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Torre di Porta Villalta - via Micesio 2 - 33100 Udine
tel./fax: 0432/26560 - e-mail: sfaud@archeofriuli.it
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Direttore responsabile: *Maurizio Buora*

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APPROACH TO THE STUDY OF CERAMIC MATERIAL FROM THE WORKSHOP OF SEXTUS METILIUS MAXIMUS (CRIKVENICA - IGRALIŠTE, CROATIA)

Goranka LIPOVAC VRKLJAN, Ivana OŽANIĆ ROGULJIĆ

INTRODUCTION

Systematic excavations of the Crikvenica Igralište site started in 2006, the site covered an area of app. 2000 m² and revealed a part of a large production complex and a number of operating facilities. Four pottery kilns of rectangular-shaped outline and various dimensions were discovered and excavated (Cuomo di Caprio IIb). In addition to the kilns, the workshop in Crikvenica was equipped with spaces for preparing and drying ceramic products and with workplaces for potters wheels and other pottery shaping. Adjacent to these structures, other workshop contents necessary for the production process were discovered, like a pool for the processing of raw materials: clay deposits, water pipes and a waste disposal pit containing wasters and ash. A secondary-local road connecting the workshop with the main Roman road communication Tarsatika-Senia was also discovered. The arrangement shows standard features of large workshop facilities. The surface appears to have been levelled with a layer of pottery wasters for drainage purposes typical for many similar establishments¹.

In 2007 the first results of the excavations were presented in the exhibition and the catalogue *Ad turres - Crikvenica, pottery workshop of Sextus Metilius Maximus*². The author of both is Goranka Lipovac Vrkljan.

During the excavations until now about 30 tons of material have been found, mostly the waste material from production. Fortunately, Crikvenica Igralište site that revealed workshop of Sextus Metilius Maximus and the paleontological site Vrtare male also near Crikvenica inspired local community to set up the City Museum of

Crikvenica. The question about the storage and the care of that amount of material was solved by setting up the Museum of Crikvenica in 2008.

The situation with the New museum opened a two types of approaches to the study of ceramic material: scientific (making of typology, statistical and other scientific analysis) and museological (presentation for exhibitions).

SCIENTIFIC STUDY

After washing the material the first classification of material was made on the site and in the laboratory on site. Statistical analysis for database was made with weight and counting. Construction material was only weighed; amphorae, loom weights and fine and coarse ware were weighed and counted. All the finds were placed in bags with a number, a box with the number and on a shelf with the number that corresponds with database, so at any moment the material is easily accessible.

Next, or better said the parallel phase was to make a typology of material that was made in Crikvenica³. Analyses of vessels made in tradition of *terra sigillata* and thin-walled pottery can be distinguished by fabrics and patterns from the Italic ancestors. Other groups are divided following functional forms or in some cases particular details: bowls, jars, wide-necked jars, basins, pots, lids, incense burners, vessels with buttons on handles, strainers, *mortaria*, vessels with perforated grid. Apart from the vessels for everyday use, workshop produced cult vessels, terracotta figurines and *tesserae*.

Oil, wine and *garum* from the region were stored in 11 types of amphorae. The Crikvenica workshop produced what is called a new type of Adriatic flat-bottomed amphorae, a variant of Dressel 2-4 amphorae, and nine types of amphorae for different storage purposes⁴.

Construction material is divided into *tegulae* and *imbrices*, *tubuli*, pipes, bricks and small bricks for *opus spicatum*.

Two types of loom weights were also produced. Loom weights were also found in a large number, especially around the so called "smallest kiln". Textile production in *Liburnia* is attested with two quotes from Pliny and Martial that tell us of a use of raw material and a product a cloak – *cuculli liburnici* (Plinius N.H. 8.191; Martial 14.110) so those finds are important to confirm the large scale production of textile in northern Roman province of Dalmatia.

Apart from typology, the main criterion for identifying Crikvenica items consists of the clay fabric divided into eight macroscopic groups: CRI 1-8⁵.

Adjustment to Roman customs and lifestyle brought up new needs largely covered by the workshop. Al-



Fig. 1. Map of position of Crikvenica (*Ad Turres*, Croatia) (Ožanić Roguljić).

