2001, 135, cat. no 1.

393. Beograd (Singidunum, Požarevačka street 32).

Lead, casting, destroyed; dimensions: length 1.8 m, width 0.4 m, height 0.35 m.

While digging for building foundations, a lead sarcophagus was discovered, but it was soon decayed due to oxidation. It was laid upon a brick floor.

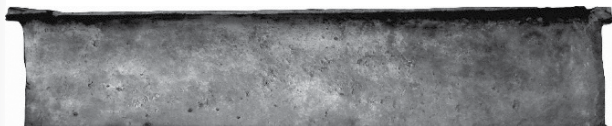
Literature: Capua 1925, 160; Голубовић 2001, 135–136, cat. no 2.

394. Beograd (Singidunum, at the corner of the streets Proleterskih brigada and Kneza Miloša).

Lead, casting.

While digging for building foundations, a lead sarcophagus was discovered.

397. Sremska Mitrovica (Sirmium, severoistočna nekropola).
Muzej Srema u Sremskoj Mitrovici, inv. br. A/975.
Olovo, livenje. Dimenzije: dužina 1,2 m; širina 0,43 m; visina 0,23 m.
Sarkofag sa poklopcem. Na gornjem rubu je horizontalno proširen za 5 cm.
Nepublikovanao.



Kat. br. / Cat. no. 397.

398. Sremska Mitrovica (Sirmium, istočna rimska nekropola).
Muzej Srema u Sremskoj Mitrovici, inv. br. A/980.
Olovo, livenje. Dimenzije: dužina 0,89 m; širina 0,34 m; visina 0,25 m.
Dečji sarkofag sa fragmentarno sačuvanim poklopcem koji je savijen preko ruba kovčega.
Nepublikovanao.



Kat. br. / Cat. no. 398.

399. Lađarak (na obali Save).
Muzej Srema u Sremskoj Mitrovici, inv. br. A/4529.
Olovo, livenje. Dimenzije sačuvanog dela poklopca: 0,25 x 0,24 m.
Fragment poklopca dečjeg sarkofaga. Deo poklopca je deformisan i presavijen na dva dela.
Nepublikovanao.

400. Stari Kostolac (Viminacium, lokalitet „Pećine“, G1-358).
Narodni muzej u Požarevcu, C-4335.
Olovo, livenje. Dimenzije kovčega: dužina 0,65 m; širina 0,25 m; visina 0,21 m.
Manji kovčeg sarkofaga sa poklopcem, deformisan. Nađen je u drugom etažu groba sa kremacijom, dok je prvi etaž uništen. Ovo je netipičan oblik sahrane. Verovatno se radi o mlađem ukopu sa sarkofagom koji je ošteti grob sa kremacijom.
Literatura: Голубовић 2001, 140–141, кам. бр. 4, сл. 12.

Literature: Тодоровић-Бурмауевућ 1955, 37 - 38;
Голубовић 2001, 136, cat. nr. 3.

395. Beograd (Singidunum, Majke Jevrosime street 47 - 49).
Lead, casting.
While digging trenches for a lime pit, a lead sarcophagus was discovered. Only flat lead parts remained preserved.
Literature: Тодоровић-Бурмауевућ 1956, 37 - 38.;
Голубовић 2001, 136, cat. nr. 4.

396. Beograd (Singidunum, street Višnjićeva 10).
Lead, casting; dimensions: length 1.84 m, width 0.43 m and height 0.48 m.
While digging for building foundations, a grave made of stone slabs was discovered, secondarily used to protect a lead sarcophagus.
Literature: Кондућ 1960, 29 - 32; Голубовић 2001, 136, cat. nr. 5.

397. Sremska Mitrovica (Sirmium, north-eastern necropolis).
Muzej Srema in Sremska Mitrovica, inv. nr. A/975.
Lead, casting, dimensions: length 1.2 m width 0.43 m, height 0.23 m.
Sarcophagus with a lid. On the upper edge it is horizontally widened for 5 cm.
Unpublished.

398. Sremska Mitrovica (Sirmium, the eastern Roman necropolis).
Muzej Srema in Sremska Mitrovica, inv. nr. A/980.
Lead, casting, dimensions: length 0.89 m, width 0.34 m, height 0.25 m.
Child's sarcophagus with a fragmentary lid bent over the sarcophagus edges.
Unpublished.

399. Lađarak (at the Sava bank).
Muzej Srema in Sremska Mitrovica, inv. nr. A/4529.
Lead, casting, dimensions of the preserved lid part: 0.25 x 0.24 m.
Lid fragment of a child's sarcophagus. Part of the lid is deformed and bent into two.
Unpublished.

400. Stari Kostolac (Viminacium, site "Pećine", G1-358).
National Museum in Požarevac, C - 4335.
Lead, casting; dimensions of the sarcophagus: length 0.65 m, width 0.25 m, height 0.21 m.
Smaller sarcophagus with a lid, deformed. It was discovered in the second level of a cremated grave, the first level is destroyed. This is an unspecific burial. It is most likely a younger grave with a sarcophagus which destroyed an older cremated grave.
Literature: Голубовић 2001, 140 - 141, cat. no 4, Fig. 12.

401. Stari Kostolac (Viminacium, lokalitet „Pećine“, Crkva B, južna konha trikonhalne memorije, G-2046).

Narodni muzej u Požarevcu, C-5746.

Olovo, livenje. Dimenzije kovčega: dužina 0,74 m; širina 0,35 m; visina 0,35 m.

Olovni sarkofag je bio u zidanom grobu od opeka sa pokrivačem na dve vode. Manji kovčeg sarkofaga sa poklopcem napravljen od jednog komada olova kome su presavijene bočne i čeonne strane. Na ivicama je ojačan olovnim trakama sa spoljne strane. Po sredini poklopca je pravilna kružna perforacija prečnika 4,5 cm za libaciju?. Skeletni ostaci su dislocirani i pripadaju individui dečjeg uzrasta. U kovčegu su pronađeni ostaci tkanine sa zlatnim nitima.

Literatura: Голубовић 2001, 141, кам. бр. 6, сл. 14, 15.

402. Stari Kostolac (Viminacium, lokalitet „Pećine“, Crkva B, u središnjem delu naosa trikonhalne memorije, G-2047).

Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije kovčega: dužina 1,98 m; širina 0,65 m; visina 0,45 m; debljina lima 0,01 m.

Dimenzije poklopca: 2,05 x 0,68 x 0,08 m.

Olovni sarkofag je bio u zidanom grobu od opeka sa pokrivačem na dve vode.

Veći kovčeg sarkofaga sa poklopcem. Kovčeg je napravljen od jednog komada olova kome su presavijene bočne i čeonne strane. Poklopac je presečen prilikom pljačke. U kovčegu su pronađeni dislocirani ostaci skeleta odrasle individue sa tragovima tkanine ljubičaste i mrke boje sa zlatnim nitima i ostacima sedam pari obuće.⁵²³

Literatura: Голубовић 2001, 142, кам. бр. 7, сл. 16.

403. Stari Kostolac (Viminacium, lokalitet „Pećine“, prilikom nivelisanja terena, G-2591).

Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije kovčega: dužina 1,10 m; širina 0,40 m; visina 0,30 m.

Dimenzije poklopca: 2,05 x 0,68 x 0,80 m.

Sarkofag je bio ukopan u sloj lesa. Poklopac i deo kovčega su isečeni prilikom pljačke. Na kovčegu su tragovi metalne šipke, nastali prilikom pljačke. Na jednoj čeonnoj strani je sačuvana metalna ručka (olovo sa većim procentom gvožđa?). Sa bočnih strana je sačuvana samo po jedna drška. Verovatno su postojale po dve ručke na bočnim strana i po jedna na čeonim. Na jednoj bočnoj strani uz gornji rub se nazire ukras ili samo oštećenje u

523 Obuća je od kože, pletena od kanapa, sa donovima od plute. Pojedini primerci su ukrašeni tankim zlatnim listovima. Dimenzije donova se razlikuju (videti u: Голубовић 2000, 83–100). U sarkofagu su pronađeni sledeći prilozi: drveni štapić sa oplatom od bronzanog lima (kozmetički instrument?) C-5765; fragmentovana igla od srebra sa loptastom glavom C-5766; sedam manjih cilindričnih perli od zlatnog lima C-5767 i stakleni balsamarijum C-5768.

401. Stari Kostolac (Viminacium, site “Pećine”, Church B, the southern concha of a triple-concha memoria, G-2046).

National Museum in Požarevac, C-5746.

Lead, casting; dimensions of the sarcophagus: length 0.74 m, width 0.35 m, height 0.35 m.

Lead sarcophagus was in a grave construction made of bricks with a gable roof. The smaller sarcophagus with lid was made of a single lead sheet by bending lateral and front sides. On the outer edges it was strengthened with lead ribbons. In the middle of the lid there is a regular circular perforation with diameter of 4.5 cm for libation? Skeletal remains were disturbed and they belong to an infant. Within the sarcophagus, remains of textile with golden strings were discovered.

Literature: Голубовић 2001, 141, cat. no 6, Fig. 14, 15.

402. Stari Kostolac (Viminacium, site “Pećine”, Church B, in the middle of naos of the triconchal memoria, G-2047).

National Museum in Požarevac.

Lead, casting; dimensions of the sarcophagus: length 1.98 m, width 0.65 m, height 0.45 m, tin sheet thickness 0.01 m.

Dimensions of the lid: 2.05 x 0.68 x 0.08 m.

Lead sarcophagus was in the grave construction made of bricks with a gable roof.

Larger sarcophagus with a lid. The sarcophagus was made of a single lead sheet with bent lateral and front sides. During the robbery, the lid was cut. Within the sarcophagus, scattered remains of an adult skeleton were discovered, with traces of purple and brown textile with golden threads, as well as seven pairs of shoes.⁵²³

Literature: Голубовић 2001, 142, cat. no 7, Fig. 16.

403. Stari Kostolac (Viminacium, site “Pećine”, during surface leveling, G-2591).

National Museum in Požarevac.

Lead, casting; dimensions of the sarcophagus: length 1.10 m, width 0.40 m, height 0.30 m.

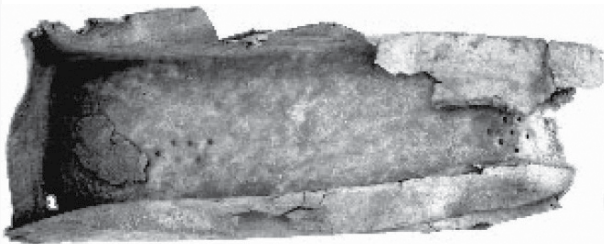
Dimensions of the lid: 2.05 x 0.68 x 0.80 m.

The sarcophagus was dug into a loess layer. The lid and one part of the sarcophagus were cut during robbery. On the sarcophagus there are traces of a metal bar, also made during robbery. On one of the front sides there is a metal handle (lead with a larger percentage of iron?). On each of the lateral sides there is a handle. There were possibly two handles on each of the lateral sides and a handle on each of the front sides. On one lateral

523 The shoes are made of leather, woven, with cork soles. Some pieces are decorated with thin golden leaves. Sole dimensions vary, see in: Голубовић 2000, 83 – 100. Within the sarcophagus, the following grave-goods were discovered: a wooden stick plated with bronze sheets (a cosmetic instrument ?) C-5765; a fragmented silver needle with a ball-shaped head C-5766; seven smaller cylindrical pearls made of golden sheets C-5767 and a glass balsamarium C-5768.

obliku jelove grančice. Kovčeg je oštećen radom mehanizacije prilikom nivelisanja terena. Unutar kovčega su pronađeni samo delovi nogu, skeleta mlađeg uzrasta i fragmentovani bronzani novac iz druge polovina II do prve polovine III veka.

Literatura: Голубовић 2001, 142, кам. бр. 8.



Kat. br. / Cat. no. 403.

404. Stari Kostolac (Viminacium, lokalitet „Pećine“, objekat Y, prilikom nivelacije terena, G-4427). T. XIX, 124.

Narodni muzej u Požarevcu, C-11494.

Olovo, livenje. Dimenzije kovčega: dužina 1,18 m; širina 0,35 m; visina 0,26 m.

Sarkofag je ukopan u sloj lesa i deformisan je pod pritiskom zemlje. Na poklopcu se vide gvozdene ekseri duž bočnih (osam eksera) i čeonih (dva eksera) ivica. Na bočnim ivicama kovčega se vide spojevi izvedeni preklapanjem stranica koje su sa unutrašnje strane ojačane olovnim trakama. U kovčegu su pronađeni ostaci skeleta dečjeg uzrasta.⁵²⁴

Literatura: Голубовић 2001, 143, кам. бр. 11, с. 17.

Kasete

405. Stari Kostolac (Viminacium, „Kod Koraba“, Sonda 89, G1-115).

Olovo, livenje. Dimenzije: 30 x 30 x 30 cm.

Deformisana kasete-relikvijar kvadratnog oblika sa poklopcem oštećenim i deformisanim prilikom pljačke. Tri strane imaju reljefno izvedeni motiv krsta, a samo na jednoj su ukrštene linije. Motivi su izvedeni tordiranim linijama. Spajanje recipijenta je izvršeno presavijanjem dve strane preko druge dve. Krajevi poklopca su savijeni preko kasete. Poklopac je gvozdanim ekserima zakucan za kasetu. Na jednoj strani su sačuvana dva, a na drugoj tri eksera. Na kutiji se vide ostaci krpljenja recipijenta zalivanjem olova na bočnoj i donjoj strani.

Literatura: Nepublikovano.

side, along the upper edge there is an ornament or a damaging in the shape of a pine branch. During surface leveling, the sarcophagus was damaged with mechanization. Within the sarcophagus, only leg parts were discovered of a younger skeleton and fragmented bronze coins from the second half of the 2nd and the first half of the 3rd century.

Literature: Голубовић 2001, 142, cat. no 8.

404. Stari Kostolac (Viminacium, site “Pećine”, structure Y, during surface leveling, G-4427). T. XIX, 124.

National Museum in Požarevac, C-11494.

Lead, casting; dimensions of the sarcophagus: length 1.18 m, width 0.35 m, height 0.26 m.

The sarcophagus was dug into a loess layer and deformed under the soil pressure. On the lid there are iron nails along the lateral sides (eight nails) and front sides (two nails). On the lateral sarcophagus sides there are supports at the inner side, made with lead ribbons. Within the coffin there were skeletal remains of an infant.⁵²⁴

Literature: Голубовић 2001, 143, cat. no 11, Fig. 17.



Kat. br. / Cat. no. 404.

Cassettes

405. Stari Kostolac (Viminacium, “Kod Koraba”, trench 89, G1-115).

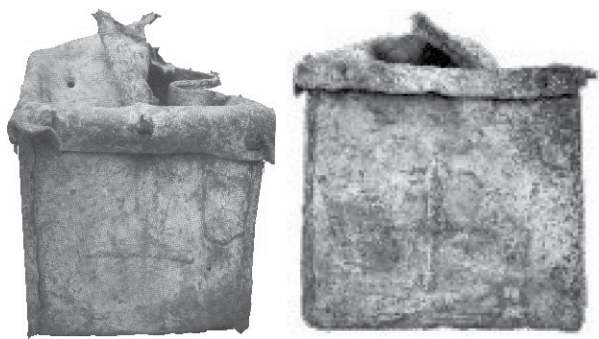
Lead, casting, dimensions: 30 x 30 x 30 cm.

A deformed cassette - reliquary of square shape with a damaged and deformed lid (due to robbery). Three sides bear a relief motif of a cross, while the fourth bears crossed lines. The motifs were made with twisted lines. The connection of the cassette was made by bending two sides over the other two sides. Lid endings are bent over the cassette. The lid was nailed to the cassette with iron nails. On one side, two nails remained preserved, while on the other there are three nails. Traces of mending are visible on the cassette, made with casting lead on one lateral side and at the bottom.

Unpublished.

524 U kovčegu su pronađeni sledeći prilozi: dve naušnice od zlatne žice, tipa karičica sa polukalotastim glavama od tankog zlatnog lima C-11495 i nečitak bronzani novac C-11496.

524 In the sarcophagus there were the following grave-goods: two ear-rings made of golden wire, the type of rings with semi-spherical heads made of thin golden sheets C-11495 and an illegible bronze coin C-11496.



Kat. br. / Cat. no. 405.

406. Stari Kostolac (Viminacium, „Nad Klepečkom“, Sonda 42, G1-82). T. XIX, 125.

Olovo, livenje. Dimenzije: 31 x 25 x 15 cm.

Pravougaona olovna kasetna sa ornamentima u obliku višekrake zvezde, jelove grane i romba na sve četiri strane, kao i na poklopcu.

Nepublikovano.

407. Slatina (lokalitet „Voće“ na Kosmaju).

Olovo, livenje. Dimenzije: prečnik 0,60 m; visina 0,45 m.

Kasetna je cilindričnog oblika, napravljena od sekundarno iskorišćene bočne i čeonke strane sarkofaga. Dekorativni sistem nije jedinstven. To potvrđuje ugaono, trakasto ojačanje koje je tipično za sarkofage. Uži deo je dekorisan uokvirenim ramom sa mrežastim motivom u čijoj je sredini izvedena dekoracija od dijagonalnih linija u čijem je preseku zvezda sa strelicama na krajevima, dok je na drugom kraju floralni ornament. Na dužem delu su radijalne linije u kombinaciji sa opoziciono postavljenim floralnim ornamentom i dijagonalama.

Literatura: Поп-Лазућ, Јовановић, Мркобрад 1992, 135–143, сл. 2; Голубовић 2001, 137, сл. 2.

Urne

408. Novi Kostolac (grob sa kremacijom, otkriven kod restorana „Viminacium“).

Narodni muzej u Požarevcu, inv. br. 1081, novi 021488.

Olovo, livenje. Dimenzije: visina 32,5 cm; prečnik dna 23 cm; prečnik oboda 16 cm.

Cilindrična urna, ravnog dna, kosog ramena i suženog vrata. Po vertikali je spojena širom olovnom trakom, a iznad dna i kod ramena, uskim horizontalnim šavovima. Poklopac je konkavan sa trakastom drškom.

Datovanje: od I do sredine III veka.

Literatura: Снасућ 1996, 146, кат. бр. 12; Снасућ-Ђурпућ 2015, 38, сл. 40.

406. Stari Kostolac (Viminacium, „Nad Klepečkom“, trench 42, G1-82). T. XIX, 125.

Lead, casting, dimensions: 31 x 25 x 15 cm.

A rectangular lead cassette with decoration in the shape of a multi-pointed star, pine branches and rhombs on all four sides, as well as on the lid.

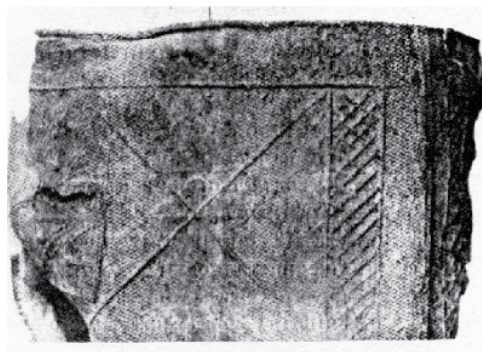
Unpublished.

407. Slatina (site „Voće“ at Kosmaj).

Lead, casting, dimensions: diameter 0.60 m, height 0.45 m.

Cassette is cylindrical and made of secondarily used front and lateral sides of a sarcophagus. The decorative system does not follow a common pattern. This is attested with an angular, ribbon shaped support, typical for sarcophagi. The narrower side is decorated with a frame with net motif, in the middle there is a decoration consisting of diagonal lines with stars with arrow points at their endings. On the other end there is a floral motif. On the longer sides there are radial lines combined with opposed floral motifs and diagonals.

Literature: Поп-Лазућ, Јовановић, Мркобрад 1992, 135 – 143, Fig. 2.; Голубовић 2001, 137, Fig. 2.



Kat. br. / Cat. no. 407.

Urns

408. Novi Kostolac (cremated grave, discovered next to the restaurant „Viminacium“).

National Museum in Požarevac, inv. no 1081, new 021488.

Lead, casting; height 32.5 cm; diameter of the bottom 23 cm; diameter of the rim 16 cm.

Cylindrical urn with a flat bottom, diagonal shoulder and a narrow neck. It is vertically connected with a wider lead ribbon. Above the bottom and at the shoulder it is connected with horizontal connections. The lid is concave with a ribbon shaped handle.

Dating: from the 1 to the middle of the 3 century.

Literature: Снасућ 1996, 146, cat. no 12.; Снасућ-Ђурпућ 2015, 38, Fig. 40.



Kat. br. / Cat. no. 408.

409. Stari Kostolac (Viminacium, lokalitet „Čair“).
Narodni muzej u Požarevcu, inv. br. 2882, novi 021490.
Olovo, livenje.

Dno veće cilindrične posude, možda urne?. Deo cilindričnog
recipijenta je sačuvan samo do visine oko 4,5 cm. Na spoljnom
zidu posude vidi se trakasti šav kojim su spojeni zidovi posude.
Nepublikovano.

410. Ram (Lederata).

Narodni muzej u Požarevcu, inv. br. 1128–1130, novi 021492.
Olovo, livenje. Dimenzije: prečnik dna oko 27 cm.
Dno veće cilindrične posude, možda urne? sa ravnim poklopcem.
Nepublikovano.

TRGOVAČKI PROMET ROBE

Pečati

411. Stari Kostolac (Viminacium, lokalitet „Pirivoj“, ukop is-
pod groba G-217). T. XX, 126.
Narodni muzej u Požarevcu, C-653.
Olovo, livenje. Dimenzije: 6 cm; debljina 1,5 cm.
Kružni pečat sa naglašenim rubom.
Nepublikovano.

412. Sremska Mitrovica (Sirmium, Kv. F/3). T. XX, 127.
Muzej Srema u Sremskoj Mitrovici, inv. br. Z-2365.
Olovo, livenje. Dimenzije: prečnik oko 3cm;
Kružni pečat sa reljefno naglašenim rubom.
Nepublikovano.

413. Stari Kostolac (Viminacium, lokalitet „Pirivoj“, ukop is-
pod groba G-217). T. XX, 128.
Narodni muzej u Požarevcu, C-654.
Olovo, livenje. Dimenzije: 3,6 x 2,9 x 1,1 cm.
Pravougaoni pečat naglašenih ivica.
Nepublikovano.

409. Stari Kostolac (Viminacium, site “Čair”).

National Museum in Požarevac, inv. no 2882, new 021490.

Lead, casting.

Bottom of a larger cylindrical vessel, possibly urn? Part of a cy-
lindrical vessel remained preserved only up to about 4.5 cm. On
the outer vessel side there is a ribbon shaped connection used to
connect the vessel walls.

Unpublished.

410. Ram (Lederata).

National Museum in Požarevac, inv. no 1128 – 130, new
021492.

Lead, casting; dimensions: diameter of the bottom around 27 cm.
Bottom of a larger cylindrical vessel, possibly urn? with a flat lid.

Unpublished.

ARTEFACTS FOR COMMERCIAL GOODS

Seals

411. Stari Kostolac (Viminacium, site “Pirivoj”, pit beneath the
grave G-217). T. XX, 126.

National Museum in Požarevac, C-653.

Lead, casting; dimensions: diameter 6 cm, thickness 1.5 cm.

A circular seal with a highlighted rim.

Unpublished.

412. Sremska Mitrovica (Sirmium, Qu. F/3). T. XX, 127.

Museum of Srem, Sremska Mitrovica, inv. no Z-2365.

Lead, casting; dimensions: diameter around 3cm;

A circular seal with a relief highlighted rim.

Unpublished.

413. Stari Kostolac (Viminacium, site “Pirivoj”, pit beneath the
grave G-217). T. XX, 128.

National Museum in Požarevac, C-654.

Lead, casting; dimensions: 3.6 x 2.9 x 1.1 cm.

A rectangular seal with highlighted edges.

Unpublished.

414. Stari Kostolac (Viminacium, site South gate of the military
camp).

National Museum in Požarevac, inv. no 1887.

Lead, casting; dimensions: 2.1 x 0.7cm, diameter 1.6 cm;
weight 12.33 g.

Plumb of a circular, cone shape. On the obverse, in a circular
field, there is a male bust depicted en face and wearing a drap-
ery. His right hand is lifted as he greets, his palm opened.

Literature: Иванушевић 1992, 49, cat. no 1, T. I, Fig. 1.

414. Stari Kostolac (Viminacium, lokalitet Južna kapija vojnog logora).

Narodni muzej u Požarevcu, inv. br. 1887.

Olovo, livenje. Dimenzije: 2,1 x 0,7 cm; prečnik 1,6 cm; težina 12,33 g.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je poprsje muškarca en face u draperiji. Desna ruka sa otvorenom šakom je podignuta u znak pozdrava.

Literatura: Ivanišević 1992, 49, kat. br. 1, T. I, sl. 1.



Kat. br. / Cat. no. 414.

415. Stari Kostolac (teritorija Viminaciuma).

Narodni muzej u Požarevcu, inv. br. 2021.

Olovo, livenje. Dimenzije: 1,3 x 0,3 cm; prečnik 1 cm.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je poprsje muškarca en face sa desnom rukom ispod grudi. Levo i desno je po jedna rozeta sa četiri latice.

Analogije: Culică 1975, T. I, 2-4, 9, 11-12; Culică 1976, 116-133.

Literatura: Ivanišević 1992, 49, kat. br. 2, T. I, sl. 2.



Kat. br. / Cat. no. 415.

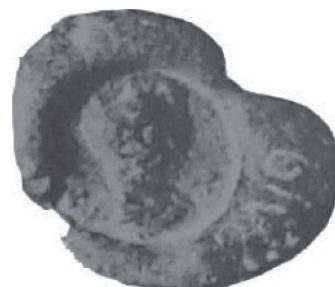
416. Stari Kostolac (teritorija Viminaciuma).

Narodni muzej u Požarevcu, inv. br. 2019.

Olovo, livenje. Dimenzije: 2,3 x 1,1 cm; prečnik 1,3 cm; težina 16,75 g.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je poprsje okrenuto na desno. Na rubu plombe su ostaci natpisa TRO()-()V?.

Literatura: Ivanišević 1992, 49, kat. br. 3, T. I, sl. 3.



Kat. br. / Cat. no. 416.

417. Stari Kostolac (Viminacium, lokalitet „Todića crkva“).

Narodni muzej u Požarevcu, inv. br. 1763.

Olovo, livenje. Dimenzije: 2,5 x 1,4 cm; prečnik 1,7 cm; težina 15,86 g.



Kat. br. / Cat. no. 417.

415. Stari Kostolac (Viminacium territory).

National Museum in Požarevac, inv. no 2021.

Lead, casting; dimensions: 1.3 x 0.3 cm, diameter 1 cm.

Plumb of a circular, cone shape. On the obverse, in a circular field, there is a male bust depicted en face, his right hand beneath his chest. On both of his sides there is a rosette with four petals.

Parallels: Culică 1975, T. I, 2-4; 9, 11-12; Culică 1976, 116-133.

Literature: Ivanišević 1992, 49, cat. no 2, T. I, Fig. 2.

416. Stari Kostolac (Viminacium territory).

National Museum in Požarevac, inv. no 2019.

Lead, casting; dimensions: 2.3 x 1.1 cm, diameter 1.3 cm; weight 16.75 g. Plumb of a circular, cone shape. On the obverse, in a circular field, there is a male bust facing right. At the plumb edge there are remains of the inscription TRO()-()V?.

Literature: Ivanišević 1992, 49, cat. no 3, T. I, Fig. 3.

417. Stari Kostolac (Viminacium, site "Todića crkva").

National Museum in Požarevac, inv. no 1763.

Lead, casting; dimensions: 2.5 x 1.4 cm, diameter 1.7 cm; weight 15.86 g.

Plumb of a cone shape. On the obverse, in a circular field, there is a male bust depicted in profile.

Literature: Ivanišević 1992, 49, cat. no 4, T. I, Fig. 4.

418. Stari Kostolac (Viminacium territory).

National Museum in Požarevac, inv. nr. 2624.

Lead, casting; dimensions: 2 x 0.7 cm, diameter 1.1 cm.

Plomba konusnog oblika. Na aversu u kružnom polju je poprsje prikazano u profilu.

Literatura: Иванушевић 1992, 49, кат. бр. 4, Т. I, сл. 4.

418. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Požarevcu, inv. br. 2624.

Olovo, livenje. Dimenzije: 2 x 0,7 cm; prečnik 1,1 cm.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je poprsje muškarca u desnom profilu.

Literatura: Иванушевић 1992, 50, кат. бр. 5, Т. I, сл. 5.

419. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Požarevcu, inv. br. 2627.

Olovo, livenje. Dimenzije: 1,4 x 0,6 cm.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je poprsje muškarca u desnom profilu.

Literatura: Иванушевић 1992, 50, кат. бр. 6, Т. I, сл. 6.



Kat. br. / Cat. no. 419.

420. Petrovac (Ćovdin, lokalitet „Vrbovac“).

Narodni muzej u Požarevcu, inv. br. 2314.

Olovo, livenje. Dimenzije: 1,5 x 0,8 cm; prečnik 1,1 cm; težina 7,92 g.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je poprsje u desnom profilu.

Literatura: Иванушевић 1992, 50, кат. бр. 7, Т. I, сл. 7.

421. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Požarevcu, inv. br. 2668.

Olovo, livenje. Dimenzije: 1,4 x 0,4 cm.

Plomba kvadratnog oblika. Na aversu je poprsje na desno, na reversu su tri šestokrake zvezde.

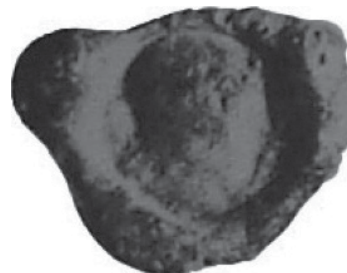
Literatura: Иванушевић 1992, 50, кат. бр. 8, Т. I, сл. 8.



Kat. br. / Cat. no. 421.

Plumb of a circular, cone shape. On the obverse, in a circular field, there is a male bust facing right.

Literature: Иванушевић 1992, 50, cat. no 5, T. I, Fig. 5.



Kat. br. / Cat. no. 418.

419. Stari Kostolac (Viminacium territory).

National Museum in Požarevac, inv. no 2627.

Lead, casting; dimensions: 1.4 x 0.6 cm.

Plumb of a circular, cone shape. On the obverse, in a circular field, there is a male bust facing right.

Literature: Иванушевић 1992, 50, cat. no 6, T. I, Fig. 6.

420. Petrovac (Ćovdin, site "Vrbovac").

National Museum in Požarevac, inv. nr. 2314.

Lead, casting; dimensions: 1.5 x 0.8 cm, diameter 1.1 cm; weight 7.92 g.

Plumb of a circular, cone shape. On the obverse, in a circular field, there is a bust facing right.

Literature: Иванушевић 1992, 50, cat. no 7, T. I, Fig. 7.



Kat. br. / Cat. no. 420.

421. Stari Kostolac (Viminacium territory).

National Museum in Požarevac, inv. no 2668.

Lead, casting; dimensions: 1.4 x 0.4 cm.

Plumb of square shape. On the obverse there is a bust facing right. On the reverse there are three six-pointed stars.

Literature: Иванушевић 1992, 50, cat. no 8, T. I, Fig. 8.

422. Stari Kostolac (Viminacium territory, bought from R. Mihajlović from Belgrade).

National Museum in Belgrade, O. inv. no 911/1.

Lead, casting; dimensions: 1.2 x 1.1 x 0.4 cm; weight 2.16 g.

Plumb of an irregular circular, cone shape with a gutter for a

422. Stari Kostolac (teritorija Viminacijuma, otkup od R. Mihajlovića iz Beograda).

Narodni muzej u Beogradu, O. inv. br. 911/1.

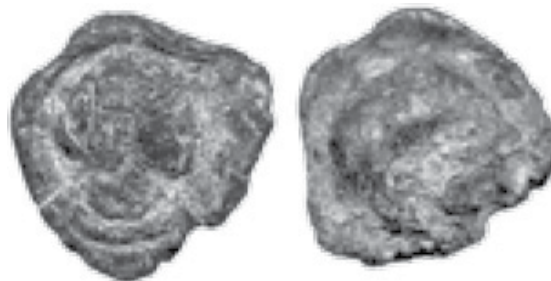
Olovo, livenje. Dimenzije: 1,2 x 1,1 x 0,4 cm; težina 2,16 g.

Plomba nepravilnog, kružnog, konusnog oblika sa kanalom za vrpću. Na aversu je poprsje carice (Julija Domna?) na desno. Carica je u haljini sa pundom na glavi.

Literatura: Stamenković, Ivanišević 2013, 244, kat. br. 1.

string. On the obverse there is a bust of an empress (Julia Domna?) facing right. The empress wears a dress and a bun on her head.

Literature: Stamenković, Ivanišević 2013, 244, cat. no 1.



Kat. br. / Cat. no. 422.

423. Veliko Gradište (Pincum, poklon od V. Mihajlovića iz Beograda).

Narodni muzej u Beogradu, O. inv. br. 985/1.

Olovo, livenje. Dimenzije: 1,8 x 1,1 cm; težina 13,89 g.

Plomba kružnog, konusnog oblika sa kanalom za vrpću. Na aversu je poprsje cara na desno (Konstantin I). Car na glavi nosi lovorov venac u oklopu je sa paludamentumom.

Literatura: Stamenković, Ivanišević 2013, 246, kat. br. 6.

423. Veliko Gradište (Pincum, donation from V. Mihajlović from Belgrade).

National Museum in Belgrade, O. inv. no 985/1.

Lead, casting; dimensions: 1.8 x 1.1 cm; weight 13.89 g.

Plumb of an irregular circular, cone shape with a gutter for a string. On the obverse there is a bust of an emperor (Constantine I) facing right. The emperor wears a laurel wreath on his head, armor and a paludamentum.

Literature: Stamenković, Ivanišević 2013, 246, cat. no 6.



Kat. br. / Cat. no. 423.

424. Stari Kostolac (teritorija Viminacijuma, otkup od M. Dušanića iz Beograda).

Narodni muzej u Beogradu, O. inv. br. 1020/10.

Olovo, livenje. Dimenzije: 1,5 x 1,1 x 0,4 cm; težina 2,63 g.

Plomba kružnog, konusnog oblika sa kanalom za vrpću. Na aversu je poprsje cara na desno (Konstantin I). Car na glavi nosi dijademu i paludamentum.

Literatura: Stamenković, Ivanišević 2013, 246, kat. br. 8.

424. Stari Kostolac (Viminacium territory, bought from M. Dušanić from Belgrade).

National Museum in Belgrade, O. inv. no 1020/10.

Lead, casting; dimensions: 1.5 x 1.1 x 0.4 cm; weight 2.63 g.

Plumb of an irregular circular, cone shape with a gutter for a string. On the obverse there is a bust of an emperor (Constantine I) facing right. The emperor wears a diadem on his head and a paludamentum.

Literature: Stamenković, Ivanišević 2013, 246, cat. no 8.



Kat. br. / Cat. no. 424.

425. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Beogradu, O. inv. br. 1462/4.

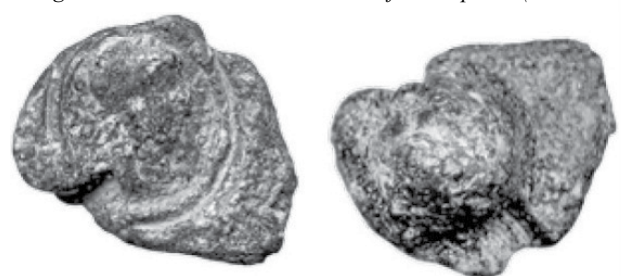
Olovo, livenje. Dimenzije: 2,4 x 1,9 x 1,1 cm; težina 14,45 g.

425. Stari Kostolac (Viminacium territory).

National Museum in Belgrade, O. inv. no 1462/4.

Lead, casting; dimensions: 2.4 x 1.9 x 1.1 cm; weight 14.45 g.

Plumb of an irregular circular, cone shape with a gutter for a string. On the obverse there is a bust of an emperor (Constantine I) facing right. The emperor wears a diadem on his head and a paludamentum.



Kat. br. / Cat. no. 425.

Plomba kružnog, konusnog oblika sa kanalom za vrpcu. Na aversu je poprsje cara na desno (Konstantin I). Car na glavi nosi dijademu i paludamentum. Oko poprsja je nejasan natpis.

Literatura: Stamenković, Ivanišević 2013, 246, kat. br. 7.

426. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup). Narodni muzej u Požarevcu, inv. br. 2324.

Olovo, livenje. Dimenzije: 1,4 x 0,8 cm; prečnik 1,1 cm.

Plomba konusnog oblika sa zaravnjenim vrhom. Na aversu u kružnom polju su dva naspramno postavljena poprsja.

Literatura: Иванушевић 1992, 50, kat. бр. 9, T. I, сл. 9.

427. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije: 2,1 x 0,8 cm; prečnik 1 cm.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju su dva naspramno postavljena poprsja.

Literatura: Иванушевић 1992, 50, kat. бр. 10, T. I, сл.10.



Kat. br. / Cat. no. 427.

428. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Požarevcu.

Olovo, livenje; dimenzije: 1,7 x 0,6 cm.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju su dva naspramno postavljena poprsja u draperijama.

Literatura: Иванушевић 1992, 50, kat. бр. 11, T. I, сл. 11.

429. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Beogradu, O. inv. br. 1462/2.

Olovo, livenje. Dimenzije: 2,2 x 2,0 x 0,6 cm; težina 8,12 g.

Plomba kružnog, konusnog oblika sa kanalom za vrpcu. Na aversu su dva naspramno postavljena poprsja careva. Carevi su u oklopu i nose paludamentum.

Literatura: Stamenković, Ivanišević 2013, 245, kat. br. 4.

430. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Beogradu, O. inv. br. 1462/3.

Olovo, livenje. Dimenzije: 1,4 x 1,2 x 0,4 cm; težina 4,17 g.

Plomba pravougaonog oblika. Na aversu su dva naspramno postavljena poprsja cara i carice.

Literatura: Stamenković, Ivanišević 2013, 247, kat. br. 10.

tine I) facing right. The emperor wears a diadem on his head and a paludamentum. Around the bust there is an illegible inscription.

Literature: Stamenković, Ivanišević 2013, 246, cat. no 7.

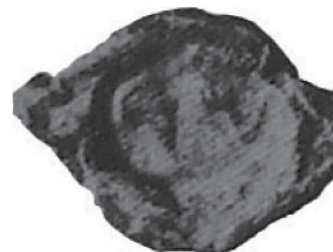
426. Stari Kostolac (Viminacium, site "Čair", bought).

National Museum in Požarevac, inv. no 2324.

