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**O. O. PUKLINA****PAINTED GLASSWARE FROM OLBIA PONTICA**

*Painted glassware from Olbia Pontica is a rare category of ancient artefacts. It is of great importance for studying cultural contacts in the Northern Black Sea region. The publication is devoted to the study of painted glassware and examines the technological methods used in its manufacture.*

*Key words: Northern Black Sea Region, Olbia Pontica, Hellenistic period, Roman period, glass vessels.*

In the Northern Black Sea region, painted glass vessels are considered to be rare items. Both toilettries and tableware were decorated with multicoloured paintings. One of the most famous examples is a transparent glass pyxis with a lid from Olbia. M. I. Rostovtsev was the first one to study it, and it was mentioned later in scientific papers of both local and foreign researchers (Ростовцев 1914, с. 1-26; Rostovtsev 1963, p. 151-179; Кунина 1997, с. 291, кат. 181; Stern 1999, p. 47, fig. 22; Пуклина 2019, с. 46-55).

The pyxis consists of a bowl and a lid (figs. 1, 2). The lid has a relief surface — a convex border with a downward-sloping edge (fig. 1: 1). The bowl is shallow, with a horizontally bent edge (fig. 1: 2). It is made of transparent colourless glass with a matte surface. Traces of rotation are visible on the surface of the product. A study of the pyxis *de visu* suggests that the traces of its technological process correspond to products made using casting and pressing techniques (Пуклина 2019, с. 47).

The painting on the inner side of the lid border has been partially preserved. The border is decorated with a golden laurel garland intertwined with a red ribbon edged in gold (fig. 1: 1). The garland is surrounded by wide red stripes, with gold rhombuses at the top and gold stick ornamentation at the bottom. The surface of the border is coloured

with blue paint. The sequence of painting is visually understandable: first the gold ornament, then the red and blue colours. This feature is noted by both M. I. Rostovtsev (Ростовцев 1914, с. 22-24), and N. Z. Kunina (Кунина 1997, с. 291, кат. 181).

The bottom of the vessel was also decorated with painting. Previously, it was possible to see the remains of a golden flower image, which, unfortunately, has not been preserved. M. I. Rostovtsev noted the presence of four plaster circles on the blue background of the lid to protect the painting from contact with the edge of the bowl. They are now missing. According to N. Z. Kunina, the painting was applied with glue paints without firing. This feature distinguishes the pyxis from other painted vessels from Olbia, on which the painting was done with enamel paints and then fired (Gudenrath 2006, p. 32-40).

To the present day, the date and place of manufacture of similar items remains a matter of debate. M. I. Rostovtsev dated the pyxis from Olbia to the 1<sup>st</sup> century BC and suggested that it could have originated from the workshops of Alexandria or Campania which adopted the technique of making such vessels from Egyptian craftsmen. As the closest analogy, the researcher described a pyxis from the Louvre collection (fig. 3: 1), whose lid is decorated with similar paintings (Ростовцев 1914, с. 23-26). N. Z. Kunina also supported this opinion, suggesting that similar vessels may have been produced in the workshops of Syria (Кунина 1997, с. 291).

The pyxis with a lid was found during excavations in Pydna, Macedonia, in a complex dating from 325–300 BC (Stern 1999, p. 49, cat. 11; Ignatiadou 2000, p. 35-36, fig. 2). This is the oldest site where such artefacts were found. Two pyxis lids are preserved in the National Archaeological Museum in Athens (Weinberg 1992, p. 96-97, cat. 46–47). One of them originated from the Keramikos necropolis. G. Weinberg interpreted them as plates, without referring to the paintings on them.

