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9th SCIENTIFIC MEETING ON HELLENISTIC POTTERY

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Προλογικό Σημείωμα

Η παρούσα έκδοση των Πρακτικών της Διεθνούς Επιστημονικής Συνάντησης για την Ελληνιστική Κεραμική που πραγματοποιήθηκε το 2012 στη Θεσσαλονίκη σηματοδοτεί στην πραγματικότητα τη συνέχιση της ερευνητικής προσπάθειας που ξεκίνησε το 1986 στα Ιωάννινα και παρά τις αντίξοες συνθήκες κατόρθωσε να αποδώσει σημαντικούς καρπούς για την αρχαιολογική έρευνα και ιδιαίτερα την ελληνιστική κεραμική, όπως μαρτυρούν οι 21 τόμοι Πρακτικών και Λευκωμάτων με το θέμα αυτό. Αξίζει με την ευκαιρία αυτή να εξαρθεί η σημασία της προσπάθειας που ανέλαβαν έλληνες αρχαιολόγοι από τριακονταετίας και πλέον, αλλά υποστηρίχθηκε ενεργά με μια αξιοπρόσεκτη διεθνή συμμετοχή, έτσι ώστε έλληνες και ξένοι αρχαιολόγοι συμμετέχουν αποφασιστικά στη συζήτηση και την έρευνα για το επιστημονικό θέμα της ελληνιστικής κεραμικής.

Το αποτέλεσμα ήταν να δημιουργηθεί ένα ευρύ και διεθνές ερευνητικό πεδίο που αξιοποίησε το πολύ πλούσιο αρχαιολογικό υλικό στον ευρύτερο ελληνικό κόσμο, αλλά και το έργο παλαιότερων σεβαστών ερευνητών παγκοσμίως. Σε όλα αυτά τα χρόνια της προσπάθειας το Υπουργείο Πολιτισμού και ιδιαιτέρως οι κατά τόπους διενέργειας των Συναντήσεων Εφορείες του, το Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, η κατά τόπους Αυτοδιοίκηση στη Θεσσαλονίκη, τη Ρόδο, τα Χανιά, τη Μυτιλήνη, τον Βόλο, το Αίγιο, τα Ιωάννινα συνέβαλαν στην πραγματοποίηση του έργου και την επιτυχία του. Η προσωπική συμβολή και η εργασία μιας πλειάδας συναδέλφων, ερευνητών, μεταπτυχιακών φοιτητών και φίλων αποτέλεσε την πραγματική κινητήρια δύναμη της προσπάθειάς μας. Οι ευχαριστίες μας προς όλους αποκτούν αξία (σάρκα και οστά) μόνο με το ανά χείρας εκδοτικό έργο, τα Πρακτικά της Θ' Επιστημονικής Συνάντησης για την Ελληνιστική Κεραμική-Θεσσαλονίκη 2012.

Η Θ' Διεθνής Επιστημονική Συνάντηση για την Ελληνιστική Κεραμική στη Θεσσαλονίκη, χωρίς να απομακρυνθεί από το βασικό στόχο της, τη χρονολόγηση της ελληνιστικής κεραμικής, έθεσε ως ειδικό θέμα της την Καινοτομία και την Παράδοση που μπορούσε να εμπεριέχει η κεραμική παραγωγή των ελληνιστικών χρόνων. Σήμερα είμαστε στην ευχάριστη θέση να παραδώσουμε στην αρχαιολογική κοινότητα τα Πρακτικά των εργασιών της Θ' Συνάντησης, ένα έργο που οφείλεται στον κόπο παλιών και νέων συνεργατών και συναδέλφων: Παρουσιάζονται εργασίες, οι οποίες παρουσιάστηκαν κατά τη διάρκεια της Συνάντησης, με θέματα που καλύπτουν το μεγαλύτερο μέρος του ελληνιστικού κόσμου. Το δύσκολο έργο της έκδοσης ανέλαβε η Διεύθυνση Δημοσιευμάτων του Ταμείου Αρχαιολογικών Πόρων, όπως έκανε για τα Πρακτικά σχεδόν όλων των προηγούμενων Συναντήσεων. Οι κ. κ. Ε. Κώτσου και Μ. Καζάκου πραγματοποίησαν με

τέχνη και γνώση το τεράστιο έργο της προετοιμασίας της δημοσίευσης. Το έργο είχε την έγκριση και τη συμπαράσταση της τέως προέδρου κ. Α. Λούβη και του Διοικητικού Συμβουλίου του Ταμείου Αρχαιολογικών Πόρων που ενέκριναν την έκδοση των Πρακτικών της Συνάντησης της Θεσσαλονίκης. Σε όλους εκφράζουμε τις θερμές ευχαριστίες και την ευγνωμοσύνη μας.

Θεσσαλονίκη 2017

Για την Επιστημονική Επιτροπή

ΣΤΕΛΛΑ ΔΡΟΥΓΟΥ

Ομότιμη Καθηγήτρια Κλασικής Αρχαιολογίας

Πανεπιστημίου Θεσσαλονίκης

ΠΕΡΙΕΧΟΜΕΝΑ

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ΑΝΑΚΟΙΝΩΣΕΙΣ

The Influence of West Slope Technique on Isseian Pottery Production

Maja Miše

Introduction

Issa was the most important Greek colony on the central part of East Adriatic situated on the island of Vis in central Dalmatia (fig. 1). Its establishment, according to the ancient literary sources, is associated with the military activities of Dionysius the Elder on the Adriatic at the beginning of the 4th c. BC.

