

UNIVERSITÀ DEGLI STUDI DI NAPOLI «L'ORIENTALE»

ANNALI DI ARCHEOLOGIA E STORIA ANTICA

DIPARTIMENTO DI STUDI DEL MONDO CLASSICO
E DEL MEDITERRANEO ANTICO

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Non si abbreviano: *idem*, *eadem*, *ibidem*; in corso di stampa; nord, sud, est, ovest; nota/e; non vidi.

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AN EARLY EUBOEAN POTTERY WORKSHOP IN THE SIBARITIDE¹

JAN K. JACOBSEN – SØREN HANDBERG – GLORIA P. MITTICA²

The archaeological record of the Sibaritide provides ample evidence for external indigenous contacts and foreign frequentation of the area prior to the foundation of ancient Sybaris (720-710 B.C.) in the form of imported objects found in indigenous religious, mortuary and settlement contexts. The nature of these contacts has, however, remained unclear and research on the topic has so far only produced a range of plausible scenarios. Explanations for the presence of imported goods range from pre-colonial Greek activity to Phoenician commerce as well as indigenous trade routes reaching outside the Sibaritide³.

Research following the excavations of the Groningen Institute of Archaeology on the acropolis of the Timpone della Motta at Francavilla Marittima (fig. 1), approximately 12 km. north of the later Achaean apoikia of Sybaris, between 1992 and 2004 has produced some fundamental clarification of the specific nature of both indigenous contact to areas outside of the Sibaritide and the foreign presence in the 8th century B.C. The results allow for the identification of contacts between indigenous communities of the Sibaritide and the Salento area. The primary evidence for this is the identification of fragments of around 80 Salentine matt-painted vessels in the sanctuary on the acropolis. Although circulation over long distances of individual matt-painted vessels is not an unknown phenomenon in

Italy, the amount of Messapian pottery (fig. 2e-g) found on the Timpone della Motta is remarkable and suggests actual import of indigenous pottery from the Salento area rather than the occasional gift exchanges among individual members of an indigenous elite. The Middle Geometric II-Late Geometric Corinthian pottery, which is also found in the sanctuary (fig. 2a-d), may very well have arrived through this route, since Geometric Corinthian pottery is especially frequent in the Salento area⁴.

Foreign Euboean presence in the Sibaritide can now also be deduced from new ceramic evidence, which is the focus of the present article. On the basis of this pottery we will on the following pages argue that Euboean immigrants most likely resided in the Sibaritide during the early Iron Age, where they managed a pottery workshop at the foot of the Timpone della Motta that produced a wide range of highly Euboeanizing vessels.

At some point in time during the second quarter of the 8th century B.C. a number of Euboean potters arrived at the indigenous Oinotrian settlement at Timpone della Motta. Here they set up a workshop, which operated at least until the beginning of the early Proto-Corinthian period, in close connection to an already existing indigenous pottery workshop and started a production of a group of highly Euboeanizing wheel-turned pottery, which

¹ This article is part of the research project “*Euboean frequentation and social interaction along the Ionian South Italian coast*”. The project is generously financed by the Carlsberg Foundation, Copenhagen, Denmark. Preliminary material studies was made possible through research grants from the Ny Carlsberg Foundation and the Elisabeth Munksgaard Foundation, Copenhagen, Denmark.

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³ Jacobsen 2007, 24-32, with further ref.

⁴ Jacobsen 2007; Jacobsen - Handberg 2009, Introduction. For the distribution of Corinthian Geometric pottery in the Salento area cf. D'Andria 1994.

we have previously named Oinotrian-Euboean⁵. Here it is important to stress that the term only refers to the geographical location of the production, which does not imply an indigenous stylistic component.

This *kerameikos* was situated on a low plateau to the south of the Timpone della Motta ca. 300 m. from the northern edge of the Raganello river bed. The remains of at least two kilns are visible on the site and several sporadic kiln fragments have been found across the area, which at the present state of our knowledge appears to cover an area of approximately 100 m². Traces of a contemporary indigenous settlement have been excavated on plateau I of the Timpone della Motta, the western extend of which is less than 200 m. east of the *kerameikos* area. On the other side of the Timpone della Motta roughly 400 m. to the northeast of the inhabited plateau I is the Macchiabate necropolis.

