

IARPOTHP

INTERNATIONAL ASSOCIATION FOR RESEARCH
ON POTTERY OF THE HELLENISTIC PERIOD E. V.



TRADITIONS AND INNOVATIONS

Tracking the Development of Pottery
from the Late Classical
to the Early Imperial Periods

Edited by Sarah Japp and Patricia Kögler

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Tracking the Development of Pottery from the Late Classical to the Early Imperial Periods

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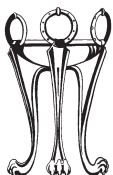
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Dedicated to the memory of



Pia Guldager Bilde

*(*Febr. 11th, 1961 – †Jan. 10th, 2013)*

*Founding member and first secretary
of IARPotHP e.V.*

From Greek to Roman Pottery in the Far West

Elisa de Sousa

1. Introduction

Due to its geographical location, the Portuguese territory is a peripheral area among the main commercial and distribution routes of the Mediterranean during the Iron Age. As a result, the occurrence of Center and Eastern Mediterranean imports is relatively rare, at least until the beginning of Romanization. Nonetheless, the reception of Greek pottery that arrived in this area, mainly during the 2nd half of the 5th and the 1st half of the 4th century BC, had a strong effect among the communities that inhabited the Southwest of the Iberian Peninsula, and its influence is clearly recognizable during the last phase of the Iron Age.

In the south of the Portuguese territory, this is a period characterized by a multiplicity of cultural areas that are translated into different and specific markers among their material cultures. However, in practically all of these distinct groups, the effect of Greek influence is felt, although at various times and intensities, which altogether translated in the emergence of true Hellenistic productions, like the Kuass ware, or in the (attempt of) replicating Eastern Mediterranean morphological types in local pottery (gray ware). The origin of this phenomenon can be easily traced to the middle of the 5th century BC¹, a period after which the import of Attic vases, either black glazed or decorated with red figures, begin to appear among the archaeological contexts in the Portuguese region (**fig. 1**).

2. Southern Portugal

The southern coast of the Portuguese territory, known as province of Algarve, previously influenced by the Phoenician presence (8th – 6th century BC)², is without a doubt the area that reveals a higher frequency of Greek acquisitions between the mid-5th and the first half of the 4th century BC³. It is during this period that the major settlements of this Atlantic shore, namely Castro Marim and Tavira and even Mértola, located on the interior shores of Guadiana river (Southern Alentejo), received hundreds of Greek vases that, bearing in mind their abundance, were quite likely used mainly as tableware by their inhabitants⁴. The geographical and cultural proximity of this area with the south of Andalusia during the late Iron Age⁵, and especially Cádiz, one of the main receptors of eastern Mediterranean imports, were probably the key factors that justify the abundance of Greek pottery in Algarve.

¹ ARRUDA 1997.

² ARRUDA 1999–2000.

³ ARRUDA 1997.

⁴ ARRUDA 2006.

⁵ ARRUDA 1999–2000; SOUSA – ARRUDA 2011.

The profusion and steady circulation of Greek vessels among the southern populations of the Iberian Peninsula seemed to have infused a particular habitude in terms of quotidian traditions in food consumption, adapted to the morphological characteristics of the eastern Mediterranean wares⁶. This was probably the main reason why, during the late 4th century BC, when these imports cease to arrive to the Iberian Peninsula, the communities that inhabited what was generally referred as the circle of the Strait of Gibraltar, resorted to the imitation and local manufacture of certain Greek black glazed morphological types, as well as some of its decorative features⁷. This Hellenistic production, known as Kuass ware, displays a considerably varied repertoire, although the frequency of the fish-plates and the small bowls is a strong indicator of the main types used on a day-to-day basis. The Kuass ware exhibits, however, a distinctive marker setting it off from other Hellenistic productions, namely the tendency to prefer red color slips, typical of aesthetics of the Levante, even if dark brown and black slips were also applied⁸. In the consumption contexts of the south of the Portuguese territory, Kuass ware prevails among the fine ware of the Late Iron Age Period⁹.

It is only during its first phase of production, the last quarter of the 4th century BC, that it shares its position with the last Greek vases imports, which due mostly to their practically unapproachable quality, seem to have a longer period of use in the Far West. As a matter of fact in the Faro and Monte Molião¹⁰ settlements that according to available data, were founded between 325 and 300 BC, Greek pottery, although now quite rare, is still present and coexists with Kuass ware, a situation that was equally documented in the south of Andalusia, namely in Carteia¹¹ and Castillo de Doña Blanca¹². During the 3rd century BC, Kuass ware assumes an exclusive role among the tableware of Algarve. Like in other areas of Southern Iberian Peninsula, the fish-plates type Niveau II-A and the bowls type Niveau IX-A dominate the Kuass ware repertoire, although other vases (Niveau type I, VII, VIII, IX-B, IX-C, X and XV) are also present. (fig. 2–3)

3. The Inland

North of Algarve, in the province of Alentejo, a complex multicultural mosaic characterizes the second half of the first millennium BC. On one hand, the south and the area across the banks of the Guadiana River are territories that maintain close connections with the cultural spheres of the Algarve and Andalusia. Likewise, after the last quarter of the 4th century BC, Kuass ware easily occupied the place left open by the Greek vases among the tableware. On the other hand, the northern and central region of Alentejo absorbed a more complex range of influences related to the ‘post-orientalizing’ phenomenon of the Spanish Extremadura (5th / early 4th century BC) and, after the 4th century BC, a continuous ‘continental’ flow¹³ as a result of the installation of the so-called Celtic-type communities in the area. The commerce of Greek pottery among these groups is, with some exceptions¹⁴, considerably less intense than in the previous described area¹⁵, but even so it seems to influence, to some degree, specific morphological types.

