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## Prilog proučavanju isejske keramike tipa *Gnathia* A contribution to the study of *Gnathia* ware from Issa

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Keramika tipa *Gnathia* pronađena je na 38 nalazišta duž istočne obale Jadrana i bliže mu unutrašnjosti. Ipak, najviše posuda te keramičke vrste pronađeno je u antičkoj Isi. Brojnost i određene značajke u obliku i ukrasu na posudama iz Ise otvorile su pretpostavku o lokalnoj isejskoj proizvodnji keramike tipa *Gnathia*. Prvi je tu pretpostavku iznio Branko Kirigin. Na temelju proučavanja grobnog inventara s nekropole na Martvilu u Visu podijelio je posude tipa *Gnathia* iz Ise u četiri faze. Autorica je pomoću arheoloških komparativnih metoda analize dekoracije i morfologije na svim dosad objavljenim posudama ove vrste na istočnom Jadranu usporedila novije spoznaje o ovoj keramičkoj vrsti s Kiriginovim tezama. Također je ponudila razvoj tipologije posuda isejske keramike tipa *Gnathia* unutar kronološkog okvira od sredine 3. do kraja 2. st. pr. Kr.

**Ključne riječi:** keramika tipa *Gnathia*, lokalna proizvodnja, Issa, stilske analize, kontekstualne analize, tipologija, morfologija, ukrasi

*Gnathia* ware was found at 38 sites on the eastern Adriatic coast and its immediate interior. Nonetheless, the most vessels of this pottery type were found in Antique-era Issa. The high number and specific characteristics in the shape and ornamentation on the vessels from Issa have led to the hypothesis on local Issa production of this pottery type. Branko Kirigin first stated this hypothesis on the basis of study of the tomb inventory from the necropolis at Martvilo in Vis, dividing the *Gnathia* vessels from Issa into four phases. Using stylistic methods for the attribution of painters and groups, analysis of morphology on all vessels thus far published in the eastern Adriatic, the author compared new knowledge on this pottery type with Kirigin's theses. She also offers a development of the typology of the Issa *Gnathia* ware vessels inside a chronological framework from the mid-third to the end of the second century BC.

**Key words:** *Gnathia* ware, local production, Issa, stylistic analysis, contextual analysis, typology, morphology, ornaments



Keramika tipa *Gnathia* dobila je ime po nalazištu Gnathia u južnoj Italiji (danas grad Egnazia), gdje je godine 1845. prvi put otkrivena u grobovima. Istraživanja su pokazala da su se posude te keramičke vrste najprije proizvodile u radionicama crvenofiguralne keramike južnoitalskih grčkih gradova od druge četvrtine 4. do kraja 2. st. pr. Kr., a vodeće središte proizvodnje bilo je u koloniji Tarasu (današnji Taranto) na obali Jonskoga mora. Osnovna značajka keramike tipa *Gnathia* je slikani ukras u crvenoj, žutoj i bijeloj boji na crnoj podlozi posude. Širenjem trgovine u helenističkom razdoblju došlo je do veće tržišne potražnje za keramičkim proizvodima. U takvim okolnostima tehnike ukrašavanja i motivi na slikanoj keramici postaju sve jednostavniji. Upravo je to razlog što tijekom druge polovice 4. st. pr. Kr. jednostavna izvedba i reduciranje motiva koji se manifestiraju na keramici tipa *Gnathia*, polako istiskuju bogato ukrašenu crvenofiguralnu keramiku, koja se prestaje proizvoditi oko 300. g. pr. Kr.<sup>1</sup> Keramika tipa *Gnathia* postala je najraširenija keramička vrsta helenističkog razdoblja te ujedno predstavlja i prvu keramičku vrstu koja se u velikoj količini izvozila izvan matičnog središta proizvodnje. Novija arheološka istraživanja na nalazištima u južnoj Italiji pokazala su da je keramika tipa *Gnathia* bila iznimno popularna kod italskih domorodačkih zajednica, od kojih su neke, poput daunske, razvile vlastitu proizvodnju ovog tipa posuda i čije proizvode nalazimo na nalazištima na istočnom Jadranu (o tome više u nastavku teksta).

Posude tipa *Gnathia* pronađene su na brojnim nalazištima duž istočnojadranske obale i u neposrednoj unutrašnjosti u razdoblju od 4. do 1. st. pr. Kr. Dosadašnje stanje istraživanja, odnosno objavljeni materijali pokazuju da je većina posuda ove vrste pronađena u Isi (grčki grad *Issa*) na otoku Visu. Brojnost posuda tipa *Gnathia* iz Ise i njihove posebne značajke u obliku i dekoraciji potaknuli su godine 1990. Branka Kirigina na definiranje lokalne isejske proizvodnje.<sup>2</sup>

Posljednjih dvadesetak godina, zahvaljujući bojnim arheološkim istraživanjima i objavama u južnoj Italiji, a posebno na području antičke Apulije (današnja Puglia), poznavanje keramike tipa *Gnathia* doseglo je takvu razinu da možemo govoriti o cjelokupnoj proizvodnji: od tehnologije proizvodnje, radionica, konteksta nalaza, funkcija posuda i kronološkog okvira proizvodnje do distribucije. Poznavanje i razumijevanje svih navedenih aspekata keramičke proizvodnje u južnoj Italiji omogućuje nam bolje razumijevanje ove keramičke vrste pronađene u Isi, odnosno jasnije definiranje značajki i kronološkog okvira lokalne proizvodnje.

*Gnathia* ware derives its name from the ancient Gnathia, today's town of Egnazia in southern Italy, where it was first discovered in tombs in 1845. Research has shown that this pottery type was made in the red figure pottery workshops of the Greek cities in southern Italy from the second quarter of the fourth to the end of the second centuries BC, and the leading production centre was in the colony of Taras (today's Taranto) on the Ionian coast. The basic characteristic of *Gnathia* ware is the painted decoration in red, yellow and white on the vessel's black base. The expansion of trade in the Hellenistic period led to higher market demand for pottery. Under such circumstances, the decorative techniques and motifs on painted ware become increasingly rudimentary. This is precisely why simple rendering and reduction of motifs during the latter half of the fourth century BC, which manifested themselves in *Gnathia* ware, slowly pushed aside the richly ornamented Red-figure ware production of which ceased at around 300 BC.<sup>1</sup> *Gnathia* ware became the most widespread pottery type of the Hellenistic period, and it also became the first pottery type to be exported outside of its home production centre in large quantities. More recent archaeological research in southern Italy has shown that *Gnathia* ware was exceptionally popular among native Italic communities, of which some, such as the Dauni, developed their own production of this pottery type and whose products can be found in eastern Adriatic sites (more on this below).

Vessels of *Gnathia* ware have been found at sites along the eastern Adriatic coast and its immediate hinterland dating from the fourth to first centuries BC. Previous research, i.e., published material, indicate that most of the vessels of this type were found in the ancient Greek city of Issa on the island of Vis. The high number and specific features of the shape and decoration of *Gnathia* vessels from Issa prompted Kirigin to define local Issa production in 1990.<sup>2</sup>

Over the past roughly two decades, thanks to numerous archaeological research campaigns and publications in southern Italy, and particularly in the territory of ancient Apulia (Ital. Puglia), knowledge of *Gnathia* ware has reached a level that makes it possible to speak of overall production, from production technology, workshops, archaeological contexts, function of the vessels, chronological framework of production and distribution. New knowledge and understanding of all of these aspects of pottery production in southern Italy facilitates greater insight into the pottery of this type found in Issa, i.e., a clearer definition of the characteristics and chronological framework of local production.

1 Lippolis, Rocco 2011, str. 478-479.

2 Kirigin 1990a, str. 58-63.

1 Lippolis, Rocco 2011, pp. 478-479.

2 Kirigin 1990a, pp. 58-63.

## Metodologija rada

U dosadašnjem definiranju lokalne proizvodnje keramike tipa *Gnathia* značajno mjesto zauzimaju istraživanja na isejskoj nekropoli Martivilo provedena 1955., 1976., 1979. i 1980. godine.<sup>3</sup> Premda nekropola nije u cijelosti objavljena, nalazi iz grobnica 3 i 14 iz godine 1979. (dalje u tekstu grobnica 3/1976 i 14/1979), dali su značajan prinos razumijevanju ove keramičke vrste iz Ise.<sup>4</sup> Naime, prilikom proučavanja nalaza iz navedenih grobnica Kirigin je posude ove keramičke vrste iz Ise svrstao u četiri faze.<sup>5</sup> Prvu Kiriginovu fazu čine uvezene posude srednje faze proizvodnje keramike tipa *Gnathia* kasnog 4. st. pr. Kr., drugu i treću fazu uvezene posude kasne proizvodnje, odnosno posude Aleksandrijske skupine i posude za koje pretpostavlja da su se proizvodile u Kanuziju (antička *Canosa*, na sjeveru Apulije). Posljednju fazu čine posude lokalne isejske produkcije, koje je autor izdvojio na temelju specifičnog srcolikog oblika posuda i dekoracije u kombinaciji s motivima keramike tipa *West Slope*, nazvavši ih "isejskim *Gnathiamama*".<sup>6</sup>

Ovu pretpostavku prihvatila je većina autora.<sup>7</sup> Ipak, Kiriginova studija predstavlja uvod u sustavni rad koji bi odredio razlike između uvozne i lokalne keramike tipa *Gnathia*, definirao tipologiju oblika i ukrasa te uspostavio kronološki okvir proizvodnje. Kako bismo ispunili taj zahtjev, valjalo je na prvome mjestu prikupiti sve dosad objavljene (prije i nakon Kiriginove studije) podatke o nalazima keramike tipa *Gnathia* na istočnoj obali Jadrana.

Prema trenutačnom stanju istraživanja ova je keramička vrsta na istočnom Jadranu pronađena na 38 nalazišta, a prema objavljenim podacima pronađeno je 426 cijelih posuda.<sup>8</sup> Tom broju valja pridodati i 219 posuda u depou Grčko-helenističke

## Work methodology

The research campaigns at the Issa necropolis Martivilo in 1955, 1976, 1979 and 1980<sup>3</sup> are quite significant to the efforts made thus far to define local production of *Gnathia* ware. Although the necropolis has not been published in its entirety, the finds from tombs 3 and 14 in 1979 (hereinafter: tombs 3/1976 and 14/1979), constituted a major contribution to the understanding of this ware from Issa.<sup>4</sup> This is because Kirigin, when analysing the finds from these tombs, classified vessels of this pottery type from Issa into four phases.<sup>5</sup> According to Kirigin, the first phase consists of imported vessels from the middle phase of *Gnathia* production in the late fourth century BC, the second and third phases consist of imported late production vessels, i.e., vessels of Alexandrian group and vessels assumed to have been produced in Canosa (ancient Canusium in northern Apulia). The final phase consists of vessels of local Issa production, which Kirigin distinguished them from imported Apulian on the basis of the specific heart shape belly of the vessels and the decorations combined with the motifs of *West Slope* ware, calling them "Isseian *Gnathia* ware".<sup>6</sup>

This hypothesis was accepted by most scholars.<sup>7</sup> Furthermore, Kirigin's study constitutes an introduction to systematic work that would determine the differences between imported and local *Gnathia* ware; it defined a typology of shapes and ornaments and established a chronological framework for production. In order to meet the demand confronting us, it would be worthwhile to first gather all thus far published (before and after Kirigin's study) data on finds of *Gnathia* ware on the eastern Adriatic.

Based on the current status of research, this pottery type has been found at 38 sites on the eastern Adriatic, and according to published data, 426 whole vessels have been found.<sup>8</sup> This number should be increased by the 219 vessels held in the depot of the Graeco-Hellenistic Collection of the Archaeological Museum in

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- 3 Za istraživanja 1955. g. vidi Čargo 2010, i ondje navedene ranije objave. Istraživanja 1976. i 1979. g. objavili su Cambi, Kirigin, Marin 1980, str. 81-82, na engleskom jeziku, a 1981, str. 63-83, na hrvatskome. Za istraživanja 1980. vidi Kirigin, Marin 1985, str. 45-72, a engleska verzija članka objavljena je u Lecceu 1988; Kirigin, Marin 1988, str. 130-131.
- 4 Kasnije objave grobnica s Martvila služe se istom numeracijom grobova, vidi: Katić 2010, a kako bi se razlikovali nalazi, uz broj grobnice dodala sam godinu kada je grobnica istražena.
- 5 Kirigin 1990a, str. 59-65.
- 6 Kirigin spominje da srcoliki oblik isejskih enohoja vjerojatno potječe od rimskih republikanskih brončanih enohoja (Kirigin 1990a, str. 61). Kao drugu značajku oblika isejskih enohoja autor spominje: "Oblici tih vaza su nešto vitkiji, imaju rebrasti ornament i crni premaz" (Kirigin 1996, str. 133).
- 7 Green 2001, str. 70; Hempel 2001, str. 111; Alexandropoulou 2002, str. 180; Lanza 2006, str. 163; Čargo 2007, str. 31-36; Čargo 2008, str. 94-97; Katić 2010, str. 123; Šešelj 2010, str. 54-55.
- 8 Miše 2010, str. 91.

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- 3 For the 1955 research, see Čargo 2010 and the earlier publications cited therein. The research in 1976 and 1979 was published by Cambi, Kirigin, Marin 1980, pp. 81-82 in the English language, and 1981, pp. 63-83 in Croatia. For the 1980 research, see Kirigin, Marin 1985, pp. 45-72, while an English version of the article was published in Lecce 1988, Kirigin, Marin 1988, pp. 130-131.
- 4 Later publications of the tombs at Martivilo use the same tomb numbering, see Katić 2010; in order to distinguish finds, I added the year when the tombs was examined next to the tomb's number.
- 5 Kirigin 1990a, pp. 59-65.
- 6 Kirigin mentioned that the heart shape belly of the Issa oinochoai was probably derived from the Roman Republic bronze oinochoai (Kirigin 1990a, p. 61). As another typical shape of Issa oinochoai, he noted: "The shapes of these vases are somewhat slimmer, they have a ribbed ornament and black slip" (Kirigin 1996, p. 133).
- 7 Green 2001, p. 70; Hempel 2001, p. 111; Alexandropoulou 2002, p. 180; Lanza 2006, p. 163; Čargo 2007, pp. 31-36; Čargo 2008, pp. 94-97; Katić 2010, pp. 123; Šešelj 2010, pp. 54-55.
- 8 Miše 2010, p. 91.

zbirke Arheološkog muzeja u Splitu (dalje u tekstu AMS).<sup>9</sup> Dakle, prilikom definiranja lokalne isejske proizvodnje keramike tipa *Gnathia* analizirane su ukupno 645 posude, koje su pronađene na nalazištima duž obale i neposrednog zaleđa istočnog Jadrana. Od tog je broja oko 90 % posuda tipa *Gnathia* pronađeno u Isi. Analiza posuda temeljila se na komparativnoj metodi proučavanja oblika, stila i dekorativne tehnike te usporedbama s posudama južnoitalske produkcije. Ovakvim pristupom izdvojena je homogena skupina posuda, koje se prema osnovnim morfološkim i stilskim značajkama razlikuju od importiranih posuda.<sup>10</sup>

### Dopune Kiriginove klasifikacije

Nakon analize 645 posude tipa *Gnathia* s istočne obale Jadrana moguće je revidirati i nadopuniti Kiriginovu pretpostavku o četiri faze keramike tipa *Gnathia* iz Ise.

Kirigin u prvu fazu keramike tipa *Gnathia* iz Ise ubraja posude uvezene iz južne Italije, iz grobnica 3/1976, XVI/1955 i 24/1980 na Martvilu, koje pripisuje srednjoj fazi proizvodnje ove keramičke vrste, iz 4. st. pr. Kr.<sup>11</sup> Posude srednje faze proizvodnje keramike tipa *Gnathia* proizvodile su se od treće četvrtine do kraja 4. st. pr. Kr. u radionicama grčke kolonije *Taras*, unutar koje se razvija skupina *Dunedin* i njezina podskupina *Sidewinder*.<sup>12</sup> Značajka skupine *Dunedin* su motivi ženskih glava između krila ili floralnih motiva, dok *Sidewinder* ima jednostavnije motive vinove loze, kojima vitica izlazi iz crvene vodoravne crte njišući se sa strane, a ne okomito, kako je to na istovremenoj skupini *Knudsen*, koja se proizvodila u Kanuziju.<sup>13</sup> Jedinu za sada pronađeni primjerak skupine *Dunedin* na istočnoj obali Jadrana jest čunjasti lekit iz Ise pronađen za arheoloških istraživanja 1948. g.<sup>14</sup> Iz radionice u Tarantu potječu i dvije enohoje, također iz Ise, koje se prema izvedbi ukrasa mogu pripisati skupini *Sidewinder*. Za jednu enohaju znamo da potječe iz poremećene grobnice kod rasadnika

Split (hereinafter AMS).<sup>9</sup> Thus, when defining local Issa production of *Gnathia* ware, a total of 645 vessels found at sites all along the eastern Adriatic coast and its immediate hinterland were analyzed. Out of this number, approximately 90% of the vessels of *Gnathia* ware were found in Issa. Analysis of the vessels was rooted in the comparative method of studying shapes, styles and decorative techniques and comparisons with southern Italic production. Using this approach, a homogenous group of vessels was distinguished which, according to underlying morphological and stylistic features, differ from imported vessels.<sup>10</sup>

### Addenda to Kirigin's classification

After analysis of 645 vessels of *Gnathia* ware from the eastern Adriatic, it is possible to revise and expand Kirigin's hypothesis on the four phases of *Gnathia* ware from Issa.

Kirigin counted the imported vessels from southern Italy in tombs 3/1976, XVI/1955 and 24/1980 at Martvilo in the first phase of *Gnathia* ware from Issa, which he ascribed to the middle phase of production of this pottery type in the fourth century BC.<sup>11</sup> The vessels of the middle phase of *Gnathia*ware production were made from the third quarter to the end of the fourth century BC in the workshops of the Greek colony *Taras*, within which the *Dunedin* group and its *Sidewinder* sub-group developed.<sup>12</sup> The features of the *Dunedin* group are motifs of women's heads between wings or floral motifs, while the *Sidewinder* has simple grape vine motifs, on which the tendrils extend from a red horizontal line, undulating from the sides rather than vertically, as on the coterminous *Knudsen* group, which was produced in Canusium.<sup>13</sup> The only example of the *Dunedin* group thus far found on the eastern Adriatic coast is the squat lekythos from Issa discovered during archaeological research in 1948.<sup>14</sup> Two oinochoai, also from Issa, were originally from a workshop in *Taras*, and based on rendering they may be ascribed to the *Sidewinder* group. In the case of one oinochoe, it is known to have come from

9 Miše 2010, str. 91-94, 193-336, gdje su kataloški obrađene 182 posude iz Grčko-helenističke zbirke AMS-a, a 37 ulomaka na kojima se ne vidi ukras nije uvršteno u katalog, ali prema tipološkim značajkama uključene su u analizu oblika. Od 182 posude iz navedene zbirke 90 posuda pripada uvoznjoj keramici tipa *Gnathia*, 76 lokalnoj, dok 14 posuda pokazuje značajke i jedne i druge proizvodnje te je, za sada, teško reći kojoj produkciji pripadaju. U analizu su uključene i posude iz Arheološke zbirke u Visu, koje su dijelom objavljene u katalogu izložbe *Otok Vis v helenizmu*: Kirigin 1986, te Čargo 2007, str. 24-36.