The repertoire of the Oinotrian-Euboean production, which at the moment amount to approximately 210 individual vessels, consists mostly of Greek type skyphoi and indigenous type scodelle but during the second half of the century the production expanded to include larger craters, lekanai, kalathiskoi, oinochoai, amphorai and bi-conical jars decorated with typical Euboean motifs (fig. 3). Most of the Oinotrian-Euboean pottery was found during the excavations in the sanctuary on the uppermost plateau of the Timpone della Motta 280 m. above sea level. The largest proportion has been identified in contexts related to the sacred buildings Vb and Vc, which were in use in the period between ca. 800 and 660/650 B.C.⁶ The 2008 excavations, however, revealed examples of the Oinotrian-Euboean pottery some distance to the east of the area of the 1992-2004 excavations, which shows that the group was not exclusively used in the sacred buildings Vb and Vc but broadly used in sanctuary. The typological

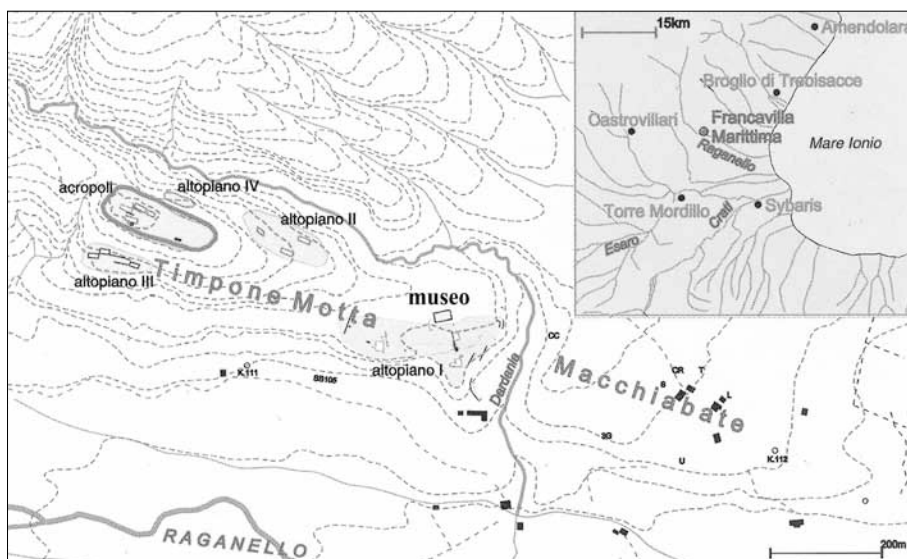


Fig. 1. Francavilla Marittima - Map of the archaeological site.

development of the Oinotrian-Euboean pottery, based on stratigraphic sequences observed during the excavations as well as stylistic comparison with Italo-Geometric pottery from Pontecagnano and Ischia as well as Greek Geometric pottery, has already been defined⁷.

At the time of the arrival of the Euboean potters the indigenous potters were producing handmade matt-painted pottery of the “undulating band style” particular to the area of the Sibaritide. It seems quite certain that matt-painted pottery was produced at the Timpone della Motta, not only due to the peculiarity of the “undulating band style” and later the “cratis/fringe style”, both of which are limited to the area, but also due to the fact that a larger misfired fragment of a late Geometric matt-painted vessel has been found. Surface finds collected in the *kerameikos* (fig. 4c) consist exclusively of material datable to the 8th century B.C. Apart from fragments of Oinotrian-Euboean skyphoi and scodelle the area has also yielded fragments of matt-painted vessels, larger impasto fragments and well as numerous fragments of dolia. Whereas the newly arrived Euboean potters continued the tradition from their homeland and made use of the turntable the indigenous potters continued to produce the matt-painted pottery in the coiling technique. However, recent archaeometric analyses have shown that the handmade matt-painted and the wheel-turned Oinotrian-Euboean pottery were produced from

⁵ Jacobsen-Mittica-Handberg, 2008.

⁶ A preliminary excavation report is summarized in

Kleibrink 2006.