In the sanctuary of Castro da Azougada, a site closely connected with the ‘post-orientalizing’ world of the Spanish Extremadura, a vase covered on both surfaces with ‘Phoenician’ red slip

⁶ NIVEAU DE VILLEDARY Y MARIÑAS 2003.

⁷ NIVEAU DE VILLEDARY Y MARIÑAS 2003.

⁸ NIVEAU DE VILLEDARY Y MARIÑAS 2003.

⁹ SOUSA 2009.

¹⁰ SOUSA – ARRUDA 2011.

¹¹ BENDALA GALÁN et al. 1994, 90.

¹² NIVEAU DE VILLEDARY Y MARIÑAS 2003.

¹³ FABIÃO 1999.

¹⁴ The excavations that took place in sanctuary of Castro da Azougada retrieved a substantial amount of Greek pottery, ROUILLARD 1991.

¹⁵ ARRUDA 1997.

seems to imitate the shape of the large stemless cup – inset lip¹⁶, one of the most frequent Greek types that appear not only in the site¹⁷ but also in this cultural area¹⁸. This vase preserves the initial part of a horizontal handle that clearly translates an Eastern Mediterranean influence¹⁹. In other areas of Alentejo and unlike that what occurs in the south of Portugal where the Hellenistic hold is shown almost exclusively among the small sized tableware, in these ‘Celtic-type’ regions, one of the most influential types according to the data from Cabeço de Vaia-monte seems to be the ‘krater’, whose inspiration is clearly reflected among vases produced in gray ware, although there are also some types of bowls that appear to have been inspired by ‘kylikes’²⁰. As noted by C. Fabião²¹, this sort of vessels cannot be interpreted as imitations in the true sense of the word, but they do show a distinctive influence of Greek prototypes in its production, observable in the general form of the vases and in its bases, even if they lack the distinctive handles, that play an important functional role in the original recipients. However, we do not have detailed information concerning the contextual use of this kind of vessels that would allow for a more accurate interpretation of its meaning among these communities.

4. The Western Atlantic

In the coastal areas of the Western Atlantic, the impact of Greek pottery during the 5th and 4th centuries BC was also considerably lower. The major settlements of this region, located in the estuaries of river Tagus and Sado, and whose origin is related also with the Phoenician colonization²², seem to have suffered a progressive isolation from the main Southern Iberian and Mediterranean commercial routes after the ‘6th century crisis’²³. As a result of this process, the quantity of Greek fragments recovered in this area is considerably limited.

The one exception resides in the only known Iron Age necropolis identified in the area, at the settlement of Alcácer do Sal, where over 40 Greek vases were retrieved, dating mainly from the 4th century BC, the majority decorated with red figures²⁴. In this context these vases were used primarily as funerary urns. Curiously, in the correspondent habitat site, only one single Greek fragment was recovered, which indicated that these vases in the cemetery embodied a profound cultural value among the communities of Alcácer do Sal, being used almost exclusively in funerary context²⁵. In the Tagus estuary, the situation is not much different. Although we have no data concerning funerary sites, the major settlements that played a key role during the Iron Age, like Lisbon, Almaraz and Santarém, that were extensively excavated during the last decades, produced only 29 fragments of Greek pottery in total²⁶, a number considerably lower than on the southern coast.

In this Western Atlantic area, the impact of the Greek pottery imports did not lead to local massive imitations of Hellenistic types, which is easily understandable considering the apparent irregularity of the Eastern Mediterranean products. There is, however, some evidence that on a smaller local scale some attempts to reproduce the Greek vases occurred.

¹⁶ SOARES 2012.

¹⁷ ROUILLARD 1991.

¹⁸ JIMÉNEZ ÁVILA – ORTEGA BLANCO 2004.

¹⁹ SOARES 2012.

²⁰ FABIÃO 1999.

²¹ FABIÃO 1999.

²² ARRUDA 1999–2000.

²³ ARRUDA 2005; SOUSA 2011.

²⁴ ROUILLARD ET AL. 1988–89.

²⁵ ARRUDA 1997.

²⁶ ARRUDA 1999–2000; PIMENTA ET AL. 2005; SOUSA 2011.

In some of the sites previously referred to (Lisbon²⁷, Santarém²⁸) as well as in Porto do Sabugueiro, located also on the banks of the Tagus river, and Lapa do Fumo²⁹, near the Sado estuary, we have identified several carinated cup fragments with simple and everted rims that display circular horizontal handles, which is a recognizable feature that clearly relates with Greek vessels. In one of these vases, that fortunately preserved a complete profile, we can observe a relatively high and simple foot that also reveals clearly an inspiration from Greek cups³⁰, although it is quite difficult to determine the exact morphological proto-type for this replication. These vases were produced in gray pottery, a category used specifically for tableware among these Central Atlantic communities since the late 8th / 7th century BC. This technological option is easily understandable considering that from an aesthetic point of view gray ware, obtained through reduced atmospheres during the firing process, was the ceramic category that most closely approached Greek pottery with regards to color and smoothness, obtained by the intense polishing of its surfaces.