The question when was Issa established is still present among the Croatian scholars. The cause of disagreement is different interpretations of Diodorus Siculus's text, in which he describes circumstances around the establishment of another Greek colony in central Dalmatia; Pharos on the island of Hvar. When establishing the colony on Hvar, the Greek colonist from the island of Paros confronted indigenous communities of the island. Greek colonists called Dionysius the Elder, who was situated with fleet in the colony which he previously established in the Adriatic, to help them. The name of the colony in Diodorus' text is denoted as *Lissus*, and not *Issa*¹ which is precisely the cause of disagreement among the scholars. Some scholars believe that the name of the established colony was written incorrectly as *Lissos*, instead of *Issa*². Others believe that the name was written correctly and the new colony is not Issa on the island of Vis, but today's Lezhë in Albania³. The argument that supports assumption that Dionysius established Issa on Vis is the great distance that precludes possibility of Lezhë in Albania, which is three-to-four days voyage to Pharos. The arguments of counterweight assumption are archaeological evidences. In fact, so far, archaeological excavations in Issa (within the residential complex and on two Isseian necropolies) have not yield material that can be dated in the beginning of the 4th c. BC. Unfortunately, the material from archaeological excavations in Lezhë so far, didn't provide us any help either, since the earlier layers can be dated in the mid-4th c. BC⁴. Although the exact date of the establishment still remains unanswered, in Ps. Scylax's *Periplus* from the mid-4th c. BC Issa is mentioned as Greek city⁵.

According to the archaeological evidence, Issa based its economy on extensive wine production and wine export since the mid-4th c. BC⁶. The strong economic development was accompanied by political expansion to neighbouring coast and the establishment of political alliance with Tragurion (today's Trogir) and Epetion (today's Stobreč) near Split. Also, Issa established intensive commercial trade with indigenous communities in hinterland over the

¹ Diod. XV, 13, 4; XV, 14, 2.

² Čargo 2010, 8.

³ Čače 1993-1994.

⁴ Čargo 2010, 8.

⁵ Ps. Scylax, *Periplus*, 23.

⁶ Kirigin - Katunarić - Šešelj 2005.

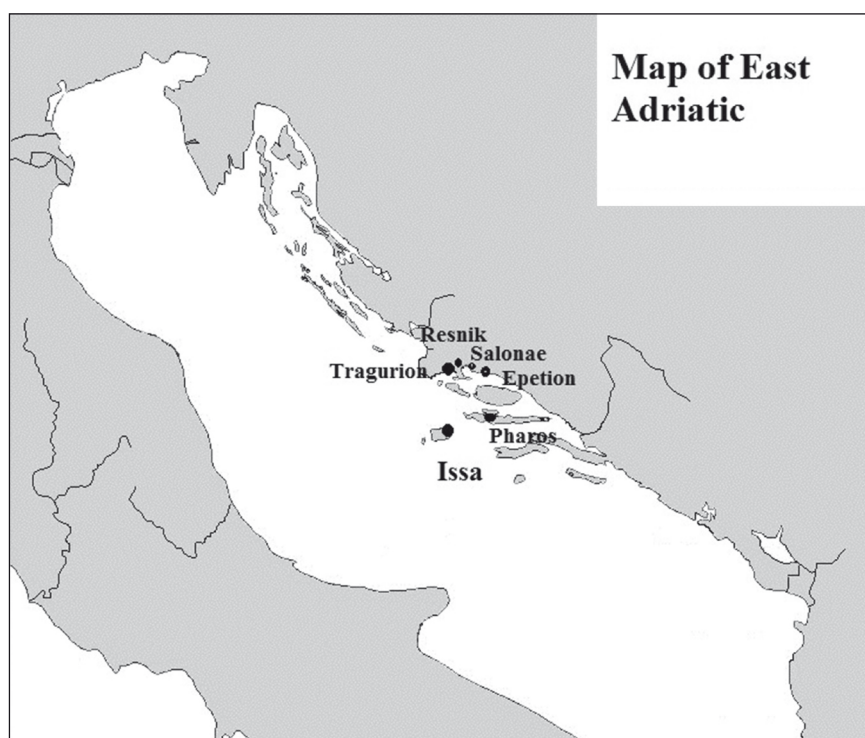


Fig. 1. Map of East Adriatic.

emporium in Salonae during the 3rd c. BC and in Resnik during the 2nd c. BC⁷ (fig. 1). This economical and political upraise of Issa was strongly supported by the Roman Republic, especially after the I. Illyrian war in 229 BC when Issa became Roman ally. Political and economic prosperity of Issa declines after the civil war between Caesar and Pompeius, when unfortunately Issa supported the defeated Pompeius. Although Issa lost its political and probably commercial influence on the neighbouring coast, it continued to exist as roman municipal city⁸.

Isseian pottery production

During the period of prosperity, Issa started its own pottery production. Given that Issa had developed wine production on fertile land situated inland of the island and this was confirmed by archaeological and literary sources⁹, it is reasonable to assume that Issa produced the containers for wines export – amphorae.

The production of fine pottery probably began around the mid-3rd c. BC. Br. Kirigin made this hypothesis when defining Isseian *Gnathia* pottery¹⁰. Kirigin's assumption was complemented by J. Green assuming that Isseian production began when potters from Canosa in northern Apulia in South Italy arrived in Issa and established pottery workshops¹¹. The connection with Canosa or with Canosan *Gnathia* production is confirmed by large number of

⁷ Recent observations on the functioning harbor at Salona and Resnik in pre-Roman period in Resnik Kirigin 2012.

⁸ More about history of Issa in Čargo 2010, 8-12.

⁹ Kirigin - Katunarić - Šešelj 2005, 10.

¹⁰ Kirigin 1990.

¹¹ Green 2001.

imported vessels of *Gnathia* pottery from Canosa and by great similarity in shape and decoration with Canosan vessels. Detail analysis of *Gnathia* pottery from Issa and East Adriatic area (islands, coast and hinterland) supports Kirigin's and Green's assumption. Furthermore, the results of archaeometric analysis of both imported and local *Gnathia* vessels confirmed Isseian *Gnathia* production¹².

Archaeological evidence such as pottery waste, moulds, and finally remains of potter's kilns confirmed that Issa besides the production of *Gnathia* vessels also produced Gray Gloss ware, Relief Hellenistic ware, coarse ware and aforementioned amphorae¹³.

