

Chapter 11

I reperti da Monte Aetòs / The finds from Çuka e Aitoit

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Oggetti provenienti da Monte Aetòs - scavi 1929

Dallo scavo del ripiano sopra il bel muro poligonale - dalla casa a nord-est di questo. Presento i principali - molti altri naturalmente furono trovati, ma non degni di ricordo perché di poco conto e comuni a trovarsi in tutti gli scavi, quali frammenti di ceramica, tegole, monete corrose; chiodi.¹

The excavations at Monte Aetos recovered a number of finds, though as Ugolini records, the vast majority of the potsherds, tiles, corroded coins and lumps of metal were simply discarded as being of no value. A certain number of objects were retained and Ugolini's manuscript text regarding these is reproduced here, accompanied by photographs where these exist. Notes have been written to accompany some of the objects and tomb groups for which images survive, especially when it was thought that it might help clarify the chronology.

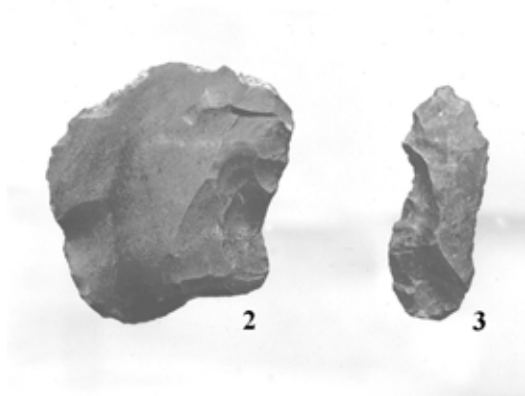


Fig. 11.1 Flint tools from Çuka e Aitoit, Cat. 2 and 3 (IA)

Materiale preistorico

1. Resti di un mazzuolo a penna
Di porfirite grigia, con foro. È conservata parte della penna, che era corta e grossa. Misura mm. 52 di altezza, il diametro del foro era di circa mm. 25; dall'orlo del foro al taglio della penna corrono mm. 30. È stato trovato alla superficie del terreno.

2. Raschiatoio di selce (Fig. 11.1)

Color giallastra, piatto, un po' a cuneo, misurante mm. 68 di larghezza massima. In una parte dell'orlo (ove c'è lo spessore maggiore) notasi uno strato bianco superficiale di qualche millimetro di spessore, che rivela il colore avuto esternamente dal nucleo di selce dal quale fu ricavato il raschiatoio. È stato trovato alla superficie del terreno.

A large, convex flake, possibly a scraper with a flat profile made on yellow-coloured flint. The tool has a flat ventral face, a slightly convex dorsal face and has a maximum width of 68 mm. The tool appears to have been retouched intermittently along the convex edge. The large size of the tool and the flake technology used to produce it suggest that it is probably Palaeolithic in date. Indeed, in form, the tool resembles a number of artefacts found more recently on the southwest-facing slope of Çuka e Aitoit and assigned to the Early Palaeolithic. Unfortunately, no details of the striking platform or bulb of percussion of Ugolini's tool survive, to enable a more precise identification. (KF)

3. Coltello di selce cenerognola (Fig. 11.1)

Ben conservato, misurante mm. 55 di massima lunghezza; mm. 20 di massima larghezza; e mm. 7 di spessore pure massimo. Da una parte è piatto, dall'altra

ha una costola lunga circa un terzo della sua lunghezza e posta al centro. La parte opposta alla punta mostra traccia della testata del nucleo dal quale fu staccata.

