ARRC – Acculturation, Romanisation, Roman Culture: Processes of Integration Across the Roman Empire

Edited by László Borhy, Kata Dévai, Linda Dobosi, and Csilla Sáró

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Edited by
László Borhy – Kata Dévai – Linda Dobosi – Csilla Sáró

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Painted glass from Osor

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Abstract: In 2022, the Croatian Conservation Institute conducted rescue excavations in Osor, the Roman city of *Apsorus*, uncovering more than 200 cremation and inhumation burials in an area of approximately 4,000 m². The graves contained various ceramic and glass vessels, as well as bronze, iron, and bone objects, dating from the last decades of the 1st century to the mid-2nd century AD. Interesting and valuable finds were also discovered outside the graves, including a glass cup decorated with floral and faunal motifs on decolourised glass. Only the lower half of the cup, with images of birds and leaves and traces of yellow and red paint, has been preserved.

Keywords: Roman glass, glass beaker, enamel, paint, Croatia, Osor

Osor, the Roman city of *Apsorus* in Croatia, developed because of its strategic position on the maritime route leading to Central Europe via the Kvarner Islands. Conditions in the area have always been highly favourable. The first permanent settlement was established there in prehistoric times and the area remained continuously inhabited to the present day. The site came under Roman rule in the 1st century AD, when it reached its highest level of urban development and acquired the status of a *municipium*.[1]

The site on the north-eastern coast of the island of Lošinj, extending to both sides of the Kavanele channel, has been known as a prehistoric and ancient necropolis since the first amateur excavations in the 19th century. Occasional small-scale excavations continued until a major infrastructure development project in 2018. After preliminary archaeological research in 2019 and 2021, the Croatian Conservation Institute conducted rescue excavations at the site in 2022 under the supervision of Andrej Janeš. More than 200 graves were uncovered in an area of almost 4,000 m². The necropolis extends along the north-eastern coast of the island of Lošinj to the narrow isthmus with the island

1 Durman 2006, 200–201; Suić 2003, 37, 64; Faber 1982, 61–75; Imamović 1982, 80, 82; Starac 2000, 79–81.

✉ Corresponding author

of Cres (Figs 1–2). Graves were found in Sector 1, at the entrance to the 'Preko mosta' camp, confirming the extension of the necropolis northwards towards Kavanela. To the south, the necropolis followed the coastline for 355 m and terminated in a line of drystone walls that still enclose the plots there today. A high concentration of graves was observed in Sectors 19-29. The cremation and inhumation graves contained various ceramic and glass vessels, bronze, iron, and bone objects, and even carbonised fruits of different species, such as figs, dates, almonds, pine nuts, and *libum*. Based on the available data, the Osor necropolis was in use from the last decades of the 1st century BC until the mid-2nd century AD. The distribution of grave finds outlines the development of the cemetery: graves from the early Roman Imperial period are concentrated in the northern part, closer to Kavanel, whereas those in the southern part are later.[2]

The cemetery yielded abundant archaeological finds. The glass assemblage includes more than 300 vessels from graves, mostly high-quality pieces in a good state of preservation. These are predominantly *balsamaria*. In addition, several glass vessels representing the highest level of craftsmanship were found among the grave goods.

Two fragments from the lower part of a colourless glass vessel were discovered by the western profile wall in Sector 20, outside the graves (Figs 3–4; SU 326, SF 354, Sector 20). They belong to a conical beaker with thick walls, a flared low base ring, and a prominent horizontal rib around the bottom, below the decorated zone. It also features a small, raised disc at the centre of the outer side of the base. The decoration was arranged in two zones: two horizontal bands above the rib around the bottom, and, above them, a wide band filled with a pattern of birds and flowers or leaves. This beaker is currently the only such find from the Roman period in Croatia.

The slightly conical body of the beaker and the rib around the bottom resemble Oliver's Group



Fig. 1. Position of the archaeological site on the north-eastern coast of the island of Lošinj (graphics by V. Gligora, Source DOF, Geoportal DGU, modified by K. Turkalj).



Fig. 2. Aerial view of the excavation (photo by V. Gligora).



Fig. 3. Glass beaker from the layer SU 326 with visible traces of paint (photo by L. Gamulin).

