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# DAUNIJSKI ASKOSI IZ NEZAKCIJA

## DAUNIAN ASKOI FROM NESACTIUM

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*Iskopavanjima početkom 20. st. na željeznodobnoj nekropoli u Nezakciju pronađeni su ulomci triju daunijskih askosa u obliku patke. U radu uspoređujemo nezakcijski askos sa sličnim posudama pronađenima na području istočnog Mediterana i Italije, od kasnog eneolitika do ranoga željeznog doba. Zaključujemo da Nezakcijski nalazi pripadaju fazama subgeomertijske daunijske keramike I i II.*

*The fragments of three Daunian duck-shaped askoi were discovered in the course of excavations conducted at the beginning of the 20th century on the Iron Age necropolis at Nesactium. In this work we compare the Nesactium askoi with similar vessels discovered on the territories of the eastern Mediterranean and Italy, from the late Eneolithic period to the early Iron Age. We conclude that the finds from Nesactium belong to subgeometrical Daunian pottery, phases I and II.*

**KLJUČNE RIJEČI:** askos - patka, daunijska keramika, Nezakcij

**KEY WORDS:** askos - duck-shaped, Daunian pottery, Nesactium

Sistarskoga su područja već od ranije poznata dva daunijska askosa, međusobno različitih oblika. Jedan potječe iz groba 3, nekropole II Picuga kod Poreča, a drugi je slučajni nalaz iz Berma. Radi se o posudama s loptastim tijelom i bočno postavljenim cilindričnim izljevom (Glogović 1979., 64 - 65, 72, Sl. 4; T.VI: 3 a,b) (Sl. 2 i 3).

Na prapovijesnoj žarnoj nekropoli u Nezakciju, između 1901. i 1904., osim dobro poznatih daunijskih vaza priloženih u žarne grobove i već više puta objavljenih, posebno u pregledima razvoja takvog tipa keramike (Puschi 1905, Batović 1976, 58 - 61; 19 - 22; Glogović 1979; De Juliis 1977; Yntema 1985, Mihovilić 2001) (Sl. 1), prikupljen je također određeni broj ulomaka raznih importiranih vaza, koje su vjerojatno bile razbijane za nadgrobni ili pogrebni svečanosti i obreda. Pored daunijske keramike raznih faza proizvodnje i raznih oblika, pronađeni su ulomci crno i crvenofiguralne keramike atičkoga i južno italskog porijekla, one tipa *Alto Adriatico*, kao i *gnathia* keramika i sl. Dosad je objavljen samo manji izbor tih nalaza (Lisičar 1973; Mihovilić 2002). U Arheološkome muzeju Istre uz te se predmete ponekad nalazi listić s podatkom "Područje zone I", ali najčešće samo naziv lokaliteta: *Nesazio*.



Sl. 1. Nezakcij. Plan željeznodobne nekropole (prema Glogović 1979.).  
Fig. 1. Nesactium. Plan of the Iron Age necropolis (after Glogović 1979).

Two Daunian *askoi*, stemming from the Istrian region and differing in shape from one another, are already known. One comes from grave 3 of necropolis II at Picugi near Poreč, the other is a casual find from Beram. These are vessels with a globular body and a laterally placed, cylindrical, beak-shaped mouth (Glogović 1979, 64 - 65, 72, Fig. 4; T.VI: 3 a, b) (Fig. 2 and 3).

A certain amount of fragments of different imported vases was likewise excavated on the prehistoric urn necropolis at Nesactium in the period between 1901 and 1904, next to the very well known Daunian vases that were placed into urn graves and were already published on several occasions, especially in reviews dealing with the development of this type of pottery (Puschi 1905, Batović 1976, 58 - 61; 19 - 22; Glogović 1979; De Juliis 1977; Yntema 1985, Mihovilić 2001) (Fig. 1). These imported vases were in all probability broken on purpose during funeral ceremonies and rites. Besides Daunian pottery from various production phases and of different shapes, sherds of black- and red-figured pottery of Attic and south Italic provenance were likewise unearthed, as well as those pertaining to the *Alto Adriatico* type, *gnathia* pottery and the like. Only a small portion of these finds was published to date (Lisičar 1973; Mihovilić 2002). Next to these objects that are deposited at the Archaeological Museum of Istria, we sometimes find a small piece of paper with the information "Area of zone I", but more often only the name of the site: *Nesazio*.

Amongst fragments of Daunian pottery that belong to familiar shapes known from graves (mostly kraters), there are also sherds that represent a rare, special shape - they stem from three Daunian *askoi* that are duck-shaped. We succeeded in reconstructing one of these vessels, whereas only a single fragment was preserved from the other two, which is nonetheless sufficient to determine the shape of the vessel (T. 3 and 4).

Vessels with a zoomorphic shape, birds or other animals, appear at a very early stage, even though they are not particularly numerous. We normally class them as vessels related to cult usage. Such a vessel is, for example, the hen-pigeon or partridge from Vučedol, a hollow sculpture - a bottle that might have been used as a container for liquids. It was created in the period of the early classical phase of the Vučedol culture, phase B-1, and is connected with the sphere of Aegean spiritual culture, which is especially emphasized with the incised depiction of labris on the neck (Fig. 4) (Dimitrijević 1979, 295, T. XXIX: 8; Težak Gregl 1998, 145, Fig. 60; Durman 2006, 52 - 60).

In the same period, in the broader eastern Mediterranean region encompassing continental Greece, Asia Minor, as

Među ulomcima daunijske keramike, koji pripadaju uobičajenim oblicima poznatim iz grobova (najčešće krateri), rijedak i poseban oblik predstavljaju ulomci koji pripadaju trima daunijskim askosima u obliku patke. Jednog je moguće rekonstruirati, dok je od sljedećih dvaju sačuvan samo po jedan ulomak, ali dovoljan za određivanje oblika posude (T. 3 i 4).

Posude zoomorfnog oblika, ptice ili druge životinje, pojavljuju se vrlo rano, iako nisu posebno brojne. Obično se opredjeljuju kao posude kulnog značaja ili namjene. Takva je, primjerice, vučedolska golubica ili jarebica, šuplja skulptura - flaša, koja je mogla sadržavati tekućinu. Nastala je u razdoblju ranoklasične faze vučedolske kulture, stupanj B-1, i povezuje se sa sferom egejske duhovne kulture, posebno istaknuto urezanim prikazom labrisa na vratu (Sl. 4) (Dimitrijević 1979, 295, T. XXIX: 8; Težak Gregl 1998, 145, sl. 60; Durman 2006, 52 - 60).

U istom razdoblju, na širem istočnomediteranskom području kontinentalne Grčke, Male Azije, kao i na otocima, pojavljuju se vrčevi oblika stilizirane patke, nazvani "Proto-Entenkannen" odnosno, "protopačji vrčevi". Predstavljaju posude zdepasta širokoga ovalnog tijela, ekscentrično postavljenim visokim cilindričnim vratom s lijevkom i ručkom na leđima. Ponekad imaju čak i naznačen mali rep (T. 1: 1a-e) (Maran 1998, 332, T. 12: 5 - 9).