In this paper I'll focus on Isseian *Gnathia* production, and try to bring closer the questions of influences of East Mediterranean pottery workshops on Isseian production.

Isseian *Gnathia* production: brief observation¹⁴

As mentioned above, Issa started to produce *Gnathia* vessels in the mid-3rd c. BC. The vessels that can be attributed to the initial phase of production or in the first group of Isseian production have similar morphology, repertoire of motifs (of Dionysus and his circle) and decorative technique as *Gnathia* vessels from Canosa. However, some local characteristics can be noted. Isseian vessels have more globular body with handle that overhangs trefoil spout, and the performance of decoration is sometimes clumsy with thicker brush strokes. The foot of oinochoai, skyphoi and pelikai are wider than on Canosan vessels. Given the circumstances that Canosan potters came to Issa and established workshops, the similarities are not surprising.

The second group of Isseian *Gnathia* vessels shows a certain change in Isseian production. They retain the form of Apulian *Gnathia* vessels, but the decoration and technique is completely different. Within this group two decorative systems on vessels can be distinguished. The first decorative system consists of ivy, spearhead necklaces, palm branches and ovules in yellow or tan. Although the ivy motif still appears, it is significantly different from ivy on vessels of Apulian Late Canosan group and Ribbed with palmette rosette group¹⁵. The leaves are heart-shaped, horizontal and facing backwards (Pl. 1a). This type of ivy appears on amphorae decorated in West Slope technique, especially in Large Leaf Group dated from 120 till 86 BC¹⁶. Motif of a spearhead necklace on the neck of an oinochoe (also on Pl. 1a) is common on the Attic amphora of West Slope technique in the 3rd c. BC, and also on the lids of Large Leaf Group¹⁷. Motif of horizontal palm branches in yellow on the abdomen of oinochoai from Vis, on skyphos of Pl. 1b and on skyphos no. 42 displayed at the Archaeological Museum in Split, appears also on vessels of Macedonian production of West Slope in the 3rd c. BC¹⁸. It is interesting that both skyphoi from the Archaeological Museum in Split – nos 41 and 42 – have hemispherical shape that is common in Apulian production, especially in Messapia in southern Apulia¹⁹, which according to publications available to me, could not be found on the East Mediterranean.

¹² Čargo - Miše 2010.

¹³ *Ibid.*

¹⁴ On typology of Isseian production in Miše 2013 (in print).

¹⁵ The motifs of ivy in Late Canosan and Ribbed with Palmette Rosette groups are executed by application of thin yellow and thick brush strokes, with small leaves facing upwards, and generally give the impression of a non elegant performance in comparison with fine thin leaves and stems of ivy in West Slope techniques. More detail description of Late Canosan and Ribbed with Palmette Rosette groups in Green 2001.

¹⁶ Rotroff 1991, 89-90, fig. 22 and Alexandropoulou 2002, 27-28, fig. 13.

¹⁷ Rotroff 2002 and Rotroff 1991, 89-90, fig. 24. The motif of a necklace on the neck of vessels is known also in late phase of Apulian *Gnathia* production, but below wavy and zigzag lines, hang elongated pendants: De Francesco 2004, nos 198-199.

¹⁸ For the oinochoe from Vis see Čargo 2007, 31-33, no. 1, and for the skyphos at the Archaeological Museum in Split see Kirigin 2008, 80, no. 42. For Macedonian production see Alexandropoulou 2001, 66-68, fig. 29.

¹⁹ Giannotta 1996, 458 and personal communication with author.

Along with the aforementioned oinochoe (Pl. 1a) and skyphos (Pl. 1b), a fragment of an oinochoe in Greco-Hellenistic Collection at the Archaeological Museum in Split (Pl. 1c), one oinochoe from tomb 14/1955 at western Isseian necropolis Martvilo, one oinochoe from tomb 180 at eastern Isseian necropolis at Vlaška njiva, and two oinochoai from the permanent exhibition at the Archaeological Museum in Split can be attributed to this group²⁰. On the neck of oinochoe no. 44 displayed in the Archaeological Museum in Split the wine motif has wavy branch, and the grapevine is delicately executed in yellow²¹. As it has already been mentioned, the same motif painted in white or yellow appears on vessels of West Slope Bracket Leaf Group which is dated in mid-3rd c. BC²². On the abdomen of the oinochoe no. 45 at the Archaeological Museum in Split, the ivy motif has heart-shaped leaves similar to those on vessels of Large Leaf Group dated in the end of 2nd c. BC²³. However, lioness protome at the end of the handle and the shape of the oinochoe clearly indicates Apulian influence.

The second decorative system consists of incised motif of checkerboards and rectangles. These motifs are common in West Slope technique, especially on table amphorae. Initially, these motifs were painted in white, and later from the mid-3rd c. BC were incised²⁴. Vessels with this decoration are one oinochoe with female head at the end of the handle from tomb 5/1976 at Martvilo, broadly dated in the 3rd and 2nd c. BC, and one oinochoe from Greco-Hellenistic Collection at the Archaeological Museum in Split (Pl. 1d)²⁵.

It is worth to mention the third group of Isseian vessels: oinochoai and pelikai with heart-shape abdomen (Pl. 2a-b), and pear-shaped skyphoi (Pl. 2c). The shape of oinochoai shows remarkable resemblance with Roman Republican bronze oinochoai, and probably, as Kirigin has already noted, Isseian potters copied their shape²⁶. Regarding the skyphoi, I could not find any parallels in shape. Pelikai are showing quite a resemblance with shapes of table amphorae from East Mediterranean²⁷. Also, the decoration is completely different from vessels of previous groups of Isseian production. New decorative system has been applied; white vertical and horizontal lines that divide shoulders and upper part of abdomen in metopes with painted X marks (as on abdomen on Pl. 2a). This motif appears on oinochoai and on table amphorae. It seems that this group of vessels with white decoration belong to new type of pottery, since they don't show any resemblance with vessels of *Gnathia* or West Slope technique²⁸.