2 Janeš *et al.* 2025.

II faceted beakers, characterised by a pair of ledges below and above the faceted decoration.[3] Some beakers do not have faceted decoration, but only a rib around the bottom, sometimes accompanied by several horizontal ridges or a painted pattern around the body.[4] On the basis of further analogies, the beaker may represent a variation of Isings Form 21,[5] Lazar's 3.3.4,[6] Rütti's AR 44,[7] or Foy's IN 14 or 15.[8] A more precise identification is not possible because the upper part is missing.

Rütti's Form AR 44 includes conical and cylindrical beakers from the Flavian period, dating from the last third of the 1st century and probably into the early 2nd century AD.[9]

The technique used to make cups such as this one remains debated. Some scholars believe that they were free-blown, whereas others argue that they were mould-blown or cast.[10] The small flat boss at the centre of the base indicates that the blank of this beaker was pressed (Fig. 5).[11]

Conical beakers were usually faceted and, less frequently, painted. The blanks for cut and painted beakers may have come from the same glass workshop and undergone the same preparation before being handed over to the *diatretarius* or to the painter or enameller, probably in the immediate vicinity.[12]



Fig. 4. The glass beaker after cleaning (photo by L. Gamulin).

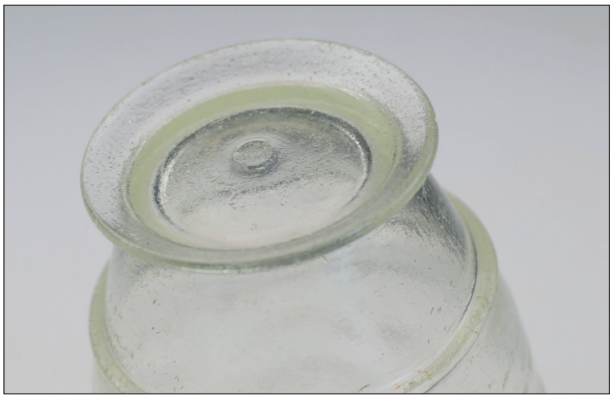


Fig. 5. Detail of the glass beaker's base (photo by H. Jambrek).

Examples of painted Roman vessels are rare. They appear in both the western and eastern provinces of the Roman Empire, and even beyond, from the early 1st century AD. Complete vessels and fragments have been found in Switzerland, France, the Rhineland, Poland, Slovenia, England, Israel, Olbia, and Kerch (Rütti and Max compiled a detailed catalogue of 1st-century AD enamelled vessels).[13]

3 Oliver 1984, 36.
4 Foy *et al.* 2018, 22–24, IN 13–16.
5 Isings 1957, 37.
6 Lazar 2003, 94.
7 Rütti 1991a, 71; Fünfschilling 2015, 312.
8 Foy *et al.* 2018, 23–25.
9 Rütti 1991a, 71; Fünfschilling 2015, 312–313.
10 Foy *et al.* 2018, 13; Cool – Price 1995, 71–72; Fünfschilling 2015, 125–126, 312–315; Weinberger – Stern 2009, 52, 76; Lazar 2020, 339.
11 Lierke 2009, 75.
12 Oliver 1984, 38; Rütti 1991a, 71–72; Fünfschilling 2015, 312–313.
13 Rütti 1991b, 133, Max 2021.

Most painted vessels are hemispherical cups of the so-called Hofheim type, corresponding to Isings Form 12 and Rütti's AR 34, and dating to the early and middle 1st century AD.[14] Many such cups are strongly coloured and decorated with vegetal motifs, animals, birds, and sometimes fighting pygmies.[15]

The custom of decorating hemispherical cups in this way fades at the beginning of the Flavian period,[16] in parallel with the growing popularity of colourless glass. Colourless glass appeared with the emergence of glass production and was initially used to imitate crystal. Its popularity increased during the late 1st and 2nd centuries AD, when it was used for high-quality tableware.[17] Vessels made of colourless glass are found in both the western and eastern provinces of the Roman Empire and reflect the uniform taste of its population. The growing popularity of colourless glass led to the appearance of a diverse range of new forms; at the same time, colourless conical beakers began to be painted again.