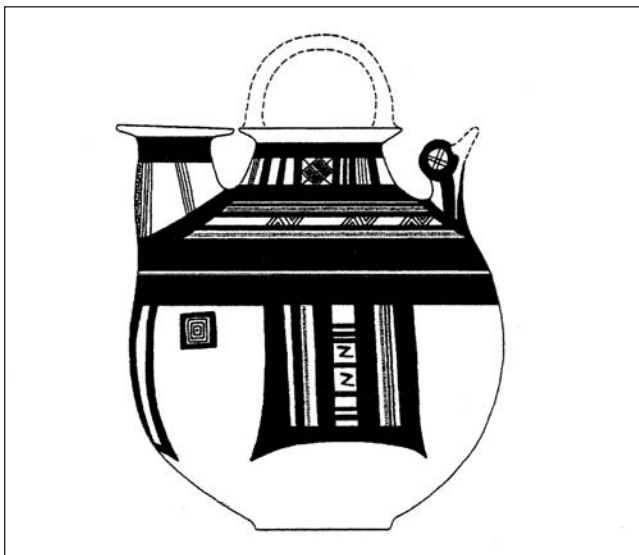
Bliski su zatim, "pačji vrčevi" ukrašeni zvjezdolikim motivom (Entenkannen mit Sternmotiv), iz Heraiona (Samos) (Maran 1998, T. 25: 4,5), ili s različitim ornamentom iz Egeje, gdje predstavljaju rani kikaladski import (Buchholz, Karageorghis 1973, 66, br. 845a.b). Pojava askosa u obliku ptice nastavlja se kroz cijelo

well as on the islands, there appear jugs in the shape of a stylized duck called "Proto-Entenkannen", i.e. "proto-duck-shaped jugs". They represent vessels with a squat, broad oval body, an eccentrically placed high cylindrical neck with a spout and a handle on the shoulders. At times they even have a small contoured tail (T. 1: 1 a-e) (Maran 1998, 332, T. 12: 5 - 9).

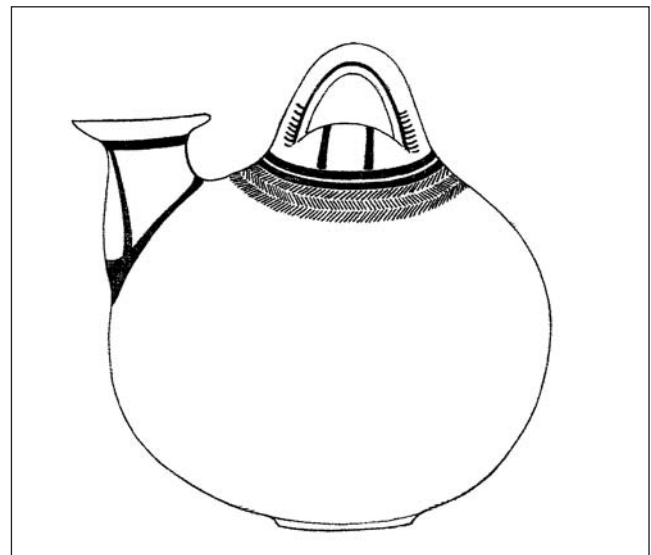
Similar in shape are "duck-shaped jugs" decorated with a star motif (Entenkannen mit Sternmotiv), from Heraion (Samos) (Maran 1998, T. 25: 4, 5), or with a different ornament, from Egeia, where they represent an early import from Cyclades (Buchholz, Karageorghis 1973, 66, no. 845 a, b). The appearance of *askoi* in the shape of a bird continues throughout the whole Bronze Age period on the territories of Greece and Cyprus (Buchholz, Karageorghis 1973, 415 - no. 1524 - 1527; 419 - no. 1545; 421 - no. 1553 - 1558; 426 - no. 1557; 448 - no. 1649).

In the period of the late Eneolithic, jugs - *askoi* resembling a duck also appear at the Tarxien necropolis on Malta, over which the eastern Mediterranean influence spreads to Sicily (Maran 1998, 398 - 399, T. 41: 1). It seems that it was here that at a later date, under the influence of forms from the late Mycenaean period, local forms also developed (Cultraro 2006). Forms of *askoi* still bearing a very close resemblance to Greek patterns, were present on Sicily already in the 9<sup>th</sup> century BC (the Pantalica necropolis), and afterwards, on the southern part of the Apennine Peninsula as well, e.g. in graves 28 and 25 of the necropolis at Cuma (Müller Karpe 1959, I, T.21: B 3; C 7).

*Askoi* shaped like birds - ducks appear on the Apennine Peninsula in the period from the 10<sup>th</sup> to the 9<sup>th</sup> century



Sl. 2. Picugi, iz groba II/3 (prema Yntemi 1985).  
Fig. 2. Picugi, from grave II/3 (after Yntema 1985).



Sl. 3. Beram (prema Glogović 1979).  
Fig. 3. Beram (after Glogović 1979).



Sl. 4. "Vučedolska golubica" (prema Durmanu 2006.).  
Fig. 4. "The Vučedol dove" (after Durman 2006).

brončano doba na području Grčke i Cipra, (Buchholz, Karageorghis 1973, 415 - br. 1524 - 1527; 419 - br. 1545; 421 - br. 1553 - 1558; 426 - br. 1557; 448 - br. 1649).

U razdoblju kasnog eneolitika, vrč - askos sličan patki pojavljuje se također u nekropoli Tarxien na Malti, preko koje se istočnomediteranski utjecaj širi i na Siciliju (Maran 1998, 398 - 399, T. 41: 1). Tu su se kasnije pod utjecajem kasnomikenskih oblika, izgleda razvili i lokalni oblici (Cultraro 2006). Oblici askosa i dalje bliski grčkim uzorima nalaze se još u 9. st. pr. Kr. na Siciliji (nekropola Pantalica), a zatim i na južnom dijelu Apeninskog poluotoka, npr. u grobovima 28 i 25, nekropole Cuma (Müller Karpe 1959, I, T. 21: B 3; C7).

U razdoblju 10. - 9. st. pr. Kr., na Apeninskom poluotoku askosi u obliku ptica - pataka, pojavljuju se na južnom i srednjem dijelu poluotoka, posebno na područjima pojave obreda spaljivanja pokojnika. Prvi put se mat slikani askos oblika patke, iako rijedak, pojavljuje već u 9. st. pr. Kr. u Sala Consilini, a pripada južnoitalskom ranogeometrijskom stilu (T. 2: 3). Mat slikana keramika, kao rijedak prilog u grobovima Sala Consiline, smatra se da ističe posebnu važnost i vodeći status pokojnika (Herring 1998, 43 - 44, Fig. 17).

