

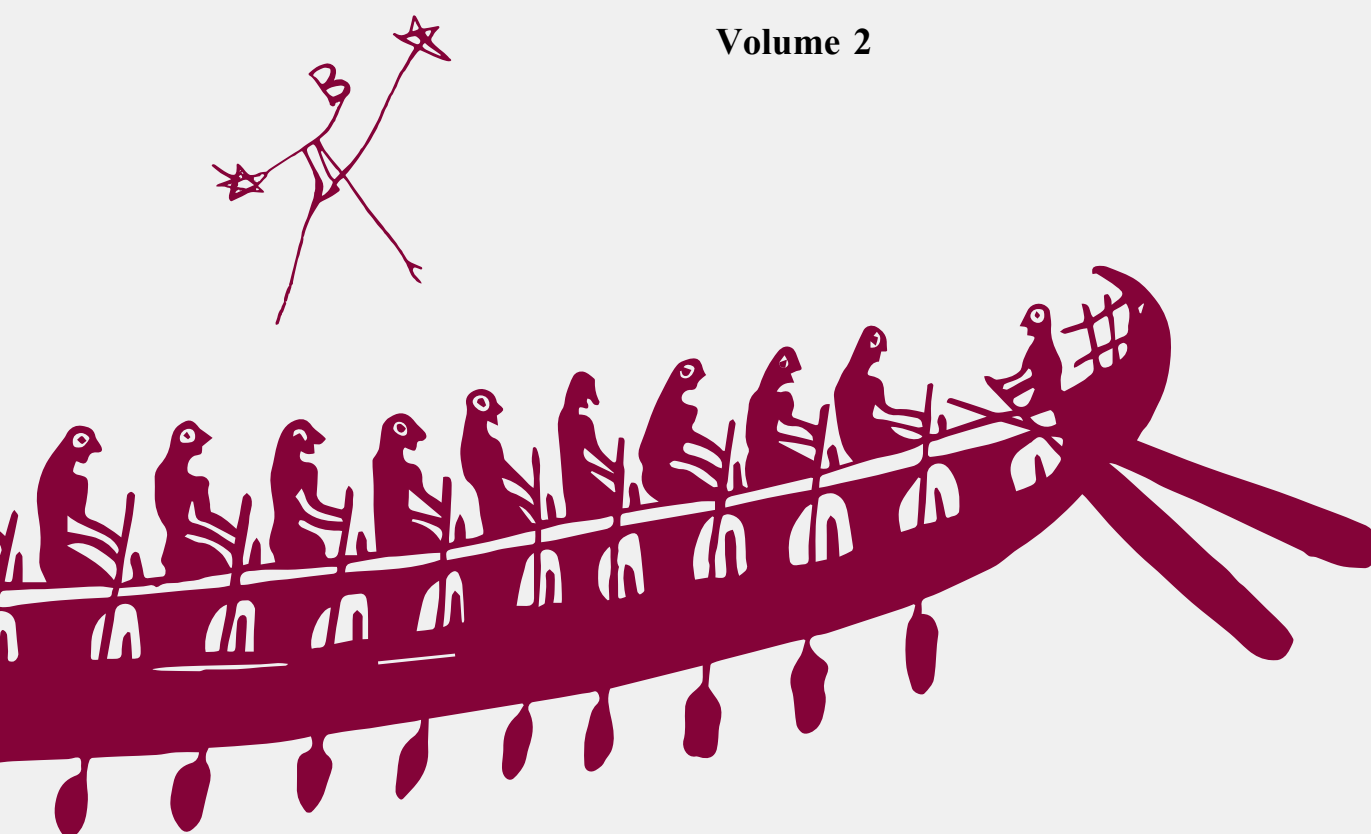
# EUBOICA II

## *Pithekoussai and Euboea between East and West*

**Proceedings of the Conference  
Lacco Ameno (Ischia, Naples), 14-17 May 2018**

Teresa E. Cinquantaquattro, Matteo D'Acunto and Federica Iannone

**Volume 2**



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UNIVERSITÀ DI NAPOLI L'ORIENTALE  
DIPARTIMENTO DI ASIA AFRICA E MEDITERRANEO



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E STORIA ANTICA

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## ABBREVIATIONS

Above sea-level: above s.l.; Anno Domini: AD; and so forth: etc.; Before Christ: BC; bibliography: bibl.; catalogue: cat.; centimeter/s: cm; century/ies: cent.; chap./chaps.: chapter/chapters; circa/ approximately: ca.; column/s: col./cols.; compare: cf.; *et alii*/and other people: *et al.*; diameter: diam.; dimensions: dim.; Doctor: Dr; especially: esp.; exterior: ext.; fascicule: fasc.; figure/s: fig./figs.; following/s: f./ff.; fragment/s: fr./frs.; for example: e.g.; gram/s: gm; height: h.; in other words: i.e.; interior: int.; inventory: inv.; kilometer/s: km; length: ln.; line/s: l./ll.; maximum: max.; meter/s: m; millimeter/s: mm; mini- mum: min.; namely: viz.; new series/nuova serie etc.: n.s.; number/s: no./nos.; original edition: orig. ed.; plate/s: pl./pls.; preserved: pres.; Professor: Prof.; reprint: repr.; series/serie: s.; sub voce: s.v.; supplement: suppl.; thick: th.; tomb/s: T./TT.; English/Italian translation: Eng./It. tr.; volume/s: vol./vols.; weight: wt.; which means: scil.; width: wd.

Abbreviations of periodicals and works of reference are those recommended for use in the *American Journal of Archaeology* with supplements in the *Année Philologique*.



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## PITHEKOUSAI. POTTERY FROM THE MAZZOLA AREA\*

Mariassunta Cuzzo

The paper deals with one hundred sherds and partly reconstructed vases I selected for the reopening of the room dedicated to Pithekoussai at the National Archaeological Museum of Naples, out of the ca. two thousand specimens I studied in the 1990s.

The excavation of the workshop and residential area yielded a vast Late Geometric repertory of imported and local pottery bearing a figured and/or linear decoration characterized by a marked eclecticism elaborating on Euboic, Attic, and Corinthian elements. This stylistic trend, already attested in the motherland, manifests itself at Pithekoussai in a style displaying a decidedly local color, as the well-known sherd with the potter's signature and the elaborations of the Cesnola style bear out<sup>1</sup>.

With few exceptions, the pottery from the excavation is in a fragmentary state. Sherds from the same vase often come from different sectors of the excavation, bearing witness in many cases to the use of pottery mixed with earth to make the floors in different phases and, in other cases, to the absence of an accurate stratigraphic digging method<sup>2</sup>.

I, therefore, selected the materials not by stratigraphic layer but according to typological-chronological criteria.

The typology of the pottery confirms the chronology of the occupation of the quarter and the respective percentages of local and imported series, although only in very few cases can a sherd be ascribed to one or another building in the workshop complex.

After a quick overview of the types distinguishing the main chronological horizons, I dwell here on two specific subjects: a still understudied class for Pithekoussai, namely "white-on-Dark" overpainted ware, and a figured Late Geometric sherd lacking close parallels in coeval Pithekoussan pottery.