⁷ Jacobsen 2007, 40-52; Jacobsen-Mittica-Handberg 2008,

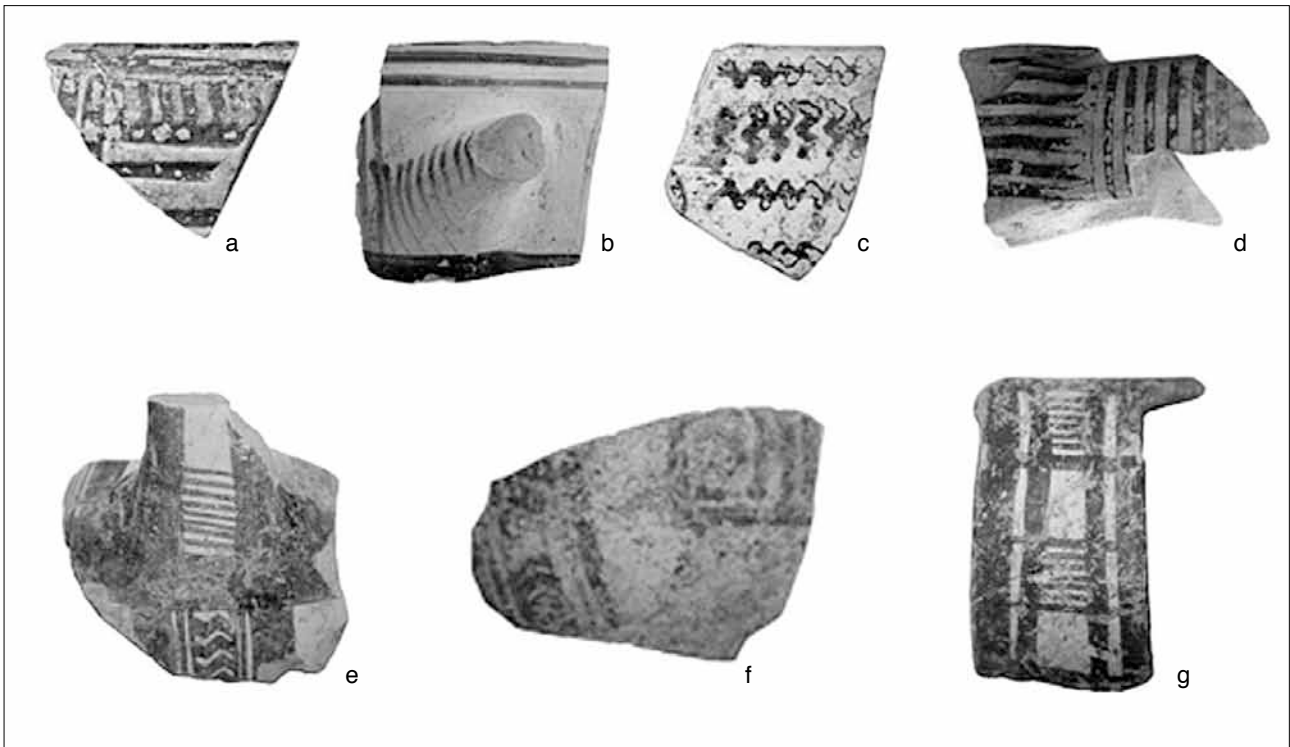


Fig. 2a-g. Corinthian LG sherds: a) proto-kotyle (LGI); b) cup Aetos 666 type (LGI); c) kyathos; d) globular pyxis, e-g). Messapian mat-painted vessels (closed shapes).

similar clay. Whether or not the different workshops extracted clay from exactly the same clay beds remains uncertain, but suitable clay beds have been found on the banks of the nearby Raganello river. The turntable was not the only technological innovation that the Euboean potters brought with them. Analyses have emphasized differences in the compactness of the fabric of the handmade matt-painted and the Oinotrian-Euboean pottery, with the Oinotrian-Euboean fabric being more compact than the matt-painted fabric. The interpretation of this difference in compactness is still unclear but it may account for either a difference in the treatment of the clay or different firing temperatures. The kiln fragments found in the *kerameikos* are of a common Greek type with perforated floor. Similar kiln fragments were found incorporated into the Cerchio Reale tumulus at the Macchiabate necropolis during the excavations in the 1960s⁸. At the time of the excavations the excavator Paola Zancani Montuoro supposed that a *kerameikos* had existed in the area of the necropolis. Since the Cerchio Reale tumulus is contemporary with the

