

GRČKO-HELENISTIČKA KERAMIKA S LOKALITETA SV. ILIJA U ZADRU

GRECO-HELLENISTIC POTTERY FROM THE ST ELIJAH SITE IN ZADAR

U radu se obrađuju nalazi grčke i helenističke keramike iz arheoloških slojeva ispod srušene parohijske kuće uz crkvu sv. Ilije u Zadru, a koja počiva na rimskom kapitoliju. Zastupljene vrste grčko-helenističke keramike jesu crnofiguralna, crvenofiguralna, keramika tipa Gnathia, crnopremazana, sivopremazana, crvenopremazana i jedan ulomak helenističkog dekorativnog crijepa. Navedene artefakte treba promatrati u cjelini s ostalim istovremenim nalazima sa zadarskog poluotoka, no oni već na prvi pogled mogu potvrditi postojanje bogate liburnske zajednice. Premda materijal potječe iz površinom malog istraženog prostora, njegova obrada dio je slagalice koja tvori sliku nedovoljno poznatog prapovijesnog Zadra te potvrđuje trgovačke kontakte sa zapadnom jadranskom obalom i srednjom Dalmacijom.

Ključne riječi: željeznodobni Zadar, crnofiguralna keramika, crvenofiguralna keramika, keramika tipa Gnathia, crnopremazana keramika, sivopremazana keramika, crvenopremazana keramika

This paper analyses the findings of Greek and Hellenistic pottery from the archaeological strata below the demolished parish house next to the church of St Elijah in Zadar, which rests on the Roman capitol. The represented types of Greco-Hellenistic pottery are: black-figured, red-figured, Gnathia-type, black-coated, grey-coated and red-coated pottery and one fragment of a Hellenistic decorative tile. These artefacts should be observed in their entirety with other simultaneous findings from the Zadar peninsula, but they can straightaway confirm the existence of a rich Liburnian community. Although the material comes from a small explored area, its processing is a part of the puzzle which creates an image of the insufficiently investigated prehistoric Zadar and which confirms trading contacts with the west Adriatic coast and central Dalmatia.

Key words: Zadar in the Iron Age, black-figure pottery, red-figure pottery, Gnathia-type pottery, black-coated pottery, grey-coated pottery, red-coated pottery

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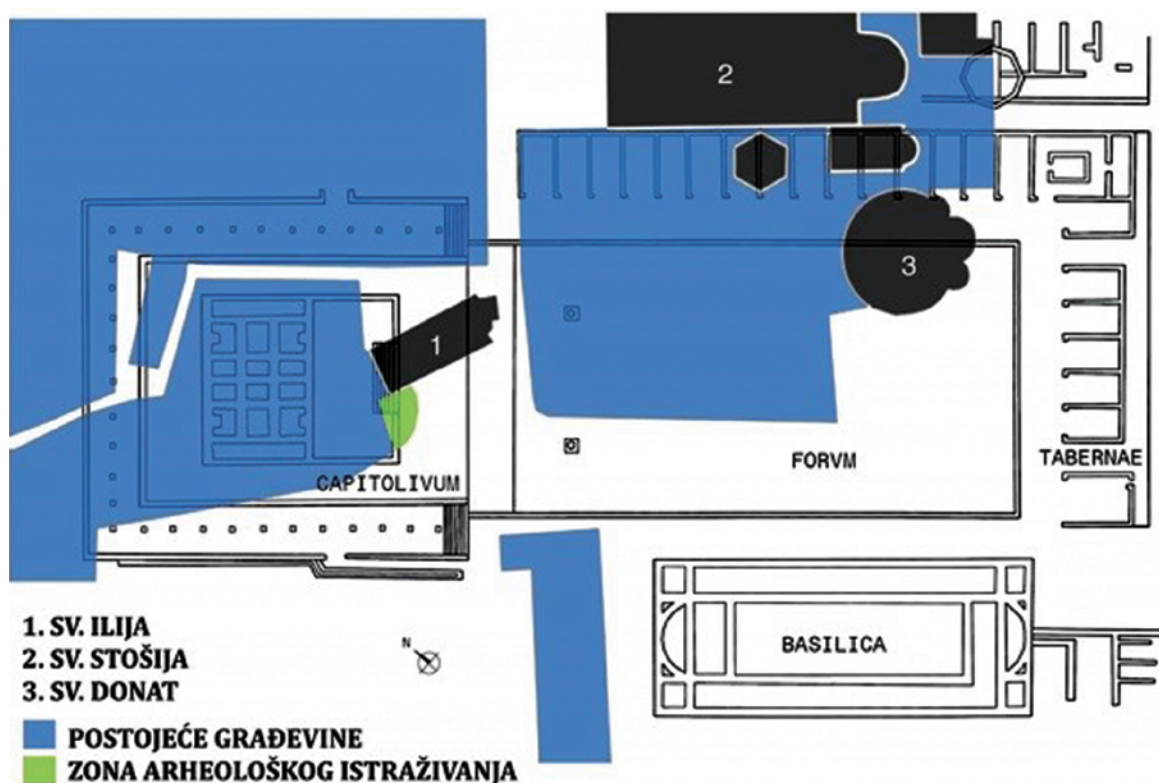
U Zadru je vidljiv ortogonalni raster ulica koji je ostavština rimskog urbanizma. Međutim, na sjeverozapadnom dijelu poluotoka uočavaju se radijalne komunikacije, tipične za prapovijesne gradine.¹ Također, svi otkriveni nasebinski prapovijesni elementi, kao i najviše istovremenih pokretnih ostataka, nalaze se na potezu od crkve sv. Nikole na sjeverozapadu najdalje do Narodnog trga na jugoistoku.² Moguće je da se onodobni grad protezao i šire, no na mjestima gdje je živac dosta niže nego na sjeverozapadu poluotoka prilikom istraživanja izbijala je podzemna voda, stoga drugdje nisu evidentirani predrimski slojevi.³

Kako bi se doprinijelo poznavanju liburnskih slojeva u Zadru, u ovom radu donose se nalazi grčke i heleniističke keramike s prostora parohijske kuće zapadno od pravoslavne crkve sv. Ilije (Sl. 1). Svrha rada nikako nije iznošenje zaključaka o Zadru u razdoblju posljednjih šest stoljeća prije Krista, već otvaranje novih pitanja kojima bi se potaknula daljnja analiza materijala iz tog vremena.

INTRODUCTION

An orthogonal grid of streets is visible in Zadar, which is the legacy of Roman urbanism. However, radial communications, typical of prehistoric hillforts, are visible in the north-west part of the peninsula.¹ Also, all elements discovered in the prehistoric settlement, as well as most of the portable remains from the same period are found within the walking distance of St Nicholas's church in the north-west, and as far as the People's square in the south-east.² It is possible that during that time the city spread even wider, but groundwater had surfaced during the research in places where the bedrock is much lower than in the north-west part of the peninsula, so no pre-Roman layers were recorded elsewhere.³

In order to contribute to the knowledge about the Liburnian strata in Zadar, this paper presents the findings of Greek and Hellenistic pottery from the site of the parish house west of the orthodox church of St Elijah (Fig. 1). The purpose of the paper is by no means to draw conclusions about Zadar in the last six centuries BC, but to open new questions that would encourage the further analysis of the material from that period.