LG I is represented by kotylai "Aetos 666",<sup>3</sup> including imported Corinthian and Euboic specimens as well as locally manufactured ones. Of the four local specimens of Aetos 666 kotyle, two are almost entirely reconstructed from sherds<sup>4</sup> (Fig. 1). A Corinthian "heron kotyle"<sup>5</sup> also dating from LG I is graced with naturalistic herons on either side of four rows of sigmas (Fig. 2). "Thapsos with panel" skyphoi<sup>6</sup> (Fig. 3) are both Corinthian and local. Other specimens are Euboic imports imitating Corinthian prototypes<sup>7</sup> of "Thapsos with panel" skyphoi and sherds of oinochoai with running spirals.

\* I was assigned to study these materials by S. De Caro, G. Buchner, and C. Gialanella, whom I thank wholeheartedly. I am also grateful to T.E. Cinquantaquattro and M. D'Acunto for having affectionately spurred me to present these materials at this conference. I also thank P. Giulierini, V. Sampaolo, E. Santaniello and G. Vastano for supporting my recent revision of the pottery from Mazzola. These photographs were taken by Eugenio Lupoli.

<sup>1</sup> BUCHNER 1971, 63 ff., fig. 7-8; KLEIN 1972, 39, figg. 5-6; RIDGWAY 1984, 112; D'AGOSTINO 2003, 79-80, 82 ff.

<sup>2</sup> RIDGWAY 1984, 109-112.

<sup>3</sup> Cf. NEEFT 1975, 1981, 1987; DEHL 1984; DE VRIES 2003.

<sup>4</sup> Specimens only carrying the date of 1969 may belong to the first phase of occupation of the building 1 at Mazzola. RIDGWAY 1984, 109-112.

<sup>5</sup> Corresponding to KLEIN 1972, 39, 7. Cf. NEEFT 1975, 108-109.

<sup>6</sup> NEEFT 1981, 7-12. MAZARAKIS AINIAN 2006-2007.

<sup>7</sup> For a discussion of Euboic imitations of LG Protocorinthian pottery and the Pithekoussai finds, cf. COLDSTREAM 1995, 253-257, cat. nos. 53-54, 255, 257, pl. 29a; BOARDMAN 1969, 102 ff.; *Pithekoussai I*, 615, T.632 no.1, pl.178.



Fig. 1. Kotylai Aetos 666: a-b. Imported specimens (245564; 245587-245588); c-e. Local ones (245572- 245574)





Fig. 2. Corinthian “heron kotyle” (245568)



Fig. 3. “Thapsos with panel” skyphoi: a-b. Corinthian (245565-245568); c. Local (245575); d. Euboic oinochoe (245596)

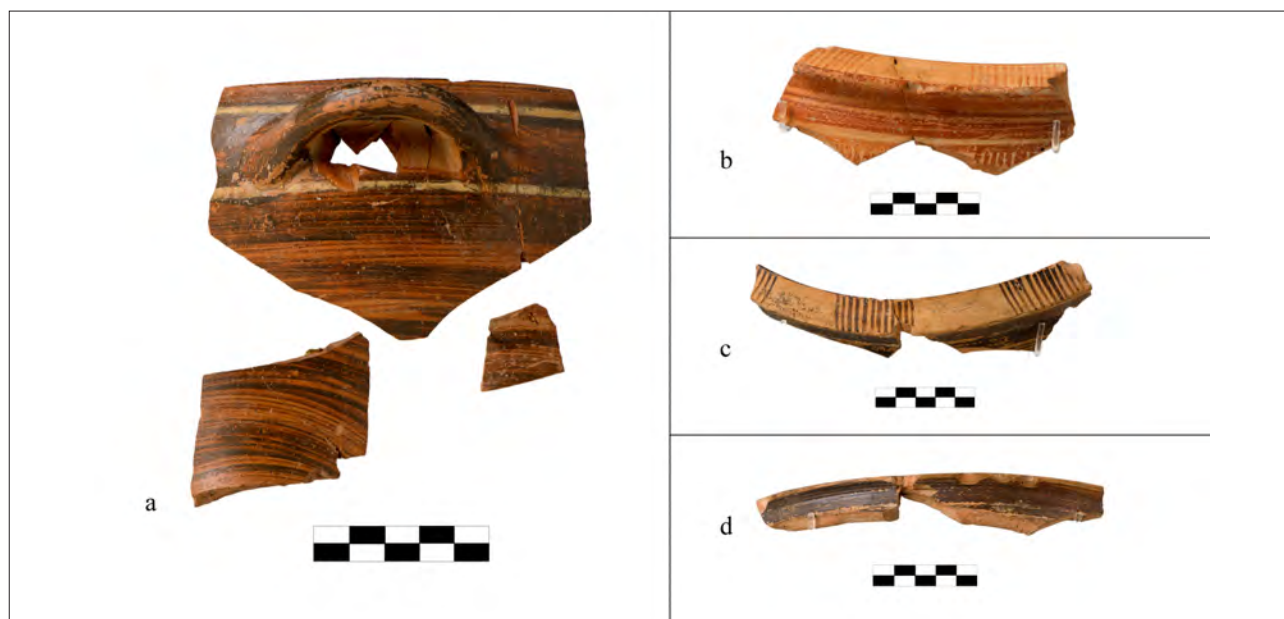


Fig. 4. Euboic imports: a. “Black kotyle”(245604;245605); b-d. Sherds of craters (245600; 245603)

Euboic imports (Fig. 4) include a specimen of “black kotyle”<sup>8</sup> and sherds of craters of a typically Euboic fabric, brick-red (MU2.5YR 7/8) or light beige (MU5YR 7/4-8/4), datable between LG I and II<sup>9</sup> (Fig. 4).

This phase has also yielded one of the most important vase specimens among those found in the workshop quarter, specifically from the first floor-level of Building I: a local crater in the “Cesnola style” (Fig. 5)<sup>10</sup>, one of the most remarkable known expressions of the coeval Euboic-Cycladic style.

A figured crater, “dinos-shaped” according to Coldstream’s classification, can be ascribed to the same milieu. It is graced with the horse-at-the-manger motif preceded by the double axe. All that remains of the horse is part of the long mane, the jaw and a large lozenge-shaped fill-in motif (Fig. 6).

<sup>8</sup> BOARDMAN 1969, 107-108; BOARDMAN – PRICE 1980, 66-67, pls. 50-51; BUCHNER 1975, 1982a; COLDSTREAM 1968, 97, 100; 193-194, pl. 41h; 2008, 42; 2010, 93; *Pithekoussai I*, Sp.5/23, 709, pl. 248; COLDSTREAM 1995, 256, 261-263 no. 90, fig. 4, pl. 30d.

<sup>9</sup> BOARDMAN – PRICE 1980, 58 ff.; COLDSTREAM 1995, 251-252; ANDREIOMENOU 1992, 1998.