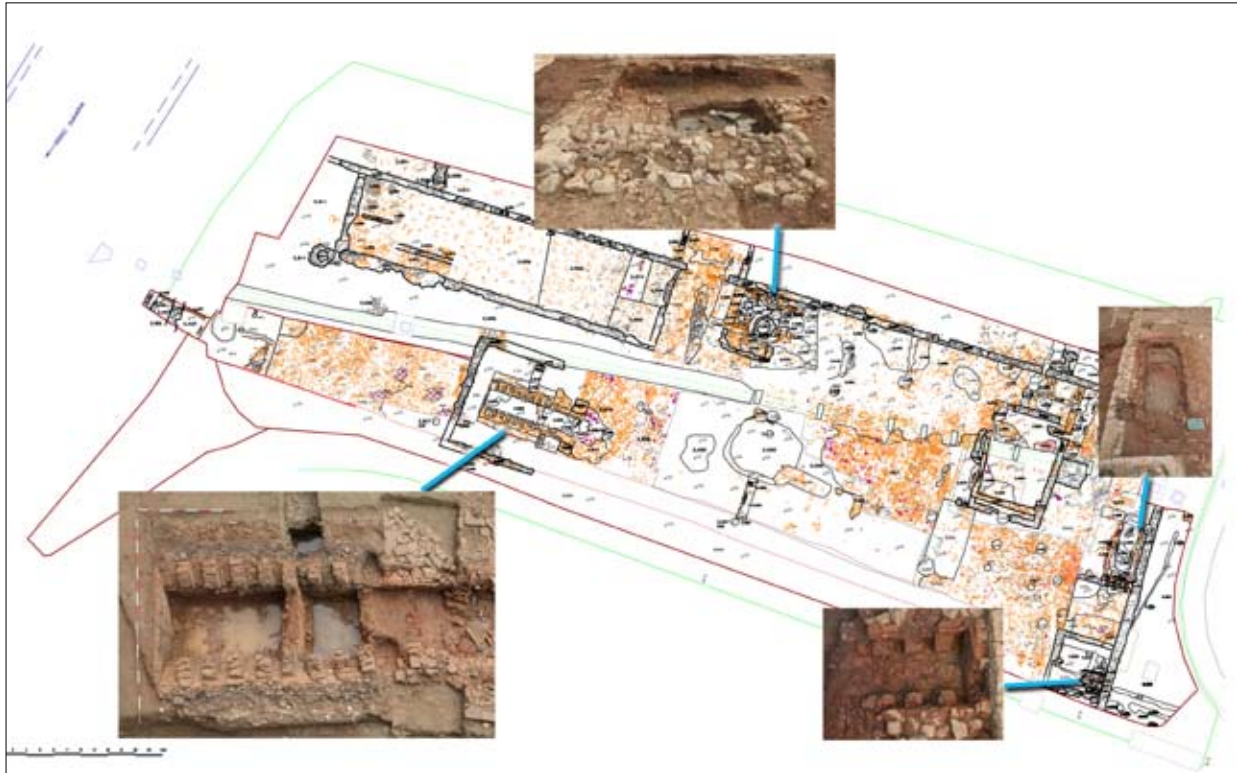


Fig. 2. Plan of the Crikvenica Igralište (Kristina Turkalj).

though historical sources are silent about this area, some data could be extracted from the pottery material. The first signs of life date back to the end of the 1st century BC and beginning of the 1st century AD. The *floruit* of the workshop is fixed to mid-1st century when intensive work started. During the Flavian time the workshop grew larger in order to produce most of the ceramic items needed for building construction, economy and daily life of the province. It seems that intensive production lasted at most until the thirties or forties of the second century. Sporadic traces of life were observed on the site until the end of antiquity mostly indicated by coins and to a lesser extent in the pottery material. In 2012 two graves from 4th CE were found ⁶. The reasons

why the workshop ceased to operate can be explained by intensive imports from eastern provinces and Africa in the 2nd century which gradually extinguished even far more powerful north Italic workshops.

