

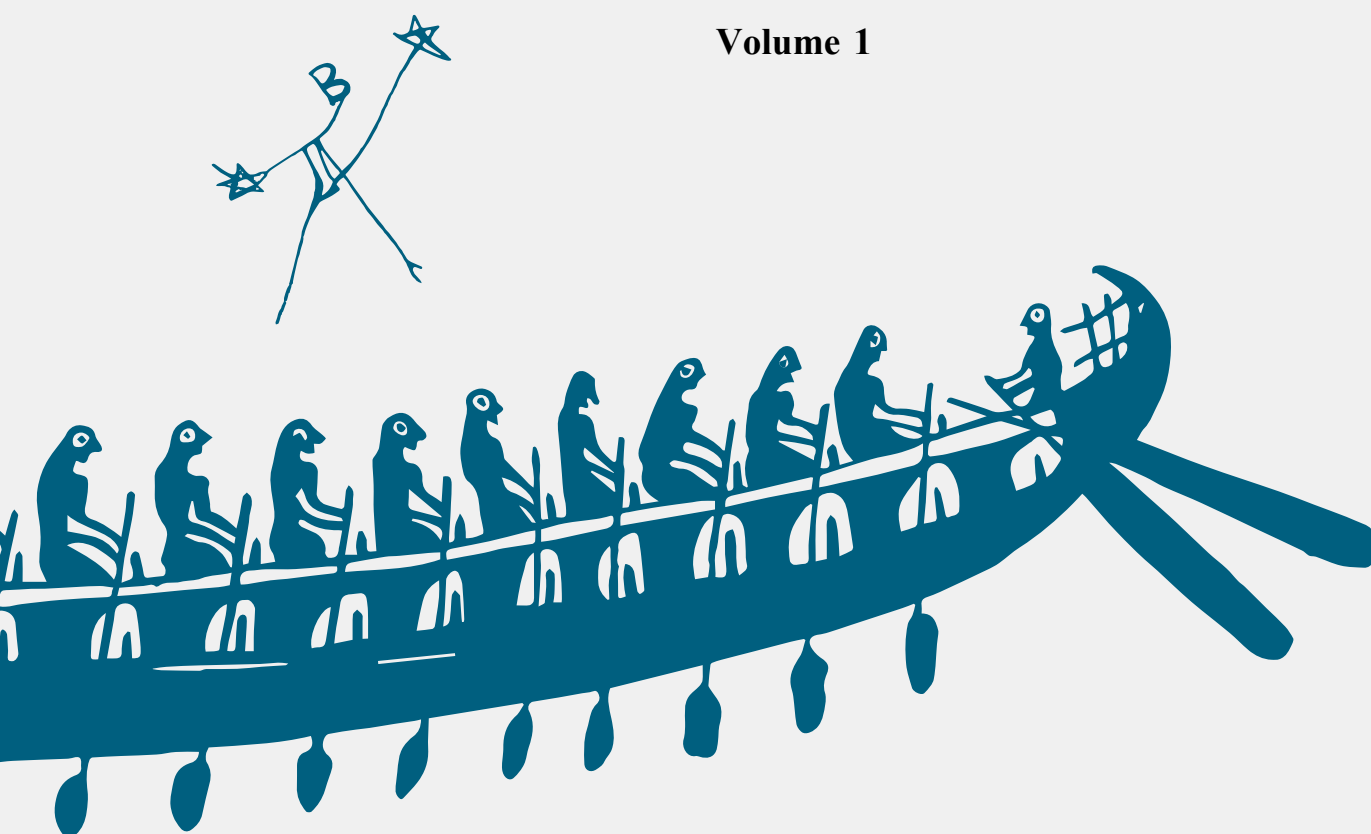
EUBOICA II

Pithekoussai and Euboea between East and West

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

Teresa E. Cinquantaquattro and Matteo D'Acunto (eds.)

Volume 1



Napoli 2020

UNIVERSITÀ DEGLI STUDI DI NAPOLI «L'ORIENTALE»
DIPARTIMENTO DI ASIA AFRICA E MEDITERRANEO



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E STORIA ANTICA

Nuova Serie | 27



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DI ARCHEOLOGIA
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I contributi di questo volume sono stati sottoposti a *peer review* da parte di:
Ida Baldassarre, Luca Cerchiali, Teresa E. Cinquantaquattro, Mariassunta Cuzzo,
Bruno d'Agostino, Patrizia Gastaldi, Fausto Longo, Carmine Pellegrino

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; minimum: 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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PREFACE

EUBOICA, AGAIN

Teresa E. Cinquantaquattro, Matteo D'Acunto

A little more than twenty years since the international conference *Euboica. L'Eubea e la presenza euboica in Calcidica e in Occidente* (Naples, 13-16 November 1996) – whose proceedings, edited by Bruno d'Agostino and Michel Bats, were published in 1998 – the great amount of new data that had enriched our knowledge of southern Italy, the western Mediterranean and Greece over the last few years called for a return to the theme of Euboean colonization. A direct thread, in motivations and content, ran from the 1996 conference to the one held in Lacco Ameno (Ischia, Naples) from 14 to 17 May 2018, which was entitled *Pithekoussai e l'Eubea tra Oriente e Occidente*. The intent was, again, 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, as per the conference program. 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. This new archaeological evidence contributes to, and modifies our interpretations of, the historical phenomena in which Euboea played a prominent role in the Early Iron Age (tenth-eighth century BC), both in the motherland and in the several geographical districts touched by Euboean trade and colonization. These are the phenomena that led to the colonization of southern Italy and northern Greece, and thus from

the eighth century BC onward put an indelible mark on the history of the West.

The individual contributions are introduced by an important essay by Nota Kourou, a reflection on the theme of Mediterranean connectivity seen from the Euboean perspective and analyzed (over a time range spanning from the tenth to the eighth century BC) through the distribution of Euboean pottery in the Aegean, the Levant and the West.

The first volume begins with Irene Lemos' important assessment of Euboea at its transition from the Bronze Age to the Iron Age. The contributions in the first part of the volume provide an up-to-date overview of the new archaeological and interpretive results of investigations at Lefkandi, Chalcis, the sanctuary of Artemis at Amarynthos, Karystos, and Kyme, and in eastern Euboea. The subsequent contributions regard the sector of Boeotia facing Euboea and falling within its orbit of influence, as borne out by mythical traditions and by the crucially important excavations of Oropos led by Alexandros Mazarakis Ainian. We are then led on into the northern Aegean and northern Greece, which were also destinations for Euboean trade and colonial migration. The book is concluded with a look at the western Mediterranean, and specifically at Sardinia and Spain. Here, the Phoenician and Euboean elements interacted with the local communities, forging relations based on mobility and reciprocity.

The second volume gathers contributions on Euboean presence in the Tyrrhenian (Pithekoussai, Cumae, Neapolis), the canal of Sicily (Zankle and Naxos) and areas that the Euboeans had an early interest in (Francavilla Marittima in Calabria).

These contributions, focusing on archaeological and interpretive novelties from each site, are preceded by two important reflections, by Maurizio Giangiulio and Luca Cerchiai, respectively. The former deals with the “social memory” of Greek colonization, the latter with new interpretive models for the dynamics guiding relations between the Greeks and local communities, based on a comparison between different milieus and on new evidence. Alongside the presentation of archaeological novelties from Pithekoussai and Cumae in several contributions in this volume, there are two reflections by Marek Wecowski and Alfonso Mele, respectively on social behavior in connection with the appearance of the symposium, starting from the famous inscription on Nestor's Cup, and on the mythical-historical tradition of Cumae from the story of the Sybil onward.

The conference was accompanied by an exhibition entitled *Pithekoussai... work in progress*, displaying a sample of grave goods from the still unpublished part of the necropolis of Pithekoussai, i.e., from the 1965-1967 excavations. In this exhibition, Giorgio Buchner was honored with a display of his letters and documents bearing witness to his dense correspondence with some of the foremost archaeologists of his time, and to his international standing as a scholar.

The conference provided an opportunity to strengthen the ties between the Soprintendenza and the university, compare different study traditions, and keep open the dialogue on the theme of intercultural connectivity and relations. This theme, far from being outdated, today stands as the true benchmark by which the progress of the peoples of the shores of the Mediterranean is and will be measured.

The conference was promoted by the Università degli Studi di Napoli “L'Orientale” and the Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area metropolitana di Napoli (Ministero della Cultura), with the crucial support of the town administration of Lacco Ameno d'Ischia. Heartfelt thanks go to the mayor, Giacomo Pascale, and the councilor for culture at the time, Cecilia Prota, who

enthusiastically agreed to and supported this venture, in the awareness that knowledge and research must provide the foundation for promotion of cultural heritage.

We thank all who brought their greetings to the conference and took part in it: Prof. Elda Morlicchio, Rector of the Università degli Studi di Napoli “L'Orientale”, and Prof. Michele Bernardini, Director of Dipartimento Asia Africa e Mediterraneo; Dr. Caterina Bon Valsassina, Director General of Archeologia, Belle Arti e Paesaggio of the Italian Ministry of Culture; Prof. Emanuele Papi, Director of the Italian Archaeological School of Athens; Prof. Claude Pouzadoux, director of the Centre J. Bérard; Prof. Oswyn Murray; Prof. Emanuele Greco, former director of the Italian Archaeological School of Athens; and Dr. Paolo Giulierini, director of the Naples National Archaeological Museum.

Especially heartfelt thanks go to all the speakers at the conference and authors of the essays in these two volumes. Through their valuable contributions, together they have achieved the collective endeavor of *Euboica II*, between the motherland, the East and the West. We are especially grateful to Bruno d'Agostino, who, from the height of his scholarly authority, accepted the onerous task of introducing the conference and authored a fundamental essay in the first volume. Our thanks also go to Carmine Ampolo and Catherine Morgan for exemplarily drawing the conclusions of the conference and of these two volumes. We are also keen to thank the session chairs who managed the dense days of the conference: Michel Bats, Anna Maria D'Onofrio, Maurizio Giangiulio, Irene Lemos, Oswyn Murray, Fabrizio Pesando, Karl Reber, Claude Pouzadoux, and Fausto Zevi.

We thank Drs. Costanza Gialanella and Maria-luisa Tardugno, the Soprintendenza officials who succeeded one another in the task of safeguarding the archaeological heritage of Ischia, for organizing the exhibition, as well as Mss. Teresa Calise and Teresa Iacono (Soprintendenza ABAP per l'area metropolitana di Napoli). We would also like to thank Dr. Federico Poole (Museo Egizio di Torino) for his consultation on the scarabs; Dr. Luigia Melillo and Ms. Marina Vecchi of the Restoration Laboratory of the National Archaeological Museum of Naples for their restoration of the materials; and the

firm Corsale & Amitrano Restauro e Architettura. For the exhibition imagery, we thank the Òrkestra. Media & Web Agency; for the welcome service, the Platypus Tour Agency and especially Emanuele Mattera; and for operative support, Mr. Giulio Lauro of the Marina di Sant'Anna.

Finally, our heartfelt thanks go to a group of PhD and MA graduates in archaeology and archaeology students of the Università degli Studi di Napoli "L'Orientale" for contributing decisively to the organization and management of the conference: Mariangela Barbato, Martina D'Onofrio, Chiara

Improta, Cristiana Merluzzo, Sara Napolitano, Francesco Nitti, Francesca Somma, and Marco Tartari.

With some emotion, we leave it to some photographs of the first and second conference of *Euboica* to conclude this brief introduction. A common research thread ran through these two conferences, which were held in a similar climate of dialogue, sharing and friendship among today's "Euboeans", along the sea routes of yesterday's Euboeans from the East to the West.