<sup>10</sup> CUZZO 2019b 126. Both COLDSTREAM 1971, 1-15, and BUCHNER 1971, 63 ff., place the workshop of the “Cesnola Painter” to in Euboea. For the characteristics of this style and a discussion of the subject, cf. especially COLDSTREAM 1983, 241-249; COLDSTREAM 1994, 77 ff.; BOARDMAN – PRICE 1980, 74-78; for a proposed location at Naxos and in the Cyclades, cf. KOUROU 1998, 167 ff.; *Eretria XIV*, 47, notes 12-15.

An earlier amphora sherd (Fig. 6) shows a bearded male figure in *silhouette* transfixed by a spear and falling over a fully painted curvilinear element from which a diagonal linear element extends outward, only partly preserved at the edge of the sherd; this was probably the hull of a capsized ship. Coldstream points out a parallel between this sherd and two monumental craters with battle scenes of the attic “Dipylon workshop” (LG Ia) and dates it to 750 BC.<sup>11</sup> Among the smaller panels with fill-in elements, one can make out the figure of a bird with its head turned backwards and its body filled in with a reticulate pattern.

The full LGII phase is represented by Corinthian or locally made “Thapsos without panel”<sup>12</sup> skyphoi and by a local kotyle with “soldier birds”<sup>13</sup> (Fig. 7).

<sup>11</sup> The sherd is positioned differently than Coldstream proposed. The new position is confirmed by the direction of the wheel-marks. Cf. COLDSTREAM 2000, 92-93. There are remarkable affinities with the local products; cf. in particular *Pithekoussai I*, S1/1, pl. 231. The similarity with *Eretria XIV*, pl. 20 h.147, is also intriguing. The backward-looking bird in one of the side frames has parallels both in the Euboic area – notably in the position of the neck and/or especially for the reticulate filling of the body – and in other Late Geometric production (Attic, Argive, Boeotian, Rhodian and Cretan): cf. in particular, for Euboea, KOUROUNOTIS 1903, fig. 1 and ANDREIOMENOU 1977, pl. 49, fig. delta; cf. also BOARDMAN – PRICE 1980, pl. 49 no. 165; COLDSTREAM 1968, pls. 27e, 45c, 54b (backward looking), 54c-d, 61a.

<sup>12</sup> NEEFT 1981, 14-15.

<sup>13</sup> NEEFT 1975, 110, 112.



Fig. 5. Local crater in the “Cesnola” style



Fig. 6. a. Local sherd of an amphora in the “Dipylon” style (245610); b. Local sherd of a crater in the “Cesnola-style” (245602)

Some local specimens with warrior figures also date from this phase. Coldstream regarded them as derived from the Attic masters of the “sub-Dipylon workshop” and dated them to a late phase of LGII. A group of 12 sherds of a large amphora allowed its decoration to be reconstructed: a row of warriors, each armed with a helmet, greaves, two spears, and a round shield. The details of the shields – which are graced with an *episema* consisting of a sixteen-pointed star surrounded by dots – are overpainted in white<sup>14</sup>. A crater sherd preserving the head of a warrior with

a helmet and a long *lophos* dates from the same period (Fig. 8).

Turning to the EPC, among local productions, some refined imitations of Early and Middle Proto-corinthian pottery stand out. They are characterized by a thick cream coating covering the whole surface of the vase to reproduce the distinctive texture of Corinthian clay. For these specimens, G. Buchner proposed an attribution to a workshop established on the island by Corinthian craftsmen, suggesting that the coating was constituted by a layer of diluted clay imported directly from Corinth.

<sup>14</sup> Corresponding to KLEIN 1972, 38, fig. 2 and 39, fig. 7.1. COLDSTREAM 2000, 93, notes 14-15, with further literature;

COLDSTREAM 1968, 55; 2008, 42; BOARDMAN 1952, 7; AHLBERG – CORNELL 1971a; ROMBOS 1988.



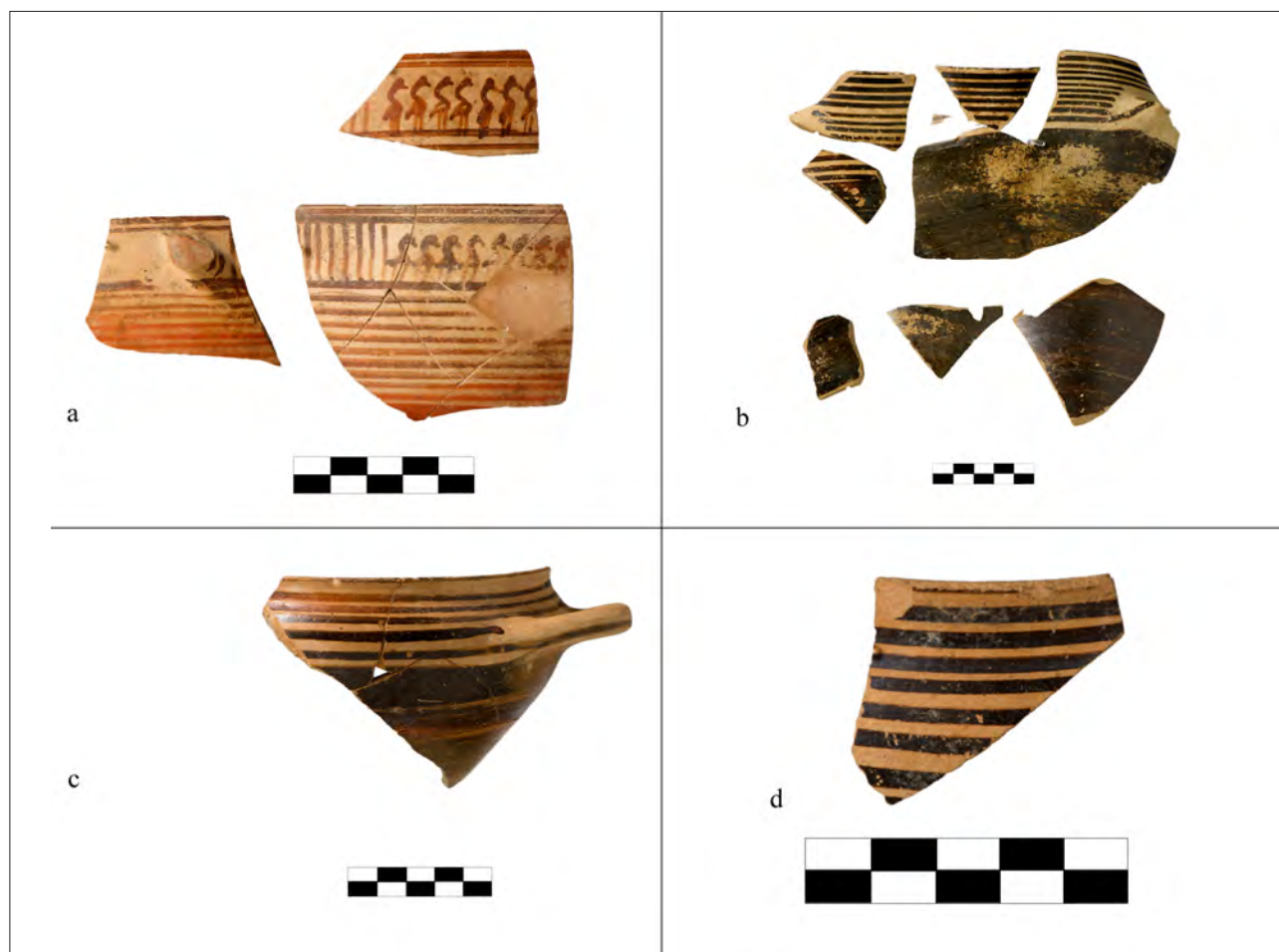


Fig. 7. a. Kotyle with “soldier birds” (245576); b. “Thapsos without panel” skyphoi, Corinthian (245567); c-d. Local specimens (245589; 245590).