Slika 1. Istraženi prostor u odnosu na forum i ostale građevine u blizini

Figure 1. The explored area in relation to the forum and other nearby buildings

izvor / source: Dokumentacijski odjel AMZd / Documentation Department of the AMZd

1 N. Čondić 2010, 46.

2 Popis ranijih istraživanja u gradskoj jezgri donosi N. Čondić 2010, 28–31.

3 N. Čondić, M. Vuković 2017, 40–42.

1 N. Čondić 2010, 46.

2 A list of earlier research in the city centre is provided by N. Čondić 2010, 28–31.

3 N. Čondić, M. Vuković 2017, 40–42.



Slika 2. Istraženi prostor

Figure 2. The explored area

izvor / source: Dokumentacijski odjel AMZd / Documentation Department of the AMZd;
foto / photo: R. Maršić

ARHEOLOŠKI KONTEKST

Od rujna do studenoga 2015. godine provedena su zaštitna arheološka istraživanja na prostoru parohijske kuće uz crkvu sv. Ilije, srušene za vrijeme Drugog svjetskog rata.⁴ Prilikom istraživanja ustanovljeno je 115 stratigrafskih jedinica u 80 centimetara dubine kulturnog sloja koje se uglavnom odnose na elemente srušene parohijske kuće, zatim na grobnicu iz vremena baroka s više od 30 pokopnika, kao i još 12 grobova nastalih u razdoblju srednjeg vijeka. Novovjekovni i srednjovjekovni ukopi velikim su dijelom uništili antičke slojeve pa je iz tog doba sačuvan samo segment popločanja kapitolija s ispunom stuba koje su vodile na hram. Ispod antičkih slojeva, na onim mjestima gdje se kasnije intervencije u prostoru nisu ukopale do kamena živca, pronađeni su ostatci keramike datirane od 7. st. pr. Kr. do 1. st. poslije Krista u sloju crvene zemlje s tragovima gareži, debljine od 10 do 20 centimetara (Sl. 2).⁵

Među materijalom s navedenog prostora nalazi se oko 120 fragmentarnih ulomaka crnofiguralne, crvenofiguralne, Gnathia, crnopremazane, sivopremazane i crvenopremazane keramike, a od toga će njih 20 indikativnih biti analizirano. Više od 60 % svih ulomaka navedenih keramičkih vrsta čine atipični fragmenti s bolje ili lošije očuvanim premazom crne boje, bez ukrasa koji bi sugerirao keramičku vrstu. S obzirom na neprekinuti kontinuitet, kao i intenzitet života, posljednjih 3000 godina na zadarskom se poluotoku

4 Istraživanja je provodio Arheološki muzej Zadar pod vodstvom više kustosice Timke Alihodžić.

5 T. Alihodžić 2015, 588–591, izvještaj ustupio Z. Wiewegh. Terenski dnevnik istraživanja lokaliteta Sv. Ilija i uvid u materijal ustupila T. Alihodžić, kojoj ovim putem zahvaljujem.

ARCHAEOLOGICAL CONTEXT

From September to November 2015, protective archaeological excavations were performed in the area of the parish house next to the church of St Elijah, which was demolished during the World War II.⁴ During the research, 115 stratigraphic units were found in the 80 centimetres deep cultural layer, and they mainly refer to the elements of the demolished parish house and to the Baroque tomb containing more than 30 deceased, as well as to another 12 graves from the Middle Ages. Modern and medieval burials have largely destroyed the ancient layers, so only a segment of the paved capitol with stairs leading to the temple has been preserved from that period. Beneath the ancient layers, in places where the later interventions on the site did not reach the bedrock, remains of pottery dating from the 7th century BC to the 1st century AD were found in a layer of red earth containing traces of soot and ranging from 10 to 20 centimetres in thickness (Fig. 2).⁵

Among the material from the mentioned area, there are about 120 fragments of black-figured, red-figured, Gnathia, black-coated, grey-coated and red-coated pottery, and 20 of those fragments will be analysed. Atypical fragments, with a more or less preserved black coating and without ornaments that would suggest their type of pottery, represent more than 60 % of all fragments of the above-mentioned pottery types. Due to the uninterrupted continuity, as well as the intensity of life, for the last 3000 years there have been no findings of intact Greek or Hellenistic pottery vessels on the Zadar peninsula.⁶ For the same reason this material is often mixed with the material from earlier periods, although it is most commonly found along the local rough Apulian matte-painted pottery and Roman pottery from the beginning of the Common Era. The same situation is observed in the trench near the church of St Elijah (Fig. 3).

THE MATERIAL

With the founding of Spina and Adria, the Greek material, specifically the black-figure pottery, has extensively penetrated the east Adriatic coast in the 6th century BC.⁷ Significant Greek imports from the 6th and 5th centuries BC have not yet been found, i.e. published in Croatia, and findings from Nin, Zadar and Zemunik are known in the Liburnian area.⁸ The image of the material from Zadar is complemented by the following two specimens.

4 The research was conducted by the Archaeological Museum Zadar under the leadership of senior curator Timka Alihodžić.

5 T. Alihodžić 2015, 588–591, report provided by Z. Wiewegh. Field diary of the research of the site St Elijah and the insight into the material was provided by T. Alihodžić, to whom I would like to thank.

6 Insight into the material from the depot of the Archaeological Museum in Zadar.

7 S. Čače, B. Kuntić-Makvić 2010.

8 The list of black-figure pottery sites in L. Šešelj 2009, 418–422. Recent research has further shown the existence of these findings in Zemunik, see I. Borzić, M. Čelhar 2016, 69–117.



Slika 3. Primjer usitnjenosti i vremenskog raspona materijala u SJ 97

Figure 3. An example of fragmentation and time span of the material in SU 97

foto / photo: P. Govorčin

ne nalaze cjelovite grčke ili helenističke posude,⁶ a iz istog je razloga taj materijal često pomiješan s onim iz mlađih vremena, premda se najčešće nalazi u sloju zajedno s lokalnom grubom, apulskom mat slikanom i rimskom keramikom s početka nove ere. Jednaka je situacija i u sondi kod Sv. Ilije (Sl. 3).

MATERIJAL

Grčki materijal, konkretno crnofiguralna keramika, na istočnojadransku obalu intenzivnije penetrira u 6. st. pr. Kr. osnutkom Spine i Adrije.⁷ Grčki import 6. i 5. st. pr. Kr. kod nas još uvijek nije u značajnoj mjeri pronađen, odnosno objavljen, a na prostoru Liburnije poznati su nalazi iz Nina, Zadra i Zemunika.⁸ Sliku zadarskog materijala upotpunjuju sljedeća dva primjerka.

Ukras ovula i stilizirane bršljanove vitice na ulomku ramena posude (T. 1: 2) čest je na antičkoj crnofiguralnoj keramici iz druge polovine 6. i s početka 5. st. pr. Kr. Takav vegetabilni motiv (vitice) već se pojavio u Zadru na ulomku pronađenom u temeljima kapele sv. Stošije,⁹ a na drugom, istovremenom ulomku s prostora sjevernog trijema kapitolja u Zadru vidljivi su ovuli.¹⁰ Na ranije pronađenoj oinohoji iz Nezakcija zajedno se nalaze ovuli i vitica, identično našem primjerku. Na potonjoj oni uokviruju prikaz Herakla i Menade, a posuda je pripisana Slikaru Atene, što je smješta u kraj 6. ili početak 5. st. pr. Kr., pa i naš ulomak možemo

The decorations depicted on the fragment of the shoulder of the vessel (Pl. 1: 2), egg and stylised ivy tendrils, are common decorations on the Attic black-figured pottery from the second half of the 6th and the beginning of the 5th century BC. Such vegetal motif (tendrils) has previously appeared in Zadar, on a fragment found in the foundations of the chapel of St Anastasia.⁹ Egg-like decorations are also visible on a second, contemporaneous fragment from the area of the north porch of the capitol in Zadar.¹⁰ Similar to our specimen, eggs and tendrils appear together on the previously discovered oenochoe from Nesactium. They frame the motif of Hercules and Maenad, and the vessel is attributed to the Athena Painter, which places it in the late 6th or early 5th century BC; therefore, our fragment can also be approximately dated.¹¹ The shape of the fragment and its 0.7 cm thickness suggest that it is a vessel of larger dimensions, possibly a column or volute krater.