Participants in the conference *Euboica. L'Eubea e la presenza euboica in Calcidica e in Occidente*, Naples, 13-16 November 1996: from left to right, David Ridgway, Nicholas Coldstream, Michel Bats, Patrizia Gastaldi, Angeliki Andreiomenou, Bruno d'Agostino, Sandrine Huber, Irene Lemos, and Béatrice Blandin

Pithekoussai e l'Eubea tra Oriente e Occidente

Lacco Ameno, Ischia (NA)
14-17 maggio 2018



14 maggio

SALUTI

- 15.30 **Giacomo Pascale** (Sindaco del Comune di Lacco Ameno)
Caterina Bon Valsassina (Direttore Generale Archeologia, Belle Arti e Paesaggio - Mibact)
Teresa E. Cinquantaquattro (Soprintendente ABAP per l'Area Metropolitana di Napoli)
Elda Morlicchio (rettrice dell'Università degli Studi di Napoli "L'Orientale")
Michele Bernardini (Direttore del DAAM, Università degli Studi di Napoli "L'Orientale")
Emanuele Pappi (Direttore della Scuola Archeologica Italiana di Atene)
Corrado Matera (Assessore con delega al Turismo, Regione Campania)
Rosanna Romano (Direttore Generale per le Politiche culturali e il Turismo, Regione Campania)
Prospettive di valorizzazione del patrimonio archeologico
 Interverranno
Cecilia Protà (Assessore alla Cultura del Comune di Lacco Ameno)
Paolo Giulierini (Direttore del Museo Archeologico Nazionale di Napoli)
Nadia Murolo (Dirigente per la valorizzazione e promozione dei Beni Culturali, Regione Campania)

CONFERENZA INAUGURALE

- 16.30 **Nota Kourou** (University of Athens)
Euboian pottery in a Mediterranean perspective

INTRODUZIONE AL CONVEGNO

- 17.10 **Bruno d'Agostino** (Università degli Studi di Napoli "L'Orientale")
Le problematiche archeologiche
 17.30 **Alfonso Mele** (Università degli Studi di Napoli "Federico II")
Le problematiche storiche
VISITA AL MUSEO

15 maggio

SEZIONE A. L'Eubea tra madrepatria e colonie: aspetti storici e modelli interpretativi

- 10.00 **Maurizio Giangiulio** (Università degli Studi di Trento)
Memorie coloniali euboiche: appunti sulle tradizioni letterarie della mobilità mediterranea di VIII - VII secolo
 10.20 **Luisa Breglia** (Università degli Studi di Napoli "Federico II")
Relazioni tra Eubea e Beozia in età arcaica
 10.40 **Luca Cerchiai** (Università degli Studi di Salerno)
Modelli interpretativi sulla colonizzazione euboica e impatti sul mondo indigeno

SEZIONE B. Pithekoussai

- 11.00 **Teresa E. Cinquantaquattro** (Soprintendenza ABAP per l'Area Metropolitana di Napoli)
Pithekoussai: rappresentazione funeraria e dinamiche interculturali nella necropoli di San Montano (scavi 1965-67)
Pausa caffè
 11.40 **Melania Gigante** (Università degli Studi di Bologna), **Wolfgang Müller** (Goethe University Frankfurt), **Alessandra Sperduti**, **Luca Bondioli** (Museo Nazionale Preistorico Etnografico "Luigi Pigorini", Roma)
Euboici, orientali, indigeni: paleodemografia e mobilità dal campione odonto-scheletrico umano delle sepolture dell'antica Pithekoussai (VIII - VI sec.)
 12.00 **Costanza Gialanella** (Soprintendenza ABAP per l'Area Metropolitana di Napoli), **Pietro Giovanni Guzzo** (Accademia dei Lincei)
Il quartiere metallurgico di Mazzola a Pithecusa: ritrovamenti e produzioni
 12.30 **Mariassunta Cuzzo** (Università degli Studi del Molise)
Produzioni ceramiche dall'area di Mazzola
 12.50 **Nadin Burkhardt** (Catholic University of Eichstätt-Ingolstadt), **Stephan Faust** (University College of Cork)
I primi risultati dello scavo nell'area di villa Arbusto/Pithecusa
DISCUSSIONE
Pausa pranzo
 15.00 **Valentino Nizzo** (Museo Nazionale Etrusco di Villa Giulia, Roma)
Paesaggi, forme e codici del rito nella necropoli di Pithekoussai
 15.20 **Marek Wecowski** (University of Warsaw)
The "Cup of Nestor" in context: the rise of the Greek aristocratic culture

SEZIONE C. Cuma e Parthenope

- 15.40 **Matteo D'Acunto** (Università degli Studi di Napoli "L'Orientale")
Le prime fasi di Cuma alla luce delle ricerche recenti
 16.00 **Giovanna Greco** (Università degli Studi di Napoli "Federico II")
Strutture e materiali dalla Cuma arcaica: le ricerche della "Federico II" nell'area del Foro
Pausa caffè
 16.40 **Michel Bats**, **Priscilla Munzi** (Centre Jean Bérard, Napoli)
Vaisselle et ustensiles de cuisine à Cumes à l'époque archaïque: analyse et confrontations
 17.00 **Daniela Giampaola** (Soprintendenza ABAP per il Comune di Napoli)
Napoli antica dall'Età del Bronzo Finale a Parthenope: i dati delle nuove indagini
DISCUSSIONE

16 maggio

SEZIONE D. La Sicilia e il Mediterraneo occidentale

- 10.00 **Giovanna Maria Bacci** (Soprintendenza BB.C.C.A.A. di Messina)
Zancle: aggiornamenti sull'insediamento urbano e sui luoghi di culto
 10.20 **Maria Costanza Lentini** (Polo Regionale dei Siti Culturali di Catania)
Naxos di Sicilia tra l'VIII e il VII secolo a.C.: rapporti e connessioni esterne
 10.40 **Jean-Christophe Sourisseau** (Aix-Marseille Université), **Timmy Gambin** (University of Malta)
Premiers éléments sur la cargaison de l'épave de Xlendi (Gozo, Malte)
 11.00 **Massimo Botto** (CNR, Istituto di Studi sul Mediterraneo Antico)
Fenici e Greci nella Penisola Iberica tra IX e VII sec. a.C.
Pausa caffè
 11.40 **Marco Rendell**, **Paolo Bernardini** (Università degli Studi di Sassari)
La Sardegna



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L'Albergo della Regina Isabella
Piazza Santa Restituta, 80076 Lacco Ameno - Ischia (NA)

SEZIONE E. L'Eubea: la madrepatria

- 12.00 **Irene Lemos** (University of Oxford)
Why Euboea? From the Late Bronze to the Early Iron Age
 12.20 **Xenia Charalambidou** (University of Warsaw)
Rethinking Early Iron Age and Protoarchaic Chalkis: towards an appraisal of the archaeological evidence
 12.40 **Sandrine Huber** (Université de Lorraine)
The Athenaion on the acropolis of Eretria
DISCUSSIONE
Pausa pranzo
 15.00 **Jan Paul Crielaard** (Vrije Universiteit Amsterdam)
Recent research at Karystos-Plakari: cult, connectivity and networks in the 10th to 7th centuries BC
 15.20 **Karl Reber**, **Thierry Theurillat** (Université de Lausanne - École suisse d'archéologie en Grèce)
Finding Artemis: the Artemision at Amarnthos (Euboea)
 15.40 **Athena Chatzidimitriou** (Historical Archive of Antiquities, Ministry of Culture and Sports)
Zarakas: a cult site in south Karystia, on the island of Euboea
 16.00 **Alexandros Mazarakis Ainián** (University of Thessaly, Volos)
Thirty years of excavations and research at Homeric Graia (Oropos)
 16.20 **Antonis Kotsonas** (University of Cincinnati)
Containers, commodities and Euboean colonization in the Theraic Gulf
DISCUSSIONE

17 Maggio

SEZIONE F. Le produzioni

- 10.00 **Samuel Verdan** (Université de Lausanne - École suisse d'archéologie en Grèce)
Men and metals on the move: the case of "Euboean" gold
 10.20 **Vicky Vlachou** (Université Libre de Bruxelles)
Patterns of production and consumption of Euboean-type pottery outside Euboea: a view from Oropos and Pithekoussai in the 8th century BC
 10.40 **Alexandra Alexandridou** (Open University of Cyprus)
One more node to the Thessalo-Euboean small world: the evidence from Kephala of Skiathos
Pausa caffè
 11.20 **Gloria Olcese** ("La Sapienza" Università di Roma)
Il kerameikos sotto la Chiesa di Santa Restituta di Lacco Ameno: nuovi dati e prospettive della ricerca archeologica e archeometrica a Ischia
 11.40 **Franca Merlati** (Parco Archeologico dei Campi Flegrei)
Ceramica euboica e di tipo euboico tra Pithekoussai e Kyme: status questionis e nuovi spunti di riflessione
DISCUSSIONE

CONCLUSIONI

- 12.30 **Carmine Ampolo** (Scuola Normale Superiore di Pisa)
Catherine Morgan (All Souls College, Oxford)



Torri in Festa, Torri in Luce
7ª edizione



Organizzazione a cura di:
Teresa E. Cinquantaquattro (Soprintendenza ABAP per l'area metropolitana di Napoli)
Matteo D'Acunto (Università degli Studi di Napoli "L'Orientale")
Cecilia Protà (Comune di Lacco Ameno, Ischia)



The participants in the *Euboica II* conference



The greetings to the *Euboica II* conference: from left to right, Matteo D'Acunto, Paolo Giulierini (Director of the Naples National Archaeological Museum), Michele Bernardini (Director of the Dipartimento Asia Africa e Mediterraneo of the Università degli Studi di Napoli "L'Orientale"), Elda Morlicchio (Rector of the Università degli Studi di Napoli "L'Orientale"), Giacomo Pascale (Mayor of Lacco Ameno d'Ischia), Teresa Cinquantaquattro, Cecilia Prota (Councilor for culture of Lacco Ameno d'Ischia)



The organizers of the *Euboica II* conference, Teresa Cinquantaquattro and M. D'Acunto, with the Mayor of Lacco Ameno d'Ischia, Giacomo Pascale (right), and the Councilor for culture, Cecilia Prota (second, left)



The discussion after a session of the *Euboica II* conference



Discussion on pottery in the Archaeological Museum of Pithecusae (Lacco Ameno d'Ischia) after the *Euboica II* conference: from left to right, Maria Cecilia Parra, Bruno d'Agostino, Irene Lemos, Nota Kourou, Carmine Ampolo, Matteo D'Acunto, Teresa Cinquantaquattro, and Catherine Morgan



Discussion on pottery in the Archaeological Museum of Pithecusae (Lacco Ameno d'Ischia) after the *Euboica II* conference: from left to right, Catherine Morgan, Ida Baldassarre, Michel Bats, Alexandros Mazarakis Ainian, and Bruno d'Agostino



From left to right, Irene Lemos, Teresa Cinquantaquattro, Bruno d'Agostino, Matteo D'Acunto, Nota Kourou, and Samuel Verdan



Trip to Cumae after the *Euboica II* conference: from left to right, Thierry Theurillat, Sandrine Huber, Matteo D'Acunto, Samuel Verdan, Karl Reber, and Francesco Nitti

ZARAKES: A CULT SITE IN SOUTH KARYSTIA, ON THE ISLAND OF EUBOEAE*

Athina Chatzidimitriou

Zarakes belongs to the municipality of Kyme-Aliveri and is one of the Euboean areas that has only occasionally attracted the interest of archaeological research. The site is situated in the southern part of Euboea near at a point where, according to Plutarch's description, the breadth of the island is reduced to a 'narrow girth' and is surrounded by the seas of Almyropotamos and Zarakes (Fig. 1)¹.

In 1997, on the occasion of the widening of the Zarakes-Almyropotamos detour road and at a distance of 3 km south of the settlement of Zarakes, across and around the chapel of Zoodochos Pege, there came to light extensive relics of buildings (Fig. 2)². These architectural remains belonged to various construction phases dating from the LG down to the early Byzantine Period (Figs. 3-4). Nevertheless, occasional illicit digging and continuous tillage, as well as the illegal opening of a well

for the placement of cables in the middle of the excavation area, resulted into serious and extensive damage of the architectural remains and in the disturbance of the stratigraphy. Moreover, the discovery of the archaeological layer at a depth of hardly 50 cm and the successive building phases contributed to the disruption of the stratigraphy.

As regards the architectural remains, of special interest is the uncovering in the excavated area of an oblong building (II), oriented north-south (Fig. 5)³. The foundation wall of its long west side, which has a slight convex curve, was uncovered for a length of 26 meters⁴. Circular holes cut into bedrock were discovered at a distance of 50-60 cm from its west side running north along its long axis for a distance of about 30 meters. These holes, which had been opened for the insertion of wooden supports, were placed at a distance of 1-1.5 m from one another and measured 12-15 cm in diameter and 8-10 cm in depth. Their small distance from the exterior wall of the building indicates that they were probably used for the support of the roof⁵. The characteristic fea-

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¹ PLUTARCH, *Phocion*, 13.7: 'Εκ τούτου τὸν τε Πλούταρχον ἐξέβαλεν ἐκ τῆς Ἑρετρίας, καὶ Ζάρητρα φρούριον ἔλὼν ἐπικαιρότατον, ἢ μάλιστα συνελαύνεται τὸ πλάτος εἰς βραχὺ διάζωμα τῆς νήσου σφιγγομένης ἐκατέρωθεν ταῖς θαλάσσαις,...