kerameikos Zancani Montuoro's supposition seems unlikely. The Cerchio Reale tumulus was, as all the tumuli at the Macchiabate, constructed with the use of river stones collected from the Raganello river. The kiln fragments incorporated into the tumulus were therefore presumably collected together with the river stones and then subsequently incorporated into the tumulus construction. The topographical location of the *kerameikos* on the southern side of the Timpone della Motta as well as the fact that kilns are still preserved in situ suggest that the kiln fragments from the Macchiabate could come from another early *kerameikos* also situated close to the Raganello, but further to the east and closer to the Macchiabate necropolis.

The historical outline presented above is of course not unique in the western Mediterranean. A similar situation involving expatriated Greek potters has already been observed at several sites in e.g. Campania and Etruria and most prominently at Pithekoussai on Ischia. Already from the earliest period of the existence of the settlement Pithekoussai housed Greek pottery workshops, which produced close

⁸ Zancani Montuoro 1979.

copies of imported vessels, such as drinking cups, which in terms of style have proven difficult to distinguish from actual imports. Imitations of drinking vessels such as the Aetos 666 kotylai, Thapsos cups and early Proto-Corinthian kotylai as well as pouring vessels such as oinochoai and lekythoi occur regularly in the Pithekoussan graves, and in the last quarter of the 8th century B.C. Corinthian potters, who had immigrated from Corinth, added to the ceramic output by producing high quality aryballoi, produced in a local clay, which exhibit a craftsmanship and stylistic repertoire that could easily compete with that of Corinth itself⁹.

At the same time other workshops produced large craters in a decorative style closely linked to the Cesnola Painter and applying familiar Euboean motifs such as the “tree of life” and “horses at a manger”. Other Ischian craters were decorated with a more mundane geometric pattern derived from an Euboean/Cycladic origin. One such crater with a complex geometric decoration and a Greek dipinto from grave 168 in Pithekoussai provides a valuable *comparandum* for a similarly decorated crater found in the sanctuary on the Timpone della Motta, which also carries a dipinto in Greek letters (fig. 4a-b)¹⁰. During the second half of the 8th and the early part of the 7th centuries B.C. workshops in Etruria, some of which probably housed dislocated Greek potters from Ischia, produced a range of Italo-Geometric vessels consisting of Greek shapes decorated in an Euboean/Boeotian and sometimes Corinthian inspired style with the crater as the preferred shape¹¹.

This phenomenon is, however, not confined to Campania and Etruria alone and Laurence Mercuri has in a recent publication convincingly argued for the presence of foreign potters at Canale-Ianchina, who were involved in the production of Euboean inspired cups and craters decorated with birds¹².

The Oinotrian-Euboean group from the Timpone della Motta also includes a number of vessels, which are stylistically very close to the Euboean late Geometric figure decorated pottery, which strongly indicate the hands of Euboean painters. This is best exemplified by the find of a fragmented stand probably pertaining to a crater (fig. 4e). The stand is decorated with a frieze bordered by horizontal

straight and wavy lines above and below. The frieze contains three grazing horses standing over triangles with a box on top. The drawing is consistent and the composition well balanced, which suggest that the painter was comfortable with this motif. The style is closely related to that of the Cesnola Painter and in particular the Cesnolan inspired production at Pithekoussai where the “triangles with a box” was also used. Apart from these two places the motif does not occur in the western Mediterranean. Some recently published fragments from the area of the Apollon Daphnéphoros sanctuary in Eretria with the exact same motif suggest, however, that the stand from the Timpone della Motta was directly inspired from the Eretrian model and not an adaption of the Cesnola style¹³. As at Pithekoussai numerous vessels can be attributed to the group among these a fragment of a second stand depicting the hind quarters of a horse and a vertical crosshatched separating bar. A newly excavated fragment found in 2008 with a representation of a bird can probably also be attributed to this group (fig. 4d). Most interestingly a fragment, which also comes from a stand, has been found in the area of the kerameikos.