Novi i lokalno interpretirani oblici askosa oblika patke, izrađeni od impasto keramike, ukrašeni raznim geometrijskim urezanim i pseudovrpčastim motivima, nalaze se u nekropolama Lacija - okolice Rima i južne Etrurije, gdje su prema Müller Karpeu uvršteni već u stupanj Rim-Albanska brda I i Terni I ili razvijenu

BC, on the southern and central sections of the peninsula, especially in regions where the cremation of the deceased is practiced. Although rarely, the first time that a mat painted *askos* in the shape of a duck turned up was already in the 9<sup>th</sup> century BC, at Scala Consilina, and it belonged to the southern Italic early geometrical style (T. 2: 3). As a rare offering in the graves at Sala Consilina, mat painted pottery is deemed as a sign of special importance and prominence of the deceased (Herring 1998, 43 - 44, Fig. 17).

New and locally interpreted forms of duck-shaped *askoi*, made of *impasto* pottery and decorated with various incised geometrical pseudo-strapped motifs, are located in the necropolises of Lazio - the surroundings of Rome, and southern Etruria, where according to Müller Karpe they were placed into the phase Rome-Colli Albani I, and Terni I, or the developed Protovillanova culture. A larger number of *askoi* stem from the Allumiere necropolis, and they also belong to that cultural sphere (10<sup>th</sup> century BC) (T. 1: 2; 3) (Müller Karpe 1959, I, Abb. 33: 22; Isto II, T. 25: 8, 17; Rittatore Vonwiller 1975, T. 28). In these graves here, *askoi* were placed as a constituent part of a set of vessels that served to organize banquets. Such banquet sets, where a duck - bird *askos* was almost obligatory, were often produced in miniature. In this manner, for example, three miniature *askoi* were placed as offerings into grave 4 of the ai Puntoni necropolis on the Sasso di Furbara site (Rome) (Rittatore Vonwiller 1975, T. 30) (T. 2: 1). Likewise important are the urn graves dated into the Bronzo Finale period, such as male grave 2 from Rome, Foro Cesare, containing miniature vessels that also include an *askos* (T. 2: 2), much the same as in the female grave at S. Lorenzo Vecchio (Rocca di Papa, Rome), for which it is supposed that the deceased were members of the clergy (Bietti Sestieri 2008, 15, Fig. 5; 9).

In the region of southern Etruria bird-shaped *askoi* became an important grave offering, especially from the *Bronzo Finale* 2 period (10<sup>th</sup> century BC). According to analyses of grave vaults 25 and 18 of the Poggio la Pozza necropolis, *askoi* are likewise present amongst the unearthed miniature vessels, and as far as the deceased are concerned, it is supposed that they belonged to the same family because of the vicinity of interment and the similarity of the offerings (De Angelis 2006, 582 - 583; Fig. 1). The finds of *impasto askoi* from necropolises at Tarquinia, dated to the 9<sup>th</sup> and 8<sup>th</sup> centuries BC, are very well known and are often cited. The manufacturing technique of *impasto* pottery, as well as the mode of decoration, indicate that it was produced locally, although under the influence of the Aegean world (T. 2: 4) (Hencken 1968, 40, 228; Pl. Nr. 47; Roncalli 1986, 557, Fig. 446).



protovilanovsku kulturu. Više askosa potječe iz nekropole Allumiere i pripadaju tom kulturnom krugu (10. st. pr. Kr.) (T. 1: 2; 3) (Müller Karpe 1959, I, Abb. 33: 22; Isto II, T. 25: 8, 17; Rittatore Vonwiller 1975., T. 28). Tu su u grobovima askosi priloženi kao dio garniture posuda koje je služilo u organiziranju banketa. Često su takve garniture za bankete, u kojima je pačji – ptičji askos gotovo obvezan, izrađene u minijaturnoj veličini. Tako su npr., tri minijatura askosa priložena u grobu 4, nekropole ai Puntoni, lokaliteta Sasso di Furbara (Roma) (Rittatore Vonwiller 1975, T. 30) (T. 2: 1). Značajni su također žarni grobovi, datirani u razdoblje Bronzo finale, kao što je muški grob 2 iz Rima, Foro Cesare, s minijaturnim posudama među kojima je askos (T. 2: 2), slično kao i u ženskom grobu S. Lorenzo Vecchio (Rocca di Papa, Roma), za koje se pretpostavlja da su pokojnici bili svećenici (Bietti Sestieri 2008, 15, Fig. 5; 9).

Na području južne Etrurije askosi u obliku ptice postaju značajan grobni prilog, poglavito od razdoblja *Bronzo finale* 2 (10. st. pr. Kr.). Tako se prema analizama grobnica 25 i 18, nekropole Poggio la Pozza, među priloženim minijaturnim posudama nalaze i askosi, a za pokojnike se, zbog blizine ukopa i sličnosti priloga, pretpostavlja da pripadaju istoj porodici (De Angelis 2006, 582 – 583; Fig. 1). Posebno su poznati i često se citiraju nalazi impasto askosa iz nekropola Tarquinije 9. i 8. st. pr. Kr. Tehnika izrade od impasto keramike, kao i način ukrašavanja dokazuju lokalnu izradu, ali pod utjecajem egejskog svijeta (T. 2: 4) (Hencken 1968., 40, 228; Pl. Nr. 47; Roncalli 1986, 557, Fig. 446).

Na području Daunije, forma askosa pojavljuje se kroz 9. i 8. st. pr. Kr., već u početnoj fazi mat slikane keramike ili s geometrijskom protodaunio fazom, a zatim se dalje razvija kroz sva razdoblja djelovanja lokalnih radionica (De Juliis 1977, 28 – 31, T.VIII: 1, 2).

Ulomak iz Nezakcija (T. 4: 1) predstavlja dio ramena širokoga, plosnatog tijela askosa. Narančasta keramika prekrivena je svijetlo žućkastim mat premazom, na kojem su tamnosmeđe do crne horizontalne trake nanese u gotovo prozirnomo sloju, a među njima se nalazi samo jedna tanka horizontalna crta crvene boje. Način oslikavanja može se pripisati južnodaunijskoj subgeometrijskoj fazi I, odnosno, Ofanto subgeometrijskoj fazi I, koja se proizvodila u razdoblju između 650./625. do 550./525. god. pr. Kr. (Yntema 1985, 322 – 339; Herring 1998, 95 – 100), a koja odgovara subgeometrijskoj klasi Daunio I i grupi iz Ruva (700. – 550. pr. Kr.) prema De Juliisu (De Juliis 1977, 34 – 36). O posebnoj dragocjenosti koju su importirane posude predstavljale, još jednom potvrđuju sačuvani tragovi krpanja. Na ovom su

On the territory of Daunia, *askos*-shaped vessels appear throughout the 9<sup>th</sup> and 8<sup>th</sup> centuries BC, already at the initial phase of mat painted pottery, or, with the “Protodaunio” geometrical phase, and then they continue developing throughout all the periods of production of local workshops (De Juliis 1977, 28 – 31, T.VIII: 1, 2).