10 Za stilsku analizu služila sam se metodama koje je uspostavio Green: Green 1968, Green 1976, Green 1982, Green 1986 i Green 2001, dok sam se za analizu oblika posude služila metodama koje je primijenio Lippolis, analizirajući tipologiju oblika posuda iz nekropole u Tarantu: Lippolis 1994.

11 Kirigin 1990a, str. 60 i 62.

12 Green 2001, str. 57-103.

13 Green 2001, str. 57-103.

14 Abramić 1949, T. III, desno; Kirigin 1979, str. 17-19; Kirigin 2008, str. 77, i Čargo 2010, str. 73.

9 Miše 2010, pp. 91-94, 193-336, in which 182 vessels from the Graeco-Hellenistic Collection of the AMS are analyzed, while 37 sherds on which decorations are visible were not included in the catalogue, although based on typological features they were included in the analysis of shapes. Out of the 182 vessels from this collection, 90 vessels are imported *Gnathian* ware, 76 are local, and 14 exhibit the features of both production types, so for now it is difficult to say to which they belong. The analysis also encompassed vessels from the Archaeological Collection in Vis, which were partially published in the catalogue of the exhibition "The Island of Vis in Hellenism": Kirigin 1986, and Čargo 2007, pp. 24-36.

10 For the stylistic analysis, I employed the methods established by Green: Green 1968, Green 1976, Green 1982, Green 1986 and Green 2001, while for the analysis of vessel shapes, I used the method applied by Lippolis when analyzing the typology of vessel shapes from the necropolis in Taranto: Lippolis 1994.

11 Kirigin 1990a, pp. 60 and 62.

12 Green 2001, pp. 57-103.

13 Green 2001, pp. 57-103.

14 Abramić 1949, P. III, right; Kirigin 1979, pp. 17-19; Kirigin 2008, p. 77 and Čargo 2010, p. 73.



palmi u Visu, dok za drugu kontekst i mjesto nalaza nisu poznati, ali pretpostavlja se da potječe s Martvila, a nalazi se u Grčko-helenističkoj zbirci AMS-a.<sup>15</sup> Osim u Isi, posude skupine *Sidewinder* pronađene su u Osoru, Zadru, Škarinom Samogradu kod Šibenika i na Palagruži.<sup>16</sup> Iz radionice u Tarasu vjerojatno potječu četiri boce s mrežastom dekoracijom u bijeloj boji, od kojih su tri pronađene u Visu, a jedna u špilji Rača na Lastovu.<sup>17</sup> Dvije enohoje pronađene u grobnici 3/1976 na Martvilu u Visu te dvije iz grobnice kod rasadnika palmi u Visu imaju kao ukras granu koja se po sredini odvaja te završava krugom.<sup>18</sup> Najbliže usporedbe motiva pronalazim u grobnici 11/1968 u Vastu, koja je datirana u posljednju četvrtinu 4. st. pr. Kr.<sup>19</sup> Prema obliku i usporedbom s enohojama iz Taranta, možemo ih datirati u kraj 4. i početak 3. st. pr. Kr.<sup>20</sup> S obzirom na navedene usporedbe te crveni premaz na donjem dijelu i blijedu fakturu enohoje iz grobnice kod rasadnika palmi, može se pretpostaviti da enohoje potječu iz radionica u južnoj Apuliji, a možda i iz Taranta.<sup>21</sup>

Svi spomenuti primjeri posuda pripadaju srednjoj fazi proizvodnje keramike tipa *Gnathia* te ujedno potvrđuju Kiriginovu pretpostavku o najranijim primjerima uvoza iz tarantske radionice. No s početkom ove faze na području Apulije dogodile su se važne promjene. Proučavajući pojedine slikare, a prije svega fakturu, odnosno boju gline posuda, Green je pretpostavio da se oko 330. g. pr. Kr. u Apuliji počinju formirati regionalne radionice.<sup>22</sup> Neke od tih radionica, kao ona u Kanuziju, naći će široko tržište na istočnom Jadranu. Najranije posude kanuzijske radionice koje se mogu naći na istočnom Jadranu su posude skupine *Knudsen*,

a disturbed grave at the palm nursery in Vis, while for the other the context are not known, but it is assumed that it were found at Martvilo; it is held in the AMS Graeco-Hellenistic Collection.<sup>15</sup> Besides Issa, *Sidewinder* group vessels were found in Osor, Zadar, Škarin Samograd at Šibenik and on the island of Palagruža.<sup>16</sup> Four bottles with white grid-like decoration probably originated from a workshop in Taras; three were found in Vis, and one in Rača cave on the island of Lastovo.<sup>17</sup> Two oinochoai found in tomb 3/1976 at Martvilo in Vis and two from the grave at the palm nursery in Vis have a branch ornament which splits in the middle and ends in a circle.<sup>18</sup> I found the closest comparison to this motif in tomb 11/1968 in Vaste, which has been dated to the final quarter of the fourth century BC.<sup>19</sup> Based on the shape and a comparison to the oinochoai from Taranto, they may be dated to the end of the fourth and early third centuries BC.<sup>20</sup> With regard to these comparisons, the red slip on the lower portion and the pale fabric of the oinochoe from the grave at the palm nursery, it may be assumed that the oinochoai originated in the workshops of southern Apulia, and possibly from Taras.<sup>21</sup>

All of the aforementioned examples of vessels belong to the middle phase of *Gnathia* ware production and also confirm Kirigin's hypothesis on the earliest examples of imports from the Taranto workshops. However, significant changes occurred in Apulia with the start of this phase. While examining individual painters, and above all the fabrics of the vessels, Green assumed that regional workshops in Apulia began to emerge around 330 BC.<sup>22</sup> Some of these workshops, like the one in Canusium, found a large market in the eastern Adriatic. The earliest vessels which can be found in the eastern Adriatic are those of the Knudsen group, which were

15 Za enohoju kod rasadnika palmi vidi Čargo 2008, str. 105, br. 4, a iz AMS-a osobni uvid u zbirku.

16 Ulomke iz Osora donosi Faber (Faber 1980, str. 309, sl. 13/1 i 3), dok materijal s ostalih nalazišta nije objavljen. U materijal iz Arheološkog muzeja u Zadru i s nalazišta u Škarinom Samogradu koji se čuva u Muzeju grada Šibenika imala sam osobni uvid. Ovom prigodom zahvaljujem kolegici Nataliji Čondić iz Arheološkog muzeja u Zadru i kolegama Emilu Podrugu i Toniju Brajkoviću iz Muzeja grada Šibenika, koji su mi ljubazno omogućili uvid u materijal te snimanje. Ulomci s Palagruže izdvojeni su prilikom analize keramičkog materijala godine 2008., te će uskoro biti objavljeni od strane ove autorice.

17 Jedna boca pronađena je tijekom arheoloških istraživanja u grobnici 3/1976 na Martvilu: Cambi, Kirigin, Marin 1981, T. X. 27, a jedna se nalazi u stalnom postavu AMS-a: Kirigin 2008, str. 78, br. 40. Na žalost, za druge dvije boce kontekst nalaza nije poznat, a smještene su u vitrini Zbirke u Visu (osobni uvid). Za bocu s Lastova vidi: Radmili 1985, str. 134-135, fig. 1.2.

18 Cambi, Kirigin, Marin 1981, T. X. 1 i 17, Čargo 2008, str. 103-104, br. 2 i 3.

19 Delli Ponti 1996, str. 151-155, br. 120.

20 Lippolis 1994, str. 245.

21 O enohoji iz groba/grobnice kod rasadnika palmi vidi Čargo 2008, str. 104, br. 3.

22 Green 2001, str. 57-103, identificira radionice i posebne stilove keramike tipa *Gnathia* u ostalim dijelovima južne Italije, temeljeći metodologiju na vizualnim razlikama u fakturi gline.

15 For the oinochoe at the palm nursery, see Čargo 2008, p. 105, no. 4, and for the AMS example I examined the collection personally.

16 The potsherds from Osor were published by Faber (Faber 1980., p. 309, Fig. 13/1 and 3), while the materials from the other sites have not been published. I personally examined the materials from the Archaeological Museum and the site in Škarin Samograd, held in the Šibenik City Museum. On this occasion I would like to thank my colleague Natalija Čondić from the Archaeological Museum in Zadar and my colleagues Emil Podrug and Toni Brajković from the Šibenik City Museum, who graciously allowed me to examine and photograph the materials. The sherds from Palagruža were separated during an analysis of the ceramics in 2008, and I will soon published these.

17 One bottle was found during archaeological research into tomb 3/1976 at Martvilo: Cambi, Kirigin, Marin 1981, P. X. 27 and one is held in the permanent display in the AMS: Kirigin 2008, p. 78, no. 40. Unfortunately, the find context is not known for the other two bottles, and they are held in the display case of the Collection in Vis (personal examination). For the bottle from Lastovo, see: Radmili 1985, pp. 134-135, Fig. 1.2.

18 Cambi, Kirigin, Marin 1981, P. X. 1 and 17, Čargo 2008, pp. 103-104, no. 2 and 3.

19 Delli Ponti 1996, pp. 151-155, no. 120.

20 Lippolis 1994, p. 245.

21 For the oinochoe from the grave at the palm nursery, see Čargo 2008, p. 104, no. 3.

22 Green 2001, pp. 57-103 where he identified workshops and especially *Gnathia* ware styles in other parts of southern Italy, basing his methodology on visual differences in the fabrics.



Slika 1.  
Enohoja Knudsen skupine.  
Arheološka zbirka Issa (foto: M.  
Miše).

Figure 1.  
Oinochoai of the Knudsen  
group, Issa Archaeological  
Collection, photograph: M. Miše



Slika 2.  
Pelika. Arheološka zbirka Issa  
(foto: T. Seser).

Figure 2.  
Pelike, Issa Archaeological  
Collection, photograph: T. Seser

koje su se proizvodile krajem 4. st. pr. Kr.<sup>23</sup> Značajka te skupine su motivi izvedeni u dekorativnoj shemi reda ovula pri vrhu ispod kojeg se izmjenjuju debele guste valovite crte slikane bijelom i crvenom bojom, dok je središnji motiv vinova loza s ravnom peteljkom u crvenoj ili žutoj boji na kojoj vise grozdovi i vitice. Ovaj dekorativni sustav obično se javlja na skifima, enohojama, vrčevima i kantarima.<sup>24</sup> Dosad su na istočnom Jadranu pronađene četiri posude koje se mogu pripisati skupini *Knudsen*<sup>25</sup> (sl. 1).

Tijekom srednje faze proizvodnje keramike tipa *Gnathia* regionalnim se radionicama južne Italije osim posuda skupine *Knudsen* mogu pripisati i loptasta pelika iz Visa te tri enohoje, od kojih su dvije pronađene u Visu, a jedna u Lombardi na otoku Korčuli. Loptasta pelika iz Visa, na kojoj je naslikana škrinja, alabastar i ogledalo, pripisana je tarantskoj radionici<sup>26</sup> (sl. 2). No

produced at the end of the fourth century BC.<sup>23</sup> The characteristics of this group are motifs rendered in a decorative scheme with a row of ovules at the top, while below them wide dense wavy lines painted white and red alternate, and the central motif is a grape vine with a red or yellow straight stalk on which there are several grape bunches and tendrils. This decorative system usually appeared on skyphoi, oinochoai, jugs and kantharoi.<sup>24</sup> Thus far, four vessels have been found on the eastern Adriatic which may be attributed to the Knudsen group (Fig. 1).<sup>25</sup>

During the middle phase of *Gnathia* ware production, besides vessels of Knudsen group, the spherical pelike from Vis, and three oinochoai, two found in Vis and one in Lombarda on the island of Korčula, may also be ascribed to the regional workshops of southern Italy. The aforementioned spherical pelike from Vis, which features

23 Green 2001, str. 57-103.

24 Green 1976, str. 9, i Green 1982, str. 257.

25 Radi se o enohoji i skifu iz Zbirke u Visu (za enohoju vidi Kirigin 1986, str. 22, br. 38, a skif sam identificirala osobnim uvidom u Zbirku), enohoji i ulomku enohoje iz AMS-a, za koje točno mjesto nalaza i kontekst nisu nažalost poznati, ali se pretpostavlja da potječu s nekropole Martvilo, a koje sam izdvojila uvidom u materijal Grčko-helenističke zbirke u AMS-u.

26 Kirigin 1986, str. 23, br. 41; Kirigin 1996, str. 127; Čargo 2007, str. 29-30, br. 8.

23 Green 2001, pp. 57-103.

24 Green 1976, p. 9 and Green 1982, p. 257.

25 These are an oinochoe and skyphos from the Collection in Vis (for the oinochoe see Kirigin 1986, p. 22, no. 38, while I identified the skyphos after personally inspecting the Collection), an oinochoe and fragments of oinochoe from the AMS, with precise find site and context unfortunately unknown, but assumed to come from the Martvilo necropolis, and which I discerned by inspecting the materials of the Graeco-Hellenistic Collection in the AMS.





Slika 3.  
Enohoja skupine KKG. Grčko -  
helenistička zbirka AMS-a (foto:  
M. Miše).

Figure 3.  
LCG oinochoai, AMS Graeco-  
Hellenistic Collection,  
photograph: M. Miše



Slika 4.  
Enohoja Aleksandrijske skupine.  
Arheološka zbirka Issa (foto: M.  
Miše).

Figure 4.  
Oinochoai of the Alexandrian  
group, Issa Archaeological  
Collection, photograph: M. Miše

s obzirom na analogije iz Metaponta i usmeno savjetovanje s prof. Greenom, pelika vjerojatno potječe iz radionica u sjevernoj Peucetiji.<sup>27</sup> Oblikom se ističu tri spomenute enohoje. Naime, enohoje imaju kratak debeo vrat i loptasto tijelo na niskoj stopi, dok je ukras slikan bijelom bojom i sastoji se od jednostavno slikanih, gotovo shematiziranih grozdova, koji podsjećaju na skupinu *Knudsen*<sup>28</sup> (sl. 3). Pregledom fotografija triju enohoja prof. Green je pretpostavio da se radi o daunskim proizvodima na prijelazu iz srednje faze proizvodnje keramike tipa *Gnathia* u kasnu fazu.<sup>29</sup>

Osim navedenih posuda iz Ise među najranijim posudama apulskih regionalnih radionica keramike tipa *Gnathia* na istočnoj obali Jadrana svakako treba izdvojiti primjere iz nekropola domorodačkog stanovništva antičke Liburnije. Radi se o nalazima

images of a chest, alabaster and mirror, has been attributed to a Taranto workshop (Fig. 2).<sup>26</sup> However, given the analogy from Metapontum and oral consultation with Prof. Green, the pelike probably originated in a workshop among the northern Peucetia.<sup>27</sup> The three aforementioned oinochoai are distinguished by their shape, for they have short, widened necks and spherical bodies on a low foot, while the ornaments is painted white and consists of simply rendered, almost schematized grape bunches, which recall the *Knudsen* group (Fig. 3).<sup>28</sup> After examining photographs of these three oinochoai, Prof. Green assumed that these were Daunian products from the transition from the middle to last phase of *Gnathia* ware production.<sup>29</sup>

Besides the aforementioned vessels from Issa, the examples from the necropolises of the native population in ancient Liburnia should certainly be distinguished among the earliest vessels from the Apulian

27 Za usporedbe s pelikama iz Metaponta vidi: Carter 1998, str. 270-272.

28 Jednu enohoju iz Visa donosi Čargo 2008, str. 106, br. 5, a drugu sam izdvojila osobnim uvidom u Grčko-helenističku zbirku AMS-a, dok enohoju iz Lumbarde donosi Lisičar 1973, T. X. 29, druga posuda s lijeve strane.

29 Zahvaljujem prof. Johnu Greenu na pomoći kod atribucije navedenih enohoja.

26 Kirigin 1986, p. 23, no. 41; Kirigin 1996, p. 127; Čargo 2007, pp. 29-30, no. 8.

27 For comparisons with the pelikai from Metapontum, see Carter 1998, pp. 270-272.

28 An oinochoe from Vis was published by Čargo 2008, p. 106, no. 5, while I distinguished another in a personal inspection of the AMS Graeco-Hellenistic Collection; the oinochoe from Lumbarda was published by Lisičar 1973, P. X.29 second vessel from the left.

29 I would like to thank Prof. John Green for his assistance in attributing these oinochoai.



velikih zdjela i skifodnog kratera iz grobnice 1 u Nadinu, koji vjerojatno potječu iz radionica na poluotoku Salentu, odnosno iz Mesapije, a datiraju se u posljednju četvrtinu 4. st. pr. Kr.<sup>30</sup> (sl. 5). Iz istih radionica i razdoblja vjerojatno potječe i ulomak oboda duboke zdjele s motivom ovula i vinove loze iz Osora.<sup>31</sup> Ulomci sa sličnim dekoracijskim motivima pronađeni su u Starome Gradu, na rtu Ploči i Beretinovoj gradini kod Zadra te na Zadarskom poluotoku, ali zbog fragmentiranosti teško je reći kojoj apulskoj radionici pripadaju.<sup>32</sup>

Novije objave materijala iz Ise potvrdile su Kiriginovu pretpostavku o posudama prve faze. Naime, autor je dobro uočio da su posude srednje faze proizvodnje keramike tipa *Gnathia* iz južne Italije najstariji primjerci te keramičke vrste u Isi. Nakon analize posuda tipa *Gnathia* na istočnom Jadranu možemo nadopuniti Kiriginova razmišljanja i u širem kontekstu. Posude srednje faze proizvodnje iz južne Italije pronađene su i na ostalim nalazištima na istočnom Jadranu te su za sada najstariji pronađeni primjerci južnoitalske keramike tipa *Gnathia* na istočnom Jadranu, a potječu iz nekoliko južnoitalskih radionica (karta 1).

U drugu fazu keramike tipa *Gnathia* iz Ise Kirigin ubraja znatno veći broj posuda u odnosu na prvu fazu, koje uglavnom pripadaju Aleksandrijskoj skupini, datiranoj u rano 3. st. pr. Kr.<sup>33</sup> Aleksandrijska skupina dobila je ime prema Aleksandriji u Egiptu gdje su posude prvi put identificirane, no kasnijim je istraživanjima utvrđeno da se ipak radi o proizvodu radionica u Tarantu tijekom posljednje faze produkcije posuda tipa *Gnathia*.<sup>34</sup> Značajka skupine su fino izvedeni motivi golubica, koje su uokvirene crvenom vrpcom, palminim granama, vinovom lozom i/ili bršljanom<sup>35</sup> (sl. 5). Taj je motiv potpuno kanonski i pojavljuje se na svim posudama ove skupine. U nekim se slučajevima, poput pelike iz Visa, mogu pojaviti motivi ženskih glava u tročetvrtinskom profilu.<sup>36</sup> Osim toga, nakon 300. g. pr. Kr. kod ove se skupine zamjećuje tendencija smanjivanja dimenzija kod svih tipova posuda, a kanelirana površina prekriva

regional workshops of *Gnathia* ware on the eastern Adriatic. These are finds of large bowls and a skyphoid krater from tomb 1 in Nadin, which probably originated in a workshop on the Salento Peninsula, i.e., in Messapia, and it has been dated to the final quarter of the fourth century BC (Fig. 5).<sup>30</sup> The fragment of a rim from a deep bowl with an ovule and grape vine motif from Osor probably originated in these same workshops.<sup>31</sup> Potsherds with similar decorative motifs were found in Stari Grad, on Cape Ploče and Beretinova gradina near Zadar, and on the Zadar Peninsula, but it is difficult to ascertain the Apulian workshop from which they came due to their fragmentary state.<sup>32</sup>

More recent publications of the materials from Issa have confirmed Kirigin's hypothesis on vessels of the first phase. For he astutely observed that the vessels of the middle phase of *Gnathia* ware production from southern Italy are the oldest examples of this pottery type in Issa. After an analysis of the vessels of *Gnathia* ware in the eastern Adriatic, Kirigin's considerations can be supplemented in a wider context. Vessels from the middle phase of production in southern Italy were found at other sites in the eastern Adriatic coast, and for now they are the oldest examples of the southern Italian *Gnathia* found here, and they originated in several southern Italian workshops (Map 1).