E. M. Stern investigated the dating and manufacturing of pyxides (Stern 1999, p. 46-50). After analysing 11 items from Greece and other regions of the ancient world, she noted that they

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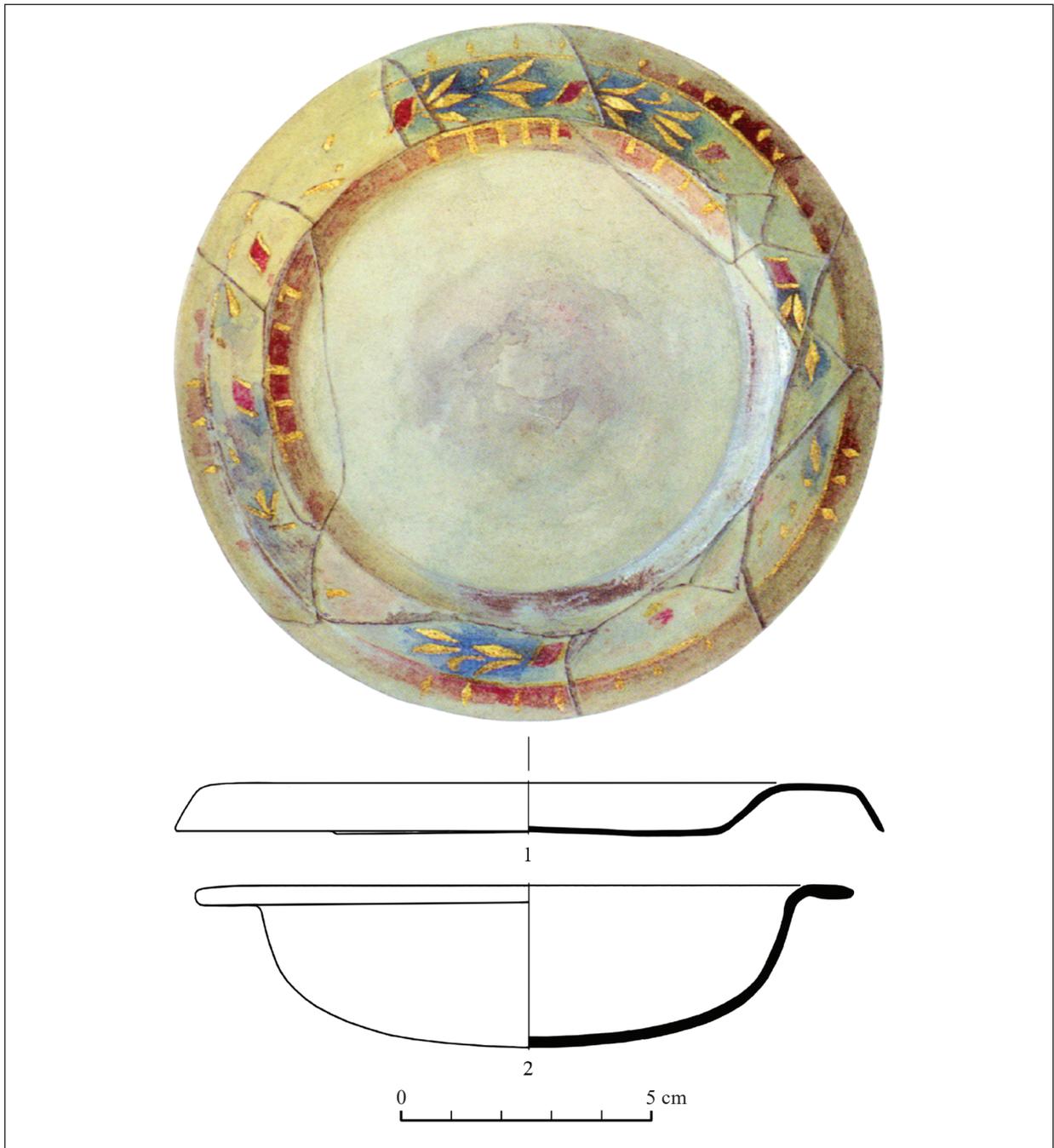


Fig. 1. Glass pyxis from Olbia. Reconstruction of the ornament by B. M. Farmakovskiy, after: Ростовцев 1914, табл. VIII. Drawings by the author

were made in two sizes (larger ones with a diameter from 17 to 18 cm and smaller ones with a diameter from 9 to 12 cm). The researcher suggested that they were used as an *exaleiptron* (vessel for incense and wedding ceremonies). The study of pyxides found in Greece led E. M. Stern to propose that this type of product may have originated in northern Greece, possibly in Macedonia. In the researcher's opinion, painting glass vessels with gold paint preceded the introduction of a new technological technique — the so-called