The fragment from Nesactium (T. 4: 1) represents a section of the shoulder of the broad, flat body of an *askos*. Orange-colored pottery is covered with a pale yellow, mat slip, located on which are dark brown-black horizontal straps applied in an almost transparent coat, and in between them is a single thin horizontal red line. The mode of painting can be ascribed to the southern Daunian subgeometrical phase I, i. e. to the Ofanto subgeometrical phase I, which was produced in the period between 650/625 and 550/525 BC (Yntema 1985, 322 – 339; Herring 1998, 95 – 100), and which corresponds to the “Subgeometrico Daunio I” class and the group from Ruvo (700 – 550 BC), according to De Juliis (De Juliis 1977, 34 – 36). Still visible traces of mending speak about the special importance that was attached to these imported vessels. On this particular fragment three small perforations were subsequently made, and one of them still contains a section of a lead clamp.

Daunian pottery was very luxuriously decorated in the “Subgeometrico Daunio II” period, throughout the second half of the 6<sup>th</sup> and the 5<sup>th</sup> century BC. This period is characterized by the frequent use of dark brown-black and mat red colors, which were used to paint on a light straw-colored background. The duck – *askos* (T. 3) from Nesactium, which was recuperated almost in its entirety, belongs to this phase. Its shape resembles most a form V, type 12 *askos*, according to De Juliis (De Juliis 1977, 38 – 44; T.VIII, type 12), i.e. form 9B of the southern Daunian subgeometrical phase IIB (1), according to Yntema. It represents one of the vessel shapes for which Yntema stresses that their production had been continued from the previous phase IIA. The find from Nesactium surely belongs to phase IIA, mostly due to the painting technique used (Yntema 1985, 343 – 355, 359, Fig. 243, 9B). Next to the usual broad, red and black colored straps or lines, the vessel from Nesactium also boasts rare painted motifs, such as the letter “M” and “N” motifs. De Juliis included these motifs amongst motifs typical for “Subgeometrico Daunio II” (De Juliis 1977, T. XXXVIII: 55, 56; XXXIX: 65, 71, 93). It is quite possible that this simple M-motif represents a Protocorinthian influence. It is positioned, for example, on the horizontal mouth of the small *aryballos* from grave 691 at the Pontecagnano necropolis, dated into the middle Protocorinthian phase (MPC), i.e. approximately 700 BC (Trachsel 2004, 201 – 206, Abb. 17,

ulomku sekundarno probušene tri rupice, a u jednoj se još nalazi dio olovne sponje.

Daunijska keramika posebno je raskošno ukrašavana u subgeometrijskoj fazi Daunio II, kroz drugu polovicu 6. i 5. st. pr. Kr. To je razdoblje kad se bogato koriste jednako tamnosmeđa ili crna i crvena mat boja, kojima se slika na podlozi svijetle boje slame. Toj fazi pripada nezakcijski primjerak gotovo cijelog askosa – patke (T. 3), koji je oblikom najbliži askosu forme V, tipa 12, prema De Juliisu (De Juliis 1977, 38 – 44; T.VIII, tip 12), odnosno obliku 9B, južnodaunijske subgeometrijske faze IIB (1), prema Yntemi. Radi se o jednom od oblika posuda za koje Yntema posebno ističe da se nastavljaju proizvoditi iz prethodne faze IIA. Nezakcijski nalaz zasigurno pripada fazi IIA, prije svega zbog tehnike oslikavanja (Yntema 1985, 343 – 355, 359, Fig. 243. 9B). Na nezakcijskoj posudi, osim uobičajenih širokih crvenih i crnih traka ili crta, pojavljuju se također, u biti, rijetki slikani motivi kao što je motiv slova “M” i “N”. De Juliis je te motive uvrstio među motive tipične za subgeometrijski Daunio II (De Juliis 1977, T. XXXVIII: 55, 56; XXXIX: 65, 71, 93). Moguće je da taj jednostavan M-motiv, predstavlja protokorintski utjecaj. Nalazi se npr. na horizontalnom ušću malog aribala iz groba 691 u nekropoli Pontecagnano, datiranog u srednje protokorintsku fazu (MPC), odnosno, oko 700. g. pr. Kr. (Trachsel 2004, 201– 206., Abb. 17, 119). Motiv “M”, značajan je posebno za seriju malih vrčeva (ollette / kantarosi), koji su po njemu dobili i naziv, a predstavljaju završnu fazu mat slikane keramike područja Bradano. Ti su vrčevi na gornjoj polovici obično ukrašeni M-motivom u horizontalnim zonama, još podijeljenim okomitim crtama, čime nastaju metope. Radi se o načinu ukrašavanja koji se pojavljuje već prije sredine 6. st. pr. Kr. Jedan primjer koji potvrđuje tu pretpostavku je “M-vrč” iz nekropole Timmari, datiran oko 575. – 525. g. pr. Kr. (Sl. 5) (Herring 1998, 78 – 80, Fig. 86). Čini nam se da taj detalj također potvrđuje dataciju nezakcijskog askosa – patke u južnodaunijsku subgeometrijsku fazu II A, odnosno vrijeme između 550./525. i 475./450. god. pr. Kr., prema Yntemi (Yntema 1985, 350).

Tipu askosa oblika patke pripada također ulomak trbuha posude jako spljoštenog profila, oslikan gustim tamnosmeđim, do crnim i crvenim trakama i nizom četverokuta (T. 4: 2). Oslikana površina tog ulomka, kao i prethodno prikazanog bolje sačuvanog askosa oblika patke, vrlo je kompaktna i gotovo sjajna, što potvrđuje isto porijeklo i dataciju u subgeometrijsku fazu Daunio II prema De Juliisu ili subgeometrijski Ofanto II A prema Yntemi i Herringu (Yntema 1985, 343 – 355; Herring 1998, 100 – 102).

119). The “M” motif is characteristic for a series of small jugs (ollette / kantharoi) that acquired their name from it, and they represent the final phase of mat painted pottery of the Bradano region. These jugs have their upper half usually decorated with an M-motif in horizontal zones further divided by perpendicular lines, which results in the creation of metopae. This is a decorative pattern that first appeared before the middle of the 6<sup>th</sup> century BC. One such specimen that corroborates this assumption is an “M-jug” from the Timmari necropolis, dated approximately 575 – 525 BC (Fig. 5) (Herring 1998, 78 – 80, Fig. 86). It seems to us that this detail also confirms the dating of the duck – askos from Nesactium into the southern Daunian subgeometrical phase IIA, i.e. into the period between 550/525 and 475/450 BC, according to Yntema (Yntema 1985, 350).



Sl. 5. Timmari. M-vrč (prema Herringu 1998.).

Fig. 5. Timmari. M-jug (after Herring 1998).

A fragment representing the belly of a vessel with a very flat profile, decorated with dense dark brown/black and red straps and a series of quadrangles, likewise belongs to the type of askos resembling a duck. (T. 4: 2). The decorated surface of this fragment, much like the previously described and better preserved askos in the shape of a duck, is very compact and almost shiny, all of which confirms the same provenance and dating into the “Subgeometrico Daunio II” phase, according to De Juliis, or the subgeometrical Ofanto II A phase, according to Yntema and Herring (Yntema 1985, 343 – 355; Herring 1998, 100 – 102).