It is also important to underline that these gray Central Atlantic vases maintain the typical horizontal handles which strongly suggests they maintained their use as drinking cups, indicating that to a certain degree this area also established habits related to drink consumption. It is not possible at this time to speculate on the importance which these Greek inspired vases gained within the Central Atlantic material culture, since we do not have specific data concerning the contextual use. Most of these vases were in fact recovered in field surveys or during preventive urban archaeological excavations, situations that do not enable a clear understanding of primary contexts. We should, however, highlight the identification of one of these cups in Lapa do Fumo (Sesimbra), a natural cave that seems to be used as a sanctuary during the Iron Age³¹, which would implicate a certain importance to these Greek inspired vases among the communities of Central Atlantic coast.

The examples described previously are unfortunately the only evidences recovered so far that can be related with Hellenistic influences, since the southern Kuass ware did not arrive at this region during the Iron Age³².

It is not yet clear whether these gray vases could be associated with local productions of the Cádiz Bay, an area where the Greek and Hellenistic influences are more embedded among the ceramic productions³³ or if they should be interpreted as local imitations / inspirations from the Central Atlantic Coast. Although the data is still scant, if we take in consideration the morphological features of these vases and the rarity of the commercial connections between both geographical areas from the mid-5th century until the late 2nd century BC³⁴, the second hypothesis seems the most likely. (**fig. 4**)

5. The advent of Romanization

With the Roman conquest of the Far West, which seems to have begun only during the last third of the 2nd century BC, the circumstances were profoundly transformed. The introduction of new culinary habits and the massive commercialization of Roman fine wares, such as the Campana ware and thin walled pottery, appear to have caused a progressive standardization of habits in food consumption. This was, however, a long and diversified process that in some regions ends only during the reign of Augustus. Even if the patterns of import of both Campana ware and thin walled pottery show little variations during the last two centuries of the 1st mil-

²⁷ In this case, the vase was retrieved in a stratigraphic unit dated from the late 3rd century BC, PIMENTA ET AL. IN PRESS.

²⁸ ARRUDA ET AL. 2002.

²⁹ This fragment exhibits traces of a black slip near the handle, ARRUDA – CARDOSO IN PRESS.

³⁰ SPARKES – TALCOTT 1970.

³¹ ARRUDA – CARDOSO IN PRESS.

³² SOUSA 2009.

³³ See SAEZ ROMERO in this volume.

³⁴ SOUSA 2011.

lennium BC, when we examine more closely the archeological record of these different areas of the Far West, it is still possible to identify specific traces of the pre-Roman tradition among the distinctive cultural groups.

It is interesting to observe how in the south of the Portuguese territory during the end of the 2nd / early 1st century BC, and despite the fact that the Italic productions practically dominate the fine ware table sets, Kuass ware still maintains a considerable importance in terms of the table service³⁵. During the Roman Republican period, Kuass productions seemed to have adapted new forms into its repertoire, that imitate specific vases of the Campana ware, like for example types Morel 1331, 2256 and Lamboglia 31/33³⁶, but the main morphological types remain the same as those of the late Iron Age, namely the fish plates and the small bowls (types Niveau II and IX-A).

The importance of Kuass ware during the late 2nd and early 1st century BC in the south of the Iberian Peninsula is, quite probably, linked to the production of these very specific types, some of which, namely fish-plates, disappear in Campana ware repertoire around the 3rd century BC, and were probably preferred for specific alimentary habits among the southern communities (**fig. 5**).

On the other hand, on the western coast of Portugal, the production of gray ware continued until the end of the 1st millennium BC³⁷, absorbing morphological influences of Campana ware³⁸ and, later, of the earliest types of terra sigillata³⁹.

Among the communities of the interior areas (Alentejo), there is not, unfortunately, enough data to interpret the development of local production in the sphere of the Roman conquest. Although there are some evidences of regional gray vases that started to imitate quite precisely Campana ware, it is still unclear whether they should be associated with the same indigenous communities that produced the Greek inspired vases or to the military camps that existed in the area, even if the second scenario seems the most probable⁴⁰.

6. Conclusion

The southern territory of the Iberian Peninsula, due to its location, constitutes a peripheral area among the main commercial and distribution routes of the ancient Mediterranean. As a result, the occurrence of Mediterranean imports is relatively rare, at least until the event of Romanization, especially when compared to eastern areas. However, the circulation of Greek vases during the 5th and 4th century BC produced a considerable effect among these Far West communities, even if its intensity and reflex varies according to the different cultural areas. The Hellenistic influence is felt more strongly in the south of the Iberian Peninsula, where the dependency on and preference for the earlier Greek prototypes led to massive imitation between the late 4th and 2nd centuries BC, known as Kuass ware, and the food consumption habits connected with this phenomenon seemed to have persevered well into the Roman Era. In other areas, such as Northern Alentejo or the western Atlantic coast, and even if the Greek vases were not as common, it is still possible to identify productions with Eastern Mediterranean features, although it would be wiser to interpret them as inspirations rather than imitations in the true sense of the word. Another problem we should consider, especially in these last areas, is whether Greek vases and their subsequent 'imitations' preserved their original function. Such a scenario is admissible for the communities that inhabited the southern areas of the Iberian Peninsula, despite the possibility that some types may have developed different functionalities in their adaptation to a day-to-day use. However, one may question if the 'krater' inspired

³⁵ SOUSA 2009; SOUSA 2010; SOUSA – ARRUDA 2013.