EXCAVATING IN MUSEUMS

Real “Scavare nei musei” work was to establish the pattern of distribution. Many of the products known

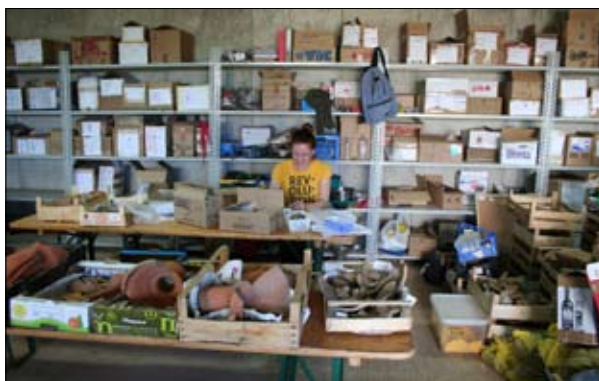


Fig. 3. Work on material after washing (Dragan Pelić).



Fig. 4. Products made in workshop of Sextus Metilius Maximus.

nowadays that are made in Crikvenica were unpublished or not recognized in a lot of museums like the Archaeological museum in Zagreb, Archaeological museum in Split, Archaeological museum in Zadar, Maritime museum in Rijeka, Lošinjski muzeji (Osor collection), City museum of Senj and City museum of Gospić. During last few years the scientists involved in this project (Goranka Lipovac Vrkljan, Bartul Šiljeg, Ivana Ožanić Roguljić and Ana Konestra) visited museums, new excavations and private collections in order to find out the pattern of distribution of the workshop's products. The results gave us very important data. We got confirmation that the pottery from Crikvenica was used on all kinds of sites (towns, settlements, *villae rusticae*, *mansiones*, necropolis, pottery workshop and military camp). Towns: Rijeka (*Tarsatica*)⁷, Omišalj (*Fulfinum*)⁸, Osor (*Apsorus*)⁹, Senj (*Senia*)¹⁰, Prozor (*Arrupium*)¹¹, Zadar (*Iader*)¹². Settlements of undefined status: Lički Ribnik¹³, Preko- otok Ugljan¹⁴. *Villae rusticae*: Lokvišće¹⁵, Selce¹⁶, Sibinj¹⁷. *Mansiones*: Tribalj¹⁸, Žuta lokva¹⁹, Godač Kotor²⁰. Necropolis: Omišalj (*Fulfinum*, *Kurilovo*)²¹, Bakar²², Senj (*Senia*)²³, Ivoševci kod Benkovca (*Asseria*)²⁴; Pottery workshop: Sveti Petar Soline (island Krk)²⁵; Military camp: Ivoševci kod Kistanja (*Burnum*)²⁶; Shipwrecks: island Kozina/Vrgada²⁷; Loose underwater cargo: Uvala Vela Jana (island Krk)²⁸, Rt Madona (island Lošinj)²⁹, Rt Margarina (island Susak)³⁰; Ports: Zaton near Zadar³¹, Zadar Kolovare³², Pakoštane³³; Single findings, lost underwater material: Smokvice³⁴, Kanal St. Ante near Šibenik³⁵.

Underwater finds and shipwreck showed us the patterns of local maritime transport. The range of distribution covered the area of approximately 350 km.

MUSEOLOGICAL STUDY

One of the phases of study was to establish a way how to represent this material which is highly important to archaeology and not really attractive for display to the public. By the site Institute of archaeology and Museum made the reconstruction of a kiln which then became a basis for a future archaeological park³⁶. In this, park didactical programs for children and for the adults are held. Reconstructions and replicas of the material found on the site are perfect material for the various museological and didactical purposes. Some of the reconstructions and replicas will be used for new exhibition in 2014. It is necessary that scientists in the project in coordination with the Museum continue with education of local community and tourists of Crikvenica. The exhibition in 2014 will show the results of the systematic research of the site and the aim of the exhibition is to reconcile the scientific facts with the facts that Crikvenica is a tourist destination and to educate local community about the importance of such site.