² The plan of the excavated area was drawn by Despoina Christou-Gkika of the Ephorate of Antiquities of Euboea, while the drawing of pottery was executed by the draughtsman Giannis Theodosiou and Dr Xenia Charalambidou thanks to funding by the Psyche Foundation and its president Dr. E. Sakellarakis. The English translation of the text is due to Dr Anastasia Lampropoulou.

Thanks are also due to my colleague Kostas Boukaras and to the two guards of the Eretria Museum, Stavroula Parisi and Eleni Tachritzoglou, for facilitating my study.

³ Indicative buildings of the Geometric period, oriented north-south, are found in Poseidi (MAZARAKIS AINIAN 1997, 43), in Asine (MAZARAKIS AINIAN 1997, 68-70) and in Thermo (MAZARAKIS AINIAN 1997, 125-128).

⁴ HUBER 1999, 793-794, fig. 154; CHATZIDIMITRIOU 2003-2004a, 56, fig. 4; CHATZIDIMITRIOU 2015, 266-267, fig. 4; CHATZIDIMITRIOU forthcoming.

⁵ It is noteworthy that in similar buildings in Eretria (MAZARAKIS AINIAN 1997, 102-103, figs. 104-105) and in Nichoria, Messenia, (MAZARAKIS AINIAN 1997, 74-80, figs. 256-266) the wooden supports for the roof were placed against either side of the exterior walls and not at a distance from them as is the case with the Zarakes building. Regarding the use of the peristyle, it has been suggested that it was at first a structural-functional element for the construction of the roof and later on it acquired a symbolic character and its use was restricted to religious architecture (cf. MAZARAKIS AINIAN 1998, 201-202; MAZARAKIS AINIAN 2000, 94).

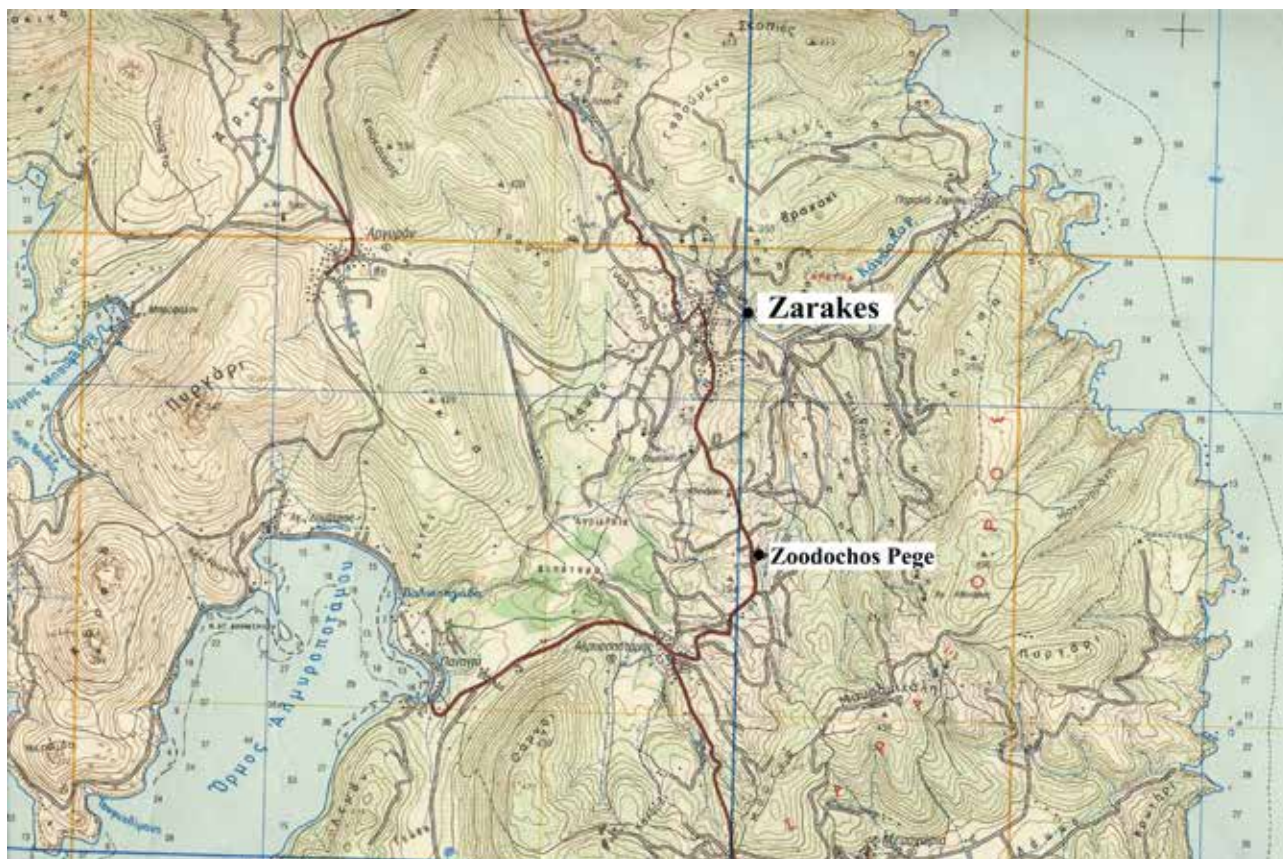


Fig. 1. Map of the area of Zarakes



Fig. 2. General view of the area of Zoodochos Pege at Zarakes



Fig. 3. General view of the excavation from north

tures of the structure as well as the pottery collected therein lead to its identification as an oblong, possibly apsidal LG building with a peristyle whose dimensions approximate those of an hekatompedon temple⁶. A much earlier and more monumental

⁶ An example of an hekatompedon building, measuring 35x8 m, is the apsidal temple of Apollo Daphnephoros (730 BC) in Eretria which, however, did not have a peristyle, but was divided into two aisles by a row of columns, cf. MAZARAKIS AINIAN 1997, 102-

building with peristasis is the so-called heroon at Toumba in Lefkandi, dated to the first half of the 10th cent. BC⁷. Furthermore, as Professor Mazarakis Ainian points out, «...the existence of posts sur-

103, figs. 104-105; KALTSAS *et al.* 2010, 242-243 [S. Verdan]; VERDAN 2013, 42-63, pls. 4, 7-8, 56-57.

⁷ POPHAM – CALLIGAS – SACKETT 1993, 33-70, pls. 5, 28, 38; CRIELAARD – DRIESSEN 1994, 251-270; MAZARAKIS AINIAN 2000, 67-68, figs. 59-60 (with bibliography).

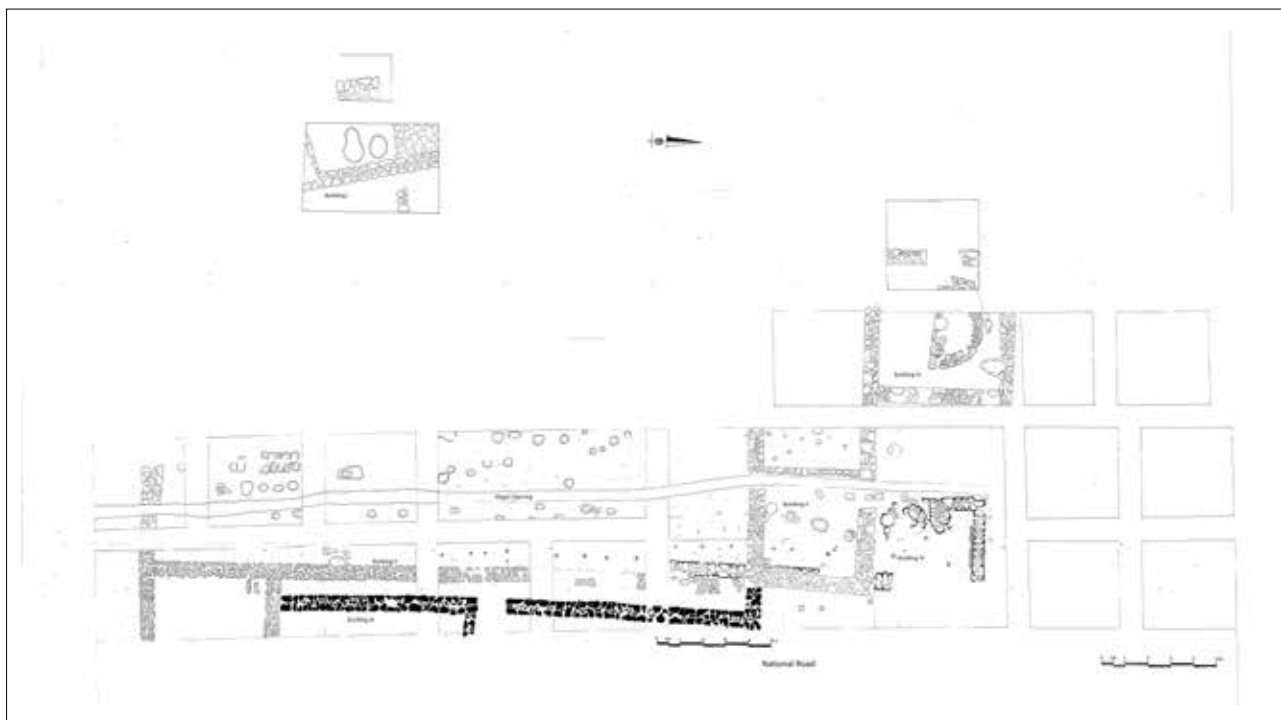


Fig. 4. Plan of the excavation of Zarakes

rounding edifices is characteristic of Geometric architecture both in Euboea and at Oropos»⁸.

West of building II at Zarakes, there was found a series of pits measuring 30-50 cm in diameter and 8-22 cm in depth; they were carved into the soft schist bedrock and were filled with sandy soil⁹. These pits were probably intended for planting bushes or other plants, in which case there is a strong probability that the area was surrounded by a sacred grove¹⁰. Nevertheless, the absence of material remains from inside the pits makes the chronologic determination of this landscaping extremely difficult.

The sherds that were found in the interior of the building II belong mainly to drinking vessels. Skyphoi is the most characteristic shape of the LG period. These skyphoi are decorated mostly with the motif of three concentric circles (Figs. 6a-b), a distinctive decorative style well represented at Eretria and Lefkandi, with specimens also in Ischia¹¹. Oth-



Fig. 5. Foundation wall of the long west side of the building II

⁸ MAZARAKIS AINIAN 2017, 181.

⁹ CHATZIDIMITRIOU 2015, 273.

¹⁰ Cf. KARAGEORGHIS – DEMAS 1985, 32, 258. Sacred groves, mainly dedicated to Apollo - who was worshipped at Zarakes at least during the Classical period - are also attested in literary sources, see BIRGE 1994, 9-19. For sacred groves, see BIRGE 1982, 188-232.

¹¹ Eretria, Archaeological Museum, Inv. nos. 18845, 18851, 18708. Cf. *Eretria*: ANDREIOMENOU 1975, 212, pls. 55b, 56a-b;

ANDREIOMENOU 1981, 90-94, pl. 21-23; VERDAN – KENZELMANN PFYFFER - LÉDERREY 2008, 121, no. 96, pl. 24; 121, no. 98, pl. 25; 123, no. 117, pl. 30; 130, no. 316, pl. 65. *Lefkandi*: POPHAM – SACKETT – THEMELIS 1980, 63-64, pl. 46, nos. 103-116. *Ischia*: BUCHNER 1982, 103-107. For the LG pottery from Chalkis, see CHARALAMBIDOU 2017a, 126-127; CHARALAMBIDOU 2017b, 88.



Figs. 6a-b. Fragments of skyphoi, decorated with the motif of concentric circles



Figs. 7a-b. Spool handles of plates

er characteristic shapes are plates with spool handles, similar with those from Zagora at Andros (Figs. 7a-b)¹², as well as kantharoi (Fig. 8)¹³ with the typical high handles decorated several times with Xs motif (Fig. 9)¹⁴. Moreover, two sherds belonging probably to kraters bear a banded lip and vertical multiple-brush strokes on the body (Fig.

10)¹⁵ and Z-shaped hooks with dots respectively combined with the cross-hatched motif (Figs. 11a-b)¹⁶. Noteworthy is the presence of the Z-shaped hooks with dots also on the famous krater (725-700

¹² Eretria, Archaeological Museum, Inv. no. 18884: Cf. Andros, Archaeological Museum, Inv. no. 1629: CAMBITOGLOU *et al.* 1988, 127, pl. 240a-b.

¹³ Eretria, Archaeological Museum, Inv. no. 18926.

