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## 2 A City between Greece and Illyria

In 627 BCE Greek colonists from Corinth and Corcyra (Corfu) founded the city of Epidamnos in the Illyrian territory of the Taulantians. Near a port and fertile countryside, it developed into a trading hub between Greece and Illyria. By the 6th century the wealthy families of Epidamnos were participating in the Olympic games while the city paid for a treasury at Olympia.

The name Dyrrhachion appeared in the 5th century on its coinage, whereas Epidamnos was still used in the Greek sources of the time. The widespread diffusion of its coins testifies to the economic success of the city. Despite flexibility in its constitutional oligarchy, a civil war erupted between oligarchic and democratic factions in 435. The intervention of Illyrians, Corcyra and Athens, on one side, and Corinth on the other was a prelude to the Peloponnesian War, fought between Athens and Sparta and their respective allies (432-404 BCE). The crisis lasted until the end of the 5th century BCE. The city was left in ruins.

Epidamnos does not leave much of a trace during the 4th century. It is implicated in the instability in the Balkans when the Illyrian State tries to limit Macedonian expansion

to the Adriatic. In 314, Cassander, king of Macedonia, seizes Epidamnos. The Corcyrians then free the city and hand it over to the Illyrian king Glaukias. Then his successor Monounios integrates it into his kingdom. The coins of this period combine Corcyraean's emblem of a cow nursing with the jaw of a wild boar, the king's emblem, on the obverse side (1), and on the reverse, Monounios' name with that of Dyrrhachion (2).

According to the funeral inscriptions of the period (3), the Illyrian element was growing considerably in Epidamnos-Dyrrhachion's population, especially during 2nd-1st century BCE. Completely assimilated, they rose to high-level positions, such as magistrate of the mint.

## The Art of Coroplasty in Dyrrhachion



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The number of different 'series' of terracotta figurines as well as the characteristics of the local clay, homogenous colour and texture, proves that most figurines were locally produced. Only some rare *protomes* from the end of the Archaic period were imported from Ionia and perhaps also from Southern Italy. Coroplastic production in Dyrrhachion is also attested by the presence of moulds (1): in 2005 a

rescue excavation in the northern part of the ancient city brought to light about twenty moulds, some of which were used to produce figurines identical to those found at the Artemision. Overall, there is plenty of evidence for ceramic production in the area, mainly the remains of workshops – clay preparation basins, kilns and pottery dumps – in many parts of the ancient city and specially in the valley to the north of the Daute hills (map p. 4, no. 9). The products of these artisans, who flourished in the Hellenistic period, are found widely diffused throughout Illyria.

Thanks to the number of fragments discovered we can reconstruct complex 'series' of five or six consecutive generations with several 'parallel moulds' in each generation. These series sometimes contain several versions of one type, differentiated by retouching the hair, the drapery, or rarely the face. Often the coroplasts personalized their production, by adding to some figurines before firing small modelled pieces, like rosettes and earrings. Nevertheless, most of the terracotta figurines from the Artemision are of poor quality and were indeed tacky votives, mass-produced (2-3) for a clientele without much aesthetic regard.



## A Sanctuary of Aphrodite?

The identification of the sanctuary as that of Aphrodite, first proposed by the excavators since 1970, remains common in the scarce bibliography on the subject. The assertion relies on the literary attestation of Venus' importance in Dyrrachium (Catullus 34, 11) and moreover, on the interpretation of the numerous female *protomes* or busts (1-2) as images of the goddess of love. The 'rustic' appearance and heavy features of most of the faces, as well as the typical headdress some of them are wearing, would argue for an Illyrian origin of the cult.

In fact, aside the *protomes*, only four statuettes certainly represent the goddess. One, which dates to the 4th c. BCE, (3) is a rare type known from an example in the Louvre, called 'Aphrodite with a book' (6): the goddess sits with a *diptych* (wax tablet) open on her knee and a winged Eros leaning on her shoulder. This is undoubtedly the most beautiful figurine found on Daute hill. Three others fragments (4), certainly of a later date, show the goddess' birth: according to the myth she was born from the foam of the sea. Here she is kneeling with her torso naked, between the two valves of a large open seashell. This is a rather mediocre version of a familiar type well known elsewhere (5).



## A Sanctuary of Demeter and Kore?



According to traditional interpretations, the *protomes*-busts represent the *anodos* of Kore-Persephone, daughter of Demeter, i.e. the moment she escapes from the Underworld where the rest of her body still remains. Generally, it is said that this kind of representation would have been reserved for a Great Goddess representing the reproductive powers of nature. Then the presence of such a large number of *protomes* should lead to the identification of the sanctuary on the Daute hill as the one of Demeter and

Kore. In fact many sanctuaries in Magna Graecia (southern Italy) and Sicily, identified as sanctuaries of Demeter and Kore, yielded numerous identical *protomes*.