Lead, casting; dimensions: 1.4 x 0.8 cm, diameter 1.1 cm.

Cone shaped plumb with a flattened top. On the obverse there are two busts facing each other.

Literature: Иванушевић 1992, 50, cat. no 9, T. I, Fig. 9.



Kat. br. / Cat. no. 426.

427. Stari Kostolac (Viminacium territory).

National Museum in Požarevac.

Lead, casting; dimensions: 2.1 x 0.8 cm, diameter 1 cm.

Cone shaped, circular plumb. On the obverse, in a circular field, there are two busts facing each other.

Literature: Иванушевић 1992, 50, cat. no 10, T. I, Fig.10.

428. Stari Kostolac (Viminacium territory).

National Museum in Požarevac.

Lead, casting; dimensions: 1.7 x 0.6 cm.

Cone shaped, circular plumb. On the obverse, in a circular field, there are two busts facing each other; both wearing draperies.

Literature: Иванушевић 1992, 50, cat. no 11, T. I, Fig. 11.

429. Stari Kostolac (Viminacium territory).

National Museum in Belgrade, O. inv. no 1462/2.

Lead, casting; dimensions: 2.2 x 2.0 x 0.6 cm; weight 8.12 g.

Plumb of a circular, cone shape with a gutter for a string. On the obverse, in a circular field, there are two imperial busts facing each other. The emperors wear armors and paludamenta.

Literature: Stamenković, Ivanišević 2013, 245, cat. no 4.



Kat. br. / Cat. no. 429.



Kat. br. / Cat. no. 430.

430. Stari Kostolac (teritorija Viminacijuma).
Narodni muzej u Beogradu, O. inv. br. 1462/6.
Olovo, livenje. Dimenzije: 1,7 x 1,5 x 0,7 cm; težina 7,55 g.
Plomba kružnog, konusnog oblika sa kanalom za vrpću. Na aversu su poprsja cara u sredini i dva savladara sa strane. Car je prikazan en face, u paludamentumu. Savladari su umanjeni, okrenuti prema caru i takođe su u paludamentumu.
Literatura: Stamenković, Ivanišević 2013, 244, kat. br. 2.



Kat. br. / Cat. no. 431.

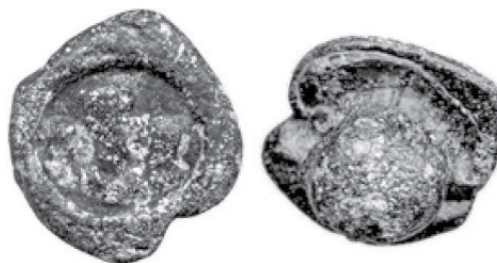
431. Stari Kostolac (teritorija Viminacijuma, otkup od R. Vujčića).
Narodni muzej u Beogradu, O. inv. br. 975/2.
Olovo, livenje. Dimenzije: 2,1 x 1,9 x 1,0 cm; težina 11,97 g.
Plomba kružnog, konusnog oblika sa kanalom za vrpću. Na aversu poprsja cara u sredini i dva savladara sa strane (Trajan Decije, Herenije Etrusk i Hostilijan?). Car je prikazan u desnom profilu u oklopu, dok su savladari umanjeni i okrenuti prema caru.
Literatura: Stamenković, Ivanišević 2013, 244–245, kat. br. 3.

432. Dubravica (Margum, otkup od R. Vujčića).
Narodni muzej u Beogradu, O. inv. br. 1072/6.
Olovo, livenje. Dimenzije: 1,5 x 1,4 x 0,5 cm; težina 3,23 g.
Plomba kružnog, konusnog oblika sa kanalom za vrpću. Na aversu poprsja cara u sredini i dva savladara sa strane (Teodosije I, Honorije i Arkadije?). Car je prikazano en face, nose paludamentum, dok su savladari umanjeni, okrenuti prema caru i nose paludamentum
Literatura: Stamenković, Ivanišević 2013, 245, kat. br. 9.

430. Stari Kostolac (Viminacium territory).
National Museum in Belgrade, O. inv. no 1462/3.
Lead, casting; dimensions: 1.4 x 1.2 x 0.4 cm; weight 4.17 g.
Rectangular plumb. On the obverse there are busts of an emperor and an empress facing each other.
Literature: Stamenković, Ivanišević 2013, 247, cat. no 10.

431. Stari Kostolac (Viminacium territory).
National Museum in Belgrade, O. inv. no 1462/6.
Lead, casting; dimensions: 1.7 x 1.5 x 0.7 cm; weight 7.55 g.
Cone shaped, circular plumb with a gutter for a string. On the obverse there are imperial busts - one emperor in the middle and two co-rulers on both of his sides. The emperor is depicted en face, wearing a paludamentum. The co-rulers are smaller, facing the emperor and also wearing paludamenta.
Literature: Stamenković, Ivanišević 2013, 244, cat. no 2.

432. Dubravica (Margum, bought from R. Vujčić).
National Museum in Belgrade, O. inv. no 975/2.
Lead, casting; dimensions: 2.1 x 1.9 x 1.0 cm; weight 11.97 g.
Cone shaped, circular plumb with a gutter for a string. On the obverse there are imperial busts - one emperor in the middle and two co-rulers on both of his sides (Trajan Decius, Herennius Etruscus and Hostilian?). The emperor is facing right and wearing armor, while the co-rulers are smaller and facing the emperor.
Literature: Stamenković, Ivanišević 2013, 244–245, cat. nr. 3.



Kat. br. / Cat. no. 432.

433. Stari Kostolac (Viminacium territory, bought from T. Dimitrijević).
National Museum in Belgrade, O. inv. no 1072/6.
Lead, casting; dimensions: 1.5 x 1.4 x 0.5 cm; weight 3.23 g.
Cone shaped, circular plumb with a gutter for a string. On the obverse there are imperial busts - one emperor in the middle and two co-rulers on both of his sides (Theodosius I, Honorius and Arcadius?). The emperor is depicted en face, wearing a paludamentum. The co-rulers are smaller, facing the emperor and also wearing paludamenta.
Literature: Stamenković, Ivanišević 2013, 245, cat. no 9.

434. Stari Kostolac (teritorija Viminacijuma).
Narodni muzej u Požarevcu, inv. br. 2625.
Olovo, livenje. Dimenzije: 2 x 1 cm; težina 10,34 g.
Plomba kružnog, konusnog oblika. Na aversu u kružnom polju su četiri naspramno postavljena poprsja. Verovatno su prikazani tetrarsi (I ili II tetrarhija).
Literatura: Иванушевић 1992, 50, кат. бр.12, Т. I, сл. 12.



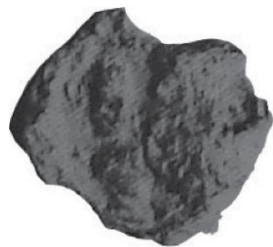
Kat. br. / Cat. no. 433.

435. Stari Kostolac (teritorija Viminacijuma).
Narodni muzej u Požarevcu.
Olovo, livenje. Dimenzije: 2 x 1,2 cm; prečnik 1,7 cm; težina 8,20 g.
Plomba kružnog, konusnog oblika. Na aversu u kružnom polju su četiri naspramno postavljena poprsja. Isti kalup kao prethodni.
Literatura: Иванушевић 1992, 50, кат. бр. 13, Т. I, сл. 13.



Kat. br. / Cat. no. 435.

436. Stari Kostolac (teritorija Viminacijuma).
Narodni muzej u Požarevcu.
Olovo, livenje. Dimenzije: 1,9 x 0,6 cm; prečnik 1,7 cm.
Plomba kružnog, konusnog oblika. Na aversu u kružnom polju su četiri naspramno postavljena poprsja. Isti kalup kao prethodni.
Literatura: Иванушевић 1992, 50, кат. бр. 14, Т. I, сл. 14.



Kat. br. / Cat. no. 436.

437. Hrtkovci. T. XXI, 129.
Vojvodanski muzej u Novom Sadu, inv. br. 1125.
Olovo, livenje. Dimenzije: prečnik 1,63 cm; težina 5,58 g.
Plomba kružnog, konusnog oblika. Na aversu u kružnom polju su četiri naspramno postavljena poprsja. Isti kalup kao prethodni.
Literatura: Даутова-Рушевићан 2006, 349, кат. бр. 40, сл. 4/9.

434. Stari Kostolac (Viminacium territory).
National Museum in Požarevac, inv. no 2625.
Lead, casting; dimensions: 2 x 1 cm; weight 10.34 g.
Cone shaped, circular plumb. On the obverse, in a circular field there are four busts facing each other. They most likely represent tetrarchs (of the First or the Second Tetrarchy).
Literature: Иванушевић 1992, 50, cat. no 12, T. I, Fig. 12.



Kat. br. / Cat. no. 434.

435. Stari Kostolac (Viminacium territory).
National Museum in Požarevac.
Lead, casting; dimensions: 2 x 1.2 cm, diameter 1.7 cm; weight 8.20 g.
Cone shaped, circular plumb. On the obverse, in a circular field there are four busts facing each other. It is the same mold as the previous one.
Literature: Иванушевић 1992, 50, cat. no 13, T. I, Fig. 13.

436. Stari Kostolac (Viminacium territory).
National Museum in Požarevac.
Lead, casting; dimensions: 1.9 x 0.6 cm, diameter 1.7 cm.
Cone shaped, circular plumb. On the obverse, in a circular field there are four busts facing each other. It is the same mold as the previous one.
Literature: Иванушевић 1992, 50, cat. no 14, T. I, Fig. 14.

437. Hrtkovci. T. XXI, 129.
Vojvodanski muzej in Novi Sad, inv. no 1125.
Lead, casting; dimensions: diameter 1.63 cm, weight 5.58 gr.
Cone shaped, circular plumb. On the obverse, in a circular field there are four busts facing each other. It is the same mold as the

438. Hrtkovci. T. XXI, 130.

Vojvođanski muzej u Novom Sadu, inv. br. 1223.

Olovo, livenje. Dimenzije: prečnik 1,74 cm; težina 4,49 g.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju su četiri naspramno postavljena poprsja. Isti kalup kao prethodni.

Literatura: Даутова-Рушевљан 2006, 350, кат. бр. 42, сл. 4/11.

439. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Beogradu, O. inv. br. 1462/5.

Olovo, livenje. Dimenzije: 2,1 x 1,9 x 1,0 cm; težina 11,71 g.

Plomba kružnog, konusnog oblika sa kanalom za vrpcu. Na aversu poprsja četiri tetrarha naspramno postavljena u dva reda. U oba reda između careva je Viktorija en face koja lovorovim vencem ovenčava tetrarhe.

Literatura: Stamenković, Ivanišević 2013, 245, kat. br. 5.



Kat. br. / Cat. no. 439.

440. Stari Kostolac (Viminacium, lokalitet „Pećine“).

Narodni muzej u Požarevcu, inv. br. 2248.

Olovo, livenje. Dimenzije: 2,6 x 0,8 cm; prečnik 1,8 cm; težina 34,45.

Plomba kružnog, pločastog oblika. Na aversu u kružnom polju je natpis u negativu: LEG/VIICL.

Literatura: Ivanišević 1992, 50, kat. бр. 15, T. I, сл. 15.

441. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).

Narodni muzej u Požarevcu, inv. br. 2325.

Olovo, livenje. Dimenzije: 1,4 x 0,4 cm; prečnik 1 cm.

Plomba kružnog, pločastog oblika. Na aversu u kružnom polju je natpis SAB.

Literatura: Ivanišević 1992, 50, kat. бр. 16, T. I, сл. 16.



Kat. br. / Cat. no. 441.

previous one.

Literatura: Даутова-Рушевљан 2006, 349, cat. no 40, Fig. 4/9.

438. Hrtkovci. T. XXI, 130.

Vojvođanski muzej in Novi Sad, inv. no 1223.

Lead, casting; dimensions: diameter 1.74 cm, weight 4.49 g.

Cone shaped, circular plumb. On the obverse, in a circular field there are four busts facing each other. It is the same mold as the previous one.

Literatura: Даутова-Рушевљан 2006, 350, cat. no 42, Fig. 4/11.

439. Stari Kostolac (Viminacium territory).

National Museum in Belgrade, O. inv. no 1462/5.

Lead, casting; dimensions: 2.1 x 1.9 x 1.0 cm; weight 11.71 g.

Cone shaped, circular plumb with a gutter for a string. On the obverse there are busts of four tetrarchs, in two rows, facing each other. In both rows, between the emperors there is Victoria depicted en face, crowning the tetrarchs with laurel wreaths.

Literatura: Stamenković, Ivanišević 2013, 245, cat. no 5.

440. Stari Kostolac (Viminacium, site „Pećine“).

National Museum in Požarevac, inv. no 2248.

Lead, casting; dimensions: 2.6 x 0.8 cm, diameter 1.8 cm; weight 34.45.

Circular, flat plumb. On the obverse there is an inverted inscription: LEG/VIICL.

Literatura: Ivanišević 1992, 50, cat. no 15, T. I, Fig. 15.



Kat. br. / Cat. no. 440.

441. Stari Kostolac (Viminacium, site „Čair“, bought).

National Museum in Požarevac, inv. no 2325.

Lead, casting; dimensions: 1.4 x 0.4 cm, diameter 1 cm.

Circular, flat plumb. On the obverse, within the circular field there is an inscription SAB.

Literatura: Ivanišević 1992, 50, cat. no 16, T. I, Fig. 16.

442. Stari Kostolac (Viminacium territory).

National Museum in Požarevac, inv. no 1958.

Lead, casting; dimensions: 2 x 0.4 cm, diameter 1.1 cm.

Circular, flat plumb. On the obverse, within the circular field there

442. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Požarevcu, inv. br. 1958.

Olovo, livenje. Dimenzije: 2,0 x 0,4 cm; prečnik 1,1 cm.

Plomba kružnog, pločastog oblika. Na aversu u kružnom polju je natpis SAB. Iz istog je kalupa kao prethodna.

Literatura: Иванушевић 1992, 50, кат. бр. 17, Т. I, сл. 17.



Kat. br. / Cat. no. 442.

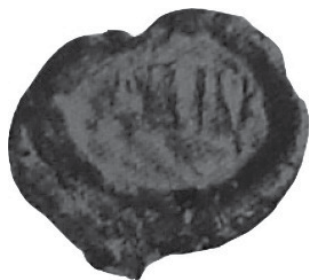
443. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Požarevcu, inv. br. 2303.

Olovo, livenje. Dimenzije: 1,9 x 0,9 cm; težina 9,66 g.

Plomba konusnog oblika. Na aversu u elipsastom polju je nejasan natpis u jednom redu.

Literatura: Иванушевић 1992, 50, кат. бр. 18, Т. I, сл. 18.



Kat. br. / Cat. no. 443.

444. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).

Narodni muzej u Požarevcu, inv. br. 1923.

Olovo, livenje. Dimenzije: 1,9 x 0,9 cm; prečnik 1,3 cm; težina 6,89 g.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je konjanik u kasu u levom profilu sa uzdignutom desnom rukom. Verovatno je prikazan Trački heros.

Literatura: Иванушевић 1992, 50, кат. бр. 19, Т. I, сл. 19.



Kat. br. / Cat. no. 444.

is an inscription SAB. From the same mold as the previous one.

Literature: Иванушевић 1992, 50, cat. no 17, T. I, Fig. 17.

443. Stari Kostolac (Viminacium territory).

National Museum in Požarevac, inv. no 2303.

Lead, casting; dimensions: 1.9 x 0.9 cm; weight 9.66 g.

Cone shaped plumb. In an ellipse-shaped field on the obverse there is an inscription in a single row.

Literature: Иванушевић 1992, 50, cat. no 18, T. I, Fig. 18.

444. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac, inv. no 1923.

Lead, casting; dimensions: 1.9 x 0.9 cm; diameter 1.3 cm; weight 6.89 g.

Cone shaped, circular plumb. On the obverse, in a circular field, there is a galloping horseman, his right arm lifted. It is most likely the image of the Thracian hero.

Literature: Иванушевић 1992, 50, cat. no 19, T. I, Fig. 19.

445. Stari Kostolac (Viminacium territory).

National Museum in Požarevac.

Lead, casting; dimensions: 1.6 x 0.8 cm, diameter 1.1 cm; weight 8.31 g.

Cone shaped, circular plumb. On the obverse, in a circular field, there is a galloping horseman facing right, his right arm lifted. It is most likely the image of the Thracian hero.

Literature: Иванушевић 1992, 50, cat. no 20, T. I, Fig. 20.



Kat. br. / Cat. no. 445.

446. S. Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac.

Lead, casting; dimensions: diameter 2.3 cm.

Cone shaped, circular plumb. On the obverse, in a circular field there is a horseman with a spear in his hand and a running dog? It is most likely the image of the Thracian hero.

Literature: Поносић 1992, 39, cat. nr. 41, Fig. 41.

447. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac, inv. no 1749.

Lead, casting; dimensions: 1.5 x 0.9 cm, diameter 1.2 cm.

Cone shaped, circular plumb. On the obverse, in a circular field there is a dog jumping to the left, in front of him a snake?

Literature: Иванушевић 1992, 50, cat. no 21, T. II, Fig. 21.

445. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije: 1,6 x 0,8 cm; prečnik 1,1 cm; težina 8,31 g.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je konjanik u kasu u desnom profilu sa desnom uzdignutom rukom. Verovatno je prikazan Trački heros.

Literatura: Ivanišević 1992, 50, kat. br. 20, T. I, sl. 20.

446. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).

Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije: prečnik 2,3 cm.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je konjanik sa kopljem u ruci i psom u trku?. Verovatno je prikazan Trački heros.

Literatura: Поповић 1992, 39, kat. br. 41, sl. 41.

447. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).

Narodni muzej u Požarevcu, inv. br. 1749.

Olovo, livenje. Dimenzije: 1,5 x 0,9 cm; prečnik 1,2 cm.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je pas u skoku na levo, a ispred njega zmija?.

Literatura: Ivanišević 1992, 50, kat. br. 21, T. II, sl. 21.



Kat. br. / Cat. no. 447.

448. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).

Narodni muzej u Požarevcu, inv. br. 1924.

Olovo, livenje; dimenzije: 1,4 x 0,6 cm.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je na desnoj strani igrač, dok je na levoj divokozu u skoku na desno.

Literatura: Ivanišević 1992, 50, kat. br. 22, T. II, sl. 22.

449. Stari Kostolac (teritorija Viminacijuma).

Narodni muzej u Požarevcu, inv. br. 2626.

Olovo, livenje. Dimenzije: 2,2 x 1,1 cm; 1,2 cm.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je lav? u skoku na desno, a dole je zec.

Literatura: Ivanišević 1992, 50, kat. br. 23, T. II, sl. 23.

450. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).

Narodni muzej u Požarevcu, inv. br. 1641.

Olovo, livenje. Dimenzije: 1,4 x 1 cm; prečnik 1 cm; težina 3,61 g.

Pločasta, kružna plomba. Na aversu je nejasna predstava.

Literatura: Ivanišević 1992, 50, kat. br. 24.

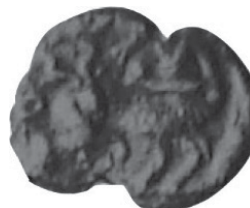
448. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac, inv. no 1924.

Lead, casting; dimensions: 1.4 x 0.6 cm.

Cone shaped, circular plumb. On the obverse, in a circular field there is a dancer facing right, on the left side a goat jumping to the right.

Literature: Ivanišević 1992, 50, cat. no 22, T. II, Fig. 22.



Kat. br. / Cat. no. 448.

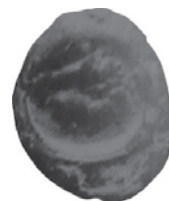
449. Stari Kostolac (Viminacium territory).

National Museum in Požarevac, inv. no 2626.

Lead, casting; dimensions: 2.2 x 1.1 cm, diameter 1.2 cm.

Cone shaped, circular plumb. On the obverse, in a circular field there is a lion? jumping to the right, beneath him a rabbit.

Literature: Ivanišević 1992, 50, cat. no 23, T. II, Fig. 23.



Kat. br. / Cat. no. 449.

450. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac, inv. no 1641.

Lead, casting; dimensions: 1.4 x 1 cm, diameter 1 cm; weight 3.61 g.

Circular, flat plumb. On the obverse there is an unclear image.

Literature: Ivanišević 1992, 50, cat. nr. 24.

451. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac, inv. no 1925.

Lead, casting; dimensions: 1.9 x 0.9 cm; weight 28.99g.

Cone shaped, circular plumb. . On the obverse there is an unclear image.

Literature: Ivanišević 1992, 50, cat. nr. 25.

452. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac, inv. nr. 2670.

Lead, casting; dimensions: 2.1 x 1.3 cm; weight 28.99g.

Cone shaped, circular plumb. On the obverse there is an unclear image.

Literature: Ivanišević 1992, 50, cat. no 26.

451. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu, inv. br. 1925.
Olovo, livenje. Dimenzije: 1,9 x 0,9 cm; težina 28,99g.
Plomba kružnog, konusnog oblika. Na aversu je nejasna predstava.

Literatura: Иванушевић 1992, 50, кат. бр. 25.

452. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu, inv. br. 2670.
Olovo, livenje. Dimenzije: 2,1 x 1,3 cm; težina 28,99 g.
Plomba kružnog, konusnog oblika. Na aversu je nejasna predstava.

Literatura: Иванушевић 1992, 50, кат. бр. 26.

453. Stari Kostolac (teritorija Viminacijuma).
Narodni muzej u Požarevcu, inv. br. 2669.
Olovo, livenje. Dimenzije: 2,1 x 0,6 cm.
Pločasta, kružna plomba. Na aversu je nejasna predstava.

Literatura: Иванушевић 1992, 50–51, кат. бр. 27.

454. S. Kostolac (teritorija Viminacijuma).
Narodni muzej u Požarevcu, inv. br. 2667.
Olovo, livenje. Dimenzije: 2,3 x 0,6 cm.
Pločasta, kružna plomba sa središnjim trnom koji pridržava alku. Na aversu je nejasna predstava.

Literatura: Иванушевић 1992, 51, кат. бр. 28.

455. Stari Kostolac (teritorija Viminacijuma).
Narodni muzej u Požarevcu.
Olovo, livenje. Dimenzije: 2,3 x 1,4 cm.
Plomba kružnog, konusnog oblika. Na aversu je nejasna predstava.

Literatura: Иванушевић 1992, 51, кат. бр. 29.

456. Stari Kostolac (teritorija Viminacijuma).
Narodni muzej u Požarevcu.
Olovo, livenje. Dimenzije: 2,2 x 1,1 cm.
Plomba kružnog, konusnog oblika. Na aversu je nejasna predstava.

Literatura: Иванушевић 1992, 51, кат. бр. 30.

457. Stari Kostolac (teritorija Viminacijuma).
Narodni muzej u Požarevcu.
Olovo, livenje. Dimenzije: 1,4 x 0,5 cm.
Pločasta, kružna plomba. Na aversu je nejasna predstava.

Literatura: Иванушевић 1992, 51, кат. бр. 31.

458. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu, inv. br. 2323.
Olovo, livenje. Dimenzije: 1,2 x 0,1 cm; težina 1,89 g.
Pločasta plomba pravougaonog oblika sa otiskom elipsaste

453. Stari Kostolac (Viminacium territory).
National Museum in Požarevac, inv. no 2669.
Lead, casting; dimensions: 2.1 x 0.6 cm.
Flat, circular plumb. On the obverse there is an unclear image.

Literature: Иванушевић 1992, 50–51, cat. no 27.

454. Stari Kostolac (Viminacium territory).
National Museum in Požarevac, inv. no 2670.
Lead, casting; dimensions: 2.3 x 0.6 cm.
Flat, circular plumb. In the middle there is a nail holding a ring. On the obverse there is an unclear image.

Literature: Иванушевић 1992, 51, cat. no 28.

455. Stari Kostolac (Viminacium territory).
National Museum in Požarevac.
Lead, casting; dimensions: 2.3 x 1.4 cm.
Cone shaped, circular plumb. On the obverse there is an unclear image.

Literature: Иванушевић 1992, 51, cat. no 29.

456. Stari Kostolac (Viminacium territory).
National Museum in Požarevac.
Lead, casting; dimensions: 2.2 x 1.1 cm.
Cone shaped, circular plumb. On the obverse there is an unclear image.

Literature: Иванушевић 1992, 51, cat. no 30.

457. Stari Kostolac (Viminacium territory).
National Museum in Požarevac.
Lead, casting; dimensions: 1.4 x 0.5 cm.
Cone shaped, circular plumb. On the obverse there is an unclear image.

Literature: Иванушевић 1992, 51, cat. no 31.

458. Stari Kostolac (Viminacium, site “Čair”, bought).
National Museum in Požarevac, inv. no 2323.
Lead, casting; dimensions: 1.2 x 0.1 cm; weight 1.89 g.
Rectangular, flat plumb with an imprint of an ellipse-shaped gem with an unclear image.

Literature: Иванушевић 1992, 51, cat. no 32, T. II, Fig. 32.



Kat. br. / Cat. no. 458.

geme? sa nejasnom predstavom.

Literatura: Ивановићевих 1992, 51, кат. бр. 32, Т. II, сл. 32.

459. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije: 2,7 x 1,9 cm.

Plomba kružnog, konusnog oblika. Na aversu je nejasna predstava.

Literatura: Поновић 1992, 38, кат. бр. 36, сл. 35.

460. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije: prečnik 1,9 cm.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju su dve nejasne figure (jedna od njih je možda delfin?)

Literatura: Поновић 1992, 38, кат. бр. 36, сл. 36.

461. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije: prečnik 1,8 cm.

Plomba identična prethodnoj sa nejasnom predstavom na aversu.

Literatura: Поновић 1992, 38, кат. бр. 37, сл. 37.

462. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije: prečnik 1,2 cm.

Plomba je po obliku identična prethodnoj sa nejasnom predstavom na aversu. Na samom rubu su tri kružne perforacije.

Literatura: Поновић 1992, 39, кат. бр. 40, сл. 40.

463. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije: prečnik 1,9 cm.

Plomba kružnog, konusnog oblika sa nejasnom predstavom na aversu.

Literatura: Поновић 1992, 38, кат. бр. 38, сл. 38.

464. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije: prečnik 1,9 cm.

Plomba kružnog, konusnog oblika sa dve naspramno postavljene perforacije. Na aversu je reljefno izvedena kružna traka, dok je sama predstava unutar polja nejasna.

Literatura: Поновић 1992, 39, кат. бр. 39, сл. 39.

465. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu.

Olovo, livenje. Dimenzije: 3 x 2 cm.

Pločasta plomba romboidnog oblika sa dva, odnosno, tri is-pupčenja (za fiksiranje plombe?). Na aversu je manji kružni

459. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac.

Lead, casting; dimensions: 2.7 x 1.9 cm.

Cone shaped, circular plumb. On the obverse there is an unclear image.

Literature: Поновић 1992, 38, cat. no 36, Fig. 35.

460. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac.

Lead, casting; dimensions: diameter 1.9 cm.

Cone shaped, circular plumb. On the obverse, in a circular field there are two unclear figures (one of them possibly a dolphin?)

Literature: Поновић 1992, 38, cat. no 36, Fig. 36.

461. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac.

Lead, casting; dimensions: diameter 1.8 cm.

Plumb identical with the previous one with an unclear image on the obverse.

Literature: Поновић 1992, 38, cat. no 37, Fig. 37.

462. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac.

Lead, casting; dimensions: diameter 1.2 cm.

Plumb identical with the previous one with an unclear image on the obverse. On the very edge there are three circular perforations.

Literature: Поновић 1992, 39, cat. no 40, Fig. 40.

463. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac.

Lead, casting; dimensions: diameter 1.9 cm.

Cone-shaped, circular plumb with an unclear image on the obverse.

Literature: Поновић 1992, 38, cat. no 38, Fig. 38.

464. S. Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac.

Lead, casting; dimensions: diameter 1.9 cm.

Cone-shaped, circular plumb with two opposed perforations. On the obverse there is a relief shaped circular ribbon, while the image within it remains unclear.

Literature: Поновић 1992, 39, cat. no 39, Fig. 39.

465. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac.

Lead, casting; dimensions: 3 x 2 cm.

Flat, rhomb-shaped plumb with two, actually three bulges (for fixing the plumb?). On the obverse there is a smaller circular imprint with an unclear image.

Literature: Поновић 1992, 39, cat. no 42, Fig. 42.

pečat sa nejasnom predstavom.

Literatura: Пононић 1992, 39, кат. бр. 42, сл. 42.

466. Hrtkovci. T. XXI, 131.

Vojvođanski muzej u Novom Sadu, inv. br. 1125.

Olovo, livenje. Dimenzije: prečnik 1,91 cm; težina 16,53 g.

Plomba kružnog, konusnog oblika sa perforacijom po sredini. Na aversu je kružni pečat sa reljefnim natpisom: CCE.

Literatura: Даутова-Рушевићан 2006, 349, кат. бр. 39, сл. 4/8.

467. Hrtkovci. T. XXI, 132.

Vojvođanski muzej u Novom Sadu, inv. br. 1126.

Olovo, livenje. Dimenzije: prečnik 1,94 cm; težina 3,96 g.

Plomba kružnog, konusnog oblika. Na aversu u kružnom pečatu je horizontalnom trakom prepolovljen prikaz sa nejasnim predstavama (biste?).

Literatura: Даутова-Рушевићан 2006, 349, кат. бр. 41, сл. 4/10.

468. Hrtkovci. T. XXI, 133.

Vojvođanski muzej u Novom Sadu, inv. br. 1128.

Olovo, livenje. Dimenzije: prečnik 2,02 cm; težina 11,58 g.

Plomba kružnog, konusnog oblika. Na aversu u kružnom polju je prikazana stojeća figura u dugoj odori.

Literatura: Даутова-Рушевићан 2006, 350, кат. бр. 43, сл. 4/12.

469. Hrtkovci. T. XXI, 134.

Vojvođanski muzej u Novom Sadu, inv. br. 1219.

Olovo, livenje. Dimenzije: 2,5 x 1 cm; prečnik 2,03 cm; težina 6,78 g.

Plomba konusnog oblika sa pravougaonim pečatom na aversu i natpisom IMP VAL.

Literatura: Даутова-Рушевићан 2006, 349, кат. бр. 35, сл. 4/4.

470. Hrtkovci. T. XXI, 135.

Vojvođanski muzej u Novom Sadu, inv. br. 1221.

Olovo, livenje. Dimenzije: 1,5 x 1 cm; prečnik 1,5 cm; težina 3,01 g.

Plomba identična prethodnoj, fragmentarno sačuvana. U pravougaonom polju je deo natpisa (IMP). Na konusnoj poleđini je perforacija po sredini.

Literatura: Даутова-Рушевићан 2006, 349, кат. бр. 36, сл. 4/5.

471. Hrtkovci. T. XXI, 136.

Vojvođanski muzej u Novom Sadu, inv. br. 1220.

Olovo, livenje. Dimenzije: 1,5 x 0,8 cm; prečnik 1,63 cm; težina 5,5 g.

Plomba je konusna sa pravougaonim pečatom na aversu i natpisom MN.

Literatura: Даутова-Рушевићан 2006, 349, кат. бр. 37, сл. 4/6.

466. Hrtkovci. T. XXI, 131.

Museum of Vojvodina, Novi Sad, inv. no 1125.

Lead, casting; dimensions: diameter 1.91 cm, weight 16.53 g.

Cone-shaped, circular plumb with a perforation in the middle. On the obverse there is a circular imprint with inscription: CCE.

Literature: Даутова-Рушевићан 2006, 349, cat. no 39, Fig. 4/8.

467. Hrtkovci. T. XXI, 132.

Museum of Vojvodina, Novi Sad, inv. no 1126.

Lead, casting; dimensions: diameter 1.94 cm, weight 3.96 g.

Cone-shaped, circular plumb. On the obverse, in a circular field there is an unclear image (busts?) cut into halves with a horizontal ribbon.

Literature: Даутова-Рушевићан 2006, 349, cat. no 41, Fig. 4/10.

468. Hrtkovci. T. XXI, 133.

Museum of Vojvodina, Novi Sad, inv. no 1128.

Lead, casting; dimensions: diameter 2.02 cm, weight 11.58 g.

Cone-shaped, circular plumb. On the obverse, in a circular field there is an image of a standing figure in a long gown.

Literature: Даутова-Рушевићан 2006, 350, cat. no 43, Fig. 4/12.

469. Hrtkovci. T. XXI, 134.

Museum of Vojvodina, Novi Sad, inv. no 1219.

Lead, casting; dimensions: 2.5 x 1 cm; diameter 2.03 cm, weight 6.78 g.

Cone shaped plumb with a rectangular imprint and inscription IMP VAL on the obverse.

Literature: Даутова-Рушевићан 2006, 349, cat. no 35, Fig. 4/4.

470. Hrtkovci. T. XXI, 135.

Museum of Vojvodina, Novi Sad, inv. no 1221.

Lead, casting; dimensions: 1.5 x 1 cm; diameter 1.5 cm, weight 3.01 g.

Plumb identical with the previous one, fragmented. In the rectangular field there is part of an inscription (IMP). On the conical reverse there is a perforation in the middle.

Literature: Даутова-Рушевићан 2006, 349, cat. no 36, Fig. 4/5.

471. Hrtkovci. T. XXI, 136.

Museum of Vojvodina, Novi Sad, inv. no 1220.

Lead, casting; dimensions: 1.5 x 0.8 cm; diameter 1.63 cm, weight 5.5 g.

Cone shaped plumb with a rectangular imprint on the obverse and an inscription MN.

Literature: Даутова-Рушевићан 2006, 349, cat. no 37, Fig. 4/6.

472. Hrtkovci. T. XXI, 137.

Vojvodanski muzej u Novom Sadu, inv. br. 1222.

Olovo, livenje. Dimenzije: 1,5 x 1,5 cm; prečnik 1,86 cm; težina 7,75 g.

Sačuvan je samo ugaoni deo plombe sa konusnom poledinom i perforacijom po sredini. Pečat na aversu je pravougaon sa figuralnom predstavom (rozeta, škorpion).

Literatura: Даумова-Пушевљан 2006, 349, кат. бр. 38, сл. 4/7.

472. Hrtkovci. T. XXI, 137.

Museum of Vojvodina, Novi Sad, inv. no 1222.

Lead, casting; dimensions: 1.5 x 1.5 cm, diameter 1.86 cm, weight 7.75 g.

Only a corner of a plumb remained preserved with a conical reverse and a perforation in the middle. The imprint on the obverse is rectangular and bears a figural image (rosette, scorpion).

Literature: Даумова-Пушевљан 2006, 349, cat. no 38, Fig. 4/7.

Novac

473. Stari Kostolac (Viminacium, lokalitet „Nad Klepečkom“, vila 16, prostorija VI).

Dokumentacioni centar Viminacijum, C-580.

Olovo, livenje. Dimenzije: prečnik 17 mm.

Av. Prikaz slona na desno, ispod je natpis CAESAR.

Rv. Nečitak.

Datovanje: 49–48. g. p. n. e.

Nepublikovano.

Coins

473. Stari Kostolac (Viminacium, site “Nad Klepečkom”, villa 16, room VI).

Documentation center Viminacium, C-580.

Lead, casting; dimensions: diameter 17 mm.

Obv. An elephant facing right, beneath the inscription CAESAR.

Rv. Illegible.

Dating: 49–48 BC.

Unpublished.

474. Stari Kostolac (Amfiteatar, arena, Kv. D/6).

Dokumentacioni centar Viminacijum, C-4227.

Olovo, livenje. Dimenzije: 18 mm.

Novac je nečitak i izlizan.

Datovanje: iz sloja

Nepublikovano.

474. Stari Kostolac (Amphitheater, arena, Qu. D/6).

Documentation center Viminacium, C-4227.

Lead, casting; dimensions: 18 mm.

The coin is illegible and worn out.

Dating: from the layer.

Unpublished.

475. Babe (Kosmaj).

Olovo, livenje. Dimenzije: prečnik 32 mm; težina 15,12 g.

Av. Glava cara sa lovorovim vencem okrenuta na desno.

IMP CAES SEVER ALEXANDER.

Rv. Levo je drvo ispod njega je kobilica koja doji Romula i Rema.

COL CAES ANTIOCH.

Datovanje: 222–235.

Literatura: Mihailović 1998, 29–31, fig. 1, 2.

475. Babe (Kosmaj).

Lead, casting; dimensions: diameter 32 mm, weight 15.12 gr.

Obv. An emperors head with laurel wreath facing right.

IMP CAES SEVER ALEXANDER.

Rv. On the left there is a tree and a mare beneath it, breast-feeding Romulus and Remus.

COL CAES ANTIOCH.

Dating: 222–235.

Literature: Mihailović 1998, 29–31, Fig. 1, 2.

Tegovi

476. Stari Kostolac (Viminacium, lokalitet „Nad Klepečkom“, sonda 53). T. XXII, 138.

Dokumentacioni centar Viminacijum, C-1084.

Olovo, livenje. Dimenzije: 6,2 x 6,2 x 2,4 cm.

Teg u obliku kvadrata

Nepublikovano.

Weights

476. Stari Kostolac (Viminacium, site “Nad Klepečkom”, trench 53). T. XXII, 138.

Documentation center Viminacium, C-1084.

Lead, casting; dimensions: 6.2 x 6.2 x 2.4 cm.

A square-shaped weigh.

Unpublished.

477. Ušće kod Obrenovca (lokalitet „Plantaža“). T. XXII, 139

Muzej grada Beograda, inv. br. 1969.

Olovo, livenje. Dimenzije: 2,8 x 3 x 1,3 cm; težina 214 g, odnos-

477. Ušće (near Obrenovac, site “Plantaža”). T. XXII, 139.

Belgrade city Museum, inv. no 1969.

no 8 unce.

Teg u obliku kvadra.

Literatura: Kpyнућ 1995a, 8, kam. бр. 7, сл. 2/5.

478. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 63, G1-222). T. XXII, 140.

Narodni muzej u Požarevcu, C-2192.

Olovo, livenje. Dimenzije: prečnik 3,5 cm.

Cilindričan teg sa neznatnim udubljenjem sa gornje i donje strane.

Nepublikovano.

479. Sremska Mitrovica (Sirmium, 31/сектор I, sloj I/8).

Muzej Srema u Sremskoj Mitrovici, inv. br. Z-4890.

Olovo, livenje. Dimenzije: prečnik 3,4 cm.

Kružni, pločasti teg bez perforacije.

Nepublikovano.



Kat. br. / Cat. no. 479.

480. Sremska Mitrovica (Sirmium).

Muzej Srema u Sremskoj Mitrovici, inv. br. Z-4558.