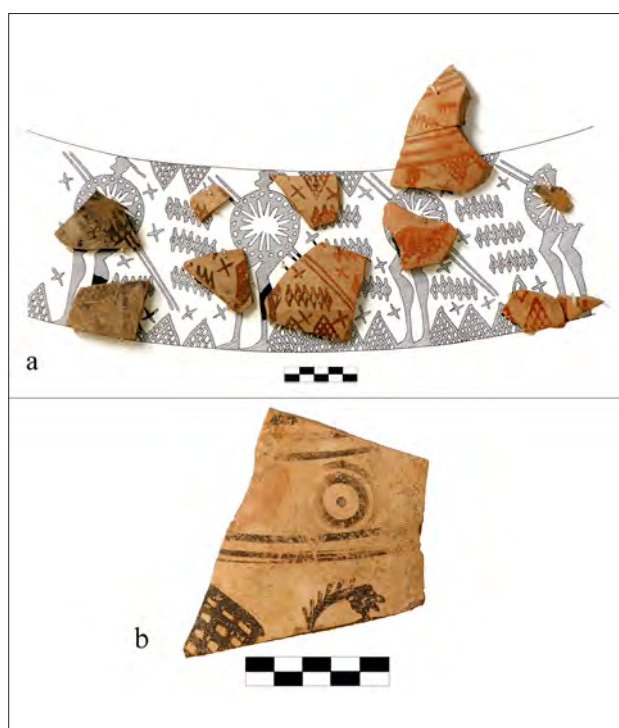


Fig. 8. a-b. Local specimens with warriors (245586; 245609)

This hypothesis was taken up by K. Neeft, who ascribes to the “Pithekoussan workshop” a whole class of Protocorinthian-type aryballoi prevalently occurring at Pithekoussai and Cumae<sup>15</sup>. This production, exhibiting a calligraphic style often making it difficult to distinguish local specimens from imported ones, is represented at Mazzola by EPC and MPC kotylai<sup>16</sup> graced by lozenges arranged in a web pattern in the strip between the handles or snake-shaped motifs; less frequently, some other shapes (oinochoe, pixis) with these features also occur. An oinochoe with a row of fishes on the body and a similar surface treatment is datable between the early and middle Protocorinthian. It belongs to the class traditionally designated as “Ischia-Cuma-Tarquinia”<sup>17</sup> and is the

<sup>15</sup> CUOZZO 2015.

<sup>16</sup> NEEFT 1987, 59-65.

<sup>17</sup> DIK 1981, 69 ff.; MARTELLI 1987, 21 ff.; MICOZZI 1994; TANJI – TORTOIOLI 2002; MERMATI 2012. On the Protocorinthian class cf. RIDGWAY 1984, 85, fig. 16, T.1187. Cf. also CUOZZO 2015.



only sherd of this class from a residential area at Pithekoussai (Fig. 9).

Preliminary chemical and petrographic tests on the Pontecagnano inventory and of the pottery imported from the colonies on the Bay of Naples suggest an analytical basis for this autoptic subdivision, and particularly a distinction between the pottery of the “Pithekoussan workshop” and the local Pontecagnano pottery (Fig. 10).<sup>18</sup>

Turning to Italo-Geometric ware, it is represented by a plate with a broad hat-rim shaped lip<sup>19</sup>, in the style of Phoenician Red-Slip Ware (Fig. 11). It is decorated with running “S” motifs on the lip and rays on the bottom. There are also some large single-handled lekanai – one with evident traces of ancient restoration – with three lugs on the side opposite the handle, graced by a wavy line and a miniature lekane<sup>20</sup>.

Two red-slip ware specimens – a plate and the upper part of a *Doppelschale* – are also presumably local<sup>21</sup> (Fig. 12).

Among the imported ware (Fig. 13), a fragment of the base of a conical lekythos stands out. It is graced with the figure of a bird – whose body, wings, and very long legs are preserved – and resembles a type attributed by Coldstream to the “Cretan bird workshop”<sup>22</sup>. Also noteworthy are the significant number of attic “SOS” amphorae<sup>23</sup>, the sherd of a Protocorinthian pithos, a lekythos of “argive monochrome” style and sherds of a Nestor kotyle type. The latter

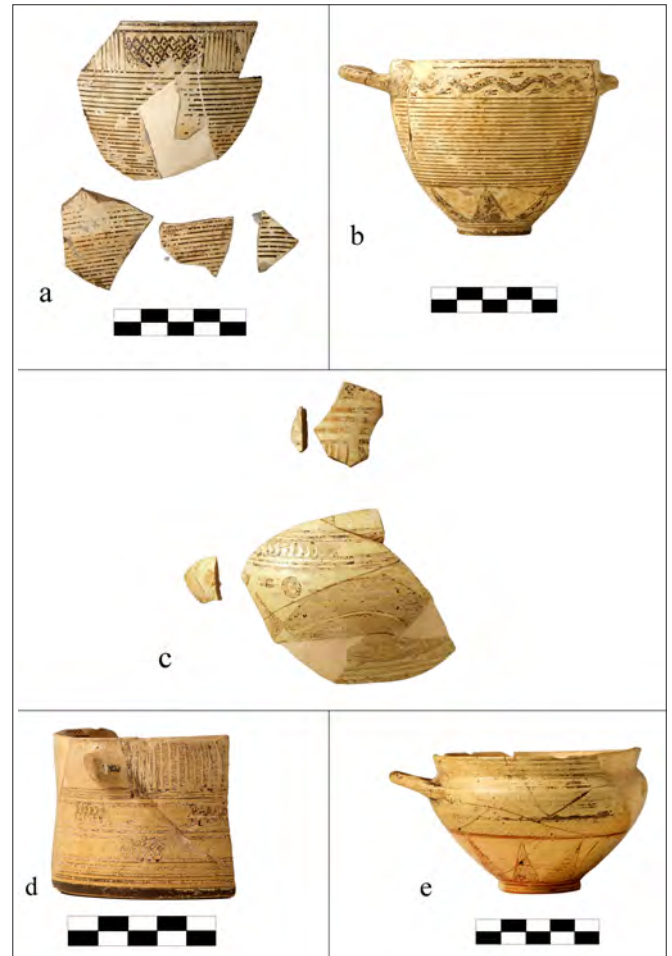


Fig. 9. a-e. “Pithecoussan workshop” production (245577-245580)

was long regarded as a Rhodian import, but this provenance has been questioned; it is probably north-Ionian, as M. D’Acunto recently suggested<sup>24</sup>.