“gold sandwich glass” or gilding between two glass layers. The latter method involves placing gold foil between two layers of glass. The first vessels produced using this technique appeared in the mid-3<sup>rd</sup> century BC. Based on this, the researcher suggested that painted pyxides represent a link between the Classical and Hellenistic luxury styles in glassmaking (Stern 1999, p. 49-50). This hypothesis is confirmed by the observations of N. Z. Kunina, who noted the similarities in the ornamentation between the pyxis from Olbia



Fig. 2. Glass pyxis from Olbia, the State Hermitage Museum. Photo by the author

and the bowl with inter-glass gilding dated to the late 3<sup>rd</sup> — early 2<sup>nd</sup> century BC found in a burial mound near the village of Gosudarstvennaia, in the North Caucasus (Кунина 1997, с. 291).

E. M. Stern didn't mention another Greek pyxis with a lid. It comes from Epidaurus and was found in a burial from the late 2<sup>nd</sup> century BC. There is no painting on it (Proskynetopoulou 2011, p. 214).

In 1990, L. Scatizza Hörich published pyxides found in Cumae, Campania (Scatizza Hörich 1990, S. 425-433). In an attempt to determine the place of their manufacture, she drew attention to the proximity of Cumae to the seaport of Pozzuoli, which maintained close ties with the East, particularly Alexandria, and served as a centre for the production of ceramics, glass, and perfumes.

In 2016, L. Cavassa compiled a catalogue of 30 vessels (Cavassa 2016, p. 21-56). This compilation included 14 items (six pyxides and eight lids) from Cumae, the pyxis with a lid from Canosa (Apulia), six finds from Greece (two lids from Athens, the pyxis with a lid from Epidaurus, the pyxis with a lid from Pydna) and, of course, the pyxis with the lid from Olbia. The remaining vessels from various museum collections do not have a recorded place of discovery. The oldest complex

from Pydna dates back to the end of the 4<sup>th</sup> century BC, and the latest one from Cumae dates back to the end of the 2<sup>nd</sup> century BC.

It should be noted that in order to determine the possible centres of glass pyxides production, researchers also analysed their painting motifs. Thus, putting forward the hypothesis of the Egyptian origin of painted vessels, M. I. Rostovtsev referred to the decoration of the pyxis from Cumae in the Berlin Museum collection (Cavassa 2016, p. 39-40, fig. 12), which depicts a building and a tree in gold paint. According to the researcher, such landscapes are characteristic of the products of Alexandrian artisans (Ростовцев 1914, с. 24-25). Two more vessels are decorated with views of a harbour: the pyxis from the Kunsthistorisches Museum in Vienna (fig. 3: 2) (Cavassa 2016, p. 39, fig. 10–11) and the pyxis lid from the Campana collection in the Louvre (fig. 3: 3) (Arveiller-Dulong, Nenna 2000, p. 171, n. 200). The paintings represent a port structure and part of a ship. L. Cavassa suggests that they may depict the ports of Alexandria or Pozzuoli, emphasizing that they all originated from Cumae. Finally, the researcher concludes that the mentioned vessels depict a typical or standardised port landscape (a pier with a lighthouse or tower and a ship entering or