Different data obtained by special analyses of content traces tell us a lot about the importance and function of askos-shaped vessels. Askoi, very often duck-shaped, were used predominantly for holding alcoholic beverages (beer, mead, aromatic wines, etc.). Traces of resin that,

O značaju i funkciji posuda oblika askosa govore razni podaci dobiveni posebnim analizama tragova sadržaja. Askos, vrlo često oblika patke, korišten je za držanje i lijevanje tekućina, i to najčešće alkoholnih (pivo, medovina, aromatizirano vino i sl.). Tragovi smole, koji su možda tragovi vina ili ječma i/ili mješavina fermentiranih pića, ustanovljeni su na ulomku iz Tebe. Analizirani askos pronađen je u prostoriji u kojoj su se odvijale radne i svečane aktivnosti, a datiran je u LH IIIB1 (oko 1340. – 1250. pr. Kr.) (Tzedakis, Martlew 2001. P. 166, Catalogue of exhibits: 153 – 164, p. 167 /E. A. = Eleni Andrikou – str. 169 – 170, kat. br. 160). Većina analiziranih sadržaja, sa sličnim rezultatima, izvršena je na primjercima iz kasnoheladskog razdoblja – LH IIIC, i to nalaza askosa iz grobova, naselja, kao i svetišta (Paschalidis, McGeorge 2009, 99, Fig. 14 a).

Puno mlađi askosi iz Nezakcija, pronađeni su u željeznodobnoj nekropoli, na području tzv. zone I (Sl. 1), u kojoj su otkrivene najbogatije grobnice, među kojima i br. 12. U toj je zoni u grobovima bila priložena većina danas poznate daunijske keramike s istarskoga područja (Glogović 1979, Karta 1). Ulomci askosa dijelovi su posuda upotrijebljenih u pogrebnim i nadgrobim svečanostima vladajućeg sloja Nezakcija, kada je dio obreda bilo i namjerno razbijanje posuda.

### Opis ulomaka askosa iz Nezakcija:

T. 4: 1. Ulomak lednog dijela sa zaobljenim prijelazom u trbuh askosa. Narančasta, pročišćena keramika, obrađena slobodnom rukom, oslikana tamnosmeđom i crvenom mat bojom na svijetložućkastoj podlozi. Prema središnjem dijelu leđa nalazi se široka tamnosmeđa traka, zatim slijede dvije tanke tamnosmeđe crte i jedna crvena među njima. Na prijelazu prema trbuhu dvije su paralelne tamnosmeđe trake, povezane jednom kratkom poprečnom trakom. Na rubovima ulomka nalaze se tragovi dvaju kružnih proboja, dok se na ramenu nalazi kružni proboj s ostatkom olovne spona, kojima je posuda bila popravljana.

Duž. 8,8 cm; šir. 5,3 cm; deb. 0,5 – 0,7 cm. Inv. br. P-7332.

T. 4: 2. Ulomak leđa i trbuha askosa. Svijetlosmeđa, u presjeku narančasta, pročišćena keramika, obrađena slobodnom rukom, oslikana tamnosmeđom i crvenom mat bojom na svijetlosmeđoj/bež podlozi. Na rubu ulomka prema središnjem dijelu leđa nalazi se horizontalna crvena traka, zatim paralelna tamnosmeđa traka, pod njom se na bež podlozi nalazi nekoliko nepravilnih i nepravilno raspoređenih smeđih točkica, tamnosmeđi i dio crvenog četverokuta, a na

perhaps, are traces of wine or barley, and/or a mixture of fermented beverages, were discovered on the fragment from Tebe. The analyzed *askos* was discovered in a room used for both work as well as solemn activities, and it was dated into LH IIIB1 (around 1340 – 1250 BC) (Tzedakis, Martlew 2001, p. 166, Catalogue of exhibits: 153 – 164, p. 167 /E. A. = Eleni Andrikou – p. 169 – 170, cat. no. 160). The majority of analyzed contents with similar results, was performed on items from the late Helladic period – LH IIIC, such as finds consisting of *askoi* from graves, settlements as well as shrines (Paschalidis, McGeorge 2009, 99, Fig. 14 a).

The much younger *askoi* from Nesactium were excavated on an Iron Age necropolis, in the area of so-called zone I (Fig. 1), in which the richest grave vaults were discovered, among them also no. 12. It was in the graves from this zone that the majority of presently known Daunian pottery from the Istrian region was discovered (Glogović 1979, Chart 1). Fragments of *askoi* are sections of vessels that were used for funerals and sepulchral ceremonies of the ruling classes at Nesactium, when part of the rite consisted from intentionally breaking to pieces these vessels.

### A description of the askoi fragments from Nesactium:

T. 4: 1. A fragment of the posterior section, with a rounded transition to the belly of the *askos*. Orange refined clay, freely formed, decorated with dark brown and mat red color on a light, pale yellow background. A broad dark brown strap is located towards the central section of the back, followed by two thin dark brown lines and a single red one between them. Two parallel dark brown straps are located at the transition towards the belly, which are connected with a short transversal strap. On the edge of the fragment are traces of two circular perforations, and located on the shoulder is a circular perforation with remains of a lead clamp with which the vessel was mended.

Length 8.8 cm; width 5.3 cm; thickness 0.5 – 0.7 cm. Inv. no. P-7332.

T. 4: 2. A fragment of the back and the belly of an *askos*. Pale brown, in its cross-section orange-colored refined clay, freely formed, decorated with dark brown and mat red paint on a light, pale brown/beige background. Located on the edge of the fragment towards the central section of the back is a horizontal red strap, followed by a parallel dark brown strap underneath which, on a beige background, are a few randomly

najširem dijelu trbuha dvije su paralelne, horizontalne tamnosmeđe trake, a između njih jedna crvena traka. Duž. 6,9 cm; šir. 5,5 cm; deb. 0,4 - 0,6 cm. Inv. br. P-7559.