As regards the later phases of the workshop quarter, Middle Protocorinthian II pottery<sup>25</sup> occurs until the middle of the century. It includes skyphoi with a reserved band with rays on the base of the body, which date the abandonment of the quarter (Fig. 14).

The partial reoccupation of a new wing of the complex datable to the first half of the 6<sup>th</sup> century BC is attested by bucchero pottery, particularly a kantharos<sup>26</sup> with notches on the carination and a flared foot, datable to the first half of the 6<sup>th</sup> century BC and an LC crater (Fig. 15) with duels between heroes in the presence of deities<sup>27</sup>.

<sup>18</sup> The archaeometric tests carried out at Pontecagnano are currently being processed by the CIMA Department of the University of Milan. I deeply thank G. Bagnasco Gianni and S. Bruni for giving me their preliminary results, which are illustrated in the graph: here, in the cluster analysis, there is an evident separation between clays 4-16, which an autoptic examination had already singled out as local; clays 1-2, which are Corinthian; 17-18, attributed to the “Pithekoussan workshop”; and 20, which may be Cumaeen.

<sup>19</sup> *Pithekoussai I*, T. 258.5, pl. 9; D’AGOSTINO 1994-1995, 56.

<sup>20</sup> D’AGOSTINO 1968, 104 ff.; 1994-1995, 54-56.

<sup>21</sup> NIEMEYER – SCHUBART 1975, pl. 12, no. 554. STAMPOLIDIS – KARAGEORGHIS 2003, 241. BUCHNER 1982b, 277 ff.; BUCHNER – GIALANELLA 1994; DE CARO – GIALANELLA 1998; CINQUANTAQUATTRO 2012-2013.

<sup>22</sup> COLDSTREAM 1968, 246 ff.; “The Cretan bird workshop” 165 ff., pl. 54, d-e, pls. 37, 38, 39.

<sup>23</sup> JOHNSTON – JONES 1978, 116, no. 7.10 (last quarter of the VIII BC). *Pithekoussai I*, 430, T. 398.1 pl. 208 (LG II). On argive lekythos cf. COURBIN 1966; KOUROU 1987; on corinthian pithos cf. BRANN 1962, 344, F 75, pl. 85; VALLET – VILLARD 1964, 51, pl. 32, 4-5; PELAGATTI 1982, 36, pl. 41 (pl. XXIV), 3, 2, 4. For amphorae or hydriae, cf. *Perachora II*, pl. 127 no. 3429; *Corinth XV.III*, 344-345, pl. 75 cat. nos. 2131, 2133, 2134; *Corinth VII.I*, cat. nos. 134, 172; *Corinth VII.II*, 59, pl. 82; PFAFF 1988, 62, nos. 63, 65, 71, pl. 30.

<sup>24</sup> D’ACUNTO 2017, 270; 2020, 289-291, 839-842.

<sup>25</sup> PAYNE 1931, pl. 5. *Pithekoussai I*, 710, Sp.5/31-32, pl. 249.

<sup>26</sup> CUOZZO – D’ANDREA 1991; ALBORE LIVADIE 1979.

<sup>27</sup> PAYNE 1931, 316 ff.; 318 no. 1195, 330, no. 1456, pl. 41.4; no. 1480, 1 pl. 41. 3 (LC I); AMYX 1988, 234-235.

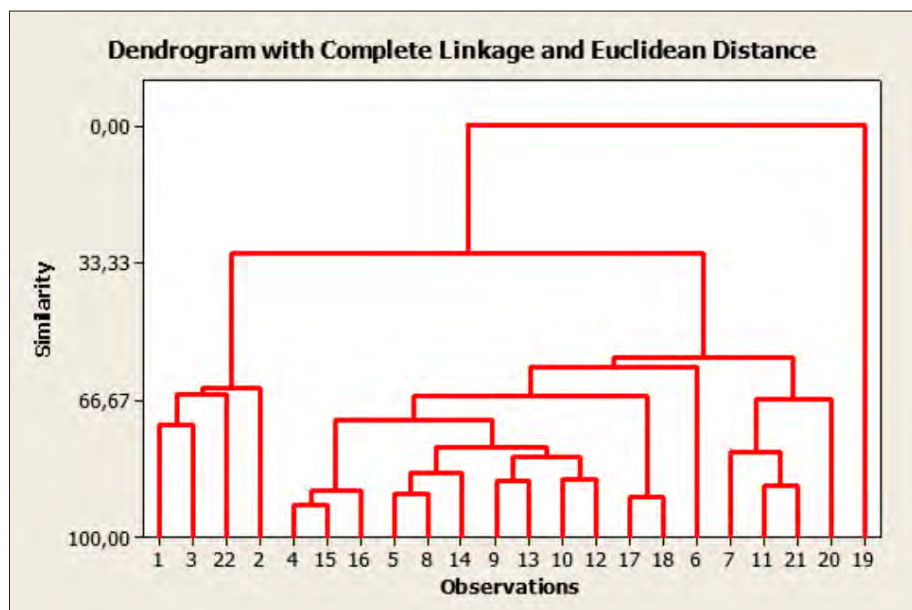


Fig. 10. The preliminary results of chemical and petrographic tests on the Pontecagnano inventory of local and imported wares are illustrated in the graph



Fig. 11. a. Italo-geometric plate (245582); b-d. Lekanoi (245583-5)

### *“White-on-dark” pottery*

The Late Geometric class, distinguished by a decoration of exuberant geometric and figured motifs overpainted in white against a black background, reinterprets and adapts within the local Late Geometric style, a repertory that is widespread in Euboea, known as the “Black-and-White” or “White-on-Dark” style<sup>28</sup>.

Boardman regards the emergence of the “White-on-Dark” technique as one of the distinctive elements of the Late Geometric Euboic style, inspired by Cretan or Cypriot models. Coldstream rather emphasizes, instead, the influence of Corinthian pottery, which displays overpainted motifs as early as the Middle Geometric period<sup>29</sup>.

<sup>28</sup> ROBERTSON 1948, 34; BOARDMAN 1969, 106-109; BOARDMAN – PRICE 1980, 65 ff.

<sup>29</sup> COLDSTREAM 1968, 97, 100, 193-194; 1995, 256-257.



Fig. 12. a-b. “Red-slip ware” (245626; 245627)



Fig. 13. Imported ware: a. Sherd of a Cretan lekythos (245509); b. North-Ionian kotyle (245630); c. Attic amphora (245628); d. Corinthian pithos, (245570); e. “Argive – Monochrome” lekythos (245631)

In Euboea, “white-on-dark” motifs constitute the main decoration of a broad range of cups, kotylai, and skyphoi, and are also found on oinochoai graced with overpainted wavy lines. Furthermore, they are used as accessory motifs in the decoration of large vases such as amphorae or craters<sup>30</sup>.