However, according to a new interpretation, the *protomes* do not have a particular signification: they are simply truncated statuettes. Nothing identifies any of them as a precise divinity: all the types dedicated on the Daute hill – either nude or clothed, with or without forearms, with or without an offering (1-4) – were common in other sanctuaries of female deities in the Greek world. The explanation is that they represent the mortal woman who made the offerings rather than the goddess to whom they were offered.

With the exception of one lone *protome* of a woman carrying a cross shaped torch (5), a dedication characteristic for Demeter sanctuaries, the rest are of common types that do not indicate the deity to whom they were offered. Moreover, another site discovered in north east of the city in the area of Keneta (map p. 4, no. 3) could be identified as a Demeter sanctuary.





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## Artemis in Terra-cotta

Among the statuettes that can tell us to whom the sanctuary is dedicated – besides the very rare images of Aphrodite – fragments of some dozens statuettes have been recognized as representations of the goddess Artemis.

The oldest iconographic type of Artemis from the 6th – 5th c. BCE depicts her in a position of authority, solemnly enthroned, identified by her Phrygian cap (1). Another more recent type of the 4th – 3rd c. BCE shows her as a huntress (2): dressed in a short tunic (or *chiton*) on which she wears a fawn's hide (*nebris*), a lion's skin and a Phrygian cap on her head and short boots; she is often accompanied by one or two dogs. This iconographic type, known as Artemis-Bendis, is well documented in southern Italy, especially Tarentum. The statuettes vary in size: the majority measures about 25 centimeters while the most ambitious are well over 60 centimeters in height (3).

Some fragments also attest to the presence of other iconographic types of the goddess, such as Artemis holding a fawn (4) or leaning on a herm.



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## Foreign Coins. Money Dedication

The foreign coins, on the other hand, are quite rare and are exclusively of bronze. With the exception of a coin from Ephesus, holding the emblem of that Ionian city, a bee (1), the majority come from relatively nearby locations: mainly Apollonia – the head of Apollo / obelisk (2-3) – one coin from Shkodra, two from Ambracia – Apollo / Zeus standing (4-5) – one from Epirus and one from Corcyra – Poseidon / ship (6) –; all date to the 3rd – 2nd c. BCE.

These coins, local and foreign, are always of small value. The absence of coins made of precious metals (silver or gold), which did exist in the coinage of Epidamnos-Dyrrhachion, is remarkable. This shows that like the terracotta figurines, these were modest offerings to the deity. They can be understood as a tithe, either a tenth of the dedicant's property or of a profit he made, probably with the help of the deity. The excavations in other ancient sanctuaries have revealed that the initial kind of money dedication was in the form of small piles or groups of coins thrown on the ground. The money dedicated to the deity remains her inalienable property, which is the reason why it is found among the discarded offerings.



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The third type of coin found in the sanctuary holds the shining head of Helios on the obverse (5) and on the reverse, the prow of a ship, a reminder of the importance of maritime trade; the ethnic ΔΥΡ at the bottom and the name of the monetary magistrate above (6). Its weight and value were half that of the Zeus / tripod type.

## 12 Dyrrhachion Coins

The nearly 650 coins found during the excavation at Daute are not well preserved. They illustrate the most important series of the bronze coinage issued from Epidamnos-Dyrrhachion from the 3rd to the 1st c. BCE.

The coin with the greatest value is the Zeus / tripod type that shows the head of Zeus on the obverse (1) and a tripod of Apollo in a crown of laurel on the reverse (2), with the ethnic ΔΥΡ (the first letters of Dyrrhachion) at the bottom and the name of the magistrate responsible for the minting on either side of the tripod. The choice of Zeus for the obverse attests to the importance of the cult of Heracles' father in the city.

The majority of the coins found belong to the Heracles / arms type, which date back at end of the 4th c. BCE. But mostly, they represent a recent form of this type which appears around the middle of the 3rd c. BCE: the head of Heracles, the mythical founder of the city, on the obverse (3) and on the reverse his arms, the bow, club, and quiver along with the name of the monetary magistrate (4). These coins weigh only a third of the Zeus / tripod type.



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## Artemis in Marble and Bronze

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The deposit on the Daute hill also yielded images of Artemis in other materials. One small bronze of the Hellenistic period shows the goddess standing, with a short tunic tied around her waist and perhaps holding a torch (1).

The small marbles are more numerous. For the most part they consist of fragments that do not tell us much, except that the short *chiton* and boots identify the statuettes as Artemis. Two better preserved sculptures of excellent workmanship from the 4th or 3rd c. BCE deserve special attention. They both depict the goddess standing, leaning on her right leg and wearing *chiton* and fawn hide (2, 3). Above all, the number of these fragments attests to the production of series of these small marble offerings which were noticeably more valuable than their terracotta counterparts.

Finally, on a fragment of a small bas-relief (4) Artemis appears in a long tunic with an animal, probably a deer rather than a dog.