Now, let us return to Isseian *Gnathia* pottery. To sum up, in the initial phase the influence of northern Apulian production on Isseian *Gnathia* production was dominant, while later Isseian potters embraced influences from eastern Mediterranean workshops. Kirigin has already noted that the combination of *Gnathia* and West Slope technique is the main characteristic of Isseian *Gnathia* pottery, and that this system of decoration has not yet been observed in other pottery productions during the Hellenistic period on the Mediterranean²⁹. Although the influence of West Slope technique is evident, it should be noted that vessels of West Slope are rare on eastern Adriatic. Fragments of kantharos from Palagruža, fragments from Cape Ploča, one table amphora from Budva, and one plate from tomb in Stonca bay near Vis are the only vessels of West Slope technique so far documented on the East Adriatic³⁰.

²⁰ For two oinochoai exhibited in the Archaeological Museum in Split see Kirigin 2008, 82-83, nos 44-45. The oinochoe from tomb 14 excavated in 1955 was published in Čargo 2010, pl. 31/4 and 4a. Unfortunately, the material from the tombs of the eastern necropolis in Issa is not published, but my colleague M. Ugarković drew my attention to the oinochoe from tomb 180.

²¹ Kirigin 2008, 83, no. 45.

²² Rotroff 1991, 65-70.

²³ Kirigin 2008, 83.

²⁴ Rotroff 1991, 60-61, pl. 27, no. 49, pl. 45, nos 117-118 and pl. 46, no. 119, and Rotroff 2002, 99.

²⁵ Cambi - Kirigin - Marin 1981, pl. XV. Unfortunately, except from this oinochoe, the entire grave goods from tomb 5 are not published.

²⁶ Kirigin 1990, 61.

²⁷ This shape is unknown in Apulian *Gnathia* production. However, for applied coils on the handles of vessel I have found the analogies in Pergamon relief pottery production on 2nd and 1st c. BC in Özyiğit 2000.

²⁸ Miše 2013 (in print).

²⁹ Kirigin 1990, 63.

³⁰ For amphora from Budva see Popović 1975, 79 and the same vessel also Popović 1994, 277, no. 455. Fragments from Cape Ploča in Šešelj 2010, 106, no. 38. Plate from tomb at Stonca bay near Vis was published by Rapanić 1967, and for fragments of kantharos from Palagruža see Kirigin - Miše - Barbarić 2010.

Dating the Isseian *Gnathia* pottery

Based on easily recognizable morphological and stylistic characteristics that distinguish them from imported vessels, two groups of Isseian *Gnathia* can be identified³¹. However, dating these groups and/or phases of production is not an easy task. The reason for this is the burial custom in Issa which includes tombs with multiple burials on the necropolises Martvilo and Vlaška njiva³². Furthermore, setting the chronological frame for Isseian *Gnathia* production is aggravated by the fact that so far in Issa or on other sites in Dalmatia closed stratigraphy unit with vessels of Isseian *Gnathia* has not been found. In the tomb 3/1976 together with 15 imported *Gnathia* vessels a silver Stater of Heraclea Lucania, dated about 350-330 BC and silver coins of the Roman Republic which are, by a different author, quite broadly dated from 268 till 155 BC, were found³³. Usually finding the coins can help in dating, but given that in Isseian funeral customs multiple burials are found within the family tombs and therefore grave goods were placed in the tombs over a long period of time, the coins are not much of a help. Furthermore, silver coins can be placed in tombs as a lasting value even later than they are dated. Another tomb 14/1979 mostly consists of Isseian *Gnathia* vessels and can be dated, according to typological and stylistic analysis in the end of the 3rd and beginning of the 2nd c. BC³⁴. On the basis of these two tombs (3/1976 and 14/1979) and coins from destroyed tombs in Martvilo excavated in 1955, Kirigin proposed timeframe for Isseian *Gnathia* production from mid-3rd till the end of the 2nd and beginning of the 1st c. BC³⁵. However, as Kirigin notes, archaeological records from excavations in 1955 are incomplete and it is not entirely possible to clearly determine the grave inventory of each tomb³⁶. Kirigin's suggestion that the production of Isseian *Gnathia* continued until the beginning of the 1st c. BC was accepted by most of the authors, and it served as an argument for lowering the chronology of overall production of *Gnathia* pottery in the Mediterranean³⁷. But, the question of the end of Isseian *Gnathia* production goes hand in hand with defining the new pottery type – the third group of decorated Isseian vessels. As mentioned above, in the third group Isseian vessels have different shape, different repertoire of motifs, and although with painted decoration it cannot be attributed to *Gnathia* pottery. Instead it is a new pottery type that also occurs in Apulia, where it is considered as “pottery decorated in *Gnathia* tradition”³⁸. Kirigin considered this group of vessels as Isseian *Gnathia*, and dated them in the 1st c. BC³⁹. However, based on the new interpretation of similar vessels in Apulia, from the necropolis in Taranto, vessels of the third Isseian group can be considered as new type of pottery that follows *Gnathia* and West Slope tradition of decoration, and were influenced by Roman bronze vessels in shape. Therefore, for dating the end of Isseian *Gnathia* production we still have to wait for the analysis of all the tombs at Martvilo necropolis or/and analysis of tombs from the necropolis at Vlaška njiva to gain insight into the inventory of all tombs and all vessels.

³¹ The definition of Isseian *Gnathia* pottery was part of my dissertation, where I, based on comparative methodology of shapes, style and decorative technique, and archaeometric analysis, analysed 642 vessels from the sites along the East Adriatic coast, island and hinterland.

³² The tombs from Martvilo are only partially published (see Cambi - Kirigin - Marin 1981 and Čargo 2010), and unfortunately tombs from Vlaška njiva are still waiting for their publication. Short notice about archaeological rescue excavations in Kirigin 1983.

³³ Cambi - Kirigin - Marin 1981, 69, in the note 21 are the reviews on dating of Roman silver coins.