The patterns on these beakers mainly comprised fighting gladiators and a variety of Bacchic and mythological scenes, accompanied by floral motifs. The most famous examples of such beakers come from Begram (Afghanistan), Poland, and France.[18] In the late 2nd and 3rd centuries AD, cylindrical cups representing Rütti's Form AR 98.1 were painted with animal and gladiator fight scenes, and birds, and some even included human or divine figures. Such cups are known primarily from the area north of the Alps.[19]

The depictions of birds and leaves on the cup from Osor and, on the basis of the surviving remains, even its colours show similarities to the glass from Locarno-Muralto (Figs 6–7 and 8–9);[20] both feature songbirds. Birds and leaves can also be found on bowls from Khamissa, amphorae from Kerch, and bowl fragments from

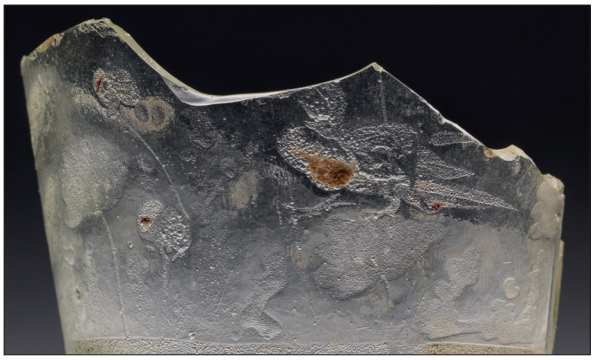


Fig. 6. Detail of the glass beaker with the depictions of birds and leaves and traces of paint (photo by L. Gamulin).



Fig. 7. Detail of the glass beaker with depictions of birds and leaves and traces of paint (photo by L. Gamulin).



Fig. 8. Detail of the glass beaker with depictions of birds and leaves and traces of paint (photo by L. Gamulin).

14 Fünfschilling 2015, 76–77.
15 Cool – Price 1995, 62–63.
16 Rütti 1991b, 135; Lazar 2004, 44.
17 Jackson 2005, 763; Lazar 2022, 72.
18 Foy *et al.* 2018, 24–25; Oliver 1984, 38.
19 Cool – Price 1995, 62–63; Foy *et al.* 2018, 68.
20 Rütti 1991b, 126, Pl. 33.a.

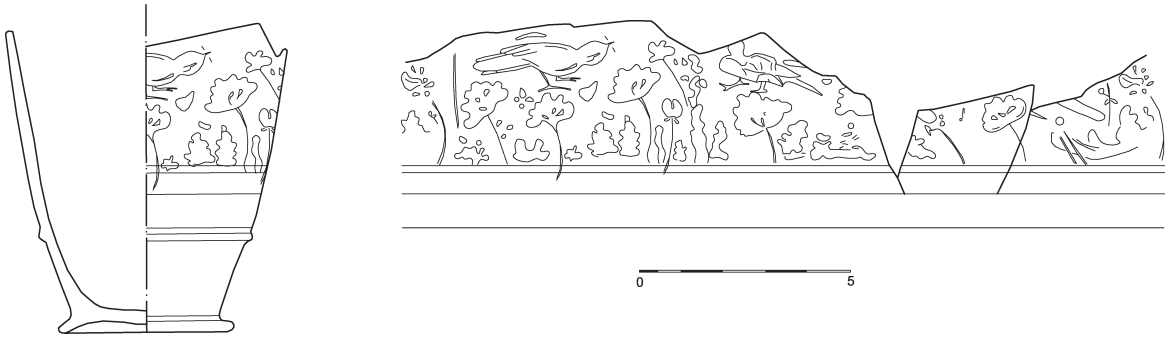


Fig. 9. Sketch of the painted (enamelled) beaker (drawing by S. Čule).

Ljubljana, as well as in the Ray Winfield Smith Collection, Masada, and the Oppenlander Collection. Birds and vines seem to have been popular motifs on enamelled glass in the 1st century.[21]

Glassware had been decorated with sophisticated multicoloured enamel since the 15th century BC in the Mediterranean and the East. Glass enamelling, or glass painting, is the application of a pigment mixed with a binder to the surface of a finished glass vessel. When the paint dries, the vessel is returned to the kiln so that the paint can fuse to the surface. This technique required highly skilled craftsmen because the vessel could easily deform during the process. Two variants of this method are known. One used a pre-melted mixture, in which powdered coloured glass mixed with a liquid such as water or gum Arabic was applied to the surface. The other required a cold mixture consisting of powdered colourless glass, or glass matching the colour of the vessel, together with a pigment and liquid, all added to a binding material.[22]