... Ἄρτεμιτι ἀνέθηκ[εν]



## Some Fine Ware Pottery

## 18 Dedications to Artemis

Systematic examination of pottery fragments led to the discovery of a few sherds that belonged to two large *skyphoi*, or drinking cups, from the middle of the 4th c. BCE, decorated in the so called 'red figure' technique. The scenes that were depicted are too incomplete to be recognizable. But under the lip of each fragment is an inscription, also painted in the red figure technique, in letters of a monumental character that are highlighted by added red colour. In the first one we can read the common formula of a dedication (1): "[so and so] gives this as an offering to Artemis"; the other (2) only preserves the name of the goddess Hekate, whose cult is often associated with that of Artemis and has the same attributions as her. Through these artefacts we have the epigraphical confirmation concerning the identification of the sanctuary on the Daute hill already suggested by the terracotta offerings.

Sanctuaries in the Greek world have yielded numerous dedications on vases, which were in general incised after the vessel was fired, probably by the dedicants themselves. Some graffiti found in the Artemision of Daute attest to this common practice there. The name of Artemis

can even be conjectured on one sherd (3): [APT]AMITI. By contrast, the two painted inscriptions are exceptional both for their technique and for their imitation of inscriptions on stone. Moreover, they were written by either the potter or the painter, before the *skyphoi* were fired: thus these two pots must have been specially ordered to an Epidamnos-Dyrrhachion workshop.

Aside from everyday pottery or that painted with a uniform, brownish-black slip, some fragments with high quality figural representation are notable: they are made in the so called 'red figure' technique (the figures stand out in reddish-orange on the black background of the vase). A few examples – a sherd with a cithara player (1), another with a young woman carrying a plate of offerings and a *oinochoe* (2), another with a woman's head (3) – give a good idea of the level of expertise attained by the painters and potters of Epidamnos-Dyrrhachion who in the 4th c. BCE were imitating productions from South Italy.

Pottery with a black slip, decorated with molded figural scenes in relief are another specialty of the local potters. Again, we have ritual scenes shown on some fragments from these vessels: a winged Nike preparing to slaughter a bull whose snout she is lifting (4), two women playing musical instruments, a harp and lyre (?) (5).





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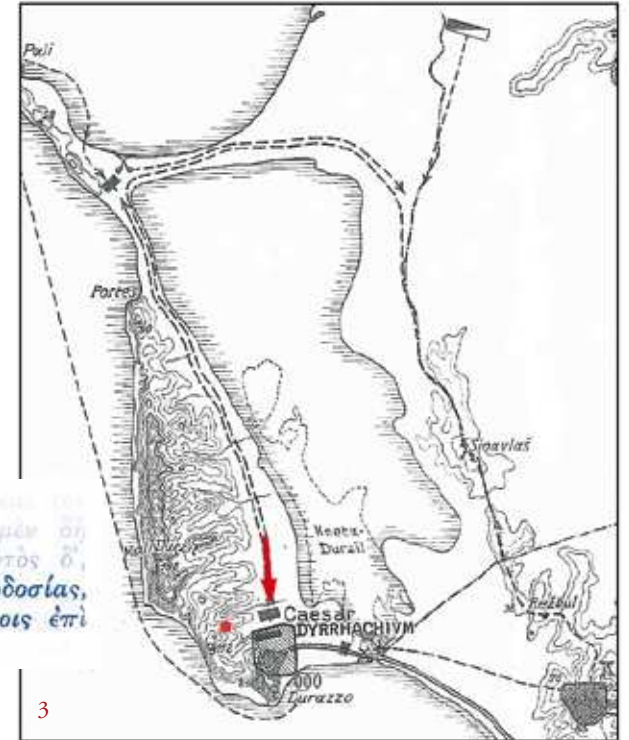
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ἔσθαι βραχὺ, τὸ δὲ πῶμα μὲν τμημάτων ἐκ τοῦ  
ὀφθαλμοῦ ὁμοίως ἐκκοπήναι. ταύτους μὲν ὁ  
Καῖσαρ ἀριστείοις πολλοῖς ἐτίμησεν, αὐτὸς δὲ  
ἐκ Δυρραχίου τιμὴν αὐτῷ πρᾶσσομένης προδοσίας,  
ἦκε μὲν, ὡς συνέκειτο, νυκτὸς σὺν ὀλίγοις ἐπὶ  
πύλας καὶ ἱερόν Ἀρτέμιδος . . .

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## The Pottery: Shapes and Use

Among the nearly 3 tons of sherds from the sanctuary, the Archaic period is represented by a small number of *skyphoi* (drinking vessels) and *oinochoai* (wine jug) miniatures imported from Corinth. The vast majority of pottery dates to the Classical and above all the Hellenistic period, i.e. the 4th to the 2nd c. BCE. Most of them are produced locally.