Traditionally the identification of the works of Greek potters in Italo-Geometric pottery, as exemplified above, has relied foremost on a stylistic qualitative comparison, which focuses on the degree of correspondence between Italo-Geometric and genuine Euboean pottery. Italo-Geometric vessels with a more generic similarity with Greek pottery are normally regarded as the works of indigenous potters copying Greek prototypes. Already as early as 1932 Alan Blakeway published a qualitative grouping system, in which he sought to distinguish between Greek and indigenous pottery on the basis of style and shape¹⁴.

In the case of the Oinotrian-Euboean group a range of technical observations enforce the identification of Greek craftsmanship. This is first and foremost evident in the use of the fast turning potter's wheel and the multiple brush. Two other important features, the application of a shiny glaze on the exterior and interior of the vessels and the bi-chrome black and white decoration, reflect a Greek technological tradition. While the involvement of

⁹ Neef 1987, 59-65 with further ref.

¹⁰ Buchner-Ridgway 1993, tav. 67-70.

¹¹ On Italo-Geometric pottery cf. Blakeway 1932-33, Åkerström 1943, Canciani 1987.

¹² Mercuri 2004, 122 ff.

¹³ Huber 2003, pl. 71, H93-H98.

¹⁴ Blakeway 1932-33, 192.

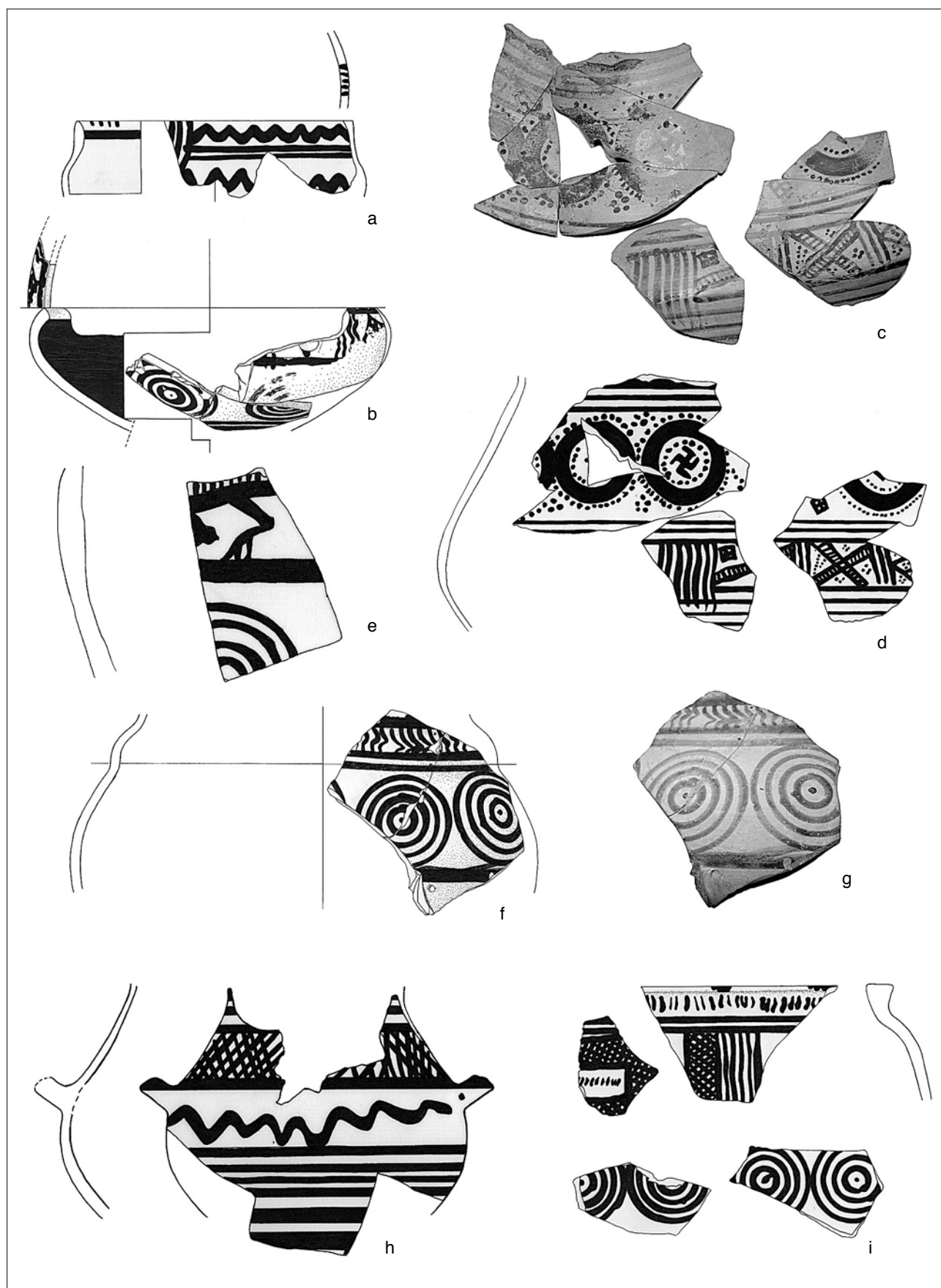


Fig. 3. Vessels in Oinotrian-Euboean style: a) skyphos; b) lekane; e, i) crater; c, d, f, g, h) closed shapes.