A retouched blade, possibly an end-scrapers, made of ash-coloured flint. The tool is 55 mm in length; 20 mm maximum width and has a breadth of 7 mm. The ventral face is flat; the opposing face has a central dorsal ridge that extends for two-thirds of the length of the tool from the pointed distal end. The proximal end of the tool retains part of the striking platform of the core from which it was struck. In form and size, this tool resembles a number of Aurignacian artefacts dating to c.45-28,000 bp., found by Cardini at nearby Xarra, and which may have been manufactured by some of Europe's last surviving Neanderthals.² Unfortunately, the technological details required to confirm this are not discernible from Ugolini's existing photograph. (KF)

Other prehistoric tools from Çuka e Aitoit

3a. Limestone tool (Fig. 11.2)

In 1998, during a visit to the site, the incidental discovery was made of a large Palaeolithic limestone tool. The tool has provisionally been identified as a Lower Palaeolithic unifacial biface (C. Runnels, pers. comm.). The biface measures 145 mm long, 116 mm wide and 24 mm thick at the widest point. It was found lying amongst the limestone scree on the mid-to upper west-facing slope of the mountain, below one of the sections of curtain wall. (KF)

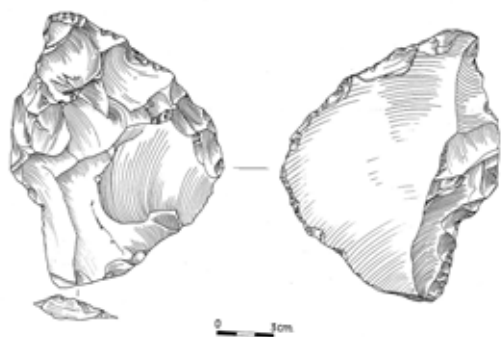


Fig. 11.2 Limestone tool from Çuka e Aitoit, Cat. 3a (BF, K. Francis)

3b. Other artefacts

During a second visit to the site the west-facing slope was examined in more detail and further worked material recovered. The artefacts were all made from the same grey silicious limestone and comprised a number of large flake tools ranging from 10 to 15 cm in length. One piece had been finely retouched to form a convex scraper. The tools have appear to be consistent with the same Early (Lower) Palaeolithic, non-Levallois, flake technology as the biface. Artefacts of such great antiquity in the form of handaxes are abundant in Europe, although extremely rare in the Balkans.³ These new finds contribute to the growing body of data relating to the early human settlement of the Butrint area around 200,000 years ago. (KF)

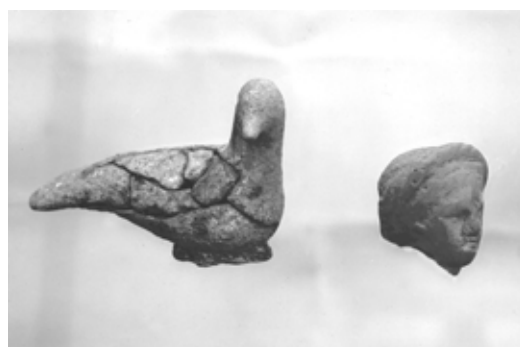


Fig. 11.3 Terracotta figurines from Çuka e Aitoit; bird Cat. 4 and female head Cat. 5 (IA)

Terrecotte

4. Piccola colomba (Fig. 11.3)

Vuota internamente, ricomposta da vari frammenti, trovata entro la 'casa' in parte scavata, che è situata presso la cisterna del primo ripiano. Misura mm. 80 di lunghezza e mm. 55 di altezza.

Mould-made figurine of a bird, set on a cylindrical, broken plinth. The lack of definition suggests a date of the 2nd-1st century BC. (BM)

5. Testa di statuetta (Fig. 11.3)

Stile abbastanza buono, nonostante una capigliatura che ha una specie di treccia sul davanti e il crobilos a tergo. Misura mm. 40 di altezza.