¹⁴ Eretria, Archaeological Museum, Inv. no. 18841, 18850. Cf. Zagora: CAMBITOGLOU *et al.* 1988, 83, 195-197, pls. 139-140. *Eretria*: ANDREIOMENOU 1983, 179-180, nos. 148-151, 153-155, pl. 60; VERDAN – KENZELMANN PFYFFER – LÉDERREY 2008, 86 ff., pls. 104-105.

¹⁵ Eretria, Archaeological Museum, Inv. no. 18920. For kraters decorated with the same motif, cf. *Eretria*: ANDREIOMENOU 1975, 219, pl. 61c; ANDREIOMENOU 1977, 154, pl. 36c. *Zagora*: CAMBITOGLOU *et al.* 1988, 208, pl. 228b, d. For the motif of vertical multiple-brush strokes, cf. *Eretria*: VERDAN – KENZELMANN PFYFFER – LÉDERREY 2008, nos. 95, 97, 124, 139, 178, 318. *Lefkandi*: POPHAM – SACKETT – THEMELIS 1980, 62-63, pl. 46, nos. 103-117. *Chalkis*: ANDREIOMENOU 1984, 57, nos. 68-70, figs. 33-35.

¹⁶ For the Z-shaped hooks motif cf. KUNISCH 1998, 72, fig. 29e. For Corinthian kotylai with this motif, cf. PAYNE – DUNBABIN 1962, nos. 702, 706, 907a, 1282b, d, pl. 29; nos. 929, 931, pl. 37. For kotylai from Oropos, cf. CHARALAMBIDOU 2008, 107, 366-367, nos. 46-47, pl. 13 (1st quarter of the 7th cent. BC); CHARALAMBIDOU 2017a, 125, fig. 14.2b. For vases with this motif from Eretria, cf. HUBER 2003, 21, no. H 172, pl. 78 (7th cent. BC); 41, no. V 118, pl. 110.



Fig. 8. Fragment of kantharos with the typical high handle



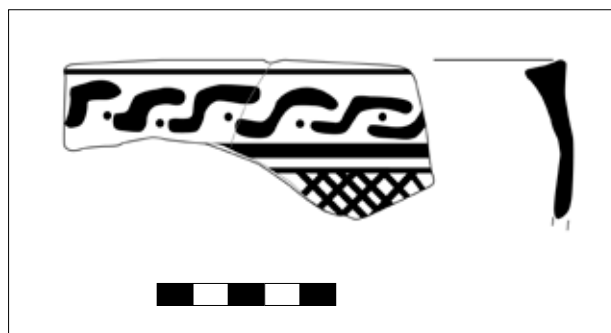
Fig. 9. Fragments of handles of kantharos with Xs motif



Fig. 10. Fragment of krater (?) decorated with a banded lip and vertical multiple-brush strokes



Figs. 11a-b. Fragment of krater (?) decorated with Z-shaped hooks with dots



BC) of the shipwreck from the necropolis of San Montano Valley¹⁷. In the same period or in the beginning of the 7th cent. the sherd from Zarakes can be dated.

Few are the fragments with graffiti, dating probably to the LG and Archaic period. One fragment with a graffiti belongs to a clay figurine, probably of an animal (Figs. 12a-b)¹⁸, while a second bears a branch-like graffiti which is similar to those from Eretria¹⁹. At the right end of the second sherd a male

figure is faintly discernible, depicted to the right with his hands turned down (Figs. 13a-b)²⁰. Dating to the 7th or 6th century is also a fragment inscribed with the letters ΣΕ which probably belongs to the neck of jar²¹. A simple macroscopic examination of the material shows that a fine pinkish yellow fabric has been used for the manufacture of the above mentioned Geometric pottery. Unfortunately, the

¹⁷ Ischia, Archaeological Museum of Pithecusae, Inv. no. 168813: BUCHNER – GIALANELLA 1994, 64-65, figs. 30-31; STAMPOLIDIS 2003, 319, no. 349 [C. Gialanella].

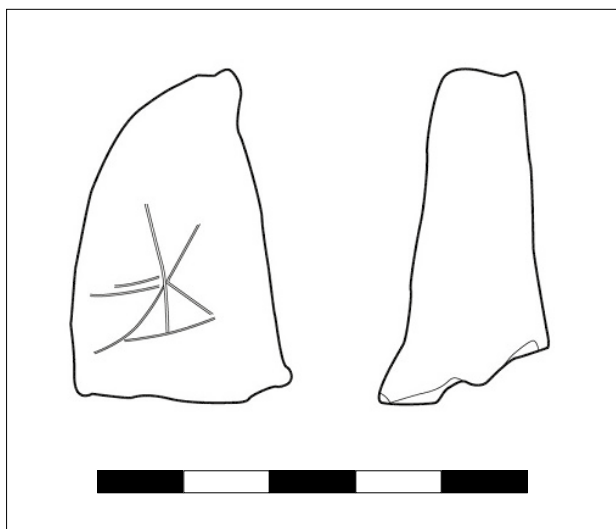
¹⁸ Eretria, Archaeological Museum, Inv. no. 19398.

¹⁹ Cf. THEURILLAT – KENZELMANN PFYFFER – VERDAN 2005, 68, no. 34; 73, no. 55; VERDAN – KENZELMANN PFYFFER – LÉDERREY 2008, 47, 122, no. 114, pl. 30. A graffiti found on the surface

of a base of a drinking vessel may be among the earliest graffiti from the sanctuary on the Plakari hill, see CHARALAMBIDOU 2017c, 258, fig. 6c.

²⁰ Eretria, Archaeological Museum, Inv. no. 19042. The closest parallel figures are depicted on a fragment from Amyklaion of Sparta, cf. BUSCHOR – MASSOW 1927, 52, 67, pl. 4, no. 5; TÖLLE 1964, 49-50, pl. 26a; MARGREITER 1988, 67-68, pls. 40, 472, figs. 17, 65.

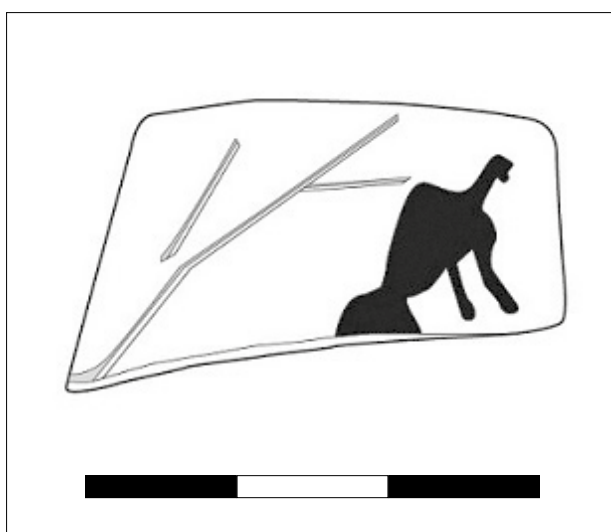
²¹ Eretria, Archaeological Museum, Inv. no. 18760: CHATZIDIMITRIOU 2004-2009, 523, 534, no. 1.



Figs. 12a-b. Fragment of a clay figurine with a graffito

brownish-black paint used for the decoration has not been preserved in most cases with the result that the decoration is barely discernible.

The identification of the Zarakes building as a temple is further corroborated by the discovery near the peristyle holes of a fragment of an inscribed relief pithos (Fig. 14) where one reads the word ἱερός (Figs. 15a-b)²². The lower zone of the neck of the pithos is decorated with a repeated motif of a Centaur with a human frontal torso. This mythological



Figs. 13a-b. A sherd with a depiction of a male-figure and a branch-like graffito



Fig. 14. Fragment of an inscribed relief pithos, with a repeated motif of a Centaur

²² Eretria, Archaeological Museum, Inv. no. 18687. The pithos has a maximum preserved h. of 0.14 m, a ln. of 0.41 m, a diam. of arc 0.38 m. and an exterior diam. of 0.51 m. For the relief pithos, cf. CHATZIDIMITRIOU 2003-2004a, 58, fig. 5; CHATZIDIMITRIOU 2003-2004b, 181-196; CHATZIDIMITRIOU 2015, 267-269, figs. 6, 7a-b, 8; CHATZIDIMITRIOU 2017, 304, 309-310, figs. 1a-b; CHARALAMBIDOU 2017a, 138, fig. 14.7.

creature is moving to the right holding a tree trunk with a sharp edge. Under the belly of the Centaur a hare is depicted in an upside position moving in the same direction. It is possible that the artist intended to fill up the space between the legs of the Centaur (*horror vacui*), but perhaps due to a lack in space he carved the hare on the stamp. The choice to depict a



Figs. 15a-b. Fragment of a relief pithos, with the inscription *ιερός*

hare and not some other animal shows that the artist was aware of the iconography of a hunting scene and more specifically of the hare as the Centaurs' game²³.

The next two decorative zone of the pithos bear an incised dedicatory inscription, 0.015-0.027 m in wd. and the motif of a horizontal zigzag line filled with hatched triangles in the interstices (Figs. 16a-b)²⁴. According to Angelos Matthaiou who published the inscription, the dedicator of the pithos was a potter of foreign descent as is denoted by the noun *Παφυλάτης* or *Παμφυλάτης*. In this dedicatory inscription the potter not only chose to offer a pithos with the relief decoration of Centaurs to the worshipped deity of Zarakes, but he also describes with the verb *ἐσπάλασε* the technique used for the better application of the strip of clay on the vase²⁵. In this technique the potter incised at intervals that part of the vase which would receive the added strip of clay upon which the relief decoration was executed with a cylinder stamp.

The closest parallels regarding the technique and the decorative theme are found in works of Co-



Figs. 16a-b. An incised dedicatory inscription of the relief pithos

rinthian workshops. In particular, fragments of relief pithoi decorated with a cylinder stamp and dating to the mid-7th cent. BC have been found in the Argive Heraion²⁶. Depicted on these is the scene of a naked bearded archer, perhaps Herakles, confronting a Centaur. The build of the human frontal torso of the mythical creature points to the similar figures on the Zarakes pithos. On the basis of the closest parallels mentioned above, our pithos may be dated to the same chronological period (second half of the 7th cent. BC).

²³ A depiction of a hare under the belly of a centaur is found much later in a Centauromachy scene in red figure painting, cf. SENGELIN *et al.* 1997, 708, no. 362, pl. 457.

²⁴ MATTHAIΟΥ 2004-2009, 541-544; CHATZIDIMITRIOU 2015, 267-269, figs. 6-8; CHATZIDIMITRIOU 2017, 304, 309-310, fig. 1a-b.

²⁵ The verb *ἐσπάλασε* which is read on the inscription of the pithos is the past tense of the verb *σπαλάσσειν*, which means *τέμνειν* or *κεντεῖν* (to cut, to prick) and occurs in HESYCHII ALEXANDRINI, *Lexicon*, vol. III (ed. P.A. Hansen), Berlin 2005, s.v.

²⁶ Athens, National Archaeological Museum, Inv. no. 14209: ANDERSON 1987, 79, 141, nos. Co12-14; SIMANTONI-BOURNIA 1990, 47, note 21; WALDSTEIN 1905, 181, pl. 63, nos. 1-3; WEINBERG 1954, 116-117, pl. 26a-d; CHATZIDIMITRIOU 2003-2004b, 192-193, pl. 39a-b.



Figs. 17-18. Fragments of pithoi, decorated with a zone of a simple guilloche and a rope motif

The choice of the iconographic theme of Centaurs for the decoration of the pithos should perhaps be connected to the mythological traditions that are associated with the area of Zarakes. The poem *Alexandra* of the Chalcidean poet Lykophron, who lived in the 3rd cent. BC, informs us that Zarax was an Euboean mountain and that its name derives from an eponymous hero, son of Karystos²⁷. Moreover, the comments on a poem mention Chiron as the father of Karystos: Ζάρηξ Καρύστου ἐστὶ τοῦ Χείρωνος²⁸. Given the close relationship between Chiron, Karystos and Zarax, we should not exclude the possibility that the artist of the pithos was aware of this myth and that the famous Centaur Chiron was the source of inspiration for his decorative theme²⁹. The identification of our Centaur with Chiron is further corroborated by the fact that Chiron is depicted in vase painting as a hunter of hares³⁰.

Moreover, it is worth pointing out that the Centaur with a human torso has a long tradition in Euboea if we take into consideration the clay Centaur from the cemetery of Toumba at Lefkandi which is dated to the end of the 10th cent. BC and constitutes

the earliest and fuller rendering of Centaurs with a human torso not only in Euboea, but in the rest of Greece as well³¹. Some scholars have even identified the figure of the Centaur from Lefkandi with Cheiron³².