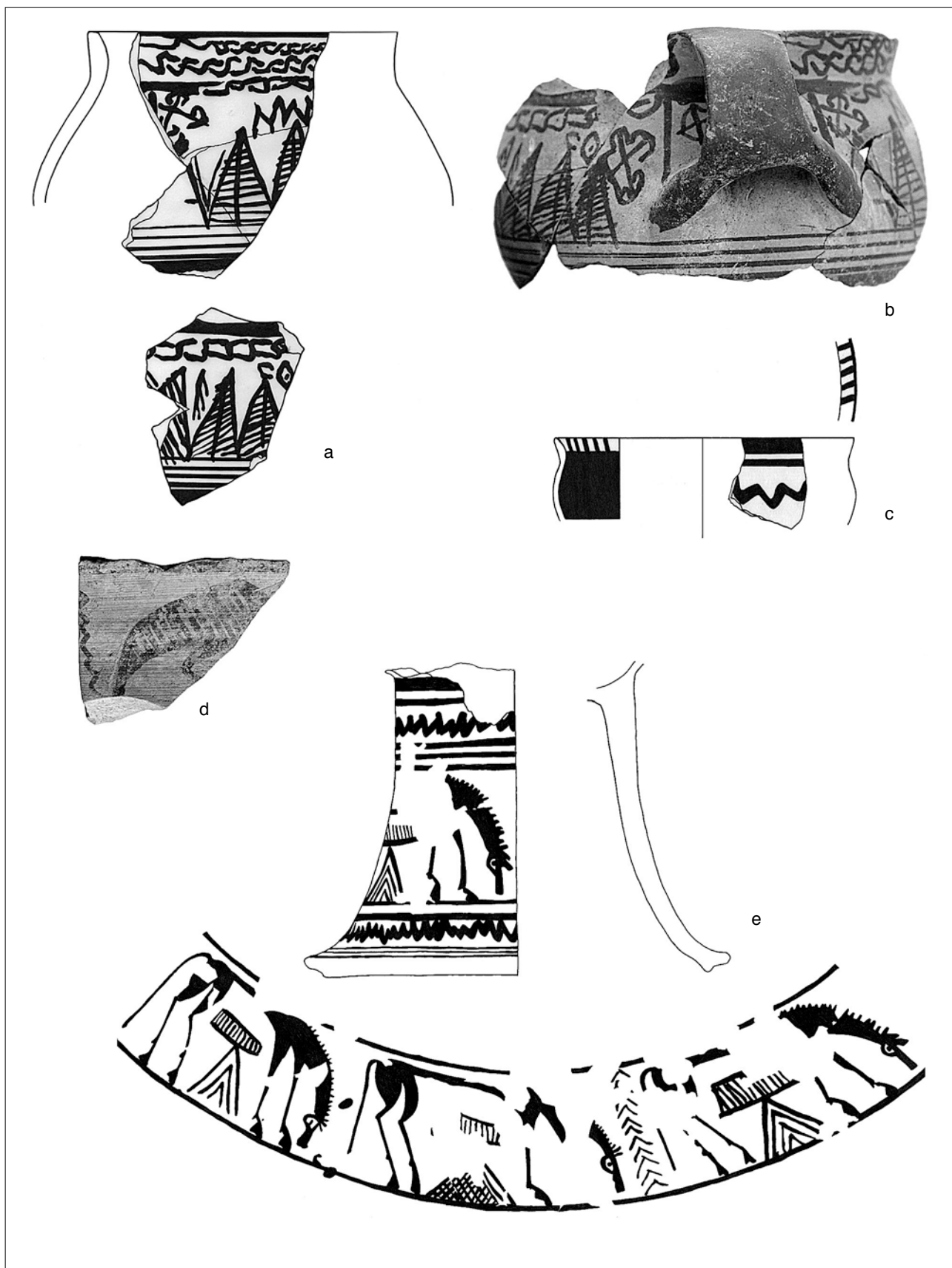


Fig. 4. Vessels in Oinotrian-Euboean style: a-b) crater; c) skyphos; d) large vessel; e) stand from a crater in the style of the Cesnola Painter.

Greek potters appears obvious indigenous individuals are unattested. According to Blakeway's criteria, vessels which exhibit a less developed technique and style, can be attributed to indigenous potters attempting to achieve products that would appear Greek. Such vessels, which for instance are unevenly thrown and/or decorated in an insecure style, are indeed found among the Oinotrian-Euboean pottery, but the existence of an indigenous typological, technological and stylistic fine ware tradition, which is clearly distinct from the Greek tradition, strongly suggests that we refrain from using such qualitative criteria on the Oinotrian-Euboean pottery.

A comparison of the Oinotrian-Euboean and the matt-painted pottery clearly reveals that there were no fundamental technologic or stylistic transmission between the two workshops, which strongly indicates that they were ethnically clearly distinct. Indigenous matt-painted pottery was manufactured by hand, first by modelling clay rings and then by polishing the surface of the vessel, a technique that continued throughout the 8th century B.C. The Oinotrian-Euboean vessels on the other hand are always wheel-thrown. A strict typological division between the two groups is evident. Matt-painted potters relied exclusively on indigenous shapes such as askoi, scodelle and bi-conic jars, which only underwent minor typological developments in the course of the 8th century B.C. In contrast, the Oinotrian-Euboean potters produced typical Greek shapes, of which especially the skyphoi followed the rapid typological development of the Geometric skyphos in Greece itself. Two indigenous shapes, the bi-conical