Female head belonging to a statuette, broken at the neck; 2nd-1st

century BC. She is wearing a narrow diadem, below which the hair seems to be divided in the centre and drawn into a knot at the back of the head. Round face with triangular forehead. The lack of definition of facial features suggests a date of the 2nd-1st century BC.⁴ (BM)

Both of these objects are mould-made; though, both of a late production period. They might possibly have been produced locally. Stylistically, they are comparable with objects found elsewhere in the Greek world. In particular, the figurine represents a common Hellenistic type, belonging generally to the so-called *Tanagra* figurines common at most Hellenistic sites in the Mediterranean. The context or function of these objects is more difficult to establish: both are common types of figurines that can serve as toys (in domestic contexts) or as funeral gifts. Other figurines have been found at the site during the surveys and excavations carried out by Blavatski and Islami during the 1960s and by Budina during the 1970s.⁵ (BM)

6. Cilindro di terracotta giallastra

Rotto, ricomposto da tre pezzi, vuoto internamente. È conservata la parte superiore ornata come di canaletto di 13 mm. di larghezza e 2 di profondità, interrotto in quattro punti equidistanti da sbarre rilevate. Più sopra emerge una semplice bordura. Sul piano del cilindro forma una specie di piccolo recipiente. Misura mm. 95 di attuale altezza; 70 di diametro del corpo del cilindro; e mm. 3 di spessore.

Sculture

7. Frammento di scultura (Fig. 11.4)

Mostra la parte superiore di un corpo femminile vestito. Misura mm. 135 di altezza; è di calcare biancastro; è stato trovato entro [...]. Tra le spalle vi è un buco per l'innesto della testa.

Bronzi

8. Bella lucerna (Fig. 11.5)

Di bronzo fuso, a pareti molto spesse, rinvenuta entro [...]. È ben conservata: manca soltanto del coperchio, del quale vedesi il perno di snodo. Misura mm. 145 di lunghezza, e mm. 60 di altezza, compreso il



Fig. 11.4 Limestone figurine from Çuka e Aitoit, Cat. 7 (IA)



Fig. 11.5 Bronze lamp from Çuka e Aitoit, Cat. 8 (IA)

manico. Ai lati vedonsi due appendici con foro: forse per la sospensione. Il beccuccio è molto lungo.

A lamp with a bulbous body and a long narrow nozzle flaring to a round tip. A vertical band handle is set on the fluted stem. The filling hole has a raised collar with a small lug at the rear for a transverse fitting lid. The lamp is very similar to Bailey's Q2544 Hellenistic lamp of the 2nd century BC.⁶ [OJG]

9. Fibula

Con una specie di pinzetta formata dall'arco e l'ardiglione per dar molla a questo. È di un tipo che ho già incontrato altra volta in Albania. Misura mm. 85 di lunghezza. Il corpo è di sbarra a sezione quadrata.

10. Manico di coltello di ferro rivestito d'osso
Mal conservato, lungo mm. 115 e avente mm. 8 di spessore medio. Dove è più stretto vi è una fascetta di lamine di bronzo. I chiodi che tengono fermo il rivestimento d'osso sono di bronzo, e la loro testa è ornata: due sono a rosetta e uno a conchiglia.

Inscriptions (Fig. 10.2)

11. An inscription is recorded in a pencil text and a photograph. It seems to have formed part of the structure of the structure of the 'terza tomba'.

MAX
VIII
COELIV[S]

('Max(imus?) / 9 / Coelius').

Ugolini's account – given in Chapter 10 – does not make clear whether the text was reused in making the tomb or not, but it seems possible that it was. The text is clearly not complete: the 'V' of Coelius is truncated. It is possible that the surviving left edge of the stone represents the original left side of the inscription; and while all other edges have been subject to reworking, the large *vacat* below the third line suggests that this was the last line of the text. It is difficult to say whether the text began with the first preserved line; though, it is probably doubtful that it did.