CONCLUSION

Our mission for the project of workshop of *Sextus Metilius Maximus* was a bit different than the most of the topics of the *Scavare nei musei* conference. We had an opportunity to "Scavare per il museo". To establish a complete approach to the material of the excavation in hope to leave to the future generation of scientists

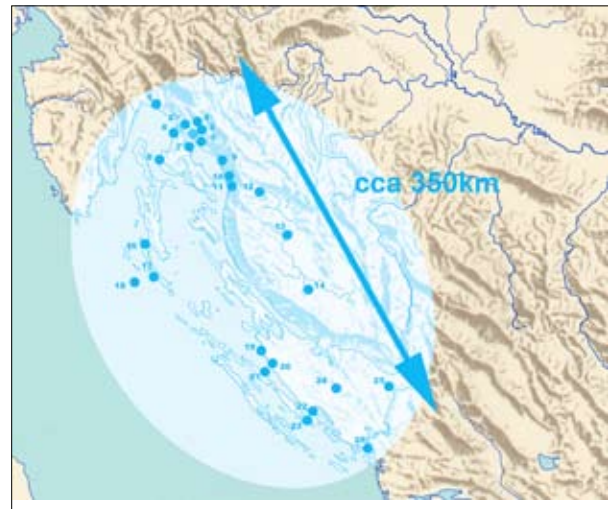


Fig. 5. Distribution map of products from the workshop of the *Sextus Metilius Maximus* (Crikvenica): 1. *Tarsatica* (Rijeka); 2. Semiisland Havišće, Lokvišće; 3. Kotor/Godač; 4. Tribalj; 5. Selce; 6. *Fulfinum* (Omišalj, island Krk); 7. Sveti Petar, Soline (island Krk); 8. Uvala Čavlena, island Krk; 9. Smokvica (between Senj and Crikvenica); 10. Sibinj, Vodna draga; 11. *Senia* (Senj); 12. Žuta lokva; 13. *Arrupium* (Prozor); 14. Lički Ribnik; 15. *Apsorus* (Osor/island Cres); 16. Bakar; 17. Rt Madona/Pločice (port Čikat, island Lošinj); 18. Rt Margarina (island Susak); 19. Zaton kod Zadra; 20. Jader (Zadar, Kolovare); 21. Preko (island Ugljan); 22. Pakoštane; 23. island Kozina (near island Vrgade); 24. *Asseria* (Podgrađe kod Benkovca); 25. *Burnum* (Ivoševci kod Kistanja); 26. Canal St. Ante (Šibenik).



Fig. 6. Replica of a kiln in Archaeological park near the excavation Site (Bojan Crnić).

and curators a good foundation for further research. Good foundation also means that quality of our scientific work promotes the importance of this workshop, and that education of local community give them the idea of the need of preserving the archaeological sites as an important part of their identity.

NOTE

- ¹ LIPOVAC VRKLJAN 2011, pp. 1-5.
- ² LIPOVAC VRKLJAN 2007.
- ³ Typology of fine and coarse ware was part of a doctorate thesis, made by Ivana Ožanić Roguljić and it was defended in 2012 at the Faculty of philosophy in Zagreb (OŽANIĆ ROGULJIĆ 2012). Typology of amphorae and construction material is done by Goranka Lipovac Vrkljan. The results will be published in a book which is in press.
- ⁴ LIPOVAC VRKLJAN 2011, pp. 9-11.
- ⁵ OŽANIĆ ROGULJIĆ 2012, pp. 47-48.
- ⁶ ŠILJEG *et alii* 2012, pp. 121-130.
- ⁷ RADIĆ ROSSI 2009a, p. 429; BLEČIĆ 2001, p. 90.
- ⁸ JAKŠIĆ 2007, p. 298; ČAUŠEVIĆ BULLY 2007, pp. 290-292; ČAUŠEVIĆ BULLY 2008, pp. 334-336, inspection of pottery from excavations.
- ⁹ Unpublished, Lošinjski muzeji, Osor collection.