- T. 3. Fragmentirani askos oblika patke (8 ulomaka). Široko plosnato tijelo s visokim cilindričnim vratom i blago izvijenim rubom ušća. Na središnjem dijelu leđa sačuvani su tragovi odlomljene polukružne ručke lećastog presjeka. Stražnji dio tijela se konično suzuje prema dijelu blago uzdignutog repa. Svijetlosmeđa, pročišćena keramika, obrađena slobodnom rukom, oslikana tamnosmeđom i crvenom mat bojom na svijetložućkastoj podlozi. Na središnjem leđnom dijelu nalaze se dvije uzdužne tamnosmeđe trake i između njih i tragova odlomljene ručke tri tamnosmeđe poprečne crte, a dio prema repu prekriven je crvenom bojom. Paralelno uz tamnosmeđe uzdužne trake, na svijetloj podlozi slikan je niz ležećih "M" motiva, alternirani tamnosmeđe i crvene boje, koji su na lijevoj i desnoj strani leđa postavljeni u suprotnim smjerovima. Pod njima su dvije tamnosmeđe paralelne trake, blago lučno savijene prema vratu i repu, a međusobno su povezane poprečnim kratkim trakama u kombinaciji koja se ponavlja tri puta: dvije crne trake i crvena šira u sredini. Pod njima je šira crvena i uža tamnosmeđa traka. Rub ušća je oslikan crvenom trakom s unutarnje strane, a s vanjske strane slijede paralelne horizontalne alternirane dvije crvene i dvije tamnosmeđe trake, povezane alterniranim crvenim i tamnosmeđim okomitim crtama s tamnosmeđom horizontalnom trakom na bazi vrata. Na prednjem dijelu vrata preko dviju crvenih crta okomito su nanizani motivi slova "M". Na prednjem dijelu posude, pod tamnosmeđom horizontalnom trakom na bazi vrata, nalaze se na svijetloj podlozi oslikani bočno po jedan razvučeni "N" motiv; pod njima su dvije tamnosmeđe trake i široka crvena traka, koje se nastavljaju s bočnih strana. Na središnjem, prsnom dijelu, pod trakama, nalazi se viseći tamnosmeđi trokut s izduženim i lučnim krajevima (sidrolik). Prijelaz prema repu označen je tamnosmeđom kružnom trakom, a na ostatku repa je crvena boja. Duž. 18 cm; vis. s ušćem 11 cm; deb. 0,4 - 0,9 cm. Inv. br. P-7560.

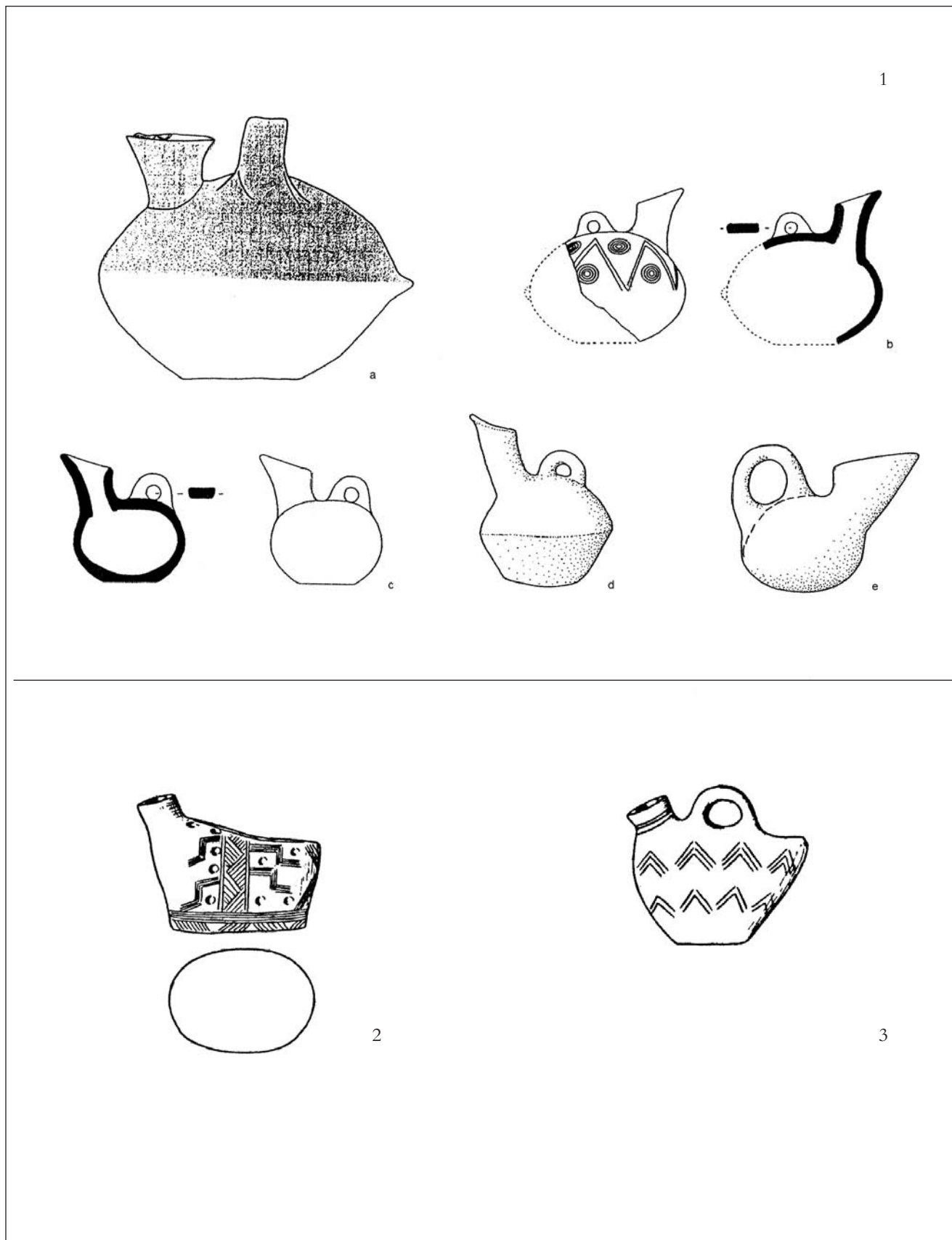
placed brown points, a dark brown and a section of a red quadrangle; located on the broadest section of the belly are two parallel, horizontal, dark brown straps with a single red strap between them.

Length 6.9 cm; width 5.5 cm; thickness 0.4 - 0.6 cm. Inv. no. P-7559.

- T.3.A fragmented *askos* in the shape of a duck (8 fragments). A wide, flat body with a high cylindrical neck and a slightly everted edge of the mouth. Preserved on the central section of the back are traces of a broken-off semicircular handle with a lens-shaped cross section. The posterior section of the body conically narrows itself towards a section of the slightly elevated tail. Pale brown refined clay, freely formed, decorated with dark brown and mat red paint on a light, pale yellow background. Located on the central section of the back are two longitudinal dark brown straps; between them and the traces of a broken-off handle, are three dark brown, transversal lines. The section towards the tail is covered in red. Parallel to the dark brown longitudinal straps, on a light background, is a series of lying "M" motifs, alternating between dark brown and red colors, which are placed in opposing directions on the left and right sides of the back. Located underneath them are two parallel, dark brown straps that are slightly arched towards the neck and tail, and are mutually connected with short transversal straps in a combination that repeats itself three times: two black straps and a broader red one in the middle. Underneath them is a broader red-colored and a narrower dark brown strap. The edge of the mouth is decorated with a red strap on the interior side, whereas on the exterior side there are alternating, parallel, horizontal straps - two red ones and two dark brown ones, which are in turn connected with a dark brown horizontal strap located at the base of the neck, by alternating red and dark brown-colored perpendicular lines. On the fore side of the neck, over the two red lines, a series of letter "M" motifs are placed in a perpendicular manner. Located on the fore side of the vessel, underneath the dark brown horizontal strap at the base of the neck, on a light background and painted laterally, is a single, drawn out "N" motif on each side; underneath them are two dark brown straps as well as a broad red-colored strap, which continue on the lateral sides. On the central pectoral section of the duck-shaped vessel, underneath the straps, is a hanging dark brown triangle with elongated, arched terminals (anchor-shaped). The transition towards the tail is marked with a dark brown circular strap, while the rest of the tail is red-colored. Length 18 cm; height with mouth 11 cm; thickness 0.4 - 0.9 cm. Inv. no. P-7560.