After a detailed preliminary examination of the glass, the removal of soil remains, and several analyses, we may assume that the pigments were applied using the first, so-called warm method. Traces of red and yellow pigment can be seen on the surface of the beaker wall (Figs 10–11).[23]

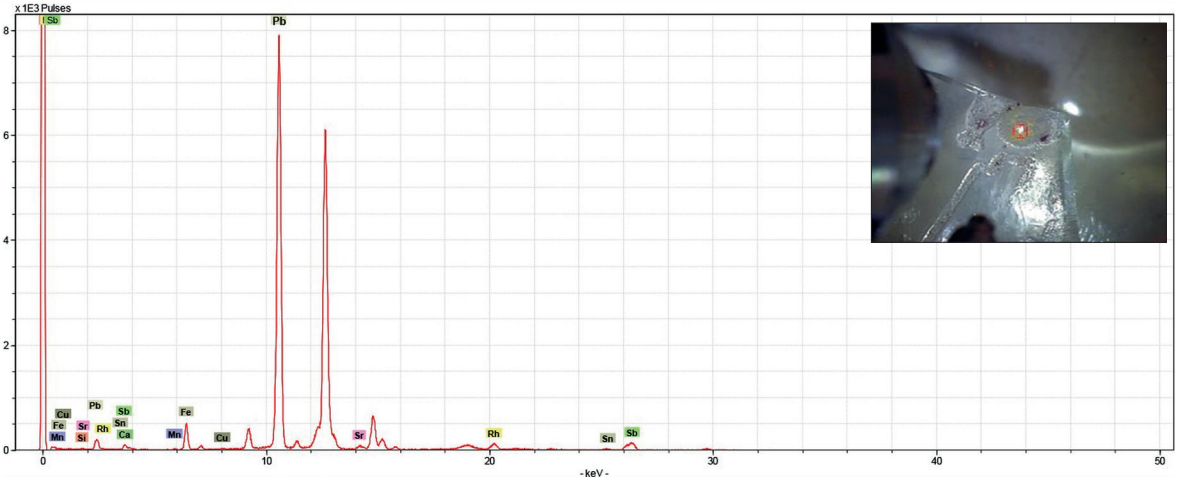


Fig. 10. XRF spectrum of a yellow area, showing lead oxide with possible iron oxide contribution (analysed by D. Mudronja, Croatian Conservation Institute, Natural Science Laboratory of the Croatian Conservation Institute).

21 Rütti 1991b, 124; Max 2021, 14, 23, 26; Lazar 2004, 45.

22 Campbell 2023, 3641.

23 Paint residues on the beaker were tracked using X-ray fluorescence spectroscopy (XRF) carried out with an Artax-Bruker device, without taking any samples. An unpainted part of the glass was also photographed for comparison. The analysis was performed by Domagoj Mudronja from the Croatian Conservation Institute (Janeš *et al.* 2025, 109–112, Prilog 2: Laboratorijsko izvješće br. 6/2025).