A part of a drawing, which is further decorated by a carving associated with a stick or a club, is visible on a fragment of a vessel with wall thickness of 0.7 cm (Pl. 1: 3). Although it is impossible to draw conclusions based on such small representation, it is impossible not to notice how it resembles the club motif on the Attic black-figure hydria from the end of the 6th century BC, which depicts Hercules fighting the Nemean lion.¹² A fragment of a black-figure krater depicting a fight with the Nemean lion was found at the Rat hillfort, near Ložišće on Brač, and the club, painted similarly to the one on the above-mentioned fragment, is visible between the body of Hercules on one side and the rampant lion on the other. It is dated to the end of the 6th or the beginning of the 5th century BC.¹³ Despite the associations, which are not unlikely, the fragment, and therefore the motif, is too small to say anything more about it, except to attribute it to the Attic black-figure production, most likely from the end of the 6th or the beginning of the 5th century BC.

Although the red-figure vessels at the east Adriatic sites are much more numerous than the black-figure vessels,¹⁴ I have managed to single out only two fragments among the material from the St Elijah site.

That the red-figured pottery was valuable among the Liburnian population is confirmed by a fragment (Pl. 1: 1) with a perforated hole, created during the repair of the vessel. Although this fragment is one of the larger fragments treated here, the decoration in the form of black, irregular lines does not narrow the possibility of attribution or precise dating. The decoration is closest to the one on the red-figure lebes from Stari Grad on Hvar.¹⁵ A small

6 Uvid u materijal iz depoa Arheološkog muzeja Zadar.

7 S. Čače, B. Kuntić-Makvić 2010.

8 Popis nalazišta crnofiguralne keramike kod L. Šešelj 2009, 418–422. Novija su istraživanja još pokazala postojanje tih nalaza u Zemuniku, vidi I. Borzić, M. Čelhar 2016, 69–117.

9 N. Čondić, M. Vuković 2017, 85.

10 N. Čondić, M. Vuković 2017, 84.

9 N. Čondić, M. Vuković 2017, 85.

10 N. Čondić, M. Vuković 2017, 84.

11 K. Mihovilić 2002, 502–503, pl. I: 1.

12 J. Boardman 2007, 177–178, fig. 197.

13 V. Barbarić 2010, 165, 168, drawing 5, fig. 14.

14 L. Šešelj 2009, 422–425, map 22.

15 B. Kirigin 2006, 115, fig. 77.

jednako okvirno datirati.¹¹ Oblik i debljina stijenke od 0,7 cm ulomka sugeriraju da je riječ o posudi većih dimenzija, moguće kolumnom ili volutnom krateru.

Na fragmentarnom ulomku posude debljine stijenke 0,7 cm (T. 1: 3) vidljiv je dio crteža dodatno ukrašen urezivanjem koji asocira na štap ili toljagu. Premda je nemoguće donositi zaključke na temelju ovako malog prikaza, teško je ne primijetiti kako nalikuje prikazu toljage s atičke crnofiguralne hidrije s kraja 6. st. pr. Kr. na kojoj je prikaz Herakla u borbi s nemejskim lavom.¹² Na gradini Rat kod Ložišća na Braču pronađen je ulomak crnofiguralnog kratera sa scenom borbe s nemejskim lavom, a toljaga, naslikana slično kao prikaz na ovom ulomku, vidljiva je između Heraklova tijela na jednoj strani i propetog lava na drugoj. Datiran je u kraj 6. ili početak 5. st. pr. Kr.¹³ Unatoč asocijacijama koje nisu nevjerovatne, ulomak, a samim tim i prikaz, premalih je dimenzija da bi se o njemu sa sigurnošću moglo reći nešto više, osim pripisati ga atičkoj crnofiguralnoj produkciji, najvjerojatnije s kraja 6. ili početka 5. st. pr. Kr.

Iako su crvenofiguralne posude na istočnojadranskim nalazištima znatno brojnije negoli crnofiguralne,¹⁴ među materijalom s lokaliteta Sv. Ilija također sam uspjela izdvojiti samo dva ulomka.

Da je crvenofiguralno posuđe među liburnskim stanovništvom bilo vrijedno, potvrđuje ulomak (T. 1: 1) s perforiranom rupicom, nastalom prilikom popravljivanja posude. Premda je taj ulomak jedan od dimenzijama većih ovdje obrađenih ulomaka, ukras u vidu crnih, nepravilnih linija ne sužava mogućnost atribucije, kao ni preciznije datacije. Ukras je najbliži onom na crvenofiguralnom lebesu iz Starog Grada na Hvaru.¹⁵ Na malom dijelu unutrašnje stijenke posude očuvan je kvalitetan crni premaz (na ostatku nije sačuvana debljina posude) i na tom mjestu debljina posude iznosi 0,7 cm, pa jedino možemo zaključiti da je riječ o nešto masivnijoj posudi otvorene forme crvenofiguralne produkcije okvirno datirane u 5. ili prvu polovinu 4. st. pr. Kr.¹⁶

Osim što je vidljiv vegetabilni motiv, prikaz je na crvenofiguralnoj posudi (T. 1: 4) neraspoznatljiv. S obzirom na lošu sačuvanost ulomka, nije isključena ni mogućnost da je riječ o ulomku tzv. Alto-Adriatico keramike nastale na kasnoj crvenofiguralnoj produkciji. Debljina stijenke od 0,6 cm sugerira da je ponovno riječ o kakvoj masivnoj posudi poput kratera.

Dok sredinom 4. st. pr. Kr. na sjeveroistočnoj italskoj obali na temeljima crvenofiguralne proizvodnje nastaje

black coating has been preserved on a small part of the inner wall of the vessel (the thickness of the vessel has not been preserved on the rest) and the thickness of the vessel on that part is 0.7 cm, so we can only conclude that it is a somewhat more massive open-form vessel of red-figure production, dated approximately to the 5th century BC or the first half of the 4th century BC.¹⁶

Apart from the visible vegetal motif, the representation on the red-figure vessel (Pl. 1: 4) is unrecognisable. Given the poor preservation of the fragment, the possibility that this is a fragment of the so-called Alto-Adriatico pottery created during the late red-figure production, is not excluded. The wall thickness of 0.6 cm suggests that it is, again, a massive vessel, for example a krater.

While the so-called Alto-Adriatico pottery was created on the foundations of the red-figure production from the north-east Italian coast in the middle of the 4th century BC,¹⁷ a type of extremely simplified red-figure pottery, known as the Gnathia-type pottery, "grew" from the Apulian workshops of red-figure pottery during the second quarter of the 4th century BC.¹⁸ In addition to the painted decoration, the fact that it is a descendant of red-figure painting is confirmed by the vessels of red-figure pottery and early Gnathia-type pottery such as pelikes, oenochoes and kraters.¹⁹

Gnathia-type pottery was found on about 70 sites on the east Adriatic coast, and 26 of those sites were located in Liburnia.²⁰

Only one fragment of Gnathia-type pottery can be singled out with certainty from the area next to the church of St Elijah, although a large part of the unattributed black-coated fragments from the trench certainly belong to this type. Judging by the profile of a fragment of skyphos-like krater or a deep bowl (Pl. 1: 5), a horizontal red line is visible on the fragment of the neck of the vessel, below which there are two lines, preserved in the negative, followed by the decorative motifs of a serrated saw and rosette, which indicates manufacture by the Late Canosan group, i.e. by its subgroup *ribbed with palmette rosette*, which was active in the middle and during the second half of the 3rd century BC.²¹ It is interesting that the kraters disappeared during the early stages of Gnathia-type pottery but they reappear in the repertoire of the RPR group.²² Vessels of

11 K. Mihovilić 2002, 502–503, T. I: 1.

12 J. Boardman 2007, 177–178, sl. 197.

13 V. Barbarić 2010, 165, 168, crtež 5, sl. 14.

14 L. Šešelj 2009, 422–425, karta 22.

15 B. Kirigin 2006, 115, sl. 77.

16 Ulomci sa sličnim ukrasom navedene datacije pronađeni su u Zadru na lokalitetu Sv. Nikola, vidi M. Pešić 2017, 19, T. 4: 32 i na sjevernom trijemu kapitolija, dakle na prostoru u neposrednoj blizini ove sonde, vidi N. Condić, M. Vuković 2017, 88.