³⁴ *Ibid.*, 70-71.

³⁵ Kirigin 1990, 62-63. Coins found in the tombs discovered in 1955 at Martvilo belong to Roman Republic: silver denarius dated in 125 BC, silver coins from 211-208 BC and one coin dated in 97 BC.

³⁶ B. Čargo tried to identify the inventory of tomb excavated before 1970 in Čargo 2010.

³⁷ Hempel 2001, 111 and Green 2001, 74.

³⁸ Hempel 2001, 112.

³⁹ Kirigin 1990, 63.

Influences from the East Mediterranean

Influence of pottery workshops from East Mediterranean was noticed in the choice of motifs of West Slope technique: motif of ivy with heart-shaped leaves, grapevine, palm branches, and spearhead necklaces in yellow and/or tan, and incised checkerboards and rectangles on oinochoai and skyphoi on Isseian *Gnathia* production. These are common motifs of West Slope technique, and I am aware that making any detail chronology based on parallels with decoration is not very encouraging, but detecting the similarities in decorative pattern of Attic West Slope, whose classification and chronology proposed by S. Rotroff⁴⁰ and other workshops of West Slope technique, especially from Macedonia⁴¹, may help us in setting the broadly chronology frame for Isseian group of vessels decorated in West Slope technique.

As mentioned above, the motif of ivy with heart-shaped leaves and the motif of spearhead necklace on oinochoe (Pl. 1a) show most similarities with decoration on amphora and on lid of West Slope Large Leaf Group⁴². The group is dated from 120 till 86 BC⁴³. This necklace pattern also appears in an earlier group – the Shark Group, dated around 250 BC⁴⁴. Similar necklace pattern is on krater from Lower Fill on Satyr Cistern in the Athenian Agora dated in the 3rd quarter of the 3rd c. BC⁴⁵. The necklace pattern can be noticed on amphorae from Paphos, dated according to the shape at the beginning of the 2nd c. BC⁴⁶. On two fragments of kantharoi from Mytilene on the island of Lesbos appear similar ivy with heart-shaped leaves and the necklace pattern. The fragments are dated in the second period of Hellenistic pottery from Mytilene in the 2nd c. BC⁴⁷. It has to be noted that motifs on abovementioned examples are painted in white, while on vessels from Issa are in tan. It is interesting to see that spearhead necklaces and ivy with heart-shaped leaves are also present on vessels from ancient Macedonia. An oinochoe from grave 27A in Chatzopoulos' field in Pella has both motifs in tan or yellow. The oinochoe is dated according to the archaeological context at the end of the 4th and the beginning of the 3rd c. BC and it is considered to be the first example of West Slope decoration in Pella⁴⁸. Besides the abovementioned oinochoe, both motifs can also be noticed on a fragment from a deposit in the northeastern part of the palace in Pella dated around 300 BC⁴⁹. Similar ivy pattern but incised appears on pyxis from Veroia dated in early 2nd c. BC⁵⁰ and on pyxis from tomb from Spelia in Eordaia dated in the mid-2nd c. BC⁵¹. The reason that I mention incision is that on Isseian vessels ivy with heart-shaped leaves is always painted. Another motif, the checkerboard, is sometimes white (Pl. 2a) or incised (Pl. 2d). On amphorae of Attic West Slope Gaudy Amphora Group the necklace pattern appears together with motif of checkerboard. Both motifs are painted in white and the Group is dated from 100 till 86 BC⁵². In detailed study of Athenian Hellenistic pottery S. Rotroff elaborated that the motif of spearhead necklace was very popular from Classical period till 10 BC as a copy of jewellery⁵³. The motif of alternating panels of checkerboard and concentric rectangles was most persistent of the geometric motifs in Attic West Slope. It was introduced around 270 BC, but its popularity began in the last quarter of the 3rd c. BC, when it appears in incised version⁵⁴.

⁴⁰ Rotroff 1991.

⁴¹ Kallini 2012.

⁴² Rotroff 1991, 89, fig. 22, pl. 41, and fig. 24, pl. 43.

⁴³ *Ibid.*, 90.

⁴⁴ *Ibid.*, 82, fig. 13, no. 69.

⁴⁵ Rotroff 1994, pl. 28.

⁴⁶ Hayes 1990, 115-119, pl. 68.

⁴⁷ Williams - Toli 1990, 102-105, pl. 618.

⁴⁸ *Ελληνική Μακεδονία*, 111-113, and 117. The same oinochoe is published in colour photo in *Topics on Hellenistic Pottery*, 16.

⁴⁹ *Ελληνική Μακεδονία*, 103, and 106-107.

⁵⁰ *Ibid.*, 83 and 86.

⁵¹ *Ibid.*, 151 and 157.

⁵² Rotroff 1991, 101-102, pl. 45.

⁵³ *Agora XXIX*, 58-59.

⁵⁴ *Ibid.*, 64.

The Macedonian West Slope production is confirmed in Pella, Veroia, Aegae and Aiani in Upper Macedonia throughout the Hellenistic period. Predominate were floral motifs, necklaces and wreath of dots and bands, while geometric patterns were rare and appear in the 2nd c. BC⁵⁵. At the beginning of the production in early 3rd c. BC decoration is mainly executed in white and yellow, and incision appears in the second half of the 3rd c. BC and was dominated during the 2nd c. BC⁵⁶. Although Rotroff emphasizes that West Slope production was rare on Eastern Mediterranean, except in well-established workshops in Pergamon, and lesser production centers in Ephesus, Rhodes, Sardis and Knidos, their repertoire of motifs is limited to ivy garland, spearhead necklace, checkerboard and rectangles⁵⁷.

The third group of Isseian oinochoai with resemblance in shape with Roman Republican bronze oinochoai have incised checkerboard and rectangles on the long narrow neck (Pl. 2d), painted in white or filled with white dots (Pl. 2a). These geometrical motifs are only a decorative pattern on this shape of oinochoai. Sometimes on oinochoai can appear incised ovules, but floral motives like ivy and grapevine disappeared, and were replaced by a new decorative system – white vertical and horizontal lines that divide shoulders and upper part of abdomen in metopes in which are painted X marks (Pl. 2a).