³⁶ NIVEAU 2003; SOUSA 2009; SOUSA 2010; SOUSA – ARRUDA 2013.

³⁷ ARRUDA 1999–2000.

³⁸ SORIA ET AL. IN PRESS.

³⁹ BUGALHÃO ET AL. 2013.

⁴⁰ FABIÃO 1999.

vases from Alentejo shared any common function with their original prototypes, since they lack entirely handles that play an important role in their original use.

An entirely different scenario seems to have occurred in the Atlantic west coast. Here Greek influence seems to have converged into a single type: a considerable high footed cup with carinated profile and horizontal handles that seems particularly appropriated for the consumption of liquids. The choice of gray ware for the production of these Eastern Mediterranean inspired vases may be interpreted as an attempt to replicate, according to the type of ceramic production technology available in Alentejo and the Atlantic central coast, the dark tones of the Greek vases slip as well as the smoothness of their surfaces.

Although the data available for the study of these areas is still quite limited, it allows an interesting insight into how Greek and Hellenistic influences – that go beyond the simple material evidence, involving also culinary traditions and consumption habits – can be accepted, interpreted and transformed according to the specific cultural values of these diversified communities.

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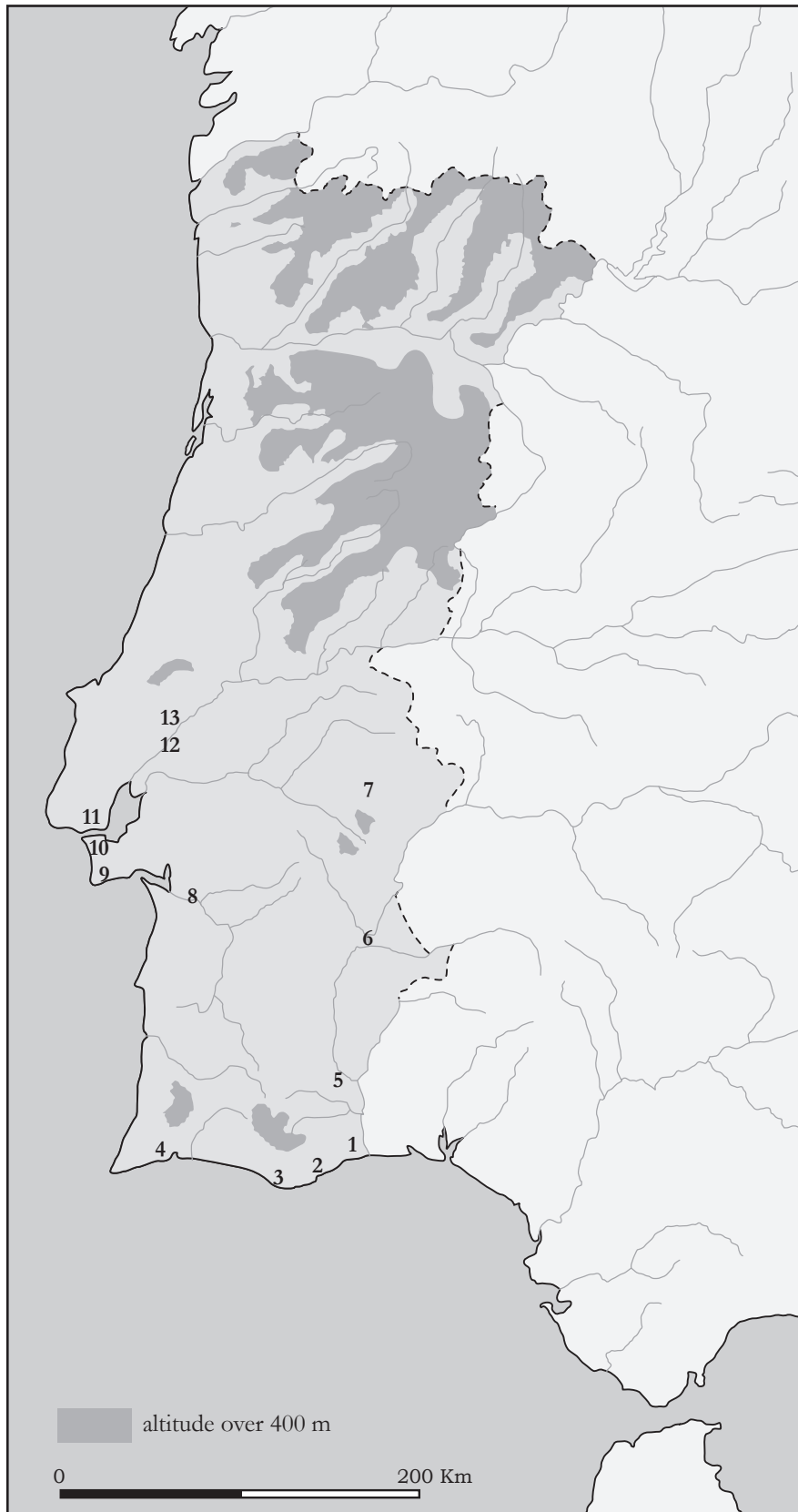
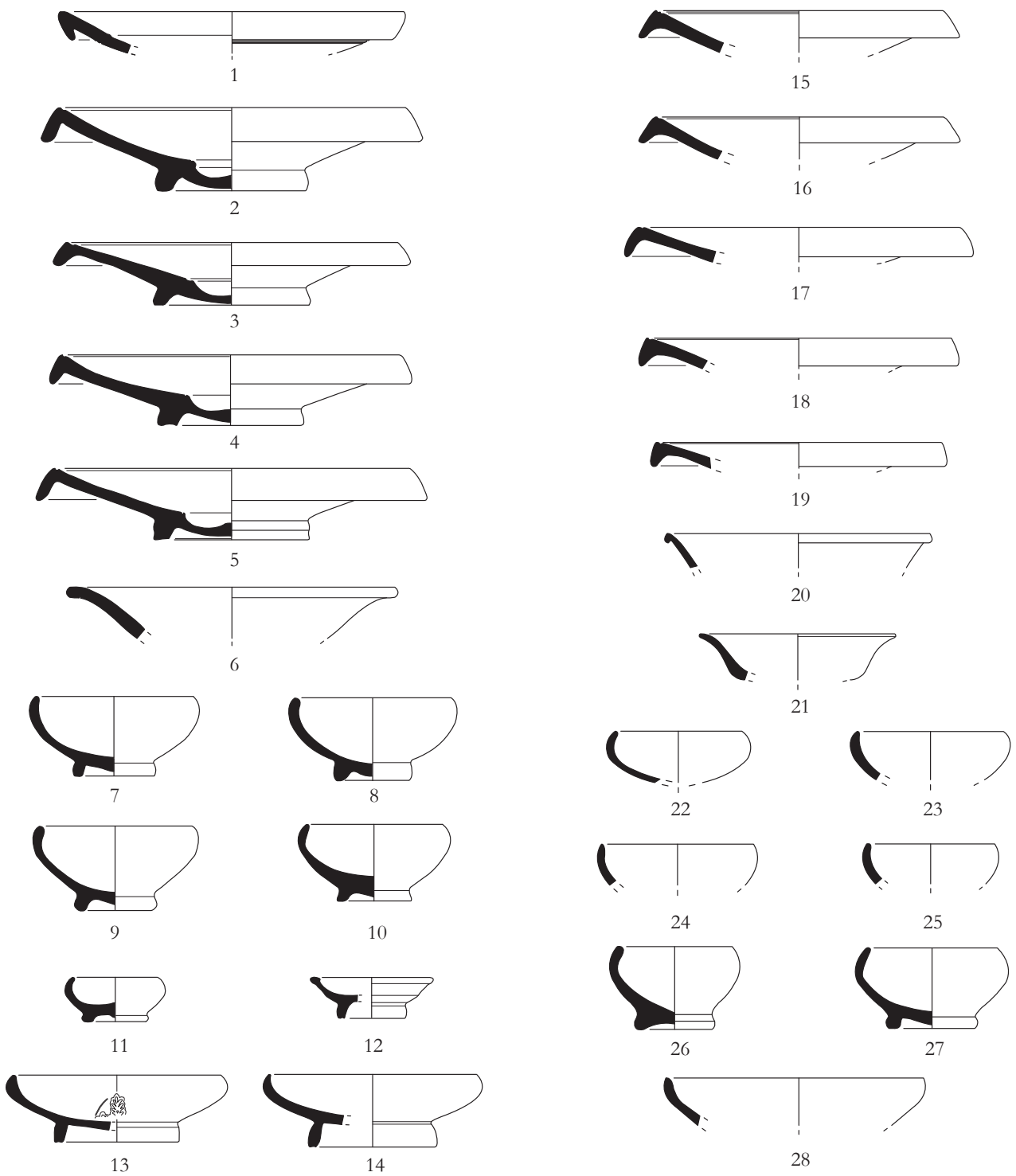