16 Fragments with similar decoration and from the same period were found in Zadar at the site of St Nicholas, see M. Pešić 2017, 19, pl. 4: 32, and on the northern porch of the capitol, i.e. in the immediate vicinity of this trench, see N. Condić, M. Vuković 2017, 88.

17 B. Kirigin wrote about the Alto-Adriatico type of pottery in 1992, 79–83; 2000, 131–138; 2010, 23–55.

18 L. Forti 1965, 21–24; J. R. Green 2001, 57–103.

19 M. Miše 2010, 28–32.

20 Š. Batović, A. Batović 2013, 55; in the meantime, it was found in Zemunik, see I. Borzić, M. Čelhar 2016, 80, pl. 17: 1–2.

21 M. Miše 2017, 90.

22 J. R. Green 1982, 257.

tzv. Alto-Adriatico keramika,¹⁷ iz apulskih radionica crvenofiguralne keramike tijekom druge četvrtine 4. st. pr. Kr. „izrasla” je keramička vrsta krajnje pojednostavljenog crvenofiguralnog ukrasa, poznata kao keramika tipa Gnathia.¹⁸ Osim slikane dekoracije, da je riječ o potomku crvenofiguralnog slikarstva, potvrđuju i jednaki oblici posuđa crvenofiguralne i rane keramike tipa Gnathia poput pelika, oinochoja i kratera.¹⁹

Keramika tipa Gnathia na istočnojadranskoj obali pronađena je na sedamdesetak nalazišta, od čega na njih 26 u Liburniji.²⁰

S prostora uz crkvu sv. Ilije sa sigurnošću se može izdvojiti samo jedan ulomak keramike tipa Gnathia, iako toj vrsti zasigurno pripada velik dio neatribuiranih crnopremazanih ulomaka iz sonde. Na ulomku vrata posude, sudeći po profilu ulomka vjerojatno skifoidnog kratera ili duboke zdjele (T. 1: 5), vidljiva je horizontalna linija crvene boje ispod koje se nalaze, u negativu sačuvane, dvije linije, zatim ukras motiva nazubljene pile te rozeta, što upućuje na izradu kasne faze kanuzijske grupe, odnosno njezine podgrupe *ribbed with palmette rosette* koja je djelovala sredinom i tijekom druge polovine 3. st. pr. Kr.²¹ Zanimljivo je da krateri kao oblik nestaju još za rane faze keramike tipa Gnathia i sada se ponovo javljaju u repertoaru RPR grupe.²² Posude te grupe na istočnom Jadranu nisu rijetke,²³ no u Liburniji je to prvi nalaz pronađen (ili točnije objavljen) u naseobinskom kontekstu.²⁴ Očita je razlika među oblicima posuđa RPR grupe keramike tipa Gnathia u srednjoj Dalmaciji, gdje se ti motivi javljaju na pelikama i oinochojama, od prostora nekadašnje Liburnije gdje zasad jednako ukrašene imamo isključivo fragmente masivnijih posuda otvorene forme.²⁵

Tijekom 4. st. pr. Kr. osim crvenofiguralne i keramike tipa Gnathia na istočni Jadran stizala je i crnopremazana keramika. Nastala u Atena u 6. st. pr. Kr, produkcija je također dospjela do lokalnih radionica na Apeninskom poluotoku,²⁶ a što je za naše prostore još važnije, i do onih dalmatinskih.²⁷ U Liburniji je, zasad, prisutna na deset nalazišta.²⁸

this group are not uncommon in the east Adriatic,²³ but it is the first finding discovered (or more precisely published) in Liburnia in the context of a settlement.²⁴ There is an obvious difference between the vessels of the RPR group of the Gnathia type pottery in central Dalmatia, where these motifs appear on pelikes and oenochoes, and the area of former Liburnia where similarly decorated fragments appear on massive open-form vessels.²⁵

In addition to red-figure and Gnathia-type pottery, black-coated pottery also arrived in the east Adriatic during the 4th century BC. Originating in Athens in the 6th century BC, the production reached the local workshops on the Apennine Peninsula,²⁶ and more importantly for our area, also the Dalmatian ones.²⁷ It is, so far, present at ten sites in Liburnia.²⁸

It has already been stated that more than 60 % of the material from the trench consists of fragments of indeterminate black-coated type of pottery. It is especially difficult to distinguish black-coated pottery from the Gnathia-type pottery when it comes to such fragmented vessel remains, because morphologically equal forms occur in both types.²⁹

A fragment of a profiled skyphos foot of 5.5 cm in diameter was singled out among the material with a black coating (Pl. 2: 1). The strong foot and the convex bottom of the vessel are characteristic of the Attic skyphos,³⁰ but the brown colour of the coating, which has fallen off in places, suggests provincial production, most likely Apulian workshops of black-coated pottery, based on the tradition of Attic products.³¹ According to the description, it can be dated to the end of the 4th or the beginning of the 3rd century BC.³²

In addition to the previously mentioned black-coated fragment of the foot, a fragment of the rim and the body of skyphos was also singled out from the trench at St Elijah (Pl. 2: 2). The coating is of high gloss and finer quality on both sides of the vessel, although it changes from black to red on the outside. The fragment indicates that it was an elongated vessel, which places it at the very end of the 4th century at the earliest, or most probably in the 3rd century BC.³³ Analogous shapes of black-coated skyphos (Morel 4370 series)³⁴ with a straight cut rim can be

17 O Alto-Adriatico keramici vidi B. Kirigin 1992, 79–83; 2000, 131–138; 2010, 23–55.

18 L. Forti 1965, 21–24; J. R. Green 2001, 57–103.

19 M. Miše 2010, 28–32.

20 Š. Batović, A. Batović 2013, 55; u međuvremenu pronađena još i u Zemuniku, vidi I. Borzić, M. Čelhar 2016, 80, T. 17: 1–2.

21 M. Miše 2017, 90.

22 J. R. Green 1982, 257.

23 S nekropole Vlačka njiva na Visu oinochoje vidi M. Ugarković 2015, 260, GN 10, 14–16 i pelike, M. Ugarković 2015, 261, GN 35–37; iz repertoara AMS oinochoje vidi M. Miše, 2010, 188–190, kat. br. 22–24 i pelika, M. Miše, 2010, 211, kat. br. 46 i dr.

24 Zdjela s nekropole u Dragišiću, vidi M. Miše, 2017, 90, T. 2: 3; zdjele s nekropole u Nadinu, vidi M. Matković, 2015, 89–92, br. 36, 39 i 40.

25 Vidi fusnote 23 i 24.

26 S. Rotroff, 1997; A. Sparkes, L. Talcott 1970.

27 Za Hvar vidi B. Kirigin 2004, 165 i L. Šešelj 2009, 79.

28 L. Šešelj 2009, 79, karta 7; I. Borzić, M. Čelhar 2016, 80, T. 17: 1, 2; P. Govorčin, I. Borzić 2018, 38–45, T. II, T. III, T. IV: 1–4.

23 From the Vlačka njiva necropolis on Vis oinochoe see M. Ugarković 2015, 260, GN 10, 14–16 and pelikes, M. Ugarković 2015, 261, GN 35–37; from the repertoire of AMS oinochoe see M. Miše, 2010, 188–190, cat. no. 22–24 and a pelike, M. Miše, 2010, 211, cat. no. 46 and so on.