The different types and shapes appear irregularly distributed. The miniature cups (1) are impressively far more represented in comparison with the other vessels. Next come plates and culinary dishes – *chytrai* (deep cooking pots) and *lopades* (cooking pots) – then the *aryballois*-shaped *lekythoi* or perfume jars, decorated in the red figure style with common female representations: either in the form of a *protome* head in profile or in seated position (3). The rest of the shapes only appear in small numbers (2): *oinochoai*, small *kraters* (vessels for mixing wine with water), miniature *hydriae* (for water transport), bowls with reliefs, and amphoras.

Some of the pottery had a typical votive use: the miniatures – small cups and hydriai, which could only have a symbolic function and connote a ritual context – as well as



the perfume vessels whose contents was a offering to the deity. The other vessels reached the sanctuary, not as offerings, but for practical use. For we find all the types of pottery associated with the preparation, serving, and consumption of food and drink.

Therefore, this massive amount of sherds testifies both to the practice of offering votives and to the ritual dining which brought together the participants during the festivals in the sanctuary, a practice well known elsewhere from specific banquet-buildings.



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In 49-48 BCE, during the Civil War in Rome, Dyrrachium found itself at the center of the conflict between Pompey, who had made Dyrrachium his headquarters, and Caesar (1), who laid siege to the city for months. In his account of the events, the historian Appian reports an attack by Caesar (2): “after a betrayal in Dyrrachium, Caesar advanced as agreed, at night and with a small troop, to the

## 48 BCE: Caesar’s Attack

gates and the Artemision [...]” (*Civil War II*, 60). Even though the text is corrupted at this point, the preserved lines clearly indicate that the Artemis sanctuary is located near to a gate of the city.

The reasoning from a military point of view (3) allowed the former officer G. Veith, soon after World War I, to establish that the gate Caesar’s raid was targeting had to be sought on the north side of the Roman city, away from the two main gates on the north and the northeast. So the sanctuary on the Daute hill, northwest of the urban center and near a pass that allows to cross the hills has to be the Artemision mentioned by Appian.

The Artemision on the Daute hill is thus an important element concerning the topography of Epidamnos-Dyrrachium, unfortunately still badly understood. The fact that it was near a gate provides a valuable indication of the extent of the ancient city, whose northern and northwestern borders ought to be marked by the Daute hills. Therefore the Greek and Roman city appears to be much larger than what was considered up to now.





## 20 Conventional Representations of Familial Status

Beside representations of the dedicatory deity, Artemis, the majority of terracotta offerings in the sanctuary – the statuettes and their abridged version, the *protomes* – represent the mortals who dedicated them. As usual in Archaic art, the oldest terracottas (from the 6th and 5th c. BCE) show the women in a conventional posture that emphasizes their social and familial status: young nubile girls wearing a *chiton* or *peplos* are standing like the *korai*, while married women are veiled and seated (1-3) with a majesty and authority mood that Homer had long before described as characteristic of matrons. Similarly, Archaic *protomes* (4) or more recent ones (5-6), crowned with a diadem and wearing a veil, should also be considered as the conventional representation of the adorned bride or of the married woman. The unveiling of the bride, the *anakalypteria*, is a key ritual in the ancient wedding ceremony often evoked in iconography.

By consecrating these objects in a sanctuary, as close to the altar as possible, the women placed themselves in their present or perhaps future social position under the lasting protection of Artemis.



## Discarded Offerings in a Sanctuary 9



The types of terracotta figurines, predominately female *protomes* (partial representations limited to busts) very rare in the graves of Dyrhachion, and the pottery, of which miniature cups are by far the majority, as well as some ornaments such as a golden horse (1) are all typical offerings in sanctuaries dedicated to female goddesses.

In all Greek sanctuaries, once modest offerings overcrowded the altar, they were removed and smashed to prevent their reuse and then buried in the precinct of the sanctuary where they remained the property of the deity. It is such an impressive deposit of discarded offerings, accumulated over the centuries, which was brought to light on Daute hill (2-3). It was created from one or several acts of disposal on the border or the interior of the sanctuary, whose actual boundary is still to be determined.

Thanks to the different categories of finds, it is possible to retrace the history of the sanctuary up until the date of the final deposit in the 2nd c. BCE. The oldest offerings, only a few objects, dates back to the 6th c.: the sanctuary was installed soon after the foundation of the colony. The offerings of the 5th c. are of an equally small number, no doubt due to the long crisis that then gripped the city. However, from the 4th c., the finds are very abundant, indicating the period when the city prospered as part of the Illyrian kingdom.





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## The Site: Archaeological Evidence

As for the material finds, the site on Daute hill is exceptionally rich, not only for Durrës but for the entire Albanian territory: about 1.8 tons of fragmentary terracotta figurines of which only nearly 200 objects are exhibited (1), close to 3 tons of pottery and potsherds (2-3), around 650 coins, fragments from small sculptures, and numerous small finds, especially in bronze. What do we know about the context of these finds?

The site is on the edge of the Classical and Hellenistic necropoleis, northwest of the city in the Daute hills (map p. 4, no. 10). Many of the objects found in 1970-1971 certainly come from looted graves, yet this can not be the case for the majority of the finds. In fact, figurines are rather rare in Durrhachion graves and represent a completely different repertoire than the one found at the site of Daute (3).