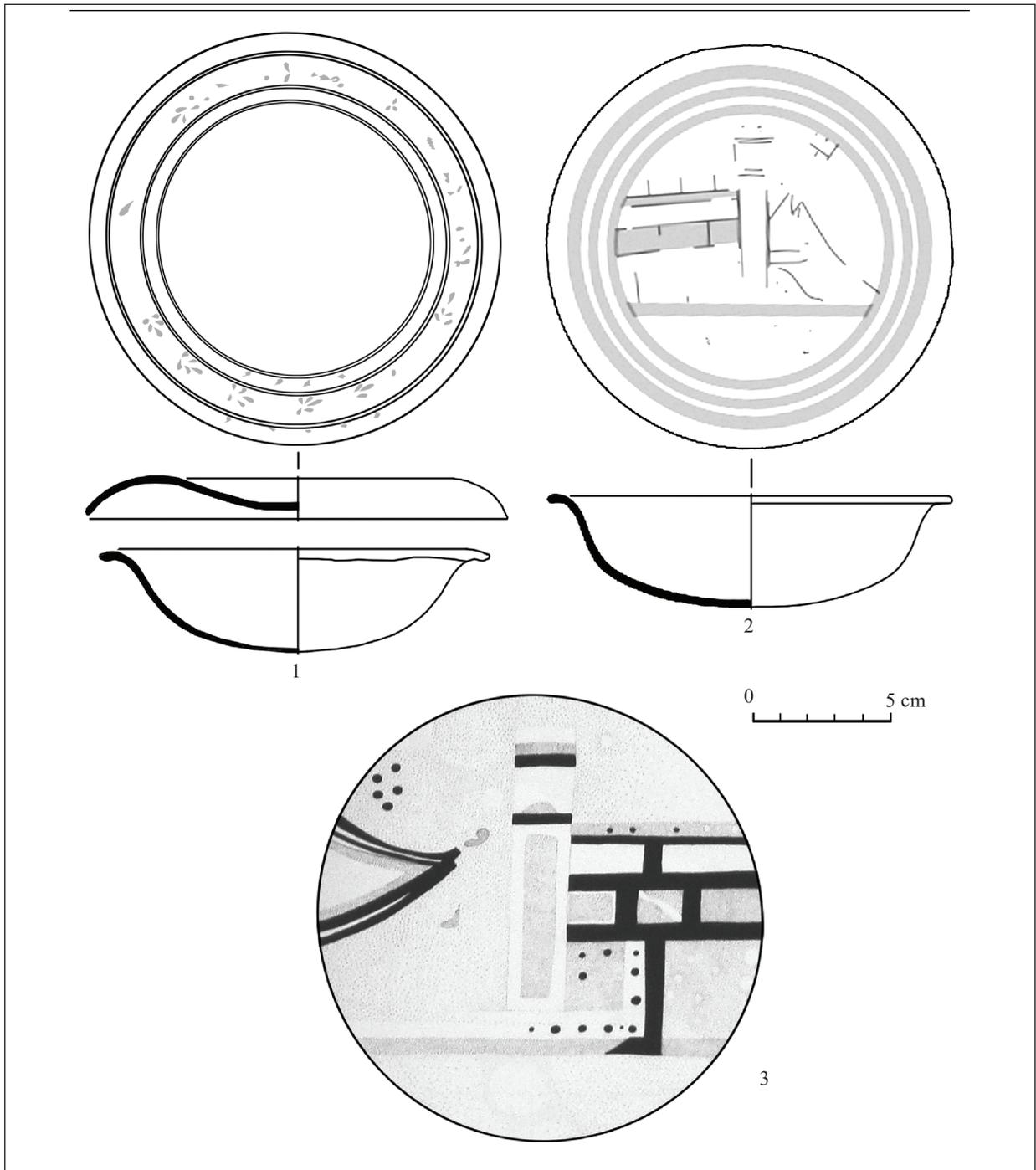


Fig. 3. Glass pyxides: 1, 3 — the Louvre, after: Arveiller-Dulong, Nenna 2000, n. 197, 200; 2 — the Kunsthistorisches Museum in Vienna, after: Cavassa 2016, fig. 11

leaving the port). However, this does not allow us to determine where these pyxides were made.

Thus, the most reasonable date for the production of glass pyxides is currently considered to be the last quarter of the 4<sup>th</sup>–2<sup>nd</sup> centuries BC. Greece, Italy, Syria, and Egypt (Alexandria) are the most probable places of production. However, the assumption that they could have been manufactured in Syria and Alexandria is hardly justified, as there

is no reliable evidence of glass pyxides being discovered in the Eastern Mediterranean and Egypt, unlike in Greece and Italy (Cavassa 2016, p. 38-56).