24 Bowl from the necropolis in Dragišić see M. Miše, 2017, 90, pl. 2: 3; bowls from the necropolis in Nadin see M. Matković, 2015, 89–92, no. 36, 39 and 40.

25 See notes 23 and 24.

26 S. Rotroff, 1997; A. Sparkes, L. Talcott 1970.

27 Za Hvar B. Kirigin 2004, 165 and L. Šešelj 2009, 79.

28 L. Šešelj 2009, 79, map 7; I. Borzić, M. Čelhar 2016, 80, pl. 17: 1, 2; P. Govorčin, I. Borzić 2018, 38–45, pl. II, pl. III, pl. IV: 1–4.

29 I. Borzić, M. Čelhar 2016, 81.

30 S. Rotroff 1997, 94.

31 M. Miše 2017, 86–87.

32 M. Ugarković 2015, 342.

33 M. Miše 2017, 86–87.

34 J. P. Morel 1981, 303.

Već je navedeno da više od 60 % materijala iz sonde čine ulomci neodredive keramičke vrste s crnim premazom. Osobito je teško razlučiti crnopremazanu od keramike tipa Gnathia kada su u pitanju tako fragmentirani ostatci posuda jer se morfološki jednaki oblici javljaju kod obje.²⁹

Među materijalom s crnim premazom izdvojen je ulomak profilirane stope skifosa promjera 5,5 cm (T. 2: 1). Snažna stopa i konveksno dno posude odlika je atičkih skifosa,³⁰ no smeđa boja premaza, koja je mjestimično otpala, upućuje na provincijalnu izradu, najvjerojatnije apulskih radionica crnopremazane keramike, na tradiciji atičkih proizvoda.³¹ Prema opisanom, može se datirati u kraj 4. ili početak 3. st. pr. Kr.³²

Osim prethodno navedenog crnopremazanog ulomka stope, iz sonde kod Sv. Ilije izdvojen je i ulomak oboda i tijela skifosa (T. 2: 2). Premaz je visokog sjaja i kvalitetan s obje strane posude, premda na vanjskoj prelazi iz crne u crvenu boju. Ulomak pokazuje tendenciju izduživanja posude što ga smješta najranije u sam kraj 4. ili vjerojatnije u 3. st. pr. Kr.³³ Analogije takvom obliku crnopremazanog skifosa (Morel 4370 serija)³⁴ s ravno odsječnim obodom nalazimo u Zemunik,³⁵ Hvaru,³⁶ Visu³⁷ i drugdje,³⁸ a isti oblik čest je i među istovremenim repertoarom posuda keramike tipa Gnathia, kod nas poznat, na primjer, iz Nadina,³⁹ Dragišića⁴⁰ i s rta Ploča,⁴¹ pa i među datacijski nešto kasnijom keramikom sa sivim, smeđim ili crvenim premazom.⁴²

Jedna od najčešćih formi crnopremazane produkcije, zdjela oboda izvijenog prema van,⁴³ u sondi kod Sv. Ilije javlja se s ulomcima oboda (T. 2: 3–4) promjera 22 i 14 cm. Oblik nastao u Ateni u 5. st. pr. Kr.⁴⁴ proširio se u Korint⁴⁵ i na Apeninski poluotok u 4. st. pr. Kr.⁴⁶ te se proizvodio sve do 1. st. pr. Kr.⁴⁷ Ulomak (T. 2: 4) tanjih stijenki ima profiliran obod izvučen prema van i dobro sačuvan kvalitetan crni premaz, dok je na T. 2: 3 premaz mjestimično otpao. Teško je na osnovi tako malih fragmenata govoriti o dubini i liniji stijenki posuda.

Plitkoj zdjelici, no manjih dimenzija od prethodno navedenih (u literaturi često nazivanoj paterom), ili tanjuriću

found in Zemunik,³⁵ Hvar,³⁶ Vis³⁷ and elsewhere,³⁸ and the same shape is common among the contemporaneous repertoire of the Gnathia-type pottery, found in our area, for example, in Nadin,³⁹ Dragišić⁴⁰ and cape Ploča⁴¹, and even among the somewhat later pottery with a grey, brown or red coating.⁴²

One of the most common shapes of black-coated production, a bowl with an outwardly curved rim,⁴³ occurs in the trench at St Elijah with rim fragments (Pl. 2: 3–4) of 22 and 14 cm in diameter. The shape originated in Athens in the 5th century BC,⁴⁴ spread to Corinth⁴⁵ and the Apennine Peninsula in the 4th century BC⁴⁶ and was produced until the 1st century BC.⁴⁷ The fragment (Pl. 2: 4) with thinner walls has an outwards-facing profiled rim and a well-preserved quality black coating, while the coating on Pl. 2: 3 has fallen off in places. It is difficult to speak about the depth of the vessel and its line walls on the basis of such small fragments.

A fragment of the foot, 7 cm in diameter, with the lower part of the body coated on the inside, and rising at a slight angle (Pl. 2: 5) could be attributed to either a shallow bowl, although smaller in size than those mentioned above (often called patera in the literature), or a saucer. Judging by the uncoated foot, the fragment belongs to a later period, probably 2nd or 1st century BC, while the shape, the Morel 2250 series,⁴⁸ is typical for the Campanian production.⁴⁹

The black coating is preserved in traces on a fragment of the rim of a jug, 9 cm in diameter (Pl. 2: 6). So far, no black-coated jugs of this type have been found in Liburnia.⁵⁰ The closest analogies are found at the cape Ploče,⁵¹ as well as on Vis⁵² and Hvar⁵³ where they are attributed to the local production. The shape and the yellow clay of this fragment indicate that this is a product of the east Adriatic production.⁵⁴ By analogy, it can be dated between 2nd and 1st century BC.

29 I. Borzić, M. Čelhar 2016, 81.

30 S. Rotroff 1997, 94.

31 M. Miše 2017, 86–87.

32 M. Ugarković 2015, 342.

33 M. Miše 2017, 86–87.

34 J. P. Morel 1981, 303.

35 I. Borzić, M. Čelhar 2016, T. 17: 7.

36 B. Kirigin 2006, 122–123, sl. 82. a5.

37 B. Čargo 2007, 23, 5; M. Ugarković 2015, 342, CPK 16–17.

38 Popis analogija donosi M. Matković 2015, 27–29.

39 M. Matković 2015, 94–95, GN 62, 64 i 67.

40 M. Miše 2017, 90, T. 2: 2.

41 L. Šešelj 2009, GN 1–5.

42 M. Miše 2017, 92–94.

43 S. Rotroff 1997, 156.

44 B. A. Sparkes, L. Talcott 1970, 128–130.

45 R. Edwards 1975, 33–34.

46 J. P. Morell 1981, 189–206, serija 2600.

47 S. Rotroff 1997, 156–160.

35 I. Borzić, M. Čelhar 2016, pl. 17: 7.

36 B. Kirigin 2006, 122–123, fig. 82: a5.

37 B. Čargo 2007, 23, 5; M. Ugarković 2015, 342, CPK 16–17.

38 List of analogies in M. Matković 2015, 27–29.

39 M. Matković 2015, 94–95, GN 62, 64 and 67.

40 M. Miše 2017, 90, pl. 2: 2.

41 L. Šešelj 2009, GN 1–5.

42 M. Miše 2017, 92–94.

43 S. Rotroff 1997, 156.

44 B. A. Sparkes, L. Talcott 1970, 128–130.

45 R. Edwards 1975, 33–34.

46 J. P. Morell 1981, 189–206, series 2600.

47 S. Rotroff 1997, 156–160.

48 J. P. Morell 1981, series 2250.

49 L. Šešelj 2009, 82.

50 A jug from Zemunik, but with a profiled rim, from the Hellenistic period, is brought by M. Čelhar, I. Borzić 2016, 82, pl. 18: 6. A jug from Asseria, also with a profiled rim, dated to the end of the 4th or 3rd century BC is brought by P. Govorčin, I. Borzić 2018, 49, pl. V: 3. Fragments morphologically identical to ours, but of the Gnathia-type pottery, dated to 3rd/2nd century BC, were found in Asseria, see P. Govorčin, I. Borzić 2018, 42–43, pl. II: 4–7 and pl. III: 1–4.