Olovo, livenje. Dimenzije: prečnik 3,7 cm.

Kružni, pločasti teg bez perforacije.

Nepublikovano.

481. Ušće kod Obrenovca (lokalitet „Plantaža“).

Muzej grada Beograda, inv. br. 2012.

Olovo, livenje. Dimenzije: 5,8 x 0,4/0,6 cm; težina 101 g, odnosno 4 unce.

Kružni, pločasti teg bez perforacije. Centralni deo je blago ispupčen. Oko spoljne ivice kružnice je reljefni prsten samo sa jedne strane, dok je druga ravna.

Literatura: Kpyнућ 1995a, 8, kam. бр. 6, сл. 2/4.

482. Gračanica (Ulpiana).

Olovo, livenje, inv. br. C-703.

Dimenzije: prečnik 4 cm.

Kružni, pločasti teg.

Literatura: Parović-Pešikan 1987–1990, 51, kat. br. 15.

483. Ruma (lokalitet „Kudoške livade“).

Lead, casting, dimensions: 2.8 x 3 x 1.3 cm; weight 214 g, actually 8 ounces.

A square-shaped weigh.

Literature: Kpyнућ 1995a, 8, cat. no 7, Fig. 2/5.

478. Stari Kostolac (Viminacium, site “Više grobalja”, trench 63, G1-222). T. XXII, 140.

National Museum in Požarevac, C-2192.

Lead, casting; dimensions: diameter 3.5 cm.

Cylindrical weigh with a slight recess on the upper and lower sides.

Unpublished.

479. Sremska Mitrovica (Sirmium, 31/sector I, layer I/8).

Museum of Srem, Sremska Mitrovica, inv. no Z-4890.

Lead, casting; dimensions: diameter 3.4 cm.

A circular, flat weigh without perforations.

Unpublished.

480. Sremska Mitrovica (Sirmium).

Museum of Srem, Sremska Mitrovica, inv. no Z-4558.

Lead, casting; dimensions: diameter 3.7 cm.

A circular, flat weigh without perforations.

Unpublished.



Kat. br. / Cat. no. 480.

481. Ušće (near Obrenovac, site “Plantaža”).

Belgrade city Museum, inv. no 2012.

Lead, casting, dimensions: 5.8 x 0.4/0.6 cm; weight 101 g, actually 4 ounces.

A circular, flat weigh without perforations. The central part is slightly highlighted. Around the outer circle edge, on one side there is a relief ring, while the other side is flat.

Literature: Kpyнућ 1995a, 8, cat. no 6, Fig. 2/4.

482. Gračanica (Ulpiana).

Lead, casting, inv. nr. C-703.

Dimensions: diameter 4 cm.

A circular, flat weigh.

Literature: Parović-Pešikan 1987–1990, 51, cat. no 15.

Muzej Vojvodine u Novom Sadu.

Olovo, livenje. Dimenzije: prečnik 1,5 cm; visina 1,5 cm.

Teg u obliku pečurke.

Literatura: Брукнер 1995, кат. бр. 104, Т. VII.

484. Beograd (Batajnica).

Muzej grada Beograda, inv. br. 9688.

Olovo, livenje. Dimenzije: 4,7 x 4,7 cm; težina 97,90 g.

Teg u obliku kvadra. U profilisanom četvrtastom polju tega je reljefno izveden natpis sa obe strane. S jedne strane: TETP/ OYN/

KI[ON]

Tetrauncion označava vrednost tega, dakle, teg teži 4 unce, odnosno 109,152 g (1 unca=27,288 g). Danas je njegova težina nešto manja, oko 97,90 g, verovatno usled oštećenja koje se nalazi sa jedne strane.

Sa druge strane je natpis: ITA/II/KON.

Literatura: Крунић 1995а, сл. 2/9.

485. Dubravica (Margum). T. XXII, 141.



Kat. br. / Cat. no. 484.

Olovo, livenje. Dimenzije: 9,8 x 6,2 cm; debljina 0,13 cm; težina 384,25 g.

Teg pravougaonog oblika sa zabatom u gornjem delu. Sa obe strane je uokviren profilisanim ramom. Oštećen je uz rub. U gornjem delu je kružna perforacija za kačenje tega. Sa obe strane ima natpis na grčkom i reljefne predstave. Sa jedne strane u zabatu ispod kružne perforacije je pet reljefno istaknutih kružića (dva u gornjem i tri u donjem redu). U pravougaonom polju je natpis AI/TPA u čijoj je sredini reljefno prikazana veća amfora sa dve drške i stopom.

Sa druge strane u uokvirenom zabatu su tri slova A na vrhu ispod kružnog otvora, II i V ili L u uglovima, dok su u sredini dva koncentrična kruga. Ovaj natpis bi se mogao transkribovati kao ἅ Π(ερινθίων) Λ(ίτρα) – jedna perintska litra. U pravougaonom uokvirenom polju je natpis ΠΕΡ/ΙΝ/ΘΙ/ΩΝ u čijoj je sredini neki predmet (amfora sa stopom na gore?).

Literatura: Вулић 1931, 126–127, кат. бр. 307.

483. Ruma (site “Kudoške livade”).

Museum of Vojvodina, Novi Sad.

Lead, casting; dimensions: diameter 1.5 cm; height 1.5 cm.

A mushroom-shaped weigh.

Literature: Брукнер 1995, cat. no 104, T. VII.

484. Beograd (Batajnica).

Belgrade city Museum, inv. no 9688.

Lead, casting; dimensions: 4.7 x 4.7 cm, weight 97.90 g.

A square shaped weigh. Within the profiled square field, on both sides there is a relief inscription. On one side: TETP/ OYN/

KI[ON]

Tetrauncion marks the value of the weigh, basically marks that it weighs 4 ounces, actually 109.152 g (1 ounce = 27.288 g). Today it weighs somewhat less, around 97.90 g, most likely due to damage on one of its sides.

On the other side: ITA/II/KON.

Literature: Крунић 1995а, Fig. 2/9.

485. Dubravica (Margum). T. XXII, 141.

Lead, casting; dimensions: 9.8 x 6.2 cm, thickness 0.13 cm, weight 384.25 g.

A rectangular weigh with a tymphanum in its upper part. On both sides it is framed with a profiled frame. It is damaged at its top. In the upper part there is a circular perforation for hanging. On both sides there are Greek inscriptions and relief images. On one side, within the tymphanum, beneath the circular perforation there are five relief highlighted circles (two in the upper and three in the lower row). Within the rectangular field there is an inscription AI/TPA. In its middle there is a relief depicted larger amphora with two handles and a foot.

On the other side, within the framed tymphanum, at its top and beneath the circular opening there are three letters “A”, further on the letters II and V or L in the corners, while in the middle there are two concentric circles. This inscription can be read as ἅ Π(ερινθίων) Λ(ίτρα) – one Perinthian liter. Within the rectangular framed field there is the inscription ΠΕΡ/ΙΝ/ΘΙ/ΩΝ and an object in its middle (an amphora with an upturned foot?).

Literature: Вулић 1931, 126–127, cat. no 307.

486. Šapine (accidental find).

National Museum in Požarevac, inv. no 3241, new 021494.

Lead, casting; dimensions: 12 x 7.5 to 8 cm; weight around 1 libra (327.45 g).

A rectangular weigh with a tymphanum in its upper part and a circular perforation. On both sides it is framed with a profiled frame. On both obverse and reverse sides there is a Greek inscription, in both cases in 13 rows.

Obv. .ΤΟΥΣ Β/ ΑΥΤΟΚ/ .ΑΤΟΡΟΣ Κ/ ΑΙΣΑΡΟΣ Γ. ΙΟΥΛΙ/

486. Šapine (slučajni nalaz).

Narodni muzej u Požarevcu, inv. br. 3241, novi 021494.

Olovo, livenje. Dimenzije: 12 x 7,5 do 8 cm; težina oko 1 libre (327,45 g).

Teg pravougaonog, pločastog oblika sa zabatom u gornjem delu i kružnom perforacijom. Uokviren je sa obe strane profilisanim ramom. Sa obe strane je natpis na grčkom u 13 redova na aversnoj i isto toliko na reversnoj strani.

Av. .ΤΟΥΣ Β/ ΑΥΤΟΚ/ .ΑΤΟΡΟΣ Κ/ ΑΙΣΑΡΟΣ Γ. ΙΟΥΛΙ/ ΟΥΟΥΗΡΟΥ ΜΑΞΙΜΙ/ ΝΟΥ ΕΥΣΕΒ. ΕΥΤΥΞΟΥ/ ΣΕΒ. ΑΡΞΙΕΡΕΩΣ Μ/ ΕΓΙΣΤΟΥ ΔΕΜΑΡΞΙ/ ΚΗΣ ΕΞΟΥΣΙΑΣ ΤΟ Β Υ/ ΠΑΤΟΥ ΠΑΤΡΟΣ ΠΑΤ-/ ΡΙΔΟΣ ΚΑΙ Γ ΙΟΥΛΙΟΥ/ ΟΥΗΡΟΥ ΜΑΧΙΜΟΥ ΚΑΙ/ ΣΑΡ ΥΙΟΥ ΤΟΥ ΣΕΒΑΣΤΟΥ

Transkripcija: [Έ]τους β/ Αυτοκ[ρ]άτορος Κ/άισαρος Γ'. Ιολίου/ ΟυήρουΜαξιμίν/ιου (!) εν'σεβ(ου) εν'τ(υ)χοῦ σεβ(αστοῦ) ἀ'ρχιερέως μέγιστου δημαρχ/ικῆς ἐ'ξουσίας το β/ 'υπάτου πάτρος πατ'ρίδος και Γ. 'Ιουλίου / Ουήρου Μάξιμου Καίσαρ(ος) υίου τοῦ σεβαστοῦ.

Rv. .ΑΤΕΥΟ/ ΝΤΟ...ΚΑΙ Σ/ ΥΠ.ΤΕΥΟΝΤΟ/ ΤΗΣ ΕΠΑΡ.../ ΤΟΥ ΛΑΜΠΡ...ΤΟΥ ΤΟΥ/ ΥΠΑΤΙΚΟΥ Α oder Λ.../ ΟΥ .ΠΤΑΤΟΥ ΠΡΕ/ΣΒΕΤΟΥ ΚΑΙ ΑΝΤΙ/ ΣΤΡΑΤΗΓΟΥ ΤΩΝ ΣΕΒ/ΑΣΤΩΝ .. ΟΡΑΝΟ/ ΜΟΥ ΦΛΑΒΙΟΥ .ΤΩΡ/ΙΟΥ ΕΡΜΟΔΩ..Υ

Transkripcija: [υ(]πατευ/οι[τοφ του=]Και)[σ(αροφ)/ υ(π[α]τευ/οντοιφ [τη=φ ε])παρ[ξιαφ] | του=λαμορ[οτα/] του του=υ(πατικου=A.Οδερ Λ[....]|ΟΥ)Ο]πα/του πρε|σβευτου=και Υ α)ντι|στρατη/γου τω=v Σεβ|αστω=v [αγ]ορανο/μου Φλαβι/ου [...]ΩΡ|ΙΟΥ (Ερμωδω/[ρο]υ

Prevod: U drugoj godini vlade autokratora cezara Gaja Julija Vera Maksimina Pobožnog i Srećnog, avgusta i vrhovnog sveštenika, sa zvanjem narodnog tribuna po drugi put i konzula, oca otadžbine i njegovog sina Gaja Julija Vera Maksima sina cezara avgusta. U vreme kada je car bio konzul po drugi put, a upravnik provincije slavni bivši konzul A. (ili L.)----je Optat, namesnik i vojskovođa dvojice avgusta, dok je agoranom bio Flavije---ORIJE Hermodor.

Literatura: Мирковић 2007, 165–174.

487. Niš (Naissus, lokalitet „hram sv. Pantelejmona“, u jami kasnoantičkog sloja). T. XXII, 142.

Muzej u Nišu.

Olovo, livenje. Teg u obliku minijaturne amfore. Telo je vretenasto i šiljato se završava kružnim zadebljanjem na kraju. Sačuvana je samo jedna drška. U donjem delu u dva friza su urezani različiti motivi (rozeta, rostra broda?, palmova grančica) i natpis: PIN – P(ondo) N(aissi)

Literatura: Јовановић 2003, 49, сл. 4.

488. Stari Kostolac (Viminacium, lokalitet „Lanci“, Trasa pepelovoda, Kv. G/ 4). T. XXII, 143.

Narodni muzej u Požarevcu, C-39.

ΟΥΟΥΗΡΟΥ ΜΑΞΙΜΙ/ ΝΟΥ ΕΥΣΕΒ. ΕΥΤΥΞΟΥ/ ΣΕΒ. ΑΡΞΙΕΡΕΩΣ Μ/ ΕΓΙΣΤΟΥ ΔΕΜΑΡΞΙ/ ΚΗΣ ΕΞΟΥΣΙΑΣ ΤΟ Β Υ/ ΠΑΤΟΥ ΠΑΤΡΟΣ ΠΑΤ-/ ΡΙΔΟΣ ΚΑΙ Γ ΙΟΥΛΙΟΥ/ ΟΥΗΡΟΥ ΜΑΧΙΜΟΥ ΚΑΙ/ ΣΑΡ ΥΙΟΥ ΤΟΥ ΣΕΒΑΣΤΟΥ

Transcription: [Έ]τους β/ Αυτοκ[ρ]άτορος Κ/άισαρος Γ'. Ιολίου/ ΟυήρουΜαξιμίν/ιου (!) εν'σεβ(ου) εν'τ(υ)χοῦ σεβ(αστοῦ) ἀ'ρχιερέως μέγιστου δημαρχ/ικῆς ἐ'ξουσίας το β/ 'υπάτου πάτρος πατ'ρίδος και Γ. 'Ιουλίου / Ουήρου Μάξιμου Καίσαρ(ος) υίου τοῦ σεβαστοῦ.

Rv. .ΑΤΕΥΟ/ ΝΤΟ...ΚΑΙ Σ/ ΥΠ.ΤΕΥΟΝΤΟ/ ΤΗΣ ΕΠΑΡ.../ ΤΟΥ ΛΑΜΠΡ...ΤΟΥ ΤΟΥ/ ΥΠΑΤΙΚΟΥ Α oder Λ.../ ΟΥ .ΠΤΑΤΟΥ ΠΡΕ/ΣΒΕΤΟΥ ΚΑΙ ΑΝΤΙ/ ΣΤΡΑΤΗΓΟΥ ΤΩΝ ΣΕΒ/ΑΣΤΩΝ .. ΟΡΑΝΟ/ ΜΟΥ ΦΛΑΒΙΟΥ .ΤΩΡ/ΙΟΥ ΕΡΜΟΔΩ..Υ

Transcription: [υ(]πατευ/οι[τοφ του=]Και)[σ(αροφ)/ υ(π[α]τευ/οντοιφ [τη=φ ε])παρ[ξιαφ] |

του=λαμορ[οτα/] του του=υ(πατικου=A.Οδερ Λ[....]|ΟΥ)Ο]πα/του πρε|σβευτου=και Υ α)ντι|στρατη/γου τω=v Σεβ|αστω=v [αγ]ορανο/μου Φλαβι/ου [...]ΩΡ|ΙΟΥ (Ερμωδω/[ρο]υ

Translation: In the second year of rule of the autocrator caesar Gaius Julius Verus Maximinus, pious and delighted, augustus and supreme priest, with the title of national tribune for the second time and consul, father of the fatherland and his son Gaius Julius Verus Maximus, the son of caesar augustus. At the time when the emperor was consul for the second time and the province governor the famous former consul A. (or L.)----us Optatus, deputy and military commander of the two augusti, while agoranomus was Flavius---ORIJE Hermodorus.

Literature: Мирковић 2007, 165–174.



Kat. br. / Cat. no. 486.

487. Niš (Naissus, site “Temple sv. Pantelejmona”, in the pit from the Late Roman layer). T. XXII, 142.

Museum in Niš.

Lead, casting. Weigh in the shape of a miniature amphora. The body is cylindrical and it ends up with a circular thickening.

Olovo, gvožđe, livenje. Dimenzije: dužina 9,5 cm.

Veći teg deformisanog tela sa polukružnom gvozdenom alkom na gornjem delu.

Nepublikovano.

489. Stari Kostolac (Viminacium, lokalitet „Kod Bresta-Korabe“, sonda 2). T. XXII, 144.

Narodni muzej u Požarevcu, C-898.

Olovo, livenje. Dimenzije: dužina 5,5 cm.

Teg koničnog oblika sa punolivenom kružnom drškom na gornjem delu.

Nepublikovano.

490. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 134, G1-1136). T. XXIII, 145.

Narodni muzej u Požarevcu, C-7977.

Olovo, gvožđe, livenje. Dimenzije: visina 3,9 cm.

Heksagonalni teg sa polukružnom alkom od gvozdene žice.

Nepublikovano.

491. Hrtkovci (slučajan nalaz). T. XXIII, 146.

Muzej Vojvodine, H-823.

Olovo, livenje. Dimenzije: dužina 3 cm.

Teg koničnog oblika sa kružnom petljom od tanke žice na gornjem delu.

Literatura: Даимова-Пушевљан 2007, 347, сл. 3/4.

492. Stari Kostolac (Viminacium, lokalitet „Nad Klepečkom“, kontrolni iskop 9, objekat 39). T. XXIII, 147.

Dokumentacioni centar Viminacium, C-1381.

Olovo, livenje. Dimenzije: 5,6 x 3,4 cm.

Teg cilindričnog oblika sa blagim udubljenjem na gornjoj strani.

Nepublikovano.

493. Obrenovac (lokalitet „Dragan Marković“). T. XXIII, 148.

Muzej grada Beograda, inv. br. 1846.

Olovo, livenje. Dimenzije: 8,2 x 8 x 2 cm; težina 1154 g, odnosno 3,5 libre.

Teg u obliku kvadra. Bočne ivice tega su zasečene prema gornjoj površini. U središnjem delu gornje površine su ostaci gvozdene žice (alka).

Literatura: Крунић 1995a, 8–9, кат. бр. 8, сл. 2/7.

494. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 87). T. XXIII, 149.

Narodni muzej u Požarevcu, C-4811.

Olovo, livenje. Dimenzije: visina 6,8 cm.

Teg zvonastog oblika.

Nepublikovano.

Only one handle remained preserved. In the lower part, in two friezes, different motifs are engraved (rosette, bow of a ship? palm branches) and the inscription: PIN-P(ondo) (uno) N(aissi)

Literature: Јовановић 2003, 49, Fig. 4.

488. Stari Kostolac (Viminacium, site “Lanci”, conveyer belt for ashes, Qu. G/4). T. XXII, 143.

National Museum in Požarevac, C-39.

Lead, iron, casting; dimensions: length 9.5 cm.

A larger weigh with deformed body and a semi-circular iron ring in the inner part.

Unpublished.

489. Stari Kostolac (Viminacium, site “Kod Bresta-Korabe”, trench 2). T. XXII, 144.

National Museum in Požarevac, C-898.

Lead, casting; dimensions: length 5.5 cm.

A conical weigh with a fully casting circular handle at the top.

Unpublished.

490. Stari Kostolac (Viminacium, site “Više grobalja”, trench 134, G1-1136). T. XXIII, 145.

National Museum in Požarevac, C-7977.

Lead, iron, casting; dimensions: height 3.9 cm.

Hexagonal weigh with a semi-circular ring made of iron wire.

Unpublished.

491. Hrtkovci (accidental find). T. XXIII, 146.

Museum of Vojvodina, H-823.

Lead, casting; dimensions: length 3 cm.

A conical weigh with a circular ring made of thin wire in its upper part.

Literature: Даимова-Пушевљан 2007, 347, Fig. 3/4.

492. Stari Kostolac (Viminacium, site “Nad Klepečkom”, control trench 9, structure 39). T. XXIII, 147.

Documentation center Viminacium, C-1381.

Lead, casting; dimensions: 5.6 x 3.4 cm.

Cylindrical weigh with a slight recess at its upper side.

Unpublished.

493. Obrenovac (site “Dragan Marković”). T. XXIII, 148.

Belgrade city Museum, inv. no 1846.

Lead, casting, dimensions: 8.2 x 8 x 2 cm; weight 1154 g, actually 3.5 Libras.

A square weigh. The lateral weigh sides are cut towards the upper surface. In the middle of the upper surface there are remains of an iron wire (ring).

Literature: Крунић 1995a, 8–9, cat. no 8, Fig. 2/7.

495. Stari Kostolac (Viminacium, lokalitet „Velika kapija“, sonda XIX). T. XXIII, 150.

Narodni muzej u Požarevcu, C-62.

Olovo, livenje. Dimenzije: visina 4,6 cm.

Loptasti teg sa polukružnom alkom na gornjem delu.

Nepublikovano.

496. Stari Kostolac (Viminacium, lokalitet „Više burdelja“, sonda V i XV, unutrašnjost objekta). T. XXIII, 151.

Narodni muzej u Požarevcu, C-345.

Olovo, bronza, livenje.

Loptasti teg sa polukružnom bronzanom alkom na gornjem delu.

Literatura: Cnacuĥ-Ђyпуĥ 2015, 186, kam. 124.



Kat. br. / Cat. no. 496.

497. Ritopek (Castra Tricornia, slučajni nalaz). T. XXIII, 152.

Muzej grada Beograda, inv. br. 970.

Olovo i bronza, livenje. Dimenzije: 3,8 x 1,8 cm; težina 134,5 g, odnosno 5 unce.

Poluloptasti teg čija je gornja strana zaravnjena i na njoj se nalazi polukružna alka od bronzane žice.

Literatura: Kpyнuĥ 1995a, 9, kam. бp. 9, cл. 2/8.

498. Stari Kostolac (Viminacium, lokalitet „Nad Klepečkom“, sonda 53). T. XXIII, 153.

Dokumentacioni centar Viminacijum, C-1052.

Olovo. Dimenzije: visina 2,8 cm; prečnik 5,8 cm.

Poluloptasti teg čija je gornja strana zaravnjena i na njoj se nalazi polukružna alka.

Nepublikovano.

499. Stari Kostolac (Viminacium, lokalitet „Rit“, sonda 13, vila). T. XXIII, 154.

Dokumentacioni centar Viminacijum, C-535.

Olovo, gvožđe, livenje. Dimenzije: visina 3 cm; prečnik 6 cm.

Kupasti teg sa gvozdenom drškom koja je povijena.

Nepublikovano.

500. Sremska Mitrovica (Sirmium).

Muzej Srema u Sremskoj Mitrovici, inv. br. A/659.

494. Stari Kostolac (Viminacium, site “Više grobalja”, trench 87). T. XXIII, 149.

National Museum in Požarevac, C-4811.

Lead, casting; dimensions: height 6.8 cm.

A bell-shaped weigh.

Unpublished.

495. Stari Kostolac (Viminacium, site „Velika kapija“, trench XIX). T. XXIII, 150.

National Museum in Požarevac, C-62.

Lead, casting; dimensions: height 4.6 cm.

A ball-shaped weigh with a semi-circular ring in its upper part.

Unpublished.

496. Stari Kostolac (Viminacium, site “Više burdelja”, trenches V and XV, the structure inside). T. XXIII, 151.

National Museum in Požarevac, C-345.

Lead, bronze, casting.

A ball-shaped weigh with a semi-circular bronze ring in its upper part.

Literature: Cnacuĥ-Ђyпуĥ 2015, 186, cat. 124.

497. Ritopek (Castingra Tricornia, accidental find). T. XXIII, 152.

Belgrade city Museum, inv. no 970.

Lead and bronze, casting, dimensions: 3.8 x 1.8 cm; weight 134.5 g, actually 5 ounces.

A semi-spherical weigh with its upper side flattened and with a semi-circular ring made of bronze wire.

Literature: Kpyнuĥ 1995a, 9, cat. no 9, Fig. 2/8.

498. Stari Kostolac (Viminacium, site “Nad Klepečkom” trench 53). T. XXIII, 153.

Documentation center Viminacium, C-1052.

Lead, dimensions: height 2.8 cm; diameter 5.8 cm.

A semi-spherical weigh with its upper side flattened and with a semi-circular ring.

Unpublished.

499. Stari Kostolac (Viminacium, site “Rit”, trench 13, villa). T. XXIII, 154.

Documentation center Viminacium, C-535.

Lead, iron, casting; dimensions: height 3 cm; diameter 6 cm.

A cone-shaped weigh with an iron handle which is bent.

Unpublished.

500. Sremska Mitrovica (Sirmium).

Museum of Srem, Sremska Mitrovica, inv. no A/659.

Lead, casting; dimensions: height 2.2 cm.

A spherical weigh with a fully casting circular ring.

Unpublished.

Olovo, livenje. Dimenzije: visina 2,2 cm.
Loptasti teg sa punolivenom kružnom petljom.
Nepublikovano.

501. Sremska Mitrovica (Sirmium).
Muzej Srema u Sremskoj Mitrovici, inv. br. A/2123.
Olovo, livenje. Dimenzije: prečnik oko 3,5 cm.
Teg u obliku zarubljene kupe. Po sredini ima kružnu perforaciju.
Nepublikovano.

502. Stari Kostolac (Viminacium, lokalitet „Nad Klepečkom“, sonda 75). T. XXIV, 155.
Dokumentacioni centar Viminacijum, C-1436.
Olovo. Dimenzije: 6 x 4,8 x 1,8 cm.
Kupasti teg, sa kružnom perforacijom u sredini.
Nepublikovano.

Visak

503. Stari Kostolac (Viminacium, lokalitet „Kod Bresta“, Kv. XLV). T. XXIV, 156.
Narodni muzej u Požarevcu, C-703.
Olovo, livenje. Dimenzije: dužina 4,3 cm.
Visak sa polukružnom alkom.
Nepublikovano.

504. Surčin (lokalitet „Kaluderske livade“, objekat 2, kv. Nj/ XLIII). T. XXIV, 157.
Muzej grada Beograda, inv. br. 4443.
Olovo i bronza, livenje. Dimenzije: dužina 5,4 cm; širina 3,8 cm.
Visak kupastog oblika. Na gornjoj ovalnoj strani je zalivena bronzana žica u funkciji alke.
Literatura: Круних 1995a, 7, 11, сл. 2/12; Петровић 1996, 27, кам. бр. 41, сл. 6/41.

505. Sremska Mitrovica (Sirmium, horreum). T. XXIV, 158.
Muzej Srema u Sremskoj Mitrovici, inv. br. 235.
Olovo i gvožđe, livenje. Dimenzije: dužina 5 cm; prečnik 4 cm.
Visak u obliku kupe sa gvozdenom alkom.
Literatura: Понових 1988a, 128, кам. 1; T. L, 1.

506. Boljetin.
Olovo i gvožđe, livenje.
Visak kupastog oblika sa alkom od gvozdene žice.
Literatura: Понових 1988a, 128, кам. 2, sa starijom literaturom.

507. Hrtkovci (slučajan nalaz). T. XXIV, 159.
Muzej Vojvodine, inv. br. H-1183.
Olovo i gvožđe, livenje. Dimenzije: dužina 3 cm.

501. Sremska Mitrovica (Sirmium).
Museum of Srem, Sremska Mitrovica, inv. no A/2123.
Lead, casting, dimensions: diameter around 3.5 cm.
Weigh in the shape of a truncated cone. There is a circular perforation in the middle.
Unpublished.



Kat. br. / Cat. no. 501.

502. Stari Kostolac (Viminacium, site “Nad Klepečkom”, trench 75). T. XXIV, 155.
Documentation center Viminacium, C-1436.
Lead, dimensions: 6 x 4.8 x 1.8 cm.
A cone-shaped weigh with a circular perforation in the middle.
Unpublished.

Plummet

503. Stari Kostolac (Viminacium, site “Kod Bresta”, Qu. XLV). T. XXIV, 156.
National Museum in Požarevac, C-703.
Lead, casting; dimensions: length 4.3 cm.
Plumb line with a semi-circular ring.
Unpublished.

504. Surčin (site “Kaluderske livade”, structure 2, qu. Nj/XLII-II). T. XXIV, 157.
Belgrade city Museum, inv. no 4443.
Lead and bronze, casting; dimensions: length 5.4 cm, width 3.8 cm.
Cone-shaped plumb line. At the upper, oval side there is a casting bronze wire in the shape of a ring.
Literature: Круних 1995a, 7, 11, Fig. 2/12; Петровић 1996, 27, cat. no 41, Fig. 6/41.

505. Sremska Mitrovica (Sirmium, horreum). T. XXIV, 158.
Museum of Srem, Sremska Mitrovica, inv. no 235.
Lead and iron, casting; dimensions: length 5 cm, diameter 4 cm.
Cone-shaped plumb line with an iron ring.
Literature: Понових 1988a, 128, cat. 1; T. L, 1.

506. Boljetin.
Lead and iron, casting.
Cone-shaped plumb line with a ring made of iron wire.
Literature: Понових 1988a, 128, cat. 2, with older literature.

Visak kupastog oblika, u gornjem delu šuplje liven sa udubljenjem za alku od gvožđa.

Literatura: Даутова-Рушевићан 2007, 349, сл. 4/1.

NAORUŽANJE

Zrna za pračku

508. Kosmaj (Stojnik?). T. XXIV, 160.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa zašiljenim vrhovima. Na sredini zrna su tri udubljenja nastala verovatno prilikom ulivanja olova u kalup.

Literatura: Byjovuћ 2007, 301–302, сл. 2/1.

509. Kosmaj (Stojnik?). T. XXIV, 161.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa zašiljenim vrhovima.

Literatura: Byjovuћ 2007, 301–302, сл. 2/2.

510. Kosmaj (Stojnik?). T. XXIV, 162.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa zašiljenim vrhovima.

Literatura: Byjovuћ 2007, 301–302, сл. 2/3.

511. Kosmaj (Stojnik?). T. XXIV, 163.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa zašiljenim vrhovima.

Literatura: Byjovuћ 2007, 301–302, сл. 2/4.

512. Kosmaj (Stojnik?). T. XXIV, 164.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa zašiljenim vrhovima.

Literatura: Byjovuћ 2007, 301–302, сл. 2/5.

513. Stojnik. T. XXIV, 165.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa zašiljenim vrhovima. Na sredini zrna je udubljenje nastalo verovatno prilikom ulivanja olova u kalup.

Literatura: Byjovuћ 2007, 301–302, сл. 2/6.

514. Nepoznat lokalitet (Kosmaj?). T. XXIV, 166.

Narodni muzej u Beogradu.

Olovo, livenje.

507. Hrtkovci (accidental find). T. XXIV, 159.

Museum of Vojvodina, inv. no H-1183.

Lead and iron, casting; dimensions: length 3 cm.

Cone-shaped plumb line, hollow casting in its upper part with a groove for an iron ring.

Literature: Даутова - Рушевићан 2007, 349, Fig. 4/1.

WEAPONS

Slingshots

508. Kosmaj (Stojnik?). T. XXIV, 160.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with pointed endings. In the middle of the shot there are three recesses, made most likely as the lead was poured into the mold.

Literature: Byjovuћ 2007, 301–302, Fig. 2/1.

509. Kosmaj (Stojnik?). T. XXIV, 161.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with pointed endings.

Literature: Byjovuћ 2007, 301–302, Fig. 2/2.

510. Kosmaj (Stojnik?). T. XXIV, 162.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with pointed endings.

Literature: Byjovuћ 2007, 301–302, Fig. 2/3.

511. Kosmaj (Stojnik?). T. XXIV, 163.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with pointed endings.

Literature: Byjovuћ 2007, 301–302, Fig. 2/4.

512. Kosmaj (Stojnik?). T. XXIV, 164.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with pointed endings.

Literature: Byjovuћ 2007, 301–302, Fig. 2/5.

513. Stojnik. T. XXIV, 165.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with pointed endings. In the middle of the shot there is a recess, made most likely as the lead was poured into the mold.

Zrno vretenastog oblika sa zašiljenim vrhovima.

Literatura: Byjović 2007, 301–302, sl. 2/7.

515. Nepoznat lokalitet (Kosmaj?). T. XXIV, 167.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa zašiljenim vrhovima.

Literatura: Byjović 2007, 301–302, sl. 2/8.

516. Nepoznat lokalitet (Kosmaj?). T. XXIV, 168.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa jednim spljoštenim vrhom.

Literatura: Byjović 2007, 301–303, sl. 2/9.

517. Nepoznat lokalitet (Kosmaj?). T. XXV, 169.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa zašiljenim vrhovima. Na sredini zrna je udubljenje nastalo verovatno prilikom ulivanja olova u kalup.

Literatura: Byjović 2007, 301–303, sl. 2/10.

518. Nepoznat lokalitet (Kosmaj?). T. XXV, 170.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa jednim spljoštenim vrhom.

Literatura: Byjović 2007, 301–303, sl. 2/11.

519. Nepoznat lokalitet (Kosmaj?). T. XXV, 171.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa oba spljoštena vrha.

Literatura: Byjović 2007, 301–303, sl. 2/12.

520. Nepoznat lokalitet (Kosmaj?). T. XXV, 172.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa oba spljoštena vrha.

Literatura: Byjović 2007, 301–303, sl. 2/13.

521. Nepoznat lokalitet (Kosmaj?). T. XXV, 173.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa oba spljoštena vrha.

Literatura: Byjović 2007, 301–303, sl. 2/14.

522. Nepoznat lokalitet (Kosmaj?). T. XXV, 174.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa zašiljenim vrhovima.

Literatura: Byjović 2007, 301 - 302, Fig. 2/6.

514. Unknown site (Kosmaj?). T. XXIV, 166.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with pointed endings.

Literatura: Byjović 2007, 301–302, Fig. 2/7.

515. Unknown site (Kosmaj?). T. XXIV, 167.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with pointed endings.

Literatura: Byjović 2007, 301–302, Fig. 2/8.

516. Unknown site (Kosmaj?). T. XXIV, 168.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with one flattened ending.

Literatura: Byjović 2007, 301–303, Fig. 2/9.

517. Unknown site (Kosmaj?). T. XXV, 169.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with pointed endings. In the middle of the shot there is a recess, made most likely as the lead was poured into the mold.

Literatura: Byjović 2007, 301–303, Fig. 2/10.

518. Unknown site (Kosmaj?). T. XXV, 170.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with one flattened ending.

Literatura: Byjović 2007, 301–303, Fig. 2/11.

519. Unknown site (Kosmaj?). T. XXV, 171.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with both flattened endings.

Literatura: Byjović 2007, 301–303, Fig. 2/12.

520. Unknown site (Kosmaj?). T. XXV, 172.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with both flattened endings.

Literatura: Byjović 2007, 301–303, Fig. 2/13.

521. Unknown site (Kosmaj?). T. XXV, 173.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with both flattened endings.

Literatura: Byjsović 2007, 301–303, c.n. 2/15.

523. Nepoznat lokalitet (Kosmaj?). T. XXV, 175.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa zašiljenim vrhovima. Na sredini zrna je udubljenje nastalo verovatno prilikom ulivanja olova u kalup.

Literatura: Byjsović 2007, 301–303, c.n. 2/16.

524. Nepoznat lokalitet (Kosmaj?). T. XXV, 176.

Narodni muzej u Beogradu.

Olovo, livenje.

Zrno vretenastog oblika sa jednim spljoštenim vrhom.

Literatura: Byjsović 2007, 301–303, c.n. 2/17.

Plumbatae

525. Pirotski grad (lokalitet „Kale“). T. XXV, 177.

Muzej Ponišavlja, Pirot, inv. br. 116.

Gvožđe, olovo, kovanje i livenje.

Dimenzije: dužina 15 cm.

Dugačak i uzak gvozdeni probojac četvrtastog preseka sa kraćim tulcem na kome je olovni teg vretenastog oblik.

Literatura: Vujović 1998, 98, kat. br. 1, T. XXXII/5; Vujović 2011, 212, kat. 14, Fig. 3/4.

526. Čezava (Novae). T. XXV, 178.

Arheološki muzej Đerdapa, Kladovo, ter. inv. br. 2066/69.

Gvožđe, olovo, kovanje i livenje.

Dimenzije: dužina 11 cm.

Široki i masivni gvozdeni probojac trougaonog oblika sa kraćim tulcem na kome je olovni teg vretenastog oblika.

Datovanje: druga polovina IV veka.

Literatura: Vujović 1998, 99, kat. br. 3, T. XXXII/1; Vujović 2011, 212, kat. 24, Fig. 2/2.

527. Okolina Negotina. T. XXV, 179.

Muzej Krajine u Negotinu, inv. br. 119.

Gvožđe, olovo, kovanje i livenje.

Dimenzije: dužina 13,5 cm.

Dugačak i uzak gvozdeni probojac kružnog preseka sa kraćim tulcem na kome je olovni teg vretenastog oblik.

U tulcu je pronađen metalni poprečni klin.

Literatura: Vujović 1998, 99, kat. br. 5, T. XXXII/3; Vujović 2011, 212, kat. 15, Fig. 3/7.

528. Stari Kostolac (Viminacium). T. XXV, 180.

Narodni muzej u Požarevcu, inv. br. 02/1899.

Gvožđe, olovo; kovanje i livenje.

Literature: Byjsović 2007, 301–303, Fig. 2/14.

522. Unknown site (Kosmaj?). T. XXV, 174.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with pointed endings.

Literature: Byjsović 2007, 301–303, Fig. 2/15.

523. Unknown site (Kosmaj?). T. XXV, 175.

National Museum Belgrade.

Lead, casting.

Cone-shaped shot with pointed endings. In the middle of the shot there is a recess, made most likely as the lead was poured into the mold.

Literature: Byjsović 2007, 301–303, Fig. 2/16.

524. Unknown site (Kosmaj?). T. XXV, 176.

National Museum, Belgrade.

Lead, casting.

Cone-shaped shot with one flattened ending.

Literature: Byjsović 2007, 301–303, Fig. 2/17.

Plumbatae

525. Pirotski grad (site „Kale“). T. XXV, 177.

Museum of Ponišavlje, Pirot, inv. no 116.

Iron, lead, minting and casting.

Dimensions: length 15 cm.

A long and narrow iron piercer of a rectangular cross-section with a shorter socket on which there is a lead spindle-shaped weigh.

Literature: Vujović 1998, 98, cat. no 1, T. XXXII/5.; Vujović 2011, 212, cat. 14, Fig. 3/4.

526. Čezava (Novae). T. XXV, 178.

Archaeological Museum of Đerdap, Kladovo, inv. no 2066/69.

Iron, lead, minting and casting.

Dimensions: length 11 cm.

A wide and massive triangular iron piercer with a shorter socket on which there is a spindle-shaped lead weigh.

Dating: second half of the 4th century.

Literature: Vujović 1998, 99, cat. no 3, T. XXXII/1.; Vujović 2011, 212, cat. 24, Fig. 2/2.