Kirigin counted a considerably higher number of vessels among the second phase of *Gnathia* ware than the first, and these generally belong to the Alexandrian group dated to the early third century BC.<sup>33</sup> The Alexandrian group derives its name from the place where the vessels were first identified, in Alexandria, Egypt, although subsequent research ascertained that these were products of a workshop in Taras, probably during the final phase of *Gnathia* ware production.<sup>34</sup> A characteristic of this group is the finely rendered motifs of doves, which are framed by palm fronds, grape vines and/or ivy (Fig. 5).<sup>35</sup> This motif is entirely canon and appears on all vessels of this group. In some cases, such as the pelike from Vis, the motif of a woman's head in three-quarter profile may also appear.<sup>36</sup> Additionally, after 300 BC, a tendency to reduce dimensions has

30 Kukoč 2009, str. 75, sl. 47. Najbliže analogije pronalazim u grobnicama u Roccavecchiji, gdje su datirane u posljednju četvrtinu 4. st. pr. Kr. (Giannotta 1996a, str. 61, 64, 77 i Giannotta 1996b, str. 457). Keramički inventar grobnice u Nadinu datira se u širokom rasponu od posljednje četvrtine 4. st. do sredine 2. st. pr. Kr., prema nalazima navedenih posuda i zdjele bez stope i tanjura koji pripadaju keramici HFR (*Hard Fired Red*) 2. st. pr. Kr.

31 Mihovilić 2002, str. 507, T. 5.2.

32 Za ulomke s Beretinove gradine vidi Batović 1968b, str. 53-74. Opservacije napravljene osobnim uvidom u materijal koji se danas čuva u Arheološkome muzeju u Zadru (zahvaljujem kolegici Nataliji Čondić koja mi ga je ljubazno pokazala). Za ulomak vjerojatno skifa iz Staroga Grada Migotti navodi da pripada kasnoj fazi Slikara ruže (eng. *Rose Painter*) (Migotti 1986, str. 158, T. 8. 5). No slične motive slikaju i ostali slikari rane i srednje faze, a zbog malog ulomka skifa teško ga je točno atribuirati određenom slikaru. Jednako vrijedi i za ulomke s rta Ploča (Šešelj 2010, str. 56, br. 1 i 2).

33 Kirigin 1990a, str. 62-63.

34 Green 1995, str. 271-274.

35 Green 1976, Green 1995, str. 271-274, i Green 2001, str. 57-103.

36 Kirigin 1986, str. 23, br. 44 i Čargo 2007, str. 29, br. 7.

30 Kukoč 2009, p. 75, Fig. 47. The closest analogies I found were in the tombs in Roccavecchia, which were dated to the final years of the fourth century BC (Giannotta 1996a, pp. 61, 64, 77 and Giannotta 1996b, p. 457). The pottery inventory of the tomb in Nadin has been dated in a broad range from the final quarter of the fourth to the mid-second centuries BC, based on the finds of these vessels and a bowl without foot and a plate which are HFR (*Hard Fired Red*) ware of the second century BC.

31 Mihovilić 2002, p. 507, P. 5.2.

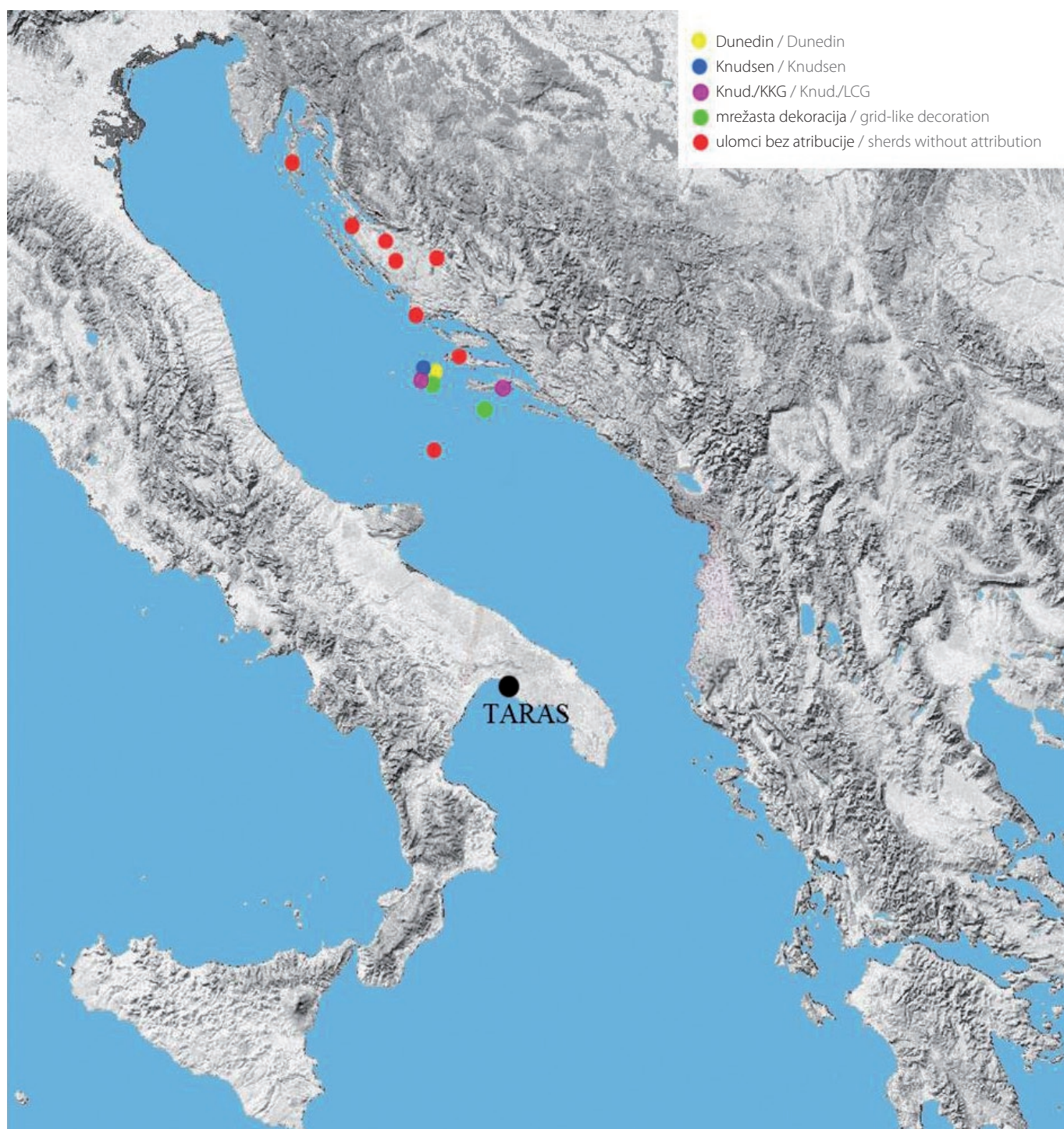
32 For the sherds from Beretinova gradina, Batović 1968b, pp. 53-74, as well as personal inspection of the materials now held in the Archaeological Museum in Zadar (I would like to thank by colleague Natalija Čondić for graciously showing it to me). In the case of the fragment of what is likely a skyphos from Stari Grad, Migotti stated that it belongs to the late phase of the *Rose Painter* (Migotti 1986, p. 158, P.8.5). However, similar motifs were painted by other painters of the early and middle phases, but the small number of skyphos sherds makes it difficult to accurately attribute them to a specific painter. The same applies to the potsherds from Cape Ploče (Šešelj 2010, p. 56, no. 1 and 2).

33 Kirigin 1990a, pp. 62-63.

34 Green 1995, pp. 271-274.

35 Green 1976, Green 1995, pp. 271-274 and Green 2001, pp. 57-103.

36 Kirigin 1986, p. 23, no. 44 and Čargo 2007, p. 29, no. 7.



Karta 1.  
Distribucija posuda južnoitalske srednje faze proizvodnje keramike tipa  
Gnathia na istočnom Jadranu

Map 1.  
Distribution of vessels of the southern Italian middle phase of Gnathia ware  
production in the eastern Adriatic

većinu površine posude, sužavajući slobodan prostor za dekoraciju samo na vrat.<sup>37</sup> Slični motivi pojavljuju se u istovremenoj kasnoj kanuzijskoj skupini (engl. *Late Canosan*, dalje u tekstu KKG), koja se proizvodila u Kanuziju, vjerojatno upravo pod utjecajem Aleksandrijske skupine<sup>38</sup> (sl. 5). No u svrhu jasnije definicije ovih dviju skupina potrebno je razlikovati način izvedbe motiva i oblik

been observed in all of these vessels, while fluting covers most of the vessel surface, restricting the space available for decorations to the neck.<sup>37</sup> Similar motifs appear on the coterminous Late Canosan group (hereinafter LCG), which was produced in Canusium, probably under the influence of the Alexandrian group (Fig. 5).<sup>38</sup> However, for the purpose of a clearer definition of these two groups, it is

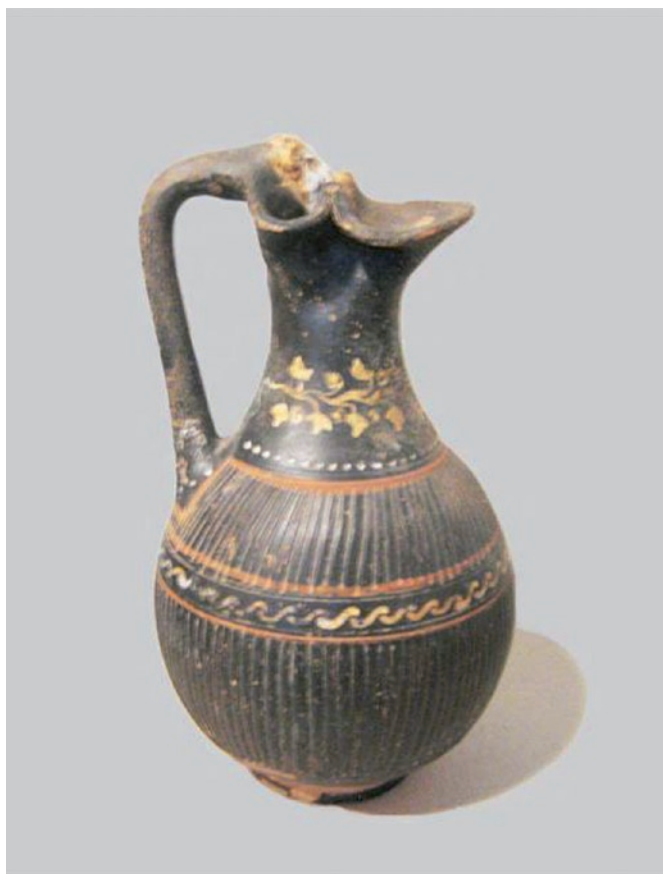
37 Lipplis, Rocco 2011, str. 478-479.

38 Green 2001, str. 100.

37 Lipplis, Rocco 2011, pp. 478-479.

38 Green 2001, p. 100.





Slika 5.  
Enohoja skupine KKG. Grčko -  
helenistička zbirka AMS-a.

Figure 5.  
LCG oinochoai, AMS Graeco-  
Hellenistic Collection.



Slika 6.  
Skif skupine KKG. Grčko -  
helenistička zbirka AMS-a.

Figure 6.  
LCG skyphos, AMS Graeco-  
Hellenistic Collection.

posude na kojima se motivi pojavljuju. Naime, enohoje i pelike Aleksandrijske skupine elegantnije su, s izduženim vratom, dok enohoje i pelike skupine KKG imaju loptasto tijelo s kratkim vratom (usporedba sl. 4 i 5).

Imaju li se na umu navedene značajke, odnosno razlike između dviju navedenih skupina, moguće je dopuniti Kiriginovu tvrdnju o "znatno većem broju posuda" Aleksandrijske skupine te ih usporediti s brojem posuda skupine KKG, koje prema Kiriginu spadaju u treću fazu keramike tipa *Gnathia* na Visu. No radi lakšeg razumijevanja usporedbu ću napraviti nakon detaljnijeg obrazloženja Kiriginove treće faze.

Dosad je najviše posuda Aleksandrijske skupine pronađeno u Visu, točnije, na Martvilu. U istraživanjima čeških arheologa u Visu tridesetih godina 20. st. pronađena je jedna enohoja Aleksandrijske skupine. Točno mjesto nalaza nije nažalost poznato, a nema podataka ni o ostalom materijalu koji je tom prilikom pronađen na Martvilu.<sup>39</sup> U arheološkim istraživanjima nekropole Martvilo godine 1955. pronađena je enohoja iz

necessary to distinguish the method for rendering motifs and the shape of the vessels on which these motifs appear. For the oinochoai and pelikai of the Alexandrian group are more elegant, with elongated necks, while the LCG oinochoai and pelikai have spherical bodies with short necks (compare Fig. 4 and 5).

Knowing these characteristics, i.e., the differences between the aforementioned groups, it is possible to supplement Kirigin's assertion on the "considerably higher number of vessels" of the Alexandrian group, and compare them to the number of LCG vessels, which according to Kirigin belong to the third phase of *Gnathia* ware on Vis. However, to facilitate a better understanding, I shall make a comparison after a more detailed explanation of Kirigin's third phase.

Thus far the highest number of Alexandrian group vessels have been found in Vis, more precisely at Martvilo. An Alexandrian group oinochoe was found during research conducted by Czech archaeologists in Vis in the 1930s. The precise find site is not, unfortunately, known. There are similarly no data on the remaining materials found at Martvilo at that time.<sup>39</sup> An oinochoe from tomb

39 Bouzek 2009, str. 390-391. Voditelj čeških istraživanja bio je Jindrich Čadik, a, prema Bouzeku, iskopavala se helenistička kuća. Iz rada nije jasno na temelju čega Bouzek donosi podatak o češkom iskopavanju helenističke kuće. U povijesti proučavanja i istraživanja Ise Kirigin spominje češka istraživanja na Martvilu, Kirigin 1996, str. 32.

39 Bouzek 2009, pp. 390-391. The Czech research was headed by Jindrich Čadik, and according to Bouzek, a Hellenistic house was excavated. From the text, the basis for Bouzek's assertion that the Czechs excavated a Hellenistic house is unclear. In his history of the study and research of Issa, Kirigin mentioned the Czech research at Martvilo, Kirigin 1996, p. 32.

grobnice 14 te konična amfora u grobnici VI-XII. Nažalost, grobni inventar je poremećen, što otežava interpretaciju nalaza.<sup>40</sup> Usporedbom s nalazima iz južne Italije datirane su u 3. st. pr. Kr.<sup>41</sup> Osim spomenutih nalaza na nekropoli na Martvilu pronađena je enohoja iz grobnice 2/1997 te ulomak vrata enohoje iz grobnice 1/1997.<sup>42</sup> Osam enohoja i jedna pelika s Martvila objavljene su kataloški.<sup>43</sup> Motiv golubice između crvenih vrpca s maslinovom granom sa strane i vinovom lozom iznad toga, pojavljuje se na koničnoj amfori pronađenoj 1955. g.<sup>44</sup> Ističu se, međutim, tri enohoje s motivom teatarske maske umjesto golubice te već spomenuta pelika s motivom ženske glave u tročetvrtinskom profilu između vitica.<sup>45</sup> Motiv ženskih glava i golubica između vitica karakterističan je za posljednju fazu proizvodnje Aleksandrijske skupine.<sup>46</sup> Dakle, dosad je objavljeno 19 posuda Aleksandrijske skupine iz Visa, a dodamo li tom broju i 11 posuda iz Grčko-helenističke zbirke AMS-a, u Visu je zasad pronađeno 30 posuda te skupine.

Osim u Visu, posude ove skupine pronađene su na Ošaniću kod Stoca u Hercegovini, Velikoj Mrdakovici (ant. *Arauzona*) kod Šibenika i u Draču (ant. *Dyrrachion*).<sup>47</sup>

Već sam spomenula da Kirigin u treću fazu keramike tipa *Gnathia* iz Ise ubraja posude uvezene iz Kanzija, koje datira od sredine do kraja 3. st. pr. Kr.<sup>48</sup> Značajke ove skupine su motivi bršljana s okomitim listovima i valovitom stabljikom između dviju vodoravnih crvenih crta (sl. 5). Kasnije se pojavljuju motivi vodoravnih punih ili istočkanih crta u crvenoj i žutoj boji koje po sredini imaju krug ili kotač. Listovi postaju jednostavne kose ili okomite crte oko vodoravne vrpce, a valovita crta postaje "nazubljena pila"; ovaj je motiv posebno bio omiljen na skifima (sl.

14 and a conical amphora in tomb VI-XII were found during the research at the Martvilo necropolis in 1955. Unfortunately, the tomb's inventory has been disturbed, which makes it difficult to interpret the finds.<sup>40</sup> However, they were dated to the third century BC based on a comparison with finds from southern Italy.<sup>41</sup> Besides these finds, an oinochoe from tomb 2/1997 and an fragment of oinochoe neck from tomb 1/1997 were found at the Martvilo necropolis.<sup>42</sup> Eight oinochoai and one pelike from Martvilo were published in a catalogue.<sup>43</sup> The motifs of doves between red ribbons and olive branches to the side and grape vines above appear on a conical amphora found in 1955.<sup>44</sup> Notable, however, are three oinochoai with a theatre mask motif instead of a dove and the aforementioned pelike with a woman's head in three-quarter profile between tendrils.<sup>45</sup> The motif of the woman's head and the dove between tendrils is typical of the final production phase of the Alexandrian group.<sup>46</sup> So, thus far 19 vessels of the Alexandrian group in Vis have been published, and if the 11 vessels from the AMS Graeco-Hellenistic Collection are added to this, 30 vessels of this type have thus far been found in Vis.