The number and the density of the finds could also make one think that they represent the dump of a potter's workshop. Indeed workshops and graveyards often share the extramural space of ancient cities: in fact a potter's workshop was unearthed at the foot of Daute hill (map p. 4, no. 9). But the absence of misfired pots and the presence of numerous coins make it difficult to identify the site as an artisanal context.



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Despite the absence of any religious construction – altar or temple – these artifacts should rather be associated with a sanctuary. It is the most important discovery in a religious context ever made in the Illyrian territory.



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## Ritual Postures

In terms of iconography other female representations are more differentiated, especially since the 4th c. BCE: one carries a plate full of cakes on her shoulder (1-2); another holds an oinochoe in her hand (3); another holds both (1); still others dance (4) or play an instrument. Surely, these are meant to evoke the fest and banquets organised in honour of the goddess. The statuettes of sitting young girls without chair in a solemn position (5-6), sometimes wearing a diadem and almost always nude, could represent the maidens as initiates in a ritual associated with marriage, such as the nuptial bath, an important moment of the ancient wedding ceremony.

Through these offerings, the women and young girls reminded the goddess of their participation in her festival and rituals and in this manner they rendered their presence under the protection of the deity everlasting. Even the female statuettes with profane postures and graceful garments, largely popularised by the Tanagra style, which burst onto the scene at the end of the 4th c. BCE, served as substitutes for the dedicant, placed next to the tutelary deity.





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Thus Artemis watches over Epidamnos-Dyrrhachion in two ways. Through her good command of nature, she assures the military security of the city, while she preserves the population through the protection she gives to women.

## Artemis, Guardian of Passages

Not far from the city, under the patronage of Artemis, women celebrated rituals that assured their passages from adolescence to sexual maturity, from the house of their fathers to that of their husbands, from the status of a young girl to that of wife through the ritual of wedding with all its adornments (3), finally the passage to motherhood (1-2). In fact, Artemis shares with other deities such as Hera, the Nymphs, Aphrodite, and above all Demeter and Kore, the protection of these essential moments in the life of the women who led them toward childbearing, indeed an essential preoccupation in ancient societies.

Artemis is not only the patron of these important passages in women's life, she is also the guardian of routes throughout the countryside, which she visits as a huntress (4-5). In fact, the Artemision is at the periphery of the city, more precisely near a pass on the road from the center towards the valley between the Daute hills and those of Kokomane, where the necropolis and potter's workshops of the Greek city are located (map p. 4, nos. 9-10). This situation is characteristic of sanctuaries of Artemis, who is often associated with borders and routes potentially dangerous for the city: it is certainly the case of this pass, as demonstrated by Caesar's attack (p. 19).



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## 1970-1971: The Excavation of Kodra Dautë



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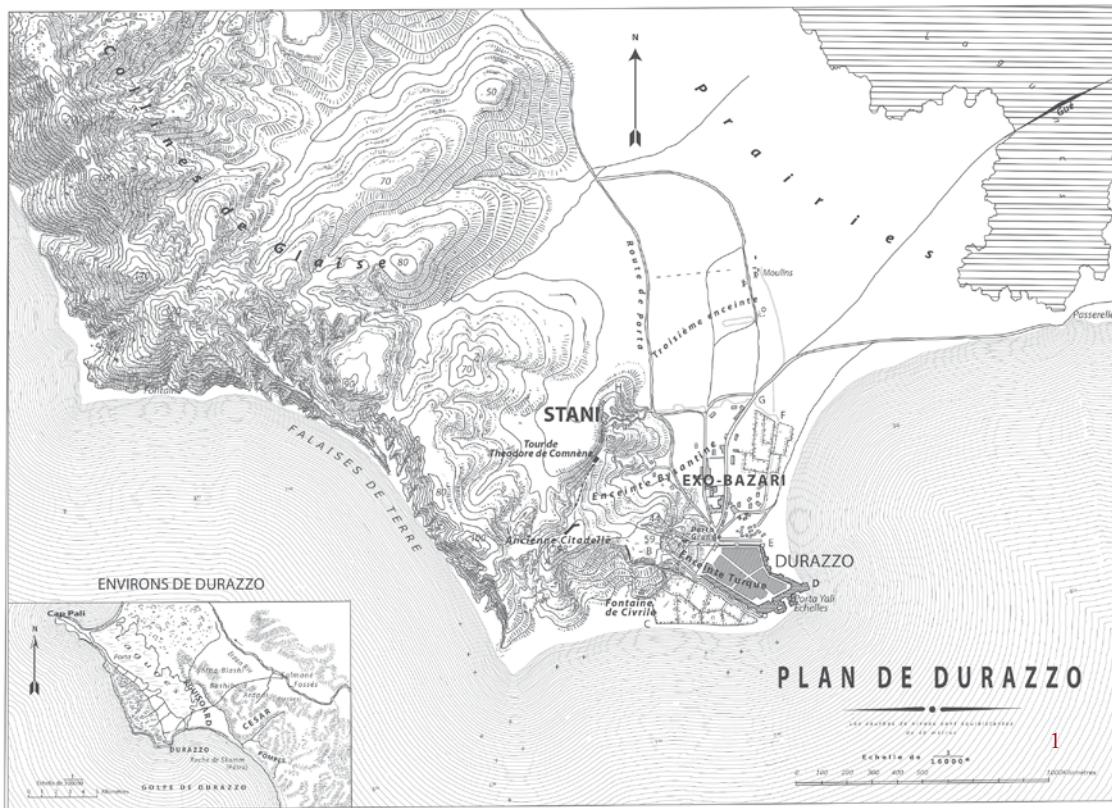
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In the spring of 1970, while exploring the Greek necropolis on Daute hill, northwest of the modern city, an exceptional discovery was made. The site is located in a pass that connects two high points of the Daute hills, between elevations 90 and 72. Under the direction of Vangjel Toçi, assisted by his brother Ilia (1), the excavation employed 6 to 10 workers for 17 months (2-4). They explored a dozen trenches totaling 650 m<sup>2</sup> in an orchard adjacent to two modern houses.