51 L. Šešelj, 2009, 102–103, CF 32.

52 B. Čargo 2010, 140, fig. IV: 17; M. Ugarković 2015, 345, CPK 26–27.

53 M. Miše 2005, 31, cat. no. 8–13.

54 M. Miše et al. wrote about the latest archaeometric research on the east Adriatic Hellenistic pottery in 2020.

mogao bi pripadati ulomak stope, promjera 7 cm, i donjeg dijela tijela, premazanog s unutarnje strane, koji se uzdiže pod blagim kutom (T. 2: 5). Sudeći prema nepremazanoj stopi, ulomak je kasnije datacije, vjerojatno 2. ili 1. st. pr. Kr., dok je oblik, Morel 2250 serija,⁴⁸ tipičan za kampansku produkciju.⁴⁹

Na ulomku oboda vrčića, promjera 9 cm (T. 2: 6), crni premaz sačuvan je u tragovima. Za sada u Liburniji nisu pronađeni crnopremazani vrčevi tog tipa.⁵⁰ Najbliže analogije nalaze se na rtu Ploča,⁵¹ kao i na Visu⁵² i Hvaru⁵³ gdje su pripisani lokalnoj produkciji. Oblik i žuta boja gline tog ulomka navode da je riječ o proizvodu istočnojadranske produkcije.⁵⁴ Po analogijama, možemo ga datirati u 2. do 1. st. pr. Kr.

Ulomak sivopremazane ručice kantarosa (T. 3: 4) sa Sv. Ilije karakterizira oker žuta boja gline i nekvalitetan premaz kao i ostale ulomke te keramičke vrste iz sonde, osim dna tanjura ili plitke zdjele nešto kvalitetnijeg premaza tamnijeg od gline. Ulomak nosi ukras u obliku dviju uzlijebljenih kružnica na dnu posude s unutarnje strane (T. 3: 1). Iako je teško govoriti na temelju takvog fragmenta, forma je, čini se, najbliža apulskim sivopremazanim pliticama iz druge polovine 2. i prve polovine 1. st. pr. Kr.,⁵⁵ no slični oblici nalaze se i među kampanskom sivopremazanom keramikom.⁵⁶

Specifičan je nalaz sivopremazanog, prema van izvijenog oboda posude za piće, moguće šalice ili vrčića, promjera 8 cm (T. 3: 3), kojem nije sačuvana vertikalna ručka, no vidljivo je mjesto gdje je bila zalijepljena. Najbliže analogije nalazimo na rtu Ploči, ali za taj ulomak ne znamo provenijenciju ni dataciju.⁵⁷ To je ujedno i jedini sličan nalaz zasad poznat na našoj obali. Taj ulomak mogao bi pripadati Morelovu tipu 3422a 1⁵⁸ koji podrijetlo vuče još od čaše kantaroidnog oblika keramike tipa Gnathia s kraja 4. st. pr. Kr.⁵⁹ Za sada ga je nemoguće datirati preciznije nego u posljednja dva stoljeća prije Krista.

Zdjelica s ravnim vertikalnim obodom (T. 3: 5) promjera 13 cm pripadala bi Ynteminoj formi 19 apulske sivopremazane keramike. U Italiji se oblik javlja tek sporadično sredinom 1. st. pr. Kr.⁶⁰

The fragment of a grey-coated kantharos handle (Pl. 3: 4) from the St Elijah site is characterised by ochre yellow clay and poor-quality coating, the same as other fragments of this type of clay from the trench, except for the bottom of a plate or a shallow bowl of a slightly higher quality coating, which is darker than clay. The fragment bears an ornament in the form of two grooved circles at the bottom on the inner side of the vessel (Pl. 3: 1). Although it is difficult to speak on the basis of such a fragment, the shape seems to be closest to the Apulian grey-coated plates from the second half of the 2nd century and the first half of the 1st century BC,⁵⁵ but similar shapes are also found among the Campanian grey-coated pottery.⁵⁶

A specific finding is a grey-coated, outwardly curved rim of a drinking vessel, possibly a cup or a jug, 8 cm in diameter (Pl. 3: 3), which does not have a preserved vertical handle, but the place where the handle was glued is visible. The closest analogies can be found at cape Ploča, but we do not know the provenance or dating of this fragment.⁵⁷ It is also the only similar finding known on our coast so far. This fragment could belong to Morel's 3422a 1 type,⁵⁸ which has its origins in the kantharoid shape cup of the Gnathia-type pottery from the end of the 4th century BC.⁵⁹ For now, it is impossible to date it more accurately than in the last two centuries BC.

A bowl with a flat vertical rim (Pl. 3: 5), with a diameter of 13 cm would belong to Yntema's shape 19 of the Apulian grey-coated pottery. In Italy, the form appears only sporadically in the middle of the 1st century BC.⁶⁰

The ring-like foot of a cup or a jug (Pl. 3: 2),⁶¹ 3.5 cm in diameter, from which the body of the vessel emerges, is coated with a poorly preserved grey coating. A large number of thusly shaped vessels is located on Hvar, so their place of production should be sought in the central Dalmatian area.⁶²

The flat bottoms of the two vessels of the round recipient (Pl. 3: 6–7), 10 and 12 cm in diameter, whose coating has almost completely fallen off, resemble the vessels with a flat neck and greyish coating, which were previously found in the chapel of St Anastasia in Zadar, and which were dated from the 2nd to the 1st century BC.⁶³

The fragment of an orange-textured pottery, of poor quality and reddish coating, with wall thickness of 0.35 cm (Pl. 3: 8) belongs to a red-coated production, with a shape repertoire and technique equivalent to the black-coating

48 J. P. Morell 1981, serija 2250.

49 L. Šešelj 2009, 82.

50 Vrčić iz Zemunika, ali s profiliranim obodom, helenističke datacije, donose I. Borzić, M. Čelhar 2016, 82, T. 18: 6. Vrčić iz Aserije također s profiliranim obodom datiran u kraj 4. ili 3. st. pr. Kr. donose P. Govorčin, I. Borzić 2018, 49, T. V: 3. U Aseriji su pronađeni ulomci morfološki identični našem, ali keramike tipa Gnathia, datirani u 3. – 2. st. pr. Kr., vidi P. Govorčin, I. Borzić 2018, 42–43, T. II: 4–7 i T. III: 1–4.