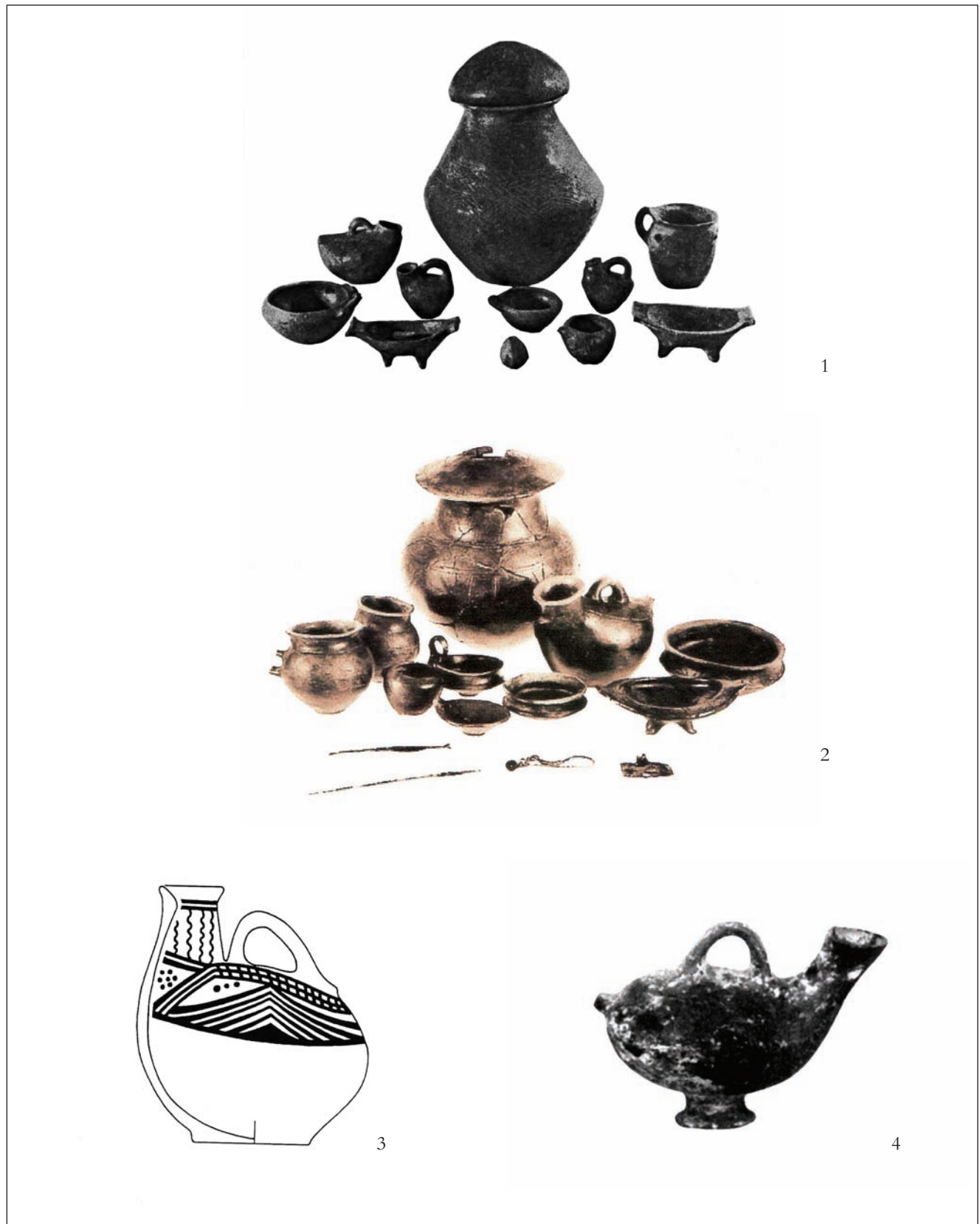


T. I.



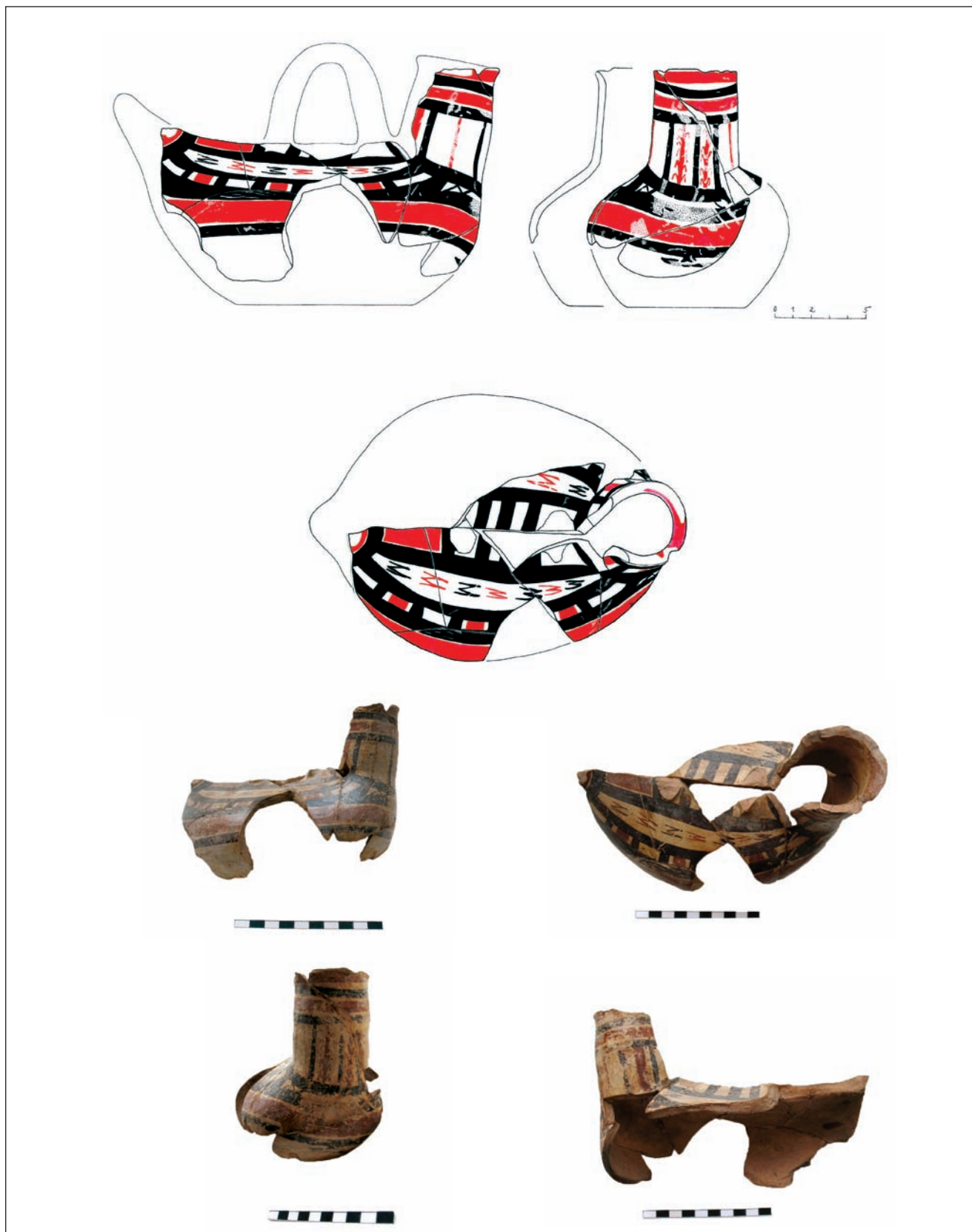
1 a - Tiryns, b, c - Kastri (Syros), d - Krotos Kánourjiou (Kreta), e - Karataş (prema Maranu 1998); 2, 3 - Allumiere (prema Müller Karpeu 1959.).  
 1 a - Tiryns, b, c - Kastri (Syros), d - Krotos Kánourjiou (Crete), e - Karataş (after Maran 1998); 2, 3 - Allumiere (after Müller Karpe 1959).