At Pithekoussai, too, this pottery class is represented both in the necropolis of S. Montano and at Monte Vico, mainly by cups and wavy-line oinochoai; more rarely, wavy lines occur as accessory decoration on craters and other shapes.

<sup>30</sup> BOARDMAN 1952, 7-8, pl. 2, B; BOARDMAN – PRICE 1980, 65-66, pl. 52 no. 234; pl. 53; pl. 54 no. 253; ANDREIOMENOU 1975, pl. 66, fig. beta – craters with various overpainted decorations; pl. 67,

fig. alfa, delta (especially wavy lines); pl. 68; ANDREIOMENOU 1977, pl. 46, fig. alfa, beta, gamma; ANDREIOMENOU 1998, 156 (with a summary overview); on Pithekoussai: COLDSTREAM 1995, 256.





Fig. 14. a-b. Middle Protocorinthian skyphos and kotyle (245578; 245581)



Fig. 15. a. Bucchero kantharos (245632); b. LC figured crater (245629)

The discoveries made at Mazzola bear witness to a more complex scenario.

The workshop that produced the overpainted pottery had Euboic tradition as its point of departure, but elaborated on it, coming up with an innovative product, probably on commission. They developed a style employing overpainting to cover the whole surface of large vases with figured motifs and/or dense zoomorphic, ornithomorphic, phytomorphic, or Sub-Geometric decorations. Most of the vases are thick-walled and made of coarse clay ranging in color from pink (MU 7.5YR 8/2-8/4) to greyish<sup>31</sup>.

<sup>31</sup> On Pithekoussan clays, cf. OLCSE 2017 with the previous bibliography.

The favorite shape for this style at Mazzola is the crater.

A horse figure is so far unparalleled in Pithekoussan vase decoration (Fig. 16). It is profiled in white and unfortunately only partly preserved. It has a vigorous neck, an erect mane rendered by parallel strokes, a very elongated body, and the front legs bent and raised in the act of bounding forward. A half-round element near the hind legs of the horse, which seems to emerge from them, is hard to interpret. Although stylistically dependent on coeval Attic and Euboic pottery, the figure differs from them in the power of its body and movement. Apparent parallels include a fragment with riders from the acropolis of Cumae and, even more, the well-known Pegasus on a dinos of the Ingoro-

nata at Metaponto. The latter has close parallels in Proto-Attic pottery, but Orlandini also traces it to Late Geometric prototypes, first and foremost of the “Cesnola” style, some of whose most significant attestations come indeed from Mazzola<sup>32</sup>.

The Mazzola horse differs from its parallels in the absence of the rider and the bridle, and in the half-round element replacing the left femur, which could possibly be interpreted as a chariot wheel. The figure may refer to a myth, but not enough is preserved of the scene to assign it to a specific one. Let us not forget, however, that earlier scholars already interpreted in mythological terms the frequent occurrence of the horse motif and the association of the horse and the double axe. Schweitzer regarded the horse as a symbol of Poseidon Hippios and the double axe as a symbol of his two sons, the Molionides<sup>33</sup>.

Furthermore, in a very recent publication retracing Gabrici’s 1910 excavation on the acropolis of Cumae, another series of sherds of a “White-on-Dark” crater are mentioned, picturing, according to Cesnola style, a horse at a manger above which a double axe hangs. This specimen can be traced to the same “White-on-Dark” pottery workshop on Pithekoussai<sup>34</sup>.

Other “White-on-Dark” sherds alternate exuberant sub-geometric motifs with rows of birds, remindful of the Euboic “Bird Style”. The birds have bodies and wings filled in with oblique hatching or wings bent at a corner (Fig. 17) and an entirely painted body; the latter are possible precursors of southern Etrurian rows of herons<sup>35</sup>.



Fig. 16. “White-on-dark” crater with a horse figure (245592)

As regards the linear decoration, these craters constitute a compendium of the most frequent motifs in the local Late Geometric style (Fig. 18): wavy motifs, panels delimited by vertical lines, triangles and lozenges with double or triple contours filled in with hatching, continuous superimposed rows of zigzags, asterisks and star motifs, cross motifs, and double series of half-circles arranged horizontally around the handles to form a heart-shaped motif.

One can also ascribe to “White-on-Dark” ware a fragment of a stand, presumably for a large vase (Fig. 19). This is a problematic object on several counts, from morphology to decorative syntax and dating.

The most likely hypothesis is that it is a *hypokraterion*, as suggested, among other things, by similarities with another Pithekoussan specimen from the Stips of the Horses in Pastola<sup>36</sup>. This hypothesis would confirm a date no later than the end of the 8<sup>th</sup> century and include the sherd in the class of local “White-on-Dark Ware”, as its linear decorative syntax would indeed suggest. On the basis of parallels, one cannot rule out that only the lower part of a stand is preserved and that the thickened upper rim fitted an intermediate element, a *bulla* or another central

<sup>32</sup> BUCHNER 1954, 52; BOARDMAN 1952, 18-19, A1, fig. 19; ORLANDINI 1988, 6 ff., fig. 16, pl. II; DENTI 2010.

<sup>33</sup> SCHWEITZER 1971, 54 ff.; COLDSTREAM 1994, 83.

<sup>34</sup> NITTI 2019, 114.

<sup>35</sup> Very few examples of birds overpainted in white on a black ground from Euboea are currently attested. The head of a long-beaked bird is preserved at the edge of a sherd of a closed shape (a small amphora or an oinochoe) from Eretria; cf. ANDREIOMENOU 1975, 227-228, fig. 68 gamma; in particular, BOARDMAN 1952, fig. 1.3a. On “bird style” Late Geometric pottery class, and particularly on Euboic examples of this class, cf. COLDSTREAM 1968, 72; 189 ff.; COLDSTREAM 1982, 29-30; BOARDMAN – PRICE 1980, 57 ff.; ANDREIOMENOU 1981, 34, figs. 20-23; 1998, 157-159, notes 96-99; KOUROU 1998, 169, note 18. The figured motif of the row of herons or moving birds, not constrained by metopal spaces, often characterized by the peculiar Euboic motif of the raised wing bent at an angle and the body filled in with hatching, is one of the favorite ornamental patterns of local workshops at Pithekoussai. It is attested especially in the decoration of plates and lekythoi. Cf. in particular BUCHNER 1983, 266 figs. 3-4; 269-

270, figs. 7-8; *Pithekoussai I*, T. 623.3, 606, pl. 177. Rows of birds unconstrained by metopal spaces with fully painted bodies, instead, seem to be rarer; cf. *Pithekoussai I*, 512, T. 509.1, pl. 152 (two birds separated by accessory motifs). There are some interesting parallels from Naxos (Sicily): cf. LENTINI 1998, 379, 384 fig. 7, 382, 386 fig. 22.