Except for a strange rectangular structure with walls made of tiles joined with earth, no actual building was revealed (1-3). However, there was a deep stratified deposit which, once it had been sieved, yielded nearly 5 tons of finds, the majority of them terracotta figurines.

Except for some very brief notes, this material remained unpublished. As for the site itself, it was filled in and had to endure the installation of a bunker complex as well as wild urban sprawl, to the point where it was all but forgotten. It was not until 2003 that a Franco-Albanian team began the systematic study of all the categories of finds from the excavation.





## 6 The Rediscovery of Epidamnos-Dyrrachium



Cyriac of Ancona, the Italian merchant and learned traveler, in 1436 was the first to take an interest in the remains of the ancient city and collected some inscriptions. In 1508, Barletius mentions the amphitheatre.

But then Durrës remains outside the purview of archaeological research. Though it was mentioned by several 'travelers' it had to wait until the publication in 1876 of Heuzey and Daumet's *Mission archéologique de Macédoine*, in order to have a first catalogue of the visible remains in the modern town, especially its fortifications (1-2). In the 20th c. their work was taken up and completed by the Austrians Carl Praschnicker and Arnold Schober, then by the Frenchman

Léon Rey, who carried out the first archaeological small-scale excavations in the city.

The archaeological research began systematically only after the 2nd World War, under the impetus of Vangjel Toçi, who played a leading role till his death in 1999. Numerous public and private buildings of the Hellenistic and Roman city were brought to light by rescue excavations while the amphitheatre and above all the Greek and Roman necropoleis on the edge of the modern city were subject of systematic exploration. Grave steles and funerary gifts represents most of museum's exhibition, created in 1952 and displayed in the present building in 2002.

## Artemis in Dyrrhachion and Illyria



Other testimonies to Artemis' presence have been found at Dyrrhachion, though unfortunately not in documented contexts. These consist mostly of sculpted representations of different sizes that again show the goddess as huntress and accompanied by a dog: one statuette with a torch and a phiale represents her as Soteira, a Saviour (1); a mould for producing large statuettes but of poor quality (2); and a marble head of fine quality with the hair tied in two knots (3), probably from a half life-size statue of the goddess. Finally, an inscription from the Roman period mentions a temple of Diana, the Latin name for Artemis.

All of these documents confirm the importance of the cult of Artemis in Dyrrhachion. There is no surprise about this. She is the principal goddess in Corcyra, the metropolis from where Greek colonists brought her when they founded the city at the end of the 7th c. BCE. This is why she has the same importance from the Archaic period in the cultic pantheon of the other great Corcyrean colony, Apollonia: many inscriptions of the Hellenistic period describe her as a huntress, a Saviour and object of female devotion connected to marriage. This diversified diffusion of Artemis' cult, brought by Greek colonists, was widely welcomed in Illyria.





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## A Lady, a Few Men and Animals

Besides the common offerings, there are others sensibly more rare. One particular iconographic type represents a woman standing on a base, entirely covered in a *himation* (cloak) which she holds against her torso with bent arms. This type exists in several forms, each represented by few examples (1-2). Parallels for this attitude and way to wear the *himation* are found in Apollonia and especially in the Sanctuary of Artemis in Corcyra. Whether they represent a cult statue or a mortal woman during a ritual, it is unclear.

Among the mass of terracotta offerings, male representations are surprisingly few: but they can be interpreted following the same explanatory framework of the passage to adulthood. There are a few statuettes of the iconographic *ephebe* type (unmarried young men), the successor to the archaic *kouros*, a type which embodied the virtues of aristocratic society, as well as a few statuettes of banqueters (3), the conventional representation of the adult citizen during the Greek social activity par excellence. As for the type of a man carrying a ram (4), rather than Hermes *kriophoros* (the ram-bearer), he could evoke and perpetuate the ritual of the sacrifice. Similarly, the animals, rams for the most part (5-6), but also a few birds, are sacrificial victims or their substitute.