Fig. 1: Location of sites mentioned in the text (1 – Castro Marim; 2 – Tavira; 3 – Faro; 4 – Monte Molião; 5 – Mértola; 6 – Castro da Azougada; 7 – Cabeço de Vaiamonte; 8 – Alcácer do Sal; 9 – Lapa do Fumo; 10 – Almaraz; 11 – Lisboa; 12 – Porto do Sabugueiro; 13 – Santarém).



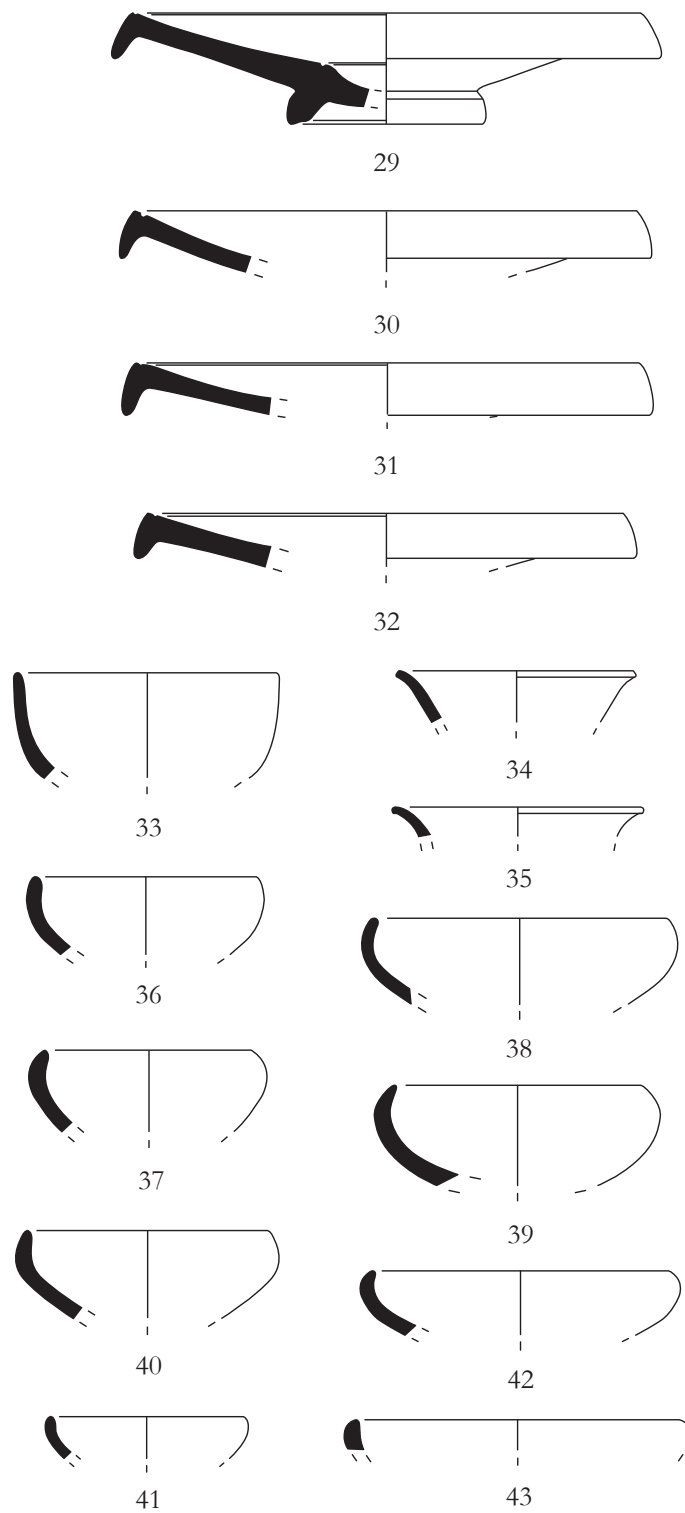
Castro Marim

Faro



10 cm

Fig. 2: Iron Age Kuass ware from Castro Marim and Faro (type Niveau I: 1; - II-A: 2-5. 15-19; - VIII: 6. 20-21; - IX-A: 7-10. 22-27; - Miniature: 11; - XI: 12; - IX-B: 13-14; - X: 28).



Monte Molião (Sousa - Arruda 2013)

10 cm

Fig. 3: Iron Age Kuass ware from Monte Molião (type Niveau II-A: 29-32; - VII: 33; - VIII: 34-35; - IX-A: 36-41; - IX-B: 42-43).

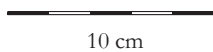
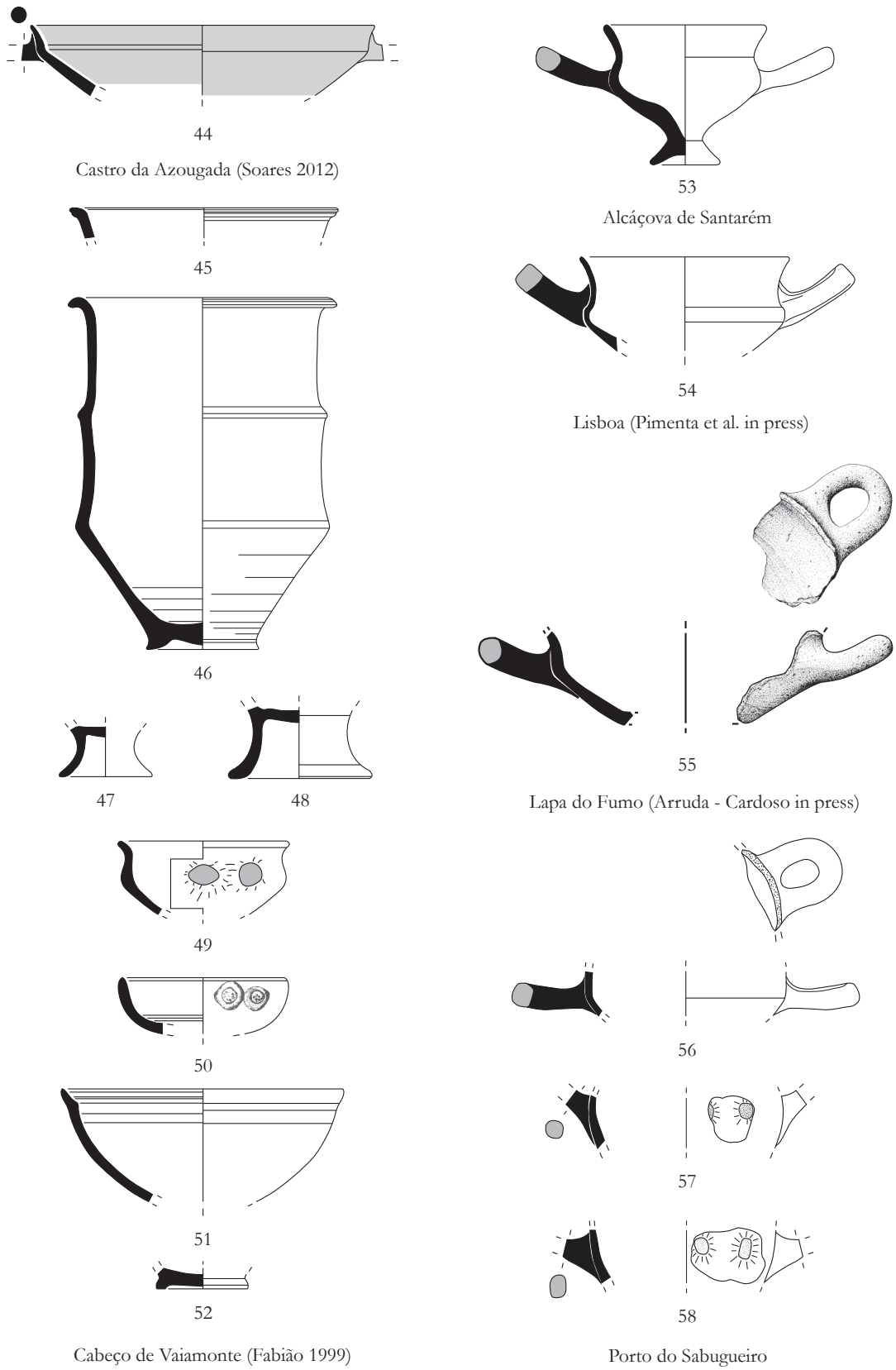