<sup>36</sup> D’AGOSTINO 1994-95, 23, 25-26, notes 32-38, IVA pls. XIV.1, XXIV Pithekoussai (Pastola). MICOZZI 1994, G1, pl. LXXII, *holmos* F33, T. 24 of Narce, last quarter of the VIII century BC; F35, T.10 of Falerii, type B.

element (a torus or echinus), as is the case with similar specimens. The type is widespread in the “White-on-Red” Ware of southern Etruria and the Faliscan area from the end of the 8<sup>th</sup> century BC onward, for which a Pithecusan mediation has been suggested. Remarkable affinities can be observed in the morphology of the object and, above all, in its composite and irregular ornamental syntax. I believe the stand’s shape and use of bichromy rule out a connection with the more recent production of louterion stands of the “Pithekoussai-Cumae” group<sup>37</sup>.

As to crater and krateriskos in Fig. 20, it remains doubtful whether the orange-red color of the surface is due to misfiring, a consequence of excessive oxidation, or bears witness to a phase of technical experimentation.

The crater has an exuberant Sub-Geometric-style decoration. Its distinctive feature is a heart-shaped motif constituted by nested curved lines framing the sides of the handles.

The krateriskos exhibits a similar heart-shaped motif framing the preserved handle, as well as a decorated band preserving the body of a bird filled in with hatching, and the long tail, rendered with thin oblique strokes, of a second bird.

The presence of this bird’s tail – which is also filled in with hatching and spans the red and the black parts of the surface of the vase – lends strength to the hypothesis that this coloration is the result of misfiring.

However, from the late 8<sup>th</sup> century onward, the production of southern Etruscan “White-on-Red” ware got underway and might have been an influence on Pithekoussan potters<sup>38</sup>.

### *An unusual figured specimen*

Among the vases on display at the National Archaeological Museum in Naples, I regard it as useful also to present here a sherd of a local amphora, stylistically belonging within LG II (Fig. 21).

The sherd depicts an ithyphallic and steatopygic male figure on a carriage drawn by a horse, of which only part of the tail remains. The male figure – presently headless – has a triangular body and a very long neck extending over the above-lying horizon-

tal-band motif. One of his arms is upraised, the other bent with the hand open and the fingers outspread. The carriage is rendered in double contour. Its right side is filled in with horizontal lines and the wheel is quadripartite with dots between the spokes.

Could this be a dancing figure, probably a *komast*<sup>39</sup>? The figure is ithyphallic, with disproportionate and compressed buttocks, evoking – along with the summarily rendered and also compressed legs – the equine hind legs of satyrs.

Be that as it may, it is certainly a dancing figure, as the rhythmic and alternated movement of the arms and legs bears out.

The closest existing parallel is a well-known Late Geometric skyphos sherd from Eretria (Fig. 22) published by A. Andreiomenou<sup>40</sup>, who interpreted the scene as depicting a running male individual and a chariot. The Eretrian sherd has been commented upon by three other scholars. Ahlberg-Cornell<sup>41</sup> agrees that what is depicted is a chariot and also admits the possibility that a horse is also shown; however, she sees in the character’s attitude the Geometric scheme for a jump, probably an acrobatic activity, based on a parallel with the Geometric kantharos Copenhagen 727. Isler-Kerenyi<sup>42</sup>, instead, believes that the character is dancing and that this is the earliest known depiction of a “padded dancer”, a Late Geometric prototype of this well-known 6<sup>th</sup>-century-BC motif. Finally, J. Boardman<sup>43</sup> agrees that the character is dancing but adds a new interpretation of the motif on the left, identifying it as a lyre rather than a chariot.

Under these circumstances, it is hard to put forward a hypothesis. The Pithekoussan ithyphallic dancer evokes the dimension of the *komos*, which today is not implausible for this chronological horizon, given the contemporaneity of the scene on the exceptional scarab from Monte Vetrano in the Agro Picentino, issuing from a hybrid community whose most significant contexts show composite connections with Pithekoussai and the Greek, Etruscan, Oriental, and Nuragic worlds<sup>44</sup>.

<sup>39</sup> Corresponding to KLEIN 1972, 38, 7.1. It is evident from his attitude that he is not part of a mourning scene, despite the four-wheeled rectangular carriage; AHLBERG – CORNELL 1971b.

<sup>40</sup> ANDREIOMENOU 1981, 84-112, no.129.

<sup>41</sup> AHLBERG – CORNELL 1987, 55-86.

<sup>42</sup> ISLER-KERENYI 1988, 269-277.

<sup>43</sup> BOARDMAN 1990, 367-368.

<sup>44</sup> CERCHIAI – NAVA 2009, 100-104.

<sup>37</sup> RESCIGNO 1993, 42 ff.; 1996.

<sup>38</sup> MICOZZI 1994; WILLIAMS 1986.





Fig. 17. a. “White-on-dark” crater with birds (245594); b. Crater with sub-geometric decoration (245598); c. Crater with birds and sub-geometric decoration (245599)



Fig. 18. a-b. “White-on-dark” craters with sub-geometric decoration (245608-245616)



Fig. 19. “White-on-dark” stand: a. From Mazzola (245624); b. From Pastola (after D’AGOSTINO 1994-1995)



Fig. 20. "White-on-red": a. Crater (245623); b. Krateriskos (245625)

L. Cerchiai stresses, on the one hand, the Oriental connections of the images on the scarab – datable between LG I and LG II – on the other, analogies with the Greek iconography of the *komos*, particularly the nudity and gestures of the dancers. However, we cannot overlook a possible reference to the ceremonial system of the *marzeah*, as known from written sources. The importance of this practice in the West and its Pithekoussan connection – both in relation to the reclining symposium and to the ceremonial consumption of meat and wine by the Etruscan aristocracies – has been remarked, with different nuances, by O. Murray and M. Menichetti<sup>45</sup>.

These influences intersect in the multicultural milieu of Pithekoussai, within the horizon dis-

closed by the inscription on Nestor's Cup<sup>46</sup>. The theme has been recently revived by Węcowski on the basis of new evidence<sup>47</sup>.

In conclusion, it is worth mentioning two distinctive figured specimens from Pontecagnano datable within the first half of the 7<sup>th</sup> century BC<sup>48</sup> (Fig. 23).

The linear subdivisions of the neck of the oinochoe T. 2129.1 are animated by the intrusion of two legs with shod feet, bent at an angle in a dancing attitude. This is certainly a depiction of a *komastes*, a testimony of the presence of a shared imaginary at Pontecagnano, also revealed by the constant inclusion of a wine-drinking kit in the

<sup>46</sup> MURRAY 1994.

<sup>47</sup> WĘCOWSKI 2017.

<sup>48</sup> CUOZZO 2015, 228-232.

<sup>45</sup> MURRAY 1994; MENICHETTI 2002; CERCHIAI 2014.





Fig. 21. Local amphora with a dancing figure (245607)



Fig. 22. a-b. Sherd from Eretria with a dancing figure (after ANDREIOMENOU 1981; BOARDMAN 1990); c. Kantharos of Copenhagen 727 (after AHLBER-CORNELL 1988); d. Scarab from Monte Vetrano (after CERCHIAI – NAVA 2009)

“basic vase set” of this site. The oinochoe can be ascribed to the “Pithekoussan workshop” distinguished on the basis of the above-illustrated technical and decorative features.