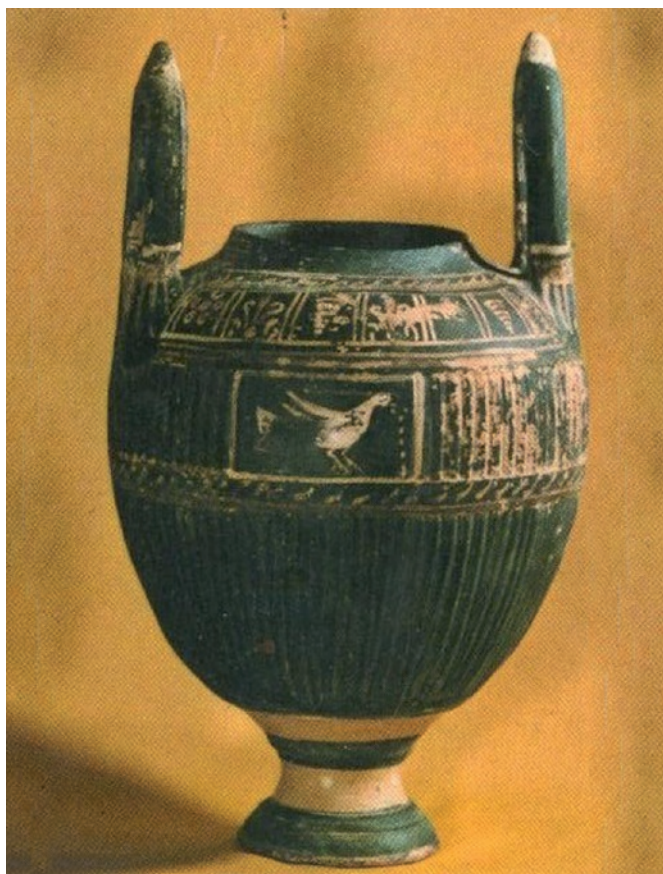
Besides Vis, vessels of this group have been found at Ošanić near Stolac in Herzegovina, Velika Mrdakovica (ant. *Arauzona*) at Šibenik and Durrës (ant. *Dyrrachion*).<sup>47</sup>

I have already noted that Kirigin counted imported vessels from Canusium in the third phase of *Gnathia* ware, which he dated up to the mid-third century BC.<sup>48</sup> Ivy with vertical leaves and wavy stalks between two horizontal red lines are typical motifs (Fig. 5). Later horizontal full or dotted lines painted red or yellow with a circle or ring in the middle appeared. The leaves became simple diagonal or vertical lines around a horizontal band, while the wavy lines became a "toothed saw". This

40 Prvi pokušaj interpretacije i rekonstrukcije grobnog inventara s istraživanja 1955. g. donosi Kirigin 1985, str. 91-110, a poslije Čargo 2009 i Čargo 2010. O iskopavanjima godine 1955. g. pišu Garbričević 1968, str. 42, i Nikolanci 1969, str. 57-87.  
41 Čargo 2009, str. 155-164.  
42 Katić 2010, T. XXVIII. 4 i T. XXVI.  
43 Kirigin 1981, str. 229-236; Kirigin 1986, str. 23; Čargo 2007, str. 25-27, br. 1-5.  
44 Osobnim uvidom u materijal iz Grčko-helenističke zbirke AMS-a izdvojila sam još devet posuda, koje donosim kataloški u doktorskoj disertaciji, Miše 2010.  
45 Enohoje s teatarskim maskama i pelika kod Kirigin 1981, str. 229-236; Kirigin 1986, str. 23, br. 44; Čargo 2007, str. 29-30, br. 7.  
46 Green 1977, str. 558-561, i Green 2001, str. 61, fig. 14.  
47 Nažalost, keramika tipa *Gnathia* iz Drača nije dosad objavljena, premda su pronađene enohoje Aleksandrijske skupine. Na taj podatak ljubazno mi je ukazala prof. Hava Hidri iz Drača, kojoj ovom prigodom zahvaljujem. Dio keramičkog materijala s nekropole u Velikoj Mrdakovici je objavljen, ali nažalost bez keramike tipa *Gnathia* (Brusić 1976, str. 113-131; *Arauzona* 2000). Osobnim uvidom u keramiku tipa *Gnathia* s Velike Mrdakovice izdvojila sam, međutim, dva ulomka vrata enohoja koje pripadaju Aleksandrijskoj skupini te nekoliko ulomaka s kanelurama. Ovom prigodom zahvaljujem kolegama Emilu Podrugu i Toniju Brajkoviću iz Muzeja grada Šibenika koji su mi omogućili uvid u materijal s Velike Mrdakovice. Za posude iz Ošanića vidi: Marić 1995, T. 5. 1 i 6, te T. 6. 1-5.  
48 Kirigin 1990a, str. 63.

40 The first attempt at interpretation and reconstruction of the tomb inventory from the research in 1955 was made by Kirigin 1985, pp. 91-110, and later by Čargo 2009 and Čargo 2010. Garbričević 1968, p. 42 and Nikolanci 1969, pp. 57-87 spoke of the excavations in 1955.  
41 Čargo 2009, pp. 155-164.  
42 Katić 2010, P. XXVIII. 4 and P. XXVI.  
43 Kirigin 1981, pp. 229-236; Kirigin 1986, p. 23; Čargo 2007, pp. 25-27, no. 1-5.  
44 After a personal inspection of the materials from the AMS Graeco-Hellenistic Collection, I set aside an additional nine vessels which I included in the catalogue of my doctoral dissertation, Miše 2010.  
45 For the oinochoai with theatre masks and the pelike, Kirigin 1981, pp. 229-236; Kirigin 1986, p. 23, no. 44; Čargo 2007, pp. 29-30, no. 7.  
46 Green 1977, pp. 558-561 and Green 2001, p. 61, Fig. 14.  
47 Unfortunately, the *Gnathia* ware from Durrës has not yet been published, even though Alexandrian group oinochoai were found. I was kindly informed of this by Prof. Hava Hidri from Durrës, whom I would like to thank. A part of the pottery from the necropolis in Velika Mrdakovica has been published, but unfortunately without the *Gnathia* ware (Brusić 1976, pp. 113-131; *Arauzona* 2000). However, in a personal inspection of the *Gnathia* ware from Velika Mrdakovica, I distinguished two oinochoe neck sherds which belong to the Alexandrian group and several fragments with fluting. I would like to take this opportunity to thank my colleagues Emil Podrug and Toni Brajković from the Šibenik City Museum, who allowed me to inspect the materials from Velika Mrdakovica. For the vessels from Ošanić, see Marić 1995, P. 5. 1 and 6, and P. 6. 1-5.  
48 Kirigin 1990a, p. 63.





Slika 7.  
Svadbena lebet iz Visa. Nepoznati  
smještaj.

Figure 7.  
*Lebes gamikos* from Vis.  
Unknown deposit.



Slika 8.  
Isejska enohoja tipa A. Grčko -  
helenistička zbirka AMS-a.

Figure 8.  
Issa type A oinochoe, AMS  
Graeco-Hellenistic Collection.

6). Unutar skupine KKG pojavljuju se enohoje i pelike s motivima palmete i metopama u kojima je bijelom bojom naslikana ptica. To ih čini posebnom podskupinom, RPR (*ribbed with palmette rosette*)<sup>49</sup> (kao na svadbenom lebetu na sl. 7).

Najpopularniji oblik posude u proizvodnji skupine KKG bili su skifi, koji se u početku javljaju bez kanelura.<sup>50</sup> Skifi s ovalnim tijelom, niskom stopom bez kanelura, s vodoravnim crvenim, bijelim i žutim crtama te kosim crtama pronađeni su u Visu u grobnici 3/1976 na Martvilu i u grobnici kod rasadnika palmi.<sup>51</sup> Ulomci skifa sa slikanim crtama s Palagruže i rta Ploča također pokazuju sličnosti sa skifima ranoga KKG-a.<sup>52</sup> U isto vrijeme pojavljuju se skifi s kanelurama na visokoj profiliranoj stopi, kojima se prema kraju 3. st. pr. Kr. stopa izdužuje, a tijelo dobiva blagi S-profil.<sup>53</sup> Ovaj je oblik skifa iznimno popularan na istočnoj obali Jadrana. Osim u grobovima u Visu na Martvilu, u

motif was particularly favoured on skyphoi. (Fig. 6). Oinochoai and pelikai appeared inside the LCG with motifs of palmettes and metopes in which birds were painted in white. They thereby constitute the separate RPR (*ribbed with palmette rosette*) sub-group (like on *lebes gamikos* on Fig. 7)<sup>49</sup>.

The most vessel shape in the LCG were the skyphoi, which initially appeared without fluting.<sup>50</sup> Skyphoi with oval bodies, a low foot without fluting, horizontal red, white and yellow lines and diagonal lines were found in Vis in tomb 3/1976 at Martvilo and in the grave at the palm nursery.<sup>51</sup> The skyphoi fragments with painted lines from Palagruža and Cape Ploče also exhibit similarities with the early LCG skyphoi.<sup>52</sup> At the same time, skyphoi appeared with fluting on a high articulated foot, with the foot extending and the body acquiring a slight S-profile as the end of the third century BC approached.<sup>53</sup> This skyphos shape was exceptionally popular on the eastern Adriatic coast. Besides the tombs in Vis, i.e. tombs 3/1976 and 2/1997 at

49 Green 1976; Green 1982, str. 252-276 i Green 2001, str. 57-103.

50 Green 2001, str. 63.

51 Cambi, Kirigin, Marin 1981, T. X.26; Čargo 2008, str. 117-119, br. 16-18.

52 Šešelj 2010, str. 57-58, br. 3-6. Osobni uvid u materijal s arheoloških istraživanja na Palagruži i u zbirku keramičkih predmeta s Palagruže Jadranka Oreba iz Vele Luke, kojem ovom prilikom zahvaljujem što mi je dao na uvid svoju zbirku.

53 Lippolis 1994, str. 248; Green 2001, str. 63; Lanza 2006, str. 83-85.

49 Green 1976; Green 1982, pp. 252-276 and Green 2001, pp. 57-103.

50 Green 2001, p. 63.

51 Cambi, Kirigin, Marin 1981, P. X.26; Čargo 2008, pp. 117-119, no. 16-18.

52 Šešelj 2010, pp. 57-58, no. 3-6. Based on a personal inspection of the materials from the archaeological research on Palagruža and the collection of pottery from Palagruža in the collection of Jadranko Oreba in Vela Luka, whom I would like to thank for allowing me to examine it.

53 Lippolis 1994, p. 248; Green 2001, p. 63; Lanza 2006, pp. 83-85.

grobnici 3/1976 i grobnici 2/1997 te u grobnici kod rasadnika palmi, pronađeni su u arheološkim istraživanjima u Nezakciju, na području hrama, unutar naselja u Starom Gradu te u svetištima u Spili Nakovani, potom na Palagruži i na rtu Ploča.<sup>54</sup> U drugoj polovici 3. st. pr. Kr. kanelure se na skifima dijele u dva polja, a ponekad imaju metopu u sredini.<sup>55</sup> Ovakav tip skifa pronađen je u hramu u Nezakciju i nekropoli Mišinanac na sjevernom Jadranu te u Boki kotorskoj.<sup>56</sup> Ulomak skifa s metopom u kojoj je naslikana ptica pronađen je u Bribiru, na Bribirskoj glavici.<sup>57</sup> Na ulomku se vidi motiv bršljana s malo zakošenim listovima između kojih je krug, dok je ptica u metopi pomno naslikana. Crtež ispod fotografije navedenog ulomka skifa trebao bi predstavljati njegovu rekonstrukciju, no on prikazuje skif s okomitim ručkama koje imaju čvor, premda ručke na ulomku skifa s Bribirske glavice nisu sačuvane. Na primjerima skifa iz Ošanića, koji imaju sačuvane okomite ručke i njihovom usporedbom sa sličnim skifima u južnoj Italiji, ovaj oblik skifabi pripadao mesapskoj produkciji, a koja nije poznavala ovakvu kompoziciju ukrasa. Naime, ptica unutar metope te motiv bršljana karakteristični su za skupinu RPR daunske proizvodnje. Stoga rekonstrukcija skifa s Bribirske glavice ne bi bila točna. Dva skifa i krater iz Zemaljskog muzeja u Sarajevu pronađeni tijekom istraživanja nekropole u Jezerinama, pripadaju također KKG-u; Jezerine su najdublja točka u unutrašnjosti na kojoj je pronađena uvozna keramika tipa *Gnathia*.<sup>58</sup> Najjužnija točka gdje su pronađeni skifi KKG-a zasad je Ulcinj.<sup>59</sup>

Osim skifa skupine KKG na istočnoj obali Jadrana pronađene su enohoje i pelike iste skupine, ali čini se da one nisu bile toliko popularne kao skifi. Pronađene su u već spomenutoj grobnici 3/1976 na Martvilu i u grobnici kod rasadnika palmi, od kojih br.

Martvilo and at the palm nursery, they have also been found in archaeological research in Nesactium in the area of the temple, inside the settlement in Stari Grad and in the sanctuary in Spila Nakovana, on Palagruža and on Cape Ploče.<sup>54</sup> In the latter half of the third century BC, the fluting on the skyphoi was divided into two fields, and sometimes they have metopes in the middle.<sup>55</sup> This skyphos type was found in the temple in Nesactium and the Mišinanac necropolis on the northern Adriatic and in Boka Kotorska.<sup>56</sup> The skyphos fragment with metope in which a bird is painted was found in Bribir, at Bribirska glavica.<sup>57</sup> A motif of ivy with slightly skewed leaves with a circle between them and a meticulously painted bird in a motif is visible on the fragment. The sketch below the photograph of this skyphos sherd is supposed to depict its reconstruction. However, the sketch portrays a skyphos with vertical handles which have a node, even though the handles on the skyphos sherd from Bribirska glavica have not been preserved. Based on the examples of skyphoi with vertical handles from Oršanić, this skyphos form belongs to Messapian production which did not normally have this decorative composition. Namely, the bird inside a metope and the ivy motif are typical of the RPR group of Daunian production. Therefore, the reconstruction of the skyphos from Bribirska glavica is not accurate. Two skyphoi and a krater from the National Museum of Bosnia and Herzegovina in Sarajevo, found during research of the necropolis in Jezerine, also belong to the LCG and this is the farthest in the interior that imported *Gnathia* ware has been found.<sup>58</sup> Thus far, the southernmost find of an LCG skyphos was in Ulcinj in Montenegro.<sup>59</sup>

Besides LCG skyphoi, oinochoai and pelikai of the same group were found on the eastern Adriatic coast, but it would appear that they were not as popular as the skyphoi. They were found in the already

- 54 Za nalaze iz Visa vidi: Cambi, Kirigin, Marin 1981, T. X. 33, 18, 12 i T. XIII. 12; Čargo 2008, str. 121-122, br. 20-21; Katić 2010, T. XXX.4, 5 i T. XXXI. 1, 3. Crtež skifa iz Nezakcija (Mihovilić 1985, T. V. 3) pokazuje sličnosti sa skifom iz Staroga Grada (Kirigin 2004, str. 295, T. XXXIII. A-7). Na izložbi *Pharos - antički Stari Grad* predstavljena su tri skifa skupine KKG (*Pharos* 1996, str. 75, br. 39, str. 105, br. 71 i 71a). Jedan je skif rekonstruiran tako da su mu donji dio trbuha i stopa premazani, no takva rekonstrukcija nije točna, jer ovaj oblik skifa nema premazan donji dio (*Pharos* 1996, str. 105, br. 71). Općenito, posude u 3. st. pr. Kr. nemaju premazan donji dio trbuha (Lippolis 1994, str. 239-281). Nalazi iz Spile Nakovane objavljeni su samo s fotografijom (Forenbaher, Kaiser 2003, str. 85, donja slika, i str. 90, donja slika), dok su nalazi s rta Ploča kataloški objavljeni (Šešelj 2010, str. 59, br. 6). Osobni uvid u materijal s istraživanja na Palagruži.
- 55 Lanza 2006, str. 83-85.
- 56 Nalazi s nekropole Mišinanac spominju se kao isejski proizvodi, ali, prema crtežu, prije će biti da se radi o KKG-u (Mihovilić 2002, str. 507, T. 5. 6, T. 5. 4). Nažalost, za nalaze iz Boka kotorske nema podataka o kontekstu i mjestu nalaza (Kovačević 2007, str. 19, gornja slika).
- 57 Batović 1980, str. 72-13, T. XIII.
- 58 Parović-Pešikan 1986, str. 44, T. II. 3 i 4. Autorica ponekad skif naziva *kotila*, dok, primjerice, skif T. II. 4 naziva *skifos-kotila*.
- 59 Parović-Pešikan 2001, str. 368, T. III. 6 i 12.

- 54 For the finds from Vis, see Cambi, Kirigin, Marin 1981, P. X. 33, 18, 12 and P. XIII. 12; Čargo 2008, pp. 121-122, no. 20-21; Katić 2010, P. XXX.4, 5 and P. XXXI. 1, 3. The sketch of the skyphos from Nesactium (Mihovilić 1985, P.V. 3) exhibits similarity to the skyphos from Stari Grad (Kirigin 2004, p. 295, P. XXXIII. A-7). At the exhibition "Pharos-antički Stari Grad", three LCG skyphoi were presented (*Pharos* 1996, p. 75, no. 39, p. 105, no. 71 and 71a). One is a skyphos reconstructed such that its lower belly and foot were glazed, which would not be accurate, because this skyphos form does not have a glazed lower section (*Pharos* 1996, p. 105, no. 71). In general, vessels in the third century BC were not glazed in the lower section of their bellies (Lippolis 1994, pp. 239-281). The finds from Spila Nakovana were published only with photographs (Forenbaher, Kaiser 2003, p. 85, lower image and p. 90, lower image), while the finds from Cape Ploče were published in catalogue form (Šešelj 2010, p. 59, no. 6). Personal inspection of materials from the research on Palagruža.
- 55 Lanza 2006, pp. 83-85.
- 56 The finds from the Mišinanac necropolis are mentioned as Issa products, but according to the sketch, it would appear more likely that these are LCG (Mihovilić 2002, p. 507, P. 5. 6, P. 5. 4). Unfortunately, for the finds from Boka Kotorska there are no data on the find context (Kovačević 2007, p. 19, upper image).
- 57 Batović 1980, pp. 72-13, P. XIII.
- 58 Parović-Pešikan 1986, p. 44, P. II. 3 and 4. The author sometimes referred to the skyphos as a cotyle, while she called the example of the skyphos in P. II. 4 a skyphos-cotyle.
- 59 Parović-Pešikan 2001, p. 368, P. III. 6 and 12.

13 pripada skupini RPR.<sup>60</sup> Karakterističan oblik enohoja je, kako je već spomenuto, kratak vrat i loptasto tijelo na niskoj stopi. Sličan oblik imaju i pelike.

Od ostalih oblika iz supine KKG pojavljuju se ulomci zdjela i tanjura iz Staroga Grada, ulomci tanjura s Palagruže i rta Ploča te zdjela iz Budve.<sup>61</sup> Mali svadbeni lebet iz Visa, također bez poznatog mjesta nalaza, danas u Zbirci u Visu, s kanelurama u dva pojasa i metopom s naslikanom pticom pripada skupini RPR.<sup>62</sup> Istoj skupini pripada veliki svadbeni lebet iz Visa, koji je nažalost izgubljen; sačuvana je samo njegova fotografija<sup>63</sup> (sl. 7).

Prisutnost velikog broja posuda iz skupina KKG i RPR u Visu ukazuje na mogućnost da su u određenom trenutku u Isu došli keramičari iz Kanuzija i ondje započeli s proizvodnjom, što je pretpostavio već Green.<sup>64</sup> No sličnost tih posuda je tolika da je katkad teško prilikom analize razlikovati lokalne isejske proizvode od uvezenih kanuzijskih (vidi dalje).

Posude spomenutih skupina predstavljaju najbrojniju uvoznju keramiku tipa *Gnathia* na istočnoj obali Jadrana. Pronađena je na gotovo svim nalazištima, od Istre do sjeverne Albanije.<sup>65</sup>

U posljednjoj fazi proizvodnje u južnoj Italiji, od kraja 4. st. do druge polovice 3. st. pr. Kr., posude tipa *Gnathia* u Isu, kao i na cijelo područje istočnog Jadrana, stižu iz dvaju središta proizvodnje: Aleksandrijska skupina iz Taranta, a KKG i RPR iz Kanuzija<sup>66</sup> (karta 2).