51 L. Šešelj, 2009, 102–103, CF 32.

52 B. Čargo 2010, 140, sl. 17; M. Ugarković 2015, 345, CPK 26–27.

53 M. Miše 2005, 31, kat. br. 8–13.

54 O najnovijim arheometrijskim istraživanjima istočnojadranske helenističke keramike pišu M. Miše et al. 2020.

55 D. Yntema 2005, 26–27, forma 5.

56 J. P. Morel 1981, 157–163, forma 2270 i 2280.

57 L. Šešelj 2009, 117–118, SP 13.

58 J. P. Morel 1981, 260.

59 M. Bernardini 1961, 12, T. 19: 23.

60 D. Yntema 2005, 50–51, forma 19.

55 D. Yntema 2005, 26–27, form 5.

56 J. P. Morel 1981, 157–163, form 2270 and 2280.

57 L. Šešelj 2009, 117–118, SP 13.

58 J. P. Morel 1981, 260.

59 M. Bernardini 1961, 12, pl. 19: 23.

60 D. Yntema 2005, 50–51, form 19.

61 The inner line of the vessel was damaged, so it was not possible to draw it.

62 M. Ugarković, A. Koneštra 2018, 77, pl. 43–45, 47–48.

63 N. Čondić, M. Vuković 2017, 98.

Prstenasta stopa šalice ili vrčića (T. 3: 2),⁶¹ promjera 3,5 cm, iz koje izlazi tijelo posude, premazana je loše sačuvanim sivim premazom. Veći broj posuda tih oblika nalazi se na Hvaru pa mu u srednjodalmatinskom area-lu vjerojatno treba tražiti mjesto proizvodnje.⁶²

Ravna dna dviju posuda okrugla recipijenta (T. 3: 6–7), promjera 10 i 12 cm, kojima je premaz gotovo potpuno otpao, nalikuju ranije pronađenim posudama ravnog vrata, sivkastog premaza, iz kapele sv. Stošije u Zadru, datiranim u 2. do 1. st. pr. Kr.⁶³

Ulomak keramike narančaste fature nekvalitetnog crvenkastog premaza, debljine stijenke od 0,35 cm (T. 3: 8), pripada crvenopremaznoj produkciji, tehnički i repertoarom oblika ekvivalentnoj crnopremazanoj ili sivopremazanoj, iz posljednja dva stoljeća prije Krista. Premda se o fragmentu zbog izrazito loše sačuvanosti ne može reći ništa konkretnije, vrijedi ga ovdje spomenuti jer do sada nije objavljen ni jedan ulomak crvenopremazane helenističke keramike iz Zadra.

Obradu grčko-helenističkog keramičkog materijala iz sonde s prostora srušene parohijske kuće kod crkve sv. Ilije završavamo ulomkom oker žute gline koja sadrži mnogo primjesa, ukrašenim reljefnom palmetom (T. 4). Takvu fakturu gline i sličan reljefni ukras u vidu palmeta imaju krovni crjepovi pronađeni u Starom Gradu na Hvaru, datacije 4. i 3. st. pr. Kr.,⁶⁴ gdje su pripisani lokalnoj proizvodnji.⁶⁵ Antefiksi sa sličnim floralnim ukrasom u grčkoj se arhitekturi javljaju još od arhajskog, pa tijekom cijelog klasičnog i helenističkog perioda.⁶⁶ Na primjeru iz Starog Grada vidimo da su helenističke kuće bile prekrivene tegulama na čije su spojeve nalijegale kupe trokutastog presjeka. Takvi ukrasi nalazili su se na frontalnom licu kupе.⁶⁷ Što se Zadra tiče, to je prvi nalaz vezan za prapovijesnu arhitekturu a da ne pripada podnicama ili ostatcima zidova kuća.⁶⁸

RASPRAVA

Obrađeni grčko-helenistički keramički materijal s prostora ispod srušene parohijske kuće uz crkvu sv. Ilije, odnosno ispod ostataka rimskog kapitolija, datiran je u široki raspon, od kraja 6. do 1. st. pr. Kr. Svi su ulomci jako usitnjeni i na rijetkima je premaz dobro sačuvan. Većina je ulomaka atipična, neki su bez ikakvog sačuvanog premaza, stoga ovdje nisu obrađeni. Ako k tome uzmemo u obzir i debljinu sloja koji leži na kamenu živcu (svega 10 do 20 centimetara) iz kojeg materijal

or grey-coating production from the last two centuries BC. Although nothing more concrete can be said about the fragment, due to its extremely poor preservation, it is worth mentioning here because, so far, a fragment of red-coated Hellenistic pottery from Zadar has not been published.

The processing of Greco-Hellenistic pottery materials from a trench in the area of the demolished parish house near the church of St Elijah ends with a fragment of ochre yellow clay containing many admixtures, which is decorated with a relief palmette (Pl. 4). Such clay texture with similar relief decoration in the form of palmettes was found on roof tiles in the Stari Grad on Hvar, dating to the 4th and 3rd centuries BC,⁶⁴ where they were attributed to local production.⁶⁵ Antefixes with similar floral decoration have appeared in Greek architecture since the Archaic period, and throughout the Classical and Hellenistic periods.⁶⁶ On the example from the Stari Grad we see that the Hellenistic houses were covered with tegulae, at the joints of which triangular tiles were rested. Such decorations were located on the front face of the tile.⁶⁷ As far as Zadar is concerned, this is the first finding related to prehistoric architecture that does not belong to the flooring or the remains of house walls.⁶⁸

DISCUSSION

The processed Greco-Hellenistic pottery material from the area below the demolished parish house next to the church of St Elijah, or below the remains of the Roman capitol, is dated in a wide range, from the end of the 6th to the 1st century BC. All fragments are very shattered and the coating is well preserved only on a few fragments. Most of the fragments are atypical and some are without any preserved coating, so they are not processed here. If we also take into account the thickness of the layer lying on the bedrock (only 10 to 20 centimetres) from which the material originates, and compare it with the individual trenches from the Zadar peninsula where prehistoric layers are up to 80 cm thick,⁶⁹ we can assume that this is a kind of a filling, or debris. The limited explored space does not allow for a more detailed definition of the situation, but it can be correlated with two previously explored spaces in the immediate vicinity, namely, with the area of the south part of the capitol where a dry stone wall was found enclosed by a bedrock, in a layer with imported pottery dating from the 7th century BC to the turn of the era;⁷⁰ and with the area of the north part of the capitol, where local and imported Iron Age material and three dry stone walls were found

61 Unutarnja je linija posude oštećena, stoga ju nije bilo moguće nacrtati.

62 M. Ugarković, A. Konestra 2018, 77, T. 43–45, 47–48.

63 N. Condić, M. Vuković 2017, 98.

64 B. Kirigin 2006, 130.

65 J. Jeličić Radonić, M. Katić 2015, 144.

66 S. Akkurnaz 201, 56–57, Res. 17.

67 J. Jeličić Radonić, M. Katić 2015, 78.

68 Popis istraživanja kod N. Condić 2010.

64 B. Kirigin 2006, 130.

65 J. Jeličić Radonić, M. Katić 2015, 144.

66 S. Akkurnaz 201, 56–57, res. 17.

67 J. Jeličić Radonić, M. Katić 2015, 78.

68 Research list in N. Condić 2010.

69 N. Condić, M. Vuković 2017, 43.

70 Š. Batović 1968, 174.

potječe, i usporedimo ju s pojedinim sondama sa zardarskog poluotoka u kojima prapovijesni slojevi dosežu i do 80 cm debljine,⁶⁹ možemo pretpostaviti da je riječ o nekakvoj ispuni, šuti. Ograničen istražen prostor ne dopušta detaljnije definiranje situacije, no može se dovesti u korelaciju s dva ranije istražena prostora u neposrednoj blizini, prostorom južnog dijela kapitolijskog gdje je pronađen suhozid koji zatvara kamen živac u sloju s importiranom keramikom datiranom od 7. st. pr. Kr. do prijelaza era⁷⁰ te prostorom sjevernog dijela kapitolijskog gdje se ispod podrumskih prostorija rimskog hrama također nalazio željeznodobni lokalni i importirani materijal i tri suhozida.⁷¹ Grčko-helenistička keramika sa Sv. Ilije kronološki i zastupljenim vrstama odgovara materijalu s ostatka kapitolijskog, te šireg prostora rimskog foruma, istraživanog u više navrata od Drugog svjetskog rata do danas u sklopu zaštitnih istraživanja koja je obavljao Arheološki muzej Zadar.