jar and the scodella are, however, found among the Oinotrian-Euboean production, but these vessels should not be viewed as indigenous adoption of Oinotrian-Euboean style, but rather as the result of Greeks producing vessels destined for indigenous consumers. This phenomenon is obviously paralleled in the production of Italo-Geometric bi-conic urns in Etruria for indigenous recipients¹⁵.

Such a concept of "marketing and targeting" was not unfamiliar to Euboean potters who had already produced plates with geometric decoration for a Phoenician market, which John Boardman describes

as «a clear case of production to satisfy a particular market in Cyprus which had taken note of Euboean sub-Protogeometric decoration and fancied it enough to use it»¹⁶. When looking at the stylistic concepts and primary motifs the difference between Oinotrian-Euboean and matt-painted pottery is even more pronounced. The decorative schemes and repertoire of motifs on the indigenous matt-painted pottery was completely neglected by the Euboean potters, who decorated their vessels with strictly geometric decoration of distinct Euboean/Cycladic origin. The indigenous potters also remained largely immune to the Oinotrian-Euboean style and only occasionally adopted single Greek motifs like the lozenge, which they incorporated into otherwise traditional indigenous decorative systems.

The material evidence presented above justifies the location of an Euboean workshop at the Timpone della Motta already sometime before the middle of the 8th century B.C. The clear differences in the productions of Oinotrian-Euboean and indigenous matt-painted pottery presented here is, in our opinion, sufficient evidence for favouring the application of a conceptual rather than a qualitative division in the assessment of the involvement of Greek and indigenous craftsmen.