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### Greek and Illyrian Period (6th – 1st c. BCE)

1. Sanctuary of Artemis
2. Archaic suburban sanctuary [off the map]
3. Classical suburban sanctuary of Keneta [off the map]
4. Hellenistic ramparts
5. Wall bordering the lagoon
6. Hellenistic lighthouse (?)
7. Hellenistic peristyle house in Rinas Park
8. House of the Beauty of Durrës mosaic
9. Potters' workshops
10. ■ Classical / Hellenistic necropolis
- Probable extension of the Greek city to the West



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### Roman Period (1st c. BCE – 5th c. CE)

11. Public baths
12. Amphitheatre (2nd c.)
13. Domus
14. House of the Sea-Horse mosaic
15. House of the Orpheus mosaic
16. House with baths and mosaic
17. House-tavern
18. Other houses
19. Roman public building
20. South Bastion
21. East Rampart
22. North Rampart
23. ■ Necropolis
24. So called Sarcophagus of Meleager
- Extension of the Roman city to the West and North



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## From Epidamnus-Dyrrachion to Dyrrachium

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### Proto-Byzantine period (4th – 7th c.)

25. Circular forum/macellum (6th c.)
26. Basilica of the Sport's Palace
27. Basilica under the Prefecture
28. Basilica under the Fatih mosque
29. Public building
30. Chapel in the amphitheatre (7th c.)
31. Rampart: small fortification circuit
32. Rampart: "3rd fortification" circuit
- ⋯ Extension of the proto-Byzantine city



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### Mediaeval Period

33. Tower of Theodore Comnenus
34. Mediaeval castle (15th – 16th c.)
35. Venetian tower
36. Ottoman fortification (1502)
37. Clock tower
38. Old Fatih mosque (15th c.)
39. Top Hane well (16th – 17th c.)
- Main roads of the present day city



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This schematic map represents only the essential outlines of the city uncovered in various excavations and test trenches. Ongoing rescue excavations also continue to enrich this picture. The extent of the Greek and Roman

necropolis is roughly estimated, while the proto-Byzantine and mediaeval necropoleis are not shown here. In the legend opposite, the numbers in bold indicate visible monuments, all the others have been destroyed or backfilled.



## Influences and Models

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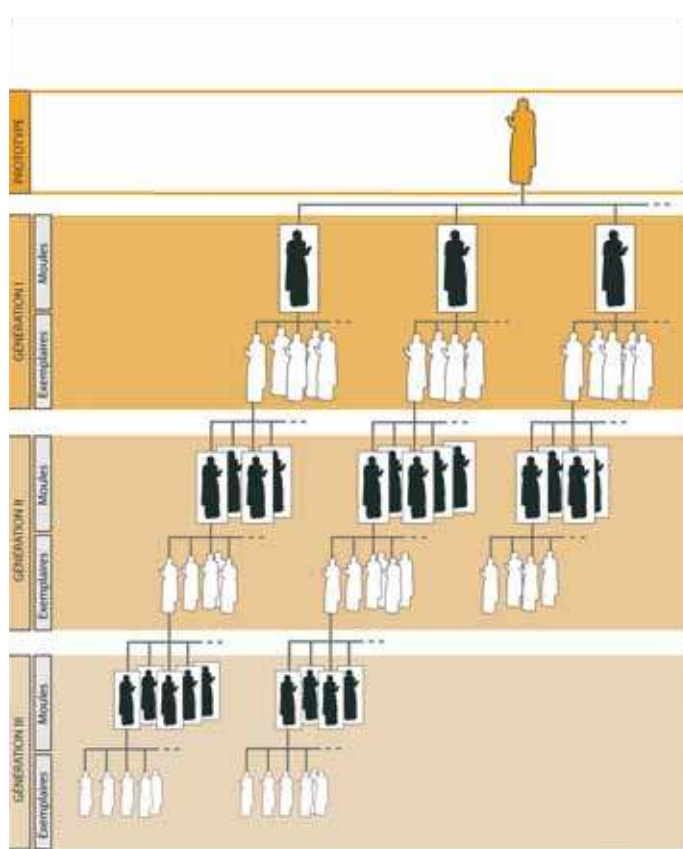
fluence of Magna Graecia and perhaps Sicily could be attested around the second half of the 6th c. BCE for few of the oldest *protomes*; but from the 4th c. BCE this influence is noticeable, especially in the cases of the so called shoulder-busts and Artemis-Bendis (2-3) as well as banqueter types, both very popular in Tarentum. In the Hellenistic period the statuettes of draped women belong to the international Tanagra style that originated in Athens.