527. Negotin surrounding. T. XXV, 179.

Museum of Krajina, Negotin, inv. no 119.

Iron, lead, minting and casting.

Dimensions: length 13.5 cm.

A long and narrow iron piercer with a circular cross-section and a shorter socket on which there is a spindle-shaped lead

Dimenzije: dužina 11,9 cm.

Dugačak i uzak gvozdeni probojac četvrtastog preseka sa tulcem na kome je olovni teg vretenastog oblika.

Literatura: Vujović 2011, 211, kat. 9, Fig. 2/7; T. I, 2.



Kat. br. / Cat. no. 528.

529. Dubravica (Margum). T. XXV, 181.

Narodni muzej u Požarevcu, inv. br. 02/1235.

Gvožđe, olovo; kovanje i livenje.

Dimenzije: dužina 14,3 cm.

Gvozdeni troperni probojac četvrtastog preseka sa tulcem na kome je olovni teg vretenastog oblika.

Literatura: Vujović 2011, 211, kat. 10, Fig. 2/9; T. I, 1.

530. Veliko Gradište (Pincum). T. XXVI, 182.

Narodni muzej u Požarevcu, inv. br. 02/230.

Gvožđe, olovo; kovanje i livenje.

Dimenzije: dužina 12,7 cm.

Kratak gvozdeni probojac četvrtastog preseka, uvijenog tela sa tulcem na kome je olovni teg vretenastog oblika.

Literatura: Vujović 2011, 211, kat. 11, Fig. 2/8; T. I, 3.



Kat. br. / Cat. no. 530.

531. Brzi Brod (Mediana). T. XXVI, 183.

Narodni muzej u Nišu, terenski inv. br. C-1304.

Gvožđe, olovo; kovanje i livenje.

Dimenzije: dužina 16,5 cm.

Dugačak i uzak gvozdeni probojac kružnog preseka sa tulcem na kome je olovni teg vretenastog oblika.

Literatura: Vujović 2011, 212, kat. 13, Fig. 3/3.

532. Zemun (Taurunum). T. XXVI, 184.

U privatnom vlasništvu.

Gvožđe, olovo; kovanje i livenje.

Dimenzije: dužina 13,7 cm.

Dugačak i uzak gvozdeni probojac sa tulcem na kome je olovni



Kat. br. / Cat. no. 532.

weigh. A nail was discovered within the socket.

Literatura: Vujović 1998, 99, cat. nr. 5, T. XXXII/3.; Vujović 2011, 212, cat. 15, Fig. 3/7.

528. Stari Kostolac (Viminacium). T. XXV, 180.

National Museum in Požarevac, inv. no 02/1899.

Iron, lead, minting and casting.

Dimensions: length 11.9 cm.

A long and narrow iron piercer with a rectangular cross-section and a shorter socket on which there is a spindle-shaped lead weigh.

Literatura: Vujović 2011, 211, cat. 9, Fig. 2/7; T. I, 2.

529. Dubravica (Margum). T. XXV, 181.

National Museum in Požarevac, inv. no 02/1235.

Iron, lead, minting and casting.

Dimensions: length 14.3 cm.

An iron three-pointed piercer with a rectangular cross-section and a socket on which there is a spindle-shaped lead weigh.

Literatura: Vujović 2011, 211, kat. 10, Fig. 2/9; T. I, 1.



Kat. br. / Cat. no. 529.

530. Veliko Gradište (Pincum). T. XXVI, 182.

National Museum in Požarevac, inv. no 02/230.

Iron, lead, minting and casting.

Dimensions: length 12.7 cm.

An iron short piercer with a rectangular cross-section, twisted body and a short socket on which there is a spindle-shaped lead weigh.

Literatura: Vujović 2011, 211, cat. 11, Fig. 2/8; T. I, 3.

531. Brzi Brod (Mediana). T. XXVI, 183.

National Museum of Niš, inv. no C-1304.

Iron, lead, minting and casting.

Dimensions: length 16.5 cm.

A long and narrow iron piercer with a circular cross-section and a socket on which there is a spindle-shaped lead weigh.

Literatura: Vujović 2011, 212, cat. 13, Fig. 3/3.

532. Zemun (Taurunum). T. XXVI, 184.

Private property.

Iron, lead, minting and casting.

Dimensions: length 13.7 cm.

A long and narrow iron piercer with a socket on which there is a spindle-shaped lead weigh.

Literatura: Vujović 2011, 213, cat. 29, Fig. 3/6; T. I, 5.

teg vretenastog oblika.

Literatura: Vujović 2011, 213, kat. 29, Fig. 3/6; T. I, 5.

533. Gamzigrad (Romuliana). T. XXVI, 185.

Narodni muzej u Zaječaru, inv. br. 941.

Gvožđe, olovo; kovanje i livenje.

Dimenzije: dužina 16,5 cm.

Dugačak i uzak gvozdeni probojac sa tulcem na kome je olovni teg vretenastog oblika.

Datovanje: druga polovina IV veka.

Literatura: Vujović 2011, 211, kat. 1, Fig. 1/1.

534. Gamzigrad (Romuliana). T. XXVI, 186.

Narodni muzej u Zaječaru, inv. br. 942.

Gvožđe, olovo; kovanje i livenje.

Dimenzije: dužina 12 cm.

Kraći gvozdeni probojac sa tulcem na kome je olovni teg vretenastog oblika.

Datovanje: druga polovina IV veka.

Literatura: Vujović 2011, 211, kat. 2, Fig. 1/2.

535. Gamzigrad (Romuliana). T. XXVI, 187.

Narodni muzej u Zaječaru, inv. br. 1514.

Gvožđe, olovo; kovanje i livenje.

Dimenzije: dužina 9,4 cm.

Fragmentovano telo probojca sa tulcem na kome je olovni teg bikoničnog oblika.

Datovanje: druga polovina IV veka.

Literatura: Vujović 2011, 211, kat. 3, Fig. 1/3.

536. Gamzigrad (Romuliana). T. XXVI, 188.

Narodni muzej u Zaječaru.

Olovo, livenje. Dimenzije: dužina 7,8 cm.

Fragmentovano telo probojca sa tulcem na kome je olovni teg vretenastog oblika.

Datovanje: 80-te godine IV veka do prvih decenija V veka.

Literatura: Vujović 2011, 211, kat. 4, Fig. 1/4.

537. Gamzigrad (Romuliana). T. T. XXVI, 189.

Narodni muzej u Zaječaru, terenski inv. br. C-466.

Olovo, livenje, fragmentovan.

Dimenzije: dužina 4,3 cm.

Teg za projektil koji je vretenastog oblika.

Datovanje: 80-te godine IV veka do prvih decenija V veka.

Literatura: Vujović 2011, 211, kat. 6, Fig. 1/7.

538. Gamzigrad (Romuliana). T. XXVI, 190.

Narodni muzej u Zaječaru, terenski inv. br. C-413.

Olovo, livenje, fragmentovan.

Dimenzije: dužina 4,3 cm.

533. Gamzigrad (Romuliana). T. XXVI, 185.

National Museum of Zaječar, inv. no 941.

Iron, lead, minting and casting.

Dimensions: length 16 cm.

A long and narrow iron piercer with a socket on which there is a spindle-shaped lead weigh.

Dating: second half of the 4th century.

Literature: Vujović 2011, 211, cat. 1, Fig. 1/1.

534. Gamzigrad (Romuliana). T. XXVI, 186.

National Museum of Zaječar, inv. no 942.

Iron, lead, minting and casting.

Dimensions: length 12 cm.

A shorter iron piercer with a socket on which there is a spindle-shaped lead weigh.

Dating: second half of the 4th century.

Literature: Vujović 2011, 211, cat. 2, Fig. 1/2.

535. Gamzigrad (Romuliana). T. XXVI, 187.

National Museum of Zaječar, inv. no 1514.

Iron, lead, minting and casting.

Dimensions: length 9.4 cm.

Fragmented piercer with a socket on which there is a bi-conical lead weigh.

Dating: second half of the 4th century.

Literature: Vujović 2011, 211, cat. 3, Fig. 1/3.

536. Gamzigrad (Romuliana). T. XXVI, 188.

National Museum of Zaječar.

Lead, casting.

Dimensions: length 7.8 cm.

Fragmented piercer with a socket on which there is a spindle-shaped lead weigh.

Dating: eighties of the 4th until the first decades of the 5th century.

Literature: Vujović 2011, 211, cat. 4, Fig. 1/4.

537. Gamzigrad (Romuliana). T. T. XXVI, 189.

National Museum of Zaječar, inv. no C-466.

Lead, casting, fragmented.

Dimensions: length 4.3 cm.

A spindle-shaped weigh for a piercer.

Dating: eighties of the 4th until the first decades of the 5th century.

Literature: Vujović 2011, 211, cat. 6, Fig. 1/7.

538. Gamzigrad (Romuliana). T. XXVI, 190.

National Museum of Zaječar, inv. no C-413.

Lead, casting, fragmented.

Dimensions: length 4.3 cm.

A deformed, spindle-shaped weigh for a piercer?

Dating: eighties of the 4th until the first decades of the 5th century.

Deformisani teg vretenastog oblika za projektil?.

Datovanje: 80-te godine IV veka do prvih decenija V veka.

Literatura: Vujović 2011, 211, kat. 7, Fig. 1/6.

539. Svilajnac (slučajan nalaz). T. XXVI, 191.

Arheološka zbirka Osnovne škole u Umčarima.

Olovo, gvožđe; livenje, kovanje.

Dimenzije: dužina 14 cm.

Dugačak i uzan gvozdeni probojac četvrtastog preseka sa tulcem na kome je olovni teg bikoničnog oblika.

Literatura: Vujović 2011, 211, kat. 8, Fig. 3/5.

540. Žarkovci (slučajan nalaz, Srem). T. XXVI, 192.

Muzej Rume, inv. br. 708.

Olovo, gvožđe; livenje, kovanje.

Dimenzije: dužina 11,7 cm.

Široki i masivni gvozdeni probojac četvrtastog preseka sa tulcem na kome je olovni teg bikoničnog oblika.

Literatura: Vujović 2011, 212, kat. 16, Fig. 2/4.

541. Žarkovci (slučajan nalaz, Srem). T. XXVII, 193.

Muzej Rume.

Olovo, gvožđe, livenje, kovanje.

Dimenzije:

Literatura: Vujović 2011, 212, kat. 17, Fig. 2/5.

542. Svrliški Grad (slučajan nalaz, Srem). T. XXVII, 194.

Olovo, gvožđe; livenje, kovanje.

Dimenzije: dužina 14,5 cm; težina 59 g.

Dugačak i uzan gvozdeni probojac uvijenog tela, kružnog preseka sa tulcem na kome je olovni teg vretenastog oblika.

Literatura: Vujović 2011, 212, kat. 18, Fig. 3/2.

543. Svrliški Grad (slučajan nalaz, Srem). T. XXVII, 195.

Olovo, gvožđe; livenje, kovanje.

Dimenzije: dužina 12 cm; težina 35 g.

Kratak gvozdeni probojac kružnog preseka sa tulcem na kome je olovni teg bikoničnog oblika.

Literatura: Vujović 2011, 212, kat. 19, Fig. 3/1.

544. Mihajlovac-Blato. T. XXVII, 196.

Arheološki muzej Đerdapa u Kladovu.

Olovo, gvožđe; livenje, kovanje.

Dimenzije: dužina 13 cm.

Fragmentovano telo probojca četvrtastog preseka sa tulcem na kome je olovni teg bikoničnog oblika.

Datovanje: prva polovina V veka.

Literatura: Vujović 2011, 212, kat. 20, Fig. 2/10.

Literature: Vujović 2011, 211, cat. 7, Fig. 1/6.

539. Svilajnac (accidental find). T. XXVI, 191.

Archaeological collection of the Primary school in Umčari.

Lead, iron, casting, minting.

Dimensions: length 14 cm.

A long and narrow iron piercer with a rectangular cross-section and a shorter socket on which there is a bi-conical lead weigh.

Literature: Vujović 2011, 211, cat. 8, Fig. 3/5.

540. Žarkovci (accidental find, Srem). T. XXVI, 192.

Museum of Ruma, inv. no 708.

Lead, iron, minting, casting.

Dimensions: length 11.7 cm.

A wide and massive iron piercer with a rectangular cross-section and a shorter socket on which there is a bi-conical lead weigh.

Literature: Vujović 2011, 212, cat. 16, Fig. 2/4.

541. Žarkovci (accidental find, Srem). T. XXVII, 193.

Museum of Ruma.

Lead, iron, casting, minting.

Dimensions:

Literature: Vujović 2011, 212, cat. 17, Fig. 2/5.

542. Svrliški Grad (accidental find, Srem). T. XXVII, 194.

Lead, iron, casting, minting.

Dimensions: length 14.5 cm; weight 59 g.

A long and narrow iron piercer with a twisted body and a circular cross-section and a socket on which there is a spindle-shaped lead weigh.

Literature: Vujović 2011, 212, cat. 18, Fig. 3/2.

543. Svrliški Grad (accidental find, Srem). T. XXVII, 195.

Lead, iron, casting, minting.

Dimensions: length 12 cm; weight 35 g.

A short iron piercer with a circular cross-section and a socket on which there is a bi-conical lead weigh.

Literature: Vujović 2011, 212, cat. 19, Fig. 3/1.

544. Mihajlovac-Blato. T. XXVII, 196.

Archaeological Museum of Đerdap, Kladovo.

Lead, iron, casting, minting.

Dimensions: length 13 cm.

Fragmented piercer with a rectangular cross-section and a socket on which there is a bi-conical lead weigh.

Dating: first half of the 5th century.

Literature: Vujović 2011, 212, cat. 20, Fig. 2/10.

545. Mihajlovac–Blato. T. XXVII, 197.

Arheološki muzej Đerdapa u Kladovu.

Olovo, gvožđe; livenje, kovanje.

Dimenzije: dužina 11,5 cm.

Fragmentovano telo probojca četvrtastog preseka sa tulcem na kome je olovni teg bikoničnog oblika.

Datovanje: prva polovina V veka.

Literatura: Vujović 2011, 212, kat. 21, Fig. 2/11.

545. Mihajlovac-Blato. T. XXVII, 197.

Archaeological Museum of Đerdap, Kladovo.

Lead, iron, casting, minting.

Dimensions: length 11.5 cm.

Fragmented piercer with a rectangular cross-section and a socket on which there is a bi-conical lead weigh.

Dating: first half of the 5th century.

Literature: Vujović 2011, 212, cat. 21, Fig. 2/11.

546. Karataš (Diana).

Arheološki muzej Đerdapa u Kladovu, C-205.

Olovo, gvožđe; livenje, kovanje.

Dimenzije: dužina 12 cm.

Fragmentovano telo probojca sa tulcem na kome je olovni teg bikoničnog oblika.

Literatura: Vujović 2011, 212, kat. 22.

546. Karataš (Diana).

Archaeological Museum of Đerdap, Kladovo. C-205.

Lead, iron, minting, casting.

Dimensions: length 12 cm.

Fragmented piercer with a socket on which there is a bi-conical lead weigh.

Literature: Vujović 2011, 212, cat. 22.

547. Borđej.

Arheološki muzej Đerdapa u Kladovu.

Olovo, gvožđe; livenje, kovanje.

Dimenzije: dužina 9,7 cm.

Fragmentovano telo probojca sa tulcem na kome je olovni teg bikoničnog oblika.

Literatura: Vujović 2011, 212, kat. 23.

547. Borđej.

Archaeological Museum of Đerdap, Kladovo.

Lead, iron, minting, casting.

Dimensions: length 9.7 cm.

Fragmented piercer with a socket on which there is a bi-conical lead weigh.

Literature: Vujović 2011, 212, cat. 23.

548. Borđej.

Arheološki muzej Đerdapa u Kladovu.

Olovo, livenje.

Dimenzije: dužina 4,2 cm.

Vretenasti teg projektila.

Literatura: Vujović 2011, 212, kat. 27.

548. Borđej.

Archaeological Museum of Đerdap, Kladovo.

Lead, casting.

Dimensions: length 4.2 cm.

A spindle-shaped piercer weigh.

Literature: Vujović 2011, 212, cat. 27.

549. Nepoznato mesto nalaza (Srbija). T. XXVII, 198.

Arheološki muzej Đerdapa u Kladovu.

Olovo, gvožđe; livenje, kovanje.

Dimenzije: dužina 15,3 cm.

Dugačko i uzano telo gvozdenog probojca kružnog preseka sa tulcem na kome je olovni teg vretenastog oblika.

Literatura: Vujović 2011, 213, kat. 28, Fig. 2/6; T. I, 4.

549. Unknown site (Serbia). T. XXVII, 198.

Archaeological Museum of Đerdap, Kladovo.

Lead, iron, minting, casting.

Dimensions: length 15.3 cm.

A long and narrow iron piercer with a circular cross-section and a socket on which there is a spindle-shaped lead weigh.

Literature: Vujović 2011, 213, cat. 28, Fig. 2/6; T. I, 4.



Kat. br. / Cat. no. 549.

KUĆNI INVETAR

Posude

550. Beograd (Singidunum, jugoistočne nekropole, blizu nekadašnje Batal-džamije).

Narodni muzej u Beogradu, otkup, inv. br. 122/IV.

Olovo, livenje. Dimenzije: prečnik oboda sa drškama oko 7 cm; prečnik dna oko 3,8 cm.

Tanjir je horizontalno razgrnutog oboda, plitkog recipijenta i kosih zidova. Dve horizontalno izvučene drške su naspramno postavljene na užim stranama posude. Na površini drški su po dva reljefno istaknuta kruga sa manjim krugom u sredini i radialnim linijama oko ruba (rozeta?). Na mestu prelaska drške u horizontalno razgrnuti obod su granule (jedna ili dve). Obod je dekorisan vertikalnim rebrima. Veća riba na dnu tanjira je izvedena u plitkom reljefu i predstavlja glavni motiv posude, dok su tri manje ribe (dve ispod i jedna iznad nje) šematski obrađene i okrenute u suprotnom smeru u odnosu na središnju.

Datovanje: kraj II početak III vek.⁵²⁵

Literatura: Byjosoŭh 2006, 311–319, sl. 1; T. I/1.



Kat. br. / Cat. no. 550.

551. Stari Kostolac (Viminacium, lokalitet „Velika kapija“, son-da XXIII). T. XXVII, 199.

Narodni muzej u Požarevcu, C-487.

Olovo, livenje. Dimenzije: prečnik 28 cm.

Sačuvano je ravno dno veće zdele. Trbuh posude je vertikaln i fragmentovan kao i obod.

Nepublikovano.

552. Stari Kostolac (Viminacium, lokalitet „Čair-Pirivoj“).

Narodni muzej u Požarevcu, inv. br. 880, novi 021491.

Olovo, livenje. Dimenzije: prečnik dna oko 20 cm.

Sačuvano je ravno dno veće zdele ili urne?. Na spoljnoj strani dna je reljefno izveden motiv višekrake zvezde.

Nepublikovano.

⁵²⁵ Datovanje je izvršeno na osnovu analognih primeraka od keramike. Videti u: Ivanišević, Nikolić-Đorđević 1997, 104–109, sa napomenama br. 9 i 10; Nikolić-Đorđević 2000, 110–111, tip III/39.

HOUSE INVETORIES

Vessels

550. Belgrade (Singidunum, south-eastern cemeteries, vicinity of the former Batal-mosque).

National Museum in Belgrade, bought, inv. no 122/IV.

Lead, casting; dimensions: diameter of the rim with handles around 7 cm; diameter of the bottom around 3.8 cm.

Plate with a horizontally upturned rim, shallow and with diagonal walls. Two horizontally placed handles are opposed on the narrower plate sides. On each of the handles' surface there are two relief shaped circles with a smaller circle in the middle and radial lines around the edge (rosette?). On the meeting point of the handles and a horizontally upturned rim there are rims made of granules (one or two). The rim is decorated with vertical ribbons. A bigger fish at the bottom of the plate is made in bas-relief and it represents the main motif, while three smaller fish (two beneath and one above the big one) are schematized and facing the different direction compared to the central one.

Dating: end of the 2nd and the beginning of the 3rd century.⁵²⁵

Literature: Byjosoŭh 2006, 311–319, Fig. 1; T. I/1.

551. Stari Kostolac (Viminacium, site “Velika kapija”, trench XXIII). T. XXVII, 199.

National Museum in Požarevac, C-487.

Lead, casting; dimensions: diameter 28 cm.

Flat bottom of a larger bowl remained preserved. The stomach is vertical and fragmented, as well as the rim.

Unpublished.

552. Stari Kostolac (Viminacium, site “Čair-Pirivoj”).

National Museum in Požarevac, inv. no 880, new 021491.

Lead, casting; dimensions: diameter of the bottom around 20 cm.

Flat bottom of a larger bowl or urn remained preserved? At the



Kat. br. / Cat. no. 552.

⁵²⁵ Dating was made according to pottery parallels. See in: Ivanišević, Nikolić-Đorđević 1997, 104–109 with footnotes nr. 9 and 10.; Nikolić-Đorđević 2000, 110–111, type III/39.

553. Stari Kostolac (Viminacium, lokalitet „Pećine-Kapija“, Kv. XLII, G1-1124). T. XXVII, 200.

Narodni muzej u Požarevcu, C-12808.

Olovo, livenje. Dimenzije: prečnik oboda oko 16 cm.

Oštećena i deformisana zdela. Obod je kose profilacije, koničnog trbuha, dno blago uvučeno, gotovo ravno.

Datovanje: kraj I, početak II veka.⁵²⁶

Nepublikovano.

554. Gračanica (Ulpiana). T. XXVIII, 201.

Olovo, livenje, presovanje, inv. br. C-712.

Dimenzije: prečnik oboda 13 cm.

Oštećena i deformisana zdela ravnog dna sa unutra presavijenim obodom.

Literatura: Parović-Pešikan 1987–1990, 50, kat. br. 13, T. VI/5.

555. Gračanica (Ulpiana). T. XXVIII, 202.

Olovo, livenje, inv. br. C-136.

Dimenzije: prečnik oboda oko 6,5 cm.

Okrugli olovni sud, zdela? ravnog dna i koničnog recipijenta. Rub je ravno sečen.

Literatura: Parović-Pešikan 1987–1990, 50, kat. br. 14, T. VI/4.

556. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 129, G1-899). T. XXVIII, 203.

Narodni muzej u Požarevcu, C-6678.

Olovo, livenje. Dimenzije: visina oko 19,6 cm.

Deformisan i fragmentovan krčag. Obod je levkast, većim delom oštećen. Na prelazu vrata u trbuh je horizontalna plastična traka. Recipijent je jajolik. Dno je prstenasto zadebljano i konkavno.

Drška je trakasta, odvojena od posude usled oštećenja.

Literatura: Cnacuĥ-Bypuĥ 2015, 181, kam. 6p. 107.

557. Stari Kostolac (Viminacium, lokalitet „Pećine“, nivelacija, G-3592). T. XXVIII, 204.

Narodni muzej u Požarevcu, C-10831.

Olovo, livenje. Dimenzije: visina 13,7 cm.

Deformisana i fragmentovana manja amfora. Sačuvani su: cilindričan obod, deo trbuha i ravno dno.

Nepublikovano.

558. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 139, G1-1135).

Narodni muzej u Požarevcu, C-7971.

Olovo, livenje. Dimenzije: prečnik oko 8 cm.

Fragment trbuha olovnog suda.

Nepublikovano.

outer bottom side there is a relief motif of a multi-pointed star. Unpublished.

553. Stari Kostolac (Viminacium, site “Pećine-Kapija”, Qu. XLII, G1-1124). T. XXVII, 200.

National Museum in Požarevac, C-12808.

Lead, casting; dimensions: rim diameter around 16 cm.

A damaged and deformed bowl. The rim is diagonal, the stomach is conical, the bottom slightly in-turned, almost flat.

Dating: end of the 1st and the beginning of the 2nd century.⁵²⁶

Unpublished.

554. Gračanica (Ulpiana). T. XXVIII, 201.

Lead, casting, pressing, inv. no C-712.

Dimensions: diameter of the rim 13 cm.

A damaged and deformed bowl with a flat bottom and an in-turned rim.

Literature: Parović-Pešikan 1987–1990, 50, cat. no 13, T. VI/5.

555. Gračanica (Ulpiana). T. XXVIII, 202.

Lead, casting, inv. no C-136.

Dimensions: diameter of the rim around 6.5 cm.

A round lead vessel, possibly a bowl, with a flat bottom and a conical vessel. The rim is flat.

Literature: Parović-Pešikan 1987–1990, 50, cat. no 14, T. VI/4.

556. Stari Kostolac (Viminacium, site “Više grobalja”, trench 129, G1-899). T. XXVIII, 203.

National Museum in Požarevac, C-6678.

Lead, casting; dimensions: height around 19.6 cm.

A deformed and fragmented jug. The rim is funnel-shaped, mostly damaged. At the meeting point of the neck and the stomach there is a horizontal plastically shaped ribbon. The vessel is ovoid. At the concave bottom there is a ring-foot.

The handle is ribbon-shaped, separated from the vessel due to damages.

Literature: Cnacuĥ-Bypuĥ 2015, 181, cat. no 107.



Kat. br. / Cat. no. 556.

⁵²⁶ Datovanje je izvršeno na osnovu nalaza bronzanog novca Trajana iz groba. Među grobnim priložima je nađen i tučak od olova C-1807.

⁵²⁶ Dating was made according to the grave-finds of bronze coinage of Trajan. Among the grave-goods, there was a lead pestle C-1807.

559. *Stari Kostolac (Viminacium, lokalitet Terme, severni deo objekta).*
Narodni muzej u Požarevcu, C-274.
Olovo, livenje. Dimenzije: dužina oko 8,7cm; širina 3,5 cm.
Fragment zida posude sa izvijenom drškom.
Nepublikovano.
560. *Stari Kostolac (Viminacium, lokalitet „Lanci“, objekat I sa spoljne strane zida).*
Narodni muzej u Požarevcu, C-156.
Olovo, livenje, deformisano. Dimenzije: prečnik oko 42 cm.
Deo ravnog dna olovne posude sa zaobljenim ivicama i fragment zadebljanog oboda.
Nepublikovano.
561. *Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 69, G1-429). T. XXVIII, 205.*
Narodni muzej u Požarevcu, C-3549.
Olovo, livenje. Dimenzije: prečnik 4,1 cm; visina 4,5 cm.
Piksida cilindričnog oblika, zatvorena sa obe strane, na gornjem delu po sredini je kružna perforacija.
Nepublikovano.
562. *Stari Kostolac (Viminacium, lokalitet „Pećine“, sonda 385, G-4848). T. XXVIII, 206.*
Narodni muzej u Požarevcu, C-11854.
Olovo, livenje. Dimenzije: prečnik oko 3,3 cm; očuvana visina 3,5 cm.
Fragmentovana piksida cilindričnog oblika, nedostaje poklopac.
Nepublikovano.
563. *Stari Kostolac (Viminacium, lokalitet „Pećine“, nivelacija objekta P, G1-1059). T. XXVIII, 207.*
Narodni muzej u Požarevcu, C-11641.
Olovo, livenje. Dimenzije: prečnik oboda oko 5,6 cm; visina 4,2 cm.
Cilindrična piksida sa poklopcem koji je posebno liven i čije strane prelaze preko zidova recipijenta.
Nepublikovano.
564. *Stari Kostolac (Viminacium, lokalitet „Pećine“, sonda CCVI, G1-265).*
Narodni muzej u Požarevcu, C-3199.
Olovo, livenje. Dimenzije: prečnik 5,5 cm.
Kružno dno cilindrične pikside.
Nepublikovano.
557. *Stari Kostolac (Viminacium, site “Pećine”, leveling, G-3592). T. XXVIII, 204.*
National Museum in Požarevac, C-10831.
Lead, casting; dimensions: height 13.7 cm.
A deformed and fragmented smaller amphora. A cylindrical rim, part of the stomach and a flat bottom remained preserved.
Unpublished.
558. *Stari Kostolac (Viminacium, site “Više grobalja”, trench 139, G1-1135).*
National Museum in Požarevac, C-7971.
Lead, casting; dimensions: diameter around 8 cm.
Stomach fragment of a lead vessel.
Unpublished.
559. *Stari Kostolac (Viminacium, site Thermae, the northern part of the structure).*
National Museum in Požarevac, C-274.
Lead, casting; dimensions: length around 8.7cm, width 3.5 cm.
Stomach fragment of a vessel with an upturned handle.
Unpublished.
560. *Stari Kostolac (Viminacium, site “Lanci”, structure I on the outer wall side).*
National Museum in Požarevac, C-156.
Lead, casting, deformed; dimensions: diameter around 42 cm.
Flat bottom part of a lead vessel with rounded edges and a fragment of a thickened rim.
Unpublished.
561. *Stari Kostolac (Viminacium, site “Više grobalja”, trench 69, G1 -429). T. XXVIII, 205.*
National Museum in Požarevac, C-3549.
Lead, casting; dimensions: diameter 4.1 cm; height 4.5 cm.
Cylindrical pyxide, closed on both sides, at the upper side in the middle there is a circular perforation.
Unpublished.
562. *Stari Kostolac (Viminacium, site “Pećine”, trench 385, G-4848). T. XXVIII, 206.*
National Museum in Požarevac, C-11854.
Lead, casting; diameter around 3.3 cm; preserved height 3.5 cm.
Cylindrical fragmented pyxide, its lid is missing.
Unpublished.
563. *Stari Kostolac (Viminacium, site “Pećine”, leveling of the structure P, G1 - 1059). T. XXVIII, 207.*
National Museum in Požarevac, C-11641.
Lead, casting; dimensions: diameter of the rim around 5.6 cm; height 4.2 cm.

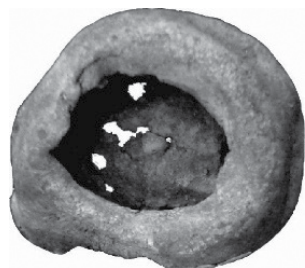
565. Stari Kostolac (Viminacium).

Narodni muzej u Požarevcu, inv. br. 2335, novi 02815.

Olovo, livenje. Dimenzije: prečnik dna oko 7,5 cm; visina 3,5 cm.

Cilindrična piksida sa tri kružne perforacije na dnu. Telo posude je uvučeno prema obodu. Poklopac nedostaje.

Nepublikovano.



Kat. br. / Cat. no. 565.

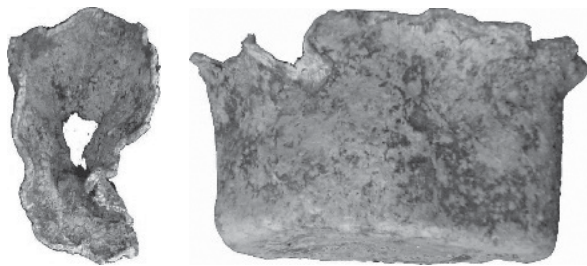
566. Sremska Mitrovica (Sirmium, sonda 70, kv. F/6).

Muzej Srema u Sremskoj Mitrovici, C-3.

Olovo, livenje. Dimenzije: prečnik dna oko 7,5 cm; visina 4,5 cm.

Cilindrična piksida. Poklopac ima kružnu perforaciju po sredini, deformisan je i oštećen.

Nepublikovano.



Kat. br. / Cat. no. 566.

567. Sremska Mitrovica (Sirmium).

Muzej Srema u Sremskoj Mitrovici, inv. br. A/2124.

Olovo, livenje. Dimenzije: prečnik otvora oko 2 cm.

Bikonična minijaturna posuda, verovatno korišćena u kozmetičke svrhe.

Nepublikovano.



Kat. br. / Cat. no. 567.

Cylindrical pyxide with a lid casted separately, its edges coming over the rim of the box.

Unpublished.

564. Stari Kostolac (Viminacium, site "Pećine", trench CCVI, G1-265).

National Museum in Požarevac, C - 3199.

Lead, casting; dimensions: diameter 5.5 cm.

A round bottom of a cylindrical pyxide.

Unpublished.

565. Stari Kostolac (Viminacium).

National Museum in Požarevac, inv. no 2335, new 02815.

Lead, casting; dimensions: diameter of the bottom around 7.5 cm; height 3.5 cm.

A cylindrical pyxide with three circular perforations at the bottom. The walls of the vessel are in-turned towards the rim. The lid is missing.

Unpublished.

566. Sremska Mitrovica (Sirmium, trench 70, qu. F/6).

Museum of Srem, Sremska Mitrovica, C-3.

Lead, casting; dimensions: diameter of the bottom around 7.5 cm; height 4.5 cm.

A cylindrical pyxide. The lid has a circular perforation in the middle, deformed and damaged.

Unpublished.

567. Sremska Mitrovica (Sirmium).

Museum of Srem, Sremska Mitrovica, inv. no A/2124.

Lead, casting; dimensions: diameter of the opening around 2 cm.

A miniature bi-conical vessel, possibly used in cosmetic purposes.

Unpublished.

Pršljenci

568. Stari Kostolac (Viminacium, lokalitet „Pećine“, sonda LXXXV). T. XXIX, 208.

Narodni muzej u Požarevcu, C-864.

Olovo, livenje. Dimenzije: prečnik 2,2 cm.

Kalotasti pršljenak.

Nepublikovano.

569. Stari Kostolac (Viminacium, lokalitet „Kod Bresta“, Kv. XLIII). T. XXIX, 209.

Narodni muzej u Požarevcu, C-700.

Olovo, livenje. Dimenzije: prečnik 2 cm.

Kalotasti pršljenak.

Nepublikovano.

570. Stari Kostolac (Viminacium, lokalitet „Pećine“, Kv. CXCI, G-880). T. XXIX, 210.

Narodni muzej u Požarevcu, C-2974.

Olovo, livenje. Dimenzije: prečnik 2,2 cm.

Kalotasti pršljenak.

Nepublikovano.

571. Poljana–Prugovo (kod Požarevca, slučajna nalaz). T. XXIX, 211.

U privatnom vlasništvu.

Olovo, livenje. Dimenzije: visina 1,1 cm.

Kalotasti pršljenak.

Nepublikovano.

572. Stari Kostolac (Viminacium, lokalitet „Pećine“, sonda 399). T. XXIX, 212.

Narodni muzej u Požarevcu, C-12262.

Olovo, livenje. Dimenzije: prečnik 1 cm.

Bikoničan pršljenak.

Nepublikovano.

573. Karataš (Diana, sonda 64/88, osnova II). T. XXIX, 213.

Arheološki muzej Đerdapa u Kladovu, C-1242.

Olovo, livenje. Dimenzije: prečnik 2,5 cm; visina 0,9 cm, prečnik perforacije 1 cm.

Kupasti pršljenak.

Literatura: Špehar 2004, 162, kat. br. 433, T. XXIII/433.

Spindle whorls

568. Stari Kostolac (Viminacium, site “Pećine”, trench LXXXV). T. XXIX, 208.

National Museum in Požarevac, C-864.

Lead, casting; dimensions: diameter 2.2 cm.

A calotte-shaped spindle whorl.

Unpublished.

569. Stari Kostolac (Viminacium, site “Kod Bresta”, Qu. XLIII). T. XXIX, 209.

National Museum in Požarevac, C-700.

Lead, casting; dimensions: diameter 2 cm.

A calotte-shaped spindle whorl.

Unpublished.

570. Stari Kostolac (Viminacium, site “Pećine”, Qu. CXCI, G-880). T. XXIX, 210.

National Museum in Požarevac, C-2974.

Lead, casting; dimensions: diameter 2.2 cm.

A calotte-shaped spindle whorl.

Unpublished.

571. Poljana –Prugovo (near Požarevac, accidental find). T. XXIX, 211.

Private property.

Lead, casting; dimensions: height 1.1 cm.

A calotte-shaped spindle whorl.

Unpublished.

572. Stari Kostolac (Viminacium, site “Pećine”, trench 399). T. XXIX, 212.

National Museum in Požarevac, C-12262.

Lead, casting; dimensions: diameter 1 cm.

A bi-conical spindle whorl.

Unpublished.

573. Dijana (trench 64/88, ground II). T. XXIX, 213.

Archaeological Museum of Đerdap, Kladovo, C-1242.

Lead, casting; dimensions: diameter 2.5 cm; height 0.9 cm, diameter of the perforation 1 cm.

A cone-shaped spindle whorl.

Literature: Špehar 2004, 162, cat. no 433, T. XXIII/433.

Tučkovi

574. Stari Kostolac (Viminacium, lokalitet „Pećine“, sonda 345). T. XXIX, 214.

Narodni muzej u Požarevcu, C-9586.

Olovo, livenje. Dimenzije: dužina 5,2 cm.

Tučak sa presavijenom drškom kružnog preseka koja se na jednom kraju sužava. Radna površina tučka je u obliku nepravilnog kruga.

Nepublikovano.

575. Stari Kostolac (Viminacium, lokalitet „Pećine-Kapija“, Kv. XLII, G1-1124). T. XXIX, 215.

Narodni muzej u Požarevcu, C-12807.

Olovo, livenje. Dimenzije: dužina 7 cm.

Tučak sa presavijenom drškom kvadratnog preseka koja se na jednom kraju sužava. Radna površina tučka je približno kvadratnog oblika.

Nepublikovano.

576. Stari Kostolac (Viminacium, lokalitet Terme). T. XXIX, 216.

Narodni muzej u Požarevcu, C-261.

Olovo, livenje. Dimenzije: dužina 14,3 cm; širina 3,3 cm.

Tučak punoliven, cilindričnog oblika. Gornji deo tučka je šupalj sa kružnom perforacijom. Tučak je verovatno imao drvenu dršku koja je bila fiksirana zakivkom.

Nepublikovano.

Žetoni

577. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 91). T. XXIX, 217.

Narodni muzej u Požarevcu, C-4814.

Olovo, livenje. Dimenzije: prečnik 2,8 cm.

Kružni, pločasti žeton sa manjom perforacijom kod ruba.

Datovanje: iz sloja sa oštećenim novcem datovanim od I do III veka.

Nepublikovano.

578. Stari Kostolac (Viminacium, lokalitet „Pećine“, sonda CXIX, G1-89). T. XXIX, 218.

Narodni muzej u Požarevcu, C-1284.

Olovo, livenje. Dimenzije: prečnik 2,2 cm.

Kružni, pločasti žeton sa manjom perforacijom kod ruba.

Nepublikovano.

579. Stari Kostolac (Viminacium, lokalitet „Kod Bresta“, nivelacija). T. XXIX, 219.

Narodni muzej u Požarevcu, C-349.

Pestles

574. Stari Kostolac (Viminacium, site “Pećine”, trench 345). T. XXIX, 214.

National Museum in Požarevac, C-9586.

Lead, casting; dimensions: length 5.2 cm.

A pestle with a bent handle with a circular cross-section, narrowing at one of the endings. The working pestle surface is in the shape of an irregular circle.