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¹⁵ E.g. Szilágyi 2005, 45, fig. 8.

¹⁶ Boardman 2004, 150.

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those from workshops in Chora (Naxos Town), the use of artifacts and the relationship between wheelmade and handmade pottery in funerary contexts, and the nature of contacts that this cemetery's users had with other regions of the Greek world. Comprehensive examination of the ceramic material gives an overview of the complexities of the evidence, contributing to the identification of various shapes and types of local material, an assessment of the degree to which it was influenced by production from other regions, and an estimate of the quantity of imported ware. Such findings will shed light on the identity of the people who built, buried, and made offerings at the funerary structures of Tsikalario.

M. CIVITILLO, *Sulle presunte "iscrizioni" in lineare A e B da Itaca*

In debating the still open question of Homer's Ithaca proper identification, the finding of any Linear A and/or B inscriptions would be of capital importance in reconstructing the way and the extent the Island took part in the wider Aegean cultural landscape of the II millennium B.C.

The issue of findings with Linear A or B inscriptions has been recently brought forth since a highly suspect 'sign' has been identified by L. Kontorli-Papadopoulou, Th. Papadopoulos and G. Owens on a 'tablet' discovered in the so-called water-logged 'tholos tomb' of Aghios Athanasios/School of Homer. The site is not far from Pelikata, where Paul Faure, in 1989, enthusiastically announced the discovery (based on W.A. Heurtely's excavations) of two ostaka inscribed in Linear A, which actually have shown to be unrecognizable as any of the second millennium writing systems we already know. Moreover, the examination of the recent 'inscribed' object from Aghios Athanasios has allowed to conclude that it should be expunged from the corpus of Minoan or Mycenaean inscriptions. As a result, these alleged 'inscribed' objects don't seem to be able to advance the ongoing debate on Homer's Ithaca proper identification.

J.K. JACOBSEN - S. HANDBERG - G.P. MITTICA, *An early Euboean pottery workshop in the Sibaritide*

Euboean presence in the 8th century B.C. in Italy is foremost recognized in Sicily, Campania and southern Etruria. Research on recently excavated

material from the sanctuary on the Timpone della Motta close to present day Francavilla Marittima, CS, however, shows that Euboeans were also well acquainted with the south Italian Ionian coast. Genuine Euboean imported ceramics and the recent identification of a local pottery workshop, which specialized in highly Euboeanizing vessels, provide the material evidence for a Greek presence in Francavilla Marittima before the middle of the 8th century B.C. This article outlines the archaeological evidence for possible Greek influence on indigenous religious rites on the Timpone della Motta during the 8th century B.C.

L. CERCHIAI - M.L. NAVA, *Uno scarabeo del Lyre-Player Group da Monte Vetrano (Salerno)*

The study aims to give a preliminary report on archaeological discoveries at the site of Monte Vetrano, at the right bank of the Picentino River, near the main Villanovan settlement of Pontecagnano (Salerno).

It offers an outline of the topographical organization and material culture of the necropolis, dating between EIA2 (Pontecagnano Phase II B) and the beginning of Orientalizing period (second half of the 8th century B.C. - first years of the 7th).

A detailed analysis is also dedicated to a seal of the *Lyre-Player Group*, decorated with an exceptional scene of dance, comparable to the iconography of the Greek *komos*.

M.A. RIZZO, *I sigilli del Gruppo del Suonatore di Lira in Etruria e nell'Agro Falisco*

The very limited corpus of the Lyre-Player Group seals from Etruria and the Faliscan ager (5 pieces) gains one more specimen from the grave 345 of the Banditaccia necropolis in the area of Laghetto at Cerveteri and representing a lyre player in front of a big bird. The seal was found with a female burial which the objects of personal adornment and the vases date between the end of the third and the beginning of the last quarter of the 8th century.

We also reconsider the contexts of two seals from the same group, the grave 17/XXVI from Montarano at Falerii (containing a seal with a double headed monstrous creature) and the trench from Castelvechio at Vetulonia (containing the seal with a hawk and a winged solar disk). Both contexts are dated between the end of the 8th and the

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