The decorative pattern of West Slope technique is simple and easily repeated, which makes vessels difficult to date, unless understanding the evolution of decoration in a clear archaeological context⁵⁸. The definition of typology of the shape may be of some help, but the shape of second group of Isseian vessels show most similarities with oinochoai of Apulian Tarantine production of late 3rd and beginning of 2nd c. BC⁵⁹. It is important to point out that the above mentioned decorative pattern of West Slope technique does not appear on Apulian shape of *Gnathia* vessels, nor does decoration in *Gnathia* style appear on vessels of West Slope shape. These two classes of pottery were produced in the same period; *Gnathia* on the Western Mediterranean, and West Slope on Eastern Mediterranean. Although they have similar decorative repertoire related to Dionysus and his circle on drinking vessels, the motifs are executed in different way and on different shape of drinking vessels.

Dating the second group of Isseian vessels decorated with West Slope technique is quite unsecure without clear archaeological context. If we follow the development of decorative pattern of West Slope technique we can see that the motif of spearhead necklace and ivy appears from the end of the 4th till the beginning of the 1st c. BC. According to the analogies in Macedonia and Attica it seems that incised geometrical motif appears somewhat later than painted floral decoration. As has already been mentioned, production of *Gnathia* pottery in Apulia has prompted the beginning of Isseian pottery production in mid-3rd c. BC. At that time *Gnathia* production in Apulia was at its final phase and in recent publication the date of its cessation was much debated. Traditional chronology places its cessation at 272 BC in time of the first Roman conquest of Taras⁶⁰. Recent studies of material from the necropolis in Taranto have shown that the production of *Gnathia* pottery in Taras continued at least till the end of the 3rd c. BC⁶¹. Although pottery workshops in Taras stopped producing *Gnathia* pottery, the pottery production continued in the 2nd and 1st c. BC but with vessels of different shape and decoration⁶². The other centres in Apulia, especially those in Canosa in Daunia continued to produce *Gnathia* pottery till the beginning of the 2nd c. BC⁶³. So, it seems that the end of the 3rd and the beginning of the 2nd c. BC was a turning point in Apulian production. Probably this situation affected the Isseian production which copied imported Apulian vessels, since most of the imported *Gnathia* vessels in Issa are from Apulian workshops. Is it possible that the Isseians after the cessation of imports from Apulia

⁵⁵ Kallini 2012, 171.

⁵⁶ *Ελληνική Μακεδονία*, 28-29.

⁵⁷ Rotroff 2002, 98.

⁵⁸ Rotroff 1991, 60-61, and Rotroff 1997, 18-36.

⁵⁹ Lippolis 1994, 239-282.

⁶⁰ Webster 1968.

⁶¹ Fozzer 1994.

⁶² Hempel 2001, 111-112.

⁶³ Green 2001.

turned to new markets and accepted the cultural influence of the Eastern Mediterranean workshops? This question would have had a positive response if we could note an increase import of vessels from the East. So far, only two vessels of West Slope technique have been found in Issa; one plate from a tomb in Stonca bay 2 km east of ancient Issa⁶⁴, and one oinochoe from tomb 3/1976 at Martvilo necropolis⁶⁵. These two vessels have different decorative patterns than vessels of the second group of Isseian production. On the plate from Stonca bay there is wreath and dots, and on the oinochoe from Martvilo a palm branch. Recent studies of Hellenistic pottery on Eastern Adriatic have showed that vessels decorated in West Slope technique were not popular in this region. In addition to these vessels from Issa, fragments with West Slope decoration have been found at Diomedes sanctuaries at Palagruža and Cape Ploča⁶⁶: fragments with wreath motifs from Cape Ploča, and fragments of kantharoi with ivy motif that has incised branch and leaves painted in white from Palagruža⁶⁷. Also, we cannot exclude the possibility that oinochoai with spearhead necklace and ivy heart-shaped leaves could be produced at the same time as the vessels with *Gnathia* decorative system. Especially if we consider that the end of production in Apulia did not affect Isseian production to the extent that would also mean the end of production in Issa.

As we can see, it is difficult to determine when influence of the West Slope technique appears in Isseian production, and also which production centre expanded their influence in Eastern Adriatic. Furthermore, in resolving or answering these questions it doesn't help us that decorative system with motifs associated with Dionysus are common during the Hellenistic period in pottery productions on Mediterranean, as the part of Hellenistic *koine*. Although the checkerboard and rectangles motifs often appear on products of Eastern Mediterranean workshops, it is difficult to determine, unless knowing the overall production of specific workshops, which workshop had influenced Isseian potters. Also, Athenian workshop encouraged establishment of workshops in Macedonia, Thessaly, and other parts of mainland Greece and Asia Minor, which take the shapes of vessels and decorative systems from Athenian models. It should also be noted that such simple decorative system is easily performed and repeated. So, the questions when and how this influence occurred still remain open.

While studying the second group of Isseian vessels, the question of their name has arose. If we consider that the name *Gnathia pottery* includes vessels of certain shape, decorative system and technique (painted in red, white, and yellow)⁶⁸, is it correct to call the second group of Isseian vessels decorated with West Slope technique, a *Gnathia* pottery? Especially, as Rotroff emphasized, the name West Slope is referred to decorative technique⁶⁹. Although, if I may notice, the West Slope technique appears on certain shapes that are common in East Mediterranean pottery productions. The second group of Isseian vessels have both characteristics: the shape of *Gnathia* vessels, and decoration in West Slope technique. The name "Gnathia pottery" or pottery "decorated in Gnathia style" cannot be applied on them. Also, the name West Slope doesn't serve them either, since the shape is different from vessels of West Slope production. So, the correct name for these vessels is still open. Given that they were produced in Issa and that they have already entered in the archaeological literature as *Isseian Gnathia*⁷⁰ with the note that these are not "real" *Gnathia pottery* (in any form that can be found in recent literature like: *Gnathia style, so called Gnathia pottery or Apulian overpainted pottery*).