The neck of a second coeval oinochoe (T. 1836.2), presumably from a local Pontecagnano workshop, is graced with a dance of *comastai* inside a panel reserved within the crossing lines. The dancers are in the typical attitude, with the bent hand resting on the buttocks. The motif creatively plays on the rhomb-chain motif by anthropomorphizing it and thus turning it into a figured styleme.

These images express a shared imaginary inaugurated at Pontecagnano in the last quarter of the 8<sup>th</sup> century BC in the “basic vase set”<sup>49</sup> found in all the tombs of the Etruscan settlement, regardless of gender, status, or age group. This burial assemblage consists of a set for the social consumption of wine, including an oinochoe and a skyphos, a small locally-made impasto amphora, and a cup or plate. L. Cerchiai has recognized the same set in the indigenous graves of Pithekoussai from LG II onward.

As B. d’Agostino has stressed, we need to reaffirm the principle that an exploration of ancient mentality is an indispensable premise to an iconographic analysis. Not all that happens is represented. An essential condition for depiction is that the event and



Fig. 23. Pontecagnano, figured oinochoai with *comastai*: a. T. 1219; b. T.1836 (after CUOZZO 2015)

<sup>49</sup> CERCHIAI 2014, 230 - 232.

the gesture acquire a representativity of their own, consistent with the collective imaginary.<sup>50</sup>

Indeed, an interpretation of the oinochoai from Pontecagnano with anthropomorphic motifs cannot ignore this town's sociopolitical and productive context, which in this phase was marked by the construction of a new communal identity. This process is reflected in establishing collective norms and prohibitions that appear to have been followed and respected in all the cemeteries of Pontecagnano. The imposing of collective norms and prohibitions is manifested in the first place by the selection of the new "basic vase set" based on the pouring and drinking service – oinochoe and skyphos – a minimal ecphrasis of the symposium.<sup>51</sup>

It should further be stressed that this Protocorinthian- and Italo-Geometric type repertoire can-

not have been exclusively reserved for funerary use. The progress of settlement-area excavations in the main Etruscan centers, at Pithekoussai and Cumae, and today at Pontecagnano as well, with the resuming of investigations in its Archaeological Park – suggests that these wares were used on social occasions, and then re-functionalized in necropolis contexts<sup>52</sup>.

The adoption of the same imaginary centered on the transformations of wine occurs at both Pithekoussai and Pontecagnano as a practice aimed at fostering collective consensus, such as that implied at Pontecagnano by the adoption of the "basic vase set". It is a process in which artifacts play an active role in forging social and cultural relations, materialized and incorporated into the social act of collective wine drinking.

<sup>50</sup> D'AGOSTINO – CERCHIAI 1999, 68-69.

<sup>51</sup> In this context we should rule out any interpretation of the figured motif on oinochoe 1836.2 as a *chorós* or funerary motif – as the hand resting on the buttocks of the *comastes* and the functional interpretation of such oinochoai in the Pontecagnano "basic vase set" bear out.

<sup>52</sup> CUZZO 2015.

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one mention from the post-antique period of epithermal gold in association with the presence of alum, which could not be used to produce objects. Consequently, the only certain metal production documented in Pithecusa is that of bronze fibulae.

LUCIA A. SCATOZZA HÖRICH, *Pithecusan Gold: Anatolian Connections*

The absence of gold ornaments in Pithecusa, both among the finds in the metallurgical district of Mazzola and the necropolis, from which only objects of gilded silver are known at present, if compared with those of the necropolis of Kyme in Phlegraean fields, re-launches the discussion on the meaning attributed to the term *chryseia* or *chrysia* in the well-known passage of the Greek source. In the ancient world, the search for metals was a major factor in mobility and raised the question of the role of Pithecusa in the gold trade, which involved the relationship between Euboea and the eastern Aegean. What emerges in Pithecusa can be related to the recent archaeological research, which reveals important interconnections between Euboea and the site of Kyme Aiolis on the coast of central-western Anatolia, perhaps as early as the LPG period.

GLORIA OLCESE (with a contribution by GILBERTO ARTIOLI), *Natural Resources and Raw Materials at Ischia in Antiquity: Some Data and Preliminary Reports from an Ongoing, Interdisciplinary Project*

This paper illustrates the new project begun at Ischia, following the study and publication of the artisan quarter excavated beneath the church of Santa Restituta (Lacco Ameno). The research will focus on the island's natural resources, both environmental and geological, available during the period of colonization, but also later. These resources have not always been sufficiently considered in archaeological investigations. Drawing on literary sources and employing specific scientific analyses for the identification of mineral and clay deposits, the project will reconstruct the agricultural landscape, the use of the land's resources, and the techniques of wine and ceramic production, of which the island has yielded important archaeological evidence.

NADIN BURKHARDT, STEPHAN FAUST, *First Results of the Excavations at Pithekoussai from 2016-2018 (Villa Arbusto, Lacco Ameno, Ischia)*

Being the first Greek settlement in the Western Mediterranean, Pithekoussai (modern Ischia) has long been at the centre of scholarly discussions about the early phase of the so-called Colonization of Western Greece. New archaeological evidence of this historical process is provided by a recent project that investigates an area next to the "Museo Archeologico di Pitheculae" in the Villa Arbusto at Lacco Ameno. Here, several terrace walls, which consisted of several layers of boulders with finished surfaces on the front, were found. While the dating of archaeological material from the surrounding trenches (including indigenous as well as imported pottery, roof tiles and a scarab) ranges from the Apennine Culture of pre-Roman Italy to the late Archaic Period, the stratigraphy suggests that the site was occupied by the building structures since the Late Geometric Period. They might have belonged to a domestic context or even a sanctuary.

MARIASSUNTA CUOZZO, *Pithekoussai. Pottery from the Mazzola Area*

Here I present about 100 sherds and partly reconstructed vases from the Mazzola area I selected for the reopening of the room dedicated to Pitheculae at the National Archaeological Museum of Naples. After a quick overview of the types distinguishing the main chronological horizons, I dwell here on two specific subjects: a still understudied class for Pithekoussai, namely, "white-on-black" overpainted ware and a figured Late Geometric sherd lacking close parallels in coeval Pitheculan pottery.

FRANCESCA MERMATI, *Parerga and Paralipomena to the Study of Pitheculan-Cumaeen Ceramic Production in the Light of New Research. Twenty Years after Euboica*

For the study of colonial enterprise in the western Mediterranean in the first half of the 8<sup>th</sup> century

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The intent of the *Euboica II* conference, *Pithekoussai e l'Eubea tra Oriente e Occidente*, held in Lacco Ameno (Ischia, Naples) from 14 to 17 May 2018, was to discuss the themes of colonization, how colonial realities became rooted in different areas of the Mediterranean, the specific traits of Euboean colonization, and forms of contact and relationship between the Greek element and local communities. These Proceedings are divided in two volumes, arranged geographically. They feature a dialogue between historians and archaeologists, with an emphasis on the new important contributions made over the last twenty years by field archaeology in Euboea and in colonial and Mediterranean contexts.