Today, Olbia is the northernmost point of the distribution area of such products. E. M. Stern dated the Olbia find to the late 4<sup>th</sup> — early 3<sup>rd</sup> century BC (Stern 1999, p. 47). V. Arveiller-Dulong and M.-D. Nenna dated the pyxis with a similar painting from the Louvre (without the place of



Fig. 4. Painted glass bowl from Olbia, after: Ростовцев 1913, табл. LIX, A: 1, 2



Fig. 5. Painted glass bowl from Olbia, the Odesa Archaeological Museum. Photo taken by A. M. Kolesnychenko in 2015. Reconstruction of the ornament by the author

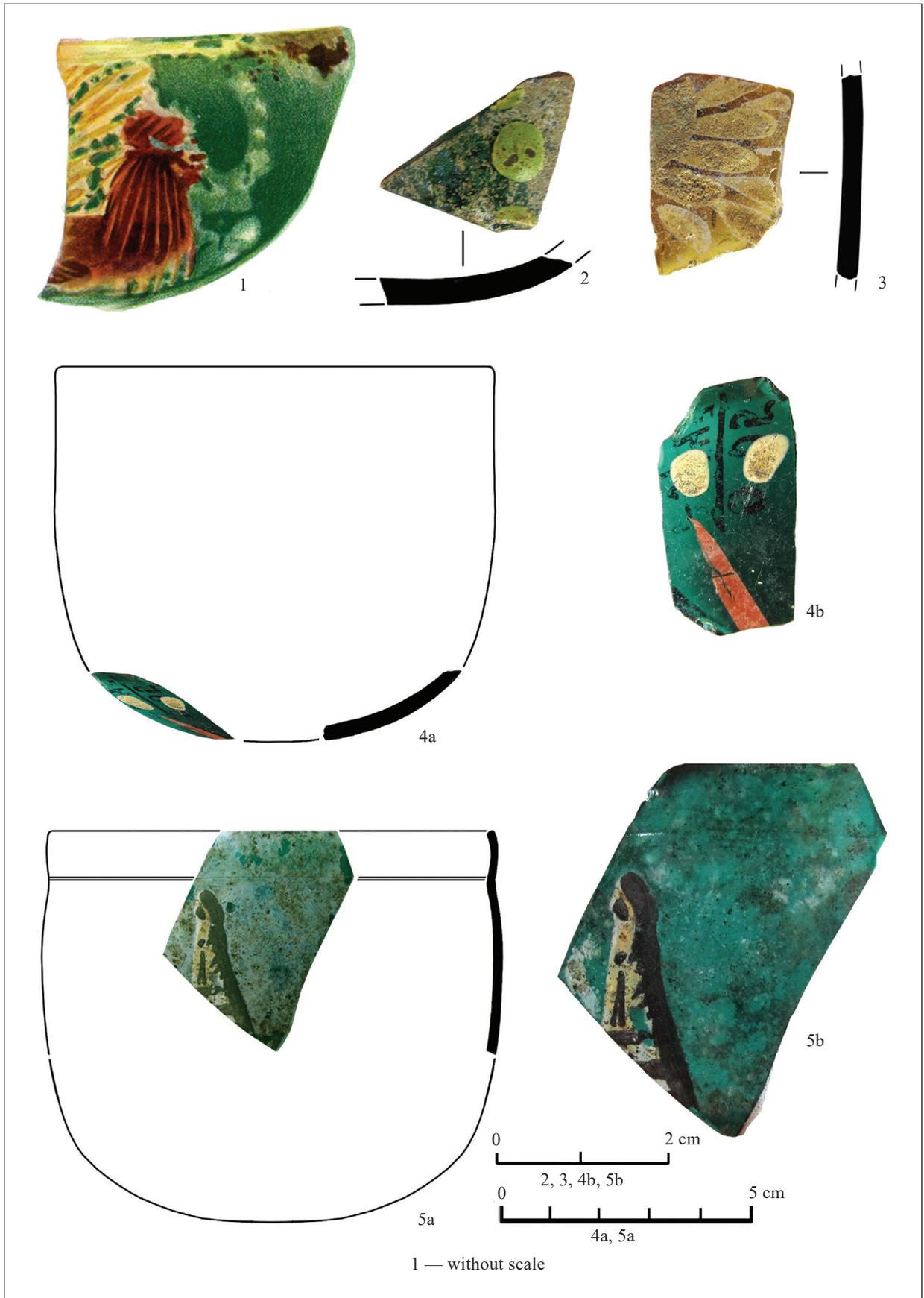


Fig. 6. Fragments of painted glass vessels from Olbia: 1 — after: Ростовцев 1913, табл. LIX, А: 3; 2 — Б 3-1864, the National Museum of the History of Ukraine; 3 — O-97/P-25/99; 4 — O-95/T-3/47; 5 — O-2010/P-25/947, the National Historical and Archaeological Reserve "Olbia". Drawings and photo by the author