Unpublished.

575. S. Kostolac (Viminacium, site “Pećine-Kapija”, Qu. XLII, G1 - 1124). T. XXIX, 215.

National Museum in Požarevac, C-12807.

Lead, casting; dimensions: length 7 cm.

A pestle with a bent handle with a rectangular cross-section, narrowing at one of the endings. The working pestle surface is almost rectangular.

Unpublished.

576. S. Kostolac (Viminacium, site Thermae). T. XXIX, 216.

National Museum in Požarevac, C-261.

Lead, casting; dimensions: length 14.3 cm; width 3.3 cm.

Fully casted, cylindrical pestle. The upper pestle part is hollow, with a circular perforation. The pestle most likely possessed a wooden handle fixed with a nail.

Unpublished.

Tokens

577. Stari Kostolac (Viminacium, site “Više grobalja”, trench 91). T. XXIX, 217.

National Museum in Požarevac, C-4814.

Lead, casting; dimensions: diameter 2.8 cm.

A circular, flat token with a smaller perforation at the edge.

Dating: From the layer with damaged coins dated from the 1st to the 3rd century.

Unpublished.

578. Stari. Kostolac (Viminacium, site “Pećine”, trench CXIX, G1 -89). T. XXIX, 218.

National Museum in Požarevac, C-1284.

Lead, casting; dimensions: diameter 2.2 cm.

A circular, flat token with a smaller perforation at the edge.

Unpublished.

579. Stari Kostolac (Viminacium, site “Kod Bresta”, leveling). T. XXIX, 219.

National Museum in Požarevac, C-349.

Olovo, livenje. Dimenzije: prečnik 1,8 cm.

Kružni, pločasti žeton.

Nepublikovano.

580. Stari Kostolac (Viminacium, lokalitet „Više burdelja“, sonda V i XV, uz stub V prema zidu IV). T. XXIX, 220.

Narodni muzej u Požarevcu, C-652.

Olovo, livenje. Dimenzije: prečnik 1,9 cm.

Kružni, pločasti žeton sa nepravilnim, plitkim urezima sa obe strane.

Nepublikovano.

581. Stari Kostolac (Viminacium, lokalitet „Amfiteatar“, kvadrat G/8).

Dokumentacioni centar Viminacium, C-115.

Olovo, livenje. Dimenzije: prečnik 1,7 cm.

Kružni, pločasti žeton.

Nepublikovano.

582. Stari Kostolac (Viminacium, lokalitet „Amfiteatar“, kvadrat F/8).

Dokumentacioni centar Viminacium, C-629.

Olovo, livenje. Dimenzije: prečnik 1,5 cm.

Kružni, pločasti žeton.

Nepublikovano.

583. Gračanica (Ulpiana).

Olovo, livenje, inv. br. C-244.

Dimenzije: prečnik 2,1 cm.

Kružni, pločasti žeton.

Literatura: Parović-Pešikan 1987–1990, 51, kat. br. 19, T. VI, 2.

584. Gračanica (Ulpiana).

Olovo, livenje, inv. br. C-304.

Dimenzije: prečnik 1,2 cm.

Kružni, pločasti žeton.

Literatura: Parović-Pešikan 1987–1990, 51, kat. br. 20.

Lead, casting; dimensions: diameter 1.8 cm.

A circular, flat token.

Unpublished.

580. Stari Kostolac (Viminacium, site “Više burdelja”, trenches V and XV, next to the column V towards wall IV). T. XXIX, 220.

National Museum in Požarevac, C-652.

Lead, casting; dimensions: diameter 1.9 cm.

A circular, flat token with irregular carvings on both sides.

Unpublished.

581. Stari Kostolac (Viminacium, site “Amphitheatre”, quadrant G/8).

Documentation center Viminacium, C-115.

Lead, casting; dimensions: diameter 1.7 cm.

A circular, flat token.

Unpublished.

582. Stari Kostolac (Viminacium, site “Amphitheater”, quadrant F/8).

Documentation center Viminacium, C-629.

Lead, casting; dimensions: diameter 1.5 cm.

A circular, flat token.

Unpublished.

583. Gračanica (Ulpiana).

Lead, casting, inv. no C-244.

Dimensions: diameter 2.1 cm.

A circular, flat token.

Literature: Parović-Pešikan 1987–1990, 51, cat. no 19, T. VI, 2.

584. Gračanica (Ulpiana).

Lead, casting, inv. nr. C-304.

Dimensions: diameter 1.2 cm.

A circular, flat token.

Literature: Parović-Pešikan 1987 - 1990, 51, cat. no 20.

RAZNO

Tkački užarski tegovi

585. Sremska Mitrovica (Sirmium, gradska kanalizacija).

Muzej Srema u Sremskoj Mitrovici, inv. br. 13 (Z-1064).

Olovo, livenje. Dimenzije: dužina 12,5 cm; širina 9,7 cm.

Kupasti teg sa kružnom perforacijom u gornjem delu.

Nepublikovano.

RAZNO

Weaving and fishing equipment

585. Sremska Mitrovica (Sirmium, city sewer).

Museum of Srem, Sremska Mitrovica, inv. no 13; (Z-1064).

Lead, cast, dimensions: length 12.5 cm, width 9.7 cm.

A cone shaped weigh with a circular perforation in the upper part.

Unpublished.



Kat. br. / Cat. no. 585.

586. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 63). T. XXX, 221.

Narodni muzej u Požarevcu, C-1944.

Olovo, livenje. Dimenzije: prečnik 4,7 cm.

Pločasti ovalni teg sa kružnom perforacijom centrično bušenom. Nepublikovano.

587. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 56). T. XXX, 222.

Narodni muzej u Požarevcu, C-3460.

Olovo, livenje. Dimenzije: prečnik 4,3 cm.

Kružni, pločasti teg sa perforacijom po sredini. Nepublikovano.

588. Stari Kostolac (Viminacium, lokalitet „Rit“, sonda 8, objekat 2, prostorija VI). T. XXX, 223.

Dokumentacioni centar Viminacijum, C-170.

Olovo, livenje. Dimenzije: prečnik 2,7 cm.

Kružni, pločasti teg sa perforacijom po sredini. Nepublikovano.

589. Stari Kostolac (Viminacium, lokalitet „Nad Klepečkom“). T. XXX, 224.

Dokumentacioni centar Viminacijum, C-616.

Olovo, livenje. Dimenzije: prečnik 2,7 cm.

Kružni, pločasti teg sa perforacijom po sredini. Nepublikovano.

590. Stari Kostolac (Viminacium, lokalitet Amfiteatar, Kv. J/3). T. XXX, 225.

Dokumentacioni centar Viminacijum, C-3378.

Olovo, livenje. Dimenzije: prečnik 4,5 cm.

Kružni, pločasti teg sa perforacijom po sredini. Nepublikovano.

586. Stari Kostolac (Viminacium, site “Više grobalja”, trench 63). T. XXX, 221.

National Museum in Požarevac, C-1944.

Lead, casting; dimensions: diameter 4.7 cm.

A flat, oval weigh with a circular, centric perforation.

Unpublished.

587. Stari Kostolac (Viminacium, site “Više grobalja”, trench 56). T. XXX, 222.

National Museum in Požarevac, C-3460.

Lead, casting; dimensions: diameter 4.3 cm.

A circular weigh with a perforation in the middle.

Unpublished.

588. Stari Kostolac (Viminacium, site “Rit”, trench 8, structure 2, room VI). T. XXX, 223.

Documentation center Viminacium C-170.

Lead, casting; dimensions: diameter 2.7 cm.

A circular, flat weigh with a perforation in the middle.

Unpublished.

589. Stari Kostolac (Viminacium, site “Nad Klepečkom”). T. XXX, 224.

Documentation center Viminacium C-616.

Lead, casting; dimensions: diameter 2.7 cm.

A circular, flat weigh with a perforation in the middle.

Unpublished.

590. Stari Kostolac (Viminacium, site Amphitheater, Qu. J/3). T. XXX, 225.

Documentation center Viminacium C-3378.

Lead, casting; dimensions: diameter 4.5 cm.

A circular, flat weigh with a perforation in the middle.

Unpublished.

591. Stari Kostolac (Viminacium, site “Više grobalja”, trench I, block 7). T. XXX, 226.

National Museum in Požarevac, C-527.

Lead, casting; dimensions: diameter 4 cm.

A circular, flat weigh with a perforation in the middle.

Unpublished.

592. Stari Kostolac (Viminacium, site “Više grobalja”, trench 87). T. XXX, 227.

National Museum in Požarevac, C-4558.

Lead, casting; dimensions: diameter 4.5 cm.

A circular, flat weigh with a perforation in the middle.

Unpublished.

591. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda I, blok 7). T. XXX, 226.
Narodni muzej u Požarevcu, C-527.
Olovo, livenje. Dimenzije: prečnik 4 cm.
Kružni, pločasti teg sa perforacijom po sredini.
Nepublikovano.
592. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 87). T. XXX, 227.
Narodni muzej u Požarevcu, C-4558.
Olovo, livenje. Dimenzije: prečnik 4,5 cm.
Kružni, pločasti teg sa perforacijom po sredini.
Nepublikovano.
593. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 91). T. XXX, 228.
Narodni muzej u Požarevcu, C-4813.
Olovo, livenje. Dimenzije: prečnik 4,3 cm.
Kružni, pločasti teg sa perforacijom po sredini.
Nepublikovano.
594. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, ispod kuline). T. XXX, 229.
Narodni muzej u Požarevcu, C-5210.
Olovo, livenje. Dimenzije: prečnik 4,2 cm.
Kružni, pločasti teg sa perforacijom po sredini.
Nepublikovano.
595. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 140). T. XXX, 230.
Narodni muzej u Požarevcu, C-7531.
Olovo, livenje. Dimenzije: prečnik 4,7 cm.
Kružni, pločasti teg sa perforacijom po sredini.
Nepublikovano.
596. Stari Kostolac (Viminacium, lokalitet „Pećine“, Zanatski centar, Kv. XXXVII). T. XXX, 231.
Narodni muzej u Požarevcu, C-7008.
Olovo, livenje. Dimenzije: prečnik 4,6 cm.
Kružni, pločasti teg sa perforacijom po sredini.
Nepublikovano.
597. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, između sonde 148 i 156). T. XXX, 232.
Narodni muzej u Požarevcu, C-9873.
Olovo, livenje. Dimenzije: prečnik 5 cm.
Kružni, pločasti teg sa perforacijom po sredini.
Nepublikovano.
593. Stari Kostolac (Viminacium, site “Više grobalja”, trench 91). T. XXX, 228.
National Museum in Požarevac, C-4813.
Lead, casting; dimensions: diameter 4.3 cm.
A circular, flat weigh with a perforation in the middle.
Unpublished.
594. Stari Kostolac (Viminacium, site “Više grobalja”, beneath the stake). T. XXX, 229.
National Museum in Požarevac, C-5210.
Lead, casting; dimensions: diameter 4.2 cm.
A circular, flat weigh with a perforation in the middle.
Unpublished.
595. Stari Kostolac (Viminacium, site “Više grobalja”, trench 140). T. XXX, 230.
National Museum in Požarevac, C-7531.
Lead, casting; dimensions: diameter 4.7 cm.
A circular, flat weigh with a perforation in the middle.
Unpublished.
596. Stari Kostolac (Viminacium, site “Pećine”, Handicraft center, Qu. XXXVII). T. XXX, 231.
National Museum in Požarevac, C-7008.
Lead, casting; dimensions: diameter 4.6 cm.
A circular, flat weigh with a perforation in the middle.
Unpublished.
597. Stari Kostolac (Viminacium, site “Više grobalja”, between trenches 148 and 156). T. XXX, 232.
National Museum in Požarevac, C-9873.
Lead, casting; dimensions: diameter 5 cm.
A circular, flat weigh with a perforation in the middle.
Unpublished.
598. Stari Kostolac (Viminacium, site “Pećine”, trench 410). T. XXX, 233.
National Museum in Požarevac, C-12314.
Lead, casting; dimensions: diameter 2.5 cm.
A circular, flat weigh with a perforation in the middle.
Unpublished.
599. Stari Kostolac (Viminacium, site “Više grobalja”, trench 52). T. XXX, 234.
National Museum in Požarevac, C-1592.
Lead, casting; dimensions: diameter 2.7 cm.
A circular, flat weigh with a perforation in the middle.
Unpublished.

598. Stari Kostolac (Viminacium, lokalitet „Pećine“, sonda 410). T. XXX, 233.

Narodni muzej u Požarevcu, C-12314.

Olovo, livenje. Dimenzije: prečnik 2,5 cm.

Kružni, pločasti teg sa perforacijom po sredini.

Nepublikovano.

599. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 52). T. XXX, 234.

Narodni muzej u Požarevcu, C-1592.

Olovo, livenje. Dimenzije: prečnik 2,7 cm.

Kružni, pločasti teg sa perforacijom po sredini.

Nepublikovano.

600. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda 87). T. XXX, 235.

Narodni muzej u Požarevcu, C-4464.

Olovo, livenje. Dimenzije: prečnik 3,3 cm.

Kružni, pločasti teg sa perforacijom po sredini.

Nepublikovano.

601. Sremska Mitrovica (Sirmium, blok 29, Kv. E/1).

Muzej Srema u Sremskoj Mitrovici, inv. br. Z-1055.

Olovo, livenje. Dimenzije: prečnik 4,8 cm.

Kružni, pločasti teg sa perforacijom u sredini.

Nepublikovano.

602. Gračanica (Ulpiana).

Olovo, livenje, inv. br. C-687.

Dimenzije: prečnik 4,4 cm.

Kružni, pločasti teg sa asimetrično postavljenom kružnom perforacijom pri vrhu.

Literatura: Parović-Pešikan 1987–1990, 51, kat. br. 17.

603. Gračanica (Ulpiana).

Olovo, livenje, inv. br. C-270.

Dimenzije: prečnik 6,8 cm.

Kružni, pločasti teg sa kružnom perforacijom u sredini okruženom reljefnim prstenom.

Literatura: Parović-Pešikan 1987–1990, 51, kat. br. 16.

604. Gračanica (Ulpiana).

Olovo, livenje, inv. br. C-280.

Dimenzije: prečnik 6,5 cm.

Kružni, pločasti teg? sa kružnom perforacijom u sredini i sedam manjih kružnih otvora oko ruba.

Literatura: Parović-Pešikan 1987–1990, 51, kat. br. 15.

600. Stari Kostolac (Viminacium, site “Više grobalja”, trench 87). T. XXX, 235.

National Museum in Požarevac, C-4464. T. VI, Fig. 26.

Lead, casting; dimensions: diameter 3.3 cm.

A circular, flat weigh with a perforation in the middle.

Unpublished.

601. Sremska Mitrovica (Sirmium, block 29, Qu. E/1).

Muzej Srema in Sremska Mitrovica, inv. no Z-1055.

Lead, casting; dimensions: diameter 4.8 cm.

A circular, flat weigh with a perforation in the middle.

Unpublished.



Kat. br. / Cat. no. 585.

602. Gračanica (Ulpiana).

Lead, casting, inv. no C-687.

Dimensions: diameter 4.4 cm.

A circular, flat weigh with asymmetrically placed perforation near the top.

Literature: Parović-Pešikan 1987–1990, 51, cat. no 17.

603. Gračanica (Ulpiana).

Lead, casting, inv. no C-270.

Dimensions: diameter 6.8 cm.

A circular, flat weigh with a circular perforation in the middle, surrounded with a relief ring.

Literature: Parović-Pešikan 1987–1990, 51, cat. no 16.

604. Gračanica (Ulpiana).

Lead, casting, inv. no C-280.

Dimensions: diameter 6.5 cm.

A circular, flat weigh with a perforation in the middle and seven smaller circular openings along the edge.

Literature: Parović-Pešikan 1987–1990, 51, cat. no 15.

Kutija za brus

605. Stari Kostolac (Viminacium, lokalitet „Pećine“, nivelacija objekta Y).

Narodni muzej u Požarevcu, C-11813.

Kamen i olovo, livenje. Dimenzije: dužina 16 cm.

Pravougaona limena kutija od olova sa kamenim brusom.

Literatura: Cnacuĥ-Bypuĥ 2015, 186, kam. бр. 125.



Kat. br. / Cat. no. 605.

Konstruktivni elementi (klamfe, oplate i zakivci)

606. Stari Kostolac (Viminacium, lokalitet „Pećine“, sonda 332, G1-678). T. XXXI, 236.

Narodni muzej u Požarevcu, C-7580.

Olovo, livenje. Dimenzije: dužina oko 5 cm.

Deformisani i oštećeni delovi četiri klamfe.

Nepublikovano.

607. Stari Kostolac (Viminacium, lokalitet Terme, između konhi IV i V). T. XXXI, 237.

Narodni muzej u Požarevcu, C-240.

Olovo, livenje. Dimenzije: dužina oko 9 cm; širina 2,6 cm.

Deformisana i oštećena oplata presavijena na pola.

Nepublikovano.

608. Stari Kostolac (Viminacium, lokalitet Terme, zapadno od konhe II).

Narodni muzej u Požarevcu, C-178.

Olovo, livenje i presovanje. Dimenzije: 8 x 1,8 cm; 6 x 3,5 cm i 6 x 2,3 cm.

Tri fragmenta oplate sa kružnim perforacijama. Na jednoj je sačuvan zakivak.

Nepublikovano.

609. Stari Kostolac (Viminacium, lokalitet „Selište“, istočna strana bedema, Kv. G/19). T. XXXI, 238.

Narodni muzej u Požarevcu, C-22.

Olovo, livenje. Dimenzije: dužina 1,4 cm.

Zakivak kalotaste glave i cilindričnog tela koje većim delom ne-

Whetstone box

605. Stari Kostolac (Viminacium, site “Pećine”, leveling of the structure Y).

National Museum in Požarevac, C-11813.

Stone and lead, casting; dimensions: length 16 cm.

A rectangular lead box with a stone whetstone.

Literature: Cnacuĥ-Bypuĥ 2015, 186, cat. no 125.

Construction elements (cramps, planking and nails)

606. Stari Kostolac (Viminacium, site “Pećine”, trench 332, G1-678). T. XXXI, 236.

National Museum in Požarevac, C-7580.

Lead, casting; dimensions: length around 5 cm.

Deformed and damaged parts of four cramps.

Unpublished.

607. Stari Kostolac (Viminacium, site “Thermae”, between conches IV and V). T. XXXI, 237.

National Museum in Požarevac, C-240.

Lead, casting; dimensions: length around 9 cm; width 2.6 cm.

Deformed and damaged metal sheet, double-folded.

Unpublished.

608. Stari Kostolac (Viminacium, site “Thermae”, to the west from concha II).

National Museum in Požarevac, C-178.

Lead, casting and pressing; dimensions: 8 x 1.8 cm; 6 x 3.5 cm and 6 x 2.3 cm.

Three planking fragments with circular perforations. On one of them there is a preserved nail.

Unpublished.

609. Stari Kostolac (Viminacium, site “Selište”, eastern wall side, Qu. G/19). T. XXXI, 238.

National Museum in Požarevac, C-22.

Lead, casting; dimensions: length 1.4 cm.

A nail with a calotte-shaped head and a cylindrical body, mostly missing.

Unpublished.

dostaje.

Nepublikovano.

Nakit

610. Stari Kostolac (Viminacium, lokalitet „Pećine“, sonda CXCVI). T. XXXI, 239.

Narodni muzej u Požarevcu, C-2799.

Olovo, livenje. Dimenzije: dužina 4,8 cm.

Pojasni jezičak vretenastog oblika sa višestrukom profilacijom na kraju, dok je na proširenom gornjem delu polukružna alka.

Nepublikovano.

611. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).

Narodni muzej u Požarevcu, inv. br. 021205.

Olovo, livenje. Dimenzije: prečnik 2,1 cm.

Privezak kružnog oblika sa širom alkom. Oko ruba su dve reljefne kružnice sa kratkim radijalnim linijama. Predstava u sredini je nejasna.

Literatura: Pionosuh 1992, 38, kam. bp. 32, cl. 32.

612. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).

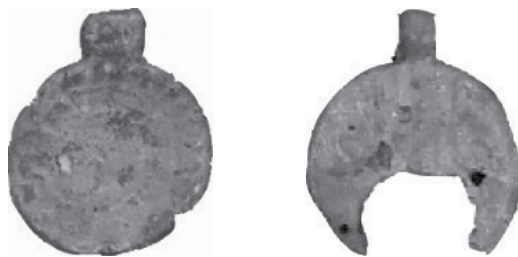
Narodni muzej u Požarevcu, inv. br. 021204.

Olovo, livenje. Dimenzije: prečnik 1,6 cm.

Lunulasti privezak sa širom alkom. Po sredini lunule, u pravcu alke je vertikalni niz granula naglašen sa po dve reljefne linije.

Na krajevima su nejasne predstave (konj, riba?).

Literatura: Pionosuh 1992, 38, kam. bp. 33, cl. 33.



Kat. br. / Cat. no. 611, 612.

613. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).

Narodni muzej u Požarevcu.

Olovo, livenje; dimenzije: dužina 2 cm, visina 1,8 cm.

Pravougaoni privezak sa alkom trakastog preseka. Lice priveska je reljefno ukrašeno mrežastim motivom.

Literatura: Pionosuh 1992, 38, kam. bp. 34, cl. 34.

614. Stari Kostolac (Viminacium, lokalitet „Pirivoj“, sonda 22, G-379). T. XXXI, 240.

Dokumentacioni centar Viminacijum, C-1012.

Olovo, livenje. Dimenzije: 2,7 x 1,8 cm.

Jewelry

610. Stari Kostolac (Viminacium, site “Pećine”, trench CXCVI). T. XXXI, 239.

National Museum in Požarevac, C-2799.

Lead, casting; dimensions: length 4.8 cm.

A spindle-shaped belt with several perforations at its ending. On the widened upper part there is a semi-circular ring.

Unpublished.

611. Stari Kostolac (Viminacium, site “Čair” bought).

National Museum in Požarevac, inv. no 021205.

Lead, casting; dimensions: diameter 2.1 cm.

A circular pendant with a wider ring. Around the edge there are two relief circles with short radial lines. The image in the middle is unclear.

Literature: Pionosuh 1992, 38, cat. no 32, Fig. 32.

612. Stari Kostolac (Viminacium, site “Čair”, bought).

National Museum in Požarevac, inv. no. 021204.

Lead, casting; dimensions: diameter 1.6 cm.

A crescent-shaped pendant with a wider ring. In the middle of the crescent, towards the ring there is a vertical row of granules highlighted with two relief lines on both sides. At the endings there are unclear images (horse, fish?).

Literature: Pionosuh 1992, 38, cat. no 33, Fig. 33.

613. Stari Kostolac (Viminacium, site “Čair», bought).

National Museum in Požarevac.

Lead, casting; dimensions: length 2 cm, height 1.8 cm.

A rectangular pendant with a ring with rectangular cross-section. The front pendant side is relief decorated with a net motif.

Literature: Pionosuh 1992, 38, cat. no 34, Fig. 34.

614. Kostolac (Viminacium, site “Pirivoj”, trench 22, G-379). T. XXXI, 240.

Documentation center Viminacium, C-1012.

Lead, casting; dimensions: 2.7 x 1.8 cm.

Deformed, calotte-shaped bulla with a jagged edge.

Unpublished.

615. Beograd (Singidunum, “Kastrum”, trench 1/76–78, block 6).

Muzej grada Beograda, field inv. no 8.

Lead, casting, single folded mold; dimensions: height 6.3 cm, width 5.5 cm.

An applica in the shape of Mercury’s head with clearly modeled features. In his voluminous hair there are two relief modeled wings. The back side is flat.

Literature: Bojovuh 1985, 36, cat. no 26.

- Deformisana bula kalotastog oblika sa nazubljenim rubom.*
Nepublikovano.
615. Beograd (Singidunum, „Kastrum“, sonda 1/76–78, blok 6).
Muzej grada Beograda, terenski inv. br. 8.
Olovo, livenje, jednodelni kalup. Dimenzije: visina 6,3 cm; širina 5,5 cm.
Aplikacija u obliku Merkurove glave sa jasno izraženim detaljima lica. U bujnoj kosi su reljefno naglašena dva krila. Pozadina je ravna.
Literatura: Bojovuh 1985, 36, kam. br. 26.
616. Stari Kostolac (Viminacium, lokalitet „Velika kapija“, sonda XXI). T. XXXI, 241.
Narodni muzej u Požarevcu, C-279.
Olovo, livenje. Dimenzije: dužina 5,8 cm.
Rog izobilja, verovatno sastavni deo minijaturne figurine božanstva (Fortuna, Somnus?).
Nepublikovano.
617. Stari Kostolac (Viminacium, lokalitet „Više grobalja“, sonda I, blok 7, žrtvena površina 4). T. XXXI, 242.
Narodni muzej u Požarevcu, C-476.
Olovo, livenje. Dimenzije: dužina 5,8 cm.
Kružna aplikacija oštećena i deformisana. U sredini je ukras u vidu grozda.
Nepublikovano.
618. Stari Kostolac (Viminacium, lokalitet „Pećine“, nivelacija, G-4373). T. XXXI, 243.
Narodni muzej u Požarevcu, C-11466.
Olovo, livenje, prolamanje. Dimenzije: 3,4 x 3,0 cm.
Aplikacija u obliku tabulae ansatae.
Nepublikovano.
619. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu.
Olovo, livenje. Dimenzije: dužina 8,4 cm; širina sečiva 3,8 cm.
Minijaturna čekić-sekira. Na jednom kraju je zatupasti deo sa kružnom perforacijom, dok je na drugom, izduženi deo koji se lepezasto završava.
Literatura: Pionovuh 1992, 40, kam. br. 47, sl. 47.
620. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu, inv. br. 021200.
Olovo, livenje. Dimenzije: dužina 4,9 cm; širina sečiva 1,8 cm.
Minijaturni čekić-sekira. Po sredini je vertikalno postavljen otvor. Jedan kraj je zatupast, dok je drugi lepezasto proširen. Oba kraka su povijena, verovatno usled deformacije.
Literatura: Pionovuh 1992, 40, kam. br. 49, sl. 49.
616. Stari Kostolac (Viminacium, site “Velika kapija”, trench XXI). T. XXXI, 241.
National Museum in Požarevac, C-279.
Lead, casting; dimensions: length 5.8 cm.
A horn of plenty, most likely part of a miniature figurine of a deity (Fortuna, Somnus?).
Unpublished.
617. Stari Kostolac (Viminacium, site “Više grobalja”, trench I, block 7, sacrificial area 4). T. XXXI, 242.
National Museum in Požarevac, C-476.
Lead, casting; dimensions: length 5.8 cm.
A damaged and deformed circular applica. In the middle there is a decoration in the shape of a grape.
Unpublished.
618. Stari Kostolac (Viminacium, site “Pećine”, leveling, G-4373). T. XXXI, 243.
National Museum in Požarevac, C-11466.
Lead, casting, piercing; dimensions: 3.4 x 3 cm.
An applica in the shape of “tabula ansata”.
Unpublished.
619. Stari Kostolac (Viminacium, site “Čair», bought).
National Museum in Požarevac.
Lead, casting; dimensions: length 8.4 cm, blade width 3.8 cm.
A miniature hammer-ax. On one ending there is a flat part with a circular perforation, while on the other there is longish part with a fan-shaped ending.
Literature: Pionovuh 1992, 40, cat. no 47, Fig. 47.
620. Stari Kostolac (Viminacium, site “Čair”, bought).
National Museum in Požarevac, inv. nr. 021200.
Lead, casting; dimensions: length 4.9 cm, blade width 1.8 cm.
A miniature hammer-ax. In the middle there is a vertical opening. One ending is flat, while the other ending is fan-shaped. Both endings are bent, most likely due to deformation.
Literature: Pionovuh 1992, 40, cat. no. 49, Fig. 49.
621. Stari Kostolac (Viminacium, site “Čair”, bought).
National Museum in Požarevac, inv. no 021198.
Lead, casting; dimensions: length 5 cm, blade width 0.8 cm.
A miniature ax. On one ending there is a circular opening, while the body is longish and bent at one ending.
Literature: Pionovuh 1992, 40, cat. no 48, Fig. 48.
- 622 Stari Kostolac (Viminacium, site “Čair», bought).
National Museum in Požarevac, inv. no 021203.
Lead, casting; dimensions: 5.5 x 2 cm.
An amulet in the shape of a miniature amphora. Beneath the up-

621. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu, inv. br. 021198.
Olovo, livenje. Dimenzije: dužina 5 cm; širina sečiva 0,8 cm.
Minijturni keser. Na jednom kraju je kružni otvor; dok je telo alatke izduženo i na kraju povijeno.
Literatura: Pionosuh 1992, 40, kam. br. 48, sl. 48.



Kat. br. / Cat. no. 621.

622 Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu, inv. br. 021203.
Olovo, livenje. Dimenzije: 5,5 x 2 cm.
Amulet u obliku minijturne amfore. Ispod razgrnutog oboda izduženog vrata je kolenasta drška. Deo oboda i vrata sa drugom drškom nedostaju.
Literatura: Pionosuh 1992, 40, kam. br. 45, sl. 45.

623. Stari Kostolac (Viminacium).
Narodni muzej u Požarevcu.
Olovo, livenje.
Amulet u obliku minijturne amfore
Nepublikovano.

624. Stari Kostolac (Viminacium, lokalitet „Čair“, otkup).
Narodni muzej u Požarevcu.
Olovo, livenje. Dimenzije: 4,5 x 2,8 cm.
Šuplje livena patka sa naglašenim perjem samo sa jedne strane, umesto glave je puno liveno pločasto proširenje.
Literatura: Pionosuh 1992, 40, kam. br. 46, sl. 46.

625. Gornja Vrežina (kod Niša, lokalitet „Gradac“). T. XXXI, 244.
Muzej Niša.
Olovo, livenje. Dimenzije: dužina 6 cm.
Fibula u obliku hipokampa čiji je donji deo tela uvijen poput trube.
Literatura: Byluh 1941–1948, 113, kam. br. 249.

626. Ušće (kod Obrenovca, otkup od B. Petrovića.). T. XXXI, 245.
Narodni muzej u Beogradu, inv. br. 2440.
Olovo, livenje. Dimenzije: dužina 3,4 cm; širina 2 cm.
Dvočlana kolenasta fibula sa šarnirom na valjkastoj gla-

turned rim and a long neck there is a knee-shaped handle. Part of the rim with the other handle is missing.
Literature: Pionosuh 1992, 40, cat. no 45, Fig. 45.

623. Stari Kostolac (Viminacium).
National Museum in Požarevac.
Lead, casting.
An amulet in the shape of a miniature amphora.
Unpublished.



Kat. br. / Cat. no. 622, 623.

624. Stari Kostolac (Viminacium, site „Čair“, bought).
National Museum in Požarevac.
Lead, casting; dimensions: 4.5 x 2.8 cm.
A hollow casted duck with highlighted feathers on one side. Instead of its head there is a fully casted flat widening.
Literature: Pionosuh 1992, 40, cat. no 46, Fig. 46.

625. Gornja Vrežina (near Niš, site „Gradac“). T. XXXI, 244.
Museum of Niš.
Lead, casting, dimensions: length 6 cm.
A hippocampus-shaped fibula, its lower body part twisted like a trumpet.
Literature: Byluh 1941–1948, 113, cat. no 249.

626. Ušće (near Obrenovac, bought from B. Petrović). T. XXXI, 245.
National Museum in Belgrade, inv. no 2440.
Lead, casting; dimensions: length 3.4 cm, width 2 cm.
A knee-shaped fibula with a cylindrical head. Above the head there is a semi-circular widening. The bow possesses a semi-circular cross-section. The pin is missing. Foot and pin-holder are damaged.
Literature: Bojović 1983, 130, cat. no 230, T. XXIV, type 22, variant 3.

627. Beograd (Singidunum, Kalemegdan, Donji grad; trench 5/25). T. XXXI, 246.
National Museum in Belgrade, inv. no 1473.
Lead, casting; dimensions: length 4.3 cm.
A fibula with an upturned, fully casted foot. The spring and the

vi. Iznad valjkaste glave je polukružno proširenje. Luk je polukružnog preseka. Igla nije sačuvana. Oštećena su stopa i držač igle.

Literatura: Bojović 1983, 130, kat. br. 230, T. XXIV, tip 22, varijanta 3.

627. Beograd (Singidunum, Kalemegdan, Donji grad; sonda 5/25). T. XXXI, 246.

Narodni muzej u Beogradu, inv.br. 1473.

Olovo, livenje. Dimenzije: dužina 4,3 cm.

Dvočlana fibula sa posuvraćenom punolivenom stopom. Opruga sa iglom nije sačuvana.

Literatura: Bojović 1983, 144, kat. br. 323, T. XXXIII.

628. S. Kostolac (Viminacium, lokalitet „Čair“, otkup).

Narodni muzej u Požarevcu.

Olovo, livenje. Dva fragmenta dimenzija: 1) očuvana visina 1,4 cm; 2) 3,0 x 1,8 cm.

Oba fragmenta pripadaju istoj fibuli kolenastog tipa. Jedan deo predstavlja polukružnu potpornu gredu ukrašenu cik-cak urezima. Drugi je deo stope sa trougaonim proširenjem i dugmetastim zadebljanjem na kraju.

Literatura: Поновић 1992, 39–40, kat. br. 43 u 44, sl. 43 u 44.

pin are not preserved.

Literature: Bojović 1983, 144, cat. no 323, T. XXXIII.

628. Stari Kostolac (Viminacium, site “Čair”, bought). National Museum in Požarevac.

Lead, casting; two fragments, dimensions: 1) preserved height 1.4 cm; 2) 3 x 1.8 cm.

Both fragments belong to the same fibula of the knee-shaped type. One part represents a semi-circular support decorated with zig zag carvings. The second foot part possesses a triangular widening and a button-shaped widening at the ending.

Literature: Поновић 1992, 39 - 40, cat. no 43 and 44, Fig. 43 and 44.

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SKRAĆENICE / ABBREVIATIONS

- De architect.*..... *De architectura*
Nat. Hist...... *Naturalis Historia*
DAGR...... *Dictionaire des Antiquités Grecques et Romaines*
SANU...... *Srpska akademija nauka i umetnosti*
САД...... *Српско археолошко друштво*
CIL...... *Corpus Inscriptionum Latinarum*
CKA...... *Српска Краљевска Академија*
VHAD...... *Vjesnik hrvatskog arheološkog društva*
VAMZ...... *Vjesnik arheološkog muzeja u Zagrebu*

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SPISAK ILUSTRACIJA/LIST OF ILLUSTRATIONS

ИКОНЕ/ICONS

- Kat. br. 1 – Зотовић 2001, 167–168, сл. 2.
Kat. br. 7 – Поповић 1986, 114–115, сл. 1.
Kat. br. 8 – Tudor 1969, 77–78, kat. 133, Pl. LXIII.
Kat. br. 9 – Поповић 1986, 115, сл. 2.
Kat. br. 10 – Ochsenschlager 1973, 81–82, Pl. I.
Kat. br. 11 – Ochsenschlager 1971, 53, Pl. II/3
Kat. br. 12 – Васић 2000–2001, 92–93, sl. 3.
Kat. br. 15 – Поповић 1983, 59, сл. 8.
Kat. br. 18 – Ochsenschlager 1971, 53, Pl. II/4.
Kat. br. 27 – Ochsenschlager 1971, 53, Pl. I/2.
Kat. br. 32 – Поповић 1983, 60, kat. бр. 10, сл. X.
Kat. br. 33 – Поповић, 1986, 115–116, kat. бр. 3, сл. 8.
Kat. br. 34 – Зотовић 2001, 167–168, сл. 1.
Kat. br. 37 – Ochsenschlager 1971, 52, Pl. I/1.
Kat. br. 40 – Поповић 1983, 55, kat. бр. 1, сл. I.
Kat. br. 41 – Ochsenschlager 1971, 55, kat. бр. 13, Pl. V/9.
Kat. br. 42 – Крунић 1995, 163–164, сл. 1.
Kat. br. 43 – Поповић 1983, 58, kat. бр. 6, сл. VI.
Kat. br. 44 – Поповић 1990, 58, kat. бр. 2, сл. 2.
Kat. br. 45 – Бојовић 1982, 80, kat. бр. 1, T. I.
Kat. br. 46 – Васић 2000–2001, 90–91, kat. 1, сл. 1.
Kat. br. 49 – Tudor 1969, kat. бр. 135, 79–80.
Kat. br. 50 – Поповић 1986, kat. бр. 5, 117–118, сл. 14.
Kat. br. 51, 52 – Зотовић 2001, 171–172, сл. 6, 7.
Kat. br. 64 – Зотовић 1975, 36–37, сл. 2.
Kat. br. 68, 69 – Зотовић 2001, 169–170, сл. 3, 4.
Kat. br. 74 – Ochsenschlager 1971, 53–54, Pl. III 6
Kat. br. 75 – Зотовић 2001, 170–171, сл. 5.
Kat. br. 76 – Iskra-Janošić 1966, T.VI, sl. 1.
Kat. br. 77 – Поповић 1990, 57–58, kat. бр. 1, сл. 1.
Kat. br. 79 – Поповић 1988, 110–111, kat. бр. 10, сл. 10.
Kat. br. 81 – Поповић 1986, 118, kat. бр. 7, сл. 1.
Kat. br. 82, 89, 90 – Поповић 1983, 61, kat. бр. 11, сл. XI; 57, kat. бр. 4, IV; 59–60, kat. бр. 9, IX.
Kat. br. 91 – Шарановић-Светек 1986–1987, 113–114, сл. 1.
Kat. br. 92, 93 – Зотовић 2001, 172–174, сл. 9, 10.
Kat. br. 100 – Ochsenschlager 1971, 54–55, Pl. IV.
Kat. br. 104 – Поповић 1988, 111–112, kat. бр. 12, сл. 12.
Kat. br. 110 – Бојовић 1982, 81, kat. бр. 2, T. II.
Kat. br. 112 – Шарановић-Светек 1986–1987, 114, сл.

2.

- Kat. br. 125 – Поповић 1983, 58–59, kat. бр. 7, сл. VII.
Kat. br. 126 – Поповић 1986, 118, kat. бр. 6, сл. 15.