Fig. 4: Greek inspired vases from Alentejo and the West Atlantic Coast.

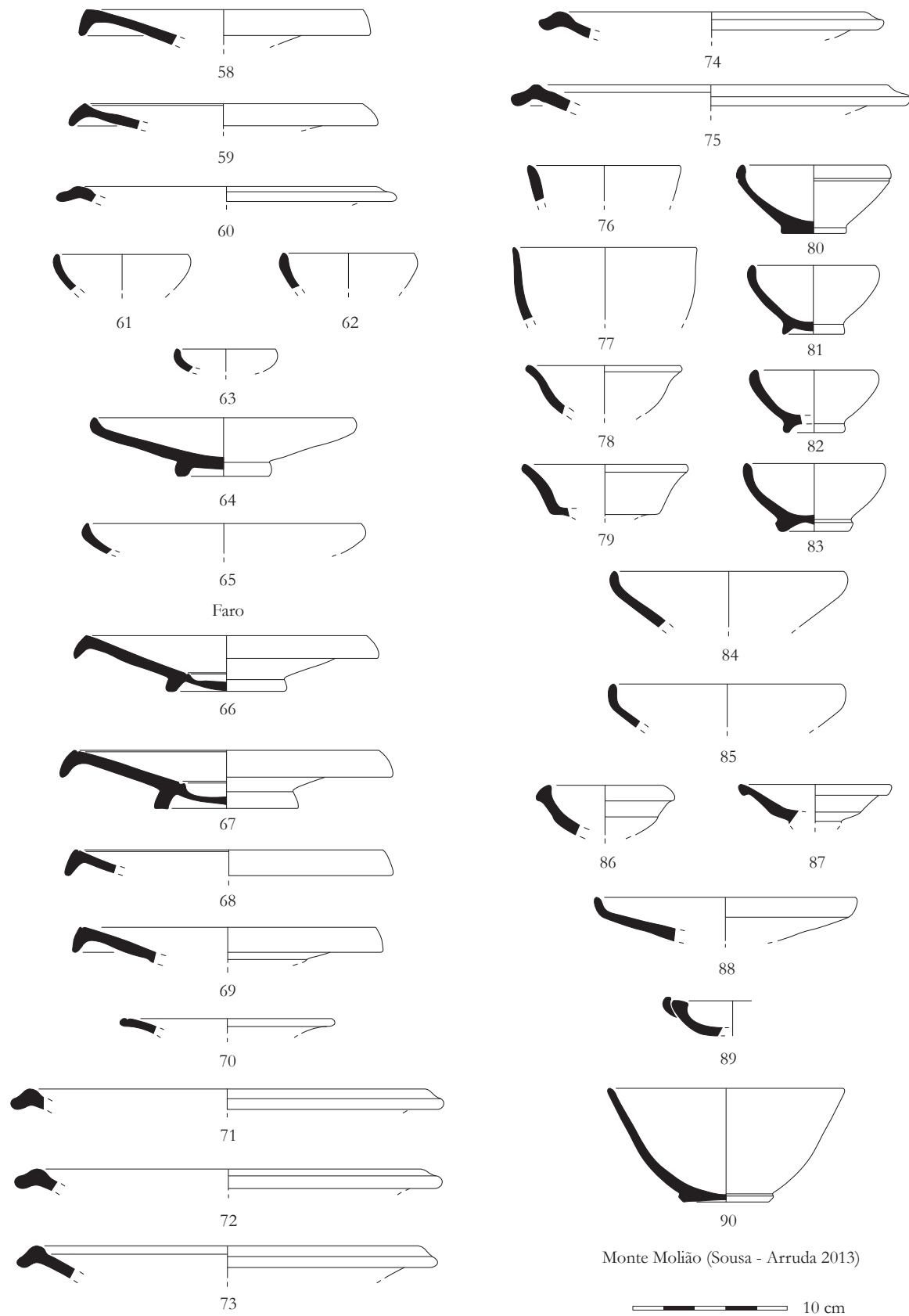


Fig. 5: Roman Republican Kuass ware from Faro and Monte Molião (type Niveau II: 58. 66–69; - V: 59. 71–73; - Morel 1331: 60. 74–75; - IX-A: 61–63. 80–83; - Morel 2256: 64. 88; - IX-B: 65; - IV: 79; - VII: 76–77; - VIII: 78–79; - X: 84–85; - XI: 86–87; - XVI: 89; - Lamboglia 31 or 33: 90).