Its nature is unclear. The three surviving words give little to go on. Max(imus) might be a part of the imperial titlature *pontifex maximus*, but is far more likely to be the name of the subject or honorand of the text. The numeral 9 is most likely to refer either to the number of a military unit, legion, cohort or *ala*; or to a part of the age at death (in this case probably in months or days). It is worth noting that the Legio IX Hispana or Macedonica may have been a new legion (or a reformation of a Caesarian legion) formed by Octavian 41-40 B.C., which served with him till Actium. The 9th legion was stationed in Pannonia between A.D. 9 and 43 (with a brief period of service in Africa against Tacfarinas, 20-24; dispatched to Britain A.D. 43 onwards); note also *CIL*

III.13977 from near Split, which mention a "Nonan. veter[anus]" (a 'veteran of the Ninth?').⁷

The name Coelius, given its subsidiary position in the text, is not that of the honorand (Maximus). Coelius is probably in the nominative, and must be the individual, or one of the individuals, who has done or effected the act, which the text is intended to record. The name is found in Rome and Italy (above all in northern Italy), and in a few attestations in the provinces (in particular, the Spanish, Gallic and Danubian provinces). In the east Adriatic, there is a concentration of some sixteen individuals in the area of Salona /Split. Perhaps more relevant are attestations from Patrae and from the area of Dyrrhachium.⁸ The latter is from Tarraco in Spain, records a family of Coelii who emigrated from Dyrrhacium in the Augustan period. The Coelius mentioned in the present inscription may well be related to the Coelii of Dyrrhacium.

Cautiously one might suggest that this is a funerary text, with Maximus (whose name is written in larger letters) being the deceased, and Coelius the heir, responsible for constructing the funerary monument (governing a verb such as *posuit* or *fecit*). The fine lettering, in particular the 'C' and the 'O' of Coelius, are reminiscent of republican letter-forms, although the overall impression is that the text should be placed in Julio-Claudian period, perhaps in the reign of Augustus. (EB)

The funerary material⁹ (OJG)

12. Seconda tomba (Fig. 10.1)

A photograph, marked as Monte Aetos, exists in the collection of the archive of the Missione Archeologica Italiana of a group of funerary finds. The presence of a glass *unguentarium* seems to mark this out as the 'Seconda tomba'. It is a simple cremation group with a small double handled *pithos*, a platter, a glass *unguentarium* and the remains of a lamp. Both the glass vessel and the lamp probably date to the 1st or 2nd centuries AD.

13. Quinta tomba (Fig. 10.3)

A group consisting of an iron spearhead, two rings, an iron spatula, a small *Pelike*

and two lamps. The grave probably dates to between the 3rd to 1st centuries BC.

14. Tomb n. 2 (Fig. 10.4)

This small group of grave goods comprises a series of ceramic, glass and metal objects. The fragmentary lamp, probably a Loeschke type VIII of the 2nd century AD, has a discus scene of two gladiators in combat, a Sammie and Hoplomachus. The figure on the right, facing right, has sunk onto his knees. The standing figure to the left has his right arm drawn back for a deathblow. This scene, or variants of it, is commonly found on the *discii* of gladiator lamps; for example, Bailey Q2769, 2791.¹⁰

15. Tomba n. 4 (Fig. 10.5)

A cremation burial group comprising a small double handled *pithos*, jug, small cups, lamps and *unguentaria* and an iron knife. This collection is quite diagnostic, though unfortunately the possible date-range is wide. Similar groups have been recovered locally from the necropolis of Phoenicê. Groups there have been dated to between the 3rd to 1st centuries BC.¹¹

Notes

¹ See Chapter 12 for the excavation details of objects 4-10, and Chapter 10 for the excavation details of objects 11-15.

² Korkuti 1983.

³ Runnels and van Andel 1993.

⁴ Davidson 1952: 57, Pl. 36, fig. 399.

⁵ Budina 1970.

⁶ Bailey 1996: 8.

⁷ For details on the 9th legion, see Keppie 1984: 208.

⁸ Patrae: (*CIL* III.504); Dyrrhachium: (*CIL* III.608; *AE* 1978.753, and *AE* 1995.974).

⁹ See Chapter 10 for descriptions of the graves and grave goods.