The relief pottery includes fragments of vases, possibly pithoi, two of which are decorated with a zone of a simple guilloche and a rope motif (Figs. 17-18)³³. The study of these few fragments ascertains that the simple guilloche motif is used in Zarakes in the decoration of horizontal zones. On the contrary in Cyclades and mainly in Naxos the principal area of its use, guilloche appears as a decorative motif solely on vertical bands which divided into metopes the zones around the belly of the vase³⁴. Although the relief fragments from Zarakes

³¹ Eretria, Archaeological Museum, Inv. no. 8620. For the Centaur, cf. DESBOROUGH–NICHOLLS–POPHAM 1970, 21–30, pl. 8–10; SCHIFFLER 1976, 77–80, 279, no. S1; POPHAM–SACKETT–THEMELIS 1980, 169, pl. 3,3, 344–345; KALLIGAS 1986, 106–107; KOUROU 1992, 110–123; SENGELIN *et al.* 1997, 675, no. 20, pl. 417 [L. Marangou]; XAGORARI 1996, 20–23, 85, no. 31, pl. 19, 2; VELIDAKI–FARAKLAS 2001, 23–25, no. 3; CARUSO 2004, 391–401.

³² ROMBOS 1988, 237–238, interprets the incision on the knee of the Lefkandi Centaur as indicative of the wound of Cheiron and on the basis of this she speculates its identification with Cheiron. See also LEBESSI 1996, 149–150.

³³ Eretria, Archaeological Museum, Inv. nos. 18726+18802, 18806, 18808; CHATZIDIMITRIOU 2017, 305, 312, nos. A1–A3, figs. 2–4.

³⁴ SIMANTONI–BOURNIA 1990, 92–93, nos. K22, K23, K24, K38–K40, K69. Similarly, on a relief pithos from Thera (650–640 BC) the simple guilloche motif is used as a vertical decorative zone of a metope; here, however, it is made from a mould, cf. KONTOLEON 1958, 132ff; pl. 101–103; MANAKIDOU 1994, 289, no. 85, pl. 4a. Finally, from the neighboring Zagora in Andros (Archaeological Museum, Inv. no. 834), comes a fragment of a vase decorated with a guilloche executed by a roller, see CAMBITOGLU *et al.* 1992, 53, fig. 26.

²⁷ LYCOPHRON, *Alexandra*, v. 373 [ed. L. Mascialino, Leipzig 1964]: Ὀφέλτα καὶ μύχουρε χοιράδων Ζάραξ...; and *scholia* to LYCOPHRON, *Alexandra*, v. 373 [ed. G. Kinkel, 1880]. In the *Etymologicum Magnum*, line 408, 9–11 [ed. T. Gaisford, Amsterdam 1962] is mentioned: Ζάραξ καὶ Ὀφέλτα, ὄρη Εὐβοίας, περὶ ἃ γέγονε τὰ ναυάγια τῶν Ἑλλήνων. Ζάραξ δὲ ὠνόμασται ἀπὸ Ζάρακος τοῦ Πετράϊου υἱοῦ Καρύστου.

²⁸ Comments on LYCOPHRON, 580.

²⁹ GRIMAL 1991, 'Cheiron' s.v., 700–701; GANTZ 1993, 144–147, 163; BREMMER 2012, 31–35.

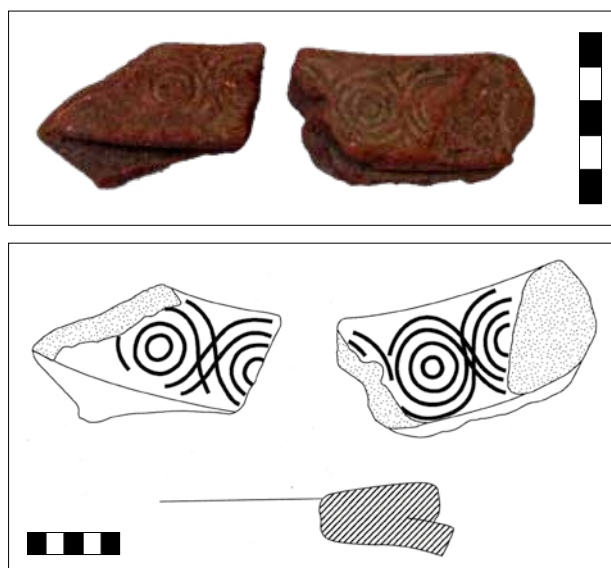
³⁰ Cf. GISLER–HUWILER 1986, 239, no. 17, pl. 187; 240, no. 42; 241, no. 47, pl. 191; 246, no. 100, pl. 196.

were found in disturbed layers, the date of their parallels from Naxos – from the middle of the 7th to the middle of the 6th cent. BC³⁵ – allows the dating of the relief pottery from Zarakes to the same chronological framework.

Last, the motif of the two concentric circles framed by two parallel volutes, which decorates two non-joining fragments from the rim of a vase (Figs. 19a-b), is unknown in relief pottery at least as regards neighboring workshops. It is most probable that it draws from the motif of concentric circles found on LG Euboean pottery³⁶.

The relief decoration of the Zarakes pottery executed with a cylinder stamp (roller) was not particularly popular in Euboea³⁷. In Eretria, on the other hand, the application of the handmade technique and of the mould technique indicates relations with Cycladic workshops³⁸.

The stamp technique, which was not particularly popular in Euboea, had been used for the relief decoration on fragments from north Euboea³⁹ and some from Karystos⁴⁰.



Figs. 19a-b. Fragments from the rim of a vase, decorated with the motif of two concentric circles



Fig. 20. Fragment of a clay circular plaque, decorated with two antithetic animals

The geographically closest workshops of relief pithoi decorated with the use of a cylinder stamp are found in the Cyclades, where, however, the use of the stamp of this type was limited to the rendering of

³⁵ SIMANTONI-BOURNIA 1990, 92-93.

³⁶ Eretria, Archaeological Museum, Inv. no. 18858+18883: CHATZIDIMITRIOU 2017, 305, 312, no. A4, fig. 5. Cf. SOUEREFF 1998, 234, fig. 6, 236, 14-15; VERDAN – KENZELMANN PFYFFER – LÉDERREY 2008, 121, no. 96, pl. 24, no. 98, pl. 25; 123, no. 117, pl. 30; 130, no. 316, pl. 65.

³⁷ For the presence of the simple and the composite guilloche as a decorative motif on relief pithoi, cf. SIMANTONI-BOURNIA 1990, 92-93, nos. K37-K40, pl. 16. For the use of the cylinder stamp for the decoration of relief pithoi, cf. COULIÉ 2000, 107-135; SIMANTONI-BOURNIA 1987-1988, 187-188; SIMANTONI-BOURNIA 1990, 47.

³⁸ A pithos dating to the beginning of the 7th century BC which comes from Eretria (Archaeological Museum, Inv. no. 16620-16621) bears relief decoration in two parallel zones. A battle between warriors carrying figure-of-eight shields is rendered on the upper zone, while on the lower zone seven dead men are depicted being devoured by vultures. A handmade technique was used for the decoration of the pithos, while its figures in relief present stylistic similarities with equivalent examples from the Tenian workshop (THEMELIS 2006, 95-106, where extensive bibliography). Moreover, on a round fragment of a mould-made Laconian roof tile dating to the early 6th century BC, which was found in a bothros south of the heroon in Eretria, a figure of a horse is depicted moving to the right. Under the horse is portrayed a large fish, probably a tuna, moving to the right. The application of the mould-made technique used for the decoration of Cycladic relief pithoi as well as the style of the representation might point to the identification of this piece as a Cycladic import (BÉRARD 1969, 77-78, pl. 36,3; DUCREY *et al.* 2004, 125 [P. Simon – S. Fachard]; SIMANTONI-BOURNIA 1990, 102).

³⁹ CHATZIDIMITRIOU 2017, 306, note 24.

⁴⁰ In a sanctuary located in Kampos, Karystos (Vouno site) there was found a fragment of a relief plaque with a suspension hole on its upper right corner, decorated with the stamp technique.

Depicted hereon is the front part of two galloping horses, probably belonging to a chariot scene (KELLER 1985, 114, fig. 57). On another fragment of a relief plaque from Prophitis Elias, Marmari, there is discernible the back part of a horse, executed in the same technique. Moreover, in the Archaeological Museum of Karystos are exhibited fragments of pithoi and vases of the 6th and 5th cent. BC from Philagra, Marmari, decorated mainly with the technique of the cylinder stamp, cf. CHIDIROGLOU 2012, 866, figs. 7-10. Recently, west of Kapsouri, Kafireas (Cavo D'oro), were found fragments of relief pithoi decorated with horsemen, warriors and battle scenes executed by a cylinder stamp, see BOUKARAS forthcoming.



Figs. 21a-b. Fragment of a relief pithos decorated with a representation of a warrior with a horse

secondary decorative themes during the 7th and 6th centuries⁴¹. On the contrary, in the region of south-east Attica and in particular at the sites of Legrena and Thorikos the cylinder stamp was used both for the secondary and the main decoration⁴².

Two examples of pictorial decoration executed with a flat stamp from Zarakes are in a very fragmentary and bad state of preservation. The first (Fig. 20) belongs to a clay circular plaque decorated with two antithetic animals⁴³. Despite the unskilled execution of the relief, the anatomic features of the two animals lead to the identification of a predatory animal on the right, possibly a lion⁴⁴, confronting a boar, a theme which appears more frequently in early iconography⁴⁵. A fragment of a clay plaque from Taras which depicts a boar confronting a lion executed with a flat stamp, is dated to the late 7th and the beginning of the 6th cent. BC and is very similar both iconographically and stylistically to the example from Zarakes⁴⁶.

On the second fragment (Figs. 21a-b) belonged probably to a pithos, a small size figure is portrayed on the left side while on the right is depicted a figure of a warrior and the back body of a horse⁴⁷. The small figure on the left, that appears to be moving towards the right, preserves only one leg and a projected hand in which he probably held a sword. A comparative survey of swords depicted in relief pottery of the 7th cent. BC shows that they had a curved or lunate pommel similar to the one on the Zarakes example. A characteristic example of this type is the swords with a long blade held by the warriors in the scenes of the fall of Troy depicted on the famous pithos from Mykonos (second half of the 7th cent. BC)⁴⁸.

Based on its small size, the figure depicted on the left might be identified with a child. Nevertheless, the absence of children holding swords⁴⁹ in early vase painting, in combination with the appearance of figures in smaller scale already from the Late Geometric period, make it most probable that it represents an adult⁵⁰.

⁴¹ See above note 34.

⁴² HELSEN 1970-1971, 155-171.

⁴³ Eretria, Archaeological Museum, Inv. no. 18923: CHATZIDIMITRIOU 2017, 307, no. A5, fig. 6.

⁴⁴ For the typology of lions in relief pottery, cf. SIMANTONI-BOURNIA 1990, 66-68.

⁴⁵ Boar-lion (AMYX 1988, pls. 52.1, 54.1, 77.1; KÜBLER 1970, 490, no. 92, pl. 77; PAYNE – DUNBABIN 1962, no. 203, pl. 8.8; WALTER 1968, 113, no. 377, pl. 66-68, fig. 33d.); bull-lion (PAYNE – DUNBABIN 1962, no. 2305, pl. 92), ibex-lion (PAYNE – DUNBABIN 1962, no. 2438). For the presence of animals facing each other in Melian vase painting, cf. ZAFEIROPOULOU 1985, 46-52 ff.

⁴⁶ Bonn, Akademisches Kunstmuseum, Inv. no. D 25876: DIRICHTS 1993, 39, fig. 6; HÜBINGER – MENNINGER 2007, 165-166, no. 96.

⁴⁷ Eretria, Archaeological Museum, Inv. no. 18871: CHATZIDIMITRIOU 2017, 307-308, no. A6, fig. 7.

⁴⁸ Mykonos, Archaeological Museum, Inv. no. M 2240: AHLBERG-CORNELL 1992, 77-85, figs. 120, 127-131, 138; BENDA-WEBER 2008, 39-46; EBBINGHAUS 2005, 51-72; ERVIN 1963, 37-75, pls. 22, 23a-b, 26a-b, 27a, 28b; ERVIN-CASKEY 1980, 33-36.

⁴⁹ In relief pottery of Tenos the depiction of a child figure on a pithos fragment (Tenos, Archaeological Museum, Inv. no. B5) has been connected with the episode of the departure of Amphiaraos in the presence of his children (SIMANTONI-BOURNIA 2004, 106-107, pl. 62, fig. 151).