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Preface by the Editors

It is with joy and pride that we present in this volume the papers delivered during the international conference: Traditions and Innovations, organized by the editors in Berlin in November 2013.

The gathering was the first conference of the International Association for Research on Pottery of the Hellenistic Period (IARPotHP) e. V., a network devoted to the advancement and growth of the study of Hellenistic ceramics. In 2011 IARPotHP was launched by seven colleagues who also constituted the founding board: Patricia Kögler (president), Pia Guldager Bilde (secretary), Andrea Berlin (editor), Zoi Kotitsa (treasurer) as well as Annette Peignard-Giros, John Lund and Guy Ackermann.

Sadly, preparations for the Berlin conference were overshadowed by Pia Guldager Bilde's death; in January 2013 she passed away after several years' struggle with cancer. The volume is dedicated to her memory.

Subsequently, Sarah Japp was appointed to the board to fill the position of secretary, essential for arranging the conference.

More than 70 scholars from 22 countries were welcomed in Berlin. Several institutions and persons were decisive in the implementation of the conference. Special thanks go to the Staatliche Museen zu Berlin SMPK and their General Director, Michael Eissenhauer, for the generous allocation of rooms in the Bode Museum and the Kulturforum. We are grateful to Bernd Rottenburg for his unfailing and competent commitment to the planning of the conference course. Stefan Gross, JOY Event Service, was responsible for the smooth technical support during the event. We thank the Excellence Cluster Topoi of the Free University of Berlin and Johanna Fabricius for providing the facilities to hold the first General Meeting of IARPotHP in the hall of the Topoi House.

Deep appreciation and gratitude is extended to the Deutsche Forschungsgemeinschaft (DFG) for financial support, thus ensuring the realization of the conference.

We thank Wolf Rudolph for editing the conference abstracts and for the linguistic revision of the papers. In the latter the editors were helped by Renate Rosenthal-Heginbottom who also took on organizational responsibilities during the conference. Particular gratitude for their active assistance in the run of the conference is extended to Benjamin Engels, Lars Heinze, Anneke Keweloh and Sascha Ratto. We warmly thank Andrea Berlin, the association's editor, for helpful support in the phases of editing and preparing the manuscripts for print.

Last but not least, we acknowledge with sincere thanks the involvement of numerous colleagues at home and abroad who personally contributed to the project's success by lecturing or participating in the conference and by delivering their papers for publication.

Manuscript preparation, citations and abbreviations follow the Style Sheet of the German Archaeological Institute (DAI, 2015). Contents and illustration permissions (drawings, photos, reproductions and graphs) are the responsibility of the individual authors.

Berlin, February 4th, 2016
Sarah Japp and Patricia Kögler

Preface by the chair of the IARPotHP

On behalf of the current Board and myself, we are very pleased to present the first volume in a new series of the proceedings of the conferences held by the International Association for Research on Pottery of the Hellenistic Period e.V. (IARPotHP).

The Association began activity in 2011 with the Board presented above. During the first General Assembly in Berlin on 9th November 2013, a new Board was elected: Zoi Kotitsa – chair, Christiane Römer-Strehl – secretary, Wolf Rudolph – treasurer, Andrea Berlin – editor, and Annette Giros-Peignard, John Lund, and Guy Ackerman as ordinary members. Our warm thanks go to Patricia Kögler, the first chair of the Association and Zoi Kotitsa, the second one, as well as to all of our colleagues who have been members of the two Boards. Due to some unfortunate events, the preparation of the first volume of the conference series was delayed. Nevertheless, the works of the Association continued and the second conference was held in Lyon in November 2015.

As part of the conference in Lyon, the General Assembly of the Association took place on 6th of November 2015 and the members elected a new board for the years 2016–2017 as follows: Ewdoksia Papuci-Władyka – chair, Sarah James – secretary, Christiane Römer-Strehl – treasurer, Annette Giros-Peignard – editor, and Marina Ugarković, Raffaella Da Vela, and Alexandros Laftsidis as ordinary members. Bärbel Ruhl was elected as the auditor and Susan Rotroff as trusted person. Zoi Kotitsa was elected as a webmaster and forum administrator.

During the General Assembly in Lyon, Professor emerita Stella Drougou (Aristotle University of Thessaloniki) was voted an honorary membership in the IARPotHP. We would like to thank Zoi Kotitsa for her initiating this process and Professor Drougou for doing us the honor of joining our Association.

The second conference in Lyon “Daily Life in a Cosmopolitan World: Pottery and Culture during the Hellenistic Period” was very successful with many lectures and posters. The proceedings are being prepared for publication by Annette Giros-Peignard, the elected editor of the Association and chief organizer of the conference. Our warm thanks go to all persons who prepared this event and participated in it.

The third conference with the subject “Exploring the Neighborhood: The Role of the Ceramics in Understanding Place in the Hellenistic World” will be held from June 1–4, 2017 in Kaštela in Croatia and is organized by Ivanka Kamerjarin of the Museum of Town Kaštela and Marina Ugarković of the Institute of Archaeology in Zagreb.

Although the publication of the present volume took longer than anticipated, we view it as an excellent start to a long and regular conference series of the IARPotHP. We would also like to thank all those who helped to complete this volume.

Krakow, July 10th, 2016
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