S obzirom da su se posude Aleksandrijske skupine te skupinâ KKG i RPR proizvodile u isto vrijeme, Kiriginova treća faza otpada.

U posljednju fazu keramike tipa *Gnathia* s Ise Kirigin ubraja enohoje, pelike i skife specifičnog oblika i dekoracije, koje pokazuju miješanje keramike tipa *Gnathia* s keramikom tipa *West Slope*, koja se proizvodila u kontinentalnoj Grčkoj i Maloj Aziji; Kirigin ih naziva isejskim *Gnathiana* i njihovu proizvodnju

mentioned tomb 3/1976 at Martvilo and in the grave at the palm nursery, of which no. 13 belongs to the RPR group.<sup>60</sup> The typical shape of the oinochoai, which I have already mentioned, is a short neck and spherical body on a low foot. The pelikai have a similar shape.

Out of the other LCG forms, there are fragments of a bowl and plate from Stari Grad, fragments of a plate from Palagruža and Cape Ploče, and a bowl from Budva.<sup>61</sup> A small lebes gamikos from Vis, also without identified find site, and now in the Collection in Vis, with fluting in two belts and a metope with painted bird, belongs to the RPR group.<sup>62</sup> The large lebes gamikos from Vis belongs to the same group; it has unfortunately been lost, but a photograph of it has been preserved (Fig. 7).<sup>63</sup>

The presence of a high number of LCG and RPR vessels in Vis indicates the possibility that at some point potters from Canusium came to Issa and launched production there, about which Green has already speculated.<sup>64</sup> However, the similarity of these vessels is such that during analysis it is sometimes difficult to distinguish a local Issa product from Canusium imports (see below).

These groups constitute the most numerous imported *Gnathia* ware on the eastern Adriatic coast. They have been found at almost all sites from Istria to northern Albania.<sup>65</sup>

In the final phase of production in southern Italy, from the end of the fourth to the latter half of the third centuries BC, vessels of *Gnathia* ware in Issa, as well as the entire eastern Adriatic, came from two production centres: the Alexandrian group from Taras and the LCG and RPR groups from Canusium (Map 2).<sup>66</sup>

Since the Alexandrian group, LCG and RPR were produced at the same time, Kirigin's third phase may be discounted.

Kirigin counted oinochoai, pelikai and skyphoi of specific shapes and decoration in the final phase of *Gnathia* ware from Issa, which exhibited intermingling between *Gnathia* ware and *West Slope* ware, which was produced in mainland Greece and Asia Minor.

60 Cambi, Kirigin, Marin 1981, T. X. 23 i 35; Čargo 2008, str. 114-115, br. 13 i 14.

61 *Pharos* 1996, str. 69, br. 30, str. 93, br. 8, str. 98, br. 61, za ulomke s rta Ploča vidi: Šešelj 2010, str. 61, br. 8, a za zdjelu iz Budve vidi: Krstić 2007, str. 22, br. 25, te osobni uvid u materijal s istraživanja na Palagruži.

62 Lisičar 1973, T. XIII. 43.

63 Svadbeni lebet iz Visa činio je dio Grčko-helenističke zbirke AMS-a, inv. br. Fb-1445, ali njegov trenutačni smještaj nije poznat. U sačuvanim inventarnim skedama navodi se njegova visina, 27,5 cm.

64 Green 1982, str. 258; Green 2001, str. 70.

65 U Grčko-helenističkoj zbirci AMS-a nalazi se 46 posuda skupine KKG i 5 posuda skupine RPR, koje su kataloški obrađene u doktorskoj disertaciji, Miše 2010.

66 Što se tiče mesapske produkcije keramike tipa *Gnathia* u posljednjoj fazi proizvodnje, o tom, nažalost, nemamo dostatan broj podataka prema kojima bismo mogli definirati proizvodnju. Giannotta je pokušala dati općeniti pregled ove keramičke vrste na poluotoku Salentu, ali nije izdvojila značajke radionica, osim što nabraja moguća središta proizvodnje u Valesiju, u Francavilla Fontana i u Oriji. Također pretpostavlja da su se u mesapskim radionicama mogle proizvoditi posude Aleksandrijske skupine, ali studije o posudama te skupine iz Taranta i Mesapije, koliko mi je poznato, još nisu objavljene, Giannotta 1996a, str. 37-98, i Giannotta 1996b, str. 453-468.

60 Cambi, Kirigin, Marin 1981, P.X. 23 and 35; Čargo 2008, pp. 114-115, no. 13 and 14.

61 *Pharos* 1996, p. 69, no. 30, p. 93, no. 8, p. 98, no. 61, for the fragments from Cape Ploče see Šešelj 2010, p. 61, no. 8, for the bowl from Budva: Krstić 2007, p. 22, no. 25 and personal inspection of materials from the research on Palagruža.

62 Lisičar 1973, P. XIII. 43.

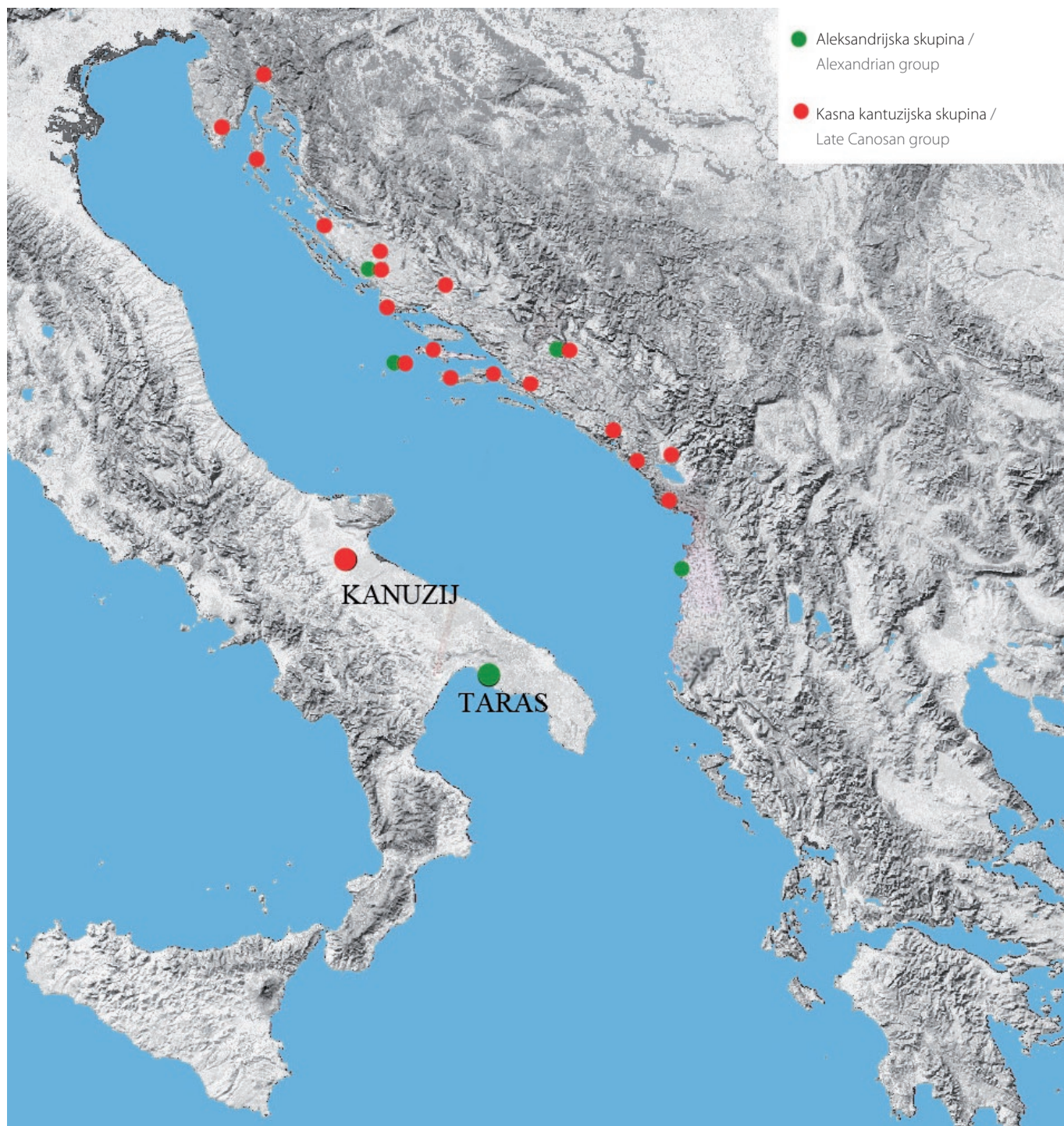
63 The lebes gamikos from Vis was part of the AMS Graeco-Hellenistic Collection, Inv. no. Fb-1445, but its current whereabouts are unknown. The preserved inventory file cards specify a height of 27.5 cm for this lebes.

64 Green 1982, p. 258; Green 2001, p. 70.

65 In the AMS Graeco-Hellenistic Collection, there are 46 vessels of the LCG group and 5 vessels of the RPR groups, which were covered in the catalogue in my doctoral dissertation, Miše 2010.

66 With regard to the Messapian production of *Gnathia* ware in the final phase, there is not enough data to define this production. Giannotta attempted to provide a general overview of this pottery type on the Salento Peninsula, but she did not distinguish the workshop features, except to list possible production centres in Valesio, Francavilla Fontana and Orija. Also, she speculated that Alexandrian group vessels could have been made in the Messapian workshops, but to the best of my knowledge, no studies on this group's vessels from Taranto and Messapia have been published, Giannotta 1996a, pp. 37-98 and Giannotta 1996b, pp. 453-468.





Karta 2.  
Distribucija posuda južnoitalske kasne faze proizvodnje keramike tipa  
*Gnathia* na istočnom Jadranu

datira u 2. i 1. st. pr. Kr.<sup>67</sup> Raspravljajući o prethodnoj Kiriginovoj fazi, dotaknula sam se lokalne proizvodnje ove keramičke vrste u Isi. Ovdje ću pokušati pobliže definirati i nadopuniti Kirigina u pogledu lokalnih značajki enochoja, pelika i skifa te dekoracijskih shema i motiva koji isejsku keramiku tipa *Gnathia* izdvajaju od apulske produkcije.

Najzastupljeniji oblici keramike tipa *Gnathia* su, prema

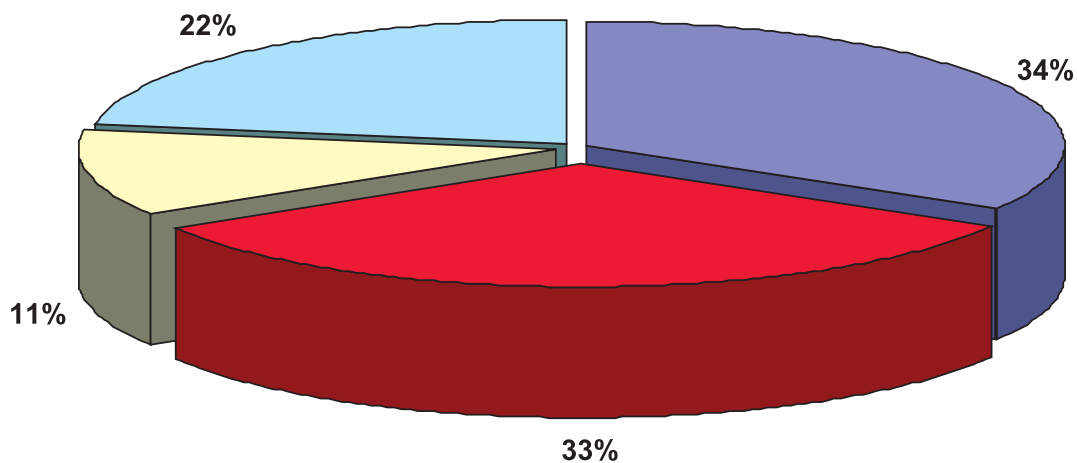
Map 2.  
Distribution of vessels of the southern Italian late phase of *Gnathia* ware  
production in the eastern Adriatic

He called these Isseian *Gnathia* ware and dated their production to the second and first centuries BC.<sup>67</sup> In discussing Kirigin's preceding phase, I touched upon local production of this pottery type in Issa. Here I shall endeavour to more closely define and supplement Kirigin on the matter of the local features of oinochoai, pelikai and skyphoi, and the decoration schemes and motifs, which distinguish Isseian *Gnathia* ware from Apulian products.

67 Kirigin 1990a, str. 63.

67 Kirigin 1990a, p. 63.





Grafikon 1.

Oblici keramike tipa G. na istočnom Jadranu

- enohoja
- skif
- pelika
- ostali

Graph 1.

Forms of *Gnathia* ware thus far found in the eastern Adriatic

- oinochoe
- skyphos
- pelike
- other

trenutačnom stanju istraživanja na istočnojadranskoj obali, posude za pijeње vina, odnosno enohoje, pelike i skifi. Ostali oblici, poput lekita, hidrija, tanjura i zdjela, zastupljeni su u znatno manjem broju, a zasad nisu dokumentirane velike posude poput zvonolikih i vultnih kratera, kakvi su se proizvodili u početnoj fazi proizvodnje u južnoj Italiji.<sup>68</sup> Morfološke i dekoracijske značajke moguće je izdvojiti na enohojama, pelikama i skifima upravo zbog njihove brojnosti.

Detaljnim uvidom u materijal iz Ise zamjećuju se razlike između uvezenih i lokalnih posuda tipa *Gnathia*, koje je uostalom uočio i Kirigin, i to u oblicima, sustavu dekoracije i izvedbi motiva.<sup>69</sup> No i unutar te skupine lokalnih posuda zamjećuju se određene specifičnosti, koje se mogu svrstati unutar tri skupine ili podskupine, ovdje označene sa a), b) i c).

a) Prvu skupinu čine enohoje, skifi i pelike koje oblikom i izborom motiva imitiraju kanuzijske skupine KKG i skupinu RPR. Enohoje imaju loptasto tijelo na uskoj stožastoj stopi, dok ručka nadvisuje trolisni izljev i okomito se spušta na njega. Radi lakšeg snalaženja u razlikama unutar isejskih enohoja, ovaj oblik nazivam isejskim enohojama tipa A (Tablica 1). Loptasta su tijela i enohoje skupine KKG, ali, za razliku od isejskih,

The most frequent forms of *Gnathia* ware thus far found in research in the eastern Adriatic are vessels for consuming wine, i.e., oinochoai, pelikai and skyphoi. The remaining forms, such as lekythoi, hydriai, plates and bowls, are present in much smaller numbers, while thus far no large vessels, such as the bell and voluted kraters produced in the initial phase in southern Italy, have been documented.<sup>68</sup> The morphological and decorative features may be distinguished on oinochoai, pelikai and skyphoi precisely thanks to their high number.

Differences in shapes, decorative system and rendering of motifs between imported and local *Gnathia* ware vessels can be seen after a detailed inspection of the materials from Issa, which were also noted by Kirigin.<sup>69</sup> However, even inside this group of local vessels, certain specifics can be noticed which may be classified into three groups or sub-groups, here designated a), b) and c).










a) The first group consists of oinochoai, skyphoi and pelikai which imitate the Canosan LCG and RPR group in terms of shape and selection of motifs. On the oinochoai, the spherical body rests on a conical foot, while the handles overarches the trefoil mouth, descending upon it vertically. In order to more easily follow the changes among the Issa oinochoai, I shall call this shape Issa oinochoe type A (Table 1). The spherical body is also shared by the oinochoai of

68 Podatak je dobiven analizom cjelokupnoga dosad objavljenog materijala na istočnom Jadranu, Miše 2010.

69 Kirigin 1990a, str. 62-63.

68 The data were obtained by an analysis of all thus far published materials from the eastern Adriatic, Miše 2010.

69 Kirigin 1990a, pp. 62-63.

ENOHOJE / OINOCHOAI								
KKG RPR								
		TIP A / TYPE A	TIP B / TYPE B	TIP B1 / TYPE B1	TIP B2 / TYPE B2	TIP C / TYPE C	TIP C1 / TYPE C1	TIP C2 / TYPE C2
I.								
II.								
III.								

Tablica 1.

Tipologija isejskih enojoja keramike tipa Gnathia

Table 1.

Typology of Isseian Gnathia oinochoai

one imaju kratak i uzak vrat, s malim trolisnim izljevom koji ručka ne nadvisuje<sup>70</sup>. Osim loptastog tijela, vjerojatno pod utjecajem skupine RPR, isjeske enojoje tipa A imaju po sredini nepravilnih i gustih kanelura metopu, unutar koje je bijelom bojom naslikana ptica ili teatarska maska, kao na primjeru iz Grčko-helenističke zbirke AMS-a<sup>71</sup> (sl. 8). Katkad je, jer to nije pravilo, na završetku ručki aplicirana lavlja glava ili teatarska maska.<sup>72</sup>

Prema brojnosti skifi su, poslije enojoja, drugi najučestaliji oblik koji se pojavljuje na istočnoj obali Jadrana. Jednako kao enojoje, i skifi pokazuju sličnost u morfologiji s apulskim oblicima, posebno sa skifima skupina KKG i RPR (sl. 6 i 9). Kod skifa apulske proizvodnje tijelo posude s kanelurama ima blagi S-profil, odnosno blago je suženo ispod oboda, a stoji na visokoj profiliranoj stopi.<sup>73</sup> Skifi iz Ise, ovdje isejski skifi tipa A, imaju izraženiji S-profil, a iz stožaste stope izlazi noga. Ovaj oblik skifa s nogom nije dokumentiran u apulskoj proizvodnji. Noga je u

the LCG, but as opposed to their Issa counterparts, they have a short and narrow neck with a small trefoil mouth, while the handle does not overarch.<sup>70</sup> Besides the spherical body, probably under the influence of the RPR group, the Issa type A oinochoe feature a metope in the middle of irregular and dense fluting, within which a white bird or theatre mask is painted, which can be seen on the example from the AMS Graeco-Hellenistic Collection (Fig. 8).<sup>71</sup> Sometimes, although not as a rule, they have a lion's head or theatre mask at the end of the handle.<sup>72</sup>

In terms of numbers, oinochoai are followed by skyphoi as the second most frequent shape which appears on the eastern Adriatic coast. Like the oinochoai, the skyphoi also bear a morphological resemblance to the Apulian shapes, particularly the skyphoi of the LCG and RPR groups (Fig. 6 and 9). The body of the Apulian-produced skyphoi with fluting has a slight S-profile, meaning it narrows slightly beneath the rim, and stands on a high articulated foot.<sup>73</sup> The Issa skyphoi, here Issa skyphos type A, have a much more prominent S-profile, and the stem emerges from a conical foot. This skyphos with

70 Usporedbe s uvoznim enojojama iz grobnica 3/1976 (Cambj, Kirigin, Marin 1981, T. X. 35), grobnice 22/1980 (Kirigin, Marin 1988, T. 26. 1-13) i grobnice 2/1997 (Katić 2010, T. XXIII-XXV), gdje su pronađene zajedno s enojojom Aleksandrijske skupine (Katić 2010, T. XXVI).