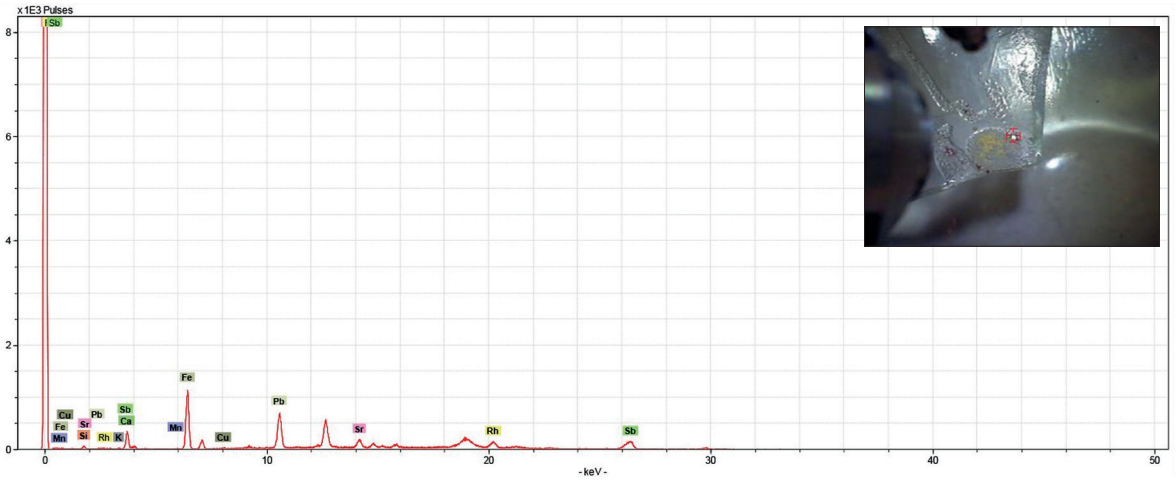


Fig. 11. XRF spectrum of a red area, showing lead oxide with possible iron oxide contribution (analysed by D. Mudronja, Croatian Conservation Institute, Natural Science Laboratory of the Croatian Conservation Institute).

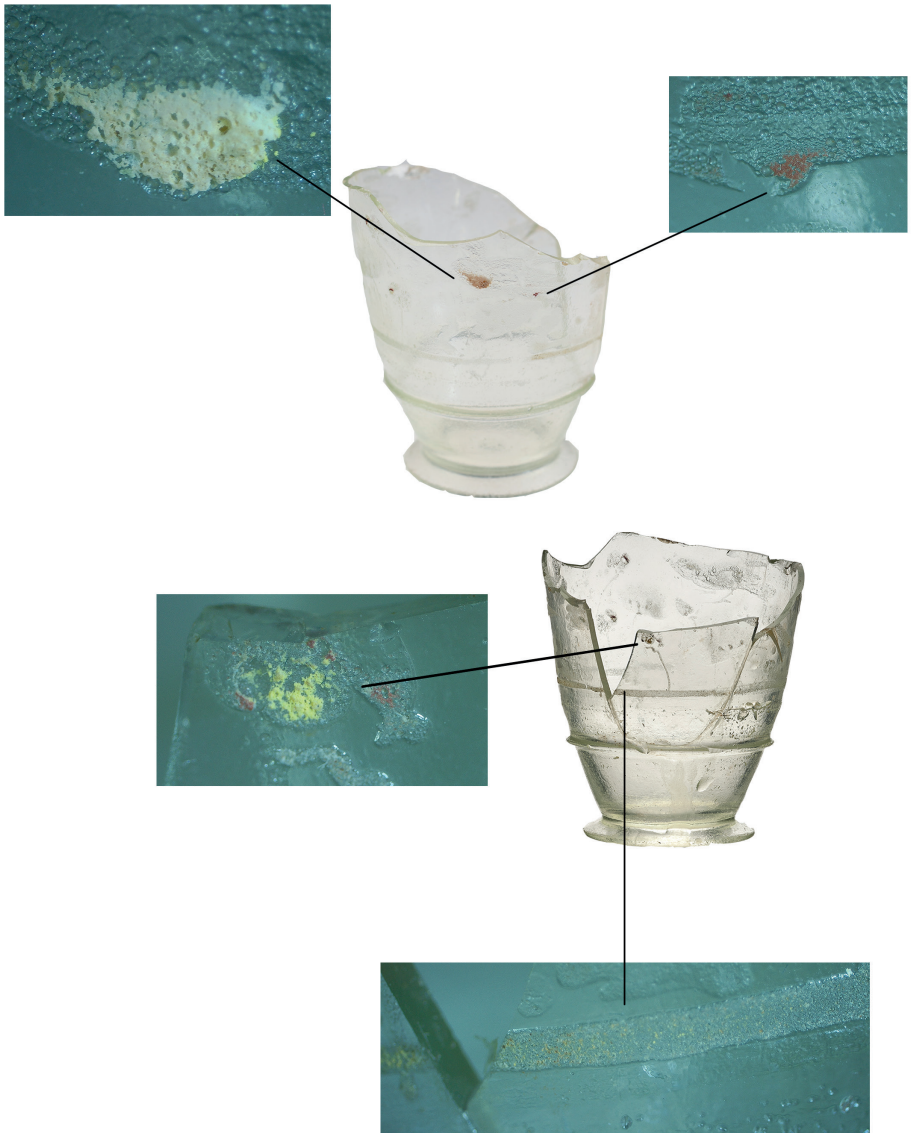


Fig. 12. Microphotographs of pigments, taken with a Bresser digital microscope (photos by E. Perković Gjurašin).