OGLEDALA/MIRRORS

- T. I/1, 2 – Спасић 1995–1996, 46–47, kat. 1, сл. 1, 2.
T. I/3 – Величковић 1959, 62–64, kat. 5; сл. 3.
T. I/4, 5 – Спасић 1995–1996, 47, kat. 3, 4, сл. 3, 4.
T. II/6, 7, 8, 9, 10 – Спасић 1995–1996, 47–49, kat. 5, kat. 9–11; kat. 14, сл. 5, 9, 10, 11, 14.
T. III/12, 13, 14 – Спасић 1995–1996, 49–50, kat. 13, kat. 15–16, сл. 13, 15, 16.
T. III/15, 17 – Даутова-Рушевљан 2006, 347, kat. бр. 21, сл. 2/11, kat. бр. 19, сл. 2/9.
T. III/16 – Брукнер 1971, 107, T.VII, 6–10.
T. IV/18, 19 – Спасић 1995–1996, 48, kat. 7, kat. 6, сл. 7, 6.
T. IV/20 – Крунић 2000, 27, kat. бр. 79.
T. V/ 25, 26, 27, 28 – Величковић 1959, 66–70, kat. 7–10, сл. 5, 6, 7, 8.
T. V/ 29, 30, 31, 32 – Спасић 1995–1996, 50–51, kat. 17–18, kat. 20–21, сл. 17, 18, 20, 21.
T. VI/33, 34, 37 – Спасић 1995–1996, 50–52, kat. 19, kat. 24–25, сл. 19, 24, 25
T. VI/39 – Raičković, Redžić 2006, 101, T. II, sl. 17.
T. VI/41 – Величковић 1959, 60–61, kat. 2, сл. 2.
T. VII/42, 44, 46, 47, 48 – Спасић 1995–1996, 52–56, kat. 26, kat. 42, kat. 33, kat. 31–32, сл. 26, 42, 33, 31, 32.
T. VII/43 – Брукнер 1971, 107, T. I, 11.
T. VII/45 – Даутова-Рушевљан 2006, 339, сл. 3/10.
T. VIII/49, 51, 52, 53, 55 – Спасић 1995–1996, 56–58, kat. 43–44, kat. 46–47, kat. 49, сл. 43–44, 46–47, 49.
T. VIII/50 – Даутова-Рушевљан 2006, 346, kat. бр. 11, сл. 2/1.
T. VIII/54 – Брукнер 1971, T.VII, 12.
T. IX/56, 57, 58, 59, 60, 61 – Спасић 1995–1996, 53, 57, kat. 27–30, kat. 45, 48, сл. 27–30, 45, 48.
T. X/62, 64, 65 – Спасић 1995–1996, 54–55, kat. 34–36, сл. 34–36.
T. X/63 – Брукнер 1971, 107, T.VII, 18.
T. XI/67, 69, 70, 73 – Спасић 1995–1996, 55, kat. бр. 37–40, сл. 37–40.
T. XI/71, 72 – Даутова-Рушевљан 2006, 347, kat. 22–23, 25, сл. 3/1, 2, сл. 3/4.
T. XII/74 – Dautova-Ruševljan, Brukner 1992, 63, T. 3/10.
T. XII/75 – Спасић 1995–1996, 58, kat. бр. 50, сл. 50.
T. XII/77, 79, 80 – Брукнер 1971, 107, T. I, 9, 7, 8.

- T. XII/81 – Величковић 1959, 64–66, кат. 6, сл. 4.
T. XIII/82, 83, 85 – Спасић 1995–1996, 58–59, кат. бр. 53, 51, 54, сл. 53, 51, 54.
T. XIII/84 – Брукнер 1971, Т. I, 10.
T. XIII/86 – Даутова-Рушевљан 2006, 347, кат. бр. 14, сл. 2/4.
T. XIV/88 – Величковић 1959, 58–60, кат. 1, сл. 1.
T. XIV/89, 91 – Спасић 1995–1996, 51–52, кат. 22–23, сл. 22–23
T. XIV/90 – Даутова-Рушевљан 2006, 347, кат. бр. 13, сл. 2/3.

FIGURINE/FIGURINES

- T. XV/94, 95, 96, 97 – Поп-Lazić 2012, 153–155, Fig. 1/1, 3, 4, 6
T. XV/98, 99 – Даутова-Рушевљан 2006, 345, кат. бр. 1–2, сл. 1/1, 2.
T. XVI/100, 101, 102 – Даутова-Рушевљан 2006, 345, кат. бр. 4, кат. бр. 7, кат. бр. 9, сл. 1/4, 7, 9.
T. XVI/103, 104, 105 – Поп-Lazić 2012, 153, 155, Fig. 2/7, 9, 8
T. XVI/106 – Даутова-Рушевљан 2006, 345–346, кат. бр. 5, сл. 1/5.
T. XVI/107 – Поп-Lazić 1997, 5, кат. бр. 21, сл. 1/6.
T. XVII/108–116 – Поп-Lazić 2012, 156–158, Fig. 3/10, 12, 11, 13; Fig. 4/15, 16, 14; Fig. 1/5.
T. XVII/117 – Поп-Lazić 1997, 5, кат. бр. 25, сл. 20.

SARKOFAZI/SARCOPHAGI

- Kat. br. 374 – Buschhausen 1991, 45–59, Tafel 3–5.
T. XVIII/119 – Цуњак, Марковић-Николић 1997, 37–45, сл. 4, 5.
T. XVIII/120 – Црнобрња 2003, 313–320, сл. 2.
T. XIX/122 – Пилиповић 2007, 114, кат. 3; 163–164, сл. 6–9.
Kat. br. 390 – Вулић 1941–1948, 103–104.
T. XIX/124 – Голубовић 2001, 143, кат. бр. 11, сл. 17.

KASETE/CASETTES

- Kat. br. 407 – Поп-Лазич, Јовановић, Мркобрад 1992, 135–143, сл. 2.

URNE/URNS

- Kat. br. 408 – Спасић 1996, 146, кат. бр. 12.

PEČATI/SEALS

- Kat. br. 414–421 – Иванишевић 1992, 50, Т. I, сл. 1–8
Kat. br. 422–425; 429–433; 439 – Stamenković, Ivanišević 2013, 245, кат. бр. 1, 6, 8, 7, 4, 10, 2, 3, 9, 5
Kat. br. 426, 427; 434–436; 440–445; 447–449; 458 – Иванишевић 1992, 50, кат. бр. 10, Т. I, сл. 10–23; Т. II, 32.
T. XXI/129 – 131–137 – Даутова-Рушевљан 2006, 349, кат. бр. 39, сл. 43/8, 9, 10, 11, 12; кат. бр. 35–38, сл. 4/4, 5, 6, 7.

TEGOVI/WEIGHTS

- T. XXII/139, кат. бр. 484 – Крунић 1995а, 8, сл. 2/5, 9
T. XXII/141 – Вулић 1931, 126–127, кат. бр. 307.
Kat. br. 486 – Мирковић 2007, 165–174.
T. XXII/142 – Јовановић 2003, 49, сл. 4.
T. XXIII/146 – Даутова-Рушевљан 2007, 347, сл. 3/4.
T. XXIII/148, 152 – Крунић 1995а, сл. 2/7, 8

VISAK/PLUMMET

- T. XXIV/157 – Крунић 1995а, 11, сл. 2/12.
T. XXIV/158 – Поповић 1988а, 128, Т. L, 1.
T. XXIV/159 – Даутова-Рушевљан 2007, 349, сл. 4/1.

ZRNA ZA PRAČKU/SLINGSHOTS

- T. XXIV–XXV/160–176–Вујовић 2007, 301, сл. 2/1–17.

PLUMBATAE

- T. XXV–XXVII/177–198–Vujović 2011, 211–213, Fig. 3/4; Fig. 2/2; Fig. 3/7; Fig. 2/7; Fig. 2/9; Fig. 2/8; Fig. 3/3; Fig. 3/6; Fig. 1/1, Fig. 1/2; Fig. 1/3; Fig. 1/4, Fig. 1/7; Fig. 1/6; Fig. 3/5; Fig. 2/4; Fig. 2/5; Fig. 3/2; Fig. 3/1; Fig. 2/10; Fig. 2/11; Fig. 2/6.
Kat. br. 528–530; 532, 549–Vujović 2011, Т. I, 1–5.

POSUDE/VESSELS

Kat. br. 550 – Vuјовић 2006, 311–319, sl. 1; T. I/1.
T. XXVIII/ 201, 202 – Parović-Pešikan 1987–1990, 50,
kat. br. 13, T. VI/45, 4.

PRŠLJENCI/SPINDLE WEIGHS

T. XXIX/213 – Šrehar 2004, 162, kat. br. 433, T. XXI-
II/433.

RAZNO/MISCELLANEOUS

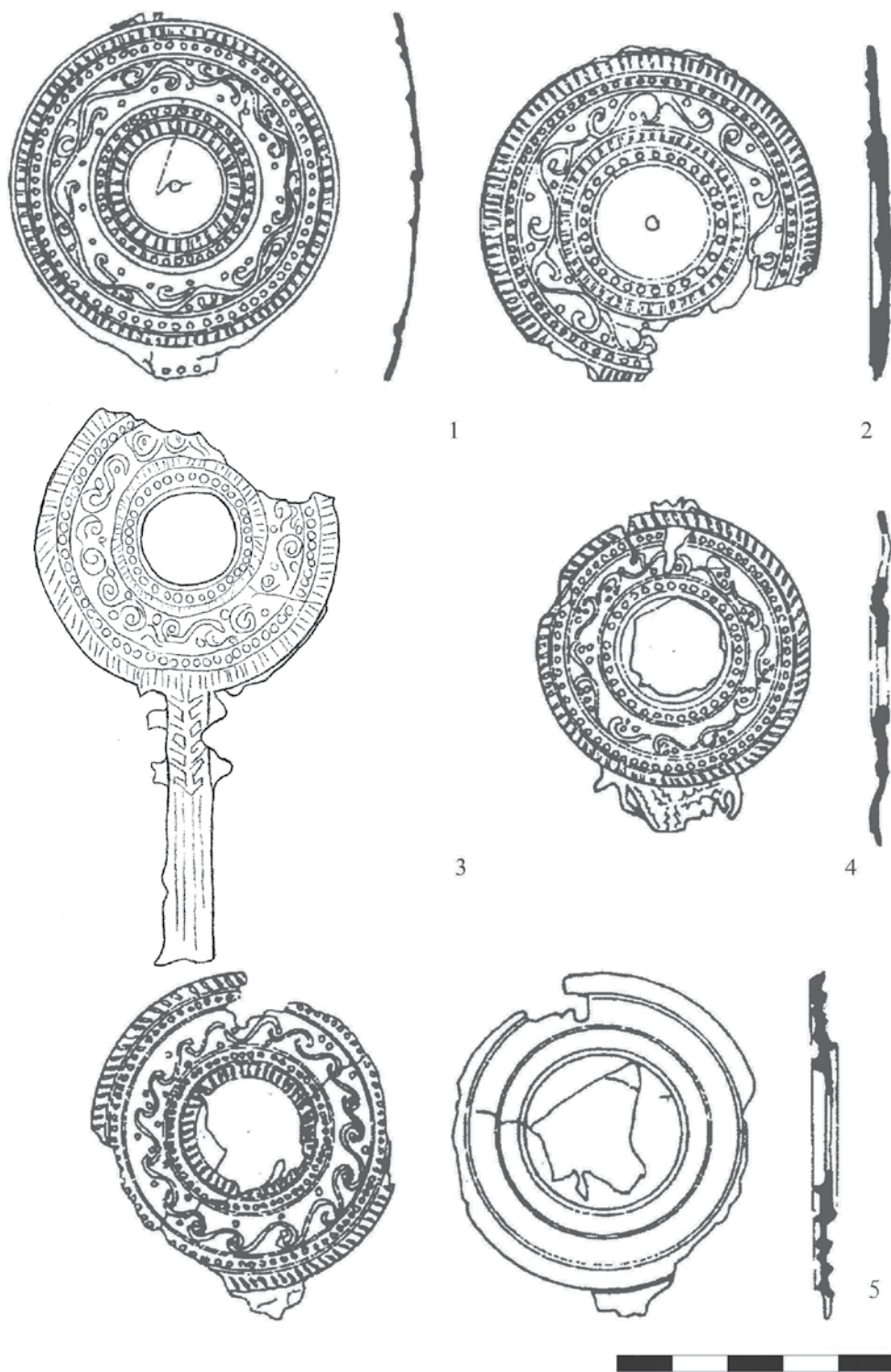
Kat. br. 605 – Спасић-Ђурић 2015, 186, kat. 125

NAKIT/JEWELRY

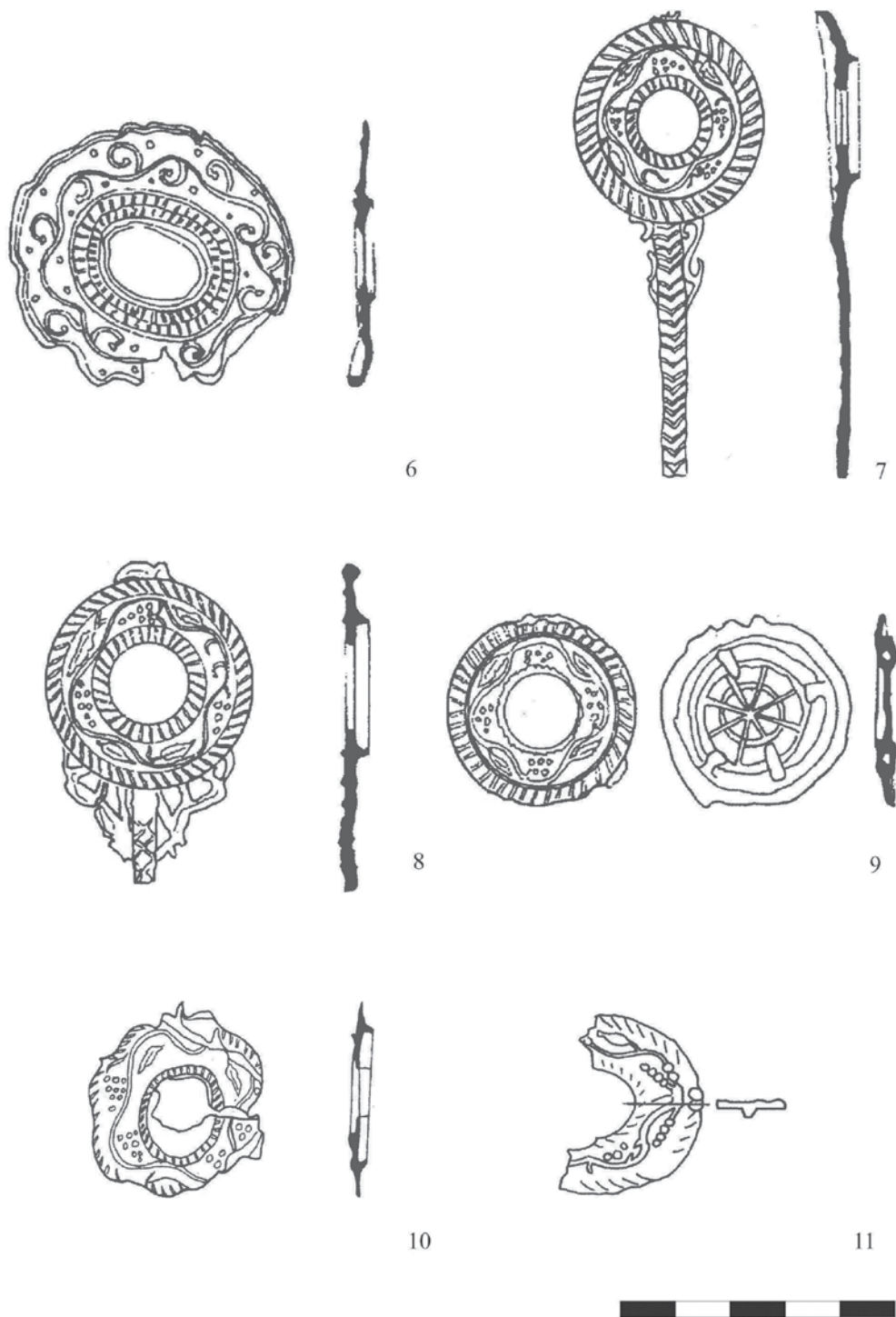
T. XXXI/244 – Вулић 1941–1948, 113, kat. бр. 249.
T. XXXI/245, 246 – Војовић 1983, 130, kat. br. 230, kat.
br. 323, T. XXIV, T. XXXIII.

TABLE

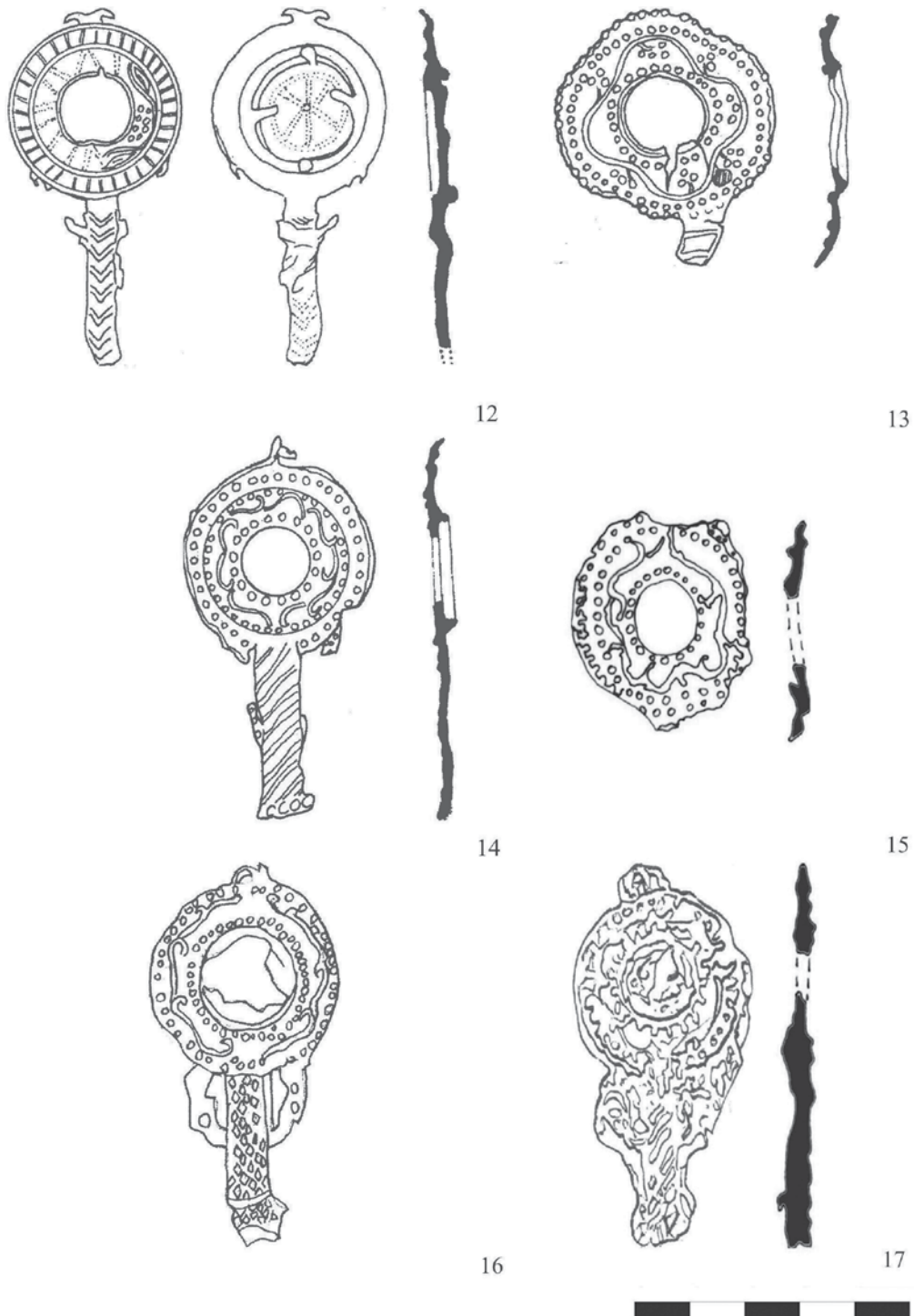
TABLES



T. I OGLEDALA / MIRRORS: Sl. / Fig. 1, 2, 3, 4, 5, Stari Kostolac; 3 Ritopek.



T. II OGLEDALA / MIRRORS: Sl. / Fig. 6-11, Stari Kostolac.



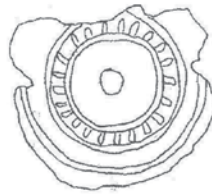
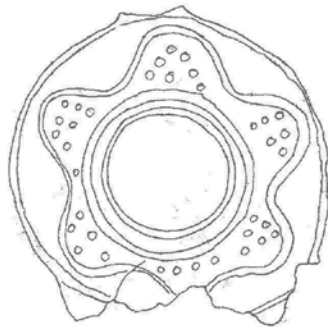
T. III OGLEDALA / MIRRORS: Sl. / Fig. 12, 13, 14, Stari Kostolac; 15, 17, Hrtkovci; 16. Gomolava.



18



19



20



21



22



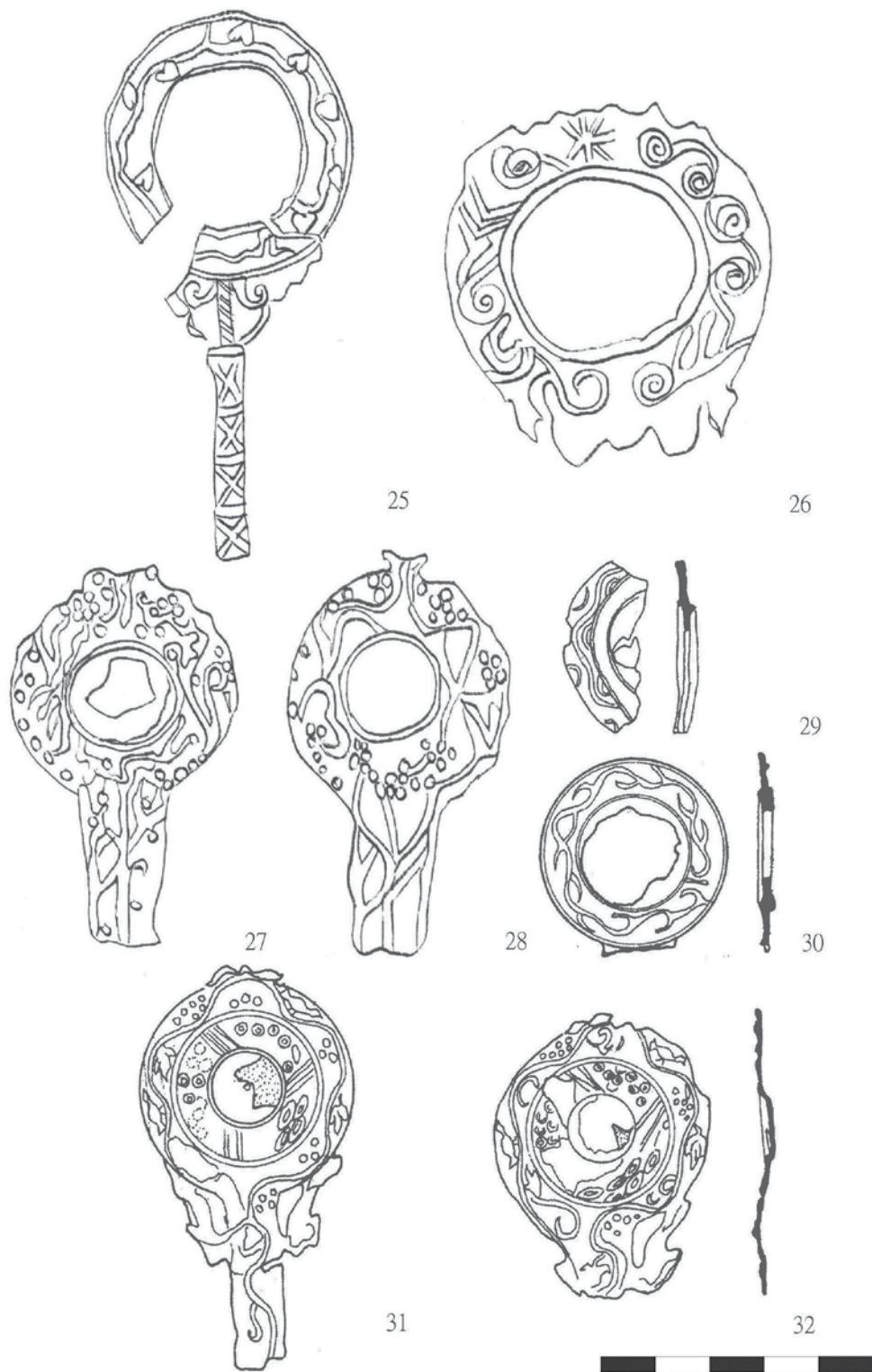
23



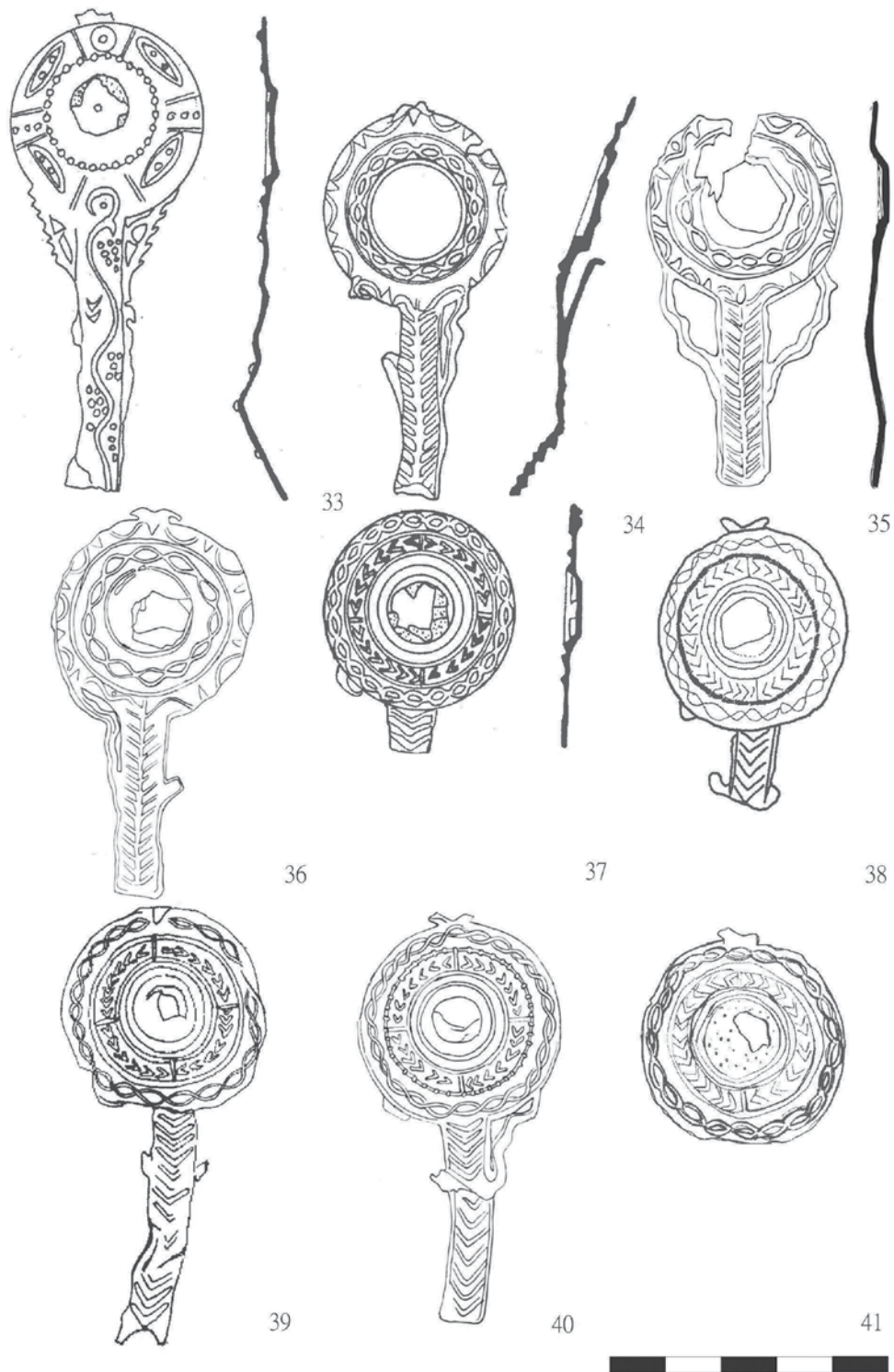
24



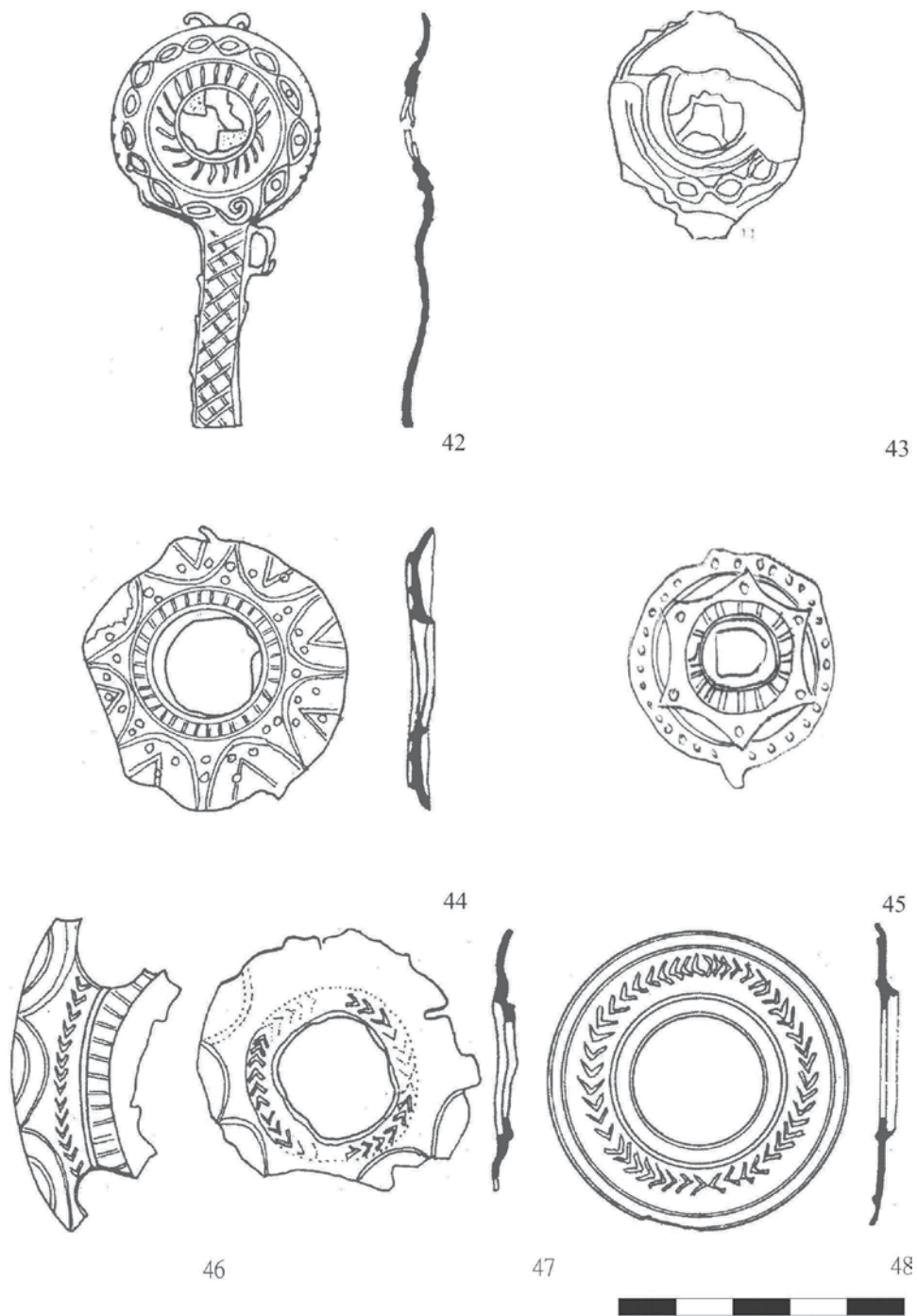
T. III OGLEDALA / MIRRORS: SL. / Fig. 18-24, Stari Kostolac.



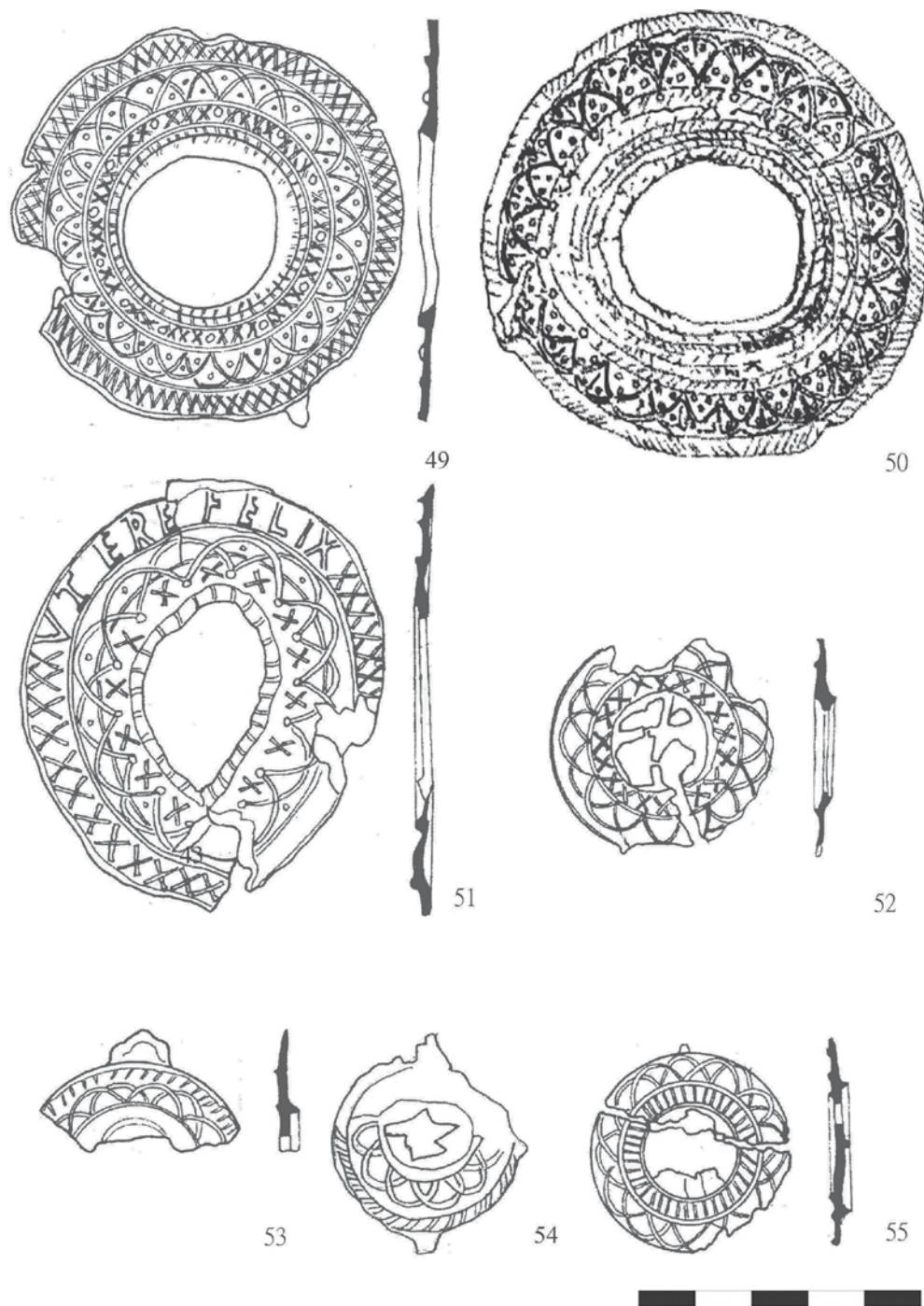
T. V OGLEDALA / MIRRORS: Sl. / Fig. 25-28, Podunavlje, 29, 31-32, Stari Kostolac, 30. Veliko Laole.



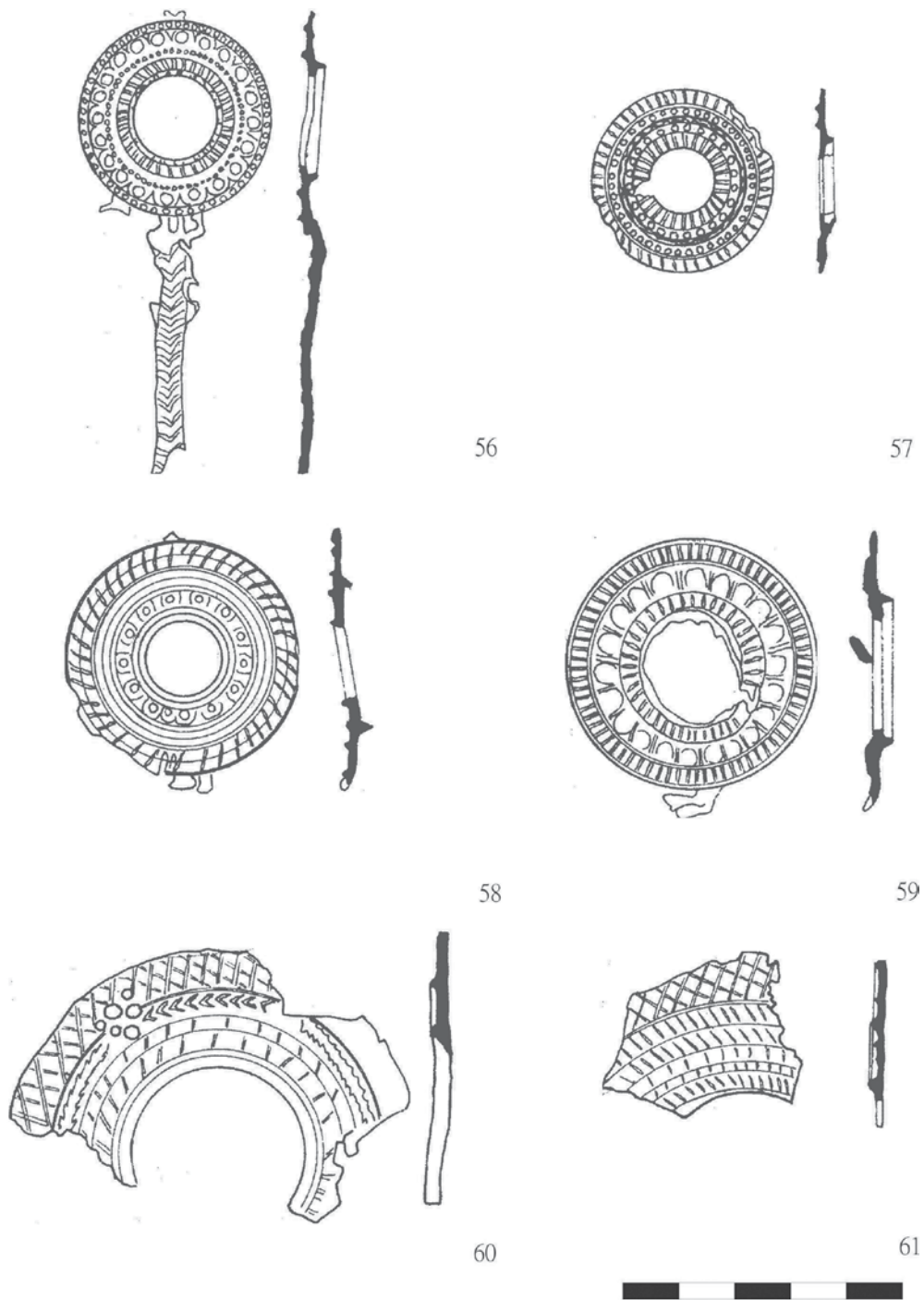
T. VI OGLEDALA / MIRRORS: Sl. / Fig. 33-40, Stari Kostolac, 41. Podunavlje.