¹⁰ Bailey 1988: 345, 347.

¹¹ Leppre and Gamberini 2003.

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Appendix

The Mount Mile Pan

Louise Schofield

The bronze statuette of the god Pan (Fig. 11.6) has long been considered a find from Butrint.¹ The recent discovery that it is described in the unpublished excavation records of Selim Islam as originating from a site 6 kilometres from Çuka e Aitoit has prompted a reassessment of the evidence.² Apparently, the figurine was found in 1981, by a team of Albanian soldiers sent to build an anti-aircraft gun emplacement on the western slopes of Mount Mile in southern Albania. They were digging at the site of the long-abandoned Ottoman village of old Mursi, facing across the straits of Corfu towards Corfu town, ancient Kerkyra. As they dug the steps down into the bunker they found an exceptionally fine bronze figurine of the goat-god Pan, associated with some walls and a quantity of pottery, reputedly Hellenistic in date: it seems probable that a small sanctuary to Pan once stood there.

Now in the collection of the Institute of Archaeology in Tirana, the Mount Mile Pan is a figurine of particular quality, broken off just below the knee, but otherwise in an excellent state of preservation, with a height of 17 cm.

His head and face are essentially those of a bearded man with slightly coarsened features, rough hair, pointed animal ears and dewlaps hanging from either side of his chin. His eyes are wide and staring and his mouth slightly open. There is no trace of horns, which makes him an unusual, though not unique, representation of the god.

From the waist up he is essentially human, though from the waist down he has goat's legs, which would almost certainly have ended in cloven hooves had they been preserved. He is shown naked, ithyphallic,



Fig. 11.6 The Mount Mile Pan (L. Schofield)

and wearing the pelt of a wild cat (identified as a lynx in the Homeric Hymn which describes him), knotted at his right shoulder and slung over his left arm. His torso is twisted slightly, with his left leg in front of his right, giving the statuette movement and grace, and the smooth musculature of his upper body is complemented and contrasted by the swirls

on his goat-legs and on his lynx pelt, both of which share the same patterning.

In his left arm Pan is carrying a *lagabolon*, one of his chief attributes. The *lagabolon*, which was both shepherd's crook and throwing stick, reflects one of the dualities of his nature, namely that he was simultaneously a shepherd (and hence a protector of animals) and a hunter.

His right arm is raised and in his hand he holds an *alabastron*, from which he is pouring oil onto his phallus, a pose far more commonly adopted by another fertility god, Priapos, with whom Pan is sometimes iconographically associated. In his role as a nature god Pan was associated with such orgiastic rituals, important in ensuring the fertility of the herds and the harvest.³ Close comparanda, in which Priapos is portrayed in such a pose, include a bronze in Naples Museum and one in Lyon.⁴

Iconographically, the Mount Mile Pan could be a Hellenistic original or an early Roman copy: only an excavation of his find spot can give a definitive answer to this question.

The worship of Pan began in the isolated mountainous lands of Arcadia in the Peloponnese, southern Greece, in a landscape similar to that around Butrint and Cuka e Aitoit. Born to the god Hermes and a nymph, his name derives from the Greek word *pa-on*, which means herdsman, though its etymology is sometimes erroneously given as *pantes* ("all"), as in the Homeric Hymn dedicated to him.⁵ He was above all a god of nature in all its forms, a god who lived in beautiful and wild countryside, who inhabited the shadows of the woods and forests and haunted the pastures and the uplands of hills and mountains. He was, in essence, a personification of the life led by the human and mythical dwellers in such a landscape, and lived his life amongst them, with nymphs, shepherds and herdsmen as his constant companions.