So Epidamnus-Dyrrhachion seems to have been especially receptive to foreign models with a strong influence of its mother cities. It is even most likely that we should reject the recent hypothesis of a local creation under Illyrian influence: in fact, the iconographic type of *protome* with hair tied in a kind of headscarf, sticking out in two large buns beside the temples (4-6), which was thought to be an original creation of Illyrian Epidamnus-Dyrrhachion, is also attested from Italy (Tarentum, Spina, etc.) and Black Sea.

However, Epidamnus-Dyrrhachion has proven to be a center of artistic rediffusion among the sites within its zone of influence, such as Zgërdhesh, or even Shkodra.

The archetypes and stylistic models of all the votive material from the sanctuary are to be found mostly nearby the metropolises of Epidamnus-Dyrrhachion, Corcyra and especially Corinth, during the Archaic period, and in Athens from the Classical period onwards (1). The in-





1



1

## Moulding, Remoulding and Mass Production

Except for few modelled animal figurines, the terracotta figurines from the Artemision were all moulded. This mechanical process allows the production of many identical copies of a prototype, a unique creation modelled by hand. From this prototype one or more moulds can be taken, from which a number of statuettes can be produced. This so called 'first generation' figurines can in her turn be used to take a 'derivative mould' from which figurines of 'second generation' are produced. This process of 'remoulding', repeatable for several times, results in diminishing of size and quality from generation to generation (1). Thus by examining size and quality, derivative generations can be identified and classified in 'series' that can reach until a dozen generations. This mass-production process explains why terracotta figurines are often of mediocre quality (2).

Thanks to remoulding, any given coroplast (producer of terracotta figurines) can reproduce a statuette he has made himself or purchased, i.e. a prototype or a (re)moulded figurine. This process also allows him to modify the type of a statuette, no matter the generation it belongs to, by simply retouching or remodelling it before firing. After



2

firing, the modified statuette becomes a 'secondary prototype' for new moulds and derivative production of the new version. So, workshops could increase their repertoire without having to purchase a new prototype from a sculptor. By this way the artisans satisfied easily and at a low cost the tastes and religious needs of their clientele.



2

## Dyrrachium, Gate to the East

In 229/8 and 219 BC Rome's conquest of the Adriatic was at the gates of the Illyrian territory. During the 'Illyrian Wars' Epidamnos was placed under the protection of Rome and became part of her alliance. It benefited economically, especially with the creation of *Via Egnatia* (1) which made Dyrrhachium and Apollonia the starting points for commercial and military (2) traffic toward the Balkans. Once and for all the name Dyrrachium replaces Epidamnos. In 49-48 BCE Dyrrachium was the theatre of an important episode in the Roman Civil War fought between Pompey and Caesar (see p. 19). According to Cicero the city remained a free *civitas*.

It became a Roman colony in 30 BCE. This is the end of its monetary autonomy but not of the prosperity of its bustling port, 'the tavern of the Adriatic'. The city dedicates important monuments, known from inscriptions (a library) and archaeological evidence (public baths and a 2nd c. CE amphitheatre). At the end of 5th

c. CE the emperor Anastasius, a native of Dyrrachium, reinforces the fortifications of his birthplace. Hit by frequent earthquakes, the city is able to resurrect itself each time.

From the time of the division of the Roman Empire in 395 CE, it is capital of the *Epirus nova* province and thus in the 9th century that of the Dyrrachium *theme*, a military and administrative district of the Byzantine Empire. Its strategic location as gate to the Balkans also exposed it to invaders: the Goth Theodorik in 486, the Bulgars in the 10th and 11th c., the Normans in the 11th and 12th c., and then the Venetians. In 1190 it was turned into the principate of Arbers and in 1272 Charles 1st of Anjou proclaimed there the *regnum Albaniae*.

The earthquake of 1273 prompted the decline of the city, which came under Venetian control in 1392. Then the Ottoman conquest in 1501 reduced its importance to that of a small town.



**The Artemision Project of Dyrrhachion:**  
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Efa – École française d'Athènes  
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The Durrës Museum, founded in 1952 under the initiative of Vangjel Toçi, reopened in its present location in 2002. Through the artefacts discovered in the city and the surrounding area, it retraces the history of Epidamnus-Dyrrachium from its foundation to the mediaeval period. It is the largest archaeological museum in Albania, now under the supervision of the Regional Direction of the Ministry of Tourism, Culture, Youth and Sports.

The present booklet is the first in a series of Durrës Guides that will present thematically the rich archaeological and cultural heritage of the city from antiquity to the present day.

A Franco-Albanian archaeological mission was created in 2003 at Durrës in the framework of a tripartite collaboration between the Archaeological Institute of Tirana, the French School at Athens, and the research centre HALMA-IPEL (CNRS / University of Lille – Nord-de-France). Its objective is to publish Vangjel Toçi's excavations from 1970-1971 of the Daute hill at Durrës. The work is sponsored by the three partners in the collaboration. In 2005 the project was honoured with the Clio First Prize for French archaeological research abroad, which made possible the publication of this guide.



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