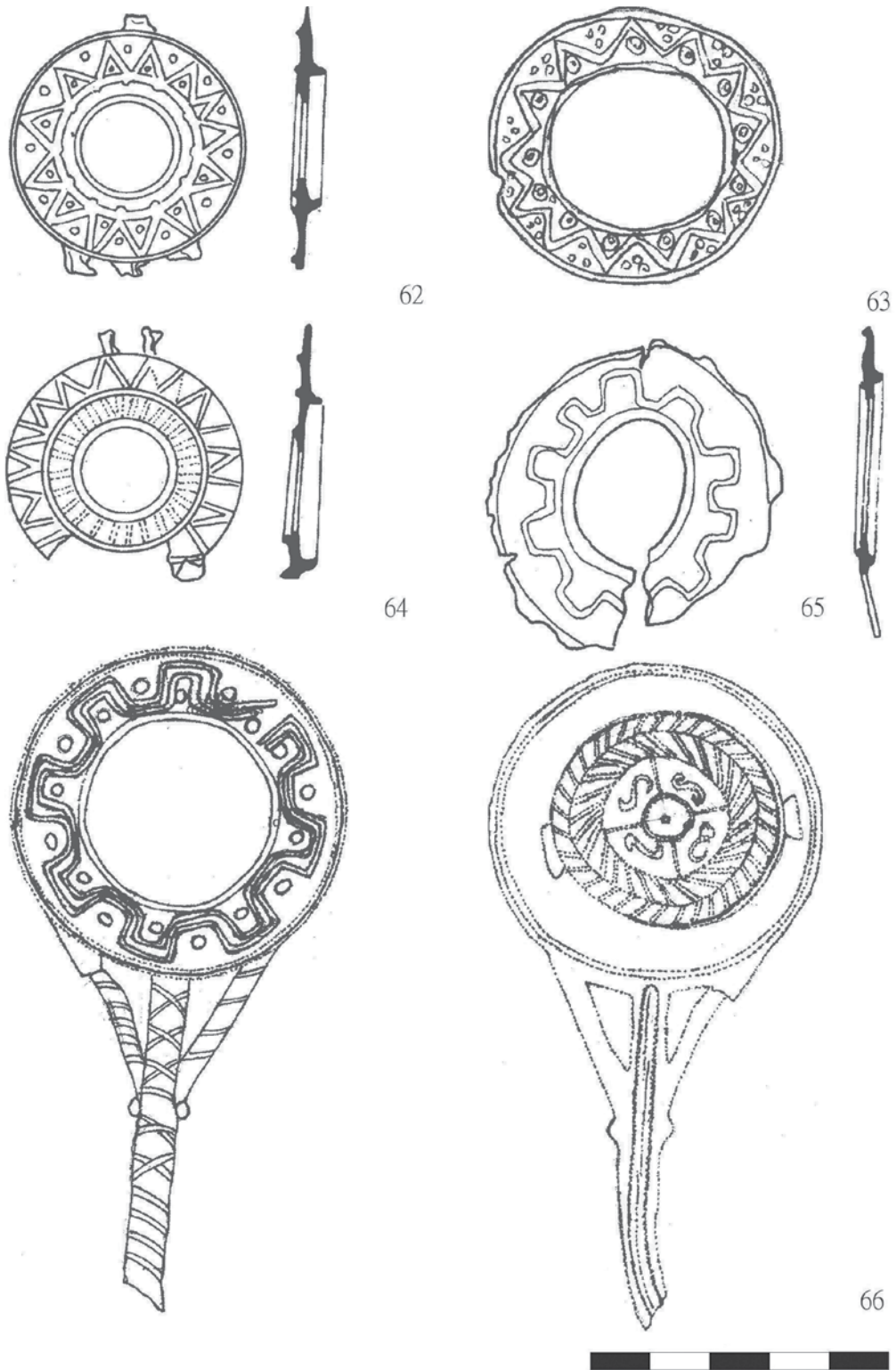
T. VII OGLEDALA / MIRRORS: Sl. / Fig. 42, 44, 46-48, Stari Kostolac; 43. Gomolava, 45. Hrtkovci.



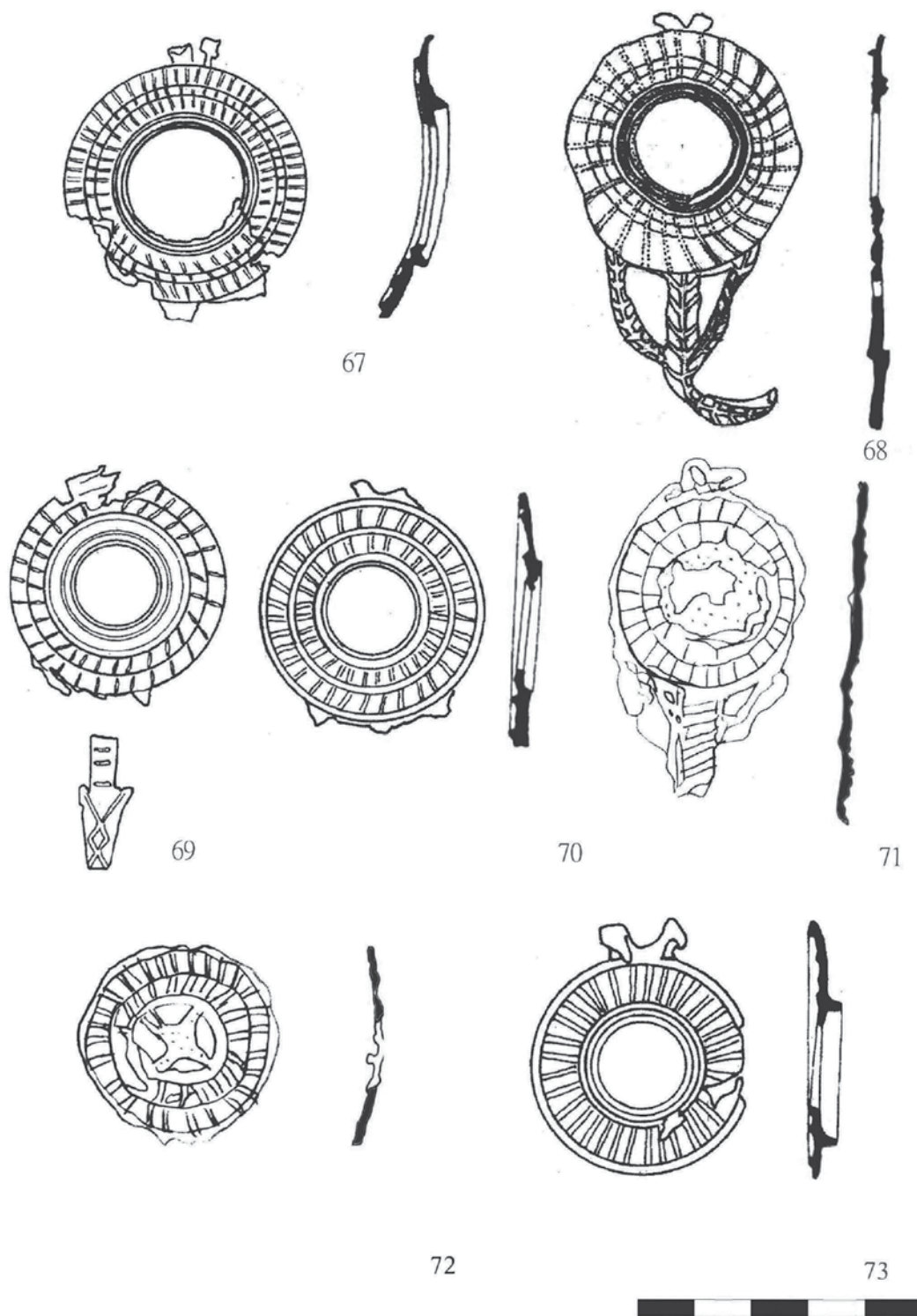
T. VIII OGLEDALA / MIRRORS: Sl. / Fig. 49, 51-53, Stari Kostolac; 50. Hrtkovci; 54 Gomolava; 55. Veliko Laole.



T. IX OGLEDALA / MIRRORS: Sl. / Fig. 56-61, Stari Kostolac.



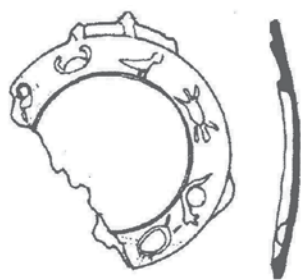
T. X OGLEDALA / MIRRORS: Sl. / Fig. 62, 65, 66 Stari Kostolac; 63. Gomolava; 64. Veliko Gradište.



T. XI OGLEDALA / MIRRORS: Sl. / Fig. 67-70, 73; Stari Kostolac; 71-72. Hrtkovci.



T. XII OGLEDALA / MIRRORS: Sl. / Fig. 74;77, 79-80. Gomolava; 75-76, 78. Stari Kostolac; 81 Stojnik.



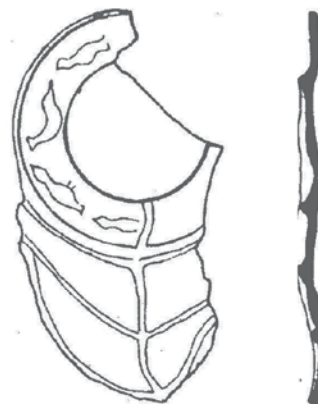
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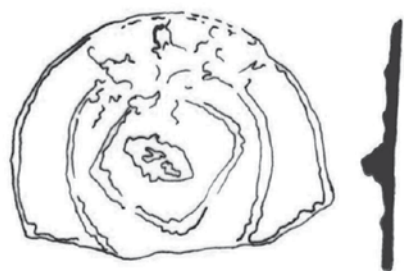
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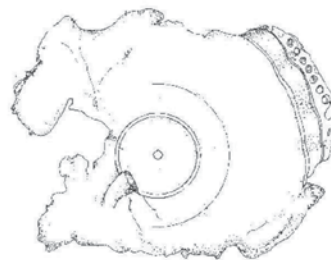
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85



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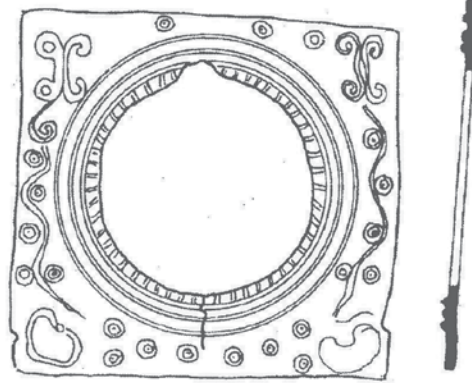
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T. XIII OGLEDALA / MIRRORS: Sl. / Fig. 82-83, 87. Stari Kostolac; 84 Gomolava; 85 Veliko Gradište; 86. Hrtkovci.



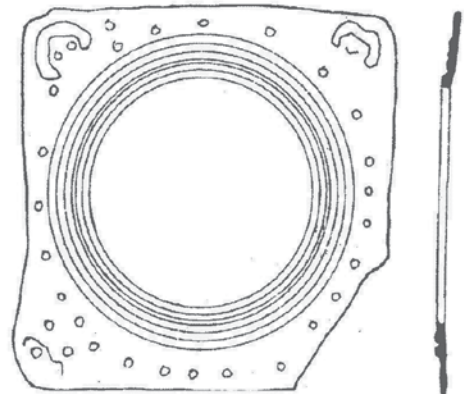
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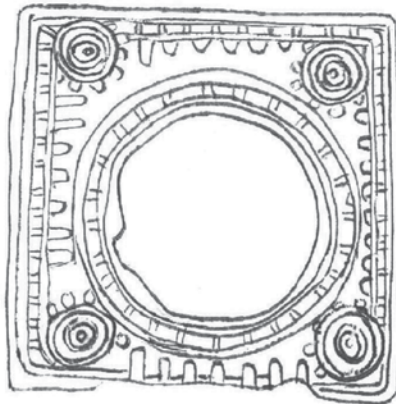
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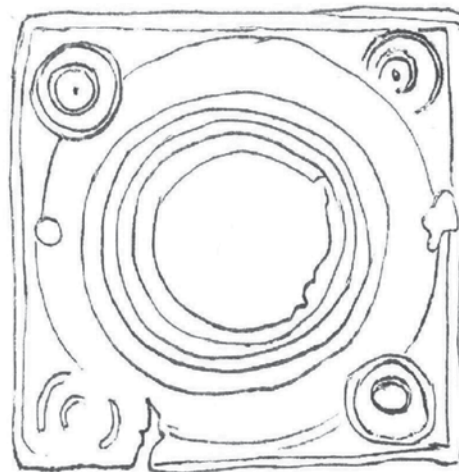
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91

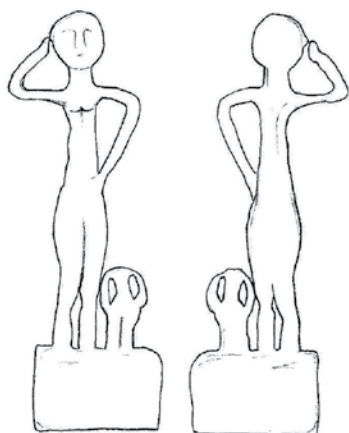


92

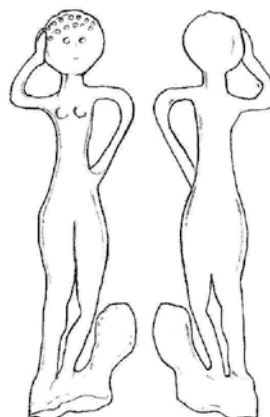


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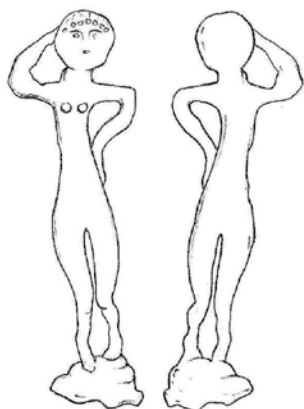
T. XIV OGLEDALA / MIRRORS: Sl. / Fig. 88. Stojnik; 89, 91-93. Stari Kostolac; 90. Hrtkovci.



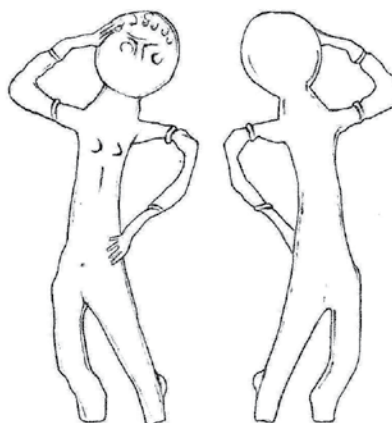
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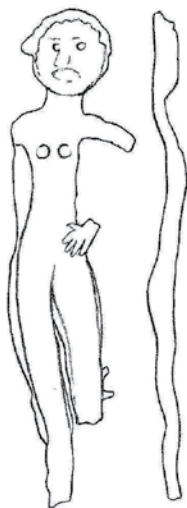
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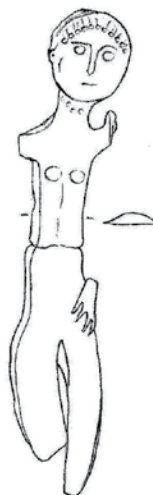
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97



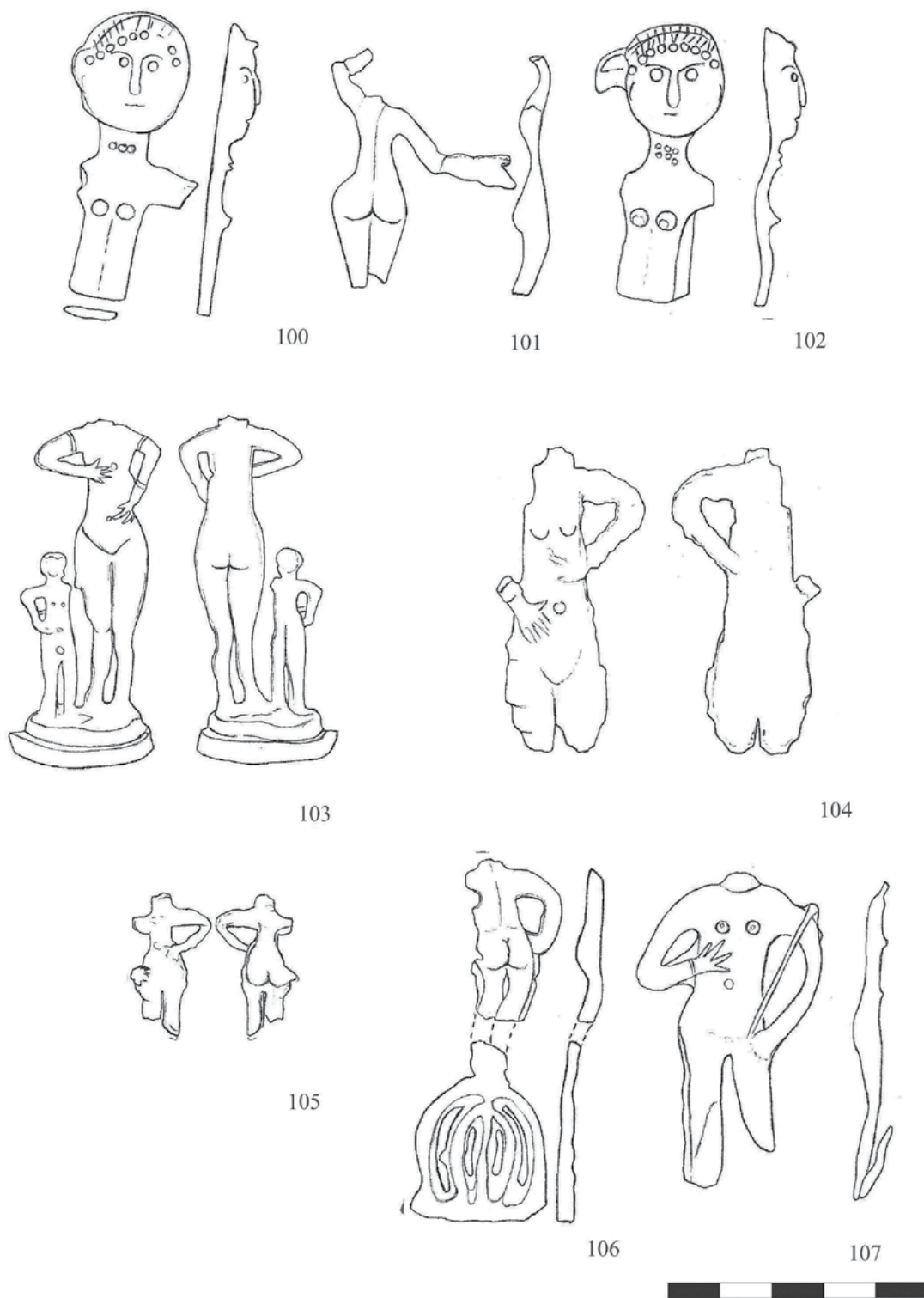
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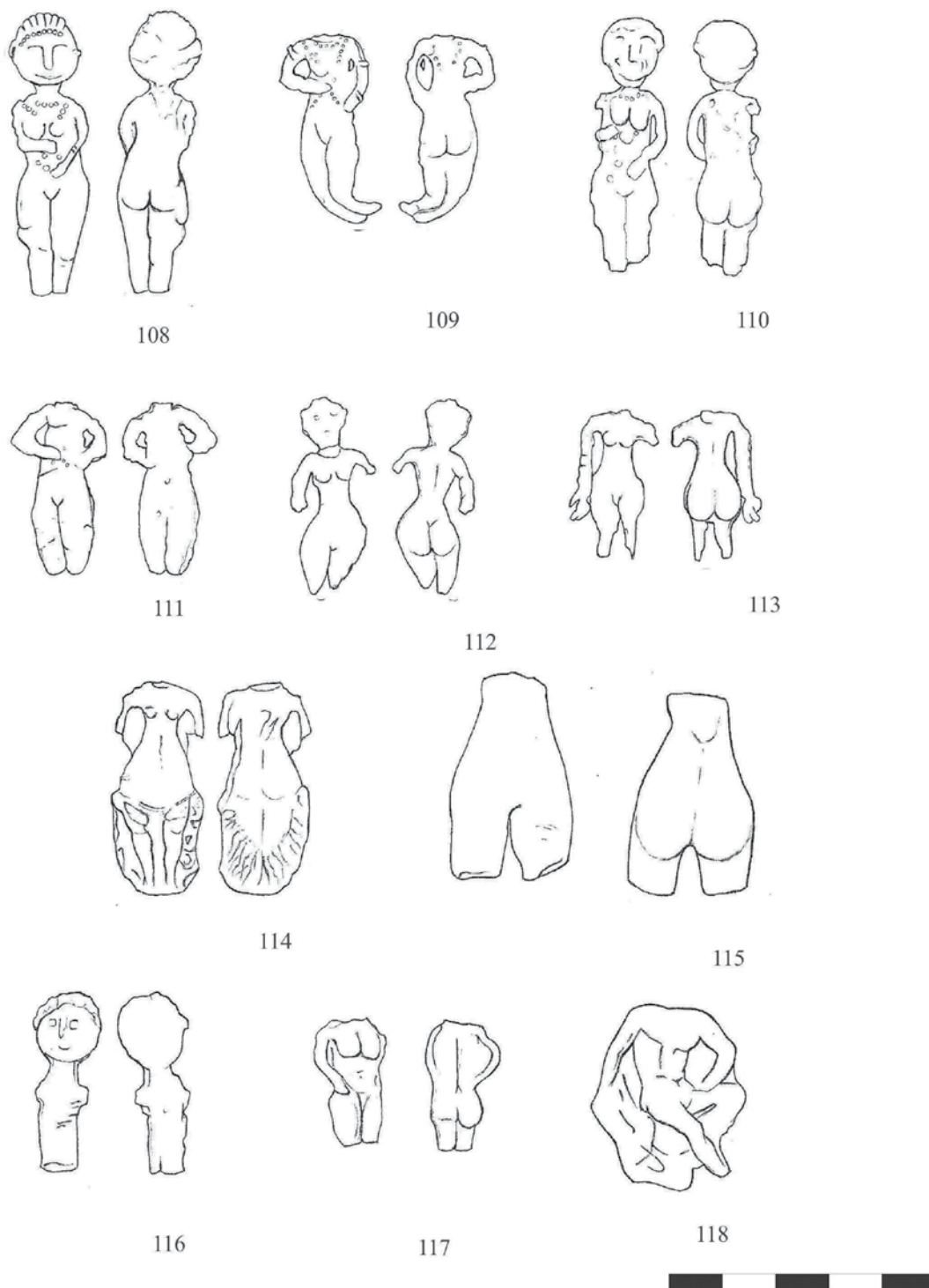
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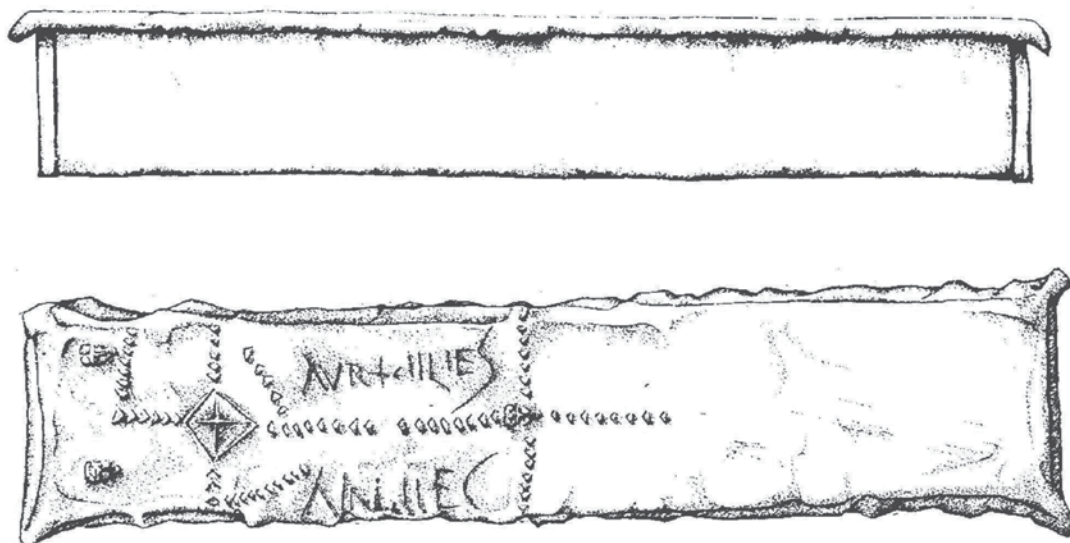
T. XV FIGURINE / FIGURINES: Sl. / Fig. 94-96. Sremska Mitrovica; 97. Gomolava; 98-99. Hrtkovci.



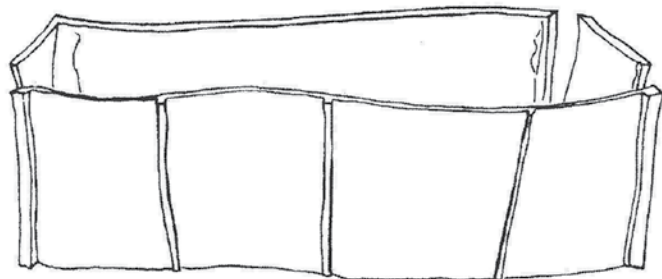
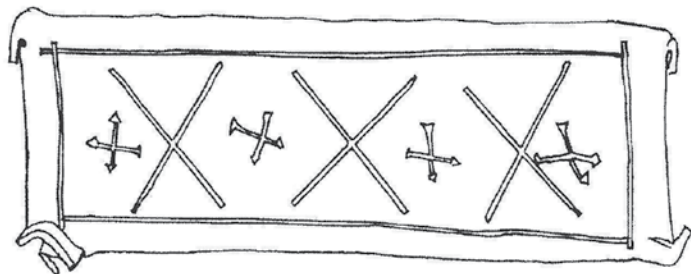
T. XVI FIGURINE / FIGURINES: Sl. / Fig. 100-101; 106-107. Hrtkovci; 102. Kukujevci, 103. Vinča, 104. Sremska Mitrovica, 105. Stari Kostolac.



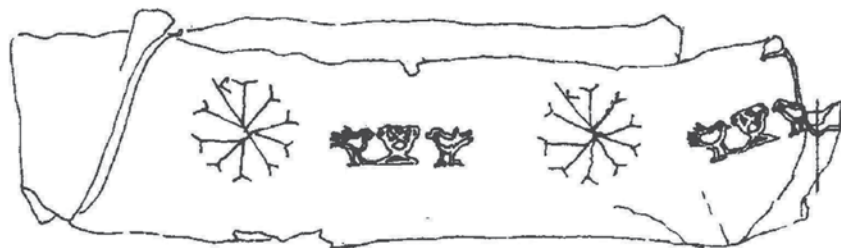
T. XVII FIGURINE / FIGURINES: Sl. / Fig. 108-109, 112-113, 117-118. Stari Kostolac; 110-111, 116. Sremska Mitrovica; 114 Zemun; 115. Nepoznat lokalitet / Unknown site.



119

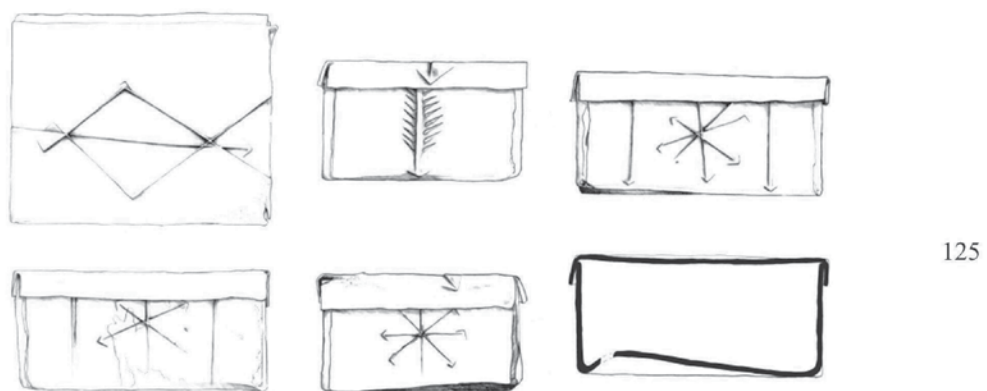
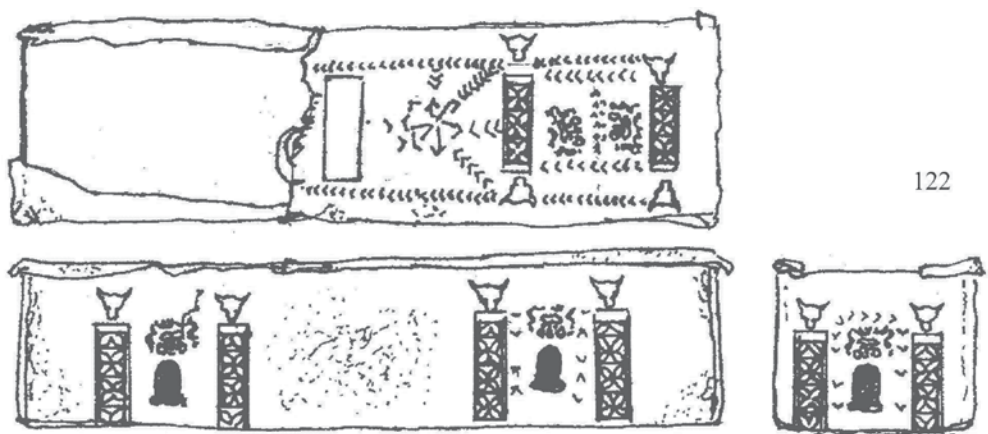


120

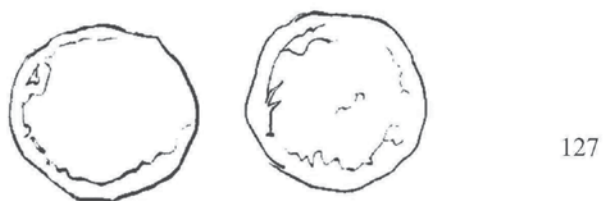
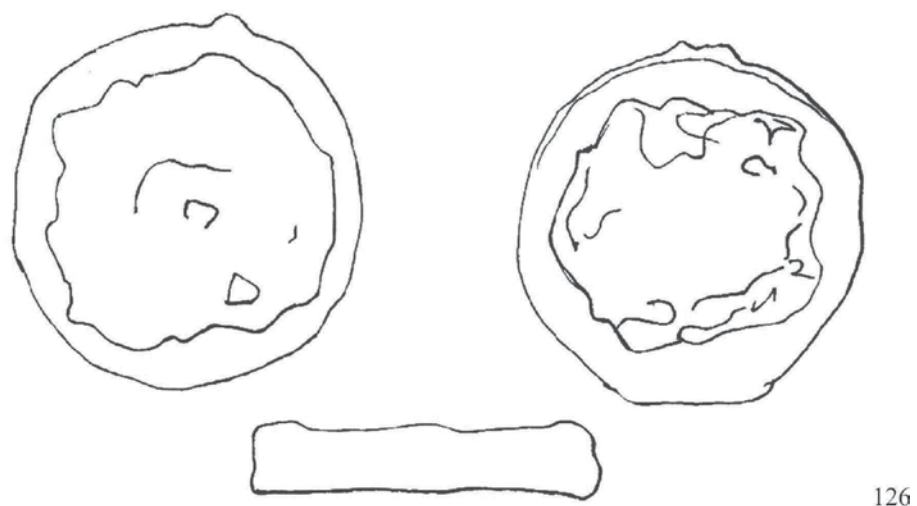


121

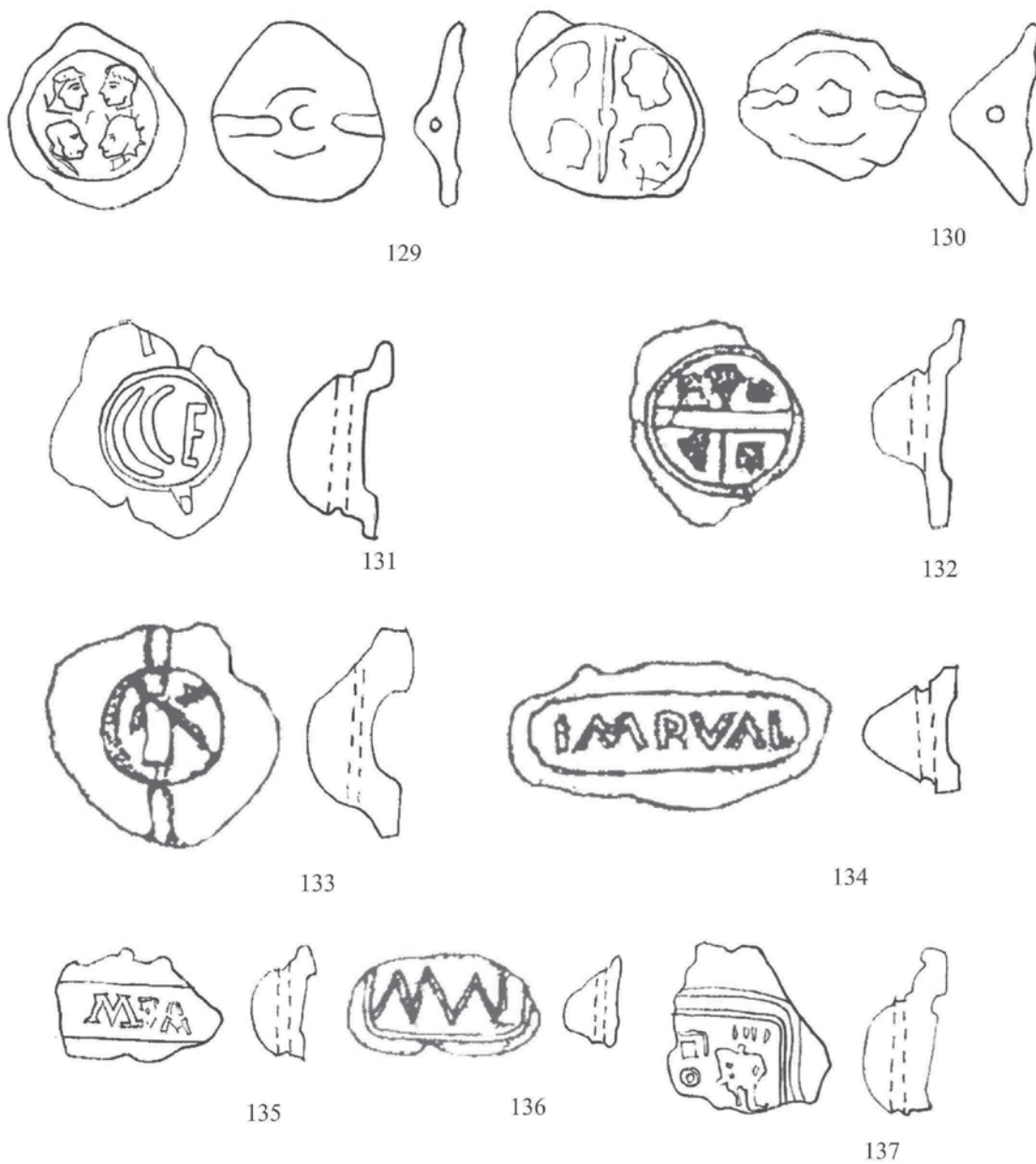
T. XVIII SARKOFAZI / SARCOPHAGI: Sl. / Fig. 119. Smederevo; 120 Beograd; 121 Stari Kostolac.