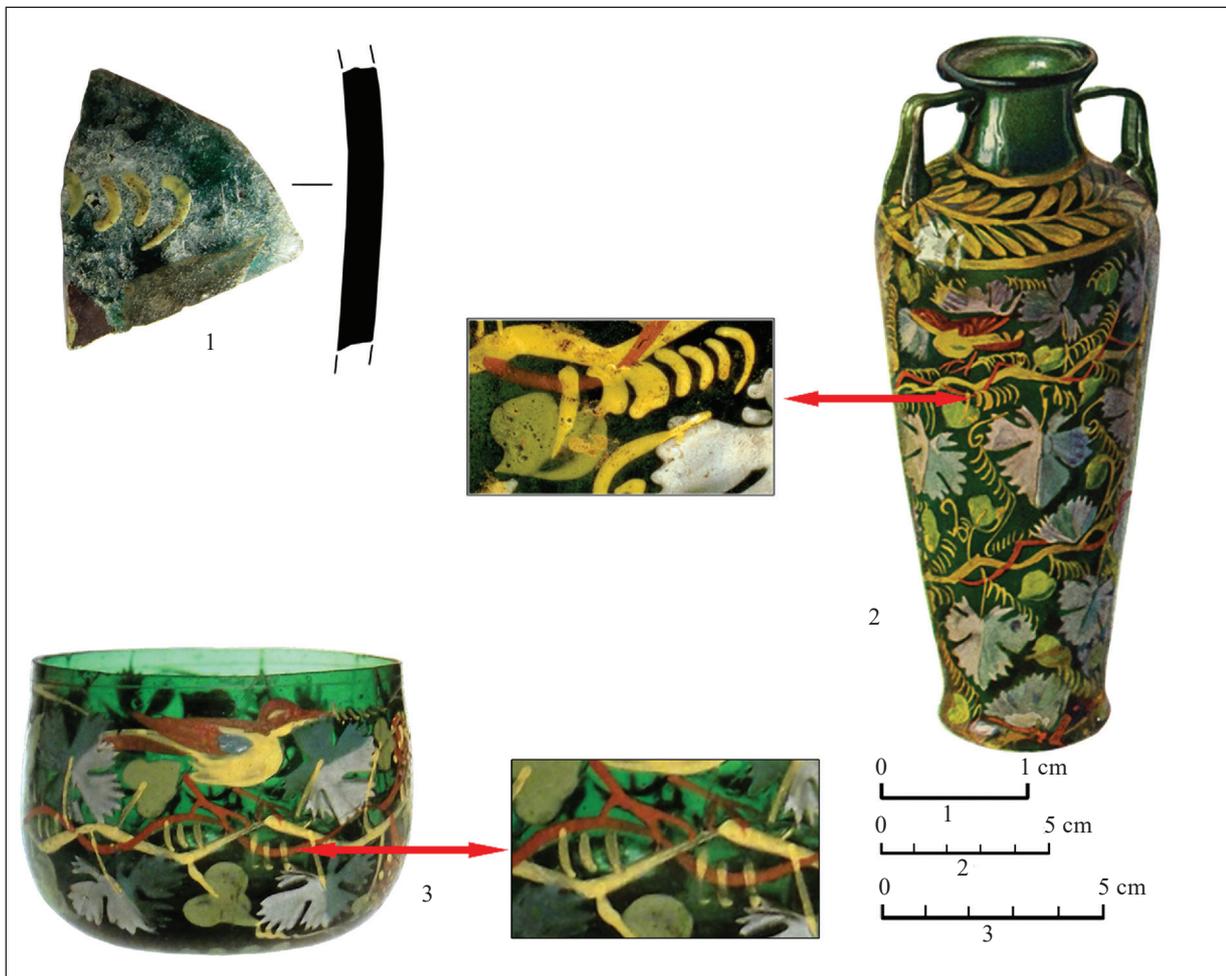


Fig. 7. Painted glass vessels: 1 — fragment of the glass vessel from Olbia (O-97/T-3/137), the National Historical and Archaeological Reserve "Olbia"; 2 — amphora, after: Кунина 1997, кат. 178; 3 — bowl from Locarno, after: Biaggio-Simona 1991, fig. 4. Drawings by the author