71 Kirigin 1990a, T. 27. 1 i T. 30. 2 i 3.

72 Čargo 2008, str. 108, br. 7; Katić 2010, T. XXII.

73 Lanza 2006, str. 83-85.

70 A comparison with the imported oinochoai from tomb 3/1976 (Cambj, Kirigin, Marin 1981, P. X. 35), tomb 22/1980 (Kirigin, Marin 1988, P. 26. 1-13) and tomb 2/1997 (Katić 2010, P. XXIII-XXV), where they were found together Alexandrian group oinochoai (Katić 2010, P. XXVI).

71 Kirigin 1990a, P. 27. 1 and P. 30. 2 and 3.

72 Čargo 2008, p. 108, no. 7; Katić 2010, P. XXII.

73 Lanza 2006, pp. 83-85.



Slika 9.  
Isejski skif s kanelurama.  
Arheološka zbirka Issa (arhiv  
AMS-a)

Figure 9.  
Issa skyphos with fluting, Issa  
Archaeological Collection  
(Archive of AMS)



Slika 10.  
Pelika skupine KKG iz Visa. Grčko  
- helenistička zbirka AMS-a (foto:  
M. Miše).

Figure 10.  
LCG pelike from Vis, AMS  
Graeco-Hellenistic Collection  
(photograph by M. Miše)

početku mala, kao kod skifa tipa A, a poslije se produljuje - tip A 1. Kirigin je također zamijetio dva različita oblika isejskih skifa, s kanelurama i bez kanelura, a oba tipa imaju slični slikani dekor ispod oboda<sup>74</sup> (Tablica 2).

Broj dosad pronađenih pelika na istočnoj obali Jadrana ne može se mjeriti s brojem pronađenih enojoja i skifa. Iako im broj nije velik, ipak se zamjećuju određene morfološke značajke koje ih razlikuju od apulskih primjera (sl. 10 - uvezena pelika<sup>75</sup>; sl. 11 - isejska pelika). Kao kod enojoja i skifa, pelike lokalne produkcije imitiraju apulske primjere skupine RPR - ovdje isejske pelike tipa A. Tijelo im je također loptasto, na niskoj stopi, s uskim kratkim vratom, a po sredini kanelura imaju metopu<sup>76</sup> (Tablica 3).

Osim što su prema obliku slične kanuzijskim oblicima, na

stem has not been documented in Apulian production. Initially the stem was small, as on the type A skyphos, but later it became longer - type A 1. Kirigin also observed two different forms of the Issa skyphos, those with fluting and those without, and both types have similar painted decorations below the rim (Table 1).<sup>74</sup>

The number of pelikai thus far found on the eastern Adriatic coast cannot be compared to the number of oinochoai and skyphoi. Although their number is not high, certain morphological features can nonetheless be ascertained which distinguish them from their Apulian counterparts (Fig. 10 - imported pelike,<sup>75</sup> and Fig. 11 - Issa pelike). As with the oinochoai and skyphoi, the locally produced pelikai imitate the Apulian RPR group examples - here the Issa type A pelike. The body is also spherical on a low foot with a narrow neck, and a metope in the middle of the fluting (Table 3).<sup>76</sup>

74 Kirigin 1990a, T. 29b i c.

75 Na ovoj uvezenoj pelici neujednačeni premaz na površini svjedoči da je loše pečena. Loše pečeni posuda moglo se naći u Visu, no to ne znači da su one nužno lokalni rad. Naime, oblik i način ukrašavanja ovu peliku svrstavaju u uvezene primjerke. Ova tema zaslužuje više pozornosti, te ću o njoj raspravljati na drugome mjestu (rad u pripremi).

76 Cambi, Kirigin, Marin 1981, T. XIII. 10.

74 Kirigin 1990a, P. 29b and c.

75 The uneven glaze on the surface of this imported pelike testifies to its poor firing. However, poorly fired vessels could be found in Vis, and this does not mean that they necessarily represent local products, for the shape and decoration technique places them among the imported examples. This topic merits greater attention, and it will be discussed at greater length elsewhere (work in press).

76 Cambi, Kirigin, Marin 1981, P. XIII. 10.





Slika 11.  
Isejska pelika. Grčko -  
helenistička zbirka AMS-a  
(foto: T. Seser).

Figure 11.  
Issa pelike, AMS Graeco-  
Hellenistic Collection  
(photograph by T. Seser)



Slika 12.  
Isejski skif bez kanelura.  
Arheološka zbirka Issa  
(Arhiv AMS-a)

Figure 12.  
Issa skyphos without fluting,  
Issa Archaeological Collection  
(Archive of AMS)

isejskim enohojama i pelikama tipa A javlja se isti repertoar i izvedba motiva kao i kod skupina KKG i RPR. Na vratu je naslikan bršljan s okomitim listovima i krugovima oko njega u bijeloj boji, iznad kojeg je žuta valovita grančica. Usporedbom izvedbe motiva na isejskim enohojama i pelikama tipa A s posudama skupina KKG i RPR može se zamijetiti da je motiv na isejskim primjerima rađen debljim potezima kista. Dakako, lošija izvedba ne mora nužno značiti i lošiji lokalni rad<sup>77</sup> (sl. 8). Što se tiče dekoracije na skifima, i ona pokazuje očit utjecaj skupina KKG i RPR. Jednostavne vodoravne crte, istočkane ili pune, potom valovite crte u bijeloj ili crvenoj boji te kratke kose crte koje imitiraju motiv "nazubljene pile" skupine KKG, nalaze se iznad kanelura i čine cjelokupni repertoar motiva na svim tipovima isejskih skifa.

Budući da isejske enohoje i pelike iz skupine a) oblikom i ukrasom pokazuju dosta sličnosti s enohojama skupine KKG, valja spomenuti da je glina isejskih enohoja blijedožuta (Munsell 10YR 8/4), dok je kod kanuzijskih blijedocrvena (Munsell 2.5YR 8/2).

Na osnovi svega navedenog može se pretpostaviti da je






Besides similarities with the Canosan shapes, the same repertoire and rendering of motifs appear on the Issa type A oinochoai and pelikai as on the LCG and RPR examples. Ivy with vertical leaves and circles around it is painted on the neck in white, above which is yellow wavy branch. A comparison between the motif rendering on the Issa type A oinochoai and pelikai and the LCG and RPR vessels indicates that the motif on the Issa examples features thicker brush strokes. Of course, poorer rendering need not necessarily mean poorer local work (Fig. 8).<sup>77</sup> As to the decoration on the skyphoi, it does not deviate from the obvious LCG and RPR influence. Simple horizontal dotted or solid lines, wavy red or white dashes, and short diagonal lines, which imitated the "toothed saw" of the LCG, can be found above the fluting, and it constitutes the entire repertoire of motifs on all types of Issa skyphoi.

Given that the Issa oinochoai and pelikai from group a) exhibit considerable similarities in shape and ornamentation with the LCG oinochoai, it is noteworthy that the clay in the Issa oinochoai is pale yellow (Munsell 10YR 8/4), while in the Canosan examples it is pale red (Munsell 2.5YR 8/2).

77 Za usporedbu iste izvedbe motiva kod aska kratkog vrata i loptastog tijela, koji je datiran u 3. st. pr. Kr., iz Taranta, gdje je ptica unutar metope nespretno naslikana, vidi Grapler 1997, str. 59, sl. 7.





77 For a comparison of the same motif rendering on a short-necked askos with spherical body from Taranto, dated to the third century BC, on which a bird is awkwardly painted inside a metope, see Grapler 1997, p. 59, Fig. 7.



PELIKE / PELIKAI					
	TIP A / TYPE A	TIP B / TYPE B	TIP B1 / TYPE B1	TIP B2 / TYPE B2	TIP C / TYPE C
I.					
II.					
III.					

Tablica 2.  
Tipologija isejskih pelika keramike tipa *Gnathia*

Table 2.  
Typology of Isseian *Gnathia* pelikai

SKIFI / SKYPHOI				
	TIP A / TYPE A	TIP B / TYPE B	TIP B1 / TYPE B1	TIP B2 / TYPE B2
I.				
II.				
III.				

Tablica 3.  
Tipologija isejskih skifa keramike tipa *Gnathia*.

Table 3.  
Typology of Isseian *Gnathia* skyphoi

postojala izravna trgovačka veza između Daunije i Ise.

b) Druga skupina isejske keramike tipa *Gnathia* pokazuje određena morfološka i dekoracijska odstupanja u odnosu na prethodnu. Enohoja, ovdje isejske enohoje tipa B, imaju elegantnije tijelo, s višom stožastom stopom, u odnosu na enohoje tipa A, ali, pod utjecajem skupine RPR, i dalje zadržavaju metopu u gornjem pojasu kanelura. Utjecaj apulskih (oblikom pokazuju više sličnosti s tarantskom ili mesapskom proizvodnjom negoli s daunskom, osobito posude Aleksandrijske skupine) posuda keramike tipa *Gnathia* razvidan je u obliku enohoja tipa B, ali u izboru motiva

Pursuant to the aforementioned points, it may be assumed that there was direct trade between Daunian and Issa.

b) The second group of Isseian *Gnathia* ware exhibits certain morphological and decorative deviations from the preceding group. The oinochoe, here the Issa type B oinochoe, has a more elegant body with a higher conical foot than the type A oinochoe, although, still influenced by the RPR group, retaining the metope in the upper fluting belt. The influence of Apulian *Gnathia* ware (the shape bears greater similarity to Taranto and Messapian production than Daunian, especially the Alexandrian group) can



Slika 13.  
Isejska enohoja tipa B.  
Arheološka zbirka Issa (arhiv  
AMS-a)

Figure 13.  
Issa type B oinochoe, Issa  
Archaeological Collection  
(Archive of AMS)



Slika 14.  
Pelika tipa B iz Visa. Grčko -  
helenistička zbirka AMS-a  
(foto: M. Miše).

Figure 14.  
Type B pelike from Vis, AMS  
Graeco-Hellenistic Collection  
(photograph by M. Miše)

počinje se osjećati utjecaj ostalih središta proizvodnje i ostalih keramičkih vrsta koje su se proizvodile na istočnom Mediteranu, poput keramike tipa *West Slope*<sup>78</sup> (sl. 13).

Daljnji razvoj isejskih enohoja prati produljenje vrata, dok tijelo posude nije više loptasto kao kod tipa B. Budući da su kanelure na trbuhu podijeljene u dva pojasa, a da metopa polako nestaje - ovaj tip isejskih enohoja nazvala sam tipom B 1 (Tablica 1). Osim toga, zamjećuje se da na tim enohojama više nema osnovnih elemenata apulske keramike tipa *Gnathia*, odnosno da nestaje slikani ukras, koji je zamijenjen motivima keramike tipa *West Slope* (vidi dalje).<sup>79</sup>

Skifi zadržavaju isti oblik, s ponešto izduženijom nogom (Tablica 2).

Nakon početne faze pelike i dalje zadržavaju loptasti oblik, koji je naglašen u području ramena posude, ali je sada vrat kraći i deblji. U početku su većih dimenzija, tip B, a poslije se smanjuju te im je stopa uža, tip B 1 (Tablica 3). Katkad, kao na primjercima iz grobnice 22/1980 na Martvilu i grobnice iz rasadnika palmi u Visu, imaju apliciranu masku ili ljudsku glavu na kraju ručke, odnosno mjestu

be seen in the shape of the type B oinochoe, but in the selection of motifs one begins to see the influence of other production centres and other pottery types that were produced in the eastern Mediterranean, such as *West Slope* ware (Fig. 13).<sup>78</sup>

The further development of the Issa oinochoai saw the extension of the neck, while the vessel body was no longer spherical as with type B. Since the fluting on the belly was divided into two belts, and the metope gradually disappeared, I referred to this type of Issa oinochoe as type B 1 (Table 1). Additionally, it has been noted that these oinochoai no longer bear the basic elements of Apulian *Gnathia* ware, i.e., the painted ornament disappeared to be replaced by the motifs of *West Slope* ware (see below).<sup>79</sup>

The skyphoi retained the same shape, with a somewhat more elongated stem (Table 2).

After the initial phase, the pelikai retained their spherical shape, which was prominent in the area of the vessel shoulder, but the neck became shorter and wider. Initially they had larger dimensions, type B, while later their size diminished and the foot became narrower - type B 1 (Table 3). Sometimes, as on the

78 Cambi, Kirigin, Marin 1981, T. XIII. 1, 6, 18.

79 Cambi, Kirigin, Marin 1981, T. XV; Kirigin 2008, str. 82, br. 44.

78 Cambi, Kirigin, Marin 1981, P. XIII. 1, 6, 18.

79 Cambi, Kirigin, Marin 1981, T. XV; Kirigin 2008, p. 82, no. 44.



Slika 15.  
Isejska enohoja tipa C.  
Arheološka zbirka Issa (arhiv  
AMS-a)

Figure 15.  
Issa type C oinochoe, Issa  
Archaeological Collection  
(Archive of AMS)

gdje se spajaju s trbuhom posude.<sup>80</sup> Pelika tipa B pronađena je u Starome Gradu, ali mjesto i kontekst nalaza nisu nažalost poznati.<sup>81</sup>

Među pelikama tipa B oblikom se ističe nekoliko pelika iz Ise, tipa B 2. Radi se o loptastim pelikama, kratkog debelog vrata, širokog otvora i široko raspoređenih kanelura (Tablica 3). Na ovom tipu pelika u pravilu nema ukrasa te na prvi pogled pokazuju sličnost s pelikama dirahijske radionice. Ovakav oblik loptastih pelika dokumentiran je, međutim, u nekropoli u Tarantu u fazi D, odnosno od 225. do 200. g. pr. Kr., gdje se spominju kao stolne amfore.<sup>82</sup> Slična posuda pronađena je u grobnici kod rasadnika palmi u Visu, a pripisana je lokalnoj proizvodnji.<sup>83</sup>

Unutar ove skupine dekorativni sustav na vratu enohoja sastoji se od bršljana, ogrlice i ovula između kojih mogu biti labudovi. Iako se pojavljuje motiv bršljana, on se znatno razlikuje od motiva bršljana skupina KKG i RPR iz prethodne faze. Motivi nisu slikani u bijeloj i žutoj boji, već u tehnici barbotina, odnosno nanošenjem debljih

examples from tomb 22/1980 at Martvilo and the grave at the palm nursery in Vis, they have an applied masque or human head next to the handle, at the point where the handles are connected to the vessel belly.<sup>80</sup> The type B pelike was found in Stari Grad, but unfortunately the find site and context are not known.<sup>81</sup>

Among the type B pelikai, several pelikai from Issa, type B 2, stand out. These are spherical pelikai, with short wide necks, wide mouths and broadly arranged fluting (Table 3). As a rule, this pelike type has not ornamentation, and at first glance it bears a resemblance to the pelikai from the Dyrrachium workshops. However, this spherical pelike shape has been documented at the necropolis in Taranto in phase D, i.e., 225 to 200 BC, where they were mentioned as table amphorae.<sup>82</sup> A similar vessel was found in the grave at the palm nursery in Vis, and it has been attributed to local production.<sup>83</sup>

Inside this group, the decorative system on the oinochoe neck consists of ivy, garlands and ovules between which there may be swans. Even though the ivy motif appears, it differs considerably from the ivy in the LCG and RPR examples from the preceding phase. The motifs are not painted white and yellow, but rather in the barbotine technique, i.e., by application of thicker layers of brown clay to the vessel's surface. The leaves are heart-shaped, horizontal, more regular, turned backward, and the branch is wavy. This ivy type in barbotine technique is also known on the amphorae of Large Leaf group of West Slope ware, dated from 120 to 86 BC.<sup>84</sup> The spearhead necklace (or lanceolate leaves) motif on the oinochoe neck was frequent on the West Slope ware amphorae from the third century BC, but also on the lids of the Large Leaf group.<sup>85</sup> However, the motifs on the vessels of this West Slope ware group are painted white. The horizontal palm frond motif done in barbotine technique on the belly of the oinochoe in the Vis Collection (as oinochoe from Vis, Fig. 13), below the rim of the skyphos and on the skyphos from the AMS permanent display appeared on vessels of the Macedonian West Slope type in the third century. The motif was painted white, and it has been distinguished as one of the basic features of production.<sup>86</sup> It is interesting that both skyphoi from the AMS have a shape known in southern Italy, particularly

80 Za peliku s Martvila vidi Kirigin, Marin 1988, T. XXIII. 3, a za peliku kod rasadnika palmi Čargo 2008, str. 112, br. 11.

81 Miše 2005, str. 41, br. 32, sl. 19; Kirigin 2008.

82 Hempel 2001, str. 239, T. 8.

83 Čargo 2008, str. 96 i 111, br. 10. Autor je navodi kao peliku, ali sudeći prema okomitom položaju ručke te širokom tijelu, prije se radi o stolnoj amfori.

80 For the pelike from Martvilo, see Kirigin, Marin 1988, P. XXIII. 3; for the pelike from the palm nursery, Čargo 2008, p. 112, no. 11.

81 Miše 2005, p. 41, no. 32, Fig. 19; Kirigin 2008.

82 Hempel 2001, p. 239, P. 8.

83 Čargo 2008, pp. 96 and 111, no. 10. The author referred to it has an amphora, although its vertical handles and broad body tend to indicate that it was more likely a table amphora.

84 Rotroff 1991, pp. 89-90, Fig. 22; Alexandropoulou 2002, pp. 27-28, Fig. 13.

85 Rotroff 1991, pp. 89-90, Fig. 24; Rotroff 2001, pp. 99-100, 111, Fig. 1. The necklace motif on the vessel neck was also known in the late phase of Apulian *Gnathia* ware, although below a wavy and zigzag line from which several oblong pendants hang (De Francesco 2004, p. 263, Fig. 2 and 3 and pp. 273-274, no. 198 and 199).

86 For the oinochoe from Vis, Čargo 2007, pp. 31-33, no. 1, while for the skyphos from the AMS permanent display, see Kirigin 2008, p. 80, no. 42; Alexandropoulou 2001, pp. 66-68, Fig. 29.



slojeva smeđe gline na površinu posude. Listovi su srcolikog oblika, vodoravni, pravilniji, okrenuti unatrag, a grančica je valovita. Ovakav tip bršljana u tehnici barbotina poznat je na amforama skupine s motivom velikog lista keramike tipa *West Slope (Large Leaf Group)* koja se datira od 120. do 86. g. pr. Kr.<sup>84</sup> Motiv ogrlice s kopljastim privjescima (engl. *spearhead necklace* ili *lanceolate leaves*) na vratu enohoje čest je na antičkim amforama keramike tipa *West Slope* iz 3. st. pr. Kr., ali i na poklopcima skupine s motivom velikog lista.<sup>85</sup> Međutim, motivi na posudama ove skupine keramike tipa *West Slope* slikani su bijelom bojom. Motiv vodoravne palmine grane u tehnici barbotina na trbuhu enohoje iz zbirke u Visu (kao na enohoji iz Visa, sl. 13), ispod oboda skifa i na skifu iz stalnog postava AMS-a, pojavljuje se na posudama makedonske keramike tipa *West Slope* u 3. st. pr. Kr. Motiv je slikan bijelom bojom, a izdvojen je kao jedna od osnovnih značajka proizvodnje.<sup>86</sup> Zanimljivo je da oba skifa iz AMS-a imaju oblik koji je poznat u južnoj Italiji, posebno u proizvodnji mesapskih radionica, a koji, prema dostupnoj mi literaturi, nisam pronašla na istoku.<sup>87</sup> Ovoj skupini, uz već spomenute posude, možemo pribrojiti i dvije enohoje iz Grčko-helenističke zbirke AMS-a, jednu iz grobnice 14 sa starijih istraživanja na Martvilu, jednu iz grobnice 180 na Vlaškoj njivi, te dvije enohoje iz stalnog postava AMS-a.<sup>88</sup> Na enohoji iz izložbene vitrine u AMS-u i enohoji iz grobnice 3/1976, koja je izložena u Zbirci u Visu, nalazi se motiv vinove loze, također u barbotin tehnici, s uvijenim grančicama, precizno izvedenim listovima loze i grozdovima.<sup>89</sup> Isti motiv slikan bijelom bojom ili u tehnici barbotina pojavljuje se na keramici *Bracket Leaf Group* tipa *West Slope*, koja se datira oko sredine 3. st. pr. Kr.<sup>90</sup> S obzirom na navedene analogije, možemo pretpostaviti da je tehnika barbotina stigla u Isu iz Makedonije, a ne iz Grčke ili Apulije. No tu pretpostavku valja još istražiti.