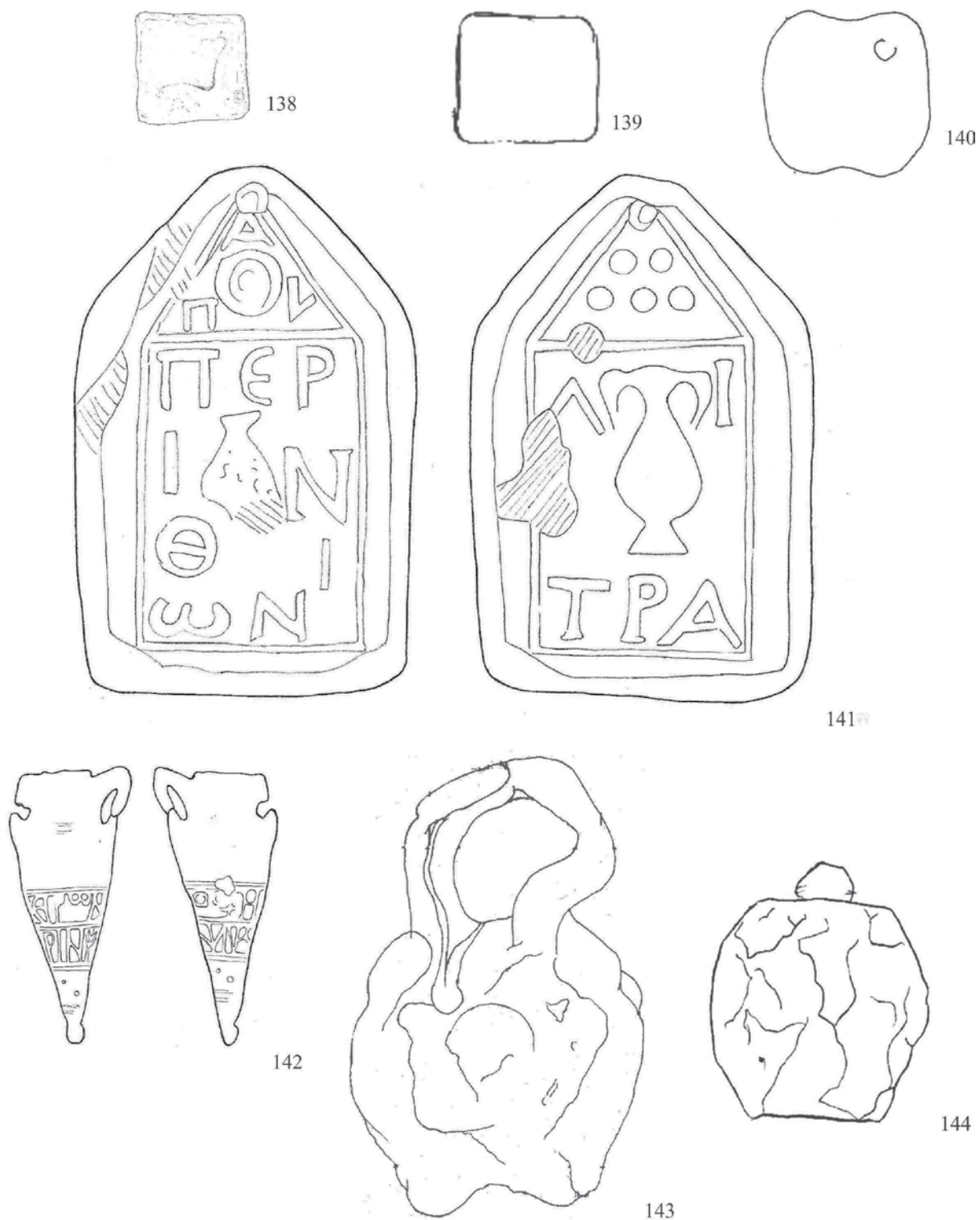
T. XIX SARKOFAZI / SARCOPHAGI: Sl. / Fig. 122-124. Stari Kostolac; KASETE / CASSETTES: Sl. / Fig. 125. Stari Kostolac.



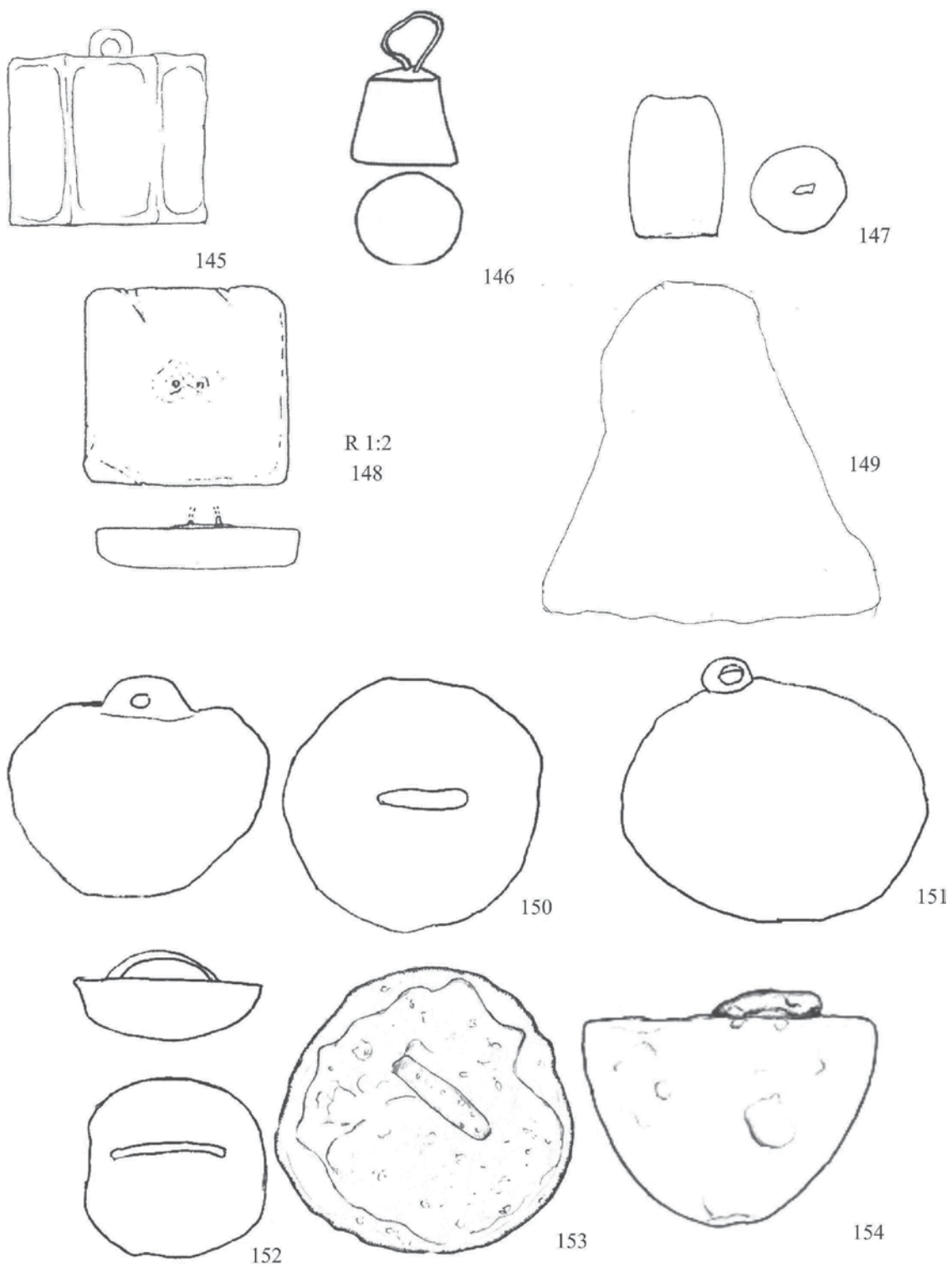
T. XX PEČATI / SEALS: Sl. / Fig. 126, 128. Stari Kostolac; 127. Sremska Mitrovica.



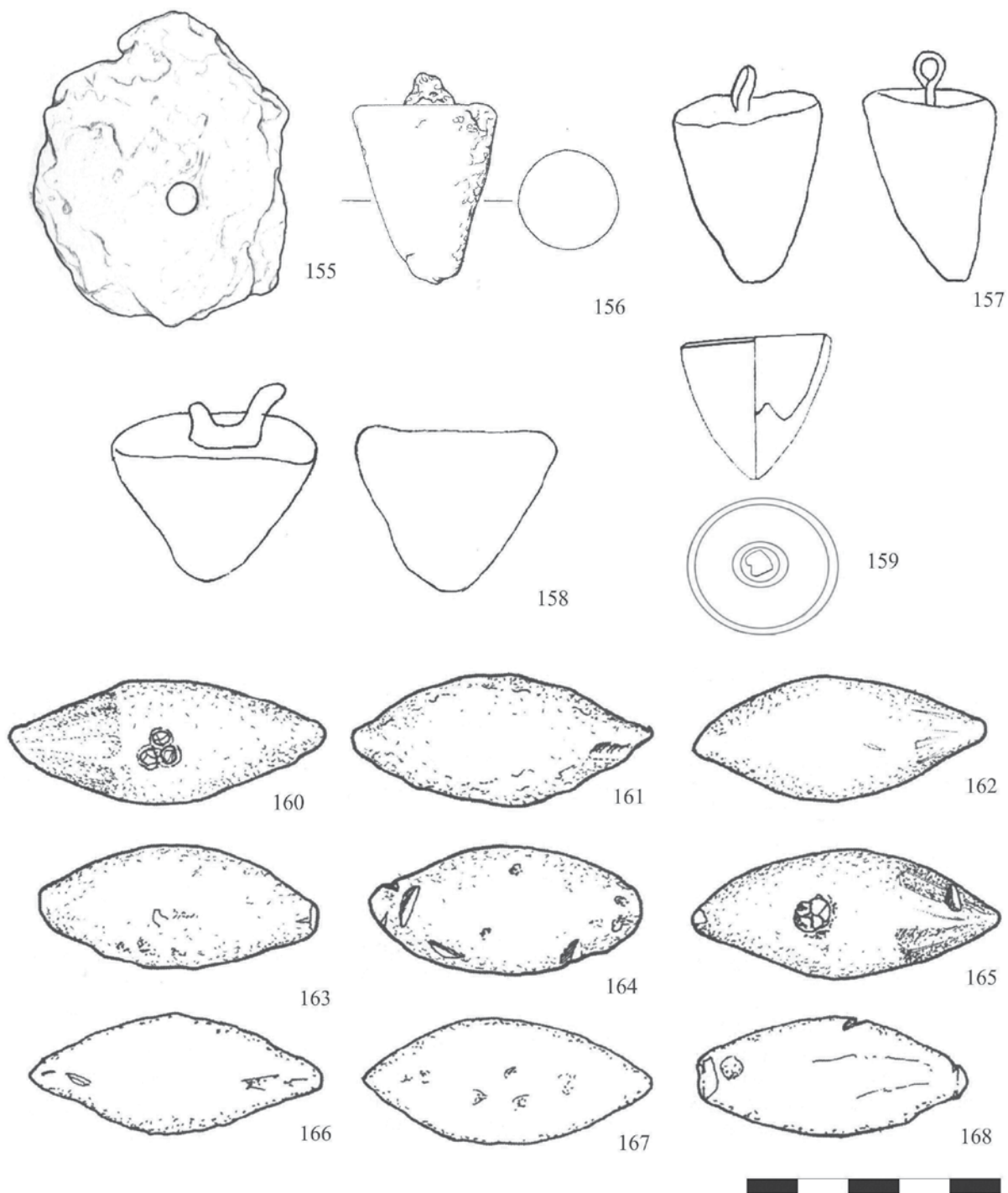
T. XXI PEČATI / SEALS: Sl. / Fig. 129-137. Hrtkovci.



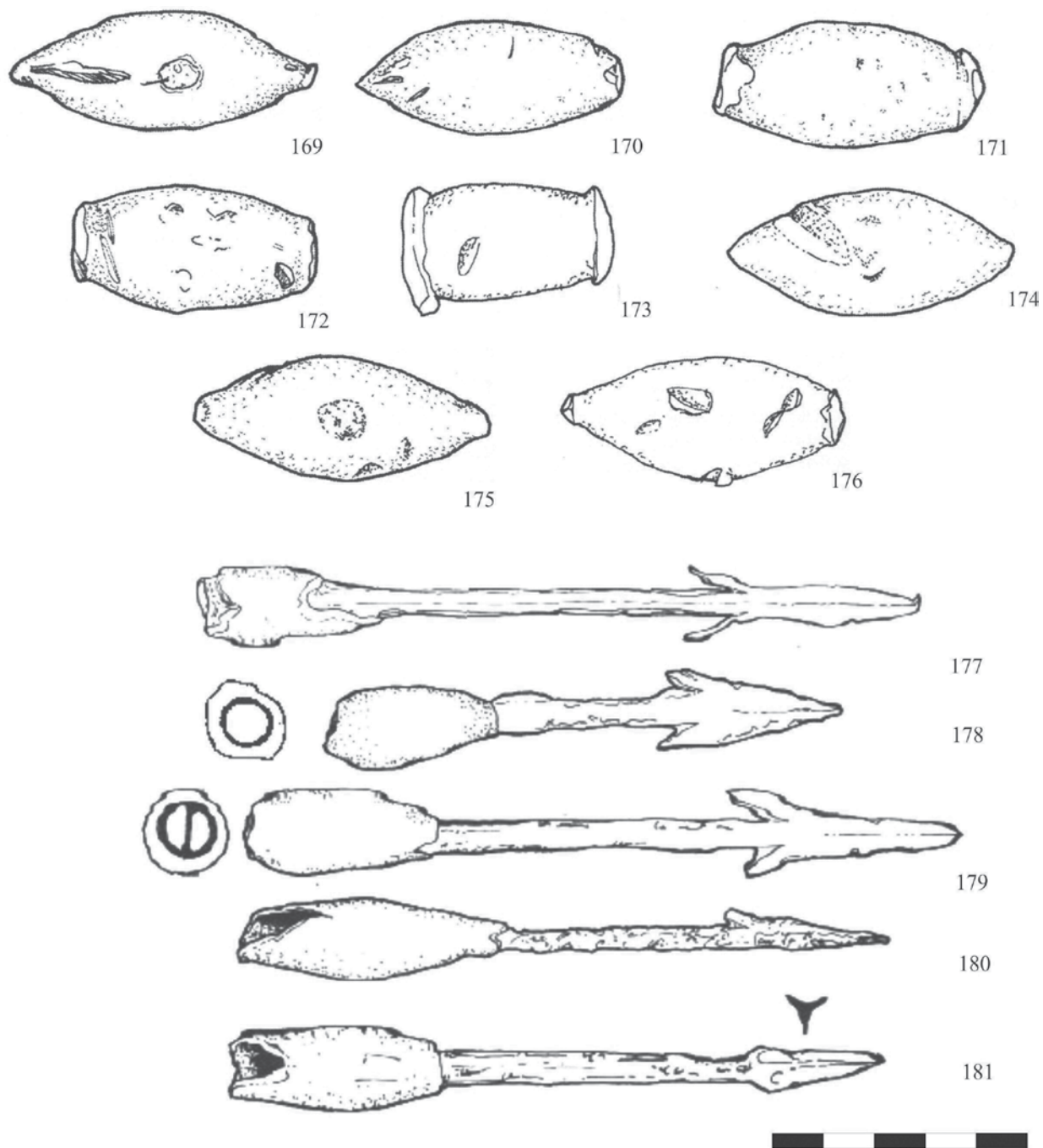
T. XXII TEGOVI / WEIGHTS: Sl. / Fig. 138, 140, 143-144. Stari Kostolac; 139. Ušće, 141. Dubravica; 142. Niš.



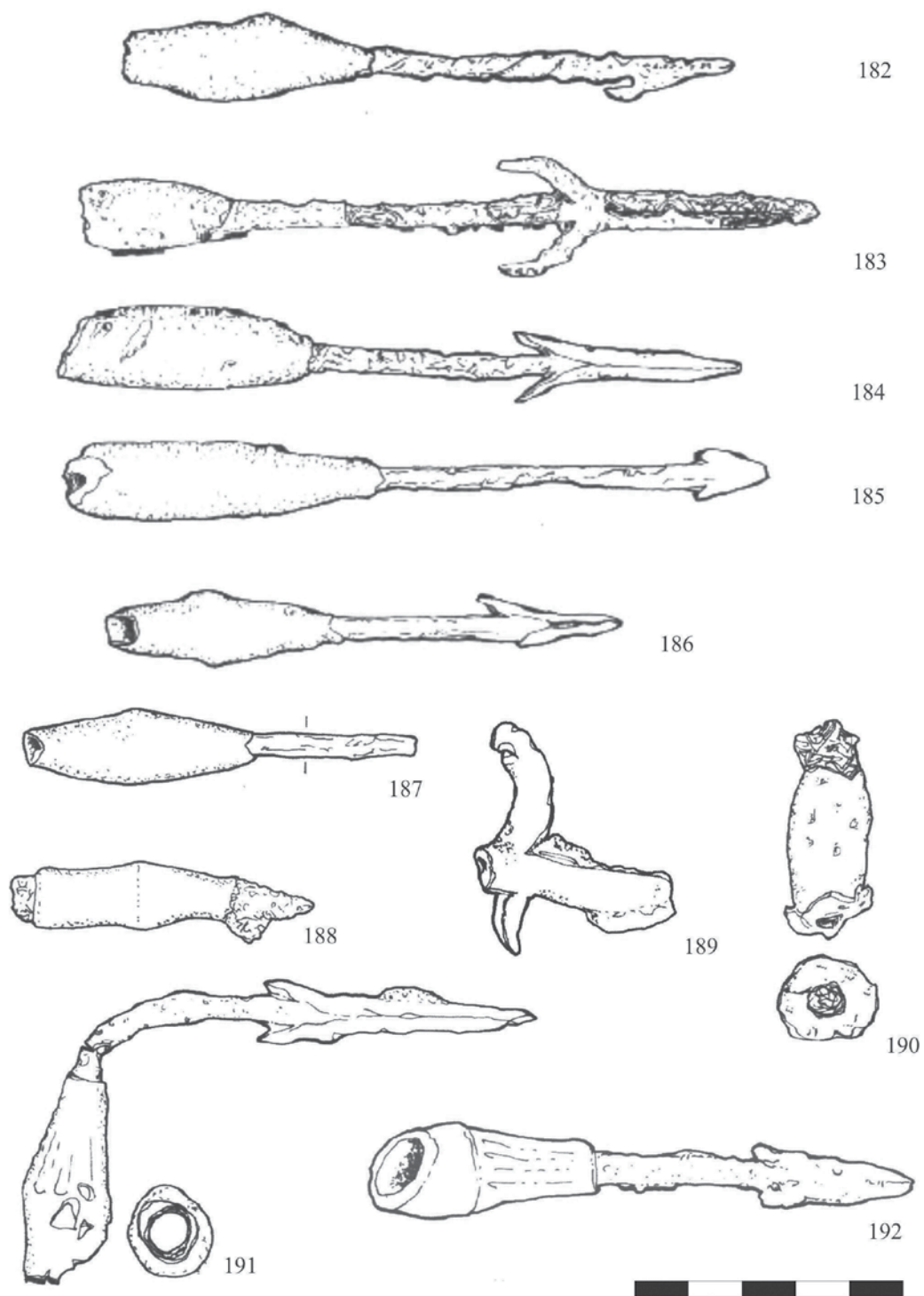
T. XXIII TEGOVI / WEIGHTS: Sl. / Fig. 145, 147, 149-151, 153, 154. Stari Kostolac, 146. Hrtkovci; 148. Obrenovac; 152. Ritopek.



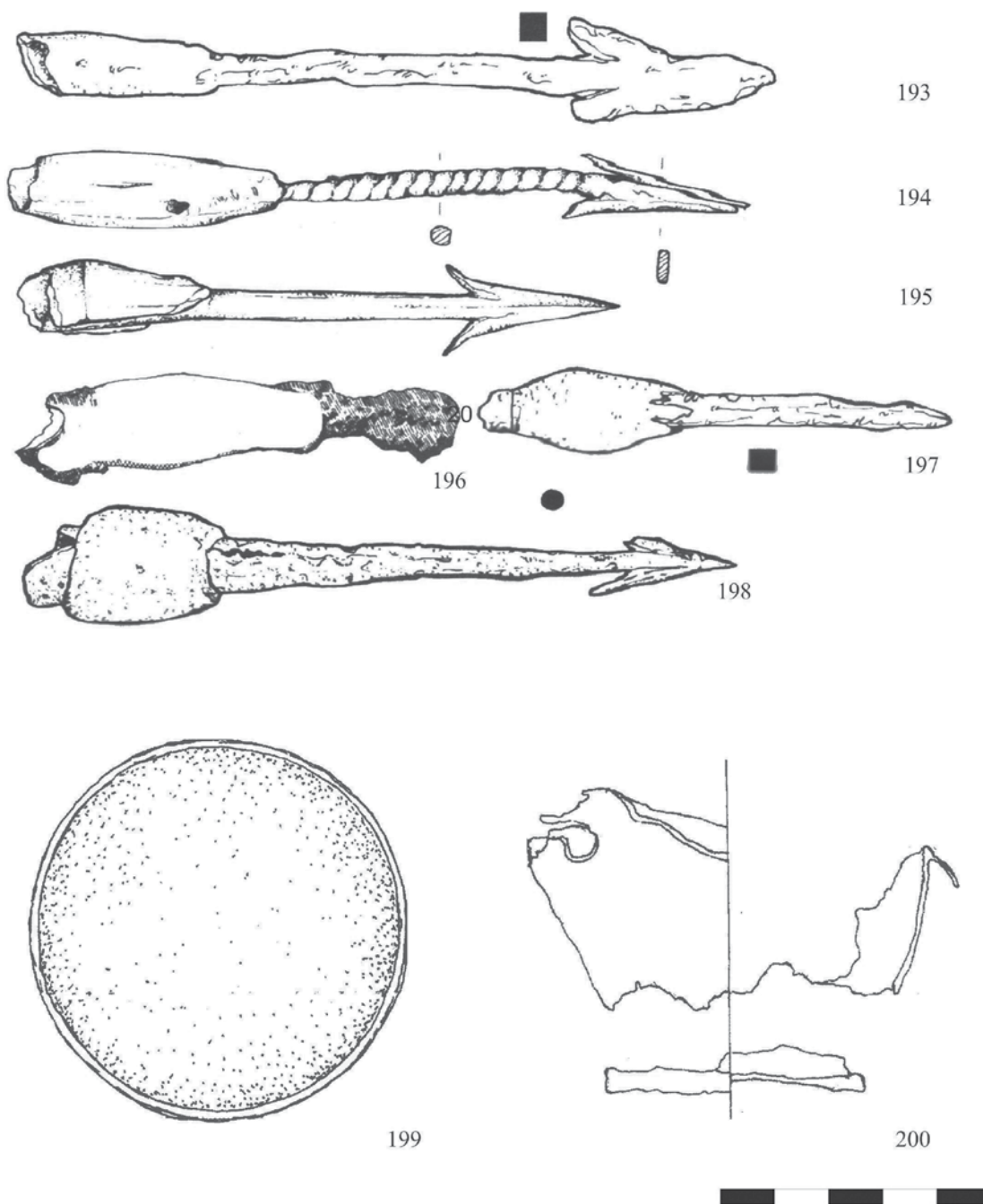
**T. XXIV TEGOVI / WEIGHTS: Sl. / Fig. 155. Stari Kostolac;
 VISAK / PLUMMET: Sl. / Fig.156. Stari Kostolac, 157. Surčin; 158. Sremska Mitrovica; 159. Hrtkovci.
 ZRNA ZA PRAČKU / SLINGSHOTS: Sl. / Fig. 160-164, 166-168. Kosmaj; 165. Stojnik.**



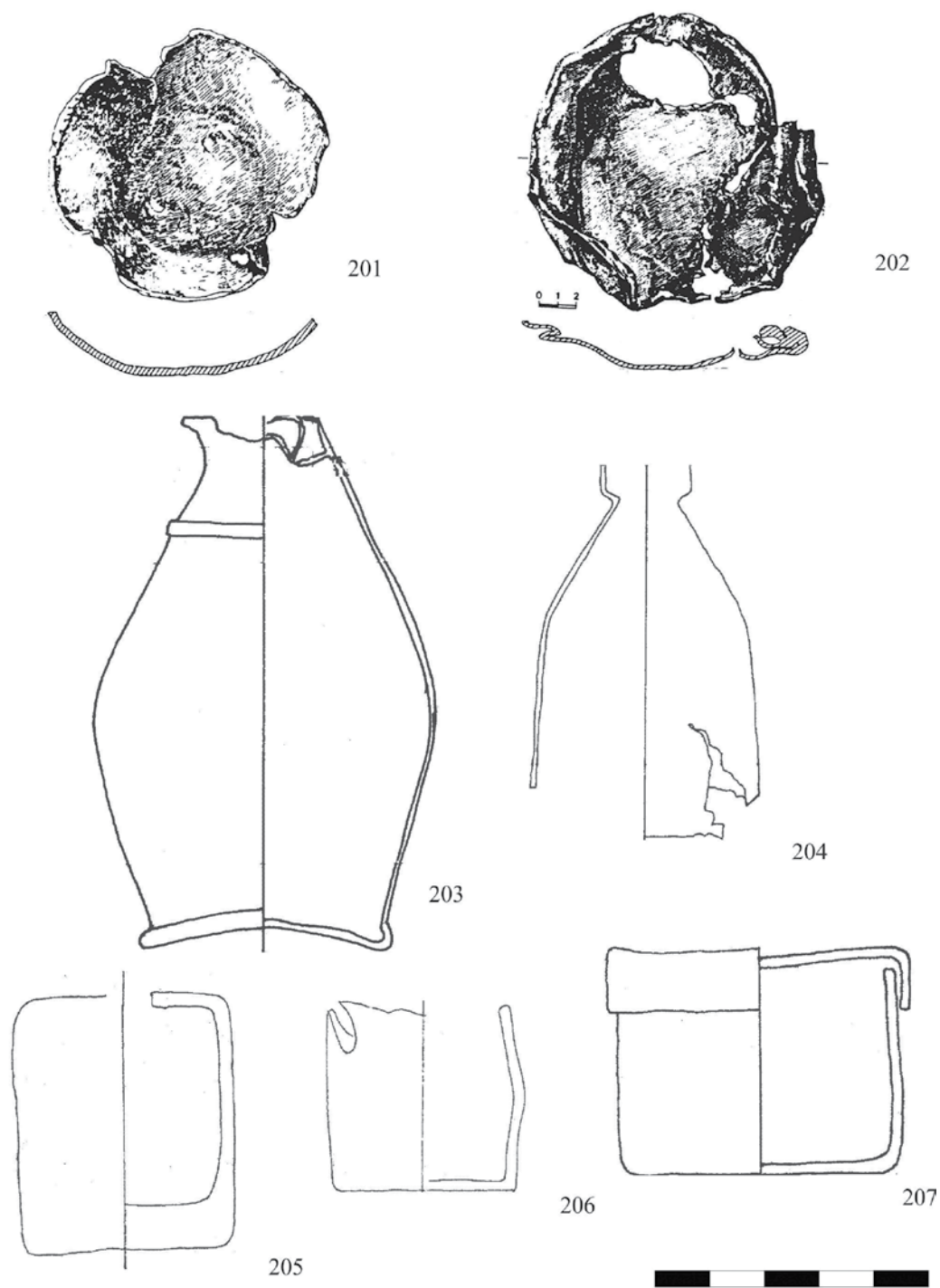
T. XXV ZRNA ZA PRAĆKU / SLINGSHOTS: Sl. / Fig. 169-176. Kosmaj.
PLUMBATAE: Sl. / Fig. 177. Pirot; 178. Čezava; 179. Negotin; 180. Stari Kostolac; 181. Dubravica.



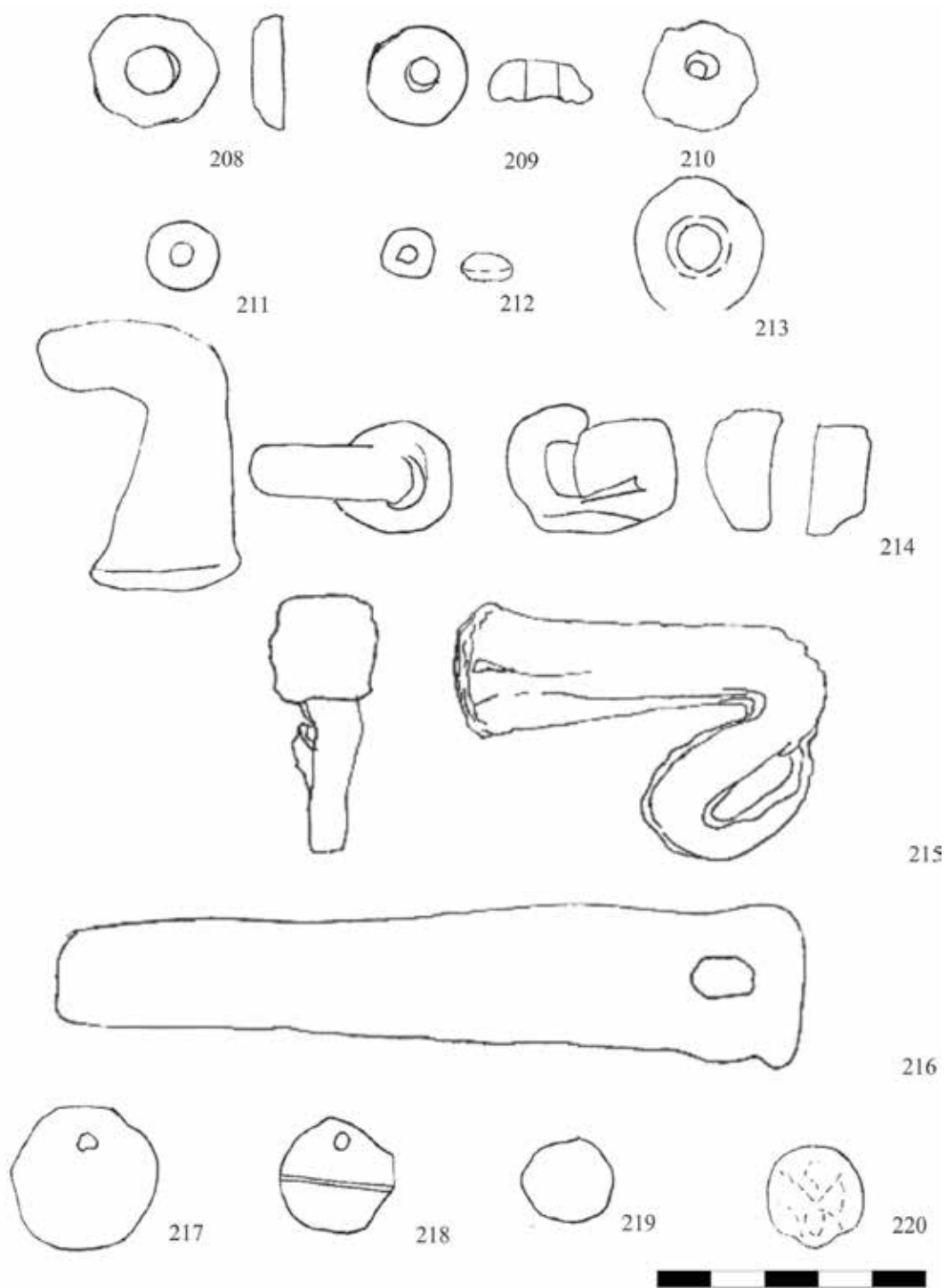
T. XXVI PLUMBATAE: Sl. / Fig. 182. Veliko Gradište; 183. Brzi brod; 184. Zemun; 185-190. Gamzigrad; 191. Svilajnac; 192. Žarkovo.



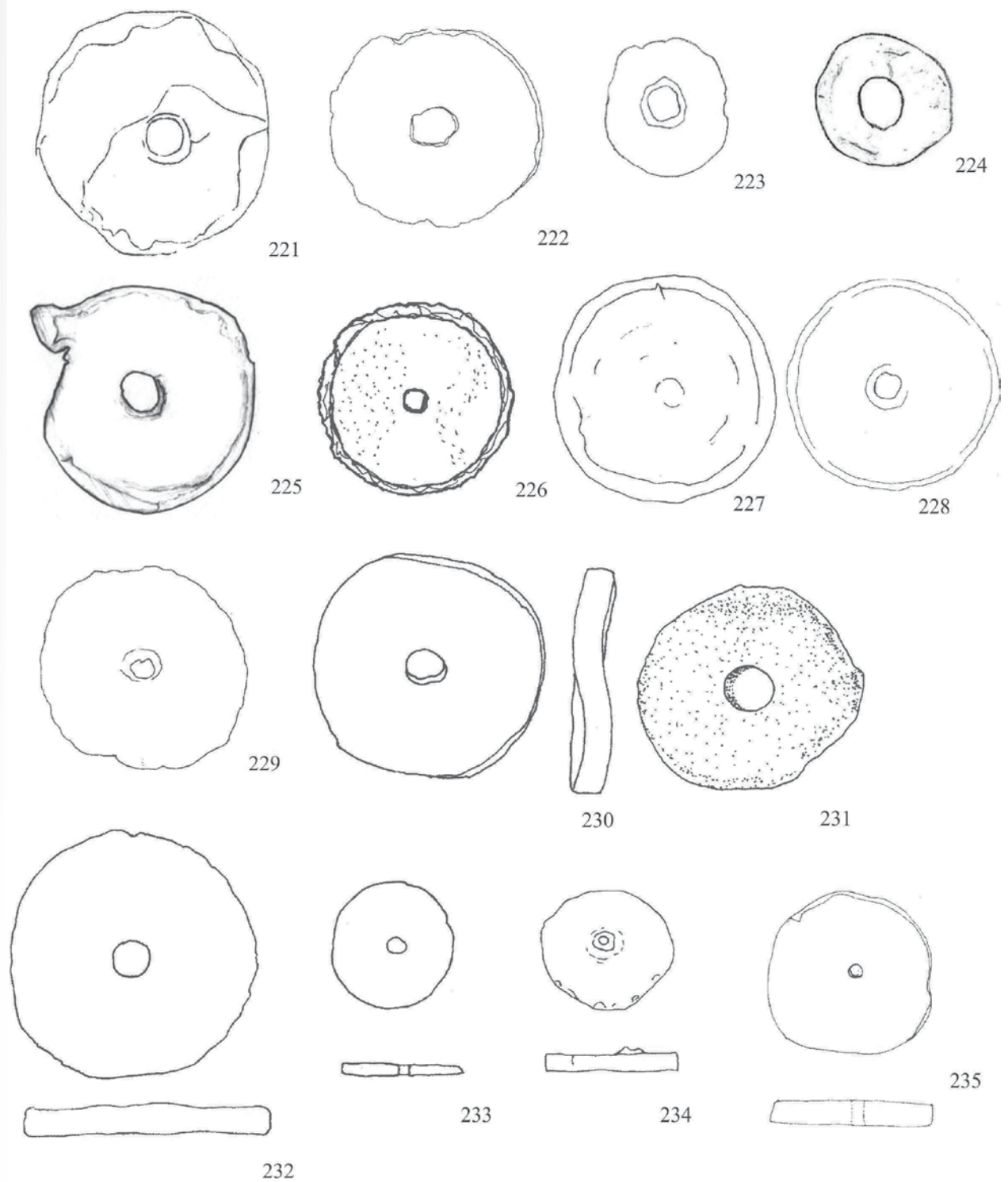
T. XXVII PLUMBATAE: SL / Fig. 193. Žarkovci, 194-195. Svrlijig; 196-197. Mihajlovac - Blato; 198. Nepoznati lokalitet / Unkown site;
POSUDE / VESSELS: SL / Fig. 199-200. Stari Kostolac.



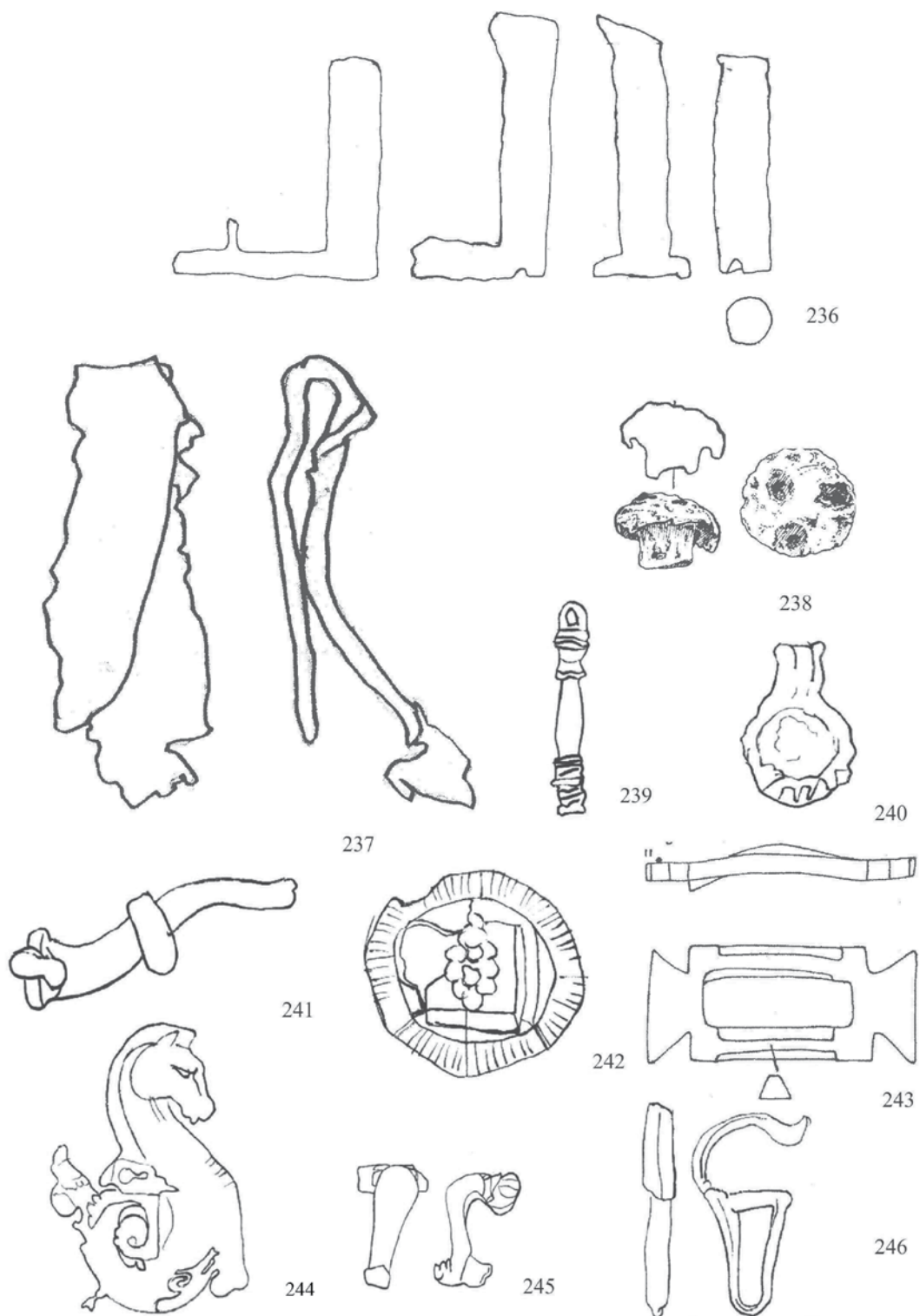
T. XXVIII POSUDE / VESSELS: Sl. / Fig. 201-202. Gračanica; 203-207. Stari Kostolac.



T. XXIX PRŠLJENCI / SPINDLE WHORLS: Sl. / Fig. 208-210, 212. Stari Kostolac; 211. Poljana; 213. Dijana.
TUČKOVI / PESTLES: Sl. / Fig. 214-216. Stari Kostolac.
ŽETONI / TOKENS: Sl. / Fig. 217-220. Stari Kostolac.



T. XXX UŽARSKI TEGOVI / SINKERS: SI. / Fig. 221-235. Stari Kostolac.



T. XXXI RAZNO / MISCELLANEOUS: Sl. / Fig. 236-243. Stari Kostolac; 244 Gornja Vrežina; 245. Obrenovac; 246. Beograd.

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