discovery) to the 3<sup>rd</sup> century BC (Arveiller-Dulong, Nenna 2000, p. 169, n. 197). It should be noted that such pyxides are luxury items. The arrival of these items in Olbia likely coincided with the peak of the Olbian economic prosperity in the late 4<sup>th</sup> to mid-3<sup>rd</sup> centuries BC (Крыжицкий, Крапивіна, Лейпунська 1994, с. 21, 40). It does not contradict the date proposed by E. M. Stern. Based on the study of Olbia's trade relations in the early Hellenistic period (Крыжицкий и др. 1999, с. 213), it can be assumed that, at that time, such vessels — like other works of art — were more likely to have arrived here from Greece than from Italy.

As one of the earliest examples of this type of painted vessels in the ancient world, this pyxis is also the earliest among the Olbian glass vessels manufactured using the casting technique.

The remaining items were made during the Roman period. These include two intact bowls found in the Olbia necropolis in the late 19<sup>th</sup> — early

20<sup>th</sup> centuries (figs. 4, 5), as well as several fragmentary finds from excavations of the Olbia settlement in sites НГ, Р-25, Т-3 (figs. 6, 7: 1).

A bowl made of transparent glass depicting antelopes, partridges, and garlands with intertwined leaves is stored in the State Hermitage Museum (Кунина 1997, кат. 180). The bottom is decorated with a rosette of eight red and yellow leaves framed by green dots. The painting is executed in enamel paints (fig. 4) (Ростовцев 1913, табл. LIX, А; 1914, с. 22-24). Another bowl made of clear glass with a greenish tint is kept in the Odesa Archaeological Museum (fig. 5) (Сорокина 1978, с. 269, рис. 2: 1). The remains of the painting do not allow the complete reconstruction of the picture. The pattern is best preserved on the bottom, appearing as a rosette with dots around it and accompanied by an olive branch. It exactly replicates the decoration on the bottom of the bowl from the Hermitage. There is also a fragment of transparent green glass depicting a rooster (fig. 6: 1) on such a

vessel, published by M. I. Rostovtsev (Ростовцев 1913, табл. LIX, А: 3).

The National Museum of Ukrainian History has a fragment of the lower part of a bowl (O-36/2154, site НГ, Inv. no. Б 3-1864) made of transparent dark green glass with remnants of green paint in the form of three dots (fig. 6: 2) (Пукліна 2019, с. 46-48). Another fragment of the lower part of a bowl made of transparent dark green glass was excavated in 1995 at site T-3 (O-95/T-3/47). The preserved painting represents a fragment of a red leaf and two white dots (fig. 6: 4). A fragment of a bowl's rim made of transparent dark green glass with some painting in yellow and black (fig. 6: 5) was found in 2010 at site P-25 (O-2010/P-25/947).

The most famous among these items is the painted bowl made of dark green glass (fig. 7: 3), found in 1936 in Locarno, Switzerland (Biaggio-Simona 1991, p. 63, tav. 3, 4, fig. 4, 5). W. Gudenrath, a glassmaking technology researcher, studied the Locarno vessel and came to some noteworthy conclusions (Gudenrath 2006, p. 33-34). The production of such bowls involved several stages. First, a teardrop-shaped blank was blown. Then its lower part was painted with enamel paints and fired in a kiln. After that, the upper part was broken, and the vessel took on the shape of a bowl. An engraved band was applied under the rim to prevent the glass from cracking during the grinding of the rim. It should be noted that all painted vessels have an engraved band under the rim. This group of products also includes several intact bowls. One of them, with a floral ornament, comes from Vitodurum, Switzerland (Rutti 1988, Taf. 37). Another, from the Louvre collection, depicts a battle between pygmies (Arveiller-Dulong, Nenna 2005, p. 38, cat. 16). The third bowl, along with a collection of fragments of painted vessels, are held in the Corning Museum of Glass, USA (Whitehouse 2002, p. 253-258).