⁶⁴ Rapanić 1967, tab. III/1.

⁶⁵ Cambi - Kirigin - Marin 1981, tab. XII.

⁶⁶ Šešelj 2010, 106, no. 38.

⁶⁷ Kirigin - Miše - Barbarić 2010, 84.

⁶⁸ Miše 2013 (in print).

⁶⁹ Rotroff 1991, 60.

⁷⁰ Kirigin 1990, 63.

CONCLUSION

After detailed analysis of Isseian pottery three groups can be distinguished; the first group of vessels that imitates Apulian *Gnathia* pottery, second group of vessels that still retains the shape of Apulian *Gnathia* vessels but decorated in West Slope technique, and finally the third group with the shape of Roman bronze vessels decorated with incised geometric motifs such as checkerboard and rectangles, that were common in West Slope production during the 2nd c. BC. Apulian influence on Isseian pottery production is evident, and can be explained by intense commercial relationship with Canosa in the first half of the 3rd c. BC. Most of the imported vessels of that period in Issa and East Adriatic coast are from Canosan workshops. After the cessation of Canosan production at the end of 3rd and beginning of the 2nd c. BC Isseian potters continued to produce *Gnathia* vessels but with different decorative system that was common on vessels decorated in West Slope technique. The question how and when this influence occurs in Isseian production still remains open, since so far only two vessels, one plate and one oinochoe decorated in this technique have been found in Issa.

Answers to these questions can provide identification of the pottery workshops of West Slope technique that used the same or similar motifs that can be found on vessels in Issa. However, the motif of ivy and spearhead necklace and their simple execution makes them easily repeated and common in all West Slope productions on the East Mediterranean. Besides, the motifs associated with Dionysus are common during the Hellenistic period in pottery production on Mediterranean, as the part of Hellenistic *koine*. So, to answer all aforementioned questions and to reconstruct a possible Issa's commercial trade with East Mediterranean workshops a further analysis not only of Isseian vessels and vessels found along the East Adriatic, but also the pottery workshops in mainland Greece and ancient Macedonia as well must be made.

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Η επιρροή της κεραμικής κατηγορίας «Δυτικής Κλιτύος» στην παραγωγή των αγγείων τύπου «Gnathia» από την Issa

Maja Miše

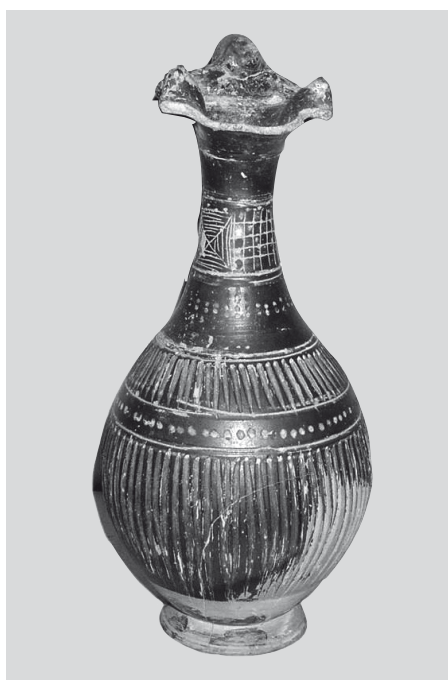
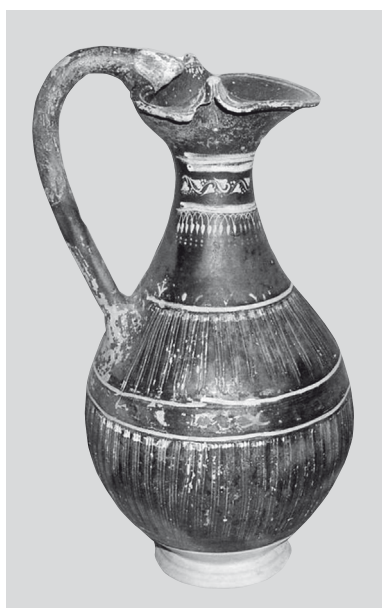
Κάτω από την ισχυρή επιρροή της απουλικής παραγωγής αγγείων τύπου Gnathia, η ελληνική αποικία Ίσσα, στο νησί Vis, ξεκίνησε να αναπτύσσει τη δική της παραγωγή αγγείων Gnathia στα μέσα του 3ου αι. π.Χ. Η ανάπτυξη των μορφών και των διακοσμήσεων των αγγείων Gnathia από την Ίσσα μπορούν να χωριστούν σε τρεις ομάδες, καθώς και σε τρία αναπτυξιακά στάδια από τα μέσα του 3ου μέχρι τα τέλη του 2ου αι. π.Χ. Αρχικά, η παραγωγή στηρίχθηκε στη μίμηση των εισαγόμενων Απουλικών αγγείων, ιδιαίτερα της ομάδας των ύστερων αγγείων Canosan και της ομάδας των «Ribbed with Palmette Rosette», από τα οποία κληρονόμησε το ρεπερτόριο των μοτίβων. Οι Ίσσιοι αγγειοπλάστες επιζήτησαν την έμπνευση από την Ανατολή και από την κεραμική κατηγορίας «Δυτικής Κλιτύος». Αυτή η επιρροή είναι ιδιαίτερα εμφανής στη δεύτερη φάση της παραγωγής της Ίσσας κατά τη διάρκεια ολόκληρου του 2ου αι. π.Χ.

Η επίδραση της κεραμικής κατηγορίας «Δυτικής Κλιτύος» είναι ιδιαίτερα εμφανής όσον αφορά την επιλογή των μοτίβων, όπως τα σταφύλια, ο κισσός, και τα κλαδιά φοίνικα, τα διαδήματα με λογχόσχημη απόληξη, καθώς και το μοτίβο του ζατρκιού.