⁵⁰ Cf. a) Warriors depicted under chariot horses on a krater of the LG period from Zagora, Andros (Archaeological Museum,

The warrior on the Zarakes relief is depicted turned to the right, holding a spear and a circular hoplite shield (Figs. 21a-b). In his right hand, which is stretched to the back he holds a spear with a wide shaft and a leaf shaped point⁵¹, while in his left he carries a circular hoplite shield, the commonest type in the iconography of the 7th cent. BC⁵². He wears a helmet of which is discerned the outline of the low dome and the edge of the plume⁵³. The only preserved physiognomic trait of the warrior is his long pointed nose that projects from the helmet on the analogy of warrior figures on relief pithoi from a Tenian workshop⁵⁴.

Above the back of the horse there emerges the front body of a dog moving headlong towards the warrior. This is a theme that is not found, as far as I know, in the iconography of this period⁵⁵. In the case of Zarakes the appearance of a dog could be explained as an attempt to fill the empty space (*horror vacui*) on the analogy of other iconographic parallels⁵⁶.

Inv. no. 416), cf. CAMBITOGLU 1981, 60-61, no. 126, fig. 28; CAMBITOGLU *et al.* GREEN 1988, 206-207, pl. 199a-b; CAMBITOGLU *et al.* 1992, 58-59, figs. 47-48. b) A figure depicted under the legs of a hoplite on a Protoattic conical stand near the Polyphemos painter in Berlin Staatliche Museum, Inv. no. A 40: *CVA* Berlin 1 (D. 2), pls. 28-29 (R. Eilmann – K. Gebauer); MORRIS 1984, 73, fig. 18. c) Figures wearing a himation and holding spears depicted under a horseman on a black figure plate (540 BC) in Heidelberg, Universität Heidelberg. Archäologisches Institut, Inv. no. 68/2: *CVA* Heidelberg. Universität 4 (D. 31), pl. 164.1-4 (H. Gropengiesser).

⁵¹ Cf. a LG vase from Amorgos, now in Karlsruhe, Badisches Landesmuseum, on which a warrior is depicted holding a spear with a wide handle: MARANGOU 1983, 121-122, fig. 2.

⁵² Cf. SIMANTONI-BOURNIA 1990, 75, no. K17. For the hoplite shield, see SNODGRASS 1964, 61-67.

⁵³ For the Corinthian helmets, see KUNZE 1961, 56-128; SNODGRASS 1964, 20-28. For the helmeted warriors, see SIMANTONI-BOURNIA 1990, 74-75. For warriors with Corinthian helmets on a Laconian krater dating to the beginning of the 6th century BC, cf. MOUSTAKA 2004, 57, fig. 4, pl. 13, color pl. III.2, IV. 1-2.

⁵⁴ SIMANTONI-BOURNIA 2004, 101-105, pl. 58, fig. 142; 106-107, pl. 61, figs. 148-149 (650-600 BC). Warrior figures are a common theme in Archaic vase painting where they are depicted in procession, turned to the left or right, holding a round shield, cf. MORRIS 1984, pls. 8, 11, 17, 18, 21, 24; MOUSTAKA 2004, 57-60, figs. 2-4, pl. 13.1, color plate III-IV; SIMANTONI-BOURNIA 2004, 101-105, pl. 58, fig. 142.

⁵⁵ This theme bears similarities to the predatory animal portrayed moving aggressively above the back of a horse on a LG kantharos from Samos, Archaeological Museum, Inv. no. K 805. In this Samian example the animal resembles more a dog than a lion or any other quadruped: BOARDMAN 2001, fig. 144; DESPOINI 2000, 284, note 37; EILMANN 1933, 97-102, fig. 40.

⁵⁶ One such characteristic example is the pithos from Zarakes, where the artist depicted a hare under the torso of the Centaur, cf. CHATZIDIMITRIOU 2003-2004b, 188-189 (see above note 22).

In front of the warrior and almost in direct contact with him there can be discerned the rear legs and the tail of a horse which is rendered in a smaller scale and at a higher level as compared to the warrior figure. Despite the fragmentary state of preservation we may assume, with all due reservation, that in this composition the artist intended, but he didn't manage, to depict the departure of a warrior on a chariot on the analogy of other representations in relief pottery of the Cyclades and other regions⁵⁷. As far as the figure with the sword on the left is concerned, we may surmise that he carries part of the military equipment of the warrior, before his departure. It should be pointed out, however, that the composition of this particular relief is, both in terms of technique and style, far from productions of neighboring workshops⁵⁸.

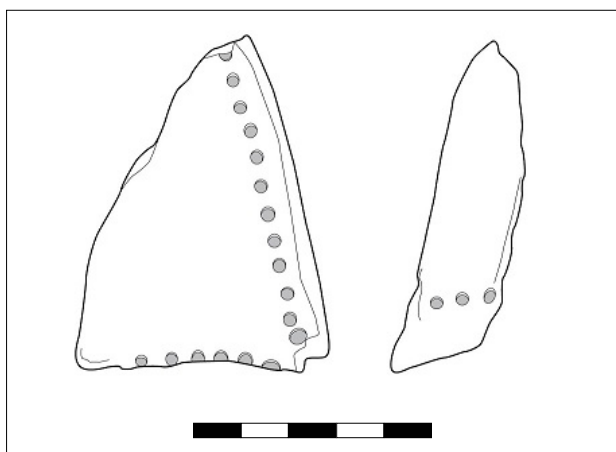
The inartistic and hasty rendering of the pictorial elements of the relief indicate that the potter lacked experience and was probably experimenting with the stamping technique without having previously designed the entire pictorial composition. The only comparative material from the excavation that may be used to date the relief fragment is the inscribed pithos with Centaur which is dated in the second half of the 7th cent. (Figs. 14, 15a-b)⁵⁹. As concerns the rendering of the figures, although the torso of the Centaur on the pithos is slimmer and more elegant as compared to the heavier body proportions of the warrior on the plaque, both figures are similar regarding the shaping of the anatomic details of the legs.

In addition to relief decoration, there are also other decorative types, albeit less frequent. More specifically, two wheel made clay fragments are decorated with impressed dots. One of them, which is decorated with impressed dots in the two borders,

⁵⁷ Cf. a) Fragments of relief pithoi from Naxos (Archaeological Museum, Inv. nos. 1611, 1613): SIMANTONI-BOURNIA 1990, 27, no. K19, pl. 10 (2nd quarter of the 7th cent. BC); 28-29, no. K22, pl. 12c (third quarter of the 7th cent. BC); b) Fragment of relief pithos from Sparta (Archaeological Museum, Inv. no. 520): MANAKIDOU 1994, 289, no. 89, pl. 4b (end of the 7th cent. BC); c) Relief pithos from Thera (Archaeological Museum, without number): MANAKIDOU 1994, 289, no. 85, pl. 4a (650/640 BC).

⁵⁸ For the different rendering of warriors on relief pithoi of Cycladic workshops, cf. ERVIN-CASKEY 1976, figs. 15-16, pl. 3; figs. 18, 32, pl. 4; fig. 22, pl. 6; figs. 28-29, pl. 8; SIMANTONI-BOURNIA 1990, no. K19, pl. 10, no. K20, pl. 11, no. K22, pl. 12. For the relief pithos of Mykonos, see above note 48.

⁵⁹ See above note 22.



Figs. 22a-c. Clay fragment, decorated with impressed dots

probably belonged to a terracotta votive plaque (Figs. 22a-c)⁶⁰, similar with that from the neighboring settlement of Zagora, in Andros⁶¹. The impressed dots as a decoration motif occurs rarely in Euboea, while in Zagora - known for its tradition of pithos makers - a fragment of the third quarter of the 8th cent. BC is decorated with a square meander outlined with dots⁶². The same decorative motif appears also in clay figurines from Siphnos⁶³ and from more remote areas, as in Syme Viannou, in Crete⁶⁴.

⁶⁰ Eretria, Archaeological Museum, Inv. no. 18805.

⁶¹ Andros, Archaeological Museum, Inv. no. 1328; CAMBITOGLU 1981, 91, no. 288; CAMBITOGLU *et al.* 1988, 170, 228, pl. 273a-b.

⁶² Andros, Archaeological Museum, Inv. no. 1145; CAMBITOGLU 1981, 42, no. 41; CAMBITOGLU *et al.* 1988, 122, pl. 226b; McLoughlin 2002, 107, cat. D2, figs. 46, 93; McLoughlin 2011, 870, fig. 4.

⁶³ Cf. Terracotta horse figurine from the Acropolis at Aghios Andreas in Siphnos: TELEVANTOU 2008, 101, fig. 155.

⁶⁴ Cf. Terracotta figurines of animals from Syme Viannou: MUHLY 2008, 31, nos. 10-11, pl. 2 (780-760 BC), 26, 39, no. 60, pl. 14 (710-700 BC); 74-75, no. 193, pl. 44 (700-675 BC or after 650



Fig. 23. Fragment of a handmade animal figurine (horse?), decorated with the embossed technique

In the case of Zarakes, the brown, finely fired clay of the two fragments and the slip on their surface indicate that we are dealing with imported pieces, dated, according to the aforementioned finds, from the end of the 8th to the beginning of the 7th cent. A variation of this decoration can be considered the impressed dots on a helmeted head of a clay male figurine from Plakari at Karystos⁶⁵.

The embossed technique and especially the motif of the small circles which decorates a handmade animal figurine (horse?) from Zarakes (Fig. 23), is not often encountered in Euboea⁶⁶. The stylistically closest, yet earlier, parallel is a handmade figurine or pendant from the Toumba Cemetery in Lefkandi which is considered an import, probably from Macedonia⁶⁷. The same method of decoration is encountered on a human coarse-ware figurine that can be related to a child perhaps a girl of SP II/IIIa (875-800 BC)⁶⁸. In this figurine circles have been used for reproducing facial features and jewels.

BC), 84, no. 222, pl. 49 (770-750 BC).

⁶⁵ See CRIELAARD 2012, 198-199, fig. 7c; CRIELAARD 2017, 135, fig. 8e-f; CRIELAARD – SONGU 2017, 278, fig. 4.

⁶⁶ Eretria, Archaeological Museum, Inv. no. 18844. Cf. MUHLY 2008, 24, 38, no. 57, pl. 13 (710-700 BC); 29, 41-42, no. 87, pl. 17 (beginning of the 7th cent. BC).

⁶⁷ POPHAM – TOULOUPA – SACKETT 1982, 235, T40, 15, pl. 28e (LPG-SPG).

⁶⁸ POPHAM – TOULOUPA – SACKETT 1982, 235, T38, 33, pl. 29e; BABBI 2012, 293, fig. 6; BABBI forthcoming.



Fig. 24. Fragments of louteria

The embossed technique combined with the incised appears also on fragments of pithoi and spindle whorls of the 8th cent. BC from Eretria and Viglatouri in the area of modern Kyme in Euboea⁶⁹. Moreover, the combination of both techniques has been applied for the execution of the decoration on the relief plaque from Zagora, in Andros. The borders of this plaque are decorated with impressed tangential circles, while the tangents are incised⁷⁰.

The technique of embossed small circles which draws its origin in the Mycenaean period, became widespread during the Geometric period especially in workshops which produced handmade pottery of good quality⁷¹. Moreover, such workshops have been found in other neighboring areas, but also in more remote areas, as for example Syme Viannou in Crete and Ialysos in Rhodes⁷².

⁶⁹ Eretria: BOARDMAN 1952, 11, note 65, fig. 16b. Viglatouri (Kyme): SAPOUNA – SAKELLARAKI 1998, 81, fig. 38,2 (pithos); 82, fig. 40, 2a-b (spindlewhorl). For Viglatouri see also SAPOUNA – SAKELLARAKI 1996-1997, 59-64.

⁷⁰ See above note 61.

⁷¹ Cf. KOUROU 1999, 112, note 443, who cites characteristic objects, decorated with this technique, from the workshops of Corinth, Asine, Thera and Aigina.

⁷² The embossed technique has been found in: a) plaques from the Argive Heraion, cf. WALDSTEIN 1905, 47-49, pl. XLIX, nos. 1-5, 8a; WEINBERG 1954, 112-116, pl. 25a-c (2nd half of the 7th cent. BC). b) pithoi from the Cyclades, cf. KOUROU 1999, 112-113, note 112, no. 59, pl. 52a, c. c) in the hair rendering on a clay figurine (650-640 B.C.) from Ialysos, cf. D'ACUNTO 2014, 74, figs.