- ¹⁰ PATCH 1990, p. 93, sl. 41; LJUBOVIĆ 2008a, pp. 378-381; LJUBOVIĆ 2008b, p. 385; unpublished, Graski muzej Senj.
- ¹¹ Unpublished, Archaeological museum in Zagreb.
- ¹² GLUŠČEVIĆ 2008, p. 411.
- ¹³ Unpublished, Museum of Lika in Gospić.
- ¹⁴ JURJEVIĆ 2011, pp. 63-69.
- ¹⁵ STARAC 2002, pp. 189-206; RIZNER 2007, p. 285.
- ¹⁶ Unpublished, City museum of Crikvenica.
- ¹⁷ Unpublished, Gradski muzej Senj.
- ¹⁸ Unpublished, private collection.
- ¹⁹ Unpublished, Museum of Lika in Gospić.
- ²⁰ Unpublished, private collection.
- ²¹ BRADANOVIĆ 2002, p. 39.
- ²² Unpublished, Archaeological museum in Zagreb.
- ²³ LJUBOVIĆ 2008a, pp. 378-381; LJUBOVIĆ 2008b, p. 385.
- ²⁴ OŽANIĆ ROGULJIĆ 2012, p. 127.
- ²⁵ MILČETIĆ 1984, p. 54; LIPOVAC VRKLJAN, STARAC 2007, pp. 97-98.
- ²⁶ BORZIĆ 2011, pp. 345-345, T 60:1.
- ²⁷ PEŠIĆ, MEŠTROV 2012, p. 47.
- ²⁸ JURIŠIĆ 1989, p. 108.
- ²⁹ RADIĆ ROSSI 2009a, p. 430; LIPOVAC VRKLJAN, ŠILJEG 2009, pp. 111-112; RADIĆ ROSSI 2011, pp. 19-20.
- ³⁰ RADIĆ ROSSI 2009b, p. 447; MIHOLJEK, MIHAJLOVIĆ 2008, p. 424; LIPOVAC VRKLJAN, ŠILJEG 2009, p. 111; RADIĆ ROSSI 2011, p. 22.
- ³¹ Unpublished, Archaeological museum in Zadar.
- ³² GLUŠČEVIĆ 2008, p. 411.
- ³³ MUSTAČEK *et alii* 2013, pp. 63, 65.
- ³⁴ Unpublished, City museum of Crikvenica.
- ³⁵ LIPOVAC VRKLJAN, ŠILJEG 2009; RADIĆ ROSSI 2011, p. 24.
- ³⁶ LIPOVAC VRKLJAN *et alii* 2012, pp. 149-154.

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Summary

During research on the site of the Crikvenica-Igraliste (Ad turre, Croatia) pottery workshop, owned by Sextus Metilius Maximus, 30 tons of ceramic material were found. Mostly came from process waste from the workshop that produced building materials, amphoras, loom weights and various types of pottery. The discovery of this important workshop stimulated the working of the Museum of Crikvenica, highlighting the necessity of using different approaches in treating materials from both the scientific and museological points of view. Immediately during the research a rapid classification of materials was necessary which, at work completed, would facilitate the development of product typology, whilst the request of museum presentation brought about new problems. On this occasion we would highlight the approach needed to working the material and how the typology was created. The typology helped to determine the distribution of workshop products.

Key words: Crikvenica; Roman Dalmatia; pottery workshop; Roman pottery; amphorae; loom weights.

Riassunto: Approccio allo studio del materiale ceramico dell'officina di *Sextus Metilius Maximus* (il sito di Crikvenica - Igralište, Croazia)

Durante le ricerche sul sito dell'officina ceramica Crikvenica – Igralište (Ad turre, Croazia), proprietà di Sextus Metilius Maximus, sono state recuperate circa 30 tonnellate di materiale ceramico. Si tratta, per lo più, degli scarti di produzione dell'officina, che produceva laterizi, anfore, pesi da telaio, ceramica fine e comune. La scoperta di questa importante officina ha stimolato la creazione del Museo presso Crikvenica, portando in risalto la necessità di impostare diversi approcci al materiale archeologico – sia dal punto di vista scientifico sia da quello museologico. Già durante le ricerche sul campo è sorta la necessità di impostare un metodo di classificazione veloce che, a lavoro terminato, avrebbe favorito la creazione di una tipologia dei prodotti, mentre le richieste della presentazione museologica hanno portato a nuovi problemi. In questa occasione si vuole evidenziare le modalità di approccio nello studio di tale mole di materiale, che hanno portato alla creazione di una tipologia. La tipologia ha contribuito a determinare la distribuzione dei prodotti dell'officina.

Parole chiave: Crikvenica; Dalmazia romana; officina di ceramica; ceramica romana; anfore; pesi da telaio.

Goranka Lipovac Vrkljan _ Institute of Archaeology - Ulica Ljudevita Gaja 32 - 10000 Zagreb
 gorankalv@gmail.com

Ivana Ožanić Roguljić _ Institute of Archaeology - Ulica Ljudevita Gaja 32 - 10000 Zagreb
 iozanic@iarh.hr