From Pan's Arcadian heartland his worship spread out to Athens and to Attica in the early fifth century BC. After the Athenians defeated the Persians at Marathon, they built a shrine to Pan in a cave on the north-west slopes of the

acropolis in Athens and held animal sacrifices and torch-races every year in his honour.⁶ This cave—was identified in 1896/97 and in the excavations—was found a fine rock-cut relief of Pan playing his pipes to nymphs.⁷

There are no representations of Pan known so far that predate this spread of his cult to Athens, but it seems probable that his goat-like nature was already established from the time he was first worshipped in Arcadia. Representations of him from the fifth century onwards portray him in two ways, one much more animal (with goat's legs, cloven hooves, bearded and bestial face and horns), and the other more purely human, sometimes just with small horns to identify him.⁸ The differences in type may reflect the diverse aspects of his character.

Once his worship had been taken up by the Athenians, it quickly spread to other areas of Greece and then up to the north, out to the east and to the cities of Asia Minor.⁹ Even as his worship spread, Pan retained his quintessential character as a god of nature, and the places at which he was worshipped reflected this. Although shrines were sometimes built to him in cities, his sanctuaries were more often to be found in wild and isolated places, on mountainsides, in grottos and in caves.¹⁰ That the Mount Mile Pan should have been found in such an isolated spot is thus entirely appropriate.

It is further worth noting that there is one last way in which the discovery of Pan on the slopes of Mt Mile looking across to Corfu is so very apt. Plutarch tells a strange tale of an event that took place in the region during the reign of the Emperor Trajan (AD 98-117), whereby passengers on a passing ship heading for Italy heard a cry from Paxos hailing the pilot of the ship, announcing that the Great God Pan was dead and telling him to pass on the news as he passed Palodes in southern Epirus.¹¹ The mysterious nature of this event has been much discussed by scholars.¹² Whatever the true significance of this story, the Mount Mile Pan was perfectly positioned to hear the cries of dismay and mourning that rose up at the news of his untimely demise.

Notes

¹ Tirana Archaeological Museum, 13836. Eggebrecht 1988: no 300.

² Selim Islami's manuscript on the excavations and surveys at Çuka e Aitoit is being prepared for publication by the Butrint Foundation, and will appear in the final publication detailing the investigation at this site and at Kalivo. See also the introduction in this volume.

³ Johns 1982: 42-56.

⁴ For the Naples statuette (National Museum, RP 27732), see Johns 1982: fig 32. For the statuette in Lyon, see Boucher 1973: no. 166.

⁵ According to legend Pan's father is generally accepted to be another Arcadian deity, Hermes, and his mother to be a nymph, though there are many variations of the tale. In the Homeric Hymn dedicated to him, Hymn 19, he is described as son of Hermes and Dryops. A résumé of the main legends on the birth and parentage of Pan is given in Jost 1985: 460-464. For the etymology of his name, see Herbig 1949: 15-16. His name is given as deriving from *Pantes*, because he pleased all the gods when his father Hermes took him up as a baby to Olympus; see, Homeric Hymn 19.46.

⁶ Herodotus *The Histories* 6.105. Pausanias (8.6-7) recounts the tale of his visit to Mt Parthenion in Tegea, at the spot where Phidippides met Pan returning from Sparta, and mentions a sanctuary to Pan that he found there and the tortoises held sacred to him by the local villagers.

⁷ The worship of Pan is often associated with a cult of the nymphs. At a sanctuary at Akakesion, a Hellenistic sanctuary mentioned by Pausanias and discovered and drawn by Edward Dodwell, there was a stone relief depicting nymphs and Pans. Similarly, a mountain sanctuary was dedicated to Pan and the Korykian nymphs at the Korykian Cave, not far from Delphi on the slopes of Mt Parnassos; this sanctuary was also visited by Pausanias. For further details, see Herbig 1949: 17.

⁸ A catalogue of depictions from Arcadia and a discussion of the two types and their significance can be found in Jost 1985: 464-467.

⁹ Farnell 1977: 431-434.

¹⁰ Jost 1985: 459.

¹¹ Plutarch *De defectu oraculorum* 419b-e.

¹² Boardman 1997: 40-43.

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