Drugu skupinu isejske keramike tipa *Gnathia*, b) skupinu, predstavljaju motivi na enohojama tipa B 1. Na njima je oblik i dalje apulski, dok je dekoracija potpuno pod utjecajem keramike tipa

the products of the Messapian workshops, and which, according to the relevant literature available to me, I have not found in the east.<sup>87</sup> Two oinochoai from the AMS Graeco-Hellenistic Collection (one from tomb 14 in the earlier research at Martvilo, and the other from tomb 180 at Vlaška njiva) as well as two oinochoai from the AMS permanent display may be counted in this group together with the already mentioned vessels.<sup>88</sup> A grape vine motif, also in barbotine technique, with curving branches, precisely rendered grape leaves and bunches can be seen on the oinochoe in the display case in the AMS and the oinochoe from tomb 3/1976, exhibited in the Collection in Vis.<sup>89</sup> The same motif painted white or in barbotine technique also appears in the bracket leaf group of West Slope ware, which has been dated to the mid-third century BC.<sup>90</sup> Given the aforementioned analogies, it may be assumed that the barbotine technique arrived in Issa from Macedonia, and not from Greece or Apulia. However, this hypothesis should be further researched.

The second group, b), of Isseian *Gnathia* ware consists of motifs on type B 1 oinochoai. On them, the shape is still Apulian, but the decoration is entirely influenced by West Slope ware. The basic decorative system consists of a chessboard with disappearing square motifs rendered by engraving on the long neck of the oinochoe (Fig. 13). The decorative system in which the chessboard with disappearing square motifs is customary on West Slope ware, particularly on table amphorae, which was initially rendered in white paint, and then later, from the mid-third century BC onward, by engraving.<sup>91</sup> Out of the thus far published vessels from this phase, a noteworthy example is the oinochoe from tomb 5/1976 at Martvilo, now held in the AMS Graeco-Hellenistic Collection, with applied women's head at the end of the handle, which has been dated broadly from the third to second centuries BC.<sup>92</sup> It is interesting that thus far no table amphorae and skyphoi with

84 Rotroff 1991, str. 89-90, sl. 22; Alexandropoulou 2002, str. 27-28, sl. 13.  
85 Rotroff 1991, str. 89-90, sl. 24; Rotroff 2001, str. 99-100, 111, sl. 1. Motiv ogrlice na vratu posude poznat je i u kasnoj fazi apulske keramike tipa *Gnathia*, ali ispod valovite i cik-cak crte o kojoj više izduženi privjesci (De Francesco 2004, str. 263, sl. 2 i 3, i str. 273-274, br. 198 i 199).  
86 Za enohoju iz Visa Čargo 2007, str. 31-33, br. 1, a za skif iz stalnog postava AMS-a vidi Kirigin 2008, str. 80, br. 42; Alexandropoulou 2001, str. 66-68, sl. 29.  
87 Osobnim uvidom u neobjavljeni keramički materijal iz Orije imala sam prilike uočiti taj oblik skifa. Ovom prigodom zahvaljujem prof. dr. Graziji Semeraro i Francesci Silvestrelli koje su mi omogućile uvid u materijal iz Orije. Nažalost, osim publikacije Stelle Drougou iz 1991. g., o keramičkoj produkciji zapadne Grčke i Makedonije malo podataka mi je trenutno dostupno.  
88 Dvije enohoje iz stalnog postava AMS-a donosi Kirigin 2008, str. 83-84, br. 45 i 46, enohoju s Martvila pronađenu u istraživanjima 1955. godine donosi Čargo 2009, T. 31. 4 i 4a, dok me na enohoju s Vlaške njive, koja nije objavljena, upozorila kolegica Marina Ugarković, te joj ovom prigodom zahvaljujem. Osobnim uvidom u materijal iz Grčko-helenističke zbirke u ovu sam skupinu uvrstila enohoje Fb-1451 i Fb-1689.  
89 O enohoji iz grobnice 3/1976 vidi Cambi, Kirigin, Marin 1981, Tab. X. 22; Kirigin 1986, str. 31, br. 184, a o enohoji iz stalnog postava AMS-a vidi Kirigin 2008, str. 83, br. 45.  
90 Rotroff 1991, str. 65-70.

87 I had the opportunity to observe this skyphos shape during a personal inspection of the unpublished pottery from Oria. Here I would like to thank Prof. Grazia Semeraro, Ph.D., and Francesca Silvestrelli, who allowed me to examine the materials from Oria. Unfortunately, besides the publication by Stella Drougou in 1991 there are little data available to me on the pottery production of western Greece and Macedonia.  
88 The two oinochoai from the AMS permanent display were published by Kirigin 2008, pp. 83-84, no. 45 and 46, the oinochoe from Martvilo found in research in 1955 was published by Čargo 2009, P. 31. 4 and 4a, while I was informed of the oinochoe from Vlaška njiva, which has not been published, by my colleague Marina Ugarković, whom I would like to thank. After a personal inspection of the materials from the Graeco-Hellenistic Collection, I included the oinochoai Fb-1451 and Fb-1689 in this group.  
89 For the oinochoe from tomb 3/1976 see Cambi, Kirigin, Marin 1981, Pl. X. 22; Kirigin 1986, p. 31, no. 184, and for the oinochoe from the AMS permanent display see Kirigin 2008, p. 83, no. 45.  
90 Rotroff 1991, pp. 65-70.  
91 Rotroff 1991, pp. 60-61, P. 27, no. 49, P. 45, no. 117-118 and P. 46, no. 119; Rotroff 2002, p. 99.  
92 Cambi, Kirigin, Marin 1981, P. XV. Unfortunately, the entire inventory of tomb 5 has not been published, except for the vessels here. The oinochoe from the Graeco-Hellenistic Collection is recorded under inventory number Fb-1025.

*West Slope*. Osnovni dekoracijski sustav čine motivi šahovskih polja i nestajućih kvadrata izvedeni tehnikom urezivanja na dugačkom vratu enojoja (sl. 13). Dekorativni sustav u kojemu se izmjenjuju motivi šahovskih polja s nestajućim kvadratima uobičajen je kod keramike tipa *West Slope*, posebno na stolnim amforama, gdje je u početku slikan bijelom bojom, a poslije se, od sredine 3. st. pr. Kr., urezuje.<sup>91</sup> Od dosad objavljenih posuda ove faze ističe se enojoja iz grobnice 5/1976 na Martvilu s apliciranom ženskom glavom na završetku ručki, koja je datirana dosta široko, u 3. i 2. st. pr. Kr., te enojoja iz Grčko-helenističke zbirke AMS-a.<sup>92</sup> Zanimljivo je da u Visu, zasad, nisu pronađene stolne amfore i skifi s motivima šahovskog polja.

c) Posljednju skupinu isejske keramike tipa *Gnathia* obilježavaju znatne izmjene u oblicima posuda i njihovoj dekoraciji. Enojoje dobivaju srcoliko tijelo na visokoj stožastoj stopi, vrat je dugačak i ravan, a masivna ručka završava uzdignutim šiljkom (Tablica 1). Kirigin je također uočio ovu skupinu, pretpostavivši da predstavlja imitaciju rimskih republikanskih brončanih enojoja.<sup>93</sup> U pravilu ovaj tip enojoja, ovdje tip C, nema kanelure po trbuhu, osim enojoje iz zbirke u Visu s kanelurama na donjem dijelu trbuha.<sup>94</sup> Ovaj oblik enojoja nije dokumentiran u južnoitalskoj produkciji keramike tipa *Gnathia*. Postoje tri inačice isejskih enojoja tipa C: s koničnim trbuhom (enojoja iz grobnice u Stonci<sup>95</sup>), brojni primjerci sa srcolikim trbuhom, tip C 1, i u kasnijim inačicama oblik kod kojeg se iz široke stope uzdiže kratka noga, a vrat posude je kraći, tip C 2 (Tablica 1). Ovaj posljednji oblik nastavlja se u lokalnoj produkciji sivopremazane i crvenopremazane keramike u Isi tijekom 1. st. pr. Kr.<sup>96</sup> Enojoje tipa C pronađene su na Martvilu u grobnicama III i IV/1955, 14/1979.<sup>97</sup>

Skifi ove posljednje skupine imaju naglašen trbuh, odnosno tijelo je loptasto i kraće, te često umjesto crnog premaza imaju smeđi premaz.<sup>98</sup> Isti oblik skifa, ali bez kanelura, čini posljednji oblik isejskih skifa, tip B 2<sup>99</sup> (Tablica 2).

Posljednji izdvojeni oblik pelika, ovdje isejski tip C, potpuno je različit od prethodnih oblika. Tijelo je srcolikog oblika kao i kod enojoja tipa C. Otvor je široko modeliran, a na vrhu ručki aplicirana

chessboard motifs have been found in Vis.

c) In the last group of Isseian *Gnathia* ware, significant changes occurred in the shapes of the vessels and their decoration. The oinochoai acquired a heart shape belly, resting on a conical foot, with a long and straight neck and massive handles ending in an upright point (Table 1). Kirigin also noticed this group, assuming that they were an imitation of the Roman Republic bronze oinochoai.<sup>93</sup> As a rule, this type of oinochoai, type C here, has no fluting on the belly, except for the oinochoe from the Collection in Vis with fluting in the lower part of the belly.<sup>94</sup> This oinochoe shape has not been documented in southern Italian *Gnathia* ware production. There are three variants of the Issa type C oinochoe: with a conical belly (oinochoe from the tomb in Stonca bay near Vis),<sup>95</sup> numerous examples with heart-shaped belly, type C 1, and in later variants, a shape on which a short stem rises from a wide foot, while the vessel's neck is shorter, type C 2 (Table 1). This last shape continued in local production of Grey and Red glazed pottery in Issa during the first century BC.<sup>96</sup> Type C oinochoai were found at Martvilo in tomb III and IV/1955, 14/1979.<sup>97</sup>

The skyphoi of this group c) have a prominent belly, i.e., the body is spherical and often with brown instead of black glaze.<sup>98</sup> The same skyphos shape, but without fluting, is the last Issa skyphos shape - type B 2 (Table 2).<sup>99</sup>

The last pelike shape set aside, Issa type C here, is entirely different from the preceding shapes. The body is heart-shaped as on the type C oinochoe. The mouth is modelled widely, and two spools are applied to the tip of the handles (Table 3). This vessel type, but without ornaments and with smaller dimensions, appeared in the Isseian production of Grey and Red glazed pottery.<sup>100</sup> Besides Issa, the type C pelikai were found in Stari Grad and in Kamenjača near Sarajevo.<sup>101</sup> The shape is unknown in the production of southern Italy, Greece and Asia Minor. The closest analogies I found to the applied spools on the vessel handles

91 Rotroff 1991, str. 60-61, T. 27, br. 49, T. 45, br. 117-118, i T. 46, br. 119; Rotroff 2002, str. 99.

92 Cambi, Kirigin, Marin 1981, T. XV. Nažalost, grobni inventar grobnice 5 nije objavljen, osim ove posude. Enojoja iz Grčko-helenističke zbirke nalazi se pod inventarnim brojem Fb-1025.

93 Kirigin 1990a, str. 61. Za usporedbu s rimskim brončanim enojojama vidi: Hayes 1984.

94 Čargo 2007, str. 33, br. 4.

95 Rapanić 1967, T. IV. 2.

96 Čargo 2007, str. 38 i 43.

97 O enojojama iz grobnica istraženih 1955. g. vidi: Kirigin 1985, T. II, sl. 3, br. 1-4, T. III, sl. 5, br. 1, i Čargo 2010, str. 111, 128-131, a za grobnice istražene 1976. g. vidi: Cambi, Kirigin, Marin 1981, T. XIII. 4 i T. XIV. 13.

98 Skifi istog oblika, ali smeđeg premaza pronađeni su na rtu Ploča, a posebno su brojni u Resniku pa je moguće pretpostaviti da pripadaju resničkoj, a ne isejskoj produkciji (Šešelj 2010). Za ovakve pretpostavke ipak treba pričekati cjelokupnu analizu materijala iz Resnika, kao i arheometrijske analize.

99 Cambi, Kirigin, Marin 1981, T. XIII. 12, 22 i 23; Kirigin 1990a, T. 29/c; Čargo 2009, T. 18. 6, T. 21. 14, T. 25. 4 i 5 i T. 33. 3.

93 Kirigin 1990a, p. 61. For a comparison with the Roman bronze oinochoai, see Hayes 1984.

94 Čargo 2007, p. 33, no. 4.

95 Rapanić 1967, P. IV. 2.

96 Čargo 2007, pp. 38 and 43.

97 For the oinochoai from the tombs excavated in 1955, see Kirigin 1985, P. II, Fig. 3. no. 1-4, P. III, Fig. 5., no. 1. and Čargo 2010, pp. 111, 128-131, while for the tombs excavated in 1976, see Cambi, Kirigin, Marin 1981, P. XIII. 4 and P. XIV. 13.

98 Skyphoi of the same shape, but with brown glaze, were found at Cape Ploče, and they are particularly numerous in Resnik, so it is possible to suppose that they belonged to Resnik, and not Issa, production (Šešelj 2010). However, such hypotheses must await a comprehensive analysis of the materials from Resnik, as well as an archaeometric analysis.

99 Cambi, Kirigin, Marin 1981, P. XIII. 12, 22 and 23; Kirigin 1990a, P. 29/c; Čargo 2009, P. 18. 6, P. 21. 14, P. 25. 4 and 5 and P. 33. 3.

100 Cambi, Kirigin, Marin 1981, P. XIII. 3 and P. XIV. 5; Čargo 2007, p. 38, no. 8 and p. 43, no. 20 and 21, on which the handle is missing.

101 For Issa, Rapanić 1967, P. IV. 3; Kirigin 1990a, P. 29, Fig. 1; Kirigin 2008, p. 132, no. 88. For the amphorae from Stari Grad, today in a museum in Venice, Vallicelli 2006, p. 258, Fig. 9 and for the finds near Sarajevo, Paškvalin 2002, P. III. 6.

su dva kalema (Tablica 3). Ovaj tip posuda, ali bez ukrasa i manjih dimenzija, javlja se u sivopremazanoj i crvenopremazanoj keramici isejske proizvodnje.<sup>100</sup> Osim u Isi, pelike tipa C pronađene su u Starome Gradu te u Kamenjači kod Sarajeva.<sup>101</sup> Oblik mi nije poznat ni u južnoitalskoj ni u grčkoj i maloazijskoj produkciji. Najbliže analogije za aplicirane kaleme na ručkama posuda pronašla sam na skifima pergamske proizvodnje reljefne keramike 2. i 1. st. pr. Kr., a slični su kalemi na skifu iz grobnice 86/2 iz Pergama, datirane 200.-190. g. pr. Kr.<sup>102</sup> Aplikacije na vrhovima ručki poznate su i u antičkoj produkciji keramike tipa *West Slope*: na kantarima i amforama keramike tipa *West Slope* i na čašama oblika 321-323 iz faze E 3, odnosno od 100. do 50. g. pr. Kr. u nekropoli u Tarantu.<sup>103</sup> No nijedan od navedenih oblika ne pripada keramici tipa *Gnathia* te smatram da ih možemo pripisati nekoj drugoj keramičkoj vrsti. Naime, apulsku keramiku tipa *Gnathia* čine, osim ukrasa koji se razvija tijekom triju faza proizvodnje, jasno definirani oblici na kojima se taj ukras pojavljuje. Novi oblici sa slikanom dekoracijom, koji se pojavljuju pred kraj proizvodnje u Apuliji, smatraju se novom keramičkom vrstom.<sup>104</sup>

Što se tiče dekoracije unutar ove skupine još se mogu pronaći motivi šahovskih polja i nestajućih kvadrata, ali sada na enohojama tipa C.<sup>105</sup> Kanelure polako nestaju, a na ramenima posuda pojavljuje se nov slikani ukras. Radi se o bijelim okomitim i vodoravnim crtama koje ramena i gornji dio trbuha enohoja dijele na metope u kojima je slikan znak X između čijih je krakova naslikan bijeli krug (sl. 15). Osim na enohojama tipa C, motiv se pojavljuje i na stolnim amforama tipa B.<sup>106</sup> U ovoj fazi, za razliku od prethodne, koristi se tehnika slikanja ukrasa, ali ono više nije polikromno. Prevladava bijela boja, a katkad se urezivanjem vodoravnih crta stječe dojam žutog slikanja, jer nakon pečenja ostaje u boji gline koja je u kontrastu s crnim premazom i bijelim ukrasom.<sup>107</sup> Skifi su često bez ukrasa, a ako ga imaju, onda su to i dalje vodoravne crte, ali bez "nazubljene pile". Kod skifa kanelure su u početku guste i nepravilne, ali, kao i kod enohoja, one polako nestaju (sl. 9 i 12).

## Rasprava

Nakon detaljne analize keramike tipa *Gnathia* iz Visa, ali i s istočnog Jadrana razvidno je da je Kirigin bio u pravu kad je uvezene posude izdvojio u prve tri faze te uspostavio razliku u odnosu na lokalne isejske posude tipa *Gnathia*, koje je svrstao u četvrtu fazu. S obzirom na nova saznanja i podatke o ovoj keramičkoj vrsti, Kiriginovu pretpostavku možemo nadopuniti i prošiti u kontekstu cijelog

are on the skyphoi of Pergamon relief pottery of the second and first centuries BC, and the spoons on the skyphos from tomb 86/2 in Pergamon, dated to roughly 200-190 BC, are similar.<sup>102</sup> The appliqué on the tips of the handles are also known in West Slope ware - on the West Slope kantharoi and amphorae and on cups of shape 321-323 from phase E 3, i.e., from 100 to 50 BC, from the necropolis in Taranto.<sup>103</sup> However, not one of these shapes is *Gnathia* ware, and I believe that they may be ascribed to some other pottery type. For besides the ornamentation which developed over three production phases, the Apulian *Gnathia* ware also has clearly defined shapes on which this ornamentation appears. The new shapes with painted decorations, which appeared toward the end of production in Apulia, are considered a new pottery type.<sup>104</sup>

As to the decoration inside this group, the chessboard and disappearing square motifs can still be found, but for now on oinochoai of type C.<sup>105</sup> Fluting gradually disappeared, while new painted decoration appeared on the shoulder. These are vertical and horizontal lines which separate the shoulder and upper portion of the belly of the oinochoe into metopes in which the symbol X is painted with a white circle painted between its bars (Fig. 15). Besides the type C oinochoai, the motif also appears on type B table amphorae.<sup>106</sup> In this phase, as opposed to the preceding one, the decoration painting technique was used, but it was no longer polychrome. White predominates, while the engraving of horizontal lines sometimes creates the impression of yellow painting, because after firing it remains in the colour of the clay, in contrast to the black glaze and white embellishment.<sup>107</sup> Skyphoi often lack decoration, and if they have it then it still consists of horizontal lines, but without the "saw tooth". On the skyphoi, the fluting was initially dense and irregular, but as with the oinochoai, it began to slowly disappear (Fig. 9 and 12).