These vessels and their fragments were made using the free-blowing technique and date back to the 20s–70s (Gudenrath 2006, p. 33). In C. Isings' ty-

pology, they are classified as form 12 (Isings 1957, p. 27-30). However, where these vessels were produced remains unclear. There are two possible regions of origin: the Eastern Mediterranean and Northern Italy.

In addition, fragments of other two painted vessels come from Olbia, although it is difficult to assign them to a specific form. One of the vessels (fig. 6: 3) is made of transparent yellow-brown glass and preserves part of a palmette motif on the wall, painted in white (O-97/P-25/99). Another vessel made of transparent dark green glass preserved the image of ivy shoots painted in yellow (fig. 7: 1) (O-97/T-3/137). Similar motifs are found on an amphora dating back to the first half of the 1<sup>st</sup> century from Grave 47/5 of the Panticapaeum necropolis (Кунина 1997, кат. 178). The amphora is made of dark green glass and decorated with plant ornamentation, including olive branches, shoots with grape leaves, and ivy with birds sitting on them (fig. 7: 2). Similar elements also decorate a bowl from Locarno (fig. 7: 3). In the Northern Black Sea region, apart from Olbia, a few similar painted glass vessels and their fragments were found in Panticapaeum and Gorgippia (Алексеева, Сорокина 2007, p. 53). The discovery of such items at the Olbia settlement and necropolis indicates that they were used by the Olbia inhabitants both in everyday life (as ceremonial tableware) and in burial rites. In addition, the painted bowls can be narrowly dated to between the 20s and 70s AD, making them reliable chronological indicators.

Thus, painted glassware from Olbia reflects not only the development of ancient glassmaking but also the integration of the polis into the system of interregional trade. The study of this category of finds deepens our understanding of the economic and cultural processes in Olbia and its relations with other centres of the ancient world, while leaving room for further research on the attribution and localisation of production centres.

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## РОЗПИСНИЙ СКЛЯНИЙ ПОСУД З ОЛЬВІЇ ПОНТІЙСЬКОЇ

У статті здійснено комплексний аналіз розписного скляного посуду з Ольвії Понтійської, який належить до рідкісної та престижної категорії античних виробів і має важливе значення для дослідження культурних та економічних контактів Північного Причорномор'я. Центральне місце відведено піксиді з кришкою з прозорого скла з поліхромним розписом, яка датується кінцем IV — початком III ст. до н.е. Детально схарактеризовано її морфологічні риси, технологічні особливості виготовлення, а також декорування з використанням золотої, червоної та синьої фарб. Окрему увагу приділено дискусійним питанням локалізації центрів виробництва, оскільки наявні аналогії з Греції, Італії, Сирії та Александрії свідчать про поліцентричний характер розвитку цього типу посуду. Підкреслено значення ольвійської піксиди як одного з раних зразків розписного скла, що поєднує класичні й елліністичні художні традиції та водночас демонструє інтегрованість Ольвії у систему міжрегіональної торгівлі. Встановлено, що ця знахідка є найдавнішим прикладом подібних виробів у Північному Причорномор'ї.

Окремий розділ присвячено аналізу розписних скляних чаш та фрагментів посуду римського часу, виготовлених у техніці вільного видування та прикрашених емалевим розписом із застосуванням геометричних, рослинних і фігуративних мотивів. Ці вироби відображають поширення в античному світі нових технологічних прийомів склоробства. У статті детально розглянуто процеси виготовлення та декорування цієї групи посуду. Виконуючи роль маркерів соціального престижу, такі посудини активно використовувалися як у побуті, так і в поховальній обрядовості. Їх вузьке датування у межах 20–70-х рр. н.е. робить їх надійними хронологічними індикаторами.

Отже, розписний скляний посуд з Ольвії не лише засвідчує високий рівень матеріальної культури полісу, але й відображає його контакти з провідними центрами античного світу. Представлений матеріал є важливим джерелом для вивчення еволюції античного склоробства та реконструкції торговельно-економічних зв'язків Ольвії в елліністичній і римській періоди.

*К л ю ч о в і с л о в а*: Північне Причорномор'я, Ольвія Понтійська, елліністичний час, римський час, скляний посуд.

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