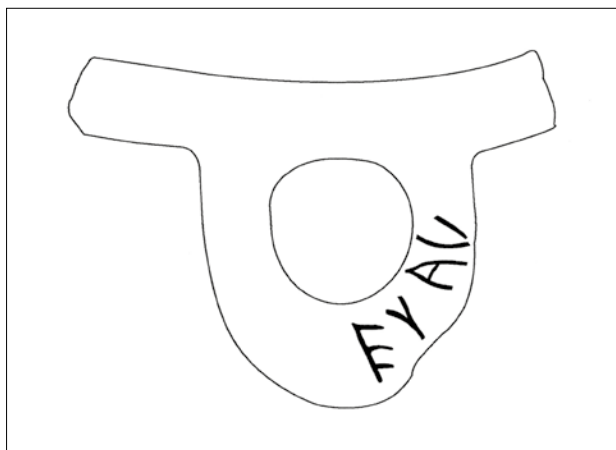
The wide application of the stamping technique for the execution of relief decoration in the Zarakes pottery, which is rarely found in Euboea⁷³, in combination with the use of local clay point to the operation of local workshops in the area during the 7th and the 6th century BC. These workshops were run not only by local but also by itinerant potters who drew on neighboring or more distant workshops and also created new prototypes for pictorial compositions. In order to provide for the cult needs of the pilgrims, potters were also manufacturing products, mainly louteria (Fig. 24), i.e., spouted basins, of diameter 30 to 45 cm for pouring liquids, which became very common during the 7th century BC⁷⁴. One of these is inscribed on the upper part of the spout with the inscription *EYAA* which probably refers to the dedicator (Figs. 25a-b)⁷⁵. This inscription is perhaps the abbreviations of the name *Εὐάλλ(κο)*

10-14, and d) in the decoration of figurines from Syme Viannou (Crete), cf. MUHLY 2008, 28-29, 41-42, no. 87, pl. 17 (early 7th cent. BC). According to MUHLY 2008, 29, the stamped decoration was most common in the Transitional Phase and the beginning of the seventh century.

⁷³ The relief pottery from Kapsouli (see above note 40) possibly indicates the operation one more local workshop.

⁷⁴ Eretria, Archaeological Museum, Inv. nos. 18893-18895, 18986: CHATZIDIMITRIOU 2003-2004a, 61, fig. 14. For the louteria, see GROS 2017, 95-96.

⁷⁵ Eretria, Archaeological Museum, Inv. no. 18748: CHATZIDIMITRIOU 2004-2009, 523, 534, no. 2, fig. 2.

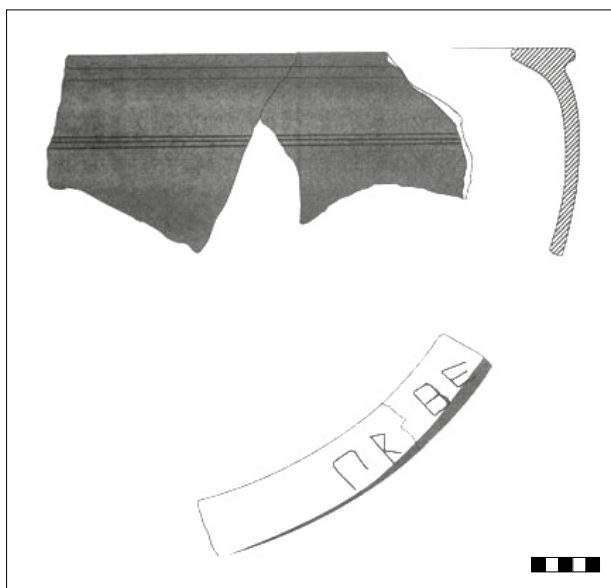


Figs. 25a-b. Louterion with the inscription ΕΥΑΛ on the upper part of the spout

which turns up in Eretria, or the name *Εὐαλ(κίδο)*, which is encountered on inscriptions from Eretria and Styra. To the 6th century BC belongs also a fragmentary preserved krater, of diameter 34 cm, with traces of intense burning which bears on the lip the incised inscription *ΙΠΗΕ* (Figs. 26a-c)⁷⁶. Louteria, due to similarities in shape, have been associated with the spouted kraters of the LG period. More specifically, the fact that spouted kraters have been found also in settlements, such as Eretria, Zagora and Oropos, leaves open the question about their ritual or domestic use⁷⁷. Nevertheless, in the sanctu-

⁷⁶ Eretria, Archaeological Museum, Inv. no. 18803; CHATZIDIMITRIOU 2004-2009, 524, 534, no. 3, fig. 3.

⁷⁷ VLACHOU 2012, 149-150. For spouted kraters (LG) from Eretria, cf. ANDREIOMENOU 1975, 219-220, pl. 62b. From Andros (750-690 BC) in Archaeological Museum, cf. a) CAMBITOGLOU 1981, 61, no. 132 (Inv. no. 1171); CAMBITOGLOU *et al.* 1988, 127, pl. 239a-b. b) CAMBITOGLOU 1981, 60-61, no. 131, fig. 29 (Inv. no. M 104). c) CAMBITOGLOU 1988, 60, no. 130 (Inv. no. 2059). d) CAMBITOGLOU 1981, 61, no. 133 (Inv. no. M 106). e) CAMBITOGLOU 1981, 89, no. 286 (Inv. no. 1152); CAMBITOGLOU *et al.* 1988,



Figs. 26a-c. Fragmentary preserved krater with the incised inscription *ΙΠΗΕ* on the lip

ary of Zarakes, louteria as well as kraters were undoubtedly used for pouring liquids during the ceremonial feasts and ritual dedications⁷⁸.

pl. 262b-c. From Oropos, cf. VLACHOU 2012, 142, fig. 2, pl. 16, 5; 147-148, fig. 7, pl. 16, 5.

⁷⁸ According to MORRIS 2014, 98, «The vessel form, par excellence, that seems to have been designed for heroes and their cults, was the louterion».

Fragments of basin-like vessels with characteristic handles should also be attributed to local workshops. One of these vases bears horseshoe-shaped handles with a hole in the middle, a type not known in other local workshops of Euboea (Fig. 27)⁷⁹. Variations of this handle type are found in pottery of Corinthian workshops as for example the Heraion in Perachora⁸⁰, as well as in local pottery of Macedonia of the type known as “Iron Age pottery”⁸¹.

A simple macroscopic examination of the material shows that a coarse-grained, orange-red to brown-red clay was used for the manufacture of the coarse ware of the Archaic pottery discussed above. In particular, the clay used presents differentiations not only in color but also as regards the content, size and composition of the inclusions. These differentiations are probably due to the mixture of clays, a practice that must have been frequently applied in antiquity as is also the case in contemporary ceramic workshops⁸². At this point we should note the difference observed between the clay used for the production of the fine ware of the 8th century BC, and the brownish red clay used for the coarse ware of the 7th and 6th century BC. On the basis of fabric, it is probable that the fine Geometric ware was imported whereas the coarse ware was locally produced. Further chemical analysis is needed, however, for the location of the clay sources.

In addition to locally made coarse ware, a few examples of painted pottery were also found in the excavated area. This finer ware category includes fragments of kotylai, drawing on Corinthian prototypes and often decorated in Subgeometric style with birds in the form of sigmas (Fig. 28)⁸³ one such kotyle of the 7th century is decorated with a row of vertical sigmas and horizontal chevrons (Fig. 29)⁸⁴.



Fig. 27. Fragment of a vessel with a horseshoe-shaped handle



Fig. 28. Fragments of kotylai



Fig. 29. Kotyle of the 7th century BC

Its height 13.5 cm and the diameter of 22 cm allows its classification among the large size kotylai which were the most favorite drinking vessel in Euboea and Oropos⁸⁵.

Among the locally made painted ware there is a fragment decorated with a volute motif. This is a

⁷⁹ Eretria, Archaeological Museum, Inv. no. 18985.

⁸⁰ Cf. PAYNE – DUNBABIN 1962, 323, nos. 3378-3380, pl. 127.

⁸¹ Cf. *Kastanas*: HOCHSTETTER 1984, vol. 3, 269-270, pls. 242, 1, 243, 3; *Dipli Trapeza of Anchialos (Sindos)*: TIVERIOS 1991-1992, 217, fig. 17; TIVERIOS 1998, 247, fig. 9; TIVERIOS 2012, 181, fig. 3c.

⁸² CHATZIDIMITRIOU 2017, 304-305.

⁸³ Eretria, Archaeological Museum, Inv. nos. 18933-18934. Cf. PAYNE – DUNBABIN 1962, vol. II, 68-69, nos. 535, 540-544, pl. 25.

⁸⁴ Eretria, Archaeological Museum, Inv. no. 19036: CHATZIDIMITRIOU 2003-2004a, 61, fig. 13; CHARALAMBIDOU 2017a, 125, fig. 14.2. For parallels cf., PAYNE – DUNBABIN 1962, vol. II, 102, nos. 928a, 928b, pl. 37. For the presence of Corinthian and Corinthianizing pottery in Euboea cf. ANDREIOMENOU 1975, 211, pl. 54c; ANDREIOMENOU 1977, 147, pl. 52a, 150, pl. 53b; ANDREIOM-

ENOU 1981-1982, 285-286.

⁸⁵ CHARALAMBIDOU 2017a, 125, fig. 14.2.

common Orientalizing motif appearing as secondary decoration on the base of Eretrian burial amphorae of group D (Fig. 30)⁸⁶ dating to the early 6th cent. BC and on long-necked jugs also from Eretria⁸⁷. A great number of these jugs dating to the 7th and 6th cent. BC were found in the sanctuary of Apollo Daphnephoros, in Athenaion and in other cult places in Eretria⁸⁸. The fragment from Zarakes probably belonged to a vase of similar type which was used for libations.

Finally, various kylix and lekythos fragments depicting figures with himation, warriors and komasts belong to the Attic black figure ware of the late 6th and 5th cent. BC⁸⁹.

The continuation of worship during the Classical period is attested by the discovery of black painted skyphoi of the 4th cent. BC, inscribed on their base with the word IE, an abbreviated form of the word *ιερός*⁹⁰, as well as by the presence of sherds with incised inscriptions and symbols⁹¹.

The category of metal offerings includes an iron throwing discus, a bronze weight, an arrow head⁹² and few remnants of metallurgical activity⁹³. The discus is highly corroded and constitutes a rare find since the greater number of such bronze *discoi* are found in cemeteries⁹⁴. A bronze weight of the 4th century BC that bears the inscription *ΑΠΟΛΛΩΝΟΣ ΑΗΑΙΟ* indicates that during the Classical period the sanctuary was dedicated to Apollo (Fig. 31)⁹⁵. The weight is rectangular in shape weighing 192 grams and measuring 4.7 cm in length and 3.5 cm in



Fig. 30. Fragment of a vase decorated with a volute motif

width. On its upper surface the weight is decorated with a ram's head in relief. The discovery of the inscribed weight allows the identification at Zarakes of a cult place dedicated to Delian Apollo, who was co-worshipped as Delian with Leto and Artemis in Eretria and Karystos⁹⁶. It has recently been suggested that two pots bearing the letters ΑΠ, as well as a sherd with the graffito AP found in Plakari at Karystos, indicate the specific deity or deities, who were worshipped in the sanctuary on Plakari-hill, namely Apollo and possibly Artemis⁹⁷.

According to Herodotus, Karystos and other Euboean cities were stopping points of the annual trip of the sacred offerings from the land of the Hyperboreans to Delos, the cult place of Apollo⁹⁸. Following Delian tradition, every winter Apollo moved to the land of the Hyperboreans, the birth place of his mother Leto. The earliest testimony for the route followed by the sacred offerings during their pas-

⁸⁶ BOARDMAN 1952, 13-39; KALTSAS *et al.* 2010, 312-314, 362-363; RITSONIS 1997, 74-75, figs. 8-11.

⁸⁷ HUBER 2003, vol. I, 58-63, 129-136; vol. II, 25-31, pls. 21-28, 81-99; KALTSAS *et al.* 2010, 314 (S. Huber). For the specific motif, cf. HUBER 2003, 28-29, no. C30, pls. 23, 92; HUBER 2012, 852, fig. 5; CHARALAMBIDOU 2017a, 134, fig. 14.15.

⁸⁸ HUBER 2012, 852, fig. 5.

⁸⁹ CHATZIDIMITRIOU 2003-2004a, 63, figs. 16-17; CHATZIDIMITRIOU 2015, 271, fig. 12; CHATZIDIMITRIOU forthcoming.