## T. II.



1 - Sasso di Furbara (Roma), ai Puntoni, grob 4 (prema Rittatore Vonwiller 1975.); 2 - Roma, Foro Cesare, grob 2 (prema Bietti Sestieri 2008.); 3 - Sala Consilina (prema Herringu 1998); 4 - Tarquinia, Poggio dell'Impiccato, grob 51 (prema Roncalli 1986.).  
 1 - Sasso di Furbara (Roma), ai Puntoni, grave 4 (after Rittatore Vonwiller 1975); 2 - Rome, Foro Cesare, grave 2 (after Bietti Sestieri 2008); 3 - Sala Consilina (after Herring 1998); 4 - Tarquinia, Poggio dell'Impiccato, grave 51 (after Roncalli 1986).

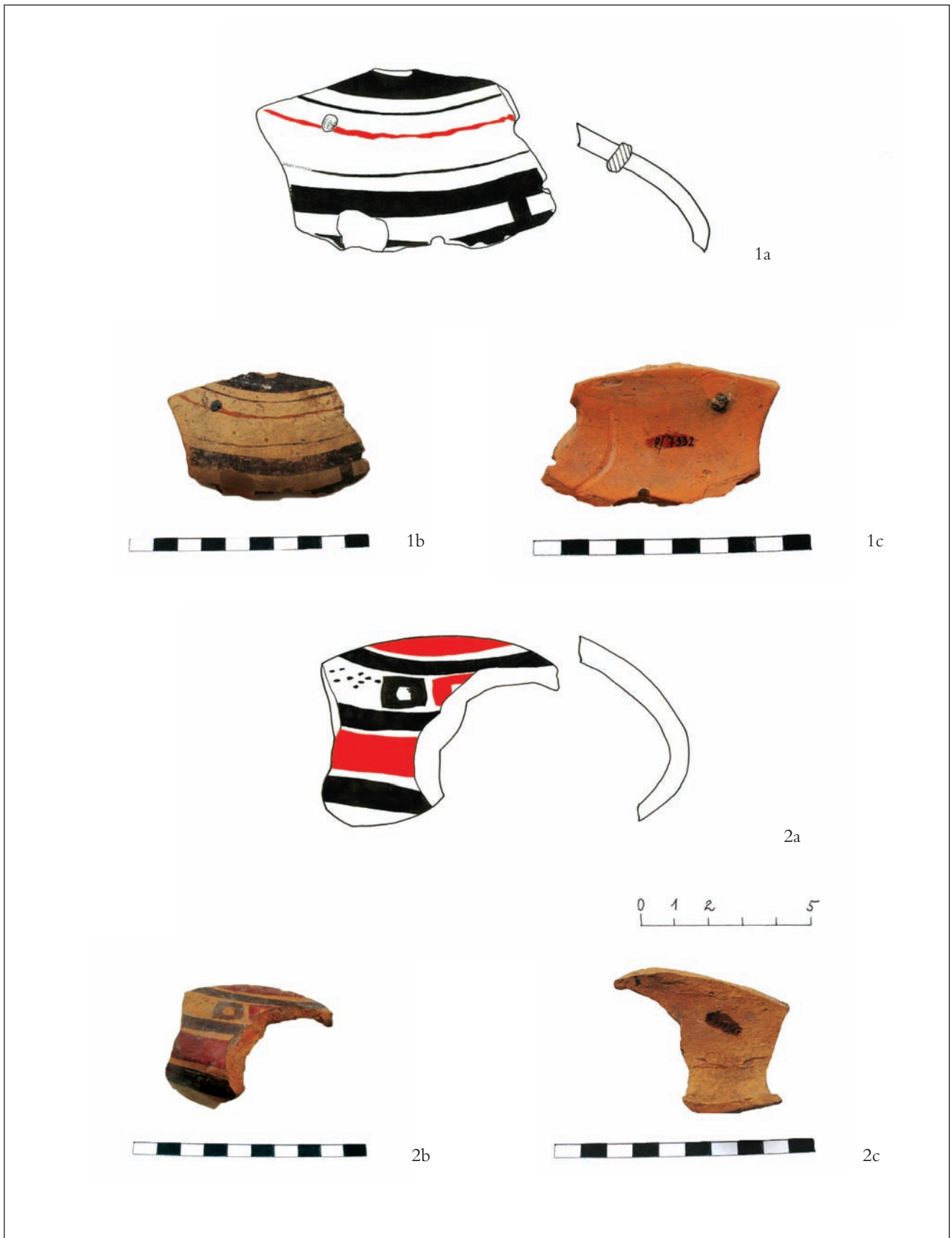
## T. III.



Nezakcij. Ulomci askosa, inv. br. P-7560. Crtež: G. Čvrljak; foto.: K. Mihovilić.

Nesactium. Fragments of an askos, inv. no. P-7560. Drawing: G. Čvrljak; photography: K. Mihovilić.

T. IV.



Nezakcij. Ulomci askosa: 1 - inv. br. P-7332; 2 - inv. br. P-7559. Crtež: G. Čvrljak; foto.: K. Mihovilić.

Nesactium. Fragments of an askos: 1 - inv. no. P-7332; 2 - inv. no. P-7559. Drawing: G. Čvrljak; photography: K. Mihovilić.



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