The band bordering the cup was painted yellow, a pigment also visible on the leaves and birds. The leaves and parts of the birds were painted reddish-brown (Fig. 12). These were probably not the only colours used, but traces of other pigments could not unfortunately be identified. Antimony was used to decolourise the glass (Fig. 13).[24]

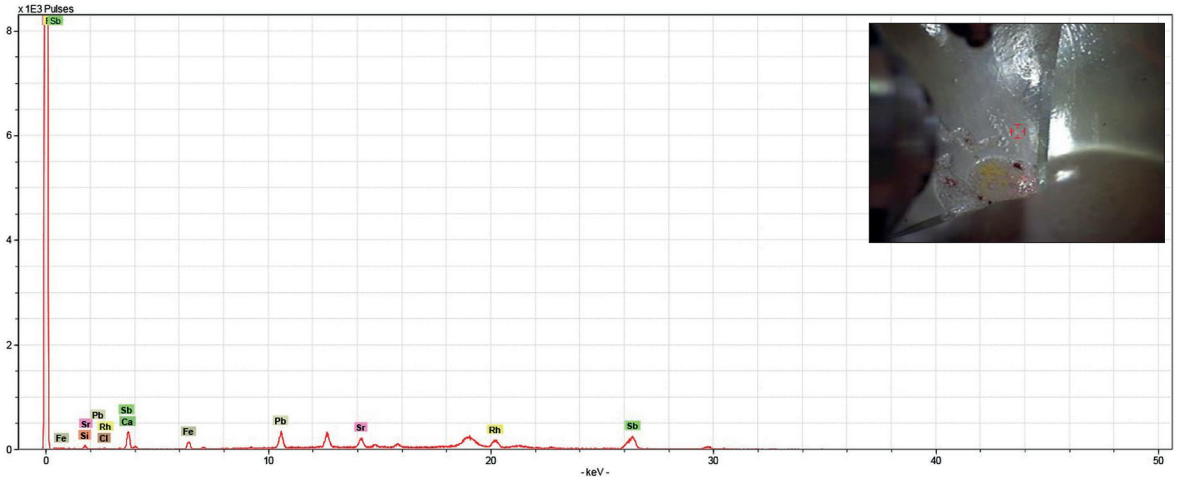


Fig. 13. XRF spectrum of a point on the glass surface, showing lead oxide with possible iron oxide contribution (analysed by D. Mudronja, Croatian Conservation Institute, Natural Science Laboratory of the Croatian Conservation Institute).

The origin of the beaker from Osor and the workshop that produced it cannot be identified with certainty. Painted beakers and cups with both facet-cut and painted decoration are generally linked to the innovative spirit of eastern artistic traditions, such as those reflected in the products of Egyptian workshops. Egypt has long been considered a centre of facet-cut glass production.[25] Although painted glass cups are rare, the distribution of known examples covers the whole territory of the Roman Empire and beyond. Recent research and publications focusing on these extraordinary examples of glassware suggest the existence of more than one production centre in different locations in both the western and eastern provinces.[26]

Conclusion

The beaker from Osor belongs to a diverse group of conical beakers, including several undecorated, faceted, and painted variants such as Rütti's AR 44–46, dated to the end of the 1st and the beginning of the 2nd century AD. The glass assemblage from the Osor necropolis does not include AR 45-type faceted beakers, but the finds do include luxury objects made of glass and other materials, which makes this beaker all the more unique.[27]

Although painted conical beakers are not unknown, this example from the end of the 1st century AD is special because its tendril-and-bird pattern recalls early enamelled cup decorations, highlighting the continuity of decorative themes from the first half of the 1st century AD.The Osor beaker is not a mass-produced vessel, but a unique and individually crafted luxury artefact made by highly skilled craftsmen.

24 Janeš *et al.* 2025, 109–112 Prilog 2: Laboratorijsko izvješće br. 6/2025.

25 Oliver 1984, 38; Foy *et al.* 2018, 14.

26 Rütti 1991b, 133; Foy *et al.* 2018, 14; Lazar 2020, 339; Antonaras 2017, 73; Weinberger – Stern 2009, 52.

27 Janeš *et al.* 2025.

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