⁹⁰ CHATZIDIMITRIOU 2004-2009, 527-530, nos. 10-15; CHATZIDIMITRIOU 2015, 272, figs. 14-15. For the use of skyphoi as votives, cf. ROTROFF 1997, 207-208, nos. 1392-1397.

⁹¹ CHATZIDIMITRIOU 2004-2009, 521-533.

⁹² Cf. DESPOINI 2016, vol. III, 315, no. 661, fig. 693.

⁹³ CHATZIDIMITRIOU forthcoming.

⁹⁴ Eretria, Archaeological Museum, Inv. no. 18711: CHATZIDIMITRIOU 2015, 272, fig. 16. For throwing iron discs cf. STAMPOULIDIS – TASOULAS 2004, 108, no. 8 [S. Vassallo], no. 10 [E. Storaci].

⁹⁵ Eretria, Archaeological Museum, Inv. no. 18814: CHATZIDIMITRIOU 2006, 1077-1092; CHATZIDIMITRIOU 2015, 273-274, fig. 18a-b.

⁹⁶ The Delion in Eretria, which has been identified from two *horoi* (3rd-1st cent. BC), was located outside the city, in the south-east end of the city wall: KOUROUNOTIS 1900, 22-23, no. 1. For the cult of Apollo in Eretria, cf. THEMELIS 1969, 170; THEMELIS 1987, 106-108; PÉREZ 2007, vol. II, 301; CHATZIDIMITRIOU 2015, 275. For the cult of Apollo in Karystos, cf. CHIDIROGLOU 2017, 324-325.

⁹⁷ CHIDIROGLOU 2014, 60, 66, figs. 2.8, 10; CHARALAMBIDOU 2017c, 261; CHIDIROGLOU 2017, 324-325, fig. 3.

⁹⁸ For the Hyperboreans, cf. ROMM 1989, 97-113; PAPADOPOULOU 1999, 115-118. For Hyperborean Apollo, cf. BURKERT 1993, 245, 312, 392; BOUZEK 2000, 57-62; CHATZIDIMITRIOU 2015, 275-276.



Fig. 31. A bronze weight of the 4th century BC with the inscription ΑΠΟΛΛΩΝΟΣ ΔΗΑΙΟ

sage through Euboea is found in Herodotus (IV.33). According to this tradition the offerings arrived in Karystos after a long trip through Scythia, the Adriatic, Dodona, the Maliac gulf and the cities of Euboea⁹⁹. From Karystos the offerings were transported by ship to Tenos, by-passing the island of Andros, and from there they arrived in their final destination on the sacred island of Delos¹⁰⁰.

This land or sea route of the offerings as attested by ancient sources forms an appealing ground to surmise that the ancient deme of Zarax with its sanctuary of Delian Apollo was among the Euboean cities through which the procession of the sacred offerings went.

The location of the Zarakes sanctuary at a distance of ca 4 kilometers from its harbor, Almyropotamos, which forms a deep bay and is naturally

protected by the island of Kavaliani, facilitated its communication with contemporary coastal sites of Euboea and also with the settlement of Zagora on the island of Andros¹⁰¹. In any case, the pottery of the 8th century BC testifies contacts with Eretria, Lefkandi, Chalcis and other sites whose inhabitants probably visited the Zarakes sanctuary as pilgrims. Moreover, the sanctuary must have attracted pilgrims and potters even from more remote areas as is indicated by the presence of products imported or made by itinerant potters¹⁰². It would not, therefore, be presumptuous to maintain that pilgrims and potters reached Zarakes from remote areas following the route of the sacred offerings.

The various dedicatory finds show that the sanctuary was in use from LG to late Classical times during which period it flourished. In Hellenistic times it seems to be on decline and is gradually abandoned.

It is true that the fragmentary character of the excavated data from Zarakes does not allow a satisfactory identification and reconstruction of uncovered architectural remains. As concerns other finds, and in particular the pottery of the Geometric and the Archaic period, the fact that most of it has not yet been fully conserved and studied, impedes the reconstruction of a clear and satisfactory picture of the multifaceted functions of the sanctuary during the early period. Nevertheless, these humble remains have not only added to the map of Euboea another cult place dedicated to Apollo, but also another site of trading, production and intercultural contacts.

⁹⁹ HERODOTUS, IV.33: ..., ἀπὸ δὲ τούτων καταβαίνειν ἐπὶ τὸν Μηλιά κώλπον καὶ διαπορεύεσθαι ἐς Εὐβοίαν, πόλιν τε ἐς πόλιν μέχρι Καρύστου, τὸ δ' ἀπὸ ταύτης ἐκλιπεῖν Ἄνδρον; Καρυστίους γὰρ εἶναι τοὺς κομίζοντας ἐς Τήνον, Τηνίους δὲ ἐς Δῆλον. For the route of the sacred offerings of the Hyperboreans, cf. TRÉHEUX 1953, 758-774; PARKE 1967, 279-286; BIANCUCCI 1973, 207-220; BRUNEAU 1970, 38-44; BURKERT 1993, 312; CHIDIROGLOU 1996-1997, 176-178; PÉREZ 2007, vol. I, 105-111.

¹⁰⁰ According to Tiverios (TIVERIOS 2001, 120 ff.) the circumvention of Andros could be due to the fact that the island had no close relations with Delos in older times, but also it could be due to the fact that Andros was known for its worship of Dionysos, the main rival of Apollo.

¹⁰¹ CHATZIDIMITRIOU 2015, 275.

¹⁰² Noteworthy is the presence in Zarakes of coarse ware which bear similarities to the local pottery of Macedonia of the type known as "Iron Age pottery" (see above note 81). Moreover, a handmade figurine or pendant from the Toumba Cemetery in Lefkandi has been considered as an import, probably from Macedonia (see above note 67). Finally, a juglet from the neighbouring site of Zagora, Andros, is considered as belonging to the "Macedonian bronzes" category, see PASPALAS 2014, 527-539.

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lined by porticoes, and housed several votive monuments and important public decrees.

Evidence for the Late Bronze and Early Iron Age occupation remains fragmentary, as pre-Classical strata have only been excavated on a limited area in deep trenches. Mycenaean finds, among which PSI-type and wheel-made bull terracotta figurines, were mostly found in slope deposits coming from the settlement on top of the hill. Continuity between the Late Bronze Age and Early Iron Age is attested downhill by the presence of a large wall built in Late Helladic IIIC and still in use in the Protogeometric period. A Late Geometric apsidal house and an Early Archaic monumental building with gates occupy the same location. The latter likely marked the eastern boundary of the sacred space, which was then maintained throughout the development of the sanctuary. In the centre of the sacred space, the remains of a temple probably built towards the end of the 7th century BC were discovered. At the end of the Archaic period the temple was reconstructed, and a rich deposit of offerings buried under its floor. The content of the deposit gives an idea of the variety of objects offered to Artemis in her sanctuary during that period. To date, the earliest evidence of religious activities at the Artemision are ritual vases and votives dated to the Late Geometric period.

The aim of this paper is to review the Late Bronze Age and Early Iron Age phases in the area of Paleoeckklisies and to discuss the emergence of a sanctuary at Amarynthos in relation to the development of the Eretrian *polis*.

JAN PAUL CRIELAARD, *Karystos-Plakari: A "Pre-Colonial" Foundation in Southern Euboea*

In this article I present some results of recent field work on and around the archaeological site of Plakari, located on the coast of the Bay of Karystos in southern Euboea. This was most likely the location of Early Iron Age and Archaic Karystos. During the 11th century BC a cult place was installed on Plakari's summit that catered for a settlement lower down the hill slopes until ca. 325 BC. Focusing on the 11th to 7th century BC, I evaluate how this south-

ern Euboian site relates to the period of expanding Euboian contacts and the so-called Euboian colonization in Italy in which central-Euboian places played a prominent role. I argue that Plakari was an example of a new foundation and that its early history represents a phase that one could describe as "pre-colonization at home". Seen from this perspective, Plakari sheds new light on the later phase of Euboian colonization and on the motivations of the earliest Euboians to settle abroad.

ATHINA CHATZIDIMITRIOU, *Zarakes: A Cult Site in South Karystia, on the Island of Euboea*

This paper aims to present the architectural remains and the finds which are associated with a cult site in Zarakes in the region of Central-Southern Euboea. In 1997, on the occasion of the widening of the Zarakes-Almyropotamos detour road and at a distance of 3 kilometers south of the modern settlement of Zarakes, at the chapel of Zoodochos Pege, there came to light extensive relics of buildings, dating from the LG down to the Early Byzantine period. Of special interest is the corner of a long building (Building II) orientated from North to South. Along its west, long side there were uncovered circular holes, which were probably used for the placement of wooden supports. The architectural features of the building as well as the excavated pottery (drinking vases) lead to the conclusion that it was probably a Late Geometric elongated, possibly apsidal, structure with peristyle.

Noteworthy among the finds is a relief fragment belonging to a mid-7th century BC pithos; it bears a repeating motif of centaurs and, most importantly, an inscription which identifies this site as a sanctuary, in use since the Archaic period. The relief pottery includes also fragments of vases, possibly pithoi, mostly decorated with the motives of simple guilloche executed with a cylinder stamp, as well as fragments with pictorial decoration, executed with a flat stamp. The wide application of the stamping technique in the Zarakes pottery in combination with the use of local clay point to the operation of local workshops in the area during the 7th and the 6th century BC.

The continuation of worship in Classical times is documented by a bronze weight bearing the inscription *Apollonos Delio*. The various dedicatory finds show that the sanctuary was in use from LG to late classical times during which period it flourished.

The location of the Zarakes sanctuary at a small distance from its harbor facilitated its communication with contemporary coastal sites of Euboea and also with the settlement of Zagora on the island of Andros. In any case, the pottery of the 8th century BC testifies contacts with Eretria, Lefkandi, Chalcis and other sites whose inhabitants probably visited the Zarakes sanctuary as pilgrims.

BRUNO D'AGOSTINO, *Forgotten Cities in Eastern Euboea*

The only evidence for the existence of a Kyme in Euboea is the testimony of Stephanus of Byzantium and has been persistently questioned by most contemporary scholars. I believe that the problem deserves to be reconsidered in the frame of the particular role of Euboea, point of balance in the changing system of relations between Greece, Near East and West.

In the first two centuries of the first millennium BC, Lefkandi appears to reflect a relation system involving the dominant cities on the east coast of the island. In this period, Lefkandi's bond with the Near East was so strong as to prompt even a cautious scholar like N. Coldstream to suppose that there was «a personal link between the élites of Lefkandi and Tyre».

This system seems to enter a crisis in the last decades of the ninth century BC. Around 825, during the Middle Geometric period, the cemeteries of Lefkandi known to us fell out of use. Life at the site went on until the end of the eighth century, but it was another world. Viglatouri seems to have declined by the end of the Middle Geometric period. These events thus appear to occur in a quick succession that marks the end of an epoch. Lefkandi, Viglatouri-Oichalia, and possibly Kyme itself paled away, condemning their names to oblivion.

ALBIO CESARE CASSIO, *Κύμη, Κούμη, Cumae and the Euboeans in the Bay of Naples*

From the 15th to the 19th century many written documents attest to a pronunciation [kumi], often rendered in Roman characters as *Kumi*, of the village Κύμη in East Euboea; this traditional pronunciation is indirectly substantiated by the modern official adjective κουμιώτικος [kumiótikos]. This article aims at showing that this 'uncanonical' pronunciation is not due to later manipulations, but is a relic of an extremely ancient Euboean état de langue, and a relic that can only be explained if we admit that some place in the area of modern Κύμη (the old harbour?) has an extremely long history behind it. This remarkably strengthens the opinion that when Strabo refers to Cumae in the bay of Naples as Χαλκιδέων καὶ Κυμαίων παλαιότατον κτίσμα he has Euboean Κύμη, not Aeolic Κύμη, in mind; and an exclusively Euboean colonization helps to explain why in early and late inscriptions of Cumae there is not the slightest trace of the Aeolic dialect.

Boeotia

LUISA BREGLIA, *Mythic Traditions of Euboea and Boeotia in the Archaic Age*

This contribution follows the "explanations" of the name Euboea that are found starting from the Hesiodic tradition and up to the authors Ephorus and Eustathius. The first part concentrates principally on the Hesiodic tradition, to demonstrate, on the basis of an already well-known text, a close relationship between Euboea and all the Eastern coastal areas of Boeotia, and the presence of Euboean and Boeotian elements in the West (*Cumae, Graikoi/Graeci*). Population pressures and movements can explain the need to emigrate, to the East or to the West. One of the traditions under examination reflects a very old time period and shows that even after the end of the Mycenaean Age the entire area of south-east Boeotia, inclusive of the area of

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