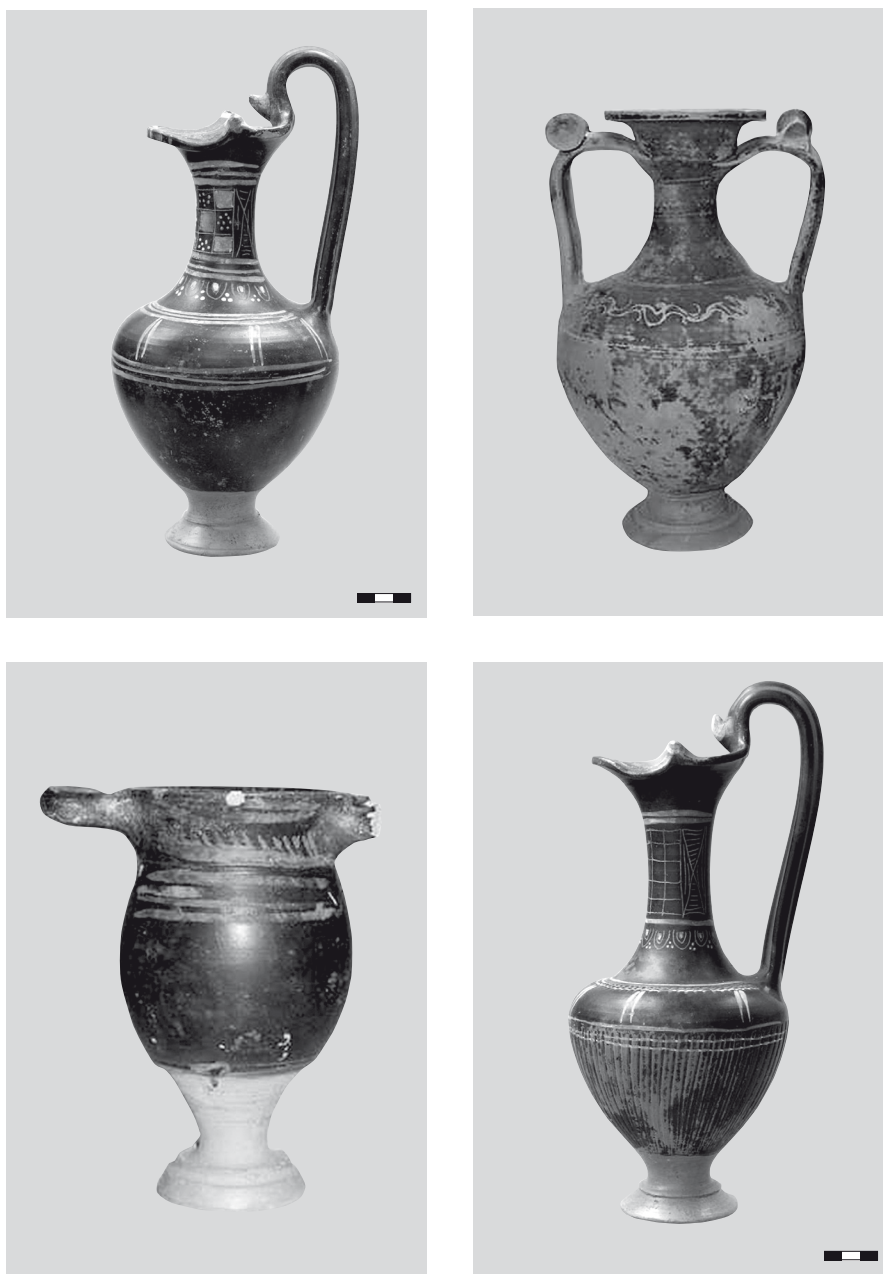
Εκτός από την επιλογή των μοτίβων, η επιρροή του εργαστηρίου κεραμικής «Δυτικής Κλιτύος» μπορεί να ανιχνευτεί και στην τεχνική διακόσμησης «barbotine» κι έτσι γίνεται δυνατή η ανίχνευση ομοιοτήτων στην παραγωγή κεραμικής «Δυτικής Κλιτύος» της βορειοδυτικής Ελλάδας. Επίσης, κατά την ανάλυση της τυπολογίας των αγγείων «Gnathia» από την Ίσσα, συναντήσαμε το σχήμα της πελίκης που δεν συναντάται στην απουλική παραγωγή. Κοντινότερες αναλογίες συναντώνται ξανά στη βορειοδυτική Ελλάδα.

Το ερώτημα κατά πόσο η εισαγωγή της τεχνικής «barbotine» κατά τη διάρκεια της δεύτερης φάσης ήταν έργο των Ίσσιων αγγειοπλαστών ή εκείνων που ήρθαν από την Ανατολή και έφεραν μαζί τους τα μοτίβα που χρησιμοποιούνταν από τους αγγειοπλάστες για τα αγγεία «Δυτικής Κλιτύος», παραμένει ανοικτό.

Η σύγκριση με το δημοσιευμένο υλικό από τη Βεργίνα, την Πέλλα, τη Βέροια, την Αιανή και την Έδεσσα, δίνει ένα στοιχείο που θα μας βοηθήσει στην επίλυση αυτού του ζητήματος.



Greco-Hellenistic Collection at Archaeological Museum in Split: a) Oinochoe, Inv. no. 61576; b) Skyphos, Inv. no. Fb-1524; c) Oinochoe, Inv. no. Fb-1689; d) Oinochoe, Inv. no. Fb-777 (foto. M. Miše).



a) Archaeological collection in Vis. Oinochoe (Čargo 2007, 33, no. 3); b-c) Greco-Hellenistic Collection at Archaeological Museum in Split. Pelike, Inv. no. Fb-1424 and skyphos, Inv. no. 44712 (foto. M. Miše); d) Archaeological collection in Vis. Oinochoe (Čargo 2007, 33, no. 4).