Najraniji grčki materijal zastupljen u sondi predstavljaju dva ulomka atičke crnofiguralne keramike s kraja 6. ili početka 5. st. pr. Kr. te jedan crvenofiguralni s kraja 5. ili iz prve polovine 4. st. pr. Kr. Analizirajući materijal s prostora uz crkvu sv. Ilije, primijećena je znatno manja količina grčke od istovremene Ofanto II daunijske matlikane keramike iz istog sloja, stoga je upitno kojim je rutama grčka keramika dolazila te što su još ti trgovci prodavali uz nju.⁷²

Dolaskom helenizma, a s njim i serijski proizvedenog posuđa lakše dostupnog široj zajednici, povećava se broj uvezenih italskih proizvoda nastalih na grčkoj tradiciji. Osobitost je helenističkog vremena i pojava keramičarskih radionica na istočnoj jadranskoj obali. Istočnojadranski keramičari često imitiraju italske oblike posuda, stoga je tako malim ulomcima ponekad teško odrediti podrijetlo, no čini se da na prijelazu iz 2. u 1. st. pr. Kr. ipak određeni dio obrađenog materijala iz sonde, poput crno i sivopremazanih vrčiča, zasigurno potječe iz proizvodnih centara s naše obale.

Na navedeno upućuje i ulomak krovne kupe s ukrasom palmete, čija je proizvodnja potvrđena na Hvaru. Ipak, postavlja se pitanje je li u Zadar dospjela s ostalim srednjodalmatinskim materijalom ili smijemo pomišljati na to da je naselje te veličine ipak za svoje potrebe proizvodilo građevinsku keramiku.⁷³

under the basement of the Roman temple.⁷¹ The Greek-Hellenistic pottery from St Elijah chronologically and by the represented shapes corresponds to the material from the rest of the capitol, and to the wider area of the Roman Forum, which was explored on several occasions since the World War II and is being investigated to this day as a part of the protective research conducted by the Archaeological Museum Zadar.

The earliest Greek material found in the trench is represented by two fragments of the Attic black-figured pottery from the end of the 6th or the beginning of the 5th century BC, and a fragment of red-figured pottery from the end of the 5th century or from the first half of the 4th century BC. By analysing the material from the area next to the church of St Elijah, a much smaller amount of Greek pottery than the contemporaneous Ofanto II Daunian matte painted pottery was noticed in the same layer, so it is questionable through which routes did the Greek pottery come and what else was sold by the merchants alongside the pottery.⁷²

The number of imported Italic products created in the Greek tradition increased with the advent of Hellenism and with the mass-production of vessels easily accessible to the wider community. The feature of the Hellenistic period is the appearance of pottery workshops on the east Adriatic coast. The east Adriatic potters often imitate Italic vessel shapes, so it is sometimes difficult to determine the origin of such small fragments, but it seems that at the transition from the 2nd to the 1st century BC, a certain portion of the processed material from the trench, such as black and grey-coated jugs, surely originates from the production centres on our coast.

This is also indicated by a fragment of a roof tile decorated with palmettes, whose production has been confirmed on Hvar. However, the question arises whether it arrived in Zadar with other central Dalmatian material, or if we can say that a settlement of that size produced its own ceramics intended for construction.⁷³

CONCLUSION

The explored area under the demolished parish house next to the church of St Elijah has confirmed the intensity of life in the north-west part of the Zadar peninsula during the period of almost 3000 years. The parish house is connected to the Baroque church built in the 18th century on the site of an earlier church from the 12th century. A Baroque ossuary and several medieval burials were found in

69 N. Čondić, M. Vuković 2017, 43.

70 Š. Batović 1968, 174.

71 N. Čondić, M. Vuković 2015, 45–46.

72 Nisam ulazila u analizu apulske keramike, no prilikom primarne obrade materijala uočava se velika razlika u broju ulomaka navedene i grčke keramike.

73 Pitanje se otvorilo u objavi arheometrijskih istraživanja kod M. Ugarković, B. Šegvić 2018, 101. Novija arheometrijska istraživanja kod M. Miše *et al.*, 2020, dovode u pitanje i ranije potvrđenu keramičku proizvodnju u Resniku.

71 N. Čondić, M. Vuković 2015, 45–46.

72 I did not analyse Apulian pottery, but during the primary processing of the material, a large difference in the number of fragments of Apulian pottery and Greek pottery was noticed.

73 This question stems from the publication of archeometrical investigations by M. Ugarković, B. Šegvić in 2018. Recent archeometrical investigations by M. Miše *et al.* from 2020 question the earlier confirmed ceramic production in Resnik.

ZAKLJUČAK

Istraženi prostor ispod srušene parohijske kuće uz crkvu sv. Ilije potvrdio je intenzitet života na sjeverozapadnom dijelu zadarskog poluotoka tijekom gotovo 3000 godina. Parohijska kuća nadovezuje se na baroknu crkvu izgrađenu u 18. stoljeću na mjestu ranije crkve iz 12. st. U otkopanim slojevima pronađena je barokna kosturnica i više srednjovjekovnih ukopa koji su dobrim dijelom uništili ostatke rimskog kapitolija na kojem leže. Većina ovdje obrađenog materijala potječe iz sloja ispod popločanja kapitolija, gdje se pronalazi s lokalnom željeznodobnom i apulskom keramikom, iako su se pojedini ulomci, zbog čestih izgradnji na toj poziciji, znali javiti i u višim slojevima, pomiješani s materijalom iz mlađih razdoblja.

Otkriveni grčko-helenistički ulomci odgovaraju materijalu pronađenom na ostatku prostora ispod rimskog foruma i u pravilu nam ne donose nova saznanja o keramici koju je liburnsko stanovništvo preferiralo. Ipak, ta mala sonda iznjedrila je ulomak krovne kupe ukrašene palmetom, artefakt do sada nepoznat na prostoru Zadra.

Nalazi, unatoč tankom sloju iz kojeg dolaze, reflektiraju sliku keramičkog importa karakterističnu ne samo za prapovijesni Zadar već i za cijelu južnu Liburniju. Relativnom nepoznanicom i dalje ostaju podatci o željeznodobnoj arhitekturi, odnosno o tlocrtu tadašnjeg grada, kojima smo se približili otkrivanjem ulomka dekorativnog crijepa. Građevinske intervencije iz mlađih razdoblja u velikoj su mjeri negirale liburnske objekte, stoga je svaki takav nalaz korak bliže rasvjetljavanju principa prapovijesne (helenističke) gradnje.

the excavated layers, which largely destroyed the remains of the Roman capitol on which they lie. Most of the material treated here comes from the layer under the paving of the capitol, where it was found with local Iron Age and Apulian pottery, although some fragments, due to the frequent construction in this position, used to appear in upper layers, mixed with the material from the younger periods.

The discovered Greco-Hellenistic fragments correspond to the material found in the rest of the space below the Roman forum and, as a rule, do not bring us new knowledge about the pottery that the Liburnian population preferred. Nevertheless, this small trench produced a fragment of a roof tile decorated with a palmette, an artefact hitherto unknown in the area of Zadar.

The findings, despite the thin layer from which they come, reflect the image of pottery imports characteristic not only of prehistoric Zadar but also of the whole of south Liburnia. The data on the Iron Age architecture, i.e. the floor plan of the city at that time, which we approached by discovering a fragment of a decorative tile, still remain relatively unknown. The construction interventions from the later periods have largely denied Liburnian buildings, so any such finding is a step closer to elucidating the principles of prehistoric (Hellenistic) construction.



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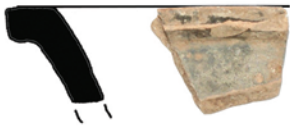




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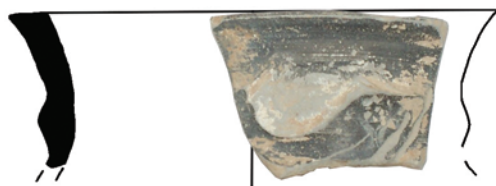




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