## Discussion

After a detailed analysis of the *Gnathia* ware from Vis and also from the rest of the eastern Adriatic, it is apparent that Kirigin was justified in separating imported vessels into the first three phases and distinguishing them from the vessels of local Isseian *Gnathia* ware, which he classified into the fourth phase. However, given the supplements to Kirigin's hypothesis generated by more recent knowledge, it is possible to summarize the previous status of study of this pottery type not only in Vis, but the entire eastern Adriatic as well. Imported vessels from Vis, dated to the middle phase of *Gnathia* ware production from the latter half of the fourth century

100 Cambi, Kirigin, Marin 1981, T. XIII. 3 i T. XIV. 5; Čargo 2007, str. 38, br. 8 i str. 43, br. 20 i 21, kojima nedostaje ručka.

101 Za Isu Rapanić 1967, T. IV. 3; Kirigin 1990a, T. 29, sl. 1; Kirigin 2008, str. 132, br. 88. Amfore iz Staroga Grada, a danas u muzeju u Veneciji, Vallicelli 2006, str. 258, sl. 9, i za nalaze pokraj Sarajeva Paškvalin 2002, T. III. 6.

102 Özyiğit 2000, str. 195-198, T. 102. a.

103 Rotroff 1991, str. 59-102, T. 16. 10, T. 27. 49; Hempel 2001, str. 239, T. 8.

104 Hempel 2001, str. 111; Lanza 2006, str. 166.

105 Čargo 2007, str. 33, br. 3 i 4.

106 Kirigin 2008, str. 132, br. 88.

107 Kirigin 2008, br. 3.

102 Özyiğit 2000, pp. 195-198, P. 102. a.

103 Rotroff 1991, pp. 59-102, P. 16. 10, P. 27. 49; Hempel 2001, pp. 239, P. 8.

104 Hempel 2001, p. 111; Lanza 2006, p. 166.

105 Čargo 2007, p. 33, no. 3 and 4.

106 Kirigin 2008, p. 132, no. 88.

107 Kirigin 2008, no. 3.



istočnog Jadrana. U prvu skupinu, Kiriginovu prvu fazu, možemo ubrojiti uvezene posude iz Visa, koje su datirane u srednju fazu proizvodnje keramike tipa *Gnathia* druge polovice 4. st. pr. Kr. Ove posude ujedno spadaju u najstarije nalaze keramike tipa *Gnathia* na istočnom Jadranu, a u njih možemo ubrojiti i nalaze posuda mesapskih radionica iz Liburnije, koje su se proizvodile u ovom razdoblju. Naime, prema dosad objavljenim podacima, posude rane faze proizvodnje, koje su se proizvodile u radionicama u Tarantu od oko 360. do 330. g. pr. Kr., nisu dokumentirane na ovom dijelu Jadrana.<sup>108</sup> Nadalje, u drugu skupinu možemo uvrstiti posude kasne faze proizvodnje keramike tipa *Gnathia* iz posljednje četvrtine 4. i početka 3. st. pr. Kr., koje bi uključivale posude Aleksandrijske skupine iz Taranta te posude skupina KKG i RPR iz Kanuzija. Time smo spojili Kiriginovu drugu i treću fazu, jer su se te posude proizvodile u isto vrijeme. U treću skupinu ubrajamo lokalne isejske posude, koje Kirigin stavlja u četvrtu fazu. Detaljnom analizom oblika i dekoracije isejsku keramiku tipa *Gnathia* možemo podijeliti u tri skupine. Prvu skupinu obilježio je snažan utjecaj skupina KKG i RPR iz Kanuzija, što je razvidno iz morfologije enojoja, pelika i skifa lokalne produkcije, kao i izbora motiva na njima. Na posudama druge skupine primjećuje se da polako nestaje utjecaj apulske proizvodnje, iako poneke enojoje i skifi još zadržavaju slične oblike, dok su motivi pod utjecajem keramike tipa *West Slope*. Treću skupinu čine enojoje i pelike specifičnog srololikog oblika te skifi s kratkim zadebljanim tijelom bez kanelura, a ukras je slikan bijelom bojom.

Kirigin okvirno datira isejsku proizvodnju keramike tipa *Gnathia* u 2. i 1. st. pr. Kr.<sup>109</sup> Međutim, o početku i kraju isejske proizvodnje keramike tipa *Gnathia* ipak je potrebno nešto više reći.

### Datacija isejske keramike tipa *Gnathia*

Postavljanje kronološkog okvira isejske keramike tipa *Gnathia* otežava činjenica da dosad nije pronađena ni jedna zatvorena stratigrafska cjelina s isejskim posudama tipa *Gnathia*. Pomoć nam pruža samo pronalazak spomenutih grobnica 3/1976 i 14/1979 s nekropole Martvilo. Naime, u grobnici 3/1976 zajedno s 15 importiranih posuda pronađen je srebrni strater Herakleje Lukanske, datiran 350.-330. g. pr. Kr., te srebrni novac rimske Republike koji različiti autori prilično široko datiraju, od 268. do 155. g. pr. Kr.<sup>110</sup> U grobnici 14/1979, u kojoj većinu inventara čine isejske posude tipa *Gnathia*, novac nije pronađen pa je na temelju stilske i tipološke usporedbe s posudama u južnoj Italiji predložena datacija grobnice u kraj 3. st. i 2. st. pr. Kr.<sup>111</sup> Kirigin je na temelju nalaza novca iz grobnica s Martvila iskopanog 1955., 1976. i 1979. g. predložio okvirnu dataciju isejske keramike tipa

BC, can be placed into the first group, or Kirigin's first phase. These vessels are also the oldest *Gnathia* ware in the eastern Adriatic coast, and the finds of vessels from Messapian workshop from Liburnia, produced during this period, may also be added to them. For according to the data thus far published, vessels from the first phase of production, which were produced in the workshops of Taras from roughly 360 to 330 BC, were not documented in this part of the Adriatic.<sup>108</sup> Furthermore, the second group may include vessels from the late phase of *Gnathia* ware production from the final quarter of the fourth and early third centuries BC, which would include the Alexandrian group vessels from Taras and LCG and RPR vessels from Canusium. I have thereby merged Kirigin's second and third phases, because they were produced at the same time. The third group includes local Issa vessels, which Kirigin put in his fourth phase. A detailed analysis of shapes and decoration has made it possible to divide the Isseian *Gnathia* ware into three groups. The first group is characterized by the strong influence of the LCG and RPR group from Canusium, which can be seen in the morphology of locally produced oinochoai, pelikai and skyphoi, as well as the selection of motifs on them. The gradual disappearance of the influence of Apulian production is notable on the second group's vessels, although some oinochoai and skyphoi retained similar shapes, while the motifs were influenced by West Slope ware. The third group consists of oinochoai and pelikai with a specific heart shape belly, and skyphoi with short, wide bodies without fluting, and white painted decoration.

Kirigin generally dated Issa production of *Gnathia* ware to the second and first centuries BC.<sup>109</sup> However, something more must be said about *Gnathia* ware production in Issa.

### Dating of Isseian *Gnathia* ware

Setting a chronological framework for the Isseian *Gnathia* ware is rendered difficult by the fact that thus far not a single closed stratigraphic unit has been found with Isseian *Gnathia* vessels. The only help in this regard is the discovery of the aforementioned tombs 3/1976 and 14/1979 from the Martvilo necropolis. Together with 15 imported vessels, a silver stater of Herakleia Lucania, dated to roughly 350/330 BC and a silver coin of the Roman Republic, dated by various scholars from 268 to 155 BC, were found in tomb 3/1976.<sup>110</sup> In tomb 14/1979, in which most of the inventory consists of *Gnathia* ware, coins were not found, so based on stylistic and typological comparisons with vessels in southern Italy, dating of the tomb from the end of the third to the second centuries BC has been proposed.<sup>111</sup> On the basis of the coin finds from the tombs at Martvilo excavated in 1955, 1976 and 1979, Kirigin proposed a general dating for the Isseian *Gnathia* ware in

108 Za dataciju rane faze proizvodnje ove keramičke vrste vidi, Fozzer 1994, str. 325-354; Green 2001, str. 73-75, i ondje citirana ranija djela.

109 Kirigin 1990a, str. 63.

110 Cambi, Kirigin, Marin 1981, str. 69, bilj. 21. Ovdje se donose mišljenja različitih autora o dataciji srebrnog rimskog novca.

111 Cambi, Kirigin, Marin 1981, str. 70-71.

108 For the dating of the early production phase of this pottery type, see Fozzer 1994, pp. 325-354; Green 2001, pp. 73-75 and the works cited therein.

109 Kirigin 1990a, p. 63.

110 Cambi, Kirigin, Marin 1981, p. 69, note 21. Here the views of different scholars on the dating of silver Roman coins are presented.

111 Cambi, Kirigin, Marin 1981, pp. 70-71.

*Gnathia* u 2. i 1. st. pr. Kr.<sup>112</sup> Međutim, kako sam autor napominje, dokumentacija s iskopavanja godine 1955. nije potpuna i nije moguće jasno odrediti grobni inventar pojedine grobnice, ali ipak je grobnica IV/1955 datirana novcem s kraja 3. i početka 2. st. pr. Kr.<sup>113</sup>

Kirigin je iznio pretpostavku da je proizvodnja isejske keramike tipa *Gnathia* trajala sve do 1. st. pr. Kr., što je prihvatila većina autora, pa je pretpostavka poslužila kao argument za spuštanje kronologije cjelokupne proizvodnje keramike tipa *Gnathia* na Mediteranu.<sup>114</sup>

Posude pronađene na isejskoj nekropoli ne nude veliku pomoć u postavljanju jasnijega kronološkog okvira proizvodnje keramike tipa *Gnathia*. Naime, dataciju otežava činjenica što na Martvilu prevladavaju obiteljske grobnice, odnosno višestruki ukopi tijekom dužeg vremenskog razdoblja, a zasad se ne mogu izdvojiti posude koje su išle uz pojedini ukop.<sup>115</sup> Također je zanimljivo da, zasad, unutar iste grobnice nisu evidentirane uvezene i lokane posude tip *Gnathia*. Na osnovi svega navedenog i do objave novih podataka, prilikom postavljanja kronološkog okvira isejske proizvodnje keramike tipa *Gnathia* moguće je samo poslužiti se metodom tipološko-stilske komparacije. Na temelju sličnosti s kanuzijskim posudama tipa *Gnathia*, Kirigin i Green pretpostavili su da su se lončari iz Kanuzija oko sredine 3. st. pr. Kr. doselili u Isu i ondje uspostavili lončarsku radionicu.<sup>116</sup> Posude rane isejske proizvodnje, premda imitiraju uvezene primjerke, pokazuju određene lokalne tipološke i stilske značajke koje upućuju na to da se radi o proizvodima druge polovice 3. st. pr. Kr. Na temelju dosadašnjih podataka možemo, dakle, reći da je isejska proizvodnja keramike tipa *Gnathia* vjerojatno započela sredinom 3. st. pr. Kr., kada Isa doživljava svoj najveći ekonomski procvat.<sup>117</sup>

Definiranje kraja proizvodnje isejske keramike tipa *Gnathia* zasad je poprilično složeno. Naime, ono je povezano s pitanjem definiranja keramičke vrste koja se, kao i u južnoj Italiji, javlja krajem 2. st. pr. Kr. Radi se o novim oblicima posuda kakve nije poznavala tradicionalna proizvodnja posuda tipa *Gnathia*. U južnoj Italiji to su poluloptaste zdjele, a u isejskoj proizvodnji enohoje tipa C, čija sličnost nesumnjivo govori o imitaciji rimskih republikanskih brončanih enoha 2. i 1. st. pr. Kr.<sup>118</sup> One, međutim, i dalje imaju slikani ukras, ali bez polikromije, odnosno samo u bijeloj boji, te su u slučaju isejskih enoha tipa C i bez repertoara motiva kakav poznaje tradicionalna keramika tipa *Gnathia*. Radi li se o novoj keramičkoj vrsti, koja preuzima tehniku slikanja od keramike tipa *Gnathia* ili o potpunog dekadenciji

the second and first centuries BC.<sup>112</sup> However, as Kirigin himself noted, the documentation from the excavations in 1955 is not complete, so it is not possible to clearly determine the tomb inventory for individual burials although tomb IV/1955 has nonetheless been dated using coins from the end of the third and early second centuries BC.<sup>113</sup>

Kirigin put forth the hypothesis that the production of Isseian *Gnathia* ware lasted until the first century BC, which has been accepted by most scholars, so it served as an argument to push back the entire chronology production of *Gnathia* ware in the Mediterranean.<sup>114</sup>

The vessels found at the Issa necropolis do not offer any significant assistance in setting a clearer chronological framework for the production of *Gnathia* ware. Dating is rendered difficult by the fact that family tombs, i.e., multiple burials over extended periods, predominated at Martvilo, and for now the vessels which were deposited in individual burials cannot be ascertained.<sup>115</sup> It is also interesting that for now imported and local *Gnathia* ware vessels have not been registered in any tombs. Therefore, and until the publication of new data, only the typological/stylistic comparison method can be used to set the chronological framework for the Isseian *Gnathia* production. Given the similarity to Canosan *Gnathia* vessels, Kirigin and Green assumed that potters from Canusium moved to Issa at about the mid-third century BC and established a pottery workshop.<sup>116</sup> The early Issa-produced vessels, although imitating imported examples, exhibited certain local typological and stylistic features which indicate that these are products of the latter half of the third century BC. In line with previous data, it may therefore be said that the Issa production of *Gnathia* ware probably began in the mid-third century BC, when Issa experienced its most explosive economic growth.<sup>117</sup>

Defining the end of Issa production of *Gnathia* ware is for now a rather complex task. For it goes hand in hand with the question of defining a pottery type which, as in southern Italy, appeared at the end of the second century BC. These were new forms of vessels which were unknown in the traditional production of *Gnathia* ware. In southern Italy, these were hemispherical bowls, while in Isseian production these were type C oinochoai, whose similarity undoubtedly testifies to the imitation of Roman Republic bronze oinochoai of the second and first century BC.<sup>118</sup> However, they still have a painted ornament, but without polychromy, i.e., only in white, and in the case of the Issa type C oinochoai the repertoire known in the traditional *Gnathia* ware is lacking. Whether this is a newer pottery type, which assumed the painting technique from

112 Kirigin 1990a, str. 62-63. Novac pronađen u grobnicama iz 1955. g. pripada rimskoj Republici; srebrni denar iz grobnice III/1955 datiran je u 125. g. pr. Kr., srebrni novac iz grobnice IV/1955 datiran je u 211.-208 g. pr. Kr., a republikanski kvinarij iz grobnice Va/1955 je iz 97. g. pr. Kr.

113 Kirigin 1990a, str. 62. Za rekonstrukciju grobnih cjelina istraživanih 1955. g. vidi Kirigin 1985, str. 91-110; Čargo 2009 i Čargo 2010.

114 Green 2001, str. 74; Hempel 2001, str. 111; Lanza 2006, str. 158 i 163.

115 Kirigin 1985, str. 91-104; Kirigin 1990a, str. 59 i Kirigin 1990b, str. 291-321.

116 Green 2001, str. 70.

117 Kirigin, Katunarić, Šešelj 2005, str. 7-24.

118 Hempel 2001, str. 111; Lanza 2006, str. 164-165.

112 Kirigin 1990a, pp. 62-63. The coins found in the tombs from 1955 were minted by the Roman Republic; a silver denarius from tomb III/1955 was dated to 125 BC, a silver coin from tomb IV/1955 was dated to 211-208 BC, and one from tomb Va/1955 is a Republic quinarius from 97 BC.

113 Kirigin 1990a, p. 62. For a reconstruction of the tomb units researched in 1955, see Kirigin 1985, pp. 91-110; Čargo 2009 and Čargo 2010.

114 Green 2001, p. 74; Hempel 2001, p. 111; Lanza 2006, pp. 158 and 163.

115 Kirigin 1985, pp. 91-104; Kirigin 1990a, p. 59 and Kirigin 1990b, pp. 291-321.

116 Green 2001, p. 70.

117 Kirigin, Katunarić, Šešelj 2005, pp. 7-24.

118 Hempel 2001, p. 111; Lanza 2006, pp. 164-165.

ove keramičke vrste, pitanje je koje ujedno daje odgovor o kraju proizvodnje. Kirigin je ovu skupinu posuda pripisao keramici tipa *Gnathia*, i to kao specifičnost isejske proizvodnje, te ju je okvirno datirao u 2. i 1. st. pr. Kr.<sup>119</sup> Međutim, na osnovi novih interpretacija iz Apulije, posebno nalaza iz Valesija i Botromagna te iz nekropole u Tarantu, smatram da posude koje sam ovdje pripisala trećoj skupini isejskih posuda tipa *Gnathia*, treba promatrati kao novu keramičku vrstu koja je nastala pod utjecajem keramike tipa *Gnathia*, s jedne strane, keramike tipa *West Slope*, s druge strane, i rimskih republikanskih metalnih posuda, s treće strane.

### Zaključak

Na temelju dosadašnjih podataka isejsku keramiku tipa *Gnathia* možemo svrstati u tri faze proizvodnje unutar kronološkog okvira od sredine 3. do kraja 2. st. pr. Kr. Vjerujem da će buduća arheološka istraživanja i objave cjelokupnoga materijala s nalazišta, posebno s nekropole Martvilo i Vlaška njiva u Visu te nekropole u Budvi i Draču kao i iz Staroga Grada i Resnika, omogućiti jasnije kronološko definiranje proizvodnje ove keramičke vrste ne samo u Isi nego i na cijelom istočnom Jadranu.

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*Gnathia* ware, or a case of complete decadence of this pottery type is a question which also provides an answer to the question of when production ended. Kirigin attributed this group of vessels to *Gnathia* ware as a specific product of Issa, and generally dated it to the second and first centuries BC.<sup>119</sup> However, in compliance with new interpretations from Apulia, particularly the finds from Valesio, Botromagno and the necropolis in Taranto, I believe that the vessels which I herein attributed to the third group of Isseian *Gnathia* ware, should be considered a new pottery type which emerged under the influence of *Gnathia* ware, *West Slope* ware and Roman Republic metal vessels.

### Conclusion

Based on previous data, Isseian *Gnathia* ware can be classified into three phases of production inside a chronological framework from the mid-third to the end of the second century BC. I believe that future archaeological research and publications of all materials from sites, particularly the Martvilo necropolis and Vlaška njiva in Vis, the necropolises in Budva and Durrës, and from Stari Grad and Resnik, will facilitate a clearer chronological definition of production of this pottery type not only in Issa, but in the entire eastern Adriatic coast.

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119 Kirigin 1990a, str. 63.

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119 Kirigin 1990a, p. 63.



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